

# Zermatt Set

Last revised on 2017.05.14

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ZZ02-September Song(KVF).2017.05.07.pdf

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ZZ17-My Way(KV).2017.05.07.pdf



## THE **MIXED NUTS**





2

N. C.

32

$E^{\flat}7 \ E7 \ E^{\flat}7 \ E7 \ E^{\flat}7 \ E^{\flat}+ A^{\flat}6$

(Sax - adlib)

36

$A^{\flat}6 \ A^{\flat}7 \ D^{\flat}6 \ D^{\flat}7 \ A^{\flat}6$

43

$E^{\flat}7 \ A^{\flat}6 \ D^{\flat}6 \ 1. \ E7 \ B^{\flat}m7$

48

$2. \ E7 \ E^{\flat}sus4 \ A^{\flat}6 \ B^{\flat}m7 \ E7 \ E^{\flat}9 \ A^{\flat}6 \ N.C. \ E^{\flat}7$

51

$A^{\flat}6 \ A^{\flat}7$

55

$D^{\flat}6 \ D^{\flat}7 \ A^{\flat}6$

59

$E^{\flat}7 \ 1, 2, 3. \ A^{\flat} \ N.C. \ A^{\flat}6$

65

$4. \ A^{\flat}N.C. \ D^{\flat} \ N.C. \ E^{\flat}7 \ A^{\flat}$

# September Song

F

Keyboard - Freely

Gm7 G° F/A A° Gm11 C7 F6 N.C. Keyboard

(In rhythm) Fm6 B♭m7 E♭7 3 FMaj 7 Gm7 Am7 Dm7  
long, long while from May to De - cem - ber, but the days grow

G7 Gm7(b5) C7(b9) 3 FMaj 7 FMaj 7 N.C.  
short when you reach Sep - tem - ber. When the aut - umn

Fm6 B♭m7 E♭7 FMaj 7 Gm7 Am7 Dm7  
weath - er turns the leaves to flame, one has-n't got

G7 Gm7(b5) C7(b9) FMaj 7 N.C.  
time for the wait - ing game. Oh, the

B♭m7 B°7  
days dwin-dle down to a prec - ious few, Sep-

B♭m7 B°7 C7sus4 N.C.  
tem - ber, No - vem - ber. And these few

Fm6 B♭m7 E♭7 FMaj 7 Gm7 Am7 Dm7  
pre - ious days I'll spend with you, these prec - ious

G7 Gm7(b5) C7(b9) 1 F6 N.C. (Sax)  
days I'll spend with you.

2 F6 Gm9(b5) FMaj 7  
you. Sep - tem - ber.

VOCAL ONLY

## What A Wonderful World

Keyboard

F G m F G m7 C7  
2  
I see

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

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

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

11 2. F 6 B♭7 F 6  
The  
world."

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

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

2

17 D m7 A m7 D m7 A m7

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

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

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

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

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

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

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

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." (Keyboard)

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

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

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world."

# There'll Be Some Changes Made

F

Keyboard

(Sax)

E♭ D7 D♭m Cm7 A♭7 Fm7 E♭

E♭ D7 D♭m Cm7 A♭7 A♭m7 E♭

C7 F7

change in the weath - er and a change in the sea. From now

14 G7 C7

on, there'll be a change in me. My walk will be dif-f'rent, my talk and my

20 F7 B♭7

name. Noth-in' a - bout me's gon-na be the same. I'm gon-na change

25 C7 F7

my way of liv-in' and if that ain't e-nough, I'm gon-na change

30 G7

the way I strut my stuff. 'Cause no - bod-y wants you when you're

35 C7 F7 B♭7 E♭ C7

old and grey. There'll be some chan - ges made to-day.

41 F7 B♭7 E♭ (Sax)

There'll be some chan - ges made.

2

45 C7 F7

51 G7 C7

My air will be dif-f'rent, my hair, and my face.

57 F7 B♭7

You'll be sur - prised at all the things I re-place. I'm gon-na change

61 C7

my whole psy - chol-o - gy, and daddy, that ain't all.

65 F7

I'll e - ven find new ways to have my - self a ball.

69 G7 C7

You'll find your ba-by's al - ways fit for play.

73 F7 B♭7 E♭ C7 A♭maj7

There'll be some chan - ges made to-day. There'll be some

78 A♭m(maj7) Fm7 A♭m7 B♭7

chan - ges There'll be some chan - ges There'll be some chan - ges made.

83 E♭ (Sax) D7 D♭m Cm7 A♭°7 A♭m7 E♭6

# Don't Get Around Much Anymore

F

Keyboard

The musical score consists of eight staves of music. The first staff shows a piano part with chords E♭7, A♭6, E♭7 N.C., and B♭7. The second staff shows a piano part with chords A♭Maj7, B♭m7, B°7, A♭/C, and N.C., followed by lyrics about a Saturday dance. The third staff shows a piano part with chords A♭7, G7, G♭7, F7, and N.C., followed by lyrics about a crowded floor. The fourth staff shows a piano part with chords B♭7 and N.C., followed by lyrics about being unable to bear it. The fifth staff shows a piano part with chords E♭7, A♭6, E♭7 N.C., and B♭7, followed by lyrics about not getting around much anymore. The sixth staff shows a piano part with chords A♭6, E♭m7, A♭7, D♭6, and D°7, followed by lyrics about darling, I guess my more. The seventh staff shows a piano part with chords A♭Maj7, A♭7, D♭6, and D m7(♭5), G7(♭9), followed by lyrics about mind's more at ease. The eighth staff shows a piano part with chords C m7, B°7, E♭7, and N.C., followed by lyrics about why stir up memories.

(Sax)

B♭7

Keyboard

3 E♭7 A♭6 E♭7 N.C. Missed the Sat - ur - day dance.

6 A♭Maj7 B♭m7 B°7 A♭/C N.C. A♭7 G7 G♭7 F7 Heard they crowd-ed the floor. Got as far as the door.

9 N.C. B♭7 Could - n't bear it with - out you. They'd have asked me a - bout you.

11 E♭7 1. A♭6 E♭7 N.C. Don't get a-round much an - y more. Thought I'd vis - it the club. Don't get a-round much an - y

14 A♭6 E♭m7 A♭7 D♭6 D°7 Darling, I guess my more.

18 A♭Maj7 A♭7 D♭6 D m7(♭5) G7(♭9) mind's more at ease. But nev - er - the - less,

22 C m7 B°7 E♭7 N.C. why stir up mem - o - ries? Been in - vit - ed on dates.

2

24 A♭Maj7 B♭m7 B °7 A♭/C N.C.  
  
 Might have gone, but what for? \_\_

26 A♭7 G7 G♭7 F7 N.C.  
  
 Aw - fl'y dif - 'rent with - out \_\_

28 B♭7 E♭7 To Coda  
  
 you. Don't get a - round much an - y To Coda

30 A♭6 D♭ E♭7 (Sax) N.C. D.S. al Coda  
  
 more. (Saxophone part starts at E♭7)  
 D.S. al Coda

32 ♫ CODA A♭ C7/G F7 N.C.  
  
 more. Aw - fl'y dif - 'rent with - out \_\_

34 B♭7 E♭7 N.C.  
  
 you. Don't get a - round much an - y

36 A♭ C7/G F7 N.C. B♭7  
  
 more. Aw - fl'y dif - 'rent with - out \_\_ you.

39 E♭7 A♭6 Fm D♭6 E♭7 A♭6  
  
 Don't get a - round much an - y more. \_\_

(3 Times - Vocal 1st and 3rd)

**Bill Bailey****F****Keyboard**

(Sax)      B<sup>b</sup>      B<sup>b</sup>7/A<sup>b</sup>      E<sup>b</sup>/G      G<sup>b</sup>7      B<sup>b</sup>/F      /D      C m7      F7

5      B<sup>b</sup>  
Won't you come home, Bill Bai - ley, won't you come home?

9      B<sup>o</sup>7      F7/C      /F  
I'm cry-in' all night long.      I'll do the cook-ing, hon-ey,

15      F9(#5)      B<sup>b</sup>  
I'll pay the rent.      I know I've done you wrong.

21  
'Mem-ber that rain - y eve that I drove you out, with noth-ing but a  
D<sup>o</sup>      C m      G7      C m      E<sup>b</sup>      E<sup>o</sup>7      B<sup>b</sup>/F

26  
fine tooth comb?      I know I'm to blame, well, ain't that a

32      G7      C7      F9      F7      1, 2.  
shame? Bill Bail - ey won't you please come home?

37      3.  
B<sup>b</sup>      A7      G7      C7      F13      F7

home, I don't mean may-be! Bill Bail-ey      won't you please come

43      B<sup>b</sup>  
home.

The musical score consists of two staves. The top staff is for the vocal part, which includes lyrics and corresponding piano chords. The bottom staff is for the keyboard. The vocal part starts with a 4/4 time signature and a key signature of one flat. It features several changes in key and time signature throughout the piece. The lyrics describe a man's desire for his lover to return home, mentioning cooking, rent, and past mistakes. The piano part provides harmonic support with various chords and progressions.

# How Sweet It Is

**F**  
Keyboard

1. C B♭ A m G m      2. C D m/F D m/G

The musical score consists of eight staves of music, each with a treble clef and a 4/4 time signature. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the staff, corresponding to the chords. Measure numbers are provided at the start of some staves.

- Staff 1:** F, Em, Dm7, Dm/G, C. Chords: F, Em, Dm7, Dm/G, C. Lyric: How sweet it is to be loved by you.
- Staff 2:** C, Am, G7, F. Chords: C, Am, G7, F. Lyric: I need-ed the shel-ter of some-one's arms. There you were.
- Staff 3:** C, Am, G7, F7. Chords: C, Am, G7, F7. Lyric: I need-ed some-one to un-der-stand my ups and downns. There you were.
- Staff 4:** C, F, Am, G, F. Chords: C, F, Am, G, F. Lyric: with sweet love and de - vo-tion, deep-ly touch-ing my e-mo - tion. I want to
- Staff 5:** C, F, C, B♭ A m G m. Chords: C, F, C, B♭ A m G m. Lyric: stop and thank you, ba-by. I just wan-na stop and thank you ba-ba. yes I do.
- Staff 6:** F, Em, Dm7, Dm/G, C, C, B♭, A m, G m. Chords: F, Em, Dm7, Dm/G, C, C, B♭, A m, G m. Lyric: How sweet it is to be loved by you. Feels so fine.
- Staff 7:** F, Em, Dm7, Dm/G, C, C, D m/F, D m/G. Chords: F, Em, Dm7, Dm/G, C, C, D m/F, D m/G. Lyric: How sweet it is to be loved by you.

30 C Am G7 3  
I close my eyes at night won-der-in' where would i be with-out

33 F C 3 Am 3 G7  
you in my life. Ev-'ry thing I did was just a bore; ev-'ry-where I went, seems I

37 F7 C F  
been there be - fore. But you bright-en up for me all of my days

40 Am G F C  
with a love so sweetin so man-y ways. I want to stop and thank you,

43 F C B♭ A m G m  
ba - by. I just wan-na stop and thank you, ba - by. Whoa,

46 F E m D m7 D m/G C C B♭ A m G m  
yes, how sweet it is to be loved by you. It's just like sug-ar some-times.

50 F E m D m7 D m/G C D m/F D m/G  
How sweet it is to be loved by you.

The musical score consists of six staves of music for a single voice. Each staff begins with a treble clef and a key signature. The first staff starts in C major (one sharp) and includes lyrics "I close my eyes at night" and "won-der-in' where would i be with-out". The second staff starts in F major (no sharps or flats) and includes lyrics "you in my life." and "Ev-'ry thing I did was just a bore; ev-'ry-where I went, seems I". The third staff starts in F major and includes lyrics "been there be - fore. But you bright-en up for me all of my days". The fourth staff starts in A minor (no sharps or flats) and includes lyrics "with a love so sweetin so man-y ways. I want to stop and thank you,". The fifth staff starts in F major and includes lyrics "ba - by. I just wan-na stop and thank you, ba - by. Whoa,". The sixth staff starts in F major and includes lyrics "yes, how sweet it is to be loved by you. It's just like sug-ar some-times.". The final staff starts in F major and includes the concluding lyrics "How sweet it is to be loved by you.".

54 C (Sax) Am G7 F

58 C Am G7 F

62 C 3 F  
you were bet - ter to me than I was to my - self. For

64 Am G F  
me, there's you, and there ain't no - bod - y else. I want to

66 C F C B♭ A m G m  
stop and thank you, ba-by. I just want to stop and thank you ba-baby, Oh

70 F E m D m7 D m/G C (Sax) C B♭ A m G m  
yes, how sweet it is to be loved by you.

74 F E m D m7 D m/G C (Sax) D m7/F D m/G  
How sweet it is to be loved by you. Oh

78 F E m D m7 D m/G C  
now, how sweet it is to be loved by you

The musical score consists of eight staves of music. The first staff shows a vocal line with a treble clef and a saxophone line with a soprano clef. Chords indicated are Am, G7, and F. The second staff continues with the vocal line and a different saxophone line. The third staff features lyrics with a vocal line and a piano-like accompaniment. The fourth staff has lyrics with a vocal line and a piano-like accompaniment. The fifth staff shows a vocal line with a treble clef and a piano-like accompaniment. The sixth staff continues with lyrics and a piano-like accompaniment. The seventh staff has lyrics with a vocal line and a piano-like accompaniment. The eighth staff concludes with lyrics and a piano-like accompaniment. The score includes various dynamics and performance instructions like '3' and 'F'.

# Come Fly With Me

F

(Sax)      Keyboard

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

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

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

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

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

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

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

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

off in the blue. \_\_\_\_\_ Once I get you

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

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

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

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

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

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

2

32 D m11 G7 C7 N.C. C7

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

36 F Maj7 F 6 A m7 A b7 G m7 C7

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

40 F Maj7 F 6 C m7 F7 B b7 Maj7 E b7

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

44 F Maj7 F 6 B b7 A m7(b5) E b7 D 7 Am9#11  
To Coda

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

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

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

52 Coda G m7 B b7 m7 G m7

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

58 G m7/C F F 6 B b7 G m7 F #Maj7 F 6

let's fly a - way

## VOCAL DUET

## Surfin' USA

Keyboard

Rock beat

(Keyboard Only)

(Bass drum,  
single beat)

N.C.

(M) If ev - 'ry - bod - y had an

(Bass drum solid 4 beat throughout,  
including measures with N.C. designation)

3 B♭ N.C. E♭ N.C.  
(F) Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

7 B♭7 N.C. E♭ N.C.  
surf - in' surf boards; like Cal - i-forn-eye-ay. we can't wait for June. You'd see them wear-in' their bag - We'll all be gone for the sum -  
Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

II A♭ N.C. E♭ N.C.  
- gies, - mer, huar - a - chi san-dals, \_\_ too. we're on sa - fa - ri to stay. A bush - y, bush - y blond Tell the teach-er we're  
Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

15 B♭7 N.C. E♭  
hair - do, surf - in', surf-in' U S A. surf-in' U S A. You'll catch 'em surf-in' at At Hag - ger - ty's\_\_ and  
Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

19 B♭ E♭

19 Del Mar, Swa - mi's,  
19 Ven-tur-a Coun-ty line,  
Pa - ci-fic Pal - i-sades,  
In-side, out-side, U S A.  
In-side, out-side, U S A.

23 B♭7 E♭

23 Tres - sels,  
Sun - set,  
Aus-tral-ia's Nar - a-bean.  
Re-don-do Beach L A.  
All o - ver Man -  
All o - ver La  
In-side, out-side, U S A.  
In-side, out-side, U S A.

27 A♭ E♭

27 hat - tan \_\_\_  
Jol - la  
and down Do-hen-y way,  
and Wai - a - me-a Bay  
In-side, out-side, U S A.  
In-side, out-side, U S A.

31 B♭7 N.C. To Coda Φ 1. 2.

31 surf-in' U S A.  
We'll all be plan-nin' out a  
surf - in'

36 B♭7 (Sax adlib) E♭ B♭7 E♭ A♭ E♭

(F) Ev'ry-bod-y's gone  
surf - in'

48 B♭7 N.C. E♭ N.C. D.S. al Coda

(M) surf-in' U S A.  
We'll all be plan-nin' out a  
surf - in'

∅ Coda

**Coda**

52 B♭7 (Keyboard adlib) E♭ B♭7

59 E♭ A♭ E♭ (F) Ev - 'ry-bod-y's gone

65 B♭7 N.C. E♭ (M) surf-in' U S A. surf - in'

69 B♭7 N.C. E♭ surf-in' U S A. surf - in'

73 B♭7 N.C. E♭ surf-in' U S A. surf - in'

77 B♭7 N.C. E♭ (Keyboard) surf-in' U S A. surf - in'

# Somewhere Over The Rainbow

**Keyboard**

(Keyboard - Freely)

G                    G Maj7                    A m7                    A m6

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

(Keyboard & Bass- Very freely)

5                    G 6                    E m7                    A m                    D 7                    G 6                    E m

When all the world is a hope-less jum-ble and the rain drops tum-ble all a-

round.                    Hea - ven                    o-pens a mag - ic                    lane. \_\_\_\_\_

A m7                    D 7                    (Keyboard)

13                    G 6                    E m7                    A m                    D 7                    G 6

When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be

16                    F#m7                    B 7                    E m7                    /D                    C 7                    A 7                    A m11                    D 7sus4

found                    lead - ing                    from your win-dow - pane                    to a place be-hind the

21                    A m11                    D 7sus4                    E 7/D                    A m7                    D 7

sun,                    just a step be-yond the rain. \_\_\_\_\_

2

(All - In Rhythm)

25

G 6 Em B m G 7 CMaj7 C<sup>#</sup>7 B m7 B °  
Some - where o - ver the rain - bow, way up high,

29

CMaj7 C°7 G/D E7(b9) A7 D7 G 6 A m7 D 7  
there's a land that I heard of once in a lul - la - by.

33

G 6 Em B m G 7 CMaj7 C<sup>#</sup>7 B m7 B °  
Some - where o - ver the rain - bow, skies are blue,

37

CMaj7 C°7 G/D E7(b9) A7 D7 G 6 D 7  
and the dreams that you dare to dream real-ly do come true. Some-

41

G G 6 A m7 A m6 G 6 A m7 D 7  
day I'll wish up-on a star and wake up where the clouds are far be-hind me, where

45

G G 6 B<sup>b</sup>° To Coda  $\emptyset$   
B m B<sup>b</sup>°7 A m7 D 9  
troubles melt like lem-on drops a - way above the chim-ney tops, that's where you'll find me.

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

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

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

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

(No Rhythm - Freely)

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

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

(Add Rhythm)

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

# Johnny B. Goode

F

Keyboard

(Sax)

Keyboard

5 E♭7 B♭

9 F E♭7 B♭

13 B♭

15 down in Louis - i - an - a close to New Or leans, way  
car - ry his gui - tar in a gun - ny sack or

15 back up in the woods a - mong the ev - er - greens, there  
sit be - neath the tree by the rail-road track. The

17 E♭

19 B♭

21 F E♭7

23 B♭

lyrics continued from previous page:

15 stood a log cab - in made of earth and wood where  
en - gin - eer would see him sit - tin' in the shade

19 lived a coun - try boy named the John-ny B. Goode who  
strum - min' with the rhy - thm that dri - vers made. The

21 nev - er ev - er learned to read or write so well, but he could  
peo - ple pass - ing by they'd stop and say, "Oh

23 play a gui - tar lit - tle just like a ring-ing' a bell. Go, go!  
my but that coun - try boy can play!"

2

25 B♭ (Sax) (Sax)

Go, John-ny, go! Go!

Go, John-ny, go! Go!

29 E♭ (Sax) B♭ (Sax)

Go, John-ny, go! Go!

Go,

32 F (Sax) E♭

John-ny, go! Go!

John-ny, B. Goode.

35 1. B♭ 2. B♭ (Sax)

He used to

39 B♭ N.C. E♭ N.C. B♭ N.C. B♭ N.C. B♭7

43 E♭7 (Adlib) B♭ F E♭ B♭ (As written)

51 B♭ N.C. E♭ N.C. B♭ N.C. B♭ N.C. B♭7

55 E♭7 (Adlib) B♭ F E♭ B♭ His

63 B♭

moth-er told him, "Some-day you will be a man, and you will be the lead-er of a

66 E♭

big old band. Man - y peo-ple com-in' from miles a - round and

69 B♭

hear you play your mus-ic till the sun go down. May - be some day your name will

72 E♭  
B

be in lights. say-in', "John-ny be good to - night." Go, go! Go,

75 B♭ (Sax) B

John-ny, go! Go, go, go, John-ny, go!

78 E♭ (Sax)

Go, go, go, John-ny, go! Go, go, go,

81 B♭ (Sax) F (Sax)

John-ny, go! Go!

84 E♭ (Sax) E♭  
B

John - ny B.Goode.

NO SAX

## Jailhouse Rock

F

Keyboard  
C#7

C#7 D7 C#7 D7 C#7

The  
war - den threw a par - ty in the coun - ty jail. The  
Spi - der Mur - phy played the ten - or sax - o - phone.  
Num - ber For - ty - sev - en said to Num - ber Three,  
The  
pris - on band was there and they be - gan to wail.  
Lit - tle Joe was blow - in' on the slide trom - bone.  
"You're the cute - est jail - bird I ev - er did see.  
The  
band was jump - in' and the joint be - gan to swing.  
drum - mer boy from Ill - i - nois went crash boom, bang.  
sure would be de - light - ed with your com - pa - ny.  
You  
The  
Come  
The  
whole  
on and do the Jail -  
should've heard those knock - out jail birds sing.  
rhy - thm sec - tion was the pur - ple gang.  
Let's  
Rock with me.  
Let's  
rock!  
Ev - 'ry - bod - y let's rock!  
Ev - 'ry -  
A7  
A7sus  
G7  
D7  
G7  
D7  
C#7  
D7  
1, 2.  
D7  
C#7  
3.  
D7

11  
D7(#9) (Sustain chord)

13  
G7 (Swing)

17  
A7

19  
D7(#9)

2 (Keyboard/Guitar adlib)

22 G D A7 G7 D C $\sharp$ 7

30 D 7( $\sharp$ 9) (Sustain chord) C $\sharp$ 7

Sad \_\_\_\_ sack was sit - tin' on a block of stone, way  
Shift - y Hen - ry said to Bugs, "For heav - en's sake.

32 D 7( $\sharp$ 9) (Sustain chord) C $\sharp$ 7

o - ver in the cor - ner weep - ing all a - lone. The  
No - one's look - in'. Now's our chance to make a break."

34 D 7( $\sharp$ 9) (Sustain chord) C $\sharp$ 7

war - den said, "Hey, bud - dy, don't you be no square. If you  
Bug - sy turned to Shif - ty and he said, "Nix, nix!\_\_ I

36 D 7( $\sharp$ 9) (Sustain chord) C $\sharp$ 7

can't \_\_\_\_ find a part - ner use a wood - en chair! Let's  
wan - na stick a - round a while and get my kicks.

38 G7 (Swing) D7

rock! Ev - 'ry - bod - y let's rock! Ev - 'ry -

42 A7 A7sus G7 D 7( $\sharp$ 9) G7

bod - y in the whole cell block\_\_\_\_ was a dan-cin' to the Jail - house

45 1. D7 C $\sharp$ 7 | 2. D7 C $\sharp$ 7 D 7( $\sharp$ 9) G7 D7 C $\sharp$ 7

Rock! Rock! dan - cin' to the Jail - house Rock!

49 D 7( $\sharp$ 9) G7 D7 C $\sharp$ 7 D 7( $\sharp$ 9) G7 D7

dan-cin' to the Jail - house Rock! dan - cin' to the Jail - house Rock!

VOCAL DUET

# Put Your Hand In The Hand

Country Rock Rhythm

Keyboard

B<sup>b</sup> F E<sup>b</sup> B<sup>b</sup> N.C.

5 B<sup>b</sup> F7 (F) Put your  
hand in the hand of the Man who stilled the wa- ter. Put your

9 Cm7 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> Fm7  
hand in the hand of the Man who calmed the sea. Take a look at your-self and-a

14 B<sup>b</sup>7 E<sup>b</sup> E<sup>o</sup>7 B<sup>b</sup>/F Gm7  
you can look at oth - ers dif-frent-ly by put-tin' your hand in the hand of the

18 C7 E<sup>b</sup>m7 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>  
Man from-a Gal - li - lee. Ev'-ry time I look in - to the

22 F7 Cm7  
ho-ly book I wan-na trem-ble. Oh when I read a-bout the part where the

26 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>  
car - pen - ter cleared the tem - ple. For the

29 Fm7 B<sup>b</sup>7  
buy - ers and the sel - lers were no dif - frent fel - las than what

31 E<sup>b</sup> E<sup>o</sup>7 B<sup>b</sup>/F Gm7  
I pro-fessed to be. And it caus - es me shame to know we're

34 C7 E<sup>b</sup>m7 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7  
not the peo - ple we should be. (M) So put your

2

37 E♭ hand in the hand of the Man who stilled the wa - ter. Put your

41 Fm7 hand in the hand of the Man who calmed the sea. Take a

45 B♭m7 look at your-self and - a you can look at oth - ers dif-frent - ly

48 A°7 by put - tin' your hand in the hand of the

50 F7 A♭m7 B♭7 E♭ A♭ E♭ Man from - a Gal - li - lee. My mom - ma

53 E♭ taught me how to pray be - fore I reached the age of sev - en,

56 A♭ A Fm7 B♭7 E♭ A♭ and when I'm on my knees, that's when I feel close to hea-ven.

60 E♭ B♭m7 E♭7 Dad-dy lived his life \_\_ for two kids and a wife; you

63 A♭ A°7 E♭/B♭ Cm7 do what you must do. And he showed me e - nough of what it

66 F 7 A<sup>b</sup>m7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>  
 takes to get you through. \_\_\_\_\_ (Both) So you got - ta put your

69 (Male) E<sup>b</sup> B<sup>b</sup>7  
 (Female) hand in the hand of the Man who stilled the wa - ter. \_\_\_\_\_ Put your

73 F m7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>  
 hand in the hand of the Man who calmed the sea. \_\_\_\_\_ (Male) Take a

77 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>  
 look at your-self and - a you can look at oth - ers dif-frent - ly

80 A°7 E<sup>b</sup>/B<sup>b</sup> C m7 F 7 A<sup>b</sup>m7 B<sup>b</sup>7  
 (As before) by put-tin' your hand in the hand of the Man from-a Gal - li - lee.

83 1. E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> 2. E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>  
 Put your hand in the hand of the

88 F 7 A<sup>b</sup>m7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> C m7  
 Man from-a Gal - li - lee. \_\_\_\_\_ Put your hand in the hand of the

92 F 7 A<sup>b</sup>m7 B<sup>b</sup>7 E<sup>b</sup> rit. A<sup>b</sup> E<sup>b</sup>7 (Shake)  
 Man from - a Gal - li - lee. \_\_\_\_\_ Oh yeah!

# Happy Days Are Here Again

F

Keyboard

(Keyboard & Bass - Freely )

Em                    B7                    Em                    B7                    Am                    B7                    Em                    B7

5                    Em                    Dm                    C                    B                    Em                    B7

So long, sad times, go long, bad times. We are rid of you at

8                    Em                    Am                    B7                    Em                    Dm

last. How - dy, gay times.

10                  F#                    B                    G#m                    Emaj7            F#7                    B                    B7

Cloud-y grey times, you are now a thing of the past.

13                  (All in rhythm)                    E6                    F#m                    E6/G#                    F#m                    B7

15                  E6                    F#m                    E6/G#                    F#m7                    3                    E6                    F#m

Hap-py days are here a - gain, the skies a -

18                  E6/G#                    3                    G#7                    A6                    B7                    3                    A6                    B7                    3

bove are clear a-gain. So, let's sing a song of cheer a-gain, happy

21                  E                    F#m7                    E/G#                    A                    B7                    E6                    F#m                    3

days are here a - gain. All to-gether

24                  E6/G#                    3                    F#m7                    E6                    F#m                    3                    E6/G#                    G#7

shout it, now, there's no one who can doubt it now.

27 A6 B7 3 A6 3 B7 3  
 So, let's tell the world a - bout it now, happy

29 E F#m7 E6/G# F#/A# F\*/A\*  
 days are here a - gain. Your

31 G#/B# D#7/A# /D# G# /A# /B# F#7/C#  
 cares and trou - bles are gone. There'll

33 B C#m 3 B 3 C C7  
 be no more from now on, from now on.

36 F6 3 Gm F6/A 3 Gm7 F6 3 Gm 3  
 Happy days are here a - gain the skies a - bove are

39 F6/A 3 A°7 B°6 C7 B°6 3 C7  
 clear a - gain so, let's sing a song of cheer a - gain, hap - py

42 N.C. F N.C. N.C. Dm N.C. N.C. F/C N.C. Dm7  
 times, > > > happy nights, > > happy days > are >

45 N.C. D°maj7 N.C. C7 F Gm Am Gm7 F  
 here a > - gain.

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature, and a time signature. The lyrics are written below the notes, corresponding to the chords indicated above them. Measure 27 starts with A6, followed by B7 (with a three-note grace note pattern), A6, B7, and A6. The lyrics are "So, let's tell the world a - bout it now, happy". Measure 29 starts with E, followed by F#m7, E6/G#, F#/A#, and F\*/A\*. The lyrics are "days are here a - gain. Your". Measure 31 starts with G#/B#, followed by D#7/A#, /D#, G#, /A#, /B#, and F#7/C#. The lyrics are "cares and trou - bles are gone. There'll". Measure 33 starts with B, followed by C#m (with a three-note grace note pattern), B (with a three-note grace note pattern), C, and C7. The lyrics are "be no more from now on, from now on.". Measure 36 starts with F6, followed by Gm (with a three-note grace note pattern), F6/A (with a three-note grace note pattern), Gm7, F6, Gm (with a three-note grace note pattern), and Gm (with a three-note grace note pattern). The lyrics are "Happy days are here a - gain the skies a - bove are". Measure 39 starts with F6/A (with a three-note grace note pattern), A°7, B°6, C7, B°6 (with a three-note grace note pattern), and C7. The lyrics are "clear a - gain so, let's sing a song of cheer a - gain, hap - py". Measure 42 starts with N.C., followed by F, N.C., N.C., Dm, N.C., N.C., F/C, N.C., and Dm7. The lyrics are "times, > > > happy nights, > > happy days > are >". Measure 45 starts with N.C., followed by D°maj7, N.C., C7, F, Gm, Am, Gm7, and F. The lyrics are "here a > - gain."



2

41 A♭

41 Di - nah, won't you blow, Di - nah, won't you blow,

45 A♭⁹ 7 E♭⁹ A♭

45 Di - nah, won't you blow your horn? Di - nah won't you blow,

51 C⁹ F⁹ A♭ E♭⁹ A♭

51 Di - nah, won't you blow, Di - nah, won't you blow your horn?

57 A♭

57 Some-one's in the kitch-en with Di - nah, Some-one's in the

62 E♭⁹ A♭

62 kitch-en, I know. Some-one's in the kitch-en with

67 C7 Fm7 A♭ E♭7 A♭

Di - nah strum-min' on the old ban - jo.

73 A♭ E♭7

Fee - fi - fid-dle-ee - i - o, Fee - fi fid-dle-ee - i - o.

81 A♭ C7 Fm7 A♭ E♭7 A♭ D.S. al Coda

Fee - fi - fid-dle-ee - i - o, strum-in' on the old ban - jo.

## Φ Coda

89 A♭ 2 C7 Fm7 2 A♭

"Di - nah," "Di - nah," Di - nah, won't you

99 E♭7 A♭ E♭7 A♭

blow that horn? Di - nah, won't you blow that horn?"

# On The Road Again

# F

## Keyboard

## (Keyboard)

B<sup>b</sup> /F B<sup>b</sup> /F B<sup>b</sup> /F B<sup>b</sup> /F  
 On the

5 B<sup>b</sup>  
 road a - gain, just can't wait to get on the I've

9 Dm  
 road a - gain. The life I love things is mak - ing may  
 nev - er been, See - in' that I may

13 Cm E<sup>b</sup> F F7  
 mu - sic with my friends, and I can't wait to get on the road a -  
 nev - er see a - gain,

17 1. B<sup>b</sup> 2. B<sup>b</sup>  
 gain. On the gain. On the

21 E<sup>b</sup>  
 road a - gain, like a band of gyp - sies we go down the

25 B<sup>b</sup> E<sup>b</sup>  
 high - way. We're the best of friends in - sist - ing that the

30 B<sup>b</sup> F7  
 world keep turn - ing our way, and our way is on the

35 B♭

39 Dm

43 Cm

46 F F7 To Coda ♫ B♭ (Sax) D.S. al Coda

49 ♫ Coda B♭ E♭ F F7 B♭ (Sax)

55 E♭ F F7 B♭

## MALE VOCAL

# My Way

(Keyboard & Bass Only)

## Keyboard

C Maj7 E m7/B  
 And now the end is near,  
 grets, I've had a few,  
 loved, I've laughed and cried,  
 and so I but then a -  
 I've had my

5 E m7(b5)/B**b** A 7 D m  
 face gain, the fi - nal cur - tain. My friend,  
 fill, too few to men - tion. I did what I'll say it  
 my share of los - ing. And now, I had to as tears sub -

8 D m(maj7) D m7 G 7 CMaj7  
 clear, I'll state my case, of which I'm cer - tain. I've  
 do, and saw it through all with - out ex - emp - tion. I  
 side, I find it all so a - mus - ing. To

(Add rhythm)

11 CMaj7 G m7 C7 F  
 lived a life that's full I trav - eled each and ev 'ry  
 planned each chart - ed course, that, care - ful step a - long the  
 think I did all that, may I say, not in a

14 F m CMaj7 A m7 D m7 G 7  
 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 <sup>1</sup>F6 C <sup>2,3</sup>F6 C FMaj7/G  
 my way. Re - my way. For Yes, there were a  
 way. way.

21 CMaj7 G m7 C7 F Maj7

24 F Maj7/E D m7 G7

27 E m7 A m7 D m7

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

**CODA**

33 C D m7 G7

36 F 6 C