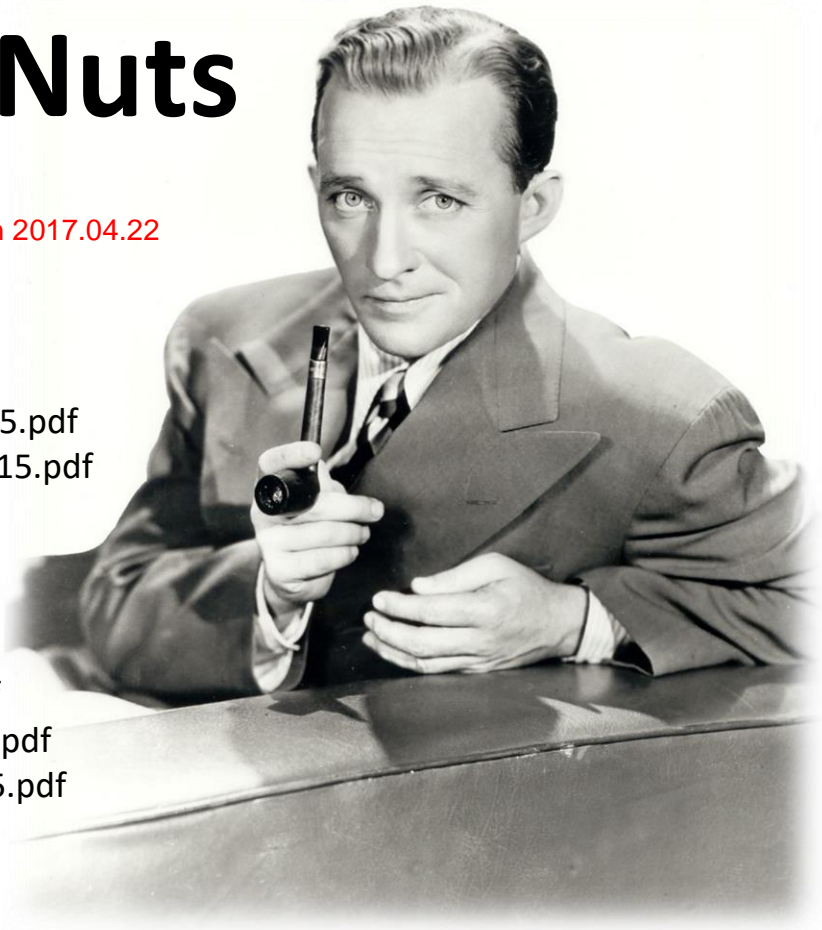


# The Mixed Nuts

## Set H

Last revised on 2017.04.22



H01-Gypsy In My Soul(KVF).2015.11.16.pdf  
H01-Gypsy In My Soul(KVM).2015.11.16.pdf  
H02-Falling In Love With Love(KVF).2014.04.15.pdf  
H02-Falling In Love With Love(KVM).2014.04.15.pdf  
H03-My Romance(KVF).2015.01.08.pdf  
H03-My Romance(KVM).2015.01.08.pdf  
H04-Me And My Shadow(KV).2014.04.15.pdf  
H05-Where Do I Begin\_(KVF).2014.07.27.pdf  
H05-Where Do I Begin\_(KVM).2016.02.07.pdf  
H06-It's Only A Paper Moon(KVF).2014.04.15.pdf  
H06-It's Only A Paper Moon(KVM).2014.04.15.pdf  
H07-Kansas City(KVF).2014.07.27.pdf  
**H07-Kansas City(KVM).2014.07.27.pdf**  
H08-For All We Know(KVF).2015.11.16.pdf  
H08-For All We Know(KVM).2015.11.16.pdf  
H09-Swinging On A Star(KVF).2014.04.15.pdf  
H09-Swinging On A Star(KVM).2014.04.15.pdf  
H10-Bells Of St. Mary's(KV).2015.01.08.pdf  
H11-When The Red Red Robin(KVF).2015.01.08.pdf  
H11-When The Red Red Robin(KVM).2015.01.08.pdf  
H12-Smile(KVF).2015.11.16.pdf  
H12-Smile(KVM).2015.11.16.pdf  
H13-Okey-Dokey Polka(KVF).2016.02.07.pdf  
H13-Okey-Dokey Polka(KVM).2016.02.07.pdf  
H14-Mairzy Doats(KVF).2014.04.15.pdf  
H14-Mairzy Doats(KVM).2014.04.15.pdf  
H15-I'll Be Seeing You(KVF).2015.11.28.pdf  
H15-I'll Be Seeing You(KVM).2015.11.28.pdf  
H16-There's A Small Hotel(KVF).2016.02.07.pdf  
H16-There's A Small Hotel(KVM).2016.02.07.pdf  
H16-There's A Small Hotel(KVM).2016.10.20.pdf  
H17-Walk Right In(KVF).2016.03.21.pdf  
H17-Walk Right In(KVM).2016.03.21.pdf



# Gypsy In My Soul

# F

**Keyboard**

4/4

C 6/G B $\flat$ 6/G C 6/G B $\flat$ 6/G C 6/G B $\flat$ 6/G C 6/G B $\flat$ 6

5 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7 C Maj7 A m7

If I am fan-cy free and I love to wan-der, it's just the  
There's some-thing call-ing me\_ from a-way out yon - der. It's just the

10 D m7 G7

1. C 6 A m7 D m7 G7 2. C 6 F $\sharp$ m7(b5) B 7

gyp-sy in my\_ soul. soul.  
gyp-sy in my

15 E m7 A 7 E m7 A 7 E m7 A 7 E m7 A 7

I've got - ta give vent\_ to\_ my e - mo - tion.\_

19 D m7 G7 3 D m7 G7 3 D m7 G7 D m7 G7

I'm on - ly con - tent hav - ing my way.\_

23 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7

There is no oth-er life\_ of which I'm fon - der.

27 C Maj7 A m7 D m7 G7 C 6 A $\circ$ 7

It's just the gyp - sy in my\_ soul.\_ No

31 D m7 G7 D m7 G7(b9) C 6 A $\circ$ 7 D m7 G7 D m7 G7(b9) C 6 A m7 D m7 G7

cares,\_ no strings,\_ my heart\_ has wings.\_

2  
39 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7

If I am fan - cy free and I love to wan - der,

43 C Maj7 A m7 D m7 G7 C 6 C7 B<sup>b</sup>7

it's just the gyp - sy in my soul. \_\_\_\_\_

47 E<sup>b</sup> Maj7 C m7 F m7 B<sup>b</sup>7 E<sup>b</sup> Maj7 C m7 F m7 B<sup>b</sup>7

51 E<sup>b</sup> Maj7 C m7 F m7 B<sup>b</sup>7 1. E<sup>b</sup> 6 C m7 F m7 B<sup>b</sup>7 2. E<sup>b</sup> 6 E m7(b5) B7

57 E m7 A7 E m7 A7 E m7 A7 E m7 A7

I've got - ta give vent \_\_\_\_\_ to my e - mo - tion. \_\_\_\_\_

61 D m7 G7 3 D m7 G7 3 D m7 G7 D m7 G7

I'm on - ly con - tent hav - ing my way. \_\_\_\_\_ Say,


65 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7

There is no oth - er life \_\_\_\_\_ of which I'm fon - der.

69 C Maj7 A m7 D m7 G7 C 6 A<sup>o</sup>7


It's just the gyp - sy in my \_\_\_\_\_ soul. \_\_\_\_\_ No

73 D m7 G7 D m7 G7(b9) C 6 A °7 D m7 G7 D m7 G7(b9) C 6 A m7 D m7 G7



cares, no strings, my heart has wings.

81 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7



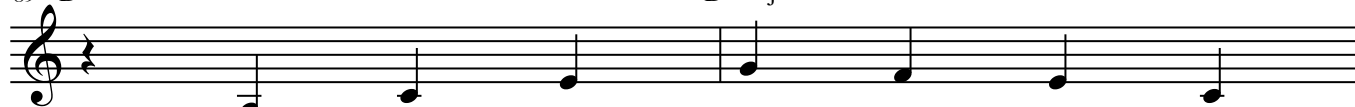
If I am fan - cy free and I love to wan - der.

85 C Maj7 A m7 D m7 E ° A 7



it's just the gyp - sy in my soul.

89 D m7 D b Maj7




It's just the gyp - sy in my

91 C 6/G B b 6/G C 6/G B b 6/G C 6/G B b 6/G C 6/G B b 6/G



soul.

95 C 6/G B b 6/G C 6/G B b 6 N.C. (Sax) C 6



soul.

# Gypsy In My Soul

# M

Keyboard

5 FMaj7 Dm7 Gm7 C7 FMaj7 Dm7 Gm7 C7 FMaj7 Dm7

If I am fan-cy free and I love to wan-der, it's just the  
There's some-thing call-ing me from a-way out yon - der. It's just the

10 Gm7 C7 1. F6 Dm7 Gm7 C7 2. F6 Bm7(b5) E7

gyp-sy in my soul. gyp-sy in my soul.

15 Am7 D7 Am7 D7 Am7 D7 Am7 D7

I've got-ta give vent to my e-mo-tion.

19 Gm7 C7 Gm7 C7 3. Gm7 C7 Gm7 C7

I'm on-ly con-tent hav-ing my way.

23 FMaj7 Dm7 Gm7 C7 FMaj7 Dm7 Gm7 C7

There is no oth-er life of which I'm fon-der.

27 FMaj7 Dm7 Gm7 C7 F6 D°7

It's just the gyp-sy in my soul. No

31 Gm7 C7 Gm7 C7(b9) F6 D°7 Gm7 C7 Gm7 C7(b9) F6 Dm7 Gm7 C7

cares, no strings, my heart has wings.

2  
39 F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7

If I am fan - cy free and I love to wan - der,

43 F Maj7 D m7 G m7 C7 F 6 F7 Eb7

it's just the gyp - sy in my soul. \_\_\_\_\_

47 Ab Maj7 F m7 Bb m7 Eb7 Ab Maj7 F m7 Bb m7 Eb7

51 Ab Maj7 F m7 Bb m7 Eb7 1. Ab 6 F m7 Bb m7 Eb7 2. Ab 6 Am7(b5) E7

57 Am7 D7 Am7 D7 Am7 D7 Am7 D7

I've got - ta give vent \_\_\_\_\_ to my e - mo - tion. \_\_\_\_\_

61 G m7 C7 G m7 C7 3 G m7 C7 G m7 C7

I'm on - ly con - tent hav - ing my way. \_\_\_\_\_ Say,

65 F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7

There is no oth - er life \_\_\_\_\_ of which I'm fon - der.

69 F Maj7 D m7 G m7 C7 F 6 D°7

It's just the gyp - sy in my \_\_\_\_\_ soul. \_\_\_\_\_ No

73 G m7 C7 G m7 C7(b9) F6 D°7 G m7 C7 G m7 C7(b9) F6 D m7 G m7 C7

cares, — no strings, — my heart — has wings. —

81 F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7

If I am fan - cy free and I love to wan - der.

85 F Maj7 D m7 G m7 A° D7

it's just the gyp - sy in my soul. —

89 G m7 G♭ Maj7

It's just the gyp - sy in my

91 F 6/C E♭6/C F 6/C E♭6/C F 6/C E♭6/C F 6/C E♭6/C

soul. —

95 F 6/C E♭6/C F 6/C E♭6 N.C. F 6

# Falling In Love With Love

# F

Keyboard

(Sax)

G m7

5 B $\flat$ 6 A m7 G m7 C7

9 F Maj7 F 6 F Maj7 F $\sharp$ 7 G m7 C7

Fall - ing in love with love is fall - ing for make - be - lieve.  
I fell in love with love one night when the moon was full.

15 G m7 C7 G m7 C7 G m7 C7

Fall - ing in love with love eyes is play - ing the  
I was un - wise with eyes un - a - ble to

21 F Maj7 F 6 F Maj7 F 6 F Maj7 F 6

fool.  
see.

27 F Maj7 F 6 1. E m7 A7 E m7 A7 D m

such a juv - e - nile fan - cy. Learn - ing to  
love, with love ev - er

34 Dm(Maj7) D m7 G7 G m7 C7

trust is just for child - ren in school

41 2. E m7 A7 E $\flat$ 7 D7 G m7 D7(b9) G m7 C7

last - ing. But love fell out with

49 F Maj7 D m7 C7 D.S. al Coda

To Coda

53 Coda

me.



# Falling In Love With Love

# M

Keyboard

(Keyboard)

C m7

5 E $\flat$ 6 D m7 C m7 F7

9 B $\flat$ Maj7 B $\flat$ 6 B $\flat$ Maj7 B $\circ$ 7 C m7 F7

Fall - ing in love with love is fall - ing for make - be - lieve.  
I fell in love with love one night when the moon was full.

15 C m7 F7 C m7 F7 C m7 F7

Fall - ing in love with love is play - ing the  
I was un - wise with eyes un - a - ble to

21 B $\flat$ Maj7 B $\flat$ 6 B $\flat$ Maj7 B $\flat$ 6 B $\flat$ Maj7 B $\flat$ 6

fool.  
see. Car - ing too much is  
I fell in love with

27 B $\flat$ Maj7 B $\flat$ 6 1. A m7 D7 A m7 D7 G m

such a juv - e - nile fan - cy. Learn - ing to  
love, with love ev - er

34 Gm(Maj7) G m7 C7 C m7 F7

trust is just for child - ren in school.

41 2. A m7 D7 A $\flat$ 7 G7 C m7 G7(b9) C m7 F7

last - ing. But love fell out with

49 B $\flat$ Maj7 G m7 F7 D.S. al Coda

me.

53 Coda

# My Romance

# F

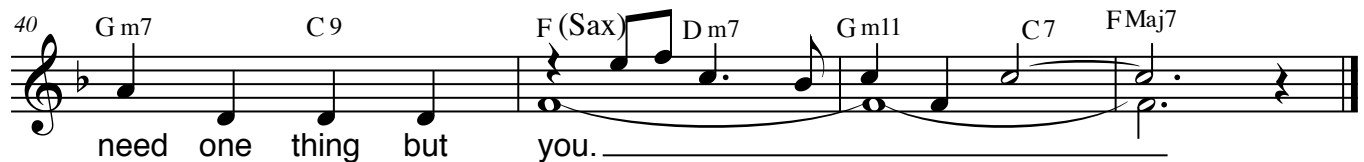
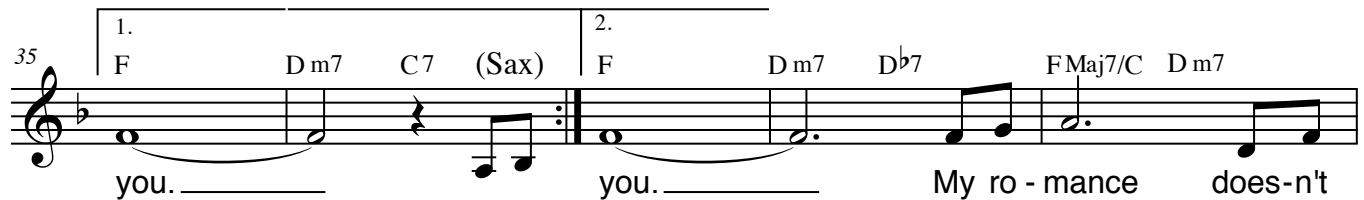
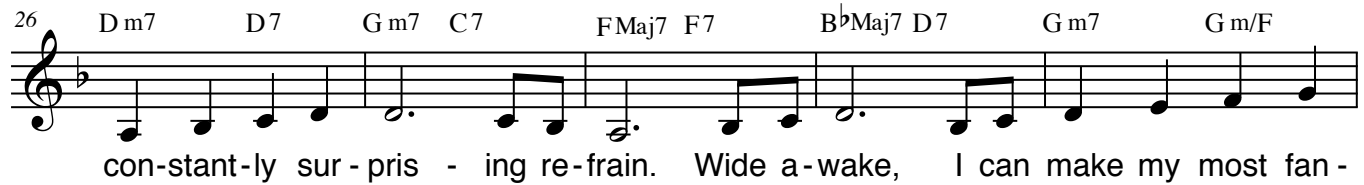
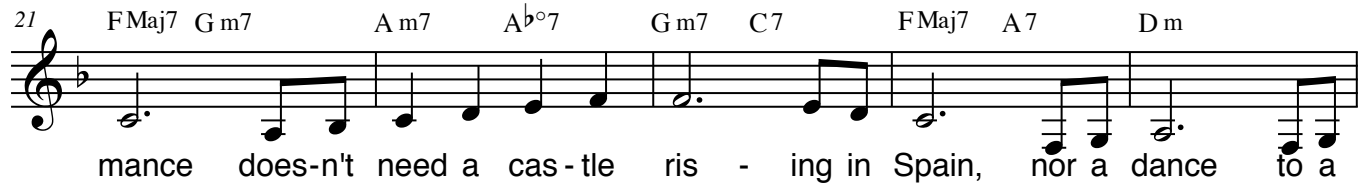
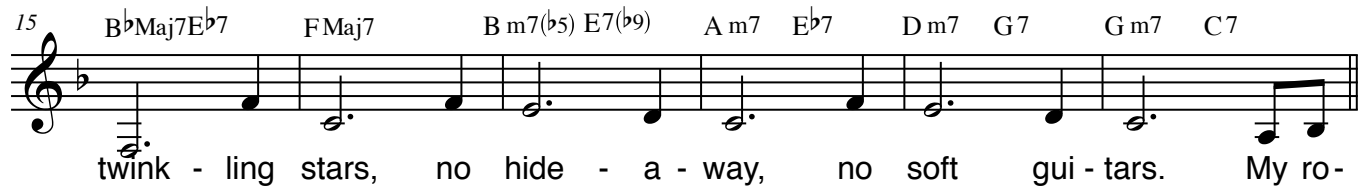
(Keyboard &amp; Bass - Freely)

Keyboard



(Continue freely)

My ro -



**M****Keyboard**

# My Romance

(Keyboard &amp; Bass - Freely)

B $\flat$ Maj7 /A G m7 C m7 F7  $\text{C}\flat$   
 My ro -

5 (Continue freely) B $\flat$ Maj7 C m7 D m7 D $\flat$ 7 C m7 F7 B $\flat$ Maj7 D7 G m  
 mance does-n't have to have a moon in the sky. My ro-mance does-n't

10 G m7 G7 C m7 F7 B $\flat$ Maj7 B $\flat$ 7 (Add rhythm) E $\flat$ Maj7 A $\flat$ 7 B $\flat$ Maj7 B $\flat$ 7  
 need a blue la - goon stand-ing by, no month of May, no

15 E $\flat$ Maj7 A $\flat$ 7 B $\flat$ Maj7 E m7(b5) A7(b9) D m7 A $\flat$ 7 G m7 C7 C m7 F7  
 twink - ling stars, no hide - a - way, no soft gui - tars. My ro -

21 B $\flat$ Maj7 C m7 D m7 D $\flat$ 7 C m7 F7 B $\flat$ Maj7 D7 G m  
 mance does-n't need a cas-tle ris - ing in Spain, nor a dance to a

26 G m7 G7 C m7 F7 B $\flat$ Maj7 B $\flat$ 7 E $\flat$ Maj7 G7 C m7 C m/B $\flat$   
 con-stant-ly sur - pris - ing re-frain. Wide a-wake, I can make my most fan -

31 A m7(b5) D7 G m7 G $\flat$ 7 B $\flat$ Maj7/F G m7 C m7 F7  
 tas - tic dreams come true. My ro - mance does-n't need a thing but

35 1. B $\flat$  G m7 F7 2. B $\flat$  G m7 G $\flat$ 7 B $\flat$ Maj7/F G m7  
 you. (Keyboard) you. My ro - mance does-n't

40 C m7 F9 B $\flat$  G m7 C m11 F7 B $\flat$ Maj7  
 need one thing but you. (Keyboard)

# Me And My Shadow

Keyboard

B $\flat$ 6 N.C. E $^{\circ}$  F7 B $\flat$ 6 N.C. E $^{\circ}$  F7

5 B $\flat$  E $\flat$ m C m F11 F7  
 Me and my shad - ow stroll-ing down the av - e -

11 B $\flat$  B $\flat$ 6/D C m7 F7 B $\flat$  A A7 G m  
 nue. Me and my shad - ow not a soul to

18 G m7(b5) C7 F F/C C7 F7 B $\flat$  B $\flat$ 6 B $\flat$ 13 B $\flat$ 7  
 tell our trou-bles to. And when it's twelve o' clock, we

23 E $\flat$ Maj7 E $\flat$ Maj7/D E $\flat$ Maj7/B $\flat$  A $\flat$ 7 G7 G7(b9) G M $\flat$ 7(#5) G7(#5)  
 climb the stair, we nev - er knock for

27 C7 F7 F7(#5) B $\flat$  E $\flat$ m C m  
 no-bod-y's there, just me and my shad - ow,

33 F11 F7  
 all a - lone and feel - ing blue.

37 2. B $\flat$  G7 C m7 F7  
 blue, I'm so blue. E - ven with my shad - ow I'm still a - lone and feel-ing

41 B $\flat$ 6 G m7 C m7 F7 B $\flat$ 6 G m7 C m7 F7 B $\flat$ 6  
 blue.

Slow Tango

## Where Do I Begin?

**F**  
 Keyboard

(Sax)  
Dm

5 Dm

Where do I be - gin \_\_\_\_\_ to tell the sto - ry of how  
 With his first hel - lo \_\_\_\_\_ he gave a mean - ing to this

7 A7

great a love can be, \_\_\_\_\_ the sweet love sto - ry that is  
 emp - ty world of mine. \_\_\_\_\_ There'll nev - er be an - oth - er

9 Dm Dm7/C Bb

old - er than the sea, \_\_\_\_\_ the sim - ple truth a - bout the  
 love, an - oth - er time. \_\_\_\_\_ He came in - to my life and

11 A7 Dm

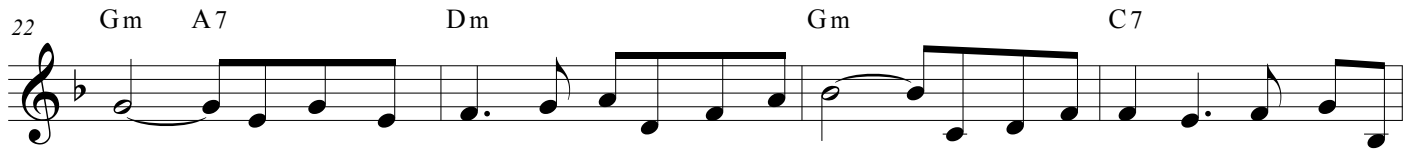
1. love he brings to me? \_\_\_\_\_ Where do I start?  
 made the liv - ing fine, \_\_\_\_\_

15 D

2. he fills my heart. \_\_\_\_\_ He fills my



heart with ver-y spec-ial things, with an-gel songs, with wild im - a-gin-ings. He fills my



soul\_\_\_ with so much love that an-y where I go,\_\_\_ I'm nev-er lone-ly with him a-



long. Who could be lone-ly? I reach for his hand, it's al-ways there.\_\_\_\_



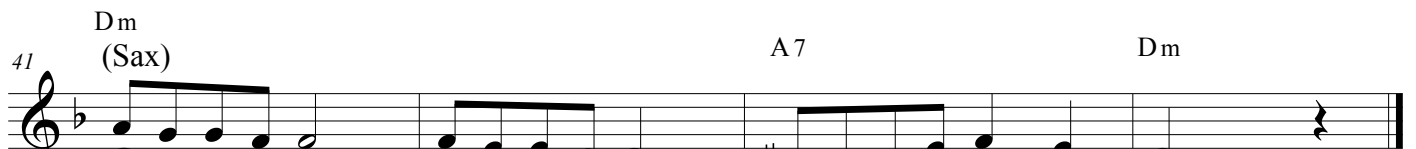
How long does it last?\_\_\_\_ Can love be meas-ured by the hours in a day?



\_\_\_ I have no an-swears now, but this much I can say:\_\_\_ I know I'll need him 'til the



stars all burn a - way,\_\_\_\_\_ and he'll be there,\_\_\_\_\_ and he'll be\_\_



there.\_\_\_\_\_

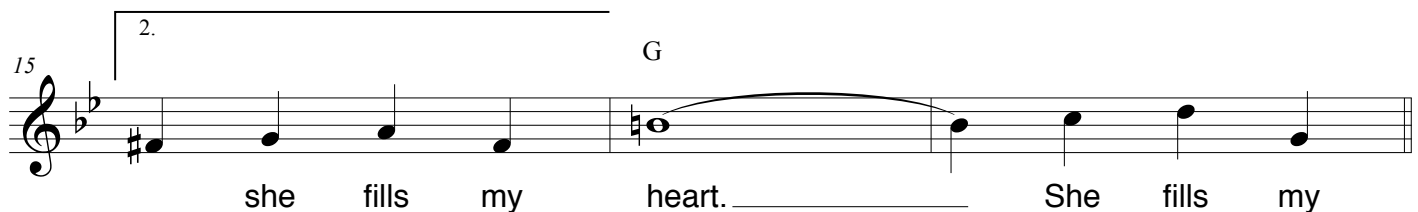
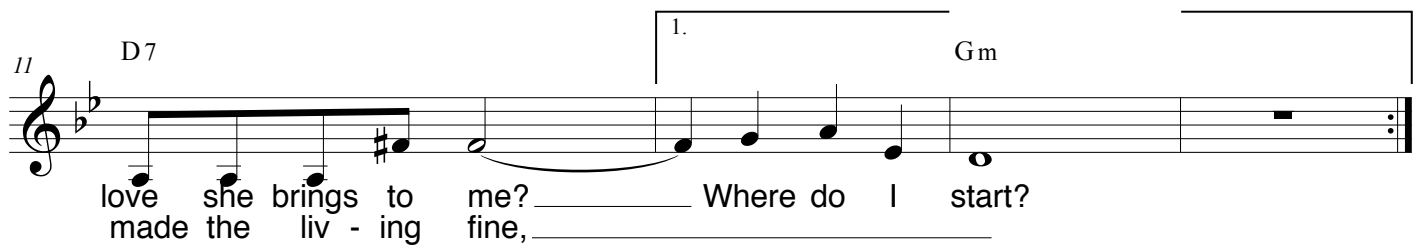
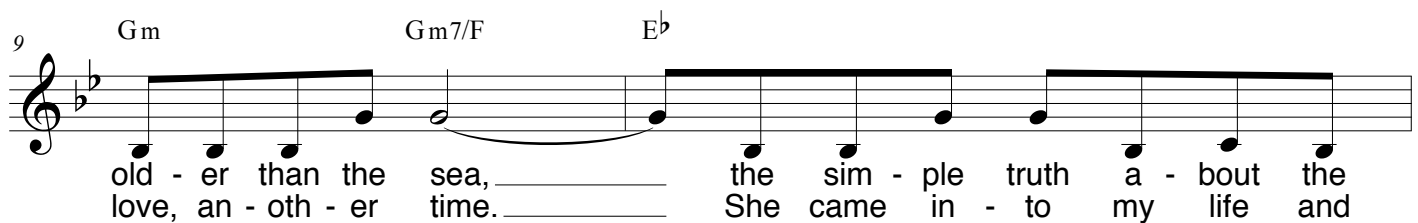
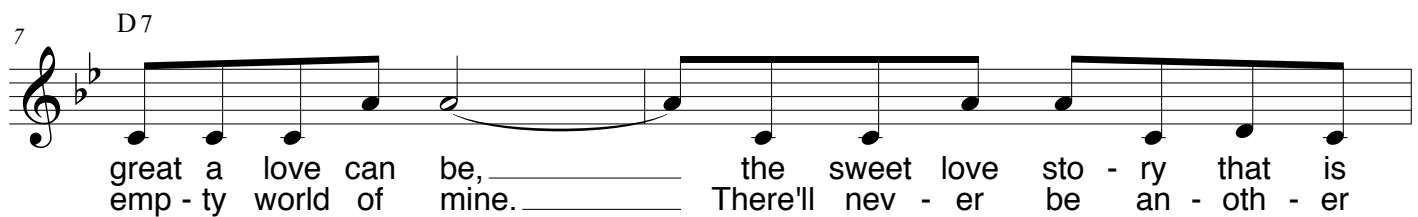
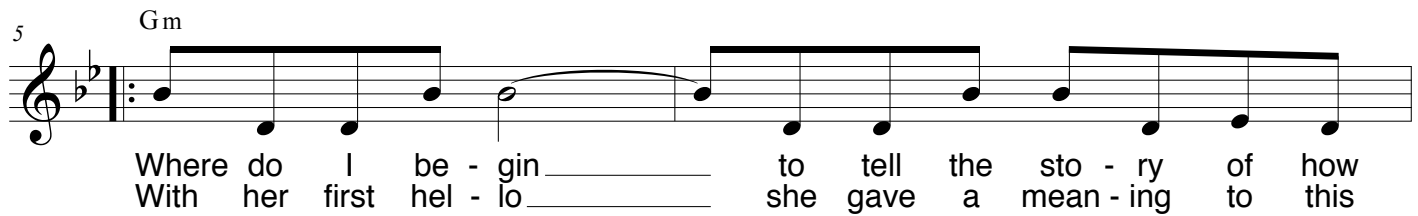
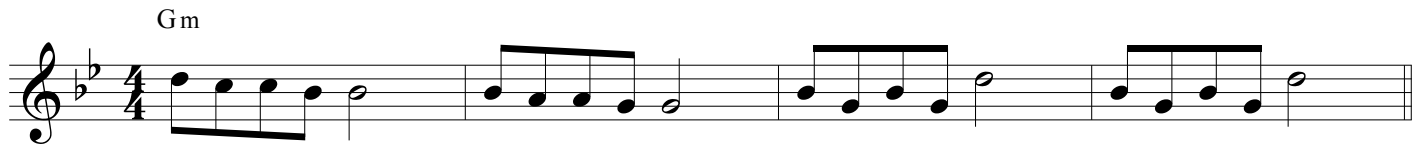
Slow Tango

# Where Do I Begin?

# M

Keyboard

(Keyboard)



18 Cm F7 B $\flat$  E $\flat$

heart with ver-y spec-ial things, with an-gel songs, with wild im - a-gin-ings. She fills my

22 Cm D7 Gm Cm F7

soul \_\_\_ with so much love that an-y where I go, \_\_\_ I'm nev-er lone-ly with her a-

26 B $\flat$  E $\flat$  A7 D D7

long. Who could be lone-ly? I reach for her hand, it's al-ways there. \_\_\_\_\_

31 Gm D7

How long does it last? \_\_\_ Can love be meas-ured by the hours in a day?

34 Gm Gm7/F E $\flat$

\_\_\_ I have no an-swes now, but this much I can say: \_\_\_ I know I'll need her 'til the

37 D7 Gm D7

stars all burn a - way, \_\_\_\_\_ and she'll be there. \_\_\_\_\_ and she'll be \_\_\_

41 Gm (Keyboard) D7 Gm

there. \_\_\_\_\_



# It's Only A Paper Moon

Keyboard

Chords: B<sup>b</sup>Maj7 B<sup>°</sup> Cm7 F9 B<sup>b</sup>Maj7 B<sup>°</sup> Cm7 F9

5 Chords: B<sup>b</sup>Maj7 B<sup>°</sup> Cm7 F7 Cm7 F7 B<sup>b</sup>Maj7

Say, it's on-ly a pa-per moon sail-ing o-ver a card-board sea.  
 Yes, it's on-ly a can-vas sky hang-ing o-ver a mus - lin tree.

9 Chords: B<sup>b</sup>Maj7 B<sup>b</sup>7/D E<sup>b</sup> C7/E F7

But it would-n't be make be-lieve if you be-lieved in me. With-

14 Chords: E<sup>b</sup>6 E<sup>°</sup>7 B<sup>b</sup>/F G7 Cm7 F7 B<sup>b</sup>6 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>°</sup>7 B<sup>b</sup>/F

out your love, it's a hon - ky tonk pa-rade. With-out your love, it's a

20 Chords: Dm7 G7 Cm7 F7 B<sup>b</sup>Maj7 B<sup>°</sup> Cm7 F7

mel-o-dy played in a pen-ny ar-cade. It's a Bar-num and Bail-ey world

24 Chords: Cm7 F7 B<sup>b</sup>Maj7 B<sup>b</sup>Maj7 B<sup>b</sup>7/D E<sup>b</sup> C7/E

just as phon-y as it can be. But it would-n't be make be-lieve if you

28 Chords: F7 B<sup>b</sup>6 F7

be-lieved in me.

30 Chords: F7 B<sup>b</sup>6 G7

be-lieved in me. if

32 Chords: Cm7 E<sup>m</sup>7(b5) F7 N.C. N.C. B<sup>b</sup>Maj7 B<sup>°</sup> Cm7 F7 B<sup>b</sup>6

you on - ly be - lieved in me.

## It's Only A Paper Moon

E $\flat$ Maj7 E $^{\circ}$  Fm7 B $\flat$ 9 E $\flat$ Maj7 E $^{\circ}$  Fm7

5 E $\flat$ Maj7 E $^{\circ}$  Fm7 B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$ Maj7

Say, it's on-ly a pa-per moon  
Yes, it's on-ly a can-vas sky\_\_

sail-ing o-ver a card-board sea.  
hang-ing o-ver a mus - lin tree.

9 E $\flat$ Maj7 E $\flat$ 7/G A $\flat$  F7/A B $\flat$ 7

1. E $\flat$ 6 B $\flat$ 7 2. E $\flat$ 6 E $\flat$ 7

But it would-n't be make be-lieve if you\_\_ be-lieved in me.\_\_

With-

14 A $\flat$ 6 A $^{\circ}$ 7 E $\flat$ /B $\flat$  C7 Fm7 B $\flat$ 7 E $\flat$ 6 E $\flat$ 7 A $\flat$ 6 A $^{\circ}$ 7 E $\flat$ /B $\flat$

out your love, it's a hon - ky tonk pa-rade. With-out your love, it's a

20 Gm7 C7 Fm7 B $\flat$ 7 E $\flat$ Maj7 E $^{\circ}$ 7 Fm7 B $\flat$ 7

mel-o-dy played in a pen-ny ar-cade. It's a Bar-num and Bail-ey world

24 Fm7 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ Maj7 E $\flat$ 7/G A $\flat$  F7/A

To Coda

just as phon-y as it can be.

But it would-n't be make be-lieve if you

28 B $\flat$ 7 E $\flat$ 6 B $\flat$ 7 D.S. al Coda

\_\_ be-lieved in me.\_\_

30 Coda B $\flat$ 7 E $\flat$ 6 C7

be-lieved in me.\_\_ if

32 Fm7 3 Am7(b5) B $\flat$ 7 N.C. N.C. E $\flat$ Maj7 E $^{\circ}$  Fm7 B $\flat$ 7 E $\flat$ 6

you on - ly be - lieved in me. (Keyboard)

# Kansas City

# F

Keyboard

Standard 12-bar blues intro

C /E /G C B $\flat$  /D /F B $\flat$  F /A /C /A F /A /C /A

I'm goin' to

5 F F7

Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to

9 B $\flat$  F

Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 C7 B $\flat$ 7 F

cra - zy way of lov - in' there and I'm gon - na get me some.

16 C7 3 F

I'm gon-na be stand-in' on the cor - ner Twelfth Street and  
I'm go - in' to pack my clothes, leave at the crack of

19 F7 3 B $\flat$

Vine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and  
dawn. I'm go - in' to pack my clothes, leave at the crack of

23 F C7

Vine. With my Kan - sas Cit - y hon - ey and a  
dawn. My old man will be sleep - in' and he

26 B $\flat$ 7 F

bot - tle of Kan - sas Cit - y wine. Well, I  
won't know where I've gone. 'Cause if I

29 F  
might stay take a train, I might know I'm take gon - na plane, die, But Gotta

31 F7  
if find I have to walk, I'm go - in' just the same. I'm goin' to  
a friend - ly honey and that's the rea - son why

33 B $\flat$  F  
Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

37 C7 B $\flat$ 7 1. F (Sax) C7  
cra - zy way of lov - in' there and I'm gon - na get me some.

41 2. F C7 B $\flat$ 7  
some. They got a cra - zy way of lov - in' there and I'm gon - na get me

45 F C7  
some. They got a cra - zy way of lov - in' there and

48 B $\flat$ 7 F F7/A B $\flat$  B $\flat$ 7 C G $\flat$  F $\sharp$ 9  
I'm a gon - na get me some.

# Kansas City

# M

Keyboard

Standard 12-bar blues intro

F /A /C F E $\flat$  /G /B $\flat$  E $\flat$  B $\flat$  /D /F /D B $\flat$  /D /F /D

I'm goin' to

5 B $\flat$  B $\flat$ 7

Kan - sas Cit - y, Kan - sas Cit - y, here I come. \_\_\_\_\_ I'm goin' to

9 E $\flat$  B $\flat$

Kan - sas Cit - y, Kan - sas Cit - y, here I come. \_\_\_\_\_ They got a

13 F7 E $\flat$ 7 B $\flat$

cra - zy way of lov - in' there and I'm gon - na get me some. \_\_\_\_\_

16 F7 3 B $\flat$

— I'm gon-na be stand-in' on the cor - ner Twelfth \_\_\_\_\_ Street and  
I'm go - in' to pack \_\_\_\_\_ my \_\_\_\_\_ clothes, \_\_\_\_\_ leave at the crack of

19 B $\flat$ 7 3 E $\flat$

Vine. \_\_\_\_\_ I'm gon-na be stand-in' on the cor - ner Twelfth \_\_\_\_\_ Street and  
dawn. \_\_\_\_\_ I'm go - in' to pack \_\_\_\_\_ my \_\_\_\_\_ clothes, \_\_\_\_\_ leave at the crack of

23 B $\flat$  F7

Vine. \_\_\_\_\_ With my Kan - sas Cit - y hon - ey and a  
dawn. \_\_\_\_\_ My \_\_\_\_\_ wo - man will be sleep - in' and she

26 E $\flat$ 7 B $\flat$

bot - tle of Kan - sas Cit - y wine. \_\_\_\_\_ Well, I  
won't \_\_\_\_\_ know where \_\_\_\_\_ I've \_\_\_\_\_ gone. \_\_\_\_\_ 'Cause if I

2

29  $B\flat$   
 might take a train, I might take a plane, But  
 stay with that gal, I know I'm gon - na die, Gotta

31  $B\flat 7$   
 if I have to walk, I'm go - in' just the same. I'm goin' to  
 find a friend - ly honey and that's the rea - son why I'm goin' to

33  $E\flat$   $B\flat$   
 Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

37  $F 7$   $E\flat 7$  1.  $B\flat$   $F 7$   
 cra - zy way of lov - in' there and I'm gon - na get me some. (Keyboard)

41 2.  $B\flat$   $F 7$   $E\flat 7$   
 some. They got a cra - zy way of lov - in' there and I'm gon - na get me

45  $B\flat$   $F 7$   
 some. They got a cra - zy way of lov - in' there and

48  $E\flat 7$   $B\flat$   $B\flat 7/DE\flat$   $E\circ 7$   $F$   $B$   $B\flat 9$   
 I'm a gon - na get me some.

# For All We Know

# F

Keyboard

(Keyboard & Bass - Freely)



(Continue freely)



Sweet-heart, the night is grow-ing old. Sweet-heart, my love is still un-told. A



kiss that is nev - er tast-ed, — for ev-er and ev-er is wast-ed. For

In rhythm)



all we know we may nev - er meet a - gain. — Be -



fore you go, make this mo - ment sweet a - gain. — We



won't say "Good night" un - til the last min - ute. I'll



hold out my hand and my heart will be in it. For

29  $B\flat 6$   $G m7$   $C 9$   $F 7$   $C m7$   $F 7$

all we know, this may on - ly be a dream, \_\_\_\_\_ We

33  $B\flat Maj7$   $E\flat Maj7$   $D m7(\flat 5)$   $G 7(\flat 9)$   $C m7$   $C m7(\flat 5)$   $F 7$

come and go like the rip - ples in a stream. \_\_\_\_\_ So

37  $B\flat Maj7$   $E m7$   $A 7$   $D 7$   $A\flat 9(\sharp 11)$   $G 9sus4$   $G 7$

love me to - night, to - mor - row was made for some, to -

41  $C m7$   $/B\flat$  1.  $F/A$   $F 7$   $B\flat 6$   $C m7$   $F 7$  (Sax)

mor-row may nev - er come for all we know. \_\_\_\_\_

45 2.  $F/A$   $/G$   $F^\circ$   $/E\flat$   $G 7/D$   $G 7$   $C m7$

come, I know. \_\_\_\_\_ To - mor - row may nev - er

49  $G m7$   $F 7$   $B\flat$   $C m7$   $C^\circ$   $B\flat 6$

come for all we know. \_\_\_\_\_



# For All We Know

M

## Keyboard

(Keyboard & Bass - Freely)

(Continue freely)

5  $E^b$  3  $B^b7/D$   $C\ m$  3  $B^\circ$

Sweet-heart, the night is grow-ing old. Sweet-heart, my love is still un-told. A

9 F m7 B $\flat$ 7 E $\flat$  D $^{\circ}$  C m7 F 9/A G m7/B $\flat$  B $\flat$ 7



kiss that is nev - er tast-ed,\_\_\_\_ for - ev - er and ev - er is wast-ed. For

(In Rhythm)

13 E<sup>b</sup>6 C m7 F 9 B<sup>b</sup>7 3 F m7 B<sup>b</sup>7



all we know we may nev - er meet a - gain. \_\_\_\_\_ Be -

17 E $\flat$ Maj7 A $\flat$ Maj7 G m7( $\flat$ 5) C7( $\flat$ 9) F m7 3 F m7( $\flat$ 5) B $\flat$ 7

fore you go, make this mo-ment sweet a - gain. \_\_\_\_\_ We

21 E♭Maj7 G♭°7 F m7 B♭7

won't say "Good night" un - til the last min - ute. I'll

25 C m7 F7 F m7 B $\flat$ 7



hold out my hand and my heart will be in it. For

29  $E\flat 6$   $C m7$   $F 9$   $B\flat 7$   $F m7$   $B\flat 7$

all we know, this may on - ly be a dream, \_\_\_\_\_ We

33  $E\flat Maj7$   $A\flat Maj7$   $G m7(\flat 5)$   $C7(\flat 9)$   $F m7$   $F m7(\flat 5)$   $B\flat 7$

come and go like the rip - ples in a stream. \_\_\_\_\_ So

37  $E\flat Maj7$   $A m7$   $D7$   $G7$   $D\flat 9(\sharp 11)$   $C9sus4$   $C7$

love me to - night, to - mor - row was made for some, to -

41  $F m7$   $/E\flat$  1.  $B\flat/D$   $B\flat 7$   $E\flat 6$   $F m7$   $B\flat 7$

mor - row may nev - er come for all we know. \_\_\_\_\_ (Keyboard)

45 2.  $B\flat/D$   $/C$   $B\flat^\circ$   $/A\flat$   $C7/G$   $C7$   $F m7$

come, I know. \_\_\_\_\_ To - mor - row may nev - er

49  $C m7$   $B\flat 7$   $E\flat$   $F m7$   $F^\circ$   $E\flat 6$

come for all we know. \_\_\_\_\_

# Swinging On A Star

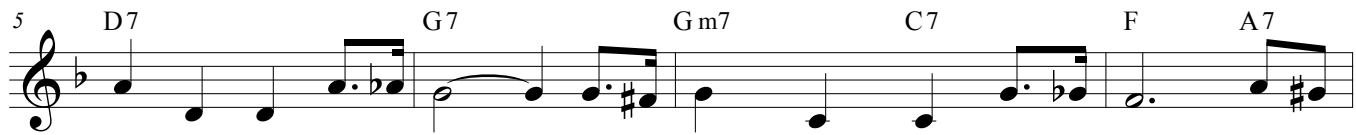
# F

Keyboard

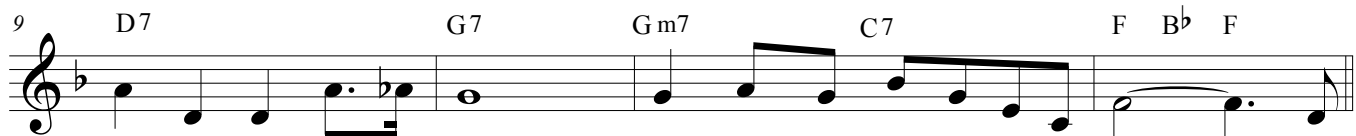
(Sax)



Would you



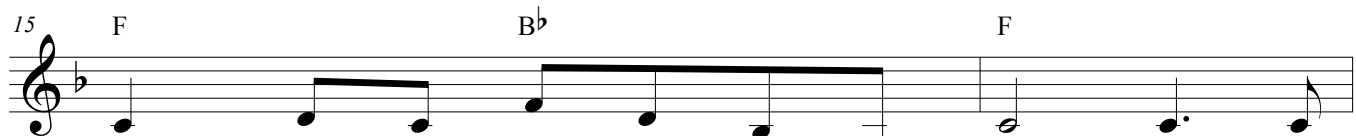
like to swing on a star, — Car-ry moon-beams home in a jar, and be



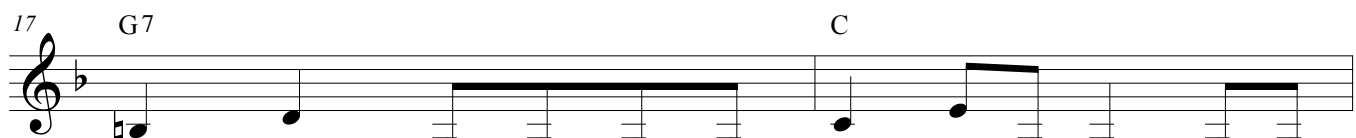
bet - ter off than you are, or would you rath - er be a mule? — A



mule is an an - i - mal with long fun - ny ears. He  
 pig is an an - i - mal with dirt on his face. His  
 fish won't do an - y - thing but swim in a brook. He



kicks up at an - y - thing he hears. \_\_\_\_\_ His  
 shoes are a ter - ri - ble dis - grace. \_\_\_\_\_ He's  
 can't write his name or read a book. \_\_\_\_\_ To



back is brawn - y and his brain is weak. \_\_\_\_\_ He's  
 got no man - ners when he eats his food. \_\_\_\_\_ He's  
 fool the peo - ple is his - on - ly thought. \_\_\_\_\_ And

19 D m7 G7 C C7

just plain stu - pid with a stub - born streak, and by the  
fat and la - zy and ex - treme - ly rude, but if you  
though he's slip - per - y, he still gets caught, but then if

21 F B $\flat$  F C m7 D7

way, if you hate to go to school,  
don't care a feath - er or what a fig,  
that sort of life is what you wish,

23 G m7 C7 F B $\flat$  F A7

you may grow up to be a mule, \_\_\_\_\_ Or would you  
you may grow up to be a pig. \_\_\_\_\_ Or would you  
you may grow up to be a fish. \_\_\_\_\_ And all the

25 D7 G7

like to swing on a star, \_\_\_\_\_ car - ry  
like to swing on a star, \_\_\_\_\_ car - ry  
mon - keys aren't in the zoo. \_\_\_\_\_ Ev - 'ry

27 C7 F B $\flat$  F A7 D7

moon - beams home in a jar, and be bet - ter off than you  
moon - beams home in a jar, and be bet - ter off than you  
day you meet quite a few. So you see, it's all up to

30 G7 G m7 C7

are, or would you rath - er be a pig? \_\_\_\_\_ A  
are, or would you rath - er be a fish? \_\_\_\_\_ A  
you You can be bet - ter than you

33 A 7(b5) D7 G m7 C7 F B $\flat$  F

are. You could be swing - ing on a star. \_\_\_\_\_

1,2  
F B $\flat$  F C7

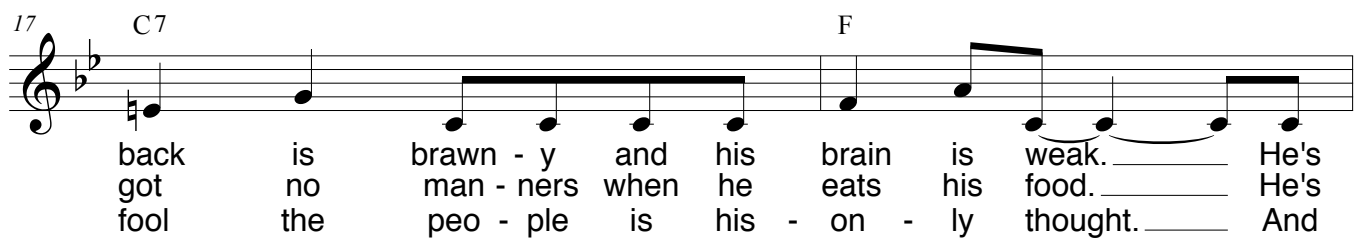
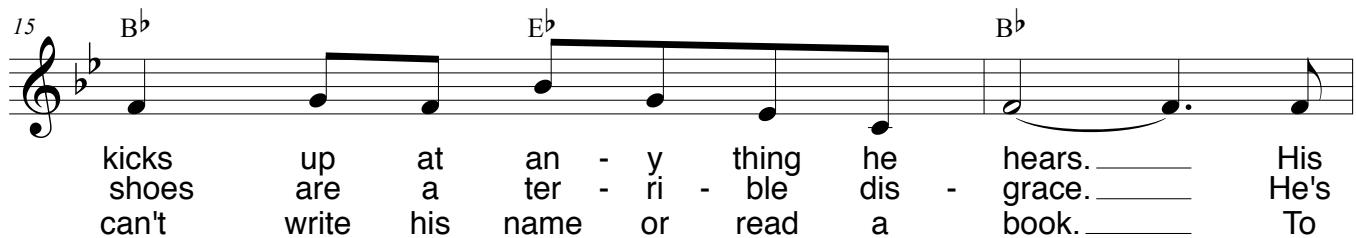
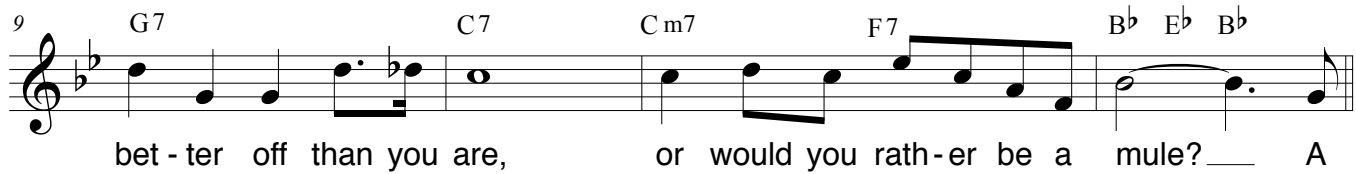
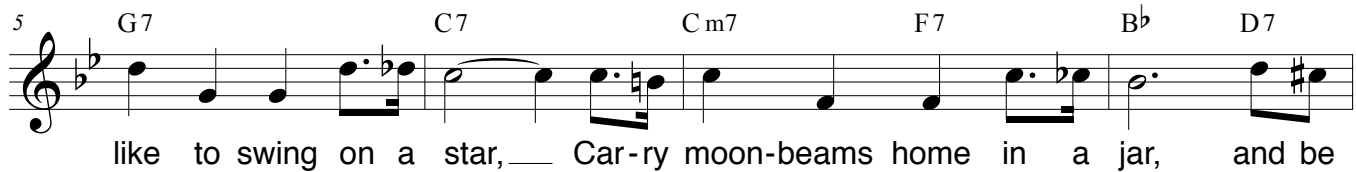
3  
A 7(b5)

# Swinging On A Star

# M

Keyboard

(Keyboard)



2014.04.15

2

19 *Gm7* *C7* *F* *F7*

just plain stu - pid with a stub - born streak, and by the  
fat and la - zy and ex - treme - ly rude, but if you  
though he's slip - per - y, he still gets caught, but then if

21 *Bb* *Eb* *Bb* *Fm7* *G7*

way, if you hate to go to school,  
don't care a feath - er or a fig,  
that sort of life is what you wish,

23 *Cm7* *F7* *Bb* *Eb* *Bb* *D7*

you may grow up to be a mule, \_\_\_\_\_ Or would you  
you may grow up to be a pig. \_\_\_\_\_ Or would you  
you may grow up to be a fish. \_\_\_\_\_ And all the

25 *G7* *C7*

like to swing on a star, \_\_\_\_\_ car - ry  
like to swing on a star, \_\_\_\_\_ car - ry  
mon - keys aren't in the zoo. \_\_\_\_\_ Ev - 'ry

27 *F7* *Bb* *Eb* *Bb* *D7* *G7*

moon-beams home in a jar, and be bet - ter off than you  
moon-beams home in a jar, and be bet - ter off than you  
day you meet quite a few. So you see, it's all up to

30 *C7* *Cm7* *F7* *Bb* *Eb* *Bb* *F7*

are, or would you rath - er be a pig? \_\_\_\_\_ A  
are, or would you rath - er be a fish? \_\_\_\_\_ A  
you You can be bet - ter than you

33 *D7(b5)* *G7* *Cm7* *F7* *Bb* *Eb* *Bb*

are. You could be swing-ing on a star. \_\_\_\_\_

# Bells Of St. Mary's

Keyboard

5 4

$D^b$   $B^b m$   $D^b$   $B^b m$   $E^b m$   $A^b 7$   $D^b$

The

5

$D^b$   $A^b 7$   $D^b$   $G^b$

bells of St. Mar - y's, I hear they are call - ing the

9

$D^b$   $A^b 7$   $D^b$   $E^b 7$   $A^b 7$

young loves, the true loves, who come from the sea. And

13

$D^b$   $A^b 7$   $D^b$   $G^b$

so, my be - lov - ed, when red leaves are fall - ing, the

17

$B^b m$   $F m$   $B^b m$   $F m$   $B^b m$   $F m$   $G^b$   $F m$  1.  $E^b m 7$   $A^b 7$   $D^b$   $A^b 7$

love bells shall ring out, ring out for you and me. (Keyboard)

21

2.  $E^b m 7$   $A^b 7$   $D^b$   $A^b 7$   $B^b m$   $F m$   $B^b m$   $F m$   $B^b m$   $F m$   $G^b$   $F m$

you and me. The love bells shall ring out, ring out for

25

$E^b m 7$   $A^b 7$   $D^b$   $E^b m 7$   $A^b 7$   $D^b 6$

you and me. \_\_\_\_\_

# When The Red, Red Robin Comes Bob, Bob Bobbin' Along

F

Keyboard

(Sax)

B $\flat$  F $9$  B $\flat$  G m7 C m7 F7  
 When the  
 B $\flat$ 6 F $9$  B $\flat$ 6  
 red, red rob-in comes bob, bob bob-bin' a - long, a - long, there'll be  
 F $9$  B $\flat$ 6 B $\flat$ 7  
 no more sob-bin' when he starts throb-bin' his old, sweet song.  
 E $\flat$  C m7 C m7(#5) B $\flat$  G m  
 Wake up, wake up, you sleep-y head. Get up, get up, get out of bed.  
 C $9$  F7 B $\circ$ 7 C m C7 F7  
 Cheer up, cheer up, the sun is red. Live, love, laugh and be hap - py.  
 B $\flat$ 6 F $9$  B $\flat$ 6  
 What if I've been blue, now I'm walk-in' through fields of flow'rs.  
 F $9$  B $\flat$ 6 B $\flat$ 7(#5)  
 Rain may glis-ten but still I list-ten for hours and hours.  
 E $\flat$  E $\flat$ m B $\flat$  E $\circ$ 7  
 I'm just a kid a-gain, do-in' what I did a-gain: Sing - in' a song, when the  
 B $\flat$ 6 F $9$  1. B $\flat$ 6 C m7 F7 (Sax)  
 red, red rob-in comes bob, bob bob-bin' a - long.  
 2. B $\flat$ 6 F $9$  B $\flat$ 6  
 red, red rob - in comes bob, bob bob-bin' a - red, red rob - in comes  
 F $9$  B $\flat$  C m7 F7 B $\flat$   
 bob, bob bob - bin' a - long.



# When The Red, Red Robin Comes Bob, Bob Bobbin' Along

# M

(Keyboard)

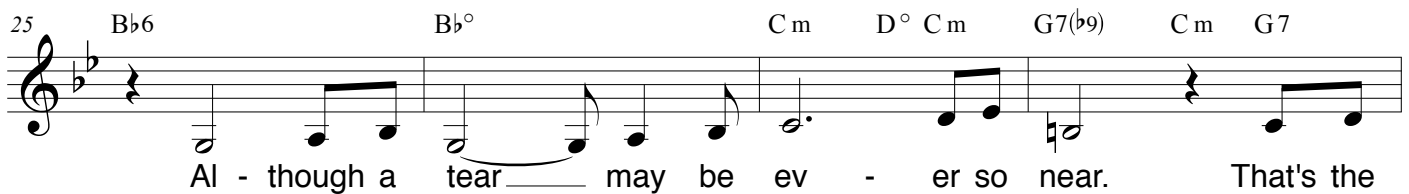
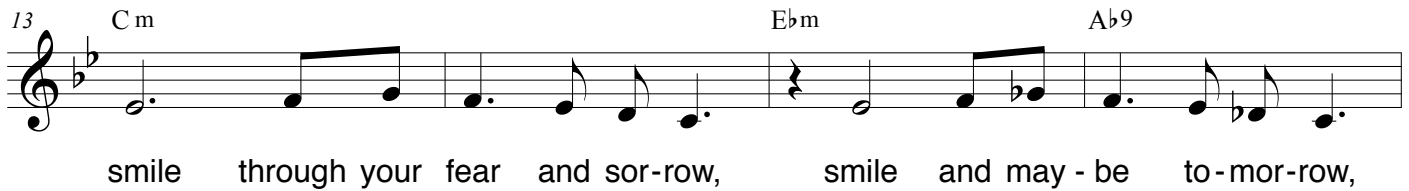
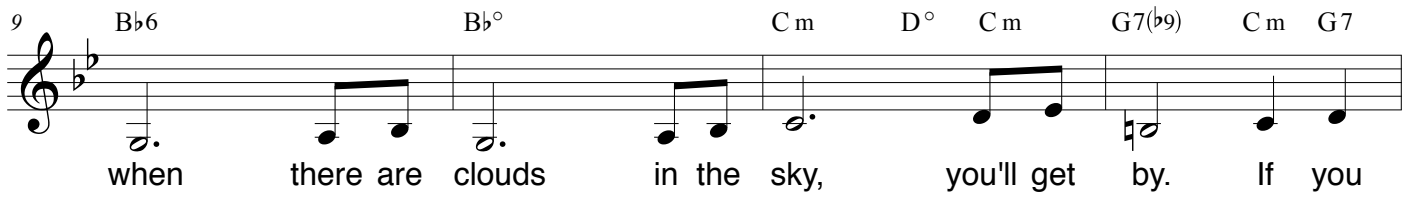
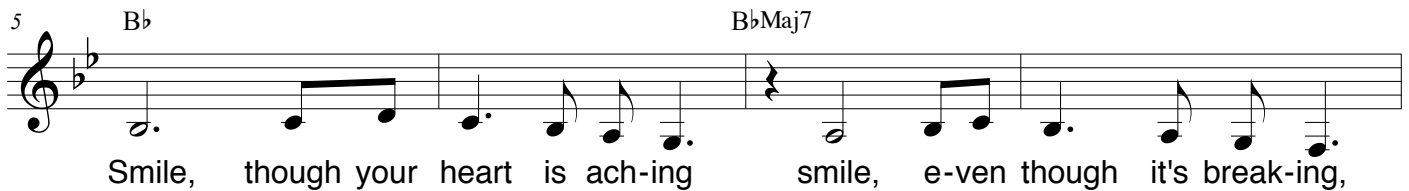
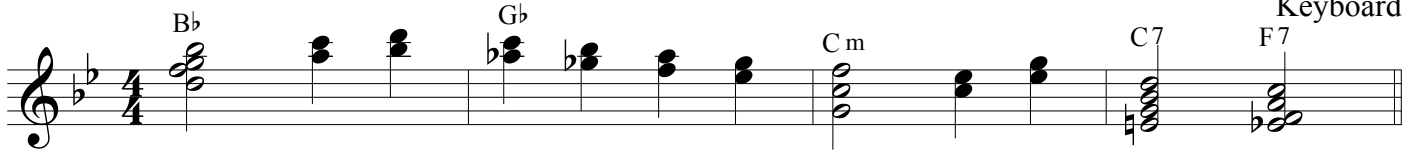
Keyboard

When the  
red, red rob-in comes bob, bob bob-bin' a - long, a - long, there'll be  
no more sob-bin' when he starts throb-bin' his old, sweet song.  
Wake up, wake up, you sleep-y head. Get up, get up, get out of bed.  
Cheer up, cheer up, the sun is red. Live, love, laugh and be hap - py.  
What if I've been blue, now I'm walk-in' through fields of flow'rs.  
Rain may glis-ten but still I list-ten for hours and hours.  
I'm just a kid a-gain, do-in' what I did a-gain: Sing - in' a song, when the  
red, red rob-in comes bob, bob bob-bin' a - long. (Keyboard)  
red, red rob - in comes bob, bob bob-bin' a red, red rob - in comes  
bob, bob bob - bin' a - long.

## Smile

F

Keyboard



2 (Sax)  
37 B $\flat$  B $\flat$ Maj7

smile.

41 B $\flat$ 6 B $\flat$  $^\circ$  C m D $^\circ$  C m G7(b9) C m G7

45 C m E $\flat$ m A $\flat$ 9

49 B $\flat$  G m7 C m F7 G7

53 C C Maj7

Smile, though your heart is ach-ing smile, e-ven though it's break-ing,

57 C 6 C $^\circ$  D m E $^\circ$  D m A7(b9) D m A7

when there are clouds in the sky, you'll get by. That's the

61 D m F m B $\flat$ 9

time you must keep on try-ing, smile, what's the use of cry-ing.

65 C D m G7

You'll find that life is still worth - while, \_\_\_\_\_ if you'll just

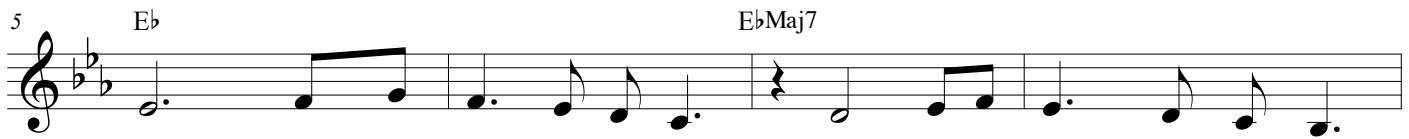
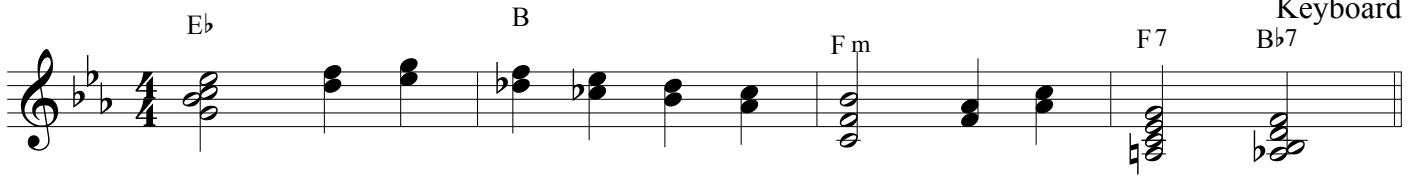
69 D m (Sax) D $\flat$ maj7 C Maj7

smile.

# Smile

# M

Keyboard



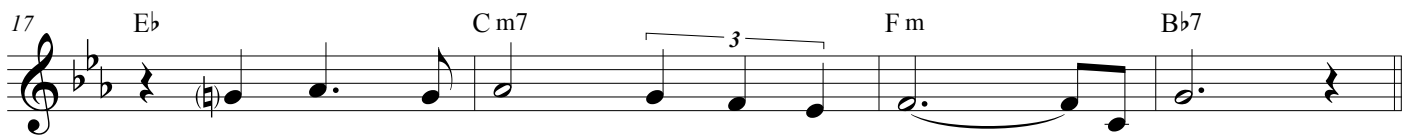
Smile, though your heart is ach-ing smile, e-ven though it's break-ing,



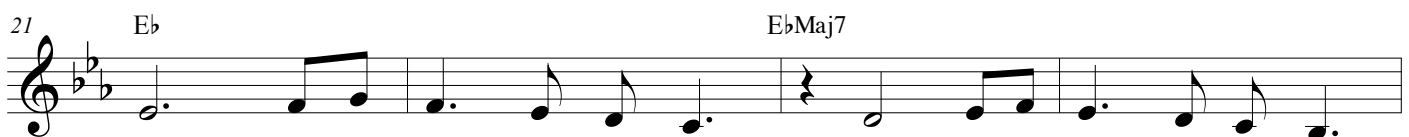
when there are clouds in the sky, you'll get by. If you



smile through your fear and sor-row, smile and may - be to-mor-row,



you'll see the sun come shin - ing through \_\_\_\_ for you.



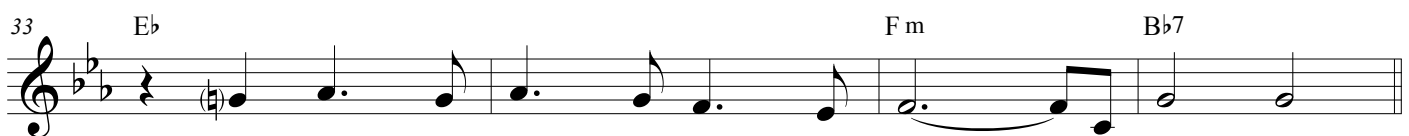
Light up your face with glad-ness, hide ev-'ry trace of sad-ness,



Al - though a tear \_\_\_\_ may be ev - er so near. That's the

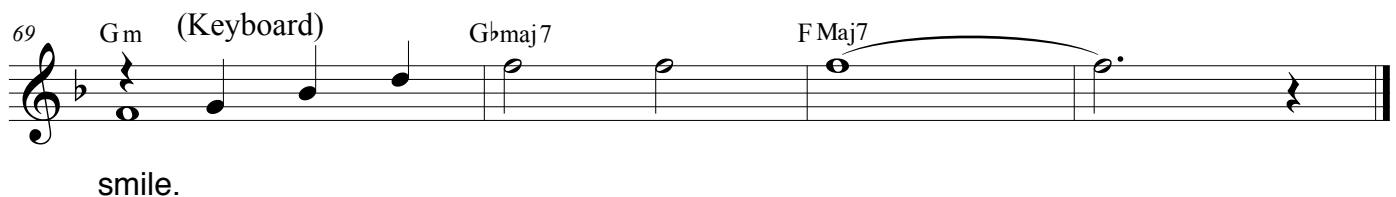
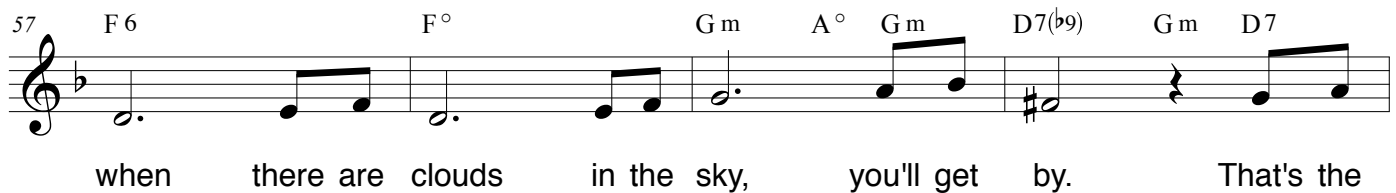
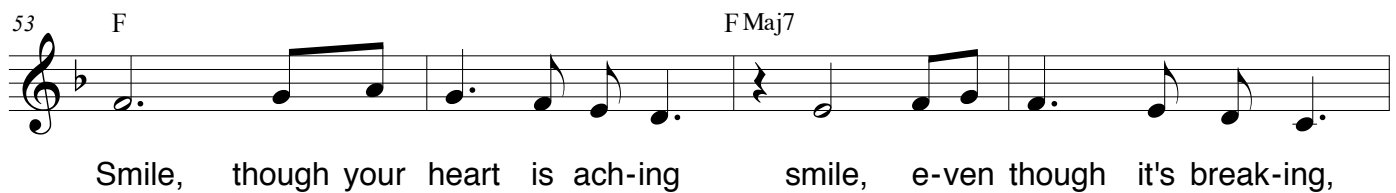
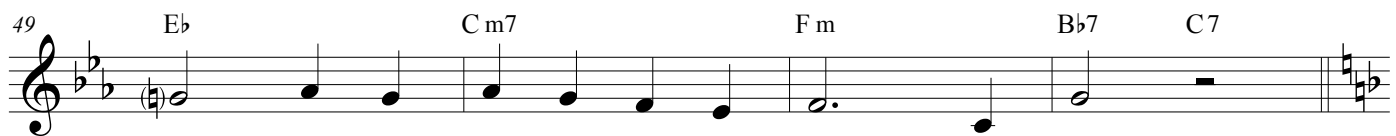
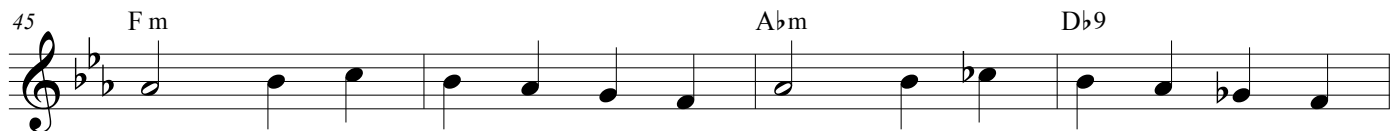
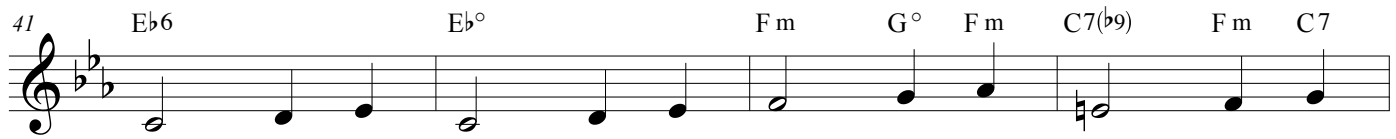
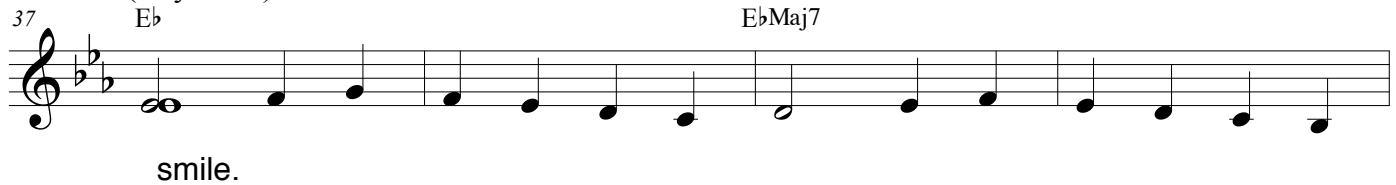


time you must keep on try-ing, smile, what's the use of cry - ing.



You'll find that life is still worth - while, \_\_\_\_ if you'll just

2 (Keyboard)



# Okey-Dokey Polka

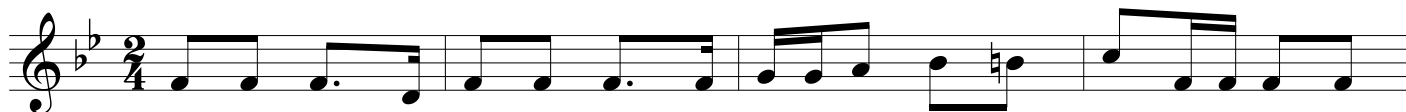
# F

Keyboard

(Keyboard) B $\flat$ B $\flat$ 7

Cm7

F7



(Sax)

5

F7



11

B $\flat$ B $\circ$ 7

Cm



17

F7

B $\flat$ 

Way

21

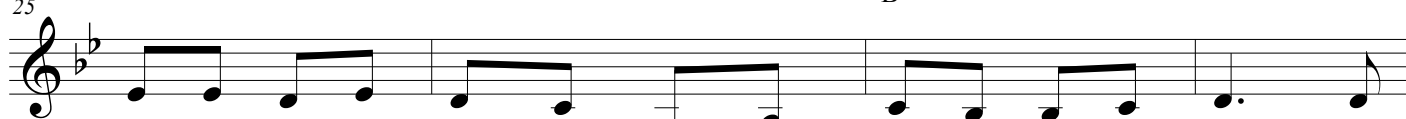
B $\flat$ 

F7



out in Ok - la - ho - ma there's a three-piece moun - tain band. They're  
 ev - 'ry time they play it, there's a ri - ot on the floor. Why,

25

B $\flat$ 

on - ly med - i - o - cre, but they're al - ways in de - mand be -  
 folks get up to dance who on - ly sat 'em out be - fore. That

29

B $\circ$ 7

Cm



cause they've got a num-ber that rocks the Jacks and Jills. THE  
 tune is like a ton - ic, it takes a - way your ills. THE

33

F7

Cm7

F7

B $\flat$  F7B $\flat$  B $\flat$ 7

OK-EY DOK-EY POL-KA from the Ok-la-ho-ma hills. And hills. All they've

38   
got \_\_\_\_\_ is just a fid-dle, \_\_\_\_\_ a wash-board and a jug of emp-ty

44   
corn. \_\_\_\_\_ But when they \_\_\_\_\_ get on that pol-ka, \_\_\_\_\_ you'll

50   
feel as ok - ey dok - ey as the day that you were born. They'll

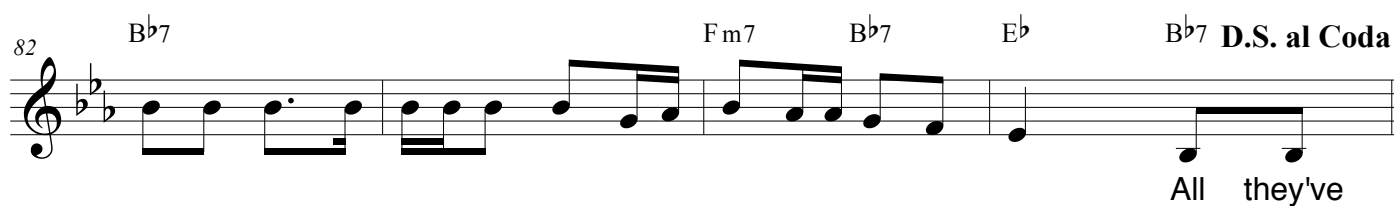
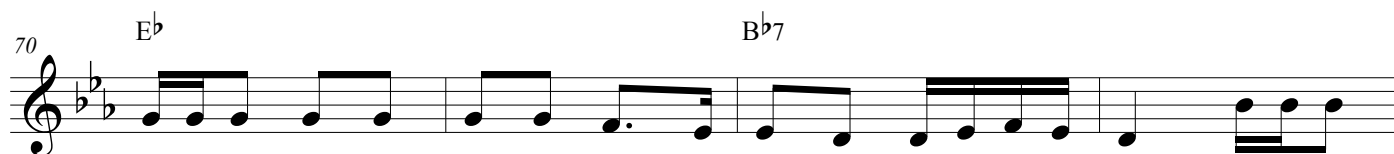
54   
soon be up on Broad - way, but there won't be an - y seats. And

58   
when they play that num - ber, they'll be dan-cing in the streets. The

62   
folks will get so craz - y, they'll throw ten - dol - lar bills! THE

66   
OK - EY DOK - EY POL - KA from the Ok - la - ho - ma hills.

**To Coda** 



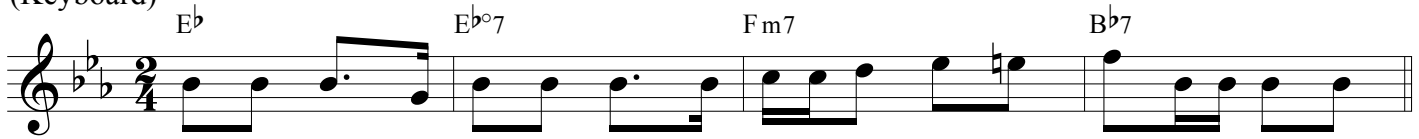


# Okey-Dokey Polka

# M

Keyboard

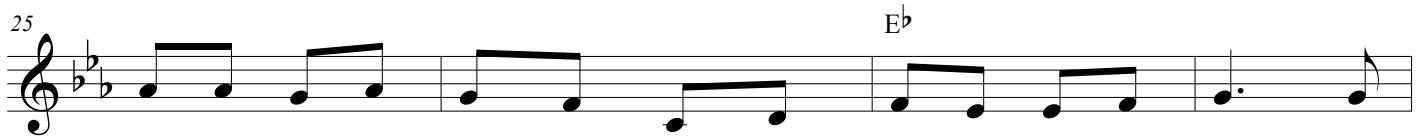
(Keyboard)



Way



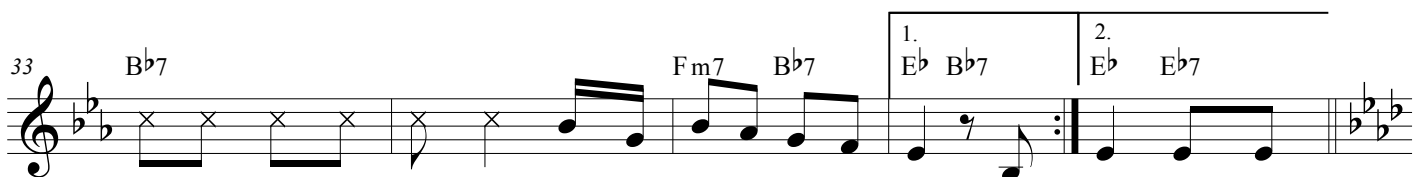
out in Ok - la - ho - ma there's a three-piece moun - tain band. They're  
ev - 'ry time they play it, there's a ri - ot on the floor. Why,



on - ly med - i - o - cre, but they're al - ways in de - mand be -  
folks get up to dance who on - ly sat 'em out be - fore. That



cause they've got a num - ber that rocks the Jacks and Jills. THE  
tune is like a ton - ic, it takes a - way your ills. THE



OK-EY DOK-EY POL-KA from the Ok-la-ho-ma hills. And hills. All they've

38  $\text{A}^\flat$   $\text{E}^\flat$   

 got \_\_\_\_\_ is just a fid-dle, \_\_\_\_\_ a wash-board and a jug of emp-ty

44  $\text{Fm}7$   $\text{B}^\flat7$   $\text{E}^\flat7$   $\text{A}^\flat$   $\text{E}^\flat$   

 corn. \_\_\_\_\_ But when they \_\_\_\_\_ get on that pol-ka, \_\_\_\_\_ you'll

50  $\text{F}7$   $\text{Cm}7$   $\text{F}7$   $\text{B}^\flat$   $\text{B}^\flat7$   

 feel as ok - ey dok - ey as the day that you were born. They'll

54  $\text{E}^\flat$   $\text{B}^\flat7$   

 soon be up on Broad - way, but there won't be an - y seats. And

58  $\text{E}^\flat$   

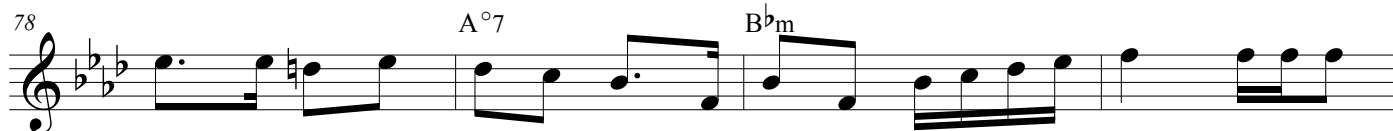
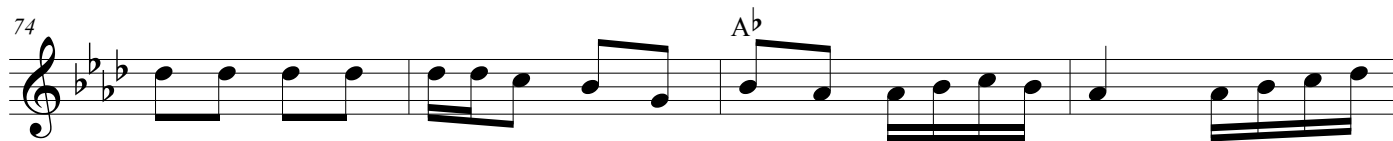
 when they play that num - ber, they'll be dan-cing in the streets. The

62  $\text{E}^\circ7$   $\text{Fm}$   

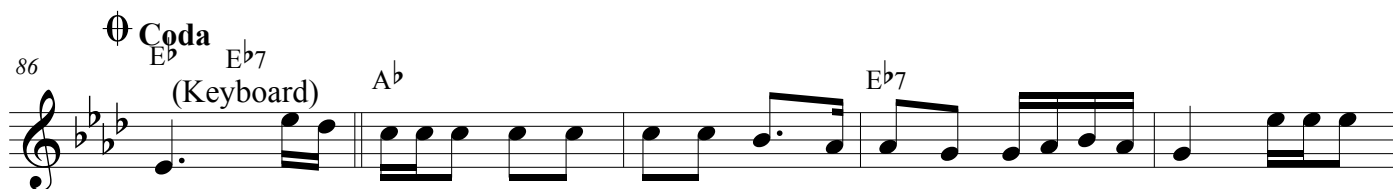
 folks will get so craz - y, they'll throw ten - dol - lar bills! THE

66  $\text{B}^\flat7$   $\text{Fm}7$   $\text{B}^\flat7$   $\text{E}^\flat$   $\text{E}^\flat7$  (Keyboard)  

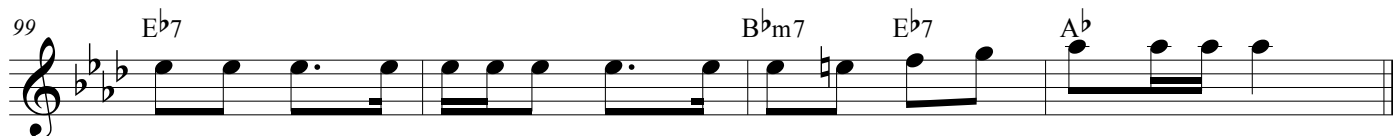
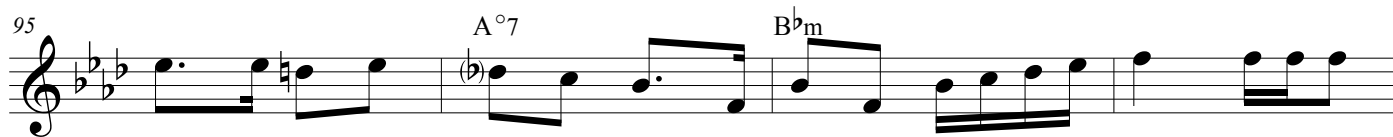
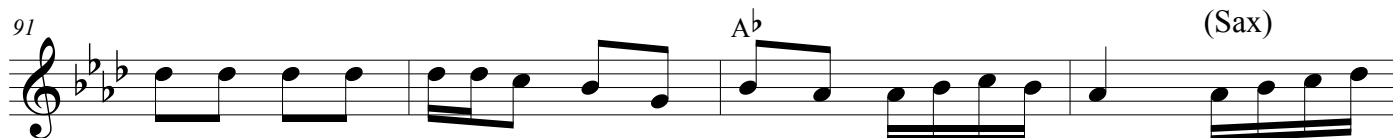
 OK - EY DOK - EY POL - KA from the Ok - la - ho - ma hills.



All they've



hills.



# Mairzy Doats

# F

(Keyboard)

Keyboard

3  $B^b$   $G7/B$   $Cm7$   $F7$   
 Mair-zy doats and do-zy doats and lid-dle lam-zy div-ey, a kid-dle-y div-ey too, would-n't

6  $B^b$   $F7(\#5)$   $B^b$   $F^\circ7$   $Cm7$   $F7$   
 you? Yes! Mair - zy doats and do - zy doats and lid - dle lam - zy div - ey, a

9  $Cm7$   $F7$   $B^b$   $Fm7$   $B^b7$   
 kid-dle - y div - ey too, would - n't you? If the words sound queer and

12  $Fm7$   $B^b7$   $E^b$   $A^\circ7$   $E^b$   
 fun - ny to your ear, a lit - tle bit jum - bled and jiv - ey. Sing

15  $Gm7$   $C7$   $Gm7$   $C7$   $F$   $Cm7$   $F7$   
 "Mares eat oats and does eat oats and lit - tle lambs eat i - vey." Oh,

19  $B^b$   $F^\circ7$   $Cm7$   $F7$   
 mair-zy doats and do-zy doats and lid-dle lam-zy div-ey, a kid-dle-y div-ey too, would-n't

22  $B^b$   $F$   $Cm7$   $F7$  1.  $B^b$   $F7$  2.  $B^b$   $Cm7$   $F7$   $B^b$   
 you? \_\_\_\_ A kid-dle-y div-ey too, would-n't you? you? \_\_\_\_

# Mairzy Doats

# M

Keyboard

(Keyboard)

F D7/F# G m7 C7  
 3 F C°7 G m7 C7  
 6 F C7(#5) F C°7  
 9 G m7 C7 F C m7 F7  
 12 C m7 F7 Bb E°7 Bb  
 15 D m7 G7 D m7 G7 C G m7 C7  
 19 F C°7 G m7 C7  
 22 F C G m7 C7

Mair-zy doats and do-zy doats and lid-dle lam-zy div-ey, a kid-dle-y div-ey too, would-n't  
 you? Yes! Mair - zy doats and do - zy doats and lid - dle lam - zy div - ey, a  
 kid-dle - y div - ey too, would - n't you? If the words sound queer and  
 fun - ny to your ear, a lit - tle bit jum - bled and jiv - ey. Sing  
 "Mares eat oats and does eat oats and lit - tle lambs eat i - vey." Oh,  
 mair-zy doats and do-zy doats and lid-dle lam-zy div-ey, a kid-dle-y div-ey too, would-n't  
 you? \_\_\_\_ A kid-dle-y div-ey too, would-n't you? you? \_\_\_\_

1. F C7  
 2. F G m7 C7 F

# I'll Be Seeing You

# F

**Keyboard**

(Sax)  $A^b$   $A^\circ$   $B^b m7$   $E^b 7$

3  $A^b$   $A^\circ$   $B^b m7$   $E^b 7$  3 3 3

5  $A^b Maj7$   $C7$   $B^b m7$   $F7$   $B^b m7$   $F7$

9 I'll be see-ing you — in all the old fa - mil - iar plac - es  
 $B^b m7$   $F7$   $B^b m7$   $E^b 7$   $A^b Maj7$   $G m7(b5)$   $C7$

13 that this heart of mine em-brac - es all day through. \_\_\_\_\_  
 $F m7$   $B^b m7$

17 In that small ca - fe, — the park a - cross the way, the  
 $E^b 7$   $E^b 7(\#5)$   $C m7$   $F7$   $E^b 7(\#5)$

21 chil - dren's car-ou - sel, — the chest-nut trees, the wish-ing well.  
 $A^b Maj7$   $C7$   $B^b m7$   $F7$   $B^b m7$   $F7$

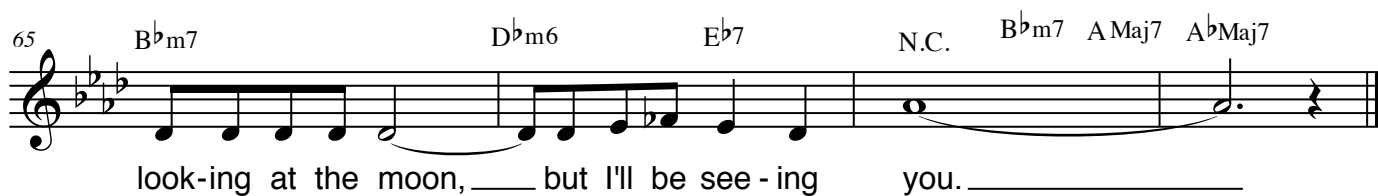
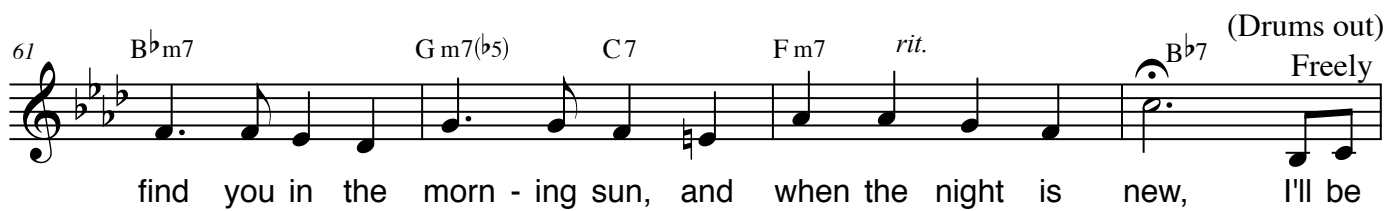
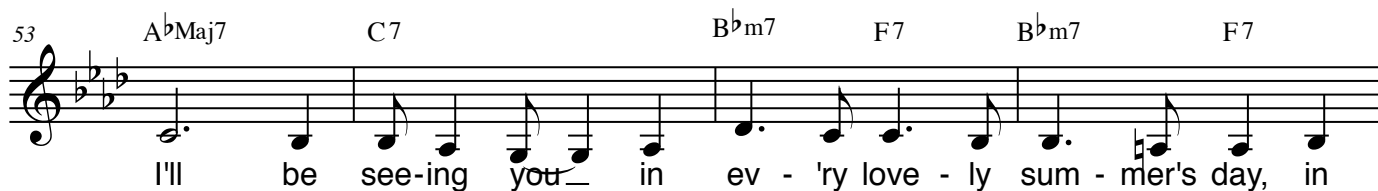
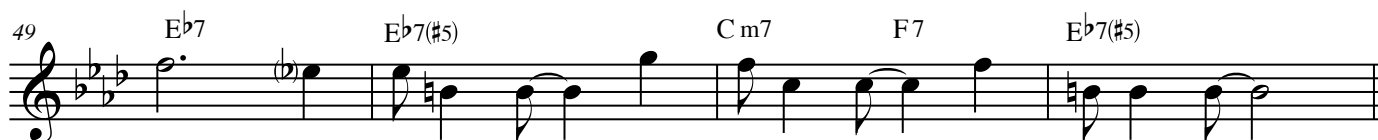
25 I'll be see-ing you — in ev - 'ry love - ly sum - mer's day, in  
 $B^b m7$   $F7$   $B^b m7$   $E^b 7$   $C m7(b5)$   $F7$

29 ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll  
 $B^b m7$   $G m7(b5)$   $C7$   $F m7$   $B^b 7$

33 find you in the morn - ing sun, and when the night is new, I'll be  
 $B^b m7$   $D^b m6$   $E^b 7$   $A^b 6$   $B^b m7$   $E^b 7$

look-ing at the moon, \_\_\_\_\_ but I'll be see - ing you. \_\_\_\_\_

(Sax)



# I'll Be Seeing You

# M

(Keyboard)

Keyboard

C C#° D m7 G7  
 3 C C#° D m7 G7  
 5 C Maj7 E7 D m7 A7 D m7 A7 3  
 I'll be see-ing you in all the old fa - mil - iar plac - es  
 9 D m7 A7 D m7 G7 C Maj7 B m7(b5) E7  
 that this heart of mine em-brac - es all day through.  
 13 A m7 D m7  
 In that small ca - fe, the park a - cross the way, the  
 17 G7 G7(#5) E m7 A7 G7(#5)  
 chil - dren's car-ou - sel, the chest-nut trees, the wish-ing well.  
 21 C Maj7 E7 D m7 A7 D m7 A7  
 I'll be see-ing you in ev - 'ry love - ly sum - mer's day, in  
 25 D m7 A7 D m7 G7 E m7(b5) A7  
 ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll  
 29 D m7 B m7(b5) E7 A m7 D7  
 find you in the morn - ing sun, and when the night is new, I'll be  
 33 D m7 F m6 G7 C 6 D m7 G7  
 look-ing at the moon, but I'll be see - ing you.



(Keyboard)

37 C<sup>Maj</sup>7 E7 D<sup>m</sup>7 A7 D<sup>m</sup>7 A7

41 D<sup>m</sup>7 A7 D<sup>m</sup>7 G7 C<sup>Maj</sup>7 B<sup>m</sup>7(b5) E7

45 A<sup>m</sup>7 D<sup>m</sup>7

49 G7 G7(♯5) E<sup>m</sup>7 A7 G7(♯5)

53 C<sup>Maj</sup>7 E7 D<sup>m</sup>7 A7 D<sup>m</sup>7 A7

I'll be see-ing you in ev - 'ry love - ly sum - mer's day, in

57 D<sup>m</sup>7 A7 D<sup>m</sup>7 G7 E<sup>m</sup>7(b5) A7

ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll

61 D<sup>m</sup>7 B<sup>m</sup>7(b5) E7 A<sup>m</sup>7 *rit.* D7 (Drums out) Freely

find you in the morn - ing sun, and when the night is new, I'll be

65 D<sup>m</sup>7 F<sup>m</sup>6 G7 N.C. D<sup>m</sup>7 C<sup>♯</sup>Maj7 C<sup>Maj</sup>7

look-ing at the moon, but I'll be see - ing you.

## LATIN BEAT

## There's A Small Hotel

F

D6 (Keyboard) (Sax) G6 (Keyboard) (Sax) Em7/A (Keyboard) (Sax) D6 (Keyboard) 8vb

5 (Keyboard, Bass & Drums)

9 (All) D6 D°7 Em7

There's a small ho - tel with a wish - ing well, I wish that we were  
 There's a brid - al suite, one room bright and neat, com - plete for us to

14 A7 1. D A7 2. D D7

there share to - geth - er. geth - er.

19 Gmaj7 D7 Gmaj7 G°7 B7 Em7

Look-ing through the win-dow you can see a dis-tant stee-ple. Not a sign of

24 B7 Em7 A7 D6

peo-ple. Who wants peo-ple? When the stee-ple bell says, "Good

30 D°7 Em A7 Dmaj7

night, sleep well," we'll thank the small ho - tel to - geth - er.

35 (Keyboard, Bass & Drums)

2 (Sax)  
39 E<sup>b</sup>6 E<sup>b</sup>7 Fm7

44 B<sup>b</sup>7 1. E<sup>b</sup> B<sup>b</sup>7 2. E<sup>b</sup> E<sup>b</sup>7

49 A<sup>b</sup>maj7 E<sup>b</sup>7 A<sup>b</sup>maj7 A<sup>b</sup>7 C7

Look - ing through the win - dow you can see a dis - tant stee - ple.

53 Fm7 C7 Fm7 B<sup>b</sup>7 C7

Not a sign of peo - ple. Who wants peo - ple?

57 F6 F7

When the stee - ple bell says Good night, sleep well," we'll

61 Gm C7 A<sup>b</sup> A7 E<sup>b</sup>7

thank the small ho - tel. We'll creep in - to our lit - tle shell, and we'll

65 Gm C7 F6 (Keyboard) (Sax) B<sup>b</sup>6 (Keyboard) (Sax)

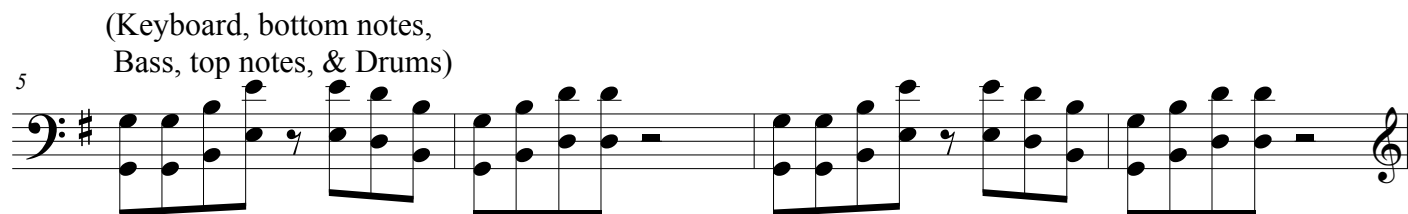
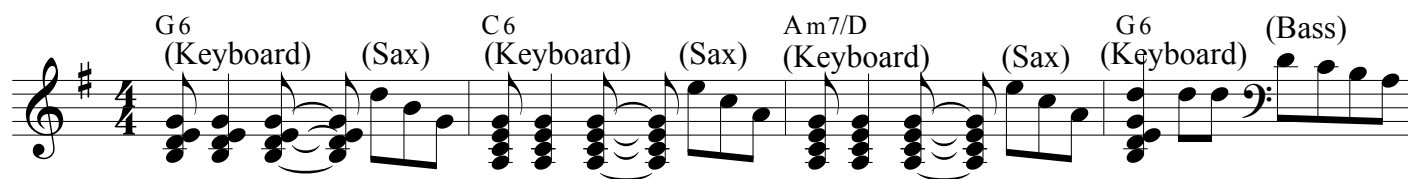
thank the small ho - tel to - geth - er.

69 Gm7/C (Keyboard) (Sax) F6

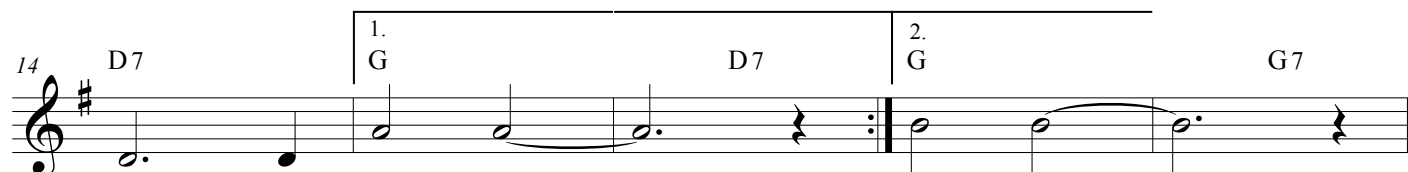
The musical score is written for saxophone and keyboard. It consists of eight staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked '2'. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided above the staff lines. The lyrics are written below the staff lines, with some words hyphenated across lines. The score ends with a double bar line.

LATIN BEAT

## There's A Small Hotel

M  
Keyboard

There's a small ho - tel with a wish - ing well, I wish that we were  
 There's a brid - al suite, one room bright and neat, com - plete for us to



there to - geth - er. \_\_\_\_\_ geth - er. \_\_\_\_\_  
 share to



Look-ing through the win-dow you can see a dis-tant stee-ple. Not a sign of

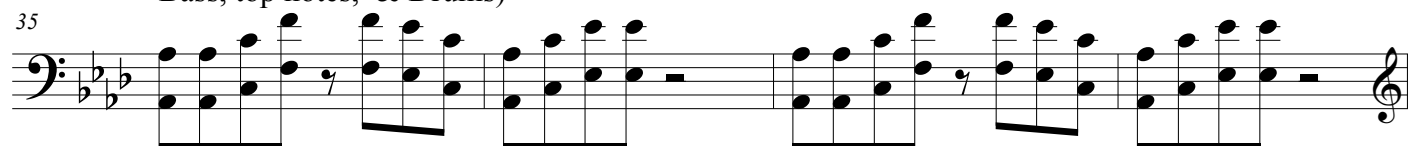


peo-ple. Who wants peo-ple? When the stee-ple bell says, "Good



night, sleep well," we'll thank the small ho - tel to - geth - er. \_\_\_\_\_

(Keyboard, bottom notes,  
 Bass, top notes, & Drums)



2  
39

$A^b6$   
(Keyboard)

$A^b\circ7$   $B^bm7$

44

$E^b7$

1.  $A^b$   $E^b7$  2.  $A^b$   $A^b7$

49

$D^bmaj7$   $A^b7$   $D^bmaj7$   $D^b\circ7$   $F7$

Look - ing through the win - dow you can see a dis - tant stee - ple.

53

$B^bm7$   $F7$   $B^bm7$   $E^b7$   $F7$

Not a sign of peo - ple. Who wants peo - ple?

57

$B^b6$   $B^b\circ7$

When the stee - ple bell says Good night, sleep well," we'll

61

$Cm$   $F7$   $D^b$   $D^{\circ}7$   $A^b7$

thank the small ho - tel. We'll creep in - to our lit - tle shell, and we'll

65

$Cm$   $F7$   $B^b6$   $E^b6$

(Keyboard)

thank the small ho - tel to - geth - er.

69

$Cm7/F$   $B^b6$

(Bass & Keyboard  
Bass play top notes)

# Walk Right In

# F

Keyboard

Bass line for the first system (measures 1-4). Chords: D, D, D7, B7, E7, A7, D, A7.

Vocal line for the first system (measures 1-4). Chords: D, D, D7, B7, E7, A7.

Walk right in, — sit right down, Dad - dy let your mind roll —  
Walk right in, — sit right down, Ba - by let your hair hang

Vocal line for the second system (measures 5-8). Chords: D, A7, D, D, D7, B7.

on. down. Walk right in, — sit right — down,  
Walk right in, — sit right — down,

Vocal line for the third system (measures 9-12). Chords: E7, A7, D.

Dad - dy let your mind roll hang on. down. Ev - 'ry - bod - y's talk - in' 'bout a  
Ba - by let your hair hang down. Ev - 'ry - bod - y's talk - in' 'bout a

Vocal line for the fourth system (measures 13-16). Chords: G7, F°7.

new way of walk - in.' Do you want to lose — your mind?  
new way of walk - in.' Do you want to lose — your mind?

Vocal line for the fifth system (measures 17-20). Chords: D, D, D7, B7, E7, A7.

Walk right in, — sit right down, Dad - dy let your mind roll —  
Walk right in, — sit right down, Ba - by let your hair hang

Vocal line for the sixth system (measures 21-24). Chords: D, A7, D, (Sax), Bb7.

on. down.

2  
22

E $\flat$  E $\flat$  E $\flat$ 7 C7 F7 B $\flat$ 7 E $\flat$  B $\flat$ 7

26 E $\flat$  E $\flat$  E $\flat$ 7 C7 F7 B $\flat$ 7

30 E $\flat$  A $\flat$ 7 A $^{\circ}$ 7

34 E $\flat$  E $\flat$  E $\flat$ 7 C7 F7 B $\flat$ 7 E $\flat$  B $\flat$ 7

38 E $\flat$  E $\flat$  E $\flat$ 7 C7 F7 B $\flat$ 7 Well, a

walk right in and a sit right down. Well, a Dad-dy let your mind roll

41 E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 C7

on. Well, a walk right in and a sit right down, Well,

44 F7 B $\flat$ 7 E $\flat$

Dad-dy let your mind roll on. Well, now ev-'ry-bod-y's talk-in' 'bout a

47 A $\flat$ 7 A $^{\circ}$ 7

new way of walk-in.' Do you want to lose\_\_\_ your mind?\_\_\_ Well, a

50 E $\flat$  E $\flat$  E $\flat$ 7 C7 F7 B $\flat$ 7

walk right in,\_\_\_ a sit right down. Well, Dad-dy let your mind roll

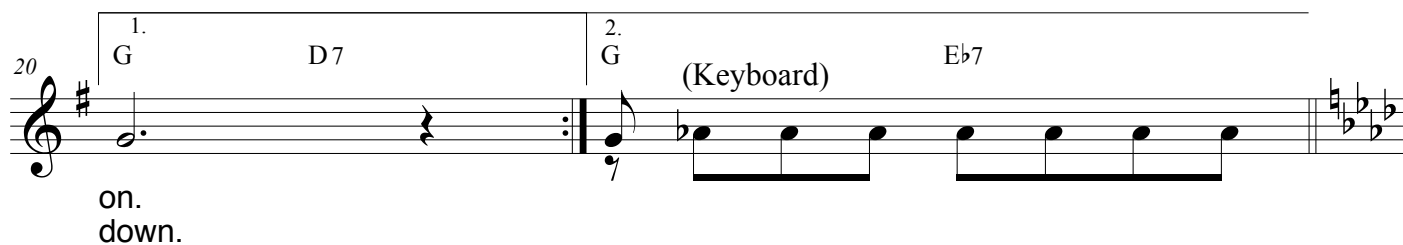
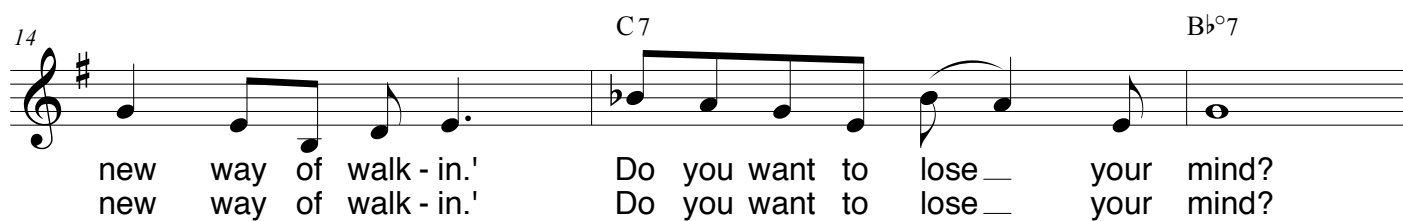
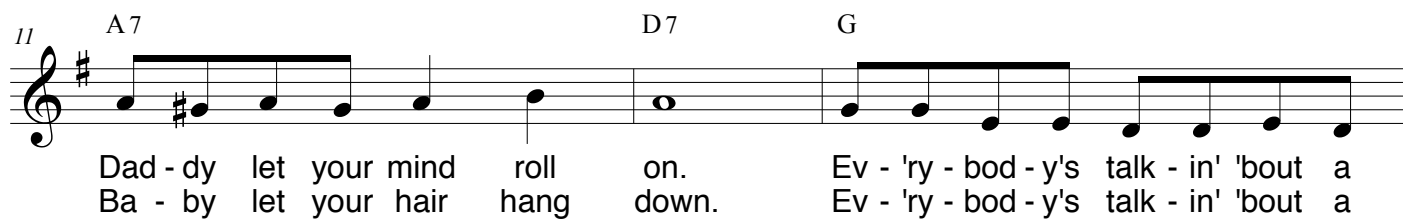
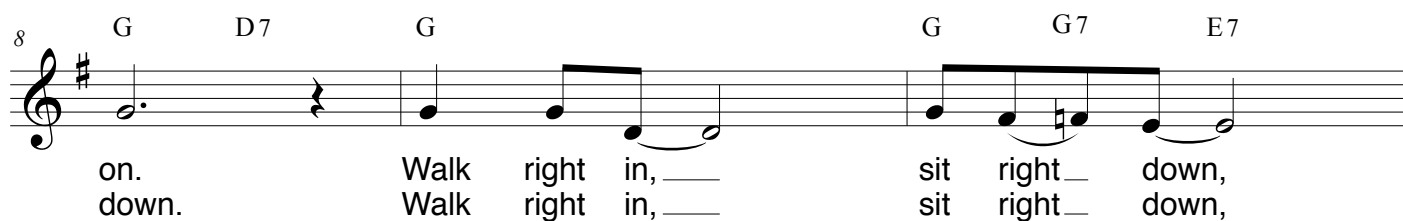
53 E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$

on. Well, Dad - dy let your mind roll\_\_\_ on.

# Walk Right In

**M**  
Keyboard

(Bass & Keyboard)





22  $A^b$   $A^b$   $A^b7$   $F7$   $B^b7$   $E^b7$   $A^b$   $E^b7$

26  $A^b$   $A^b$   $A^b7$   $F7$   $B^b7$   $E^b7$

30  $A^b$   $D^b7$   $B^{\circ}7$

34  $A^b$   $A^b$   $A^b7$   $F7$   $B^b7$   $E^b7$   $A^b$   $E^b7$   
Well, a

38  $A^b$   $A^b$   $A^b7$   $F7$   $B^b7$   $E^b7$   
walk right in and a sit right down. Well, a Dad-dy let your mind roll

41  $A^b$   $E^b7$   $A^b$   $A^b$   $A^b7$   $F7$   
on. Well, a walk right in and a sit right down, Well,

44  $B^b7$   $E^b7$   $A^b$   
Dad-dy let your mind roll on. Well, now ev-'ry-bod-y's talk-in' 'bout a

47  $D^b7$   $B^{\circ}7$   
new way of walk-in.' Do you want to lose\_\_\_ your mind?\_\_\_ Well, a

50  $A^b$   $A^b$   $A^b7$   $F7$   $B^b7$   $E^b7$   
walk right in,\_\_\_ a sit right down. Well, Dad-dy let your mind roll\_\_\_

53  $A^b$   $E^b7$   $A^b$   $E^b7$   $A^b$   
on. Well, Dad - dy let your mind roll\_\_\_ on.