



## Set MM

Last revised: 2021.10.03

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## Opus One

Keyboard

(Keyboard)

$A^b$   $A^\circ 7$   $B^b m 7$   $E^b 7$  (Sax)

3  $A^b$   $D^b 9$

7  $B^b 9$   $B^b m 7$   $E^b 9$   $A^b$   $B^\circ 7$   $B^b m 7$   $E^b 9$

11  $A^b$   $D^b 9$

15  $B^b 9$   $B^b m 7$   $E^b 9$   $A^b$   $D^b 9$   $A^b$  (Keyboard)

19  $B$   $A^b m 7$   $D^b m 7$   $G^b 7(b 9)$   $B$   $A^b aug 7$   $D^b 9$   $G^b aug 9$

23  $D$   $B m 7$   $E m 7$   $A 7(b 9)$   $D$   $E^b 13$  (Sax)

27  $A^b$   $D^b9$

31  $B^b9$   $B^bm7$   $E^b9$   $A^b$   $D^b9$   $A^b$   $G^b7$

35  $B$   $E7$

39  $F\#7$   $B$   $D7$   $C\#m7$   $F\#9$

43  $B$   $E7$

47  $F\#7$   $B$   $E$   $B$  (Keyboard)

51  $D$   $Bm7$   $Em7$   $A7(b9)$   $D$   $Baug7$   $E9$   $A\text{aug}9$

55  $F$   $Dm7$   $Gm7$   $C7(b9)$   $F$   $F\#13$  (Sax)

59  $A^b$   $D^b9$

63  $B^b9$   $B^bm7$   $E^b9$   $A^b$   $B^{\circ}7$   $B^bm7$   $E^b9$

67  $B^b$   $E^b9$

71  $C9$   $Cm7$   $F9$   $B^b$   $D^b\circ7$   $Cm7$   $F9$

75  $C$   $F9$

79  $D9$   $Dm7$   $G9$   $C$   $E^b\circ7$   $Dm7$   $G9$

83  $C9$

# Now Is The Hour

# F

(Sax) B $\flat$  A $^{\circ}$ 7 Cm7/G F7 Keyboard

5 B $\flat$  E $\flat$  E $\flat$ m B $\flat$  Cm7

10 Now is the hour when we must  
F7 B $\flat$  B $\flat$ 7 E $\flat$  E $^{\circ}$ 7

15 say good - bye. Soon you'll be  
B $\flat$  Gm C7 F7 Cm7 F7

21 sail - ing far a - cross the sea.  
B $\flat$  E $\flat$  E $\flat$ m B $\flat$  Cm7

26 While you're a - way, oh please re -  
F7 B $\flat$  B $\flat$ 7 E $\flat$  E $^{\circ}$ 7

31 mem - ber me. When you re -  
B $\flat$ /F E $\flat$  B $\flat$ /D Cm7 F7 B $\flat$

37 turn you'll find me wait - ing here.  
B $\flat$  F E $\flat$  G7/D F7/C

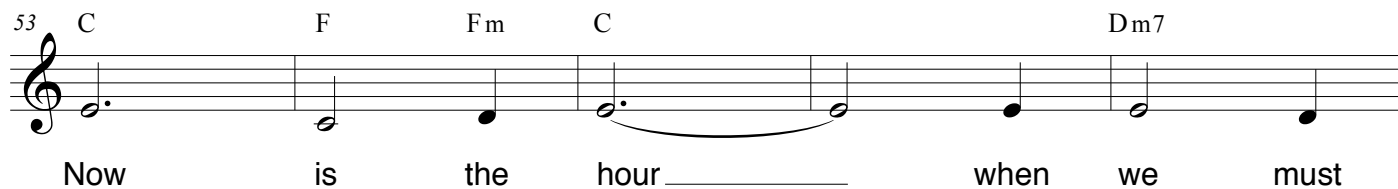
42 Sun-set glow fades in the west. Night o'er the  
F7 B $\flat$  $^{\circ}$ 7 B $\flat$  Gm D7

47 val - ley is creep - ing. Birds cud-dle down in their  
E $\flat$  C7 F/C A $\flat$  $^{\circ}$ 7 C7/G C7 F6 G7

nests. Soon all the world will be sleep - ing.

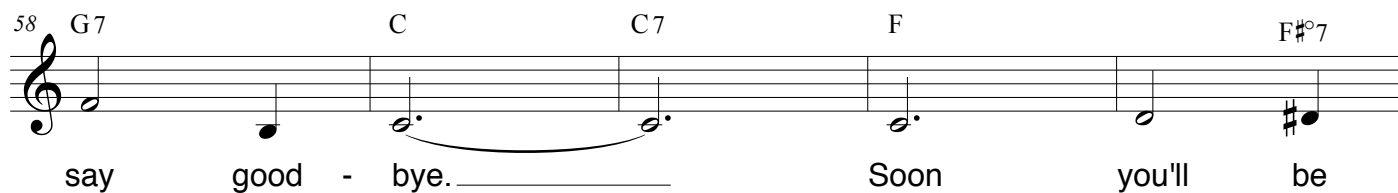
2

53 C F Fm C Dm7



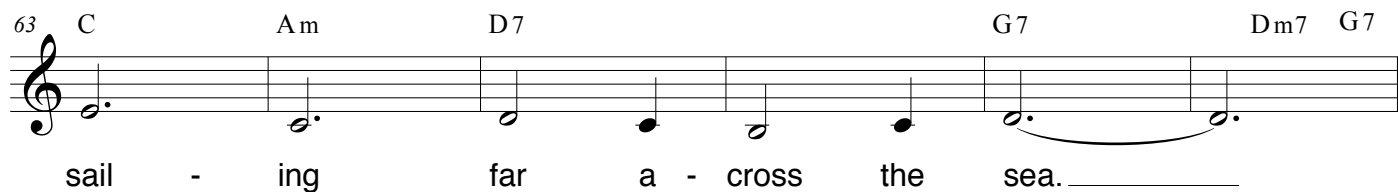
Now is the hour \_\_\_\_\_ when we must

58 G7 C C7 F F#7



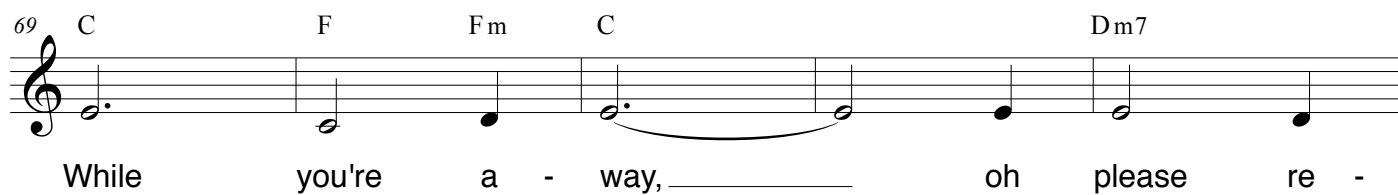
say good - bye. \_\_\_\_\_ Soon you'll be

63 C Am D7 G7 Dm7 G7



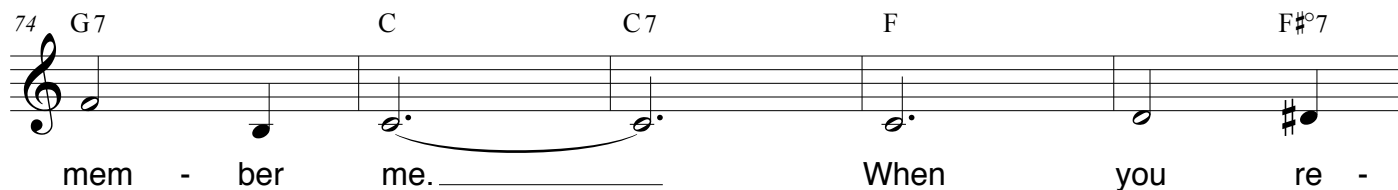
sail - ing far a - cross the sea. \_\_\_\_\_

69 C F Fm C Dm7



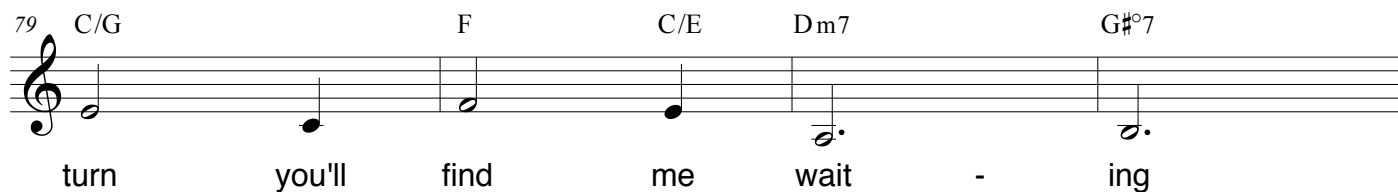
While you're a - way, \_\_\_\_\_ oh please re -

74 G7 C C7 F F#7



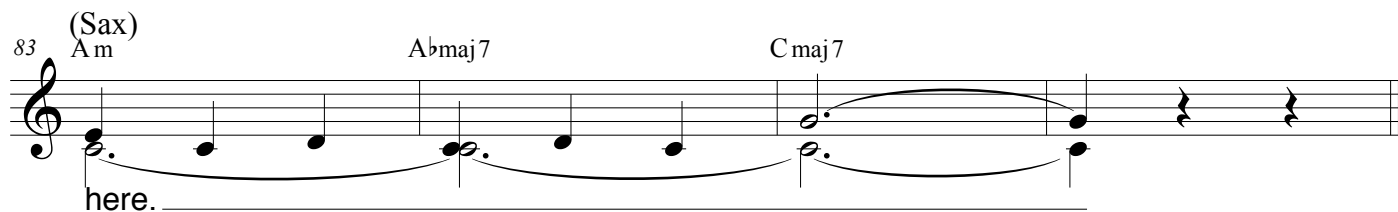
mem - ber me. \_\_\_\_\_ When you re -

79 C/G F C/E Dm7 G#7



turn you'll find me wait - ing

83 (Sax) Am Abmaj7 Cmaj7



here. \_\_\_\_\_

# Now Is The Hour

# M

(Keyboard)

Keyboard

5 **Now** is the hour when we must

10 say good - bye. Soon you'll be

15 sail - ing far a - cross the sea.

21 While you're a - way, oh please re -

26 mem - ber me. When you re -

31 turn you'll find me wait - ing here.

37 Sun-set glow fades in the west. Night o'er the

42 val - ley is creep - ing. Birds cud-dle down in their

47 nests. Soon all the world will be sleep - ing.

Chords: Eb, D°7, Fm7/C, Bb7, Eb, Ab, Abm, Fm7, Bb7, Eb7, Ab, A°7, Cm, F7, Bb7, Fm7, Bb7, Eb, Ab, Eb7, A°7, Eb/Bb, Ab, Eb/G, Fm7, Bb7, Eb, Bb, Ab, C7/G, Bb7/F, Bb7, Eb°7, Eb, Cm, G7, Ab, F7, Bb/F, Db°7, F7/C, F7, Bb6, C7.

2

53 F B $\flat$  B $\flat$ m F Gm7

Now is the hour \_\_\_\_\_ when we must

58 C7 F F7 B $\flat$  B $^{\circ}$ 7

say good - bye. \_\_\_\_\_ Soon you'll be

63 F Dm G7 C7 Gm7 C7

sail - ing far a - cross the sea. \_\_\_\_\_

69 F B $\flat$  B $\flat$ m F Gm7

While you're a - way, \_\_\_\_\_ oh please re -

74 C7 F F7 B $\flat$  B $^{\circ}$ 7

mem - ber me. \_\_\_\_\_ When you re -

79 F/C B $\flat$  F/A Gm7 C $^{\#}$ 7

turn you'll find me wait - ing

(Keyboard)  
83 Dm D $\flat$ maj7 Fmaj7

here. \_\_\_\_\_



## VOCAL DUE|T

## Jamaica Farewell

Latin beat

Keyboard

D (Keyboard) Em A7 D

5 D Em A7 D

9 D G A7 D

(M) Down the way where the nights are gay and the sun shines dai-ly on the moun-tain top.

13 G A7 D

I took a trip on a sail-ing ship, and when I reached Ja-mai - ca I made stop. But I'm

17 D G A7 D

(F) sad to say I'm on my way, won't be back for man-y a day. My

21 G A7 D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

25 D (Keyboard) Em A7 D

29 Em7 A7 D

33 D G A7 D

(M) Sounds of laugh-ter ev-'ry - where and the danc-ing girls swing to and fro. \_

37 G A7 D

I must de-clare my heart is there, though I've been from Maine to Mex - i - co. But I'm

41 D G A D

(F) sad to say I'm on my way, won't be back for man-y a day. My

45 G A D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)  
49 D Em A D

(Keyboard)  
49 D Em A D

53 Em7 A D

53 Em7 A D

57 D G A7 D

(M) Down at the mar-ket you can hear la-dies cry out while on their heads they bear

61 G A7 D

Ah-kee rice, the fish are nice, and the rum is fine an-y time o' year. But I'm

65 D G A D

(F) sad to say I'm on my way, won't be back for man-y a day. My

69 G A D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)  
73 D Em A D

77 D Em A D

81 D G A7 D

(M) Down the way where the nights are gay and the sun shines dai-ly on the moun-tain top.

85 G A7 D

I took a trip on a sail-ing ship, and when I reached Ja-mai - ca I made stop. But I'm

89 D G A7 D

(F) sad to say I'm on my way, won't be back for man-y a day. My

93 G A7 D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)

97 D Em A7 D

## FEMALE VOCAL

Musical notation for the Saxophone part. The staff is in treble clef with a key signature of two flats (B♭ and E♭) and a time signature of 4/4. Above the staff are labels for chords: (Sax), B♭, F7, B♭, F7, and B♭. The melody consists of eighth and quarter notes.

5 B $\flat$  E $\flat$  B $\flat$  C

Musical notation for measures 16 through 20. The key signature has two flats (B♭ and E♭). Measure 16 starts with a treble clef and a B♭ chord symbol. Measures 17-20 contain various chords: C, F, F7, and B♭. The melody consists of eighth and quarter notes.

25 

29 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$

The musical notation for measures 29-32 is as follows:

- Measure 29: Treble clef, key signature of two flats (B $\flat$ ), quarter note B $\flat$ 4, eighth note G $\flat$ 4, eighth note F $\flat$ 4, quarter note E $\flat$ 4.
- Measure 30: Treble clef, key signature of two flats (B $\flat$ ), quarter note D $\flat$ 4, quarter note C $\flat$ 4, quarter note B $\flat$ 4, quarter note A $\flat$ 4.
- Measure 31: Treble clef, key signature of two flats (B $\flat$ ), quarter note G $\flat$ 4, quarter note F $\flat$ 4, quarter note E $\flat$ 4, quarter note D $\flat$ 4.
- Measure 32: Treble clef, key signature of two flats (B $\flat$ ), quarter note C $\flat$ 4, quarter note B $\flat$ 4, quarter note A $\flat$ 4, quarter note G $\flat$ 4.

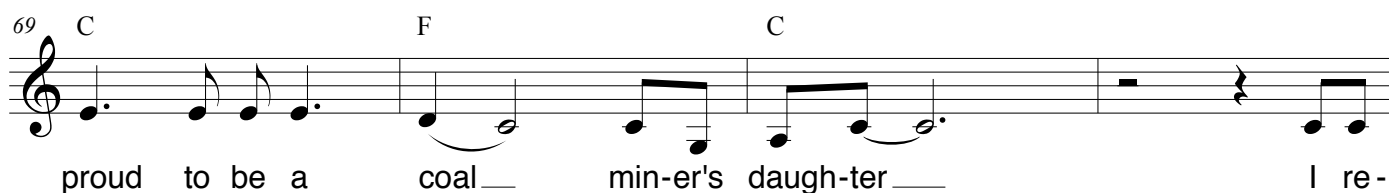
33

C F F7 B $\flat$  F $\sharp$ 7

thing would start all o-ver at the break of morn Dad-dy



69 C F C



proud to be a coal min-er's daugh-ter I re-

73 D G G7



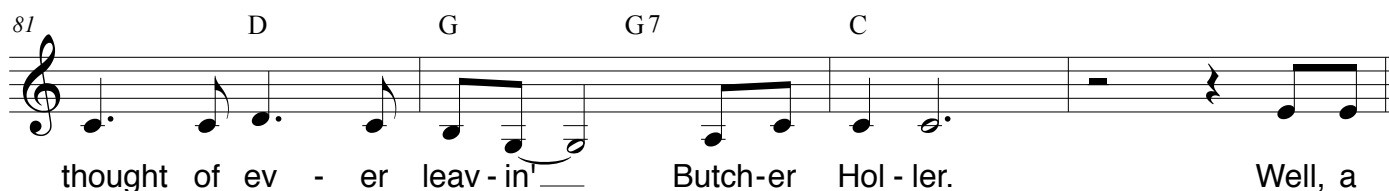
mem-ber well the well where I drew wa-ter. The

77 C C7 F C



work we done was hard, at night we'd sleep 'cause we were tired. I nev-er

81 D G G7 C



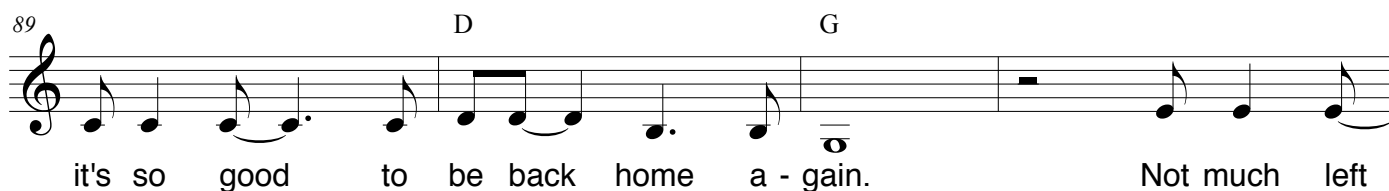
thought of ev - er leav - in' Butch-er Hol - ler. Well, a

85 C F C



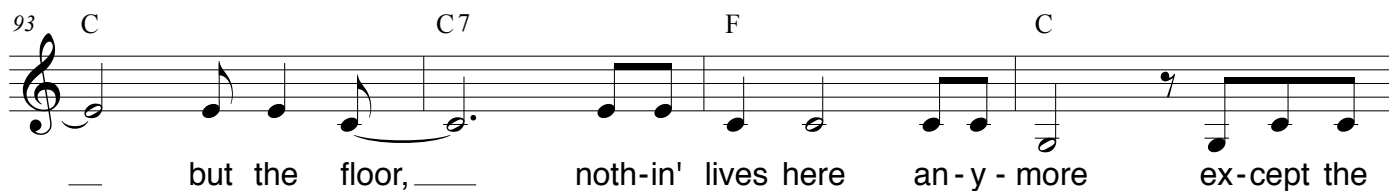
lot of things have changed since a way back then, and

89 D G



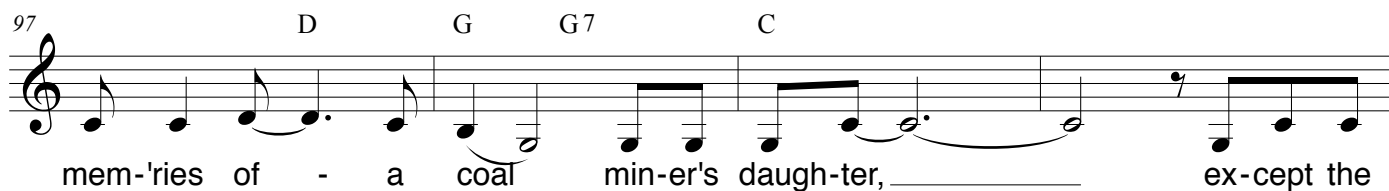
it's so good to be back home a - gain. Not much left

93 C C7 F C



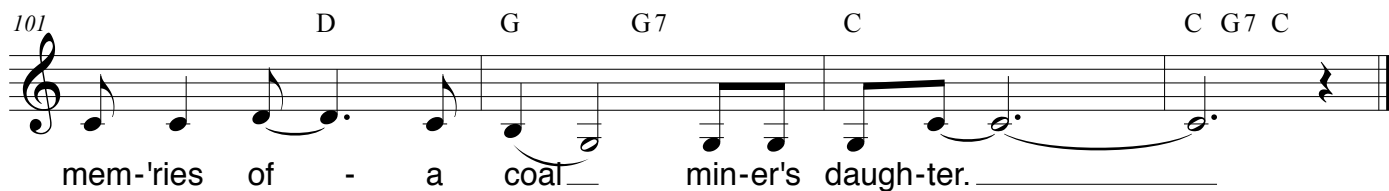
but the floor, noth-in' lives here an - y - more ex-cept the

97 D G G7 C



mem-ries of - a coal min-er's daugh-ter, ex-cept the

101 D G G7 C C G7 C



mem-ries of - a coal min-er's daugh-ter.

Slowly - 4 beats per measure; 12/8 feel

## Hallelujah

F

Keyboard

B $\flat$  Dm B $\flat$   
 4 F C F Dm F Dm  
 7 F Dm F Dm  
 heard there was a sec-ret chord that Dav - id played and it pleased the Lord, but  
 9 B $\flat$  C F C  
 you don't real-ly care for mu - sic, do ya? Well, it  
 11 F B $\flat$  C Dm B $\flat$  C  
 goes like this, the fourth, the fifth, the min-or fall, the maj - or lift, the  
 13 C A7/C $\sharp$  Dm C  
 baf - fled king com-pos - ing Hal - le - lu - jah. Hal-le -  
 15 B $\flat$  Dm B $\flat$  F C7 F Dm F Dm  
 lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le lu - jah. Well, your



21 F Dm 3 F Dm  
 faith was strong but you need-ed proof. You saw her bath-ing on the roof. Her

23 B♭ C 3 F C  
 beau - ty and the moon - light ov - er - threw ya. Well, she

25 F B♭ C Dm B♭ C  
 tied you to her kitch - en chair, she broke your throne and cut your hair, and

27 C A7/C# Dm C B♭  
 from your lips she drew Hal le - lu-jah. Hal-le-

30 Dm B♭ F C7 F Dm F Dm  
 lu-jah. Hal-le - lu jah. Hal - le - lu - jah.

35 F Dm  
 Ba - by, I've been here be - fore, I've seen this room and walked this floor.

37 B♭ C F C  
 I used to live a-lone be - fore I knew ya. But I've

39 F B♭ C Dm B♭ C  
 seen your flag on the mar-ble arch. Our love is not a vic-t'ry march, it's a

41 C A7/C# Dm C  
 cold and it's a bro - ken Hal le - lu - jah. Hal - le -

43 B♭ Dm B♭ F C7 F Dm F Dm  
 lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal - le - lu - jah.

49 F Dm F Dm  
May-be there's a God a - bove, but all I \_\_\_\_\_ ev-er learned from love was

51 B♭ C 3 F C  
how to shoot some-bod-y \_\_\_\_\_ who out - drew ya. \_\_\_\_\_ It's

53 F B♭ C Dm B♭ C  
not a cry \_\_\_\_\_ that you hear at night, it's not some-one who's seen the light. It's a

55 C A7/C# Dm C  
cold and it's a bro - ken Hal \_\_\_\_\_ le - lu - jah. Hal - le - lu -

57 B♭ Dm B♭ F C7  
jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu -

61 F B♭ C Dm B♭ C A7 Dm  
- jah. \_\_\_\_\_ Hal-le-

65 B♭ Dm B♭ F C7 A7  
lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu - jah. Hal -

69 B♭ Dm B♭ C F C  
- - le - lu - jah. \_\_\_\_\_ Hal-le - lu - jah. \_\_\_\_\_ Hal-le-

73 F Dm F Dm F Dm C7 F  
lu - - - - - jah.

Slowly - 4 beats per measure; 12/8 feel

## Hallelujah

M

Keyboard

Measures 1-3 of the musical score. The key signature is B-flat major (two flats). The time signature is 12/8. Measure 1 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of G minor (G, B-flat, D-flat). Measure 2 has a treble clef with a whole note chord of G minor (G, B-flat, D-flat) and a bass clef with a whole note chord of G minor (G, B-flat, D-flat). Measure 3 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat).

Measures 4-6 of the musical score. Measure 4 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F). Measure 5 has a treble clef with a whole note chord of F major (F, A, C) and a bass clef with a whole note chord of F major (F, A, C). Measure 6 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F).

Measures 7-8 of the musical score. Measure 7 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F). Measure 8 has a treble clef with a whole note chord of G minor (G, B-flat, D-flat) and a bass clef with a whole note chord of G minor (G, B-flat, D-flat).

heard there was a sec-ret chord that Dav - id played and it pleased the Lord, but

Measures 9-10 of the musical score. Measure 9 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat). Measure 10 has a treble clef with a whole note chord of F major (F, A, C) and a bass clef with a whole note chord of F major (F, A, C).

you don't real-ly care for mu - sic, do ya? — Well, it

Measures 11-12 of the musical score. Measure 11 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F). Measure 12 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat).

goes like this, the fourth, the fifth, the min-or fall, the maj - or lift, — the

Measures 13-14 of the musical score. Measure 13 has a treble clef with a whole note chord of F major (F, A, C) and a bass clef with a whole note chord of F major (F, A, C). Measure 14 has a treble clef with a whole note chord of D7/F# (D, F#, A, C) and a bass clef with a whole note chord of D7/F# (D, F#, A, C).

baf - fled king com-pos - ing — Hal - le - lu - jah. — Hal-le -

Measures 15-16 of the musical score. Measure 15 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat). Measure 16 has a treble clef with a whole note chord of G minor (G, B-flat, D-flat) and a bass clef with a whole note chord of G minor (G, B-flat, D-flat).

lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le lu - jah. — Well, your

21 faith was strong but you need-ed proof.\_\_\_\_ You saw her\_\_ bath-ing on the roof. Her

23 beau - ty\_\_\_\_ and the moon - light ov - er - threw ya.\_\_\_\_ Well, she

25 tied you to her kitch - en chair, she broke your throne and cut your hair,\_\_\_\_ and

27 from your lips she drew Hal\_\_\_\_ le - lu-jah.\_\_\_\_ Hal-le-

30 lu-jah. Hal-le - lu jah. Hal-le - lu - jah.\_\_\_\_

35 Ba - by, I've been here be - fore, I've seen this room and walked this floor.

37 I used to live a-lone be - fore I knew ya.\_\_\_\_ But I've

39 seen your flag on the mar-ble arch.\_\_\_\_ Our love is not a vic-t'ry march, it's a

41 cold and it's a bro - ken Hal\_\_\_\_ le - lu - jah. Hal - le -

43 lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu - jah.\_\_\_\_

49 B♭ Gm B♭ Gm

May-be there's a God a - bove, but all I \_\_\_\_\_ ev-er learned from love was

51 E♭ F B♭ F

how to shoot some-bod-y \_\_\_\_\_ who out - drew ya. \_\_\_\_\_ It's

53 B♭ E♭ F Gm E♭ F

not a cry \_\_\_\_\_ that you hear at night, it's not some-one who's seen the light. It's a

55 F D7/F# Gm F

cold and it's a bro - ken Hal \_\_\_\_\_ le - lu - jah. Hal - le - lu -

57 E♭ Gm E♭ B♭ F7

jah. Hal-le - lu-jah. Hal-le - lu jah. Hal - le - lu -

61 B♭ E♭ F Gm E♭ F D7 Gm

- jah. \_\_\_\_\_ Hal-le -

65 E♭ Gm E♭ B♭ F7 D7

lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu - jah. Hal -

69 E♭ Gm E♭ F B♭ F

- - le - lu - jah. \_\_\_\_\_ Hal-le - lu - jah. \_\_\_\_\_ Hal-le -

73 B♭ Gm B♭ Gm B♭ Gm F7 B♭

lu - - - - - jah.

## MALE VOCAL

## Apples, Peaches, Pumpkin Pie

(Keyboard) Keyboard

C F Dm7 G G7

5 C (Sing both times) F G7

Ap - ple, peach - es, pump - kin pie, who's not read - y, hol - ler "I." Let's all play

10 1. C (Keyboard) G7 2. C

hide and seek. \_\_\_\_\_ seek. \_\_\_\_\_

15 C G7

Hi - ding here, hi - ding there, hi - ding ev - 'ry - where. I'm o - ver

20 C G7 C

here, and you're o - ver there. Hi - ding here, hi - ding there,

25 G7 Dm7 G7 C

prom - ise you won't peek Let's all play hide and seek. \_\_\_\_\_

31 C (Sing both times) F G7

Ap - ple, peach - es, pump - kin pie, who's not read - y, hol - ler "I." Let's all play

36 1. C (Keyboard) G7 2. C D7

hide and seek. \_\_\_\_\_ seek. \_\_\_\_\_

(Keyboard)

41 

46 

(Keyboard continue melody)

51 

(Spoken) *Hi - ding here, hi - ding there, hi - ding ev - 'ry - where. I'm o - ver*

56 

*here, and you're o - ver there. Hi - ding here, hi - ding there,*

61 

*prom-ise you won't peek Let's all play hide and seek.*

67 

*Ap-ple, peach-es, pump-kin pie, who's not read-y, hol-ler "I." Let's all play hide and*

73 

*seek.*

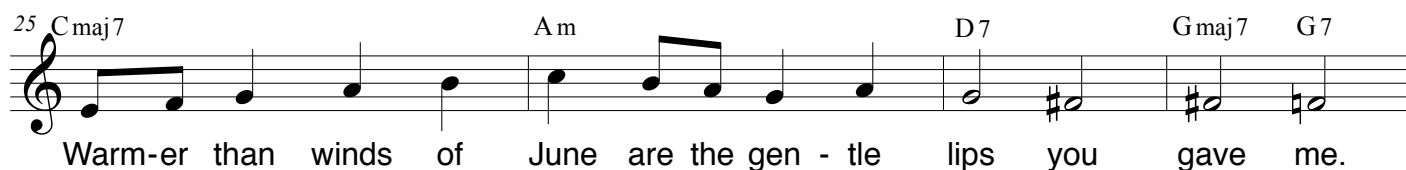
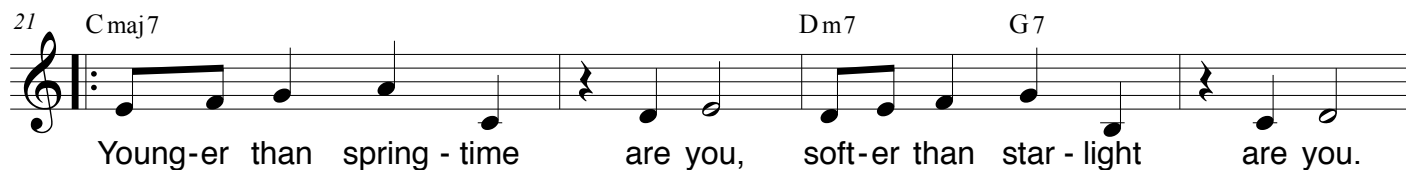
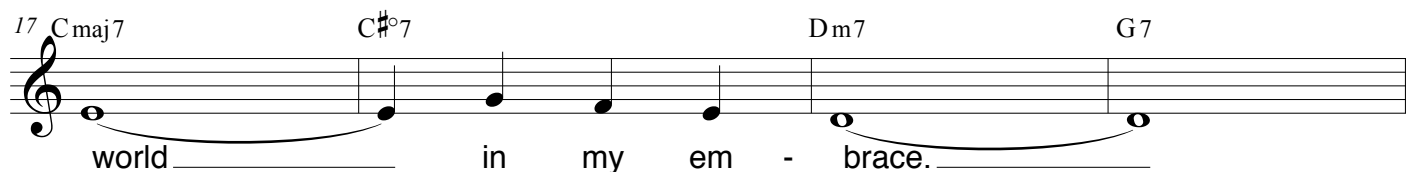
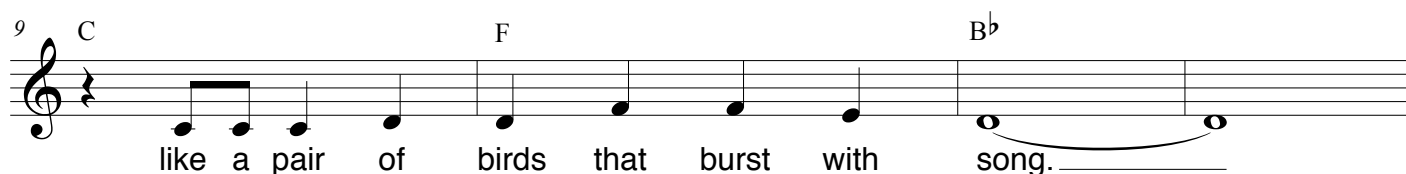
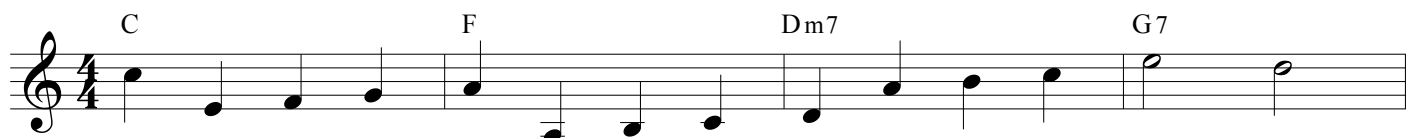
77 

MALE VOCAL

# Younger Than Springtime

Keyboard

(Keyboard)





2  
29 Cmaj7 Dm7 G7

Gay-er than laugh - ter are you, sweet-er than mus - ic are you.

33 Cmaj7 Am7 D7 G

Ang-el and lov - er, heav - en and earth are you to me. And when your

37 Am7 D7 Gmaj7 Am7 D7 G G#

youth and joy in - vade my arms and fill my

41 Am7 D7 Gmaj7 Dm7 G7

heart as now they do, then,

45 C Dm7 G7

young-er than spring - time am I, gay-er than laugh - ter am I.

49 C Am Dm7 G7

Ang-el and lov - er, heav - en and earth am I with

1. 53 C Dm7 G7 2. C (Keyboard) Am7

you. you.

56 Fmaj7 Dm7 G7 C6

## FEMALE VOCAL ONLY

## Cute

## Keyboard

Drums (Brushes)

3 3 B.D. 3 3 B.D.

(Sax 1st, Vocal 2nd)

5 Bbm7 C m7 F 7b9(#5) Bbm7 Eb9 Ab6 N.C. Drums (Brushes To End Of Song)

3 3 3 3 3 3 3 3

Mind if I say, "You're cute!"

9 Bbm7 C m7 F 7b9(#5) Bbm7 Eb9 Ebm7 N.C. Drums

3 3 3 3 3 3 3 3

In ev - 'ry way, you're cute.

13 Dbmaj7 C m7 Db6 Bbm7(b5) N.C. Drums Ab Db7 C7 Fm7 N.C. Drums

3 3 3 3 3 3 3 3

Those big brown eyes, that prop-er nose,

17 Fm6 G7 Cmaj7 N.C. Drums

3 3 3 3 3 3 3 3

that cute un - care - free pose.

21 Bbm7 C m7 F 7b9(#5) Bbm7 Eb9 Ab6 N.C. Drums

3 3 3 3 3 3 3 3

I mean, I like your style,

25 Bbm7 C m7 F 7b9(#5) Bbm7 Eb9 Ebm7 N.C. Drums

3 3 3 3 3 3 3 3

that shy in - trig - uing smile.

29 Dbmaj7 C m7 Db6 Bbm7(b5) N.C. Drums Ab Db7 C7 Fm7 N.C. Drums

3 3 3 3 3 3 3 3

Your ev - 'ry mood, your at - ti-tude,

33 Bbm7 C m7 F 7(b5) Bbm7 Eb7(b9) Ab6 N.C. Drums

3 3 3 3 3 3 3 3

all add up to "You're cute!"

37 (Drum Adlib Solo) **16**

53 (Sax) Bbm7 Eb9 Abmaj7 F7 F7(b9)

57 Bbm7 Eb9 Ebm7 Ab7 Ebm7 Ab9

61 Dbmaj7 Fm7 Abmaj7 Fm7

65 Fm6 G7 Cmaj7 Cm7(b5) F7

69 Bbm7 Eb9 Abmaj7 F7 F7(b9)

73 Bbm7 Eb9 Ebm7 Ab7 Ebm7 Ab9

77 Dbmaj7 Fm7 Abmaj7 Fm7

81 Bbm7 Cm7 F7(b5) Bbm7 Eb7(b9) Ab9 Drums

(Sax)  
85 Bbm7 Cm7 F7b9(#5) Bbm7 Eb9 Ab6 F7 F7(b9)

I like the things you say,

(Sax)  
89 Bbm7 Cm7 F7b9(#5) Bbm7 Eb9 Ebm7 Ab7 Ebm7 Ab9

your most per - sua - sive way.

(Sax) (Sax)  
93 Dbmaj7 Cm7 Db6 Bbm7(b5) Ab Db7 C7 Fm7

My state of mind is re - de-signed,

(Sax)  
97 Bbm7 Cm7 F7(b5) Bbm7 Eb7(b9) Ab N.C. Drums

be - cause I find you're cute.

Ooo, yeah!

101 Dbmaj7 Cm7 Db6 Bbm7(b5) Ab Db7 C7 Fm7

My state of mind is re - de - signed,

105 Bbm7 Cm7 F7(b5) Bbm7 Eb7(b9) Ab N.C.

be - cause I find you're cute. Bop - a - you - bop, bop by - a you - do,

109 Bbm7 Ab

bop by - a you - do,

bah - dow!

24 D/F#

lights are shin - in' on me. \_\_\_\_\_ Like a rhine - stone

2  
27 C F C Cmaj7 Dm7/G

cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.\_\_\_\_

32 C G7 C F C

Like a rhine-stone cow-boy get-tin' cards and let-ters from

36 Cmaj7 Dm7/G

peo-ple I don't e-ven know\_\_\_\_ and of-fers com-in' o-ver the

39 F G F G

phone. Well, I

(Bass)

43 C

real-ly don't mind the rain,\_\_\_\_ and a smile can hide all the pain.\_\_\_\_ But your

47 G

down when you're rid-in' the train\_\_\_\_ that's tak-in' the long\_\_\_\_way. And I

51 F

dream of the things I'll do\_\_\_\_ with a sub-way tok-en and a dol-lar tucked in-side my

55 C G

shoe. There'll be a load of com-pro-mis-in' on the road

59 F C F

to my\_\_\_\_ho-ri-zon, but I'm gon-na be where the

62 D/F# Dm7/G F G C G7

lights are shin-in' on me.\_\_\_\_ Like a rhine-stone

65 C F C Cmaj7 Dm7/G  
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.\_\_\_\_

70 C G7 C F C  
 Rhine-stone cow-boy get-tin' cards and let-ters from

74 Cmaj7 Dm7/G  
 peo-ple I don't e-ven know.\_\_\_\_ and of-fers com-in' o-ver the

77 F G C G7  
 phone. Like a rhine-stone  
 (Bass)

81 C F C Cmaj7 Dm7/G  
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.\_\_\_\_

86 C G7 C F C  
 Rhine-stone cow-boy get-tin' cards and let-ters from

90 Cmaj7 Dm7/G  
 peo-ple I don't e-ven know.\_\_\_\_ and of-fers com-in' o-ver the

93 F G F G C  
 phone.  
 (Bass)

MALE VOCAL

## By The Time I Get To Phoenix

Keyboard

By the

time I get to Phoe-nix she'll be ris-in'. She'll

find the note I left hang-in' on her door. She'll

laugh when she reads the part that says I'm leav-in', 'cause I've

left that girl so man-y times be - fore. By the

time I make Al - bu - quer - que she'll be work-in'. She'll

prob - ly stop at lunch and give me a call. But



29  $A\flat\text{maj}7$   $B\flat9$   $Gm7$   $Cm$

she'll \_\_\_\_\_ just hear that phone keep on ring-in' \_\_\_\_\_ off the

33  $Fm7$   $D\flat$   $B\flat7$

wall. that's all. By the

37  $Fm/B\flat$   $Fm7$   $E\flat\text{maj}7$   $Fm/B\flat$

time I make Ok-la - ho-ma she'll be sleep-in'. \_\_\_\_\_ She'll turn soft-ly \_\_\_\_\_ and

42  $E\flat\text{maj}7$   $A\flat\text{maj}7$

call \_\_\_\_\_ my name out low. And she'll cry just to

46  $B\flat9$   $Gm7$

think \_\_\_\_\_ I'd real - ly leave her, \_\_\_\_\_ though

49  $Fm7$   $B\flat7$   $E\flat\text{maj}7$   $A\flat\text{maj}7$

time and time \_\_\_\_\_ I've tried to tell her so. She just did - n't

53  $Fm$   $G7$   $C$   $B\flat6$

know \_\_\_\_\_ I would real - ly go. \_\_\_\_\_

57  $C$   $B\flat$

57

## MALE VOCAL

No Sax

## Gentle On My Mind

Keyboard

(Keyboard) D $\flat$  D $\flat$ Maj7 E $\flat$ m7 A $\flat$ 7 D $\flat$  D $\flat$ Maj7 E $\flat$ m7 A $\flat$ 7

9 D $\flat$  D $\flat$ Maj7 D $\flat$ 6 D $\flat$  E $\flat$ m It's

know-in' \_\_\_ that your door \_\_\_ is al - ways o-pen and your path is free to walk

14 E $\flat$ m E $\flat$ m(maj7)

that makes me tend to leave \_\_\_ my sleep-in' bag

19 E $\flat$ m7 A $\flat$ 7 D $\flat$

\_\_\_ rolled up and stashed be-hind your couch. And it's

25 D $\flat$  D $\flat$ Maj7 D $\flat$ 6 D $\flat$

know-in' I'm \_\_\_ not shack-led by for-got - ten words and bonds and the

29 E $\flat$ m

ink stains that are dried up-on some \_\_\_ line that

35 E $\flat$ m E $\flat$ m(maj7) E $\flat$ m7 A $\flat$ 7

keeps you in the back - roads by the riv-ers of my mem-'ry, \_\_\_ that

39 E $\flat$ m7 A $\flat$ 7 D $\flat$

keeps you ev-er gen-tle \_\_\_ on \_\_\_ my \_\_\_ mind. It's not

45 D $\flat$  D $\flat$ Maj7 D $\flat$ 6 D $\flat$

cling-in' \_\_\_ to the rocks and i - vy plant-ed \_\_\_ on their col-umns now that

49 E $\flat$ m E $\flat$ m E $\flat$ m(maj7)

bind me \_\_\_ or something that some-bod-y said be-cause

55  $E\flat m7$   $A\flat 7$   $D\flat$   
 —they thought we fit to-gether walk - in'. It's just

61  $D\flat$   $D\flat Maj7$   $D\flat 6$   $D\flat$   
 know-ing that the world\_\_\_ will not be curs-ing or for-giv-ing when I

65  $E\flat m$   
 walk a-long some rail-road track and\_\_\_ find that you're

71  $E\flat m$   $E\flat m(maj7)$   $E\flat m7$   $A\flat 7$   
 mov-ing on the back - roads by the riv-ers of my mem-'ry,\_\_\_ and for

75  $E\flat m7$   $A\flat 7$   $D\flat$   $A 7$   
 ho-urs you're just gen-tle on my\_\_\_mind. Though the

81  $D$   $D Maj7$   $D 6$   $D$   
 wheat fields and the clothes lines and the junk-yards and the high - ways come be -

85  $E m$   $E m$   $E m(maj7)$   
 tween us. And some oth-er wom - an's cry-in' to her

91  $E m7$   $A 7$   $D$   
 moth-er, 'cause she turned and I was gone. I

97  $D$   $D Maj7$   $D 6$   $D$   
 still might run in si-lence, tears of joy might stain my face,\_\_\_ and the

101  $E m$   
 sum-mer sun might burn me 'til I'm\_\_\_blind. But

107 Em Em(maj7) Em7 A7

not to where I can-not see you walk-in' on the back - roads by the

111 Em7 A7 D Bb7

riv-ers flow-ing gen-tle on my mind.

117 Eb EbMaj7 Eb6 Eb

dip my cup of soup back from a gurg - lin' crack-lin' caul-dron in some

121 Fm Fm Fm(maj7)

train - yard. My beard a roughning coal pile and a

127 Fm7 Bb7 Eb

dir-ty hat pulled low a-cross my face. Through

133 Eb EbMaj7 Eb6

cupped hands 'round the tin can, I pre-tend to hold you

136 Eb Fm

to my breast and find that you're

141 Fm Fm(maj7) Fm7 Bb7

wait-ing from the back - roads by the riv-ers of my mem-'ry, ev-er

145 Fm7 Bb7 Eb 1.

smil-lin', ev-er gen-tle on my mind. Yes, you're

151 2. Fm7 Bb7 (Keyboard) Eb EbMaj7/D Fm7 Bb7 Eb

Ev-er gen-tle on my mind.

## VOCAL DUET

## I Believe

Slow Rock

(Keyboard)

Keyboard


Musical score for "I Believe" (Vocal Duet, Slow Rock). The score is in 4/4 time and includes lyrics and chord symbols.

Chords: C, /B, /B $\flat$ , Dm7(b5)/A $\flat$ , /G, /F, 3, 3, C/G, G $^\circ$ 7, 3, 3, Dm7/F, D $^\circ$ 7, G7, C, Am7, Fmaj7, G7, C, C, Am7, Fmaj7, G7, C, C, Am7, F, B7, E, E7, Am, Dm7, G7.

Lyrics:

(F) I be-lieve for ev - 'ry drop of rain that falls, a flow - er  
 grows. I be - lieve that some - where in the  
 dark - est night, a can - dle glows.  
 (M) I be-lieve for ev - 'ry - one who goes a-stray, some-one will  
 come to show the way.  
 I be - lieve, I be - lieve.

17 C Am7 F maj7 G7 C Am7




(F) I be-lieve a-bove the storm the small-est prayer will still be heard.

20


C Am7 Fmaj7 G7

I believe that some one in the great some-where hears ev - 'ry

22 C G7 C Am7



word. (M) Ev - 'ry time I hear a new - born

24 

26 

(Keyboard)

29 F A m Dm7/F G7 C  
lieve.

32 

35  $E\flat$   $Cm7$   $A\flat$   $Fm7$

(F) Ev - 'ry time I hear a new - born ba - by cry, or touch a

37  $G$   $G7$   $Cm$   $A\flat$   $Fm7$   $B\flat7$   $A\flat$

leaf, or see the sky, then I know why I be -

41  $E\flat$   $Cm7$   $A\flat$   $Fm7$   $G$   $G7$

lieve.

44  $Cm$   $A\flat$  (M)  $Fm7$

(Both) (F) then I know why

(Keyboard)

46  $B\flat$   $B\flat7$   $E\flat$   $Cm7$   $Fm7$   $E\text{maj}7$   $E\flat\text{maj}7$

I be - lieve.

FEMALE VOCAL

## I'm Walkin' The Floor Over You

Keyboard

(Sax) C G7 C G7

6 C F G7 I'm

walk-in' the floor o - ver you. I can't sleep a wink, that is

12 C G7 C C7

true. I'm hop - ing and I'm pray-ing as my heart breaks right in

17 F G7 C

two. Walk - in' the floor o - ver you. You

22 C F G7

left me, and you went a - way. You said that you'd be back in just a

28 C G7 C C7 F

day. You've bro-ken your prom-ise, and you left me here a lone. I

34 G7 C

don't know why you did dear, but I do know that you're gone. I'm

39 C F G7

walk-in' the floor o - ver you. I can't sleep a wink, that is

45 C G7 C C7

true. I'm hop - ing and I'm pray-ing as my heart breaks right in

50 F G7 C

two. Walk - in' the floor o - ver you.



2

(Sax)

55 C F G7

61 C G7 C C7 F

67 G7 C

72 C F G7 Now

some-day you may be lone-some, too. Walk-in' the floor is good for

78 C G7 C C7 F

you. Just keep right on walk-in', and it won't hurt you to cry. Re-

84 G7 C

mem-ber that I loved you, and I will the day I die. I'm

89 C F G7

walk-in' the floor o-ver you. I can't sleep a wink, that is

95 C G7 C C7

true. I'm hop-ing and I'm pray-ing as my heart breaks right in

100 F G7 C

two. Walk - in' the floor o-ver you. Yes, I'm

105 G7 G7 C F C

walk - in' the floor o-ver you.

# For Once In My Life

# F

Keyboard

Swing it!

(Sax) B $\flat$  B $\circ$ 7 F/C D $\flat$ 7Dm7 B $\flat$ m7 G $\circ$ 7 F C7

For

5 F F aug F6 F $\sharp$ 7 Gm E $\flat$ /G

once in my life, I've got some-one who needs me, some-one I've need-ed so

8 Gm C7 Gm E $\flat$ /G C7 C7(#5)

long. For once, un - a - fraid, I can go where life leads me, and

11 F C7/G F/A Dm B $\flat$ /D

— some-how I know I'll be strong. For once I can touch what my

14 A aug B $\flat$  Gm7

heart used to dream of, long be - fore I knew

17 Fmaj7 Am Dm /C B $\flat$ maj7 G7 Gm7 C7

some-one warm like you would make my dreams come true. For

21 F Faug F6 F#°7 Gm Eb/G

once in my life, — I won't let sor-row hurt me, not like it's hurt me be-fore.

24 Gm C7 Gm Eb/G C7 C7(#5)

— For once I have some - one I know won't de - sert me;

27 F C7/G F/A Dm Bb/D

I'm not a-lone an - y - more. — For once I can say, "This is mine,

30 A aug Bb Dm/A 3 G9/B

— you can't take it." Long as I know I've got love, I can make it. For

33 1. F/C Faug Bb/F Gm7 C7 F G9 C7 (Sax)

once in my life — I've got some-one who needs me.

37 2. F/C Faug Gm7 C7 C#°7 Dm G9

once I can feel that some - bod-y's — heard my plea. — For

41 F Faug Bb/F Gm7 C7

once in my life, I have some-one — who needs

44 F (Sax) Faug Bb F#°7 Gm7 Db/F F6

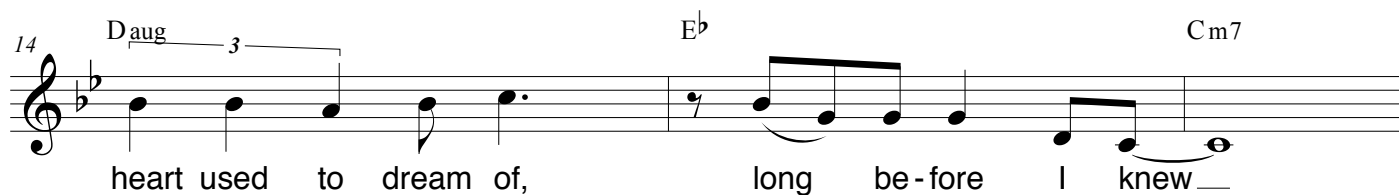
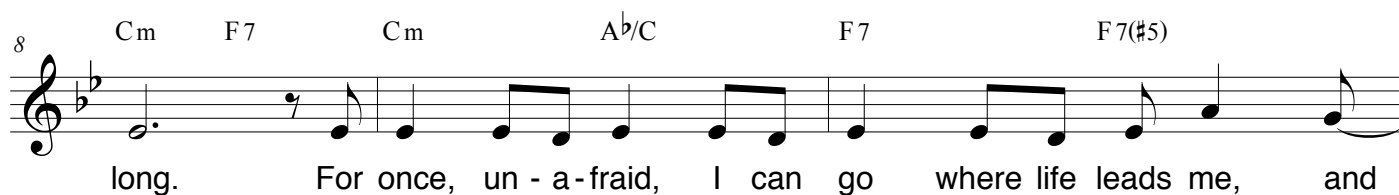
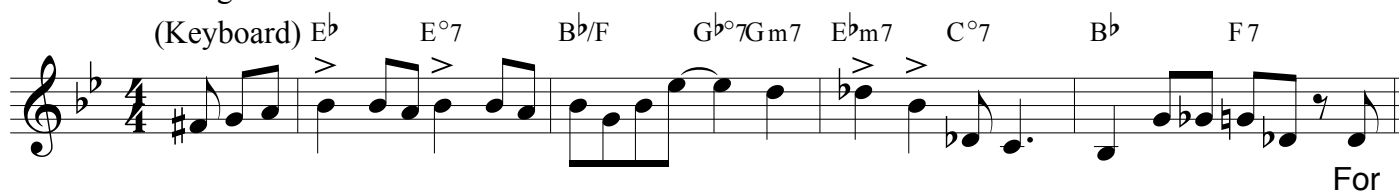
me. —

# For Once In My Life

# M

Keyboard

Swing it!

(Keyboard) E<sup>b</sup>

21  $B^b$   $B^b_{aug}$   $B^b_6$   $B^\circ_7$   $C_m$   $A^b/C$

once in my life, I won't let sor-row hurt me, not like it's hurt me be - fore.

24  $C_m$   $F_7$   $C_m$   $A^b/C$   $F_7$   $F_7(\#5)$

For once I have some - one I know won't de - sert me;

27  $B^b$   $F_7/C$   $B^b/D$   $G_m$   $E^b/G$

I'm not a-lone an - y - more. For once I can say, "This is mine,

30  $D_{aug}$   $E^b$   $G_m/D$   $C_9/E$

— you can't take it." Long as I know I've got love, I can make it. For

33 1.  $B^b/F$   $B^b_{aug}$   $E^b/B^b$   $C_m7$   $F_7$   $B^b$   $C_9$   $F_7$  (Keyboard)

once in my life I've got some-one who needs me.

37 2.  $B^b/F$   $B^b_{aug}$   $C_m7$   $F_7$   $F^\#_7$   $G_m$   $C_9$

once I can feel that some - bod-y's heard my plea. For

41  $B^b$   $B^b_{aug}$   $E^b/B^b$   $C_m7$   $F_7$

once in my life, I have some-one who needs

44  $B^b$   $B^b_{aug}$   $E^b$   $B^\circ_7$   $C_m7$   $G^b/B^b$   $B^b_6$

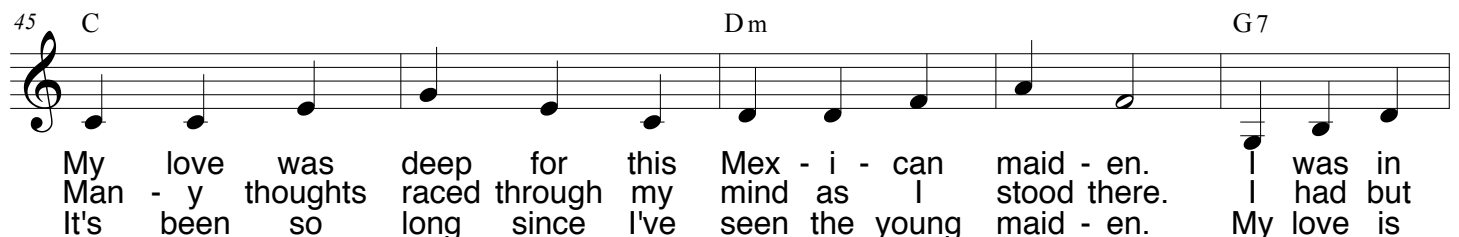
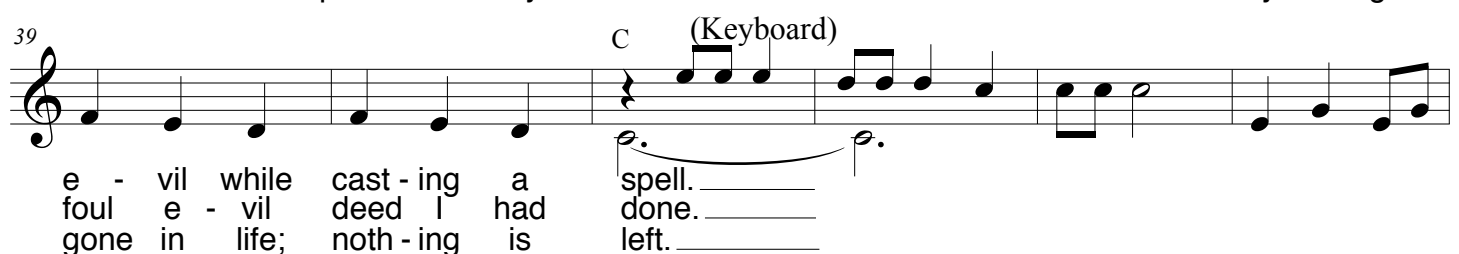
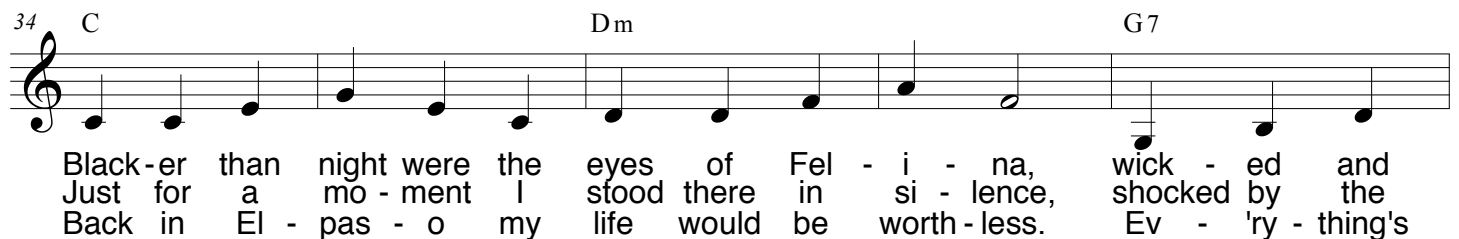
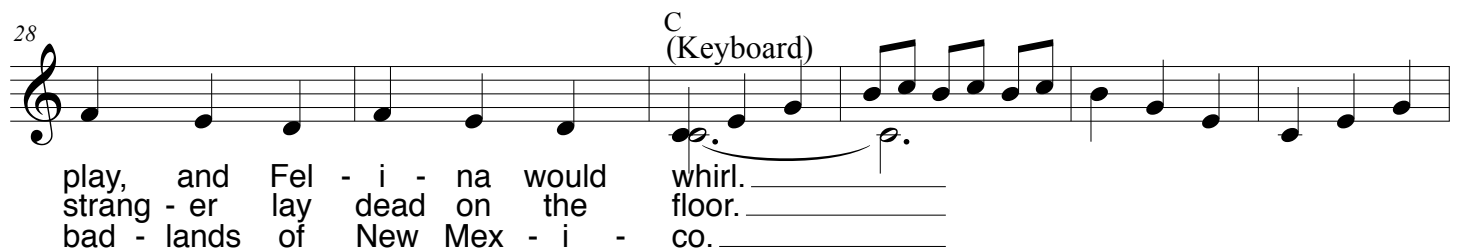
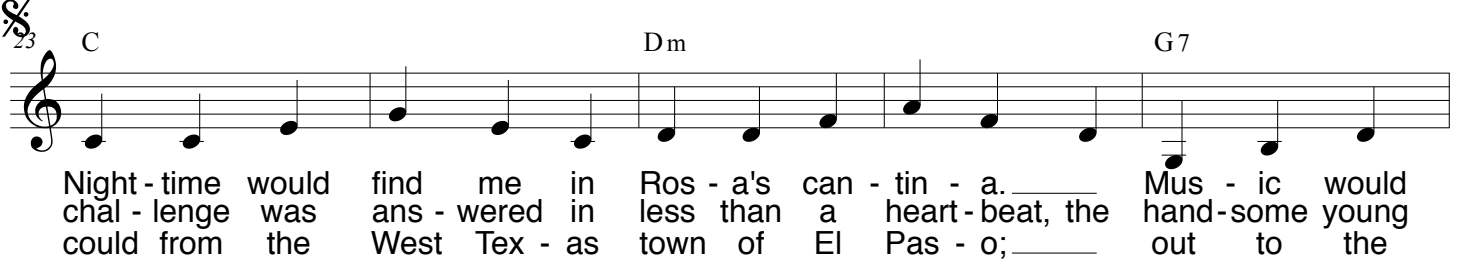
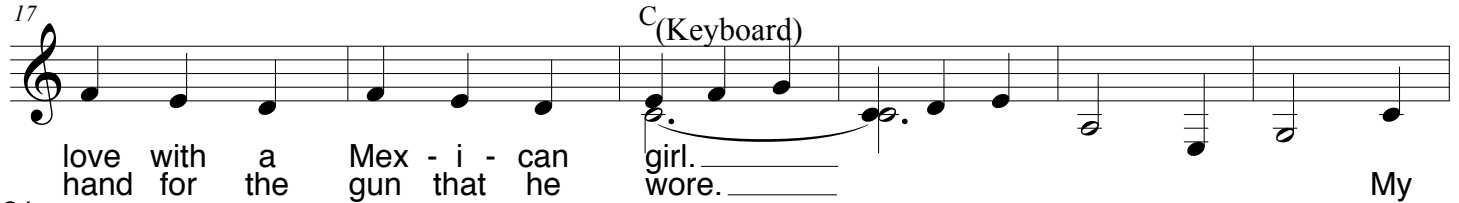
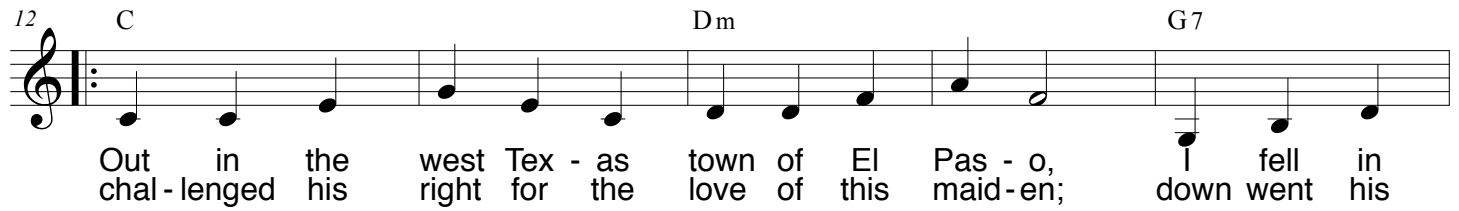
(Keyboard) me.

## MALE VOCAL

## El Paso

Keyboard

(Keyboard - ala guitar)



50 C (Keyboard) C7

love but in vain, I could tell.  
 one chance, and that was to run.  
 strong - er than my fear of death.

56 F

One night, a wild young cow-boy came in, wild as the West Tex - as  
 Out through the back door of Ro-sa's I ran, out where the hor - ses were  
 I sad - dled up and a - way I did go, rid - ing a - lone in the

62 C C7

wind.  
 tied.  
 dark.

70

Dash - ing and dar - ing, a drink he was shar - ing with  
 I caught a good one, it looked like it could run.  
 May - be to - mor - row, a bul - let may find me. To -

74 F To Coda  $\Phi$  G7 D.S. al Coda

wick - ed Fel - i - na, the girl that I loved. So in ang - er, I  
 Up on its back and a - way I did ride just as fast as I  
 night noth-ing's worse than this pain in my heart. And, at

$\Phi$  Coda  
 81 G7 C Dm G7

last, here I am on the hill o-ver-look-ing El Pas-o. I can see Ro-sa's can-

89 C (Keyboard) C

tin - a be - low. My love is strong, and it

96 Dm G7 C  
 push-es me on-ward. Down off the hill to Fel - i - na I go.

103 C Dm  
 Off to my right, I see five mount - ed cow-boys.

109 G7 C (Keyboard)  
 Off to my left ride a doz-en or more.

116 C Dm G7  
 Shout-ing and shoot-ing, I can't let them catch me. I have to

121 C (Keyboard) C7  
 make it to Ro - sa's back door.

127 F  
 Some-thing is dread-ful - ly wrong, for I feel a deep burn-ing pain in my

133 C C7  
 side.

141  
 Though I am try - ing to stay in the sad - dle,

145 F G7  
 I'm get-ting wear-y, un - a - ble to ride. But my love for Fel -



152 C Dm G7

i - na is strong, and I rise where I've fal-len. Though I am wear-y, I can't stop to

159 C (Keyboard) C Dm

rest. I see the white puff of smoke from the

166 G7 C (Keyboard)

ri - fle. I feel the bul-let go deep in my chest.

174 C Dm G7

From out of no - where, Fe - i - na has found me, kiss-ing my cheek as she

180 C (Keyboard)

kneels by my side.

185 C Dm G7

Cra - dled by two lov - ing arms that I'll die for, one lit - tle kiss and Fel -

191 C G7

i - na, good - bye. one lit - tle kiss and Fel - i - na, good -

197 C Dm G7 C F C

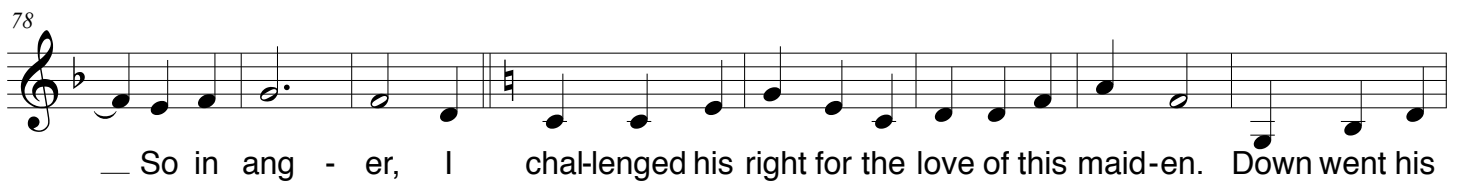
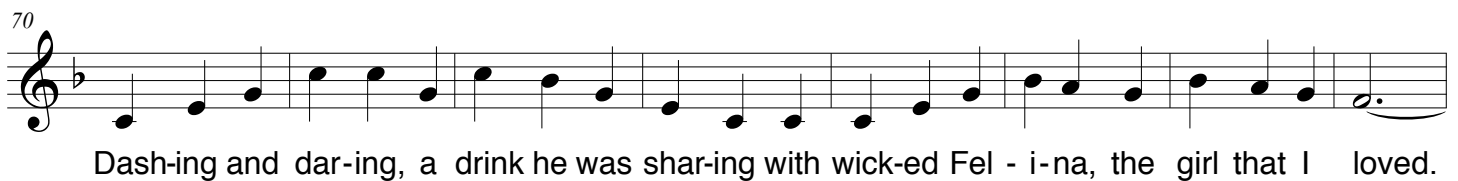
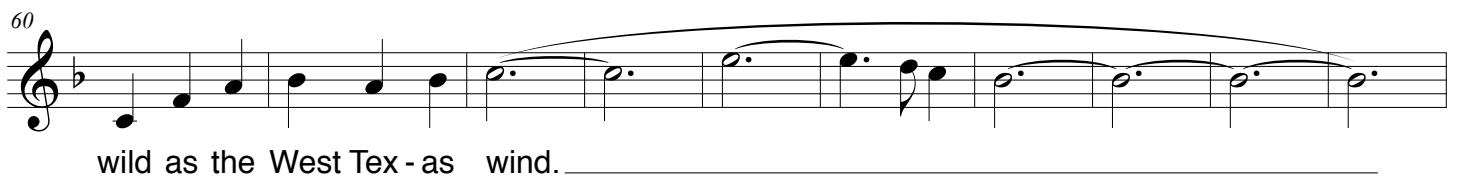
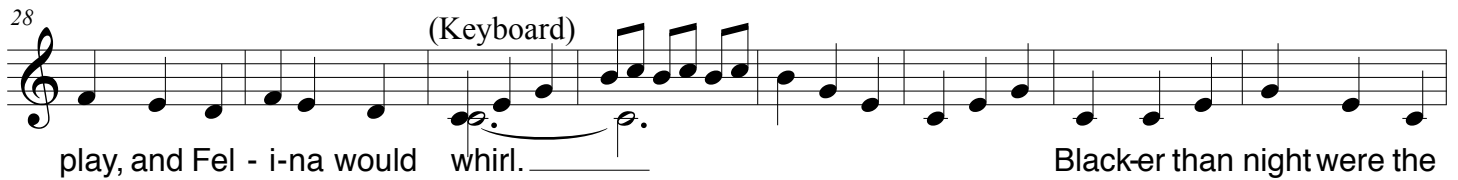
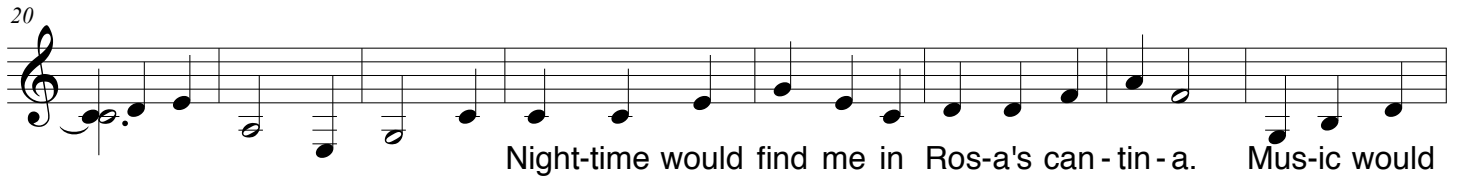
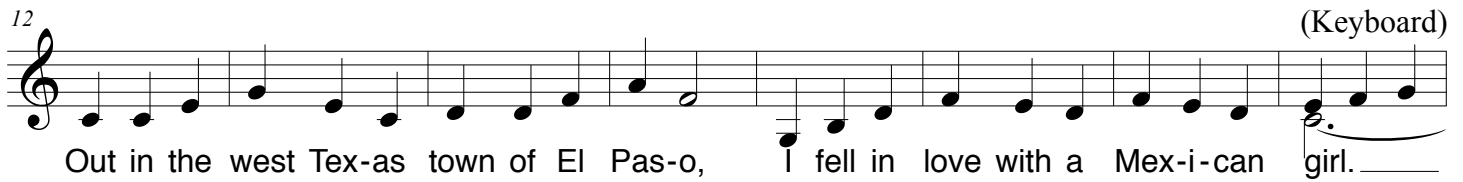
bye.

## MALE VOCAL

## El Paso

Keyboard

(Keyboard - ala guitar)



86 (Keyboard)  
 hand for the gun that he wore. \_\_\_\_\_ My chal-enge was ans-tered in

94 (Keyboard)  
 less than a heart-beat, the hand-some young strang-er lay dead on the floor. \_\_\_\_\_

101  
 Just for a mo-ment I stood there in si-lence, shocked by the foul e-vil

109 (Keyboard)  
 deed I had done. \_\_\_\_\_ Man-y thoughts raced through my mind as I

117 (Keyboard)  
 stood there. I had but one chance, and that was to run. \_\_\_\_\_

125  
 Out through the back door of Ro-sa's I ran, out where the hor-ses were tied. \_\_\_\_\_

134  
 I caught a good one, it looked like it could run. Up on its

144  
 back and a-way I did ride \_\_\_\_\_ just as fast as I could from the West Tex-as

152 (Keyboard)  
 town of El Pas-o; \_\_\_\_\_ out to the bad-lands of New Mex-i - co. \_\_\_\_\_

160  
 Back in El Pas-o my life would be worth-less. Ev-ry-thing's gone in life, noth-ing is

168 (Keyboard)  
left. \_\_\_\_\_ It's been so long since I've seen the young maid-en.

176 (Keyboard)  
My love is strong-er than my fear of death. \_\_\_\_\_ I sad-dled

184  
up and a - way I did go, rid-ing a - lone in the dark. \_\_\_\_\_

192  
\_\_\_\_\_ May-be to - mor-row, a bul - let may

200  
find me. To-night noth-ing's worse than this pain in my heart. \_\_\_\_\_ And, at last, here I

208 (Keyboard)  
am on the hill o - ver - look-ing El Pas-o. I can see Ro-sa's can - tin - a be - low. \_\_\_\_\_

216  
My love is strong, and it push-es me on-ward. Down off the

224 (Keyboard)  
hill to Fel - i - na I go. \_\_\_\_\_ Off to my right, I see

232 (Keyboard)  
five mount-ed cow-boys. Off to my left ride a doz-en or more. \_\_\_\_\_

240  
Shouting and shoot-ing, I can't let them catch me. I have to make it to Ro-sa's back

248 (Keyboard)  
 door. \_\_\_\_\_ Some-thing is dread-ful-ly wrong, for I feel a

256  
 deep burn - ing pain in my side. \_\_\_\_\_

264  
 \_\_\_\_\_ Though I am try-ing to stay in the sad-dle, I'm get-ting wear-y, un-

272  
 a-ble to ride. \_\_\_\_\_ But my love for Fel - i - na is strong, and I rise where I've

280 (Keyboard)  
 fal-len. Though I am wear-y, I can't stop to rest. \_\_\_\_\_

288 (Keyboard)  
 I see the white puff of smoke from the ri-fle. I feel the bul-let go deep in my chest. \_\_\_\_\_

296  
 \_\_\_\_\_ From out of no-where, Fe - i - na has found me, kiss-ing my

304 (Keyboard)  
 cheek as she kneels by my side. \_\_\_\_\_ Cra-dled by two lov-ing

312  
 arms that I'll die for, one lit-tle kiss and Fel - i - na, good-bye. One lit-tle kiss and Fel-

320 (Keyboard)  
 i - na, \_\_\_\_\_ good bye. \_\_\_\_\_

LATIN

## More

**F**

(Sax)

Keyboard

Eb Db Bb Ab Eb Db Bb Ab Eb

7 Ebmaj7 Cm7 Fm7 Bb9  
 More than the great - est love the world has known:

11 Ebmaj7 Cm7 Fm7 Bb9  
 This is the love I'll give to you a - lone.

15 Ebmaj7 Cm7 Fm7 Bb9  
 More than the sim - ple words I try to say:

19 Ebmaj7 Cm7 Fm7 Bb9  
 I on - ly live to love you more each day.

23 Cm Cm/B Cm7/Bb Cm6/A  
 More than you'll ev - er know, my arms long to hold you so, my

27 Fm7/Bb F7 Fm7 To Coda Bb7  
 life will be in your keep - ing, wak - ing, sleep - ing, laugh - ing, weep - ing.

31 Ebmaj7 Cm7 Fm7 Bb9  
 Long - er than al - ways is a long, long time,

35 Ebmaj7 Cm7 Fm7 Bb9  
 but far be - yond for - ev - er you'll be mine.

39 Cm Cm/B Cm7/B<sup>b</sup> Cm6/A

I know I nev - er lived be - fore and my heart is ver - y

43 Fm7/A<sup>b</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup> Fm7 B<sup>b</sup>7 **D.S. al Coda**

sure no-one else could love you more. \_\_\_\_\_

47 **⊕ Coda** B<sup>b</sup>7 B7 E maj7 C#m7 F#m7

laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 B9 E maj7 C#m7 F#m7

time, but far be - yond for - ev - er \_\_\_\_\_ you'll be

55 B9 C#m C#m/C C#m7/B

mine. I know I nev - er lived be - fore and my

59 C#m6/A# F#m7/A F#m7 B7

heart is ver - y sure no-one else could love you

63 E (Sax) C#m7 F#m7 B7

more. \_\_\_\_\_

67 E C#m7 A F#m7 B7 E F#m7 maj7 E

# More

# M

Keyboard

(Keyboard)

G F D C G F D C G  
 More than the great - est love the world has known:  
 This is the love I'll give to you a - lone.  
 More than the sim - ple words I try to say:  
 I on - ly live to love you — more each day.  
 More than you'll ev - er know, my arms long to hold you so, my  
 life will be in your keep - ing, wak - ing, sleep - ing, laugh - ing, weep - ing.  
 Long - er than al - ways is a long, long time,  
 but far be - yond for - ev - er — you'll be mine.

Chords: Gmaj7, Em7, Am7, D9, Em, Em/D#, Em7/D, Em6/C#, A7, D7.

Markings: >, <, 7, 11, 15, 19, 23, 27, 31, 35.

To Coda ♪



39 Em Em/D# Em7/D Em6/C#

I know I nev - er lived be - fore and my heart is ver - y

43 Am7/C Am7 D7 G Am7 D7 **D.S. al Coda**

sure no-one else could love you more. \_\_\_\_\_

**Coda** 47 D7 Eb7 Abmaj7 Fm7 Bbm7

laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 Eb9 Abmaj7 Fm7 Bbm7

time, but far be - yond for - ev - er \_\_\_\_\_ you'll be

55 Eb9 Fm Fm/E Fm7/Eb

mine. I know I nev - er lived be - fore and my

59 Fm6/D Bbm7/Db Bbm7 Eb7

heart is ver - y sure no-one else could love you

63 (Keyboard) Fm7 Bbm7 Eb7

more. \_\_\_\_\_

67 Ab Fm7 Db Bbm7 Eb7 Ab Bbm7 Abmaj7 Ab

more. \_\_\_\_\_

# There's A Rainbow Round My Shoulder

# F

Keyboard

(Sax)

B $\flat$  Cm7 B $\flat$  Cm7

5 B $\flat$  G7 E $\flat$ maj7 F7 Gm F7 B $\flat$  Cm7 N.C.

9 B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F7

rain-bow round my shoul - der and a sky of blue a-bove. How the

13 B $\flat$ 6 Dm/A Gm7 B $\flat$ 7/F Cm F7 B $\flat$  F7

sun shines bright, the world's al - right. 'cause I'm in love. There's a

17 B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F7

rain-bow round my shoul-der and it fits me like a glove. Let it

21 B $\flat$ 6 Dm/A Gm7 B $\flat$ 7/F Cm F7 B $\flat$  N.C.

blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the

25 E $\flat$  E $\flat$ m

folks will stare when they see the sol-i - tare that my own big

29 B $\flat$  Gm7 Dm Cm F7

sug-ar dad - dy gave me to wear. There's a

33 B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F7

rain-bow round my shoul - der and a sky of blue a-bove. And I'm

37 B $\flat$  Dm/A Gm7 B $\flat$ 7/F Cm F7 B $\flat$  F7 (Sax)

shout-in' so the world will know that i'm in love.

41 B $\flat$  Cm B $\flat$  E $\flat$

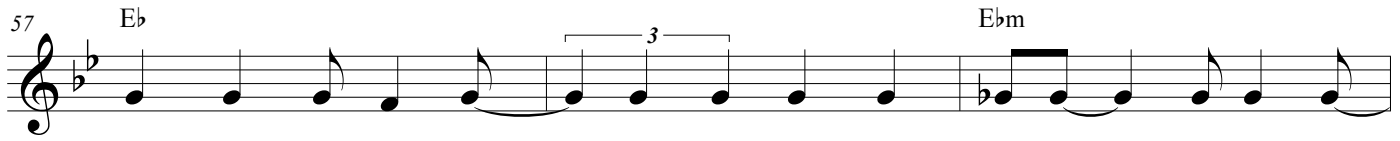
44 B $\flat$  F7 B $\flat$ 6 A

46 A $\flat$  Gm7 Cm F7 B $\flat$  F7

49 B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F7

53 B $\flat$ 6 Dm/A Gm7 B $\flat$ /F Cm7 F7 B $\flat$  N.C.

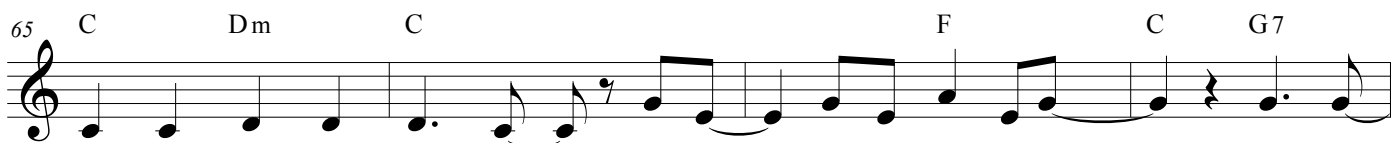
Hal-le-lu-jah, how the



folks are gon-na stare — when they see that dia-mond sol-i-tare



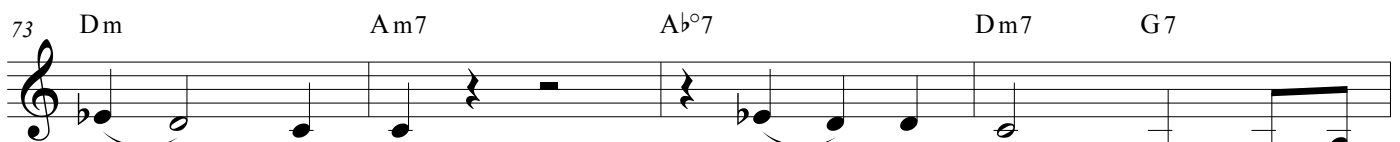
— that my own true guy gave me to wear. There's a



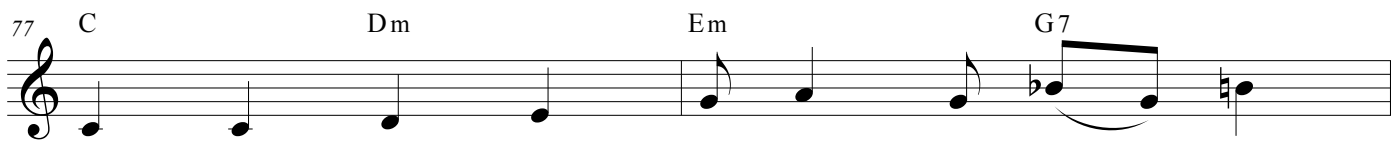
rain-bow round my shoul-der — and a — sky of blue a-bove. — And I'm



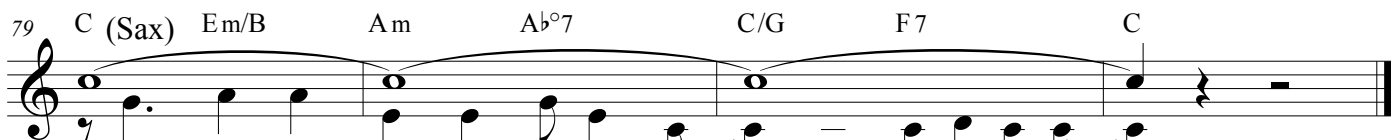
— shout-in' so — so the world will know —



i'm — in love. I'm — in love. — There's a



rain-bow round my shoul-der, and I'm — in



love. —

# There's A Rainbow Round My Shoulder

# M

(Keyboard)

Keyboard

Eb Fm7 Eb Fm7  
 5 Eb C7 A♭maj7 B♭7 Cm B♭7 Eb Fm7 N.C.  
 There's a  
 9 Eb Fm Eb A♭ Eb B♭7  
 rain-bow round my shoul - der and a sky of blue a - bove. How the  
 13 Eb6 Gm/D Cm7 Eb7/B♭ Fm B♭7 Eb B♭7  
 sun shines bright, the world's al-right. 'cause I'm in love. There's a  
 17 Eb Fm Eb A♭ Eb B♭7  
 rain-bow round my shoul-der and it fits me like a glove. Let it  
 21 Eb6 Gm/D Cm7 Eb7/B♭ Fm B♭7 Eb N.C.  
 blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the  
 25 A♭ A♭m  
 folks will stare when they see the sol-i - tare that my lit-tle  
 29 Eb Cm7 Gm Fm B♭7  
 sug-ar ba - by is gon - na wear. There's a

33 Eb Fm Eb Ab Eb Bb7  
rain-bow round my shoul - der and a sky of blue a-bove. — And I'm

37 Eb Gm/D Cm7 Eb7/Bb Fm Bb7 Eb Bb7 (Keyboard)  
— shout-in' so the world — will know that i'm — in love.

41 Eb Fm Eb Ab

44 Eb Bb7 Eb6 D

46 Db Cm7 Fm Bb7 Eb Bb7

49 Eb Fm Eb Ab Eb Bb7

53 Eb6 Gm/D Cm7 Eb/Bb Fm7 Bb7 Eb N.C.  
Hal-le-lu-jah, how the

The image displays a musical score for the song 'There's A Rainbow Round My Shoulder'. It consists of seven staves of music, each with a key signature of two flats (Bb and Eb) and a common time signature (C). The staves are numbered 33, 37, 41, 44, 46, 49, and 53. Above each staff, the corresponding chords are written. The lyrics are written below the notes. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. The final staff ends with the lyrics 'Hal-le-lu-jah, how the'.

57  $A\flat$   $A\flat m$

folks are gon-na stare\_ when they see that dia-mond sol-i - tare

60  $E\flat$   $Cm7$   $Gm$   $Fm$   $C7$  N.C.

\_ that my own true ba-by's gon-na wear. There's a

65  $F$   $Gm$   $F$   $B\flat$   $F$   $C7$

rain-bow round my shoul-der\_ and a\_ sky of blue a-bove.\_ And I'm

69  $F$   $Dm$   $A^\circ7$   $D7$

\_ shout-in' so\_ so the world will know\_

73  $Gm$   $Dm7$   $D\flat^\circ7$   $Gm7$   $C7$

i'm\_ in love. I'm\_ in love.\_ There's a

77  $F$   $Gm$   $Am$   $C7$

rain - bow round my shoul-der, and I'm\_ in

79 (Keyboard)

love.\_