

Set N

Last revised: 2020.02.01

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N16-My Dreams Are Getting Better All The Time(KVF).2015.01.25.pdf

N16-My Dreams Are Getting Better All The Time(KVM).2015.01.25.pdf

N17-Seventy Six Trombones(KVF).2014.11.16.pdf

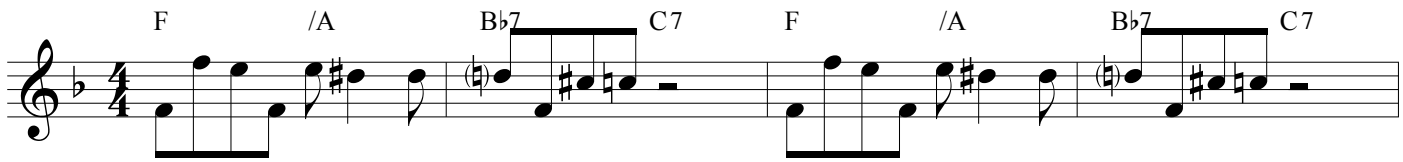
N17-Seventy Six Trombones(KVM).2014.04.07.pdf

Give Me The Simple Life

F

(Sax)

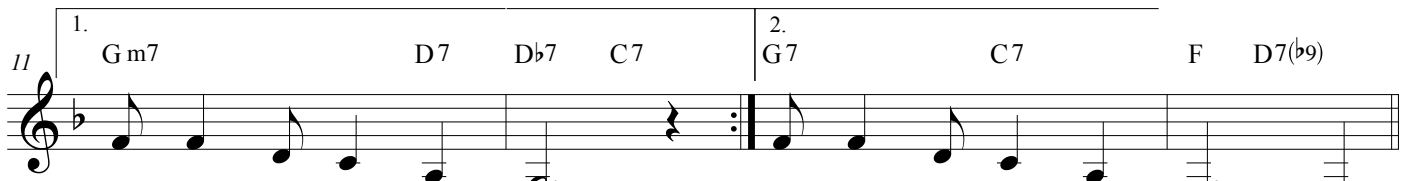
Keyboard



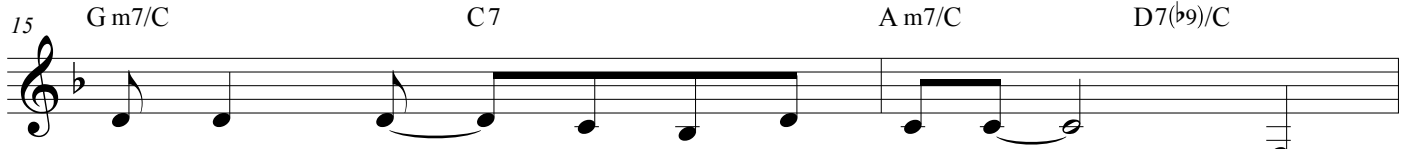
I don't be-lieve in fret - tin' and griev - in,' why ____ mess a - round with strife.
Some find it pleas-ant di - ning on pheas-ant. Those ____ things roll off my knife.



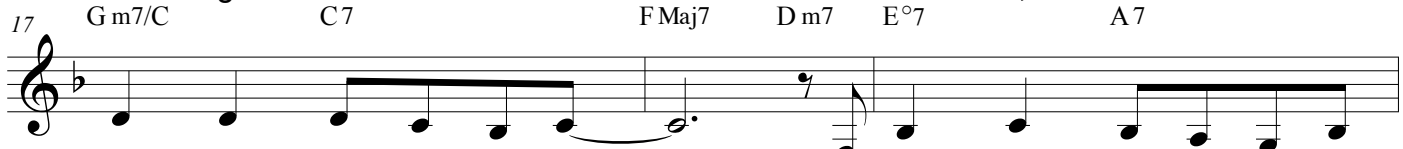
I nev - er was cut out to ____ step and strut out.
Just serve me to - ma - toes and ____ mashed po - ta - toes.



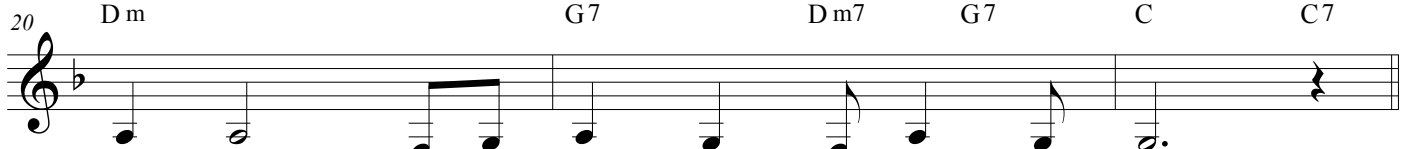
Give me the sim - ple life. Give me the sim - ple life. A



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



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



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

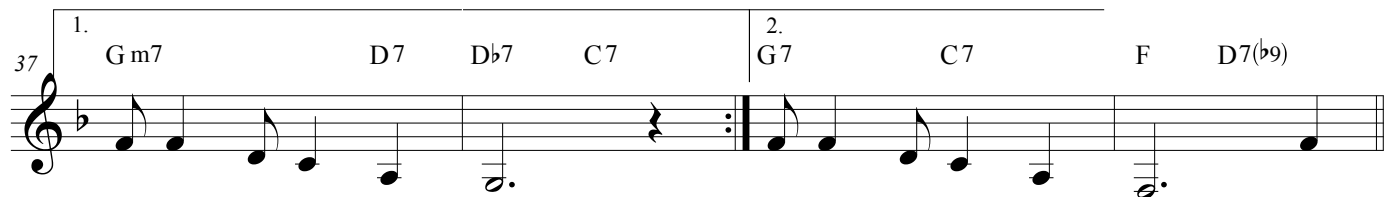
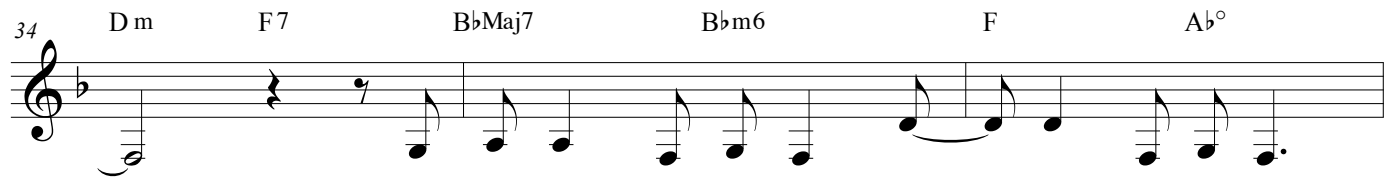


Somelike the high road, I ____ like the low road, free ____ from the care and strife. ____ Sounds



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

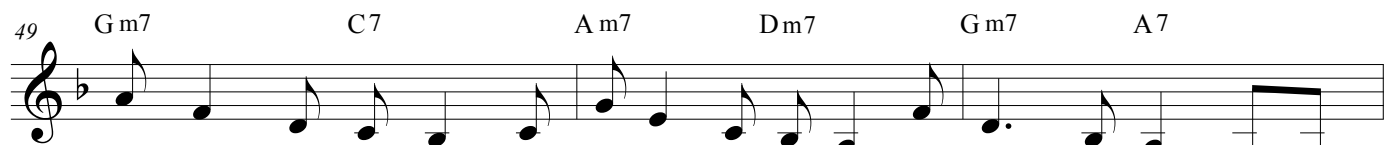
2 (Sax 1st, Keyboard 2nd)



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



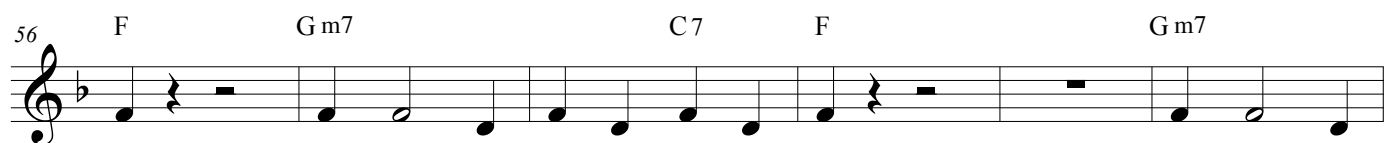
like my scram-bled eggs and ba-con served by some-one that I love. _____



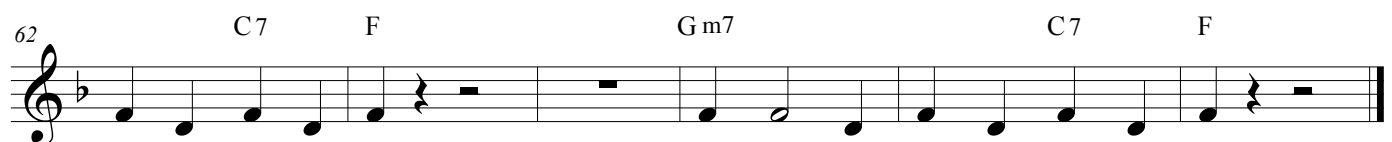
Life could be thrill-ing, I'd ev-en be will-ing to be a far-mer's wife.



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



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



sim-ple, sim-ple life.

Doot do doot doo doot doo doot doo!

Give Me The Simple Life

M

Keyboard

(Keyboard)

5 C m7 F 7 D m7 G 7 C m7 D 7



Detailed description: This musical exercise is written on a single staff in B-flat major (two flats). It begins with a treble clef and a key signature of two flats. The melody is composed of eighth and quarter notes. Above the staff, six chords are indicated: C m7, F 7, D m7, G 7, C m7, and D 7. The exercise is numbered '5' in the top left corner.

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

8 G m B \flat 7 E \flat Maj7 E \flat m6 B \flat D \flat°

The musical notation shows a single staff with a treble clef and two flats (B-flat and E-flat) in the key signature. The melody consists of eighth and quarter notes. Above the staff, the following chords are indicated: G m, B \flat 7, E \flat Maj7, E \flat m6, B \flat , and D \flat° . The notes correspond to the notes in the example above.

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

1. C m7 G7 Gb7 F7 2. C7 F7 Bb G7(b9)

The first system of the score is for the vocal line. It begins with a treble clef and a key signature of one flat (Bb). The melody starts on a whole note C4, followed by a half note Bb4, a quarter note A4, and a quarter note G4. The first ending bracket covers the first four measures, ending with a repeat sign. The second ending bracket covers the next four measures, starting with a repeat sign. The notes for the first ending are C4, Bb4, A4, G4. The notes for the second ending are C4, Bb4, A4, G4. The key signature changes to two flats (Bb, Eb) for the second ending. The notes for the second ending are C4, Bb4, A4, G4. The key signature changes back to one flat (Bb) for the final two measures, which are Bb4 and G4.

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

cot - tage small___ is all I'm af - ter,___ not

17 C m7/F F7 B \flat Maj7 G m7 A $^{\circ}$ 7 D7

one that's spac-i-ous and wide._____ A house that rings with joy and

[illegible]

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

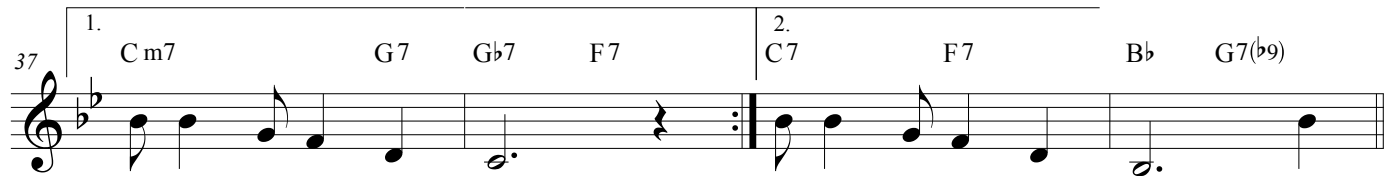
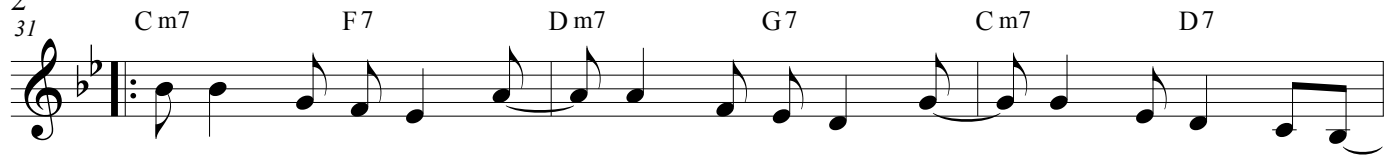
23 C m7 F7 D m7 G7 C m7 D7 G m Bb7

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

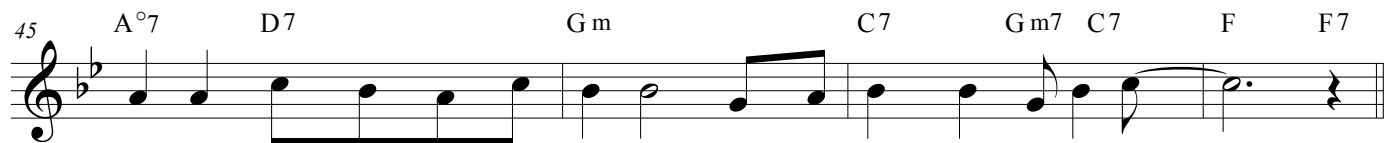
27 EbMaj7 Ebm6 Bb Db° C m7 F7 Bb Bb°

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

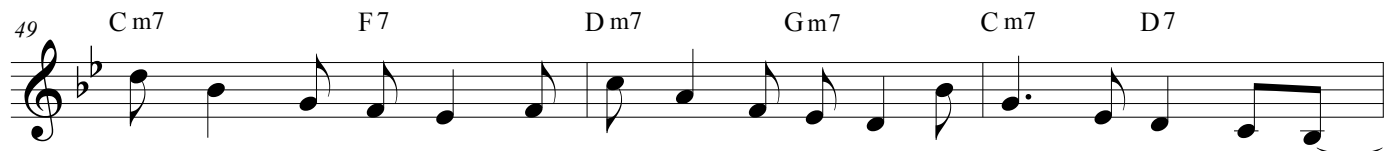
2 (Keyboard)



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



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



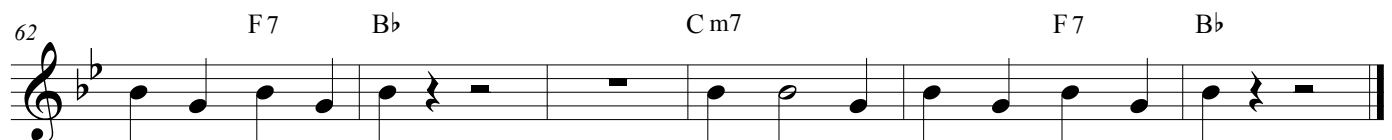
Life could be thrill-ing with one who is will-ing to be a far - mer's wife.



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



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



sim-ple, sim-ple life.

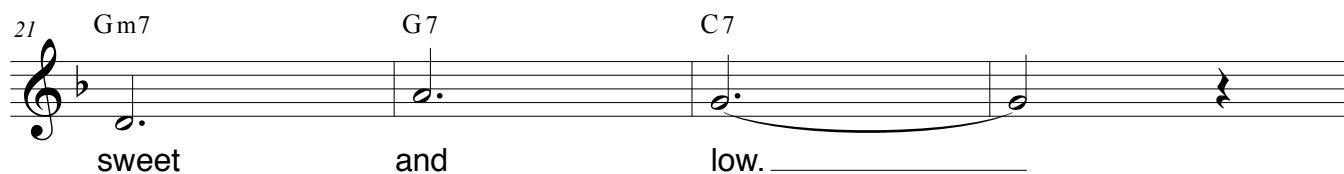
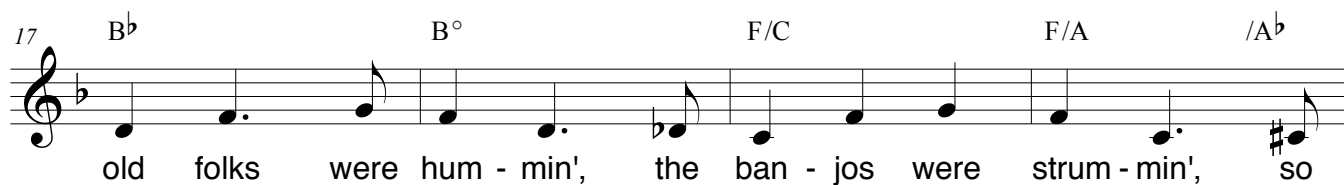
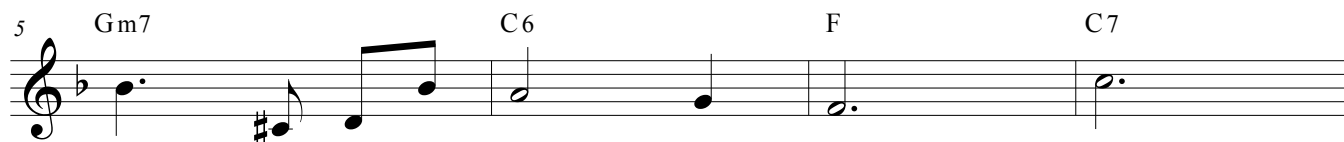
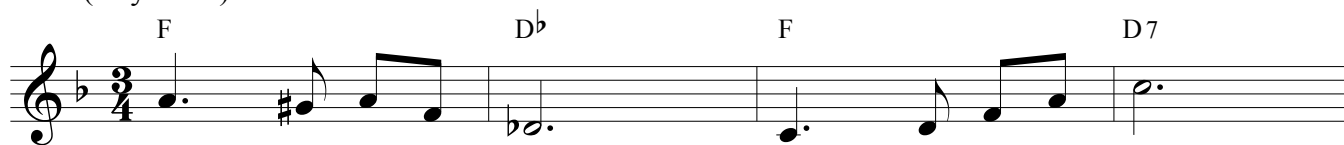
Doot do doot doo doot doo doo doo!

VOCAL ONLY

Missouri Waltz

Keyboard

(Keyboard)



2

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

25 F C7 F

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

29 F C7 F

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

33 Bb F 1, 3.

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

37 G7 C C7

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

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

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

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

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

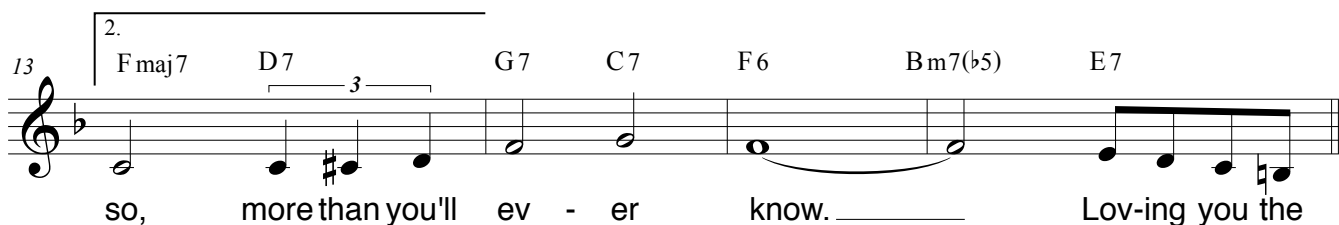
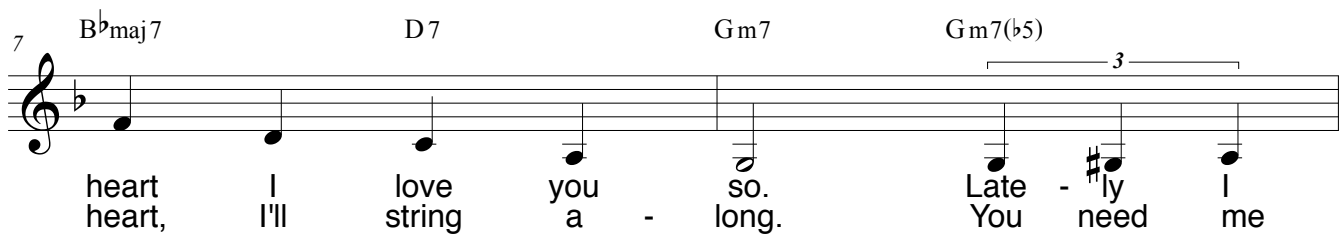
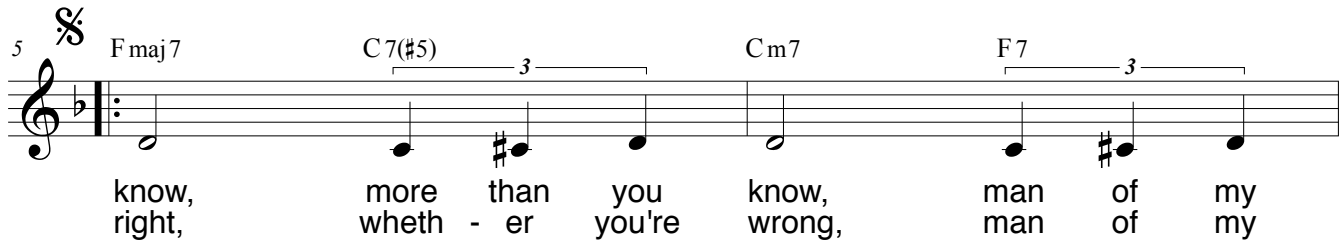
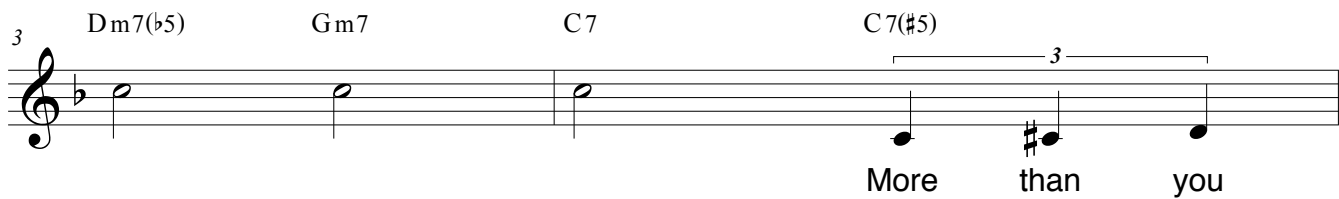
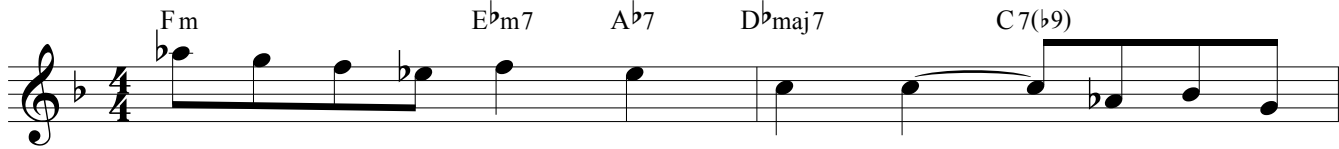
51 Gm7 C7 Db Eb F6

F

More Than You Know

(Sax)

Keyboard



17 Am7 Bm7(b5) E7

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

19 Am Am7 Fm6 G7 Cmaj7 Am7

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

22 Dm7 G7 C6 D♭7 Gm7 Caug

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

25 Fmaj7 C7(#5) Cm7 F7

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

27 B♭maj7 D7 Gm7 Gm7(b5) Fmaj7 D7 To Coda

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

30 G7 C7 F6 Gm7 C7(#5)

ev - er know. (Sax)

D.S. al Coda

33 Gm/B♭ B♭7 A7 F6 Dm7

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

37 Gm7 Am/C C7 F Gm7 G♭maj7 F6

— more than you'll ev - er know.

M

More Than You Know

(Keyboard)

Keyboard

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

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

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

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

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

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

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

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

22 Gm7 C7 F6 Gbm7 Cm7 F#aug
 hon - ey, I can't live with - out it. Oh, how I'd

25 Bbmaj7 F7(#5) Fm7 Bbm7
 cry, oh, how I'd sigh, if you got

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

30 C7 F7 Bbm6 Cm7 F7(#5)
 ev - er know. (Keyboard)

33 Coda Cm/Eb Eb7 D7 Bbm6 Gm7
 ev - er know. I love you my dar - ling,

37 Cm7 Dm/F F7 Bbm Cm7 Bbmaj7 Bbm6
 more than you'll ev - er know.

Hey, Good Lookin'

F

Keyboard

(Sax) G7 C7 F C9

Hey,
I'm

5 F G7

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

10 C7 F C7 F

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

16 G7 C7 F F7

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

21 B♭ F B♭

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

24 F B♭ F

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

27 G7 C7 F

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

32 G7 C7

1. F Gm7 C7

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

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

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

Hey, Good Lookin'

M

Keyboard

(Keyboard) C7 F7 B \flat F9

Hey,
I'm

5 B \flat C7

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

10 F7 B \flat F7 B \flat

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

16 C7 F7 B \flat B \flat 7

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

21 E \flat B \flat E \flat

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

24 B \flat E \flat B \flat

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

27 C7 F7 B \flat

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

32 C7 F7

1. B \flat C m7 F7

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

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

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

MALE VOCAL

Linda

(Keyboard) F E[°]7 Dm F7 G7 Gm7 C7 Keyboard

5 F F[°]7 When

I go to sleep, I nev - er count sheep, I count all the charms a - bout Lin -

8 Gm7

- da. And late - ly, it seems in all of my dreams, I

11 F B^b

walk with my arms a - bout Lin - da. But what good does it

14 F Gm7 Am A7 Dm

do me, for Lin - da does - n't know I ex - ist.

17 A7 Dm G7 C7

Can't help feel - ing gloom-y. Think of all the lov-in' I've missed. We

21 F

pass on the street, my my heart skips a beat, I

23 F[°]7 Gm7

say to my - self "Hel-lo, Lin - da." If on - ly she'd smile, I'd

26 F

stop for a while, and then, I would get to know Lin da. But

2

29 B \flat F

mir - a - cles still hap - pen and

31 Gm7 Am Cm7 D7

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

33 1. Gm7 C7 F Gm7 C7 (Keyboard)

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

37 2. Gm7 C7 D

one luck-y break I'll make Lin - da mine. Just

41 Gm7 C7 (Keyboard)

one luck - y break will make Lin - da

43 F Gm7 C7 F

mine.

All I Do Is Dream Of You

F

Keyboard

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

F Fmaj7 F6 F# Gm7 C7 Gm7 C7 Gm7 C7

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

10 Gm7 C7 F F7

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

15 Bb6 Bbm G7 C7 Gm7 C7

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

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

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

26 Gm7 C7 F F7

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

31 Bb6 Bbm C7 F Fmaj7 F6 F#

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

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

dream of you. dream of

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

you.

All I Do Is Dream Of You

M
Keyboard

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

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

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

10 Cm7 F7 B \flat B \flat 7

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

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

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

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

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

26 Cm7 F7 B \flat B \flat 7

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

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

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

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

dream of you. dream of

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

you.

LATIN - TANGO

Strangers In The Night

F

(Sax) Keyboard

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

5 B \flat Maj7 B \flat 6

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

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

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

11 Cm Cm(maj7) Cm7 Cm6 Cm7

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

15

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

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

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

21 D m7(b5) G7(b9)

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

24 C m7 E \flat m6

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

27 B \flat G m7 To Coda C m7 F7

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

2

29 $B\flat$ Maj7

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

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

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

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

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

Coda
37 C m7 F 7 C Maj7

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

39 C 6

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

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

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

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

for stran - gers in the night.

46 C Maj7 (Sax) A m7 (Sax)

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

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

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

LATIN - TANGO

Strangers In The Night

M

Keyboard

(Keyboard)

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

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

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

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

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

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

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

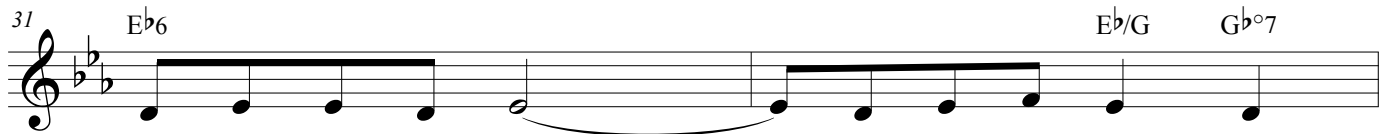
Love was just a glance a-way a warm em-brac-ing dance a-way, and

To Coda

2



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



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

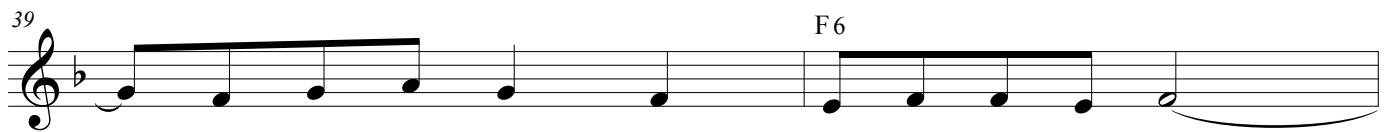


It turned out so right _____ for stran-gers in the night. _____

Coda



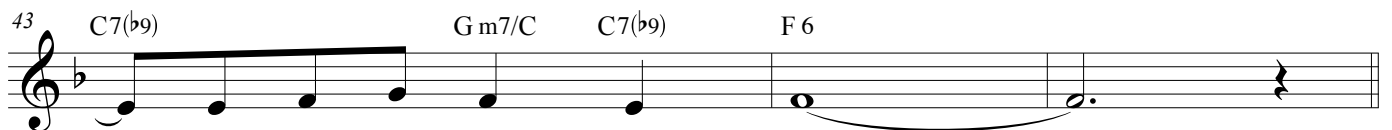
warm embrac - ing dance a - way. _____ Ev - er since that night _____



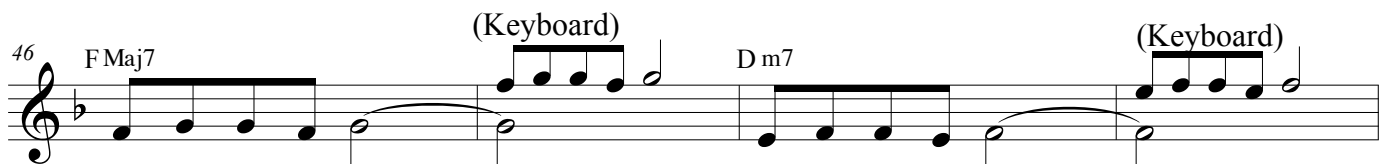
_____ we've been to geth - er. Lov - ers at first sight _____



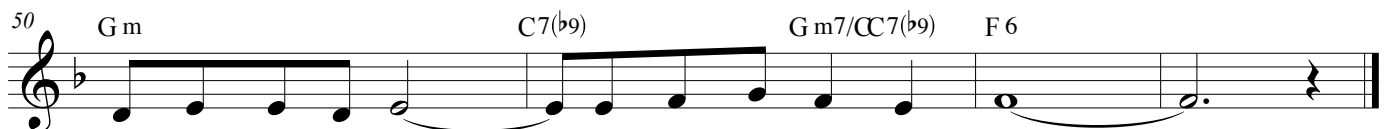
_____ in love for - ev - er. It turned out so right _____



_____ for stran - gers in the night. _____



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



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

Springtime Polka

(Keyboard)

B \flat

F

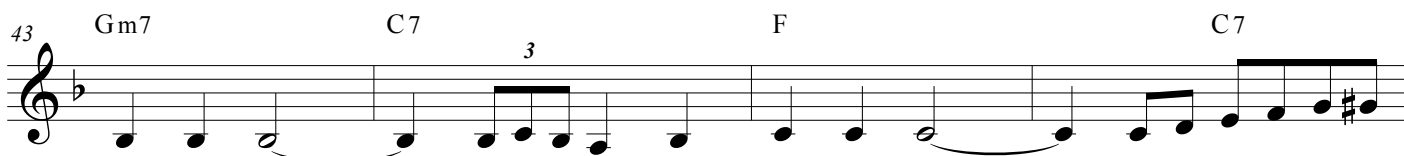
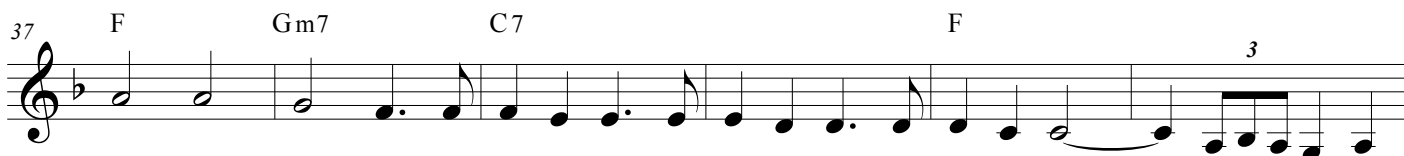
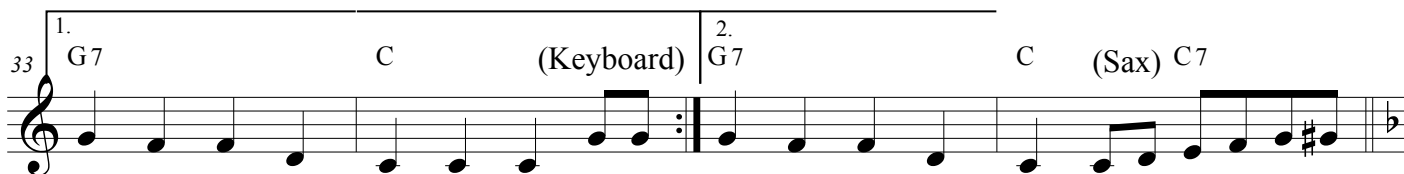
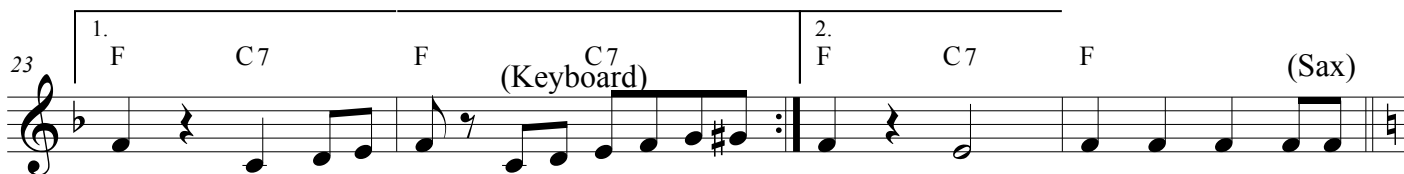
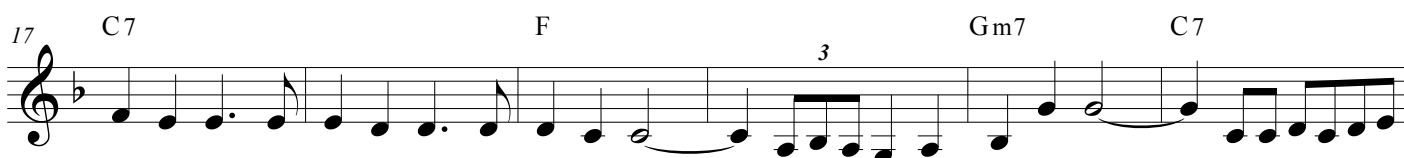
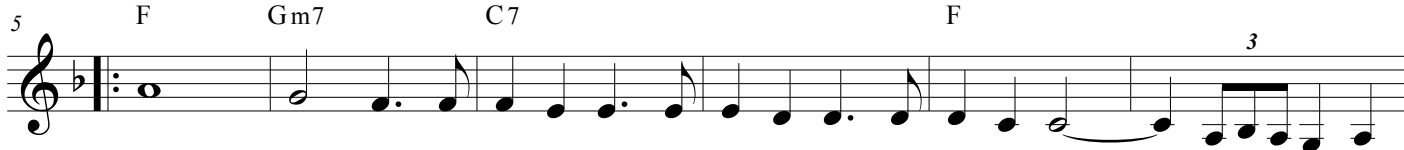
C7

F

(Sax)

C7

Keyboard



2

47 F Gm7 C7 F

52 3 Gm7 C7 F C7 F

57 F (Keyboard) F7 C7 F F7 (Sax)

61 Bb Cm7

67 F F7

74 1. Bb F7 (Keyboard) 2. Bb F7 Bb Fine

(Keyboard & Bass - Play notes as written)

80 Gm

84 F C7 F

88 F7 Bb F7 F F7 D.S. al Fine (Sax)

Close To You

F

Keyboard

(Keyboard Only)

N.C.

5 C9 B_{sus} B Bm7 Why do
birds sud-den-ly ap-pear ev-'ry-time you are near? ____

9 C C9 C C9 G Gmaj7 N.C.
Just like me, _ they long to be close to you. ____ Why do

13 C9 B_{sus} B Bm7 Em7 Em
stars fall down from the sky ev-'ry-time you walk by? ____

17 C C9 C C9 G Gmaj7 G7
Just like me, _ they long to be close to you. ____

21 C Cmaj7 C Cmaj7 3
On the day that you were born, the an-gels got to-geth-er ____ and de-

23 Bm7 Bm7/E E7 3
cid-ed to cre-ate a dream come true. So, they

25 C9 C Cmaj7 C6 3
sprink-led gold dust in your hair of gold and star-light in your eyes of

27 D N.C. 3 3
blue. That is

2

29 C⁹ B^{sus} B Bm⁷ Em⁷ Em

why all the girls in town fol-low you all a - round.____

33 C C⁹ C C⁹ Gmaj⁷ (Sax)

Just like me, _ they long to be close to you. _____

37 D^b9 C^{sus} C Cm⁷ Em⁷ Fm

(Keyboard)

41 D^b D^b9 D^b D^b9 A^b A^bmaj⁷ A^b A^b7

45 D^b D^bmaj⁷ D^b D^bmaj⁷ 3

On the day that you were born, the an - gels got to - geth - er ____ and de -

47 Cm⁷ 3 Cm⁷/F F⁷

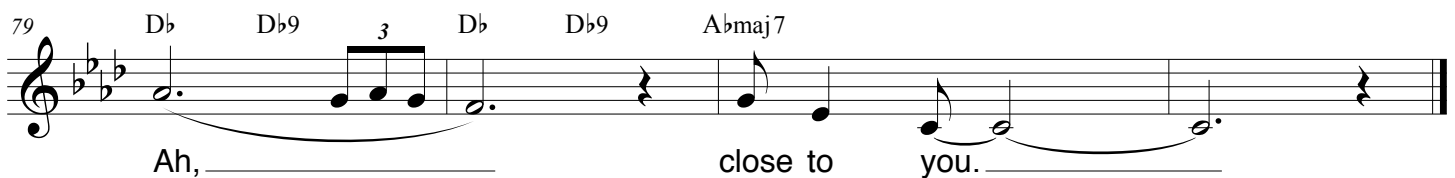
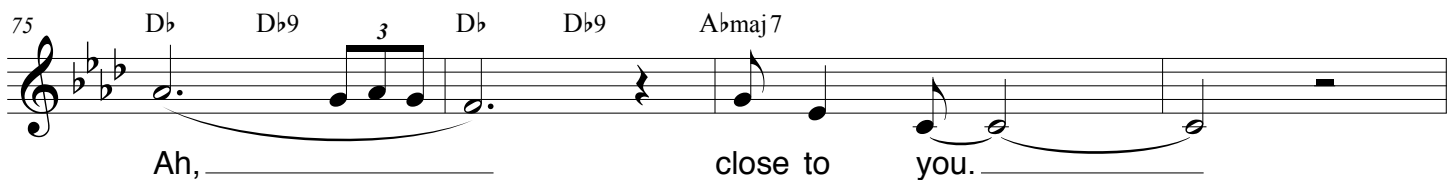
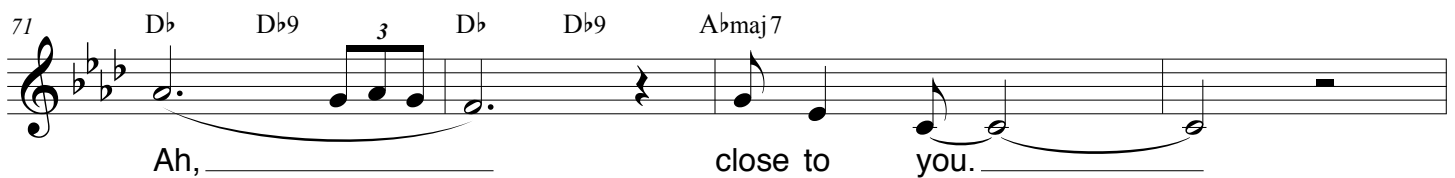
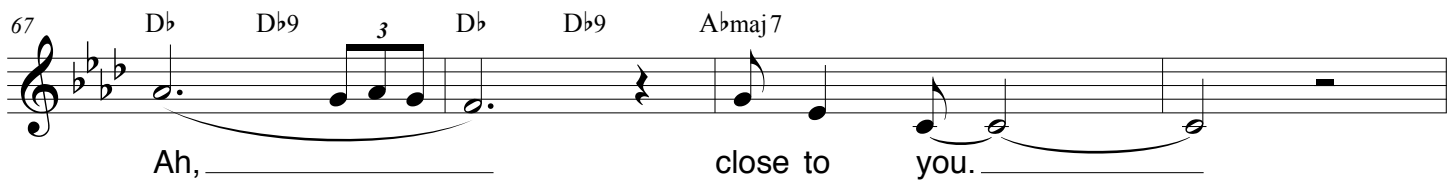
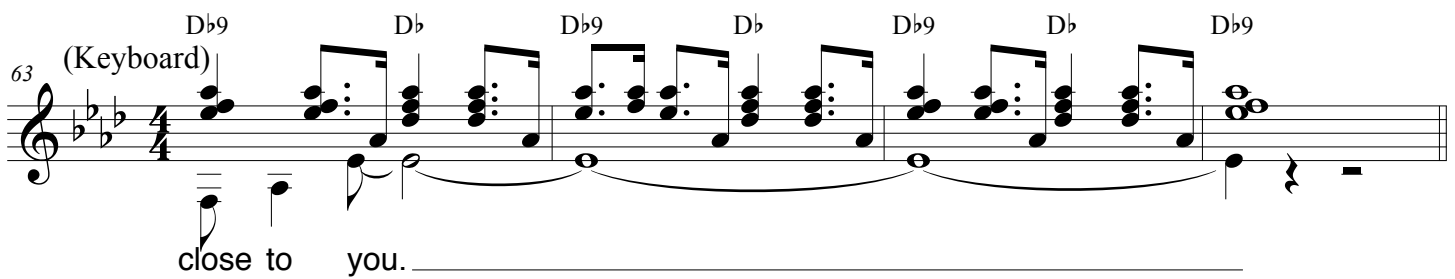
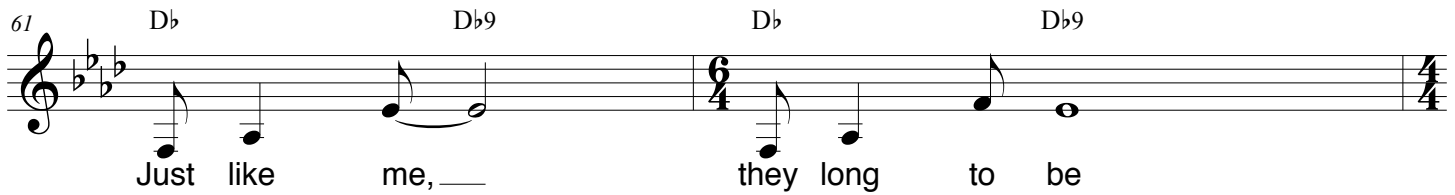
cid - ed to cre - ate a dream come true. So, they

49 D^b9 D^b 3 D^bmaj⁷ D^b6

sprink-led gold dust in your hair of gold and star-light in your eyes of

51 E^b N.C.

blue. _____ That is

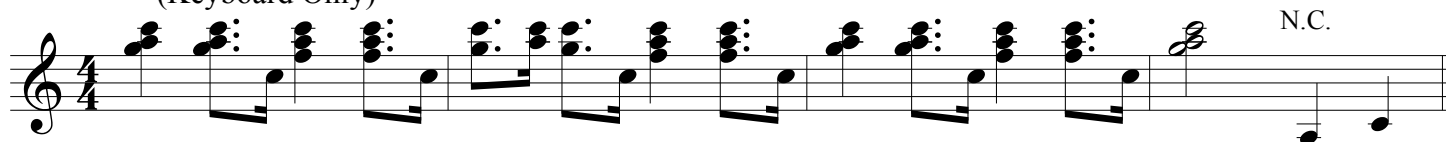


Close To You

M

Keyboard

(Keyboard Only)



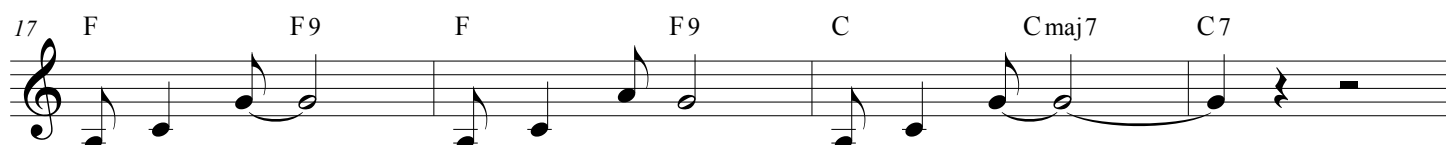
birds sud-den - ly ap - pear ev-'ry - time you are near? ____



Just like me, ____ they long to be close to you. ____ Why do



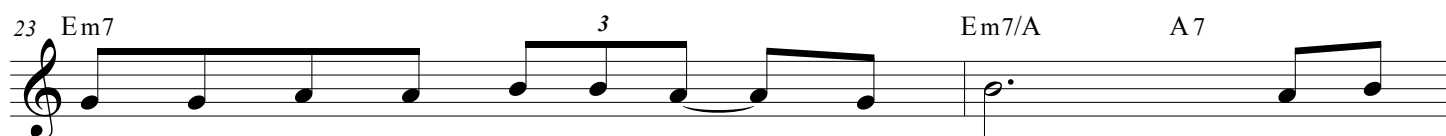
stars fall down from the sky ev-'ry - time you walk by? ____



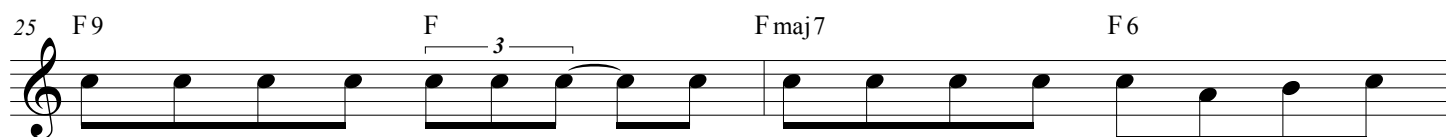
Just like me, ____ they long to be close to you. ____



On the day that you were born, the an - gels got to - geth - er ____ and de -



cid - ed to cre - ate a dream come true. So, they

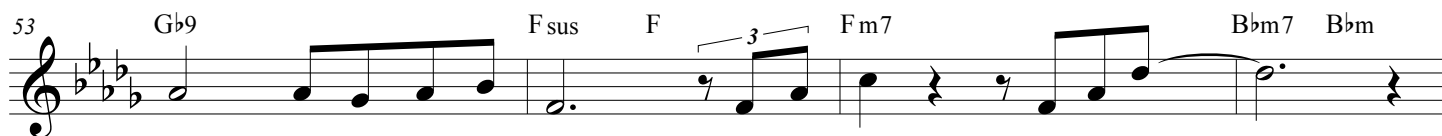


sprink-led gold dust in your hair of gold and star - light in your eyes of



blue. That is

53 $G\flat 9$ F sus F $F m 7$ $B\flat m 7$ $B\flat m$



why all the girls in town fol-low you all a - round. ____

57 $G\flat$ $G\flat 9$ $G\flat$ $G\flat 9$ $D\flat maj 7$



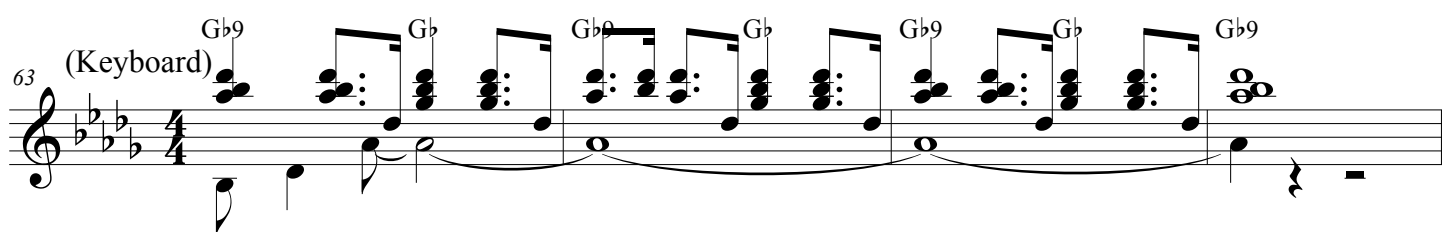
Just like me, _ they long to be close to you. ____

61 $G\flat$ $G\flat 9$ $G\flat$ $G\flat 9$



Just like me, _ they long to be

63 (Keyboard) $G\flat 9$ $G\flat$ $G\flat 9$ $G\flat$ $G\flat 9$ $G\flat$ $G\flat 9$ $G\flat$ $G\flat 9$ $G\flat$



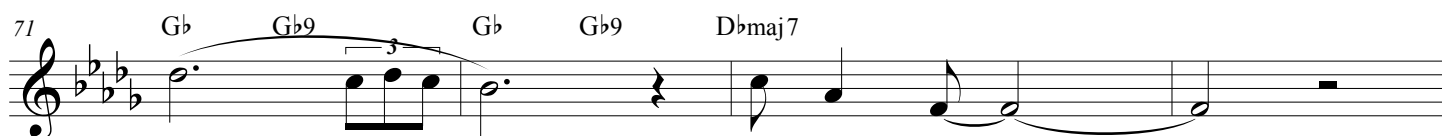
close to you. ____

67 $G\flat$ $G\flat 9$ $G\flat$ $G\flat 9$ $D\flat maj 7$



Ah, _ close to you. ____

71 $G\flat$ $G\flat 9$ $G\flat$ $G\flat 9$ $D\flat maj 7$



Ah, _ close to you. ____

75 $G\flat$ $G\flat 9$ $G\flat$ $G\flat 9$ $D\flat maj 7$



Ah, _ close to you. ____

79 $G\flat$ $G\flat 9$ $G\flat$ $G\flat 9$ $D\flat maj 7$



Ah, _ close to you. ____

There's A Kind Of Hush


F

Keyboard

(Keyboard)

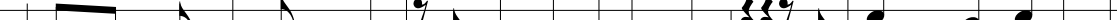
Musical score for the song "There's a". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line is primarily composed of quarter notes. The lyrics "There's a" are written below the final measure of the melody.

5 E^b G7 C m E^b7



kind of hush all o-ver the world to - night. All ov-er the world

9 A^b B^b7 E^b B^b7



you can hear the sounds of lov-ers in love. You know what I mean. Just the

13 E \flat G7 C \flat E \flat 7

two of us and no-bod-y else in sight. There's no-bod-y else

(Sax)

17 A^b B^b7 E^b E^b7 A^b A^b6

— and I'm feel-ing good — just hold-ing you tight. — So

21 $A\flat$ $A\flat 6$ $A\flat \text{Maj} 7$ $A\flat 6$

lis-ten ver-y care-ful-ly, get clos-er now and you will see what I mean.

25 $E\flat$ $A\flat$ $E\flat$ $E\flat 7$

It is-n't a dream. The

29 $A\flat$ $A\flat 6$ $A\flat \text{Maj} 7$ $A\flat 6$

on-ly sound that you will hear is when I whis-per in your ear, "I love you

33 $B\flat 7$

for-ev-er and ev - er." There's a

37 $E\flat$ $G 7$ $C m$ $E\flat 7$ **To Coda**

kind of hush all o-ver the world to - night. All ov - er the world,

41 $A\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

— you can hear the sounds of lov-ers in love. La

45 $E\flat$ $G 7$ $C m$ $E\flat 7$

la la la la la. La la la la la la la. La la la la la

49 $A\flat$ $B\flat 7$ $E\flat$ $E\flat 7$ $A\flat$ **D.S. al Coda**

— la la la la la la la la la la la. So

Coda 53 $A\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

peo-ple just like us are fall-ing in love. Yes, fall-ing in love

57 $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$

Shhh! They're fall - ing in love Shhh!

There's A Kind Of Hush

M

Keyboard

(Keyboard)

There's a

5 $A\flat$ $C7$ Fm $A\flat7$

kind of hush all o-ver the world to-night. All ov-er the world

9 $D\flat$ $E\flat7$ $A\flat$ $E\flat7$

you can hear the sounds of lov-ers in love. You know what I mean Just the

13 $A\flat$ $C7$ Fm $A\flat7$

two of us and no-bod-y else in sight. There's no-bod-y else

17 $D\flat$ $E\flat7$ $A\flat$ $A\flat7$ $D\flat$ $D\flat6$

and I'm feel-ing good just hold-ing you tight. So

21 $\text{D}\flat$ $\text{D}\flat 6$ $\text{D}\flat \text{Maj} 7$ $\text{D}\flat 6$

lis-ten ver-y care-ful-ly, — get clos-er now and you — will see what I mean.

25 $\text{A}\flat$ $\text{D}\flat$ $\text{A}\flat$ $\text{A}\flat 7$

— It is-n't a dream. — The

29 $\text{D}\flat$ $\text{D}\flat 6$ $\text{D}\flat \text{Maj} 7$ $\text{D}\flat 6$

on-ly sound that you will hear is when I whis-per in — your ear, "I love you

33 $\text{E}\flat 7$

— for-ev-er and ev - er." There's a

37 $\text{A}\flat$ $\text{C} 7$ F m $\text{A}\flat 7$ **To Coda**

kind of hush all o-ver the world — to-night. — All ov - er the world,

41 D \flat E \flat 7 A \flat E \flat 7

— you can hear the sounds of lov-ers in love. La

45 A \flat C7 F m A \flat 7

la la la la la. La la la la la la la. La la la la la

49 D \flat E \flat 7 A \flat A \flat 7 D \flat **D \flat al Coda**

— la la la la la. la la la la la. So

⊕ Coda 53 D \flat E \flat 7 A \flat E \flat 7

peo-ple just like us are fall-ing in love. Yes, fall-ing in love

57 A \flat E \flat 7 A \flat E \flat 7 A \flat

Shhh! They're fall - ing in love Shhh!

We've Only Just Begun

VOCAL DUET

Keyboard

Smooth Beat (Sax) Ebmaj7 Bb Ebmaj7

(Keyboard)

5 Bb Ebmaj7 Dm7 Gm7 3

(F) We've on - ly just be - gun _____ to live, _____ white lace and
Be - fore the ris - ing sun _____ we fly. _____ So man - y

(...) gun.

9 Cm7 Gm7 1. Cm F7sus

prom-is-es. _____ A kiss for luck and we're on our way. _____
roads to choose, _____ we start out walk-ing and

(M) We've on-ly be

13 2. Bm F Rock Beat Bbmaj7 Ebmaj7 Bbmaj7 Ebmaj7 F

learn to _____ run. _____

And yet, we've just be-gun.

17 G Cmaj7 G Cmaj7 G Cmaj7

Shar-ing hor-i - zons that are new to us, _____ Watch-in' the signs a-long the way.

20 G Bmaj9 Emaj7 Bmaj9 Emaj7

Talk - in' it o - ver, just the two ___ of us.

Oh ah _____

23 Bmaj9 Emaj7 F7sus To Coda F Drums Tacit

Work-in' to-geth - er, day to day ___ to - geth - er. ___

Work-in' to-geth - er, day to day ___ to - geth - er. _____

26 Smooth Beat Bb Ebmaj7 Dm7

And when the ev - 'ning comes, ___ we smile. _____

we smile. _____

29 Gm7 Cm7 Gm7

So much of life ___ a-head. ___ We'll find a place where there's

So much of life ___ a-head. ___ We'll find a place where there's

32 Cm F Rock Beat Bbmaj7 Ebmaj7 Bbmaj7 Ebmaj7 F D.S. al Coda

room to ___ grow. ___

room to grow. ___ And yes, we've just be-gun. _____

♩ Coda Drums Tacit
F

3

36

geth - er. to - geth - er.

36

geth - er. to geth - er.

Smooth Beat

38

And when the ev - 'ning comes, we smile. So much of

we smile. So much of

42

life a-head. We'll find a place where there's room to grow.

life a-head. We'll find a place where there's room to grow.

45

And yes, we've just be - gun. (Sax) (Keyboard)

48

(Sax)

NO SAX

For All We Know

F

Keyboard

(Keyboard)

G D/G C/G D/G

5 G D/G C/G D/G

9 G G/F# Em A/C# C6 Cm6

Love, look at the two of us, strang - ers in man-y

15 G/B G D/F# Em Em/D A7/C#

ways. We've got a life - time to share, so much to

21 Dmaj7 Gmaj7 Cmaj7 Dsus D G G/F# Em Em/D 3

say and as we go from day to day. I'll feel you

27 A7/C# C6 Cm6 G/B G D/F#

close to me, But time a-lone will tell.

2

33 Em Em/D A7/C# Dmaj7 Gmaj7

Let's take a life time to say, "I knew you well," for on -

39 Cmaj7 Bm7 Em7 Gmaj7/D Cmaj7 Dsus D/F#

ly time will tell us so, and love may grow, for all

(Keyboard)

45 G D/G C/G D/G

we know.

49 G D/G C/G D/G

53 G G/F# Em A/C# C6

Love, look at the two of us, strang - ers

58 Cm6 G/B G D/F# Em Em/D

in man-y ways. Let's take a life - time

63 A7/C# Dmaj7 Gmaj7 Cmaj7

to say, "I knew you well," for on - ly time

68 Bm7 Em D Cmaj7 D D/F#

— will — tell us — so, and love may grow, for all

(Keyboard)

73 G D/G C/G D/G

we know.

77 G D/G C/G

(Slower)

80 D/G Gsus G

NO SAX

For All We Know

M
Keyboard

(Keyboard)

5 C G/C F/C G/C

9 C C/B Am D/F# F 6 Fm6

Love, _____ look at the two of us, _____ strang - ers _____ in man-y

15 C/E C G/B Am Am/G D7/F#

___ ways. _____ We've got a life - time to share, so much to

21 G maj7 C maj7 F maj7 G sus G C C/B Am Am/G 3

___ say ___ and as we go _____ from day to day. I'll feel you

27 D7/F# F 6 Fm6 C/E C G/B

close to me, _____ But ___ time _____ a - lone will tell. _____

2

33 Am Am/G D7/F# Gmaj7 Cmaj7

Let's take a life time to say, "I knew you well," for on -

39 Fmaj7 Em7 Am7 Cmaj7/G Fmaj7 Gsus G/B

ly time will tell us so, and love may grow, for all

(Keyboard)

45 C G/C F/C G/C

we know.

49 C G/C F/C G/C

53 C C/B Am D/F# F6

Love, look at the two of us, strang - ers

58 Fm6 C/E C G/B Am Am/G

in man-y ways. Let's take a life - time

63 D7/F# Gmaj7 Cmaj7 Fmaj7

to say, "I knew you well," for on - ly time

68 Em7 Am G F maj7 G G/B

— will — tell us — so, and love may grow, for all

(Keyboard)

73 C G/C F/C G/C

we know.

77 C G/C F/C

(Slower)

80 G/C Csus

14

wor - ry, pi - cious, and my

fath - er will be pac - ing at the floor. door.

14

Beau - ti - ful, what's your de - hur - ry? li - cious!

G⁷

2
16

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

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

18
G^b B^bm7 E^bm7

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

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

20
A^b7 D^b

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

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

23
E^bm7 A^b7 D^b

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

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

26
E^bm7

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

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

29 G^b $E^b m7$

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

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

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

I real - ly can't stay, —

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

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

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

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

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

(Keyboard)

Ah, but it's cold

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

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

out - side.

out - side. —

Makin' Whoopee

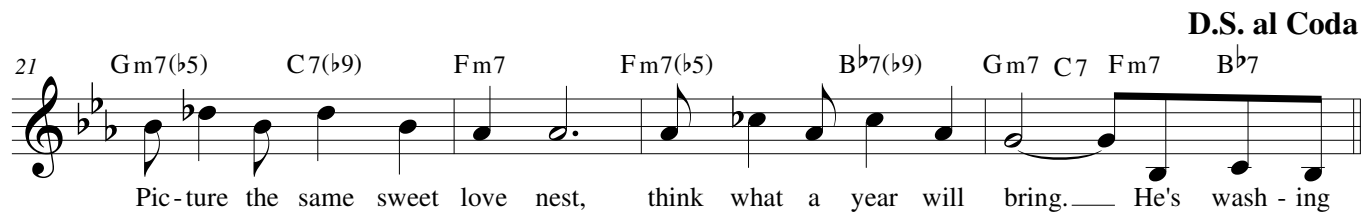
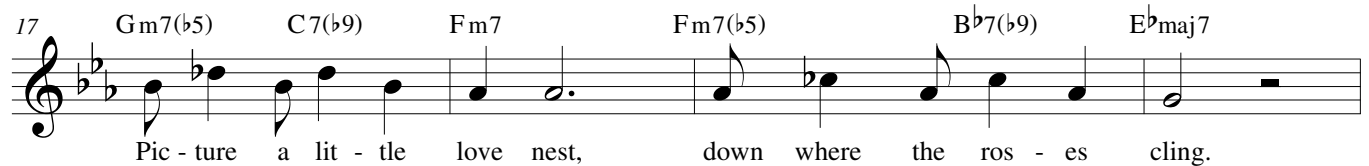
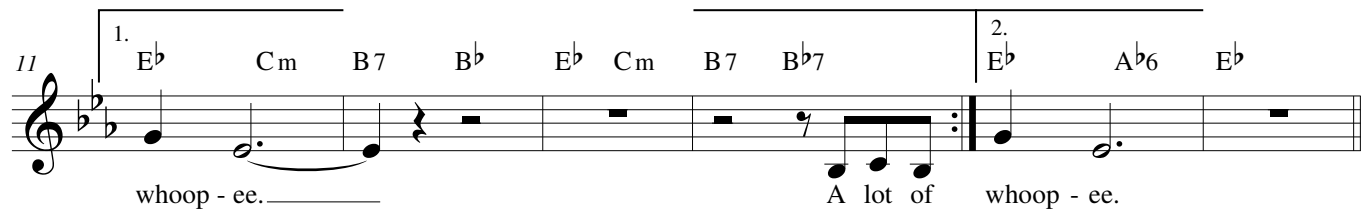
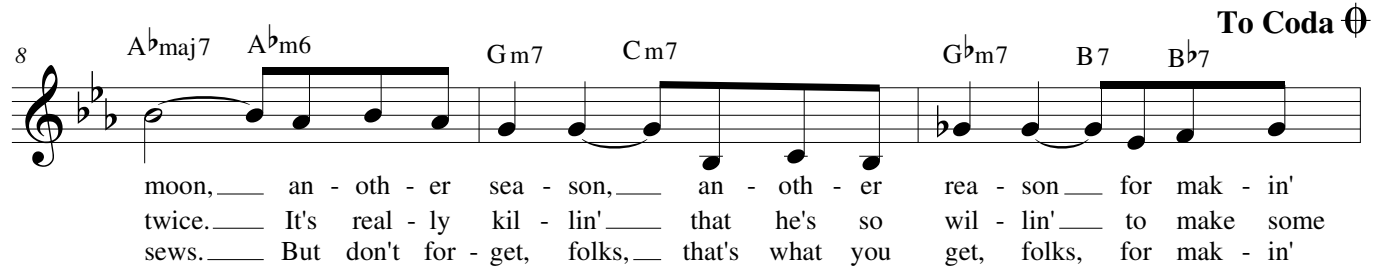
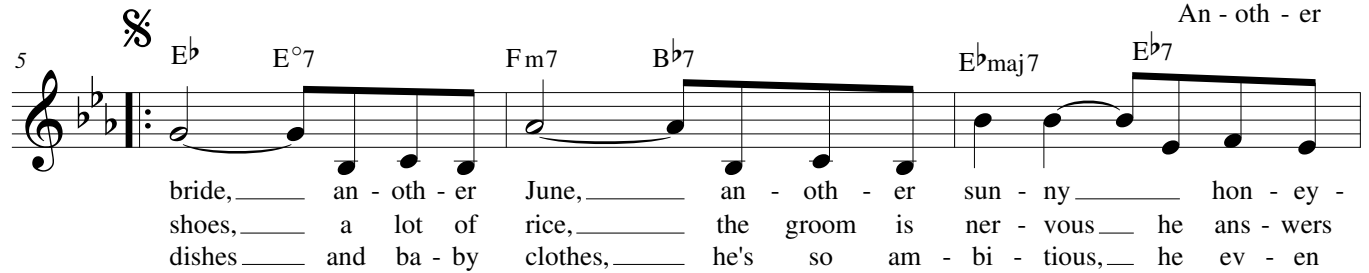
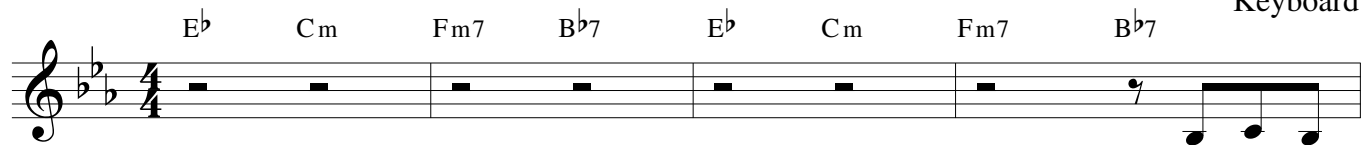
F

Keyboard

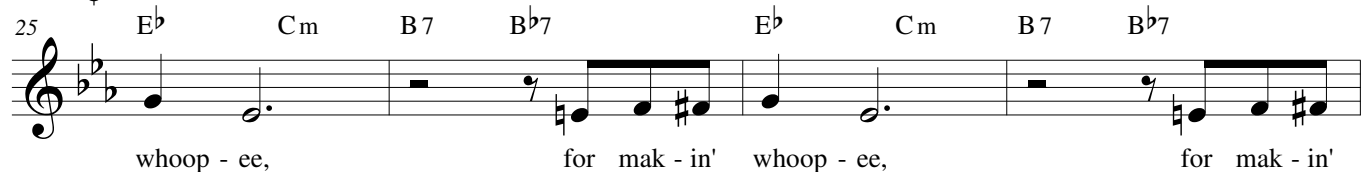
B \flat Gm Cm7 F7 B \flat Gm Cm7 F7
 An-oth - er
 5 B \flat B \circ 7 Cm7 F7 B \flat maj7 B \flat 7
 bride, an - oth - er June, an - oth - er sun - ny hon - ey -
 shoes, a lot of rice, the groom is ner - vous he ans - wers
 dishes and ba - by clothes, he's so am - bi - tious, he ev - en
 8 E \flat maj7 E \flat m6 Dm7 Gm7 D \flat m7 G \flat 7 F7 To Coda \oplus
 moon, an - oth - er sea - son, an - oth - er rea - son for mak - in'
 twice. It's real - ly kil - lin' that he's so wil - lin' to make some
 sews. But don't for - get, folks, that's what you get, folks, for mak - in'
 11 1. B \flat Gm G \flat 7 F B \flat Gm G \flat 7 F7 2. B \flat E \flat 6 B \flat
 whoop-ee. A lot of whoop-ee.
 17 Dm7(b5) G7(b9) Cm7 Cm7(b5) F7(b9) B \flat maj7
 Pic-ture a lit - tle love nest, down where the ros - es cling.
 21 Dm7(b5) G7(b9) Cm7 Cm7(b5) F7(b9) Dm7 G7 Cm7 F7 D.S. al Coda
 Picture the same sweet love nest, think what a year will bring. He's wash-ing
 \oplus Coda
 25 B \flat Gm G \flat 7 F7 B \flat Gm G \flat 7 F7
 whoop-ee, for mak-in' whoop-ee, for mak-in'
 29 B \flat Gm G \flat 7 F7 B \flat Cm7 B maj7(#5) B \flat 6
 whoop-ee, for mak-in' whoop-ee,

Makin' Whoopee

M
Keyboard



Coda ⊕

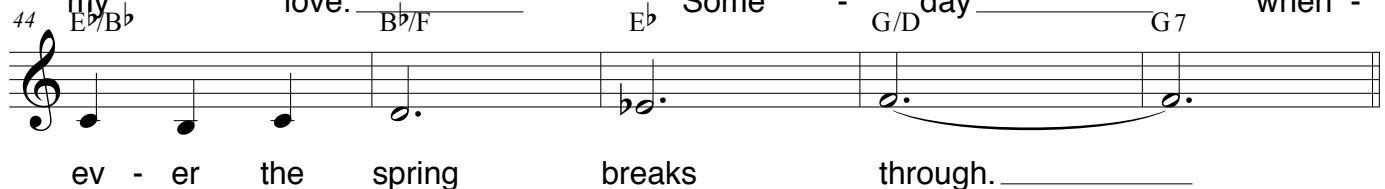
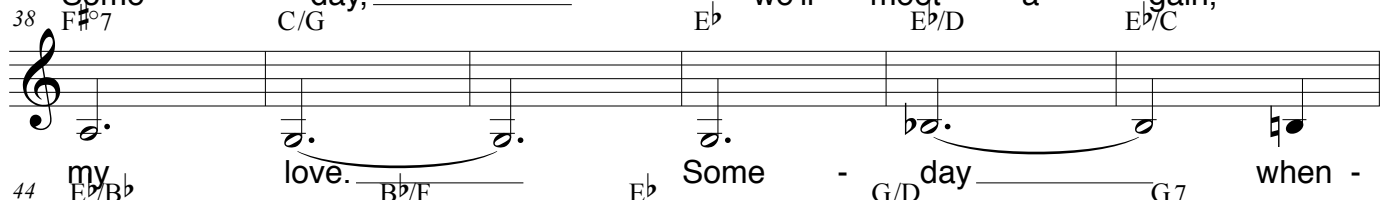
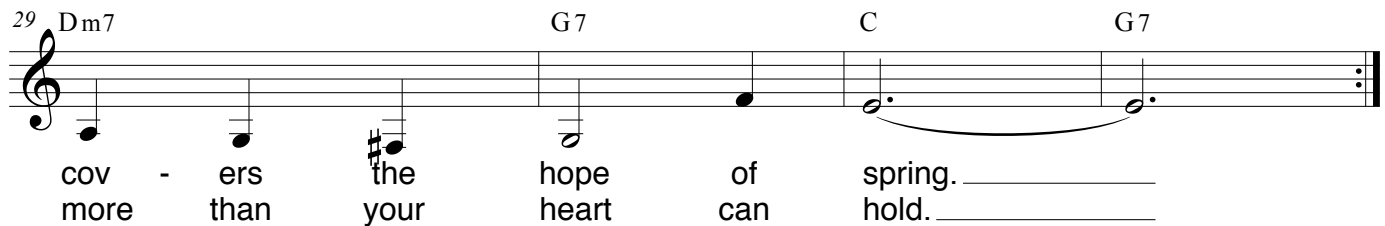
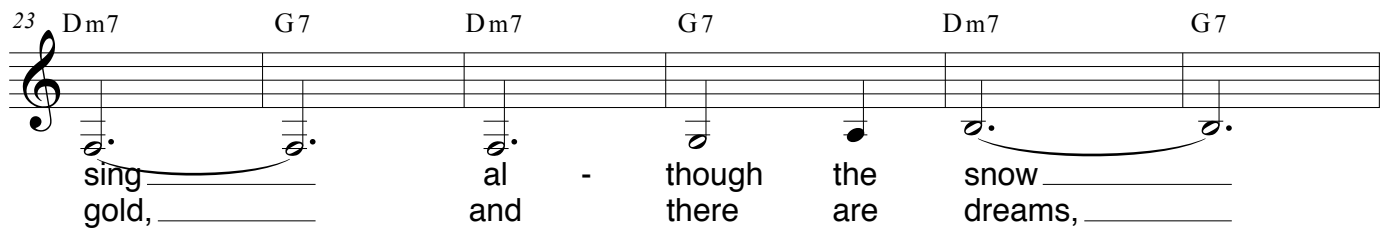
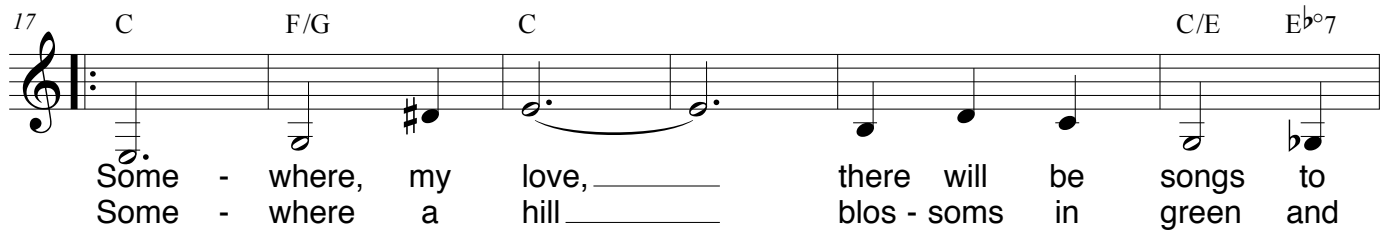
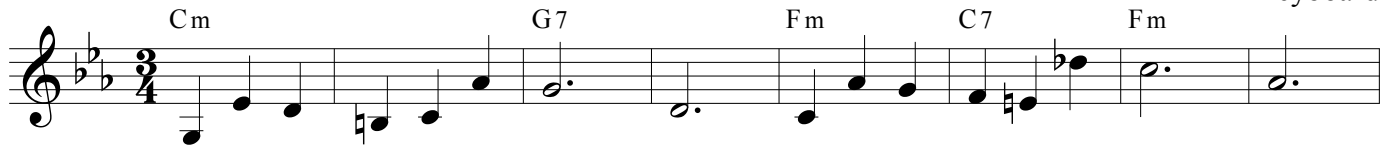


Somewhere My Love

F

(Sax)

Keyboard



(Sax 1st, Keyboard 2nd)

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

57 Dm7 G7 Dm7 G7 Dm7 G7 C G7

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

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

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

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

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

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

90 G7 Dm7 G7 1. Dm7 G7 C G7

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

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

'till you are mine _____ a - gain. _____

Somewhere My Love

M

(Keyboard)

Keyboard

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

(Keyboard)

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

57 Gm7 C7 Gm7 C7 Gm7 C7 F C7

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

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

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

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

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

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

90 C7 Gm7 C7 1. Gm7 C7 F C7

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

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

'till you are mine _____ a - gain. _____

My Dreams Are Getting Better All The Time

F

(Sax) Keyboard

E♭ *E♭/G* *Fm* *B♭7*

Cm7 *Gm7* *Fm7* *B♭7*

E♭ *E♭/G* *A♭* *A°*

B♭7 *Fm/A♭* *B♭7/D* *E♭* *Fm7* *B♭7*

E♭ *E♭/G* *A♭* *A°*

B♭7 *Fm/A♭* *B♭7/D* *E♭*

Well,

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

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

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

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

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

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

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

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

17 E^b E^b/G A^b A°

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

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

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

21 2. B^b7 Fm B^b7 E^b A°

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

23 B^b7 Fm B^b7 E^b A°

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

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

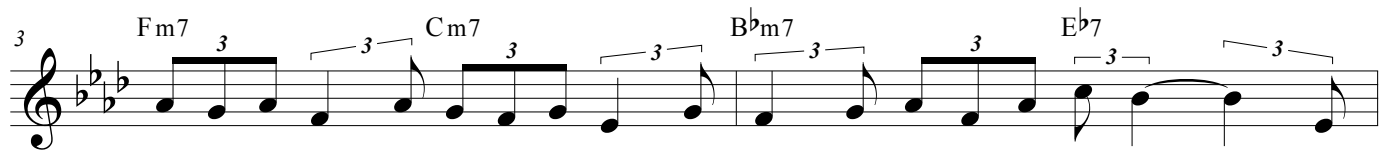
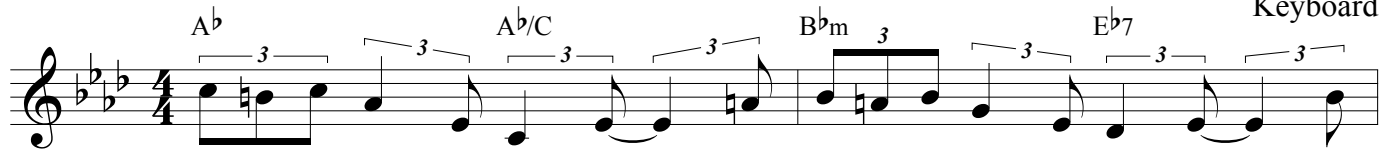
dreams are get - ting bet - ter all the time.

My Dreams Are Getting Better All The Time

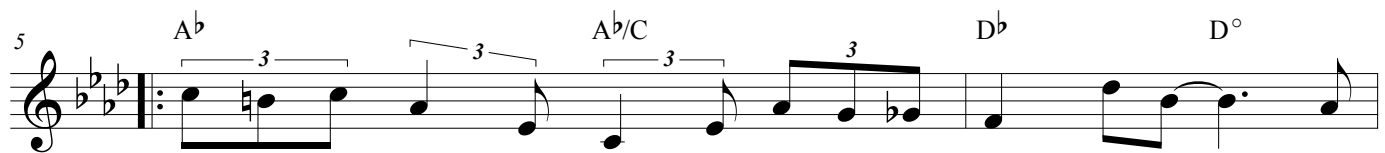
M

(Keyboard)

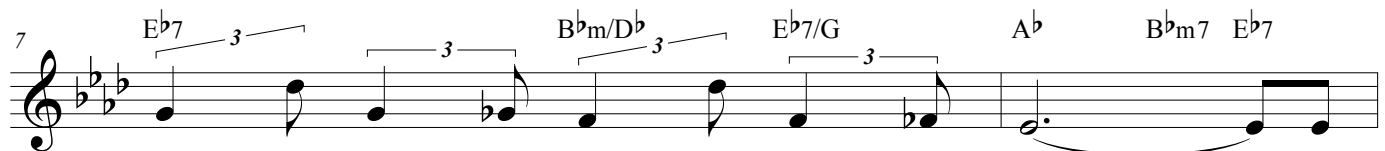
Keyboard



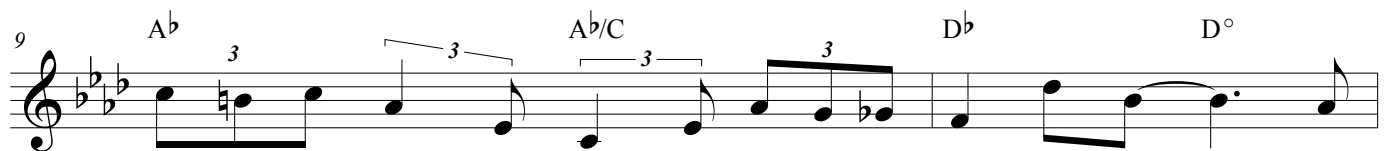
Well,



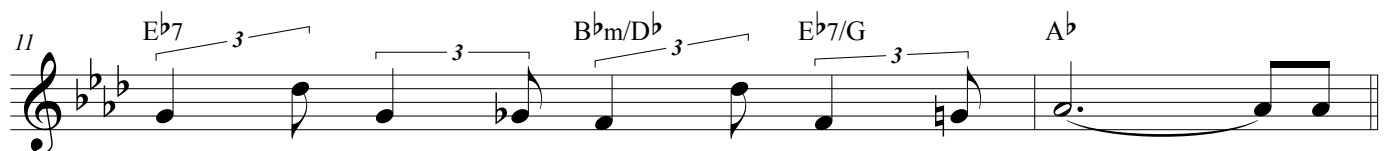
what do you know, she smiled at me in my dreams last night. My



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



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



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

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

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

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

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

17 A^{\flat} A^{\flat}/C D^{\flat} D°

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

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

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

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

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

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

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

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

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

Seventy Six Trombones

F

Keyboard

(Sax)

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

Sev-en - ty

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

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

9 C7 F

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

13 F7 B \flat G7

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

17 1. C G7 C G7 C7

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

21 2. C7 F

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

25 B \flat F7

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

29 A B \flat F7

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

33 B \flat 1. F

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

2

37 C7 F C7 F7

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

41 2. E♭ A7 B♭ F7 B♭ (Sax)

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

47 G7 C7

Sev - en - ty

51 F A♭°7 C7/G F#°7 C7/G /C

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

55 C7 F

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

59 F7 1. B♭ G7

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

63 C G7 C C7

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

67 2. B♭ G7 F/C C7

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

71 Dm7/C F7 C7

oom pah pahed _____ I oom pahed up and down the

75 F (Sax) Gm7 C7 F

square. _____

Seventy Six Trombones

M
Keyboard

(Keyboard)

Sev-en - ty

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

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

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

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

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

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

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

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

2

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

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

47 Sev - en - ty

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

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

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

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

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

71 oom pah pahed I oom pahed up and down the

75 square.

(Keyboard)