

# Mixed Nuts

## Gospel Set Last revised on 2017.04.23

Gospel01-California, Here I Come(KVF).2016.03.23.pdf  
Gospel01-California, Here I Come(KVM).2016.03.23.pdf  
Gospel02-Harbor Lights(KVF).2016.03.23.pdf  
Gospel02-Harbor Lights(KVM).2016.03.23.pdf  
Gospel03-Dancing On The Ceiling(KVF).2016.03.23.pdf  
Gospel03-Dancing On The Ceiling(KVM).2016.03.23.pdf  
Gospel04-The Way We Were(KVF).2016.04.03.pdf  
Gospel04-The Way We Were(KVM).2016.04.03.pdf  
Gospel05-Swing Low, Sweet Chariot(K).2014.04.05.pdf  
Gospel06-He's Got The Whole World In His Hands(KVD).2016.03.23.pdf  
Gospel07-Old Rugged Cross(KVD).2016.03.23.pdf  
Gospel07-Old Rugged Cross(KVM).2015.04.19.pdf  
Gospel08-Put Your Hand In The Hand(KVD).2016.03.23.pdf  
Gospel08-Put Your Hand In The Hand(KVM).2015.04.19.pdf  
Gospel09-I Saw The Light(KVF).2016.03.23.pdf  
Gospel09-I Saw The Light(KVM).2016.03.23.pdf  
[Gospel10-Amazing Grace\(KVF\).2017.04.23.pdf](#)  
[Gospel10-Amazing Grace\(KVM\).2017.04.23.pdf](#)  
Gospel11-Five Foot Two(KV).2014.03.12.pdf  
Gospel12-Don't Blame Me(KVF).2015.04.19.pdf  
Gospel12-Don't Blame Me(KVM).2015.04.19.pdf  
Gospel13-Golden Girl Polka(KV).2016.04.03.pdf  
[Gospel14-You Light Up My Life\(KVF\).2017.04.23.pdf](#)  
[Gospel14-You Light Up My Life\(KVM\).2017.04.23.pdf](#)  
Gospel15-You're Driving Me Crazy(KVF).2016.04.03.pdf  
Gospel15-You're Driving Me Crazy(KVM).2016.04.03.pdf  
Gospel16-I'm Confessin'(KVF).2014.01.04.pdf  
Gospel16-I'm Confessin'(KVM).2014.01.04.pdf  
Gospel17-Gotta Be This Or That(KVF).2014.04.19.pdf  
Gospel17-Gotta Be This Or That(KVM).2014.04.19.pdf



## F

Polka tempo

## California, Here I Come

Keyboard

Gm /D Cm D7 Gm /D Cm D7

5 Gm Gm(maj7) Gm7 C7 Cm

9 Gm Eb7 D7 Gm Gm6 Gm(maj7) Gm6

13 Gm Gm(maj7) Gm7 C7 Cm

17 Gm D7 Gm

21 Bb Eb

25 Bb Eb D7

29 Gm Gm(maj7) Gm7 C7 Cm

33 Gm D7 Gm Bb7

When the win - try winds are blow - ing and the  
 snow is start - ing in to fall.  
 Then my eyes turn west - ward know - ing that's the  
 place that I love best of all.  
 Cal - i - for - nia, I've been blue  
 since I've been a - way from you.  
 I can't wait 'til I get go - ing, e - ven  
 now I'm start - ing in to call. Oh,

2

37  $E^b$   $E^b_{aug}$   $A^b_6$   $B^b_7$

Cal - i - for - nia, here I come, right back where I

43  $E^b$   $E^b_7/G^b$   $B^b_7$

start-ed from where bow-ers of flow-ers bloom in the sun.

48  $E^b$   $E^b_7/G^b$   $B^b_7$

Each morn-ing at dawn-ing, bird-ies sing and ev-ry-thing. A

53  $E^b$   $E^b_{aug}$   $A^b_6$   $B^b_7$

sun-tanned guy said "Don't be late!" That's why I can

59  $Gm_7$   $C_7$   $Fm$   $Fm$   $G_7$

hard - ly wait. O - pen up that Gold - en Gate,

64  $Cm$   $F_7$   $B^b_7$   $E^b$   $C_7$

Cal - i - for - nia, here I come.

(Sax)  $F$   $F_{aug}$   $B^b_6$   $C_7$

(Sax) Cal - i - for - nia, here I come.

75  $F$   $F^{\circ}_7/A^b$   $C_7$

Cal - i - for - nia, here I come.

80  $F$   $F^{\circ}_7/A^b$   $C_7$

Cal - i - for - nia, here I come.

A

85 F Faug Bb6

sun - tanned guy said "Don't be late!"

89 C7 Am7 D7

That's why I can hard - ly wait.

93 Gm A7 Dm

O - pen up that Gold - en Gate, Cal - i -

97 G7

for - nia, Cal - i -

101 G#°7

for - nia, Cal - i -

105 Dm7/A Gm7 C7

for - nia here I

109 F /E /D /C /Bb /A /G /A

come.

113 Bbmaj7 /A Gm7 C7 F Bb F

Cal - i - for - nia, here I come!

**M**

Keyboard

Polka tempo

# California, Here I Come

Cm /G Fm G7 Cm /G Fm G7

5 Cm Cm(maj7) Cm7 F7 Fm

9 Cm A $\flat$ 7 G7 Cm Cm6 Cm(maj7) Cm6

13 Cm Cm(maj7) Cm7 F7 Fm

17 Cm G7 Cm

21 E $\flat$  A $\flat$

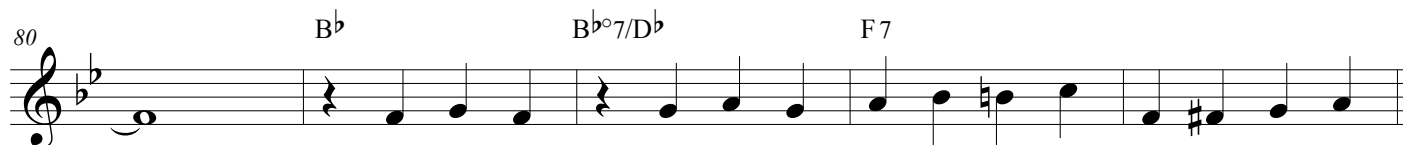
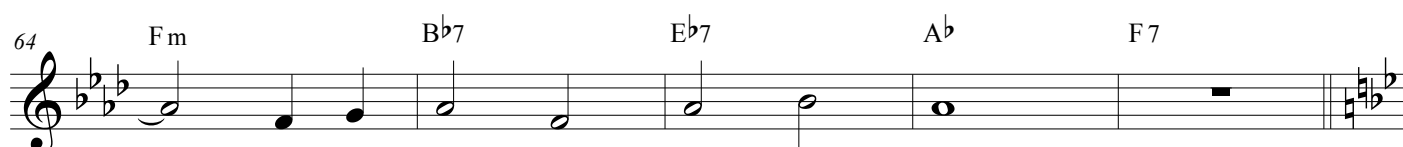
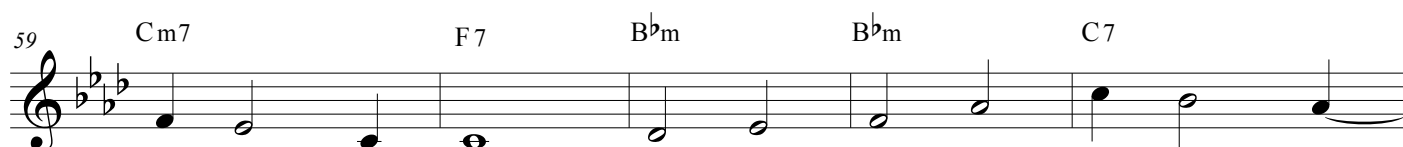
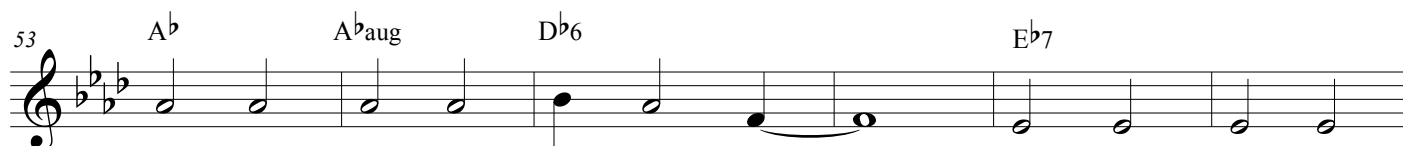
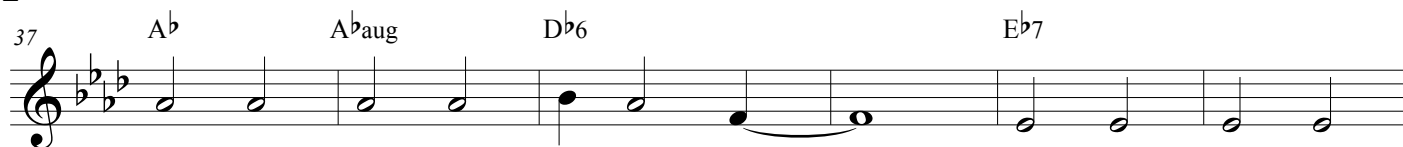
25 E $\flat$  A $\flat$  G7

29 Cm Cm(maj7) Cm7 F7 Fm

33 Cm G7 Cm E $\flat$ 7

When the win - try winds are blow - ing and the  
 snow is start - ing in to fall.  
 Then my eyes turn west - ward know - ing that's the  
 place that I love best of all.  
 Cal - i - for - nia, I've been blue  
 since I've been a - way from you.  
 I can't wait 'til I get go - ing, e - ven  
 now I'm start - ing in to call. Oh,

2



A

85  $B^b$   $B^b_{aug}$   $E^b_6$

sun - tanned guy said "Don't be late!" \_\_\_\_\_

89  $F7$   $Dm7$   $G7$

That's why I can hard - ly wait. \_\_\_\_\_

93  $Cm$   $D7$   $Gm$

O - pen up that Gold - en Gate, \_\_\_\_\_ Cal - i -

97  $C7$

for - nia, \_\_\_\_\_ Cal - i -

101  $C^{\#}7$

for - nia, \_\_\_\_\_ Cal - i -

105  $Gm7/D$   $Cm7$   $F7$

for - nia \_\_\_\_\_ here I

109  $B^b$   $/A$   $/G$   $/F$   $/E^b$   $/D$   $/C$   $/D$

come. \_\_\_\_\_

113  $E^b_{maj7}$   $/D$   $Cm7$   $F7$   $B^b$   $E^b$   $B^b$

Cal - i - for - nia, here I come! \_\_\_\_\_

# Harbor Lights

# F

Keyboard

(Sax) B $\flat$  Cm7 Dm7 C $\circ$ 7 Gm7 C9 F7 N.C.

5 saw the

har-bor lights. They on - ly told me we were part - ing. The same old  
har-bor lights. How could I help if tears were start - ing. Good - bye to

9 1. F F7 Cm7/F F7 B $\flat$  N.C.  
har - bor lights ten - der nights that once brought you to me. I watched the

13 2. F7 Cm7/F F7 B $\flat$  E $\flat$ 6 B $\flat$  B $\flat$ 7  
be - side the sil - v'ry sea. I longed to

16 E $\flat$  E $\flat$ m6 B $\flat$   
hold you near and kiss you just once more. But you were

20 C7 C7(b5) F7 Cm7/F F7 N.C.  
on the ship and I was on the shore. Now I know

24 F7 B $\flat$ dim7 B $\flat$   
lone - ly nights, for all the while my heart is whis - p'ring. Some oth - er

28 F F7 Cm7/F F7(b9) B $\flat$  B $\flat$ dim7 F7 N.C. (Sax) D.S. al Coda  
har - bor lights will steal your love from me.

32 Coda B $\flat$  (Sax) B $\flat$ maj7 B $\flat$ 6  
me.

# Harbor Lights

# M

Keyboard

(Keyboard)  $E^b$   $Fm7$   $Gm7$   $F^\circ7$   $Cm7$   $F9$   $B^b7$  N.C.

I saw the

5  $B^b7$   $E^bdim7$   $E^b$

har-bor lights. They on - ly told me we were part - ing. The same old  
har-bor lights. How could I help if tears were start - ing. Good - bye to

9  $B^b7$  1.  $B^b7$   $Fm7/B^b$   $B^b7$   $E^b$  N.C.

har - bor lights that once brought you to me. I watched the  
ten - der nights

13 2.  $B^b7$   $Fm7/B^b$   $B^b7$   $E^b$   $A^b6$   $E^b$   $E^b7$

be - side the sil - v'ry sea. I longed to

16  $A^b$   $A^b6$   $E^b$

hold you near and kiss you just once more. But you were

20  $F7$   $F7(b5)$   $B^b7$   $Fm7/B^b$   $B^b7$  N.C.  $E^b$

on the ship and I was on the shore. Now I know

24  $B^b7$   $E^bdim7$   $E^b$

lone - ly nights, for all the while my heart is whis - p'ring. Some oth - er

28  $B^b7$   $B^b7$   $Fm7/B^b$   $B^b7(b9)$   $E^b$   $E^bdim7$   $B^b7$  N.C. (Keyboard) **To Coda** **D.S. al Coda**

har - bor lights will steal your love from me.

**Coda** 32  $E^b$  (Keyboard)  $E^bmaj7$   $E^b6$

me.

# Dancing On The Ceiling

# F

(Sax) B♭Maj7 Gm7 Cm7 F7 Keyboard

5 B♭Maj7 Fm7 B♭7 E♭Maj7 E°7 Dm7 D♭m7

He dan - ces ov - er - head on the ceil - ing near my bed,

9 Cm7 F7 Dm7 G7(b9) Cm7 F7 B♭6 Cm7 F7

in my sight through the night.

13 B♭Maj7 Fm7 B♭7 E♭Maj7 E°7 Dm7 D♭m7

I tried to hide in vain un - der - neath my coun - ter pane.

17 Cm7 F7 Dm7 G7(b9) Cm7 F7 B♭6

There's my love up a - bove.

21 Cm7 F7 B♭Maj7 Fm7 B♭7

I whis - per "Go a - way my lov - er, it's not fair." \_\_\_\_\_

25 E♭6 A♭7 Dm7 G7(b9) Cm7 F7

But I'm so grate - ful to dis - cov - er he's still there. \_\_\_\_\_

29 B♭Maj7 Fm7 B♭7 E♭Maj7 E°7 Dm7 D♭7

I love my ceil - ing more since it is a danc - ing floor

33 Cm7 F7 B♭6 Cm7 F7

just for \_\_\_\_\_ my love. \_\_\_\_\_

37 Dm7 D♭°7 Cm7 F7

love, \_\_\_\_\_ just for \_\_\_\_\_ my

41 B♭ Cm7 B♭Maj7 B♭6

love. \_\_\_\_\_

# Dancing On The Ceiling

# M

(Keyboard)

Keyboard

1.  $E^b\text{Maj7}$   $C\text{m7}$   $F\text{m7}$   $B^b7$  Keyboard  
 5  $E^b\text{Maj7}$   $B^bm7$   $E^b7$   $A^b\text{Maj7}$   $A^\circ7$   $G\text{m7}$   $G^bm7$   
 She dan - ces ov - er - head on the ceil - ing near my bed,  
 9  $F\text{m7}$   $B^b7$   $G\text{m7}$   $C7(b9)$   $F\text{m7}$   $B^b7$   $E^b6$   $F\text{m7}$   $B^b7$   
 in my sight through the night.  
 13  $E^b\text{Maj7}$   $B^bm7$   $E^b7$   $A^b\text{Maj7}$   $A^\circ7$   $G\text{m7}$   $G^bm7$   
 I tried to hide in vain un - der-neath my coun - ter pane.  
 17  $F\text{m7}$   $B^b7$   $G\text{m7}$   $C7(b9)$   $F\text{m7}$   $B^b7$   $E^b6$   
 There's my love up a - bove.  
 21  $F\text{m7}$   $B^b7$   $E^b\text{Maj7}$   $B^bm7$   $E^b7$   
 I whis-per "Go a - way my lov - er, it's not fair." —  
 25  $A^b6$   $D^b7$   $G\text{m7}$   $C7(b9)$   $F\text{m7}$   $B^b7$   
 But I'm so grate-ful to dis-cov - er she's still there. —  
 29  $E^b\text{Maj7}$   $B^bm7$   $E^b7$   $A^b\text{Maj7}$   $A^\circ7$   $G\text{m7}$   $G^b7$   
 I love my ceil - ing more since it is a danc - ing floor  
 33  $F\text{m7}$   $B^b7$  1.  $E^b6$   $F\text{m7}$   $B^b7$   
 just for my love.  
 37 2.  $G\text{m7}$   $G^b\circ7$   $F\text{m7}$   $B^b7$   
 love, just for my  
 41  $E^b$   $F\text{m7}$   $E\text{Maj7}$   $E^b6$   
 love.

# The Way We Were

# F

Keyboard

(Keyboard Only)

(Sax)

The first system of musical notation for 'The Way We Were'. It features a treble and bass staff for the keyboard, with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble staff, and the keyboard accompaniment is in the bass staff. The saxophone part is indicated by a bracket above the treble staff.

The second system of musical notation, continuing the melody and keyboard accompaniment from the first system. It includes a treble and bass staff for the keyboard and a treble staff for the saxophone. The notation includes various musical symbols such as notes, rests, and accidentals.

(Add Bass &amp; Rhythm)

The third system of musical notation, starting at measure 10. It includes a treble staff for the melody and a bass staff for the bass line. The key signature remains three flats. The lyrics are: "Mem - 'ries, like the col - ors of my mind, mis - ty wat - er - col - or pic - tures of the smiles we left be - hind, smiles we gave to one an -". Above the staff, the chords are indicated: A<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, Fm/C, /D<sup>b</sup>, and C.

The fourth system of musical notation, starting at measure 14. It includes a treble staff for the melody and a bass staff for the bass line. The lyrics are: "mem - 'ries of the way we were. Scat - tered were. oth - er for the way we". Above the staff, the chords are indicated: Cm7/F, Fm/E<sup>b</sup>, D<sup>b</sup>maj7, E<sup>b</sup>7, and a first ending with A<sup>b</sup> and Fm7/A<sup>b</sup>, E<sup>b</sup>9, followed by a second ending with A<sup>b</sup> and A<sup>b</sup>7.

The fifth system of musical notation, starting at measure 20. It includes a treble staff for the melody and a bass staff for the bass line. The lyrics are: "Can it be that it was all so sim - ple then? Or has time re - writ - ten ev - 'ry line?". Above the staff, the chords are indicated: D<sup>b</sup>, D<sup>b</sup>maj7, B<sup>b</sup>m7, and Cm7.

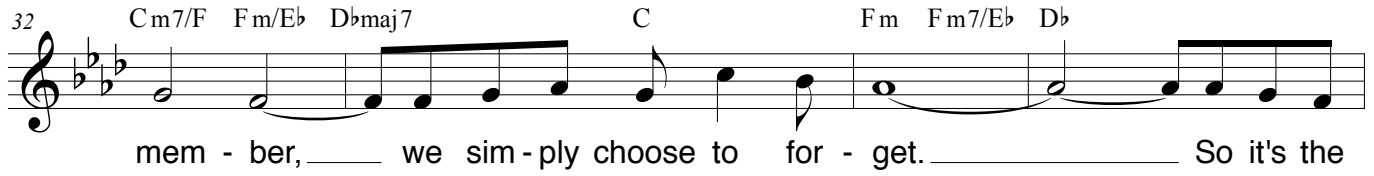
The sixth system of musical notation, starting at measure 24. It includes a treble staff for the melody and a bass staff for the bass line. The lyrics are: "If we had the chance to do it all a - gain, tell me would we? Could we?". Above the staff, the chords are indicated: Fm, B<sup>b</sup>m7, A<sup>b</sup>maj7, and E<sup>b</sup>7.

28  $A\flat$   $E\flat$   $D\flat$   $Fm/C$   $/D\flat$   $C$



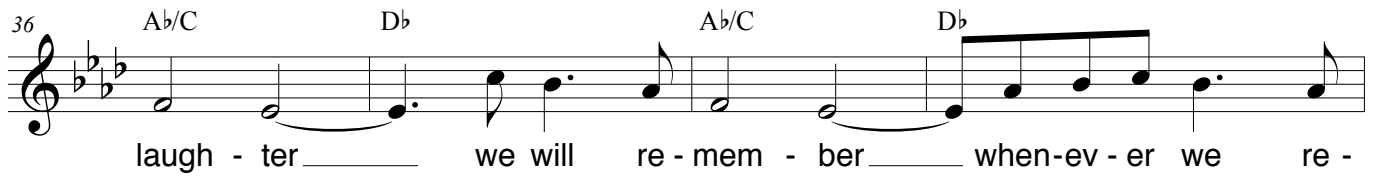
Mem-ries, may be beau-ti-ful, and yet what's too pain-ful to re-

32  $Cm7/F$   $Fm/E\flat$   $D\flat maj7$   $C$   $Fm$   $Fm7/E\flat$   $D\flat$



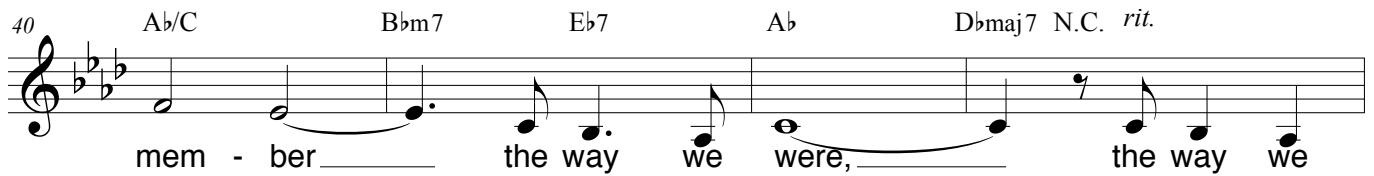
mem - ber, we sim - ply choose to for - get. So it's the

36  $A\flat/C$   $D\flat$   $A\flat/C$   $D\flat$



laugh - ter we will re - mem - ber when-ev - er we re -

40  $A\flat/C$   $B\flat m7$   $E\flat 7$   $A\flat$   $D\flat maj7$  *N.C. rit.*



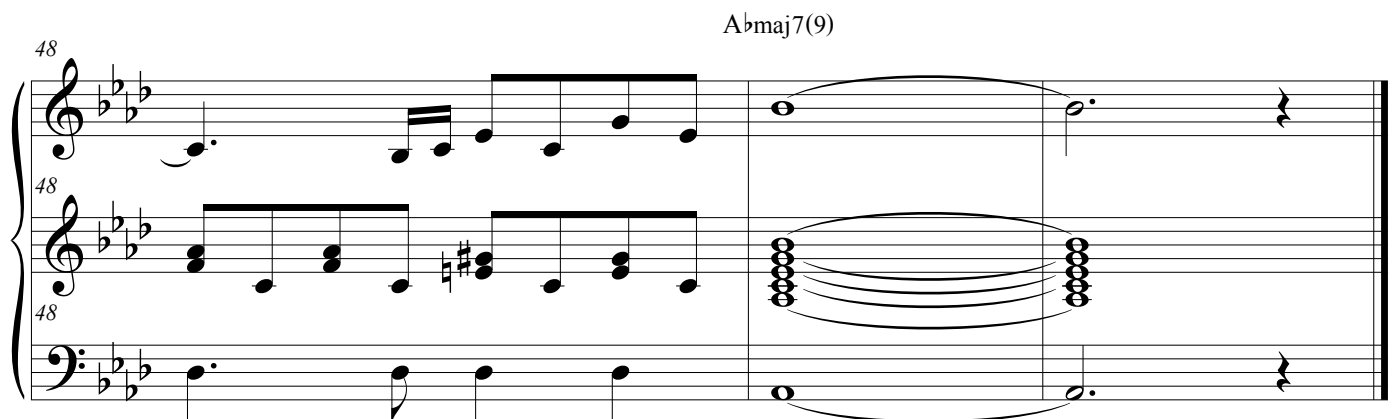
mem - ber the way we were, the way we

44 *a tempo* (Sax)



were.

48  $A\flat maj7(9)$

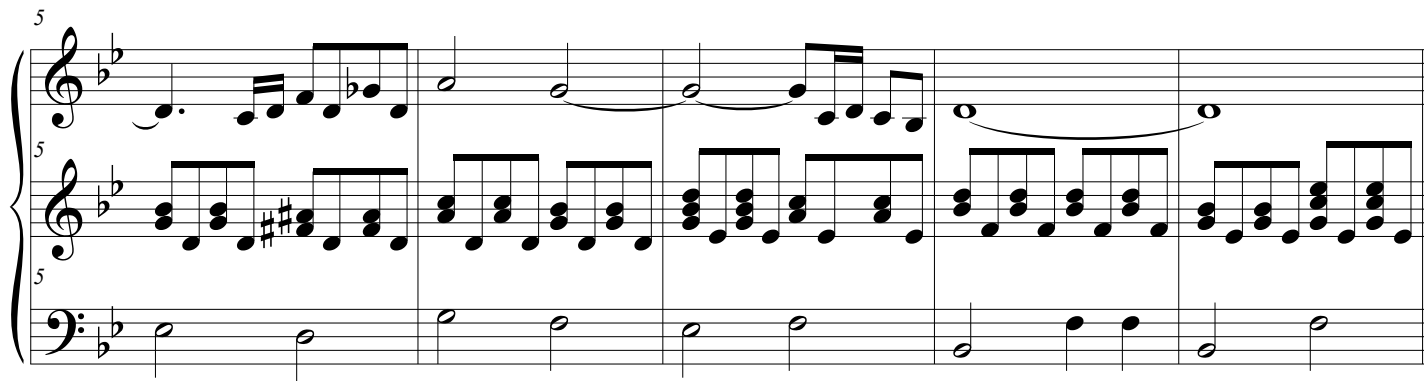
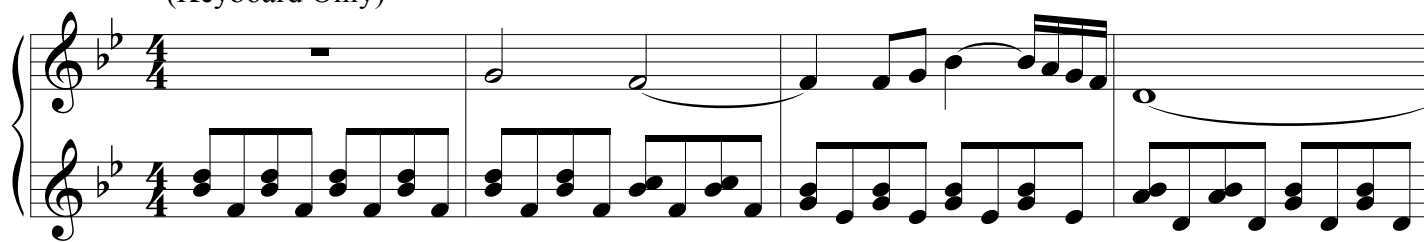


# The Way We Were

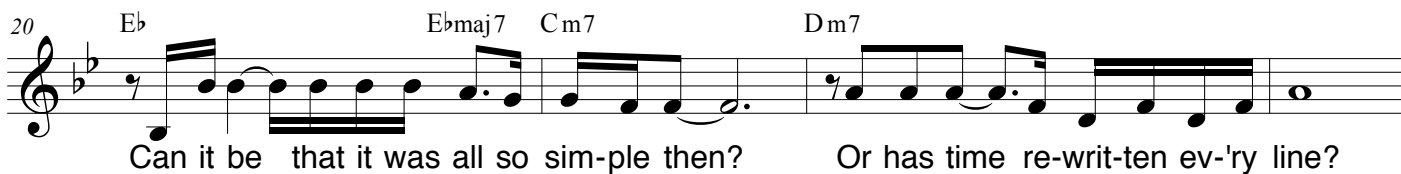
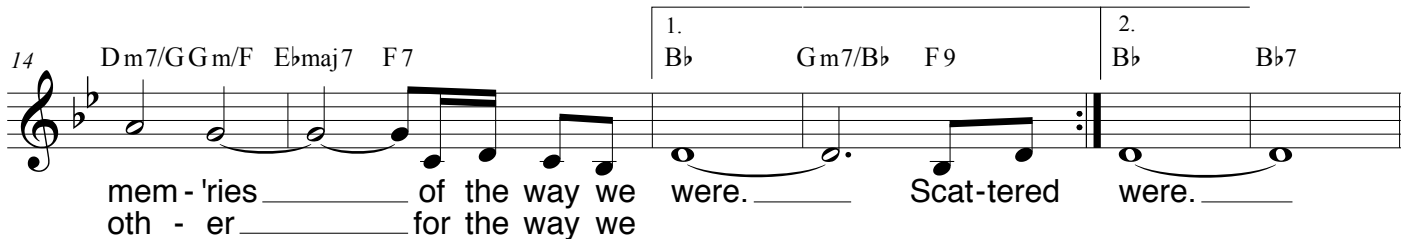
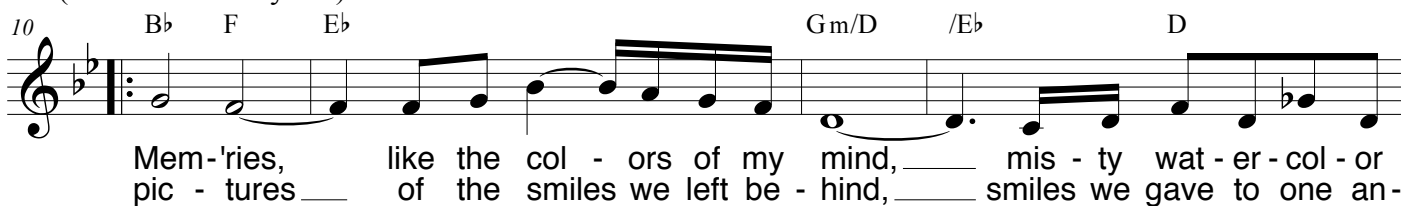
# M

Keyboard

(Keyboard Only)



(Add Bass &amp; Rhythm)

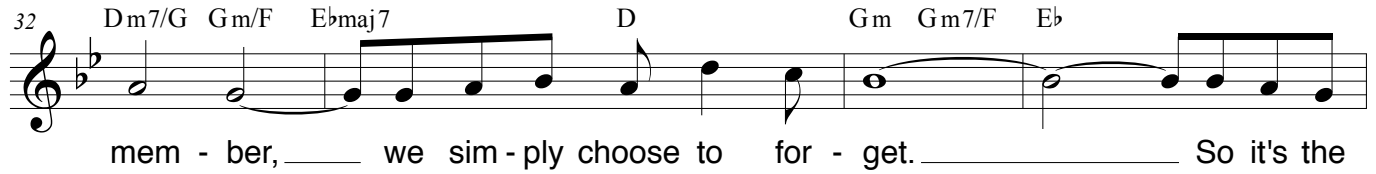


28  $B\flat$  F  $E\flat$   $Gm/D$   $/E\flat$  D



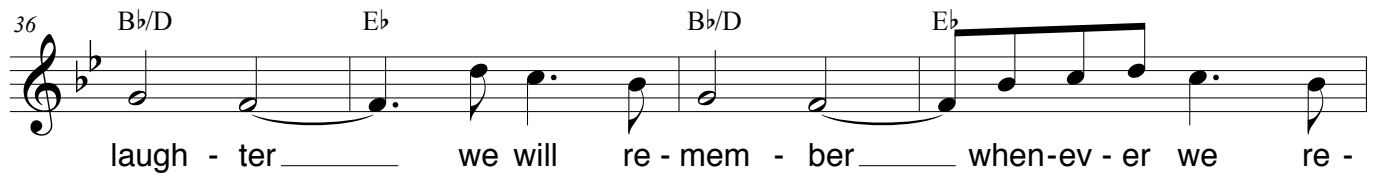
Mem-'ries, may be beau-ti-ful, and yet what's too pain-ful to re-

32  $Dm7/G$   $Gm/F$   $E\flat maj7$  D  $Gm$   $Gm7/F$   $E\flat$



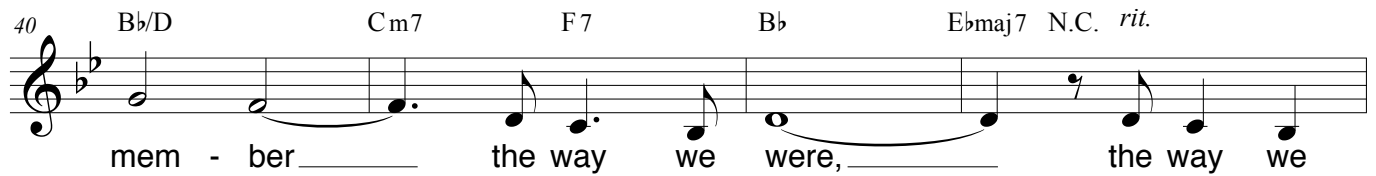
mem - ber, we sim - ply choose to for - get. So it's the

36  $B\flat/D$   $E\flat$   $B\flat/D$   $E\flat$



laugh - ter we will re - mem - ber when-ev - er we re -

40  $B\flat/D$   $Cm7$   $F7$   $B\flat$   $E\flat maj7$  N.C. *rit.*



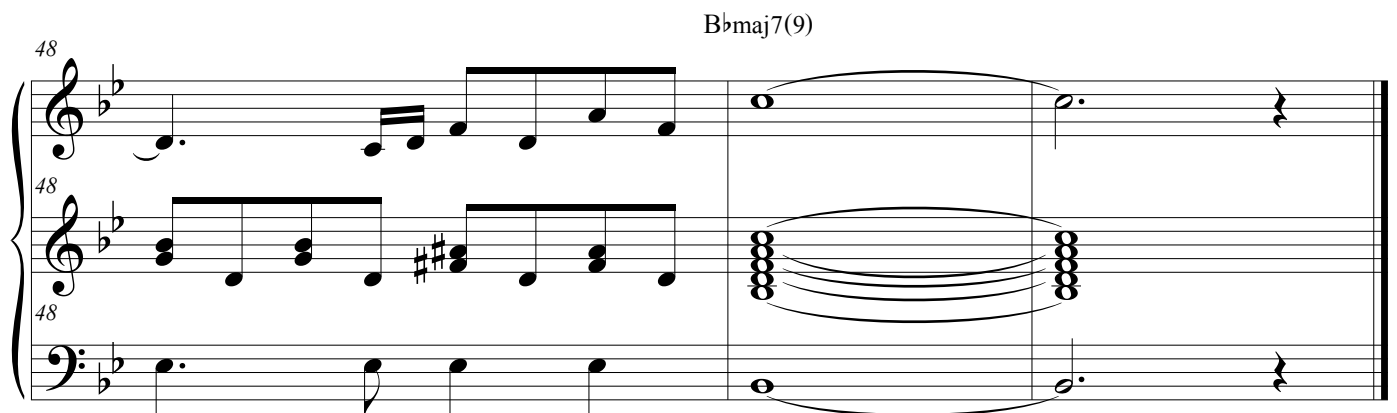
mem - ber the way we were, the way we

44 (Keyboard) *a tempo*



44 were

48  $B\flat maj7(9)$

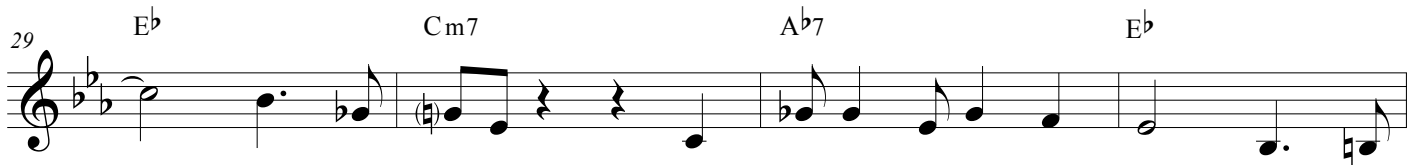
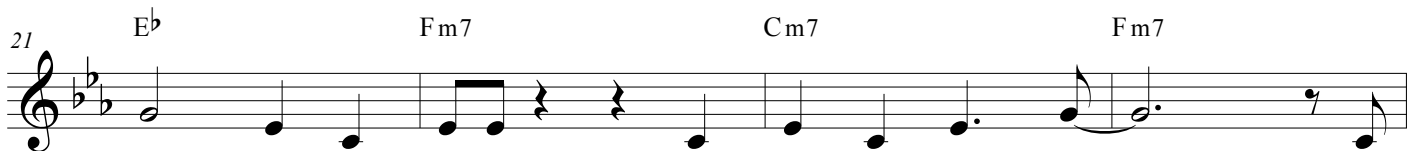
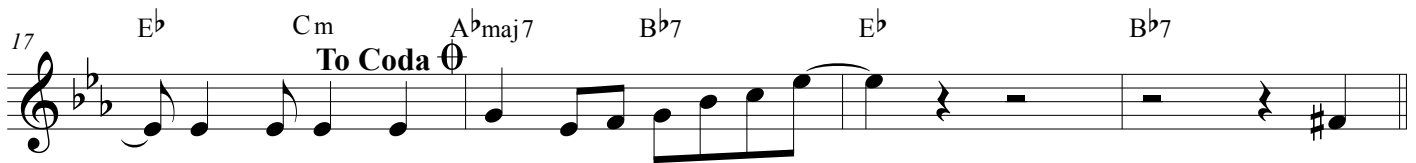
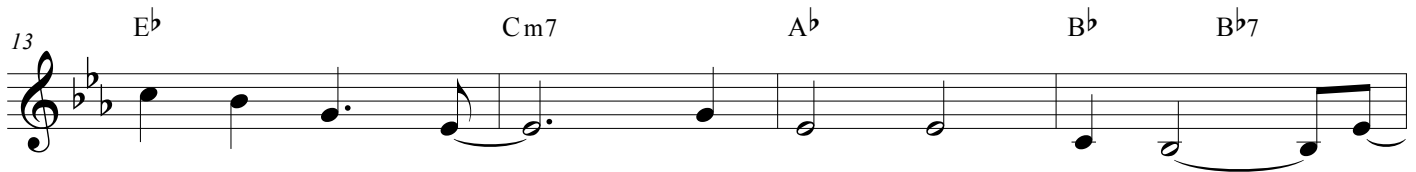
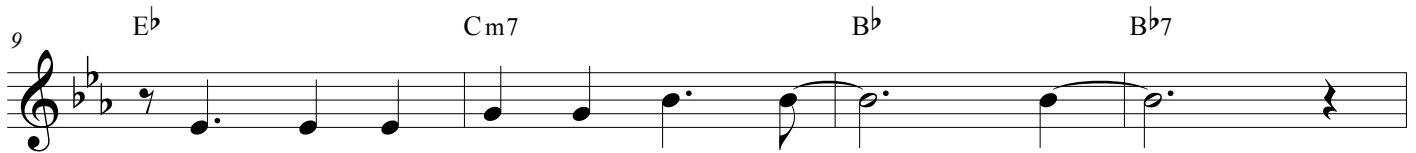
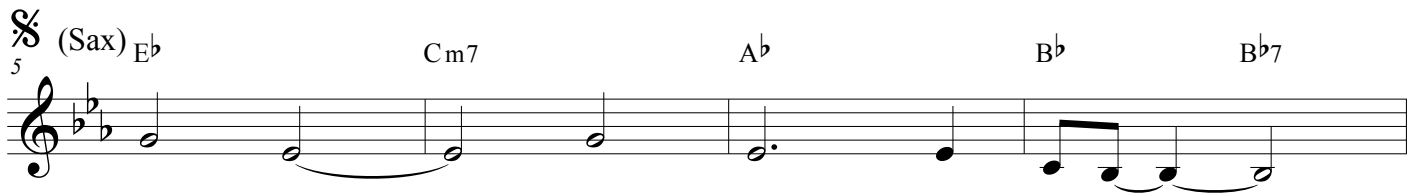


48  $B\flat maj7(9)$

# Swing Low, Sweet Chariot

(Bass, Keyboard And Drums)

Keyboard



2  
Coda

37 Fm7 Bb7 Ab Ab7 Eb Bb7

40 (Keyboard adlib) Eb Cm7 Bm7 Bb7

44 Eb Eb/D Cm7 Fm7 Bb7

48 Eb Cm7 Ab7 Eb

52 Fm7 Bb7 Eb C7 (Sax)

56 F Dm7 Gm7 C7

60 F Dm7 C C7

64 F F7 Bb Bb°

68 F Dm Bbmaj7 C7 Dm7 Gm7 G#7

72 F Gm7 F#maj7 F Gm7 F#maj7 F6

## VOCAL DUET

## He's Got The Whole World In His Hands

Keyboard

(Keyboard)

G Em Am7/C D7 G Em Am7/C D7  
 5 G Em Am7/C D7 G Am C#° D7 /E /F#  
 (F) He's got the  
 9 G D7  
 whole world in His hands. He's got the whole wide world  
 12 G  
 in His hands. He's got the whole world in His hands. He's got the  
 15 D7 G Eb7 Ab  
 whole world in His hands. He's got you and me, sis-ter,  
 He's got the world.\_\_\_\_  
 18 Eb7  
 in His hands. He's got you and me, broth-er in His hands, He's got  
 He's got the world.\_\_\_\_

2

21  $A^b$   $E^b7$

you and me, sis-ter, in His hands. He's got the whole world in His hands.

He's got the world. He's got the whole world in his hands.

24  $A^b$   $E7$   $A$

He's got a lit-tle bit-ty ba-by in His hands. He's got a

Yeah! Can't you read His com-pass?

27  $E7$   $A$

lit-tle bit-ty ba-by in His hands. He's got a lit-tle bit-ty ba-by

Yeah! Can't you read His com-pass? Yeah! Yeah! Yeah! Can't you

30  $E7$   $A$   $F7$

in His hands. He's got the whole world in His hands. He's got

read His com-pass?

33  $B^b$   $F7$

ev-'ry bod-y here now in His hands. He's got ev-'ry bod-y here now

All His child - ren All His child - ren

36  $B\flat$

in His hands. He's got ev-'ry bod-y here now in His hands. He's got the

36

All His child - ren He's got the

39  $F7$   $B\flat$   $F7$   $B$

whole world in His hands. He's got the whole world

39

whole world in His hands. \_\_\_\_ Yeah!

42  $F\sharp7$

in His hands. He's got the whole wide world in His hands. He's got the

42

Yeah, yeah, yeah! Yeah! Yeah, yeah, yeah!

45  $B$   $F\sharp7$

whole world in His hands. He's got the whole world

45

Yeah! He's in charge! He's got the whole \_\_\_\_

48  $C\sharp m7$   $F\sharp7$   $B$   $E\text{maj}7$   $F\sharp7$   $B$

in His hands.

48

in \_\_\_\_ hands. \_\_\_\_

## VOCAL DUET

## Old Rugged Cross

D

Slow Latin Beat

(Sax)

Keyboard

E<sup>b</sup>maj7 F m7 B<sup>b</sup>7 E<sup>b</sup>maj7  
 9 E<sup>b</sup> E<sup>b</sup>°7 E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>°7 A<sup>b</sup> F7 On a  
 hill old far a - way cross stood an old ev - rug - ged cross, the  
 13 B<sup>b</sup>7 F m7 B<sup>b</sup>7 em - blem of suf - f'ring and shame. And I'll  
 shame and re - proach glad - ly bear. For He'll  
 17 E<sup>b</sup> E<sup>b</sup>°7 A<sup>b</sup> A<sup>b</sup>°7 A<sup>b</sup> F7 love that old cross where the dear - est and best for a  
 21 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> call me some day to my home far a way where His  
 world glo - of ry lost for sin - ners ev - er was I'll slain. share. So I'll  
 25 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> cher - ish the old rug - ged cross, the cross till my  
 29 A<sup>b</sup> A° E<sup>b</sup> B<sup>b</sup>7 tro - phies at last I lay down. I will  
 33 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F m7 cling to the old rug - ged cross and ex -  
 37 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>maj7 (Keyboard) change it some day for a Crown.  
 41 1. F m7 B<sup>b</sup>7 2. G m7 C7 To the

D

45 F C7 F F7 B $\flat$  B $^{\circ}$ 7

Glo - ry to His name, His name. Glo - ry to His

51 F/C C7 F A7 Dm7

name. There on that cross was the blood of Christ.

57 F/C C7 F C

Glo - ry to His name. So I'll

61 C7 F B $\flat$  F

cher - ish the old rug - ged cross till my

65 B $\flat$  B $^{\circ}$  F C7

tro - phies at last I lay down. I will

69 F F7 B $\flat$  Gm7

cling to the old rug - ged cross and ex -

73 F/C C C7 A7 Dm7 Gm7

change it some day for a crown, and ex -

77 F/C C C7 Fmaj7 (Sax)

change it some day for a crown.

81 Gm7 C7 F

Slow Latin Beat

## Old Rugged Cross

M

Keyboard

(Keyboard)

9 On a hill old far - a - way cross stood an old ev - rug - ged be cross, the its

13 em - blem of suf - f'ring and shame. And I'll shame and re - proach glad - ly bear. For He'll

17 love that old cross where the dear - est and best for a call me some day to my home far a way where His

21 world glo - of ry lost for sin - ners was I'll slain. share. So I'll glo - ry ev - er

25 cher - ish the old rug - ged cross till my

29 tro - phies at last I lay down. I will

33 cling to the old rug - ged cross and ex -

37 change it some day for a crown.

41 1. To the 2.

(Keyboard)

2  
45

B $\flat$  F7 B $\flat$  B $\flat$ 7 E $\flat$  E $^{\circ}$ 7

Glo - ry to His name. \_\_\_\_\_ Glo - ry to His

51

B $\flat$ /F F7 B $\flat$  D7 Gm7

name. \_\_\_\_\_ There on that cross was the blood of Christ.

57

B $\flat$ /F F7 B $\flat$  B $\flat$  F

Glo - ry to His name. \_\_\_\_\_ So I'll

61

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

cher - ish the old rug - ged cross \_\_\_\_\_ till my

65

E $\flat$  E $^{\circ}$  B $\flat$  F7

tro - phies \_\_\_\_\_ at last I lay down. I will

69

B $\flat$  B $\flat$ 7 E $\flat$  Cm7

cling to the old rug - ged cross \_\_\_\_\_ and ex -

73

B $\flat$ /F F F7 D7 Gm7 Cm7

change it some day \_\_\_\_\_ for a crown, and ex -

77

B $\flat$ /F F F7 B $\flat$ maj7 (Keyboard)

change it some day \_\_\_\_\_ for a crown. \_\_\_\_\_

81

Cm7 F7 B $\flat$

# Put Your Hand In The Hand

D

Country Rock Rhythm

Keyboard

Country Rock Rhythm

Keyboard

N.C.

(F) Put your

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

hand in the hand of the Man who calmed the sea. Take a look at your-self and-a

you can look at oth - ers dif-frent-ly by put-tin' your hand in the hand of the

Man from-a Gal - li - lee. Ev-'ry time I look in - to the

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

car - pen - ter cleared the tem - ple. For the

buy - ers and the sel - lers were no dif - frent fel - las than what

I pro-fessed to be. And it caus - es me shame to know we're

not the peo - ple we should be. (M) So put your

Chords: B $\flat$ , F, E $\flat$ , B $\flat$ , F7, Cm7, B $\flat$ 7, E $\flat$ , E $\circ$ 7, B $\flat$ /F, Gm7, C7, E $\flat$ m7, B $\flat$ , E $\flat$ , B $\flat$ , F7, Cm7, B $\flat$ , E $\flat$ , B $\flat$ , Fm7, B $\flat$ 7, E $\flat$ , E $\circ$ 7, B $\flat$ /F, Gm7, C7, E $\flat$ m7, F7, B $\flat$ , E $\flat$ , B $\flat$ , B $\flat$ 7

## D

2

37  $E\flat$   $B\flat7$   
 hand in the hand of the Man who stilled the wa - ter. Put your

41  $Fm7$   $B\flat7$   $E\flat$   $A\flat$   $E\flat$   
 hand in the hand of the Man who calmed the sea. Take a

45  $B\flat m7$   $E\flat7$   $A\flat$   
 look at your-self and - a you can look at oth - ers dif-frent - ly

48  $A^\circ7$   $E\flat/B\flat$   $Cm7$   
 by put - tin' your hand in the hand of the

50  $F7$   $A\flat m7$   $B\flat7$   $E\flat$   $A\flat$   $E\flat$   
 Man from - a Gal - li - lee. My mom - ma

53  $E\flat$   $B\flat7$   
 taught me how to pray be - fore I reached the age of sev - en,

56  $A\flat$   $A$   $Fm7$   $B\flat7$   $E\flat$   $A\flat$   
 and when I'm on my knees, that's when I feel close to hea-ven.

60  $E\flat$   $B\flat m7$   $E\flat7$   
 Dad-dy lived his life for two kids and a wife; you

63  $A\flat$   $A^\circ7$   $E\flat/B\flat$   $Cm7$   
 do what you must do. And he showed me e - nough of what it

66 F7 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 Fm7 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<sup>o</sup>7 E<sup>b</sup>/B<sup>b</sup> Cm7 F7 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> E<sup>b</sup>/B<sup>b</sup> Cm7

Put your hand in the hand of the

88 F7 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> Cm7

Man from-a Gal - li - lee. Put your hand in the hand of the

92 F7 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!

# Put Your Hand In The Hand

# M

Country Rock Rhythm

Keyboard

E $\flat$  B $\flat$  A $\flat$  E $\flat$  N.C.  
 Put your  
 hand in the hand of the Man who stilled the wa - ter. Put your  
 hand in the hand of the Man who calmed the sea. Take a  
 look at your-self and-a you can look at oth - ers dif-f'rent-ly by put-tin' your  
 hand in the hand of the Man from-a Gal-li - lee. Ev-'ry  
 time I look in-to the ho-ly book I wan-na trem-ble. Oh when I  
 read a-bout the part where the car-pen-ter cleared the tem-ple. For the  
 buy - ers and the sel - lers were no dif - f'rent fel - las than what  
 I pro-fessed to be. And it caus-es me shame to know we're  
 not the peo - ple we should be. So put your

2

37 hand in the hand of the Man who stilled the wa - ter. \_\_\_\_\_ Put your

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

45 look at your-self and - a you can look at oth - ers dif-f'rent - ly \_

48 \_\_\_\_\_ by put - tin' your hand in the hand of the

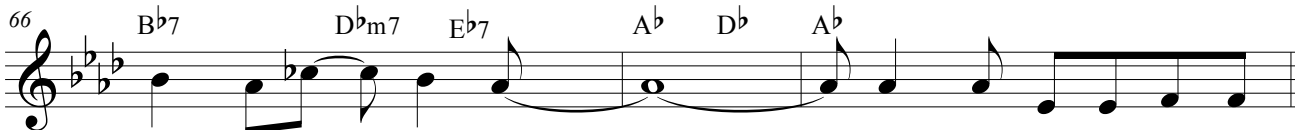
50 Man from - a Gal - li - lee. \_\_\_\_\_ My mom-ma

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


56 \_\_\_\_\_ and when I'm on my knees, that's when I feel close \_\_\_\_\_ to hea-ven. \_\_\_\_\_

60 \_\_\_\_\_ Dad-dy lived his life \_\_\_\_\_ for two kids and a wife; you

63 do what you must do, \_\_\_\_\_ And he showed me e-nough of what it

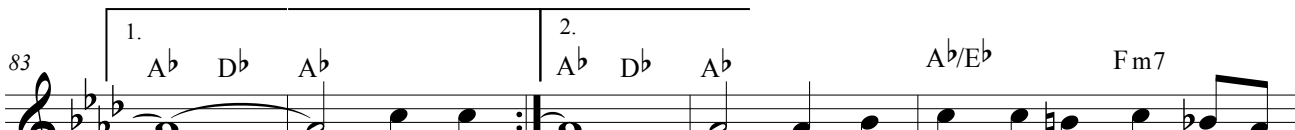
66  $B\flat 7$   $D\flat m 7$   $E\flat 7$   $A\flat$   $D\flat$   $A\flat$   
  
 takes to get\_ you through.\_\_\_\_\_ So you got - ta put your

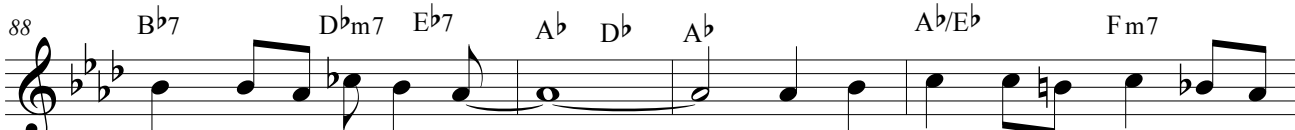
69  $A\flat$   $E\flat 7$   
  
 hand in the hand of the Man who stilled the wa - ter.\_\_\_\_\_ Put your

73  $B\flat m 7$   $E\flat 7$   $A\flat$   $D\flat$   $A\flat$   
  
 hand in the hand of the Man who calmed the sea.\_\_\_\_\_ (Male) Take a

77  $E\flat m 7$   $A\flat 7$   $D\flat$   
  
 look at your-self and - a you can look at oth - ers dif-f'rent - ly

80  $D\circ 7$   $A\flat/E\flat$   $F m 7$   $B\flat 7$   $D\flat m 7$   $E\flat 7$   
  
 by put-tin' your hand in the hand of the Man from-a Gal-li - lee.

83 1.  $A\flat$   $D\flat$   $A\flat$  2.  $A\flat$   $D\flat$   $A\flat$   $A\flat/E\flat$   $F m 7$   
  
 \_\_\_\_\_ Put your Put your hand in the hand of the

88  $B\flat 7$   $D\flat m 7$   $E\flat 7$   $A\flat$   $D\flat$   $A\flat$   $A\flat/E\flat$   $F m 7$   
  
 Man from-a Gal-li - lee.\_\_\_\_\_ Put your hand in the hand of the

92  $B\flat 7$   $D\flat m 7$   $E\flat 7$   $A\flat$  *rit.*  $D\flat$   $A\flat 7$   
  
 Man from - a Gal - li - lee.\_\_\_\_\_ Oh yeah!

# I Saw The Light

# F

(Keyboard)

Keyboard

5 **B $\flat$**  **A $\flat$**  **B $\flat$**  **D $\flat$**  **E $\flat$**  **B $\flat$**  N.C. (Bass & Keyboard)

9 **B $\flat$**  **E $\flat$**

15 **B $\flat$**

21 **Gm** **F7** **B $\flat$**

27 **B $\flat$**

31 **E $\flat$**  **B $\flat$**

35

39 **Gm** **F7** **B $\flat$**

43 **C** **C**

I saw the light, — I saw the light, — no more dark-ness,  
no more night. — Now I'm so hap - py, no sor-row in sight.  
Praise the Lord, — I saw the light.  
I Just walked in the dark - ness, the clouds cov - ered a - me. I  
Just like in the blind man, I wan - dered a - long, —  
had no i - de - a where the way claimed out for could my be.  
wor - ries and fears — I — claimed for my own.  
Then came the sun blind - rise and that rolled back gave in the night.  
Then like the the blind man that God gave back his sight.  
Praise the Lord, — I saw the light.  
I was a fool to wan - der and stray, for

49 F C  
straight is the gate and nar-row the way. Now I have tra - ded the

55 Am G7 C  
wrong for the right. Praise the Lord, I saw the light.

61 C F  
I saw the light, I saw the light, no more

66 C  
dark - ness, no more night. Now I'm so hap - py, no

71 Am G7  
sor-row in sight. Praise the Lord, I saw the light. light.

78 D G  
I saw the light, I saw the light, no more dark - ness,

84 D  
no more night. Now I'm so hap - py, no sor-row in sight.

90 Bm A7 D D  
Praise the Lord, I saw the light. Praise the

95 Bm A7 D Bm A7  
Lord, I saw the light. Praise the Lord, I saw

101 D G D  
the light.

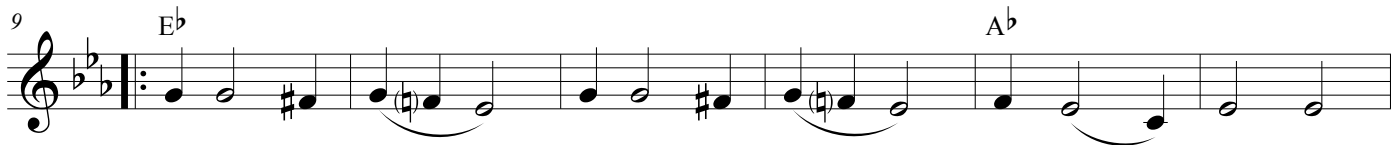
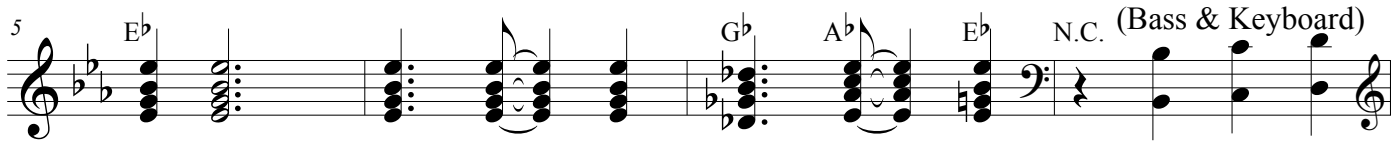
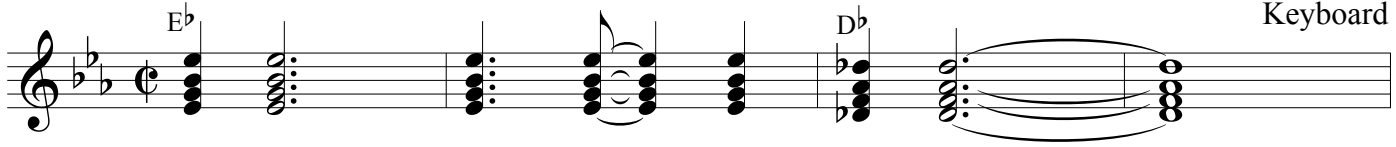
1. C 2. C A7

# I Saw The Light

# M

(Keyboard)

Keyboard



I saw the light, — I saw the light, — no more — dark-ness,



no more night. — Now I'm so hap - py, no sor-row in sight.



Praise the Lord, — I saw the light.



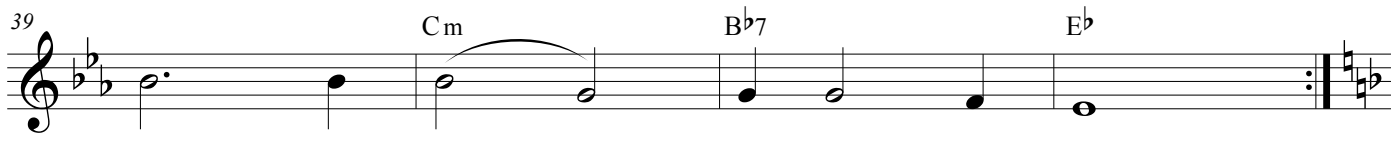
I walked in the dark - ness, the clouds cov - ered me. I  
Just like the blind man, I wan - dered a - long, —



had no i - de - a where the way out for could be.  
wor - ries and fears — I claimed for my own.



Then came the sun - rise man and rolled back in the night.  
Then like the blind man that God gave back his sight.



Praise the Lord, — I saw the light.



I was a fool to wan-der and stray, for

49 B $\flat$  F

straight is the gate and nar-row the way. Now I have tra - ded the

55 Dm C7 F

wrong for the right. Praise the Lord, I saw the light.

61 F B $\flat$

I saw the light, I saw the light, no more

66 F

dark - ness, no more night. Now I'm so hap - py, no

71 Dm C7 1. F 2. F D7

sor-row in sight. Praise the Lord, I saw the light. light.

78 G C

I saw the light, I saw the light, no more dark - ness,

84 G

no more night. Now I'm so hap - py, no sor-row in sight.

90 Em D7 G G

Praise the Lord, I saw the light. Praise the

95 Em D7 G Em D7

Lord, I saw the light. Praise the Lord, I saw

101 G C G

the light.

FEMALE VOCAL ONLY

## Amazing Grace

F

Keyboard  
(Sax)

(Keyboard, bottom notes and Bass, top notes - As written)

(Add drums)

5

(Drums continue as before)

10

15

(Start keyboard chords in rhythm)

21 E<sup>b</sup> F7 B<sup>b</sup> Gm E<sup>b</sup> F B<sup>b</sup>

A - maz - ing grace, how sweet the sound that saved a

28 Gm F F7 B<sup>b</sup> Gm

wretch like me. I once was lost but

2  
33 E $\flat$ /B $\flat$  F B $\flat$  Gm F E $\flat$  B $\flat$

now am found was blind but now I see.

39 E $\flat$  F7 (Keyboard) B $\flat$  Gm E $\flat$  F

45 B $\flat$  Gm F F7 B $\flat$  Gm

51 E $\flat$ /B $\flat$  F B $\flat$  Gm F E $\flat$  B $\flat$

'Twas

57 C Am F G C Am

grace that taught my heart to fear, and grace my fears re -

57 (Sax)

63 G G7 C Am F/C G

63 lieved. How pre - cious did that grace ap - pear the

69 C Am G F B $\flat$ 9 E $\flat$

69 hour I first be - lieved. Through man - y dan - gers,

75  $A^b$   $E^b$   $Cm$   $E^b$   $B^b$  3

75 toils, and snares, we have al - read - y come. Tis

81  $Gm$   $Cm$   $A^b/E^b$   $B^b$   $E^b$   $Gm$   $E^b$   $B^b7$

81 grace that brought us safe thus far, and grace will lead me

87  $E^b$  (Sax)

87 home.

(Keyboard, bottom notes and Bass, top notes - As written; Drums, as before)

93

93

99

99

(Keyboard - Play only block chords at the beginning of each measure - DO NOT RITARD)

105  $Cm$   $E^b/G$   $F/B^b$   $A^b$   $Fm7(b5)$   $E^b$

105 (Bass - Play notes as written - DO NOT RITARD)

(Drums out)

FEMALE VOCAL ONLY

## Amazing Grace

M

Keyboard

(Sax)

(Keyboard, bottom notes and Bass, top notes - As written) (Add drums)

5 (Drums continue as before)

10

15

(Start keyboard chords in rhythm)

21 A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> C<sup>m</sup> A<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

28 C<sup>m</sup> B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> C<sup>m</sup>

wretch like me. I once was lost but

2  
33  $A\flat/E\flat$   $B\flat$   $E\flat$   $Cm$   $B\flat$   $A\flat$   $E\flat$

now am found was blind but\_\_ now I\_\_ see.\_\_\_\_

39  $A\flat$   $B\flat7$  (Keyboard)  $E\flat$   $Cm$   $A\flat$   $B\flat$

45  $E\flat$   $Cm$   $B\flat$   $B\flat7$   $E\flat$   $Cm$

51  $A\flat/E\flat$   $B\flat$   $E\flat$   $Cm$   $B\flat$   $A\flat$   $E\flat$

'Twas

57  $F$   $Dm$   $B\flat$   $C$   $F$   $Dm$

grace that\_\_ taught my heart to fear, and grace my\_\_ fears re -

57 (Sax)

63  $C$   $C7$   $F$   $Dm$   $B\flat/F$   $C$

lieved.\_\_\_\_ How prec - ious\_\_ did that\_\_ grace ap - pear the\_\_

63

69  $F$   $Dm$   $C$   $B\flat$   $E\flat9$   $A\flat$

hour I\_\_ first be - lieved.\_\_\_\_ Through man - y\_\_ dan - gers,

69

75  $D^b$   $A^b$   $Fm$   $A^b$   $E^b$  3

75 toils, and snares, we have al - read - y\_ come. Tis

81  $Cm$   $Fm$   $D^b/A^b$   $E^b$   $A^b$   $Cm$   $A^b$   $E^b7$

81 grace that brought us safe thus far, and grace will lead me

87  $A^b$  (Sax)

home.  
(Keyboard, bottom notes and  
Bass, top notes - As written; Drums, as before)

87

93

93

99

99

(Keyboard - Play only block chords at the beginning of each measure - DO NOT RITARD)

105  $Fm$   $A^b/C$   $B^b/E^b$   $D^b$   $B^bm7(b5)$   $A^b$

105 (Bass - Play notes as written - DO NOT RITARD)

(Drums out)

# Five Foot Two

(Keyboard)

Keyboard

5 Four foot two, eyes of blue, but oh what those five foot could do! Has

9 an - y bod - y seen my girl?

13 Turned up nose, turned down hose, a flap-per, yes sir, one of those. Has

17 an - y bod - y seen my girl? Now if you

21 run in - to a five foot two cov - ered with fur, \_\_\_\_\_

25 dia-mond rings and all those things, you bet your life it is-n't her. But

29 could she love, could she woo, could she, could she, could she coo! Has

33 an - y bod - y seen my girl?

37 an - y bod - y seen my, please call me if you've seen my

41 girl? \_\_\_\_\_

(Keyboard)

4/3/15

# Don't Blame Me

# F

Keyboard

(Sax)

F D<sup>°</sup>7 G m7 C7 F D<sup>°</sup>7 G m7 C7  
 5 F Maj7 A m7(b5) D7(♯5) D7 G m7(b5) C7 F Maj7 D m7  
 Don't blame me? for fall - ing do in love with you. I'm,  
 Can't you see? When you do the things you do, if  
 9 G m7(b5) C7 A m7(b5) D7 1. G m7 C7(♯5) F Maj7 G m7 C7  
 un - der your spell, but how can I help it? Don't blame me.  
 I can't con - ceal the things that I'm feel - ing,  
 13 2. G m7 C7 F6 C m7 F7 B<sup>b</sup>6 A7  
 don't blame me. I can't help it if that dog - gone  
 17 D m7 G7 G m7 D<sup>b</sup>7 C7  
 moon a - bove makes me want some-one like you to love.  
 23 F Maj7 A m7(b5) D7(♯5) D7 G m7(b5) C7 F Maj7 D m7  
 Blame your kiss, as sweet as a kiss can be, and  
 27 G m7(b5) C7 A m7(b5) D7 To Coda G m7 C7 F6 A m7 C7  
 blame all your charms that melt in my arms, but don't blame me.  
 CODA 31 G m7 C7 F (Sax) C/E C m/E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> F6  
 don't blame me. *rit.*

4/3/15

# Don't Blame Me

M

Keyboard

Keyboard)

B $\flat$  G $\circ$ 7 C m7 F7 B $\flat$  G $\circ$ 7 C m7 F7

5 B $\flat$ Maj7 D m7(b5) G 7(#5) G7 C m7(b5) F7 B $\flat$ Maj7 G m7

Don't blame me see? for fall - ing do in love with you. I'm,  
Can't you see? When you do the things you do, if

9 C m7(b5) F7 D m7(b5) G7 1. C m7 F7(#5) B $\flat$ Maj7 C m7 F7

un - der your spell, but how can I help it? Don't blame me.  
I can't con - ceal the things that I'm feel - ing,

13 2. C m7 F7 B $\flat$ 6 F m7 B $\flat$ 7 E $\flat$ 6 D7

don't blame me. I can't help it if that dog - gone

17 G m7 C7 3 C m7 G $\flat$ 7 F7

moon a - bove \_\_\_\_\_ makes me want \_\_\_\_\_ some-one like you to love.

23 B $\flat$ Maj7 D m7(b5) G 7(#5) G7 C m7(b5) F7 B $\flat$ Maj7 G m7

Blame your kiss, as sweet as a kiss can be, and

27 C m7(b5) F7 D m7(b5) G7 To Coda C m7 F7 B $\flat$ 6 D m7 F7 D.S. al Coda

blame all your charms that melt in my arms, but don't blame me.

CODA 31 C m7 F7 (Keyboard) F/A F m/A $\flat$  E $\flat$ /G E $\flat$ m/G $\flat$  B $\flat$ 6

don't blame me. *rit.*

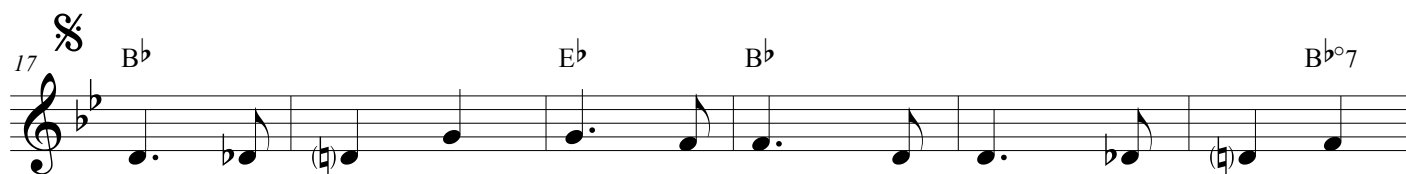
# Golden Girl Polka

Keyboard

(Keyboard)



With



hair of gold and eyes of blue, you made me fall in



love with you. Your smile so sweet and full of



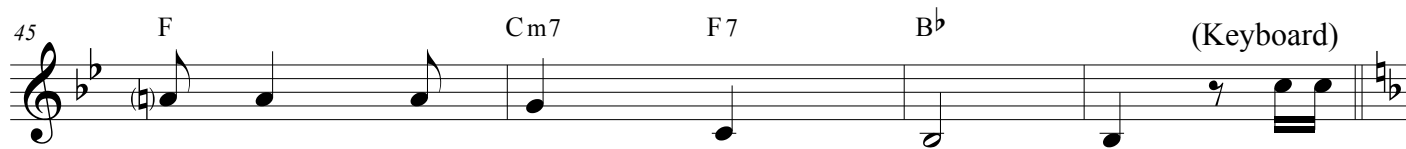
bliss, you've got the lips I love to kiss. For



you, I've wait - ed, oh so long, to sing to you this

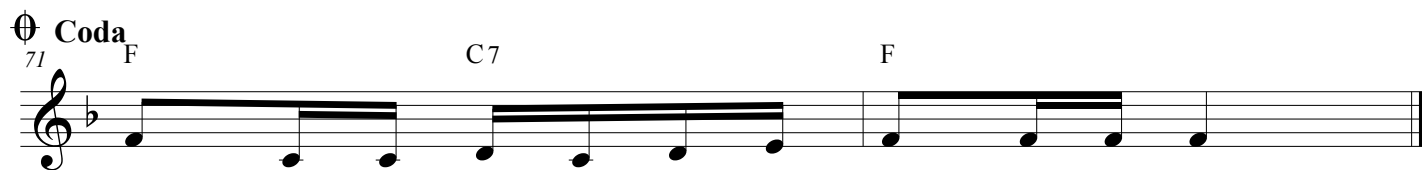
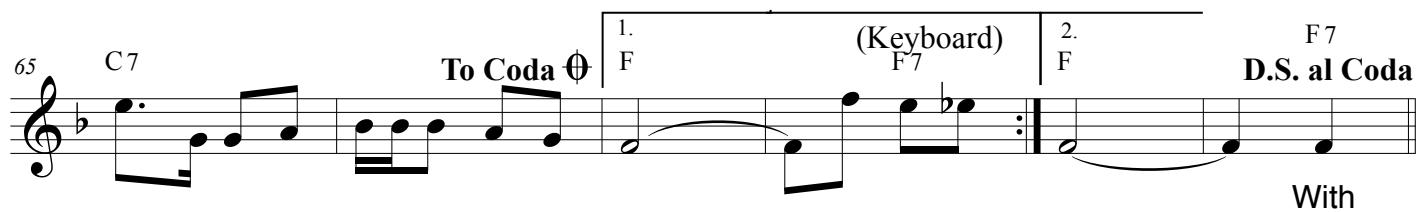
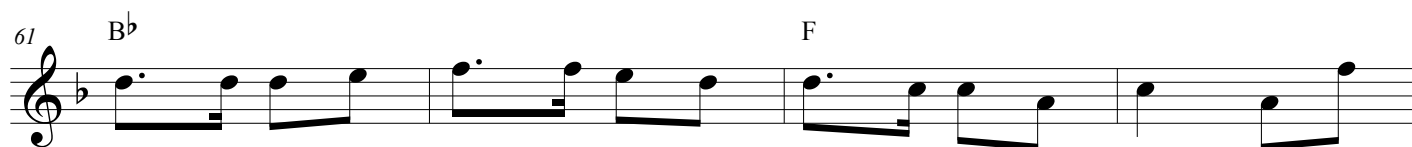
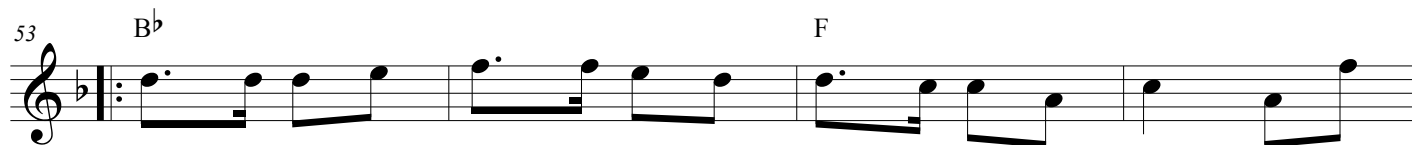
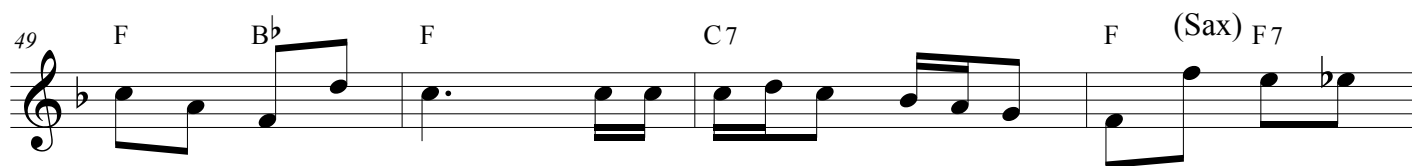


lit - tle song. So, tell me that you love me, too, and



make all my dreams come true.

(Keyboard)

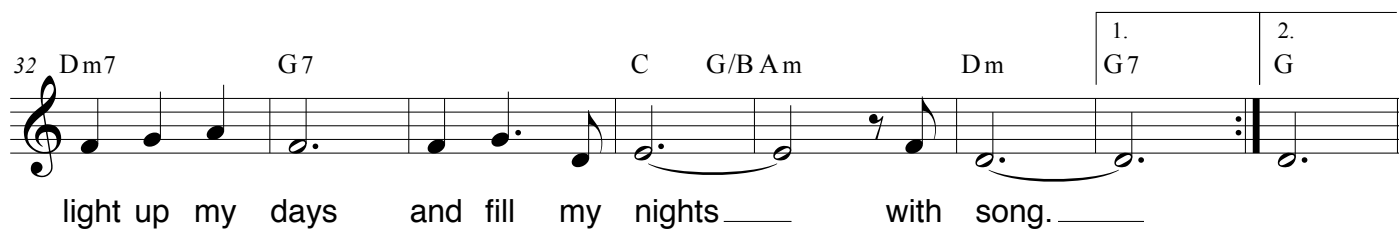
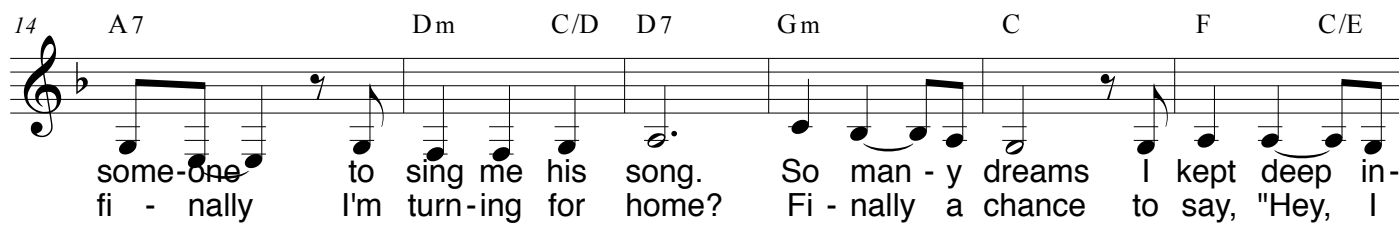
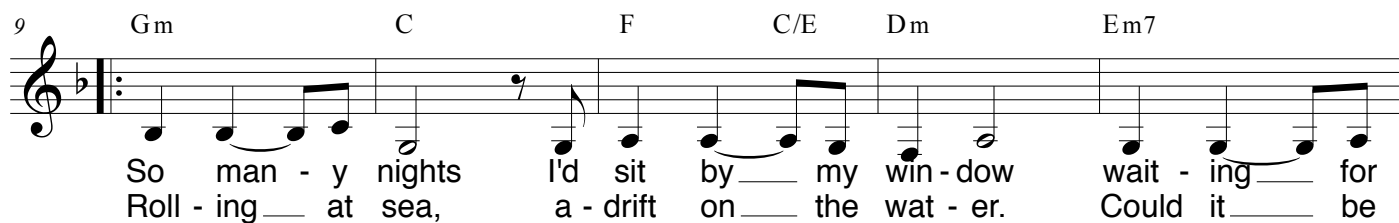
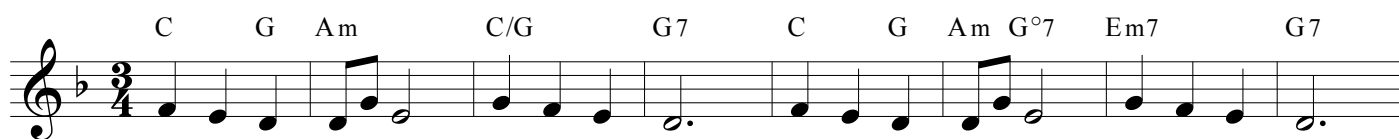


# You Light Up My Life

# F

Keyboard

(Sax)



(Sax)

40 C 3 Em 3 A 3 A7

'Cause

44 D Dmaj7 D7 B7

you, you light up my life. — You give me hope to car - ry

50 Em Em7 A7 F#

on. You light up my days and fill my nights with

56 Bm G D/A F# Bm E7

song. It can't be wrong — when it feels so right, — 'cause

62 D/A Em/A A G D

you, — you light up

67 A G rit. D

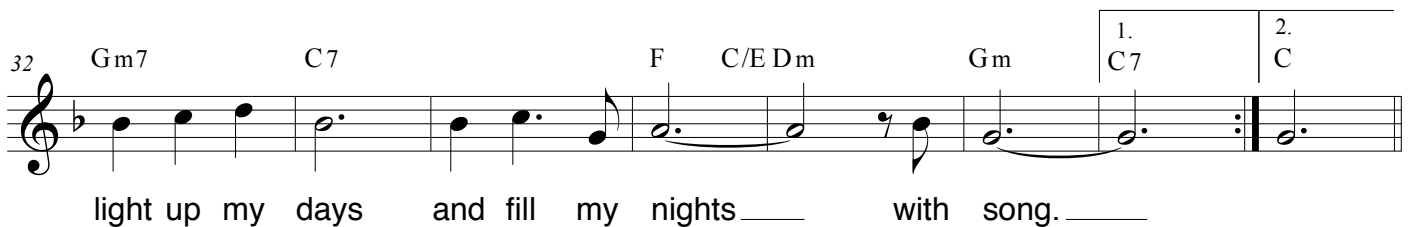
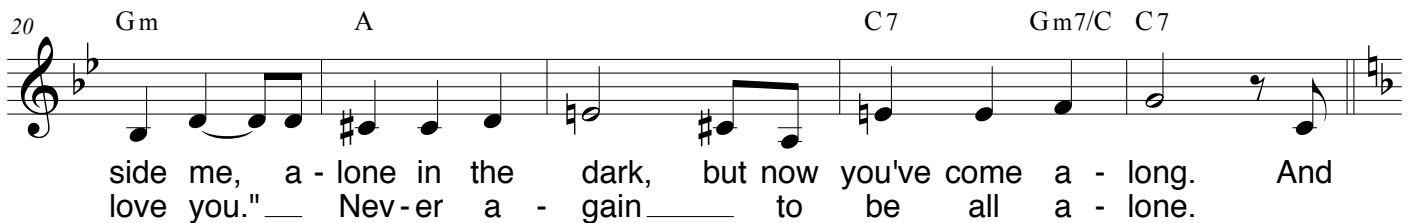
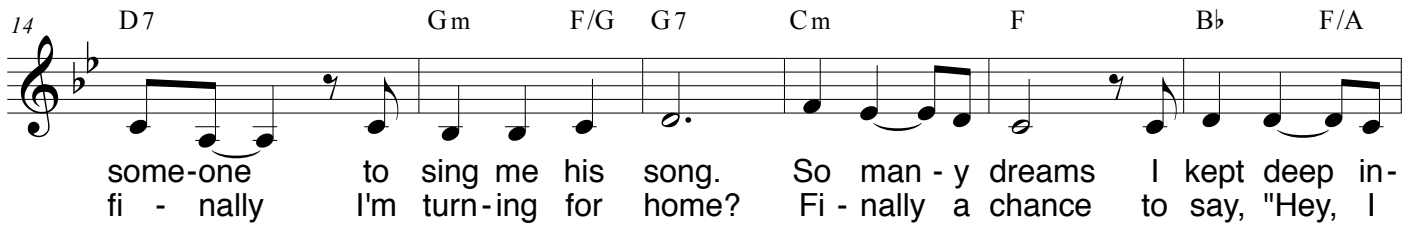
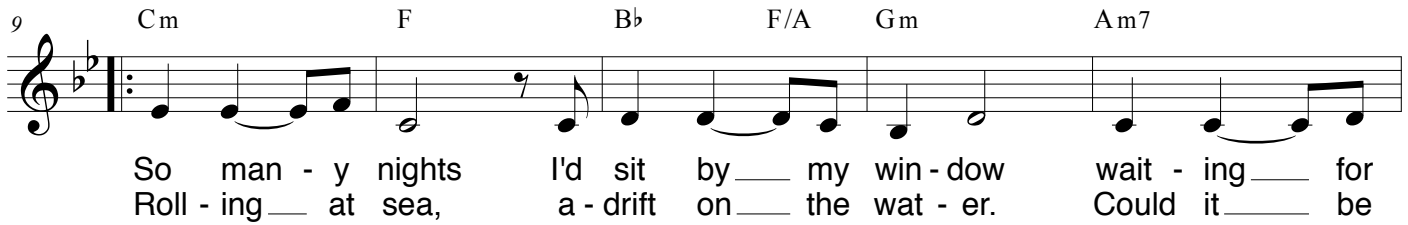
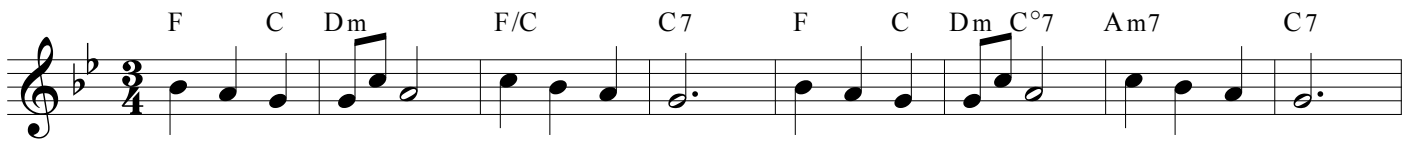
my — life. —

# You Light Up My Life

# M

Keyboard

(Keyboard)



(Keyboard)

40 F 3 Am 3 D D7 3

'Cause

44 G Gmaj7 G7 E7

you, you light up my life.\_\_\_\_ You give me hope to car - ry

50 Am Am7 D7 B

on. You light up my days and fill my nights with

56 Em C G/D B Em A7

song. It can't be wrong\_\_\_\_ when it feels so right,\_\_\_\_ 'cause

62 G/D Am/D D C G

you,\_\_\_\_ you light up

67 D C rit. G

my\_\_\_\_ life.\_\_\_\_

Easy Swing

# You're Driving Me Crazy

# F

Keyboard

(Sax) F7 B $\flat$  G7 Cm F7 B $\flat$  F

5 A A7 Dm G7 Cm

You left me sad and lone - ly. Why did you leave me lone - ly,

9 A $^{\circ}$ 7 B $\flat$  Cm7 F

'cause here's a heart that's on - ly for no - bod-y but you?

13 A A7 Dm G7 Cm

I'm burn-ing like a flame, dear. I'll nev-er be the same, dear.

17 A $^{\circ}$ 7 B $\flat$  Cm7 F F7

I'll al-ways put the blame, dear, on no - bod-y but you.

21 B $\flat$  B $\flat$ 7 Cm7 F7

You, you're driv-ing me cra - zy! What did I do,

25 C7 F7 B $\flat$  Cm7 C $^{\circ}$ 7

what did I do? My tears for

29 B $\flat$  B $\flat$ 7 Cm7 F7

you make ev-'ry-thing ha - zy cloud-ing the skies

33 C7 F7 B $\flat$

of blue. How

2

37 D Dm Em7 A7 D6 F°7

true were the friends who were near me to cheer me. Be-lieve me, they knew!

40 A7 D Dm Em7 A7

But you were the kind who would hurt me, de -

43 D Gm G°7 F7

sert me, when I need - ed you. Yes,

45 B♭ B♭°7 Cm7 F7

you, you're driv-ing me cra - zy! What did I do

49 1. C7 F7 B♭ Cm7 F7 (Sax)

to you?

53 2. Cm7

Tell me, what did I do, please tell me what did I do

57 B7 B♭ (Sax) 3 Gm7 G°7

to you?

61 Cm7 F7 B♭

Easy Swing

# You're Driving Me Crazy

# M

Keyboard

(Keyboard)

A7 D B7 Em A7 D A  
 5 C# C#7 F#m B7 Em  
 You left me sad and lone - ly. Why did you leave me lone - ly,  
 9 C#7 D Em7 A  
 'cause here's a heart that's on - ly for no - bod-y but you?  
 13 C# C#7 F#m B7 Em  
 I'm burn-ing like a flame, dear. I'll nev-er be the same, dear.  
 17 C#7 D Em7 A A7  
 I'll al-ways put the blame, dear, on no - bod-y but you.  
 21 D D°7 Em7 A7  
 You, you're driv-ing me cra - zy! What did I do,  
 25 E7 A7 D Em7 E°7  
 what did I do? My tears for  
 29 D D°7 Em7 A7  
 you make ev - 'ry-thing ha - zy cloud-ing the skies  
 33 E7 A7 D  
 of blue. How

2  
37 F# F#m G#m7 C#7 F#6 A°

true were the friends who were near me to cheer me. Be-lieve me, they knew!

40 C#7 F# F#m G#m7 C#7

But you were the kind who would hurt me, de -

43 F# Bm B°7 A7

sert me, when I need - ed you. Yes,

45 D D°7 Em7 A7

you, you're driv-ing me cra - zy! What did I do

49 1. E7 A7 D Em7 A7 (Keyboard)

to you?

53 2. Em7 A7 Em7 A7

Tell me, what did I do, please tell me what did I do

57 Em7 D#7 D (Keyboard) Bm7 B°7

to you?

61 Em7 A7 D

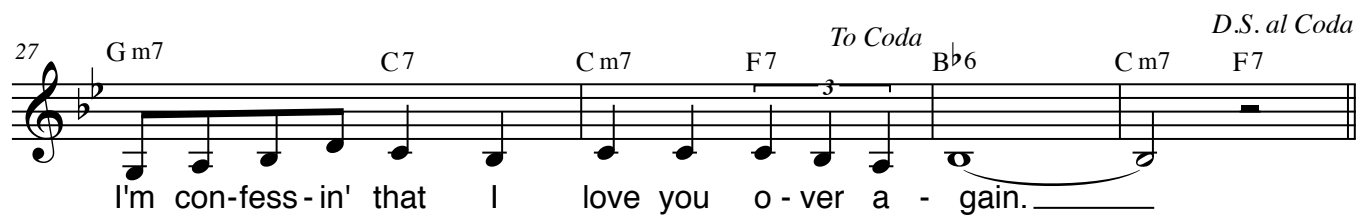
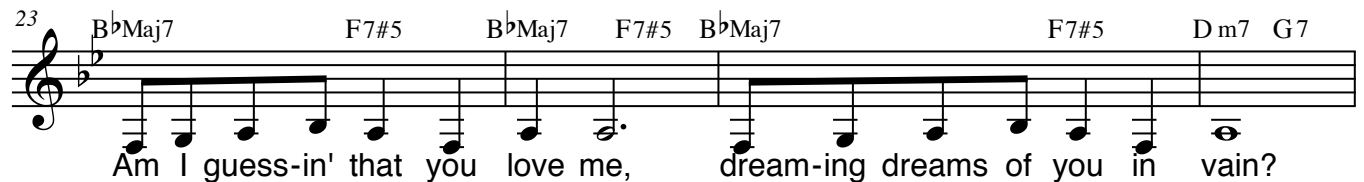
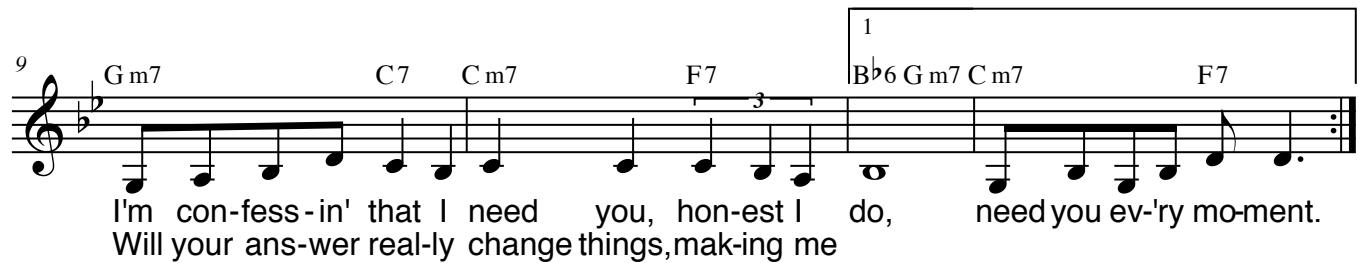
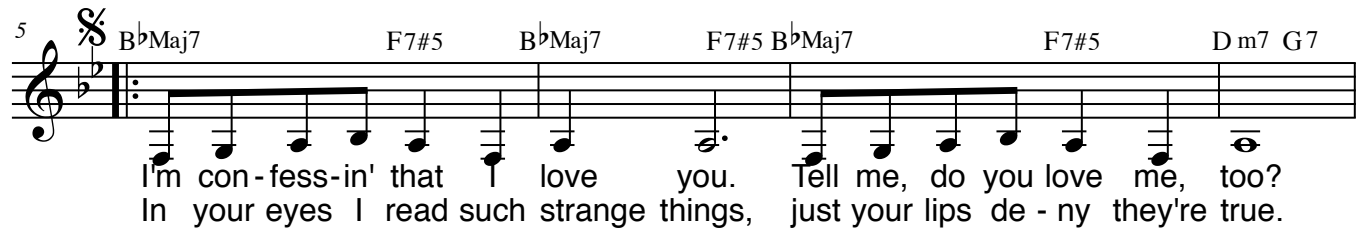
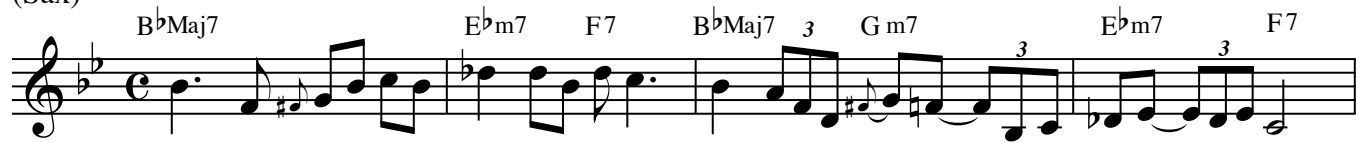


# I'm Confessin' (That I Love You)

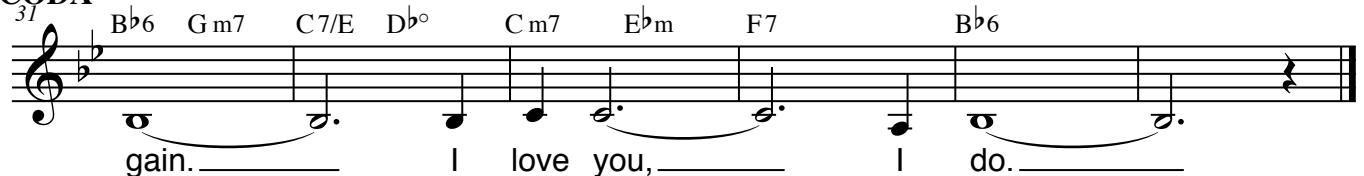
# F

**Keyboard**

(Sax)

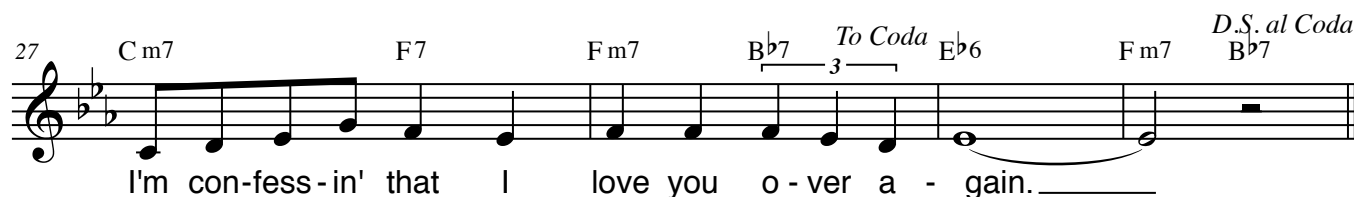
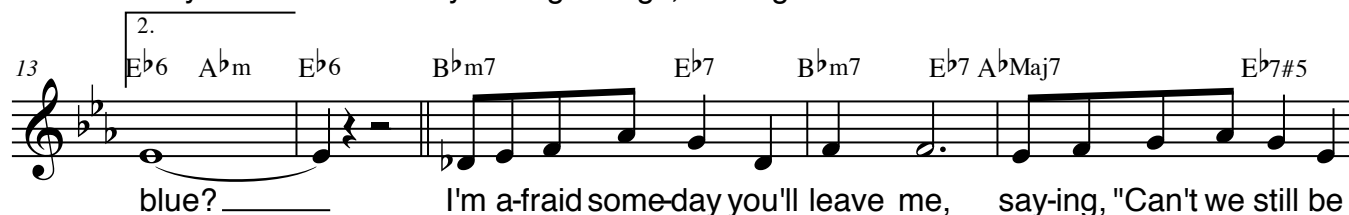
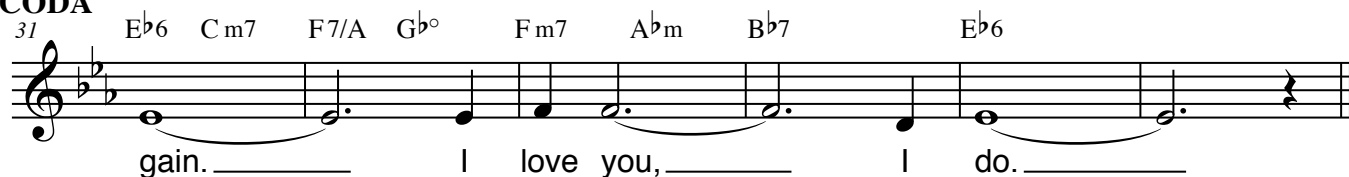


## CODA



**M****I'm Confessin' (That I Love You)****Keyboard**

(Keyboard)

**CODA**

## Gotta Be This Or That

F

Keyboard

(Keyboard)

5 11 16 21 25 29 33 37

E $\flat$  Cm7 Fm7 B $\flat$ 7 (Sax)

E $\flat$  C7 Fm7

B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

Fm7 B $\flat$ 7 E $\flat$  (Keyboard)

E $\flat$ 7 A $\flat$

F7 B $\flat$ 7 (Sax)

E $\flat$  C7

Fm7 B $\flat$ 7 E $\flat$  B $\flat$ 7 (Keyboard)

E $\flat$  Cm7 Fm7 B $\flat$ 7

Well,

2  
39  $E\flat$   $C7$   $Fm7$

if you ain't wrong, — you're right If it ain't dark, — it's light. If you ain't sure,

44  $B\flat7$   $E\flat$   $B\flat7$   $E\flat$

— you might. Got-ta be this or that — If it ain't full, — it's blank.

49  $C7$   $Fm7$   $B\flat7$   $E\flat$

If you don't spend, you bank. If it ain't Bing, — it's Frank. Got-ta be this or that. —

55  $E\flat7$   $A\flat$

Who can it be — if it ain't me, — I know it's not your moth - er. —

59  $F7$   $B\flat7$

Can't you see — it's got-ta be — one way or the oth - er.  $\sharp$  So,

63  $E\flat$   $C7$

tell me what I — must know. If you don't like, — I'll go —

67  $Fm7$   $B\flat7$   $E\flat$  (Sax)

If it ain't yes, — it's no. — Got-ta be this or that. —

71 2.  $F\sharp^{\circ}7$   $Fm7$   $E\flat maj7$   $C7$

Got - ta be, got - ta be this or that. It's

73  $Fm7$   $B\flat7$  (Sax)  $Fm7$   $B\flat7$   $E\flat$  (Keyboard)  $Fm7$   $E maj7$   $E\flat6$

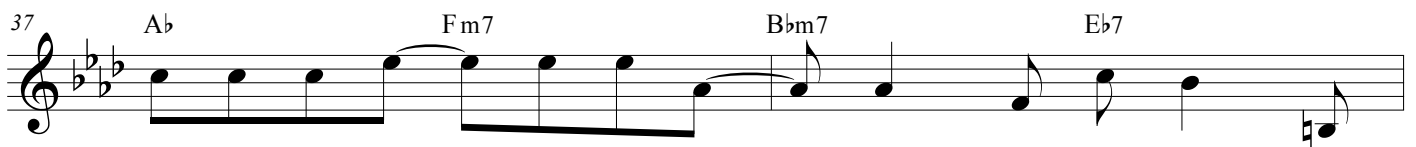
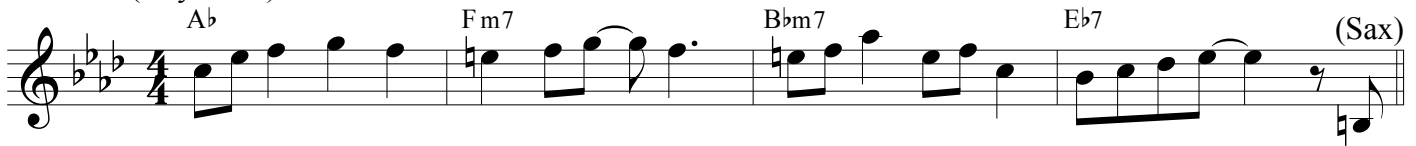
got-ta be this or that!

# Gotta Be This Or That

M

Keyboard

(Keyboard)



Well,

2  
39  $A\flat$   $F7$   $B\flat m7$

if you ain't wrong, \_\_\_ you're right If it ain't dark, \_\_\_ it's light. If you ain't sure,

44  $E\flat7$   $A\flat$   $E\flat7$   $A\flat$

\_\_\_ you might. Got-ta be this or that \_\_\_ If it ain't full, \_\_\_ it's blank.

49  $F7$   $B\flat m7$   $E\flat7$   $A\flat$

If you don't spend, you bank. If it ain't Bing, \_\_\_ it's Frank. Gotta be this or that. \_\_\_

55  $A\flat7$   $D\flat$

Who can it be \_\_\_ if it ain't me, I know it's not my broth - er. \_\_\_

59  $B\flat7$   $E\flat7$

Can't you see it's got-ta be \_\_\_ one way or the oth - er. So,

63  $A\flat$   $F7$

tell me what I \_\_\_ must know. If you don't like, \_\_\_ I'll go \_\_\_

67  $B\flat m7$   $E\flat7$   $A\flat$  (Keyboard)

If it ain't yes, \_\_\_ it's no. \_\_\_ Got-ta be this or that. \_\_\_

71  $B^{\circ}7$   $B\flat m7$   $A\flat maj7$   $F7$

Got - ta be, got - ta be this or that. It's

73  $B\flat m7$   $E\flat7$  (Keyboard)  $B\flat m7$   $E\flat7$   $A\flat$  (Keyboard)  $B\flat m7$   $A\flat maj7$   $A\flat6$

got-ta be this or that!