



## Set MM

Last revised: 2023.03.24

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## Opus One

Keyboard

(Keyboard)

A<sup>b</sup> A<sup>°</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 (Sax)

3 A<sup>b</sup> D<sup>b</sup>9

7 B<sup>b</sup>9 B<sup>b</sup>m7 E<sup>b</sup>9 A<sup>b</sup> B<sup>°</sup>7 B<sup>b</sup>m7 E<sup>b</sup>9

11 A<sup>b</sup> D<sup>b</sup>9

15 B<sup>b</sup>9 B<sup>b</sup>m7 E<sup>b</sup>9 A<sup>b</sup> D<sup>b</sup>9 A<sup>b</sup> (Keyboard)

19 B A<sup>b</sup>m7 D<sup>b</sup>m7 G<sup>b</sup>7(b9) B A<sup>b</sup>aug7 D<sup>b</sup>9 G<sup>b</sup>aug9

23 D Bm7 Em7 A7(b9) D E<sup>b</sup>13 (Sax)

27  $A^b$   $D^b9$

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

35  $B$   $E7$

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

43  $B$   $E7$

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

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

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

59  $A^b$   $D^b9$

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

67  $B^b$   $E^b9$

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

75  $C$   $F9$

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

83  $C9$

Detailed description of the musical score: The score is for a piano piece, measures 59 to 83. It is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, often beamed in groups of four. Chord symbols are placed above the staff at the beginning of each measure or group of measures. The piece ends with a long note in measure 83 followed by a double bar line.

Measure	Chord
59	$A^b$
60	$D^b9$
61	$B^b9$
62	$B^bm7$
63	$E^b9$
64	$A^b$
65	$B^{\circ}7$
66	$B^bm7$
67	$E^b9$
68	$B^b$
69	$E^b9$
70	$C9$
71	$Cm7$
72	$F9$
73	$B^b$
74	$D^b\circ7$
75	$C$
76	$F9$
77	$D9$
78	$Dm7$
79	$G9$
80	$C$
81	$E^b\circ7$
82	$Dm7$
83	$G9$

# Now Is The Hour

# F

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

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

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

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

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

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

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

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

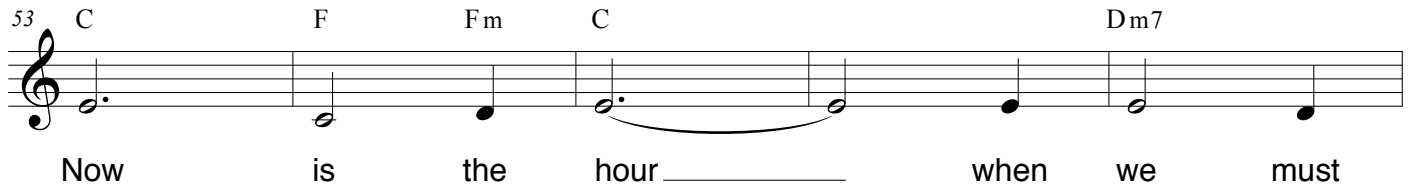
42 Sun-set glow fades in the west. Night o'er the  
F7 B $\flat$  $^{\circ}$ 7 B $\flat$  Gm D7

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

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

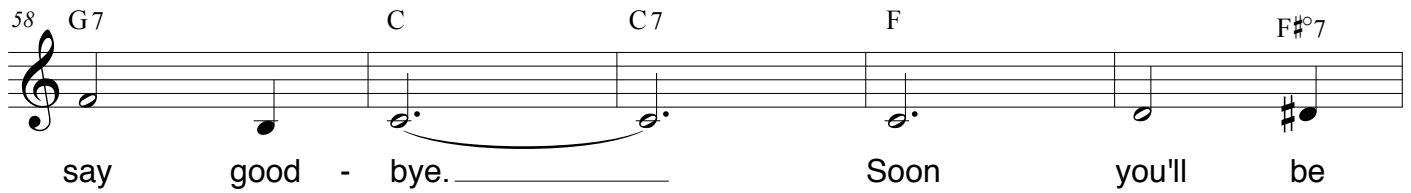
2

53 C F Fm C Dm7



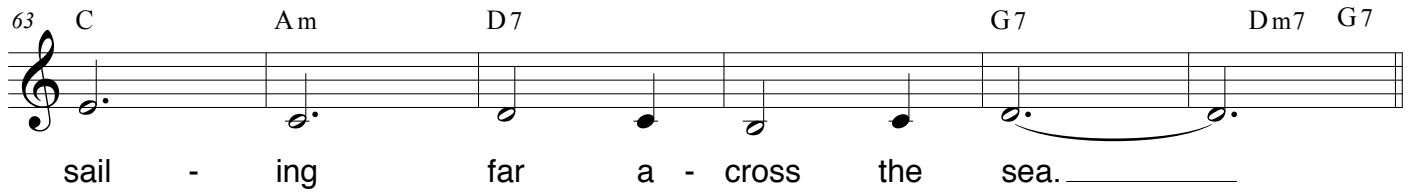
Now is the hour when we must

58 G7 C C7 F F#7



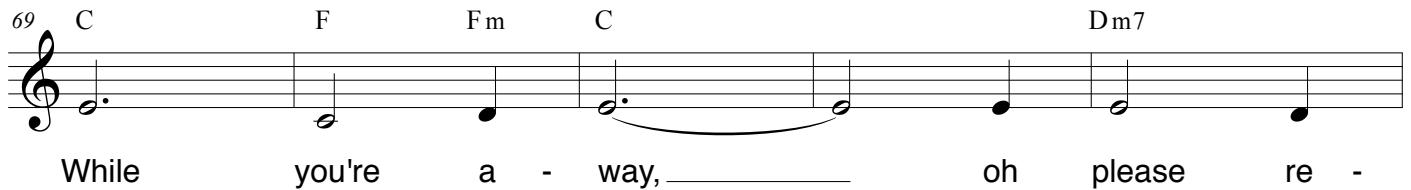
say good - bye. Soon you'll be

63 C Am D7 G7 Dm7 G7



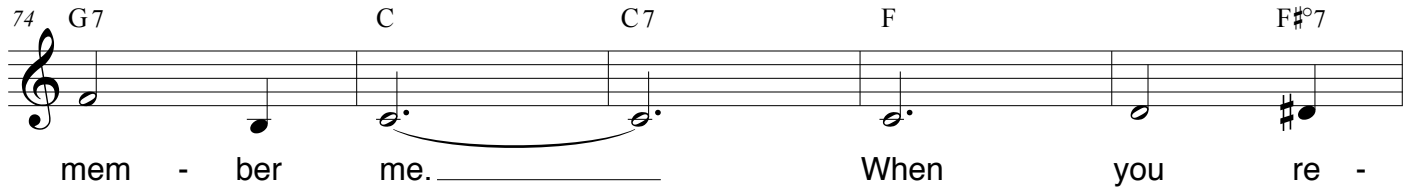
sail - ing far a - cross the sea.

69 C F Fm C Dm7



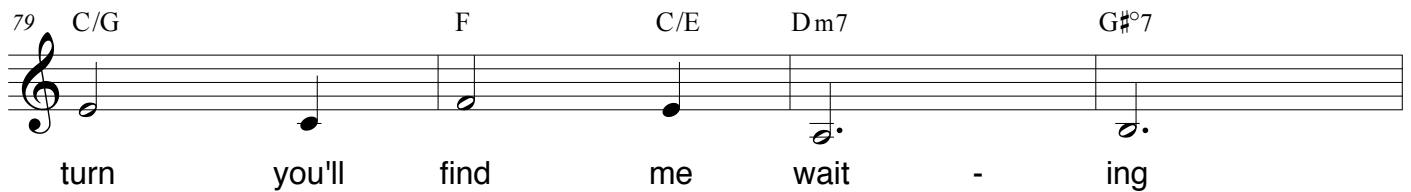
While you're a - way, oh please re -

74 G7 C C7 F F#7



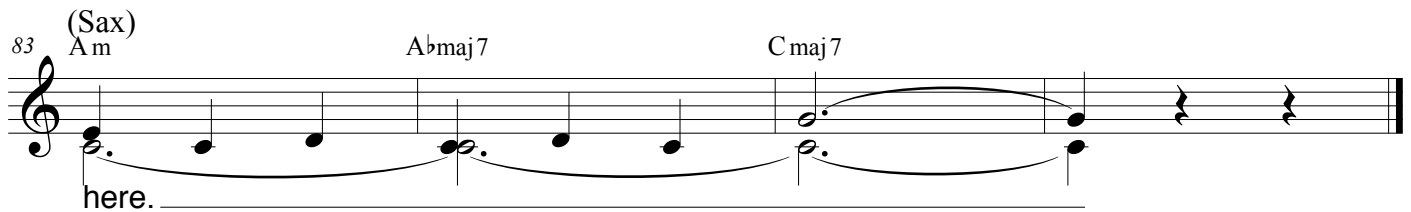
mem - ber me. When you re -

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



turn you'll find me wait - ing

83 (Sax) Am Abmaj7 Cmaj7



here.

# Now Is The Hour

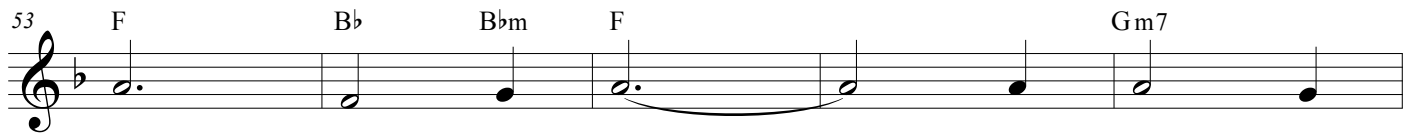
# M

(Keyboard)

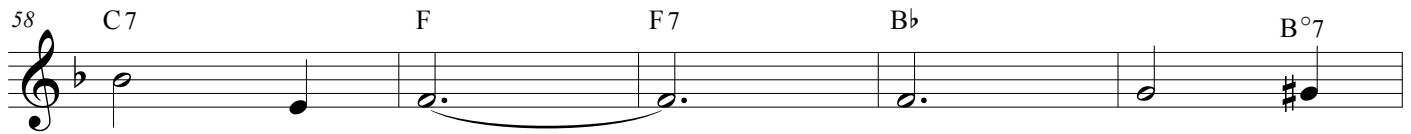
Keyboard

5  $E\flat$   $A\flat$   $A\flat m$   $E\flat$   $F m7$   
 10 Now is the hour when we must  
 $B\flat7$   $E\flat$   $E\flat7$   $A\flat$   $A^\circ7$   
 15 say good - bye. Soon you'll be  
 $E\flat$   $C m$   $F7$   $B\flat7$   $F m7$   $B\flat7$   
 21 sail - ing far a - cross the sea.  
 $E\flat$   $A\flat$   $A\flat m$   $E\flat$   $F m7$   
 26 While you're a - way, oh please re -  
 $B\flat7$   $E\flat$   $E\flat7$   $A\flat$   $A^\circ7$   
 31 mem - ber me. When you re -  
 $E\flat/B\flat$   $A\flat$   $E\flat/G$   $F m7$   $B\flat7$   $E\flat$   
 37 turn you'll find me wait - ing here.  
 $E\flat$   $B\flat$   $A\flat$   $C7/G$   $B\flat7/F$   
 42 Sun-set glow fades in the west. Night o'er the  
 $B\flat7$   $E\flat^\circ7$   $E\flat$   $C m$   $G7$   
 47 val - ley is creep - ing. Birds cuddle down in their  
 $A\flat$   $F7$   $B\flat/F$   $D\flat^\circ7$   $F7/C$   $F7$   $B\flat6$   $C7$   
 nests. Soon all the world will be sleep - ing.

2



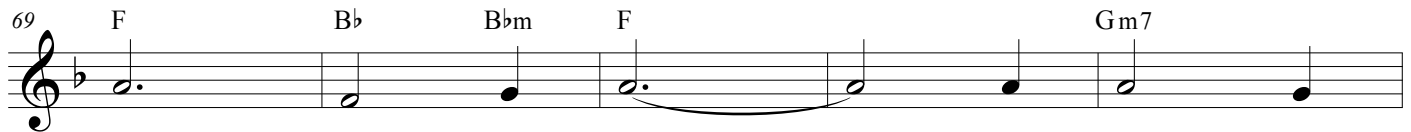
Now is the hour \_\_\_\_\_ when we must



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



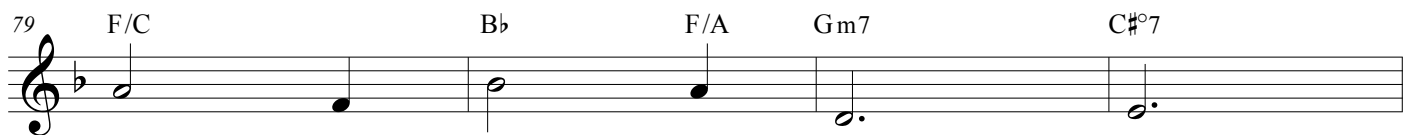
sail - ing far a - cross the sea. \_\_\_\_\_



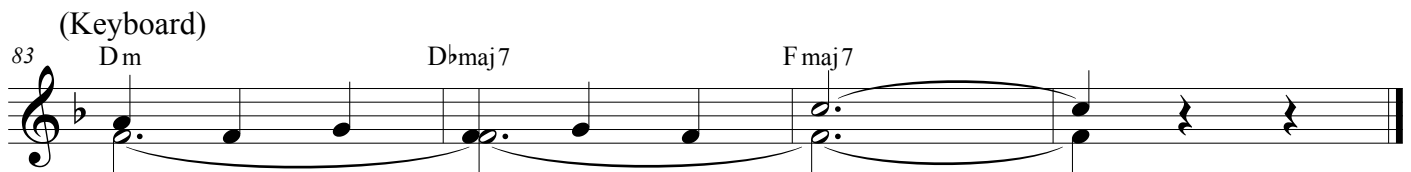
While you're a - way, \_\_\_\_\_ oh please re -



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



turn you'll find me wait - ing



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



## VOCAL DUE|T

## Jamaica Farewell

Latin beat

Keyboard

D (Keyboard) Em A7 D

5 D Em A7 D

9 D G A7 D

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

13 G A7 D

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

17 D G A7 D

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

21 G A7 D

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

25 D (Keyboard) Em A7 D

29 Em7 A7 D

33 D G A7 D

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

37 G A7 D

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

41 D G A D

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

45 G A D

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

(Keyboard)  
49 D Em A D

(Keyboard)  
49 D Em A D

53 Em7 A D

53 Em7 A D

57 D G A7 D

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

61 G A7 D

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

65 D G A D

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

69 G A D

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

(Keyboard)  
73 D Em A D

77 D Em A D

81 D G A7 D

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

85 G A7 D

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

89 D G A7 D

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

93 G A7 D

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

(Keyboard)

97 D Em A7 D

# Coal Miner's Daughter

FEMALE VOCAL

Keyboard

(Sax) B $\flat$  F7 B $\flat$  F7 B $\flat$

Well,

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

I was born a coal min-er's daugh-ter \_\_\_ in a cab-in \_\_\_ on a hill in Butch-er

11 F F7 B $\flat$  B $\flat$ 7 E $\flat$

Hol-ler. \_\_\_ We were poor but we had love, that's the one thing that dad-dy made

16 B $\flat$  C F F7 B $\flat$

sure of. \_\_\_ He shov-eled coal to make a poor man's dol-lar. My

21 B $\flat$  E $\flat$  B $\flat$

dad - dy \_\_\_ worked all \_\_\_ night in the Van Leer coal mine;

25 C F F7

all day long in a field a - hoe-in' corn. Mom-ma

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

rocked the ba-by at night and read the bi-ble by the coal oil light. \_\_\_ And ev-'ry-

33 C F F7 B $\flat$  F#7

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

37 B E B

loved and raised the kids on a min-er's pay. Mom-ma

41 C# F#

scrubbed our clothes on a wash-board ev-'ry day. Why, I've

45 B B7 E B

seen her fin - gers bleed;— to com-plain, there was no need. She

49 C# F# F#7 B

smiled in mom-mie's un-der - stand-ing way. In the

53 B E B

sum-mer - time we did-n't have shoes to wear. But in the

57 C# F# F#7

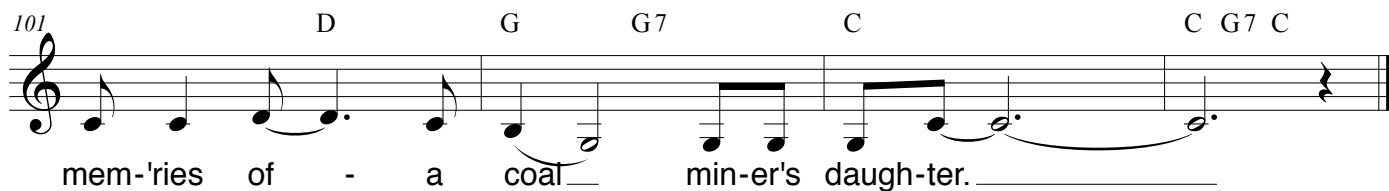
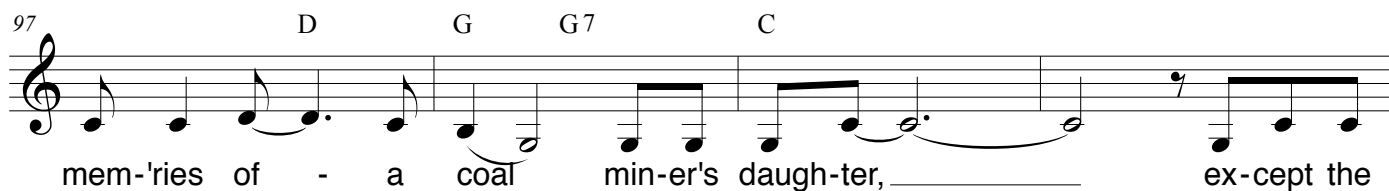
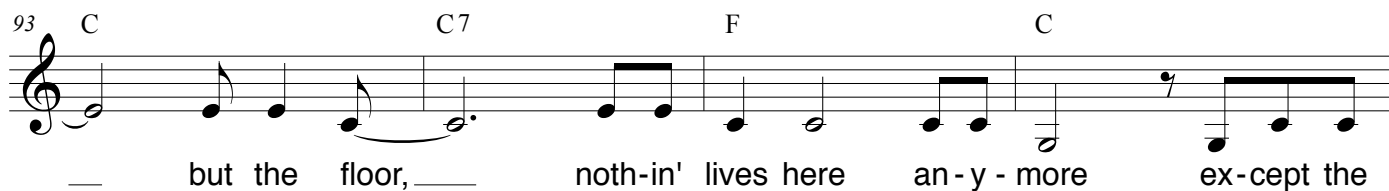
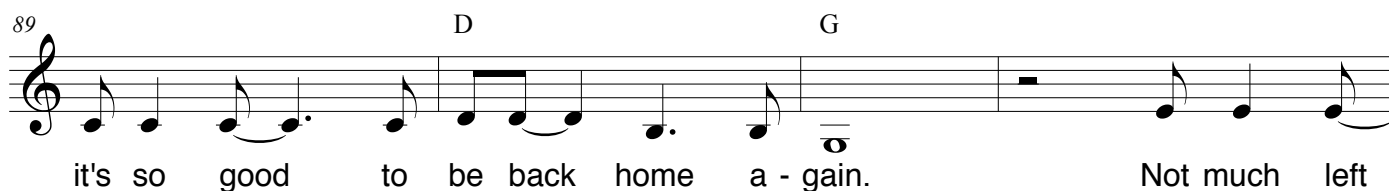
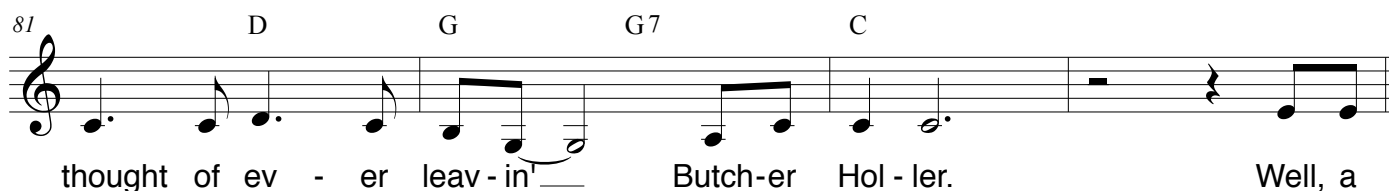
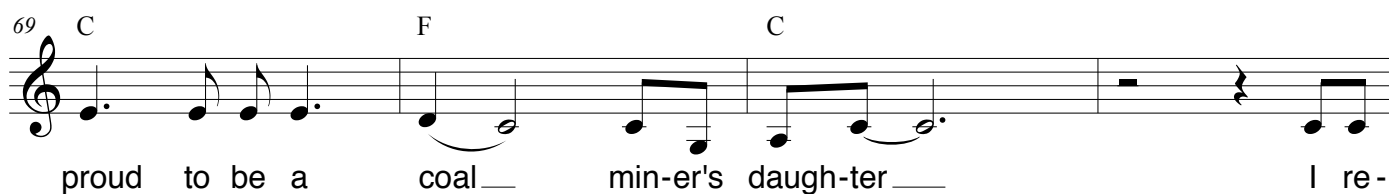
win-ter - time we'd all get a brand new pair from a

61 B B7 E B

mail or-der cat-a-log, — mon-ey saved from sell-ing a hog. — Dad-dy

65 C# F# F#7 B G7

al-ways man-aged to get the mon-ey some-where. Yeah, I'm



Slowly - 4 beats per measure; 12/8 feel

## Hallelujah

F

Keyboard

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Slowly - 4 beats per measure; 12/8 feel

## Hallelujah

M

Keyboard

Measures 1-3 of the musical score. Measure 1 has a treble clef with a whole note chord Eb and a bass clef with a whole note chord Eb. Measure 2 has a treble clef with a whole note chord Gm and a bass clef with a whole note chord Gm. Measure 3 has a treble clef with a whole note chord Eb and a bass clef with a whole note chord Eb.

Measures 4-6 of the musical score. Measure 4 has a treble clef with a whole note chord Bb and a bass clef with a whole note chord Bb. Measure 5 has a treble clef with a whole note chord F and a bass clef with a whole note chord F. Measure 6 has a treble clef with a whole note chord Bb and a bass clef with a whole note chord Bb.

Measures 7-8 of the musical score. Measure 7 has a treble clef with a whole note chord Bb and a bass clef with a whole note chord Bb. Measure 8 has a treble clef with a whole note chord Gm and a bass clef with a whole note chord Gm.

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

Measures 9-10 of the musical score. Measure 9 has a treble clef with a whole note chord Eb and a bass clef with a whole note chord Eb. Measure 10 has a treble clef with a whole note chord F and a bass clef with a whole note chord F.

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

Measures 11-12 of the musical score. Measure 11 has a treble clef with a whole note chord Bb and a bass clef with a whole note chord Bb. Measure 12 has a treble clef with a whole note chord Eb and a bass clef with a whole note chord Eb.

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

Measures 13-14 of the musical score. Measure 13 has a treble clef with a whole note chord F and a bass clef with a whole note chord F. Measure 14 has a treble clef with a whole note chord D7/F# and a bass clef with a whole note chord D7/F#.

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

Measures 15-16 of the musical score. Measure 15 has a treble clef with a whole note chord Eb and a bass clef with a whole note chord Eb. Measure 16 has a treble clef with a whole note chord Gm and a bass clef with a whole note chord Gm.

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

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

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

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

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

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

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

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

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

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

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

49 B♭ Gm B♭ Gm

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

51 E♭ F B♭ F

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

53 B♭ E♭ F Gm E♭ F

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

55 F D7/F# Gm F

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

57 E♭ Gm E♭ B♭ F7

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

61 B♭ E♭ F Gm E♭ F D7 Gm

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

65 E♭ Gm E♭ B♭ F7 D7

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

69 E♭ Gm E♭ F B♭ F

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

73 B♭ Gm B♭ Gm B♭ Gm F7 B♭

lu - - - - - jah.

## MALE VOCAL

## Apples, Peaches, Pumpkin Pie

(Keyboard) Keyboard

C F Dm7 G G7

5 C (Sing both times) F G7

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

10 1. C (Keyboard) G7 2. C

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

15 C G7

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

20 C G7 C

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

25 G7 Dm7 G7 C

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

31 C (Sing both times) F G7

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

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

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

(Keyboard)

41 G C D7

46 1. G D7 2. G D7

(Keyboard continue melody)

51 G D7

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

56 G D7 G

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

61 D7 Am7 D7 G G7

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

67 C (Sing both times) F G7

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

73 1. C (Keyboard) G7 2. C

*seek. \_\_\_\_\_ seek. \_\_\_\_\_*

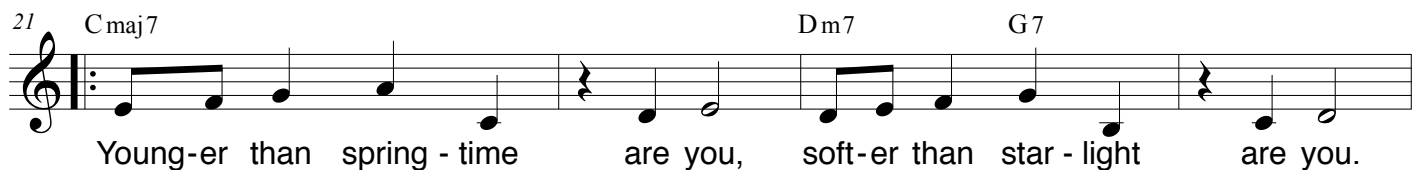
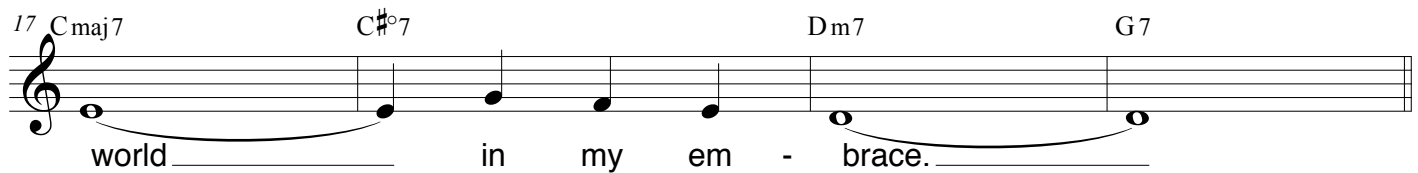
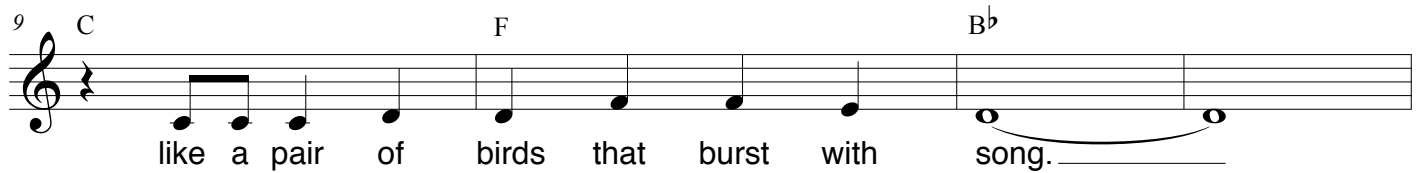
77 C (Keyboard) F Dm7 G7 C

MALE VOCAL

# Younger Than Springtime

Keyboard

(Keyboard)





2  
29 Cmaj7 Dm7 G7

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

33 Cmaj7 Am7 D7 G

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

37 Am7 D7 Gmaj7 Am7 D7 G G#

youth and joy in - vade my arms and fill my

41 Am7 D7 Gmaj7 Dm7 G7

heart as now they do, then,

45 C Dm7 G7

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

49 C Am Dm7 G7

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

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

you. you.

56 Fmaj7 Dm7 G7 C6

you.

## FEMALE VOCAL ONLY

## Cute

Keyboard

Drums (Brushes)

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

(Sax 1st, Vocal 2nd)

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

3 3 3 3 3 3 3 3

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

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

3 3 3 3 3 3 3 3

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

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

3 3 3 3 3 3 3 3

Those big brown eyes, that prop-er nose,

17 Fm6 G7 Cmaj7 N.C. Drums

3 3 3 3 3 3 3 3

that cute un - care - free pose.

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

3 3 3 3 3 3 3 3

I mean, I like your style,

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

3 3 3 3 3 3 3 3

that shy in - trig - uing smile.

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

3 3 3 3 3 3 3 3

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

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

3 3 3 3 3 3 3 3

all add up to "You're cute!"

37 (Drum Adlib Solo) **16**

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

57 Bbm7 Eb9 Ebm7 Ab7 Ebm7 Ab9

61 Dbmaj7 Fm7 Abmaj7 Fm7

65 Fm6 G7 Cmaj7 Cm7(b5) F7

69 Bbm7 Eb9 Abmaj7 F7 F7(b9)

73 Bbm7 Eb9 Ebm7 Ab7 Ebm7 Ab9

77 Dbmaj7 Fm7 Abmaj7 Fm7

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

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

MALE VOCAL

## Rhinestone Cowboy

Keyboard

4/4

C G

(Add bass)

I've been

5 C

walk-in' these streets so long, —

5

sing-in' the same old song. —

(Bass line simile)

9

3

G

know ev-'ry crack in these dir - ty side-walks of Broad-way. —

Where

13 F

hus-tle's the name of the game, —

and nice guys get washed a - way

16 C G

— like the snow and the rain. —

There's been a load of com - pro-mis-

20 F C F

- in' on the road — to my ho-ri - zon, —

but I'm gon-na be wherethe

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

lights are shin - in' on me. —

Like a rhine - stone

2  
27 C F C Cmaj7 Dm7/G

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

32 C G7 C F C

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

36 Cmaj7 Dm7/G

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

39 F G F G

phone. Well, I

(Bass)

43 C

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

47 G

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

51 F

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

55 C G

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

59 F C F

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

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

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

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

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

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

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

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

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

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

93 F G F G C  
 phone.  
 (Bass)

MALE VOCAL

## By The Time I Get To Phoenix

Keyboard

By the

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

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

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

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

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

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



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

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

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

wall. that's all. By the

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

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

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

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

46  $B\flat9$   $Gm7$

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

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

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

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

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

57  $C$   $B\flat$

57

## MALE VOCAL

No Sax

## Gentle On My Mind

Keyboard

(Keyboard)

Db DbMaj7 Ebm7 Ab7 Db DbMaj7 Ebm7 Ab7

9 It's  
 Db DbMaj7 Db6 Db Ebm  
 know-in' that your door is al - ways o-pen and your path is free to walk

14  
 Ebm Ebm(maj7)  
 that makes me tend to leave my sleep-in' bag

19  
 Ebm7 Ab7 Db  
 rolled up and stashed be-hind your couch. And it's

25  
 Db DbMaj7 Db6 Db  
 know-in' I'm not shack-led by for-got - ten words and bonds and the

29  
 Ebm  
 ink stains that are dried up-on some line that

35  
 Ebm Ebm(maj7) Ebm7 Ab7  
 keeps you in the back - roads by the riv-ers of my mem-'ry, that

39  
 Ebm7 Ab7 Db  
 keeps you ev-er gen-tle on my mind. It's not

45  
 Db DbMaj7 Db6 Db  
 cling-in' to the rocks and i - vy plant-ed on their col-umns now that

49  
 Ebm Ebm Ebm(maj7)  
 bind me or something that some-bod-y said be-cause

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

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

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

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

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

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

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

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

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

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

107 Em Em(maj7) Em7 A7

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

111 Em7 A7 D Bb7

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

117 Eb EbMaj7 Eb6 Eb

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

121 Fm Fm Fm(maj7)

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

127 Fm7 Bb7 Eb

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

133 Eb EbMaj7 Eb6

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

136 Eb Fm

to my breast and find that you're

141 Fm Fm(maj7) Fm7 Bb7

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

145 Fm7 Bb7 Eb 1.

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

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

Ev-er gen-tle on my mind.

## VOCAL DUET

## I Believe

Slow Rock

(Keyboard)

Keyboard

3 C /B /B $\flat$  Dm7(b5)/A $\flat$  /G /F 3 3

3 C/G G $^\circ$ 7 3 3 Dm7/F D $^\circ$ 7 G7

5 C Am7 Fmaj7 G7  
(F) I be-lieve for ev - 'ry drop of rain that falls, a flow - er

7 C C Am7  
grows. I be - lieve that some - where in the


9 Fmaj7 G7 C  
dark - est night, a can - dle glows.

11 C Am7 F B7  
(M) I be-lieve for ev - 'ry - one who goes a-stray, some-one will

13 E E7 Am  
come to show the way.

15 Dm7 G7  
I be - lieve, I be - lieve.

17 C Am7 F maj7 G7 C Am7




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

20


C Am7 Fmaj7 G7

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

22 C G7 C Am7



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

24 

26 


(Keyboard)

29 F A m Dm7/F G7 C  
lieve.

32

A m Dm7/F G7 C G

35 

37 

41 Musical notation for measures 41-46. Measure 41: Treble clef, key signature of two flats (Bb, Eb), common time. Chords: Eb, Cm7. Measure 42: Treble clef, key signature of two flats. Chords: Ab, Fm7. Measure 43: Treble clef, key signature of two flats. Chords: G, G7. Measure 44: Treble clef, key signature of two flats. Chords: G, G7. Measure 45: Treble clef, key signature of two flats. Chords: G, G7. Measure 46: Treble clef, key signature of two flats. Chords: G, G7. The word "lieve." is written below the staff at the beginning of measure 41.

44 Cm A<sup>b</sup> (M) F m7

(Both) (F) then I know why

(Keyboard)

46

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Cm7 Fm7 Emaj7 E<sup>b</sup>maj7

I be - lieve.

Detailed description: This image shows the keyboard accompaniment for the song 'I believe'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure contains a whole rest. The second measure has a B-flat chord. The third measure has a B-flat 7 chord. The fourth measure has an E-flat chord. The fifth measure has a C minor 7 chord. The sixth measure has an F minor 7 chord. The seventh measure has an E major 7 chord. The eighth measure has an E-flat major 7 chord. The piece ends with a double bar line. The lyrics 'I be - lieve.' are written below the staff, with 'I' under the first measure, 'be' under the sixth measure, and 'lieve.' under the eighth measure.

FEMALE VOCAL

## I'm Walkin' The Floor Over You

Keyboard

(Sax) C G7 C G7

6 C F G7 I'm

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

12 C G7 C C7

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

17 F G7 C

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

22 C F G7

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

28 C G7 C C7 F

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

34 G7 C

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

39 C F G7

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

45 C G7 C C7

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

50 F G7 C

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



2

(Sax)

55 C F G7

61 C G7 C C7 F

67 G7 C

72 C F G7 Now

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

78 C G7 C C7 F

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

84 G7 C

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

89 C F G7

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

95 C G7 C C7

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

100 F G7 C

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

105 G7 G7 C F C

walk - in' the floor o-ver you.

## F

## Keyboard

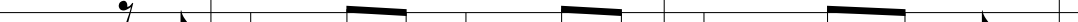
Swing it!

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

5 F Faug F6 F#°7 Gm Eb/G

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

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




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

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

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

14 A aug B $\flat$  Gm7  
heart used to dream of, long be - fore I knew —

17 Fmaj7 Am Dm /C Bbmaj7 G7 Gm7 C7



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

21 F Faug F6 F#°7 Gm Eb/G

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

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

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

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

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

30 A aug Bb Dm/A 3 G9/B

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

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

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

37 2. F/C Faug Gm7 C7 C#°7 Dm G9

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

41 F Faug Bb/F Gm7 C7

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

44 F (Sax) Faug Bb F#°7 Gm7 Db/F F6

me. —

# M

## Keyboard

(Keyboard) E $\flat$

For

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Keyboard) me.

LATIN

## More

**F**

(Sax) Keyboard

$E^b$   $D^b$   $B^b$   $A^b$   $E^b$   $D^b$   $B^b$   $A^b$   $E^b$

7  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

More than the great - est love the world has known:

11  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

This is the love I'll give to you a - lone.

15  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

More than the sim - ple words I try to say:

19  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

I on - ly live to love you \_\_\_\_\_ more each day.

23  $Cm$   $Cm/B$   $Cm7/B^b$   $Cm6/A$

More than you'll ev - er know, my arms long to hold you so, my

27  $Fm7/B^b$   $F7$   $Fm7$  **To Coda**  $B^b7$

life will be in your keep - ing, wak - ing, sleep - ing, laugh - ing, weep - ing.

31  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

Long - er than al - ways is a long, long time,

35  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

but far be - yond for - ev - er \_\_\_\_\_ you'll be mine.

2

39 Cm Cm/B Cm7/B $\flat$  Cm6/A

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

43 Fm7/A $\flat$  Fm7 B $\flat$ 7 E $\flat$  Fm7 B $\flat$ 7 **D.S. al Coda**

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

47  $\Theta$  Coda B $\flat$ 7 B7 E maj7 C $\sharp$ m7 F $\sharp$ m7

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

51 B9 E maj7 C $\sharp$ m7 F $\sharp$ m7

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

55 B9 C $\sharp$ m C $\sharp$ m/C C $\sharp$ m7/B

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

59 C $\sharp$ m6/A $\sharp$  F $\sharp$ m7/A F $\sharp$ m7 B7

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

63 E (Sax) C $\sharp$ m7 F $\sharp$ m7 B7

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

67 E C $\sharp$ m7 A F $\sharp$ m7 B7 E F $\sharp$ m7 maj7 E

# More

# M

(Keyboard)

Keyboard

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

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

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

To Coda ♯



2

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

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

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

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

**Coda** 47 D7 Eb7 Abmaj7 Fm7 Bbm7

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

51 Eb9 Abmaj7 Fm7 Bbm7

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

55 Eb9 Fm Fm/E Fm7/Eb

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

59 Fm6/D Bbm7/Db Bbm7 Eb7

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

63 (Keyboard) Fm7 Bbm7 Eb7

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

67 Ab Fm7 Db Bbm7 Eb7 Ab Bbm7 Ab

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

# There's A Rainbow Round My Shoulder

# F

Keyboard

(Sax)

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

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

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

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

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

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

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

29 B $\flat$  Gm7 Dm Cm F7

There's a  
rain-bow round my shoul - der and a sky of blue a-bove. How the  
sun shines bright, the world's al - right. 'cause I'm in love. There's a  
rain-bow round my shoul-der and it fits me like a glove. Let it  
blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the  
folks will stare when they see the sol-i - tare that my own big  
sug-ar dad - dy gave me to wear. There's a

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

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

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

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

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

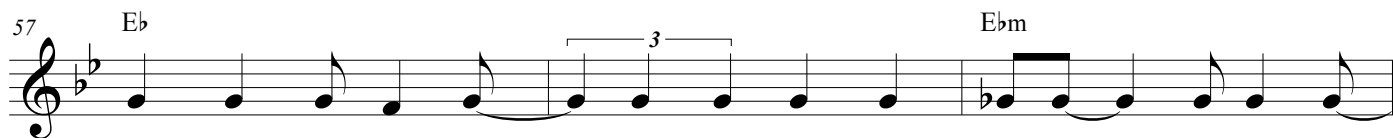
44 B $\flat$  F7 B $\flat$ 6 A

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

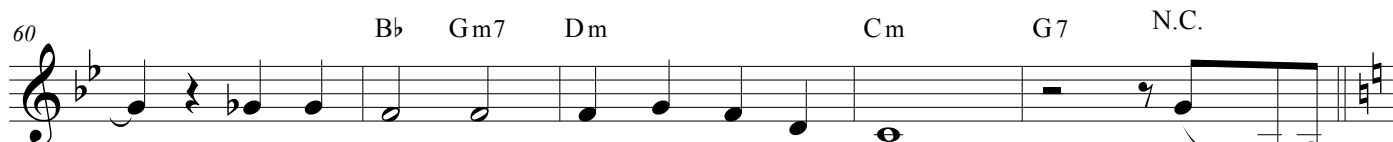
49 B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F7

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

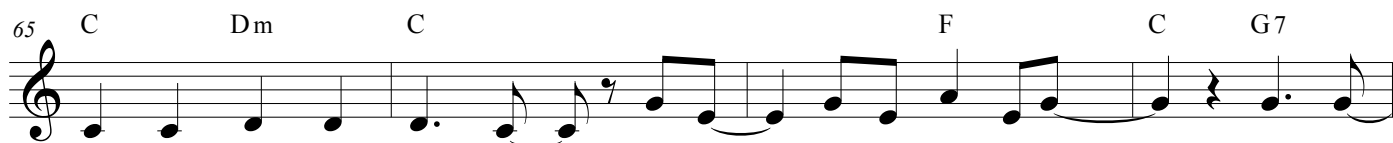
Hal-le-lu-jah, how the



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



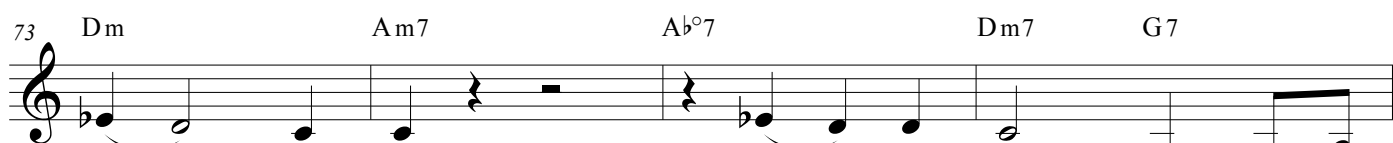
\_\_\_ that my own true guy gave me to wear. There's a



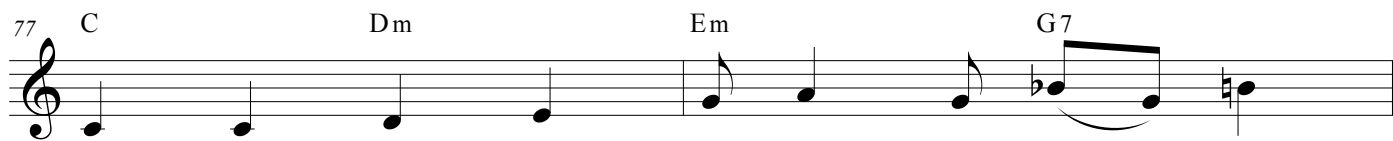
rain-bow round my shoul-der\_\_\_ and a\_\_\_ sky of blue a-bove.\_\_\_ And I'm



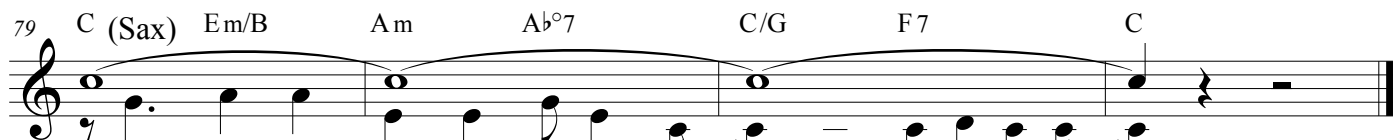
\_\_\_ shout-in' so\_\_\_ so the world will know\_\_\_



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



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



love. \_\_\_

# There's A Rainbow Round My Shoulder

# M

(Keyboard)

Keyboard

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

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

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

41 Eb Fm Eb Ab

44 Eb Bb7 Eb6 D

46 Db Cm7 Fm Bb7 Eb Bb7

49 Eb Fm Eb Ab Eb Bb7

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

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

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

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

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

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

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

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

shout-in' so so the world will know

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

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

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

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

79 (Keyboard)  $F$   $A m/E$   $Dm$   $D\flat^\circ7$   $F/C$   $B\flat7$   $F$

love.