

Neil's Thank You Party 12/08/2017

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THE MIXED NUTS



Moonglow

F

(Sax) Keyboard

C Maj7 A^bMaj7 F Maj7 Co(maj7) C m7(b5)

5 F 6 B^b9(#11) C 6 D 7(b5)

It must have been moon-glow, way up in the blue;

9 D m7 G7(b9) C/E E^b7 D m7 E^b7 C/E

it must have been moon-glow that led me straight to you.

13 F 6 B^b9(#11) C 6 D 7(b5)

I still hear you say-ing, "Dear one, hold me fast."

17 D m7 G7(b9) C/E E^b7 D m7 E^b7 C/E

And I start in pray-ing: Oh Lord, please let this last.

21 C 9 B 9 B^b9 A 9 E m7 A 7

We _____ seemed to float right thru the air. _____

25 A m7 D 7 D m7 G 7 C 7(#5)

Heav-en - ly songs _____ seemed to come ev - 'ry where.

29 F 6 B^b9(#11) C 6 D 7(b5)

And now when there's moon-glow way up in the blue,

33 D m7 G7(b9) C/E E^b7 D m7 D^bMaj7 C 6

I al-ways re - mem-ber that moon-glow gave me you.

37 (Sax) C/E E^b7 D m7 D^bMaj7 C 6

Merry Christmas, Darling

F

(Keyboard and Bass - Freely)

Keyboard

Bbmaj7 Cm7 Dm7 Cm7 /Bb F7/A /F
 5 Cm7 Dm7 Gm7 Cm7 F7 Bb
 9 Gm7 Gbaug Bb/F C/E Cm7 F7
 13 (In Rhythm) Bbmaj9 Cm7 Bbmaj9 Cm7 Bb7
 17 Ebmaj7 F/Eb Dm7 Gm7 Cm7 Dm7 Eb6 Eb/F7
 21 Bbmaj9 Cm7/Bb Bbmaj9 Fm7 Bb7
 25 Ebmaj7 F/Eb Dm7 Gm7 C/E Ebm6 Ab7
 29 Db 3 Eb7/Db Cm7 3 Fm7 Bbm7 Eb7 Ab Cm
 33 Fm7 /Eb Dbmaj7 Cm7 Bb Cm Dm Cm7 F

Greet-ing cards have all been sent, the Christ-mas rush is through.
 But I still have one wish to make, a spec-ial one for you.
 Mer-ry Christ - mas, dar-ling. We're a-part, that's true. But
 I can dream, and in my dreams I'm Christ - mas - ing with you.
 Hol-i-days are joy-ful. There's al-ways some - thing new. But
 ev - 'ry day's a hol-i-day when I'm near to you. The
 lights on my tree, I wish you could see. I wish it ev - 'ry day. The
 logs on the fire fill me with de-sire to see you and to say that I

37 $B\flat$ maj9 $Cm7$ $B\flat$ maj9 $Cm7$ $B\flat7$

wish you Mer - ry Christ-mas, Hap-py New Year, too. I've

41 $E\flat$ maj7 $F/E\flat$ $Dm7$ $Gm7$ $Cm7$ $F7$ $B\flat$ (Sax)

just one wish on this Christ-mas eve: I wish I were with you.

45 $D\flat$ $E\flat7/D\flat$ $Cm7$ $Fm7$ $B\flat m7$ $E\flat7$ $A\flat$ Cm

The

49 $Fm7$ $/E\flat$ $D\flat$ maj7 $Cm7$ $B\flat$ Cm Dm $Cm7$ F

logs on the fire fill me with de-sire to see you and to say that I

53 $B\flat$ maj9 $Cm7$ $B\flat$ maj9 $Cm7$ $B\flat7$

wish you Mer - ry Christ-mas, Hap-py New Year, too. I've

57 $E\flat$ maj7 $F/E\flat$ $Dm7$ $Gm7$ $Cm7$ $F7$

just one wish on this Christ-mas eve: I wish I were with

60 $Dm7$ $G7$ $Cm7$ $Cm7/B\flat$ Dm/A $F7$

you. I wish I were with

63 (Sax) Dm/A $Gm7$ $G\flat$ $E\flat m7$ B maj7 $B\flat$ maj7

you.

13

2.

A \flat +9

A \flat maj9
(Sax)

E \flat maj9(#5)

A \flat maj9

G \flat m7

B7

13

share.

13

22 Cm7 G \flat 9 F7(\sharp 9) F7(\flat 9) B \flat m7(\flat 5) E9 E \flat 9

Yule-tide by the fire - side and joy - ful mem - 'ries there.

22

22

26 A^bmaj9 G^b9 A^bmaj9 G^b9

Christ-mas time is here, fam - 'lies — grow-ing near.

26

26

30 Dm7(b5) D^bm7 Cm7 Bm7 B^bm7 E^b7 A^b+9 To Coda

Oh, that we could al-ways see such spir - it through the year.

30

30

Coda

38 Dm7(b5) Dbm7 Cm7 Bm7 Bbm7 Eb7 Abmaj9

Oh, that we could al-ways see such spir - it through the year.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for three parts: Saxophone (Sax), Treble Clef (Piano), and Bass Clef (Piano). The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins at measure 42. The Saxophone part features a melodic line with notes and rests, accompanied by chord symbols: A^bmaj9, E^bmaj9(#5), A^bmaj9, G^bm7, E^bmaj9(#5), and A^bmaj7. The Treble Clef part shows piano accompaniment with chords and melodic fragments. The Bass Clef part provides a steady bass line with notes and rests. The score concludes with a double bar line.

Come Fly With Me

F

(Sax)

Keyboard

F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7
 Come
 5 F Maj7 F 6 A m7 A^b7 G m7 C7
 fly with me, let's fly, let's fly a - way. If
 fly a - way, let's float down to Pe - ru. In
 9 F Maj7 F 6 C m7 F7 B^b Maj7 E^b7
 you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come
 Lla - ma - land, there's a one-man band, and he'll toot his flute for you. Come
 13 F Maj7 F 6 1 B^b7 A7 D7 G7 C7
 on and fly with me, let's fly a - way. Come
 fly with me let's take
 17 2. B^b7 C7sus4 F 6 B^b7 F 6
 off in the blue. Once I get you
 20 D^b Maj7 D^b6 G^b Maj7 E^b m7
 up there where the air is rar - i - tied,
 24 A^b7 D^b6 E^b m7 A^b7sus4
 we'll just glide star - ry - eyed. Once I get you
 28 D^b Maj7 D^b6 C Maj7 A m7
 up there, I'll be hold - ing you so near,

32 D m11 G7 C7 N.C. C7

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

36 F Maj7 F 6 A m7 A b o 7 G m7 C7

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

40 F Maj7 F 6 C m7 F7 B b Maj7 E b 7

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

44 F Maj7 F 6 B b 7 A m7(b5) E b 7 D7 A m9#11

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

48 3 G7 G m7 C7 F A m C 9 (Sax)

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

52 4 G m7 B b m7 G m7

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

58 G m7/C F F 6 B b 7 G m7 F # Maj7 F 6

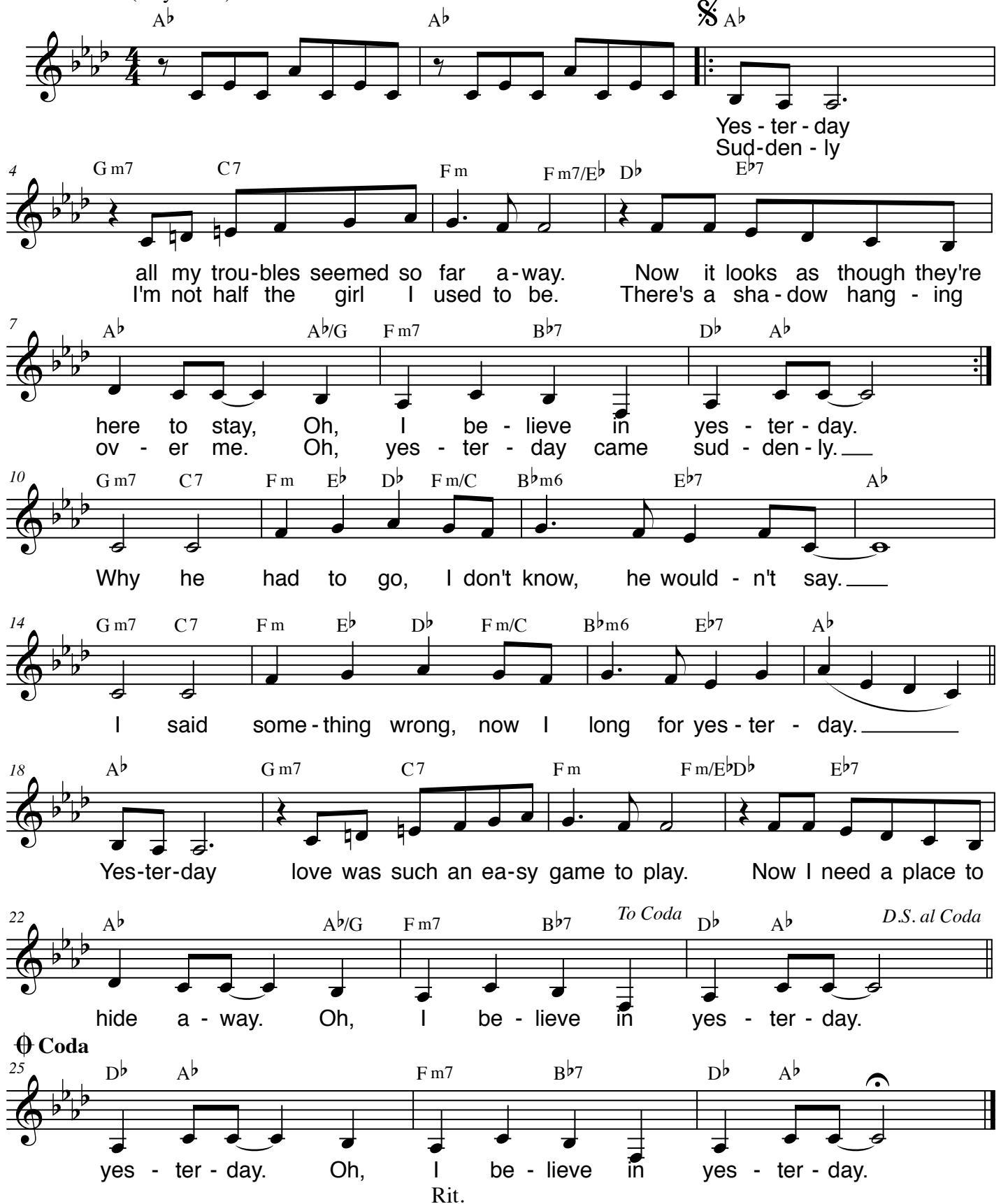
let's fly a - way

Yesterday

F

Keyboard

(Keyboard)



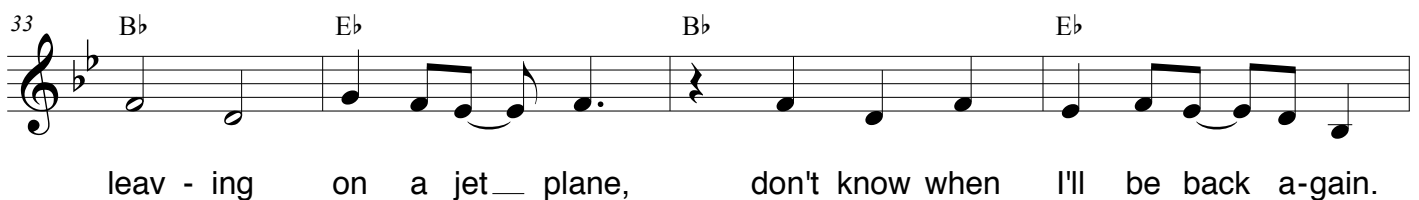
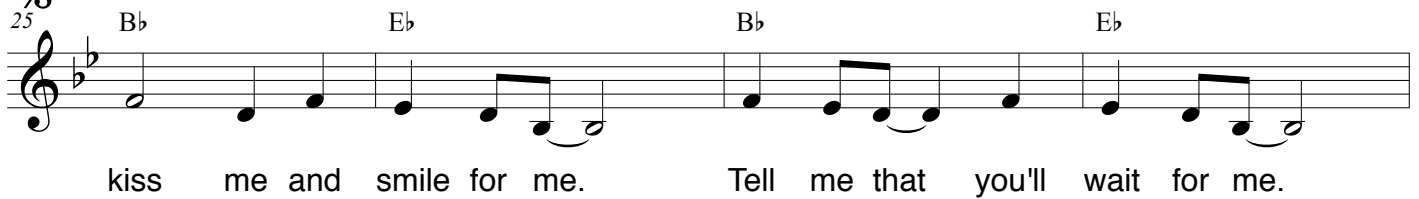
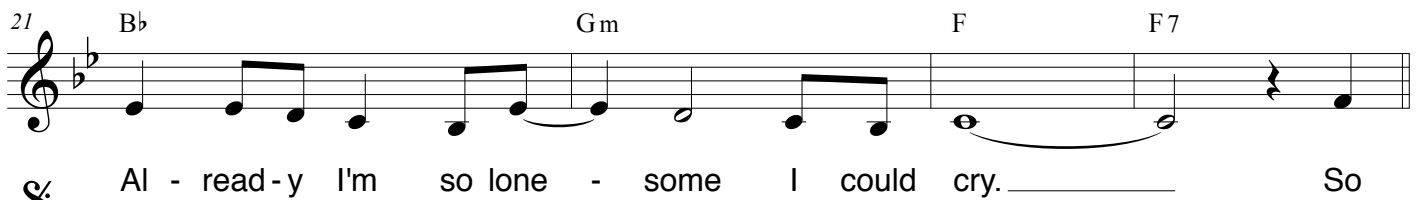
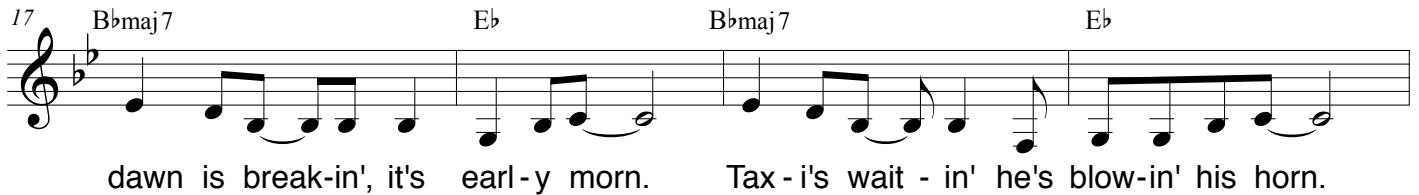
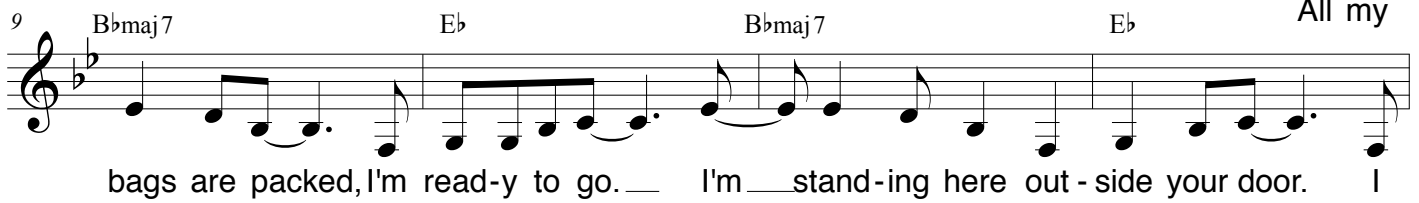
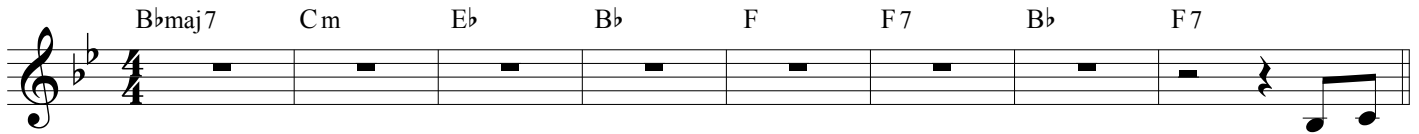
Yes - ter - day
 Sud - den - ly
 all my trou - bles seemed so far a - way.
 I'm not half the girl I used to be. Now it looks as though they're
 There's a sha - dow hang - ing
 here to stay, Oh, I be - lieve in yes - ter - day.
 ov - er me. Oh, yes - ter - day came sud - den - ly. —
 Why he had to go, I don't know, he would - n't say. —
 I said some - thing wrong, now I long for yes - ter - day. —
 Yes - ter - day love was such an ea - sy game to play. Now I need a place to
 hide a - way. Oh, I be - lieve in yes - ter - day.
 yes - ter - day. Oh, I be - lieve in yes - ter - day.
 Rit.

Leaving On A Jet Plane

F

Keyboard

(Keyboard - ala vamp)



37 **To Coda** $\text{B}\flat$ Dm9 Cm F7

Oh babe, I hate to go. There's so

41 $\text{B}\flat\text{maj7}$ $\text{E}\flat$ $\text{B}\flat\text{maj7}$ $\text{E}\flat$

man-y times I've let you down, so man-y times I've played a-round. I

45 $\text{B}\flat$ Gm F F7

tell you now, they don't mean a thing. Ev-'ry place

49 $\text{B}\flat\text{maj7}$ $\text{E}\flat$ $\text{B}\flat\text{maj7}$ $\text{E}\flat$

place I go, I think of you. Ev-'ry song I sing, I sing for you. When

53 $\text{B}\flat$ Gm F F7 **D.S. al Coda**

I come back I'll wear your wed - ding ring. So

Coda

57 Dm9 Cm F7

babe, I hate to go.

60 $\text{B}\flat\text{maj7}$ $\text{E}\flat$ $\text{B}\flat\text{maj7}$ $\text{E}\flat$

Now the time has come to leave you. One more time, let me kiss you. Then

64 $\text{B}\flat$ Gm F F7

close your eyes, I'll be on my way.

68 $B\flat$ maj7 $E\flat$ $B\flat$ maj7 $E\flat$

Dream a-bout the days to come, when I won't have to leave a-lone. A-

72 $B\flat$ Gm F $F7$

bout the time I won't have to say, _____

76 $B\flat$ $E\flat$ $B\flat$ $E\flat$

"Kiss me and smile for me. Tell me that you'll wait for me.

80 $B\flat$ Cm F

Hold me like _____ you'll nev - er _____ let me go. _____ I'm

84 $B\flat$ $E\flat$ $B\flat$ $E\flat$

leav - ing on a jet _____ plane, I don't know when I'll be back a-gain.

88 $B\flat$ $E\flat$ $B\flat$ $E\flat$

leav - ing on a jet _____ plane, I don't know when I'll be back a-gain.

92 $B\flat$ $E\flat$ $B\flat$ $E\flat$ $B\flat$

leav - ing on a jet _____ plane, I don't know when I'll be back a-gain. Oh

97 $Dm9$ Cm $F7$ $B\flat$

babe, I hate to go." _____

Beyond The Sea

F

Keyboard

(Sax)

B \flat Gm E \flat F7 B \flat Gm E \flat F7

Some -

5 B \flat Gm E \flat F7 B \flat Gm E \flat 6 F7

where _____ be-yond the sea. Some - where, wait - ing for
 where _____ be-yond the sea, he's there, watch - ing for

9 B \flat D7/A Gm F7 B \flat /F Gm E \flat G/D

me, _____ my lov - er stands on gold - en sands _____
 me. _____ If I could fly like birds on high, _____

13 Cm F/C D Gm E \flat C \flat 7 F

_____ and watch - es the ships that go sail - ing. Some -
 _____ then straight to his arms I'd go

17 Cm^{2.} F7 B \flat A D Bm Em7 A

sail - ing. It's far, _____ be-yond a

21 D Bm Em A D C7

star. It's near, be - yond the moon. _____ I

2 $\frac{3}{4}$

25 F Dm Gm C7 F Dm Cm C

know, _____ be-yond a doubt, my heart will lead me there

29 F F/E Bb/D F/C Bb Gm Eb F7

soon. _____ We'll meet _____ be-yond the

33 Bb Gm Eb6 F7 Bb D7/A Gm F7

shore. We'll kiss, just as be - fore. _____ Hap - py we'll

37 Bb/F Gm Eb G/D Cm F/C D

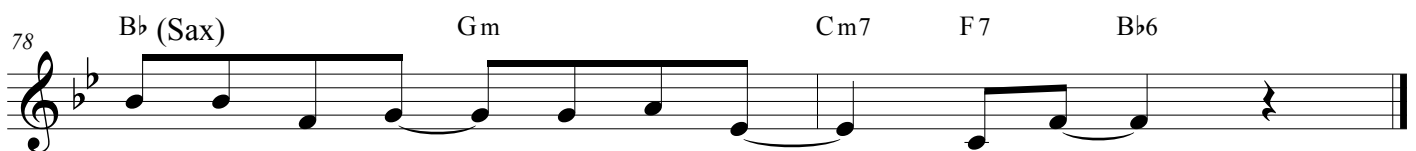
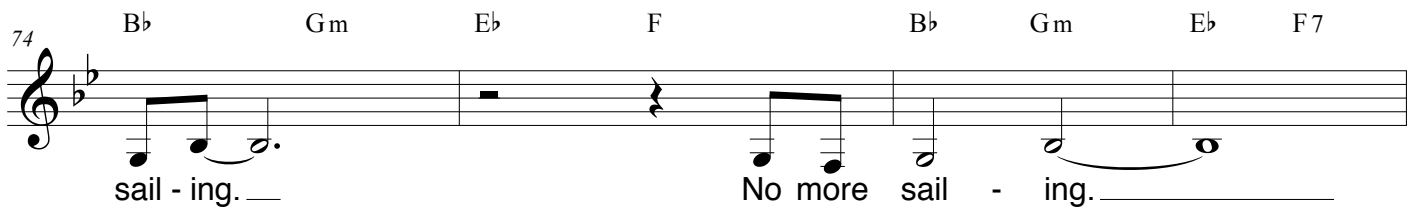
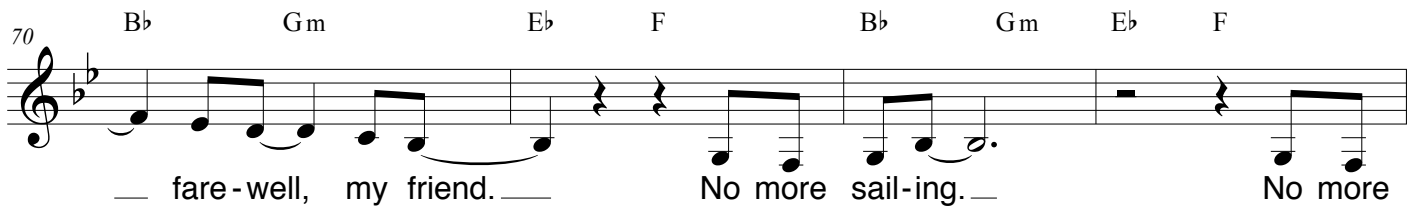
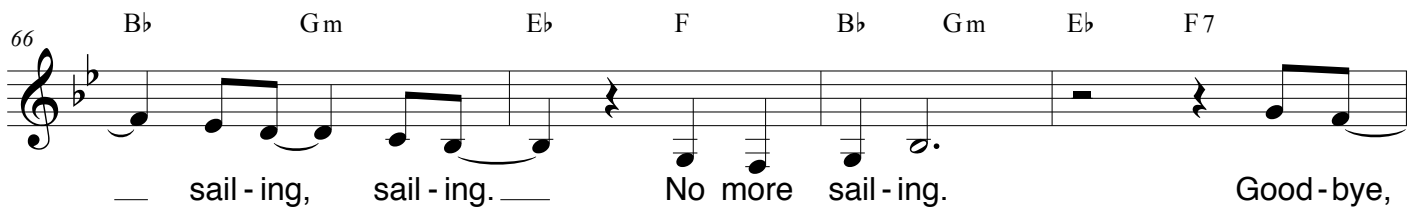
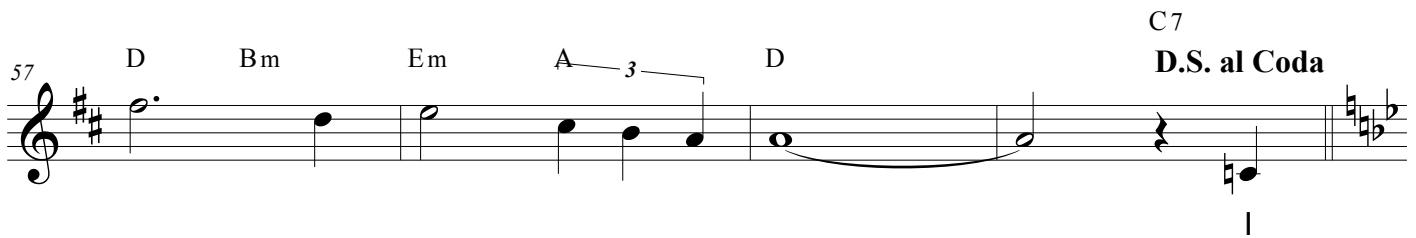
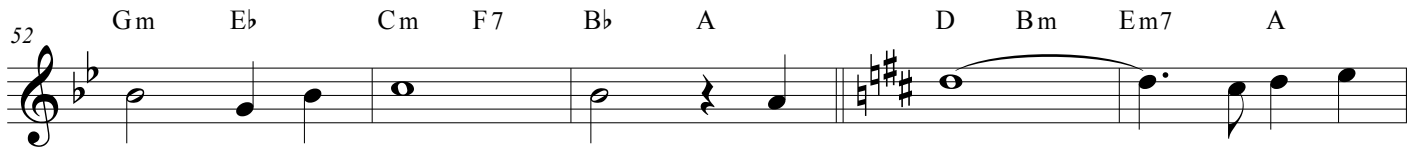
be, be - yond the sea, _____ and nev - er a

40 Gm Eb **To Coda** C7 F Bb (Sax)

gain I'll go sail - ing.

43 Bb Gm Eb F7 Bb Gm Eb6 F7

47 Bb D7/A Gm F7 Bb/F Gm Eb G/D Cm F/C D

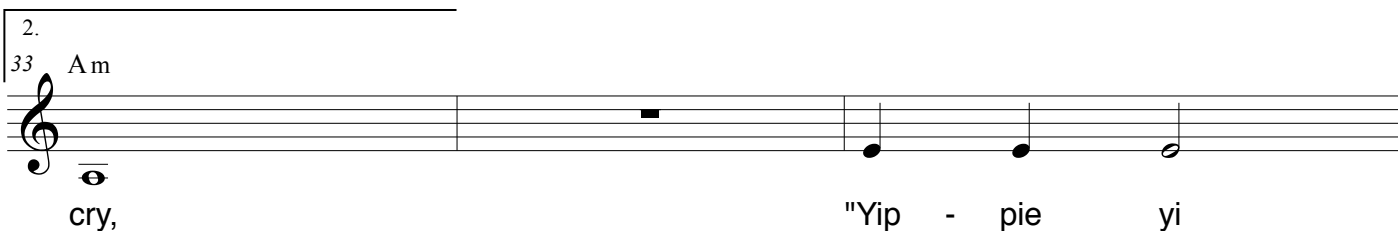
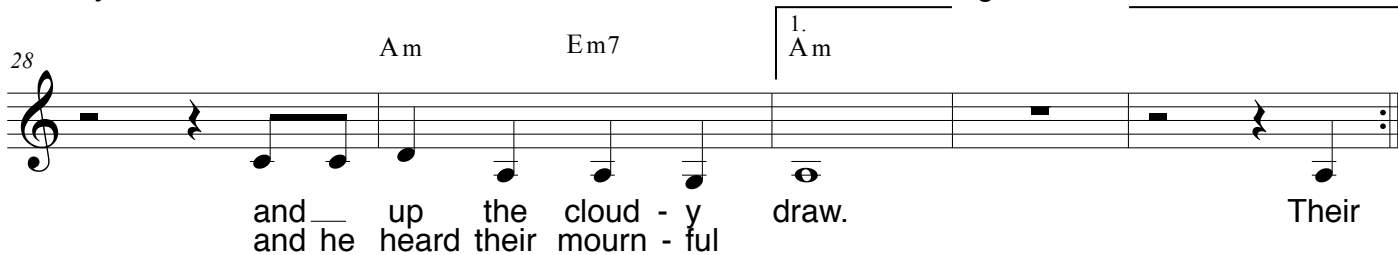
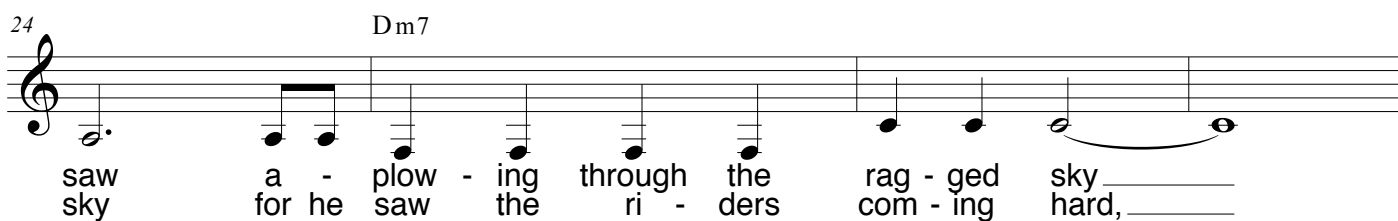
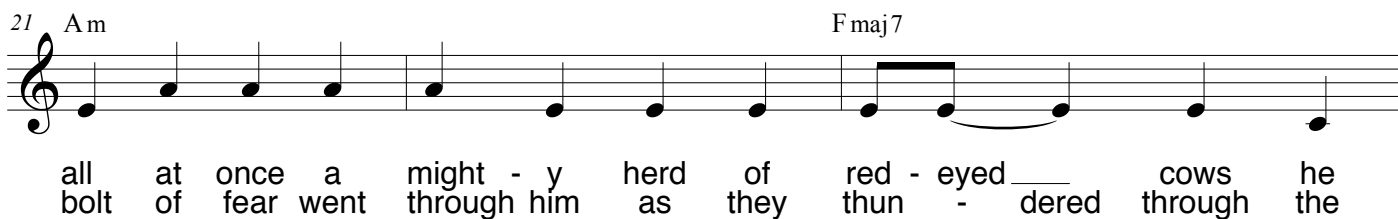
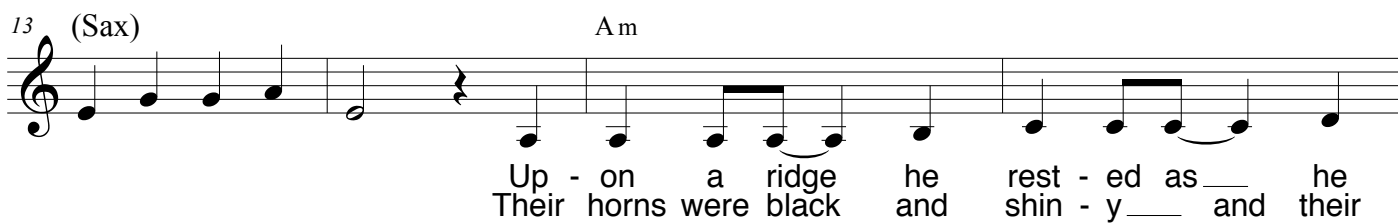


Ghost Riders In The Sky

F

(Keyboard, Bass, and Drums)

Keyboard



2

36 C Am

Oh. _____ Yip-pie yi ay." _____

44 F Dm7 Am (Keyboard, Bass, and Drums)

Ghost ri - ders in _____ the sky. _____

52 Bm

Their

60 Bm D

fa - ces gaunt, their eyes were blurred, their shirts all soaked with sweat.
ri - ders loped on by him _____ he heard one call his name,

64 (Sax) Bm

He's rid - ing _____ hard to catch that _____ herd, but
"If you want to save _____ your soul from hell _____ a -

68 D (Sax)

he ain't caught 'em yet. 'Cause they've
rid - ing _____ on our range, then

72 Bm Gmaj7

got to ride for - ev - er on that range _____ up in the sky. on
cow - boy change your ways to - day or with us _____ you will ride just

76 Em7

hor trying - ses to snort catch - ing the fire. _____
trying to catch the fire. _____ dev - il's herd _____

79 Bm F#m7 1. Bm 3

as they ride on hear their cry. As the
a - cross these end - less

84 Bm

skies. Yip - pie yi

87 D Bm

oh, Yip-pie yi ay."

95 G Em7 Bm

Ghost ri - ders in the sky.

103 G Em7 Bm

Ghost ri - ders in the sky.

111 G Em7 Bm

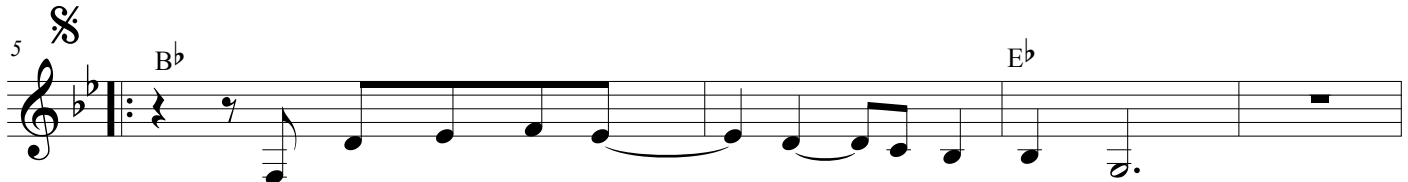
Ghost ri - ders in the sky.

Wind Beneath My Wings

F

Keyboard

(Sax)



It must have been cold _____ there in my shad - ow,
 So I was the one _____ with all the glo - ry,
 It might have ap - peared _____ to go un - no - ticed,

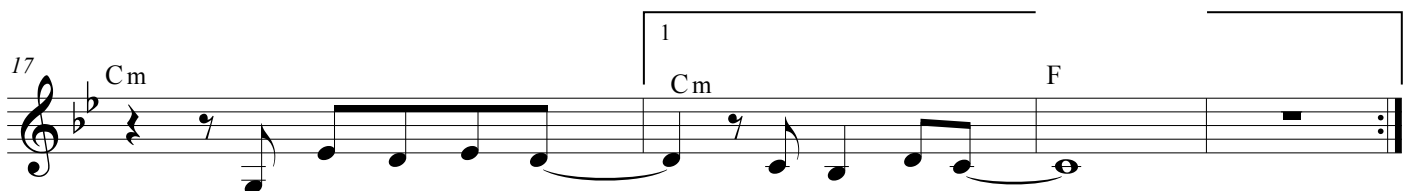


to nev - er have sun - light on your face.
 while you were the one _____ with all the strength,
 but I've got it all _____ here in my heart.

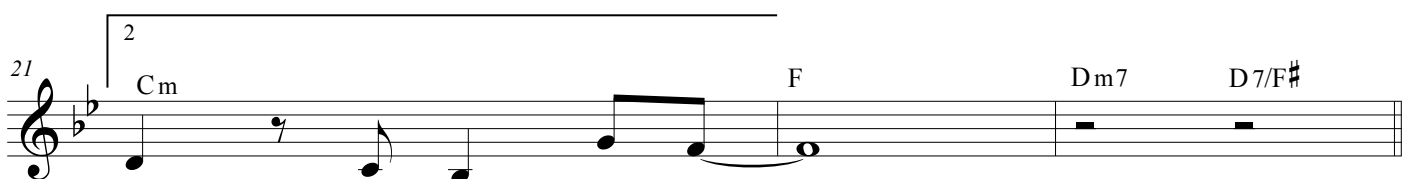


You were con - tent _____ to let me shine, _____ that's your way _____
 a beau - ti - ful face _____ with - out a name _____ for so long, _____
 I want you to know _____ I know the truth, of course I know it.

To Coda



You al - ways walked _____ a step be - hind. _____
 a beau - ti - ful smile _____



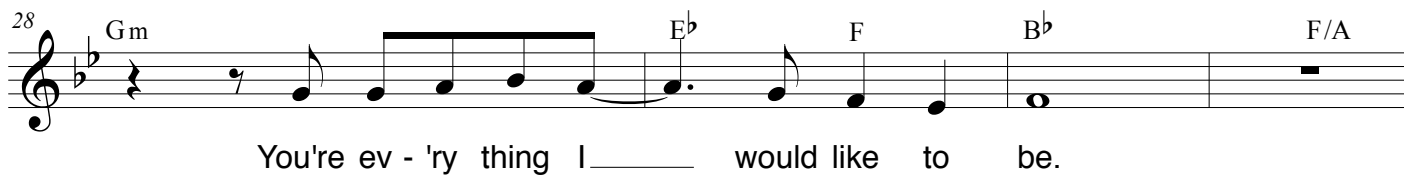
to hide the pain. _____

24 Gm Eb F Bb F/A



Did you ev - er know ____ that you're my he - ro?

28 Gm Eb F Bb F/A



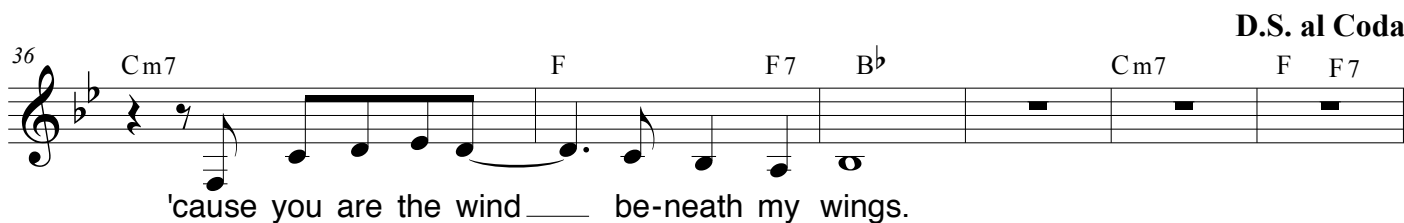
You're ev - 'ry thing I ____ would like to be.

32 Gm Eb F Bb Gm



I can fly high - er than an ea - gle.

36 Cm7 F F7 Bb Cm7 F F7



'cause you are the wind ____ be-neath my wings.

42 Coda Cm Cm F Dm7 D7/F#



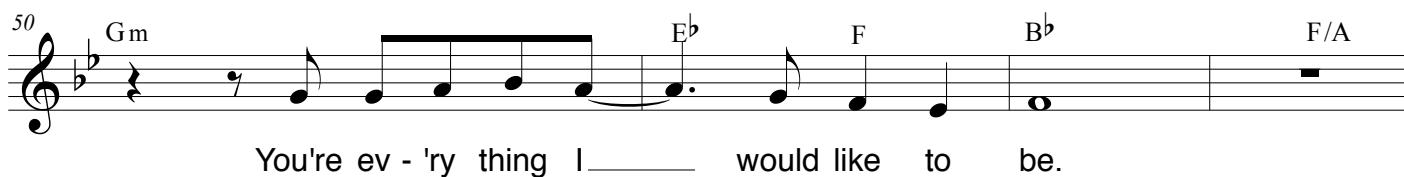
I would be noth - ing with - out you. ____

46 Gm Eb F Bb F/A



Did you ev - er know ____ that you're my he - ro?

50 Gm Eb F Bb F/A



You're ev - 'ry thing I ____ would like to be.

54 Gm Eb F Bb Gm



I can fly high - er than an ea - gle, ____

58 Cm7 F F7 B♭ E♭
 'cause you are the wind _____ be-neath my wings. You are the wind

62 F F7 B♭
 be-neath my wings. _____ You're the

66 Gm7 F B♭ 3
 wind be-neath my wings. You, you, you, _____ you are the

70 Cm7 F B♭
 wind be - neath my wings. _____ Fly, _____

74 Gm7 Cm7 F7
 fly, _____ fly high a - gainst the sky, so

78 Cm7 B♭ Gm7
 high I al - most touch the sky. Thank you, thank you. Thank

82 Cm7 F7
 God for you, _____ the wind be - neath _____ my

84 (Sax) B♭ E♭ B♭
 wings. _____

Istanbul

F

Keyboard

(Sax)
Cm D \flat D \flat 7 Cm

7 D \flat D \flat 7 Cm

13 Cm
Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con -
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con -

16 G7
- stan - ti - no - ple. Been a long time gone, oh Con - stan - ti - no - ple, still it's
- stan - ti - no - ple. so if you've a date in Con - stan - ti - no - ple, she'll be

19 1. Cm Fm Cm 2. Cm G7 Cm
Tur-kish de-light on a moon-lit night. wait-ing in Is-tan - bul. E-ven

23 Cm G7/D Cm/E \flat G7/D Cm G7 Cm
old New York was once New Am - ster - dam.

27 A $^{\circ}$ 7 G Cm N.C. G7
Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

2
31 Cm
Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

34 G7
- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

37 Cm Fm G G7 Cm
Con- stan - ti - no - ple get the works? That's no - bod - y's busi - ness but the Turks.

41 (Sax) Cm D \flat D \flat 7

45 Cm D \flat D \flat 7

49 Cm

53 G7 1. Cm Fm Cm

57 2. Cm G7 Cm
E - ven

59 Cm G7/D Cm/E \flat G7/D Cm G7 Cm

old New York was once Now Am - ster - dam.

63 A $^{\circ}$ 7 G Cm N.C. G7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

67 Cm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con-

70 G7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

73 Cm Fm G G7 Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

77 G7 (Sax) Cm

no - bod-y's busi - ness but the Turks.

80 G7 Cm G7 C

no - bod-y's busi - ness but the Turks.

Vocal Only

Edelweiss

(No harmony 1st time)

Keyboard

Music notation for the first system (measures 1-4). The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G/D, C/D, D7.

Music notation for the second system (measures 5-8). The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G (Female), D7/F#, G/B, C/E. The lyrics are: (Female) Ed - el - weiss, ed - el - weiss, (Male) Ed - el - weiss, ed - el - weiss.

Music notation for the third system (measures 9-12). The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G/D, Em7, Am7, D7. The lyrics are: ev - 'ry morn - ing you greet me.

Music notation for the fourth system (measures 13-16). The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G (Male 1st time), D7/F#, G/B, C/E. The lyrics are: Small and white, clean and bright, Small and white, clean and bright.

Music notation for the fifth system (measures 17-20). The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G/D, D7, G, G/D. The lyrics are: you look hap - py to meet me.

21 D/F# D7 G G/B

(Both) Blossom of snow may you bloom and grow,

25 C A7/C# D D7

bloom and grow for - ev - er.

29 G Dm/F C/E Cm/Eb

(Female)

Ed - el - weiss, ed - el - weiss,

(Male, 2nd time only)

33 G/D D7 1. G C D7

bless my home-land for - ev - er.

39 2. C C G C G/B D7/A G

ev - - - er.

ev - - - er.

Help Me Make It Through The Night

F

(Sax) Keyboard

3 5 8 11 13 16 19

E^b B^b/D $Cm7$ $F7$

B^b $F7$ B^b N.C.

Take the rib - bon from my

B^b $/D$ E^b $E^b\text{maj}7/D$

hair, shake it loose and let it fall.

$Cm7$ F $F\text{maj}7$ $F7$

Lay it soft a - gainst your skin like the sha - dows on the

B^b $F7$

wall. Come and lay down by my

B^b $B^b\text{maj}7$ B^b7 E^b $E^b\text{maj}7/D$

side till the ear - ly morn - ing light.

$Cm7$ F $F\text{maj}7$ $F7$

All I'm tak - ing is your time, help me make it through the

B^b E^b $F7$ B^b E^b B^b7

night. Well, I don't care what's right or

2

21 $E\flat$ $B\flat$


 wrong, _____ and I won't try to un - der - stand.

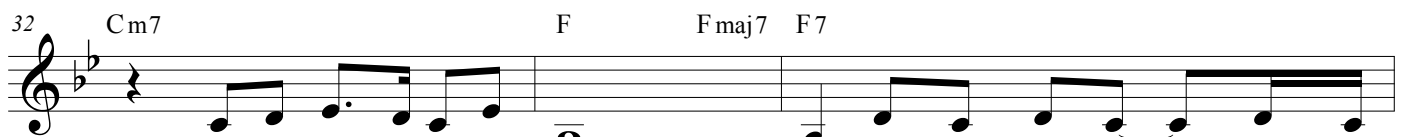
24 $C7$

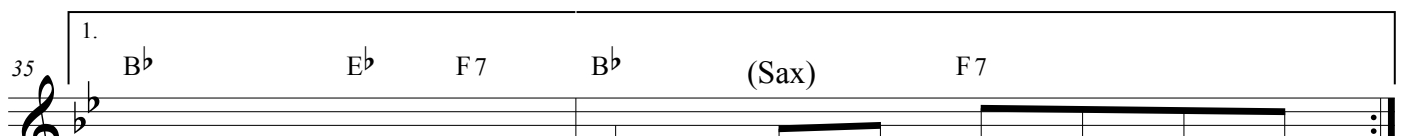
 Let the dev - il take to-mor - row. _____ Lord, to-night I need a

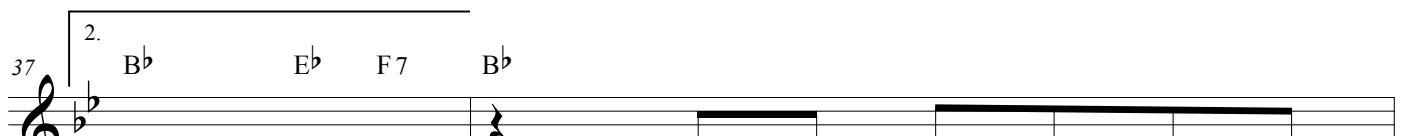
27 F $F7/E\flat$ $B\flat/D$ $F7/C$

 friend. Yes - ter - day is dead and

29 $B\flat$ $B\flat maj7$ $B\flat7$ $E\flat$ $E\flat maj7/D$

 gone. _____ and to-mor-row's _____ out of sight.

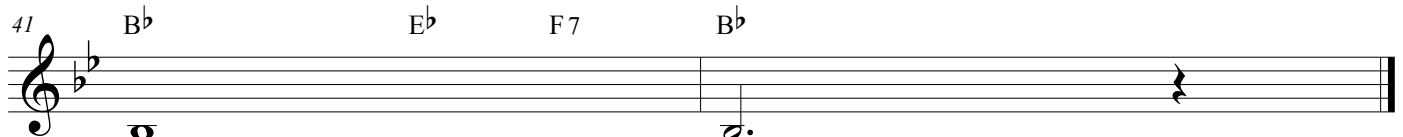
32 $Cm7$ F $F maj7$ $F7$

 It's so sad to be a - lone. _____ Help me make it _____ through the

35 1. $B\flat$ $E\flat$ $F7$ $B\flat$ (Sax) $F7$

 night. _____

37 2. $B\flat$ $E\flat$ $F7$ $B\flat$

 night. _____ I don't want to be a -

39 F $F maj7$ $F7$

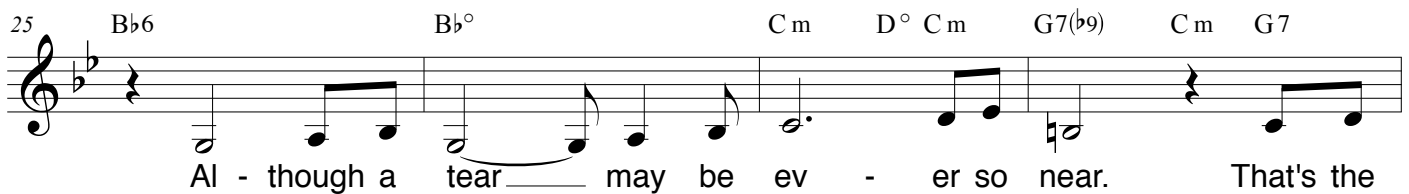
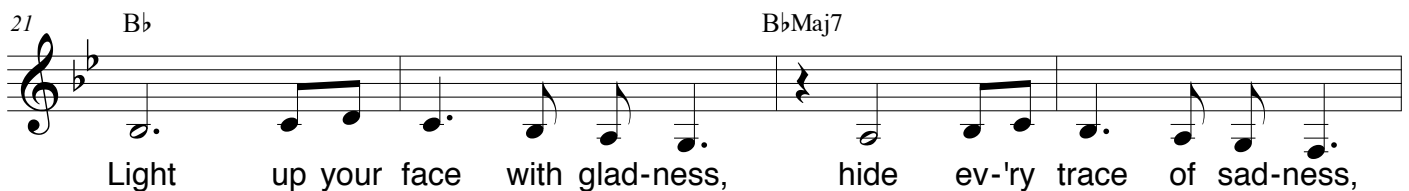
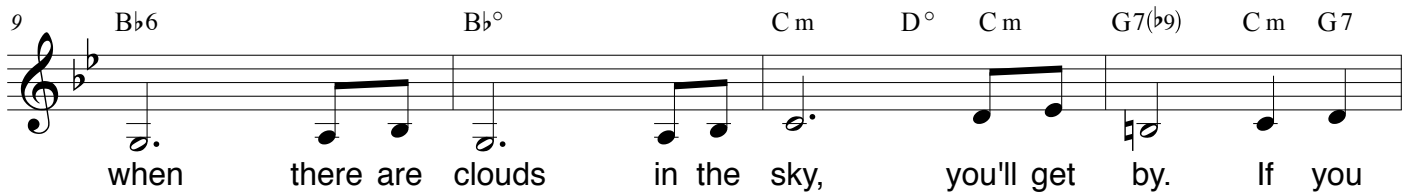
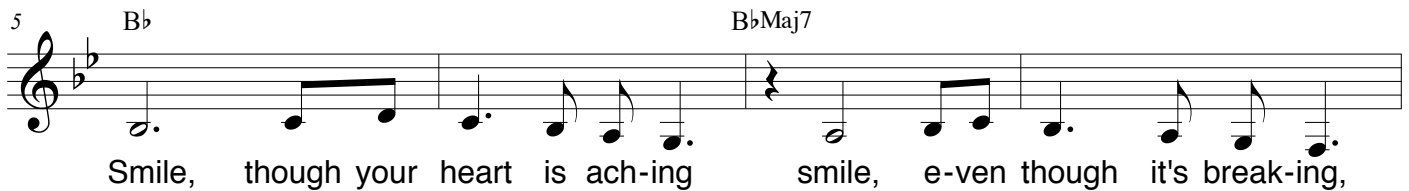
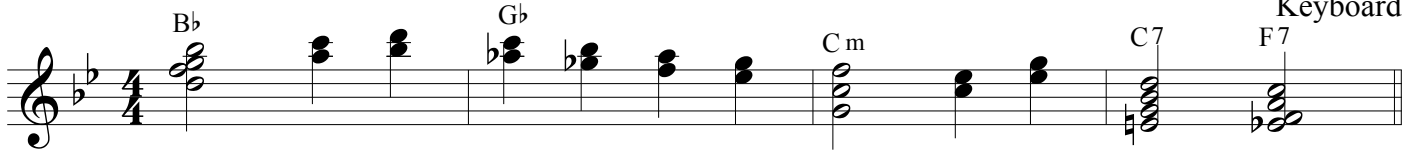
 lone. _____ Help me make it through the

41 $B\flat$ $E\flat$ $F7$ $B\flat$

 night. _____

Smile

F

Keyboard



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

smile.

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

45 C m E \flat m A \flat 9

49 B \flat G m7 C m F7 G7

53 C C Maj7

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

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

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

61 D m F m B \flat 9

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

65 C D m G7

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

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

smile.

MALE VOCAL

When I'm 64

(Keyboard) B \flat E \flat F7 B \flat Keyboard F7

5 B \flat

When I get old - er, los - ing my hair, man - y years from now.

8 F7 (Piano)

Will you still be send - ing me a val-en - tine,

11 F7 N.C. B \flat B \flat

birth - day greet - ings, bot-tle of wine? If I'd been out__ till

14 B \flat B \flat 7 E \flat

quar - ter to three, would you lock the door__

17 E \flat G \flat 7(b5)/E B \flat /F G7 C9 F7 B \flat

Will you still need me, will you still feed me__ when I'm six-ty four?

21 G m (Keyboard) F G m D

You'll be old - er, too.

29 (Keyboard) G m C m E \flat F

and if you say the word__ I could stay with

35 (Keyboard) B \flat F

you.

71 *Coda* (Keyboard)

B \flat B \flat E \flat F7 B \flat

four? Ho!

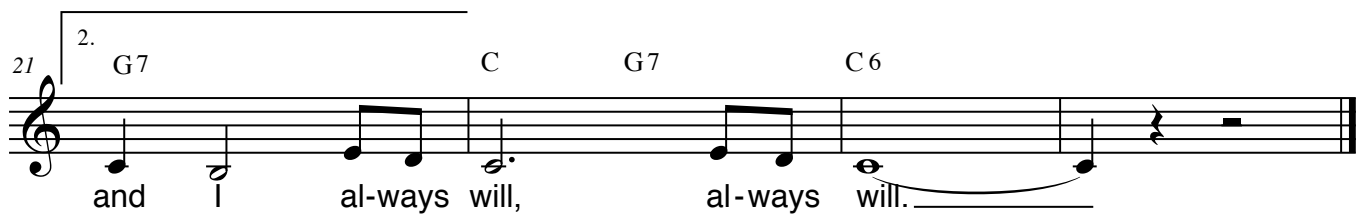
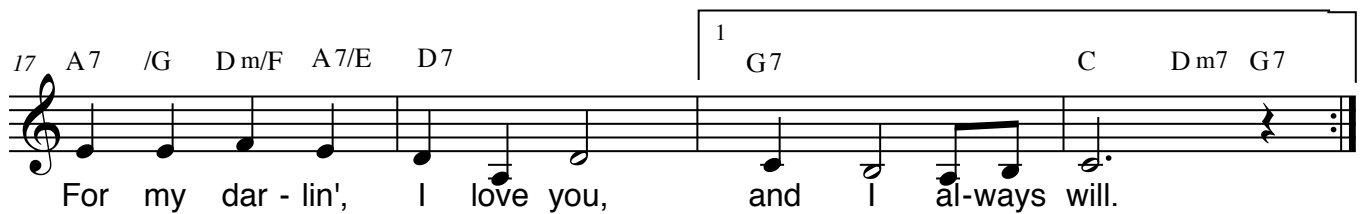
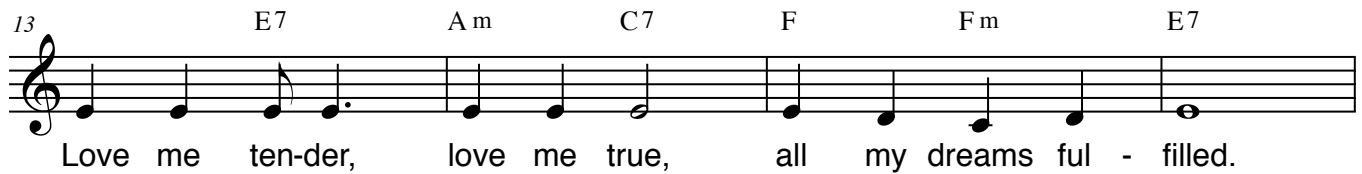
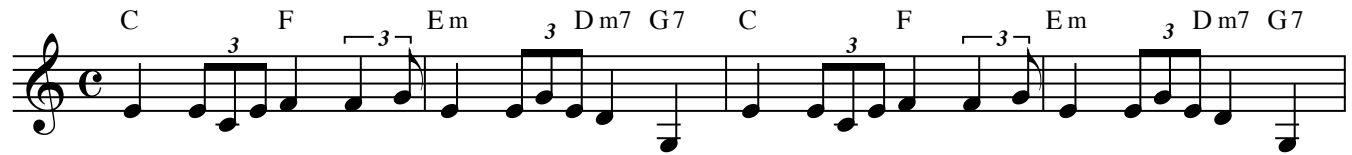
The musical score for the 'Coda' section is written for keyboard on a single staff. It begins with a treble clef, a key signature of two flats (B \flat and E \flat), and a common time signature (C). The tempo is marked 'Allegretto'. The score starts with a measure containing a whole note B \flat (labeled 'four?') and a half note G \flat (labeled 'Ho!'). This is followed by a series of eighth and sixteenth notes, including a chromatic line (F \sharp , G \flat , A \flat , B \flat) and a descending scale. The piece concludes with a final chord of B \flat and E \flat (labeled 'F7' and 'B \flat ').

Love Me Tender

F

Keyboard

(Sax)



(Sax)

The musical score for the saxophone part of "My Funny Valentine" is written in G minor, 4/4 time. It consists of six staves of music. The first two staves contain instrumental introductions with triplets and slurs. The third staff begins the vocal melody with the lyrics "My fun - ny val - en-tine,". The fourth staff continues the melody with "Sweet com - ic val - en-tine,". The fifth staff contains the phrase "You make me smile with my heart." followed by a long note. The sixth staff concludes the phrase with "Your looks are laugh - a-ble, un-pho-to - graph - a-ble,". Chord symbols are placed above the notes: G m7, G m6, G m7, C m7, G m, C7/E, C m/Eb, G m, G m(maj7), G m7, G m6, EbMaj7, C m7, A m7(b5), D7(b9), G m, G m(maj7), G m7, G m6, EbMaj7, C m7, C m7(b5), F7(b9).

3

3

3

3

3

3

5

G m

G m(maj7)

G m7

G m6

My fun - ny val - en-tine,

Sweet com - ic val - en-tine,

9

E♭Maj7

C m7

A m7(♭5)

D7(♭9)

You make me smile with my heart.

13

G m

G m(maj7)

G m7

G m6

Your looks are laugh - a-ble,

un-pho-to - graph - a-ble,

17

E♭Maj7

C m7

C m7(♭5)

F7(♭9)

Yet you're my fav - 'rite work of art.

Is your

21 $B\flat$ Maj7 C m7 D m7 C m7 $B\flat$ Maj7 C m7 D m7 C m7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 $B\flat$ Maj7 D7 G m F m7 E7 $E\flat$ Maj7 A m7(\flat 5) D7(\flat 9)

o - pen it to speak, are you smart? _____ But

29 G m G m(maj7) G m7 G m6

don't change a hair for me, not if you care for me,

33 $E\flat$ Maj7 A m7(\flat 5) D7(\flat 9) G m F m7 E7(\sharp 11)

stay lit - tle val - en - tine, stay. _____

37 1. $E\flat$ Maj7 C m7 F7(\flat 9) $B\flat$ 6 A m7(\flat 5) D7(\flat 9)

Each day is Val - en-tine's Day.

41 2. $E\flat$ Maj7 C m7 F7(\flat 9) $B\flat$ G m G \flat (\sharp 5) $B\flat$

Each day is Val-en - tine's Day. _____

Vocal Only

I Walk The Line

(Keyboard/Guitar) C F C Keyboard

7 G D7 G

13 D7 I keep a close watch on this heart of

19 G D7 G mine. I keep my eyes wide o-pen all the time. I keep the

25 C G D7 To Coda ends out for the tie that binds. Be-cause you're mine, I walk the

31 G (Keyboard/Guitar) C line.

37 G7 C I find it ver-y ver-y eas-y to be true. I find my-

43 G7 C F self a-lone when each day's through. Yes, I'll ad-mit that I'm a fool for

49 C G7 C (Keyboard/Guitar) you. Be cause you're mine, I walk the line.

55 F

As sure as

61 C7 F C7

night is dark and day is light, I keep you on my mind both day and

67 F B♭ F

night, and hap-pi-ness I've known proves that it's right. Be-cause you're

73 C7 F (Keyboard/Guitar) C

mine, I walk the line.

81 G7 C

You've got a way to keep me on your side. You give me

87 G7 C F

cause for love that I can't hide. For you I know I'd e-ven try to turn the

93 C G7 C (Keyboard/Guitar) D.S. al Coda

tide. Be cause you're mine, I walk the line.

99 G (Keyboard/Guitar)

line.

Fly Me To The Moon

F

Keyboard

(Keyboard & Bass Only - Freely)

A^b Cm Fm9 Cm7 D^bmaj7 B^bm7 E^b7

Po-ets

6 A^b Fm A^b Fm A^b Fm E^b B^bm B^bm(maj7)

of-ten use man-y words to say a sim-ple thing. It takes thought and

11 B^bm7/A^b B^bm6 B^bm7/A^b E^b7 A^b D^b 3 D^o 3

time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A^b/E^b D^b 3 B^bm7 3 Cm C^o 3

play-ing; _____ for you I have writ-ten a song. _____ To be

18 B^bm7 3 E^b7 3 A^b Fm D^b6 3 B^bm7 3 C C7

sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm)

22 Fm7 B^bm7 3 E^b7

Fly me to the moon _____ and let me play a-mong the stars.

25 A^bMaj7 A^b7 D^bMaj7 Gm7(b5)

Let me see what spring- is like _____ on

28 C7(b9) Fm7 F7 B^bm7

Jup - i - ter and Mars. _____ In oth - er words, _____

31 $E\flat 7$ $A\flat \text{Maj} 7$ $C \text{m} 7$ $F 7$ $B\flat \text{m} 7$
 — hold my hand. — in oth - er words, —

35 $E\flat 7$ $A\flat \text{Maj} 7$ $G \text{m} 7(\flat 5)$ $C 7$
 — ba - by, kiss me. —

38 $F \text{m} 7$ $B\flat \text{m} 7$ $E\flat 7$
 Fill my heart with song — and let me sing for - ev - er more.

41 $A\flat \text{Maj} 7$ $A\flat 7$ $D\flat \text{Maj} 7$ $G \text{m} 7(\flat 5)$
 — You are all I long — for, all I

44 $C 7(\flat 9)$ $F \text{m} 7$ $F 7$ $B\flat \text{m} 7$
 wor - ship and a - dore. — in oth - er words, —

47 $E\flat 7$ $C \text{m} 7$ $F 7$
 — please be true. — In

50 1. $B\flat \text{m} 7$ $E\flat 7$ $A\flat 6$ $G \text{m} 7(\flat 5)$ $C 7$
 oth - er words, — love you. —

54 2. $B\flat \text{m} 7$ $/G$ $/F$ $/E\flat$ $E\flat 7$ $A\flat$
 oth - er words, — love you. —

57 $A \text{maj} 7$ $B\flat \text{m} 7$ $/E\flat$ $A\flat 6$
 — — —

MALE VOCAL

Ring Of Fire

Keyboard

♩ B \flat E \flat B \flat F7 B \flat

10 Love is a burn-ing thing and it
taste of love is sweet when

16 makes - a fire - y ring.
hearts like ours meet.

22 Bound I fell by wild de - sire.
I fell for you like a child.

28 I fell in - to a ring of fire.
Oh, but the fire went wild.

32 I fell in - to a burn-ing ring of fire I went down, down,

37 down and the flames went high-er. And it burns, burns, burns,

42 the ring of fire, the ring of fire. To Coda

47

55

63

68

73

78

83

88

93

98

102

B \flat E \flat B \flat F7 B \flat

B \flat E \flat B \flat F7 B \flat

F7 E \flat B \flat F7

F7 B \flat F7 B \flat

F7 B \flat F7 B \flat

F7 E \flat B \flat F7 B \flat

F7 B \flat F7 B \flat

F7 B \flat F7 B \flat

B \flat F7 B \flat F7

B \flat F7 B \flat F7

B \flat

I fell in - to a burn-ing ring of fire I went down, down,

down__ and the flames went high-er.__ And it burns, burns, burns,__

__ the ring of fire, the ring of fire..__ The

Coda

I fell in - to a burn-ing ring of fire I went down, down,

down__ and the flames went high-er.__ And it burns, burns, burns,__

__ the ring of fire, the ring of fire.__ And it

burns, burns, burns,__ the ring of fire, the ring of

fire.__ The ring of fire,__ the ring of

fire.

What A Difference A Day Made

F

(Sax) C A7 Dm7 G9 Keyboard
 (Sax)

3 C A7 Dm7 G9 C A7
 (Keyboard)

6 Dm7 G9 (Sax) Em7 A7 (Keyboard) G9 N.C.
 What a diff-'rence a

9 Dm7 G7sus C6 Cmaj7 Eb9(b5)
 day made, twen-ty four lit-tle hours brought the sun and the

13 Dm7 G7sus C
 flow-ers where there used to be rain. My yes-ter day

17 Bm9 E7sus C Am7 Eb
 was blue, dear. To-day I'm a part of you, dear. My lone-ly nights are

21 D7sus D9 G7sus N.C.
 through, dear, since you said you were mine. Oh, what a dif-'rence a

25 Dm7 G7sus Cmaj7 Eb9

day made. there's a rain-bow be-fore me. Skies above_ can't be

29 Dm7 G7sus C7 Gm7 C7

storm-y_____ since that mo-ment of bliss,_____ that thrill-ing kiss.

33 Fmaj7 Bb7(b5) Cmaj7 Cm/Eb

It's hea-ven when you_ find ro-mance on your _men-u,_____ what a diff-'rencea

37 Dm7 G7sus C Am7 Dm7 G7sus-3

day made,_____ and the dif-'rence is_____ you,_____ is_____

41 Dm (Sax) G7sus Cmaj7

you.

44 C Eb7 2 Dm7 G7sus

47 Cmaj7

My_ yes-ter-day

49 Bm9 E9 Am7 Am7/E Am7 Am7/E

was blue, dear. _____ Still, I'm a part of you, dear. My lone-ly nights are

53 Am7 Am7/E D9 G9 N.C.

through, dear, _____ since you said you were mine. Lord, what a diff-'rence a

57 Dm7 G7sus C°7 C6 Eb9

day made, there's a rain-bow be - fore me. Skies a - bove can't be

61 Dm7 G7sus C9sus C9 C9sus Gm C7

storm-y _____ since that mo-ment of _____ bliss. _____ that thrill-ing kiss.

65 Fmaj7 Bb7(#11) Em7 Eb9

It's heav-en when you find ro-mance on your men-u _____ what a diff-'rence a

69 Dm7 G7sus N.C. C6 A7 Dm7 G7

day made, _____ and the diff-'rence is you. is _____

73 C A7 Dm7 G7 C A7 Dm7 G7 (Sax)

_____ you. is you. _____

77 Cmaj7 Am7 Dm7 G9 Cmaj7

My Way

(Keyboard & Bass Only)

Keyboard

C C Maj7 E m7/B

And now the end is near, and so I
grets, I've had a few, but then a -
loved, I've laughed and cried, I've had my

5 E m7(b5)/B \flat A7 D m

face the fi - nal cur - tain. My friend, I'll say it
gain, too few to men - tion. I did what I had to
fill, my share of los - ing. And now, as tears sub -

8 D m(maj7) D m7 G7 C Maj7

clear, I'll state my case, of which I'm cer - tain. I've
do, and saw it through with - out ex - emp - tion. I
side, I find it all so a - mus - ing. To

(Add rhythm)

11 C Maj7 G m7 C7 F

lived a life that's full I trav - eled each and ev 'ry
planned each chart - ed course, each care - ful step a - long the
think I did all that, and may I say, not in a

14 F m C Maj7 A m7 D m7 G7

high - way, and more, much more than this, I did it
by - way, and more, much more than this, I did it
shy way, "Oh no, oh no, not me, I did it

17 1 F 6 C 2,3 F 6 C F Maj7/G

my way. Re - my way. For Yes, there were
my my way. what is a

21 C Maj7 G m7 C7 F Maj7

times, I'm sure you knew, when I bit off more than I could
man, what has he got? If not him - self, _____ then he has

24 F Maj7/E D m7 G7

chew, but through it all, when there was doubt, I ate it
naught. To say the things he tru - ly feels and not the

27 E m7 A m7 D m7

up words and spit it out. I faced it all and I stood
of one who kneels. The rec - ord shows I took the

30 G7 F 6 To Coda C D m7/G D.S. al Coda

tall blows, and did it my way. I've
and did it my _____

CODA
33 C D m7 G7

way. The rec - ord shows I took the blows and did it
rit.

36 F 6 C

my way.

VOCAL DUET

Sunrise, Sunset

(Keyboard) Keyboard

Em B7 Em B7

5 Em B7 Em B7 Em

(M) Is this the lit - tle girl I car - ried? Is this the
When did she get to be a beau - ty? When did he

10 B7 Em E7 Am E7 Am

lit - tle boy at play?
grow to be so tall? (F) I don't re - mem-ber grow - ing old -
Was - n't it yes - ter - day when they ____

1. 16 F# F#7 Baug 2. F#7 B B7 Em B7

er. When did they? ____ were small? ____

26 Em (M) B7 Em B7 Em

(F) Sun - rise, ____ sun - set, Sun - rise, ____ sun - set. Swift - ly ____

31 B7 Em E Am Em

____ flow the days. ____ Seed - lings turn ov - er - night to sun -
fly the years. ____ One sea - son fol - low - ing an - oth -

37 F#°7 B7 1. Em

flowers blos - som - ing ev - en as we gaze. ____
er lad - en with hap - pi - ness and

42 2. Em C7

tears. ____

2
46

Fm C7 Fm C7 Fm C7

(M) What words of wis-dom can I give them? How can I help to ease their
They look so na-tur-al to-geth-er, just like two new-ly weds should

52

Fm F7 Bbm F7 Bbm

way?
be. (F) Now they must learn from one an-oth-er
Is there a can-o-py in store

57

1. G G7 Caug 2. G7 C C7 Fm C7

er, day by day. for me?

67

Fm (M) C7 Fm C7

Sun-rise, sun-set, Sun-rise, sun-set.

71

Fm C7 Fm F Bbm

Swift-ly fly the years. One sea-son

76

Fm G°7 C7

fol-low-ing an-oth-er lad-en with hap-pi-ness and

81

(Keyboard) Fm Bbm7 Fm C7 Fm

tears.

Evergreen

F

Soft Rock Beat

Keyboard

(Sax)

G Am/G

5 G A/G Am/G

Love, soft as an ea - sy chair. Love,

10 G G/F# Em

fresh as the morn - ing air. One love that is

15 Bm7 Am7 F D D7

shared by two I have found with you. like a

21 G C/D Am7

rose un - der the Ap - ril snow, I

26 C/D G G/F# Em

was al - ways cer - tain love would grow. Love, age - less and

31 Bm7 Cmaj7 Bbmaj7 F/G G7

ev - er - green, sel - dom seen by two.

37 Cmaj7 C6 Bm7 Cmaj7

You and I will make each night a first, ev - 'ry -

2

42 day a be-gin - ning. Spir-its rise and their dance is un-re -

48 heard. They'll warm and ex - cite us 'cause we have the bright-est

53 love. Two lives that shine as one, morn -

58 - ing glo-ry and mid-night sun. Time we've learned to

63 sail a - bove. Time won't change the

67 mean - ing of one love, age - less and

71 ev - er, ev - er - - -

75 green.

79 (empty)

VOCAL ONLY

What A Wonderful World

Keyboard

12/8

F G m F G m7 C7 2

I see

3

F 6 A m7 B \flat Maj7 A m7 G m7 2 F Maj7

trees of green, red ros - es, too. I see them bloom
skies of blue and clouds of white, the bright bless - ed day,

6

E m7(b5) 2 A7(b9) D m7 D \flat 7

for me and you, and I think to my - self,
the sac - red night,

8

G m7 C7 3 1. F Maj7 F 6 G m7 C7 2

"What a won - der - ful world." I see

11

2. F 6 B \flat 7 F 6

world." The

13

G m7 C7 F Maj7

col - ors of the rain - bow so pret - ty in the sky are

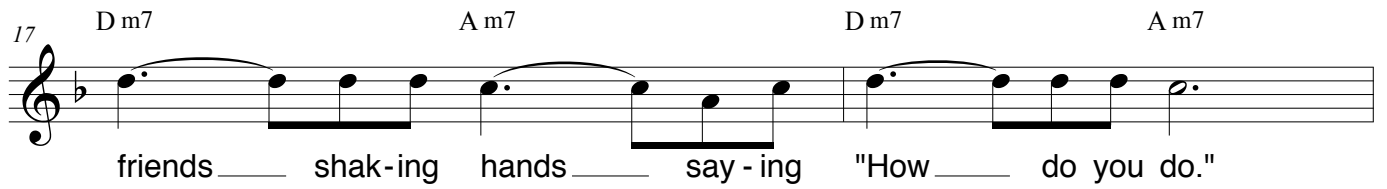
15

G m7 C7 F Maj7

al - so on the fac - es of the peo - ple pass - ing by. I see

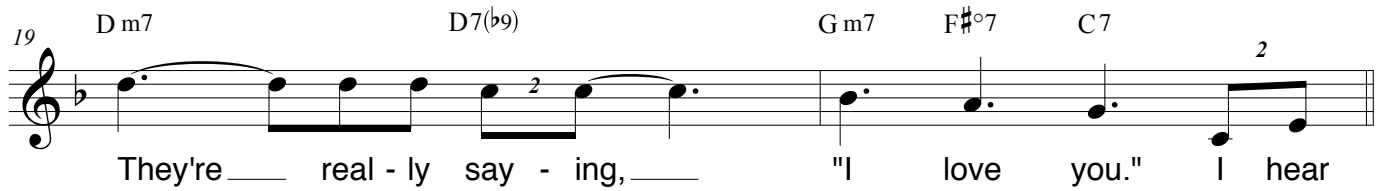
2

17 D m7 A m7 D m7 A m7



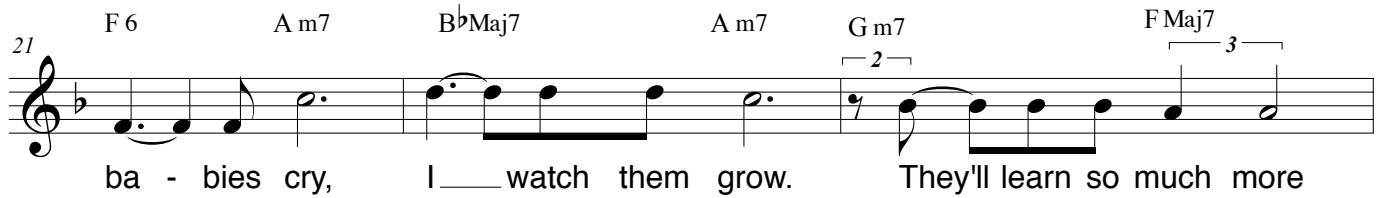
friends shak-ing hands say-ing "How do you do."

19 D m7 D7(b9) G m7 F#°7 C7



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

21 F 6 A m7 BbMaj7 A m7 G m7 F Maj7



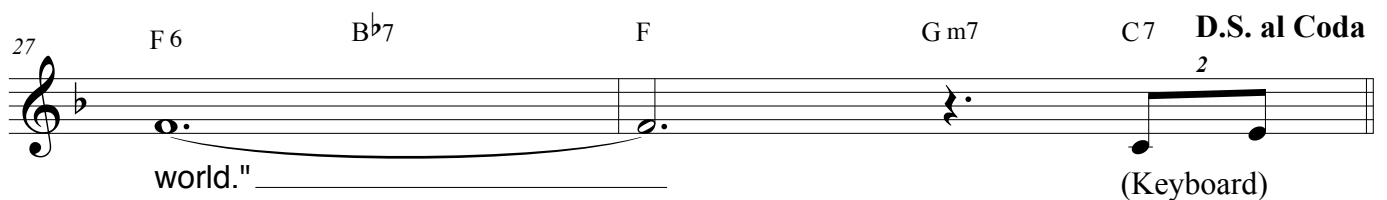
ba-bies cry, I watch them grow. They'll learn so much more

24 E m7(b5) A7(b9) D m7 Db7 G m7 C7 To Coda




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

27 F 6 Bb7 F G m7 C7 D.S. al Coda



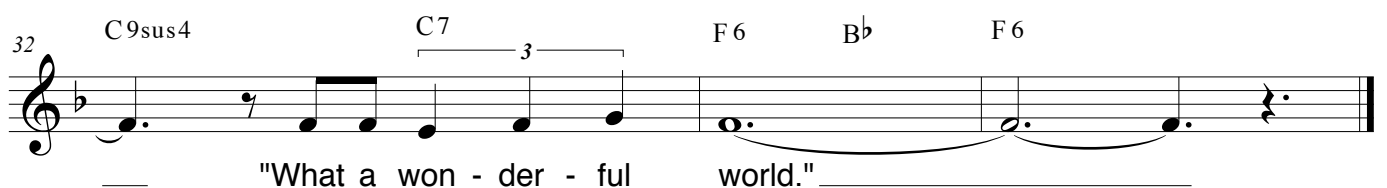
world." (Keyboard)

29 Coda A 13 A7#5 D9sus4 D7(b9) G m7



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

32 C9sus4 C7 F 6 Bb F 6



"What a won-der-ful world."

Santa, Baby

19 F7

Next year, I could be just as good if

21 Bb7 N.C.

you check off my Christ-mas list.

23 Eb Cm Ab Bb7

San - ta, ba - by, I want a yacht, and real - ly that's not
 San - ta, hon - ey, there's one more thing that I real - ly need:
 San - ta, cut - ie, and fill my stock - ing with a du - plex

25 Eb Cm Ab Bb7

a lot. Been an an - gel all year,
 The deed to a plat - i - num mine,
 and checks. Sign your "X" on the line,

27 Eb Cm Ab Bb7

San - ta, ba - by, so hur - ry down the chim - ney to - night.
 San - ta, hon - ey, so hur - ry down the chim - ney to - night.
 San - ta, cut - ie, and hur - ry down the chim - ney to - night.

29 1, 2. (Sax) Eb Cm Fm7 Bb7

31 3. (Sax) Eb Cm A°7 Bb7 Eb

33 G

Come and trim _____ my _____ Christ-mas tree _____

35 C7 F7

with some dec - o - ra - tions bought at _____ Tif - fa - ny. I real - ly _____ do _____ be -

38 Bb7 N.C.

lieve in you. Let's see if you be - lieve in me.

41 Eb Cm Ab Bb7 Eb Cm

San - ta, ba - by, _____ for - got to men - tion one _____ lit - tle thing: A ring.

44 Ab Bb7 Eb Cm

I don't mean on the phone, _____ San - ta, ba - by, _____ so

46 Ab Bb7 Eb (Sax) Cm

hur - ry down the chim - ney to - night.

48 Ab Bb7 Eb (Sax) Cm Ab N.C. Bb7 N.C.

hur - ry down the chim - ney to - night. Hur - ry! to -

51 Eb N.C. Bb7 (All) Eb

night.

MALE VOCAL

You Are Always On My Mind

Keyboard

(Keyboard)

Ab Eb/G Fm7 Cm7 Ab Eb/G Fm7 Bb7

5 Eb Bb/D Cm Eb/Bb

May-be I did-n't love you quite as of-ten as I

8 Ab Bb Eb Bb/D

could have, and may-be I did-n't treat you

11 Cm Eb/Bb Am7 Ab

quite as good as I should have. If I made you feel

14 Eb Ab Eb/G Fm

sec-ond best girl, I'm sor-ry I was blind.

17 Bb Cm Bb7/D Eb Fm Cm Ab Bb7 Eb Ab/Bb

You were al-ways on my mind, you were al-ways on my mind.

21 (Keyboard on D.S.) Eb Bb/D Cm Eb/Bb

(fied). And may-be I did-n't hold you all those lone-ly lone-ly

24 Ab Bb Eb Bb/D

times. and I guess I nev-er told you

2

(Vocal picks up
here on D.S.)

27 Cm Eb/Bb A° Ab

I'm so hap-py that you're mine Lit-tle things I should have

30 Eb Ab Eb/G Fm

said and done, I just nev - er took the time. —

33 Bb Cm Bb7/D Eb Fm Gm Ab Bb7 **To Coda** Eb Ab Bb

But you were al-ways on my mind, you were al-ways on my mind.

37 Eb Bb/D Cm Eb/Bb Ab Eb/G Eb Fm Ab/Bb7 Eb Bb/D

Tell — me, tell me that your sweet love has-n't died. Give

42 Cm Eb/Bb Ab Eb/G Fm Bb **D.S. al Coda**

me, give me one more chance to keep you sat-is - fied. — I'll keep you sat-is-

⌘ Coda

45 Eb Bb Cm Dm7 Eb Fm Gm

mind. You were al - ways on my mind,

48 Ab Bb7 Eb (Keyboard) Cm7

you were al - ways on my mind.

51 Fm7 Bb7 Ab Eb

Route 66

Keyboard

Well, if
 you winds ev-er plan to mo-tor west, trav-el more than
 from Chi-ca-go to L. A.,
 my way, take the high-way that's the best. Get your kicks on
 two thou-sand miles all the way.
 Route Six-ty-six! It Now you
 go through Saint Loo-ey, Jop-lin, Mis-sour-i, and
 Ok-la-ho-ma Cit-y is might-y pret-ty. You'll see Am-a-ril-lo,
 Gal-lup, New Mex-i-co, Flag-staff, Ar-i-zo-na,

28 C m7 F 9 D m7 D^b7 C m7 F 7

don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - di - no. Won't

31 B^b6 E^b9 B^b6

you get hip — to this time - ly tip — when you

35 E^b9 B^b6 G 7(b9)

— make that Cal - i - for - nia trip? Get your

39 C m7 F 9 F 7 B^b6 D^b7 C m7 F 7

To Coda Θ D.S. al Coda

kicks on Route Six - ty - six. —

Θ Coda 43 B^b6 G 7(b9) C m7 F 9 F 7 B^b6

Get your kicks on Route Six - ty - six. —

48 G 7(b9) C m7 F 9 F 7 B^b6 D^b7 F 7 B^b6

Get your kicks on Route Six - ty - six. —

Hey Jude

F

Keyboard

(Sax)

D^b A^b E^b7 A^b E^b7

Hey

5 A^b E^b E^b7 E^b7sus

Jude, — don't make it bad. Take a sad song — and make it
Jude, — don't be a - fraid, you were made to — go out and

8 A^b D^b A^b

bet-ter. — Re - mem - ber to let her in - to your heart. Then you can start
get her. The min - ute — you let her in - to your heart, then you be - gin —

11 E^b7

1. A^b 2. A^b A^b7

— to make it — bet - ter. Hey ter. And an - y - time you feel the
— to make it — bet

15 D^b D^bMaj7/C B^bm B^bm7/A^b E^b7/G E^b7

pain, hey Jude, re - frain. — Don't car - ry the world — up - on — your shoul -

18 A^b A^b7 D^b D^bMaj7/C

- der. For well you know that it's a fool who plays it cool

21 $B^b m$ $B^b m7/A^b$ E^b7/G E^b7

— by mak - ing his world — a lit - tle — cold -

23 A^b (Sax) A^b7 E^b7

- der. Hey

26 A^b E^b E^b7 E^b7sus

Jude, — don't let me down.. You have found her — now go and

29 A^b D^b A^b

get her. Re-mem-ber to let her in - to your heart. Then you can start

32 E^b7 A^b (Sax)

— to make it — bet - ter.

(Play 4 times, louder each time)

35 A^b G^b D^b A^b

Na na na na na na, na na na na, Hey Jude

(Sing 3rd & 4th times)

Let There Be Peace On Earth

F

Keyboard

Cm A \flat 6/B Fm B \flat 7

G maj9 C6 G maj9 C6

G Em D Am7 Bm/D G maj9 Em7

9 Let there be peace on earth, and let it be - gin with

Am Bm B7 Em Bm/D C \sharp m7(b5) F \sharp 7

15 me. Let there be peace on earth, the

21 peace that was meant to be. With God our cre -

27 a - tor, child - ren all are we.

35 Let us walk with each oth - er in per - fect har - mo -

39 ny. Let peace be - gin with me, let

45 this be the mo - ment now. With ev - 'ry

51 step I take, let this be my sol - emn vow: To

57 take each mo - ment and live each mo - ment in peace e - ter - nal -

63 ly. Let there be peace on earth, and

69 let it be - gin with me.

75 let it be - gin with me.

81 let it be - gin with me.

87 $E\flat 7_{\text{sus}4}$ $E\flat 7$ $A\flat$ Fm $E\flat$ $B\flat m7/D\flat$ $Cm/E\flat$

Let peace be - gin with me, let

93 $A\flat \text{maj}9$ $Fm7$ $B\flat m$ Cm $C7$ Fm $Cm/E\flat$

this be the mo - ment now. With ev - 'ry

99 $Dm7(b5)$ $G7$ Cm $G7$ $Cm7$ $B\flat 6$ Cm $E\flat 9$

step I take, let this be my sol - emn vow: To

105 G/D $G \text{aug}/D\sharp$ Em D Em

take each mo - ment and live each mo - ment in peace e - ter - nal -

111 Cm G/D B $B7$ C G/D

ly. Let there be peace on earth,

117 Bm $Am7$ $D7_{\text{sus}}$

and let it be - gin with

122 G G/F C $Am11$

me.

126 $Am7$ $D13$ $N.C.$ $G \text{maj}9$

Let it be - gin with me.

The Man With The Bag

F

Keyboard

(Sax)

F Gm7 A7 Bbmaj7 Gm Gm7 C7

(Bass & Keyboard)

5 F Gm7 Am7 Bb C7sus C7

Old Mis-ter Krin-gle is soon gon-na jin-gle the bells that'll tin-gle all your
He's got a sleigh-full; it's not gon-na stay full. He's got stuff to drop at ev-'ry

8 F F7 Bb B°7 F/C D7

trou-bles a-way. Ev-'ry-bod-y's wait-in' for the man with the bag, 'cause
stop of the way.

11 1. Gm7 C7 F Cm7 Gb7 2. Gm7 C7 F F7

Christ-mas is com-in' a-gain. ____ Christ-mas is com-in' a-gain. ____ He'll be

15 Bb6 B°7 F/C C7 F7 B7(b5)

here with the an-swer to the prayers that you made through the year. You'll get

19 Bb6 G7 C7

yours if you've done ev-'ry-thing you should ex - tra spe-cial good. He'll

2
23 F Gm7 Am7 Bb C7sus C7
make this De-cem-ber the one you'll re-mem-ber. The best and the mer-ri-est you

26 F F7 Bb B°7
ev - er did have. Ev - 'ry - bod - y's wait - in' for the

28 F/C D7 Gm7 C7sus C7 F Abm7 Db7
man with the bag, — Christ - mas is here a - gain. —

(Sax)
31 F G#m7 Am7 3 Bb F6 F7
35 Bb7 B°7 F/C D9 Gm7 C7sus C7 F D7
39 G Am7 Bm7 C D7sus D7
Old Mis-ter Krin-gle is soon — gon-na jin-gle all the bells that-'ll tin-gle all your

42 G G7 C C#7 G/D E7
trou-bles a - way. Ev - 'ry - bod - y's wait - in' for the man with the bag,

45 Am7 D7 G Dm7 Ab7 G Am7
Christ-mas is here a - gain. — He's got a sleigh-full and it's

48 Bm7 C D7sus D7 G G7
not gon-na stay full, got stuff that-he's drop-pin' ev - 'ry stop of the way.

3

51 C C#7 G/D E7
Ev - 'ry - bod - y's wait - in' for the man with the bag, —

53 Am7 D7 G G7
Christ - mas is here a - gain. — He'll be

55 C6 C#7 G/D D7 G7 Db7(b5)
here with the an - swer to the prayers that you made through the year. You'll get

59 C6 A7 D7
yours if you've done ev - 'ry - thing you should ex - tra spe - cial good. He'll

63 G Am7 Bm7 C
make this De - cem - ber the one you'll re - mem - ber. The

65 D7sus D7 G G7
best and the mer - ri - est you ev - er did have. Ev -

67 C7 C#7 G/D E7
- 'ry bod - y's wait - in'. They're all con - gre - ga — tin',

71 A7 Am7 Ab7(#9)
wait - ing for the man — with the bag. —

73 (Sax) G Cmaj7 Am7 D7 G
(Saxophone solo)