



**MIXED THE NUTS**



## Set KA\_New\_Years\_Eve

Last revised: 2023.12.23

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# Come Fly With Me

F

(Sax)      Keyboard

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

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

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

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

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

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

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

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

off in the blue. Once I get you

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

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

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

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

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

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

2

32 D m11 G7 C7 N.C. C7

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

36 FMaj7 F6 A m7 A♭7 G m7 C7

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

40 FMaj7 F6 C m7 F7 B♭Maj7 E♭7

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

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

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

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

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

52 Coda G m7 B♭m7 G m7

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

58 G m7/C F F6 B7 G m7 F♯Maj7 F6

let's fly a - way

# Fly Me To The Moon

**F**

Keyboard

(Keyboard & Bass Only - Freely)

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

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

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

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

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

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

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

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

2

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

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

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

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

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

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

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

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

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

# Besame Mucho

F

Keyboard

(Sax)

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

**Chords and Key Signatures:**

- Staff 1: Am, Dm, Am, E7
- Staff 2: Am, E7, Am, E7
- Staff 3: A m6, D m6
- Staff 4: A7(b9), D m6, E7(b9)
- Staff 5: —, Each time, Co - mo, I, cling, fuer - a, to, your, esta, kiss, noch - e, I, hear, la, mu - sic, di - ma
- Staff 6: A m6, B m7, E7, A7, G/B, A7/C#, A7(b9)
- Staff 7: vine, vez, Bes - a - me, bes - a - me
- Staff 8: D m6, A m, A m/G
- Staff 9: mu - cho, Hold, que, me, ten, my, go, dar, mied, ling, do, and, per
- Staff 10: F7, E7, A m6
- Staff 11: say, der, that, te, you'll, per, al, der, always, te, be, des, - mine, pue.

**Lyrics:**

Besame Mucho  
Each time I cling to your kiss  
I hear music in the room  
vine, Besame, Besame  
mucho.  
Hold me, my darling, and per -  
say, der, that, te, you'll, per, al, der, always, te, be, des, - mine, pue.

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

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

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

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

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

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

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

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

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

# Pennsylvania 6-5000

**Keyboard**

The musical score consists of two staves: a treble clef piano staff and a bass clef vocal staff.

**Piano Part (Top Staff):**

- Measures 1-4: A<sup>b</sup>m6. The piano part features eighth-note chords and sustained notes.
- Measures 5-8: E<sup>b</sup>7, D7, E<sup>b</sup>7. The piano part includes eighth-note chords and sustained notes.
- Measures 9-12: A<sup>b</sup>, A<sup>b</sup>/C, D<sup>b</sup>, D°, E<sup>b</sup>, D<sup>b</sup>, C m7, E<sup>b</sup>7/B<sup>b</sup>. The piano part consists of eighth-note chords.
- Measures 13-16: A<sup>b</sup>, D<sup>b</sup>9, A<sup>b</sup>, A°7, B<sup>b</sup>m7. The piano part includes eighth-note chords and sustained notes.
- Measures 17-20: E<sup>b</sup>7, N.C. (No Chords). The piano part consists of eighth-note chords.
- Measures 21-24: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand. The piano part includes eighth-note chords and sustained notes.
- Measures 25-28: C7, Fm6, C7, Fm6. The piano part includes eighth-note chords and sustained notes.
- Measures 29-32: B<sup>b</sup>7, E<sup>b</sup>Maj7, C9, F7, B<sup>b</sup>7, E<sup>b</sup>7. The piano part includes eighth-note chords and sustained notes.
- Measures 33-36: A<sup>b</sup>, D<sup>b</sup>9, A<sup>b</sup>, A°7. The piano part includes eighth-note chords and sustained notes.
- Measures 37-40: B<sup>b</sup>m7, E<sup>b</sup>7, N.C. The piano part consists of eighth-note chords.

**Vocal Part (Bottom Staff):**

- Measures 1-4: A<sup>b</sup>m6. The vocal part consists of eighth-note chords.
- Measures 5-8: E<sup>b</sup>7, D7, E<sup>b</sup>7. The vocal part consists of eighth-note chords.
- Measures 9-12: A<sup>b</sup>, A<sup>b</sup>/C, D<sup>b</sup>, D°, E<sup>b</sup>, D<sup>b</sup>, C m7, E<sup>b</sup>7/B<sup>b</sup>. The vocal part consists of eighth-note chords.
- Measures 13-16: A<sup>b</sup>, D<sup>b</sup>9, A<sup>b</sup>, A°7, B<sup>b</sup>m7. The vocal part consists of eighth-note chords.
- Measures 17-20: E<sup>b</sup>7, N.C. (No Chords). The vocal part consists of eighth-note chords.
- Measures 21-24: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand. The vocal part consists of eighth-note chords.
- Measures 25-28: C7, Fm6, C7, Fm6. The vocal part consists of eighth-note chords.
- Measures 29-32: B<sup>b</sup>7, E<sup>b</sup>Maj7, C9, F7, B<sup>b</sup>7, E<sup>b</sup>7. The vocal part consists of eighth-note chords.
- Measures 33-36: A<sup>b</sup>, D<sup>b</sup>9, A<sup>b</sup>, A°7. The vocal part consists of eighth-note chords.
- Measures 37-40: B<sup>b</sup>m7, E<sup>b</sup>7, N.C. The vocal part consists of eighth-note chords.

**Text:**

Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand.

(Instrumental Adlib)

34 A♭ D♭9 A♭ F7/A♭

38 B♭m7 E♭7 A♭ A♭/C 1. D♭ E♭7 2. A♭

43 A♭ D♭9 A♭ A°7 N.C.

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

51 2. E♭7 A♭ A♭/C D♭ E♭7

54 A♭ D♭9 A♭ A°7

58 B♭m7 1. E♭7 A♭ A♭/C D♭ E♭7

62 2. E♭7 A♭

# Cheek To Cheek

**F**  
Keyboard

(Sax)

Musical score for Saxophone part 1. The first two measures show G m7 and C7 chords. The lyrics "Heav-en," are repeated twice.

(Sax)

Musical score for Saxophone part 2. Measures 5-8 show F6, D m7, G m7, C7, F6, D m7, G m7, and C7 chords. The lyrics "I'm in Heav-en," are repeated twice.

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

Musical score for Saxophone part 3. Measures 9-12 show F6, C7/G, G $\sharp$ 7, A m7, E $\flat$ 7(b5), D7, and D $\flat$ 7(b5) chords. The lyrics "heart beats so that I can hard - ly speak; \_\_\_\_\_ and I" are followed by "cares that hang a - round me thro' the week \_\_\_\_\_ seem to

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

Musical score for Saxophone part 4. Measures 13-16 show C7, G m7, C7, C7/B $\flat$ , A7, and D7 chords. The lyrics "and I seem to find the hap - pi - ness I seek \_\_\_\_\_ when we're" are followed by "van - ish like a gamb-ler's luck - y streak \_\_\_\_\_ when we're

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

Musical score for Saxophone part 5. Measures 17-20 show G m7, C7, 1 F6, D m7, G m7, C7, and 2. F6 B $\flat$  Maj7 A m7 D7(b9) chords. The lyrics "out to-get-er danc - ing cheek to cheek\_\_\_\_ Oh! I" are followed by "out to-get-er danc - ing cheek to cheek.\_\_\_\_"

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

Musical score for Saxophone part 6. Measures 23-26 show G m7, C7, F6, D7(b9), G m7, C7, F6, and D7(b9) chords. The lyrics "love to climb a moun - tain and to reach the high-est peak,\_\_\_\_ but it" are followed by "love to go out fish - ing in a riv - er or a creek,\_\_\_\_ but I"

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

Musical score for Saxophone part 7. Measures 27-30 show G m7, C7, F6, D7(b9), G m7, C7, 1 F6, D7(b9), and 2. F6 chords. The lyrics "does-n't thrill me half as much as danc-ing cheek to cheek.\_\_\_\_ Oh! I" are followed by "don't en - joy it half as much as danc-ing cheek to cheek.\_\_\_\_"

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

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

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

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

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

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

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

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

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

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

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

52 G m7 C7 A m7 D 7

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

56 G m7 C7 F 6 G m7 C7

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

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

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

# Sway

**F**

Keyboard

(Sax)

5 Fm G7 Fm G7 Cm G7 Cm

When marimba rhy-thms

9 Fm G7 Fm G7 Cm

start to play ,      dance with me,      make me sway.      Like a la-zy o - cean

13 Fm G7 Fm G7 Cm Cm

hugs the shore,      hold me close,      sway me more.      Like a flow-er bend-ing

17 Fm G7 Fm G7 Cm

in the breeze,      bend with me,      sway with ease.      When we dance you have a

21 Fm G7 Fm G7 Cm

way with me,      stay with me,      sway with me.      Oth-er dan - cers may

2

Musical score for orchestra, page 10, measures 25-26. The score consists of two systems. The first system starts with a treble clef, a key signature of B-flat major (two flats), and a common time signature. It contains six measures. The second system begins with an E-flat major key signature and a common time signature, continuing from measure 26. Measure 25 ends with a fermata over the first note of the next measure. Measure 26 begins with a dynamic of  $\frac{3}{4}$ .

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

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

Musical score for piano and voice, page 33, measures 1-4. The score consists of two staves. The top staff is for the piano, showing a bass clef, a key signature of one flat, and a 4/4 time signature. The bottom staff is for the voice, with lyrics written below the notes. The lyrics are: "vi - o - lins long be - fore it be - gins. Make me thrill as on - ly". The piano part includes chords Fm, G7, Fm, G7, Cm, and a repeat sign followed by a measure of rest.

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

37

Fm                    G7                    Fm                    G7                    Cm

To Coda Θ

D.S. al Coda

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

(Sax)

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

D.S. al Coda

∅ Coda

41 Cm Fm G7  
sway me now. \_\_\_\_\_ you know how, —

The musical score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The first measure starts with a quarter note followed by a eighth note, then a sixteenth note tied to another sixteenth note. The second measure starts with a sixteenth note followed by a eighth note, then a sixteenth note tied to another sixteenth note. The third measure is a rest. The fourth measure starts with a quarter note followed by a eighth note, then a sixteenth note tied to another sixteenth note. The fifth measure is a rest.

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

44 F m G 7 C m (Sax) 3 3  
sway me smooth, sway me now.

This image shows a musical score for a vocal part. The key signature is F minor (two flats), and the time signature is common time (indicated by '44'). The vocal line consists of two phrases: 'sway me smooth,' followed by a repeat sign and 'sway me now.' The lyrics are written below the notes. Above the vocal line, chords are indicated: F major (F m), G major (G 7), and C major (C m). A dynamic marking '(Sax)' is placed above the vocal line, with two '3' markings above the notes, indicating a three-note chordal pattern from a saxophone. The vocal line uses eighth and sixteenth note patterns, with some slurs connecting notes.

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

48 (Keyboard)

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note on the A line of the treble staff, followed by a quarter note on the G line, another quarter note on the A line, and a quarter note on the B line. Measure 12 begins with a half note on the C line of the bass staff, followed by a quarter note on the B line, a quarter note on the A line, and a quarter note on the G line.

# Tennessee Waltz

F

(Keyboard Intro)

N.C. F Fmaj7 F7

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

Keyboard

B♭ B°7 F/C Dm7 Gm9

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

C7 F B♭ Am C7/G F C7sus4

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

F F maj7 F7 B♭

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

B°7 F/C Dm Gm

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

C7 F F maj7 F7

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

B♭ B°7 F/C Dm7 G9 C7

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

F      B<sup>b</sup> A m C7/G F      C7      F      A7 <sup>3</sup>

me.      I re-mem-ber \_\_\_\_\_ the night

B<sup>b</sup>6      F

— and the Ten - nes-see Waltz,      and I knew just how

Dm7      Dm7      Gm7      C7      F

much      I had      lost.      Yes, I lost my

F maj7      F7      B<sup>b</sup>      B°7

— lit-tle dar - lin'      the night      they were play-ing      the

F/C      Dm7      G9      C7      1 F      B<sup>b</sup> A m7 C7/G F      C7 (Sax)

beau-ti - ful      Ten - nes-see Waltz.      (Sax)

waltz.      the beau - ti - ful      the

C7      B<sup>b</sup>      B<sup>b</sup> F/A C7/G F

Ten - nes-see Waltz.

# On The Street Where You Live

**F**

(Sax) G m9 G° C7 F Keyboard /C

F /C F /C F N.C.

4 have

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

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

F maj7 F °7 G m7 C 7

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

G m7 B ♭ m6 A m7 D m7

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

G 7 C 9 1 F 6 F ♯ 7 G m7 C 7sus4

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

2 C 9 2 F 6 G m7 G ♯ 7 F/A

23 street where you live. And

A 7      B m7      C°7      A 7/C♯  
 oh, \_\_\_\_\_ the tow - er - ing feel - ing, \_\_\_\_\_ just to  
 B♭m6      B°7      F      F/E      F/E♭      F/D  
 know. \_\_\_\_\_ some - how you are near. \_\_\_\_\_ The  
 D♭7      F/C      B m7(♭5)      E 7sus4      E 7  
 ov - er pow - er - ing feel - ing that an - y  
 A maj7      A 6      D 7      G m7      C 9  
 sec - ond you may sud - den - ly ap - pear! \_\_\_\_\_ Peo - ple  
 F 6      C 7sus4      C 7      F 6      C 7  
 stop and stare. \_\_\_\_\_ They don't both - er me, \_\_\_\_\_ for there's  
 F maj7      F°7      G m7      C 7  
 no - where else on earth that I would rath - er be. \_\_\_\_\_ Let the  
 G m7      B♭m6      A m7      D m7  
 time go by, \_\_\_\_\_ I won't care if I \_\_\_\_\_ can be  
 G 7      To Coda ♀ C 9      F      G m7      C 7  
 here on the street where you live. \_\_\_\_\_ (Sax)  
 ♀ Coda C 9      F 6      D♭6      F 6  
 street where you live. \_\_\_\_\_

# It Had To Be You

**F**

Keyboard

(Sax)

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

It      had      to      be      you,

5      B♭      F aug      B♭Maj7      G 7

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

9      C 7      G m7      C 7      G m7      C 7

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

13     C m7      F 7      D 7      G m

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

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

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

2

25      C7      G m7      C7      G m7      C7      G m  
— or try to be boss, — but they would-n't do. — For no-bod-y else

29      E♭Maj7C m7                  E♭m6 F7                  B♭Maj7D 7                  G m7    B♭ø

— gave me a thrill, — with all your faults — I love you still. — It had to be you,

Musical score for 'Wonderful You' (Saxophone part). The score includes a treble clef, a key signature of one flat, and a time signature of common time (indicated by '33'). The vocal line starts with 'wonder-ful you,' followed by 'it had to be you.' The piano accompaniment consists of chords F7, Cm, and F7. The saxophone part enters with a melodic line over the F7 chord, featuring grace notes and slurs. The section ends with a melodic line over the F7 N.C. (No Chord) section, indicated by '(Sax)' in parentheses.

37

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

you.

VOCAL ONLY

## What A Wonderful World

Keyboard

F G m F G m7 C7  
2  
I see

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

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

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

11 2. F 6 B♭7 F 6  
The  
world."

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

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

2

17 D m7 A m7 D m7 A m7

friends \_\_\_\_ shaking hands \_\_\_\_ saying "How \_\_\_\_ do you do."

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

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

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

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

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

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

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." \_\_\_\_\_ (Keyboard)

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

world." \_\_\_\_\_ Yes, I think to my - self, \_\_\_\_\_

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world." \_\_\_\_\_

# Tequila

Keyboard

(Keyboard)

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

(Add Drums)

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

13 (Sax)

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

17 F E♭ F E♭ F E♭ F E♭

Melodic line starting with F, followed by E♭, F, E♭, F, E♭, F, E♭.

17

Continuation of the eighth-note pattern from the previous section.

21 F E♭ F E♭ F E♭ 1. F E♭ 2. F

Melodic line starting with F, followed by E♭, F, E♭, F, E♭. The score then splits into two endings:

21

Continuation of the eighth-note pattern from the previous section.

**Swing it!**

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

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

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

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

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

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

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

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

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

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

**∅ Coda**

(Keyboard, Bass, &amp; Drums)

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

Musical score for measures 63-67. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measures 63-66 continue the eighth-note and sixteenth-note pattern from the previous section. Measure 67 begins with a dynamic instruction "(Drums out)".

Musical score for measures 67-71. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measures 67-70 continue the eighth-note and sixteenth-note pattern. Measure 71 ends with a dynamic instruction "(All-Spoken)" followed by lyrics "Te - qui - la!".

Musical score for measures 71-75. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measures 71-74 are silent (indicated by dashes). Measure 75 ends with a dynamic instruction "(All-Spoken)" followed by lyrics "Te - qui - la!".

# The Way You Look Tonight

F

Keyboard

Latin Beat

A♭Maj7 (Keyboard) F m7 B♭m7 E♭7

5      Some love - day ly, when with your aw smile - fully so low, warm,

9      A♭Maj7 F7(♭9) B♭m7 E♭7  
when the world is cold,  
and your cheeks so soft,  
I will feel a glow just think-ing of  
there is noth-ing for me but to love

13     A♭Maj7 A♭7 D♭Maj7 E♭7  
= you and just the way you look to -  
you, you, the way you look to -

17     A♭Maj7 (Keyboard) F m7 B♭m7 1.  
night. night. E♭7 Oh, but you're

21     2. C♯m7 C♭Maj7 G♭7 C°7 D♭m7 G♭7  
With each word your ten - der - ness grows,

26     C♭Maj7 D°7 D♭m7 G♭7  
tear-ing my fears a - part.

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

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

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

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

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

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

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

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

# **Somewhere Over The Rainbow**

## FEMALE VOCAL

## Keyboard

(Keyboard - Freely)

(Keyboard - Freely) G G Maj7 A m7 A m6

3 A<sup>#</sup> rit. B m E7 A m7 D 9

(Keyboard & Bass- Very freely)

5 G 6 E m7 A m D 7 G 6 Em  
  
 When all the world is a hope-less jum-ble and the rain drops tum-ble all a-  
 8 A m7 D 7 G 6 G 7 A m7 D7(b9) G 6 E m7 A m7 D 7  
 round. Hea - ven o-pens a mag - ic lane. \_\_\_\_\_ (Keyboard)

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

Musical score for 'Over the Rainbow' in 16th note time. The key signature is F#m7. The chords are F#m7, B7, E m7, /D, C7, A7, A m11, D 7sus4. The lyrics are: found lead - ing from your win - dow - pane to a place be - hind the

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

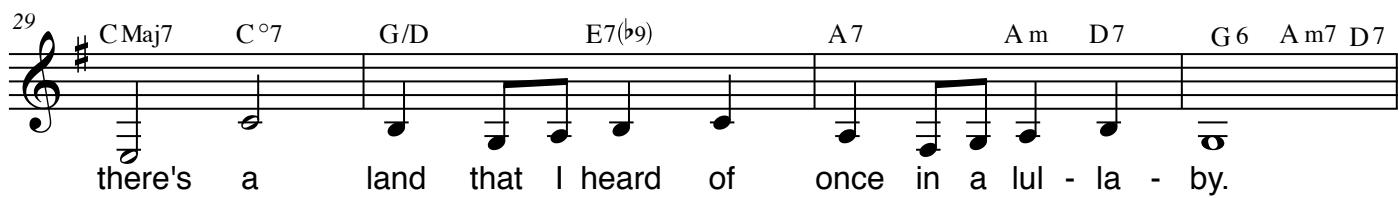
2

 (All - In Rhythm)

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



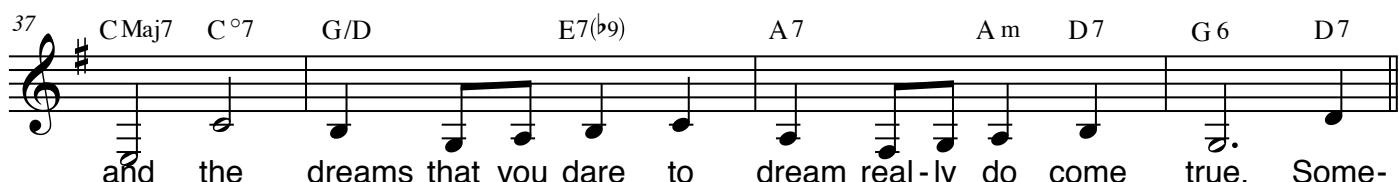
29 CMaj7 C $\circ$ 7 G/D E7(b9) A7 Am D7 G 6 Am7 D7



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



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

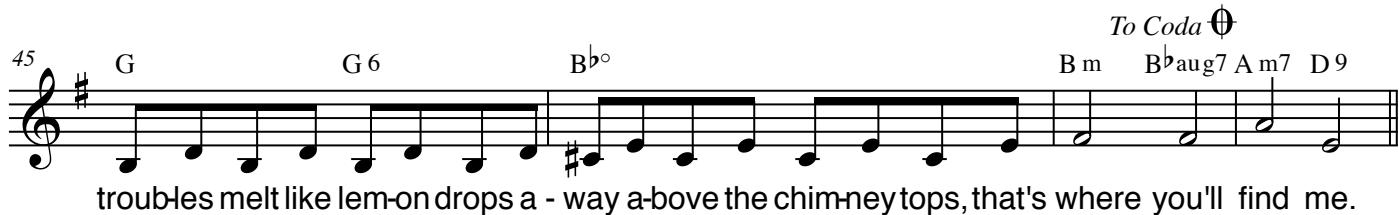


41 G G 6 Am7 Am6 B m7 B $\flat$ 7 Am7 D7



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

B m B $\flat$ aug7 Am7 D9



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

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

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

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

(No Rhythm - Freely)

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

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

(Add Rhythm)

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

# Somewhere Over The Rainbow

F

FEMALE VOCAL

Keyboard

(Keyboard - Freely)

1 G G Maj7 A m7 A m6

3 A# rit. B m E7 A m7 D 9

(Keyboard &amp; Bass- Very freely)

5 G 6 E m7 A m D 7 G 6 E m  
When all the world is a hope-less jum-ble and the rain drops tum-ble all a-

8 A m7 D 7 G 6 G#7 A m7 D7(9) G 6 E m7 A m7 D 7  
round. Hea - ven o-pens a mag - ic lane. (Keyboard)

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

16 F#m7 B 7 E m7 /D C 7 A 7 A m11 D 7sus4  
found lead - ing from your win-dow - pane to a place be-hind the

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

2

 (All - In Rhythm)

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

Some - where o - ver the rain - bow, way up high,

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

there's a land that I heard of once in a lul - la - by.

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

Some - where o - ver the rain - bow, skies are blue,

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

and the dreams that you dare to dream real-ly do come true. Some-

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

day I'll wish up-on a star and wake up where the clouds are far be-hind me, where

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

troubles melt like lem-on drops a - way a-bove the chim-ney tops, that's where you'll find me.

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

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

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

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

(No Rhythm - Freely)

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

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

(Add Rhythm)

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

(Keyboard and Bass Only  
Keyboard play full chords)

# Auld Lang Syne

Keyboard

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

**Keyboard Part:**

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

**Bass Part:**

The bass part consists of eighth-note patterns primarily in the lower half of the staff, providing harmonic support.