

Set RR

Last revised: 2021.08.26

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Get Happy

F

Keyboard

(Keyboard)
G⁷

Keyboard line starting with G⁷ chord.

5 G⁷ (Sax)

Saxophone line for G⁷ chord.

For-get your

9 G6 D7 G6 D7 G6 D7 G6

Vocal line for G6, D7, G6, D7, G6, D7, G6 chords.

trou-bles, come on, get hap-py. You bet-ter chase all your cares a - way. Shout "Hal-le-

13 G6 D7 G6 D7 G6 D7 G6 N.C.

Vocal line for G6, D7, G6, D7, G6, D7, G6 chords, ending with N.C. (No Chorus).

lu-jah," come on, get hap-py. Get read-y for the judge-ment day! The sun is

17 C6 G7 C6 G7 C6 G7 C6

Vocal line for C6, G7, C6, G7, C6, G7, C6 chords.

shin-in', come on, get hap-py. The Lord is wait-ing to take your hand. Shout "Hal-le-

21 C6 G7 C6 G7 C6 G7 C6 N.C.

Vocal line for C6, G7, C6, G7, C6, G7, C6 chords, ending with N.C. (No Chorus).

lu jah," come on, get hap-py. You're go-ing to the prom - ised land. We're

25 C/G F7 E7(b13) A13 D13

Vocal line for C/G, F7, E7(b13), A13, D13 chords.

head - in! cross the Riv - er, wash your sins 'way in the tide. It's

29 C9/G F7 E7(b13) A13 D13

Vocal line for C9/G, F7, E7(b13), A13, D13 chords.

all so peace - ful on the oth - er side. For-get your

2
33 G6 D7 G6 D7 G6 D7 G6

trou-bles, come on, get hap-py. You bet-ter chase all your cares a - way. Shout "Hal-le-

37 G6 D7 G6 D7 G6 N.C.

Ilu-jah," come on, get hap-py. Get read-y for the judge-ment day! For-get your

41 A♭6 E♭7 A♭6 E♭7(Sax) A♭6 E♭7 A♭6 (Sax)

trou-bles, come on, get hap-py, — chase your cares a - way.

45 A♭6 E♭7 A♭6 E♭7(Sax) A♭6 E♭7 A♭6 N.C.

Hal-le-lu get hap-py be-fore the judge - ment day! The sun is

49 D♭6 A♭7 D♭6 A♭7 D♭6 A♭7 D♭6

shin-in', come on, get hap py. The Lord is wait-ing to take your hand. Shout "Hal-le -

53 D♭6 A♭7 D♭6 A♭7 D♭6 A♭7 D♭6

Ilu-jah," come on, get hap-py. We're gon-na be go-ing to the prom-ised land.

57 D♭9/A♭ G♭7 F 7(♭13) B♭13 E♭13

We're head-ing cross the Riv-er wash your sins a-way in the tide. It's

61 D♭9/A♭ G♭7 F 7(♭13) B♭13 E♭13

qui - et and peace - ful on the oth - er side. For-get your

65 A♭6 E♭7 A♭6 E♭7 A♭6 E♭7 A♭6

trou - bles get hap - py, your cares fly a - way. Shout "Hal - le -

69 A♭6 E♭7 A♭6 E♭7 Fm Cm7 Fm B♭m7

Ilu - jah," get hap - py, — get read - y for your judge-ment

73 A 6 E 7 A 6 E 7 (Sax) A 6 E 7 A 6 3
 day. Come on, get hap-py, chase your cares a - way. Shout "Hal-le-

77 A 6 E 7 A 6 E 7 A 7 N.C.
 lu-jah," come on, get hap-py. Get read-y for the judge-ment day. Sun is

81 D 6 A 7 D 6 A 7 D 6 A 7 D 6 shin-in', come on, get hap-py. Lord is wait-ing to take your hand. "Hal-le-

85 D 6 A 7 D 6 A 7 D 7 lu-jah," come on, get hap-py. We're go-ing to the prom-ised land.

89 D 9/A G 7 F#7(b13) B 13
 Head - in' cross the Riv - er, throw your sins a - way in the tide.

92 E 13 D 9/A G 7 F#7(b13) B 13 E 13 N.C.
 — It's all so peace - ful on the oth-er side. Shout "Hal-le-

97 B♭6 F 7 B♭6 F 7 B♭6 F 7 B♭6 lu-jah," come on, get hap-py. You bet-ter chase all your cares a-way Shout "Hal-le-

101 B♭6 F 7 B♭6 F 7 B♭ (Sax) B (Sax)
 lu-jah," come on, get hap - py. Get read-y, get read-y, get

107 Cm (Sax) F 7 B♭ (Sax) F# B♭ read-y for the judgement day, the judge-ment day.

Get Happy

M

Keyboard

(Keyboard)

C°7

5 C°7 (Sax)

For-get your

9 C6 G7 C6 G7 C6 G7 C6

trou-bles, come on, get hap-py. You bet-ter chase all your cares a - way. Shout "Hal-le-

13 C6 G7 C6 G7 C6 G7 C6 N.C.

lu-jah," come on, get hap-py. Get read-y for the judge-ment day! The sun is

17 F6 C7 F6 C7 F6 C7 F6

shin-in', come on, get hap-py. The Lord is wait-ing to take your hand. Shout "Hal-le-

21 F6 C7 F6 C7 F6 C7 F6 N.C.

lu-jah," comeon, get hap-py. You're go-ing to the prom-ised land. We're

25 F/C B♭7 A 7(♭13) D 13 G 13

head - in! cross the Riv - er, wash your sins 'way in the tide. It's

29 F 9/C B♭7 A 7(♭13) D 13 G 13

all so peace - ful on the oth - er side. For-get your

2
33 C6 G7 C6 G7 C6 G7 C6

trou-bles, come on, get hap-py. You bet-ter chase all your cares a - way. Shout "Hal-le-

37 C6 G7 C6 G7 C6 G7 C6 N.C.

lu-jah," come on, get hap-py. Get read-y for the judge-ment day! For-get your

41 D_b6 A_b7 D_b6 A_b7(Sax) D_b6 A_b7 D_b6 (Sax)

> > >

trou-bles, come on, get hap-py, chase your cares a - way.

45 D_b6 A_b7 D_b6 A_b7(Sax) D_b6 A_b7 D_b6 N.C.

> > >

Hal-le-lu get hap-py be-fore the judge - ment day! The sun is

49 G_b6 D_b7 G_b6 D_b7 G_b6 D_b7 G_b6

shin-in', come on, get hap py. The Lord is wait-ing to take your hand. Shout "Hal-le -

53 G_b6 D_b7 G_b6 D_b7 G_b6 D_b7 G_b6

lu-jah," come on, get hap-py. We're gon-na be go-ing to the prom-ised land.

57 G_b9/D_b C_b7 B_b7(b13) E_b13³ A_b13

We're head-ing cross the Riv-er wash your sins a-way in the tide. It's

61 G_b9/D_b C_b7 B_b7(b13) E_b13 A_b13

qui - et and peace - ful on the oth - er side. For-get your

65 D_b6 A_b7 D_b6 A_b7 D_b6 A_b7 D_b6

trou - bles get hap - py, your cares fly a - way. Shout "Hal - le -

69 D_b6 A_b7 D_b6 A_b7 B_bm Fm7 B_bm E_bm7

lu - jah," get hap - py, get read - y for your judge-ment

73 D6 A7 D6 A7 (Sax) D6 A7 D6 3

day. Come on, get hap-py, chase your cares a - way. Shout "Hal-le-

77 D6 A7 D6 A7 D7 N.C.

lu-jah," come on, get hap-py. Get read-y for the judge-ment day. Sun is

81 G6 D7 G6 D7 G6 D7 G6 shin-in', come on, get hap-py. Lord is wait-ing to take your hand. "Hal-le-

85 G6 D7 G6 D7 G7 lu-jah," come on, get hap-py. We're go-ing to the prom-ised land.

89 G9/D C7 B7(b13) E13

Head - in' cross the Riv - er, throw your sins a-way in the tide.

92 A13 G9/D C7 B7(b13) E13 A13 N.C.

— It's all so peace-ful on the oth-er side. Shout "Hal-le-

97 Eb6 Bb7 Eb6 Bb7 Eb6 Bb7 Eb6

lu-jah," come on, get hap-py. You bet-ter chase all your cares a-way. Shout "Hal-le-

101 Eb6 Bb7 Eb6 Bb7 Eb (Sax) E (Sax)

lu-jah," come on, get hap - py. Get read-y, get read-y, get

107 Fm (Sax) Bb7 Eb (Sax) B (Sax) Eb

read-y for the judgement day, the judge-ment day.

What The World Needs Now Is Love

F

F#m7 B m7 F#m7 B m7 N.C. Keyboard
 5 F#m7 B m7 F#m7 B m7
 world needs now is love, sweet love.
 9 G6 G F#m A7
 It's the on - ly thing that there's just too lit - tle of. What the
 13 F#m7 B m7 F#m7 B m7
 world needs now is love, sweet love.
 17 G6 G F# F#7
 No, not just for some but for ev - 'ry-one
 21 B m7
 Lord, we don't need an - oth - er moun - tain, there there are
 25 A m7 D⁶ G maj7₃ G6
 moun-tains and hill - sides e - nough to climb; there there are
 corn - fields and wheat-fields e - nough to grow; there there are
 29 A m7 D⁶ G maj7₃ B m7₃
 o -ceans and riv - ers e - nough to cross. E - nough to last
 sun-beams and moon-beams e - nough to shine. O, lis - ten, Lord,
 33 E7 1. A9 Em7/A
 till if the end of time. What the

2
36

2.
A9

know What the

40 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

44 A♭6 A♭ Gm B♭7

It's the on - ly thing that there's just too lit - tle of. What the

48 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

52 A♭6 A♭ Gm7

No, not just for some Oh, but just for

56 A♭maj7 B♭7 E♭ N.C.
(Sax)

ev - 'ry, ev - 'ry one.

60 Gm7 Cm7 Gm7 Cm7 Gm7 Cm7 Gm7

What the world needs now is love, sweet

67 Cm7 Gm7 Cm7 Gm7 Cm7 (Sax) E♭

love. What the world needs now is love, sweet love.

What The World Needs Now Is Love

M
Alto Sax

Bm7 Em7 Bm7 Em7 N.C.

What the
world needs now is love, sweet love.
It's the on - ly thing that there's just too lit - tle of. What the
world needs now is love, sweet love.
No, not just for some but for ev - 'ry-one
Lord, we don't need an - oth - er moun - tain, there are
Lord, we don't need an - oth - er mead - ow, there are
moun-tains and hill - sides e - noug to climb; there are
corn - fields and wheat-fields e - noug to grow; there are
o - ceans and riv - ers e - noug to cross. E - noug to last
sun-beams and moon-beams e - noug to shine. O, lis - ten, Lord,
till if the end you want to time. What the

1.
D9

A m7/D

2
36

2.
D9 D[#]
know What the

40 Cm7 Fm7 Cm7 Fm7
world needs now is love, sweet love.

44 D^b6 D^b Cm E^b7
It's the on - ly thing that there's just too lit - tle of. What the

48 Cm7 Fm7 Cm7 Fm7
world needs now is love, sweet love.

52 D^b6 D^b Cm7
No, not just for some Oh, but just for

56 D^bmaj7 E^b7 A^b N.C.
(Sax)
ev - 'ry, ev - 'ry - one.

60 Cm7 Fm7 Cm7 Fm7 Cm7 Fm7 Cm7
What the world needs now is love, sweet

67 Fm7 Cm7 Fm7 Cm7 Fm7 (Sax) A^b
love. What the world needs now is love, sweet love.

F

Never On Sunday

Keyboard

(Sax)

B_b F B_b/F

6 B_b N.C. F Cm F
Oh, you can kiss me on a Mon - day, a Mon - day, a Mon - day is ver - y, ver - y

9 B_b N.C. F Cm
good. Oh, you can kiss me on a Tues - day, a Tues - day, a

12 F B_b N.C.
Tues - day, in fact I wish you would. Oh, you can kiss me on a

15 F Cm F B_b
Wednes-day, a Thurs - day, a Fri - day, and Sat ur day is best.

18 N.C. F Cm
But nev - er nev - er on a Sun - day, a Sun - day, a

20 F B_b Cm F7
Sun - day 'cause that's my day of rest. Come an - y day,

23 B_b F E_b Cm F7 B_b
and you'll be my guest an-y day you say, but my day of rest.

30 Cm F7 B_b F
Just name the day that you love the best, on-ly stay a -

35 E_b Cm F7 B_b N.C.
way on my day of rest. Oh, you can kiss me on a

2
39 F Cm F B♭

cool day, a hot day, a wet day which ev - er one you choose.

42 N.C. F Cm F

Oh, try to kiss me on a grey day, a May day, a pay - day and see if I re -

45 B♭ N.C. F Cm

fuse. And you can make it on a bleak day, a freak day, a

48 F B♭ N.C.

week - day, why, you can be my guest. But nev - er nev - er on a

51 F Cm F B♭ (Sax) Cm F7

Sun - day, a Sun - day's the one day I need a day of rest.

55 B♭ F E♭ Cm F7

Just name the day _____ that you love the best, _____

61 B♭ Cm F7 B♭ C F

on - ly stay a - way _____ on my day of rest.

71 C G

Nev-er on a Sun-day when the church is full of peo-ple and the bells are ring-ing in the steep-le,

74 C/G (Sax) C N.C.

la la la la la la la la Oh, you can kiss me on a

77 G Dm G C N.C.

Mon - day, Mon - day, Mon-day's ver - y good. Oh, you can kiss me on a

81 G Dm G C N.C.

Tues - day, Tues - day, and I wish you would. Oh, you can kiss me on a

85 G Dm G C

Wednes-day, Thurs - day, Fri - day, and Sat-ur day is best

89 N.C. G Dm G

But nev-er nev-er on a Sun - day, a Sun - day, a Sun - day 'cause that's my day of

92 C N.C. (Sax)

rest.

94 G Dm G C G⁷ (Keyboard) C

Never On Sunday

M
Keyboard

(Sax)

E_b N.C. B_b Fm B_b

Oh, you can kiss me on a Mon - day, a Mon - day, a Mon - day is ver - y, ver - y

E_b N.C. B_b Fm

good. Oh, you can kiss me on a Tues - day, a Tues - day, a

B_b E_b N.C.

Tues - day, in fact I wish you would. Oh, you can kiss me on a

B_b Fm B_b E_b

Wednes-day, a Thurs - day, a Fri - day, and Sat ur day is best.

N.C. B_b Fm

But nev - er nev - er on a Sun - day, a Sun - day, a

B_b E_b Fm B_b7

Sun - day 'cause that's my day of rest. Come an - y day,

E_b B_b A_b Fm B_b7 E_b

and you'll be my guest an-y day you say, but my day of rest.

Fm B_b7 E_b

Just name the day that you love the best, on-ly stay a -

A_b Fm B_b7 E_b N.C.

way on my day of rest. Oh, you can kiss me on a

2 39 B♭ Fm B♭ E♭

cool day, a hot day, a wet day which ev - er one you choose.

42 N.C. B♭ Fm B♭

Oh, try to kiss me on a grey day, a May day, a pay - day and see if I re -

45 E♭ N.C. B♭ Fm

fuse. And you can make it on a bleak day, a freak day, a

48 B♭ E♭ N.C.

week - day, why, you can be my guest. But nev - er nev - er on a

51 B♭ Fm B♭ E♭ (Sax) Fm B♭7

Sun - day, a Sun - day's the one day I need a day of rest.

55 E♭ B♭ A♭ Fm B♭7

Just name the day _____ that you love the best, _____

61 E♭ Fm B♭7 E♭ B♭

on - ly stay a - way _____ on my day of rest.

66 A♭ Fm B♭7 E♭ F Gm C7

3

71 F

 Nev-er on a Sun-day when the church is full of peo-ple and the bells are ring-ing in the steep-le,

74 F/C (Sax)

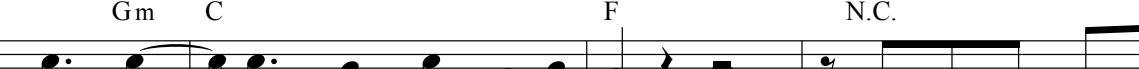
 la la la la la la la la Oh, you can kiss me on a

77 C Gm C F N.C.

 Mon - day, Mon - day, Mon-day's ver - y good. Oh, you can kiss me on a

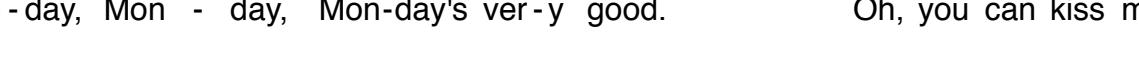
81 C Gm C F N.C.

 Tues - day, Tues - day, and I wish you would. Oh, you can kiss me on a

85 C Gm C F

 Wednes-day, Thurs - day, Fri - day, and Sat-ur day is best

89 N.C. C Gm C F

 But nev-er nev-er on a Sun - day, a Sun - day, a Sun - day 'cause that's my day of

92 F N.C. (Sax)

 rest.

94 C Gm C F C7 (Keyboard) F


Raindrops Keep Falling On My Head

Keyboard

(Keyboard)

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef. The time signature is 4/4 throughout. The music begins with a series of eighth-note chords on the bottom staff, followed by a measure of rests. The melody then begins on the top staff with eighth-note chords, followed by eighth-note patterns involving grace notes and slurs. The piece concludes with a final measure of rests.

3 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head, and just like the guy whose feet are

6 E♭ Dm7 G7 Dm7 G7

too big for his bed, nothing seems to fit. Those

A musical score for 'Raindrops' in common time. The key signature has one flat. The melody starts on C major 7 (C, D, E, G) and moves to E♭/F major (E♭, F, G, B♭). The lyrics are: "rain - drops are fall - in' on my head. They keep fall - in', so I just". The vocal line consists of eighth and sixteenth notes.

12 B♭ B♭maj7 B♭7

did me some talk - ing to the sun, and I said I did - n't like the

15 E♭ D m7 G 7 D m7 G 7

way he got things done. He's sleep ing on the job. Those

18 C m7 E♭/F F
rain drops are fall in' on my head. They keep fall - in', But there's one

21 B♭ B♭maj7 E7 E♭

thing I know, the blues they send to greet

24 F F7 Dm7

— me won't de -feat me. It won't be long till

27 G7 Cm7 Cm7 (Sax) F Cm7 F

hap - pi - ness steps out to greet me.

31 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

34 E♭ Dm7 G7 Dm7 G7

soon be turn - ing red. Cry - ing's not for me, 'cause

37 Cm7

I'm nev - er gon - na stop the rain by com-plain - ing,

39 E♭/F F B♭ Cm7 F7

be - cause I'm free noth - ing's wor - ry - ing

42 B♭ F E7 E♭ F F7

me.

46 Dm7 G7

It won't be long till hap - pi - ness steps out

49 Cm7 Cm7 (Sax) F Cm7 F

to greet me.

3

52 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head,
but that does - n't mean my eyes will

55 E♭ Dm7 G7 Dm7 G7

soon be turn - ing red.
Cry - ing's not for me, 'cause

58 Cm7 E♭/F F

I'm nev - er gon - na stop the rain by com-plain - ing,
be - cause I'm

61 B♭ Cm7 F7 B♭

free, Noth - ing's wor - ry - ing
me,

64 Cm7 rit. F7 N.C. B♭maj7

— noth - ing's wor - ry - ing me.

M
Keyboard

Raindrops Keep Falling On My Head

(Keyboard)

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 4, and the right column contains staves 5 through 8. Each staff begins with a treble clef, a key signature of one flat (F#), and a common time signature. Chords are indicated above the staff, and lyrics are written below the staff.

Chords and Key Signatures:

- Staff 1: E♭, E♭maj7, E♭7
- Staff 2: A♭, Gm7, C7, Gm7, C7
- Staff 3: Fm7, A♭/B♭, B♭
- Staff 4: E♭, E♭maj7, E♭7
- Staff 5: A♭, Gm7, C7, Gm7, C7
- Staff 6: Fm7, A♭/B♭, B♭
- Staff 7: E♭, E♭maj7, E♭7
- Staff 8: A♭, Gm7, C7, Gm7, C7

Lyrics:

3 Rain - drops keep fall - in' on my head, and just like the guy whose feet are

6 too big for his bed, noth - ing seems to fit. Those

9 rain - drops are fall - in' on my head. They keep fall - in', so I just

12 did me some talk - ing to the sun, and I said I did - n't like the

15 way he got things done. He's sleep ing on the job. Those

18 rain drops are fall in' on my head. They keep fall - in', But there's one

52 E♭ E♭maj7 E♭7 3

Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

55 A♭ Gm7 C7 Gm7 C7

soon be turn - ing red. Cry - ing's not for me, 'cause

58 Fm7 A♭/B♭ B♭

I'm nev - er gon - na stop the rain by com-plain - ing, be - cause I'm

61 E♭ Fm7 B♭7 E♭

free, _____ Noth - ing's wor - ry - ing me, _____

64 Fm7 rit. B♭7 N.C. E♭maj7

— noth - ing's wor - ry - ing me. _____

SWING IT!

How About You?

F

Keyboard

(Sax) B \flat

F F \circ 7 Gm7 G \flat maj7 E \flat maj7

I like New York in June,
how a-bout you?
I like a Ger - shwin tune,
how a-bout you?
I love a fire - side
when a storm is due.
I like po-ta-to chips, moon-light and mo-tor trips,
how a-bout you?
I'm mad a - bout good books,
can't get my fill.
And James Dur - an-te's looks
give me a thrill. Hold-ing
hands in a mov-ie show when all the lights are low
may not be new, but

33 Gm Cm7 F7 B^b6 (Sax) G7
I like it. How a-bout you? _____

37 C6 Dm C 6/E 3 D[#] Dm7 G7
I like New York in June, how a-bout you?

41 C6 Dm D[#] Em7 Gm6 A aug7
I like a Ger-shwin tune, how a-bout you?

45 D9 Fm7 C Dm7 C6 B7(b9)
I love a fire-side when a storm is due. _____

49 E maj7 (Sax) F#m7 B7 E7 A7 D7 G7
how a-bout you?

53 C6 Dm C 6/E D[#]7 Dm7 G7
I'm mad a-bout good books, can't get my fill.

57 Gm7 C7 F maj7 Fm6
And James Dur-an-te's looks, they give me a thrill. Hold-ing

61 C C aug F B m7 E7

hands in a movie show when all the lights are low may not be new, but

65 A m G 7 A m G 7

(Sax) (Sax)

I like it. I like it.

69 A m D m7 G 7 C 6 C aug

(Sax) (Sax)

I like it. How about you?

73 A m/C C Aug C (Bass) C

73 - - - -

SWING IT!

How About You?

M
Keyboard

(Sax) E♭

5 E♭6 Fm E♭/G F♯ Fm7 B♭7

I like New York in June,
how a-bout you?

9 E♭6 Fm F♯ Gm7 B♭m6 C Aug 7

I like a Ger - shwin tune,
how a-bout you?

13 F9 A♭m7 E♭ Fm7 E♭6 D 7(b9)

G maj 7 I ____ love a fire - side D 7 when a storm is due.
A m7 C7 F7 B♭7

I like po-ta-to chips, moon-light and mo-tor trips,
how a-bout you?

21 E♭6 Fm E♭/G F♯7 Fm7 B♭7

I'm mad a - bout good books,
can't get my fill.

25 B♭m7 E♭7 A♭maj7 A♭m6

And James Dur - an-te's looks
give me a thrill. Hold-ing

29 E♭ E♭aug A♭ Dm7 G7

hands in a mov-ie show when all the lights are low
may not be new, but

33 Cm Fm7 B^b7 E^b6 (Sax) C7
I like it. How a-bout you? _____

37 F6 Gm F6/A G[#] Gm7 C7
I like New York in June, how a-bout you?

41 F6 Gm G[#] Am7 Cm6 D aug7
I like a Ger-shwin tune, how a-bout you?

45 G9 B^bm7 F Gm7 F6 E7(b9)
I love a fire - side when a storm is due. _____

49 A maj7 Bm7 E7 A7 D7 G7 C7
(Sax) how a-bout you?

53 F6 Gm F6/A G[#]7 Gm7 C7
I'm mad a - bout good books, can't get my fill.

57 Cm7 F7 B^bmaj7 B^bm6
And James Dur - an-te's looks, they give me a thrill. Hold-ing

61 F Aug B Em7 A7
 hands in a movie show when all the lights are low may not be new, but
 C7 C7
 65 Dm (Sax) Dm (Sax)
 I like it. Gm7 C7 F₆ I like it.
 Dm (Sax) C7 (Sax) F aug
 I like it. How about you? _____ F
 73 Dm/F Aug F (Bass)
 73

Keyboard

(Keyboard)

Cm

F7

B♭

Gm

A musical score for keyboard in common time. The treble clef is on the top line, and the bass clef is on the bottom line. The score consists of four measures. Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has a half note (A) followed by eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 2: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 3: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 4: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A).

A continuation of the musical score for keyboard. Measure 5: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 6: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 7: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 8: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). The lyrics "He's" are written in the bass staff.

A continuation of the musical score for keyboard. Measure 9: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 10: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 11: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). The lyrics "up each morn-ing bright and ear-ly" are written below the staff, with a curved line connecting the notes. Measure 12: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). The lyrics "to wake up all the neighbor -" are written below the staff.

A continuation of the musical score for keyboard. Measure 13: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 14: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 15: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). The lyrics "hood, to bring to ev'-ry boy and girl-ie" are written below the staff, with a curved line connecting the notes. Measure 16: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). The lyrics "his hap-py ser-e -" are written below the staff.

A continuation of the musical score for keyboard. Measure 17: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 18: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 19: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). The lyrics "nade on wood." are written below the staff, with a curved line connecting the notes. Measure 20: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). The lyrics "Hear him peck-in' out a mel - o - dy, peck, peck," are written below the staff.

A continuation of the musical score for keyboard. Measure 21: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 22: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 23: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). The lyrics "nade on wood." are written below the staff, with a curved line connecting the notes. Measure 24: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). The lyrics "Hear him peck-in' out a mel - o - dy, peck, peck," are written below the staff.

A continuation of the musical score for keyboard. Measure 25: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 26: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 27: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). The lyrics "peck-in' at the same old tree, he's as hap-py as a bum - ble - bee" are written below the staff, with a curved line connecting the notes. Measure 28: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). The lyrics "all day" are written below the staff.

A continuation of the musical score for keyboard. Measure 29: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 30: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 31: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). The lyrics "long. He'll ser - e - nade your" are written below the staff.

2/8
35 Cm F7 B♭
 la - dy, just find a tree that's sha - dy,

41 Gm7 Ab°7 F7
 and when you hear that tick, tick,

46 B♭ Dm Cm
 sing right a - long. Come on and try his rhy - thm,

52 F7 B♭ Gm7 Ab°7
 and let your heart beat with him. Just lis-ten to that **To Coda Θ**

59 F7 B♭ (Keyboard)
 tick, tick, tick, tick, tick, tick, tick, tick, hap - py lit-tle wood-peck-er song.

65 Cm B♭ F7

71 B♭ Cm B♭

77 F7 B♭ Gm7 Ab°7 (Sax)
 (Sax)

83 F7 B♭

89

Dm Cm

95

Bb Gm7 Ab°7 F7

101

Bb Dm
D.S. al Coda

He'll ser - e - nade your

Φ Coda

107

F7 (Sax) Bb (Sax)

tick, tick, tick, tick, __ hap - py lit-tle wood-peck - er song. __

113

Cm Bb

117

F7 Bb

The Woodpecker Song

M

Keyboard

(Keyboard)

2 35 Fm B♭7 E♭

la - lady, _____ just find a tree that's sha - dy, _____

41 Cm7 D♭°7 B♭7

and when you hear that tick, tick,

46 E♭ Gm Fm

sing right a - long. _____ Come on and try his rhy - thm, _____

52 B♭7 E♭ Cm7 D♭°7 To Coda Θ

— and let your heart beat with him. _____ Just lis - ten to that

59 B♭7 E♭ (Keyboard)

tick, tick, tick, tick, tick, tick, tick, tick, hap - py lit - tle wood-peck - er song. _____

65 Fm E♭ B♭7

E♭ Fm E♭

71 E♭ Fm E♭

77 B♭7 E♭ (Sax) Cm7 D♭°7

B♭7 E♭

89 G m F m B♭7

95 E♭ C m7 D♭°7 B♭7

101 E♭ G m
D.S. al Coda

He'll ser - e - nade your

Φ Coda

107 B♭7 (Sax) E♭ (Sax)

tick, tick, tick, tick, — hap - py lit - tle wood-peck - er song. —

113 F m E♭

117 B♭7 E♭

That Old Feeling

F

Keyboard

(Keyboard freely - Straight 8ths)

F C7 Dm Am B♭ F/C Gm C7

(Continue freely) F F°7 Gm7 C7 F D7(♯5) D7 G7 C7

Last night I start-ed out hap-py; last night my heart was so gay.

Dm Cm7 B♭maj7 E E7 Am

Last night I found my-self danc-ing in my fav-rite cab-a-ret.

B♭ F°7 Cm6 D7 Gm A7

You were com-plete-ly for-got-ten, just an af-fair of the past.

Dm F Aug/C♯ F6/C Dm6/B E E7 Am E7 C7

Then, sud-den-ly, some-thing hap-pened to me, and I found my heart beat-ing, oh, so fast.

(In rhythm - Easy swing) F Fmaj7 F6 Cm6 D7

I saw you last night and got that old feel-ing.

Gm Gm(maj7) Gm7 B♭m6 C7

When you came in sight, I got that old feel-ing.

Dm A7 Cm D7

The mo-ment you danced by, I felt a thrill.

Dm7 G7 B♭m6 C7

And when you caught my eye, my heart stood still.

37 F F maj7 F6 Cm6 D7

Once a-gain, I seemed to feel that old yearn-ing,

41 Gm Gm(maj7) Gm7 Bbm6 A7

and I knew the flame of love was still burn-ing.

45 A°7 D7 Gm7 Bbm6

There'll be no new romance for me. It's fool-ish to start, for that

49 Dm7 G7 Bbm C7(9) F

old feel-ing is still in my heart.

53 (Sax) F F maj7 F6 Cm6 D7



(Sax)

57 Gm Gm(maj7) Gm7 Bbm6 C7

Gm Gm(maj7) Gm7 Bbm6 C7

61 Dm A7 Cm D7

Dm A7 Cm D7

65 Dm7 G7 Bbm6 C7

Dm7 G7 Bbm6 C7

69 F F maj7 F6 Cm6 D7

Once a - gain, I seemed to feel that old yearn-ing.

73 Gm Gm(maj7) Gm7 Bbm6 A7

And I knew the flame of love was still burn - ing. There'll

77 A°7 D7 Gm Bbm6

— be no new ro - mance for me. It's fool-ish to start, for that

81 Dm7 G7 Bbm C7

old feel - ing is still in my

85 F E♭ E F

heart. It's still in my heart, (Keyboard)

89 E♭ E F E♭ E F

still in my heart,

That Old Feeling

M
Keyboard

(Keyboard freely - Straight 8ths)

1 B♭ F7 Gm Dm E♭ B♭/F Cm F7

5 (Continue freely) B♭ B♭°7 Cm7 F7 B♭ G 7(♯5) G7 C7 F7

Last night I start-ed out hap-py; last night my heart was so gay.

9 Gm Fm7 E♭maj7 A A7 Dm

Last night I found my - self danc-ing in my fav - 'rite cab - a - ret.

13 E♭ B♭°7 Fm6 G7 Cm D7

You were com-plete - ly for - got-ten, just an af - fair of the past.

17 Gm B♭aug/F♯ B♭6/Gm6/E A A7 Dm A7 F7

Then, sud-den-ly, some-thing hap-pened to me, and I found my heart beat-ing, oh, so fast.

(In rhythm - Easy swing)

21 B♭ B♭maj7 B♭6 Fm6 G7

I saw you last night and got that old feel - ing.

25 Cm Cm(maj7) Cm7 E♭m6 F7

When you came in sight, I got that old feel - ing.

29 Gm D7 Fm G7

The mo - ment you danced by, I felt a thrill.

33 Gm7 C7 E♭m6 F7

And when you caught my eye, my heart stood still.

37 B♭ B♭maj7 B♭6 Fm6 G7

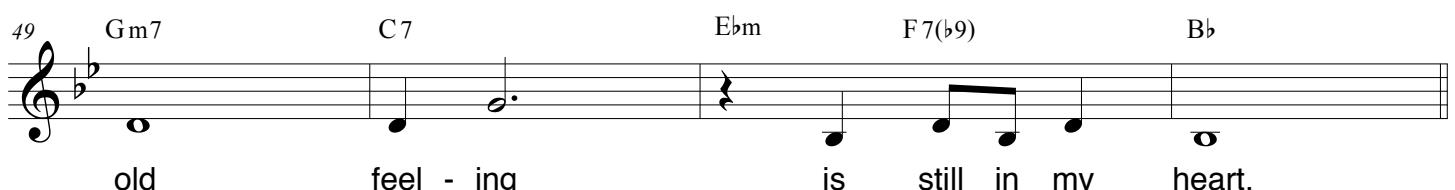

Once a-gain, I seemed to feel that old yearn-ing,

41 Cm Cm(maj7) Cm7 E♭m6 D7

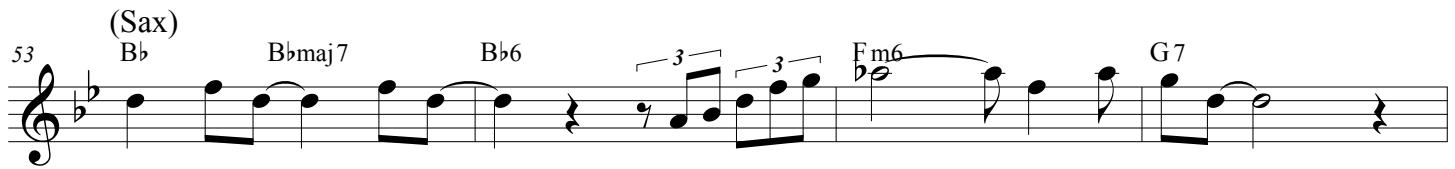

and I knew the flame of love was still burn-ing.

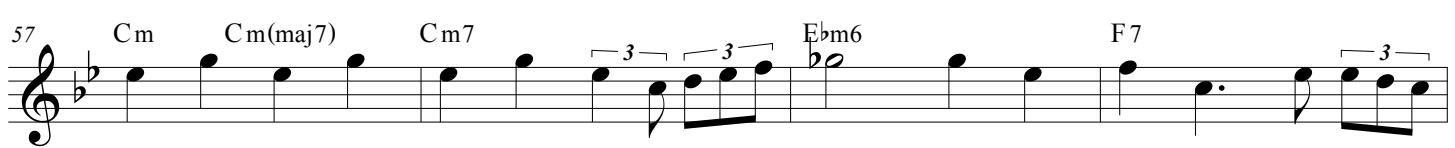
45 D°7 G7 Cm7 E♭m6

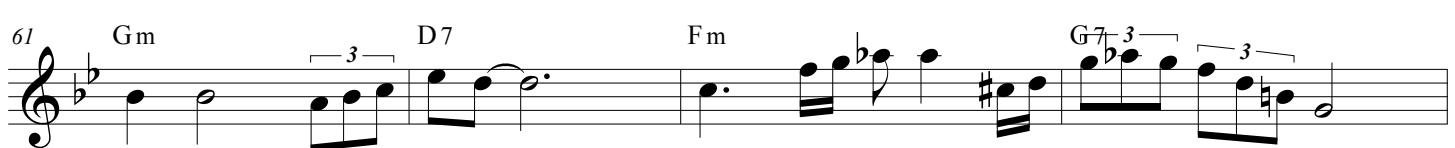

There'll be no new ro-mance for me. It's fool-ish to start, for that

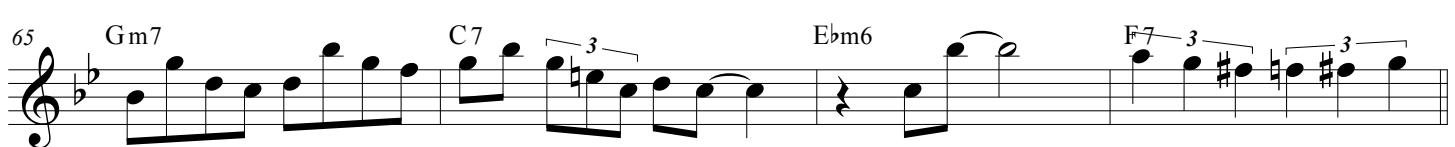
49 Gm7 C7 E♭m F7(♭9) B♭


old feel-ing is still in my heart.

53 (Sax) B♭ B♭maj7 B♭6 Fm6 G7


57 Cm Cm(maj7) Cm7 E♭m6 F7


61 Gm D7 Fm G7 G7


65 Gm7 C7 E♭m6 F7


69 B_b B_bmaj7 B_b6 Fm6 G7
Once a - gain, I seemed to feel that old _____ yearn-ing.

73 Cm Cm(maj7) Cm7 E_bm6 D7
And I knew the flame _____ of love was still burn - ing. There'll

77 D⁷ G7 Cm E_bm6
— be no new ro - mance for me. It's fool - ish to start, _____ for that

81 Gm7 C7 E_bm F7
old feel - ing is still _____ in my

85 B_b A_b A B_b
heart. _____ It's still _____ in my heart, _____
(Keyboard)

89 A_b A B_b A_b A B_b
still _____ in my heart,

VOCAL DUET

Ole Buttermilk Sky

Keyboard

1 E♭ Fm7 E♭ Fm7 E♭ Fm7 E♭ N.C.
 (M) Ole but-ter-milk

5 E♭ A♭ E♭ A♭ 6 E♭ A♭/B♭ B♭7
 sky, _____ I'm-a keep-ing my eye peeled on you. _____ What's the good

9 E♭ A♭ Fm7 E♭ A♭/B♭ B♭7 E♭ B♭aug
 word to - night? _____ Are you gon-na be mel-low to - night? _____ Old but-ter-milk

13 E♭ A♭ E♭ B♭maj7 B 6 E♭
 sky, _____ can't you see my lit-tle don-key and me? _____ We're as hap-py as a

17 Fm B♭7 A♭ E♭ A♭ (Sing both times) B♭7
 Christ-mas tree, head-in' for the one I love. _____ (F) He's gon-na pop me the

21 A♭ E♭ 6 A♭ B♭7 E♭ 7
 ques-tion, that ques-tion, "Do you dar - lin, do you do? _____ It'll be

25 A♭ E♭ 6 F9 F7 B♭7 A♭ B♭7
 eas-y, so eas-y, if I can on-ly bank on you. _____ (M) Ole but-ter-milk

2
29 E♭ A♭ E♭ A♭6 E♭ A♭/B♭ B♭7

sky, _____ I'm a-tell-ing you why; now you know. Keep it in mind

33 E♭ A♭ Fm7 E♭ A♭/B♭ B♭7 E♭ B♭aug

to-night. Keep a-brush-ing those clouds from sight. Old buttermilk

37 E♭ A♭ E♭ B♭maj7 B6 E♭

sky, _____ don't you tell me when I'm need-in' you most. Hang a moon a-bove her

41 Fm B♭7 A♭ 1. E♭ B♭7 A♭ B♭7 (Keyboard)

hitch-ing post; hitch me to the one I love.

45 2. E♭ A♭ E♭ B♭9 E♭ A♭ E♭

love. (F) You can if you try, (M) Don't tell me no lie.

50 Fm7 A♭ B♭

(F) Will you be mel-low and bright to - night ole but-ter-milk
(M)

53 E♭ Fm7 E♭ Fm7 E♭ Gm7/B♭ B♭7/F E♭

(F) sky.
(M)

Do You Know The Way To San Jose?

F
Keyboard

B♭ (Keyboard, Bass, & Drums) B♭maj7

5 B♭ E♭6 B♭

Do You know the way to San Jose? I've been a-way so of
can real-ly breathe in San Jose? They've got a-lot so of

8 F7sus F7 B♭

long. space. There'll be a go wrong and lose my way. Do you know the
I may go place where I can stay. I was born and

11 E♭6 B♭ F7sus

way raised to San Jose? I'm go-ing back to find some peace of of
in San Jose. I'm go-ing back to find some peace of of

14 F7 Dm7 Gm7

mind in San Jose. L. A. is a great big free - way.
mind in San Jose. Fame and for-tune is a mag - net.

17 Dm7 Gm7 Dm

Put a hun-dred down and buy a car.
It can pull you far a-way from home.

20 Bm7 Cm7/B♭ F/A

In a week, may - be two, they'll make you a star.
With a dream in your heart you're nev - er a lone.

2

23 Cm7 F N.C.

26 F

Weeks turn in - to years. how quick they pass, and all the stars
Dreams turn in - to dust and blow a - way, and there you are
that nev - er were are park - ing cars and pump-ing gas.
with - out a friend. You pack your car and ride a - way.

29 1. 2.

31 B♭ E♭6 B♭maj7

I've got lots of friends in San - Jo-se.

35 B♭ E♭6 B♭maj7

Do you know the way to San - Jo-se?

39 C maj7 (Sax) F maj7

43 C maj7 F maj7

47 E

47

Oh,

49 Em7 A m7 Em7
L. A. is a great big free - way. Put a hun - dred down

52 A m7 Em C#m7
— and buy — a car. In a week, may - be

55 D m7/C G/B D m7
two, they'll make you a star. Weeks turn in - to

58 G N.C. G
years. how quick they pass, and all the stars that nev - er were

61
— are park - ing cars and pump - ing gas.

64 C F6 Cmaj7
(Keyboard)
I've got lots of friends in San - Jo-se.

68 C F6 Cmaj7
(Keyboard)
Do you know the way to San - Jo-se?

72 C F6 Cmaj7
(Keyboard)
Can't wait to get back to San Jo-se.

76 Cmaj7
(Keyboard) Cmaj7
Cmaj7

Do You Know The Way To San Jose?

M
Keyboard

1 E♭ (Keyboard, Bass, & Drums)

5 E♭ A♭6 E♭

Do you know the way to San Jose? I've been a-way so of
 You can real - ly breathe in San Jose? They've got a lot so of

8 B♭7sus B♭7 E♭

long. I may go wrong and lose my way. Do you know the
 space. There'll be a place where I can stay. I was born and

11 A♭6 E♭ B♭7sus

way to San Jose? I'm go - ing back to find some peace of
 raised in San Jose. I'm go - ing back to find some peace of of

14 B♭7 Gm7 Cm7

mind in San Jose. L. A. is a great big free - way.
 mind in San Jose. Fame and for - tune is a mag - net.

17 Gm7 Cm7 Gm

Put a hun - dred down and buy a car.
 It can pull you far a - way from home.

20 Em7 Fm7/E♭ B♭/D

In a week, may - be two, they'll make you a star.
 With a dream in your heart you're nev - er a - lone.

The musical score consists of two staves of music. The top staff is in E♭ major and the bottom staff is in G major. The lyrics are written below the notes. Chords are indicated above the staff at various points. The score includes lyrics for the first verse, a bridge, and the second verse. The chords include E♭, A♭6, B♭7sus, B♭7, E♭, A♭6, E♭, B♭7sus, B♭7, Gm7, Cm7, Gm7, Cm7, Gm, Em7, Fm7/E♭, and B♭/D.

2

23 Fm7 B♭ N.C.

Weeks turn in - to years. how quick they pass, _____ and all the stars
 Dreams turn in - to dust and blow a - way, _____ and there you are _____

26 B♭

— that nev - er were _____ are park - ing cars _____ and pump-ing gas.
 — with - out a friend. _____ You pack your car _____ and ride a - way.

29 1. 2.

31 E♭ A♭6 E♭maj7

I've got lots of friends in San - Jo-se.

35 E♭ A♭6 E♭maj7

Do you know the way to San - Jo-se?

39 F maj7 (Sax) B♭maj7

43 F maj7 B♭maj7

47 A

47 Oh,

The musical score consists of six staves of music. The first two staves are for piano/vocal, starting in F major (Fm7) and transitioning to B♭ major (B♭). The lyrics describe time passing quickly and stars moving away. The third staff begins with a piano solo section labeled '1.' and '2.'. The fourth staff starts in E♭ major (E♭) and transitions to A♭6 and then E♭ major again. The lyrics mention having many friends in San Jose. The fifth staff continues in E♭ major and transitions to E♭ major again. The lyrics ask if the listener knows the way to San Jose. The sixth staff starts in F major (F maj7) and transitions to B♭ major (B♭maj7). The lyrics end with 'Oh,'. The final staff is a bass line in A major (A).

49 A m7 D m7 A m7
L. A. is a great big free - way. Put a hun - dred down

52 D m7 A m F#m7
— and buy — a car. In a week, may - be

55 Gm7/F C/E Gm7
two, they'll make you a star. Weeks turn in - to

58 C N.C. C
years. how quick they pass, — and all the stars — that nev - er were

61
— are park - ing cars — and pump - ing gas. —

64 F B♭6 F maj7 (Keyboard)
I've got lots of friends in San - Jo-se.

68 F B♭6 F maj7 (Keyboard)
Do you know the way to San - Jo-se?

72 F B♭6 F maj7 (Keyboard)
Can't wait to get back to San Jo-se.

76 F maj7 (Keyboard) F maj7
Fmaj7

Alfie

NO SAX

F

Keyboard

D 7sus G Am7/D G maj7 G maj9
 What's it all a-bout, Al-fie? Is it just for the mo-ment we

5 B m7 E 7 Am7 B m7 Em7
 live? What's it all a - bout when you sort it out, Al-fie?

8 A m7 Am7/D G°7 A m7/D D 13 D 9(#5)
 Are we meant to take more than we give, or are we meant to be kind? And if

12 G A m7/D G maj7 G maj6 B m7 E 7
 on-ly fools are kind, Al-fie, then I guess it is wise to be cruel. And if

16 A m7 B m7 Em7 A m7 A m7/D G°7
 life be-longson-ly to the strong, Al-fie, what will you lend on an old gold-en rule? As

20 F#m7 B♭6/A Em7/A 3 F#m7 Em7/A
 sure as I be - lieve there's a heav-en a - bove, Al-fie,

24 F#m7 3 B♭6/A Em7/A A m7/D D 9 D 13 D 9
 know there's some-thing much more, some-thing e-ven non-be-liev-ers can be-lieve in.

28 G A m7/D C#m7(b5) C9 B m7 E m7

I be-lieve in love, Al-fie. With-out true love we just ex - ist, Al-fie.

32 C#m7(b5) C9 B m7 E m7 A 9(#11)

Un - til you find the love you've missed, you're noth - ing, Al - fie.

35 A m7/D (Slower - In tempo) C#7 A m7/D

When you walk, let your heart lead the way, and you'll find love an - y day, G maj7

38 N.C. A m9 G 7(b9) G maj9

Al - fie. Al - fie.

Alfie

NO SAX

M
Keyboard

G 7sus C D m7/G C maj7 C maj9

What's it all a-bout, Alfie? Is it just for the mo-ment we

5 Em7 A 7 D m7 Em7 A m7

live? What's it all a - bout when you sort it out, Alfie?

8 D m7 D m7/G C°7 D m7/G G 13 G 9(#5)

Are we meant to take more than we give, or are we meant to be kind? And if

12 C D m7/G C maj7 C maj6 Em7 A 7

on-ly fools are kind, Alfie, then I guess it is wise to be cruel. And if

16 D m7 Em7 A m7 D m7 D m7/G C°7

life be-longson-ly the the strong, Alfie, what will you lend on an old gold-en rule? As

20 B m7 E♭6/D am7/d B m7 Am7/D

sure as I be - lieve there's a heav-en a - bove, Alfie, I

24 B m7 E♭6/D Am7/D D m7/G G 9 G 13 G 9

know there's some-thing much more, some-thing e-ven non - be-liev-ers can be-lieve in.

28 C Dm7/G F#m7(b5) F9 Em7 Am7
I be-lieve in love, Al fie?__ With-out true love we just ex - ist, Al fie.

32 F#m7(b5) F9 Em7 Am7 D9(#11)
Un - til you find the love you've missed, you're noth - ing, Al - fie.

Dm7/G (Slower - In tempo) F#7 Dm7/G
When you walk, let your heart lead the way, and you'll find love an - y day,

38 N.C. Dm9 C7(b9) Cmaj9 Cmaj7
Al - fie. Al - fie.

I Say A Little Prayer For You

F
Keyboard

(Sax)

F maj7

C9

F maj7

6

C9

A

II Dm7

Gm7

C

The mo - ment I run__ for the bus, dear,

wake up, be - fore rid - ing I put on think my

15 F

B♭

A7 (Sax)

make - up, us dear.

I say a lit - tle prayer for

you. you.

18 Dm7

Gm7

C

While comb-ing At work, my hair, now

take time, just and all through the

what dress cof - fee

22 F

B♭

A7 (Sax)

wear now, break time,

I say a lit - tle prayer for

you. you.

For-

25 B♭ C9 A m Dm E♭ F

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

28 B♭ C9 A m Dm E♭ F

ev er and ev er, we nev - er will part, oh how I'll love you, to

31 B♭ C9 A m Dm E♭ F

geth-er, to - geth-er, that's how it must be. To live with - out you would

34 B♭ C9 A (Sax)

on - ly mean heart-break for me. _____

37 Dm7 (Sax) Gm7 (Keyboard) C F

42 B♭ A7 (Sax) Dm7 Gm7 (Keyboard)

say a lit-tle prayer for you. _____

47 C F B♭ A7 (Sax)

I say a lit - tle prayer for you. _____ For-

51 B♭ C9 A m Dm E♭ F

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

54 B♭ C9 A m D m E♭ F
 ev er and ev er, we nev - er will part, oh how I'll love you, to

57 B♭ C9 A m D m
 geth - er, to - geth - er, that's how it must be. To

59 E♭ F B♭ C9 A (Sax)
 live with - out you would on - ly mean heart-break for me.

63 Dm7 Gm7 B♭/C B♭
 My dar - ling be - lieve me, for me there is no one but

68 F maj7 C9sus F maj7 C9sus F maj7 C9sus
 you. Please love me, too. I'm in love with you. An-swer my

74 F maj7 C9sus F maj7 (Sax) C9sus
 prayer. Say you'll love me, too.

79 F maj7 (Sax) C9sus
 Why don't you ans - wer my prayer?

83 F maj7 (Sax) C9sus
 Ev-'ry day I say a lit - tle prayer. Why don't you

87 F maj7 (Sax) C9sus F maj7
 just ans-wer my prayer?

I Say A Little Prayer For You

(Sax)
B♭maj7

F9

B♭maj7

F9

D

II

Gm7

Cm7

F

The mo - ment I wake up,
 I run__ for the bus, dear,

be - fore I put on my
 while rid - ing I think of

15 B♭

E♭

D7 (Sax)

make - up,___
 us dear.____

I say a lit - tle prayer for
 I say a lit - tle prayer-for

you.____
 you.____

18 Gm7

Cm7

F

While comb-ing my hair, now
 At work, I just take time,

and won - d'ring what dress to
 and all__ through the cof - fee

22 B♭

E♭

D7 (Sax)

wear now,___
 break time,___

I say a lit - tle prayer for
 I say a lit - tle prayer for

you.____
 you.____

For-

2

25 Eb F9 Dm Gm A♭ B♭

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

28 Eb F9 Dm Gm A♭ B♭

ev er and ev er, we nev - er will part, oh how I'll love you, to

31 Eb F9 Dm Gm A♭ B♭

geth-er, to-ge-th-er, that's how it must be. To live with - out you would

34 Eb F9 D (Sax)

on - ly mean heart-break for me.

37 Gm7 (Sax) Cm7 (Keyboard) F B♭

Gm7 (Sax) Cm7 (Keyboard) F B♭

42 Eb D7 (Sax) Gm7 Cm7 (Keyboard)

Eb D7 (Sax) Gm7 Cm7 (Keyboard)

say a lit-tle prayer for you.

47 F B♭ Eb D7 (Sax)

F B♭ Eb D7 (Sax)

I say a lit - tle prayer for you. For -

51 Eb F9 Dm Gm A♭ B♭

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

54 E♭ F9 Dm Gm A♭ B♭

ever and ev er, we nev er will part, oh how I'll love you, to

57 E♭ F9 Dm Gm

geth - er, to - geth - er, that's how it must be. To

59 A♭ B♭ E♭ F9 D (Sax)

live with - out you would on - ly mean heart-break for me.

63 Gm7 Cm7 E♭/F E♭

My dar - ling be - lieve me, for me there is no one but

68 B♭maj7 F9sus B♭maj7 F9sus B♭maj7 F9sus 3

you. Please love me, too. I'm in love with you. An-swer my

74 B♭maj7 F9sus B♭maj7 F9sus (Sax)

prayer. Say you'll love me, too.

79 B♭maj7 F9sus (Sax)

Why don't you ans - ver my prayer?

83 B♭maj7 F9sus (Sax)

Ev 'ry day I say a lit - tle prayer. Why don't you

87 B♭maj7 F9sus B♭maj7 (Sax)

just ans - ver my prayer?

F

That's What Friends Are For

Keyboard

(Sax)

E♭maj9

E♭maj9/D

A♭/C

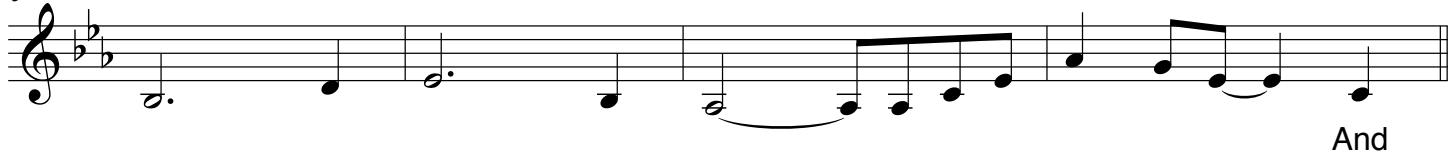


5 G m7

C m7

F m7

B♭9



And

9 E♭maj9

G m7

C m7

F m7

I nev-er thought I'd feel __ this way, __ and as

12

D m7

G 7sus

G 7

far as I'm __ con - cerned, __ I'm glad I got __ the chance to say

15 C m7

A♭maj7

F m7/B♭

— that I do be - lieve I love you. And

18 E♭maj9

G m7

C m7

F m7

if I should ev - er go __ a - way, __ well, then

21

D m7

G 7sus

G 7

close your eyes and try __ to feel the way __ we do __ to - day,

24 C m7

A♭maj7

F m7/B♭

B♭9

— and then if you can __ re-mem - ber, __

28 E♭ E♭/D A♭maj7/C B♭/A♭
 Keep smil - ing, keep shin - ing, know-ing you can al - ways count on

32 Gm7 Cm7 A♭maj7 Fm7/B♭ B♭9
 me for sure. That's what friends are for.

36 E♭ E♭/D D♭6 C7sus C7
 In good times and bad times, I'll be on_ your side for-ev - er

40 B7(♭5) B♭7sus (Sax)
 more. That's what friends are for.

45 E♭maj9 Gm7 Cm7 Fm7
 Well, you

48 Dm7 G7sus G7
 came and o - pened me, and now there's so much more I see,

51 Cm7 A♭maj7 Fm7/B♭
 — and so, by the way, I thank you. And

54 E♭maj9 Gm7 Cm7 Fm7
 then for the times when we're a - part, well, then

57 Dm7 G7sus G7
 close your eyes and know_ these words are com - ing from my heart,

60 Cm7 A♭maj7 Fm7/B♭ B♭9
 — and then if you can_ re-mem - ber,

64 E♭ E♭/D A♭maj7/C B♭/A♭

68 Gm7 Cm7 A♭maj7 Fm7/B♭ B♭9

72 E♭ E♭/D D♭6 C7sus C7

76 B7(b5) B♭7sus

80 E♭ (Sax) E♭/D A♭maj7/C B♭/A♭

84 Gm7 Cm7 A♭maj7 Fm7/B♭ B♭9

88 E♭ E♭/D D♭6 C7sus C7

92 B7(b5) B♭7sus

96 E♭ (Sax) E♭/D A♭maj7/C B♭/A♭ E♭

M

That's What Friends Are For

Keyboard

(Sax)

A♭maj9 A♭maj9/G D♭/F

5 Cm7 Fm7 B♭m7 E♭9

9 A♭maj9 Cm7 Fm7 B♭m7

I nev-er thought I'd feel this way, and as

12 Gm7 C7sus C7

far as I'm con - cerned, I'm glad I got the chance to say

15 Fm7 D♭maj7 B♭m7/E♭

— that I do be - lieve I love you. And

18 A♭maj9 Cm7 Fm7 B♭m7

if I should ev - er go a - way, well, then

21 Gm7 C7sus C7

close your eyes and try to feel the way we do to - day,

24 Fm7 D♭maj7 B♭m7/E♭ E♭9

— and then if you can re-mem - ber,

28 A♭ A♭/G D♭maj7/F E♭/D♭

Keep smil - ing, keep shin - ing, know-ing you can al - ways count on

32 Cm7 Fm7 D♭maj7 B♭m7/E♭ E♭9

me for sure. That's what friends are for.

36 A♭ A♭/G G♭6 F 7sus F 7

In good times and bad times, I'll be on your side for-ev - er

40 E 7(♭5) E♭7sus (Sax)

more. That's what friends are for.

45 A♭maj9 Cm7 Fm7 B♭m7

Well, you

48 Gm7 C 7sus C 7

came and o - pened me, and now there's so much more I see,

51 Fm7 D♭maj7 B♭m7/E♭

54 A♭maj9 Cm7 Fm7 B♭m7

and so, by the way, I thank you. And

then for the times when we're a - part, well, then

57 Gm7 C 7sus C 7

close your eyes and know these words are com - ing from my heart,

60 Fm7 D♭maj7 B♭m7/E♭ E♭9

and then if you can re-mem - ber,

64 A♭ A♭/G D♭maj7/F E♭/D♭

keep smil - ing, keep shin - ing, know-ing you can al - ways count on

68 C m7 F m7 D♭maj7 B♭m7/E♭ E♭9

me, for sure. — That's what friends are for.

72 A♭ A♭/G G♭6 F 7sus F 7

In good times and bad times, I'll be on_ your side for-ev - er

76 E 7(♭5) E♭7sus

more. That's what friends are for.

80 A♭ (Sax) A♭/G D♭maj7/F E♭/D♭

84 C m7 F m7 D♭maj7 B♭m7/E♭ E♭9

88 A♭ A♭/G G♭6 F 7sus F 7

In good times and bad times, I'll be on_ your side for-ev - er

92 E 7(♭5) E♭7sus

more. That's what friends are for.

96 A♭ (Sax) A♭/G D♭maj7/F E♭/D♭ A♭

Talk To The Animals

Keyboard

Keyboard

(Sax) E♭ C m F m B♭ N.C.

If I could

F m E♭

talk to the an-i-mals, just im-a-gine it, chat-ting with a

10 C m F m B♭7 E♭

chimp in chim-pan-zeze. Im-ag-i-ne talk-ing to a tiger, chat-ting with a

16 C 7 F 7 F m7 B♭7 N.C.

chee-tah. What a neat a - chieve-ment it would be If we could

21 F m E♭

talk to the an-i-mals, learn all their lan-guag-es, may-be take an

26 C m F m B♭7 E♭

an-i-mal de-gree. I'd stud-y el-e-phant and eagle, buf-fa-lo and

32 C 7 F 7 C m7 F 7 B♭7 B 7 B♭7 N.C.

bea-gle, al-li-ga-tor, guin-ea pig and flea. I would con-

37 B♭m7 E♭7 A♭ B♭7 B 7 B♭7 N.C.

verse in po-lar bear and py-thon, and I would curse in

42 B♭m7 E♭7 A♭ A♭7 C m F 7/A B♭

flu-ent kan-ga-roo. If peo-ple asked me, "Can you speak rhin-o-cer-us?"

48 B°7 F 7 F m7/B♭ F m7 B♭7

I'd say, "Of cours-er-us! Can't you?" If I con-

2
53 Fm E♭
ferred with our fur - ry friends, gal to an - i - mal, think of the a -

58 Cm Fm B♭7 B♭/A♭ Gm Gm7(♭5)
maz-ing rep-ar - tee! If I could walk with the an-i-mals, talk with the

64 C7 C/B♭ A♭maj9 A♭6 Dm7/G G7 Cm F7
an - i - mals, grunt and squeak and squawk with the an - i - mals,

69 Fm Fm7 B♭7 E♭ B♭ N.C.
and they could talk to me. If I con-

77 Gm F
sult - ed with quad-ru - peds, think what fun we'd have, ask-ing o - ver

82 Dm Gm C7 F
croc-o-diles for tea. Or, may-be, lunch with two or three lions, wal-rus-es and

88 D7 G7 Gm7 C7 N.C.
sea lions, What a love - ly place the world be If I spoke

93 Gm F
slang to o - rang-u-tans, the ad - van-ta - ges, why an-y fool on

98 Dm Gm C7 F
earth could plain-ly see. Dis-cuss-ing East-ern art and dramas with in-tel-lect - ual

104 D7 G7 Dm7 G7 C7 D♭7 C7 N.C.
lla-mas; that's a big step for - ward, you'll a - gree. I'd learn to

109 Cm7 F7 B♭ Cm7
speak in an - tel - ope and tur - tle, and my Pek-in - ese would

114 Cm7 F7 B♭ B♭7 Dm G7/B C
be ex-treme-ly good. If I were asked to sing in hip-po - pot-a-mus,

120 D♭7 G7 Gm7/CGm7 C7
I'd say, "Why not-a-mus?" And I would. If I could

125 Gm F
par - lay with pach-y-derms, it's a fair - y tale wor - thy of Hans

130 Dm Gm C7 C/B♭ Am Am7(♭5)
An-der-son, you see. A gal who walks with the an-i-mals, talks with the

136 D7 D/C B♭maj9 B♭6 Em7/A A7 Dm G7
an - i-mals, grunts and squeaks and squawks with the an - i-mals,

141 Gm Gm7 C7 F C N.C.
(Sax)
and they could talk to me. _____

149 A m G
A m G

154 E m A m D7 G
E m A m D7 G

160 E 7 A 7 A m7 D7 N.C.
I stud-y

4
165 Dm7 G7 C Dm7
ev - 'ry crea-ture's lan-gage so I could speak to all

170 Dm7 G7 C C7 Em A7/C# D
— of them on site. If friends say, "Can she talk in crab or may-be pel-i-can?"

176 E♭9 A7 Am7/DA m7 D7
You'd say, "Like hell she can!" And you'd be right! And if you

181 Am G
just stop and think of it, ain't no doubt of it, I'm gon-na win a

186 E m A m D 7 D/C B m B m 7(5)
place in his-tor - y. If I could walk with the an-i-mals, talk with the

192 E 7 E/D C maj9 C 6 F♯m7/B B 7 E m A 7
an - i-mals, grunt squeak squawk with the an - i-mals,

197 A m A m 7
and they could squeak and squawk and

203 C maj7 D 7
speak and talk to

207 G (Sax) A♭maj7 G A♭maj7 G — A♭maj7 G
me.

Talk To The Animals

M
Keyboard

(Sax)

1 A♭ Fm B♭m E♭ N.C.

5 B♭m A♭
talk to the an-i-mals, just im-a-gine it, chat-ting with a

10 Fm B♭m E♭7 A♭
chimp in chim-pan-zeze. Im-ag-in-e talk-ing to a tiger, chat-ting with a

16 F7 B♭7 B♭m7 E♭7 N.C.
chee-tah. What a neat a - chieve-ment it would be If we could

21 B♭m A♭
talk to the an-i-mals, learn all their lan-gua-ges, may-be take an

26 Fm B♭m E♭7 A♭
an-i-mal de-gree. I'd stud-y el-ephant and eagle, buf-fa-lo and

32 F7 B♭7 Fm7 B♭7 E♭7 E7 E♭7 N.C.
bea-gle, al-li-ga-tor, guin-ea pig and flea. I would con-

37 E♭m7 A♭7 D♭ E♭m7
verse in po-lar bear and py-thon, and I would curse in

42 E♭m7 A♭7 D♭ D7 Fm B♭7/D E♭
flu-ent kan-ga-roo. If peo-ple asked me, "Can you speak rhin-o-cer-us?"

48 E°7 B♭7 B♭m7/E♭ B♭m7 E♭7
I'd say, "Of cours-er-us!" Can't you?" If I con-

2
53 Bbm A♭
 fered with our fur - ry friends, gal to an - i - mal, think of the a -

58 Fm Bbm E♭7 E♭/D♭ Cm Cm7(♭5)
 maz-ing rep-ar - tee! If I could walk with the an-i-mals, talk with the

64 F7 F/E♭ D♭maj9 D♭6 Gm7/C C7 Fm B♭7
 an - i - mals, grunt and squeak and squawk with the an - i - mals,

69 Bbm Bbm7 E♭7 A♭ E♭ N.C.
 and they could talk to me. _____ If I con-

77 Cm B♭
 sult - ed with quad-ru - peds, think what fun we'd have, ask-ing o - ver

82 Gm Cm F7 B♭
 croc-o-diles for tea. Or, may-be, lunch with two or three lions, wal-rus-es and

88 G7 C7 Cm7 F7 N.C.
 sea lions, What a__ love - ly place the world be If I spoke

93 Cm B♭
 slang to o - rang-u-tans, the ad - van-ta - ges, why an-y fool on

98 Gm Cm F7 B♭
 earth could plainly see. Dis-cuss-ing East-ern art and dramas with in-tel-lect-u-al

104 G7 C7 Gm7 C7 F7 G♭7 F7 N.C.
 illa-mas; that's a big step for - ward, you'll a - gree. I'd learn to

109 Fm7 B♭7 E♭ Fm7 3
 speak in an - tel - ope and tur - tle, and my Pek-in - ese would

114 Fm7 B♭7 E♭ E♭7 Gm C7/E F
 be ex-treme-ly good. If I were asked to sing in hip-po - pot-a-mus,

120 G♭7 C7 Cm7/F Cm7 F7
 I'd say, "Why not-a-mus?" And I would. If I could

125 Cm B♭
 par - lay with pach-y-derms, it's a fair - y tale wor - thy of Hans

130 Gm Cm F7 F/E♭ Dm Dm7(♭5)
 An-der-son, you see. A gal who walks with the an-i-mals, talks with the

136 G7 G/F E♭maj9 E♭6 A m7/D D7 Gm C7
 an - i-mals, grunts and squeaks and squawks with the an - i-mals,

141 Cm Cm7 F7 B♭ F N.C.
 (Sax)
 and they could talk to me. _____

149 Dm C

154 Am Dm G7 C

160 A7 D7 Dm7 G7 N.C.
 I stud-y

4
 165 Gm7 C7 F Gm7
 ev - 'ry crea-ture's lan-gage so I could speak to all

170 Gm7 C7 F F7 Am D7/F# G
 of them on site. If friends say, "Can she talk in crab or may-be pel-i-can?"

176 A♭7 D7 Dm7/Gm7 G7
 You'd say, "Like hell she can!" And you'd be right! And if you

181 Dm C
 just stop and think of it, ain't no doubt of it, I'm gon-na win a

186 A m Dm G7 G/F Em Em7(♭5)
 place in his-tor - y. If I could walk with the an-i-mals, talk with the

192 A7 A/G F maj9 F6 Bm7/E E7 A m D7
 an - i-mals, grunt squeak squawk with the an - i-mals,

197 Dm Dm7
 and they could squeak and squawk and

203 F maj7 G7
 speak and talk to

207 C (Sax) D♭maj7 C D♭maj7 C D♭maj7 C
 me.

I Can't Get Started

(Sax, Bass, Keyboard -Freely)

Keyboard

F

(Sax)

F Gm7 Am7 B♭6

9 Am7 Gm7 Fmaj7 C7 F Dm7 E7

13 A Bm7 C♯m7 D

17 Cmaj7/G Am7 Dm7 C°7 Gm7 C7 N.C.

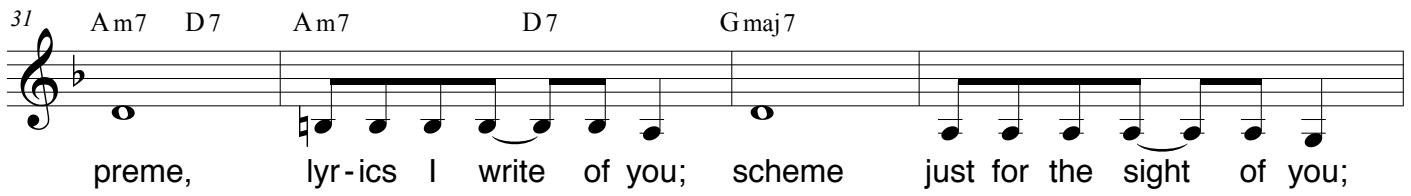
§ (Add drums - In tempo)

21 Fmaj7 Dm7 Gm7 C7 A7 Dm7

21 1. A7(♯5) D7(♭9) G9 C7(♭9) 2. Fmaj7

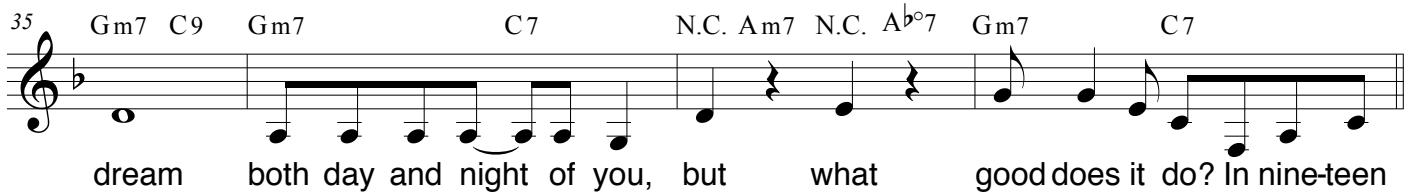
2

31 A m7 D7 A m7 D7 G maj7



preme, lyr-ics I write of you; scheme just for the sight of you;

35 Gm7 C9 Gm7 C7 N.C. Am7 N.C. A♭7 Gm7 C7



dream both day and night of you, but what good does it do? In nine-teen

39 F maj7 Dm7 Gm7 C7 A 7 Dm7 Em Gm7 C7 To Coda ♀



twen-ty nine, I sold short. In Eng-land I'm pre-sen-ted at court. But you've got

43 F maj7 Dm7 Gm9 C7 F6 Dm7 Gm7 C7 D.S. al Coda



me down-heart-ed 'cause I can't get start-ed with you. _____ (Sax)

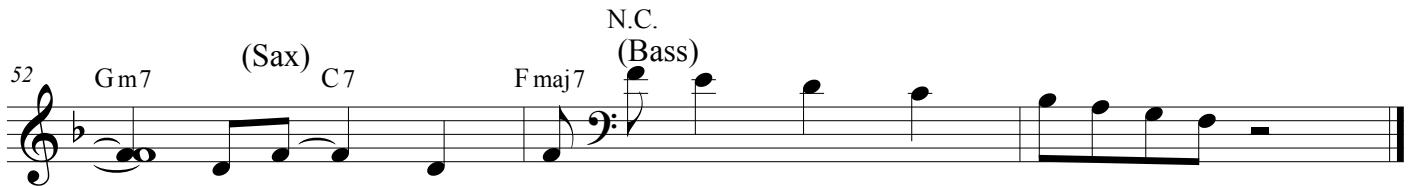
♀ Coda

47 F maj7 Dm7 Gm9 C7 F Dm7



me down-heart-ed _____ be-cause I can't get start-ed _____ with you. _____

52 Gm7 (Sax) C7 F maj7 N.C. (Bass)



I Can't Get Started

M

(Sax, Bass, Keyboard - Freely)

Keyboard

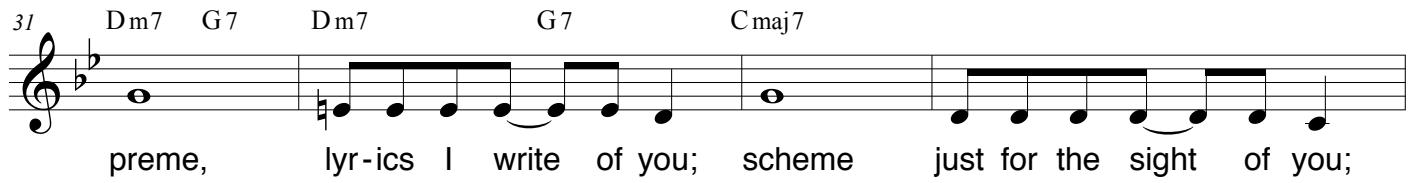
(Add drums - In tempo)

1.

2.

2

31 Dm7 G7 Dm7 G7 Cmaj7



35 Cm7 F9 Cm7 F7 N.C. Dm7 N.C. D♭7 Cm7 F7



39 B♭maj7 Gm7 Cm7 F7 D7 Gm7 A m Cm7 F7 To Coda ♀



43 B♭maj7 Gm7 Cm9 F7 B♭6 Gm7 Cm7 F7 D.S. al Coda

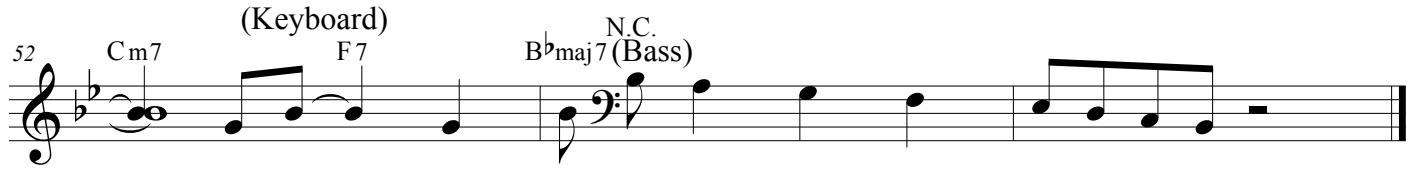


♀Coda

47 B♭maj7 Gm7 Cm9 F7 B♭ Gm7



52 Cm7 F7 B♭maj7 N.C. (Bass)



VOCAL DUET

Chim Chim Cheree

Keyboard

(Sax) A m E aug A m7 D m7 A m (Keyboard) E 7(b9) A m E 7(b9)

9 Am E aug A m7 D
(M) Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! A

13 Dm A m B B 7(b5) E 7
sweep is as luck - y, as luck - y can be.

17 Am E aug A m7 D
Chim chim - in - ey, chim chim - in - ey, chim chim cher - oo! Good

21 Dm A m E 7 A m
luck will run off when I shakes hands with you. Or

25 Dm A m/E E 7
blow me a kiss, and that's luck - y,

28 Am (Keyboard) E 7(b9) A m E 7(b9)
too.

2
32 Am Eaug Am7 D
(F) Now, as the lad - der of life has been strung, you

36 Dm Am B B 7(♭5) E 7
may think a sweep's on the bot - tom - most rung. Though

40 Am Eaug Am7 D
he spends his time in the ash - es and smoke, in

44 Dm Am E7 Am
this whole wide world there's no hap - pi - er bloke.

48 Am Eaug Am7 D
(F) Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! A
(Both) Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! A

52 Dm Am B B 7(♭5) E 7
sweep is as luck - y, as luck - y, can be.
sweep is as luck - y, as luck - y, can be.

56 Am Eaug Am7
Chim chim - in - ey, chim chim - in - ey, chim chim cher -
Chim chim - in - ey, chim chim - in - ey, chim chim cher -

59 1. D Dm Am E7 Am
oo! Good luck will run off when he shakes hands with you.

64 2. D Dm Am/E E7
oo! Good luck will rub off when he shakes hands with

68 Am (Keyboard) E7(b9) Am E7(b9) 3

you.

72 Am (Sax) E aug Am7 D

76 Dm Am B B7(b5) E7

80 Am E aug Am7 D

84 Dm Am E7

87 Am (Keyboard) E7(b9) Bm F#7(b9)

Bm F# aug Bm7 E

(M) Up where the smoke is all bil - lered and curled, 'tween

95 Em Bm C# C#7(b5) F#7

pave - ment and stars is the chim - hey sweep world. When there's

4
99 Bm F#aug Bm7 E
hard - ly no day nor hard - ly no night, there's

103 Em Bm F#7 Bm
things half in shad-ow and half - way in light on the

107 Em Bm/F# F#7 Bm
roof - tops of Lon - don. Ooo, what a sight!

111 Bm F#aug Bm7 E
(F)Chim chim-in - ey, chim chim-in - ey, chim chim cher - ee! When

115 Em Bm C# C#7(b5) F#7
you're with a sweep you're in glad com - pa - ny.

119 Bm F#aug Bm7 E
(M)No where is there a more hap - pi - er crew (Both) than

123 Em Bm F#7 Bm
them what sings "Chim chim cher - ee, chim - cher - oo!"

127 Em Bm/F# F#7 Bm
(F)Chim chim-en - y, chim chim, cher - ee, chim cher - oo! _____

(M)Chim chim-en - y, chim chim, cher - ee, chim cher - oo! _____

131 Em (Keyboard) Bm/F# F#7 Bm

Easy Latin Beat

Long Ago And Far Away

F

Keyboard

(Sax)

Chords: B♭maj7, Cm7, E♭m6, E♭°7

Chords: B♭, Cm7, B♭, Cm7

Drear-y days are o-ver. Life's a four-leaf clo-ver.

Chords: Dm7, G7, Cm7, F7

Ses-sions of de-pres-sion are through. Ev-'ry

Chords: Gm/D, F°7, Em7, A7, D, (Sax) E♭maj7, F7

hope I longed for long a-go now comes true.

Chords: B♭6, Gm7, Cm7, F7, B♭maj7, Cm7, F7

Long a-go and far a-way, I dreamed a dream one

Chords: B♭6, Cm7, F7, Dm7, G7, Cm7, F7

day, and now that dream is here be-side me.

Chords: D♭6, E♭m7, A♭7, D♭maj7, C7

Long the skies were o-ver-cast, but now the clouds have

2

29 F maj7 F maj7 E♭ C m7 F 7
passed, you're here at last! _____

33 B♭6 G m7 C m7 F 7 B♭maj7 C m7 F 7
Chills run up and down my spine, Al - lad - in's Lamp is

37 B♭6 C m7 F 7 D m7 G 7 C m7 F 7
mine, the dream I dreamed was not de - nied me.

41 F m7 B♭7 E♭maj7 A♭7
Just one look and then I knew that all I

45 B♭6 G m7 1. C m7 F 7 B♭6 C m7 F 7
longed for long a - go was you. _____

49 2. C m7 F 7 E♭m7 (Sax) B♭maj7
long a - go was you. _____

Easy Latin Beat

Long Ago And Far Away

M

Keyboard

(Sax)
E♭maj 7

A musical score for 'The Star-Spangled Banner' in G clef, 4/4 time, and B-flat major. The score consists of ten measures of music. Measures 1-3 begin with a treble clef, a key signature of one flat, and a common time signature. Measures 4-10 begin with a bass clef, a key signature of one flat, and a common time signature. The vocal line includes several rests and sustained notes.

Musical staff showing measures 5-9. The key signature changes to E♭ major (one sharp) at measure 5. The melody consists of eighth and sixteenth note patterns. Chords indicated above the staff are E♭ (measures 5-6), Fm7 (measures 7-8), and E♭ (measure 9).

Drear-y days ____ are o - ver. Life's a four - leaf clo - ver.

Musical score for piano showing a melodic line over a harmonic progression. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes, starting on G and moving through C, F, and B. The bottom staff shows a harmonic progression with chords Gm7, C7, Fm7, and B7. Measure numbers 9, 10, and 11 are indicated above the staves.

Ses-sions of _____ de - pres - sion are through. _____ Ev - 'ry

Musical score for the first section:

13 C m/G B^b7 A m7 D7 G (Keyboard) A^bmaj7 B^b7

The score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The measure starts with a C major chord (G-B-C) followed by a B-flat dominant seventh chord (B-flat-E-G-B-flat). This is followed by an A minor seventh chord (A-C-E-G), a D7 chord (D-F#-A-C), a G major chord (G-B-C), and a keyboard part consisting of an A-flat major seventh chord (A-flat-C-E-G) and a B-flat dominant seventh chord (B-flat-E-G-B-flat).

hope I longed for long a - go now comes true.

A musical staff in G clef, common time, with a key signature of one flat. The staff shows a sequence of chords: E♭6, Cm7, Fm7, B♭7, E♭maj7, Fm7, and B♭7. The notes are indicated by dots on the staff, and the chords are labeled above the staff.

Long a - go and far a - way, I dreamed a dream one

Musical staff showing notes for measures 21-28. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The notes are as follows:

- Measure 21: E♭6 (two eighth notes)
- Measure 22: Fm7 (one eighth note)
- Measure 23: B♭7 (one eighth note)
- Measure 24: Gm7 (one eighth note)
- Measure 25: C7 (one eighth note)
- Measure 26: Fm7 (one eighth note)
- Measure 27: B♭7 (one eighth note)

day, and now that dream is here be - side me.

Musical score for piano, page 25. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic progression with chords: G^b6, A^bm7, D^b7, G^bmaj7, and F7. The key signature is one flat.

Long the skies were o - ver - cast, but now the clouds have

29 B^bmaj7 B^bmaj7 A^b Fm7 B^b7

 passed, you're here at last! _____

33 E^b6 Cm7 Fm7 B^b7 E^bmaj7 Fm7 B^b7

 Chills run up and down my spine, Al - lad - in's Lamp is

37 E^b6 Fm7 B^b7 Gm7 C7 Fm7 B^b7

 mine, the dream I dreamed was not de - nied me.

41 B^bm7 E^b7 A^bmaj7 D^b7

 Just one look and then I knew _____ that all I

45 E^b6 Cm7 1. Fm7 B^b7 E^b6 Fm7 B^b7

 longed for long a - go was you. _____

49 2. Fm7 B^b7 A^bm7 (Sax) E^bmaj7

 long a - go was you. _____

South Rampart Street Parade

Keyboard

(Sax)

B♭

Musical score for the Saxophone part, measures 1-4. The key signature is B-flat major (two flats). The music consists of eighth-note patterns.

Musical score for the Saxophone part, measures 5-8. The key signature changes to F major (one sharp). The music includes a B-flat chord at measure 5, followed by an F7 chord at measure 7.

Musical score for the Saxophone part, measures 9-12. The key signature changes back to B-flat major. The music includes a B-flat chord at measure 9, followed by an F7 chord at measure 11.

Musical score for the Saxophone part, measures 13-16. The key signature changes to F major. The music includes a B-flat chord at measure 13, followed by an F7 chord at measure 15.

Musical score for the Keyboard part, measures 17-20. The key signature is B-flat major. The music consists of eighth-note patterns.

Musical score for the Saxophone part, measures 21-24. The key signature changes to B-flat major. The music includes an F7 chord at measure 21, followed by B-flat, G7, C7, and F7 chords.

Musical score for the Keyboard part, measures 25-28. The key signature is B-flat major. The music consists of eighth-note patterns.

Musical score for the Saxophone part, measures 29-32. The key signature changes to B-flat major. The music includes an F7 chord at measure 29, followed by B-flat, G7, C7, F7, B-flat, and B-flat 7 chords.

2 (Percussion on wood block)

33 E♭ B♭7 E♭ E♭7 A♭ E♭ E♭m

41 B♭7 E♭ C7 F7 B♭7

49 E♭ B♭7 E♭ E♭7 A♭ G7

57 A♭ E♭ C7 F7 B♭7 E♭ (Keyboard & Bass as written)

65 (Bass on top notes) Cm

73 F7/A F7 (Sax)

81 B♭ F7 B♭ B♭7 E♭ B♭ B♭

89 F7 B♭ C7 F7

97 B♭ F7 B♭ B♭7 E♭ D7

105 E♭ E♭m B♭ G7 C7 F7 B♭ (Keyboard)

3

113 B♭

119 B♭ F7 B♭

124 G7 C7 F♯7 F7 (Sax) B♭

129 B♭ B♭7 E♭

135 D7 E♭ B♭

140 G7 C7 F7 B♭ B♭7 B♭maj7

(Percussion - heavy after beat on hi-hat cymbal)

145 E♭ B♭

149 E♭ B♭

153 E♭ B♭ Dm7 G7

157 C7 F7 B♭ E♭7 E♭°7 B♭