



THE
MIXED NUTS



Set Z

Last revised: 2020.02.09

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MALE VOCAL

Margie

Keyboard

D(Keyboard) D aug Em7 A7
 My lit - tle

5 D D7 G
 Mar - gie, I'm al-ways think-ing of you, Mar - gie. I'll tell the

12 D B°7 D B7 E7 E°7 E7
 world I love you. Don't for - get your prom-ise to me. I have bought a

19 A7 D D7 G
 house and ring and ev-'ry-thing for Mar - gie. You are my in-spir-a-tion, days are

26 F♯ A7 D A7 D B7
 nev - er blue. Af-ter all is said and done, there is reall-ly on-ly one, and

33 Em A7 1. A7 2. D (Keyboard) B7
 Mar - gie, Mar-gie, it's you. My lit - tle

39 E E7 A G♯
 Mar - gie, you are my in-spir-a-tion, days are nev - er blue.

46 B7 E B7 E C♯7
 Af - ter all is said and done, there is real - ly on - ly one, and

51 F♯m G°7 F♯m7 B7
 Mar - gie, my lit-tle Mar - gie, my sweet, sweet Mar - gie, Mar-gie, it's

57 (Keyboard) E E7 A Am E C♯m7 B7 E
 you.

F

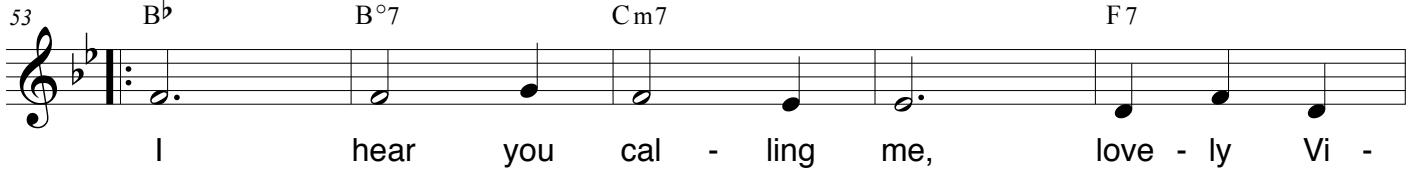
Keyboard

(Sax)

Vienna, My City Of Dreams

B^b B⁷ Cm7 Dm A maj7 F7
 9 B^b B^b₇ B^b_{aug/D}
 what I would give if I could re-live those days in Vi-en-na a-
 15 E^b E^b_{aug} Cm F7
 gain. The spell of romance, the thrill of the dance live on like a
 22 B^b F7 B^b
 love-ly re-frain. A thou-sand de-lights of mag-i-cal
 28 B^b₇ B^b_{aug/D} E^b E^b_{aug} Cm
 nights I spent in your star-light that gleams. I'm liv-ing till
 34 F7 Cm F7 Cm F7 B^b B^b₇
 when I'm with you a-gain, Vi-en-na my cit-y of dreams. Your
 41 E^b E^b₆ E^b
 song lin-gers in my heart night and day. But
 47 Cm Cm6 Cm7 F F7
 oh, it seems so far, far a-way.

2

53 B^b B^{o7} Cm7 F7

I hear you cal - ling me, love - ly Vi -

58 F aug B^b B^b/D B^b^o7/D^b

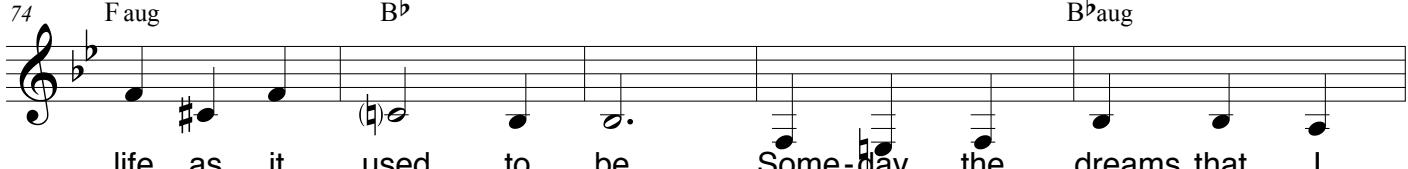
en - na, so gay, so free. Cit - y of lights and

63 Cm7 F7 B^b

spark - ling wine, you're such a part of this heart of mine.

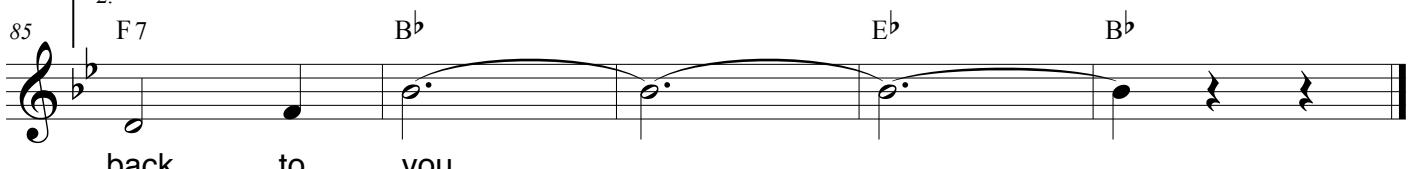
69 B^{o7} Cm7 F7

I hear you call - ing me, mem - 'ry of

74 F aug B^b B^baug

life as it used to be. Some-day the dreams that I

79 Cm E^bm 1. F7 B^b F7

dream may come true, and I'll come back to you. _____

85 2. F7 B^b E^b B^b

back to you. _____

M
Keyboard

Vienna, My City Of Dreams

(Keyboard)

1 E♭ E°7 Fm7 Gm D maj7 B♭7
 9 E♭ E♭7 E♭aug/G
 what I would give if I could re-live those days in Vi-en-na a-
 15 A♭ A♭aug Fm B♭7
 gain. The spell of romance, the thrill of the dance live on like a
 22 E♭ B♭7 E♭
 love-ly re-frain. A thou-sand de-lights of mag-i-cal
 28 B♭7 E♭aug/G A♭ A♭aug Fm
 nights I spent in your star-light that gleams. I'm liv-ing till
 34 B♭7 Fm B♭7 Fm B♭7 E♭ E♭7
 when I'm with you a-gain, Vi-en-na my cit-y of dreams. Your
 41 A♭ A♭6 A♭
 song lin-gers in my heart night and day. But
 47 Fm Fm6 Fm7 B♭ B♭7
 oh, it seems so far, far a-way.

2

53 E♭ E°7 Fm7 B♭7
I hear you cal - ling me, love - ly Vi -

58 B♭aug E♭ E♭/G E♭°7/G♭
en - na, so gay, so free. Cit - y of lights and

63 Fm7 B♭7 E♭
spark - ling wine, you're such a part of this heart of mine.

69 E°7 Fm7 B♭7
I hear you call - ing me, mem - 'ry of

74 B♭aug E♭ E♭aug
life as it used to be. Some-day the dreams that I

79 Fm A♭m 1. B♭7 E♭ B♭7
dream may come true, and I'll come back to you. _____

85 2. B♭7 E♭ A♭ E♭
back to you. _____

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment is in basso continuo style. The score includes lyrics in English, German, and French. Chords are indicated above the staff, and measure numbers are provided at the start of each staff. Measure 53 starts with a piano dynamic (p) followed by a vocal entry. Measure 58 begins with a piano dynamic (p). Measure 63 starts with a piano dynamic (p). Measure 69 starts with a piano dynamic (p). Measure 74 starts with a piano dynamic (p). Measure 79 starts with a piano dynamic (p). Measure 85 starts with a piano dynamic (p).

Don't Take Your Love From Me

F
Keyboard

(Latin beat)

1 (Sax) B♭m F Cm6 D7

A musical staff in 4/4 time, treble clef, key signature of one flat. The first measure shows a melodic line for a saxophone. Chords indicated above the staff are B♭m, F, Cm6, and D7.

5 Gm7 C7 F C7 F Caug

A musical staff in 4/4 time, treble clef, key signature of one flat. The melody continues. Chords indicated above the staff are Gm7, C7, F, C7, F, and Caug. The lyrics "Tear a" are written below the staff.

9 F F°7 C7

A musical staff in 4/4 time, treble clef, key signature of one flat. The melody continues. Chords indicated above the staff are F, F°7, and C7. The lyrics "star from out the sky— and the sky feels blue. _____ Tear a" are written below the staff.

13 Gm C7 F

A musical staff in 4/4 time, treble clef, key signature of one flat. The melody continues. Chords indicated above the staff are Gm, C7, and F. The lyrics "pet - al from a rose— and the rose weeps, too. _____" are written below the staff.

17 F°7 Gm7 D7 Gm

A musical staff in 4/4 time, treble clef, key signature of one flat. The melody continues. Chords indicated above the staff are F°7, Gm7, D7, and Gm. The lyrics "Take your heart a - way from mine, and mine will sure - ly break. My" are written below the staff.

21 Gm7 D7 B♭m6 C7 F D♭7 C7 Caug

A musical staff in 4/4 time, treble clef, key signature of one flat. The melody continues. Chords indicated above the staff are Gm7, D7, B♭m6, C7, F, D♭7, C7, and Caug. The lyrics "life is yours to take, so please keep the spark a - wake. Would you" are written below the staff. A bracket with the number 3 is placed over the F chord.

25 F F^{°7} C7

take the wings from birds so that they can't fly? Would you

29 Gm C7 F F7

take the ocean's roar and leave just a sigh? All

33 B[♭] B[♭]m F Cm6 D7

this your heart won't let you do, this is what I beg of you:

37 Gm7 1. C7 F Caug (Sax)

Don't take your love from me.

2. 41 C7 Am D7 Gm7

love from me, oh no. Don't take your

45 C7 D[♭] F6

love from me.

Don't Take Your Love From Me

M
Keyboard

(Latin beat)

(Keyboard)

E♭ E♭m B♭ Fm6 G7

5 Cm7 F7 B♭ F7 B♭ F aug

Tear a

9 B♭ B♭°7 F7 star from out the sky and the sky feels blue. Tear a

13 Cm F7 B♭ pet - al from a rose and the rose weeps, too.

17 B♭°7 Cm7 G7 Cm take your heart a - way from mine, and mine will sure - ly break. My

21 Cm7 G7 E♭m6 F7 B♭ G♭7 F7 F aug life is yours to take, so please keep the spark a - wake. Would you

25 B♭

take the wings from birds so that they can't fly? _____ Would you

29 Cm

take the o - cean's roar and leave just a sigh? _____ All

33 E♭

this your heart won't let you do, this is what I beg of you:

37 Cm7

1. F7 B♭ Faug (Keyboard)

Don't take your love from me. _____

2. F7 Dm G7 Cm7

love from me, oh no. Don't take your

45 F7 G♭ B♭6

love from me. _____

"Zing" Went The Strings Of My Heart

F

(Sax) F C7 F F^o7 Gm7 C[#]7 C7 Keyboard C7

5 F Dm
 Dear, when you smiled at me, I heard a melody.
 'Twas like a breath of spring, I heard a robin sing

9 Gm C7
 It haunted me from the start.
 a - bout a nest set a part.

13 B^b B^bm
 Some-thing in - side of me start-ed a sym-pho-ny,
 All na - ture seemed to be in per-fect har - mo-ny.

17 F 1. G7 C
 "Zing" went the strings of my heart.

21 2. G7 C7 F B^bm F
 strings of my heart Your

24 G7 C7 F Gm7 C7 F
 eyes made skies seem blue a-gain. What else could I do a-gain, but

28 Dm6 E7 Am G7 C7 F Aug
 keep re - peat - ing through a - gain, "I love you, love you?"

2

32 F Dm

I still re - call the thrill,
I guess I al - ways will,

36 Gm C7

I hope 'twill nev - er de - part.

40 B♭ B♭m To Coda ♀

Dear, with your lips to mine,
a rhaps - o - dy di - vine,

44 F G7 C7 F Gm7 C7 D.S. al Coda

"Zing" went the strings of my heart.

♀ Coda

48 F G7 C7 F (Sax) 3
G7 C7 F (Sax) 3
"Zing" went the strings of my

"Zing" went the strings of my

52 F G7 C7 F (Sax) 3
G7 C7 F (Sax) 3
"Zing" went the strings of my

"Zing" went the strings of my

56 F G7 (Sax) C7
"Zing" went the strings of my

"Zing" went the strings of my

60 F Gm9 F♯maj7 F6
heart.

heart.

"Zing" Went The Strings Of My Heart

M
Keyboard

(Keyboard)

B♭ F7 B♭ B♭⁹ Cm7 F♯⁹ F7

5 B♭

Dear, when you smiled at me,
"Twas like a breath of spring,

I heard a mel-o-dy.
I heard a rob-in sing

9 Cm

It haunt-ed me from set the a - start.
a - bout a nest set a - part.

13 E♭

Some-thing in - side of me
All na - ture seemed to be

start-ed in per-fect sym-pho-ny,
har - mo-ny.

17 B♭

"Zing" went the strings of my heart.

21 2. C7 F7 B♭ E♭m B♭

strings of my heart. Your

24 C7 F7 B♭ Cm7 F7 B♭

eyes made skies seem blue a-gain.
What else could I do a-gain, but

28 Gm6 A7 Dm C7 F7 F aug

keep re - peat - ing through a - gain, "I love you, love you?"

2

32 B^b Gm

I still re - call the thrill,
I guess I al - ways will,

36 Cm F7

I hope 'twill never de - part.

40 E^b E^bm To Coda Θ

Dear, with your lips to mine,
a rhaps - o - dy di - vine,

44 B^b C7 F7 B^b Cm7 F7 D.S. al Coda

"Zing" went the strings of my heart.

Θ Coda B^b C7 F7 B^b 3 C7 F7

"Zing" went the strings of my (Keyboard)

52 B^b C7 F7 B^b C7 F7

"Zing" went the strings of my (Keyboard)

56 B^b C7 (Keyboard) F7

"Zing" went the strings (Keyboard) of my

60 B^b Cm9 B maj7 B^b6

heart.

VOCAL DUET

Oh, What It Seemed To Be

Keyboard

C9 F9 A_b9 G9
 just a neighbor-hood dance, that's all that it was, but oh, what it seemed to be.
 just a ride on a train, that's all that it was, but oh, what it seemed to be.

3 C Dm7 E m Eb^o7
 be. It was like a mas-quar-ade ball with cos-tumes and all, 'cause
 be. It was like a trip to the stars, to Ve - nus and Mars, 'cause

6 G7 Dm A 7 A aug
 you were at the dance with me. (F) It was

9 ^{1.}Dm7 G7 G7(♯5) C G7(b9)
 you were at the dance with me. (F) It was

11 ^{2.}Dm7 G7 D♭7(♭5) C6 C7
 you were on the train with me. (M) And when I

13 Fmaj9 C6 Am7 dm G7
 kissed you, dar - ling, it was more than just a thrill for

16 Cmaj9 C6 Fmaj9 C6 Am7
 me. (M) It was the prom-ise, dar - ling, of the

19 D9 A_b9 G7
 things that fate had willed for me. (M) It was

2
21 C 3 Dm7 Em Eb^o7
just a wed-ding in June, that's all that it was, but oh, what it seemed to

24 G7 Dm 3 A7 A aug
be. It was like a roy-al af-fair with ev - 'ry - one there, 'cause

27 Dm7 G7 D^b9 C6 C7
you brought all the world to me. (F) And when I

29 F maj9 C6 Am7 dm G7
kissed you, dar - ling, it was more than just a thrill for

32 C maj9 C6 F maj9 C6 Am7
me. (M) It was a prom-ise, dar - ling, of the

35 D9 A^b9 G7
things that fate had willed for me. (F) It was

37 C 3 Dm7 Em Eb^o7
just a wed-ding in June, that's all that it was, but oh, what it seemed to

40 G7 Dm 3 A7 A aug
be. It was like a roy-al af-fair with ev - 'ry - one there, (Both) 'cause

43 Dm7 G7 D^b9 C (Keyboard) D^bmaj7 C6
you said, "Yes, I (M) do." to (F) me.

Shall We Dance

F

Keyboard

We've

Keyboard

A musical score for a voice and piano. The vocal part is in soprano clef, mostly in B-flat major (indicated by a B-flat key signature). The piano part is in bass clef, mostly in C major (indicated by a C key signature). The score consists of six staves of music with lyrics underneath. The lyrics are as follows:

We've
just been in - tro - duced. I do not know you well. But
when the mu - sic start - ed, some - thing drew me to your side. So
man - y men and girls are in each oth - er's arms. It
made me think we might be sim-il-ar-ly oc - cu pied. Shall we
dance? On a bright cloud of mu - sic, shall we
fly? Shall we dance? Shall we
then say Good-night" and mean "Good - bye"? Or per-

The piano part includes chords such as F7, Cm7, B7, G7, C7 rit., Gm7, C7, F7, F7, F7(5), and B7.

34 /A /G /F
chance, when the last lit - tle star has left the

38 Cm/E♭ Cm C°7
sky, shall we still be to - geth - er with our

42 B♭ F7
arms a-round each oth-er, and shall you be my new ro -

46 B♭ B♭7 Cm F7
mance? On the clear un - der - stand - ing that this

50 B♭ Gm7 Cm7 F7
kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 1, 2. B♭ F7 3. B♭ Gm7
dance? (Sax 1st time Shall we dance? Shall we
Vocal 2nd time)

58 Cm7 F7 B♭ Gm7
dance? Shall we dance? Shall we dance? Shall we

62 Cm7 (Sax) F7 (Sax)
dance? Shall we dance? Shall we

66 B♭ (Sax) F7 B♭
dance?

The musical score consists of ten staves of music. The first six staves are for vocal parts, with lyrics provided for each. The vocal parts include a lead vocal, a second vocal (labeled '2.'), and a third vocal (labeled '3.'). The vocal parts are supported by a piano or guitar part, indicated by chords above the staff. The vocal parts also feature a saxophone part, indicated by '(Sax)' in parentheses. The vocal parts sing 'Shall we dance?' in various keys and time signatures, including A major, G major, F major, B flat major, G minor 7th, C minor 7th, F 7th, B flat major, G minor 7th, and B flat major. The lyrics describe a scene where stars have left the sky, and people are gathered around each other to understand their situation. The vocal parts sing this narrative while the instrumental parts provide harmonic support.

Shall We Dance

M
Keyboard

The musical score consists of two staves. The top staff is for the piano (Keyboard), showing a steady bass line and harmonic progression. The bottom staff is for the voice, with lyrics written below the notes. Chords are indicated above the notes.

Piano (Keyboard) Part:

- Measure 1: C major, 4/4 time. Bass notes: G, F, E, D, C, B, A, G.
- Measure 2: C major, 4/4 time. Bass notes: G, F, E, D, C, B, A, G.
- Measure 3: C major, 4/4 time. Bass notes: G, F, E, D, C, B, A, G.
- Measure 4: C major, 4/4 time. Bass notes: G, F, E, D, C, B, A, G.
- Measure 5: E♭ major, 4/4 time. Bass notes: G, F, E, D, C, B, A, G.
- Measure 6: B♭7 chord.
- Measure 7: Fm7 chord.
- Measure 8: B♭7 chord.
- Measure 9: E♭ major, 4/4 time. Bass notes: G, F, E, D, C, B, A, G.
- Measure 10: B♭7 chord.
- Measure 11: Fm7 chord.
- Measure 12: B♭7 chord.
- Measure 13: E♭ major, 4/4 time. Bass notes: G, F, E, D, C, B, A, G.
- Measure 14: B♭7 chord.
- Measure 15: B♭7 chord.
- Measure 16: Cm7 chord.
- Measure 17: F major, 4/4 time. Bass notes: G, F, E, D, C, B, A, G.
- Measure 18: F°7 chord.
- Measure 19: F7 chord with ritardando (rit.)
- Measure 20: Cm7 chord.
- Measure 21: F7 chord.
- Measure 22: B♭7 chord.
- Measure 23: B♭7(♯5) chord.

Vocal Part (Lyrics):

We've just been introduced. I do not know you well. But when the music started, something drew me to your side. So many men and girls are in each other's arms. It made me think we might be similarly occupied. Shall we dance? On a bright cloud of music, shall we fly? Shall we dance? Shall we then say Good-night" and mean "Good - bye"? Or per-

34 /D /C /B^b

chance, when the last lit - tle star has left the

38 Fm/A^b Fm F^o7

sky, shall we still be to - geth - er with our

42 E^b B^b7

arms a-round each oth-er, and shall you be my new ro -

46 E^b E^b7 Fm B^b7

mance? On the clear un - der - stand - ing that this

50 E^b Cm7 Fm7 B^b7

kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 1, 2. E^b B^b7 3. E^b Cm7

dance? (Sax 1st time Shall we dance? Shall we
Vocal 2nd time)

58 Fm7 B^b7 E^b Cm7

dance? Shall we dance? Shall we dance? Shall we

62 Fm7 (Keyboard) B^b7 (Keyboard)

dance? Shall we dance? Shall we

66 E^b (Keyboard) B^b7 E^b

dance? -

The musical score consists of eight staves of music. The first four staves are for the vocal part, starting with a key signature of one flat (F#) and progressing through various chords including D major, C major, Bb major, Fm/Ab, Fm, F^o7, Eb, Eb7, Fm7, Bb7, and Cm7. The vocal part includes lyrics such as 'chance, when the last lit - tle star has left the sky, shall we still be to - geth - er with our arms a-round each oth-er, and shall you be my new ro - mance?', 'kind of thing can hap - pen, shall we dance? Shall we dance? Shall we', and 'dance? Shall we dance? Shall we dance? Shall we'. The fifth staff begins with a key signature of two flats (E^b), featuring a melodic line for 'Sax 1st time' and 'Vocal 2nd time'. The sixth staff continues with the same key signature, with lyrics 'dance? Shall we dance? Shall we dance? Shall we'. The seventh staff starts with a key signature of one flat (F#), with lyrics 'dance? Shall we dance? Shall we'. The eighth staff concludes with a key signature of one flat (F#), with lyrics 'dance? -'. The score uses a mix of standard notation (notes on a staff) and keyboard notation (chords indicated above the staff).

VOCAL
ONLY

Ain't We Got Fun

D
Keyboard

(Keyboard)

B♭

5 **S**

B♭ B°7 Cm7(M) F7

(F) Ev - 'ry mor-nin', (M) ev - 'ry eve-nin', (F) ain't we got fun?__

9 Cm7 B♭ B°7

(M) Not much mon-ey, (F) oh, but hon-ey, (Both) ain't we got fun?__

13 E♭ B♭

(F) The rent's un - paid, dear, and we have-n't a car.__

17 Dm7 A A 7 Dm7 F7

(M) But an - y - way, __ dear, we'll stay as we are.__

(Sing both times)

21 B♭ B°7 Cm7 F7

(F) Ev - en if we owe the gro - cer, don't we have fun?__

25 Cm7 B♭ B°7 To Coda ♀

(M) Tax col-lect-er's get-tin' clo - ser, still we have fun.__

29 E♭ E°7 B♭/F /D B♭ F7

(Both) There's noth - ing sur - er, the rich get rich and the poor get poor - er!

2

33 B♭ B°7 Cm7 F7 B♭(Keyboard)

(M) In the mean-time, (F) in be - between time, (Both) Ain't we got fun? —

37 Cm7 F7

39 B♭ B°7 Cm7 F7

{ Ev - 'ry mor - nin', ev - 'ry eve - nin', don't we have fun? —

39

43 Cm7 B♭ B°7

{ Twins and cares all come in pairs, dear. Don't we have fun? —

43

47 E♭ B♭

{ (Both) We've on - ly start - ed (M) as mom-mer and pop. —

51 Dm7 A A7 Dm7 F7

{ (F) Are we down-heart - ed? (Both) I'll say_ that we're not! —

55 B♭ B°7 Cm7(M) F7

{ (F) Land-lord's mad and get - ting mad-der, (F) ain't we got fun? —

D 3

59

(M) Times are bad and get-tin' bad - der, (Both) still we have fun.

63

(Both) There's noth - ing sur - er, the rich get rich and the poor get child - ren!

67

(M) In the mean-time (F) In be-between time (Both) Ain't we got fun? (Keyboard)

71

D.S. al Coda

73

Coda

(Both) There's noth-ing sur - er, the rich get rich and the poor get laid off!

77

(M) In the mean - time, (F) in be - tween time, (Both) still we have a lot (M) of (F)

81

fun! (Keyboard)

Just Walkin' In The Rain

F

Keyboard

(Sax) N.C.

Just walk - in' in the

(All) B♭ (Sax)

rain, rain, get-tin' soak - in' wet, tor-tur - in' my
so a - lone and blue. All be-cause my

7 F7 (Sax) 1. B♭ (Sax) B♭7 F7/C N.C.

heart, heart, by try-ing to for - get. Just walk-in' in the

II 2. B♭ (Sax) F B♭ B♭7

still re-mem - bers you.

14 E♭ B♭ Gm C7

Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

19 F7 C7 F F7 N.C.

sor - row say-in', "Who can that fool be?" Just a-walk - in' in the

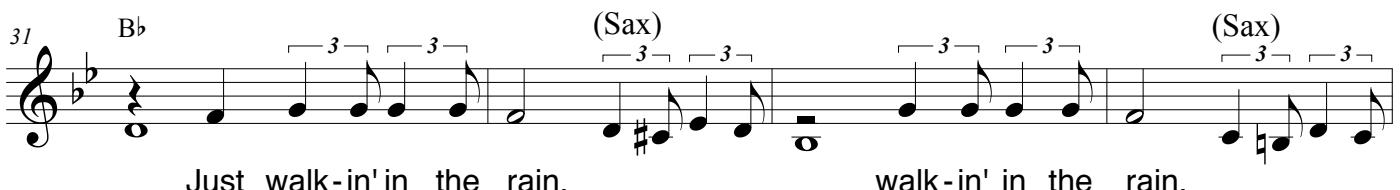
23 B♭ (Sax) (Sax)

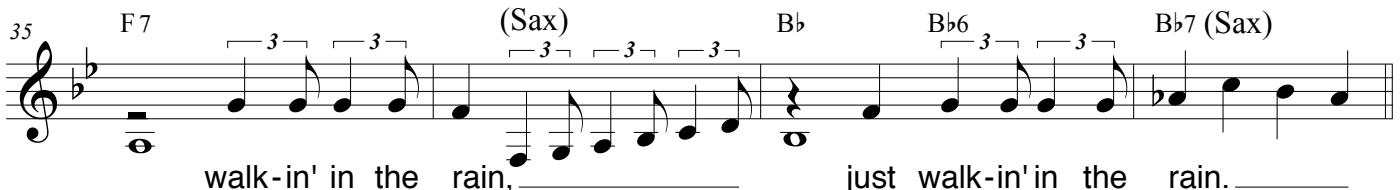
rain, think-in' how we met, Know-in' things could

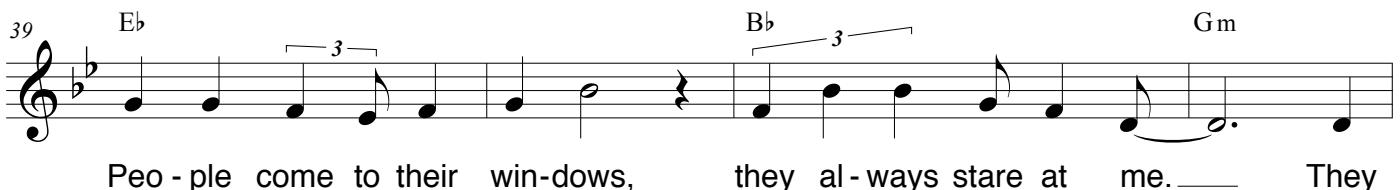
27 F7 (Sax) B♭/B♭ E♭m/B♭

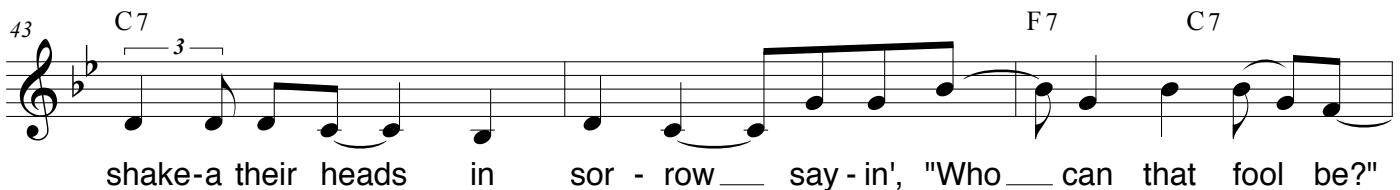
change, some how I can't for get.

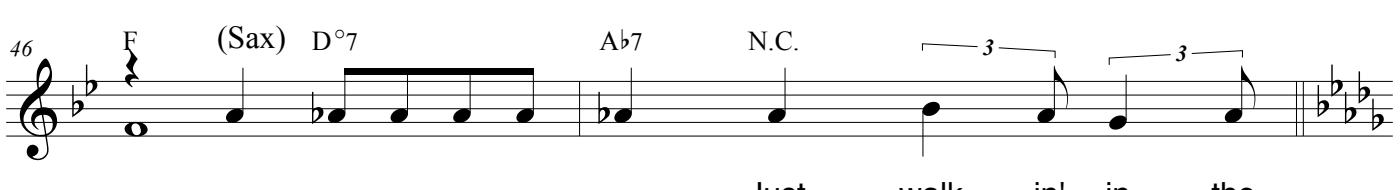
The musical score consists of eight staves of music. The first staff shows a piano part with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics like 'Just walk - in' in the' and 'rain, rain, get-tin' soak - in' wet, tor-tur - in' my'. The second staff shows a piano part with a bass clef, a key signature of one flat, and a common time signature. It includes lyrics like 'so a - lone and blue. All be-cause my'. The third staff shows a piano part with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics like 'heart, heart, by try-ing to for - get. Just walk-in' in the'. The fourth staff shows a piano part with a bass clef, a key signature of one flat, and a common time signature. It includes lyrics like 'still re-mem - bers you.'. The fifth staff shows a piano part with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics like 'Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in'. The sixth staff shows a piano part with a bass clef, a key signature of one flat, and a common time signature. It includes lyrics like 'sor - row say-in', "Who can that fool be?" Just a-walk - in' in the'. The seventh staff shows a piano part with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics like 'rain, think-in' how we met, Know-in' things could'. The eighth staff shows a piano part with a bass clef, a key signature of one flat, and a common time signature. It includes lyrics like 'change, some how I can't for get.'

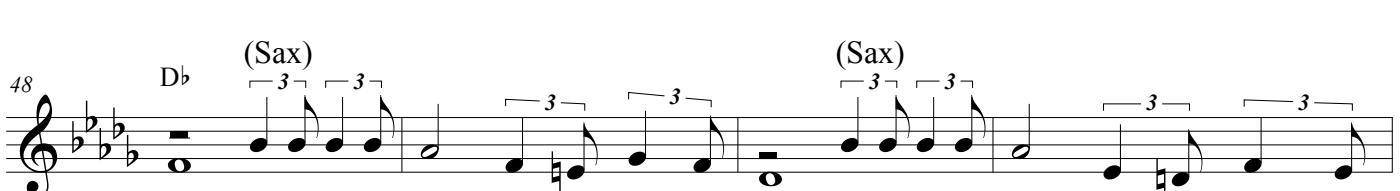
31 B♭ (Sax) (Sax)

 Just walk-in' in the rain, walk-in' in the rain,

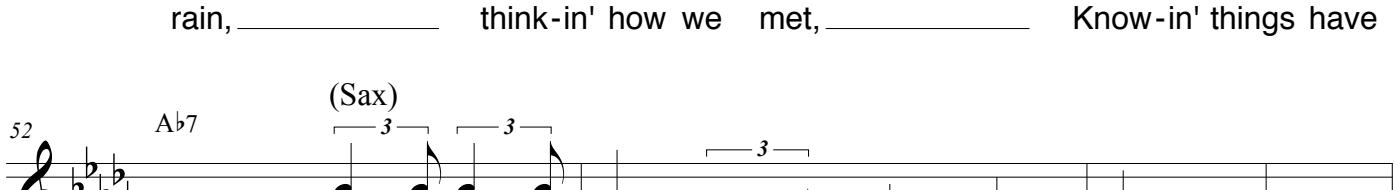
35 F7 (Sax) B♭ B♭6 B♭7 (Sax)

 walk-in' in the rain, just walk-in' in the rain.

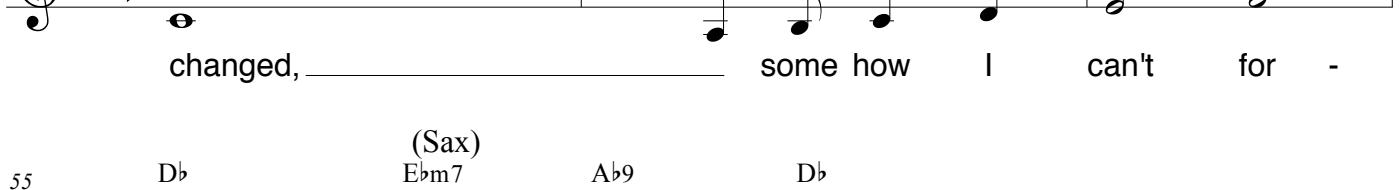
39 E♭ B♭ G m

 Peo - ple come to their win-dows, they al - ways stare at me. They

43 C7 F7 C7

 shake-a their heads in sor - row say - in', "Who can that fool be?"

46 F (Sax) D°7 A♭7 N.C.

 Just walk - in' in the

48 D♭ (Sax) (Sax)

 rain, think-in' how we met, Know-in' things have

52 A♭7 (Sax)

 changed, some how I can't for -

55 D♭ (Sax) E♭m7 A♭9 D♭

 get.

Just Walkin' In The Rain

M
Keyboard

(Keyboard) N.C. 3 3 3 3 3 3 3 3
 Just walk - in' in the

(All) (Keyboard) D 3 3 3 3 3 3 3 3
 rain, get-tin' soak - in' wet, tor-tur - in' my
 rain, so a - lone and blue. All be-cause my

7 A7 (Keyboard) 1. 3 3 3 3 3 3 3 3
 heart, by try-ing to for - get. Just walk-in' in the
 heart,

II 2. (Keyboard) D D#7 3 3 3 3 3 3 3 3
 still re-mem - bers you.

14 G D 3 3 3 3 3 3 3 3
 Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

19 A7 E7 A A7 N.C. 3 3 3 3 3 3 3
 sor - row say-in', "Who can that fool be?" Just a-walk - in' in the

23 D (Keyboard) 3 3 3 3 3 3 3 3 3 3
 rain, think-in' how we met, Know - in' things could

27 A7 (Keyboard) G/D Gm/D 3 3 3 3 3 3 3 3 3
 change, some how I can't for get.

The musical score consists of six staves of music. The first three staves are for piano (Keyboard), showing chords like N.C., D, A7, D#7, and G/D. The fourth staff is for the vocal part, with lyrics and piano accompaniment. The fifth staff continues the vocal line with more lyrics and piano chords. The sixth staff concludes the piece with final lyrics and chords. The score is in common time, with various dynamics and performance instructions indicated throughout.

31 D (Keyboard) (Keyboard)

 Just walk-in' in the rain, walk-in' in the rain,

35 A7 (Keyboard) D D6-3 D7 (Keyboard)

 walk-in' in the rain, just walk-in' in the rain.

39 G D Bm

 Peo - ple come to their win-dows, they al - ways stare at me. They

43 E7 A7 E7

 shake-a their heads in sor - row say - in', "Who can that fool be?"

46 A (Keyboard) E^b7 C7 N.C.

 Just walk - in' in the

48 F (Keyboard) (Keyboard)

 rain, think-in' how we met, Know - in'things have

52 C7 (Keyboard)

 changed, some how I can't for -

55 F (Keyboard) Gm7 C9 F

 get.

Because Of You

F

Keyboard

(Sax)

B♭ B°7 Cm7 D7 Gm7 B°7 Cm7 F7 B♭ G♯7

7 F7 Cm F7 B♭ G♯7 F7 Be-cause of
you, there's a song in my heart. Be-cause of you, my ro-

12 Cm F7 B♭ Faug Fm6 G7
mance got its start. Be-cause of you, the sun will shine, the moon and
17 Cm G7 Cm C9 Cm9 E♭m6 F7 G♯7
stars will say you're mine for - ev - er and nev - er to part. I on - ly

23 F7 Cm F7 B♭ Faug Fm6 G7
live for your love and your kiss. It's par - a - dise to be near you like

29 Cm G7 Cm E♭ A7 B♭ Gm
this. Be - cause of you, my life is now worth - while, and I can

35 1. Cm F7 B♭ G♯7 (Sax)
smile, be - cause of you.

39 2. Cm F7 B♭ (Sax) B°7
smile, be - cause of you.

42 Cm7 Bmaj7 Bmaj7
Cm7

The musical score consists of six staves of music. The top staff is for the keyboard, starting with a F major chord. The second staff is for the vocal part, which includes lyrics and a 'Sax' part. The third staff continues the vocal line. The fourth staff starts with a C major chord. The fifth staff continues the vocal line. The sixth staff ends with a G major chord. Chords are indicated by Roman numerals and some are labeled with 'maj7'. The vocal part uses a mix of quarter and eighth notes. The lyrics are integrated into the vocal line, such as 'Be-cause of you, my life is now worth - while, and I can smile, be - cause of you.' The score is in common time and uses a treble clef for all staves.

Because Of You

M

Keyboard

(Keyboard)

E♭ E°7 Fm7 G7 Cm7 E°7 Fm7 B♭7 E♭ C♯7



7 B♭7 Fm B♭7 E♭ C♯7 B♭7 Be-cause of
you, there's a song in my heart. Be-cause of you, my ro-

12 Fm B♭7 E♭ B♭aug B♭m6 C7
mance got its start. Be-cause of you, the sun will shine, the moon and

17 Fm C7 Fm F9 Fm9 A♭m6 B♭7 C♯7
stars will say you're mine for - ev-er and nev-er to part. I on - ly

23 B♭7 Fm B♭7 E♭ B♭aug B♭m6 C7
live for your love and your kiss. It's par - a - dise to be near you like

29 Fm C7 Fm A♭ D7 E♭ Cm
this. Be - cause of you, my life is now worth - while, and I can

35 1. Fm B♭7 E♭ (Keyboard) C♯7
smile, be - cause of you.

39 2. Fm B♭7 E♭ (Keyboard) E°7
smile, be - cause of you.

42 Fm7 Emaj7 Emaj7
Fm7

LATIN BEAT

Stranger In Paradise

F

(Sax)

Keyboard

Bbm7 Cm7 Dflat Dbm(maj7) B°7

5 Bbm7 Eb9 Abmaj7 Ab6

Take my hand, I'm a stranger in paradise, all lost in a

star - ry eyed, that's the dan - ger in par-a-dise for mor - tals who

9 Dbmaj7 Bbm7 Dbm Eb9 1.
A6 Cm Ab6

won - der - land, a strang - er in par-a-dise.

If I stand

13 2.
Ab6 E7 A6

you. I saw your face and I as - cend - ed

18 3
G#7 C#m

out of the common place in - to the rare!

22 C7 F

Some-where in space I hang sus-pend - ed un - til I

27 Ebm7 Eb9 Abmaj7 F7

know there's a chance that you care. Won't you ans - wer the

31

B♭m7 E♭9 A♭maj7 A♭6

fer - vent prayer ____ of a strang - er in par-a - dise? ____ Don't send me in

35

D♭maj7 B♭m7 D♭m E♭9 A♭6 Cm Fm 3

dark des - pair ____ from all that I hun-ger for. But o - pen your

39

B♭m7 E♭9 Cm F7

ang-el's arms ____ to the strang - er in par-a - dise ____ and tell her that

43

D♭maj7 B♭m7 D♭m E♭9 A♭6 D.S. al Coda

To Coda ♩

she need be ____ a strang - er no more.

♩Coda

47

B♭°7 E♭7 3 A♭ (Sax) Cm7 B♭m7 A7 A♭6

a stran-ger no more.

LATIN BEAT

Stranger In Paradise

M

Keyboard

(Sax)

Dm7 Em7 F Fm(maj7) E \flat 7

Dm7 G9 Cmaj7 C6

Take my hand, ____ I'm a strang - er in par-a-dise, ____ all lost in a
star - ry eyed, ____ that's the dan - ger in par-a-dise ____ for mor - tals who

9 Fmaj7 Dm7 Fm G9 1. C6 Em C6

won - der - land, ____ a strang - er in par-a-dise. If I stand
stand be - side ____ an ang - el like

2. 13 C6 A \flat 7 D \flat 6

you. I saw your face and I as - cend - ed ____

18 C7 Fm

— out of the com - mon place ____ in - to the rare!

22 E7 A

Some-where in space ____ I hang sus-pend - ed ____ un-til I

27 Gm7 G9 Cmaj7 A7

know ____ there's a chance that you care. Won't you ans - wer the

31 Dm7 G9 C maj7 C6

fer - vent prayer ____ of a strang - er in par-a - dise? ____ Don't send me in

35 F maj7 Dm7 Fm G9 C6 E m A m 3

dark des - pair ____ from all that I hun-ger for. But o - pen your

39 Dm7 G9 Em A7

ang - el's arms ____ to the strang - er in par-a - dise ____ and tell him that

43 F maj7 Dm7 Fm G9 C6 D.S. al Coda

To Coda ♪

he need be ____ a strang - er no more. D.S. al Coda

♪ Coda

47 D°7 G7 3 C (Sax) Em7 Dm7 D♭7 C6

a stran-ger no more.

MALE VOCAL

I Left My Heart In San Francisco

Keyboard

No Intro, Give Pitch

C m7 F7 D m7 C m7 F7 B♭Maj7

The loveli-ness of Par - is seems some-how sad - ly gay. The

3 A m7(b5) D7(b9) G m C m7(b5) C♯° F7
glo - ry that was Rome is of an - oth - er day. I've been

5 E♭m6 C m7(b5) G m7(b5) G♭9
ter - ri - bly a - lone and for - got - ten in Man - hat - tan. I'm

7 F/C D7 G m7 C7 F7 N.C.
go - ing home to my ci - ty by the bay. I left my

11 B♭E♭Maj7(#11)D m7 D♭°7 C m7 F7 G7(b9) C m
heart there in San Fran - cis - co high on a hill, blue

16 1 C m7 F7#5 B♭9 C m7 D m7 C m7 C♯°7 B♭Maj7
it calls to me. To be where lit - tle cab - le cars

3

20 E m7(b5) A 7(b9) D m7 3 C♯°7 D m7 D 7 G m7 D♭7
climb half - way to the stars! The morn - ing fog may

24 C7 C m7 B °7 C m7 F7
chill the air, I don't care. My love waits

27 2 F7 F/E♭ D 7 A m7 D 7 G7#5
and win - dy sea. When I come home to

31 G7 Dm G7 C7 Gm7 C7 Cm7
 you, San Fran - cis - co, your gold - en sun will

35 F9 F7(b9) B♭ F7 (Keyboard)
 shine for me.

38 B♭ E♭Maj7(#11) Dm7 D♭°7 Cm7 F7 G7(b9) Cm
 3

43 Cm7 F7♯5 B♭9 Cm7 Dm7 Cm7 C♯°7 B♭Maj7
 3

47 Em7(b5) A7(b9) Dm7 Cm7 C♯°7 Dm7 D7
 3

50 Gm7 D♭7 C7 Cm7 B°7 Cm7 F7
 My love waits

54 B♭ E♭Maj7(#11) Dm7 D♭°7 Cm7 F7 G7(b9)
 there in San-Fran - cis co, a-bove the

58 Cm F7 F/E♭ D7 Am7 D7
 blue and win - dy sea. When I come

62 G7♯5 G7 Dm G7 C7 Gm7 C7
 home to you, San Fran - cis - co, your gold - en

66 Cm7 F9 F7(b9) B♭
 sun will shine for me.

Swing It!

Let's Fall In Love

F

F6 (Keyboard) Dm Gm/B♭ C7 Keyboard

5 F6 Dm Gm/B♭ A♭7 Am7 C7 C7

9 F6 C7 Am7 A°7 Gm7 C7 F6

I have a feel-ing, it's a feel-ing__ I'm con-ceal-ing, I don't know why.__

13 B♭6 B♭m6 F6 A♭°7 Gm7 C7 F maj9

It's just a men-tal, in-ci-den-tal__ sen-ti - men-tal__ al - i - bi.____ But

17 Gm7 C7 F6 D7 Gm7 C7 F

I a - dore you, so strong for you.

21 F6 E°7 E♭°7 D7 Gm7 C7 F

Why go on stall-ing, I am fall-ing, love is call-ing, why be shy?__

25 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 3

Let's fall in love.____ Why should-n't we____ fall in love?__ Our hearts are

29 Am7 Dm Gm7 C7 3 E♭7 D7 D♭7 C7

made of it, let's take a chance.____ Why be a - afraid of it?

33 F6 Dm7 Gm7 C7 3 F6 Dm7 Gm7 C7

Let's close our eyes____ and make our own par-a-dise.____ Lit-tle we know

The musical score consists of eight staves of music. The first staff shows a keyboard part with chords F6, Dm, Gm/B♭, and C7. The second staff shows a vocal line with chords F6, Dm, Gm/B♭, A♭7, Am7, C7, and C7. The third staff shows a vocal line with chords F6, C7, Am7, A°7, Gm7, C7, and F6, with lyrics: 'I have a feel-ing, it's a feel-ing__ I'm con-ceal-ing, I don't know why.__'. The fourth staff shows a vocal line with chords B♭6, B♭m6, F6, A♭°7, Gm7, C7, and F maj9, with lyrics: 'It's just a men-tal, in-ci-den-tal__ sen-ti - men-tal__ al - i - bi.____ But'. The fifth staff shows a vocal line with chords Gm7, C7, F6, D7, Gm7, C7, and F, with lyrics: 'I a - dore you, so strong for you.'. The sixth staff shows a vocal line with chords F6, E°7, E♭°7, D7, Gm7, C7, and F, with lyrics: 'Why go on stall-ing, I am fall-ing, love is call-ing, why be shy?__'. The seventh staff shows a vocal line with chords F6, Dm7, Gm7, C7, F6, Dm7, Gm7, C7, and a three-measure rest, with lyrics: 'Let's fall in love.____ Why should-n't we____ fall in love?__ Our hearts are'. The eighth staff shows a vocal line with chords Am7, Dm, Gm7, C7, E♭7, D7, D♭7, and C7, with lyrics: 'made of it, let's take a chance.____ Why be a - afraid of it?'. The ninth staff shows a vocal line with chords F6, Dm7, Gm7, C7, F6, Dm7, Gm7, and C7, with lyrics: 'Let's close our eyes____ and make our own par-a-dise.____ Lit-tle we know'. The score is in common time and uses a treble clef.

2
37 A m7 D m7 G m7 C7 Em7 A7
 — of it, still we can try to make a go of it.

41 D m7 G7
 We might have been meant for each oth - er. To

45 C maj7 D m7 Am7 A♭7 G m7 C7
 be or not to be? Let our hearts dis - cov - er.

49 F 6 D m7 G m7 C7 F 6 D m7 G m7 C7
 Let's fall in love. Why should-n't we fall in love? Now is the

53 A m7 D m7 1. G m7 C7 F D m7 G m7 C7
 time for it, while we are young. Let's fall in love.

2. 57 G m7 C7 Am7 D m7 G m7 C7
 Now is the time for it, while we are young. This is the

60 A m7 G m7 C7 F (Sax) G m7
 time for it, while we are young. Let's fall in love.

63 A m7 G m7 F C7 (Bass & Keyboard)
 Let's fall in love.

The musical score consists of eight staves of music. The first four staves are for a vocal part, with lyrics appearing below the notes. The first staff starts at measure 37 in A minor (A m7), followed by D minor (D m7), G minor (G m7), a chord of C7 (with a 3 overline), E minor (Em7), and A major (A7). The second staff starts at measure 41 in D minor (D m7), followed by G7, with lyrics "We might have been meant for each other. To". The third staff starts at measure 45 in C major (C maj7), followed by D minor (D m7), A minor (Am7), A flat major (A♭7), G minor (G m7), and C7, with lyrics "be or not to be? Let our hearts discover.". The fourth staff starts at measure 49 in F6, followed by D minor (D m7), G minor (G m7), and C7, with lyrics "Let's fall in love. Why should-n't we fall in love? Now is the". The fifth staff starts at measure 53 in A minor (A m7), followed by D minor (D m7), with a first ending (1.) leading to G minor (G m7), C7, F, D minor (D m7), G minor (G m7), and C7, and lyrics "time for it, while we are young. Let's fall in love.". There is a second ending (2.) starting at measure 57 in G minor (G m7), followed by C7, A minor (Am7), D minor (D m7), G minor (G m7), and C7, with lyrics "Now is the time for it, while we are young. This is the". The sixth staff starts at measure 60 in A minor (A m7), followed by G minor (G m7), C7, F (Saxophone), and G minor (G m7), with lyrics "time for it, while we are young. Let's fall in love.". The seventh staff starts at measure 63 in A minor (A m7), followed by G minor (G m7), F, and C7, with lyrics "Let's fall in love.". The eighth staff is for Bass & Keyboard, indicated by a bracket above the bass clef staff.

Swing It!

Let's Fall In Love

M

Keyboard

(Keyboard)

B_b6 Gm Cm/E_b F7

B_b6 Gm Cm/E_b Dm7 F7

B_b6 F7 Dm7 D^o7 Cm7 F7 B_b6

I have a feel-ing, it's a feel-ing I'm con-ceal-ing, I don't know why. —

E_b6 E_bm6 B_b6 D_b^o7 Cm7 F7 B_bmaj9

It's just a men-tal, in-ci-den-tal sen-ti - men-tal al - i - bi. — But

Cm7 F7 B_b6 G7 Cm7 F7 B_b

I a - dore you, so strong for you.

B_b6 A^o7 A_b^o7 G7 Cm7 F7 B_b

Why go on stall-ing, I am fall-ing, love is call-ing, why be shy? —

B_b6 Gm7 Cm7 F7 B_b6 Gm7 Cm7 F7

Let's fall in love. — Why should-n't we fall in love? — Our hearts are

Dm7 Gm Cm7 F7 A_b7 G7 G_b7 F7

made of it, let's take a chance. — Why be a - fraid of it?

B_b6 Gm7 Cm7 F7 B_b6 Gm7 Cm7 F7

Let's close our eyes — and make our own par-a-dise. — Lit-tle we know

2
37 Dm7 Gm7 Cm7 F7 A m7 D7
 — of it, still we can try to make a go of it.

41 Gm7 C7
 We might have been meant for each oth - er. To

45 F maj7 Gm7 3 Dm7 D♭7 Cm7 F7
 be or not to be? Let our hearts dis - cov - er.

49 B♭6 Gm7 Cm7 F7 B♭6 Gm7 Cm7 F7
 Let's fall in love. Why should-n't we fall in love? Now is the

53 Dm7 Gm7 1. Cm7 F7 B♭ Gm7 Cm7 F7
 time for it, while we are young. Let's fall in love.

2. Cm7 F7 3 Dm7 Gm7 Cm7 F7
 Now is the time for it, while we are young. This is the

60 Dm7 Cm7 F7 B♭ (Keyboard) Cm7
 time for it, while we are young. Let's fall in love.

63 Dm7 Cm7 B♭ F7 (Bass & Keyboard)
 Let's fall in love.

I've Grown Accustomed To Her Face

F

Keyboard

B^b (Sax) B^bmaj7 A°7 3 Cm7/G

E^b/G A°7 B^bmaj7 B^b6 B^bmaj7 B^b6
I've grown ac -

B^bmaj7 Cm7 Dm7 Gm7/D Cm7 F7/C
cus-tomed to his face, he al-most makes the day be - gin.
cus-tomed to his face, he al-most makes the day be - gin.

Fm7/E^b B^b7/D Em7(b5) E°7 B^b/F G7
I've grown accus - tomed to the tune he whis - tles night and noon, his
I've got - ten used to hear him say, "Good morn-ing" ev - 'ry day, his

E^b6 Dm7 Cm7 F7 B^bmaj7 Cm7
smiles, his frowns, his ups, his downs are sec - ond na - ture to me now,
joys his woes, his highs, his lows are sec - ond na - ture to me now,

Dm7 Gm7/D Cm7 F7/C Fm7/E^b B^b7/D
like breath - ing out and breath - ing in.
like breath - ing out and breath - ing in. I was se -
I'm ver - ry

E^b6 E°7 B^b/F G aug
rene - ly in - de - pen - dent and con - tent be - fore we met;
grate - ful he's a man and ver - y ea - sy to for - get;

21 Cm7 F7 Dm7 Gaug

23 Em7(b5) E♭m7 Dm7 G 7(b9)

25 1. Cm7 F9 B♭ B♭maj7 Cm7

28 Dm7 Cm7 B♭maj7 Cm7 Dm7 Cm7

31 2. Cm7 F9 D7 Cm7 F9

35 (Sax) B♭maj7 Gm7 E♭maj7 E♭6 B♭maj7

I've Grown Accustomed To Her Face

M

Keyboard

(Keyboard)

E♭ E♭maj7 D°7 Fm7/C

A♭/C D°7 E♭maj7 E♭6 E♭maj7 E♭6

I've grown ac -

E♭maj7 Fm7 Gm7 Cm7/G Fm7 B♭7/F

cus-tomed to her face, _____ she al-most makes the day be - gin. _____
cus-tomed to her face, _____ she al-most makes the day be - gin. _____

B♭m7/A♭ E♭7/G A m7(♭5) A°7 E♭/B♭ C7

I've grown ac-cus - tomed to the tune she whis-tles night and noon, her
I've got - ten used to hear her say, "Good morn-ing" ev - 'ry day, her

A♭6 Gm7 Fm7 B♭7 E♭maj7 Fm7

smiles, her frowns, her ups, her downs are sec-ond na-ture to me now,
joys her woes, her highs, her lows are sec-ond nat-ure to me now,

Gm7 Cm7/G Fm7 B♭7/F B♭m7/A♭ E♭7/G

like breath-ing out and breath-ing in.
like breath-ing out and breath-ing in.

I was se -
I'm ver - ry

A♭6 A°7 E♭/B♭ Caug

rene - ly in - de - pen - dent and con - tent be - fore we met;
grate - ful she's a wom - an and so ea - sy to for - get;

21 Fm7 B^b7 Gm7 C^{aug}

sure - ly I could al - ways be that way a - gain, and yet I've grown ac -
rath - er like a hab - it one can al - ways break, and yet I've grown ac -

23 Am7(b5) A^bm7 Gm7 C 7(b9)

cus-tomed to her looks, ac - cus - tomed to her voice, ac -
cus-tomed to the trace of some - thing in the air, ac -

25 1. Fm7 B^b9 E^b E^bmaj7 Fm7

cus-tomed to her face.

28 Gm7 Fm7 E^bmaj7 Fm7 Gm7 Fm7

I've grown ac -

31 2. Fm7 B^b9 G7 Fm7 B^b9

cus-tomed to her face, ac - cus - tomed to her

35 (Keyboard) E^bmaj7 Cm7 A^bmaj7 A^b6 E^bmaj7

face.

It's A Lovely Day Today

Keyboard

(Keyboard)

D maj7 B m7 Em7 A7 F#m7 Em7 D⁷ A7
(F) It's a

5 D maj7 D7
love-ly day to-day, so, what-ev-er you've got to do, you've got a

9 G maj7 G m6 D/F# F⁷ Em7 A7
love - ly day to do it in, that's true. And we

13 D maj7 B m7 Em7 A7 D D⁷ Em7 A7
hope what-ev-er you've got to do is some-thing that can be done by two,

17 D maj7 F#7(9) B m7 E 7 A 7(9)
for we'd real - ly like to stay. It's a

21 D maj7 D7
love-ly day to-day and what-ev-er you've got to do, we'd be so

25 G maj7 G m6 D/F# F⁷ Em7 A7
hap - py to be doing it with you. But if

29 D maj7 B m7 Em7 A7 D D[#]7 Em7 A7
 you've got some-thing that must be done, and it can on-ly be done by one,

33 D maj7 F#7 B m7 B 7 B[°]7 B[°]7 A[°]7
 there is noth - ing more to say ex -

37 G maj7 G m(maj7) D maj7 E9 Em7 A7 D D7
 cept it's a love - ly day for say-ing, "It's a love - ly day." (M) It's a

41 G maj7 G7
 love - ly day to-day, so, what - ev - er you've got to do, you've got a

45 C maj7 C m6 G/B B[°]7 A m7 D 7
 love - ly day to do it in, that's true. And we

49 G maj7 Em7 A m7 D 7 G G[#]7 A m7 D 7
 hope what - ev - er you've got to do is some-thing that can be done by two,

53 G maj7 B 7(b9) Em7 A 7 D 7(b9)
 for we'd real - ly like to stay. It's a

2014.03.02

Girl Of My Dreams

(Keyboard & Bass Freely)

Keyboard

3 G D7 G7 C Am7 D7

5 G G°7 D7 G
Dear, it seems years since we part - ed.

9 Am7 Bm F#A# G D7
Years full of tears and #re - grets.

13 G G°7 D7 G Bb°7
I've been a - lone bro - ken heart - ed,

17 D/A A7 D D7 N.C. 3
try - ing so hard to for - get. Girl of my

(In Rhythm)
21 G D7 G7 C Cm
dreams, I love you, hon - est I do.

25 G D aug G D aug N.C. 3
You are so sweet. If I could

29 G D7 G7 Gaug C Cm
just hold your charms a - gain in my arms,

33 G A7 D7 G 3
then life would be com - plete. Since you've been

Musical score for "The Same" starting at measure 37. The key signature is G major (one sharp). The melody begins with a B7 chord (B, D, F#, G) followed by an Em chord (E, G, B, C#). The lyrics are: gone, dear, life don't seem the same.

Musical score for 'Please Come Back Again' on page 41. The score includes a treble clef, a key signature of one sharp, a 4/4 time signature, and a dynamic marking of *f*. The vocal line consists of a single melodic line with lyrics: 'Please come back a - gain.' followed by a fermata over the word 'gain'. The piano accompaniment features a harmonic progression: A7 (two measures), D7 (one measure), and N.C. (No Chords, indicated by three dots) for the ending. The ending begins with a forte dynamic and includes the lyrics 'And af - ter' followed by a melodic flourish.

Musical score for the song "There's on - ly one". The key signature is G major (one sharp). The melody consists of eighth notes and sixteenth notes. The lyrics are: "all's said and done, there's on - ly one". The chords are G, D7, G7, C, and Cm.

45 G D7 G7 C Cm

all's said and done, there's on - ly one

Musical score for "girl of my dreams" starting at measure 49. The key signature is G major (one sharp). The lyrics are: "girl of my dreams, it's you." The chords are G, A7, D7, G, N.C. (Keyboard). Measure 50 starts with a piano introduction.

53 2.
Am B B7
dreams, it's you. As the

This image shows the vocal line for the second verse of 'Hotel California'. The key signature is A major (one sharp). The lyrics are: 'dreams, it's you.' followed by a long note 'you.' sustained over two measures, and 'As the'. The melody consists of eighth and sixteenth notes, with a prominent sustained note on 'you.'.

56 A m C/G F \sharp 7 Em E \flat aug D \circ 7
years come and go, I want you to know I'll

Musical notation for the lyrics "al - ways be dream - ing of you." The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The measure starts with an A m7 chord (A, C#, E, G, B) followed by a D 7 chord (D, F#, A, C#, G) and then a G chord (G, B, D). The lyrics are written below the notes, aligned with the chords. The melody consists of eighth and sixteenth note patterns.

RELAXED LATIN BEAT

Here's That Rainy Day

F

(Sax) Cmaj7 Dm7 Em7 Dm7 C[#]maj7 Keyboard

5 C maj7 E♭7 A m7(♭5) A♭maj7 A♭6

May-be I should have saved those left-ov - er dreams.

9 Dm7 G7 G7(♭5) Cmaj7 Gm7 C7(♭9)

Fun-ny, but here's that rain - y day.

13 Fm7 B♭7 E♭maj7 A7 A♭maj7

Here's that rain - y day they told me a - bout, and I

17 Dm7 G7 G7(♭9) Cmaj7 A9 Dm7 G7

laughed at the thought that it might turn out this way.

21 Cmaj7 C E♭7 A7(♭5) A♭maj7 A♭6

Where is that worn out wish that I threw a - side

25 Dm7 G7 G7(b5) Cmaj7 Gm7 C7(#5)

af - ter it brought my love so near? _____ It's

29 Fmaj7 3 Dm7 G7 Em7 Am7 D7(b5) D7

fun - ny how love _____ be-comes a cold rain-y day.

33 1. Dm7/G G7 Dm7 G7(b9) Cmaj7 Am7 Dm7 G7

Fun - ny, that rain - y day is here. _____

2. 37 Dm7/G G7 Dm7 Dm7(b5) (Sax) C

Fun - ny, that rain - y day is here.

40 D^b C D^b

—

43 Cmaj7

25 Gm7 C7 C7(b5) Fmaj7 Cm7 F7(#5)

af - ter it brought my love so near? _____ It's

29 Bbmaj7 Gm7 C7 A m7 Dm7 G7(b5) G7

fun - ny how love _____ be-comes a cold rain-y day.

33 1. Gm7/C C7 Gm7 C7(b9) Fmaj7 Dm7 Gm7 C7

Fun - ny, _____ that rain - y day is here. _____

2. Gm7/C C7 Gm7 Gm7(b5) F/C (Keyboard)

Fun - ny, _____ that rain - y day is here. _____

40 G^b F G^b

Fmaj7

Joshua Fit The Battle Of Jericho

Keyboard

(Tom-Tom) > > > > > > > > > > >

5 (Tom-Tom continues)

5 Cm G7

8 Cm G7 Cm Cm/B♭ Cm/A Cm/A♭

11 G7 Cm G7 Cm G7

14 (Swing) Cm A♭7

18 Cm G7

21 (Tom-Tom as before) Cm

25 (All sing - clap on off beats) Cm N.C.

Josh-ua fit the bat-tle of Jer-i - cho, Jer-i - cho, Jer-i - cho.

29 G7

Josh-ua fit the bat-tle of Jer-i - cho, and the walls came tum-bl-ing down.

2

33 (Swing) Cm G7 Cm G7

37 Cm Cm/B♭ Cm/A Cm/A♭ G7 [Cm G7 | Cm G7]

(Tom-Tom) > 42 > > > > > > > > > > > >

(Tom-Tom continues) 46 Cm G7 Cm G7

50 Cm Cm/B♭ Cm/A Cm/A♭ G7 Cm G7

54 (Swing) Cm A♭7

58 Cm G7

61 (Tom-Tom as before) Cm G7 (Fade) Cm G7

65 Cm