

# The Mixed Nuts

Set DD Last revised on 2018.02.11

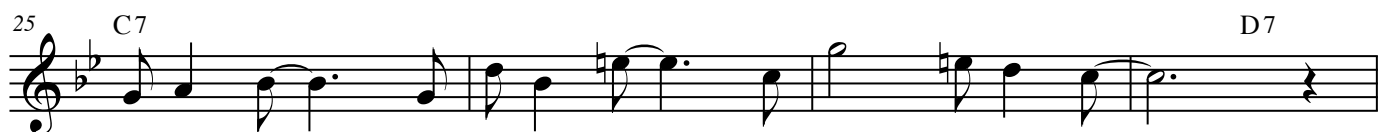
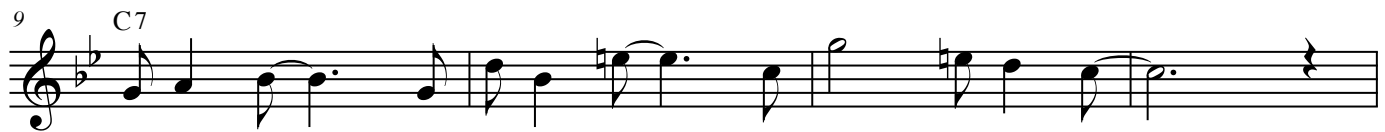
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# Sweet Georgia Brown

# F

Keyboard



37 G7

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

41 C7

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

45 F7 F7+5

They all sigh and want to cry for sweet Geor-gia Brown.\_\_\_\_ I'll tell\_ you just

49 Bb F7 F7+5 Bb Gm7 D7

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

53 G7

it's been said she knocks\_ 'em dead when\_ she lands in town.\_\_\_\_

57 C7 D7

Since she came, why\_ it's a shame how she cools them down.\_\_\_\_

61 Gm D7 Gm D7

Fel - las she can't get\_ must be fel - las she ain't met.

65 Bb G7 C7 F7 Bb A7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.\_\_\_\_

(Sax)  
69 G7

73 C7 D7

Now those

77 Gm D7 Gm D7

fel - las she can't get\_\_ must be fel - las she ain't met.

81 Bb G7 C7 F7 Bb A7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.\_\_ Well,

85 Bb G°7 F7 D7 Cm7 F7

Geor-gia claimed her, Geor-gia named her Geor-gia, \_\_\_\_sweet Geor-gia Brown

89 (Sax) Bb G7 C7 Cm7 F9 Bb

# Sweet Georgia Brown

# M

**Keyboard**
**(Keyboard)**

**(Sax)**

**(Keyboard)**

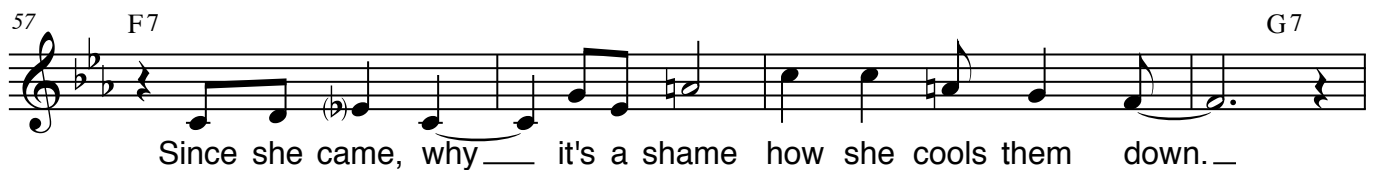

37 C7  
  
 No gal made has got a shade on sweet Geor-gia Brown.\_\_\_\_

41 F7  
  
 Two left feet but oh, so neat, has sweet Geor-gia Brown.

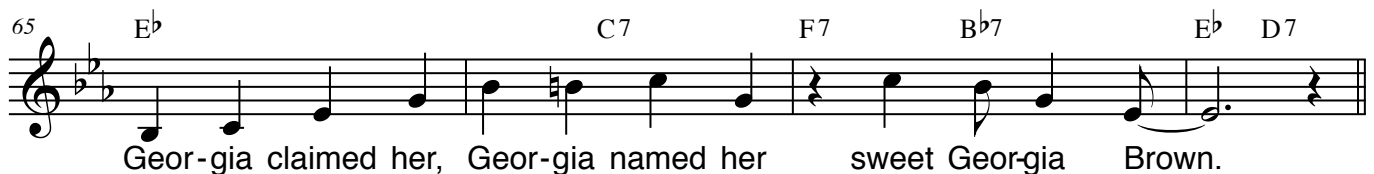
45 Bb7 Bb7+5  
  
 They all sigh and want to cry for sweet Geor-gia Brown.\_\_\_\_ I'll tell\_ you just

49 Eb Bb7 Bb7+5 Eb Cm7 G7  
  
 why.\_\_\_\_ You know I don't lie, not much! Well,

53 C7  
  
 it's been said she knocks 'em dead when\_ she lands in town.\_\_\_\_

57 F7 G7  
  
 Since she came, why\_ it's a shame how she cools them down.\_\_\_\_

61 Cm G7 Cm G7  
  
 Fel-las she can't get\_ must be fel-las she ain't met.

65 Eb C7 F7 Bb7 Eb D7  
  
 Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.

(Keyboard)

69 C7

73 F7 G7

Now those

77 C m G7 C m G7

fel - las she can't get\_\_ must be fel - las she ain't met.

81 Eb C7 F7 Bb7 Eb D7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.\_\_ Well,

85 Eb C°7 Bb7 G7 F m7 Bb7

Geor-gia claimed her, Geor-gia named her Geor-gia,\_\_\_sweet Geor-gia Brown

89 (Keyboard) Eb C7 F7 F m7 Bb9 Eb

# Memories

# F

Keyboard

Cm A7 Dm Fm G7 C7 F7 Bb

9 Bb A°7 F7 Bb

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

13 Bb A°7 F7 Bb Bb7

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

17 Cm B°7 G7 Cm

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

21 C7

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

1. F F7 2. F F7

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

27 Bb C7 F7

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

32 Bb Bb7 Eb Bb

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

38 B°7 F Bbm6 C7 F F7

ry I'm drift - ing back to you.



43  $B\flat$  C7 F7  $F\sharp\circ 7$

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

49 Gm  $G\sharp\circ 7$  Cm A Dm Fm6 G7

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

55 C7 F7 1.  $B\flat$  F7 2.  $B\flat$  G7

beau - ti - ful mem - o - ries. \_\_\_\_\_

61 C D7 G7  $G\sharp\circ 7$

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

67 Am  $A\sharp\circ 7$  Dm B Em Gm6

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

72 A7 D7 G7 E E7

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

77 Dm B Em Gm6 A7 D7

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

82 G7 C Dm  $C\sharp\text{maj}7$  C

mem - o - ries. \_\_\_\_\_

# Memories

# M

Keyboard

Fm D7 Gm Bbm C7 F7 Bb7 Eb

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

9 Eb D°7 Bb7 Eb

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

13 Eb D°7 Bb7 Eb Eb7

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

17 Fm E°7 C7 Fm

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

21 F7

1. Bb Bb7 2. Bb Bb7

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

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

27 Eb F7 Bb7

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

32 Eb Eb7 Ab Eb

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

38 E°7 Bb Ebm6 F7 Bb Bb7

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

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

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

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

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

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

beau - ti - ful mem - o - ries. \_\_\_\_\_

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

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

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

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

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

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

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

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

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

mem - o - ries. \_\_\_\_\_ (Keyboard)

# Dream

# F

Soft Latin Beat  
Not too fast

Keyboard

$E^b$  (Sax)  $A^b m7$   $E^b$   $A^b m7$

$E^b$   $D7$   $E^b6$

$C7$   $Fm7$   $Fm7(b5)$   $E^b$

$F7$   $Fm7$   $B^b7$

$E^b$   $D7$   $E^b6$

$C7$   $Fm7$   $Fm7(b5)$   $E^b$   $G7$

$Cm7$   $Fm7$   $B^b7(b9)$   $E^b$   $B^b7$

$E^b$  (Sax)  $A^b m7$

$Fm7$   $E maj7$   $E^b$   $A^b m7$   $E^b$

Dream \_\_\_\_\_ when you're feel - ing blue. \_\_\_\_\_ Dream, \_\_\_\_\_  
 that's the thing to do. \_\_\_\_\_ Just \_\_\_\_\_ watch the smoke-rings rise in the air.  
 You'll find your share \_\_\_\_\_ of mem - o - ries there. \_\_\_\_\_ So,  
 dream \_\_\_\_\_ when the day is through. \_\_\_\_\_ Dream, \_\_\_\_\_  
 and they might come true. \_\_\_\_\_ Things \_\_\_\_\_ nev - er are as bad as they seem,  
 so dream, dream, dream. \_\_\_\_\_  
 dream. \_\_\_\_\_

# Dream

# M

Soft Latin Beat  
Not too fast

Keyboard

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

$A^b$   $G7$   $A^b6$

Dream \_\_\_\_\_ when you're feel - ing blue. \_\_\_\_\_ Dream, \_\_\_\_\_

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

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

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

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

$A^b$   $G7$   $A^b6$

dream \_\_\_\_\_ when the day is through. \_\_\_\_\_ Dream, \_\_\_\_\_

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

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

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

so dream, dream, dream. \_\_\_\_\_

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

dream. \_\_\_\_\_

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

## MALE VOCAL ONLY

## Tiptoe Through The Tulips

## Keyboard

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

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

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

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

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

old folks and ba - bies are sleep - ing.

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

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

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

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

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

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

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

tip - toe through the tu - lips with me.

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

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

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

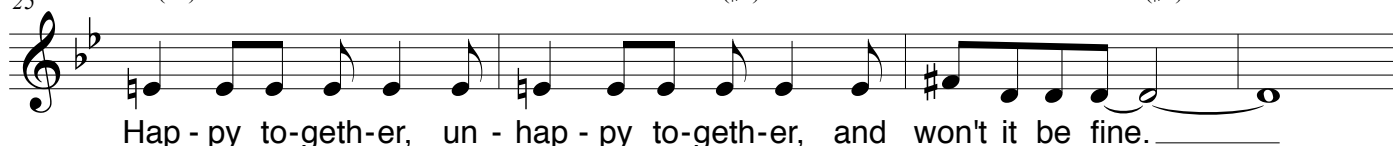
47  $A7$   $Dm$   $F7$   $C7$   $F7(\sharp 5)$   
 keep the show - ers a - way. And if I

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

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

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

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





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

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

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

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

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

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

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

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

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

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

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

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

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

shine.\_\_\_\_\_

The image displays a musical score for the song "Come Rain Or Come Shine" in G minor. It consists of eight staves of music. The first staff (measures 29-32) and fifth staff (measures 45-48) contain vocal lines with lyrics. The second staff (measures 33-36) and sixth staff (measures 49-52) also contain vocal lines with lyrics. The third staff (measures 37-40) and seventh staff (measures 53-56) feature a saxophone solo. The fourth staff (measures 41-44) and eighth staff (measures 55-58) are instrumental accompaniment. Chord symbols are written above the notes. The key signature has two flats (Bb and Eb). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

# Come Rain Or Come Shine

**M**  
Keyboard

(Keyboard)

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



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

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

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



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

13   Abm   Ebm   Abm   Abm/Gb   Bb7



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

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



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

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



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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

55 Cm (Keyboard) Fm G7 rit. Fm7 Cm

shine.\_\_\_\_\_

# Charlie Was A Boxer

Keyboard

(Keyboard)

F F7/A C7 Gm7 C7 F F7

5 B $\flat$  E $\flat$ 6 F7 B $\flat$

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

9 E $\flat$ 6 F7 B $\flat$

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

13 B $\flat$  B $\flat$ 7/D F7 Cm7 F7 B $\flat$  B $\flat$ 7

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

17 E $\flat$  B $\flat$ 7

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

23 E $\flat$  B $\flat$ 7

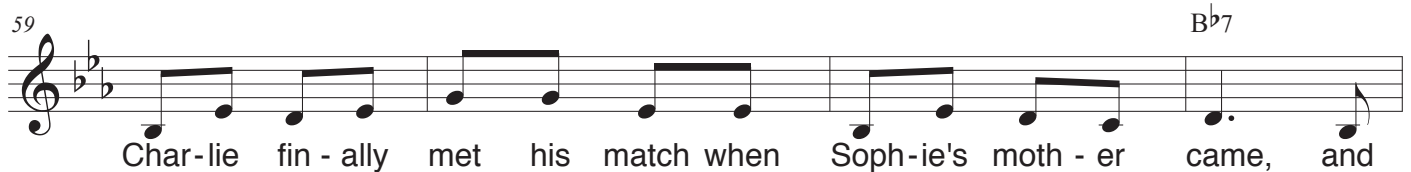
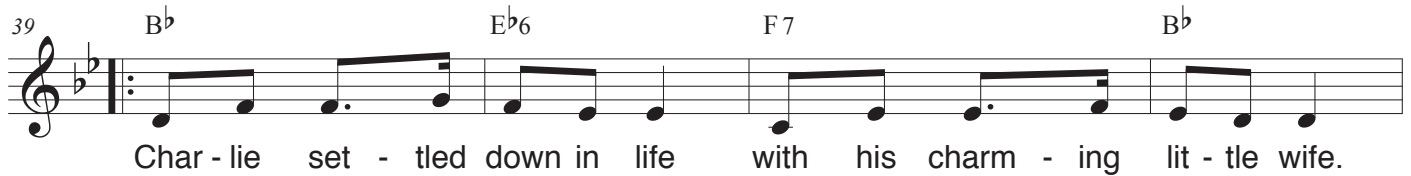
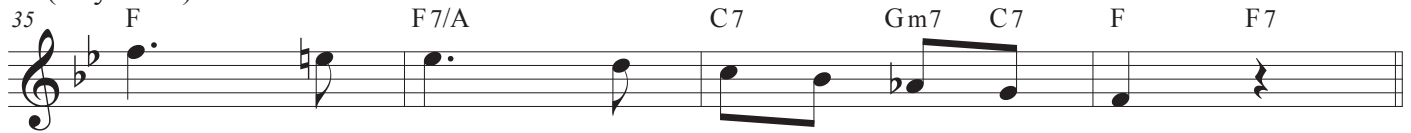
he was champ, al - right. All the girls a - dored him, much to his de - light. But

29

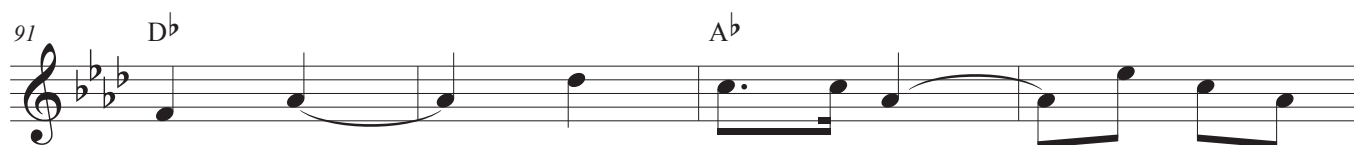
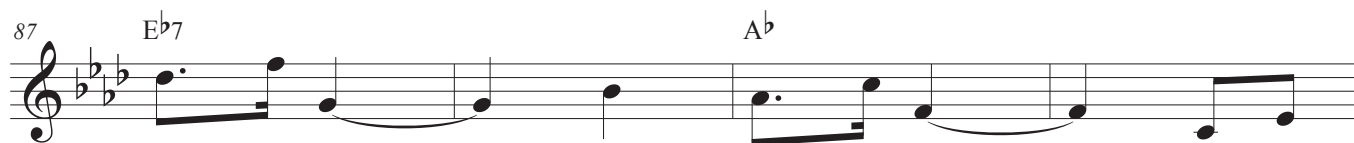
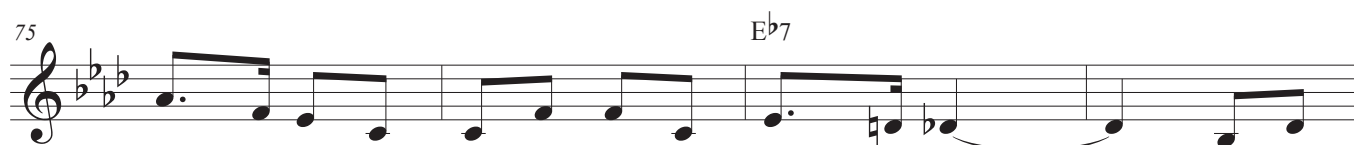
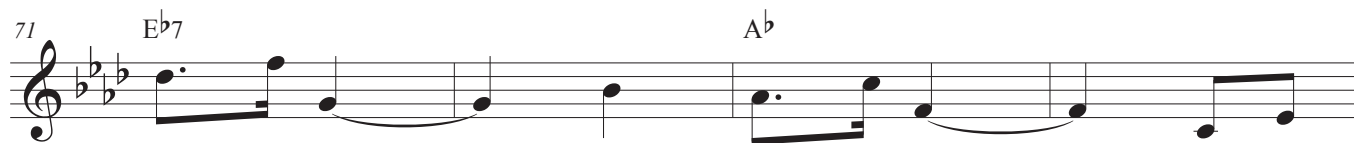
1 E $\flat$ F7	2 E $\flat$ B $\flat$ 7 E $\flat$ (Keyboard)
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Char-lie was a box - er who'd rath - er love than fight. fight.

(Keyboard)



(Keyboard)



**F**

## Mister Wonderful

Keyboard

(Sax)

F Gm7 C7 N.C.  
 Why this  
 5 F Gm7 C7  
 feel - ing, why this glow, why the  
 9 F F°7 C7 Gm7  
 thrill when you say, "Hel - lo"? It's a  
 13 Dm7 3 Gm7 Am Am7 A°7  
 strange and ten - der mag - ic you do. Mis - ter  
 17 Gm7 C7 N.C.  
 Won - der - ful, that's you. Why this  
 21 F Gm7 C7  
 trem - bling, when you speak? Why this  
 25 F F°7 C7 Gm7  
 joy when you touch my cheek? I must  
 29 Dm7 3 Gm7 Am Am7 A°7  
 tell you what my heart knows is true. Mis - ter  
 33 Gm7 C7 F N.C. 3  
 Won - der - ful, that's you. And why this

37 F7 B $\flat$  B $\flat$  maj7 3

long-ing \_\_\_\_\_ to know your charms, \_\_\_\_\_ to spend for -

41 Gm7 C7 N.C.

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

45 F Gm7 C7

much more \_\_\_\_\_ I could say, \_\_\_\_\_ but the

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

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

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

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

57 Gm7 C7 F

Won - der - ful, \_\_\_\_\_ that's you. \_\_\_\_\_

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

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

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

Won - der - ful, \_\_\_\_\_ Mis-ter Won - der - ful, \_\_\_\_\_ Mis - ter

69 Gm7 Fm7 C7

Won - der - ful, \_\_\_\_\_ I love

73 D $\flat$  (Sax) F maj7

you. \_\_\_\_\_



Only sung by female vocalist -  
Otherwise an instrumental

**M**  
Keyboard

# Mister Wonderful

(Keyboard)

5 9 13 17 21 25 29 33

B $\flat$  Cm7 F7 N.C. B $\flat$  Cm7 F7 Why this feel - ing, why this glow, why the thrill when you say, "Hel - lo"? It's a strange and ten - der mag - ic you do. Mis - ter Won - der - ful, that's you. Why this trem - bling, when you speak? Why this joy when you touch my cheek? I must tell you what my heart knows is true. Mis - ter Won - der - ful, that's you. And why this

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

long-ing \_\_\_\_\_ to know your charms, \_\_\_\_\_ to spend for -

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

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

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

much more \_\_\_\_\_ I could say, \_\_\_\_\_ but the

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

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

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

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

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

Won - der - ful, \_\_\_\_\_ that's you. \_\_\_\_\_

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

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

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

Won - der - ful, \_\_\_\_\_ Mis - ter Won - der - ful, \_\_\_\_\_ Mis - ter

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

Won - der - ful, \_\_\_\_\_ I love

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

(Keyboard)

you. \_\_\_\_\_

# Five Minutes More

# F

(Keyboard)

Keyboard

F Gm7 Am7 Gm7  
 Give me

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

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

13 2. C7 F  
 of your charms.

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

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

24 F B $\flat$  To Coda  $\text{C}\flat$  Gm

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

28 C C7 F C7 D.S. al Coda

let me stay in your arms.

(Sax)

$\text{C}\flat$  Coda

32 Gm C C7 F

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

37 C C7 F

min - utes more in your arms. Let me stay

41 C C7 F (Sax)

let me stay in your arms.

45 B $\flat$  Gm C C7

Give me five min - utes more in your

49 F F (Sax) C7 F

arms. Aw, come on!

# Five Minutes More

# M

Keyboard

(Keyboard)

B $\flat$  Cm7 Dm7 Cm7

Give me

5  $\text{C}$  B $\flat$  E $\flat$  Cm

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

9 F 1. F7 B $\flat$  Cm F7

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

13 2. F7 B $\flat$

of your charms. —

16 E $\flat$  E $\flat$ m B $\flat$

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

20 E $\flat$  B $\flat$ /D Cm F7

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

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

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

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

\_\_\_ let me stay\_\_\_ in your arms. (Keyboard)

**Coda**  $Cm$   $F$   $F7$   $B\flat$

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

37  $F$   $F7$   $B\flat$

\_\_\_ min-utes more\_\_\_ in your arms.\_\_\_\_ Let me stay

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

\_\_\_ let me stay\_\_\_ in your arms.\_\_\_\_\_

45  $E\flat$   $Cm$   $F$   $F7$

Give me five min-utes more\_\_\_ in your

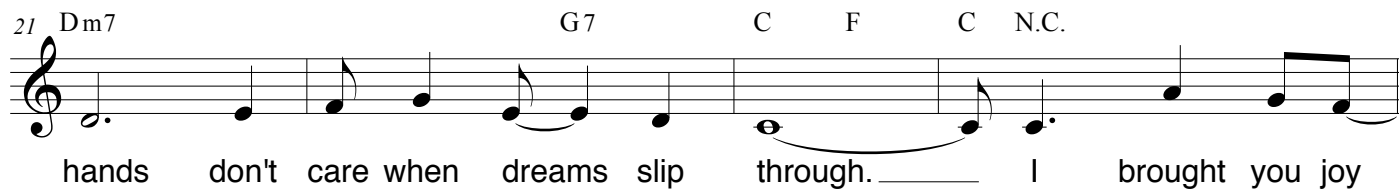
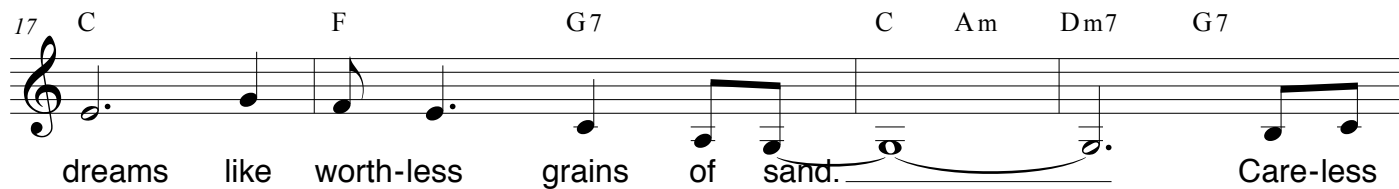
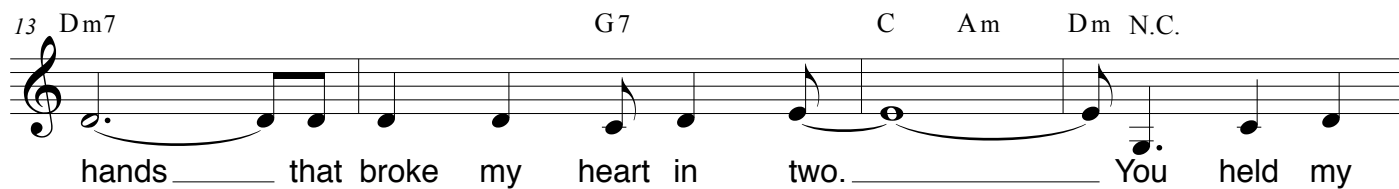
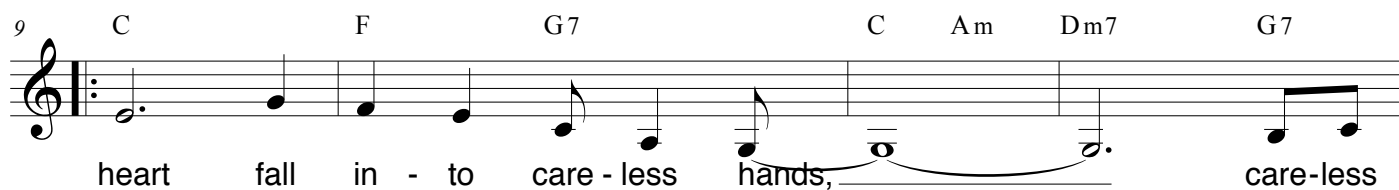
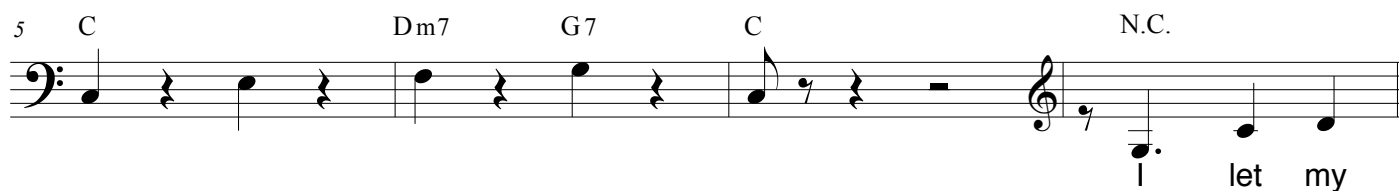
49  $B\flat$   $B\flat$   $F7$   $B\flat$

arms.\_\_\_\_ (Keyboard) Aw, come on!

# Careless Hands

# F

Keyboard

(Bass & Keyboard as written,  
with rhythm)

2  
25 F G7 C D $\flat$ 7

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

29 Dm7 G7 N.C.

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

33 C Cmaj7 C7 F F $\sharp$ 7

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

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

hands that can't hold on to love.

2. 41 Dm7 G7 C

can't hold on to love, care - less

44 Dm7 G7 C

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

48 Dm7 G7 C

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

52 Dm7 G7 C

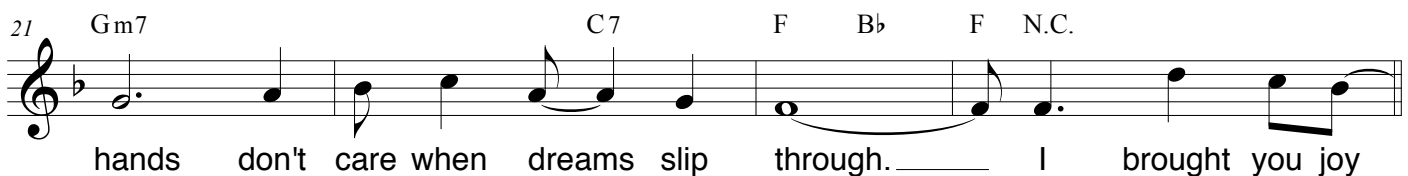
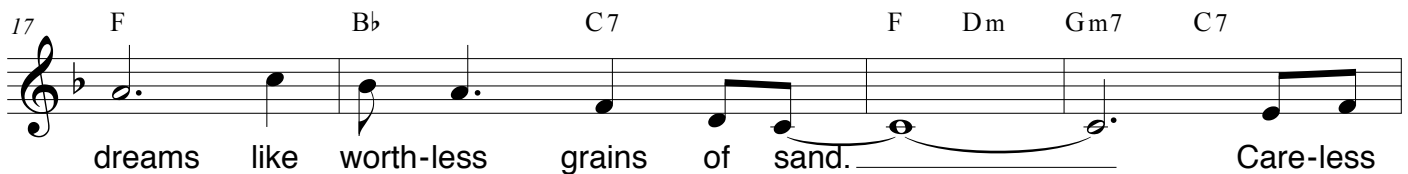
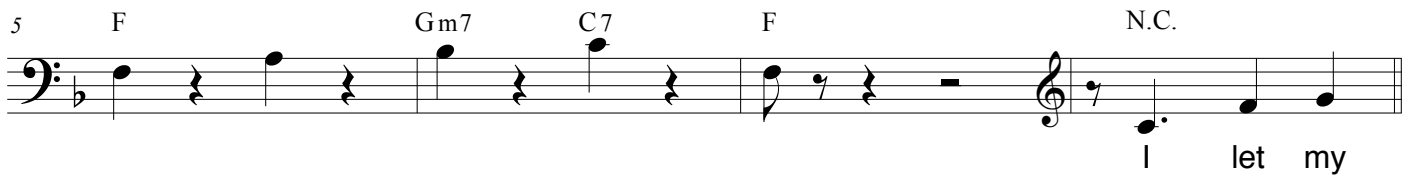
hands that can't hold on to love,



# Careless Hands

**M**  
Keyboard

(Bass & Keyboard as written,  
with rhythm)



29 Gm7 C7 N.C.



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

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

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

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

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


Detailed description: This image shows the musical notation for the vocal line of the song 'Hands That Can't Hold On'. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a half note Bb4, a quarter note A4, a quarter note G4, and a half note F4. The melody then continues with a half note E4, a quarter note D4, a quarter note C4, and a half note Bb3. The final note is a half note A3. The lyrics 'hands that can't hold on to love.' are written below the notes. A double bar line with repeat dots is at the end of the line. Above the staff, the chord progression is indicated: F/C, Gm7, C7, F, Bb, F, C7. The number '37' is in the top left corner, and the number '1.' is above the Gm7 chord.

41 2.

can't hold on \_\_\_\_\_ to love, \_\_\_\_\_ care-less

44 Gm7 C7 F

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

48 

[illegible]

# Bewitched

# F

Keyboard - Freely

Keyboard

G m7 A m7 B $\flat$ ° D m/A G m7 C7

5 G m7 A m7 G m7

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

8 A m7 A° G m7 A m7

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

11 G m7 C7 G m7 C7

1. like a babe in arms. 2. put me on the blink. I'm

All - In Rhythm

15 F Maj7 F $\sharp$ ° G m7 A $\flat$ ° F/A 3 A7 3

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

18 B $\flat$  Maj7 B° F/C A $\flat$ °

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

20 G m7 C7 G m7 C7

1. wil - dered am I. I

23 G m7 C m7 F7 B $\flat$  Maj7 A m7(b5) D7(b9)

2. wil - dered am I. I

2

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

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

29 D m7 D m6 G m7 C7 G m7 C7

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

32 A m7 A<sup>b</sup>° G m7 C7 FMaj7 F<sup>#</sup>° G m7 A<sup>b</sup>°

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

36 F/A<sub>3</sub> A7<sub>3</sub> B<sup>b</sup>Maj7 B° F/C A<sup>b</sup>° *To Coda*

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

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

wil - dered am I

**CODA**

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

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

46 G m7 C7 F (Sax) G m7 FMaj7

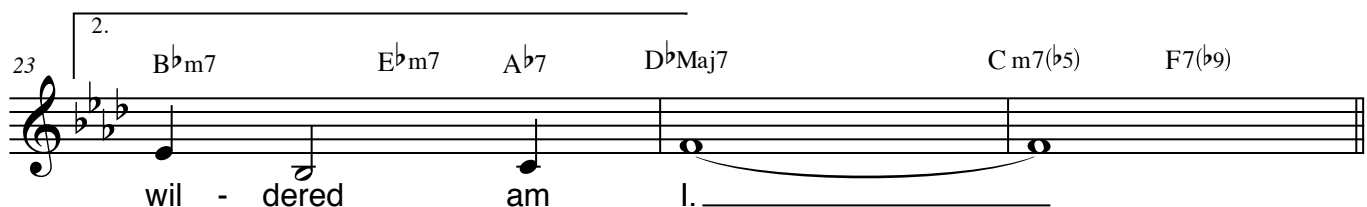
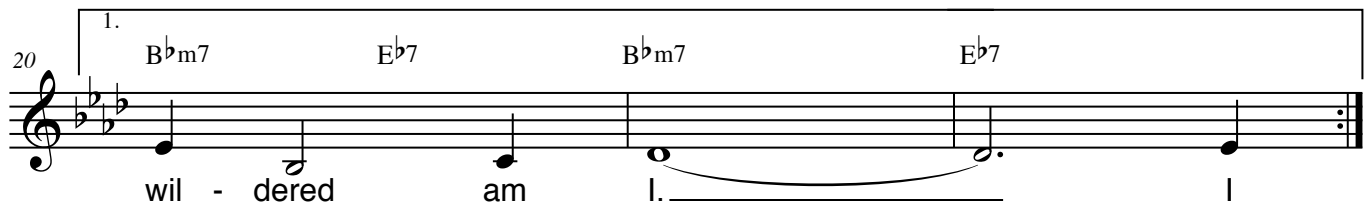
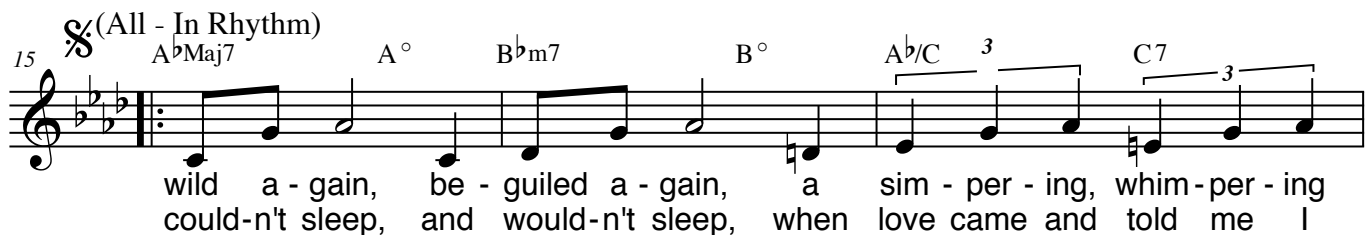
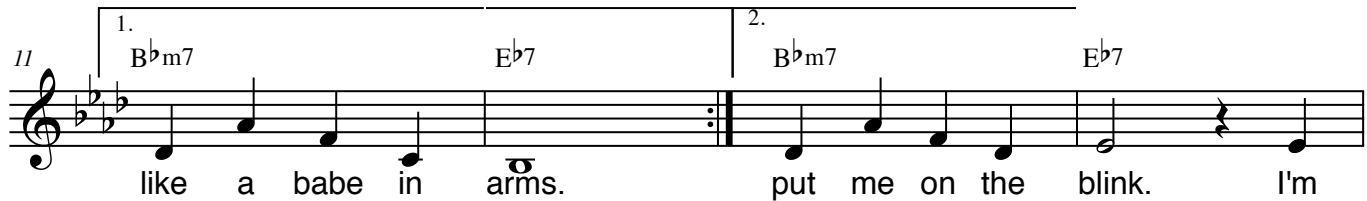
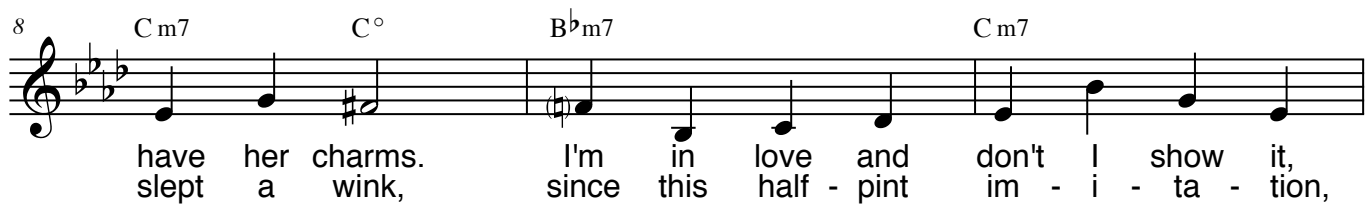
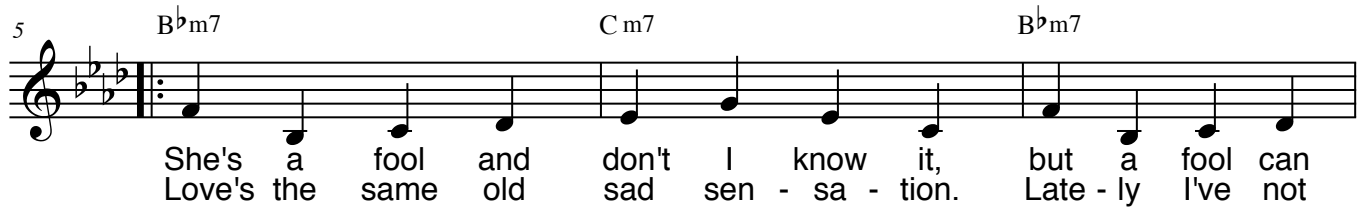
wil - dered am I.

# Bewitched

# M

(Keyboard - Freely)

**Keyboard**  
Eb7



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

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

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

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

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

**CODA**

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

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

# I'm Beginning To See The Light

# F

(Sax)

Keyboard

C E<sup>b</sup>7 D m7 C E m7 D m7 C  
 5 E m7 D m7 A m7 D m7 G7 C  
 9 C 6 F m6 C 6 A7 D7 G7  
 12 E<sup>b</sup>m7 A<sup>b</sup>7 C 6 B7 B<sup>b</sup>7 A7  
 15 D7 F7 1. C D m7 G7 2. C  
 18 E7 E<sup>b</sup>7  
 22 D7 E<sup>b</sup>m7 A<sup>b</sup>7 D m7 G7

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

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

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

29 E<sup>b</sup>m7 A<sup>b</sup>7 C 6 B 7 To Coda B<sup>b</sup>7 A 7

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

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

gin - ing to see the light. \_\_\_\_\_

⌘ Coda

34 B<sup>b</sup>7 A 7 D 7 F 7

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

37 C (Sax) E<sup>b</sup>°7 D m7

light. I'm be -

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

gin - ning to see \_\_\_\_\_ the light. \_\_\_\_\_



# I'm Beginning To See The Light

# M

(Keyboard)

Keyboard

F A<sup>b</sup>7 G m7 F A m7 G m7 F  
 5 A m7 G m7 D m7 G m7 C7 F  
 9 F6 B<sup>b</sup>m6 F6 D7 G7 C7  
 nev - er cared much for moon - lit skies. I nev - er wink back at  
 nev - er went in for af - ter - glow or can - dle - light on the  
 12 A<sup>b</sup>m7 D<sup>b</sup>7 F6 E7 E<sup>b</sup>7 D7  
 fire - flies. But now that the stars are in your eyes, I'm be -  
 mis - tle - toe. But now when you turn the lights down low, I'm be -  
 15 G7 B<sup>b</sup>7  
 gin - ning to see the light. 1. F G m7 C7 2. F  
 gin - ning to see the light.  
 18 A7 A<sup>b</sup>7  
 Used to ram - ble through the park, shad - ow box - ing in the dark.  
 22 G7 A<sup>b</sup>m7 D<sup>b</sup>7 G m7 C7  
 Then you came and caused a spark that's a four a - larm fire now.

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

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

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

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

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

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

# Beyond The Sea

# F

Keyboard

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

Some -

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

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

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

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

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

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

17 Cm<sup>2</sup> F7 B $\flat$  A D Bm Em7 A

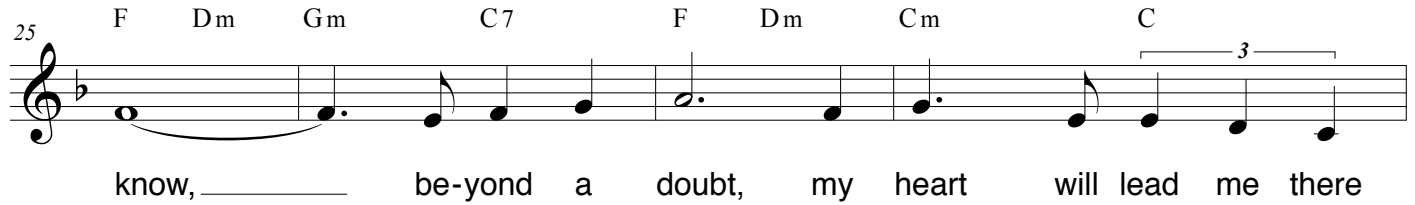
sail - ing. It's far, \_\_\_\_\_ be-yond a

21 D Bm Em A D C7

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

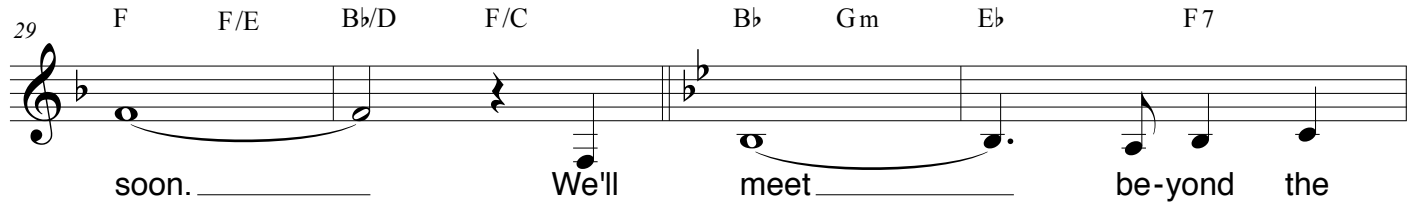
2 

25 F Dm Gm C7 F Dm Cm C



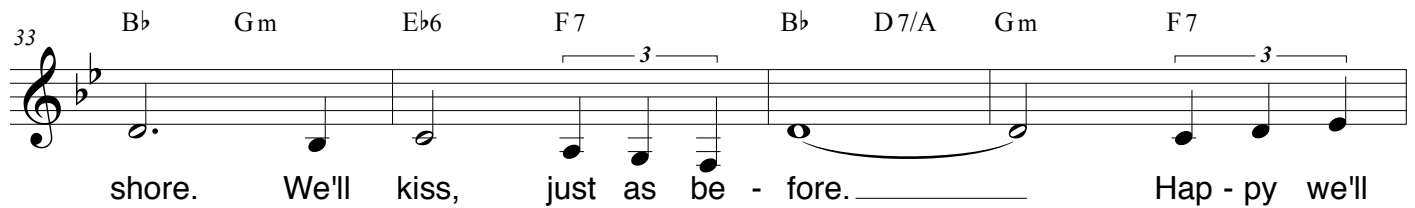
know, \_\_\_\_\_ be-yond a doubt, my heart will lead me there

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



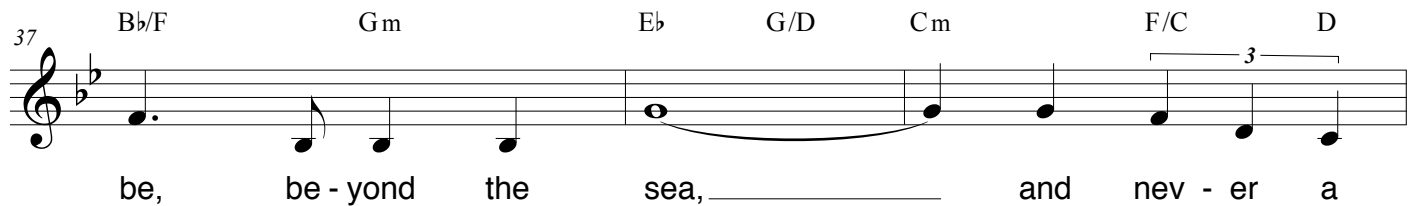
soon. \_\_\_\_\_ We'll meet \_\_\_\_\_ be-yond the

33 Bb Gm Eb6 F7 Bb D7/A Gm F7



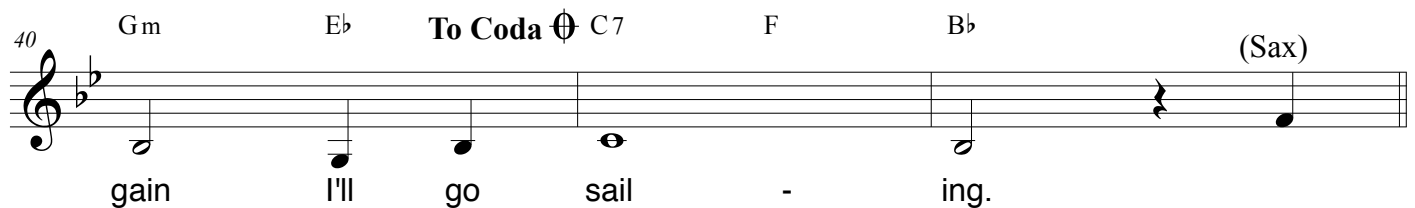
shore. We'll kiss, just as be - fore. \_\_\_\_\_ Hap - py we'll

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



be, be - yond the sea, \_\_\_\_\_ and nev - er a

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



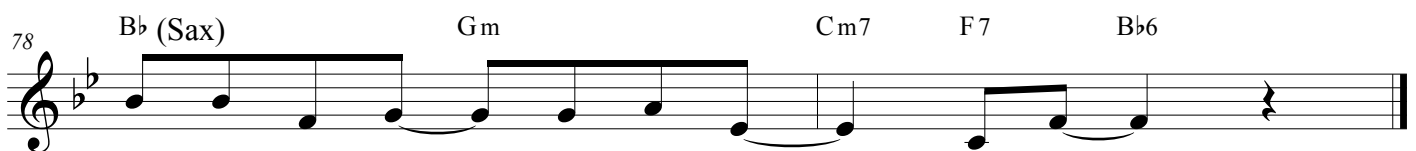
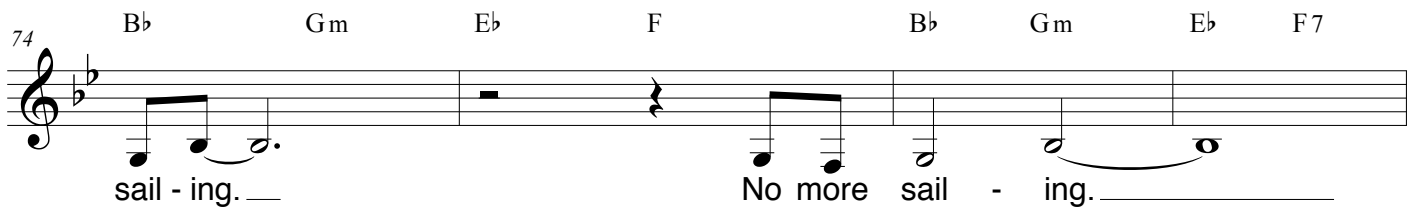
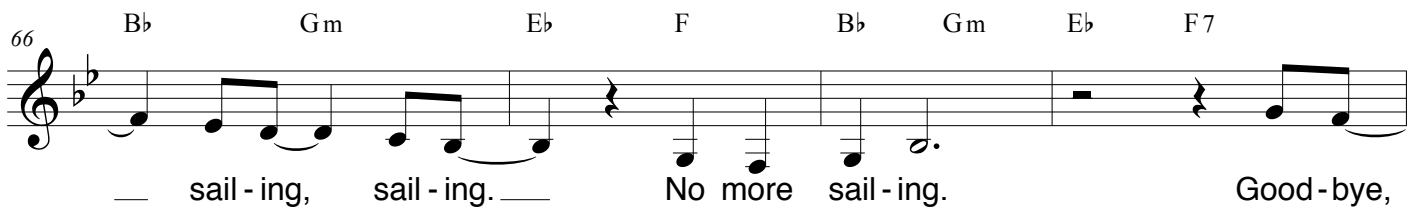
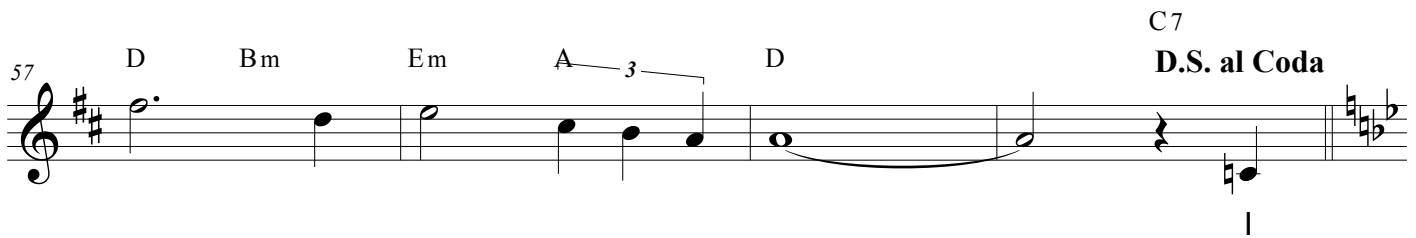
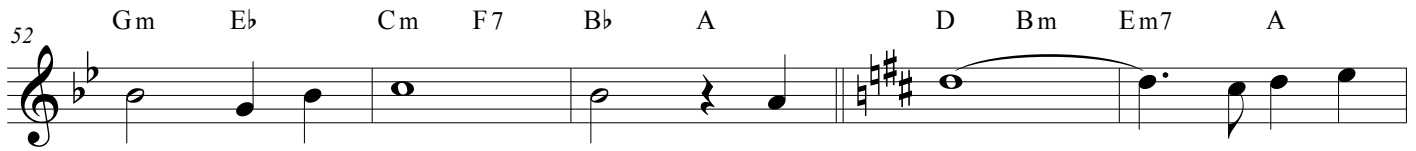
gain I'll go sail - ing.

43 Bb Gm Eb F7 Bb Gm Eb6 F7



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





# Beyond The Sea

# M

Keyboard

(Keyboard)

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

Some -

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

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

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

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

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

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

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

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

$G$   $Em$   $Am$   $D$   $G$   $F7$

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



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

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

29  $B\flat$   $B\flat/A$   $E\flat/G$   $B\flat/F$   $E\flat$   $Cm$   $A\flat$   $B\flat7$

soon. \_\_\_\_\_ We'll meet \_\_\_\_\_ be-yond the

33  $E\flat$   $Cm$   $A\flat6$   $B\flat7$  3  $E\flat$   $G7/D$   $Cm$   $B\flat7$  3

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

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

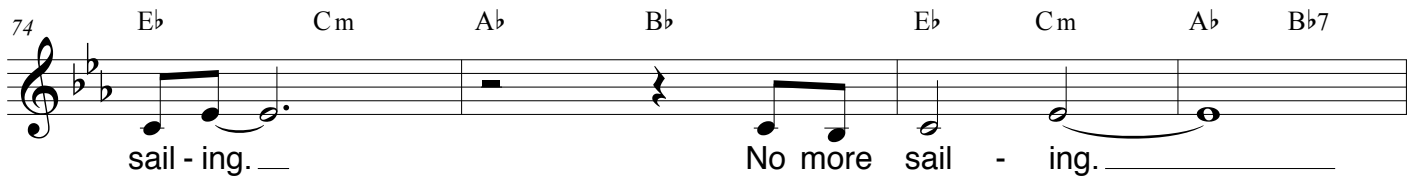
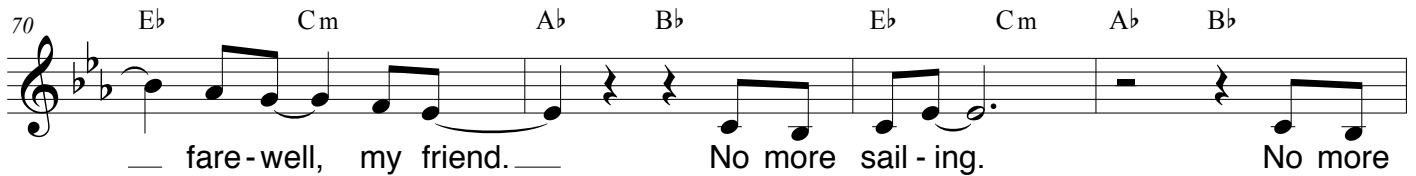
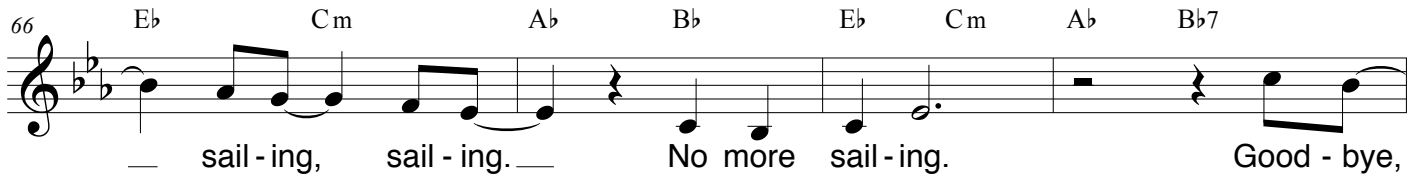
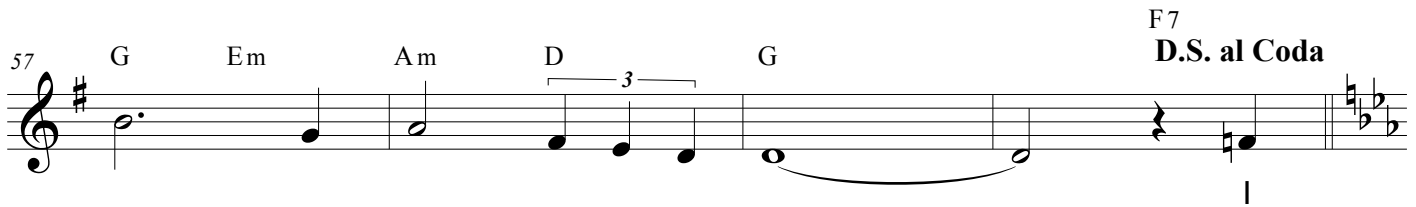
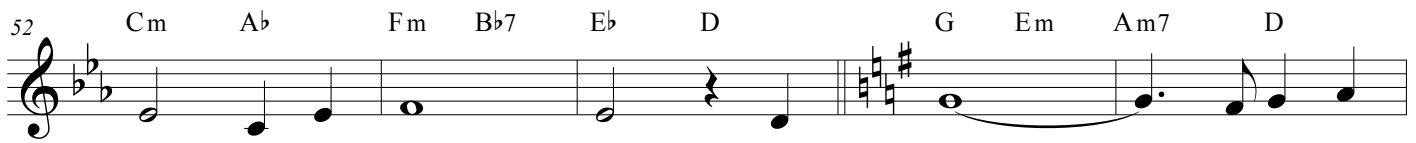
be, be - yond the sea, \_\_\_\_\_ and nev - er a

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

gain I'll go sail - ing.

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

47  $E\flat$   $G7/D$   $Cm$   $B\flat7$  3  $E\flat/B\flat$   $Cm$   $A\flat$   $C/G$   $Fm$   $B\flat/F$   $G$





# La Vie En Rose

# F

Alto Sax

(Sax)

Gm7 G°7 Fmaj7 F°7 A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>9/D D<sup>b</sup>m(maj7) C7

5 F Fmaj7

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

7 F Gm C7 Gm

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

10 C7 Gm C7 D°7 Gm7 C7

sighs, and though I close my eyes, I see <sup>#</sup>la vie en rose. —

13 F Fmaj7

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

15 F6 B<sup>b</sup> B<sup>b</sup>6 B<sup>b</sup>m6 Fmaj9 To Coda

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

19 B<sup>b</sup>6 A<sup>b</sup>°7 Gm7 B<sup>b</sup>m7(b5) C7 F

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

22 Fmaj7 B<sup>b</sup> Gm7 C7 F Gm7 A<sup>b</sup>m6 C9 D.S. al Coda

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

## Coda

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

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

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

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

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

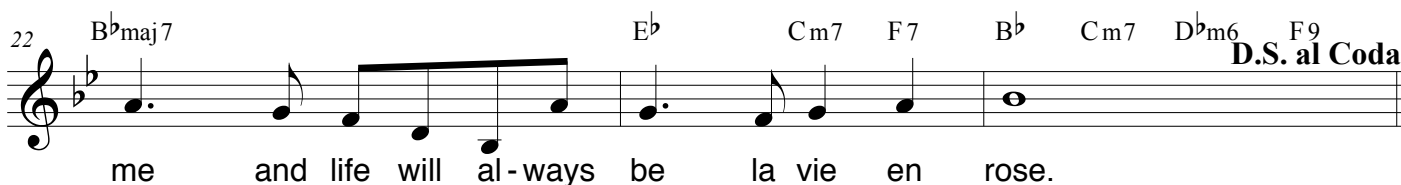
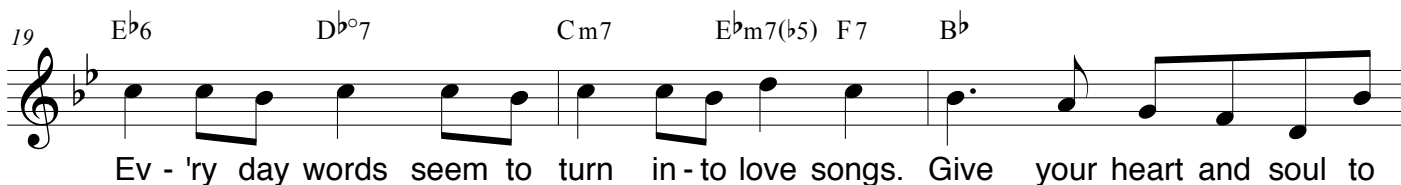
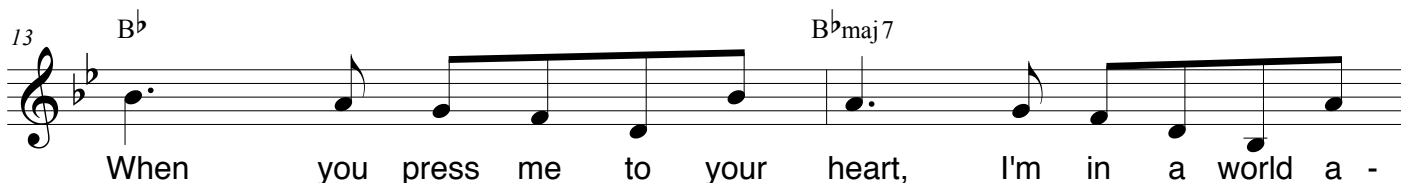
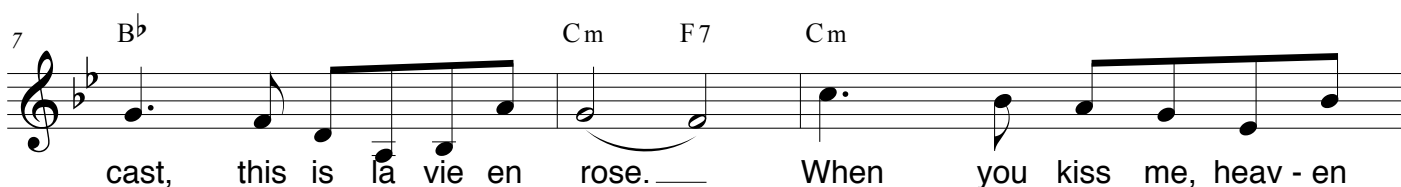
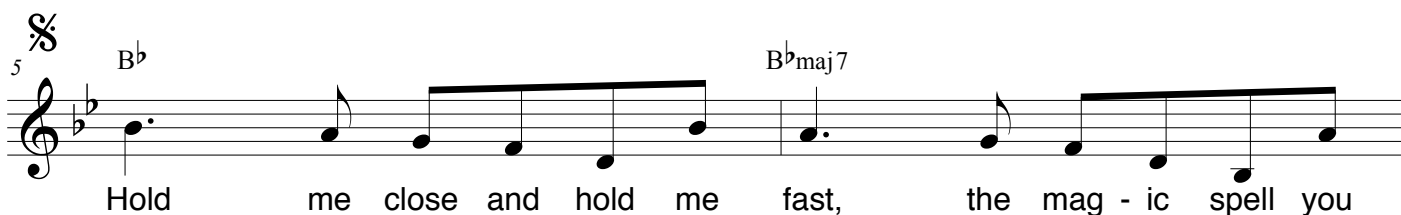
rose.

# La Vie En Rose

# M

Keyboard

(Keyboard)

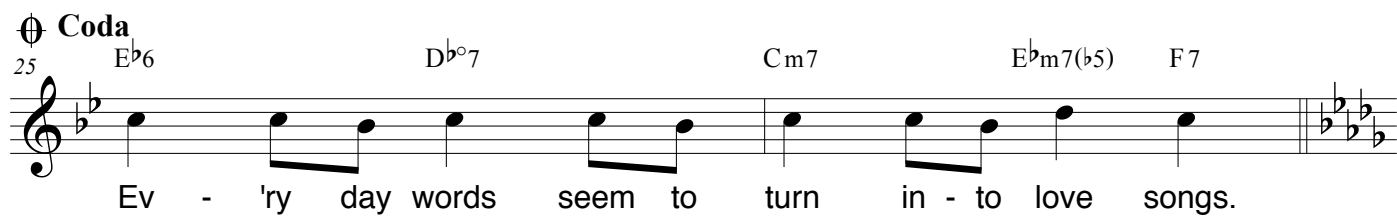


To Coda

D.S. al Coda

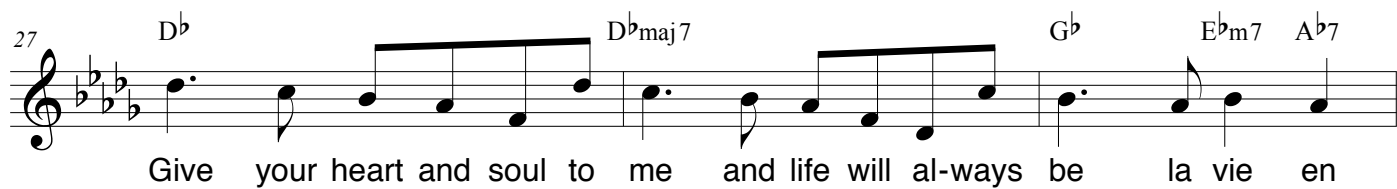
**Coda**

25  $E\flat 6$   $D\flat 7$   $Cm7$   $E\flat m7(b5)$   $F7$



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

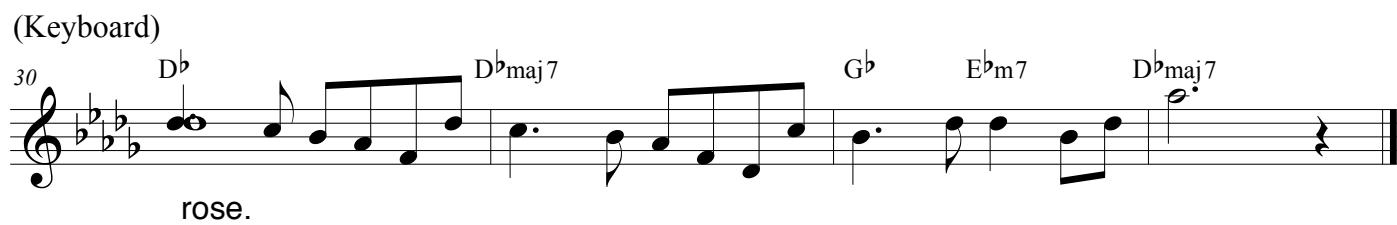
27  $D\flat$   $D\flat maj7$   $G\flat$   $E\flat m7$   $A\flat 7$



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

(Keyboard)

30  $D\flat$   $D\flat maj7$   $G\flat$   $E\flat m7$   $D\flat maj7$

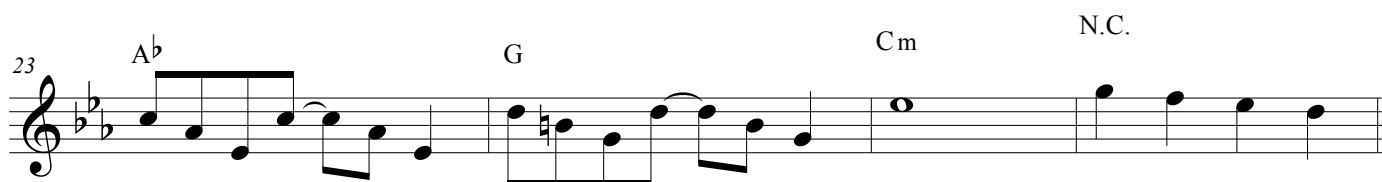
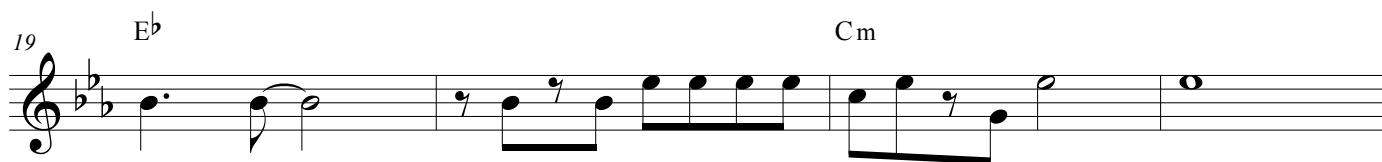
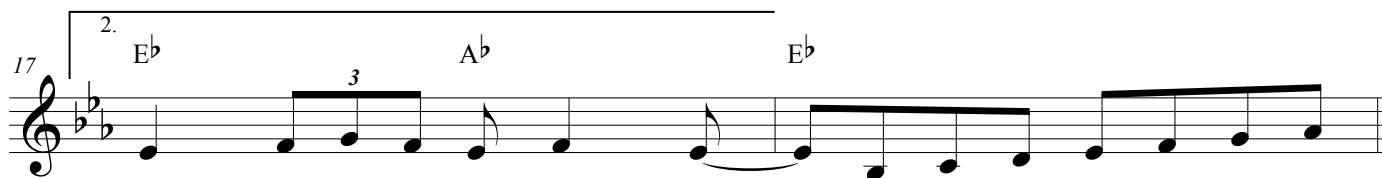
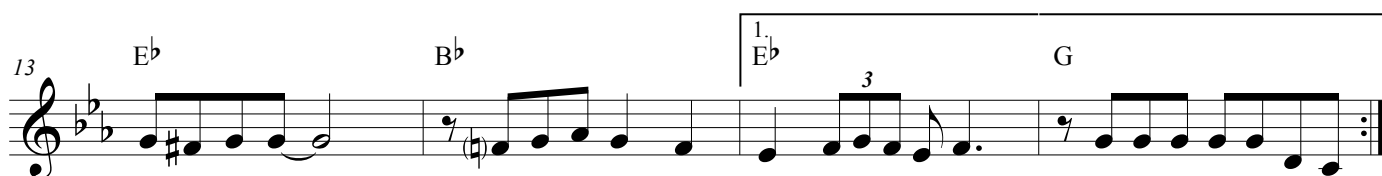
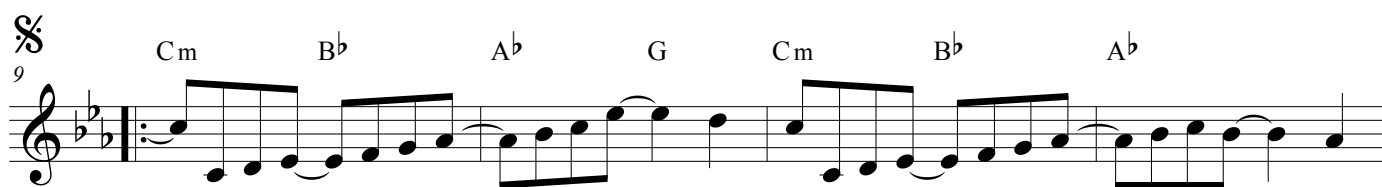
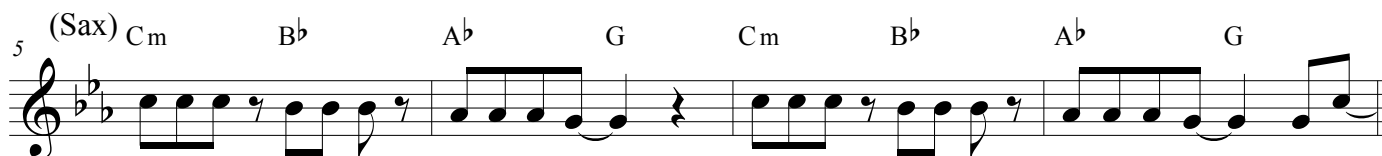
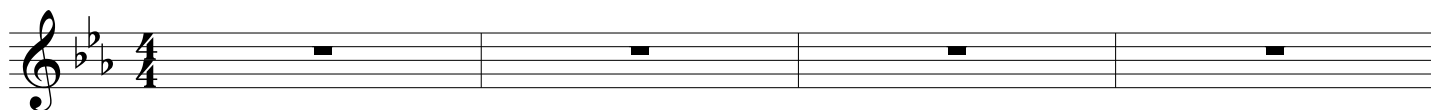


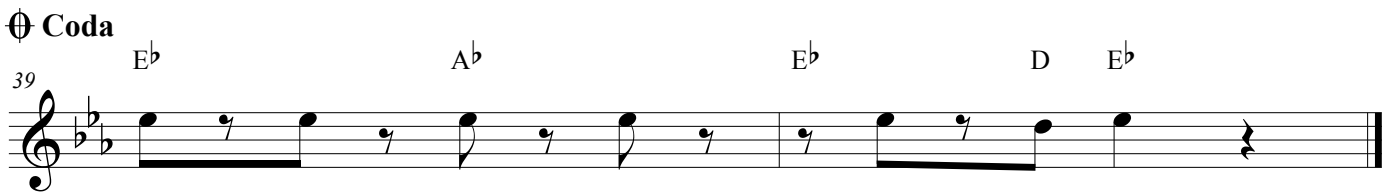
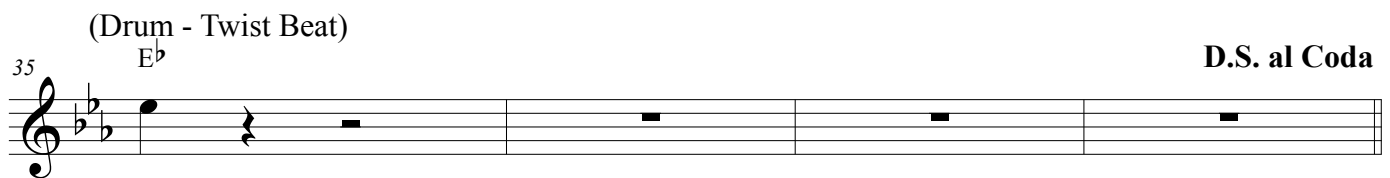
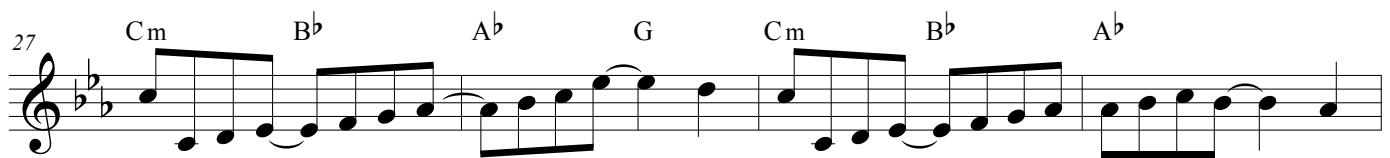
rose.

# Walk Don't Run

Keyboard

(Drum - Twist Beat)



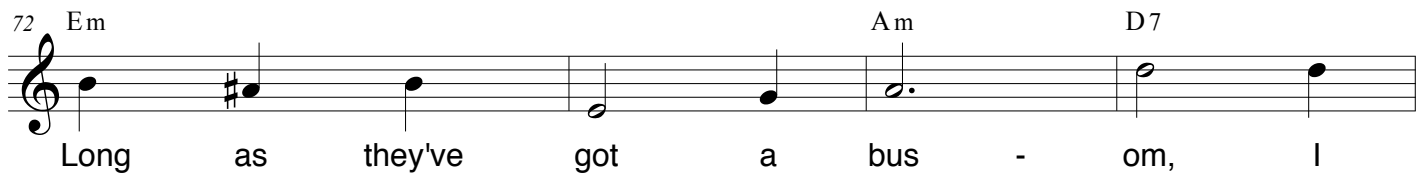
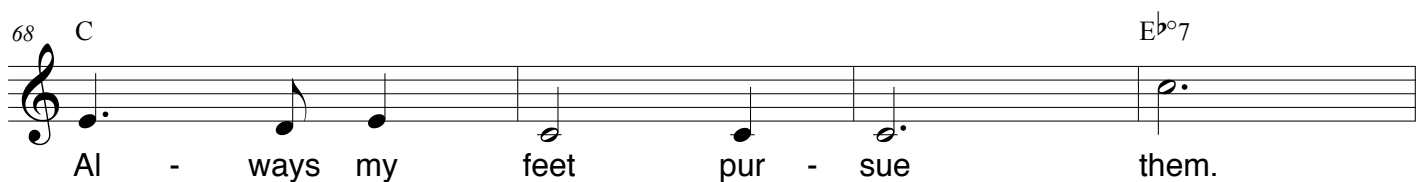
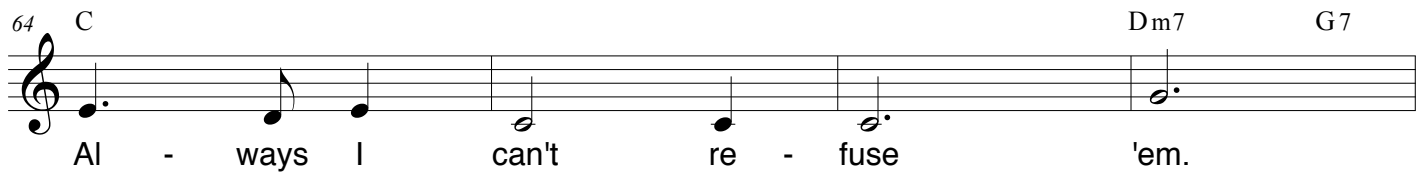
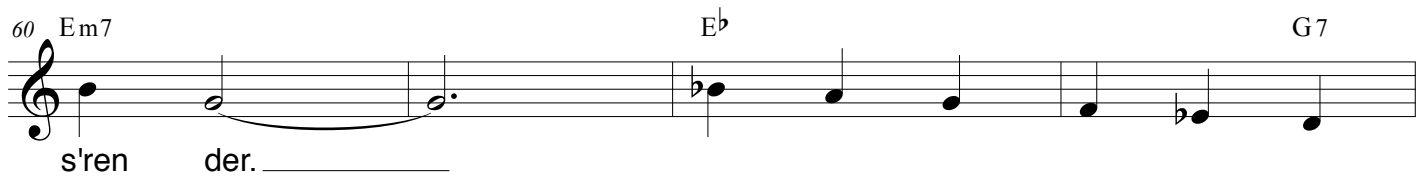
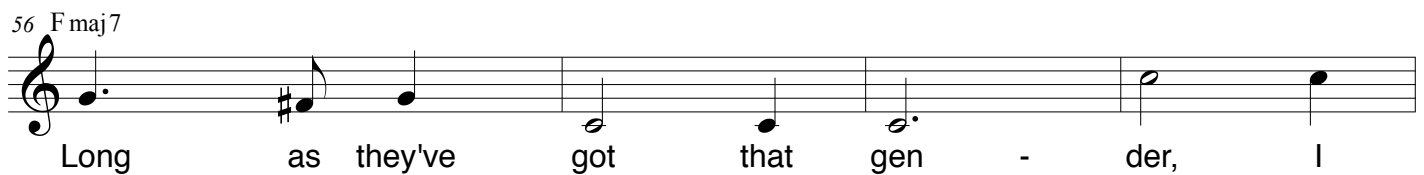
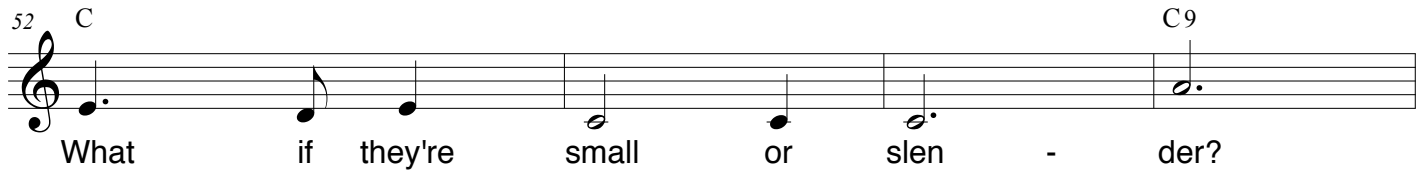
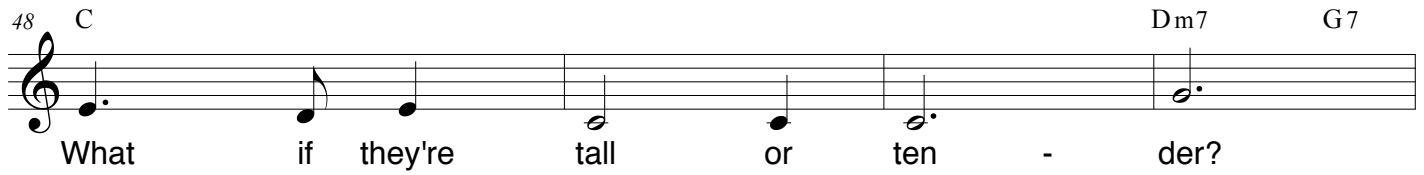
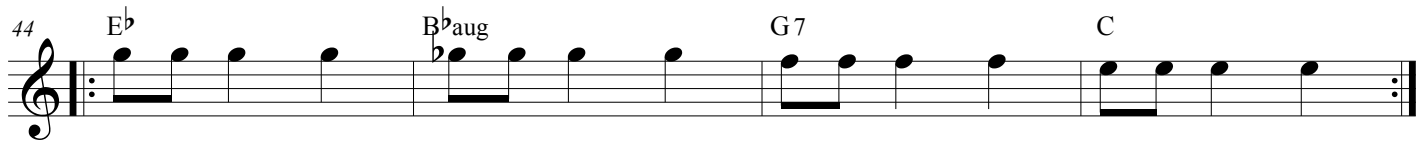


MALE VOCAL

# When I'm Not Near The Girl I Love

Keyboard

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





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

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

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

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

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

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

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

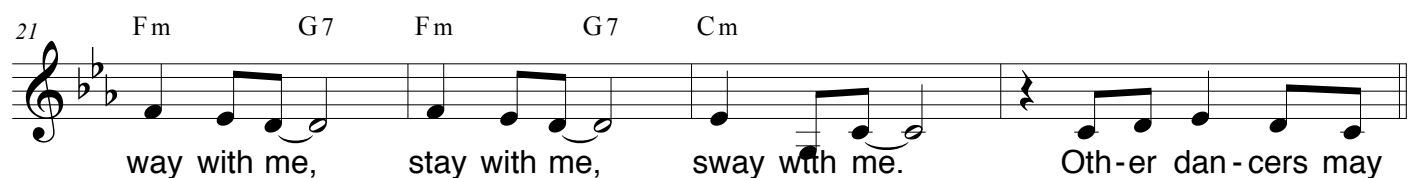
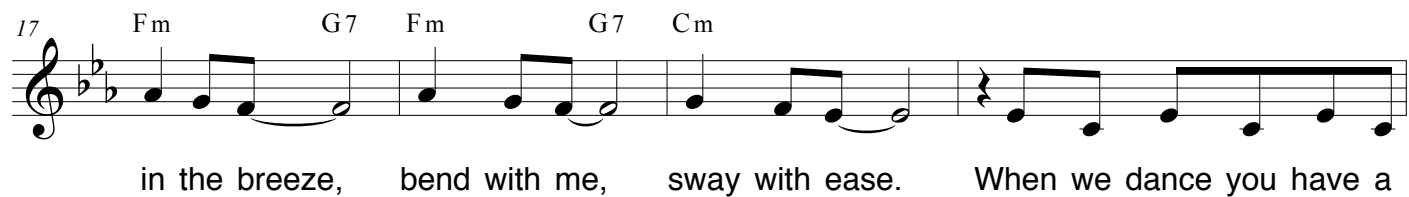
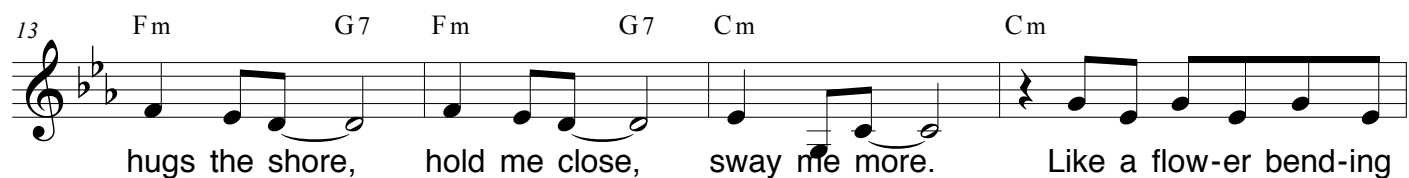
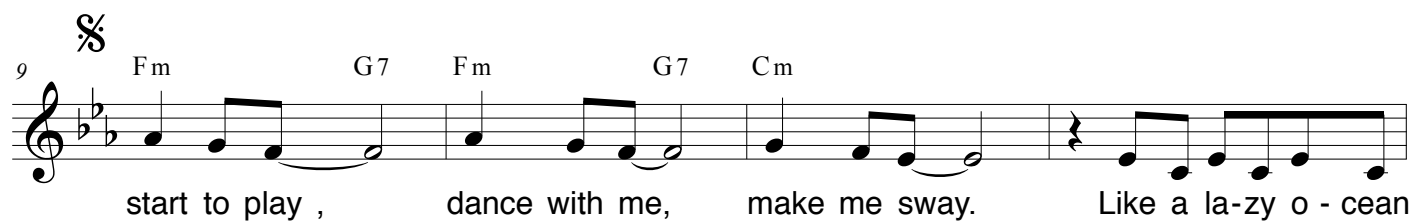
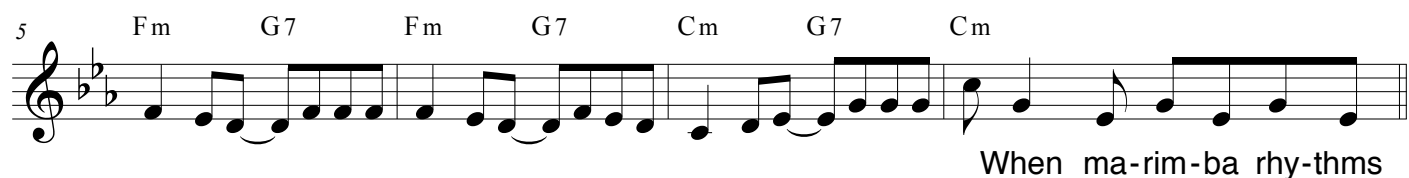
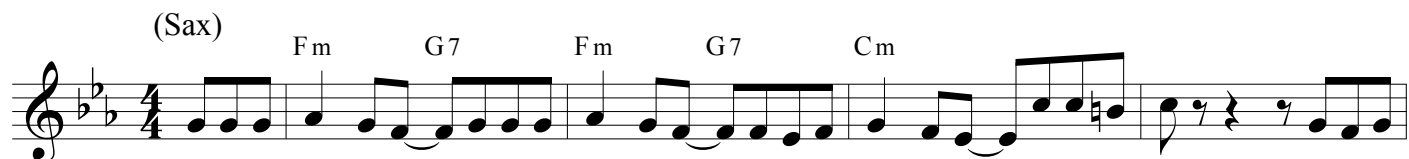
111 C G7 C A♭  
love the girl I'm near.

115 Fm7 D♭maj7 Dm7 G7 C  
[Musical notation continues with chords and notes]

## Sway

**F**

Keyboard

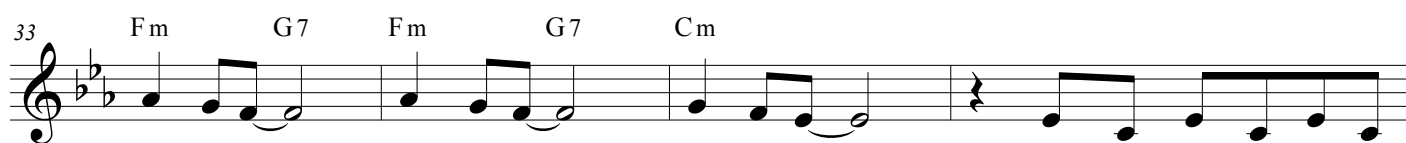




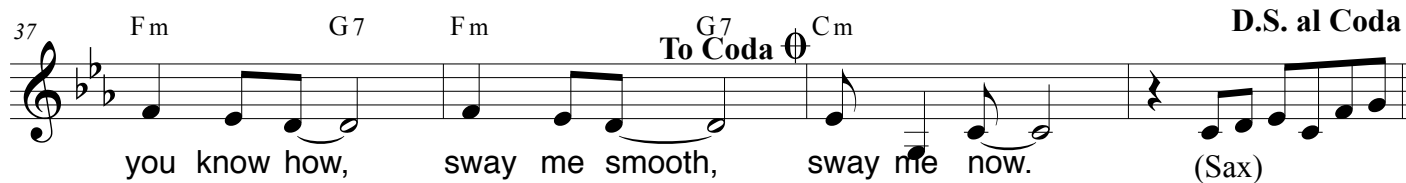
be on the floor, dear, but my eyes will see on-ly you. On-ly you have that



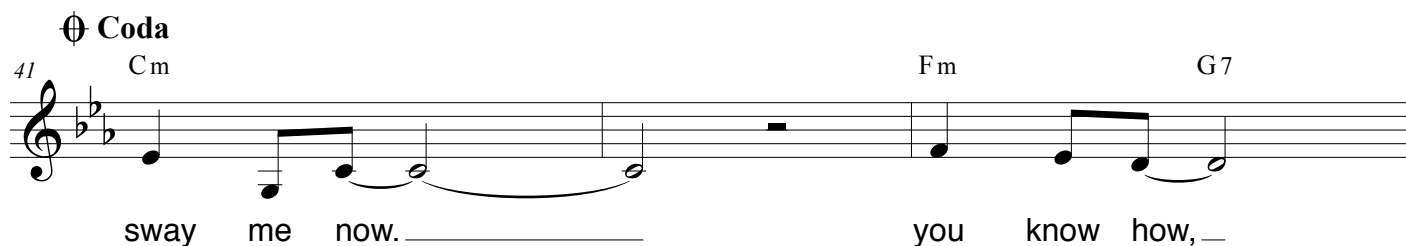
ma-gic tech-nique, When we sway I go weak. I can hear the sounds of



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



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



sway me now. you know how,



sway me smooth, sway me now.

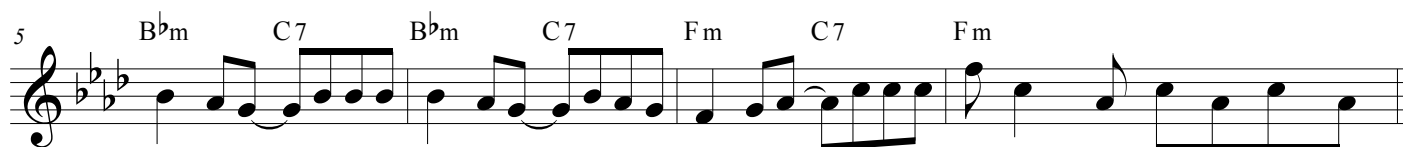


(Keyboard)

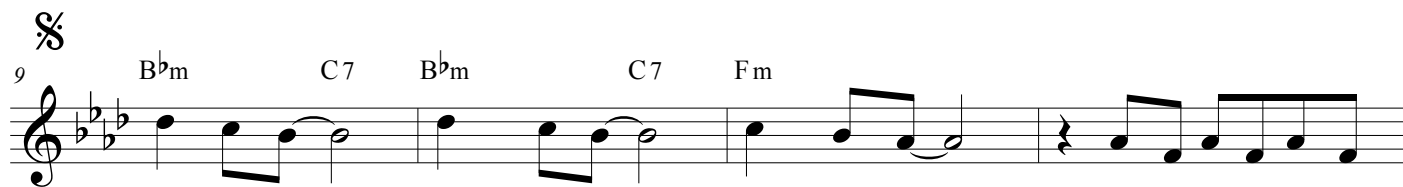
# Sway

**M**  
Keyboard

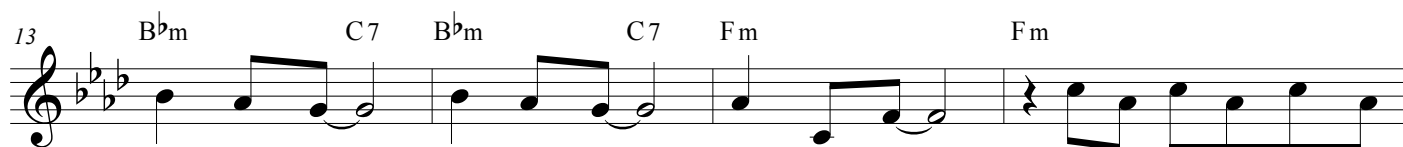
(Keyboard)



When ma-rim-ba rhy-thms



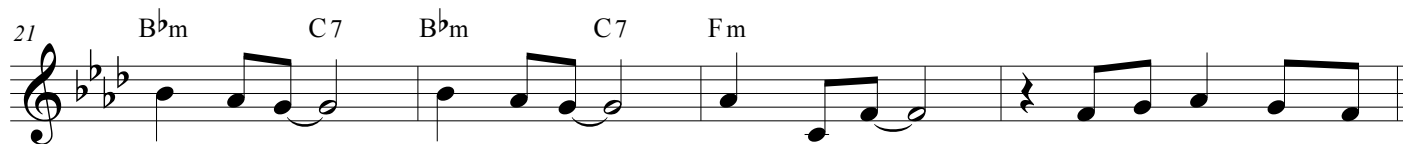
start to play dance with me, make me sway. Like a la-zy o-cean



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



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



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

25  $E^b$   $A^b$

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

29  $G7$   $D^b$   $Fm$

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

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

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

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

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

$\Theta$  **Coda**

41  $Fm$   $B^bm$   $C7$

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

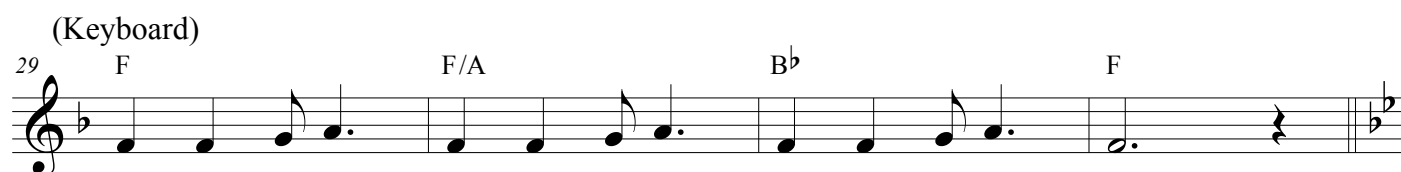
44  $B^bm$   $C7$   $Fm$  (Keyboard)

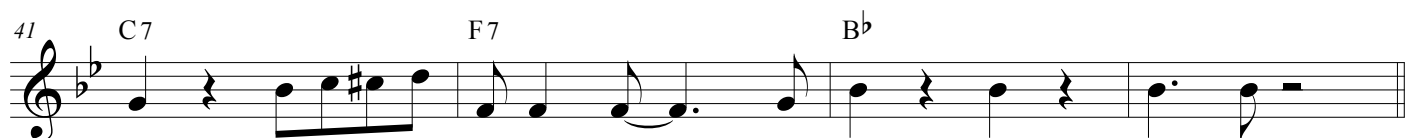
sway me smooth, sway me now. \_\_\_\_\_

48

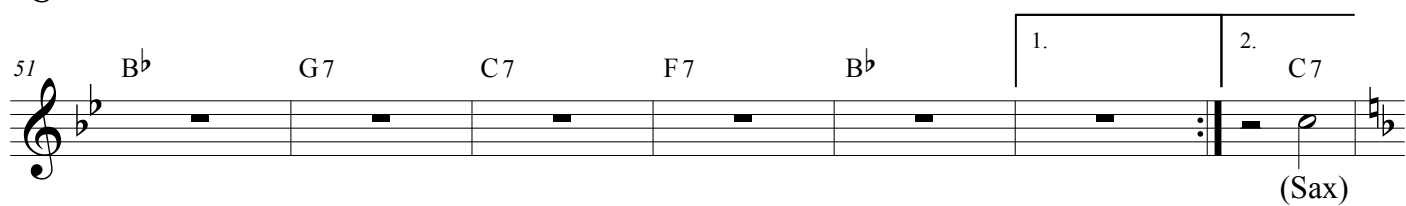
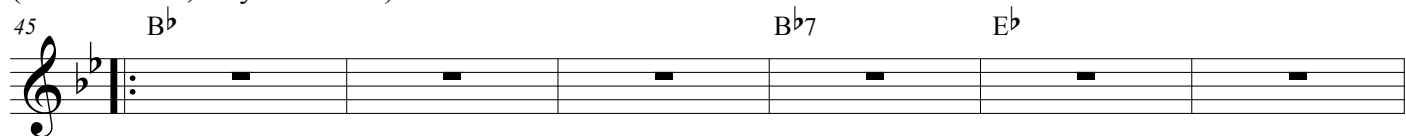
# Royal Garden Blues

Keyboard

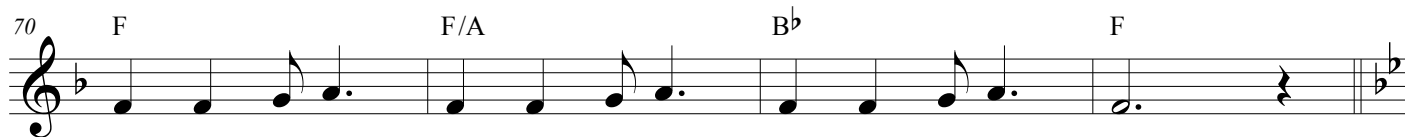




(Sax adlib 1st, Keyboard 2nd)



(Keyboard)



(Sax)

