



Set Y

Last revised: 2019.05.04

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Y01-Hallelujah(KVM).2017.06.18.pdf

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Hallelujah!

F

Keyboard

5 $D^{\flat}7$ (Sax) C Keyboard
 9 $D^{\flat}7$ $D^{\flat}7$ C7 N.C. Sing "Hal - le -
 lu sue - jah! you, Hal - le - lu - jah! and gets you'll you
 shoo through the blues dark - a est - way. When cares pur -
 day.
 19 $B^{\flat}m7$ E^{\flat} A^{\flat} $Fm7$
 23 $B^{\flat}m6$ C7 F C7 N.C.
 27 F C F B^{\flat} Hal - le -
 lu - jah! Hal - le lu jah! helps to
 shoo the clouds a - way.

1. F
 2. F
 C7 To Coda

2

♩ Coda

35 F D7 N.C. G D

Sing "Hal - le - lu sue - jah! Hal - le -
you, "Hal - le -

39 G C G D7

lu - jah!" and gets you'll shoo through the blues dark - a -
lu jah!" gets you shoo through the dark - est

43 1. G 2. G

way. When cares pur - day.

47 Cm7 F B \flat Gm7 Cm6 D7

Sat - an lies a wait - ing and cre - a - ting skies of

53 G D7 N.C. G D G

grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -

59 A \flat E \flat A \flat G

lu jah! Hal - le - lu - jah! Sing "Hal - le - lu - jah!

64 D G D C G \sharp maj7

Hal - le - lu jah! and you'll shoo all the clouds a -

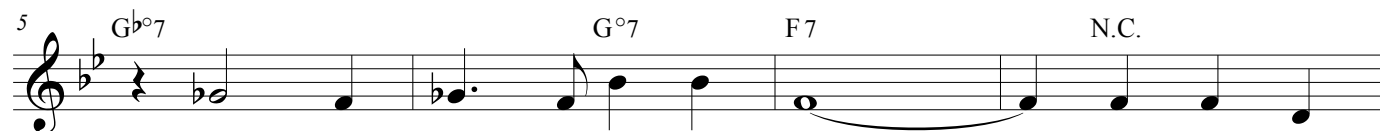
71 G Em Am7 D7 G

way. You'll shoo them all a - way!

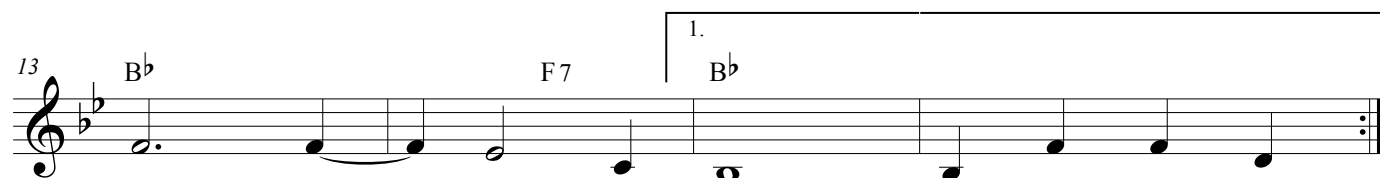
Hallelujah!

M

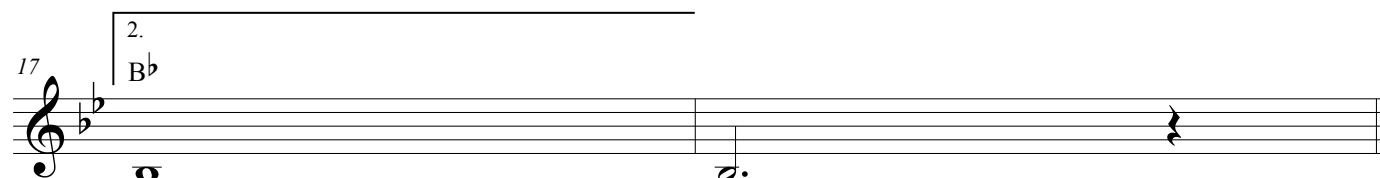
Keyboard



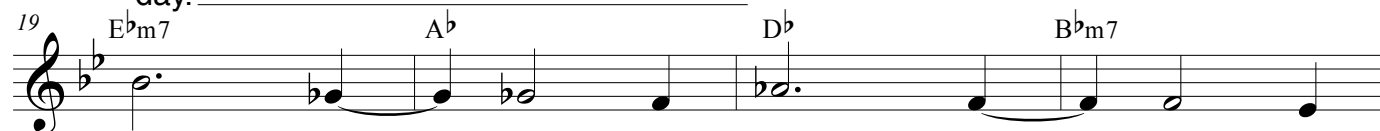
lu sue - jah! Hal - le - lu - jah!" and you'll
you, "Hall - le - lu - jah!" gets you



shoo the blues a - way. When cares pur -
through the dark - est



day.



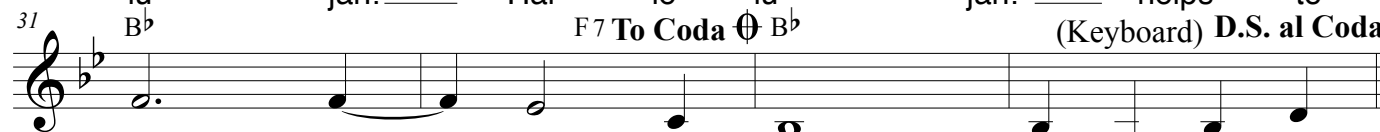
Sa - tan lies a - wait - ing and cre -



at - ing skies of grey. But "Hal - le -



lu - jah! Hal - le lu jah!" helps to
(Keyboard) D.S. al Coda



shoo the clouds a - way.

2

Coda

35 $B\flat$ G7 N.C. C G

Sing "Hal - le - lu sue - jah! - Hal - le -
you, - "Hal - le -

39 C F C G7

lu - jah!" and gets you'll shoo through the blues a -
lu jah!" gets you through the dark - est

43 1. C 2. C

way. When cares pur - day.

47 $Fm7$ $B\flat$ $E\flat$ $Cm7$ $Fm6$ G7

Sat - an lies a wait - ing and cre - a - ting skies of

53 C G7 N.C. C G C

grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -

59 $D\flat$ $A\flat$ $D\flat$ C

lu jah! Hal - le - lu - jah!" Sing "Hal - le - lu - jah!

64 G C G F $C\sharp maj7$

- Hal - le - lu jah!" and you'll shoo all the clouds a -

71 C $A m$ $Dm7$ G7 C

way. You'll shoo them all a - way!

Meet Me In St. Louis, Louis

F

Keyboard

(Sax)

F D \flat Gm7 C7

When
The

5 F

Lou - ie came home to the flat,
dress-es that hung in the hall

he hung up his coat and his
were gone. She had tak - en them

11 C7 /E /C F F $^{\circ}$ 7

hat.
all.

He gazed all a - round, but no wife - y he
She took all his rings and the rest of his

16 F F $^{\circ}$ 7 C/G G7 C7

found, so he said "Where can
things, — the pic - ture he

Flos - sie be at?"
missed from the wall. A
"What!

21 F /A

note on the ta - ble he spied.
Mov - ing?" the jan - i - tor said,

He read it just once, then he
"Your rent is paid three months a -

27 B \flat D7/A Gm /B \flat B \flat B $^{\circ}$ 7 F/C B $^{\circ}$ 7

cried.
head."

It ran "Lou - ie dear, it's too slow for me
"What good is the flat?" said poor Lou - ie, "Read

32 F/C G $^{\sharp}$ 7 C/G G7 C To Coda \oplus C7

here, so I think I will go for a ride.
that." and the jan - i - tor smiled as he read:

2
37

F B \flat F

Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

45

G7 C7

Don't tell me the lights are shin-ing an - y - place but there.____ We will

53

A7 D7 G7 C7

dance the hoot-chie koot-chie;____ I will be your toot - sie woot-sie if you will

61

F B \flat Gm7 C7 F D.C. al Coda

meet me in St. Lou - ie, Lou-ie, meet me at the fair.____

Coda

69

D7 G C G

"Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

78

A7 D7

Don't tell me the lights are shin-ing an - y - place but there.____ We will

86

B7 E7 A7 D7

dance the hoot-chie koot-chie;____ I will be your toot - sie woot-sie if you will

94

G C Am7 D7 G

meet me in St. Lou - ie, Lou-ie, meet me at the fair. I

102

C C \sharp o7 G/D Em7 Am7 D7 G (Sax)

promise you, hon, we'll have all kinds of fun, if you'll meet me at the fair."____

110

C C \sharp o7 G/D Em7 Am7 D7 G

Meet Me In St. Louis, Louis

M

Keyboard

(Keyboard)

5 B \flat

Lou - ie came home to the flat, he hung up his coat and his
dress-es that hung in the hall were gone. She had tak - en them

11

The musical score is written on a single staff in G-flat major (two flats) and 4/4 time. The melody begins with a half note G4 (F7 chord), followed by a quarter rest, then a quarter note A4 (A chord), and continues with eighth and quarter notes. The lyrics are: 'hat. all. She took all his rings and the wife - y he found, so he'. The score ends with a double bar line.

hat.
all.

He
She

gazed
took

all
all

a -
his

round,
rings

but
and

no
the

wife - y
rest of

he
his

found,
things, —


so
the

17

The musical notation for measure 17 is written on a single staff in treble clef with a key signature of one flat (B-flat). The melody consists of eighth notes: B-flat (F/C), D-sharp, E, F (C7), G, A, B-flat (F7), followed by a whole rest and then another B-flat note. Chord symbols are placed above the staff: F/C, C7, and F7.

F/C C7 F7

said "Where can he Flos - sie be at?" A
pic - ture he missed from the wall. "What!

21 

[illegible]

32 here, so I think I will go for a ride.
that." and the jan - i - tor smiled as he read.

2
37

B \flat E \flat B \flat

Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

45

C7 F7

Don't tell me the lights are shin-ing an - y - place but there.____ We will

53

D7 G7 C7 F7

dance the hoot-chie koot - chie;____ I will be your toot - sie woot-sie if you will

61

B \flat E \flat Cm7 F7 B \flat D.C. al Coda

meet me in St. Lou - ie, Lou-ie, meet me at the fair.____

Coda

69

G7 C F C

Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

78

D7 G7

Don't tell me the lights are shin-ing an - y - place but there.____ We will

86

E7 A7 D7 G7

dance the hoot-chie koot-chie;____ I will be your toot - sie woot-sie if you will

94

C F Dm7 G7 C

meet me in St. Lou - ie, Lou-ie, meet me at the fair. I

102

F F \sharp 7 C/G Am7 Dm7 G7 C (Keyboard)

prom-ise you, hon, we'll have all kinds of fun, if you'll meet me at the fair.____

110

F F \sharp 7 C/G Am7 Dm7 G7 C

Latin Beat
(Not Too Fast)

How Deep Is The Ocean

F

Keyboard

(Sax) Gm Cm7 D7 Gm Cm7 D7

5 Gm Gm/F# Gm7/F Em7(b5)

How much do I love you? I'll tell you no lie,
How far would I tra - vel to be where you are?

9 Dm7 Em7(b5) A7(b9) Dm7 Cm7 F7

How deep is the o - cean, how high is the sky?
How far is the jour - ney from here to a star?

13 1. Bb7 Fm7 Bb7 Eb7 Bbm7 Eb7

How man - y times a day do I think of you? ____

17 F#9 Dbm7 F#7 C7(b9) F7 D7(b9)

How man - y ros - es are sprin - kled with dew? ____

21 2. Fm7 Bb7 Dm7(b5) G7(b9) Cm7 Ebm7 Ab7

And if I ev - er lost you, how much would I cry?

25 Bb/F Gm7 C9 Cm7 F7 Bb D7 al Coda

⊕ Coda How deep is the o - cean, how high is the sky?

29 Cm7 F7 Dm7 Cm7 F7 Bb C9

how high is the sky? how high is the sky?

33 Cm7 F7 Bb C9 Cm7 F7 Bb Ebm Bb Ebm Bb

how high is the sky? how high is the sky? ____

Latin Beat
(Not Too Fast)

How Deep Is The Ocean

M
Keyboard

(Keyboard)

5 Cm Fm7 G7 Cm Fm7 G7

9 Cm Cm/B Cm7/B^b Am7(b5)

How much do I love you? I'll tell you no lie,
How far would I tra - vel to be where you are?

9 Gm7 Am7(b5) D7(b9) Gm7 Fm7 B^b7

How deep is the o - cean, how high is the sky?
How far is the jour - ney from here to a star?

13 1. E^b7 B^bm7 E^b7 A^b7 E^bm7 A^b7

How man - y times a day do I think of you? ____

17 B9 G^bm7 B7 F7(b9) B^b7 G7(b9)

How man - y ros - es are sprin - kled with dew? ____

21 2. B^bm7 E^b7 Gm7(b5) C7(b9) Fm7 A^bm7 D^b7

And if I ev - er lost you, how much would I cry?

25 E^b/B^b Cm7 F9 Fm7 B^b7 E^b G7 D.S. al Coda

⊕ Coda

29 Fm7 B^b7 Gm7 Fm7 B^b7 E^b F9

How deep is the o - cean, how high is the sky?

33 Fm7 B^b7 E^b F9 Fm7 B^b7 E^b A^bm E^b A^bm E^b

how high is the sky? how high is the sky?

how high is the sky? how high is the sky? ____

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
Cm D \flat D \flat 7

45 Cm D \flat D \flat 7
Cm D \flat D \flat 7

49 Cm
Cm

53 G7 1. Cm Fm Cm
G7 Cm Fm Cm

57 2. Cm G7 Cm
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

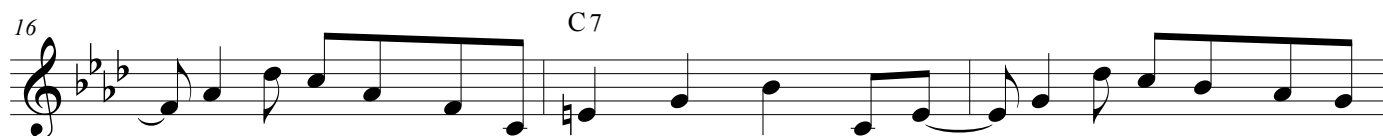
Istanbul

M
Keyboard

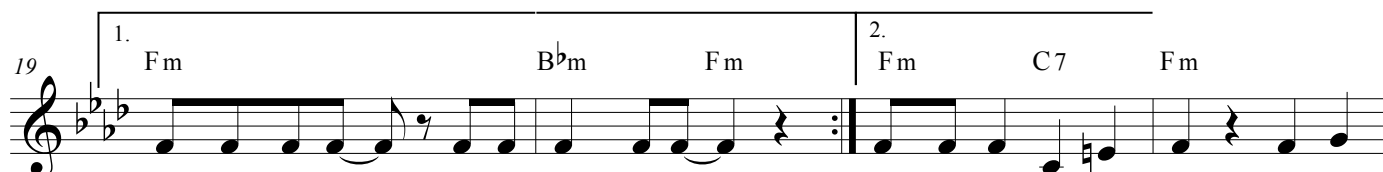
(Keyboard)



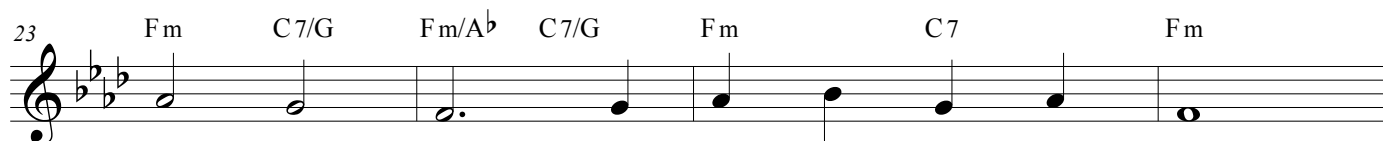
Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con -
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con -



- 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



Tur - kish de - light on a moon - lit night. wait - ing in Is - tan - bul. E - ven



old New York was once Am - ster - dam.



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

2

31 Fm

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

34 C7

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

37 Fm Bbm C C7 Fm

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

41 (Keyboard) Fm Gb Gb7

45 Fm Gb Gb7


49 Fm

53 C7 1. Fm Bbm Fm

57 2. Fm C7 Fm

E - ven

59 Fm C7/G Fm/A^b C7/G Fm C7 Fm



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

63 D[°]7 C Fm N.C. C7




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

67 Fm



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

70 C7



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

73 Fm B^bm C C7 Fm



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

77 C7 (Keyboard) Fm



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

80 C7 Fm C7 F



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

Cuddle Up A Little Closer

F

Slow 4

Keyboard

(Sax) E^b $Gm7$ $A^b\text{maj}7$ $A^\circ7$ $Fm7$ $G^\circ7$ B^b7/F $/B^b$

5 E^b E^b/G $G^b\circ7$ B^b7 /F

Cud - dle up a lit - tle clo - ser, lov - ey mine.

9 B^b7 $B^b\text{aug}$ E^b

Cud - dle up and be my lit - tle cling - ing vine.

13 $C7$ $F7$ B^b7 $B^\circ7$ Cm

Like to feel your cheek so ro - sy, like to make you com - fy, co - sy,

17 $Fm7/A^b$ $A^\circ7$ E^b6 $C7$ $Fm9$ B^b7 E^b B^b7 **To Coda**

'cause I love from head to toe - sy, lov - ey mine.

21 E^b $Fm7$ $Gm7$ $Fm7$ E^b $E^\circ7$

If you leave me, I'll be lone-ly, 'though our love has just be - gun.

25 $Fm7$ B^b7 $Cm7$ B^b/D $F7/C$ B^b B^b7 **D.S. al Coda**

Don't for - get I want you on - ly. Yes, you're the on - ly one.

Coda

29 $Fm9$ B^b7 $B^b\text{aug}$ E^b $E^bm7(b5)$ E^b6

on - ly you, my lov - ey mine.

Cuddle Up A Little Closer

M

Keyboard

Slow 4

(Keyboard)

A^b $Cm7$ $D^b\text{maj}7$ $D^\circ7$ B^bm7 $C^\circ7$ E^b7/B^b $/E^b$

A^b A^b/C $B^\circ7$ E^b7 $/B^b$

E^b7 $E^b\text{aug}$ A^b

$F7$ B^b7 E^b7 $E^\circ7$ Fm

B^bm7/D^b $D^\circ7$ A^b6 $F7$ B^bm9 E^b7 A^b E^b7

A^b B^bm7 $Cm7$ B^bm7 A^b $A^\circ7$

B^bm7 E^b7 $Fm7$ E^b/G B^b7/F E^b E^b7

D.S. al Coda

⊕ Coda

B^bm9 E^b7 $E^b\text{aug}$ A^b $A^bm7(b5)$ A^b6

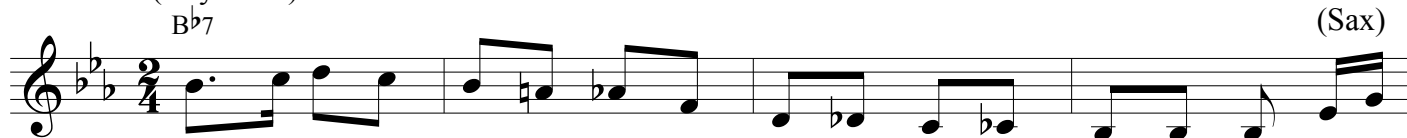
on - ly you, my lov - ey mine.

Helena Polka

Keyboard

(Keyboard)

(Sax)



(Keyboard)



Hel -

33 en - a, my Hel - en - a. you are such a love - ly girl, my
en - a, my Hel - en - a, come and take my heart a - way. For -

37 heart is in a whirl, my sweet - heart, prec - ious pearl. Hel-
ev - er and a day, stay with me, come what may. Hel-

41 en - a, my Hel - en - a. I gave all my love to you. You
en - a, my Hel - en - a, wheth - er skies are grey or blue, I

45 said you loved to me, too, and my dream of dreams came true.
prom - ise to be true and to stay in love with you.

49 Oh, how I love to kiss _____ the love - ly

53 lips of Hel - en - a. _____ In all my

57 dreams, there's a day so fine, _____ the day I

61 made Hel - en - a mine. Hel -

♯ Coda

65 E \flat (Keyboard) F C7 F C7

you.

68 F C C7

72 F C7 (Sax) F C7 F C7

76 F C

79 C7 F

I Need You Now

F

(Sax)

Keyboard

Sheet music for "I Need You Now" (F major), featuring Saxophone and Keyboard parts. The music is in 4/4 time and includes lyrics.

Chorus:

you I need you now. I can't re -

Verse:

mem-ber when I've ev-er been so blue. If I ev-er need-ed

Chorus:

love, I need it now. I feel so

Verse:

all a-lone, I don't know what to do. No day or night

Chorus:

goes by when I don't have my cry. I feel like

Chords: F, Gm7, C7, F, N.C., F, F^{aug}, B^b, B[°]7, C7, Gm7, C7, F, F[°]7, C7 N.C., F, F^{aug}, B^b, B[°]7, C7, Gm7, C7, F, Gm7, F, B[°]7, Cm7, F7, F^{aug}, B^b.

25 Dm7 G7 Gm7 Bbm6 C7 N.C.

I could die from want-ing you. I can ease my ach-ing

29 F F aug Bb B°7 3

heart but you know how. If i ev-er

33 1. C7 F Ab°7 C7 N.C. (Sax)

need-ed you, I need you now.

37 2. C7

need-ed you, I need you

41 F Db Gm7 Gbmaj7 F6

now

I Need You Now

M

Keyboard

(Keyboard)

B \flat Cm7 F7 B \flat N.C.
 If I ev-er need-ed
 you I need you now. I can't re -
 mem-ber when I've ev-er been so blue. If I ev-er need-ed
 love, I need it now. I feel so
 all a-lone, I don't know what to do. No day or night
 goes by when I don't have my cry. I feel like

25 Gm7 C7 Cm7 Ebm6 F7 N.C.

I could die from want-ing you. I can ease my ach-ing

29 Bb Bbaug Eb E°7 3

heart but you know how. If i ev-er

33 1. F7 Bb Db°7 F7 N.C.

need-ed you, I need you now. (Keyboard)

37 2. F7

need-ed you, I need you

41 Bb Gb Cm7 Bmaj7 Bb6

now

Give My Regards To Broadway

F

Keyboard

(Alto Sax)

The musical score is written for Alto Sax and Keyboard. It consists of nine staves of music, each with a key signature of two flats (Bb and Eb) and a common time signature (C). The lyrics are written below the music, with some words split across lines. The score includes various musical notations such as notes, rests, and accidentals. The keyboard part is indicated by a 'C' symbol on the staff line.

Chords: C7, C^{aug}, C7, Fm, C7, Fm7, G^b7, Eb/G, Cm7, F7, Bb7, Eb, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Bb7, Eb, Eb7, Eb^{aug}, Ab, Fm, Bb7, Eb, G7, Cm, G7, Cm, F7, Bb7, Eb, Bb7, Eb, Eb7, Eb^{aug}, Ab, Fm, Bb7, Eb, Ab, Eb, C7, F, F7, Bb, Bb7.

Lyrics:

port lo" in to France one morn-ing, wait - ing for my
 lo" to dear old Con - ey Isle if there you
 ship chance to sail, _____ Yan - kee sold - iers on a
 be. _____ When you're at the Wal - dorf,
 fur - lough came to get the lat - est mail. _____ When I
 have a smile and charge it up to me. _____ Men - tion
 told them I was on my way go to old Man -
 my name ev - 'ry place you go as 'round the
 hat - tan Isle, _____ they all gath - ered a - bout 'fore my
 town you roam. _____ Should my sweet-heart you see, hug her
 ves - sel pulled out, and they said, with a smile, _____
 once just for me, tell her I'll soon be

2

45 $E\flat$ $E\flat/G$ $G\flat^{\circ}7$ $Fm7$ $B\flat7$ $Fm7$

"Give my re - gards _____ to Broad - way, re - mem-ber me to

50 $B\flat7$ $B\flat aug$ $E\flat$ $E\flat^{\circ}7$ Fm $B\flat7$ $E\flat$ $E\flat m/G\flat$

Her - ald Square _____ Tell all the gang _____ at

55 $B\flat$ $F7$ $B\flat$ Gm $Cm7$ $F7$ $B\flat$ $A\flat m6$ $B\flat7$

For - ty Sec - ond Street that I will soon be there. _____

61 $E\flat$ $E\flat/G$ $G\flat^{\circ}7$ $Fm7$ $B\flat7$ $Fm7$ $B\flat$ $B\flat aug$

Whis-per of how _____ I'm yearn - ing to min-gle with the old time

67 $E\flat$ $E\flat maj7$ $E\flat7$ $C7$ $Caug$ $C7$ Fm $C7$

throng. _____ Give my re - gards _____ to old Broad -

72 $Fm7$ $G\flat^{\circ}7$ $E\flat/G$ $Cm7$ $F7$ $B\flat7$ $E\flat$ $Fm7$ $B\flat7$ **D.S. al Coda**

way and say that I'll be there ere long." _____

Coda

77 $B\flat$ $B\flat7$ $Dm7$ (Alto Sax) $G7$ $C7$

home. _____

81 F F/A $A\flat^{\circ}7$ $Gm7$ $C7$

"Give my re - gards _____ to Broad - way, re -

85 $Gm7$ $C7$ $Caug$ F $F^{\circ}7$ Gm $C7$

mem - ber me to Her - ald Square _____

89 F Fm/A \flat C G7 C Am

Tell all the gang at For - ty Sec - ond Street that

93 Dm7 G7 C B \flat m6 C7

I will soon be there.

97 F F/A A \flat 7 Gm7 C7

Whis - per of how I'm yearn - ing to

101 Gm7 C C \sharp aug F Fmaj7 F7

min - gle with the old time throng.

105 D7 D \sharp aug D7 Gm D7 Gm7 A \flat 7

Give my re - gards to old Broad - way and say that

109 F/A Dm7 G7 C7 A

I'll be there ere long. Oh,

113 D7 D \sharp aug D7 Gm D7 Gm7 A \flat 7

give my re - gards to old Broad - way and say that

117 F/A Dm7 G9 C7 F (Alto Sax)

I'll be there ere

123 Dm7 C7 F

Give My Regards To Broadway

M

Keyboard

(Keyboard)

F7 F^{aug} F7 B^bm F7 B^bm7 B^o7
 5 A^b/C Fm7 B^b7 E^b7 A^b B^bm7 E^b7
 9 A^b Fm B^bm E^b7 A^b Fm B^bm7 E^b7
 13 A^b E^b7 A^b A^b7 A^baug D^b
 port lo" in to France dear one old morn-ing, wait - ing for my
 18 B^bm E^b7 A^b C7
 ship chance to sail, _____ Yan - kee sold - iers on a
 23 Fm C7 Fm B^b7 E^b7
 have a smile and get charge the lat - est mail. _____ When I
 29 A^b E^b7 A^b A^b7 A^baug D^b
 told my them name I ev - 'ry on place my you way go to as 'old round Man -
 34 B^bm E^b7 A^b D^b
 hat - tan you Isle, _____ they all gath - ered a - bout 'fore my
 39 A^b F7 B^b B^b7 To Coda \oplus E^b E^b7
 ves - sel pulled out, and they said, with a smile, _____
 once just for me, tell her I'll soon be

2

45 $A\flat$ $A\flat/C$ $B^{\circ}7$ $B\flat m7$ $E\flat7$ $B\flat m7$

"Give my re - gards____ to Broad - way, re - mem-ber me to

50 $E\flat7$ $E\flat aug$ $A\flat$ $A\flat^{\circ}7$ $B\flat m$ $E\flat7$ $A\flat$ $A\flat m/B$

Her - ald Square____ Tell all the gang____ at

55 $E\flat$ $B\flat7$ $E\flat$ Cm $Fm7$ $B\flat7$ $E\flat$ $D\flat m6$ $E\flat7$

For - ty Sec - ond Street that I will soon be there.____

61 $A\flat$ $A\flat/C$ $B^{\circ}7$ $B\flat m7$ $E\flat7$ $B\flat m7$ $E\flat$ $E\flat aug$

Whis-per of how____ I'm yearn - ing to min-gle with the old time

67 $A\flat$ $A\flat maj7$ $A\flat7$ $F7$ $F aug$ $F7$ $B\flat m$ $F7$

throng.____ Give my re - gards____ to old Broad -

72 $B\flat m7$ $B^{\circ}7$ $A\flat/C$ $Fm7$ $B\flat7$ $E\flat7$ $A\flat$ $B\flat m7$ $E\flat7$ **D.S. al Coda**

way and say that I'll be there ere long."____

Coda 77 $E\flat$ $E\flat7$ $Gm7$ (Keyboard) $C7$ $F7$

home.____

81 $B\flat$ $B\flat/D$ $D\flat^{\circ}7$ $Cm7$ $F7$

"Give my re - gards____ to Broad - way, re -

85 $Cm7$ $F7$ $F aug$ $B\flat$ $B\flat^{\circ}7$ Cm $F7$

mem - ber me to Her - ald Square____

89 $B\flat$ $B\flat m/D\flat$ F C7 F Dm
 Tell all the gang at For - ty Sec - ond Street that

93 Gm7 C7 F $E\flat m6$ F7
 I will soon be there.

97 $B\flat$ $B\flat/D$ $D\flat^{\circ}7$ Cm7 F7
 Whis - per of how I'm yearn - ing to

101 Cm7 F F aug $B\flat$ $B\flat maj7$ $B\flat7$
 min - gle with the old time throug.

105 G7 G aug G7 Cm G7 Cm7 $D\flat^{\circ}7$
 Give my re - gards to old Broad - way and say that

109 $B\flat/D$ Gm7 C7 F7 D
 I'll be there ere long. Oh,

113 G7 G aug G7 Cm G7 Cm7 $D\flat^{\circ}7$
 Give my re - gards to old Broad - way and say that

117 $B\flat/D$ Gm7 C9 F7 $B\flat$ (Keyboard)
 I'll be there ere

123 Gm7 F7 $B\flat$
 I'll be there ere

VOCAL DUET

Where Have All The Flowers Gone?

(Keyboard)

Keyboard

G Em C D7
 5 G /F# Em /D C D7
 9 G /F# Em /D C D7
 13 G /F# Em /D C D7
 17 Am G Am D7 G D7

(F) Where have all the flow - ers gone, long time pass - ing?
 Where have all the young men gone,
 (M) Ooo _____ long time pass - ing?

Where have all the flow - ers gone, long time a - go?
 Where have all the young men gone,
 Ooo _____ long time a - go?

Where have all the flow - ers gone? Young girls pick them, ev-'ry - one.
 Where have all the young men gone? Gone for sol - diers, ev-'ry - one.
 Ooo _____

When will they ev-er learn? When will they ev - er learn?
 When will they ev-er learn? When will they ev - er learn?

(Keyboard)

23 G /F# Em /D C D7

Where have all the young girls gone, long time pass - ing?
Where have all the sol - diers gone, long time pass - ing?

Ooo _____ long time pass - ing?

27 G /F# Em /D C D7

Where have all the young girls gone, long time a - go?
Where have all the sol - diers gone, long time a - go?

Ooo _____ long time a - go?

31 G /F# Em /D C D7

Where have all the young girls gone? Gone to young men, ev-'ry - one.
Where have all the sol - diers gone? Gone to grave-yards, ev-'ry - one.

Ooo _____

35 Am G Am D7 G (Keyboard) D7

When will they ev-er learn? When will they ev - er learn?

When will they ev-er learn? When will they ev - er learn?

41 G /F# Em /D C D7

Where have all the grave-yards gone, long time pass - ing?

Ooo _____ long time pass - ing?

45 G /F# Em /D C D7

Where have all the grave - yards gone, long time a - go?

Ooo _____ long time a - go?

49 G /F# Em /D C N.C.

Where have all the grave-yards gone? Gone to flow-ers ev-'ry - one.

Ooo _____

53 A m G A m D7 G

When will they ev - er learn? When will they ev - er learn?

When will they ev - er learn? When will they ev - er learn?

(Keyboard)

58 D7 G D7 G

VOCAL DUET

Tom Dooley

Keyboard

D

(Keyboard)



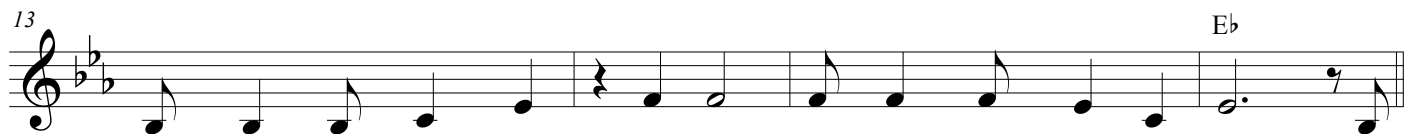
(Spoken) *Throughout history, there have been many songs written about the eternal triangle.*



This song tells the story of a Mr. Grayson, a beautiful woman, and a condemned man named Tom Dooley. When the sun rises tomorrow, Tom Dooley must hang.



(Both) Hang down your head, Tom Doo-ley, hang down your head and cry.



Hang down your heard, Tom Doo-ley, poor boy, you're going to die. (M) I

met her on the moun-tain. There I took her life. ____

Met her on the moun-tain; stabbed her with my knife. ____

D

25 Eb Bb7

25 Hang down your head, Tom Doo-ley, hang down your head and cry.

29 Eb

29 Hang down your head, Tom Doo-ley, poor boy, you're bound to die.

33 Eb Bb7

33 Ooo This time to-mor-row, reck-on where I'll be.

37 Eb

37 Ooo Had'n a-been for Gray-son, I'd a-been in Tenn-es-see. Well now, boy,

41 Eb Bb7

41 Hang down your head, Tom Doo-ley, hang down your head and cry.

45 1.
Eb

45 Hang down your head, Tom Doo-ley, poor boy, you're bound to die. Well now, boy,

49 2. Eb Eb Bb7

49

Ooo

Ooo

This time to-mor-row, reck-on where I'll be.

54 Eb

54

Ooo

Ooo

Down in some lone-some val-ley, hang-ing from a white oak tree.

58 Eb Bb7

58

Hang down your head, Tom Doo-ley, hang down your head and cry.

Hang down your head, Tom Doo-ley, hangdown your head and cry.

62 1. Eb

62

Hang down your head, Tom Doo-ley, poor boy, you're bound to die.

Hang down your head, Tom Doo-ley, poorboy, you're bound to die.

66 2. Eb Bb7 Eb Bb7 Eb

66

Poor boy, you're bound to die.

Poor boy, you're bound to die.

Poorboy, you're bound to die.

Poorboy, you're bound to die.

71 Eb Bb7 Eb

(M) Poor boy, you're bound to die!

MALE VOCAL

(Keyboard)

M. T. A.

Keyboard

A

4 Well, let me

7 A D A E7

11 A D E7 A

15 D A E7

19 A D A E7 A

23 A D A

26 E7 A

28 D E7 A

Well, let me tell you of the stor-y of a man named Char-lie on a trag-ic and fate-ful day. He put tencents in his pocket, kissed his wife and fam-ly, went to ride on the M. T. A. Well, did he ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Char-lie hand-ed in his dime at the Ken-dall Square Sta-tion, and he changed for Jam-ai-ca Plain. When he got there, the con - duc - tor told him "One more nick-el." Char-lie could-n't get off of that train. Well, did he

2
31

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

35

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now

39

all night long, Char-lie ridesthrough the sta-tion cry-ing, "What will be-come of me? How

43

can I af-ford to see my sis-ter in Chel-sea or my cous-in in Rox-bur - y? But did he

47

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

51

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Char-lie's

55

wife goes down to the Scul - ly Square Sta - tion ev - 'ry

57

day at quar-ter past two. And through the o - pen win - dow she hands

60

Char-lie a sand-wich as the train comes rum-bl-ing through. But did he

63 3



ev-er re-turn? No, he nev-er re-turned, and his fate is still un-learned. He may

67



ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now, you

71



cit - i - zens__ of Bos - ton, don't you think it's a scan-dal how the

73



peo-ple have to pay and pay? Fight the fare in - crease, vote for

76



George O - Bri - an, get poor Char-lie off the M. T. A.____ Or else he'll

79



nev-er re-turn, no, he'll nev-er re-turn, and his fate will nev-er be learned. He will

83



ride for-ev - er 'neath the streets of Bos-ton. He's the man who nev-er re-turned. He's the

87



man who nev-er re - turned. He's the man who nev-er re - turned. (Keyboard)

91

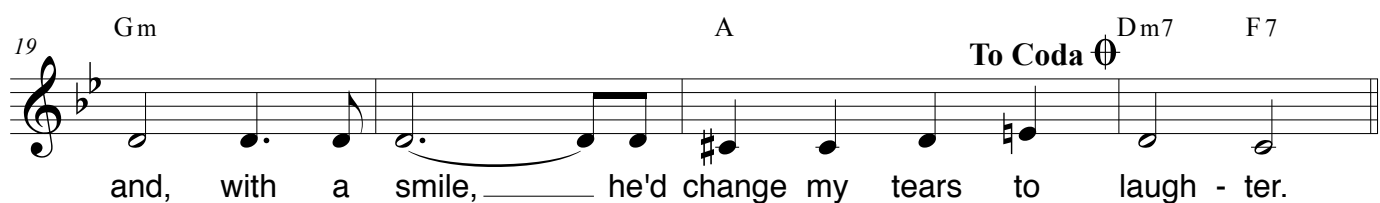
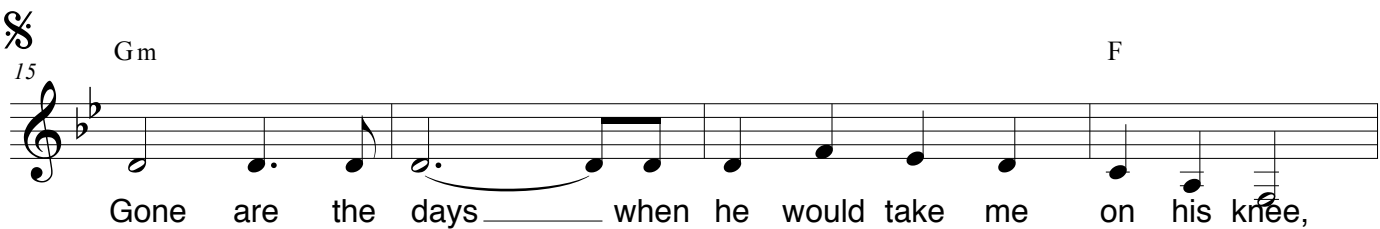
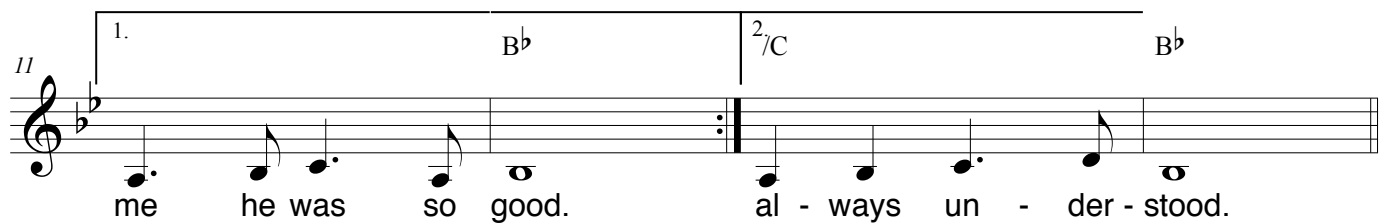
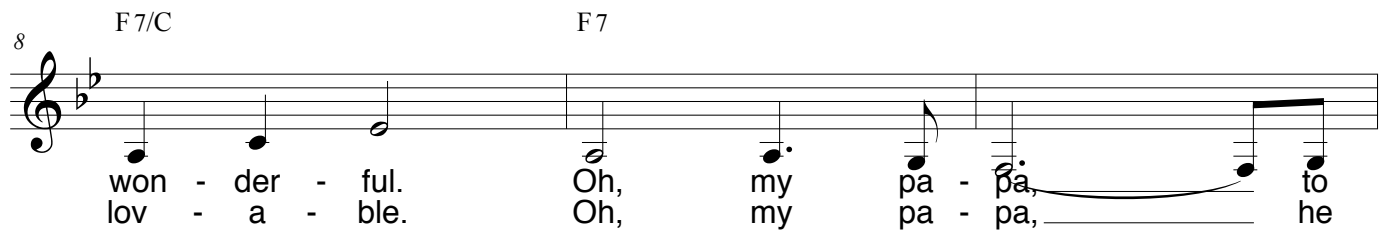
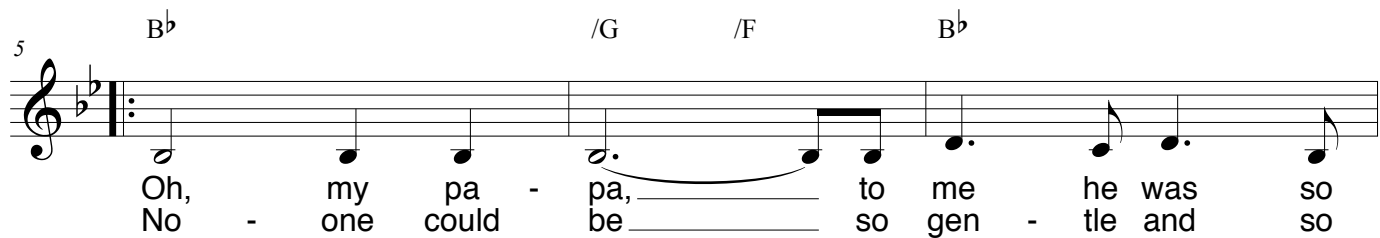
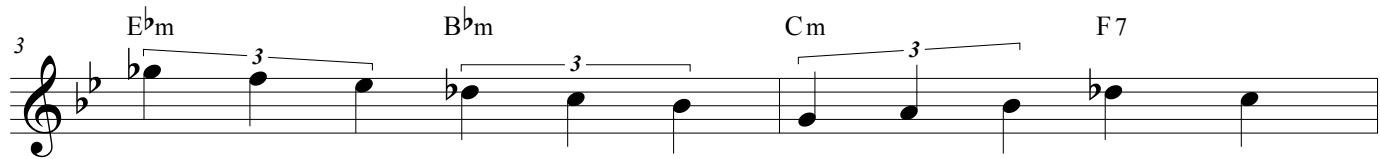
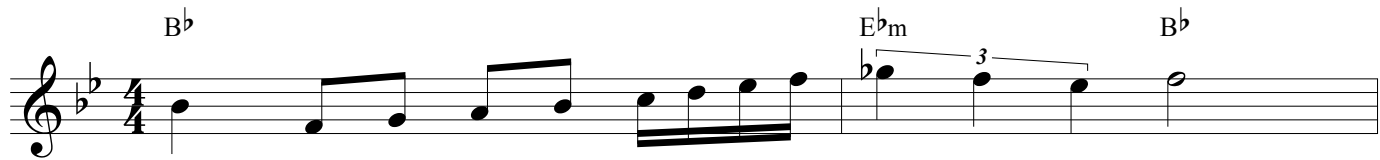


Oh, My Papa

F

Keyboard

(Sax)



2
23

B \flat /G /F B \flat F7/C

Oh, my pa - pa, so fun-ny, so a - dor - a - ble.

27

/C /C /C B \flat

Al - ways a clown, so fun - ny in his way.

31

B \flat /G /F B \flat F7/C

Oh, my pa - pa, to me he was so won - der ful.

35

/C /C /C B \flat **D.S. al Coda**

Deep in my heart I miss him so to - day.

Coda

39

Dm7 F7 B \flat /G /F B \flat

laugh - ter. Oh, my pa - pa, to me he was so

43

F7/C /C /C /C

won - der ful. Deep in my heart I miss him so to -

47

B \flat E \flat E \flat 6 E \flat m

day. Oh, my pa - pa. Oh, my pa -

51

B \flat (Sax) F7 B \flat

pa.

Oh, My Papa

M

Keyboard

(Keyboard)

E^b A^bm 3 E^b
 3 A^bm 3 E^bm Fm B^b7
 5 E^b /C /B^b E^b
 Oh, my pa - pa, to me he was so
 No - one could be so gen - tle and so
 8 B^b7/F B^b7
 won - der - ful. Oh, my pa - pa, to
 lov - a - ble. Oh, my pa - pa, he
 11 1. E^b 2./F E^b
 me he was so good. al - ways un - der - stood.
 15 Cm B^b
 Gone are the days when he would take me on his knee,
 19 Cm D To Coda Gm7 B^b7
 and, with a smile, he'd change my tears to laugh - ter.

2
23

E^b /C /B^b E^b B^b7/F

Oh, my pa - pa, _____ so fun-ny, so _____ a - dor - a - ble.

27

/F /F /F E^b

Al - ways a clown, _____ so fun - ny _____ in his way.

31

E^b /C /B^b E^b B^b7/F

Oh, my pa - pa, _____ to me he was so won - der ful.

35

/F /F /F E^b **D.S. al Coda**

Deep in my heart I miss him so to - day.

Coda 39

Gm7 B^b7 E^b /C /B^b E^b

laugh - ter. Oh, my pa - pa, _____ to me he was so

43

B^b7/F /F /F /F

won - der ful. Deep in my heart I miss him so to -

47

E^b A^b A^b6 A^bm

day. Oh, my pa - pa. Oh, my pa -

51

E^b (Keyboard) B^b E^b

pa. _____

In The Wee Small Hours Of The Morning

F
Keyboard

(Keyboard & Bass Only - Freely)

When the

3 A^bmaj7 B^bm7 A^bmaj7 B^bm7

sun is high in the af - ter - noon sky, you can

5 A^bmaj7 E^b7sus A^bmaj7 A^b7

al - ways find some - thing to do. But from

7 C^m7 G7(♯9) C^m7 D^o7

dusk to dawn, as the clock ticks on,

9 C^m7 F7(♭9) B^b13 E^b7

some - thing hap - pens to you. In the

(All - In Rhythn)

11 $A^{\flat}maj7$ $A^{\flat}7$ $D^{\flat}maj7$ $D^{\flat}m6$ $A^{\flat}maj7$ $A^{\circ}7$

wee small hours of the morn-ing, while the whole wide world is fast a -

14 $B^{\flat}m7$ $E^{\flat}7$ $B^{\flat}m7$ $E^{\flat}7$ $/D^{\flat}$ $Cm7(b5)$ $F7(b9)$ $/E^{\flat}$

sleep, you lie a - wake and think a - bout the guy, and

17 $Dm7(b5)$ $G7(b9)$ $Cm7$ $B^{\flat}m7$ $E^{\flat}7$

nev - er, ev - er think of count - ing sheep. When your

19 $A^{\flat}maj7$ $A^{\flat}7$ $D^{\flat}maj7$ $D^{\flat}m6$ $A^{\flat}maj7$ $E^{\flat}m7A^{\flat}7(b9)$

lone - ly heart has learned its les - son, you'd be his if on - ly he'd

22 $D^{\flat}maj7$ $F7/C$ $B^{\flat}m7$ $B^{\circ}7$ $A^{\flat}6/C$ $G^{\flat}9$ $F7(b9)$

call. In the wee small hours of the morn-ing, that's the

25 1. $B^{\flat}m7$ $E^{\flat}7(b9)$ $A^{\flat}6$ $E^{\flat}7sus$ (Sax)

time you miss him most of all.

27 2. $B^{\flat}m7$ $B^{\circ}7$ $E^{\flat}7(b9)$

time you miss him most of

29 (Sax) $A^{\flat}6$ $Fm7$ $D^{\flat}maj7$ $B^{\flat}m7(b5)$ $E^{\flat}9$ $A^{\flat}maj7$

all.

In The Wee Small Hours Of The Morning

M
Keyboard

(Keyboard & Bass Only - Freely)

When the

3 Cmaj7 Dm7 Cmaj7 Dm7

sun is high in the af - ter - noon sky, you can

5 Cmaj7 G7sus Cmaj7 C7 Em7 B7(#9)

al - ways find some-thing to do. But from dusk to dawn, as the

8 Em7 F#7 Em7 A7(b9) D13 G7

clock ticks on, some-thing hap - pens to you. In the

(All - In Rhythm)

2 *Il* Cmaj7 C7 Fmaj7 Fm6 Cmaj7 C#7

wee small hours___ of the morn-ing,___ while the whole wide world is fast a -

14 Dm7 G7 Dm7 G7 /F Em7(b5) A7(b9) /G

sleep, you lie a - wake and think a - bout the girl, and

17 F#m7(b5) B7(b9) Em7 Dm7 G7

nev - er, ev - er think of count - ing sheep. When your

19 Cmaj7 C7 Fmaj7 Fm6 Cmaj7 Gm7 C7(b9)

lone - ly heart has learned its les - son, you'd be hers if on ly she'd

22 Fmaj7 A7/E Dm7 D#7 C6/E Bb9 A7(b9)

call. In the wee small hours_____ the morn-ing,___ that's the

25 Dm7 G7(b9) C6 G7sus (Keyboard)

time you miss her most of all._____

27 2. Dm7 D°7 G7(b9)

time you miss her most of

29 C6 (Keyboard) Am7 Fmaj7 Dm7(b5) G9 Cmaj7

all._____

I Can't Believe That You're In Love With Me **F**

Keyboard

(Sax)

F6 F6/A B \flat B \circ 7 F6/C F \sharp 7 Gm7-3 C7

5 F Gm Am Gm F Gm

Yes - ter - day _ you came _ my way. When you smiled at me,

8 F N.C. C7 F6 C7

_ in my heart I felt a thrill. _ You see _ that it was

13 F Gm Am Gm F Gm

love at sight, and I was right _ to love you as I do.

16 F F \circ 7 C G7 C7 F Faug

_ Still, I nev-er dreamed that you _ could love me, too. _ Your

21 B \flat B \flat m F G7

eyes of blue, your kiss-es, too, I nev - er knew what they could do. I
tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They

25 C7

1. F Gm7 C7 F7(#5) F 2. B \flat 7 F

can't be-lieve that you're in love with me. _ You're me. _ For
can't be-lieve that you're in love with

31 A7 Am7 G7 D7

I have al - ways placed you far a - bove me.

35 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that you love me. And

39 Bb Bbm F G7

af - ter all is said and done, to think that I'm the luck - y one, I

43 C7 F (Sax) Gm Am F6

can't be-lieve that you're in love with me.

47 Bb Bbm F G7 C7

52 1. F Gm7 C7 F7(#5) 2. F Bb7 F

Oh,

57 A7 Am7 G7 D7

I have al - ways placed you far up a - bove me.

61 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that_ you love_ me._ And

65 Bb Bbm F G7

af - ter all is said and done, to think that I'm the luck - y one, I

69 C7 F

can't be - lieve that you're in love with me._ No,_____ and

73 Bb Bbm7 F G7

af - ter all_ is said and done, to think that I'm_ the luck-y one, I

77 C7 F Gm7 Gbmaj7 F

can't be-lieve that you're in_ love with me._____

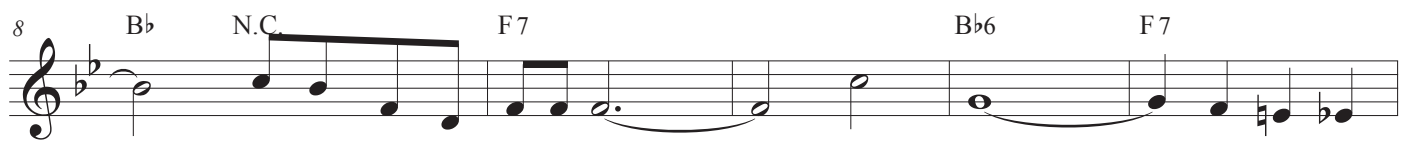
I Can't Believe That You're In Love With Me

(Keyboard)

Keyboard



Yes - ter - day__ you came__ my way. When you smiled at me,



__ in my heart I felt a thrill.___ You see__ that it was



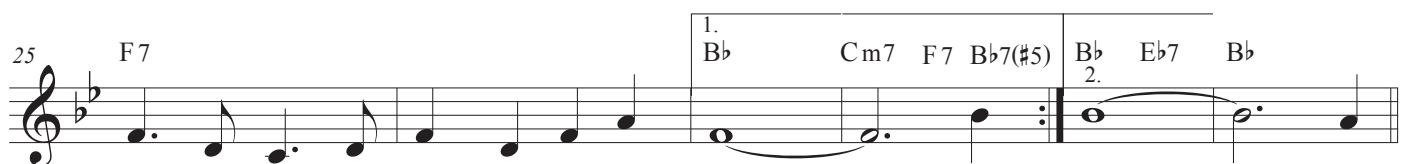
love at sight, and I was right__ to love you as I do.



__ Still, I nev-er dreamed that you__ could love me, too.___ Your



eyes of blue, your kiss-es, too, I nev - er knew what they could do. I
tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They



can't be-lieve that you're in love with me.___ You're me.___ For
can't be-lieve that you're in love with

31 D7 Dm7 C7 G7

I have al - ways placed you far a - bove me.

35 C7 Cm7 C7 F7 Bbaug

I just can't im - ag - ine that you love me. And

39 Eb Ebm Bb C7

af - ter all is said and done, to think that I'm the luck - y one, I

43 F7 Bb (Keyboard) Cm Dm Bb6

can't be-lieve that you're in love with me.

47 Eb Ebm Bb C7 F7

52 1. Bb Cm7 F7 Bb7(#5) 2. Bb Eb7 Bb

Oh,

57 D7 Dm7 C7 G7

I have al - ways placed you far up a - bove me.

61 C7 Cm7 C7 F7 Bbaug

I just can't im - ag - ine that you love__ me. And

65 Eb Ebm Bb C7

af - ter all is said and done, to think that I'm the luck - y one, I

69 F7 Bb

can't be - lieve that you're in love with me.__ No,_____ and

73 Eb Ebm7 Bb C7

af - ter all__ is said and done, to think that I'm__ the luck - y one, I

77 F7 Bb Cm7Bbm7

can't be - lieve that you're in__ love with me._____

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.

(F)

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. _____

LATIN

I Get A Kick Out Of You

F

(Sax)

Keyboard

B \flat maj7 Cm7 Dm7 Cm7 F7
 5 B \flat Cm7 F7 B \flat 6
 My stor - y is much too sad to be told,
 8 Cm7 F7 B \flat maj7 Cm7 F7
 but prac - tic - 'ly ev - 'ry - thing leaves me to - tal - ly
 11 B \flat maj7 Cm7 F7 B \flat
 cold. The on - ly ex -
 14 Cm7 F7 Dmaj7 Em7 A9
 cep - tion I know is the case when I'm out on a
 17 Dmaj7 A7 F7
 qui - et spree fight - ing vain - ly the old en - nui,
 20 G7 Cm7 F7
 and I sud - den - ly turn and see your fab - u - lous
 23 B \flat Dm7 G7(b9)
 face.

25 Cm7 F7 B^bmaj7 Dm G7(b9)

I get no kick from cham - pagne.

29 Cm7 F7 B^bmaj7 Dm7(b5) G7

Mere al - co - hol does-n't thrill me at all, so

33 Cm F7 B^bmaj7 Dm G7

tell me why should it be true that

37 Cm7 F7 B^bmaj7 Dm D^bm7

I get a kick out of you.

41 Cm7 F7 B^bmaj7 Dm G7(b9)

Some get a kick from co - caine.

45 Cm7 F7 B^bmaj7 B^o7

I'm sure that if I took e - ven one sniff that would

49 Cm7 F7 B^bmaj7 Dm

bore me ter - rif - ic - 'ly, too. Yet,

53 Cm7 F7 B^b Dm

I get a kick out of you.

57 Fm7 (Sax 2nd time) Bb7 3 Fm7 Bb7
I get a kick ev - 'ry time I see you're

61 Fm7 Bb7 Dm7(b5) G7
stand - ing there be - fore me.

65 Cm7 3 Dm7(b5) G7(b9)
I get a kick tho' it's clear to me, you

69 C7 Cm7 F7
ob - vious - ly don't a - dore me.

73 Cm7 (Sing both times) F7 3 Bbmaj7 Dm7 G7(b9)
I get no kick in a plane.

77 Cm7 3 F7 Bbmaj7 3 Gm7 3
Fly - ing too high with some guy in the sky is my

81 Cm7 F7 3 Bbmaj7 Dm7(b5) G7
i - dea of noth - ing to do. Yet,

85 Cm 3 1. F7 Bb Dm7(b5) G7
I get a kick out of you.

89 2. F7 Cm 3 F7 Cm 3 F7 (Sax) Cm F7
kick, ooo, such a kick, yes, I get a kick out of

96 Bb Gm7 Cm7 Bbmaj7 Bb6
you.

LATIN

I Get A Kick Out Of You

M

(Keyboard)

Keyboard

E \flat maj7 F m7 G m7 F m7 B \flat 7
 5 E \flat F m7 B \flat 7 3 E \flat 6
 My stor - y is much too sad to be told,
 8 F m7 B \flat 7 E \flat maj7 F m7 3 B \flat 7 3
 but prac - tic - 'ly ev - 'ry - thing leaves me to - tal - ly
 11 E \flat maj7 F m7 B \flat 7 E \flat
 cold. _____ The on - ly ex -
 14 F m7 3 B \flat 7 3 G maj7 A m7 3 D9 3
 cep - tion I know is the case _____ when I'm out on a
 17 G maj7 D7 3 (b) 3 B \flat 7
 qui - et spree fight - ing vain - ly the old en - nui,
 20 C7 3 F m7 B \flat 7 3
 and I sud - den - ly turn and see your fab - u - lous
 23 E \flat G m7 C7(b9)
 face.

25 Fm7 B \flat 7 E \flat maj7 Gm C7(b9)
 I get no kick from cham - pagne.

29 Fm7 B \flat 7 E \flat maj7 Gm7(b5) C7
 Mere al - co - hol does-n't thrill me at all, so

33 Fm B \flat 7 E \flat maj7 Gm C7
 tell me why should it be true that

37 Fm7 B \flat 7 E \flat maj7 Gm G \flat m7
 I get a kick out of you.

41 Fm7 B \flat 7 E \flat maj7 Gm C7(b9)
 Some get a kick from co - caine.

45 Fm7 B \flat 7 E \flat maj7 E \circ 7
 I'm sure that if I took e - ven one sniff that would

49 Fm7 B \flat 7 E \flat maj7 Gm
 bore me ter - rif - ic - 'ly, too. Yet,

53 Fm7 B \flat 7 E \flat Gm
 I get a kick out of you.

(Keyboard 2nd time) 3

57 $B\flat m7$ $E\flat 7$ $B\flat m7$ $E\flat 7$
 I get a kick ev - 'ry time I see you're

61 $B\flat m7$ $E\flat 7$ $Gm7(b5)$ $C7$
 stand - ing there be - fore me.

65 $Fm7$ $Gm7(b5)$ $C7(b9)$
 I get a kick tho' it's clear to me, you

69 $F7$ $Fm7$ $B\flat 7$
 ob - vious - ly don't a - dore me.

73 $Fm7$ (Sing both times) $B\flat 7$ $E\flat maj7$ $Gm7$ $C7(b9)$
 I get no kick in a plane.

77 $Fm7$ $B\flat 7$ $E\flat maj7$ $Cm7$
 Fly - ing too high with some gal in the sky is my

81 $Fm7$ $B\flat 7$ $E\flat maj7$ $Gm7(b5)$ $C7$
 i - dea of noth - ing to do. Yet,

85 Fm $B\flat 7$ $E\flat$ $Gm7(b5)$ $C7$
 I get a kick out of you.

89 $B\flat 7$ Fm $B\flat 7$ Fm $B\flat 7$ (Keyboard) Fm $B\flat 7$
 kick, ooo, such a kick, yes, I get a kick out of

96 $E\flat$ $Cm7$ $Fm7$ $E\flat maj7$ $E\flat 6$
 you.

That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

11 1. Cm G7 2. Cm G7 Cm (Keyboard)

15 B \flat 7 E \flat

19 B \flat 7 E \flat

23 B \flat 7 E \flat

27 E \flat 7 E \flat C7 Fm9 B \flat 7 E \flat (Sax)

31 Cm

34 G7

The musical score is written for a piano and saxophone. It begins with a piano introduction in G7, Fm, and Cm chords. The saxophone enters at measure 5 with a Cm chord. The piano continues with a melodic line in G7. At measure 11, there is a first ending in Cm and G7, followed by a second ending in Cm, G7, and Cm. The piano then plays a melodic line in B \flat 7 and E \flat chords. The saxophone enters again at measure 27 with a melodic line in E \flat 7, E \flat , C7, Fm9, B \flat 7, and E \flat chords. The piano continues with a melodic line in Cm and G7 chords.

37 1. Cm G7 2. Cm G7 Cm

41 A^b (Keyboard 1st, Sax 2nd) F7

44 B^bm7 E^b7

47 1. A^b Fm7 B^bm7 E^b7 2. A^b D^b A^b (Keyboard)

51 C7 (Sax) (Sax)

55 E^b7 (Sax) (Sax)

59 E^b E^b7 B^bm7 E^b7

(Sax ad lib) 63 A^b F7 B^bm7 E^b7 A^b Fm7 B^bm7 E^b7

71 A^b F7 B^bm7 E^b7 A^b D^b (Keyboard)

79 C7 (Sax) (Sax)

The musical score is written for a single melodic line in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into measures, with some measures containing multiple notes and others being rests. Chord symbols are placed above the staff to indicate the harmonic structure. The score includes first and second endings, and specific instrument assignments for certain parts, such as 'Keyboard 1st, Sax 2nd' and 'Sax ad lib'. The notation includes various note values, including eighth and sixteenth notes, and rests.

83 $E\flat 7$ (Sax) (Sax)

87 $E\flat$ $E\flat 7$ $B\flat m 7$ $E\flat 7$ (Sax to end)

91 $A\flat$ $F 7$

94 $B\flat m 7$ $E\flat 7$

97 1. $A\flat$ $F m 7$ $B\flat m 7$ $E\flat 7$ 2. $A\flat$ $D\flat$ $A\flat$

101 $A\flat$ $F 7$

104 $B\flat m 7$ $E\flat 7$

107 1. $A\flat$ $F m 7$ $B\flat m 7$ $E\flat 7$ 2. $A\flat$ $D\flat$ $A\flat$

111 $A\flat$ $A\flat 7$ $D\flat$ $D\circ 7$

115 $A\flat$ $B\flat m 7$ $E\flat 7$ $A\flat$ $B\flat m 7$ $E\flat 7$ $A\flat$