



**THE  
MIXED NUTS**



## Set KA\_New\_Years\_Eve

Last revised: 2023.12.23

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# Come Fly With Me

F

(Sax)      Keyboard

FMaj7      D m7      G m7      C7      FMaj7      D m7      G m7      C7

5      FMaj7      F6      A m7      A<sup>b</sup>7      G m7      C7

fly with me, let's fly, let's fly a - way. If  
fly a - way, let's float down to Pe - ru. In

9      FMaj7      F6      C m7      F7      B<sup>b</sup>Maj7      E<sup>b</sup>7

you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come  
Lla - ma-land, there's a one-man band, and he'll toot his flute for you. Come

13      FMaj7      F6      <sup>1</sup>B<sup>b</sup>7      A7      D7      G7      C7

on and fly with me, let's fly a - way. Come

17      2.  
B<sup>b</sup>7      C7sus4      F6      B<sup>b</sup>7      F6

off in the blue. Once I get you

20      D<sup>b</sup>Maj7      D<sup>b</sup>6      G<sup>b</sup>Maj7      E<sup>b</sup>m7

up there where the air is rar - i - fied,

24      A<sup>b</sup>7      D<sup>b</sup>6      E<sup>b</sup>m7      A<sup>b</sup>7sus4

we'll just glide star - ry - eyed. Once I get you

28      D<sup>b</sup>Maj7      D<sup>b</sup>6      C Maj7      A m7

up there, I'll be hold - ing you so near,

2

32 D m11 G7 C7 N.C. C7

You may hear an - gels cheer 'cause we're to - geth - er.

36 FMaj7 F6 A m7 A♭7 G m7 C7

Weath - er wise it's such\_\_ a love - ly day. Just

40 FMaj7 F6 C m7 F7 B♭Maj7 E♭7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 FMaj7 F6 B7 A m7(♭5) E7 D7 Am9#11  
To Coda ⊕

per - fect for - a fly - ing hon - ey moon, O yeah! Come

48 G7 G m7 C7 F A m C9 (Sax)  
D.S. al Coda

fly with me. Pack up. Let's fly a - way.

52 Coda G m7 B♭m7 G m7

fly with me, come fly with me, come fly with me,

58 G m7/C F F6 B7 G m7 F♯Maj7 F6

let's fly a - way

# Fly Me To The Moon

**F**

Keyboard

(Keyboard & Bass Only - Freely)

1 A♭ Cm Fm9 Cm7 D♭maj7 B♭m7 E♭7 Po-ets

6 A♭ Fm A♭ Fm A♭ Fm E♭ B♭m B♭m(maj7) of-ten use man-y words to say a sim-ple thing. It takes thought and

11 B♭m7/A♭ B♭m6 B♭m7/A♭ E♭7 A♭ D♭ D° time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A♭/E♭ D♭ B♭m7 3 Cm C° play-ing; for you I have writ-ten a song. To be

18 B♭m7 3 E♭7 3 A♭ Fm D♭6 3 B♭m7 3 C C7 sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm) 22 Fm7 B♭m7 E♭7 Fly me to the moon and let me play a-mong the stars.

25 A♭Maj7 A♭7 D♭Maj7 G m7(b5) Let me see what spring is like on

28 C7(b9) Fm7 F7 B♭m7 Jup - i - ter and Mars. In oth - er words,

2

31 E♭7 A♭Maj7 C m7 F7 B♭m7  
 — hold my hand. \_\_\_\_\_ m oth - er words, \_\_\_\_\_

35 E♭7 A♭Maj7 G m7(♭5) C7  
 — ba - by, kiss me. \_\_\_\_\_

38 F m7 B♭m7 E♭7  
 Fill my heart with song and let me sing for - ev - er more.

41 A♭Maj7 A♭7 D♭Maj7 G m7(♭5)  
 You are all I long for, all I

44 C7(♭9) F m7 F7 B♭m7  
 wor - ship and a - dore. 1. in oth - er words, \_\_\_\_\_

47 E♭7 C m7 F7  
 — please be true. \_\_\_\_\_ In

50 B♭m7 E♭7 A♭6 G m7(♭5) C7  
 oth - er words, \_\_\_\_\_ love you. \_\_\_\_\_

54 2. Cm7 F7 B♭m7 /B♭ /A♭ G♭/D♭ E♭7  
 true. \_\_\_\_\_ In oth-er words, \_\_\_\_\_ I love

60 A♭ A maj7 B♭m7 /E♭ A♭6  
 you. \_\_\_\_\_

# Besame Mucho

F

Keyboard

(Sax)

The musical score consists of ten staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 5, and the right column contains staves 6 through 10. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature.

**Chords and Key Signatures:**

- Staff 1: Am, Dm, Am, E7
- Staff 2: Am, E7, Am, E7
- Staff 3: A m6, D m6
- Staff 4: A7(b9), D m6, E7(b9)
- Staff 5: —, —, —
- Staff 6: A m6, B m7, E7, A7, G/B, A7/C#, A7(b9)
- Staff 7: vine, vez, —, —, —
- Staff 8: Bes - a - me, —, bes - a - me
- Staff 9: mu - cho, —, Hold, que, me, ten, - my, go
- Staff 10: A m/G, dar, mied, - ling, do, and, per, —
- Staff 11: F7, E7, A m6
- Staff 12: say, der, - that, te, you'll, per, al, der, - ways, te, be, des, - mine, pue.

**Lyrics:**

Each staff includes lyrics corresponding to the notes and chords. The lyrics are as follows:

- Staff 1: Besame mucho
- Staff 2: Each time I cling to your kiss
- Staff 3: Besame mucho
- Staff 4: Co-mo si fuer-a esta noch-e la
- Staff 5: mu-sic- di-ma
- Staff 6: Besame mucho
- Staff 7: —
- Staff 8: —
- Staff 9: mu-cho. Hold que me, ten, - my, go
- Staff 10: A m/G, dar, mied, - ling, do, and, per, —
- Staff 11: —
- Staff 12: say, der, - that, te, you'll, per, al, der, - ways, te, be, des, - mine, pue.

25 D m6 A m6  
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,  
 ten - er - te muy ca mir - ar - me tus

27 E7 A m6 A 7(b9) D m6  
 nev - er knew this thrill be - fore. Who ev - er thought I'd be  
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 A m6 B7 F7 E7  
 hold - ing you close to me, whis-p'ring, "It's you I a - dore."  
 na - ná yo es - ta re - le - jos "Muy le - jos de a - ti."

33 A m6 D m6  
 Dear - est one, if bes - a - me leave mu - me,  
 Bes - a - me, bes - a - me cho.

36 A 7(b9) D m6 E7(b9)  
 each lit - tle dream would take wing and my life would be  
 Co - mo si fuer - a esta noch - e la ul - ti - ma

39 A m6 B m7 E7 A 7 G/B A 7/C# A 7(b9)  
 through. Bes - a - me, bes - a - me vez.

43 D m6 A m A m/G  
 mu - cho. Love Que me ten - for go - ev - er and per -

46 F7 E7 A m6 E7  
 make all my dreams come true.  
 der - te, per - der - te des - pue.

49 A m A m/G F7 E7 A m6  
 Love me for - ev - er and make all my dreams come true.  
 Que ten - go mied - do per - der - te, per - derte des - pue.

# Pennsylvania 6-5000

**Keyboard**

The musical score consists of two staves: a piano staff (treble and bass) and a vocal staff (soprano). The key signature is A♭ major (three flats), and the time signature is common time (indicated by '4'). The vocal part includes lyrics and specific performance instructions like 'N.C.' (No Chorus) and 'Penn-syl-van-ia 6 5 Thou-sand!'.

**Piano Part (Top Staff):**

- Measures 1-4: A♭m6, E♭7, D7, E♭7.
- Measures 5-8: A♭, A♭/C, D♭, D°, E♭, D♭, C m7, E♭7/B♭.
- Measures 9-12: A♭, D♭9, A♭, A°7, B♭m7.
- Measures 13-16: E♭7, N.C. (No Chorus), followed by a vocal entry.
- Measures 17-20: C7, Fm6, C7, Fm6.
- Measures 21-24: B♭7, E♭Maj7, C9, F7, B♭7, E♭7.
- Measures 25-28: A♭, D♭9, A♭, A°7.
- Measures 29-32: B♭m7, E♭7, N.C. (No Chorus), followed by a vocal entry.

**Vocal Part (Bottom Staff):**

- Measures 1-4: A♭m6, E♭7, D7, E♭7.
- Measures 5-8: A♭, A♭/C, D♭, D°, E♭, D♭, C m7, E♭7/B♭.
- Measures 9-12: A♭, D♭9, A♭, A°7, B♭m7.
- Measures 13-16: E♭7, N.C. (No Chorus), followed by a vocal entry.
- Measures 17-20: C7, Fm6, C7, Fm6.
- Measures 21-24: B♭7, E♭Maj7, C9, F7, B♭7, E♭7.
- Measures 25-28: A♭, D♭9, A♭, A°7.
- Measures 29-32: B♭m7, E♭7, N.C. (No Chorus), followed by a vocal entry.

**Lyrics:**

- Measures 13-16: Penn-syl-van-ia 6 5 Thou-sand!
- Measures 17-20: Penn-syl-van-ia 6 5 Thou-sand \_\_\_\_\_
- Measures 25-28: Penn-syl-van-ia 6 5 Thou-sand!

(Instrumental Adlib)

34 A♭ D♭9 A♭ F7/A♭

38 B♭m7 E♭7 A♭ A♭/C | 1. D♭ E♭7 | 2. A♭

43 A♭ D♭9 A♭ A°7

47 B♭m7 | 1. E♭7 | Penn-syl-van-ia 6 5 0 0 0

51 | 2. E♭7 A♭ A♭/C D♭ E♭7

54 A♭ D♭9 A♭ A°7

58 B♭m7 | 1. E♭7 | A♭ A♭/C D♭ E♭7

62 | 2. E♭7 | A♭

# Cheek To Cheek

**F**  
Keyboard

(Sax)

Musical score for Saxophone part 1. The score consists of two staves. The top staff starts with G m7, followed by C7, G m7, and C7. The bottom staff starts with F6, followed by D m7, G m7, C7, F6, D m7, G m7, and C7. The lyrics "Heav - en," are repeated three times.

(Sax)

Musical score for Saxophone part 2. The score consists of two staves. The top staff starts with F6, followed by D m7, G m7, C7, F6, D m7, G m7, and C7. The bottom staff starts with F6, followed by D m7, G m7, C7, F6, D m7, G m7, and C7. The lyrics "I'm in Heav - en," are repeated three times.

Heav - en, \_\_\_\_\_ I'm in Heav - en, \_\_\_\_\_ and my  
Heav - en, \_\_\_\_\_ I'm in Heav - en, \_\_\_\_\_ and the

Musical score for Saxophone part 3. The score consists of two staves. The top staff starts with F6, followed by C7/G, G $\sharp$ 7, A m7, E $\flat$ 7(b5), D7, and D $\flat$ 7(b5). The bottom staff starts with F6, followed by C7/G, G $\sharp$ 7, A m7, E $\flat$ 7(b5), D7, and D $\flat$ 7(b5). The lyrics "heart beats so that I can hard - ly speak; \_\_\_\_\_ and I" are repeated.

heart beats so that I can hard - ly speak; \_\_\_\_\_ and I  
cares that hang a - round me thro' the week \_\_\_\_\_ seem to

Musical score for Saxophone part 4. The score consists of two staves. The top staff starts with C7, followed by G m7, C7, C7/B $\flat$ , A7, and D7. The bottom staff starts with C7, followed by G m7, C7, C7/B $\flat$ , A7, and D7. The lyrics "seem to find the hap - pi - ness I seek \_\_\_\_\_ when we're" are repeated.

seem to find the hap - pi - ness I seek \_\_\_\_\_ when we're  
van - ish like a gamb-ler's luck - y streak \_\_\_\_\_ when we're

Musical score for Saxophone part 5. The score consists of two staves. The top staff starts with G m7, followed by C7, F6, D m7, G m7, C7, and a repeat sign. The bottom staff starts with G m7, followed by C7, F6, D m7, G m7, C7, and a repeat sign. The lyrics "out to-get-er danc - ing cheek to cheek\_\_\_\_ Oh! I" are repeated.

out to-get-er danc - ing cheek to cheek\_\_\_\_ Oh! I  
out to-get-er danc - ing cheek to cheek.\_\_\_\_

Musical score for Saxophone part 6. The score consists of two staves. The top staff starts with G m7, followed by C7, F6, D7(b9), G m7, C7, F6, and D7(b9). The bottom staff starts with G m7, followed by C7, F6, D7(b9), G m7, C7, F6, and D7(b9). The lyrics "love to climb a moun - tain and to reach the high-est peak,\_\_\_\_ but it" are repeated.

love to climb a moun - tain and to reach the high-est peak,\_\_\_\_ but it  
love to go out fish - ing in a riv - er or a creek,\_\_\_\_ but I

Musical score for Saxophone part 7. The score consists of two staves. The top staff starts with G m7, followed by C7, F6, D7(b9), G m7, C7, F6, and D7(b9). The bottom staff starts with G m7, followed by C7, F6, D7(b9), G m7, C7, F6, and D7(b9). The lyrics "does-n't thrill me half as much as danc-ing cheek to cheek.\_\_\_\_ Oh! I" are repeated.

does-n't thrill me half as much as danc-ing cheek to cheek.\_\_\_\_ Oh! I  
don't en - joy it half as much as danc-ing cheek to cheek.\_\_\_\_

32 F m7 E<sup>b</sup>7/E<sup>b</sup>3 D<sup>b</sup>7

Dance with me, \_\_\_\_\_ I want my arm a-bout you. \_\_\_\_\_ The

36 C7 C7/B<sup>b</sup> F 6/A D m7 G7 C7

charm a-bout you \_\_\_\_\_ will car - ry me through \_\_\_\_\_ to

40 F 6 D m7 G m7 C7 F 6 D m7 G m7 C7

Heav - en, \_\_\_\_\_ I'm in Heav - en \_\_\_\_\_ and my

44 F 6 C7/G G<sup>#</sup>7 A m7 E<sup>b</sup>7(b5) D 7 D<sup>b</sup>7(b5)

heart beats so that I can hard - ly speak; \_\_\_\_\_ and I

48 C7 G m7 C7 C7/B<sup>b</sup> A 7 D 7

seem to find the hap - pi - ness I seek \_\_\_\_\_ when we're

52 G m7 C7 A m7 D 7

out to-ge-th-er danc - ing, when we're out to-ge-th-er danc - ing, when we're

56 G m7 C7 F 6 G m7 C7

out to-ge-th-er danc - ing cheek to cheek, \_\_\_\_\_ cheek to cheek,

60 F 6 G m7 C7 F 6 G m7 C7 F A °7 G m7 F

eight days a week, \_\_\_\_\_ cheek to cheek,

# Sway

**M**  
Keyboard

(Keyboard)

1 B♭m C7 B♭m C7 Fm

5 B♭m C7 B♭m C7 Fm C7 Fm  
When ma-ri-ma rhy-thms

9 B♭m C7 B♭m C7 Fm  
start to play dance with me, make me sway. Like a la-z-y o-cean

13 B♭m C7 B♭m C7 Fm Fm  
hugs the shore, hold me close, sway me more. Like a flow-er bend-ing

17 B♭m C7 B♭m C7 Fm  
in the breeze, bend with me, sway with ease. When we dance you have a

21 B♭m C7 B♭m C7 Fm  
way with me, stay with me, sway with me. Oth-er dan-cers may

25 E♭ A♭

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

29 C7 D♭ Fm

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

33 B♭m C7 B♭m C7 Fm

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

37 B♭m C7 B♭m C7 Fm D.S. al Coda

To Coda (Keyboard)

you know how, sway me smooth, sway me now.

41 Fm B♭m C7

Coda

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

44 B♭m C7 Fm (Keyboard)

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

48

# Tennessee Waltz

F

(Keyboard Intro)

N.C. F Fmaj7 F7

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: N.C., F, Fmaj7, and F7. The bottom staff shows a sequence of chords: F/C, Dm7, and Gm9.

Keyboard

B♭ B°7 F/C Dm7 Gm9

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: B♭, B°7, F/C, Dm7, and Gm9. The bottom staff shows a sequence of chords: C7, Am, C7/G, F, and C7sus4.

C7 F B♭ Am C7/G F C7sus4

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: C7, F, B♭, Am, C7/G, F, and C7sus4. The bottom staff shows lyrics: "I was".

F F maj7 F7 B♭

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: F, F maj7, F7, and B♭. The bottom staff shows lyrics: "dan-cin' with my dar-lin' to the Ten-nes - see Waltz".

B°7 F/C Dm Gm

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: B°7, F/C, Dm, and Gm. The bottom staff shows lyrics: "when an old friend I just hap-pened to see.". The measure number 25 is indicated at the beginning of the staff.

C7 F F maj7 F7

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: C7, F, F maj7, and F7. The bottom staff shows lyrics: "I in-tro-duced her to my dar-lin' and while".

B♭ B°7 F/C Dm7 G9 C7

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: B♭, B°7, F/C, Dm7, G9, and C7. The bottom staff shows lyrics: "they were walt-zing, my friend stole my sweet-heart from". The measure number 39 is indicated at the beginning of the staff.

F      B<sup>b</sup> A m C7/G F      C7      F      A7 <sup>3</sup>  
 46 me.      I re - mem - ber \_\_\_\_\_ the night \_\_\_\_\_

B<sup>b</sup>6      F  
 53 — and the Ten - nes-see Waltz,      and I knew just how

Dm7      Dm7      Gm7      C7      F  
 60 much I had lost.      Yes, I lost my —

F maj7      F7      B<sup>b</sup>      B°7  
 67 lit-tle dar - lin' the night they were play-ing the

F/C      Dm7      G9      C7      1  
 74 beau - ti - ful \_\_\_\_\_ Ten - nes-see Waltz.      F      B<sup>b</sup> A m7 C7/G F      C7 (Sax)

2  
 F      F7      B<sup>b</sup>      B°7      F  
 82 waltz.      the beau - ti - ful

C7      B<sup>b</sup>      F/A      C7/G      F  
 88 Ten - nes - see Waltz.

# On The Street Where You Live

**F**

(Sax) G m9 G° C7 F Keyboard /C

F /C F /C F N.C.

4 have

8 F 6 C 7sus4 C 7 F 6 C 7

7 of - ten walked down this street be - fore, but the Can you  
li - lac trees in the heart of town? \_\_\_\_\_

F maj7 F °7 G m7 C 7

11 pave - ment al - ways stayed be - neath my feet be - fore. All at Does en -  
hear a lark in an - y oth - er part of town? \_\_\_\_\_

G m7 B ♭ m6 A m7 D m7

15 once am I sev - 'ral stor - ies high, know - ing No, It's  
chant - ment pour out of ev - 'ry door? \_\_\_\_\_

G 7 C 9 1 F 6 F ♯ 7 G m7 C 7sus4

19 I'm on the street where you live. Are there  
just on the street where you live. \_\_\_\_\_

2 C 9 2 F 6 G m7 G ♯ 7 F/A

23 street where you live. And

A 7 B m7 C°7 A 7/C# B♭6  
 oh, \_\_\_\_\_ the tow - er - ing feel - ing, \_\_\_\_\_ just to  
 B♭m6 B°7 F F/E F/E♭ F/D  
 know \_\_\_\_\_ some - how you are near. The  
 D♭7 F/C B m7(b5) E 7sus4 E 7  
 ov - er pow - er - ing feel - ing that an - y  
 A maj7 A 6 D 7 G m7 C 9  
 sec - ond you may sud - den - ly ap - pear! Peo - ple  
 F 6 C 7sus4 C 7 F 6 C 7  
 stop and stare. They don't both - er me, for there's  
 F maj7 F°7 G m7 C 7  
 no - where else on earth that I would rath - er be. Let the  
 G m7 B♭m6 A m7 D m7  
 time go by, \_\_\_\_\_ I won't care if I \_\_\_\_\_ can be  
 G 7 To Coda ♪ C 9 F G m7 C 7  
 here on the street where you live. (Sax)  
 ♪ Coda C 9 F 6 D♭6 F 6  
 street where you live.

# I've Got You Under My Skin

F

Keyboard

Cm                    B<sup>b</sup>                    A<sup>b</sup>                    G

5                    Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7(b9)

got        you \_\_\_\_\_ un - der        my        skin.\_\_\_\_\_ I've

9                    Cm7                    F7                    B<sup>b</sup>Maj 7                    Gm7

got        you \_\_\_\_\_ deep in        the heart        of me,\_\_\_\_\_ so

13                  Cm7                    F7                    F7/E<sup>b</sup>                    Dm7                    G7

deep in my heart \_\_\_\_\_ that you're real - ly        a part        of me.\_\_\_\_\_ I've

17                  Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7(b9)

got        you \_\_\_\_\_ un - der        my        skin.\_\_\_\_\_ I've

21                  Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7

tried        so \_\_\_\_\_ not to        give        in.\_\_\_\_\_ I've

25                  Cm7(b5)                    F7(b9)                    A/B<sup>b</sup>                    B<sup>b</sup>Maj 7

said to my - self this af - fair        nev-er        will        go        so well.\_\_\_\_\_ But

29                  A m7                    D7                    F#G                    GMaj 7

why should I try to re - sist, when, ba - by,        I know        so well.\_\_\_\_\_ I've

33                  Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7

got        you \_\_\_\_\_ un - der        my        skin.\_\_\_\_\_ I'd

2

37 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — G7 3 —  
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — D♭7 3 — Cm7 3 — F7 3 —  
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Em7(b5) E♭dim7 Dm7 G7  
 know, lit - tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men -

49 Cm7 F7 B♭ Fm7 B♭7  
 tal - i - ty! \_\_\_\_\_ Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 E♭Maj 7 A♭7 B♭Maj 7 Dm7(b5) G7(b9)  
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B♭ Dm7 G7 (Sax)  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 B♭ Dm7(b5) G7(b9) Cm7 F7(b9) B♭ Dm7(b5) G7(b9)  
 skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Cm7 Bmaj7 B♭ Cm7 B9 B♭Maj 9  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

# It Had To Be You

**F**

Keyboard

(Sax)

G m7      B♭Maj7      F m7      B♭7

3      C m7      D m      C m7/E♭      E°      F 7      N.C.

It      had      to      be      you, —

5      B♭      F aug      B♭Maj7      G 7

it      had      to      be      you. —      I      wan-dered      a - round

9      C 7      G m7      C 7      G m7      C 7

— and fin-al-ly found — the some-bod-y who — could make me be true,

13      C m7      F 7      D 7      G m

— could      make      me      feel      blue, —      and      ev - en      be      glad,

17      C 7      F7      F°7      F 7      N.C.

— just to be sad, —      think-ing      of      you. —      Some      oth-ers      I've      seen

2

25      C7      G m7      C7      G m7      C7      G m

— or try to be boss, — but they would-n't do. — For no-bod-y else

29      E♭Maj C m7                    E♭m6 F 7                    B♭Maj7 D 7                    G m7    B♭  
— gave me a thrill, — with all your faults — I love you still. — It had to be you,

Musical score for 'Wonderful You' (Saxophone part). The score includes a treble clef, a key signature of one flat, and a time signature of common time. The measure number is 33. The chords shown are F7, Cm, and F7. The lyrics "wonder-ful you, it had to be you." are written below the notes. A bracket indicates a melodic line starting with B-flat (1.) and continuing with B-flat with a circle (B-flat with a circle). The final measure is labeled "F7 N.C. (Sax)".

37

2. B $\flat$  (Sax) B $\flat$ 7 C m7 F 7 B $\flat$ 6

you.

VOCAL ONLY

## What A Wonderful World

Keyboard

F G m F G m7 C7  
2  
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7  
I see them bloom  
trees of green, red roses, too.  
skies of blue, and clouds of white,  
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7  
for me and you, and I think to myself,  
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7  
2  
"What a wonderful world." I see

11 2. F 6 B♭7 F 6  
The  
world."

13 G m7 C7 F Maj7  
are  
colors of the rainbow so pretty in the sky

15 G m7 C7 F Maj7  
I see  
also on the faces of the people passing by.

2

17 D m7 A m7 D m7 A m7

friends shak-ing hands say-ing "How do you do."

19 D m7 D7(b9) G m7 F#7 C7 2

They're real-ly say-ing, "I love you." I hear

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

ba-bies cry, I watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D♭7 G m7 C7 To Coda Φ 3

than I'll ev-er know, and I think to my-self, "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world. (Keyboard)

29 Φ Coda A 13 A 7#5 D 9sus4 D7(b9) G m7

world. Yes, I think to my-self,

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won-der-ful world."

# Tequila

Keyboard

(Keyboard)

4/4 time signature. The keyboard part consists of a repeating eighth-note pattern: B-A-G-B-A-G-B-A. The bass line is silent throughout this section.

(Add Drums)

7/8 time signature. The pattern continues the eighth-note sequence from the previous section, starting with B-A-G-B-A-G-B-A.

13 (Sax)

13/8 time signature. The pattern continues the eighth-note sequence from the previous sections.

17 F E♭ F E♭ F E♭ F E♭

17th measure. Melodic line consisting of eighth notes: F, E♭, F, E♭, F, E♭, F, E♭.

17

Continuation of the 17th measure, showing a repeating eighth-note pattern: B-A-G-B-A-G-B-A.

21 F E♭ F E♭ F E♭ 1. F E♭ 2. F

21st measure. Melodic line consisting of eighth notes: F, E♭, F, E♭, F, E♭. This is followed by a 2-part ending:

21

Continuation of the 21st measure, showing a repeating eighth-note pattern: B-A-G-B-A-G-B-A.

**Swing it!**

26 B<sub>b</sub>7 F B<sub>b</sub>7 F

30 B<sub>b</sub>7 F G C7 (Spoken) (Sax) Te-qui-la!

34 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

34 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

38 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> To Coda Φ F (Ad lib)

38 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

42 F 3 E<sub>b</sub> 3 F E<sub>b</sub> F 3 E<sub>b</sub> 3 F E<sub>b</sub>

46 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

50 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

54 F E<sub>b</sub> F 3 E<sub>b</sub> F E<sub>b</sub> F D.S. al Coda

**∅ Coda**

(Keyboard, Bass, &amp; Drums)

Musical score for measures 58-62. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measure 58 starts with a half note followed by a quarter note. Measures 59-62 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 63-67. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measures 63-66 continue the eighth-note and sixteenth-note pattern. Measure 67 starts with a half note followed by a quarter note.

(Drums out)

Musical score for measures 67-71. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measures 67-70 continue the eighth-note and sixteenth-note pattern. Measure 71 starts with a half note followed by a quarter note.

Musical score for measures 71-75. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measures 71-74 continue the eighth-note and sixteenth-note pattern. Measure 75 is a blank measure. The vocal part begins in measure 71 with the text "Te - qui - la!" followed by three "x" marks.

(All-Spoken)

Te - qui - la!

# The Way You Look Tonight

F  
Keyboard

Latin Beat

A♭Maj7 (Keyboard) F m7 B♭m7 E♭7

Some love - day when I'm aw fully low, warm,  
when the world is cold, I will feel a glow just think-ing of  
and your cheeks so soft, there is noth-ing for me but to love

A♭Maj7 A♭7 D♭Maj7 E♭7

— you and just the way you look to -  
night. night. Oh, but you're

1. E♭7 3 —

2. C♯m7 C♭Maj7 G♭7 C°7 D♭m7 G♭7

With each word your ten - der - ness grows, —

C♭Maj7 D°7 D♭m7 G♭7

tear-ing my fears a - part. —

30 C<sup>b</sup>Maj7 C<sup>o</sup>7 D<sup>b</sup>m7 G<sup>b</sup>7  
And that laugh that wrinkle-s your nose

34 C<sup>b</sup>Maj7 C<sup>o</sup> B<sup>b</sup>m7 E<sup>b</sup>7  
touch-es my fool - ish heart.

38 A<sup>b</sup>Maj7 F m7 B<sup>b</sup>m7 E<sup>b</sup>7  
Love - - - ly, nev - er ev - er change.

42 A<sup>b</sup>Maj7 F7(b9) B<sup>b</sup>m7 E<sup>b</sup>7  
Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46 A<sup>b</sup>Maj7 A<sup>b</sup>7 D<sup>b</sup>Maj7 E<sup>b</sup>7 To Coda ♀  
— you, just the way you look to - night

50 A<sup>b</sup>Maj7 (Keyboard) F m7 B<sup>b</sup>m7 E<sup>b</sup>7 D.S. al Coda  
—

54 ♀ Coda (Keyboard) A<sup>b</sup>Maj7 F7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>Maj7 F7 D m7 E<sup>b</sup>7

58 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>m7 A Maj7 A<sup>b</sup>Maj7  
Just the way you look to - night.

# **Someplace Over The Rainbow**

## FEMALE VOCAL

## Keyboard

F

### (Keyboard - Freely)

The musical score shows a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth-note patterns. The first measure is labeled 'G'. The second measure is labeled 'G Maj7'. The third measure is labeled 'A m7'. The fourth measure is labeled 'A m6'.

Musical score for piano showing measures 3-7. The key signature changes from A major (no sharps or flats) to A<sup>#</sup> (one sharp). Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 contains a melodic line with eighth-note pairs. Measure 6 features a sustained note followed by eighth-note pairs. Measure 7 includes a grace note. Measure 8 concludes with a half note. Measure 9 ends with a half note.

(Keyboard & Bass- Very freely)

5 G 6 E m7 A m D 7 G 6 E m

When all the world is a hope-less jum-ble and the rain drops tum-ble all a-

8 A m7 D 7 G 6 G<sup>#</sup>7 A m7 D7(♭9) G 6 E m7 A m7 D 7

round. Hea - ven o-opens a mag - ic lane. \_\_\_\_\_ (Keyboard)

13 G 6 E m7 A m D 7 G 6  
When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be

Musical score for 'Over the Rainbow' in 16th time. The key signature is one sharp. The chords are F#m7, B7, E m7, /D, C7, A7, A m11, D7sus4. The lyrics are: found lead - ing from your win-dow - pane to a place be-hind the

21 A m11 D 7sus4 E °7/D A m7 D 7  
sun, just a step be - yond the rain.

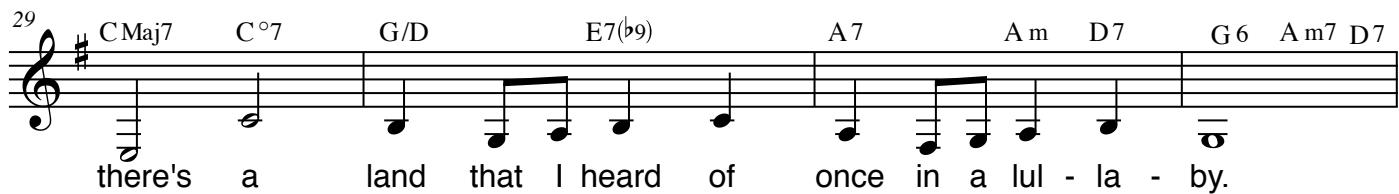
2

 (All - In Rhythm)

25 G 6 E m B m G 7 CMaj7 C $\sharp$ 7 B m7 B $\circ$



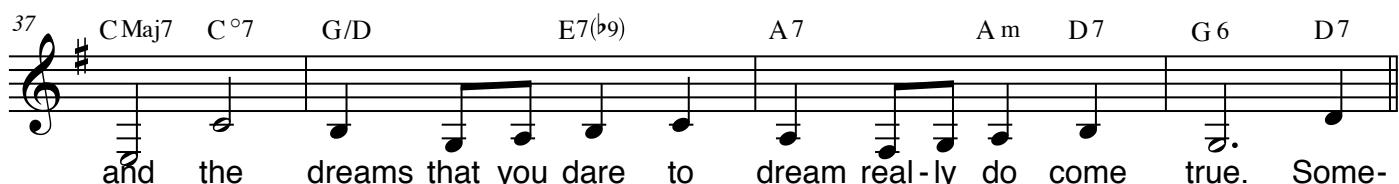
29 CMaj7 C $\circ$ 7 G/D E7(b9) A7 Am D7 G 6 Am7 D7



33 G 6 E m B m G 7 CMaj7 C $\sharp$ 7 B m7 B $\circ$



37 CMaj7 C $\circ$ 7 G/D E7(b9) A7 Am D7 G 6 D7



41 G G 6 Am7 Am6 B m7 B $\flat$ 7 Am7 D7



45 G G 6 B $\flat$ 7 To Coda 

B m B $\flat$ aug7 Am7 D 9



49 G 6 E m B m G 7 CMaj7 C $\sharp$ 7 B m7 B $\circ$   
 Some - where o - ver the rain - bow, blue - birds fly.

53 CMaj7 C $\circ$ 7 G/B E7(b9) A 7 Am D 7 G D.S. al Coda  
 Birds fly o - ver the rain - bow, why, then oh why can't I?

57 *Coda* A m7 F7 B $\flat$ 6 G m D m B $\flat$ 7 E $\flat$ Maj7 E $\circ$ 7  
 find me. Some - where o - ver the rain - bow, blue - birds

61 D m7 D $\circ$  E $\flat$ Maj7 E $\flat$  $\circ$ 7 B $\flat$ /D G7(b9)  
 fly. Birds fly o - ver the rain - bow,

(No Rhythm - Freely)

64 C7 C m F7 B $\flat$  B $\flat$ 6 ,  
 why then, oh why can't I? If hap - py lit - tle blue-birds fly be -

67 C m7 C m6 F 9  
 yond the rain - bow, why oh why can't

(Add Rhythm)

70 B $\flat$ 6 G m C m7 B Maj7 B $\flat$ Maj6  
 I? (Sax)

(Keyboard and Bass Only  
Keyboard play full chords)

# Auld Lang Syne

Keyboard

The musical score consists of two staves. The top staff is for the Keyboard (piano) and the bottom staff is for the Bass. The score includes lyrics and chord progressions.

**Keyboard Part (Top Staff):**

- Measure 1: D♭, D, E♭, E, F, G♭, G, G♯, A, B♭, A♭, A♭7
- Measure 2: Ten, Nine, Eight, Seven, Six, Five, Four, Three, Two, One, Happy New Year!
- Measure 3: (All) D♭6, B♭m7, G♭6, A♭9, A♭7(b9), D♭6, D♭Maj7, D♭7, G♭Maj9, G♭6 G°
- Measure 4: auld ac-quaint-ance be for-got, and nev - er brought to mind? Should
- Measure 5: D♭/A♭, F 7/A, B♭m, G♭6, E♭/F, F 7(b9), B♭m, G♭, A♭7, D♭, G♭/D♭, D♭, G♭Maj7
- Measure 6: auld ac-quaint-ance be for-got and days of Auld Lang Syne? For
- Measure 7: F m7, B♭m9, B♭m, G♭6, A♭, A♭7(#5), D♭6, D♭Maj7, D♭7, G♭Maj9, G♭6 G°
- Measure 8: Auld Lang Syne, my dear, for Auld Lang Syne, we'll
- Measure 9: D♭6/A♭, F 7/A, B♭m, G♭6, A♭7(b9), F/A, B♭m, E♭m7, A♭7, D♭, B♭, B♭7
- Measure 10: take a cup of kind - ness yet, for Auld Lang Syne.
- Measure 11: E♭6, C m7, A♭6, B♭9, B♭7(b9), E♭6, E♭Maj7, E♭7, A♭Maj9, A♭6 A°
- Measure 12: E♭/B♭, G 7/B, C m, A♭6, F/G, G 7(b9), C m, A♭, B♭7, E♭, A♭/E♭, E♭, A♭Maj7
- Measure 13: For
- Measure 14: G m7, C m9, C m, A♭6, B♭, B♭7(#5), E♭6, E♭Maj7, E♭7, A♭Maj9, A♭6 A°
- Measure 15: Auld Lang Syne, my dear, for Auld Lang Syne, we'll
- Measure 16: E♭6/B♭, G 7/B, C m, A♭6, B♭7(b9), G/B, C m, F m7, B♭7, E♭
- Measure 17: take a cup of kind - ness yet, for Auld Lang Syne.
- Measure 18: (Keyboard Only) E♭ (Add Bass) G G

**Bass Part (Bottom Staff):**

The bass part consists of eighth-note patterns primarily in the bass clef, with some notes in the treble clef. It provides harmonic support and bassline for the keyboard part.