

The Mixed Nuts

Set N last revised on 2018.02.28

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

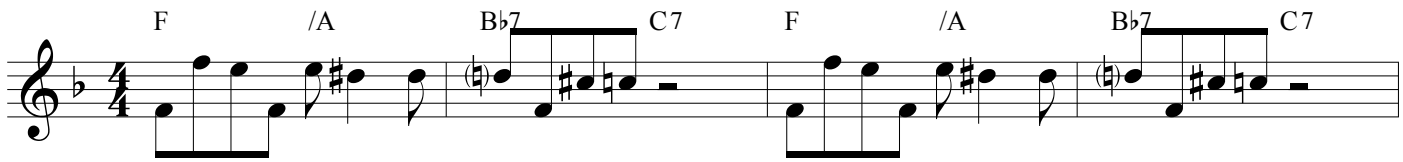


Give Me The Simple Life

F

(Sax)

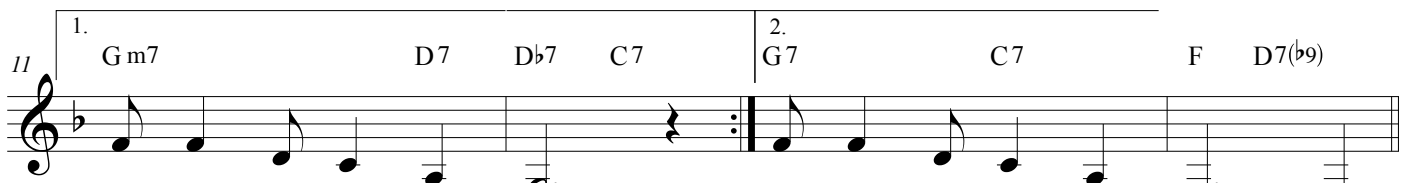
Keyboard



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



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



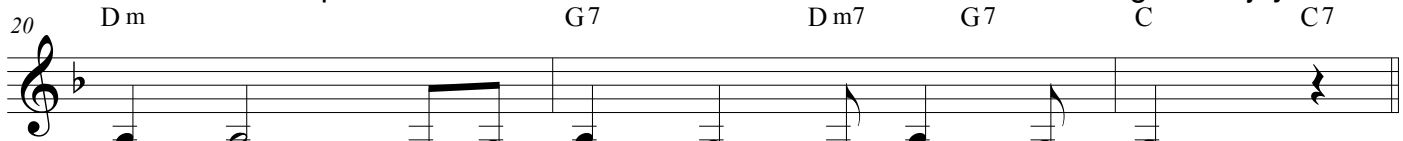
Give me the sim - ple life. Give me the sim - ple life. A



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



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



laugh - ter with the ones you love in - side. ____

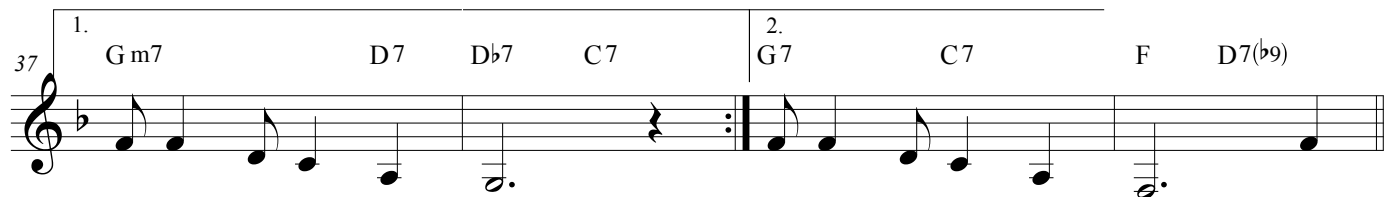
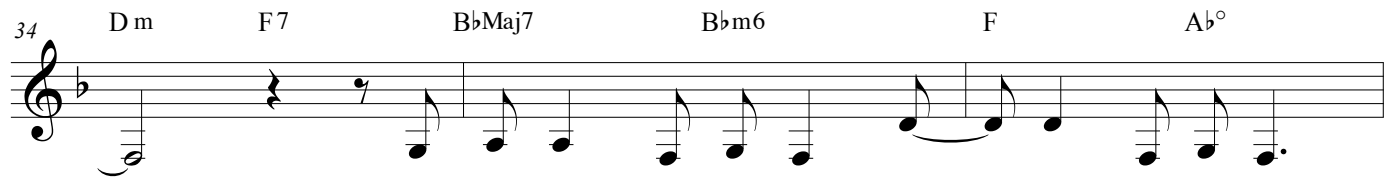


Somelike the high road, I ____ like the low road, free ____ from the care and strife. ____ Sounds



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

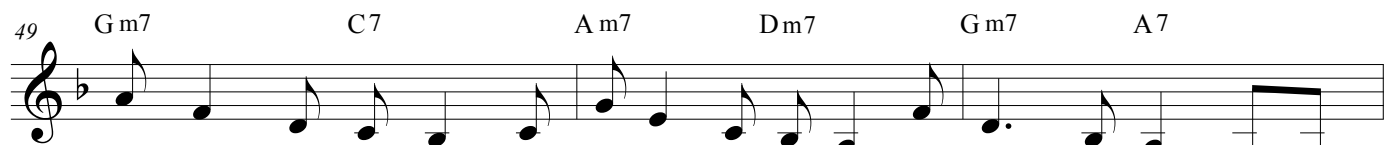
2 (Sax 1st, Keyboard 2nd)



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



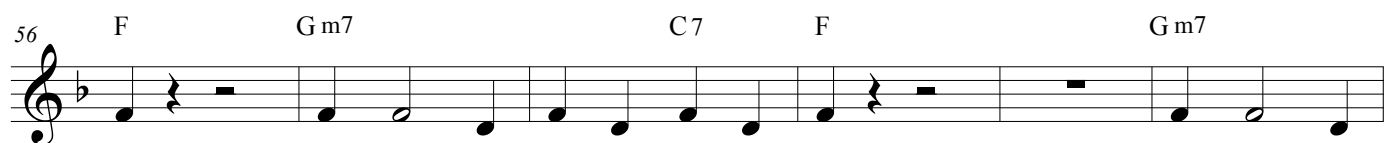
like my scram-bled eggs and ba-con served by some-one that I love. _____



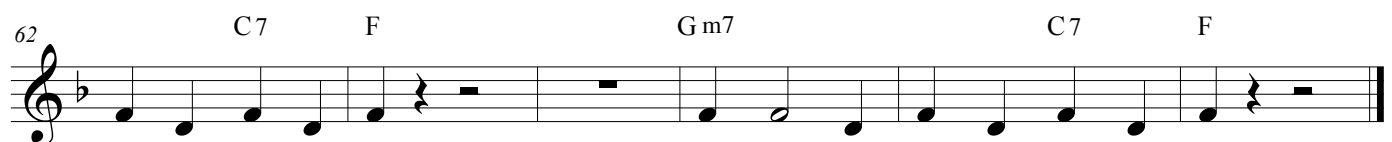
Life could be thrill-ing, I'd ev-en be will-ing to be a far-mer's wife.



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



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



sim-ple, sim-ple life.

Doot do doot doo doot doo doot doo!

Give Me The Simple Life

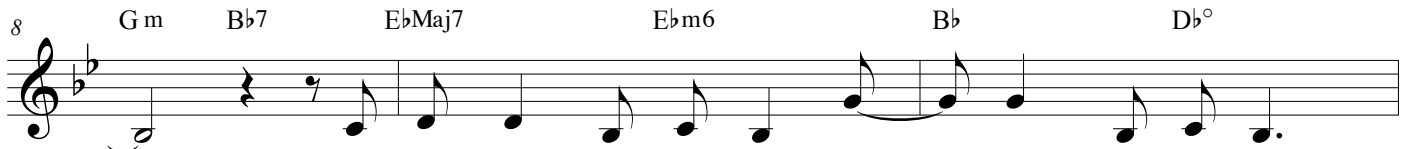
M

(Keyboard)

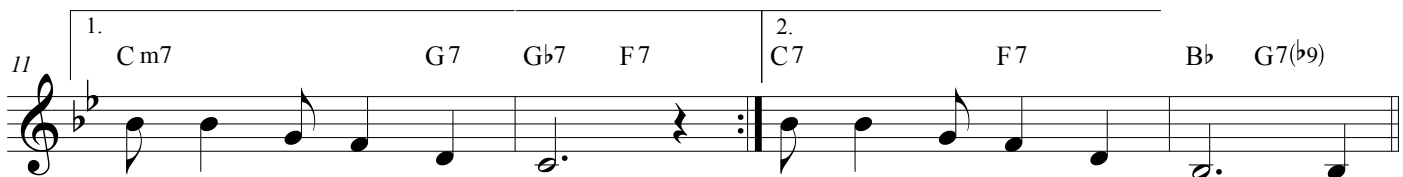
Keyboard



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



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



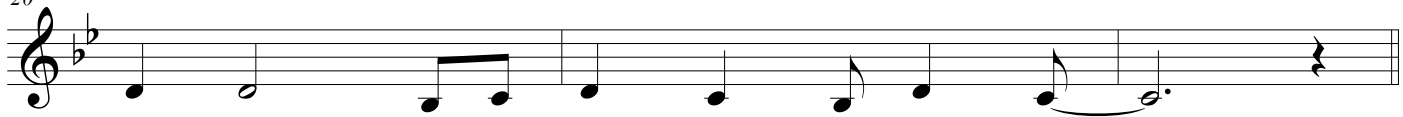
Give me the sim - ple life. Give me the sim - ple life. A



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



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



laugh - ter with the ones you love in - side. ____

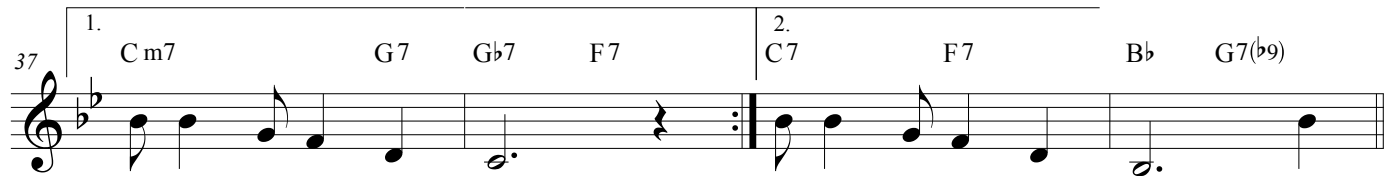
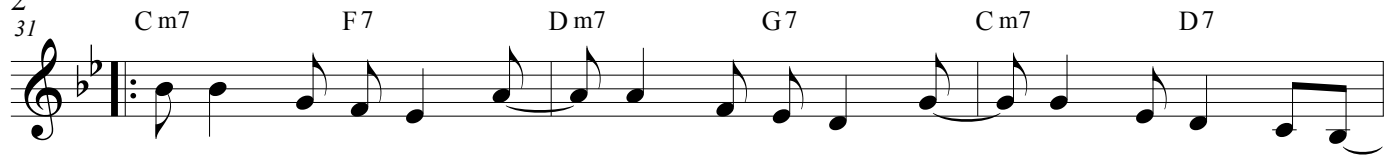


Somelike the high road, I ____ like the low road, free ____ from the care and strife. ____ Sounds

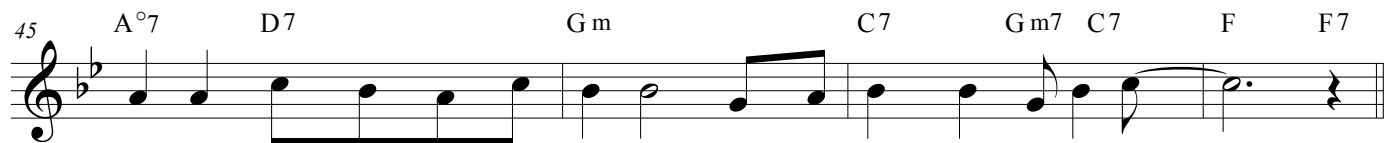


cor-ny and seed-y, but ____ yes, in-deed-y, Give me the sim - ple life

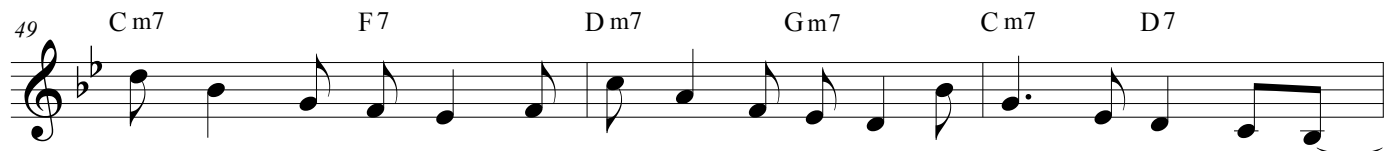
2 (Keyboard)



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



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



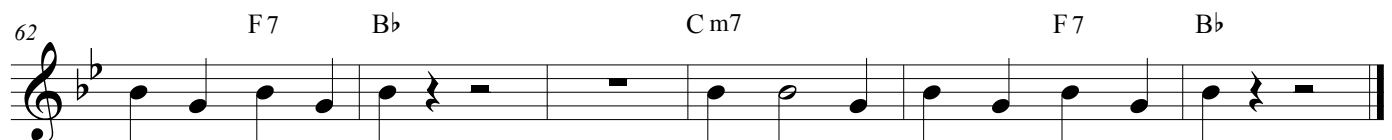
Life could be thrill-ing with one who is will-ing to be a far - mer's wife.



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



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



sim-ple, sim-ple life.

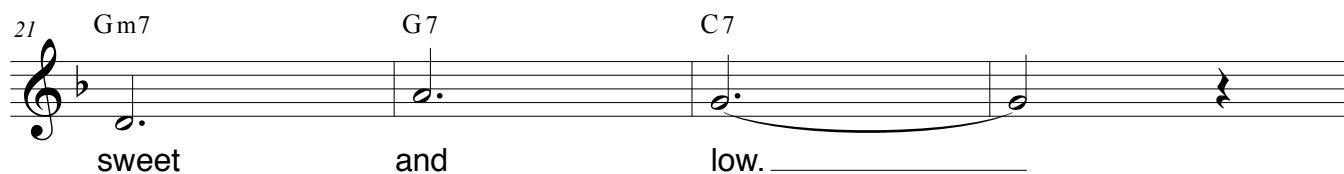
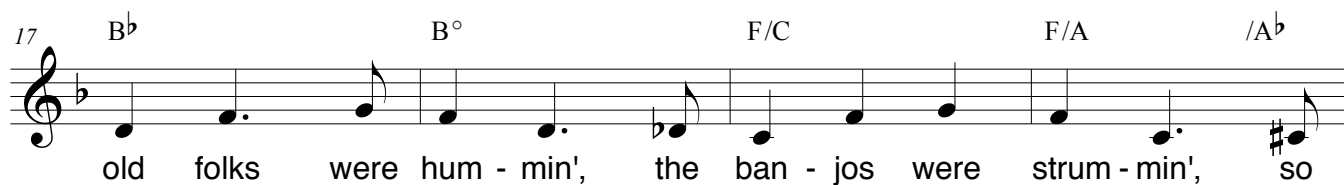
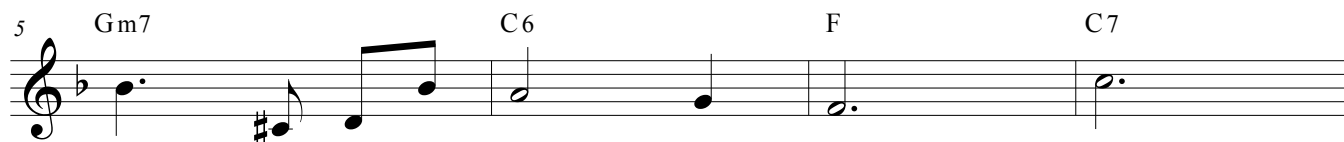
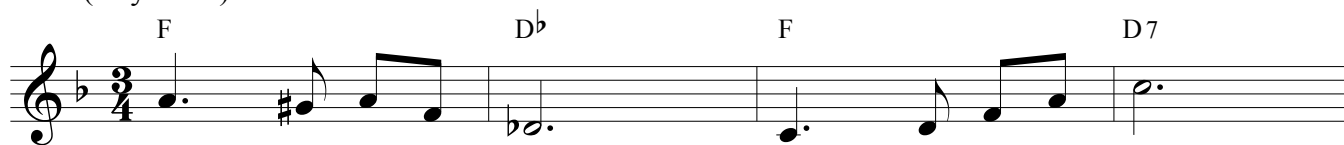
Doot do doot doo doot doo doo!

VOCAL ONLY

Missouri Waltz

Keyboard

(Keyboard)



2

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

25 F C7 F

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

29 F C7 F

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

33 Bb F 1, 3.

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

37 G7 C C7

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

41 2, 4. F G7 C6 To Coda F D.S. al Coda

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

Coda 46 F Gm7 F/A Bb C7 F (Keyboard)

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

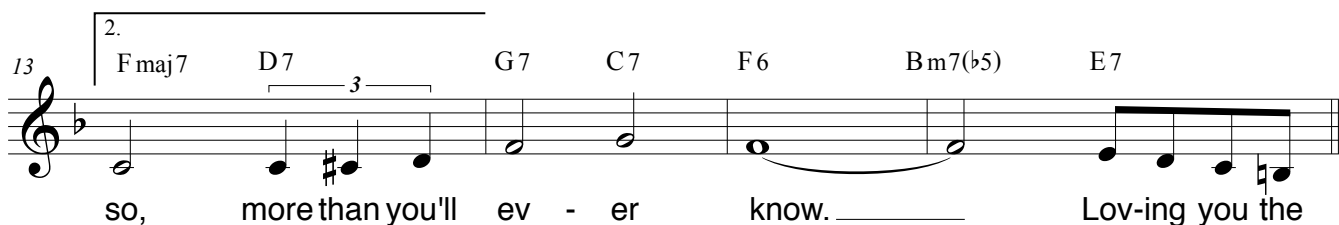
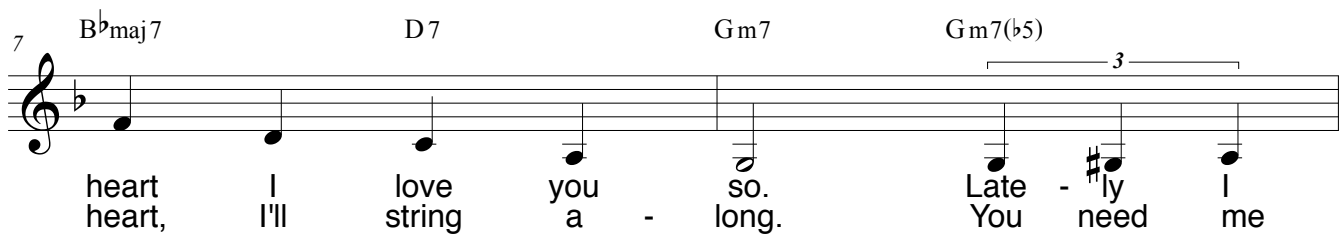
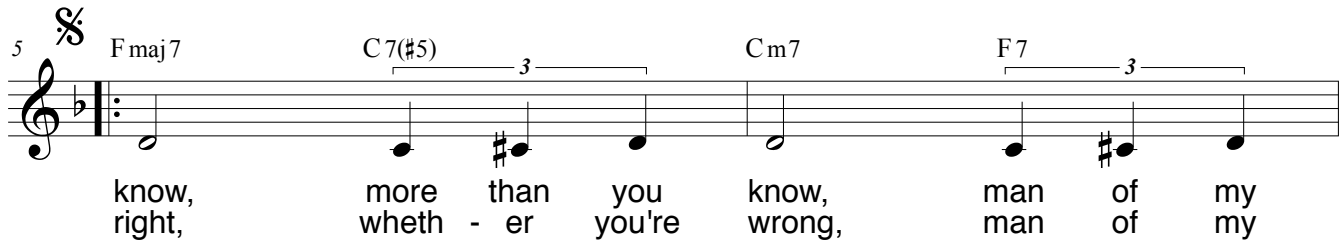
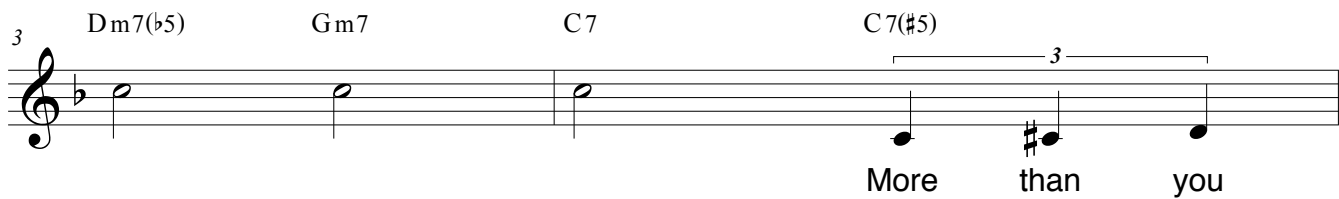
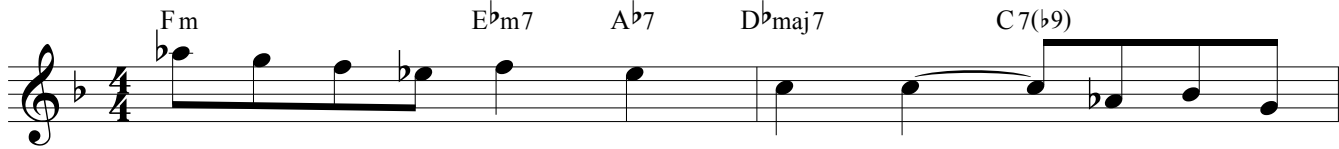
51 Gm7 C7 Db Eb F6

F

More Than You Know

(Sax)

Keyboard



17 Am7 Bm7(b5) E7

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

19 Am Am7 Fm6 G7 Cmaj7 Am7

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

22 Dm7 G7 C6 Db7 Gm7 Caug

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

25 Fmaj7 C7(#5) Cm7 F7

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

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

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

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

ev - er know. (Sax)

Coda

33 Gm/Bb Bb7 A7 F6 Dm7

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

37 Gm7 Am/C C7 F Gm7 Gbmaj7 F6

— more than you'll ev - er know.

M

More Than You Know

(Keyboard)

Keyboard

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

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

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

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

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

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

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

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

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

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

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

30 C7 F7 Bb6 Cm7 F7(#5) **D.S. al Coda**
 ev - er know. (Keyboard)

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

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

Hey, Good Lookin'

F

Keyboard

(Sax) G7 C7 F C9

Hey,
I'm

5 F G7

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

10 C7 F C7 F

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

16 G7 C7 F F7

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

21 B♭ F B♭

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

24 F B♭ F

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

27 G7 C7 F

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

32 G7 C7

1. F Gm7 C7

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

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

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

Hey, Good Lookin'

M

Keyboard

(Keyboard) C7 F7 B \flat F9

Hey,
I'm

5 B \flat C7

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

10 F7 B \flat F7 B \flat

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

16 C7 F7 B \flat B \flat 7

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

21 E \flat B \flat E \flat

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

24 B \flat E \flat B \flat

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

27 C7 F7 B \flat

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

32 C7 F7

1. B \flat C m7 F7

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

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

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

MALE VOCAL ONLY

Linda

(Keyboard)

5

13

17

2

21 ^{2.} *Gm7* *Am* *Cm7* *D7* **To Coda** Φ

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

23 *Gm7* *C7*

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

25 *F* *Gm7* *C7* **D.S. al Coda**

mine. (Keyboard)

Φ **Coda**
27 *Gm7* *C7*

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

29 *D*

mine. Just

31 *Gm7* *C7* (Keyboard)

one luck - y break will make Lin - da

33 *F* *Gm7*

mine.

35 *C7* *F*

All I Do Is Dream Of You

F

Keyboard

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

F Fmaj7 F6 F# Gm7 C7 Gm7 C7 Gm7 C7

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

10 Gm7 C7 F F7

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

15 Bb6 Bbm G7 C7 Gm7 C7

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

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

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

26 Gm7 C7 F F7

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

31 Bb6 Bbm C7 F Fmaj7 F6 F#

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

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

dream of you. dream of

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

you.

All I Do Is Dream Of You

M
Keyboard

B \flat /A /G /F B \flat /A /G /F B \flat /A /G /F B \flat /A /G /F

5 B \flat B \flat maj7 B \flat 6 B $^\circ$ Cm7 F7 Cm7 F7 Cm7 F7

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

10 Cm7 F7 B \flat B \flat 7

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

15 E \flat 6 E \flat m C7 F7 Cm7 F7

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

21 B \flat B \flat maj7 B \flat 6 B $^\circ$ Cm7 F7 Cm7 F7 Cm7 F7

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

26 Cm7 F7 B \flat B \flat 7

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

31 E \flat 6 E \flat m F7 B \flat B \flat maj7 B \flat 6 B $^\circ$

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

35 1. Cm7 F7 B \flat E \flat F7 F $^\sharp$ aug 2. Cm7 /B \flat /A /G F7 /G /A

dream of you. dream of

39 B \flat /A /G /F B \flat /A /G /F B \flat /A /G /F B \flat

you.

LATIN - TANGO

Strangers In The Night

F

(Sax) Keyboard

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

5 B \flat Maj7 B \flat 6

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

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

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

11 Cm Cm(maj7) Cm7 Cm6 Cm7

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

15

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

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

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

21 D m7(b5) G7(b9)

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

24 C m7 E \flat m6

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

27 B \flat G m7 To Coda C m7 F7

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

2

29 $B\flat$ Maj7

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

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

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

33 C m $F7(b9)$ C m7/ $FF7(b9)$ $B\flat$ 6 **D.S. al Coda**

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

Coda
37 C m7 F 7 C Maj7

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

39 C 6

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

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

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

43 $G7(b9)$ D m7/G $G7(b9)$ C 6

for stran - gers in the night.

46 C Maj7 (Sax) A m7 (Sax)

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

50 D m $G7(b9)$ D m7/G $G7(b9)$ C 6

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

LATIN - TANGO

Strangers In The Night

M

Keyboard

(Keyboard)

Stran-gers in the night____ ex-chang-ing glanc - es, won-d'ring in the night____

____ what were the chanc - es we'd be shar-ing love____ be-fore the night was

through.____ Some-thing in your eyes____ was so in - vit - ing,

some-thing in your smile____ was so ex - cit - ing,

some-thing in my heart____ told me I must have you.____

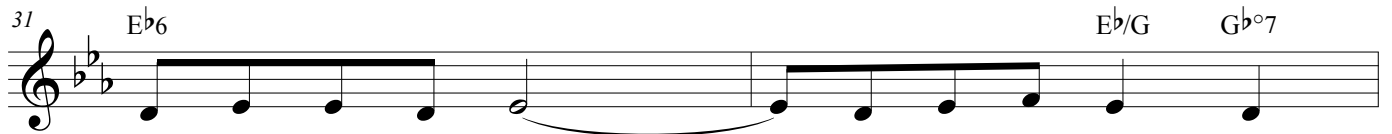
Stran-gers in the night,____ two lone-ly peo-ple we were stran-gers in the night

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

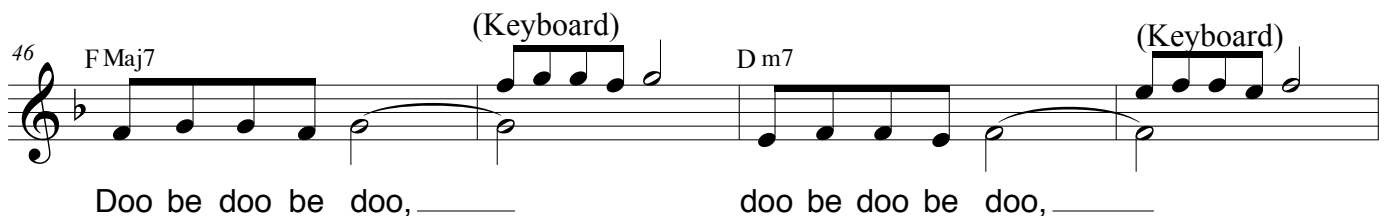
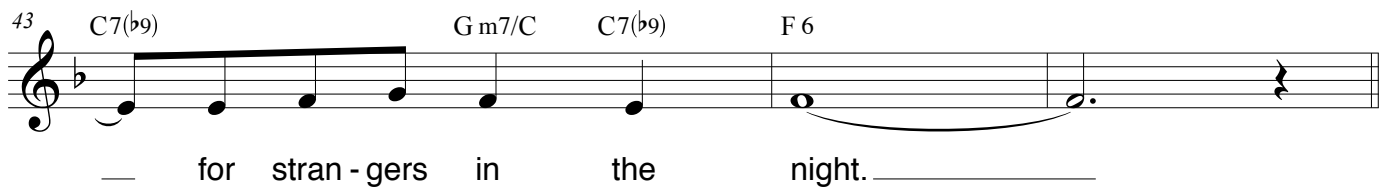
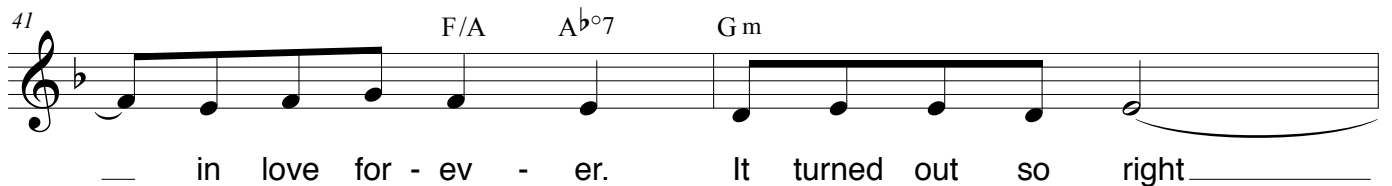
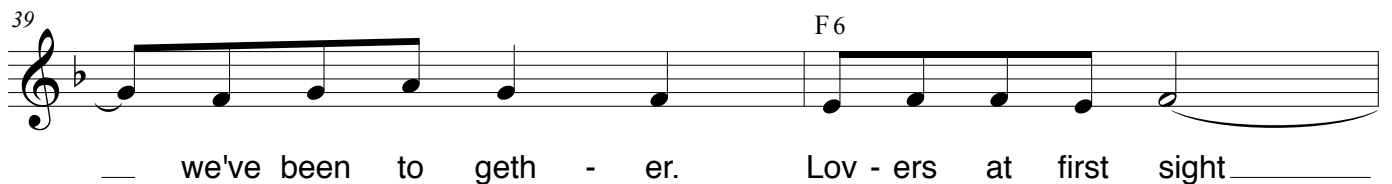
Love was just a glance a - way a warm em - brac - ing dance a - way, and

To Coda

2



Coda



Springtime Polka

(Keyboard)

B \flat

F

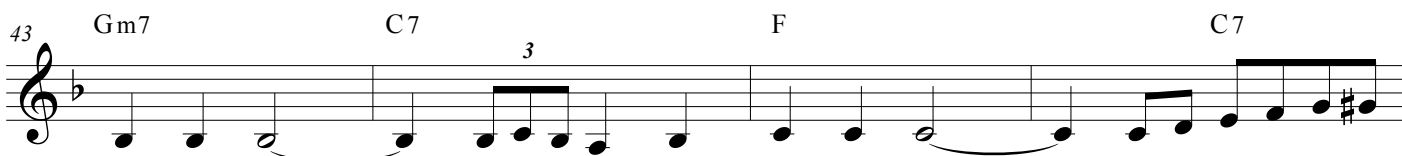
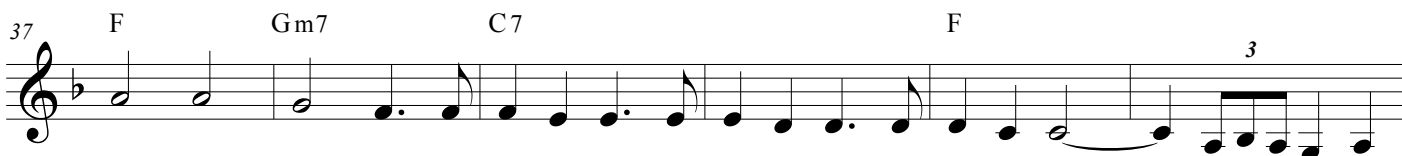
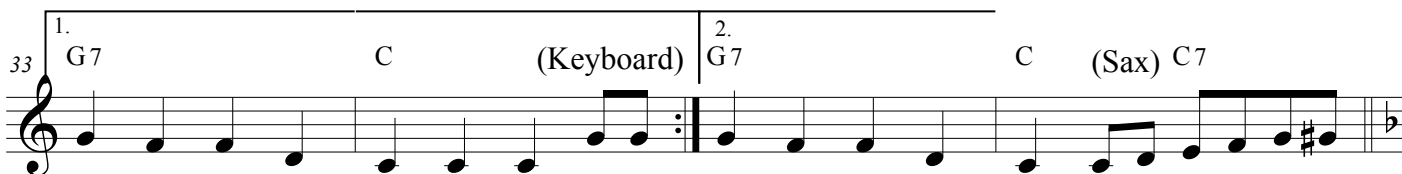
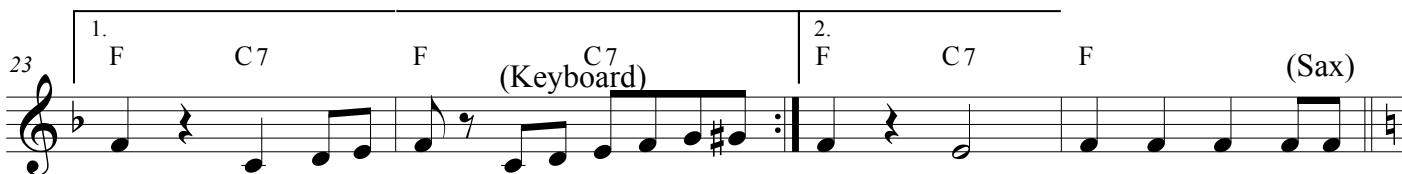
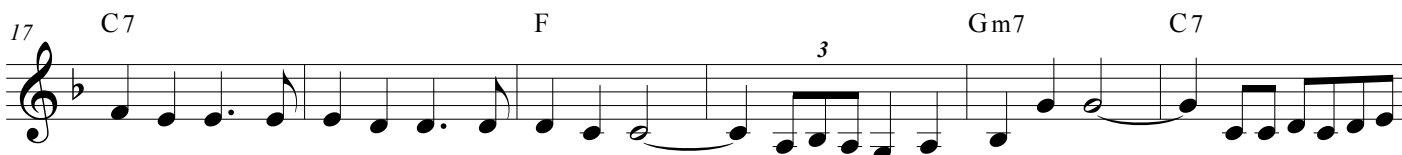
C7

F

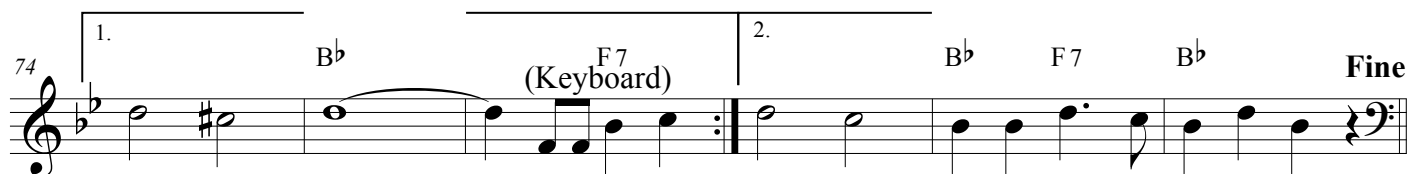
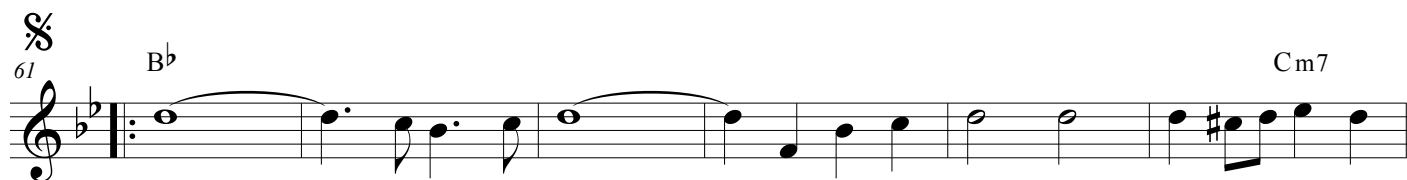
(Sax)

C7

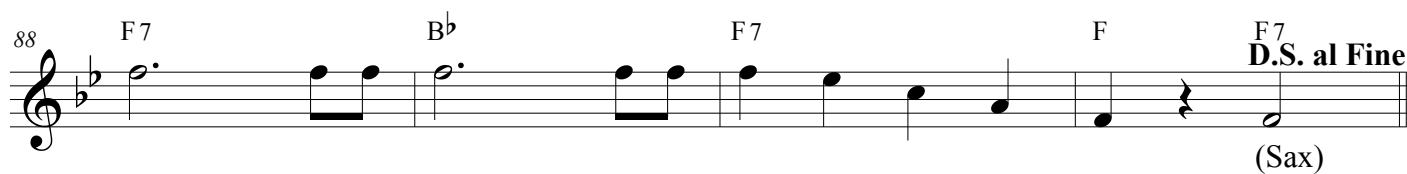
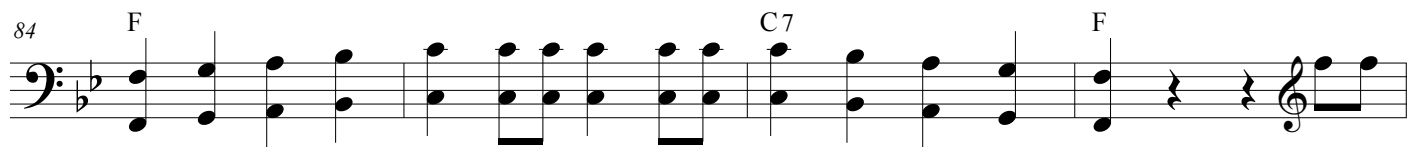
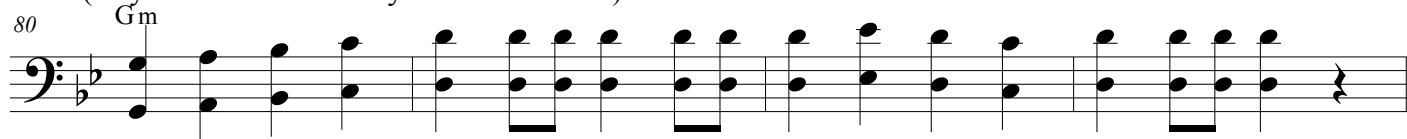
Keyboard



2



(Keyboard & Bass - Play notes as written)



Everybody Loves Somebody

F

Keyboard

(Sax)

Ev-'ry-bod-y loves some-bod-y some-time. Ev - 'ry-bod - y falls in love some-
 Ev-'ry-bod-y finds some-bod-y some-place. There's no tel-ling where love may ap -

how. Some-thing in your kiss just told me my some-time is now.
 pear. Some-thing in your heart keeps say-ing, "My

some-place is here." If I had it in my pow-er, I'd ar -

range for ev - 'ry guy to have your charms. Then, ev-'ry min-ute, ev - 'ry

hour, ev-'ry girl would find what I found in your arms.

Ev-'ry-bod-y loves some-bod-y some-time, and al-though my dream was ov-er-
 To Coda Θ D.S. al Coda

due. Your love made it well worth wait-ing for some-one like you.

Θ Coda

some-one like you.

Chord Progressions:

- (Sax): C, B \flat , F/A, A \flat 7, Em7/G, Dm7, Am7, Dm7 G7
- Keyboard: C, E7, F, A7, Dm7, B \flat /D
- Keyboard: G7, C, Em7 E \flat m7, Dm7, G7, Cmaj7 G7
- Keyboard: G7, C, C7, Gm7/D, C7
- Keyboard: F, C \sharp 7, F, Am, C \sharp /A, Am7
- Keyboard: D7, Dm7, C \sharp 7, Dm7 G7
- Keyboard: C, E7, F, A7, Dm7, B \flat /D
- Keyboard: G7, C, Em7 E \flat m7, Dm7, G7, C
- Keyboard: G7, C, E7, Am7, C \sharp maj7, Cmaj7

Everybody Loves Somebody

M

(Keyboard)

Keyboard

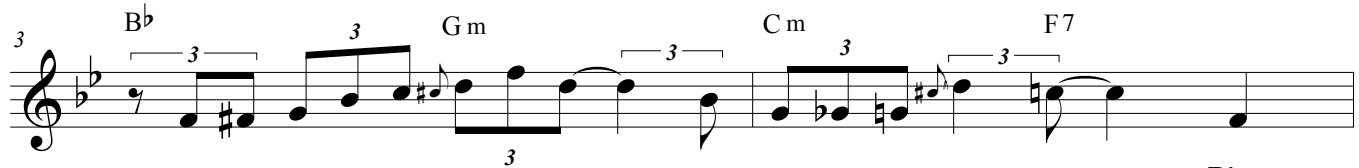
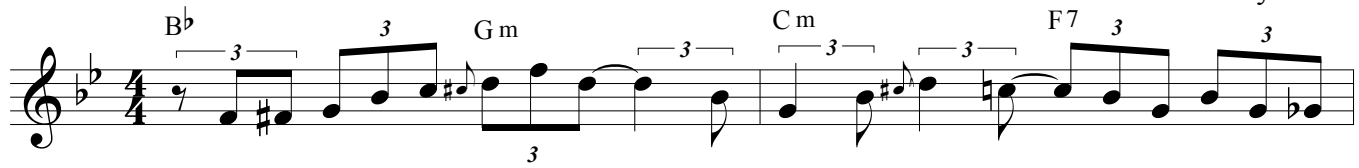
F E^b B^b/D D^b7 Am7/C Gm7 Dm7 ³ Gm7 C7
 5  F A7 B^b D7 Gm7 E^b/G
 Ev-'ry-bod-y loves some-bod-y some-time. Ev - 'ry-bod - y falls in love some-
 Ev-'ry-bod-y finds some-bod-y some-place. There's no tel-ling where love may ap -
 8 C7 F Am7A^bm7 Gm7 1, 3.
C7 F maj7 C7
 how. Some-thing in your kiss just told me my some-time is now.
 pear. Some-thing in your heart keeps say-ing, "My
 13 2, 4.
C7 F F7 Cm7/G F7
 some-place is here." If I had it in my pow-er, I'd ar -
 17 B^b F aug7 B^b Dm ³ F aug/D Dm7
 range for ev - 'ry girl to have your charms. Then, ev-'ry min-ute, ev - 'ry
 20 G7 Gm7 F[#]7 Gm7 C7
 hour, ev-'ry boy would find what I found in your arms.
 23 F A7 B^b D7 Gm7 E^b/G
 Ev-'ry bod-y loves some-bod-y some-time, and al-though my dream was ov-er-
 26 C7 F Am7A^bm7 Gm7 **To Coda**  C7 **D.S. al Coda** F C7
 due. Your love made it well worth wait-ing for some-one like you.
Coda
 31 C7 F (Keyboard) A7 Dm7 F[#] maj7 F maj7
 some-one like you.

Blue Moon

F

Keyboard

(Sax)

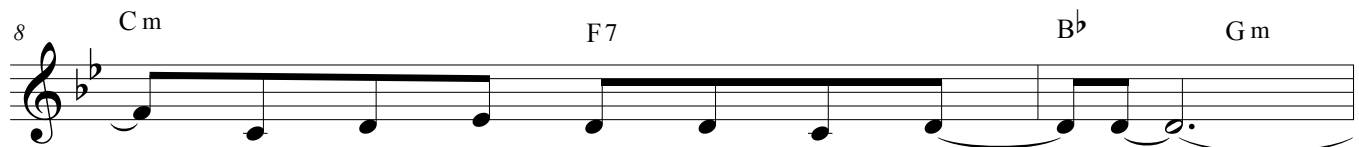


Blue

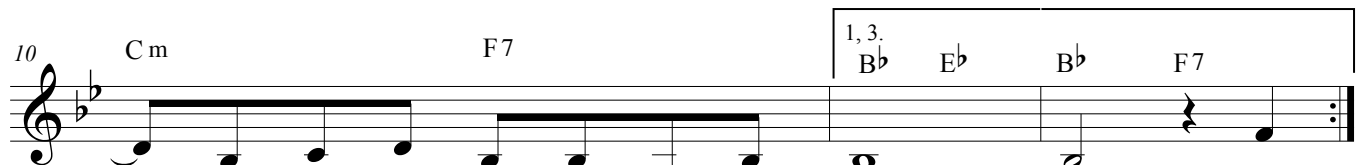
5



moon, _____ you saw me stand - ing a - lone _____
 moon, _____ you knew just what I was there _____ for, _____



— with - out a dream in my heart, _____
 — you heard me say - ing a prayer _____ for, _____



— with - out a love of my own. _____ Blue
 — some-one I real - ly could care



for. _____ And then there

2

15 Cm7 F7 B \flat Cm7 F7
 sud-den - ly ap-peared be - fore me the on - ly one my arms will ev - er

18 B \flat E \flat m A \flat 7
 hold. I heard some - bod - y whis - per, "Please a -

20 D \flat F C7 Cm7 F7
 dore me," and when I looked the moon had turned to gold. Blue

23 B \flat Gm Cm F7 B \flat Gm
 moon, now I'm no long - er a - lone

26 Cm F7 B \flat Gm
 with - out a dream in my heart,

28 Cm F7 B \flat 6 Gm Cm7 F7 (Sax)
 with - out a love of my own. **To Coda** **D.S. al Coda**

Coda
 31 B \flat 6 Gm Cm F7 B \flat 6 Gm
 with - out a love of my own.

34 Cm F7 B \flat Cm Cm7 B \flat 6
 with - out a love of my own.

Blue Moon

M
Keyboard

(Keyboard)

The first two staves of the musical score for 'Blue Moon' are shown. The key signature is B-flat major (two flats). The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music features a melodic line with triplets and chords. The chords indicated above the staves are E^b, C^m, F^m, and B^b7. The word 'Blue' is written at the end of the second staff.

The third staff of the musical score, starting at measure 5, contains measures 5 through 8. It includes a repeat sign at the beginning. The chords indicated are E^b, C^m, F^m, B^b7, E^b, and C^m. The lyrics are: moon, you saw me stand - ing a - lone moon, you knew just what I was there for,

The fourth staff of the musical score, starting at measure 8, contains measures 8 through 11. The chords indicated are F^m, B^b7, E^b, and C^m. The lyrics are: — with - out a dream in my heart, — you heard me say - ing a prayer for,

The fifth staff of the musical score, starting at measure 10, contains measures 10 through 13. It includes a first ending bracket for measures 11 and 12. The chords indicated are F^m, B^b7, and a first ending of E^b, A^b, E^b, B^b7. The lyrics are: — with - out a love of my own. — some-one I real - ly could care Blue

The sixth staff of the musical score, starting at measure 13, contains measures 13 through 16. It includes a second ending bracket for measures 14 and 15. The chords indicated are E^b, A^b, E^b, and E^b7. The lyrics are: for. And then there

2

15 F m7 B \flat 7 E \flat F m7 B \flat 7

sud-den - ly ap-peared be - fore me the on - ly one my arms will ev - er

18 E \flat A \flat m D \flat 7

hold. I heard some - bod - y whis - per, "Please a -

20 G \flat B \flat F7 F m7 B \flat 7

dore me," and when I looked the moon had turned to gold. Blue

23 E \flat C m F m B \flat 7 E \flat C m

moon, now I'm no long - er a - lone

26 F m B \flat 7 E \flat C m

with - out a dream in my heart,

28 F m B \flat 7 To Coda Φ E \flat 6 C m F m7 B \flat 7 D.S. al Coda

with - out a love of my own. (Keyboard)

Φ Coda

31 E \flat 6 C m F m B \flat 7 E \flat 6 C m

own, with - out a love of my own.

34 F m B \flat 7 E \flat F m F m7 E \flat 6

with - out a love of my own.

VOCAL ONLY

That's Amore

Keyboard

(Give pitch)

B \flat B \flat Maj7 B \flat 6

When the moon hits your eye like a big piz - za

4 D \flat 7 C m7 F7 C m7 F7

pie, that's a - mo - re. When the

9 C m7 F7 C m7 F7

world seems to shine like you've had too much wine, that's a -

13 B \flat Maj7 B \flat 6 C m7 F7

mo - re. Bells will

17 B \flat B \flat Maj7 B \flat 6

ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll

20 D \flat 7 C m7 F7 C m7 F7

sing, "Vee - tah bel - la." Hearts will

25 C m7 F7 C m7

play, tip - py - tip - py tay, tip - py - tip - py - tay like a

28 F7 B \flat Maj7 B \flat 6 C m7 F7

gay tar - an - tel - la. When the

2

33 B^b $B^b\text{Maj7}$ B^b6 $D^b\circ7$
 stars make you drool like a pas - ta fa - zool, that's a -

37 $C\text{m}7$ $F7$ $C\text{m}7$ $F7$
 mo - re. When you

41 $C\text{m}7$ $F7$ $C\text{m}7$ $F7$
 dance down the street with a cloud at your feet, you're in

45 $D7/A$ $A^b7(b5)$ $G7$
 love. When you

49 $C\text{m}7$ $C\text{m}7(b5)$
 walk in a dream, but you know you're not dream-ing, sig -

53 B^b B^b/A B^b/G B^b/F $D^b\circ7$
 no - re; scuz - za

57 $C\text{m}7$ $F7$ $C\text{m}7$ $F7$
 me, but you see, back in old Nap - o - li, that's a -

61 1. $B^b\text{Maj7}$ B^b6 $C\text{m}7$ $F7$ (Keyboard)
 mo - re!

65 2. $B^b\text{Maj7}$ B^b (Keyboard) G^b $F7$
 mo - re! That's a -

69 B^b B^b $F7$ B^b
 mo - re!

In My Solitude

F

Keyboard

The piano introduction consists of five measures in 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a bass line with triplets of eighth notes. The key signature has one flat (B-flat).

(Bass-Play As Written)

5 F maj7 Dm7 G7

sol - i - tude _____ you haunt me with

9 Gm7 C7 F maj7 Gm7 C7(#5)

rev - er - ies _____ of days gone by. _____ In my

13 F maj7 Dm7 G7

sol - i - tude _____ you taunt me with

17 Gm7 C7 F F7

mem - o - ries _____ that nev - er die. _____ I

21 B^b maj7 B^o7 F Cm7 F7

sit in my chair, I'm filled with des-pair, there's no one could be so sad. _____ With

25 B^b maj7 B^o7 F D7 Gm7 Caug

gloom ev-'ry-where, I sit and I stare, I know that I'll soon go mad. In my

29 F maj7 Dm7 G7
sol - i - tude _____ I'm pray - ing, "Dear

33 Gm7 1. C7 F maj7 C aug (Sax)
Lord, a - bove, _____ send back my love." _____

37 2. C7 F E F (Sax)
send back my love." _____

40 F maj7 B^b maj7 G^o N.C. F maj7
Bass - As written

The musical score is written for a vocal line and piano accompaniment. The key signature has one flat (B-flat). The vocal line starts at measure 29 with the lyrics 'sol - i - tude' and continues through measure 40. The piano accompaniment is shown in the bottom system, starting at measure 40. The score includes various chords: F major 7, D minor 7, G major 7, G minor 7, C major 7, F major 7, C augmented, F major, B-flat major 7, and G diminished. There are also first and second endings for the vocal line. The piano part is marked 'Bass - As written'.

In My Solitude

M
Keyboard

The piano introduction consists of five measures in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand plays a bass line with eighth and quarter notes. Triplet markings are present over the first three measures. The piece ends with the text 'In my'.

(Bass-Play as written)

5 $B\flat$ maj7 Gm7 C7

sol - i - tude _____ you haunt me with

9 Cm7 F7 $B\flat$ maj7 Cm7 F7(#5)

rev - er - ies _____ of days gone by. _____ In my

13 $B\flat$ maj7 Gm7 C7

sol - i - tude _____ you taunt me with

17 Cm7 F7 $B\flat$ $B\flat$ 7

mem - o - ries _____ that nev - er die. _____ I

21 $E\flat$ maj7 E° 7 $B\flat$ Fm7 $B\flat$ 7

sit in my chair, I'm filled with des-pair, there's no one could be so sad. _____ With

25 $E\flat$ maj7 E° 7 $B\flat$ G7 Cm7 Faug

gloom ev - 'ry - where, I sit and I stare, I know that I'll soon go mad. In my

29 $B\flat$ maj7 Gm7 C7

sol - i - tude _____ I'm pray - ing, "Dear

33 Cm7 $\overset{1.}{F7}$ $B\flat$ maj7 Faug (Keyboard)

Lord, a - bove, _____ send back my love." _____

37 $\overset{2.}{F7}$ $B\flat$ A $B\flat$ (Keyboard)

send back my love."

40 $B\flat$ maj7 $E\flat$ maj7 C° N.C. $B\flat$ maj7

(Bass - As written)

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line starts at measure 29 with the lyrics 'sol - i - tude' and continues through measure 40. The piano accompaniment is shown in a grand staff (treble and bass clefs) starting at measure 40. Chord symbols are provided above the vocal line and below the piano accompaniment. The piano part includes a section labeled '(Bass - As written)'.

VOCAL DUET

Baby, It's Cold Outside

Keyboard

2
16

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

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

18
G^b B^bm7 E^bm7

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

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

20
A^b7 D^b

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

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

23
E^bm7 A^b7 D^b

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

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

26
E^bm7

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

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

29 G^b $E^b m7$

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

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

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

I real - ly can't stay, —

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

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

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

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

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

(Keyboard)

Ah, but it's cold

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

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

out - side.

out - side. —

Makin' Whoopee

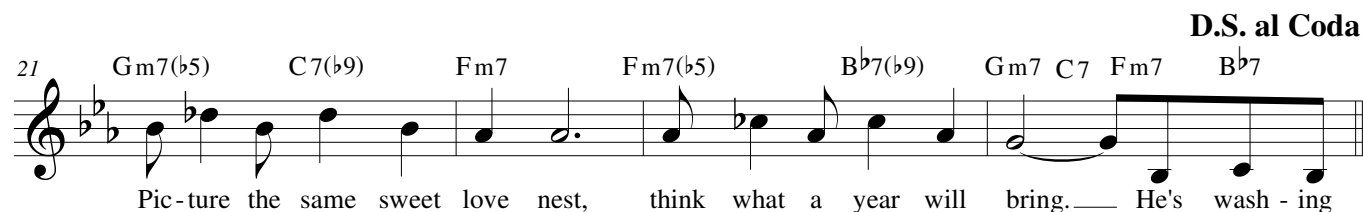
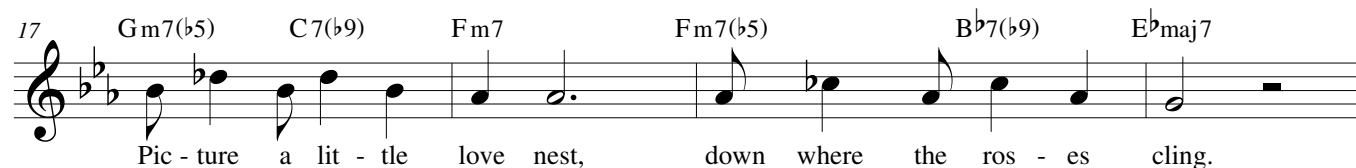
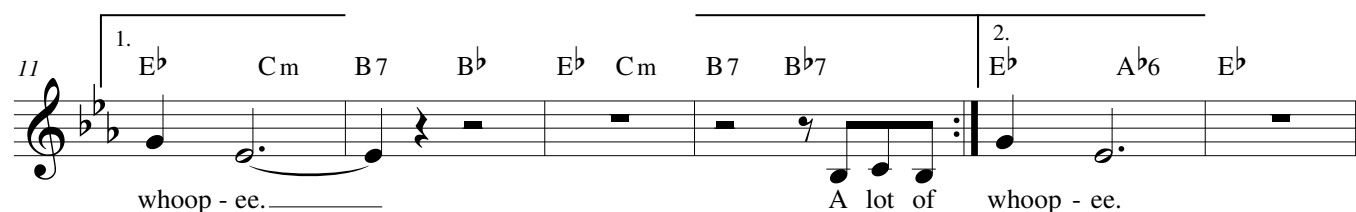
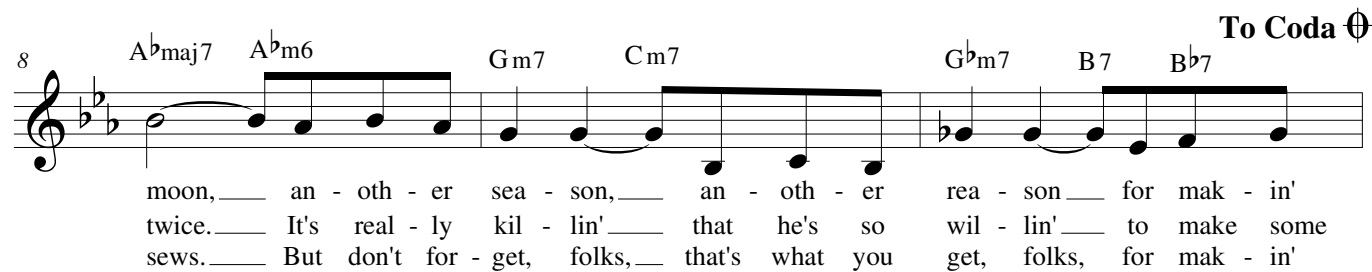
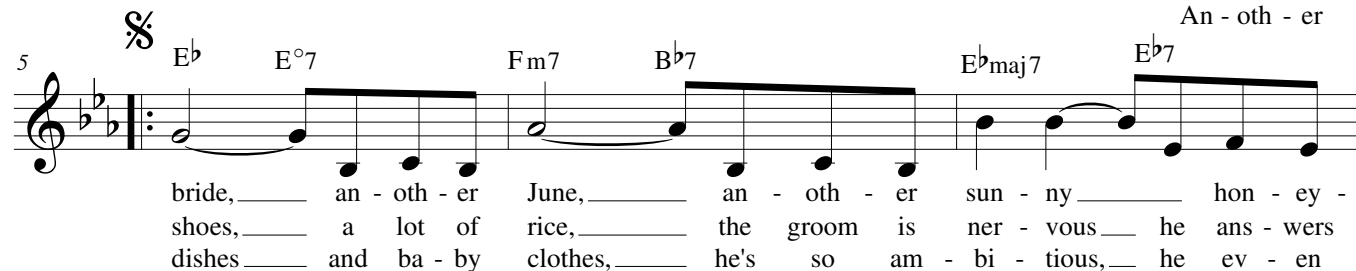
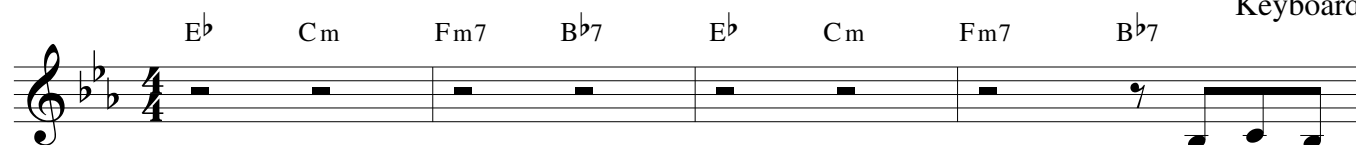
F

Keyboard

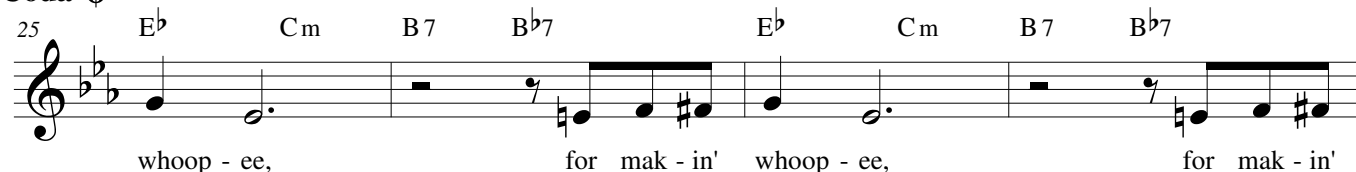
B \flat Gm Cm7 F7 B \flat Gm Cm7 F7
 5 B \flat B \circ 7 Cm7 F7 B \flat maj7 B \flat 7 An-oth-er
 bride, an-oth-er June, an-oth-er sun-ny hon-ey-
 shoes, a lot of rice, the groom is ner-vous he answers
 dishes and ba-by clothes, he's so am-bi-tious, he ev-en
 8 E \flat maj7 E \flat m6 Dm7 Gm7 D \flat m7 G \flat 7 F7 To Coda Θ
 moon, an-oth-er sea-son, an-oth-er rea-son for mak-in'
 twice. It's real-ly kil-lin' that he's so wil-lin' to make some
 sews. But don't for-get, folks, that's what you get, folks, for mak-in'
 11 1. B \flat Gm G \flat 7 F B \flat Gm G \flat 7 F7 2. B \flat E \flat 6 B \flat
 whoop-ee. A lot of whoop-ee.
 17 Dm7(\flat 5) G7(\flat 9) Cm7 Cm7(\flat 5) F7(\flat 9) B \flat maj7
 Pic-ture a lit-tle love nest, down where the ros-es cling.
 21 Dm7(\flat 5) G7(\flat 9) Cm7 Cm7(\flat 5) F7(\flat 9) Dm7 G7 Cm7 F7 D.S. al Coda
 Picture the same sweet love nest, think what a year will bring. He's wash-ing
 Θ Coda
 25 B \flat Gm G \flat 7 F7 B \flat Gm G \flat 7 F7
 whoop-ee, for mak-in' whoop-ee, for mak-in'
 29 B \flat Gm G \flat 7 F7 B \flat Cm7 B maj7(\sharp 5) B \flat 6
 whoop-ee, for mak-in' whoop-ee,

Makin' Whoopee

M
Keyboard



Coda ⊕

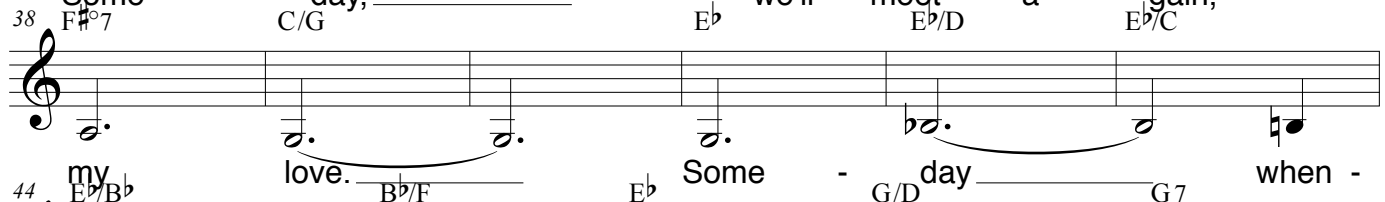
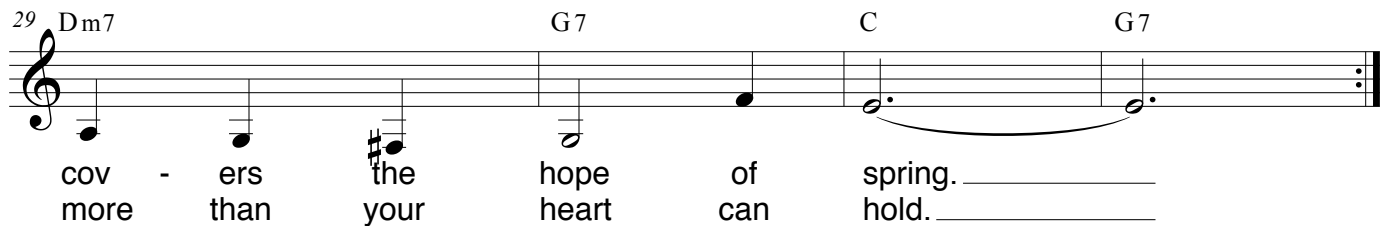
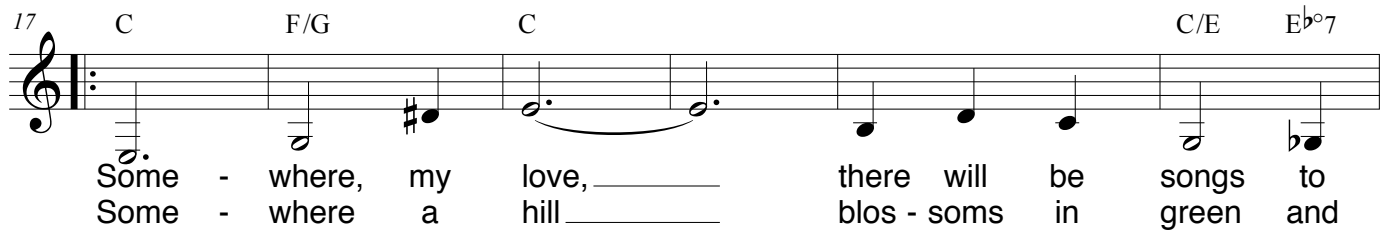
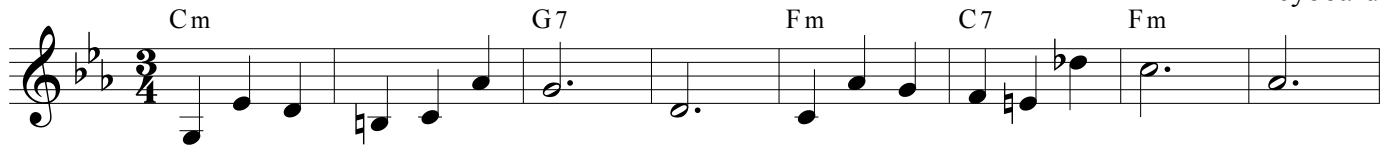


Somewhere My Love

F

(Sax)

Keyboard



(Sax 1st, Keyboard 2nd)

49 C F/G C C/E E^b7 Dm7 G7

57 Dm7 G7 Dm7 G7 Dm7 G7 C G7

65 F F/E F/D F/C F F[#]7 C/G

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

73 E^b E^b/D E^b/C E^b/B^b B^b/F E^b G/D G7

Some - day _____ when - ev - er the spring breaks through. _____

81 C F/G C C/E E^b7 Dm7 G7 Dm7

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

90 G7 Dm7 G7 1. Dm7 G7 C G7

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

97 2. Dm7 G/D G7 G7(b9) C F C

'till you are mine _____ a - gain. _____

Somewhere My Love

M

(Keyboard)

Keyboard

Fm C7 Bbm F7 Bbm
 9 F7 Bbm F7 C7
 17 F Bb/C F F/A Ab°7
 Some - where, my love, there will be in songs to
 Some - where a hill blos - soms be in green and
 23 Gm7 C7 Gm7 C7 Gm7 C7
 sing gold, al - though the are snow dreams,
 29 Gm7 C7 F C7
 cov - ers than the your hope heart of can spring.
 more than your heart can hold.
 33 Bb Bb/A Bb/G Bb/F Bb
 Some - day, we'll meet a - gain,
 38 B°7 F/C Ab Ab/G Ab/F
 my love. Some - day when -
 44 Ab/Eb Eb/Bb Ab C/G C7
 ev - er the spring breaks through.

(Keyboard)

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

57 Gm7 C7 Gm7 C7 Gm7 C7 F C7

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

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

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

Some - day _____ when - ev - er the spring breaks through. _____

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

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

90 C7 Gm7 C7 1. Gm7 C7 F C7

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

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

'till you are mine _____ a - gain. _____

My Dreams Are Getting Better All The Time

F

(Sax) Keyboard

3 E^b E^b/G Fm B^b7 Keyboard
 3 $Cm7$ $Gm7$ $Fm7$ B^b7 Well,
 5 E^b E^b/G A^b A°
 what do you know, he smiled at me in my dreams last night. My
 7 B^b7 Fm/A^b B^b7/D E^b $Fm7$ B^b7
 dreams are get - ting bet - ter all the time. And,
 9 E^b E^b/G A^b A°
 what do you know, he looked at me in a dif - f'rent light. . My
 11 B^b7 Fm/A^b B^b7/D E^b
 dreams are get - ting bet - ter all the time. To

13 E^b9 A^b6/E^b $Fm7/C$

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

15 $F7$ $F^\#\circ$ Gm $Fm7/A^b$ B^b7 $Fm7 B^b7$

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

17 E^b E^b/G A^b A°

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

19 1. B^b7 Fm B^b7 E^b $Fm7 B^b7$

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

21 2. B^b7 Fm B^b7 E^b A°

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

23 B^b7 Fm B^b7 E^b A°

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

25 B^b7 Fm B^b7 E^b B^b7 E^b

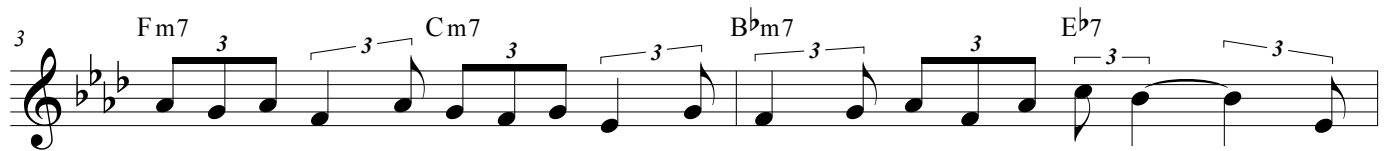
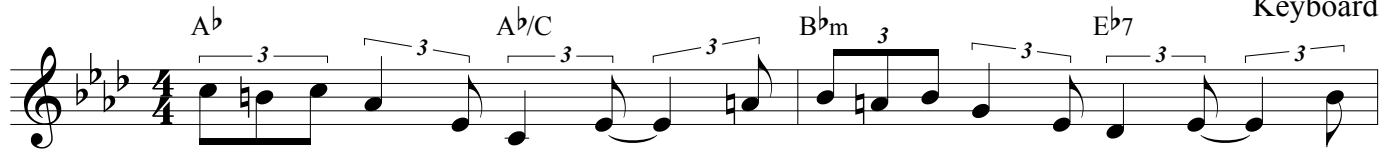
dreams are get - ting bet - ter all the time.

My Dreams Are Getting Better All The Time

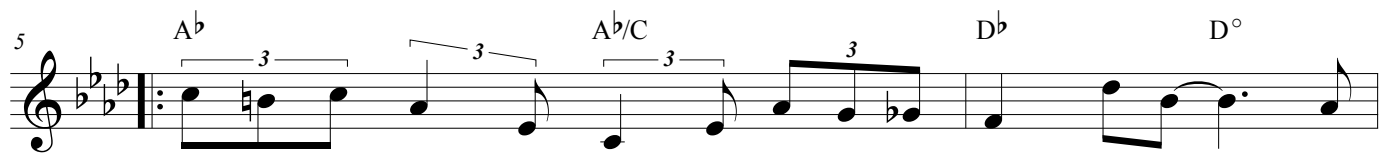
M

(Keyboard)

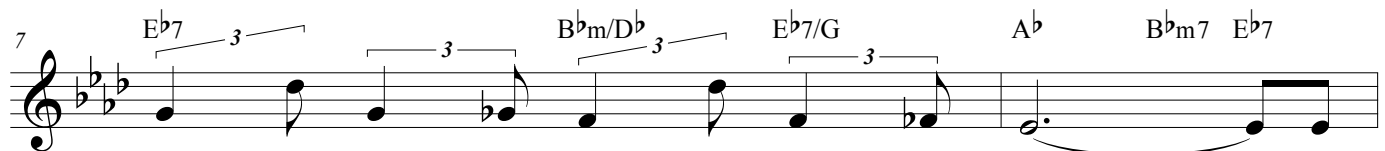
Keyboard



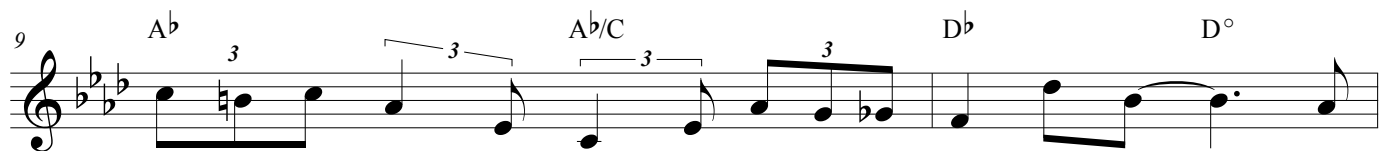
Well,



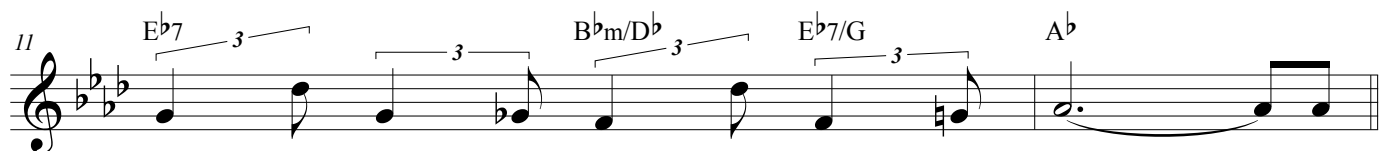
what do you know, she smiled at me in my dreams last night. My



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



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



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

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

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

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

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

17 A^{\flat} A^{\flat}/C D^{\flat} D°

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

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

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

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

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

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

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

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

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

Seventy Six Trombones

F

Keyboard

(Sax)

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

Sev-en - ty

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

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

9 C7 F

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

13 F7 B \flat G7

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

17 1. C G7 C G7 C7

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

21 2. C7 F

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

25 B \flat F7

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

29 A B \flat F7

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

33 B \flat 1. F

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

2

37 C7 F C7 F7

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

41 2. E♭ A7 B♭ F7 B♭ (Sax)

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

47 G7 C7

Sev - en - ty

51 F A♭°7 C7/G F#°7 C7/G /C

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

55 C7 F

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

59 F7 1. B♭ G7

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

63 C G7 C C7

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

67 2. B♭ G7 F/C C7

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

71 Dm7/C F7 C7

oom pah pahed _____ I oom pahed up and down the

75 F (Sax) Gm7 C7 F

square. _____

Seventy Six Trombones

M
Keyboard

(Keyboard)

Sev-en - ty

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

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

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

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

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

25 E♭ B♭7
cop - per bot - tom tym - pa - ni in horse pla - toons,
fif - ty mount - ed can - non in the bat - ter - y,

29 D E♭ B♭7
thun - der-ing, thun - der-ing, all a - long the way.
thun - der-ing, thun - der-ing, loud - er than be - fore.

33 1. E♭ B♭
Dou - ble bell eu - pho - ni - ums and big bas - soon,_____
Clar - i - nets of ev - 'ry size and

2

37 F7 B \flat F7 B \flat 7

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

41 2. A \flat D7 E \flat B \flat 7 E \flat (Keyboard)

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

47 C7 F7

Sev - en - ty

51 B \flat D \flat 7 F7/C B \flat 7 F7/C /F

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

55 F7 B \flat

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

59 B \flat 7 1. E \flat C7

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

63 F C7 F F7

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

67 2. E \flat C7 B \flat /F F7

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

71 Gm7/F B \flat 7 F7

oom pah pahed _____ I oom pahed up and down the

75 B \flat (Keyboard) Cm7 F7 B \flat 2.

square. _____