

The Mixed Nuts

Set GG Last revised on 2018.11.19

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F

The Song Is You

(Sax)

F

F^o7

G m7

A^bo7

Keyboard

5 A m7

B♭maj7

G m7

C6

C7

9 F maj7

A♭o7

G m7

C7

3

I hear mus - ic when I look at you, a beau-ti - ful
 I hear mus - ic when I touch your hand, a beau-ti - ful

13 F maj7

D7

G m7

C7

3

theme of ev - 'ry dream I ev - er knew. Down deep in my
 mel - o - dy from some en - chant - ed land. Down deep in my

17 1. A m7

D7

G m7

C7

heart, I hear it play, I feel it

21 B♭m7

E♭7

A m7

D7

G m7

C7

start, then melt a - way.

25 2. A m7

D7

G m7

C7

heart, I hear it say, "Is this the

29 F6

E♭13

F6

B m7(♭5)

E7(♭9)

day?"

2

33 A maj7 F#m7 B m7 E7
I a - lone have heard this love - ly strain.
37 A maj7 F#m7 D#m7(b5) G#7
I a - lone have heard this glad re - train.
41 C#m7 F#m7
Must it be, for - ev - er in - side of me? Why can't I
45 B 13 E 13 C 7
let it go? Why can't I let you know? Why can't I
49 F maj7 A b7 G m7 C 7
let you know the song my heart would sing? The beau - ti - ful
53 F maj7 C m7 F 7 B b7maj7 E b9
rhap - so - dy of love and youth and G m7 C 7
57 A m7 D 7 To Coda Θ
sweet, the words are true, the song is
61 F 6 E 13 F 6 B m7(b5) E 7(b9) D.S. al Coda
you. F maj7 (Sax)
65 C 7 The song is you.
68 F 7 F 6 F maj7

The Song Is You

M

(Keyboard)

B \flat B \flat $^{\circ}7$ Cm7 D \flat $^{\circ}7$ Keyboard

Dm7 E \flat maj7 Cm7 F6 F7

B \flat maj7 D \flat $^{\circ}7$ Cm7 F7

I hear mus - ic when I look at you, a beau - ti - ful
I hear mus - ic when I touch your hand, a beau - ti - ful

B \flat maj7 G7 Cm7 F7

theme of ev - 'ry dream I ev - er knew. Down deep in my
mel - o - dy from some en - chant - ed land. Down deep in my

1. Dm7 G7 Cm7 F7

heart, I hear it play, I feel it

E \flat m7 A \flat 7 Dm7 G7 Cm7 F7

start, then melt a - way.

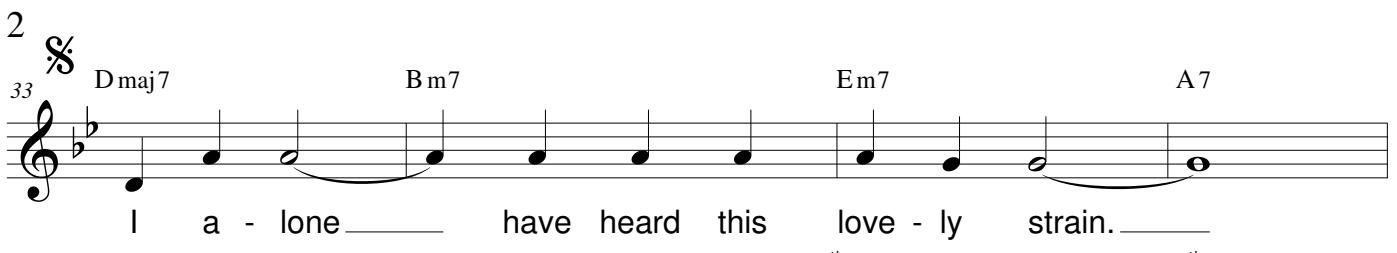
2. Dm7 G7 Cm7 F7

heart, I hear it say, "Is this the

B \flat 6 A \flat 13 B \flat 6 E m7(\flat 5) A 7(\flat 9)

day?"

This musical score is for the song 'The Song Is You'. It includes a title page with a large 'M' and the title 'The Song Is You'. The score consists of ten staves of music. The first staff is for keyboard, starting with B-flat. The second staff starts with D minor 7. The third staff starts with B-flat major 7. The fourth staff starts with C minor 7. The fifth staff starts with D-flat major 7. The sixth staff starts with F6. The seventh staff starts with F7. The eighth staff starts with B-flat major 7. The ninth staff starts with D minor 7. The tenth staff starts with G7. The eleventh staff starts with C minor 7. The twelfth staff starts with F7. The thirteenth staff starts with B-flat major 7. The fourteenth staff starts with G7. The fifteenth staff starts with C minor 7. The sixteenth staff starts with F7. The十七th staff starts with D minor 7. The eighteen staff starts with G7. The nineteenth staff starts with C minor 7. The twentieth staff starts with F7. The twenty-first staff starts with E-flat minor 7. The twenty-second staff starts with A-flat 7. The twenty-third staff starts with D minor 7. The twenty-fourth staff starts with G7. The twenty-fifth staff starts with C minor 7. The twenty-sixth staff starts with F7. The twenty-seventh staff starts with B-flat 6. The twenty-eighth staff starts with A-flat 13. The twenty-ninth staff starts with B-flat 6. The thirtieth staff starts with E minor 7 (flat 5). The thirty-first staff starts with A 7 (flat 9). The lyrics are integrated into the music, appearing below the notes. The score uses a 4/4 time signature throughout.

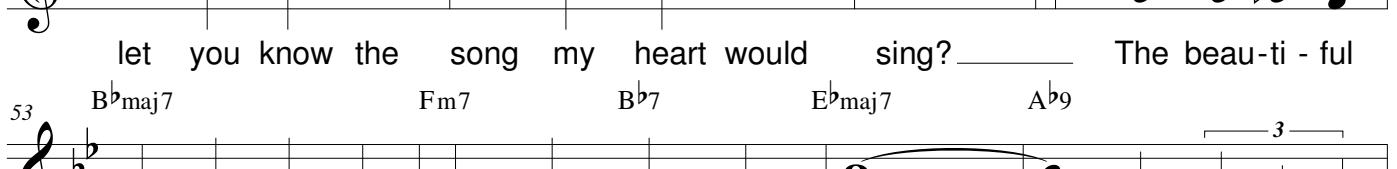
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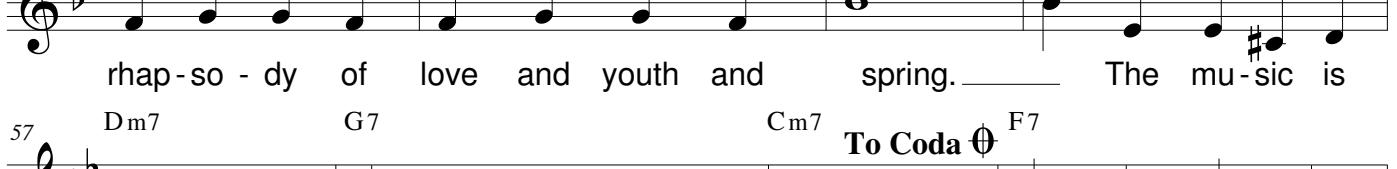
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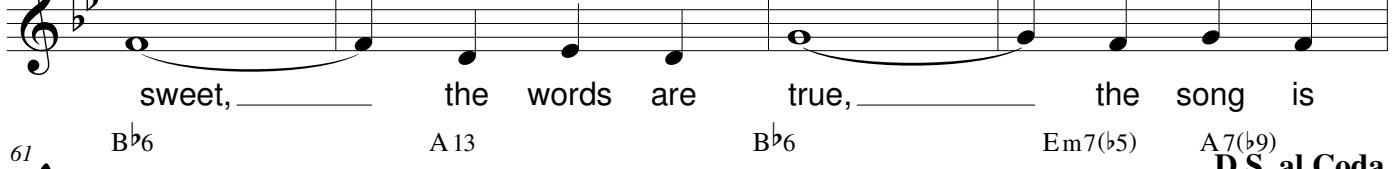
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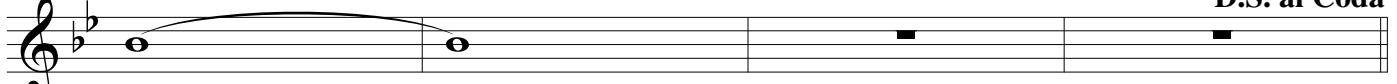
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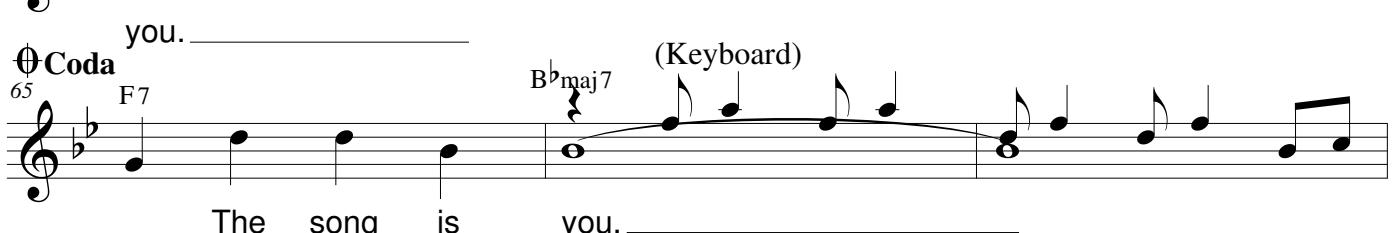
45 

49 

53 

57 

61 

65 

68 

After The Ball/The Band Played On

F

Keyboard

(Sax)

Musical score for the first line of the song. The key signature is B-flat major (two flats), and the time signature is 3/4. The melody starts on B-flat and moves through E-flat, B-flat, F, and G. The vocal line begins with "Af - ter" and ends with "the".

Musical score for the second line of the song. The melody continues with notes on B-flat, E-flat, B-flat, F, and G. The lyrics are "is o - ver, af - ter the".

Musical score for the third line of the song. The melody includes chords B-flat/D, F7, Cm, and D7. The lyrics are "break of morn, af - ter the dan - cers' leav -".

Musical score for the fourth line of the song. The melody includes chords Cm, F7, B-flat/D, and Cm7/F7. The lyrics are "ing, af - ter the stars are gone. _____".

Musical score for the fifth line of the song. The melody includes chords B-flat, E-flat, B-flat, F, and G7. The lyrics are "Man - y a heart is ach - ing, if you could read them".

Musical score for the sixth line of the song. The melody includes chords C7, F7, B-flat, and G7. The lyrics are "all. Man - y the hopes that have van - ished".

Musical score for the seventh line of the song. The melody includes chords C7, F7, B-flat, Cm7/F7, B-flat, and G7. The lyrics are "af - ter the ball. _____".

2
39 C Em Am C G7
Cas - ey would waltz with a straw-ber - ry blond, and the band

44
played on. He'd glide 'cross the floor with the

49
girl he a - dored, and the band played on. But his

55
brain was so load - ed it near - ly ex - plod - ed. The poor girl would

60
shake with a - alarm. He'd ne'er leave the girl with the

65
straw-ber - ry curl, and the band played on. (Sax) on. He'd

73
ne'er leave the girl with the straw - ber - ry curl, and the

77
band played on. (Sax)

81 Dm7 G7 C

After The Ball/The Band Played On

M
Keyboard

(Keyboard)

1 E♭ A♭ E♭ B♭7

5 E♭ A♭ E♭ B♭ E♭

Af ter the ball is o - ver, af - ter the

10 E♭/G B♭7 Fm G°7

break of morn, _____ af - ter the dan - cers' leav -

16 Fm B♭7 E♭/G Fm7 B♭7

ing, af - ter the stars are gone. _____

21 E♭ A♭ E♭ B♭ C7

Man - y a heart is ach - ing, if you could read them

27 F7 B♭7 E♭ C7

all. _____ Man - y the hopes that have van - ished

33 F7 B♭7 | 1. E♭ Fm7 B♭7 | 2. E♭ C7

af - ter the ball. _____

2
39 F A m D m F C7
 Cas - ey would waltz with a straw-ber - ry blond, and the band

44
 played on. He'd glide 'cross the floor with the

49
 girl he a - dored, and the band played on. But his

55 C7 F7 B^b Gm
 brain was so load - ed it near - ly ex - plod - ed. The poor girl would

60 D m G m B^b D°7
 shake with a - alarm. He'd ne'er leave the girl with the

65 F D m G7 C7 1. F G7 C7 2. F
 straw-ber - ry curl, and the band played on. (Keyboard) on. He'd

73 B^b D°7 F D m
 ne'er leave the girl with the straw - ber - ry curl, and the

77 G7 C7 F (Keyboard)
 band played on.

81 Gm7 C7 F

VOCAL DUET

Easy Latin Feel

Blue Bayou

Keyboard

(Bass & Keyboard - As written)

(Bass & Keyboard - As written)

5 B^b F
feel so bad, I've got a wor-ried mind. I'm so lone-some all of the time

9 F7 B^b F7
since I left my ba-by be-hind on Blue Bay - ou.

13 B^b F
Sav-ing nick - els, sav-ing dimes, work-ing till the sun don't shine.

17 F7 B^b
Look-ing for-ward to hap-pi-er times on Blue Bay - you. (M) I'm go-ing

21 B^b F7
back some day, come what may, to Blue Bay - ou where you

25 B^b
sleep all day and the cat-fish play on Blue Bay - ou. All those

29 B^{b7} E^b
fish-ing boats with their sails a-float, if I could on - ly see that fam-

33 Cm7 F7 B^b F7
il-iar sun-rise through sleep-y eyes, how hap-py I'd be.

37 B♭ F
(F) Oh, to see my ba-by a - gain and to be with some of my friends,

41 F7 B♭ F7
I would be so hap-py then on Blue Bay - ou.

45 B♭ F
Sav-ing nick-els, sav-ing dimes, work-ing till the sun don't shine.

49 F7 B♭
Look-ing for-ward to hap-pi-er times on Blue Bay-you. (M) I'm go-ing

53 B♭ F7
back some day, come what may, to Blue Bay - ou where the

57 B♭
folks are fine and the world is mine on Blue Bay - ou. With that

61 B♭7 E♭
girl of mine by my side, the sil - ver moon and the eve-ning tide. Oh,

65 Cm7 F7 B♭ F7
some sweet day_ gon - na take a - way this hurt-in' in - side.

(Keyboard)

69 B♭ F

73 F7 B♭ F7

77 B♭ F

81 F7 B♭ (M) With that

85 B♭7 E♭ girl of mine by my side, the sil - ver moon and the eve-night tide. Oh,

89 Cm7 F7 B♭ some sweet day gon-na take a - way this hurt-in' in-side. (F) Oh, I'll

93 Cm7 F7 (M) (F) on

96 Cm7 F7 B♭ B♭ E♭ B♭ (Keyboard)

Back In Your Own Back Yard

F

Keyboard

(Sax) C Dm7 Em7 G7

This musical score consists of six staves of music for piano, saxophone, and voice. The piano part (top staff) includes chords C, Dm7, Em7, and G7. The saxophone part (second staff) has lyrics: "We leave home expecting to find a blue - bird," followed by "hop - ing ev - 'ry cloud will be sil - ver lined." The third staff continues the lyrics: "But, we all re - turn. As we live, we learn that we left our hap-pi-ness be - hind." The fourth staff concludes the section with "The bird with". The fifth staff begins with a treble clef and lyrics: "feath - ers of blue is wait - ing for you pane cas - tles in Spain through your win - dow you pane". The sixth staff starts with G7 and lyrics: "back in your own back yard. You'll see your". The final staff begins with 2. and lyrics: "back yard. Oh, you can". The score uses a 4/4 time signature throughout.

33 Em Em7 A7

go to the East, go to the West, but some-day you'll come, _____.

37 D7 G7 Gaug

wear-y at heart, back where you start - ed from. You'll find your

41 C A°7 Dm To Coda ♪

hap - pi - ness lies _____. right un - der your eyes _____.

45 G7 C G7 Gaug D.S. al Coda

back in your own _____. back yard. (Sax) _____.

♪ Coda

49 G7 Em7 Dm7

back in your own _____. back in your own _____.

53 C D♯°7 G7

back in your own _____. back _____.

56 C (Sax) Dm7 C G7 C

back _____. (Sax) _____. back _____. back _____.

Back In Your Own Back Yard

M

(Keyboard)

F Gm7 Am7 C7

Keyboard

F C C7

We leave home ex - pect-ing to find a blue - bird, _____

Gm7 C7 F

hop - ing ev - 'ry cloud will be sil - ver lined. _____

Am7 E7 Am7 Dm7 Gm7 C7 F

But, we all re - turn. As we live, we learn

C Dm7 Gm7 C7 Caug

that we left our hap-pi-ness be - hind. The bird with

F D°7 Gm

feath - ers cas - tles of in blue Spain is through wait - ing for you pane

C7 1. F C7

back in your own back yard. You'll see your

2. F F7

back yard. Oh, you can

33 A m A m7 D 7

go to the East, go to the West, but some-day you'll come,

37 G 7 C 7 C aug

wear-y at heart, back where you start - ed from. You'll find your

41 F D°7 G m To Coda ♀

hap - pi - ness lies right un - der your eyes

45 C 7 F C 7 D.S. al Coda
C aug

back in your own back yard. (Keyboard)

♀ Coda

49 C 7 A m7 G m7

back in your own, back in your own,

53 F G♯7 C 7

back in your own back

56 F (Keyboard) G m7 F C 7 F

(Keyboard) yard.

Slow 12/8 Feel

Can't Help Falling In Love

F

B_b (Keyboard) 3 F 3 B_b 3 F 3 Keyboard

3 B_b Dm Gm Gm7/F 3 Eb Bb Cm F 3 Eb F7

Wise men say, "On-ly fools rush in." But I can't
8 Gm Eb 3 Bb/F F7 Bb Bb Dm Gm Gm7/F 3 Eb Bb

help fall-ing in love with you. Shall I stay? Would it be a
14 Cm F 3 Eb F7 Gm Eb 3 Bb/F F7 Bb

sin if I can't help fall-ing in love with you.

(Sing both times)

Dm 3 D_b^o7 Dm 3 D_b^o7

Like a riv - er flows sure - ly to the sea,
21 Dm 3 D_b^o7 Dm 3 3 Cm7 F7

dar - ling so it goes. Some things are meant to be.
24 B_b Dm Gm Gm7/F 3 Eb Bb Cm F 3

Take my hand. Take my whole life, too, for
28 E_b F7 Gm Eb Bb/F F7 B_b To Coda D.S. al Coda

Coda I can't help fall - ing in love with you.
32 B_b Eb F7 Gm Eb Bb/F F7 B_b

you, for I can't help fall-ing in love with you.

Slow 12/8 Feel

Can't Help Falling In Love

M

E♭ (Keyboard) 3 B♭ 3 E♭ 3 B♭ 3 Keyboard 3

3 E♭ Gm Cm Cm7/B♭ A♭ E♭ Fm B♭ A♭ B♭7
Wise men say, "On-ly fools rush in." But I can't
8 Cm A♭ E♭/B♭ B♭7 E♭ E♭ Gm Cm Cm7/B♭ A♭ E♭
help fall-ing in love with you. Shall I stay? Would it be a
14 Fm B♭ A♭ B♭7 Cm A♭ E♭/B♭ B♭7 E♭
sin if I can't help fall-ing in love with you.

S (Sing both times)

Gm 3 G♭°7 Gm 3 G♭°7
Like a riv - er flows sure - ly to the sea,

21 Gm 3 G♭°7 Gm 3 Fm7 B♭7
dar - ling so it goes. Some things are meant to be.

24 E♭ Gm Cm Cm7/B♭ A♭ E♭ Fm B♭ 3
Take my hand. Take my whole life, too, for

28 A♭ B♭7 Cm A♭ E♭/B♭ B♭7 To Coda Φ E♭ D.S. al Coda
I can't help fall - ing in love with you.

32 E♭ A♭ B♭7 Cm A♭ E♭/B♭ B♭7 E♭
you, for I can't help fall-ing in love with you.

Coda

Praha Polka

Keyboard

(Keyboard)

Musical score for Keyboard, measures 1-4. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are E♭, B♭, C7, and F7.

Musical score for Saxophone, measures 5-8. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are B♭ (Sax), F7, and B♭.

Musical score for Keyboard and Saxophone, measures 9-12. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are E♭, F7, B♭ (Keyboard), and B♭ (Sax).

Musical score for Keyboard, measures 14-17. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are C, F, C7, F, and C.

Musical score for Keyboard and Saxophone, measures 19-22. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are F, 1. C7, F, 2. C7, F, (Sax) F7, and (Keyboard).

Musical score for Saxophone, measures 24-27. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are B♭ (Sax), F7, B♭, and B♭.

Musical score for Keyboard, measures 30-33. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are F7, B♭, (Keyboard) B♭, C°7, B♭/D, F7/C, B♭, and B♭7.

2
36 (Sax) E♭ B♭7/A♭ /B♭ E♭ B♭7

42 E♭ B♭7 E♭ B♭7/A♭ /B♭ E♭

48 B♭7 E♭ B♭7

54 E♭ B♭7 E♭ B♭7

60 E♭ B♭7/A♭ /B♭ E♭ B♭7 F m7 B♭7

66 1. E♭ (Keyboard) B♭7 2. E♭ (Sax) E♭7

70 A♭ E♭7/D♭ /E♭ A♭ E♭7

76 A♭ E♭7 A♭ E♭7/D♭ /E♭ A♭

82 E♭7 B♭m7 E♭7 A♭ E♭7 A♭

Once In A While

E

Keyboard

(Sax)

(Sax)

A^bmaj7 B^bm7 Cm7 B^bm7 A^bmaj7 B^bm7 Cm7 B^bm7 E^b7

5 A^b F7

Once in a while will you try to give one lit-tle thought to me

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

though some - one else may be near-er your heart?

13 A^b F7

Once in a while will you dream of the mo-ments I shared with you,

17 B^bm E^b7 A^b G7

mo-ments be - fore we two drift-ed a - part? In

21 C Dm7 G7 C Dm7 G7

love's smol-der-ing em-ber, one spark may re - main. If

25 C Dm7 G7 C C⁷ B^bm7 E^b7

love still can re - mem-ber, the spark may burn a - gain.

29 A^b F7

I know that I'll be con-tent-ed with yes - ter-day's mem-o-ries

33 B^bm E^b7 A^b E^b7

know-ing you think of me, once in a white.

37 (Sax) A♭

A flat major chord, followed by a melodic line consisting of eighth and sixteenth notes. The key signature changes to F#7 at the end.

41 B♭m E♭7 A♭ G7

B-flat minor chord, followed by a piano part with chords E-flat 7, A-flat, and G7. The word "In" is written below the piano part.

45 C Dm7 G7 C Dm7 G7

C major chord, followed by lyrics: "love's smol-der-ing em-ber," "one spark may re - main." The word "If" is written below the piano part.

49 C Dm7 G7 C C°7 B♭m7 F7

C major chord, followed by lyrics: "love still can re - mem - ber," "the spark may burn a - gain."

53 B♭ G7

B-flat major chord, followed by lyrics: "I know that I'll _____ be con-tent-ed with yes - ter-day's mem-o-ries _____"

57 Cm F7 B♭ (Sax)

C major chord, followed by lyrics: "know-ing you think of me, once in a while,"

60 F7 B♭ E♭ B♭ (Keyboard & Bass)

F7 chord, followed by lyrics: "once in a while."

M

Keyboard

(Keyboard)

B^bmaj7 Cm7 Dm7 Cm7 B^bmaj7 Cm7 Dm7 Cm7 F7

5 B^b G7
Once in a while will you try to give one lit-tle thought to me

9 Cm 3 F7 3 B^b F7
though some - one else may be near-er your heart?

13 B^b G7
Once in a while will you dream of the mo-ments I shared you,

17 Cm F7 3 B^b A7
mo-ments be - fore we two drift-ed a - part? In

21 D E7 A7 D D^o7 Em7 A7
love's smol-der-ing em-ber, one spark may re - main.

25 D 3 E7 A7 D D^o7 Cm7 F7
love still can re - mem-ber, the spark may burn a - gain.

29 B^b G7
I know that I'll be con-tent-ed with yes - ter-day's mem-o-ries

33 Cm F7 3 B^b F7
know-ing you think of me, once in a while.

(Keyboard)

37 B♭

41 Cm F7 B♭ A7

45 D E m7 A7 D Em7 A7

love's smol-der-ing em-ber, one spark may re - main.

49 D Em7 A7 D D°7 C m7 G7

love still can re - mem - ber, the spark may burn a - gain.

53 C A7

I know that I'll be con-tent-ed with yes - ter-day's mem-o-ries

57 Dm G7 C once in a while,

(Keyboard)

know-ing you think of me, once in a while,

G7 C F C

(Keyboard & Bass)

once in a while.

8^{vib}

Bei Mir Bist Du Schön

F

Keyboard

(Sax) Cm Fm Cm Fm G7

5 Cm G7 Cm

8 G7 Cm Fm7

II C°7 G G7 Cm

14 G7 Cm G7

17 Cm Fm7 F♯7 G7

2
 21 Cm G7

 mir bist du schön, — please let me ex - plain:__ Bei mir bist du schön

26 Cm G7 Cm

 means "You're grand."__ Bei mir bist du schön, a - gain, I'll ex - plain.

32 G7 Cm

 — It means "You're the fair - est in the land."__ I could say

37 Fm Cm

 "Bel - la, bel - la," ev - en "Sehr wün - der - bar." Each lan - guage

41 Fm F[#]7 G7

 on - ly helps__ me tell you how grand you are. I've

45 Cm

 tried to ex - plain__ bie mir bist du schön__ So

49 G7

 kiss me and say you un - der - stand. stand. Bei

54 Fm Cm Fm Cm G7 Cm

 mir bist du schön.

Bei Mir Bist Du Schön

M
Keyboard

(Keyboard)

F_m B_{bm} F_m B_{bm} C₇

Of all the

F_m C₇ F_m

girls I've known, and I've known some, un - til I first met you, I was

C₇ F_m B_{bm}₇

lone - some. And when you came in sight, dear, my heart grew light, and this

F⁷ C C₇ F_m

old world _ seemed new to me. You're real - ly swell, I have to ad -

C₇ F_m C₇

mit, you de-serve ex - pres-sions that real - ly fit you. And so I've

F_m B_{bm}₇ B⁷ C₇

racked my brain hop-ing to ex-plain all the things that you do to me. ___ Bei

2
 21 Fm C7

 mir bist du schön, — please let me ex - plain: — Bei mir bist du schön

26 Fm C7 Fm

 — means "You're grand." — Bei mir bist du schön, a - gain, I'll ex - plain.

32 C7 Fm

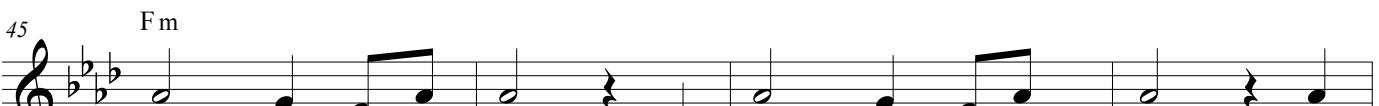
 — It means "You're the fair - est in the land." — I could say

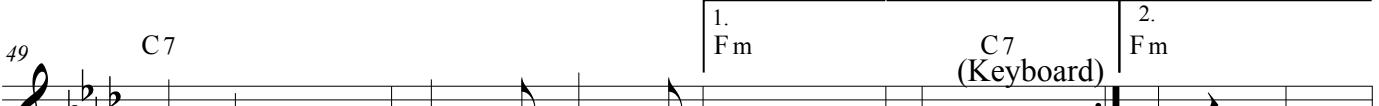
37 B♭m Fm

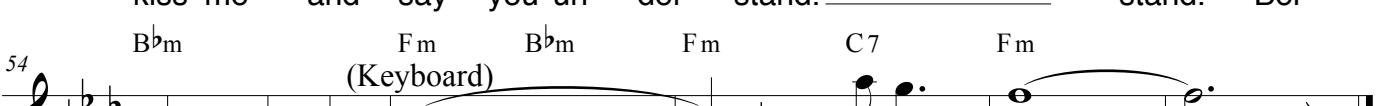
 "Bel - la, bel - la," ev - en "Sehr wün - der - bar." Each lan - guage

41 B♭m B°7 C7

 on - ly helps — me tell you how grand you are. I've

45 Fm

 tried to ex - plain — bie mir bist du schön — So

49 C7

 kiss me and say you un - der - stand. — stand. Bei

54 B♭m Fm B♭m Fm C7 Fm

 (Keyboard) mir bist du schön.

1. Fm C7 (Keyboard) 2. Fm

How Ya Gonna Keep 'Em Down On The Farm

F

(Sax) E♭ /G G[♭]7 B[♭]7/F Fm7 B[♭]7 E♭ B[♭]7 Keyboard

9 E♭ /G G[♭]7 B[♭]7/F B[♭]aug
 "Reu - ben, Reu - ben, I've been think-ing," said his wif - ey
 "Reu - ben, Reu - ben, You're mis - tak - en," said his wif - ey

15 E♭ E[♭]7 B[♭]7 E♭ /G G[♭]7 B[♭]7
 dear. "Now that all is peace - ful and calm,
 dear. "Once a far - mer, al - ways a jay, the and

21 F7/A A[♭]7 Fm7 B[♭]7 E♭
 boy far - will mers soon al - be ways back stick on to the the farm." hay."
 far - mers soon al - ways back stick on to the the farm." hay."

25 E♭ /G G[♭]7 B[♭]7/F
 Mis - ter "Moth - er Reu - ben, start - ed I'm not wink-ing fak - in', and slow - ly rubbed his think it
 Reu - ben, start - ed I'm not wink-ing fak - in', and slow - ly rubbed his think it

31 E♭ D[♭]7 B[♭]6 B[○]7
 chin. strange. He But pulled wine and chair wom - en close play to the moth - er, and he
 chin. strange. He But pulled wine and chair wom - en close play to the moth - er, and he

37 Cm7 F7 B[♭] B[♭]7
 asked boy her who's with loose a grin, change.
 asked boy her who's with loose a grin, change.

41 E♭ /G G[♭]7 B[♭]7/F B[♭]7/F B[♭]aug
 "How ya gon-na keep 'em down on the farm af - ter they've seen Par -

2

47 E♭ /G G♭°7 B♭/F Cm7 C♯°7 B♭
 ee? How ya gon-na keep 'em a - way from Broad - way,

53 F7 B♭7
 jaz - in' a - round and paint - in' the town?

57 E♭ /G G♭°7 B♭7/F B♭7/F
 How ya gon-na keep 'em a - way from harm? That's a mys-ter -

63 G E♭
 y. They'll nev - er want to see a rake or plow,
 Im - a - gine Reu - ben when he meets his Pa.

69 A♭ A♭m7 E♭ /G G♭°7
 and who the deuce can par-ley - vous a cow? How you gon-na keep 'em
 He'll kiss his cheek and hol-ler, "Oo - la la!"

75 B♭7/F To Coda ♪ Fm7 B♭7 E♭
 down on the farm af - ter they've seen Par - ee?"

81 E♭(Sax) /G G♭°7 B♭7 D.S. al Coda

85 ♪ Coda Fm7 B♭7 Fm7 B♭7
 af - ter they've seen, af - ter they've seen,

89 Fm7 B♭7 E♭ A♭ B♭7 E♭ B♭7 E♭
 af - ter they've seen Par - ee?"

The musical score consists of two staves of music. The top staff begins at measure 47 in E♭ major. It includes lyrics such as 'ee?', 'How ya gon-na keep 'em a - way from Broad - way,' and 'jaz - in' a - round and paint - in' the town?'. The bottom staff begins at measure 53 in F major. It includes lyrics like 'How ya gon-na keep 'em a - way from harm?' and 'That's a mys-ter -'. Measures 63 and 69 show transitions between keys. Measure 75 leads to a 'To Coda' section, indicated by a ♪ symbol above the staff. The coda starts at measure 81 with a 'D.S. al Coda' instruction. The score concludes at measure 89 with a final set of lyrics. The music features various chords including G, G♭°7, B♭/F, Cm7, C♯°7, B♭, F7, A♭, A♭m7, E♭, /G, G♭°7, B♭7/F, B♭7/F, B♭7, E♭, and B♭7. The vocal line is supported by a piano or similar harmonic background.

How Ya Gonna Keep 'Em Down On The Farm

M

(Keyboard)

A^b /C B^o7 E^{b7/Bb} B^bm7 E^{b7} A^b E^{b7} Keyboard

9 § A^b /C B^o7 E^{b7/Bb} E^{baug}

"Reu - ben, Reu-ben, I've been think-ing," said his wif - ey
"Reu - ben, Reu-ben, You're mis - tak - en," said his wif - ey

15 A^b A^b^o7 E^{b7} A^b /C B^o7 E^{b7}

dear. "Now that all is peace - ful and calm, the
dear. "Once a far - mer, al - ways a jay, and

21 B^{b7/D} D^{bo}7 B^bm7 E^{b7} A^b

boy far - mers will soon al - be ways back stick on to the the farm." hay."

25 A^b /C B^o7 E^{b7/Bb}

Mis - ter "Moth - er Reu-ben, start - ed I'm not wink-ing fak - in', and tho you may rubbed his think it

31 A^b G^{bo}7 E^{b6} E^o7

chin. He pulled his chair up close to the moth - er, and he
strange. But wine and wom - en play the mis - chief with a

37 Fm7 B^{b7} E^b E^{b7}

asked boy her who's with loose a grin, change.

41 A^b /C B^o7 E^{b7/Bb} E^{b7/Bb} E^{baug}

"How ya gon-na keep 'em down on the farm af-ter they've seen Par -

2

47 A♭ /C B°7 E♭/B♭ Fm7 F♯7 E♭
 ee? How ya gon-na keep 'em a - way from Broad-way,
 53 B♭7 E♭7
 jaz - in' a - round and paint - in' the town?
 57 A♭ /C B°7 E♭7/B♭ E♭7/B♭
 How ya gon-na keep 'em a - way from harm? That's a mys-ter -
 63 C A♭
 y. They'll nev - er want to see a rake or plow,
 Im - a - gine Reu - ben when he meets his Pa.
 69 D♭ D♭m7 A♭ /C B°7
 and who the deuce can par-ley - vous a cow? How you gon-na keep 'em
 He'll kiss his cheek and hol-ler, "Oo - la la!"
 75 E♭7/B♭ To Coda B♭m7 E♭7 A♭
 down on the farm af - ter they've seen Par - ee?"
 81 A♭ (Keyboard) /C B°7 E♭7 D.S. al Coda
 85 Coda B♭m7 E♭7 B♭m7 E♭7
 af - ter they've seen, af - ter they've seen,
 89 B♭m7 E♭7 A♭ D♭ E♭7 A♭ E♭7 A♭
 af - ter they've seen Par - ee?"

Ma, He's Making Eyes At Me

F

Keyboard

(Sax)

G E°7 D7 G E°7 D7

A7 D7 G D7 G

9 G Em7 Am7 D7 G

Lit - tle Lil - y was oh, so sil - ly and
Lil - y was so shy, ev - 'ry - bod - y could
shy. tell _____ And all the
she'd al - ways

13 D7 G

fel - lows knew she wouldn't bill and coo.
stay at home, _____ she'd nev - er ev - er roam.

17 G Em7 Am7 D7 G

Ev - 'ry sing - le night, some smart fel - la would
All the neigh - bors knew lit - tle Lil - y so
try well, _____ to cud - dle
'cause when the

21 A7 D D7

up boys would her, _____ but they'd she would
call, _____ cry, _____
yell, _____

25 G A7 D7 D aug

"Ma, _____ he's mak-ing eyes at me! _____ Ma, _____ he's aw-ful

31 G E°7 D7

nice to me! _____ Ma, he's al - most break-ing my heart. _____

37 G E°7 D7

I'm be - side him! Mer - cy! Let his con - science guide him.

41 G A7 D7 D aug G D7

Ma, _____ he wants to mar - ry me, _____ be my hon - ey - bee. _____

49 G E°7 D7 G E°7 D7

Ev - 'ry min - ute, he get's bold - er, now he's lean - ing on my shoul - der.
Ma, I'm off - 'ring my re - sis - tance, soon I'll hol - ler for as - sist - ance,
Hur - ry, mom, and call for Pa - pa, if not Pa, then call a cop - per!

53 A7 D7 To Coda ♀

1.	G	A m7	D7	2.	G	D.C. al Coda	
----	---	------	----	----	---	--------------	--

Ma, _____ he's kiss - ing me!" _____ me!" _____

Coda

59 G D[#]7 Ab B^b7
me! _____ Ma, - he's mak-ing eyes at me! _____

65 E^b7 E^baug Ab F^o7
Ma, _____ he's aw - ful nice to me! _____ Ma, he's al - most

71 E^b7 Ab F^o7 E^b7
break-ing my heart. _____ I'm be - side him! Mer-cy! Let his con-science guide him.

77 Ab B^b7 E^b7
Ma, _____ he wants to mar - ry me, _____ be my pride and

83 Ab E^b7 Ab F^o7 E^b7 Ab F^o7 E^b7
joy! _____ I found out his name is Dan-iel, cut-er than my cock-er span-iel,

89 D^o7 Ab/E^b B^bm7 E^b7
Ma, _____ oh Ma, _____ I think I love _____ that _____

97 Ab (Sax) E^b7 Ab E^b7
boy." _____

101 Ab E^b7 Ab

Ma, He's Making Eyes At Me

(Keyboard)

M
Keyboard

C A°7 G7 C A°7 G7

5 D7 G7 C G7 C

9 C Am7 Dm7 G7 C

Lit - tle Lil - y was oh, so sil - ly and shy. _____ And all the
 Lil - y was so shy, ev - 'ry - bod - y could tell _____ she'd al - ways

13 G7 C

fel - lows knew _____ she wouldn't bill and coo. _____
 stay at home, _____ she'd nev - er ev - er roam. _____

17 C Am7 Dm7 G7 C

Ev - 'ry sing - le night, some smart fel - la would try _____ to cud - dle
 All the neigh - bors knew lit - tle Lil - y so well, _____ 'cause when the

21 D7 G G7

up boys would her, _____ but they'd she would cry, _____
 to call, _____ hear her yell, _____

25 C D7 G7 G^{aug}

"Ma, _____ he's mak-ing eyes at me! Ma, _____ he's aw-ful

31 C A°7 G7

nice to me! Ma, he's al - most break-ing my heart.

37 C A°7 G7

I'm be - side him! Mer - cy! Let his con - science guide him.

41 C D7 G7 G^{aug} C G7

Ma, _____ he wants to mar - ry me, _____ be my hon - ey - bee.

49 C A°7 G7 C A°7 G7

Ev - 'ry min - ute, he get's bold - er, now he's lean - ing on my shoul - der.
Ma, I'm off - 'ring my re - sis-tance, soon I'll hol - ler for as - sist - ance,
Hur - ry, mom, and call for Pa - pa, if not Pa, then call a cop - per!

53 D7 F7 Coda ♩ 1. C Dm7 G7 2. C D.C. al Coda

Ma, _____ he's kiss - ing me!"

 Coda

59 C G[#]7 D^b E^b7
me! Ma, - he's mak-ing eyes at me!

65 A^b7 A^baug D^b B^b°7
Ma, he's aw - ful nice to me! Ma, he's al - most

71 A^b7 D^b B^b°7 A^b7
break-ing my heart. I'm be - side him! Mer-cy! Let his con-science guide him.

77 D^b E^b7 A^b7 A^baug
Ma, he wants to mar - ry me, be my pride and

83 D^b A^b7 D^b B^b°7 A^b7 D^b B^b°7 A^b7
joy! I found out his name is Dan-iel, cut-er than my cock-er span-iel,

89 G°7 D^b/A^b E^bm7 A^b7
Ma, oh Ma, I think I love that

97 D^b (Keyboard) A^b7 D^b A^b7
boy."

101 D^b A^b7 D^b



VOCAL ONLY

If You Knew Susie

Keyboard

(Keyboard)

A B7 Dm E7 A Bm7 E7
 8 A A°7 A Bm7 E7 A
 I have got a sweet-ie known as Su - sie. In the word of
 13 A°7 A C♯m G♯7 C♯m
 Shake-speare, she's a wow! Though all of you may know her,
 19 G♯7 E B7 E E7
 too, I'd like to shout right now: If
 24 A A♯7
 you knew Su - sie like I know Su - sie, oh, oh,
 30 E7
 oh, what a girl! There's none so clas-sy as this fair
 35 las - sy. Oh! Oh! A Aug A B7 E7
 Oh! Ho - ly, mo - ley, what a chas - sis!
 40 A A7 D C♯ C
 We went a rid - ing, she did - n't balk.
 At par - ty, she's meek - and mild. But
 44 B7 E7
 Back from Yon-kers, I'm the one that had to walk! If
 in a tax - i, moth - er dear, come save your child!

2
48 A B7 Dm E7

you knew Su-sie like I know Su-sie, oh, oh, what a girl.

54 A^{1.} Bm7 E7 A F7

If If

58 B^b B^{o7}

you knew Su-sie like I know Su-sie, oh, oh,

64 F7

oh, what a girl! She wears long tress-es and nice tight

F aug B^b C7 F7

dress-es. Oh! Oh! What a fu-ture she po-cess-es!

74 B^b B^{b7} E^b D D^b

i had a mus-tache, cute as a pup.

78 C7 F7

Su-sie kissed me, and she burned the darned thing up! If

82 B^b C7 E^{bm}

you knew Su-sie like I know Su-sie, oh,

87 F7 G7 Cm F7

oh, what a girl. Oh, oh, what a

94 B^b (Keyboard) Gm F7 B^b

girl!

Slow Poke

F

Keyboard

(Sax)

(Drum - Tick-Tock on woodblock)

E N.C.

The image shows a musical score for 'The Star-Spangled Banner'. The vocal part is in E♭ major, indicated by a key signature of one flat. The piano accompaniment is in E major, indicated by a key signature of no sharps or flats. The vocal line consists of eighth and sixteenth notes, with lyrics like 'O'er the rampart we watch'd' and 'Till the bright stars faded'. The piano part includes chords and bass notes. The score is in common time (indicated by '4'). The vocal line starts on a low note and moves to higher octaves as the song progresses.

Musical score for piano, page 5. The score consists of two staves. The top staff shows a melodic line in E♭ major, starting with a half note followed by eighth-note pairs. The bottom staff shows a harmonic progression: a half note in E♭ major, followed by a half note in A♭ major, then a half note in E♭ major again, and finally a half note in B♭ major. The key signature changes from one flat (E♭) to no sharps or flats (A♭), back to one flat (E♭), and finally to three flats (B♭).

You keep me wait-ing till it's get-ting ag-gra-va-ting, you're a slow - poke.

9

E♭

I wait 'n wor-ry but you nev-er seem to hur-ry, you're a slow - poke.

13

E^b7

A^b6

Time means noth-ing to you. I wait and then you're

late a - gain: eight - o-clock, nine o-clock, quar-ter to ten.

Musical score for piano, page 21. The key signature is E♭ major (two flats). The melody consists of eighth and sixteenth notes. The harmonic progression includes E♭, B♭7, and G. The score shows a melodic line with various note values and rests, corresponding to the chords indicated above the staff.

Why should I linger ev'-ry time you snap your fin-ger, lit-tle slow - poke?

Why can't you hasten when you see that time's a wast-ing, you're a slow poke, dear.

Musical score for piano showing measures 29-32. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 29 starts with a half note followed by a quarter note. Measure 30 starts with a half note followed by a quarter note. Measure 31 starts with a half note followed by a quarter note. Measure 32 starts with a half note followed by a quarter note.

Why should I keep trying to change you? It's not the thing to do. _____

guess I'll have to learn to be a slowpoke, too.

Slow Poke

(Keyboard)

M Keyboard

(Drum - Tick-Tock on woodblock)

1 A^b A A^b N.C.

5 A^b E^b7

You keep me wait-ing till it's get-ing ag-gra-va-ting, you're a slow - poke.

9 A^b

I wait 'n wor-ry but you nev-er seem to hur-ry, you're a slow - poke.

13 A^b 7 D^b 6

Time means noth-ing to you. I wait and then you're

17 B^b 7 E^b7 D^b E^b7

late a - gain: eight - o-clock, nine o-clock, quar-ter to ten.

21 A^b E^b7

Why should I linger ev-'ry time you snap your fin-ger, lit-tle slow - poke?

25 A^b A^b 7

Why can't you has-ten when you see that time's a wast-ing, you're a slow poke, dear.

29 D^b D^b m A^b 3 F 7

Why should I keep try-ing to change you? It's not the thing to do. I

33 B^b m 7 E^b7 1. A^b 2. (Drum - As before) A^b N.C. E^b A^b

guess I'll have to learn to be a slowpoke, too.

VOCAL DUET

The Great Pretender

Keyboard

Bb(Keyboard) 3 E^b 3 F7 G^b F7 N.C. 3
(F) Oh_

(Keyboard continue triplets)
3 Bb 3 F7 Bb 3 E^b 3
yes, I'm the great pre - ten - der,
yes, I'm the great pre - ten - der,
3 pre - tend - ing that I'm do-ing
a - drift in a world of my
3 (M) Ooo-ooo,Ooo-ooo

Bb 3 E^b 3 F 3 Bb 3 E^b 3
well.
own.
My need is such, I pretend too much. I'm
I played the game, but to my real shame, you've
6 Ooo-ooo,Ooo-ooo

Bb 3 F7 3 1. Bb F7 3 2. Bb 3
lone - ly but no one can tell. Oh lone. Too
left me to grieve all a

2

real__ is this feel - ing of make - be-lieve. Too real__ when I feel__ what my

heart can't con - ceal. Yes, I'm the great pre -

Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh

tend - er, just laugh - ing and gay like a clown.

Ooo-ooo,Ooo-ooo Ooo-ooo,Ooo-ooo

seem__ to be what I'm not,__ you see, I'm wear-ing__ my heart like a

To Coda \oplus B \flat D.S. al Coda

crown pre - tend - ing__ that you're__ still a - round. Too

\oplus Coda B \flat E \flat B \flat

round.

still a - round.

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano clef, mostly in E-flat major (B-flat minor) with some changes in key signature. The piano part is in treble clef. The lyrics are integrated into the music, appearing below the vocal line. The score includes various dynamics, rests, and musical markings like '3' over groups of notes and 'D.S. al Coda'. The vocal range varies from low notes like 'B' to high notes like 'E' and 'F#'. The piano part provides harmonic support with chords like E-flat major, F7, B-flat major, and D major.

You Were Meant For Me

F

Keyboard

(Sax)

B♭maj7 Cm7 Dm7 E♭ Dm7 F7

5 Cm7 F7 Cm7 F7 B♭maj7 Cm7 F7 Cm7 F7 B♭maj7

You were meant for me, _____ and I was meant for you. _____

13 G D7 G7 C7

Na - ture fash - ioned you and when she was done, _____

17 D°7 F7/C B°7 F7/A /F G°7 B♭7 A7

you were all those good things rolled in - to one. _____ You're like a

21 Cm7 F7 Cm7 F7 B♭maj7 Cm7 F7 Cm7 F7 D

plain - tive mel-o - dy that nev - er lets me be. _____ For

29 Fm7 G7 Fm6 G9 Cm7 G7 Cm7 To Coda ♫

I'm con - tent, _____ the an - gels must have sent you, _____ and they

33 Cm7 F7 Cm7 F7 B♭maj7 (Sax) Cm7 Dm Cm7 F7 D.S. al Coda

meant you just for me. _____

37 ♫ Coda Cm7 F7 E♭ F7

meant you just for

41 (Sax) E♭maj7 Gm Fm7 E♭

me _____

You Were Meant For Me

M
Keyboard

(Keyboard)

Ebmaj7 Fm7 Gm7 Aflat Gm7 Bflat7

Fm7 Bflat7 Fm7 Bflat7 Ebmaj7 Fm7 Bflat7 Fm7 Bflat7 Ebmaj7

You were meant for me, _____ and I was meant for you. _____

C G7 C7 F7

Na - ture fash - ioned you and when she was done, _____

G7 Bflat7/F E7 Bflat7/D /Bflat C7 E7 D7

you were all those good things rolled in - to one. _____ You're like a

Fm7 Bflat7 Fm7 Bflat7 Ebmaj7 Fm7 Bflat7 Fm7 Bflat7 G

plain - tive mel-o - dy that nev - er lets me be. _____ For

Bflatm7 C7 Bflatm6 C9 Fm7 C7 Fm7

To Coda ♩

I'm con - tent, _____ the an - gels must have sent you, _____ and they

Fm7 Bflat7 Fm7 Bflat7 Ebmaj7 Fm7 Gm Fm7 Bflat7

meant you just for me. _____

Fm7 Bflat7 Aflat Bflat7

meant you just for

Abmaj7 Cm Bflatm7 Aflat

me _____

(Keyboard)

(Keyboard)

(Keyboard)

How Much Is That Doggie In The Window F

Keyboard

(Sax) C7 F C7

5 F C7 Arf Arf How
much is that dog - gie in the win - dow, _____ the

9 F C7
one with the wag - gil - y tail? How

13 F C7 Arf Arf
much is that dog - gie in the win - dow, _____ I

17 C7 F C7
do hope that dog - gie's for sale. _____ I

21 F C7
must read take in the trippa - to pers there are - for rob - nia and with
in the Cal - li - for ber - bers

25 F C7
leave flash - lights poor that sweet heart shine in a - lone. dark. If My
dark. If My

29 F C7
he love has a dog, he won't be pro - lone - some, and the
needs a dog, gie to protect him and the and

33 F C7
dog scare - gie them will a - have way a with good one home. How

2
37 F D^b7 G^b

bark. I don't want a bun - ny or a

41 D^b7

kit - ty. I don't want a par - rot that

45 G^b D^b7 G^b

talks. I don't want a bowl of lit - tle

49 D^b7

fish - ies. He can't take a gold - fish for

53 G^b D7 G

walks. How much is that dog - gie in the

57 D7 Arf Arf

win - dow, the one with the wag - gil - y

61 G D7 G

tail? How much is that dog - gie in the

65 D7 Arf Arf D7

win - dow, I do hope that dog - gie's for

69 G (Sax) D7 G D7 G

sale.

The musical score consists of ten staves of music for voice and piano. The vocal part is in soprano clef, mostly in G major (indicated by a 'G') with some sections in D major (indicated by a 'D7'). The piano part is in bass clef, mostly in G major with some sections in D major. The lyrics are written below the vocal line. There are several 'Arf' markings above the piano line at various points. Measure numbers are provided at the start of each staff, and Roman numerals indicate harmonic progressions. The score includes dynamic markings like 'p.' and 'f.'. The vocal line features eighth and sixteenth note patterns, while the piano line provides harmonic support with chords and bass notes.

How Much Is That Doggie In The Window M

(Keyboard) F7 B♭ F7

Keyboard

5 B♭ F7 Arf Arf How
much is that dog - gie in the win - dow, _____ the

9 B♭ F7 How
one with the wag - gil - y tail? _____ How

13 B♭ F7 Arf Arf
much is that dog - gie in the win - dow, _____ I

17 F7 B♭ F7
do hope that dog - gie's for sale. _____ I

21 B♭ F7
must read take a trip pa - to pers there are - for - nia and with
in the Cal - li - rob - bers

25 F7
leave - my poor sweet - heart a - lone. _____ If My
flash - lights that shine in the dark.

29 B♭ F7
he has a dog, - he won't be lone - some, _____ and the
love needs a dog gie to pro - tect him and and

33 1. B♭ F7
dog - gie will a - have a good home. _____ How
scare them way with one

The musical score consists of eight staves of music for voice and keyboard. The vocal part is in common time, mostly in B-flat major, with some changes in key signature. The keyboard part provides harmonic support, indicated by Roman numerals (F7, B-flat major) and specific chords like 'Arf' (A-flat major) and 'How' (B-flat major). The lyrics are integrated into the music, with some words appearing above the staff (e.g., 'How', 'Arf') and others below (e.g., 'the', 'I'). The score includes measure numbers (5, 9, 13, 17, 21, 25, 29, 33) and a section header '(Keyboard)' at the top left.

2
37 2.

bark. I don't want a bun - ny or a

41 F#7

kit - ty. I don't want a par - rot that

45 B F#7 B

talks. I don't want a bowl of lit - tle

49 F#7

fish - ies. He can't take a gold - fish for

53 B G7 C

walks. How much is that dog - gie in the

57 G7 Arf Arf

win - dow, the one with the wag - gil - y

61 C G7 C

tail? How much is that dog - gie in the

65 G7 Arf Arf G7

win - dow, I do hope that dog - gie's for

69 C (Keyboard) G7 C G7 C

sale.

Some Enchanted Evening

LATIN BEAT

F

Keyboard

(Keyboard)

1 F Gm7 C7

5 F C7

Some en-chan-ted eve - ning
Some en-chan-ted eve - ning

you may see a stran - ger.
some-one may be laugh - ing.

9 F A aug B^b A^o7

You may see a stran - ger a-cross a crowd-ed room.
And some-how you
You may hear him laugh - ing a-cross a crowd-ed room.
And night af - ter

13 Gm7 A7 Dm F7 B^b Am

know, night, you as know e - ven it then seems,
that the some - where sound of you'll his

17 Gm7 C7 1. F C7

see him a - gain and a - gain.
laugh - ter will sing in your

21 2. F Gm7 Am C7 F

dreams. Who can ex-plain it? Who can tell you why?

25 Gm7 Am G7 C7

Fools give you rea - sons, wise men nev - er try.

2

29 F C7

Some en-chant-ed eve - ning, when you find your true love,

33 F A aug B♭ D m7

when you feel him call you a-cross a crowd - ed room. Then, fly to his

37 G m7 A 7 D m F 7 B♭ A m7

side and make him your own or all through your

41 G m7 /C F

life you may dream all a - lone.

45 G m7 A m C 7 F G m7 A m G m7

Once you have found him, nev-er let him go. Once you have found him, nev-er let him

49 F G m7 C 7 F G m7 C 7

go. Nev - er let him go. Nev - er let him

53 F (Keyboard) G m7 C 7

go.

57 F G m7 C 7 F

LATIN BEAT

Some Enchanted Evening

M
Keyboard

(Keyboard)

B^b B^b Cm7 F7

Some en-chan-ted eve - ning
Some en-chan-ted eve - ning

F7

you may see a stran - ger.
some-one may be laugh - ing.

You may see a stran - ger a-cross a crowd-ed room.
You may hear her laugh-ing a-cross a crowd-ed room.

D Aug E^b D°7

And some-how you
And night af - ter

know, night,
you as strange as it

Cm7 D7 Gm B^b7 E^b Dm

then seems,
that the sound of you'll her

see laugh - her a will - gain and

Cm7 F7 B^b F7

a your - gain.

2. dreams.

B^b Cm7 Dm F7 B^b

Who can ex-plain it? Who can tell you why?

25 Cm7 Dm Gm7 C7 F7

Fools give you rea - sons, wise men nev - er try.

2

A musical score page for 'The Enchanted Evening'. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal line starts with 'Some en-chant-ed eve - ning,' followed by a fermata over the word 'ning'. The piano accompaniment begins with a forte dynamic (F) and a 7th chord (7). The vocal line continues with 'when you find your true love,' followed by a fermata over the word 'love'. The piano accompaniment ends with a forte dynamic (F) and a 7th chord (7).

33 B♭ D Aug E♭ G m7
when you feel her call you a-cross a crowd - ed room. Then, fly to her

Musical score for the song 'Side'. The key signature is B-flat major (two flats). The melody starts on Cm7, moves to D7, then Gm, B-flat 7, E-flat, and finally Dm7. The lyrics are: side _____ and make her your own _____ or all through your _____.

41 C m7 /F B♭
life you may dream all a - lone. _____

45 Cm7 Dm F7 B[♭] Cm7 Dm Cm7
Once you have found her, nev-er let her go Once you have found her, nev-er let her

Musical score for piano/vocal/guitar. The vocal line starts with a sustained note on B♭, followed by a C major 7th chord. The lyrics "Nev-er let her go." are repeated twice. The music includes piano chords and a bass line.

Musical score for piano/vocal/guitar. The score consists of two staves. The top staff shows a melodic line in B-flat major (B♭) for keyboard, starting with a half note followed by eighth-note pairs. The bottom staff shows a bass line with quarter notes. The score includes lyrics "go." with a long horizontal line underneath it. Measure numbers 53, 54, and 55 are indicated above the staff. Chords C m7 and F 7 are labeled above the staff.

Musical score for piano showing measures 57-60. The key signature changes from B-flat major to C major (no sharps or flats), then to F major, and back to B-flat major. The score includes a treble clef, a bass clef, and a tempo marking of 120 BPM.

57 B♭ C m7 F 7 B♭

On A Wonderful Day Like Today

F

Keyboard

(Alto Sax) E♭ F Gm Cm7 F N.C.

5 B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 On a

won - der - ful day - like to - day, this when de - fy an - y cloud
won - der - ful morn - ing like this sun is as big

10 B♭6 Cm7 F7 Cm7 F7

— to ap - pear in the bal - sky, dare Ev - en the rain - drop to are
as a yel - low loon. an - y spar - rows are

15 Dm7 G7 1. E♭maj7 C7 Cm7 F7

flop in my eye. on a won - der - ful day like to - day. On a

sing - ing in tune on a like to - day. On a

21 2. E♭maj7 Cm7 3. F7 B♭6 E♭m7 C♯7 B♭7

won - der - ful morn - ing like this. On a

25 E♭ E♭aug E♭6 E♭7 E♭°7

morn - ing like this, I could kiss ev - 'ry - bod - y, I'm

29 B♭maj7 3. Cm7 3. F7 B♭maj7 B♭7

so full of love and good will. Let me

33 E♭maj7 Em7(♭5) A7(♭9)

say, fur - ther - more, I'd a - dore ev - 'ry - bod - y, to

37 Dm7 G7 C7 F7

come and dine, the pleasures mine, and I will pay the bill. May I

41 B_bmaj7 B_b6 B_bmaj7 B_b6
take this oc - ca - sion to say that the whole

45 B_bmaj7 B_b6 Cm7 F7
— hu - man race — should go down on its knees. —

49 Cm7 F7 Dm7 G7
Show that we're grate - ful for morn - ings like these, for the

53 E_b D7 Gm7
world's in a won - der ful way on a

57 Cm7 3 F7 B_b6 E_b B_b B_b7
won - der - ful day like to - day. On a

63 E_b E_baug E_b6 E_b7 E_b^o7
morn - ing like this, I could kiss ev - 'ry - bod - y, I'm

67 B_bmaj7 3 Cm7 F7 B_bmaj7 B_b7
so full of love and good will. Let me

71 E_bmaj7 Em7(b5) A 7(b9)
say, fur - ther - more, I'd a - dore ev - 'ry - bod - y, to

75 Dm7 E_b^o7 G G7
come and dine, the pleasures mine, and I will pay the bill. May I

79 C maj7 C6 C maj7 C6
take this oc - ca - sion to say that the whole

83 C maj7 C6 Dm7 G7
— hu - man race should go down on its knees.

87 Dm7 G7 3 E m7 3 A7
Show that we're grate - ful for morn - ings like these, for the

91 F E7 Am7
world's in a won - der ful way on a

95 Dm 3
won - der - ful day, on a

99 D7 3
won - der - ful day, on this

103 Eb7 3 Dm7 G7
won - der - ful, won - der - ful, won - der-ful, won - der - ful

107 C (Alto Sax)
day.

III C6

M
Keyboard

On A Wonderful Day Like Today

(Keyboard) A♭ B♭ Cm Fm7 B♭ N.C.

5 E♭maj7 E♭6 E♭maj7 E♭6 E♭maj7 On a
won-der-ful day like to - day, I de - fy an - y cloud
won-der-ful morn - ing like this when the sun is as big

10 E♭6 Fm7 B♭7 Fm7 B♭7
— to ap - pear in the sky, dare an - y rain - drop to
— as a yell - low bal - loon. Ev - en the spar - rows are

15 Gm7 C7 1. A♭maj7 F7 Fm7 B♭7
flop in my eye. on a won-der-ful day like to-day. On a
sing-ing in tune on a

21 2. A♭maj7 Fm7 B♭7 E♭6 A♭m7 F♯7 E♭7
won - der - ful morn - ing like this. On a

25 A♭ A♭aug A♭6 A♭7 A♭7
morn - ing like this, I could kiss ev - 'ry - bod - y, I'm

29 E♭maj7 Fm7 B♭7 E♭maj7 E♭7
so full of love and good will. Let me

33 A♭maj7 A m7(♭5) D 7(♭9)
say, fur - ther - more, I'd a - dore ev - 'ry - bod - y, to

37 Gm7 C7 F7 B♭7
come and dine, the pleasures mine, and I will pay the bill. May I

41 E♭maj7 E♭6 E♭maj7 E♭6
take this oc - ca - sion to say that the whole

45 E♭maj7 E♭6 Fm7 B♭7
— hu - man race — should go down on its knees. —

49 Fm7 B♭7 Gm7 C7
Show that we're grate-ful for morn - ings like these, for the

53 A♭ G7 Cm7
world's in a won - der ful way on a

57 Fm7 B♭7 E♭6 A♭ E♭ E♭7
won - der - ful day like to - day. On a

63 A♭ A♭aug A♭6 A♭7 A♭°7
morn - ing like this, I could kiss ev - 'ry - bod - y, I'm

67 E♭maj7 Fm7 B♭7 E♭maj7 E♭7
so full of love and good will. Let me

71 A♭maj7 A m7(♭5) D 7(♭9)
say, fur - ther - more, I'd a - dore ev - 'ry - bod - y, to

75 Gm7 A♭°7 C C7
come and dine, the pleasures mine, and I will pay the bill. May I

79 F maj7 F 6 F maj7 F 6
take this oc - ca - sion to say that the whole

83 F maj7 F 6 Gm7 C7
— hu - man race should go down on its knees. —

87 Gm7 C7 A m7 D 7
Show that we're grate - ful for morn - ings like these, for the

91 B♭ A 7 D m7
world's in a won - der ful way on a

95 Gm A 7 D m7
won - der - ful day, on a

99 G7 A 7 D m7 C7
won - der - ful day, on this

103 A♭ 7 Gm7 C7
won - der - ful, won - der - ful, won - der-ful, won - der - ful

107 F (Keyboard) F 6
day.

III F 6