

The Mixed Nuts

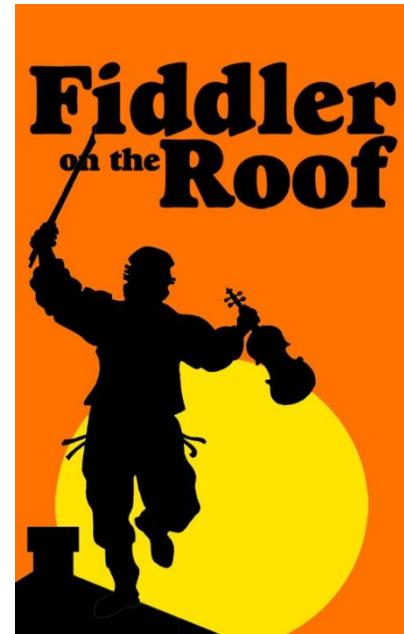
Set Y

Last revised on 2018.01.21

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**THE
MIXED NUTS**



Hallelujah!

F

Keyboard

D^b7 (Sax)

C

Keyboard

5 D^b7 D⁷ C7 N.C.

9 F C F B^b

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

13 F C7 F

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

17 F

day.

19 B^bm7 E^b A^b Fm7

Sa tan lies a wait ing and cre -
B^bm6 C7 F C7 N.C.

27 at ing skies of grey. But "Hal le -
F C F

31 lu jah! Hal le lu jah!" helps to
(Sax) D.S. al Coda

shoo the clouds a - way.

C7 To Coda Φ F

This musical score consists of eight staves of music. The first staff is for a tenor saxophone, starting with a D^b7 chord. The second staff is for a keyboard, starting with a C chord. The third staff is for a vocal part, with lyrics like "Sing 'Hal - le -'". The fourth staff continues the vocal line with lyrics "lu sue - jah! Hal le lu jah!". The fifth staff starts with a F chord. The sixth staff continues the vocal line with lyrics "shoo through the blues dark - a est - way.". The seventh staff starts with a F chord. The eighth staff continues the vocal line with lyrics "When cares pur -". The ninth staff starts with a B^bm7 chord. The tenth staff continues the vocal line with lyrics "day.". The eleventh staff starts with an E^b chord. The twelfth staff continues the vocal line with lyrics "Sa tan lies a wait ing and cre -". The thirteenth staff starts with an A^b chord. The fourteenth staff continues the vocal line with lyrics "B^bm6 C7 F C7 N.C.". The fifteenth staff starts with a Fm7 chord. The sixteenth staff continues the vocal line with lyrics "at ing skies of grey.". The seventeenth staff starts with a F chord. The eighteenth staff continues the vocal line with lyrics "But 'Hal le -'". The nineteenth staff starts with a C chord. The twentieth staff continues the vocal line with lyrics "lu jah! Hal le lu jah!". The twenty-first staff starts with a F chord. The twenty-second staff continues the vocal line with lyrics "helps to (Sax) D.S. al Coda". The twenty-third staff ends with a C7 chord followed by a fermata symbol, leading to a coda.

2

Coda

35 F D7 N.C. G D
 Sing "Hal - le - lu sue jah! Hal - le -
 39 G C G D7
 lu - jah!" and gets you'll shoo through the blues dark - a -
 43 1. G 2. G
 way. When cares pur - day.
 47 Cm7 F B Gm7 Cm6 D7
 Sat - an lies a wait - ing and cre - a - ting skies of
 53 G D7 N.C. G D G
 grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -
 59 A♭ E♭ A♭ G
 lu jah! Hal - le - lu - jah!" Sing "Hal - le - lu - jah!
 64 D G D C G♯maj7
 Hal - le - lu jah!" and you'll shoo all the clouds a -
 71 G Em A m7 D7 G
 way. You'll shoo them all a - way!

The musical score consists of eight staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics like 'Sing "Hal - le - lu sue jah! Hal - le -' and 'lu - jah!" and gets you'll shoo through the blues dark - a -'. The second staff continues with lyrics 'way. When cares pur - day.' and ends with a repeat sign. The third staff begins with a C major chord (Cm7) and includes lyrics 'Sat - an lies a wait - ing and cre - a - ting skies of'. The fourth staff starts with a G major chord (G) and includes lyrics 'grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -'. The fifth staff begins with an A flat major chord (A♭) and includes lyrics 'lu jah! Hal - le - lu - jah!" Sing "Hal - le - lu - jah!'. The sixth staff begins with a D major chord (D) and includes lyrics 'Hal - le - lu jah!" and you'll shoo all the clouds a -'. The seventh staff begins with a G major chord (G) and includes lyrics 'way. You'll shoo them all a - way!'. The eighth staff continues from the previous staff's ending.

Hallelujah!

M

Keyboard

G^b7 (Keyboard)

F

5 G^b7 G^o7 F7 N.C.

S Sing "Hal - le -

9 B^b F B^b E^b

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

13 B^b F7 B^b

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

17 B^b

day.

19 E^bm7 A^b D^b B^bm7

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

23 E^bm6 F7 B^b F7 N.C.

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

27 B^b F B^b

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

31 B^b F7 To Coda Φ B^b

shoo the clouds a - way.

2

Φ Coda

35 B♭ G7 N.C. C G

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

39 C F C G7

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

43 1. C 2. C

way. When cares pur - day.

47 Fm7 B♭ E♭ Cm7 Fm6 G7

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

53 C G7 N.C. C G C

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

59 D♭ A♭ D♭ C

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

64 G C G F C♯maj7

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

71 C A♭ Dm7 G7 C

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

Meet Me In St. Louis, Louis

F

Keyboard

(Sax)

F D♭ Gm7 C7

When
The

F

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

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

C7 /E /C F F°7

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

F F°7 C/G G7 C7

found, so he said "Where can Flos - sie be at?"
things, — the pic - ture he missed from the wall.
 "What!"

F /A

note on the ta - ble he spied.
Mov - ing?" the jan - i - tor said,
 He read it just once, then he
 "Your rent is paid three months a -

B♭ D7/A Gm /B♭ B♭ B°7 F/C B°7

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

F/C G♯7 C/G G7 C To Coda C7

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

2
37 F B♭ F

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

45 G7 C7

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

53 A7 D7 G7 C7

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

61 F B♭ Gm7 C7 F D.C. al Coda

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

Coda

69 D7 G C G

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

78 A7 D7

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

86 B7 E7 A7 D7

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

94 G C Am7 D7 G

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

102 C C♯7 G/D Em7 Am7 D7 G (Sax)

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

110 C C♯7 G/D Em7 Am7 D7 G

Meet Me In St. Louis, Louis

(Keyboard)

M

Keyboard

B♭ G♭ Cm7 F7

When
The

B♭

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

F7 /A /F B♭ B♭°7 B♭ B♭°7

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

F/C C7 F7

said "Where can he Flos - sie be at?"
pic - ture he missed from the wall. A
"What!

B♭ /D

note on the ta - ble he spied.
Mov - ing?" the jan - i - tor said, He read it just once, then he
"Your rent is paid three months a -

E♭ G7/D Cm /E♭ E♭ E°7 B♭/F E°7

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

B♭/F C♯7 F/C C7 F To Coda Φ F7

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

2
37 B♭ E♭ B♭
Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

45 C7 F7
Don't tell me the lights are shin-ing an - y - place but there. We will

53 D7 G7 C7 F7
dance the hoot-chie koot - chie; I will be your toot - sie woot-sie if you will

61 B♭ E♭ Cm7 F7 B♭ D.C. al Coda
meet me in St. Lou - ie, Lou-ie, meet me at the fair. _____

⊕ Coda
69 G7 C F C
Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

78 D7 G7
Don't tell me the lights are shin-ing an - y - place but there. We will

86 E7 A7 D7 G7
dance the hoot-chie koot-chie; I will be your toot - sie woot-sie if you will

94 C F Dm7 G7 C
meet me in St. Lou - ie, Lou-ie, meet me at the fair. I

102 F F♯7 C/G Am7 Dm7 G7 C (Keyboard)
prom-ise you, hon, we'll have all kinds of fun, if you'll meet me at the fair. _____

110 F F♯7 C/G Am7 Dm7 G7 C

Latin Beat
(Not Too Fast)

How Deep Is The Ocean

F
Keyboard

(Sax) G_m C_{m7} D₇ G_m C_{m7} D₇

5 G_m G_{m/F#} G_{m7/F} Em7(5)

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

9 D_{m7} Em7(5) A₇₍₉₎ D_{m7} C_{m7} F₇

How deep is the ocean, how high is the sky?
How far is the journey from here to a star?

13 1. B_{b7} F_{m7} B_{b7} E_{b7} B_{b7m7} E_{b7}

How many times a day do I think of you?

17 F_{#9} D_{b7m7} F_{#7} C₇₍₉₎ F₇ D₇₍₉₎

How many roses are sprinkled with dew?

21 2. F_{m7} B_{b7} D_{m7(5)} G₇₍₉₎ C_{m7} E_{b7m7} A_{b7}

And if I ever lost you, how much would I cry?

25 B_{b/F} G_{m7} C₉ To Coda Φ C_{m7} F₇ B_b D₇ D.S. al Coda

Φ Coda How deep is the ocean, how high is the sky?

29 C_{m7} F₇ D_{m7} C_{m7} F₇ B_b B_b C₉

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

33 C_{m7} F₇ B_b C₉ C_{m7} F₇ B_b E_{b7m} B_b E_{b7m} B_b

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

How Deep Is The Ocean

M

Keyboard

Latin Beat
(Not Too Fast)

(Keyboard) Cm Fm7 G7 Cm Fm7 G7

5 Cm Cm/B Cm7/B♭ Am7(♭5) How much do I love you? I'll tell you no lie,
How far would I travel to be where you are?

9 Gm7 Am7(♭5) D7(♭9) Gm7 How deep is the ocean, how high is the sky?
How far is the journey from here to a star?

13 1. E♭7 B♭m7 E♭7 A♭7 E♭m7 A♭7 How many times a day do I think of you?

17 B9 G♭m7 B7 F7(♭9) B♭7 G7(♭9) How many roses are sprinkled with dew?

21 2. B♭m7 E♭7 Gm7(♭5) C7(♭9) Fm7 A♭m7 D♭7 And if I ever lost you, how much would I cry?

25 E♭/B♭ Cm7 F9 To Coda Fm7 B♭7 E♭ D.S. al Coda How deep is the ocean, how high is the sky?

29 Fm7 B♭7 Gm7 Fm7 B♭7 E♭ E♭ F9 How high is the sky? How high is the sky?

33 Fm7 B♭7 E♭ F9 Fm7 B♭7 E♭ A♭m E♭ A♭m E♭ How high is the sky? How high is the sky?

Istanbul

F

Keyboard

(Sax)

1 Cm D^b D^b₇ Cm

7 D^b D^b₇ Cm

13 Cm

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

16 G7

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

19 1. Cm Fm Cm | 2. Cm G7 Cm

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

23 Cm G7/D Cm/E^b G7/D Cm G7 Cm

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

27 A°7 G Cm N.C. G7

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

2

31 Cm

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

34 G7

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

37 Cm Fm G G7 Cm

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

41 (Sax) Cm D♭ D♭7

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

45 Cm D♭ D♭7

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

49 Cm

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

53 G7 1. Cm Fm Cm

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

57 2. Cm G7 Cm E - ven

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

3

59 Cm G 7/D Cm/E♭ G 7/D Cm G7 Cm

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

63 A°7 G Cm N.C. G7

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

67 Cm

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

70 G7

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

73 Cm Fm G G7 Cm

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

77 G7 (Sax) Cm

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

80 G7 Cm G7 C

Istanbul

M
Keyboard

(Keyboard)

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

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

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

old New York was once Am - ster - dam.

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

2

31 Fm

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

34 C7

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

37 Fm B♭m C C7 Fm

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

(Keyboard)

41 Fm G♭ G♭7

Fm G♭ G♭7

45 Fm G♭ G♭7

Fm G♭ G♭7

49 Fm

53 C7 1. Fm B♭m Fm

C7 1. Fm B♭m Fm

57 2. Fm C7 Fm E - ven

2. Fm C7 Fm E - ven

59 Fm C7/G Fm/A^b C7/G Fm C7 Fm

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

63 D°7 C Fm N.C. C7

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

67 Fm

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

70 C7

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

73 Fm B♭m C C7 Fm

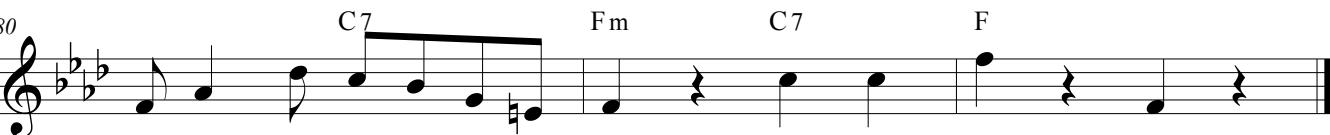
Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

(Keyboard)
Fm

77 C7

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

80 C7 Fm C7 F



Cuddle Up A Little Closer

F

Keyboard

Slow 4

(Sax) E \flat G m7 A \flat maj7 A \circ 7 F m7 G \circ 7 B \flat 7/F /B \flat

5 E \flat E \flat /G G \flat 7 B \flat 7 /F

9 B \flat 7 E \flat

13 C7 F7 B \flat 7 B \circ 7 Cm

17 Fm7/A \flat A \circ 7 E \flat 6 C7 Fm9 B \flat 7 E \flat B \flat 7

21 E \flat Fm7 Gm7 Fm7 E \flat E \circ 7

25 Fm7 B \flat 7 Cm7 B \flat /D F7/C B \flat D.S. al Coda

29 Fm9 B \flat 7 B \flat aug E \flat E \flat m7(b5) E \flat 6

Cuddle Up A Little Closer

M

Keyboard

Slow 4

(Keyboard)

A^b Cm7 D^bmaj7 D^o7 B^bm7 C^o7 E^b7/B^b /E^b

5

A^b A^b/C B^o7 E^b7 /B^b

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

9

E^b7 E^baug A^b

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

13

F7 B^b7 E^b7 E^o7 Fm

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

17

B^bm7/D^b D^o7 A^b6 F7 B^bm9 E^b7 A^b E^b7

To Coda ♩

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

21

A^b B^bm7 Cm7 B^bm7 A^b A^o7

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

25

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

D.S. al Coda

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

29

♩ Coda B^bm9 E^b7 E^baug A^b A^bm7(5) A^b6

on - ly you, my lov - ey mine.

Helena Polka

Keyboard

(Keyboard)

B^b7

(Sax)

Musical score for the Keyboard part, measures 1-4. The score consists of two staves. The top staff is for the keyboard and the bottom staff is for the saxophone. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '2'). Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 continues with eighth notes. Measure 3 has a single eighth note followed by a sixteenth-note rest. Measure 4 ends with a single eighth note.

Musical score for the Keyboard part, measures 5-8. The key signature remains B-flat major. Measures 5-6 show a repeating pattern of eighth-note pairs. Measure 7 begins with a single eighth note followed by a sixteenth-note rest. Measure 8 ends with a single eighth note.

Musical score for the Keyboard part, measures 9-12. The key signature remains B-flat major. Measures 9-10 show a repeating pattern of eighth-note pairs. Measure 11 begins with a single eighth note followed by a sixteenth-note rest. Measure 12 ends with a single eighth note.

Musical score for the Keyboard part, measures 13-16. The key signature remains B-flat major. Measures 13-14 show a repeating pattern of eighth-note pairs. Measure 15 begins with a single eighth note followed by a sixteenth-note rest. Measure 16 ends with a single eighth note.

Musical score for the Keyboard part, measures 17-20. The key signature changes to B-flat major. Measures 17-18 show a repeating pattern of eighth-note pairs. Measure 19 begins with a single eighth note followed by a sixteenth-note rest. Measure 20 ends with a single eighth note.

Musical score for the Keyboard part, measures 21-24. The key signature changes to B-flat major. Measures 21-22 show a repeating pattern of eighth-note pairs. Measure 23 begins with a single eighth note followed by a sixteenth-note rest. Measure 24 ends with a single eighth note.

Musical score for the Keyboard part, measures 25-28. The key signature changes to B-flat major. Measures 25-26 show a repeating pattern of eighth-note pairs. Measure 27 begins with a single eighth note followed by a sixteenth-note rest. Measure 28 ends with a single eighth note.

Musical score for the Keyboard part, measures 29-32. The key signature changes to B-flat major. Measures 29-30 show a repeating pattern of eighth-note pairs. Measure 31 begins with a single eighth note followed by a sixteenth-note rest. Measure 32 ends with a single eighth note.

S

33 E♭ B♭7 E♭ B♭7 E♭ en - a, my Hel - en - a. you are such a love - ly girl, my
en - a, my Hel - en - a, come and take my heart a - way. For -

37 B♭ B♭7 E♭ B♭7 B♭7 heart is in a whirl, my sweet - heart, prec - ious pearl. Hel-
ev - er and a day, stay with me, come what may. Hel-
Hel-

41 E♭ B♭7 E♭ B♭7 E♭ en - a, my Hel - en - a. I gave all my love to you. You
en - a, my Hel - en - a, wheth - er skies are grey or blue, You
I

45 B♭ B♭7 To Coda ♩ E♭ E♭7 said you loved me, too, and my dream of dreams came true.
prom - ise to be true and to stay in love with you.

49 A♭ E♭ A♭ E♭ A♭ Oh, how I love to kiss _____ the love - ly

53 E♭ E♭7 D♭ A♭ E♭ E♭7 lips of Hel - en - a. In all my

57 A♭ E♭7 A♭ dreams, there's a day so fine, _____ the day I

61 E♭ E♭7 A♭ A♭7 (Keyboard) B♭7 D.S. al Coda
made Hel - en - a mine. Hel -

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano range, primarily using E♭, B♭, and A♭. The piano part provides harmonic support with chords like B♭7, E♭7, D♭, A♭7, and B♭7. The lyrics are integrated into the music, with some words appearing below the staff and others above. Measure numbers 33 through 61 are indicated at the beginning of each staff. The score concludes with a 'D.S. al Coda' instruction.

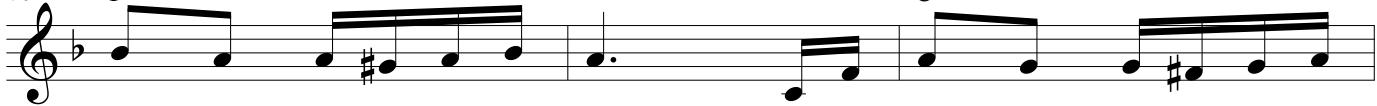
Coda

65 E♭ (Keyboard) F C7 F C7
you.



68 F C C7


72 F C7 (Sax) F C7 F C7


76 F C


79 C7 F


I Need You Now

F

Keyboard

(Sax)

F Gm7 C7 F N.C.

5 F Faug B♭ B°7

you I need you now. I can't re -

9 C7 Gm7 C7 F F°7 C7 N.C.

mem-ber when I've ev-er been so blue. If I ev-er need-ed

13 F Faug B♭ B°7

love, I need it now. I feel so

17 C7 Gm7 C7 F Gm7 F B°7

all a-lone, I don't know what to do. No day or night

21 Cm7 F7 Faug B♭

goes by when I don't have my cry. I feel like

2

25 Dm7 G7 Gm7 B♭m6 C7 N.C.

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

29 F Faug B♭ B°7 3

heart but you know how. If i ev-er

33 1. C7 F A♭°7 C7 N.C.

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

37 2. C7

need-ed you, I need you

41 F D♭ Gm7 G♭maj7 F6

now

I Need You Now

M
Keyboard

(Keyboard)

The musical score consists of six staves of music. The top staff is for the Keyboard (piano), showing chords and notes. The subsequent staves are for the Vocal part, with lyrics written below the notes. The score includes the following chords and lyrics:

- Keyboard (Top Staff):
 - Measures 1-4: B♭, Cm7, F7, B♭ N.C.
 - Measure 5: B♭
 - Measure 6: B♭aug
 - Measure 7: E♭
 - Measure 8: E°7
- Vocal (Second Staff):
 - Measures 1-4: If I ev-er need-ed
 - Measures 5-8: you I need you now. I can't re -
- Keyboard (Third Staff):
 - Measures 9-12: F7, Cm7, F7, B♭
 - Measures 13-16: B♭°7, F7 N.C.
- Vocal (Fourth Staff):
 - Measures 9-12: mem-ber when I've ev-er been so blue.
 - Measures 13-16: If I ev-er need-ed
- Keyboard (Fifth Staff):
 - Measures 17-20: B♭, B♭aug, E♭
 - Measures 21-24: E°7
- Vocal (Sixth Staff):
 - Measures 17-20: love, I need it now. I feel so
 - Measures 21-24: all a-lone, I don't know what to do. No day or night
- Keyboard (Bottom Staff):
 - Measures 21-24: Fm7, B♭7, B♭aug, E♭
- Vocal (Bottom Staff):
 - Measures 21-24: goes by when I don't have my cry. I feel like

2

25 Gm7 C7 Cm7 Eb m6 F7 N.C.

I could die from wanting you.
I can ease my aching heart

29 B♭ B♭aug E♭ E°7 3

heart but you know how.
If i ev-er

33 1. F7 B♭ D♭°7 F7 N.C.

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

37 2. F7 I need you

need-ed you,
I need you

41 B♭ G♭ Cm7 B maj7 B♭6

now

Give My Regards To Broadway

F

Keyboard

(Alto Sax)

1 C7 C^{aug} C7 Fm C7 Fm7 G^{b7}

5 E^b/G Cm7 F7 B^{b7} E^b Fm7 B^{b7}

9 E^b Cm Fm B^{b7} E^b Cm Fm7 B^{b7}

13 E^b B^{b7} E^b E^{b7} E^baug A^b

18 Fm B^{b7} E^b Yan - kee sold - iers on Wal - dorf, G7

23 Cm G7 Cm F7 B^{b7}

29 E^b B^{b7} E^b E^{b7} E^baug A^b

34 Fm B^{b7} E^b A^b

39 E^b C7 F F7 To Coda ♩ B^b B^{b7}

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

2

45 E♭ E♭/G G♭°7 Fm7 B♭7 Fm7
 "Give my re - gards____ to Broad - way, re - mem-ber me to

50 B♭7 B♭aug E♭ E♭°7 Fm B♭7 E♭ E♭m/G♭
 Her - ald Square____ Tell all the gang____ at

55 B♭ F7 B♭ Gm Cm7 F7 B♭ A♭m6 B♭7
 For - ty Sec - ond Street that I will soon be there._____

61 E♭ E♭/G G♭°7 Fm7 B♭7 Fm7 B♭ B♭aug
 Whis-per of how____ I'm yearn - ing to min-gle with the old time

67 E♭ E♭maj7 E♭7 C7 C aug C7 Fm C7
 throng.____ Give my re - gards____ to old Broad -

72 Fm7 G♭°7 E♭/G Cm7 F7 B♭7 E♭ Fm7 D.S. al Coda
 way and say that I'll be there ere long."_____

Φ Coda B♭ B♭7 (Alto Sax) Dm7 G7 C7
 home._____

81 F F/A A♭°7 Gm7 C7
 "Give my re - gards____ to Broad - way, re -

85 Gm7 C7 C aug F F°7 Gm C7
 mem - ber me to Her - ald Square____

89 F Fm/A♭ C G7 C Am
Tell all the gang ___ at For - ty Sec - ond Street that

93 Dm7 G7 C B♭m6 C7
I will soon be there. _____

97 F F/A A♭°7 Gm7 C7
Whis - per of how ___ I'm yearn - ing to

101 Gm7 C Caug F F maj7 F7
min - gie with the old time throng. _____

105 D7 D aug D7 Gm D7 Gm7 A♭°7
Give my re - gards ___ to old Broad - way and say that

109 F/A Dm7 G7 C7 A
I'll be there ere long. _____ Oh,

113 D7 D aug D7 Gm D7 Gm7 A♭°7
give my re - gards ___ to old Broad - way and say that

117 F/A Dm7 G9 C7 F (Alto Sax)
I'll be there ere _____

123 Dm7 C7 F
F

Give My Regards To Broadway

M

Keyboard

(Keyboard)

The musical score consists of ten staves of music for keyboard, arranged in two systems. The first system starts at measure 1 (F7) and ends at measure 17 (C7). The second system starts at measure 18 (Bbm) and ends at measure 39 (E7). The lyrics are written below the notes, corresponding to the chords indicated above them.

Chords:

- 1-5: F7, Faug, F7, Bbm, F7, Bbm7, B°7
- 6-9: A♭/C, Fm7, B♭7, E♭7, A♭, Bbm7, E♭7
- 10-13: A♭, Fm, Bbm, E♭7, A♭, Fm, Bbm7, E♭7, At Say a "Hel -"
- 14-17: A♭, E♭7, A♭, A♭7, A♭aug, D♭
- 18-21: Bbm, E♭7, A♭, C7, ship chance to sail, Yan - kee When you're at sold - iers on Wal - a, a
- 22-25: Fm, C7, Fm, B♭7, fur - lough have a came smile to get lat up - est to mail, When I Men - tion
- 26-29: A♭, E♭7, A♭, A♭7, A♭aug, D♭, told my them I ev - 'ry on place my way go to as old 'round Man the -
- 30-33: Bbm, E♭7, A♭, D♭, hat - tan town Isle, roam. they all Should my gath - ered sweet-heart a - bout you see, 'fore my hug her
- 34-39: A♭, F7, B♭, B♭7 **To Coda** ♩ E♭, E7, ves - sel once just pulled out, me, and tell they said, I'll with soon a be smile,

2

45 A♭ A♭/C B°7 B♭m7 E♭7 B♭m7
 "Give my re - gards to Broad - way, re - mem-ber me to

50 E♭7 E♭aug A♭ A♭°7 B♭m E♭7 A♭ A♭m/B
 Her - ald Square Tell all the gang at

55 E♭ B♭7 E♭ Cm Fm7 B♭7 E♭ D♭m6 E♭7
 For - ty Sec - ond Street that I will soon be there.

61 A♭ A♭/C B°7 B♭m7 E♭7 B♭m7 E♭ E♭aug
 Whis-per of how I'm yearn - ing to min-gle with the old time

67 A♭ A♭maj7 A♭7 F7 F aug F7 B♭m F7
 throng. Give my re - gards to old Broad -

72 B♭m7 B°7 A♭/C Fm7 B♭7 E♭7 A♭ B♭m7 E♭7 **D.S. al Coda**
 way and say that I'll be there ere long."

Coda
 77 E♭ E♭7 (Keyboard) Gm7 C7 F7
 home.

81 B♭ B♭/D D♭°7 Cm7 F7
 "Give my re - gards to Broad - way, re -

85 Cm7 F7 F aug B♭ B♭°7 Cm F7
 mem - ber me to Her - ald Square

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

93 Gm7 C7 F E♭m6 F7
I will soon be there.

97 B♭ B♭/D D♭°7 Cm7 F7
Whis - per of how I'm yearn - ing to

101 Cm7 F Faug B♭ B♭maj7 B♭7
min - gle with the old time throng.

105 G7 G aug G7 Cm G7 Cm7 D♭°7
Give my re - gards to old Broad - way and say that

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

113 G7 G aug G7 Cm G7 Cm7 D♭°7
Give my re - gards to old Broad - way and say that

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

123 Gm7 F7 B♭
||

The musical score consists of ten staves of music. Each staff begins with a measure number (89, 93, 97, 101, 105, 109, 113, 117, 123) and a key signature of one flat (B♭). The music is in common time. The lyrics are written below the notes, corresponding to the chords indicated above them. The chords include B♭, B♭m/D♭, F, C7, F, Dm, Gm7, C7, F, E♭m6, F7, B♭, B♭/D, D♭°7, Cm7, F7, Cm7, G7, Cm, G7, Cm7, D♭°7, B♭/D, Gm7, C7, F7, D, G7, G aug, G7, Cm, G7, Cm7, D♭°7, B♭/D, Gm7, C9, F7, B♭ (Keyboard), B♭/D, Gm7, C7, F7, B♭. Measure 123 concludes with a final B♭ chord and a repeat sign.

VOCAL DUET

D

Where Have All The Flowers Gone?

(Keyboard)

Keyboard

4 G Em C D7

5 G /F# Em /D C D7
(F) Where have all the flow - ers gone, long time pass - ing?
Where have all the young men gone,
(M) Ooo long time pass - ing?

9 G /F# Em /D C D7
Where have all the flow - ers gone, long time a - go?
Where have all the young men gone,
Ooo long time a - go?

13 G /F# Em /D C D7
Where have all the flow - ers gone? Young girls pick them, ev'ry - one.
Where have all the young men gone? Gone for sol - diers, ev'ry - one.
Ooo

17 A m G Am D7 G (Keyboard) D7
When will they ev - er learn? When will they ev - er learn?
When will they ev - er learn? When will they ev - er learn?

D

23 G /F♯ E m /D C D7

23

Where have all the young girls gone, long time pass - ing?
Where have all the soldiers gone, gone, gone, long time pass - ing?
Ooo _____ long time pass - ing?

27 G /F♯ Em /D C D7

27

Where have all the young girls gone, long time a - go?
Where have all the soldiers gone, gone, gone, long time a - go?
Ooo _____ long time a - go?

31 G /F♯ Em /D C D7

31

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

35 A m G Am D7 G (Keyboard) D7

35

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

D

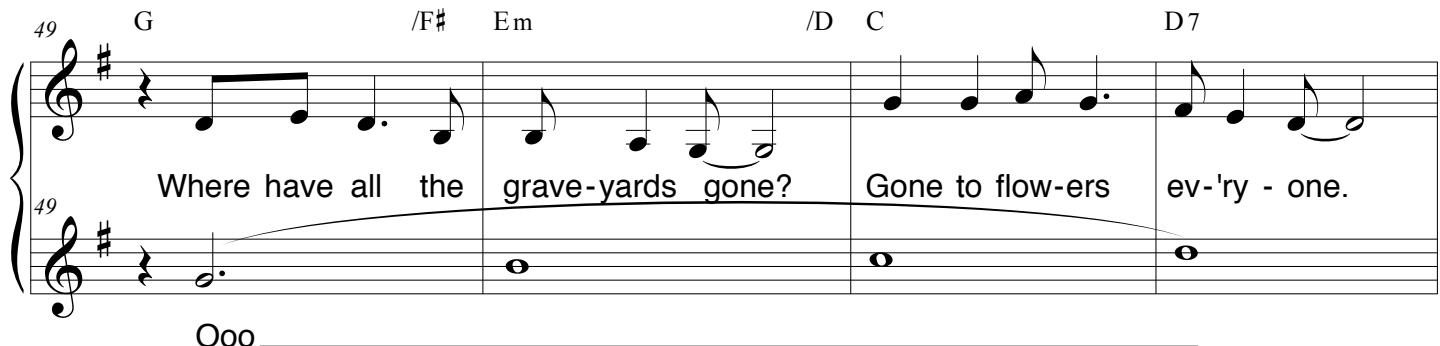
41 G /F♯ Em /D C D7

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

45 G /F♯ Em /D C D7

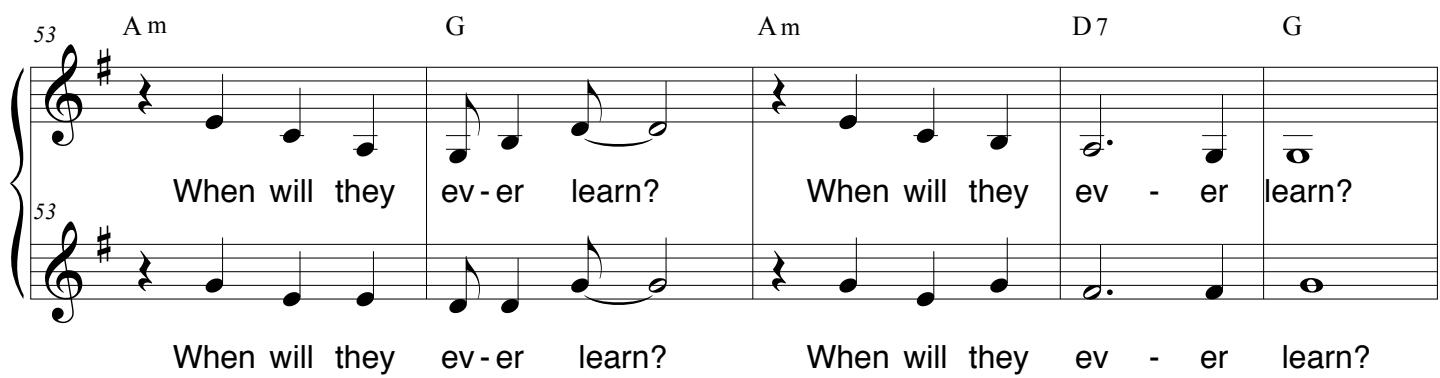
45 Where have all the grave - yards gone, long time a - go?
Ooo long time a - go?

49 G /F♯ Em /D C D7



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

53 A m G A m D7 G



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

(Keyboard)

58 D7 G D7 G

VOCAL DUET

Tom Dooley

D

Keyboard

(Keyboard)

E♭ B♭7

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

E♭

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

E♭ B♭7

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

E♭

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

E♭ B♭7

(F) Ooo

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

E♭

Ooo

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

D

2
25 E♭ B♭7

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

29 E♭

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

33 E♭ B♭7

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

37 E♭

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

41 E♭ B♭7

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

Hang down your head and cry. hangdown your head and cry.

45 1.
E♭

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

Hang down your head and cry, poorboy,you're bound to die. Well now, boy,

3
D

49 2. E♭ E♭ B♭7
 49 Ooo Ooo
 This time to-mor-row, reck-on where I'll be.
 54 E♭
 Ooo Ooo
 Down in some lone-some val-ley, hang-ing from a white oak tree.

58 E♭ B♭7
 Hang down your head, Tom Doo-ley, hang down your head and cry.
 Hang down your head, Tom Doo-ley, hangdown your head and cry.

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

66 2. E♭ B♭7 E♭ B♭7 E♭
 Poor boy, you're bound to die. Poor boy, you're bound to die.
 Poorboy, you're bound to die. Poorboy, you're bound to die.

71 E♭ B♭7 E♭
 (M) Poor boy, you're bound to die!

The musical score consists of six staves of music. The first two staves begin at measure 49 in E-flat major. The lyrics "This time to-mor-row, reck-on where I'll be." are followed by a repeat sign and the lyrics "Down in some lone-some val-ley, hang-ing from a white oak tree.". Measures 54 through 58 show a continuation of the melody with the lyrics "Hang down your head, Tom Doo-ley, hang down your head and cry." followed by a repeat sign and "Hang down your head, Tom Doo-ley, hangdown your head and cry.". Measures 62 through 66 show the lyrics "Hang down your head, Tom Doo-ley, poor boy, you're bound to die" followed by a repeat sign and "Hang down your head, Tom Doo-ley, poor boy, you're bound to die.". Measures 71 show the final line "(M) Poor boy, you're bound to die!".

MALE VOCAL

(Keyboard)

M. T. A.

Keyboard

A

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

2
31 D A E7

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

35 A D A E7 A

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

39 A D A E7

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

43 A D E7 A

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

47 D A E7

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

51 A D A E7 A

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

55 A D A E7 A

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

57 A E7 A

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

60 D E7 A

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

3

63 D A E7
ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

67 A D A E7 A
ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now, you

71 A D
cit - i - zens_ of Bos - ton, don't you think it's a scan - dal how the

73 A E7 A
peo-ple have to pay and pay? Fight the fare in - crease, vote for

76 D E7 A
George O - Bri - an, get poor Char-lie off the M. T. A. Or else he'll

79 D A E7
nev-er re-turn, no, he'll nev-er re-turn, and his fate will nev-er be learned. He will

83 A D A E7 A
ride for-ev - er 'neath the streets of Bos-ton. He's the man who nev-er re-turned. He's the

87 A E7 A A E7 A (Keyboard)
man who nev-er re - turned. He's the man who nev-er re - turned.

91 D7 D⁷ D E7 A
D E7 A

Oh, My Papa

F
Keyboard

(Sax)

B^b

E^bm B^bm Cm F7

B^b /G /F B^b

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

F7/C F7

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

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

Gm

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

A Dm7 F7

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

To Coda Φ

2
23 B♭ /G /F B♭ F7/C

27 /C /C /C B♭

31 B♭ /G /F B♭ F7/C

35 /C /C /C B♭ D.S. al Coda

39 ♩ Coda Dm7 F7 B♭ /G /F B♭

43 F7/C /C /C /C

47 B♭ E♭ E♭6 E♭m

51 B♭ (Sax) F7 B♭

Lyrics:

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

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

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

Deep in my heart miss him so to - day.

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

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

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

pa.

Oh, My Papa

M

Keyboard

(Keyboard)

1 E♭

3 A♭m 3 E♭m 3 F m 3 B♭7

5 E♭ /C /B♭ E♭

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

8 B♭7/F B♭7

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

II 1. E♭ 2. /F E♭

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

15 C m B♭

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

19 C m D G m7 B♭7

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

The musical score consists of ten staves of music for voice and piano. The key signature is mostly E-flat major (two flats) with some changes. The time signature is 4/4 throughout. The vocal line includes lyrics such as 'Oh, No - my one pa could - pa, be to so me gen - he was tle and so so', 'won - der - ful. Oh, my pa - pa, to', 'lov - a - ble. Oh, my pa - pa, to he', 'me he was so good. al - ways un - der - stood.', 'Gone are the days when he would take me on his knee,', and 'and, with a smile, he'd change my tears to laugh - ter.'. The piano accompaniment features chords like E-flat, A-flat minor, E-flat minor, F major, B-flat 7th, C major, B-flat, B-flat 7th/F major, E-flat, B-flat 7th, E-flat, and G major 7th/B-flat 7th. The score includes dynamic markings like '3' over measures, first/second endings, and a 'To Coda ⊕' instruction.

2
23 E♭ /C /B♭ E♭ B♭7/F

27 /F /F /F E♭

31 E♭ /C /B♭ E♭ B♭7/F

35 /F /F /F E♭ D.S. al Coda

39 ♩ Coda Gm7 B♭7 E♭ /C /B♭ E♭

43 B♭7/F /F /F /F

47 E♭ A♭ A♭6 A♭m

51 E♭ (Keyboard) B♭ E♭

In The Wee Small Hours Of The Morning

F
Keyboard

(Keyboard & Bass Only - Freely)

Musical notation for the first line of the song. The key signature is A♭ major (three flats), and the time signature is common time (4/4). The melody starts with a bass note followed by a treble note, then a bass note, and finally a treble note. The lyrics "When the" are written below the notes.

Musical notation for the second line of the song. The lyrics are: "sun is high in the af - ter - noon sky, you can". The chords indicated are A♭maj7, B♭m7, A♭maj7, and B♭m7. The melody consists of eighth and sixteenth notes.

Musical notation for the third line of the song. The lyrics are: "al - ways find some - thing to do. But from". The chords indicated are A♭maj7, E♭7sus, A♭maj7, and A♭7. The melody includes a sustained note and a melodic line.

Musical notation for the fourth line of the song. The lyrics are: "dusk to dawn, as the clock ticks on,". The chords indicated are Cm7, G7(♯9), Cm7, and D°7. The melody features eighth and sixteenth notes.

Musical notation for the fifth line of the song. The lyrics are: "some - thing hap - pens to you. In the". The chords indicated are Cm7, F7(♭9), B♭13, and E♭7. The melody continues with eighth and sixteenth notes.

2 (All - In Rhythm)

A♭maj7 A♭7 D♭maj7 D♭m6 A♭maj7 A°7

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

14 B♭m7 E♭7 B♭m7 E♭7 /D♭ Cm7(♭5) F7(♭9) /E♭

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

17 Dm7(♭5) G7(♭9) Cm7 B♭m7 E♭7

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

19 A♭maj7 A♭7 D♭maj7 D♭m6 A♭maj7 E♭m7A♭7(♭9)

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

22 D♭maj7 F7/C B♭m7 B°7 A♭6/C G♭9 F7(♭9)

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

25 1. B♭m7 E♭7(♭9) A♭6 E♭7sus (Sax)

time you miss him most of all.

27 2. B♭m7 B♭7 E♭7(♭9)

time you miss him most of

29 A♭6 (Sax) Fm7 D♭maj7 B♭m7(♭5) E♭9 A♭maj7

all.

The musical score consists of eight staves of music. The first staff starts at measure 2 with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes lyrics: 'wee small hours of the morn-ing, while the whole wide world is fast a -'. The second staff begins at measure 14 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'sleep, you lie a - wake and think a - bout the guy, and'. The third staff begins at measure 17 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'nev - er, ev - er think of count - ing sheep. When your'. The fourth staff begins at measure 19 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'lone - ly heart has learned its les - son, you'd be his if on - ly he'd'. The fifth staff begins at measure 22 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'call. In the wee small hours of the morn-ing, that's the'. The sixth staff begins at measure 25 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'time you miss him most of all.' and features a first ending with a B♭m7 chord followed by an E♭7sus chord (marked '(Sax)'). The seventh staff begins at measure 27 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'time you miss him most of' and features a second ending with a B♭m7 chord followed by an E♭7(♭9) chord. The eighth staff begins at measure 29 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'all.' and concludes with a final chord of A♭maj7.

In The Wee Small Hours Of The Morning

M
Keyboard

(Keyboard & Bass Only - Freely)

When the

3 C maj7 D m7 C maj7 D m7

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

5 C maj7 G 7sus C maj7 C7 E m7 B 7(#9)

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

8 E m7 F #7 E m7 A 7(b9) D 13 G 7

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

(All - In Rhythm)

2 II C maj7 C7 F maj7 F m6 C maj7 C[#]7

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

14 Dm7 G7 Dm7 G7 /F Em7(b5) A 7(b9) /G

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

17 F[#]m7(b5) B 7(b9) Em7 Dm7 G7

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

19 C maj7 C7 F maj7 F m6 C maj7 Gm7 C 7(b9)

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

22 F maj7 A 7/E Dm7 D[#]7 C 6/E B^b9 A 7(b9)

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

25 Dm7 G7(b9) C6 G7sus (Keyboard)

time you miss her most of all.

27 D²m7 D^o7 G7(b9)

time you miss her most of

29 C6 (Keyboard) A m7 F maj7 Dm7(b5) G9 C maj7

all.

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

F

Keyboard

(Sax)

F6 F6/A B♭ B°7 F6/C F♯7 Gm7 3 C7

A musical staff in 4/4 time. It starts with a half note F, followed by a quarter note A, a half note B♭, a quarter note B°7, a half note C, a quarter note F♯7, a half note Gm7, and ends with a quarter note C7.

5 F Gm Am Gm F Gm
Yes - ter - day you came my way. When you smiled at me,

A musical staff in 4/4 time. It shows the lyrics "Yes - ter - day you came my way. When you smiled at me," with corresponding chords F, Gm, Am, Gm, F, and Gm.

8 F N.C. C7 F6 C7
— in my heart I felt a thrill. You see that it was

A musical staff in 4/4 time. It shows the lyrics "— in my heart I felt a thrill. You see that it was" with corresponding chords F, N.C., C7, F6, and C7.

13 F Gm Am Gm F Gm
love at sight, and I was right to love you as I do.

A musical staff in 4/4 time. It shows the lyrics "love at sight, and I was right to love you as I do." with corresponding chords F, Gm, Am, Gm, F, and Gm.

16 F F°7 C G7 C7 F F aug
— Still, I nev-er dreamed that you could love me, too. Your

A musical staff in 4/4 time. It shows the lyrics "— Still, I nev-er dreamed that you could love me, too. Your" with corresponding chords F, F°7, C, G7, C7, F, and F aug.

21 B♭ B♭m F G7
eyes of blue, your kiss - es, too, I nev - er knew what they could do. I
tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They

A musical staff in 4/4 time. It shows the lyrics "eyes of blue, your kiss - es, too, I nev - er knew what they could do. I tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They" with corresponding chords B♭, B♭m, F, and G7.

25 C7 1. F Gm7 C7 F7(#5) 2. B♭7 F
can't be-lieve that you're in love with me. You're me. For
can't be-lieve that you're in love with

A musical staff in 4/4 time. It shows the lyrics "can't be-lieve that you're in love with me. You're me. For can't be-lieve that you're in love with" with corresponding chords C7, F, Gm7, C7, F7(#5), B♭7, and F. The section ends with a repeat sign and two endings.

31 A7 A m7 G7 D7

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

35 G7 Gm7 G7 C7 F aug

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

39 B♭ B♭m F G7

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

43 C7 F (Sax) Gm Am F6

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

47 B♭ B♭m F G7 C7

52

1.	F	Gm7	C7	F7(♯5)	2.	F	B♭7	F
----	---	-----	----	--------	----	---	-----	---

Oh,

57 A7 A m7 G7 D7

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

61 G7 Gm7 G7 C7 F aug

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

65 B♭ B♭m F G7

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

69 C7 F

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

73 B♭ B♭m7 F G7

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

77 C7 F Gm7 G♭maj7 F

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

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

(Keyboard)

Keyboard

B♭6 B♭6/D E♭ E°7 B♭6/F B°7 Cm7 3 F7

5 B♭ Cm Dm Cm B♭ Cm

Yes - ter - day_ you came_ my way. When you smiled at me,

8 B♭ N.C. F7 B♭6 F7

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

13 B♭ Cm Dm Cm B♭ Cm

love at sight, and I was right_ to love you as I do.

16 B♭ B♭°7 F C7 F7 B♭ B♭aug

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

21 E♭ E♭m B♭ C7

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

25 F7 1. B♭ Cm7 F7 B♭7(#5) 2. B♭ E♭7 B♭

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

31 D7 Dm7 C7 G7

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

35 C7 Cm7 C7 F7 B^baug

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

39 E^b E^bm B^b C7

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

43 F7 B^b (Keyboard) Cm Dm B^b6

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

47 E^b E^bm B^b C7 F7

52 1. B^b Cm7 F7 B^b7(#5) 2. B^b E^b7 B^b

1. B^b Cm7 F7 B^b7(#5)

2. B^b E^b7 B^b

Oh,

57 D7 Dm7 C7 G7

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

61 C7 Cm7 C7 F7 B♭aug

I just can't im - agine that you love__ me. And

65 E♭ E♭m B♭ C7

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

69 F7 B♭

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

73 E♭ E♭m7 B♭ C7

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

77 F7 B♭ Cm7BmB7

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

VOCAL DUET

Sunrise, Sunset

(Keyboard)

Em

B7

Keyboard

Em

B7

5 Em

B7

Em

B7

Em

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

10 B7 Em E7 Am E7 Am

lit - tle boy at play? (F) Was - n't don't re - mem - ber grow - ing old -
grow to be so tall? it yes - ter - day when they16 1. F# F#7 Baug 2. F#7 B B7 Em B7
er. When did they? were small?26 Em (M) B7 Em B7 Em
Sun - rise, sun - set, Sun - rise, sun - set. Swift - ly
(F) flow the days. Seed-lings turn ov - er - night to sun -
fly the years. One sea - son fol - low - ing an - oth -31 B7 Em E Am Em
— flow the days. Seed-lings turn ov - er - night to sun -
fly the years. One sea - son fol - low - ing an - oth -37 F#7 B7 Em 1.
flowers blos - som - ing ev - en as we gaze.
er lad - en with hap - pi - ness and42 2. Em C7
tears.

2
46 Fm C7 Fm C7 Fm C7

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

52 Fm F7 B♭m F7 B♭m

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

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

er, day by day. for me?

67 Fm (M) C7 Fm C7

Sun - rise, sun - set, Sun -rise, sun -set.

(F)

71 Fm C7 Fm F B♭m

Swift - ly fly the years. One sea - son

76 Fm G°7 C7

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

81 Fm (Keyboard) B♭m7 Fm C7 Fm

tears.

LATIN

I Get A Kick Out Of You

F

Keyboard

(Sax)

B^bmaj7 Cm7 Dm7 Cm7 F7

5 B^b Cm7 F7 B^b6

My stor - y is much too sad to be told,

8 Cm7 F7 B^bmaj7 Cm7 F7

but prac - tic - ly ev - 'ry - thing leaves me to - tal - ly

II 11 B^bmaj7 Cm7 F7 B^b

cold. The on - ly ex -

14 Cm7 F7 D maj7 E^m7 A⁹

cep - tion I know is the case when I'm out on a

17 D maj7 A⁷ F7

qui - et spree fight - ing vain - ly the old en - nui,

20 G7 Cm7 F7

and I sud - den - ly turn and see your fab - u - lous

23 B^b Dm7 G7(9)

face.

25 Cm7 F7 B^bmaj7 Dm G7(b9)
I get no kick from cham - pagne.

29 Cm7 F7 B^bmaj7 Dm7(b5) G7
Mere al - co - hol does-n't thrill me at all, so

33 Cm F7 B^bmaj7 Dm G7
tell me why should it be true that

37 Cm7 F7 B^bmaj7 Dm D^bm7
I get a kick out of you.

41 Cm7 F7 B^bmaj7 Dm G7(b9)
Some get a kick from co - caine.

45 Cm7 F7 B^bmaj7 B°7
I'm sure that if I took e - ven one sniff that would

49 Cm7 F7 B^bmaj7 Dm
bore me ter - rif - ic - ly, too. Yet,

53 Cm7 F7 B^b Dm
I get a kick out of you.

57 Fm7 (Sax 2nd time) B^b7 3 Fm7 B^b7
I get a kick ev - 'ry time I see you're

61 Fm7 B^b7 Dm7(b5) G7
stand - ing there be - fore me.

65 Cm7 Dm7(b5) G7(b9)
I get a kick tho' it's clear to me, you

69 C7 Cm7 F7
ob - vious - ly don't a - dore me.

73 Cm7 (Sing both times) F7 B^bmaj7 Dm7 G7(b9)
I get no kick in a plane.

77 Cm7 F7 B^bmaj7 Gm7 3
Fly - ing too high with some guy in the sky is my

81 Cm7 F7 B^bmaj7 Dm7(b5) G7
i - dea of noth - ing to do. Yet,

85 Cm 3 F7 B^b Dm7(b5) G7
I get a kick out of you.

89 2. F7 Cm 3 F7 Cm 3 F7 (Sax) Cm F7
kick, ooo, such a kick, yes, I get a kick out of

96 B^b Gm7 Cm B^bmaj7 B^b6
you.

LATIN

I Get A Kick Out Of You

M

Keyboard

(Keyboard)

1 E♭maj7 Fm7 Gm7 Fm7 B♭7

5 E♭ Fm7 B♭7 E♭6
My stor - y is much too sad to be told,

8 Fm7 B♭7 E♭maj7 Fm7 B♭7
but prac - tic - ly ev - 'ry - thing leaves me to - tal - ly

11 E♭maj7 Fm7 B♭7 E♭
cold. The on - ly ex -

14 Fm7 B♭7 G maj7 A m7 D9
cep - tion I know is the case when I'm out on a

17 G maj7 D7 B♭7
qui - et spree fight - ing vain - ly the old en - nui,

20 C7 Fm7 B♭7
and I sud - den - ly turn and see your fab - u - lous

23 E♭ Gm7 C7(♭9)
face.

25 Fm7 B⁷ E^bmaj7 Gm C7(b9)

29 Fm7 B⁷ E^bmaj7 Gm7(b5) C7

33 Fm B⁷ E^bmaj7 Gm C7

37 Fm7 B⁷ E^bmaj7 Gm G^bm7

41 Fm7 B⁷ E^bmaj7 Gm C7(b9)

45 Fm7 B⁷ E^bmaj7 E°7

49 Fm7 B⁷ E^bmaj7 Gm

53 Fm7 B⁷ E^b Gm

57 (Keyboard 2nd time) B^bm7 E^b7 3 B^bm7 E^b7 I get a kick ev - 'ry time I see you're

61 B^bm7 E^b7 Gm7(b5) C7 stand - ing there be - fore me.

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

69 F7 Fm7 B^b7 ob - vious - ly don't a - dore me.

73 Fm7 (Sing both times) B^b7 E^bmaj7 Gm7 C7(b9) I get no kick in a plane.

77 Fm7 B^b7 E^bmaj7 Cm7 Fly - ing too high with some gal in the sky is my

81 Fm7 B^b7 E^bmaj7 Gm7(b5) C7 i - dea of noth - ing to do. Yet,

85 Fm B^b7 E^b Gm7(b5) C7 I get a kick out of you.

89 2. B^b7 Fm B^b7 Fm B^b7 (Keyboard) Fm B^b7 kick, ooo, such a kick, yes, I get a kick out of

96 E^b Cm7 Fm7 Emaj7 E^b6 you.

That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

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

15 B♭7 E♭

19 B♭7 E♭

23 B♭7 E♭

27 E♭7 E♭ C7 Fm9 B♭7 E♭ (Sax)

31 Cm

34 G7

The musical score consists of ten staves of music. The first staff (Keyboard) starts with a G7 chord. The second staff (Saxophone) begins at measure 5 with a Cm chord. The third staff (Keyboard) continues the G7 chord. The fourth staff (Keyboard) starts at measure 8 with a G7 chord. The fifth staff (Keyboard) starts at measure 11 with a Cm chord, followed by a G7 chord, and then another Cm chord. The sixth staff (Keyboard) starts at measure 15 with a B♭7 chord, followed by an E♭ chord. The seventh staff (Keyboard) starts at measure 19 with a B♭7 chord, followed by an E♭ chord. The eighth staff (Keyboard) starts at measure 23 with a B♭7 chord, followed by an E♭ chord. The ninth staff (Keyboard) starts at measure 27 with an E♭7 chord, followed by an E♭ chord, a C7 chord, an Fm9 chord, a B♭7 chord, and an E♭ chord. The tenth staff (Saxophone) starts at measure 31 with a Cm chord. The eleventh staff (Keyboard) starts at measure 34 with a G7 chord.

2

37

1. Cm G7 2. Cm G7 Cm

41 A♭ (Keyboard 1st, Sax 2nd) F7

44 B♭m7 E♭7

47 1. A♭ Fm7 B♭m7 E♭7 2. A♭ D♭ A♭ (Keyboard)

51 C7 (Sax) (Sax)

55 E♭7 (Sax) (Sax)

59 E♭ E♭7 B♭m7 E♭7

(Sax ad lib) A♭ F7 B♭m7 E♭7 A♭ Fm7 B♭m7 E♭7

71 A♭ F7 B♭m7 E♭7 A♭ D♭ A♭ (Keyboard)

79 C7 (Sax) (Sax)

83 E♭7 (Sax) (Sax)

87 E♭ E♭7 B♭m7 E♭7 (Sax to end)

91 A♭ F 7

94 B♭m7 E♭7

97 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

101 A♭ F 7

104 B♭m7 E♭7

107 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

111 A♭ A♭7 D♭ D°7

115 A♭ B♭m7 E♭7 A♭ B♭m7 E♭7 A♭