

# The Mixed Nuts

## Set U

Last revised on 2017.05.14

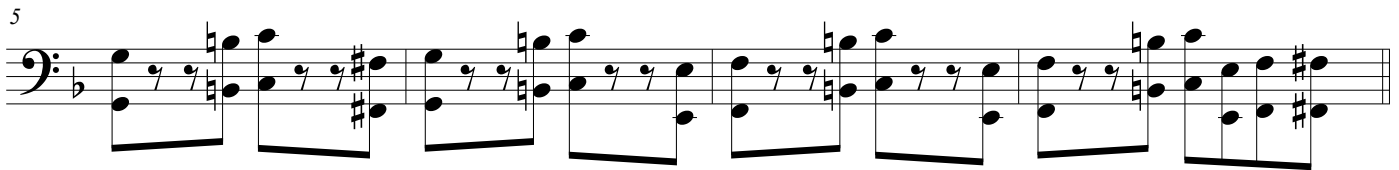
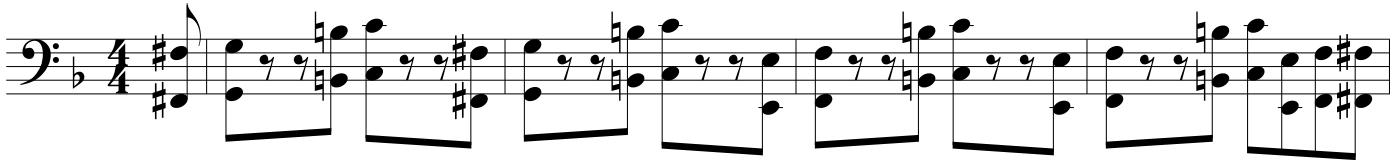
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U15-Music, Music, Music(KVF).2015.01.15.pdf  
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U16-Fools Rush In(KVF).2016.02.28.pdf  
U16-Fools Rush In(KVM).2016.02.28.pdf  
U17-Bless You For The Good That's In You(KVD).2016.01.13.pdf



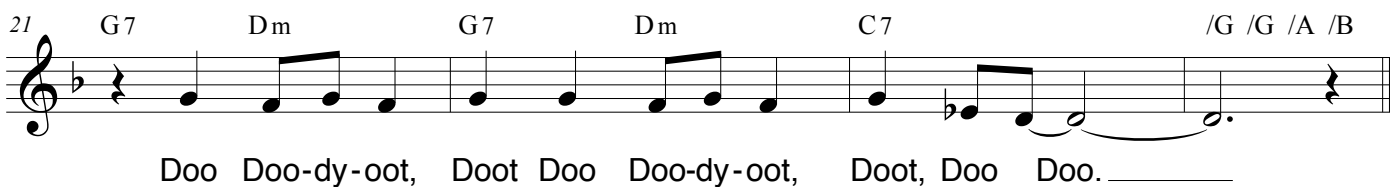
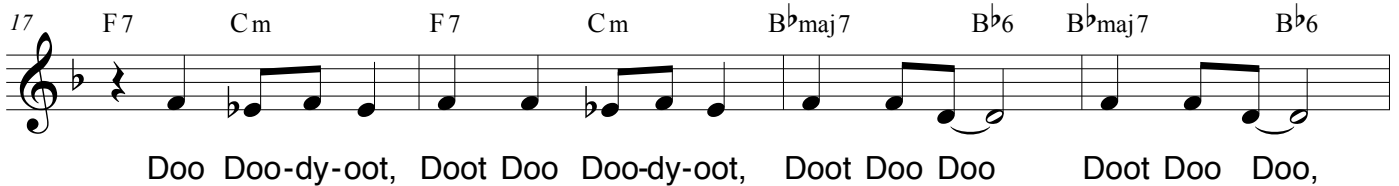
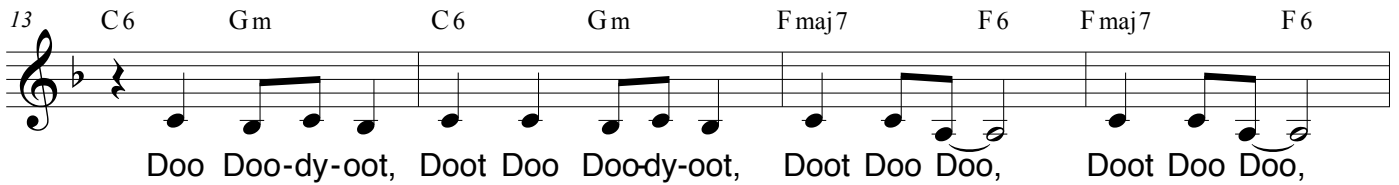
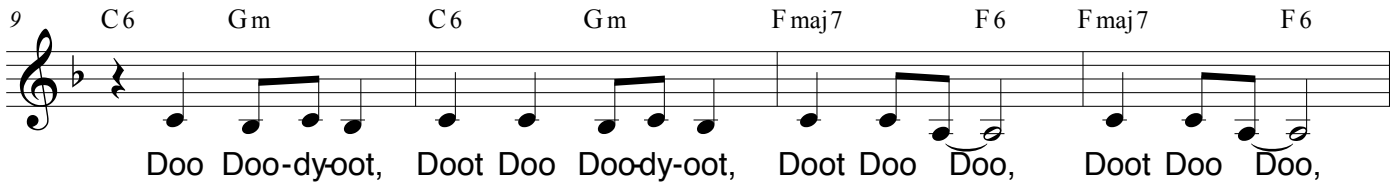
# Hot Toddy

Keyboard

(Bass & Keyboard play as written; drums lightly)



Add Rhythm



2

25 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6

Doo Doo-dy-oot, Doot Doo Doody-oot, Doot Doo Doo, Doot Doo Doo,

29 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6

Doo Doo-dy-oot, Doot Doo Doody-oot, Doot Doo Doo, Doot Doo Doo,

33 F7 Cm F7 Cm Bbmaj7 Bb6 Bbm

Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot Doo Doo, Doot Doo Doo,

37 C6 Gm C6 Gm **To Coda** C6 Gm F6

Doo Doo-dy-oot, Doot Doo Doody-oot, Doot Doo Doo-dy-Doo Doot.

Sax Adlib)

41 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6

49 F7 Cm F7 Cm Bbmaj7 Bb6 Bbmaj7 Bb6 G7 Dm G7 Dm C7 **D.S. al Coda**  
/G /G /A /B

**Coda**

57 C6 Gm F6 C6 Gm F6

Doot Doo Doo-dy-Doo Doot. Doot Doo Doo-dy-Doo Doot.

61 C6 Gm F6 C6 Gm F6 F9

Doot Doo Doo-dy-Doo Doot. Doot Doo Doo-dy-Doo Doot.

# Mood Indigo

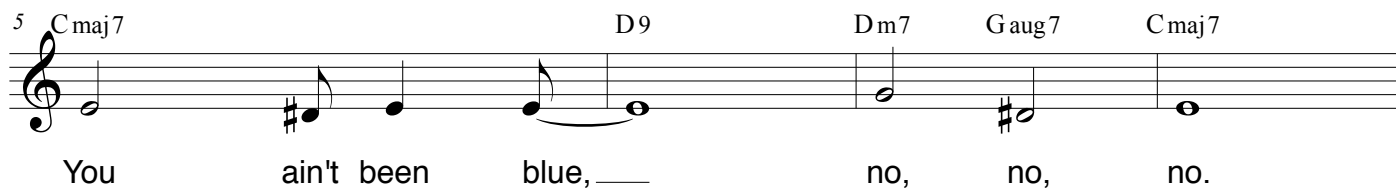
# F

Keyboard

(Sax)



5



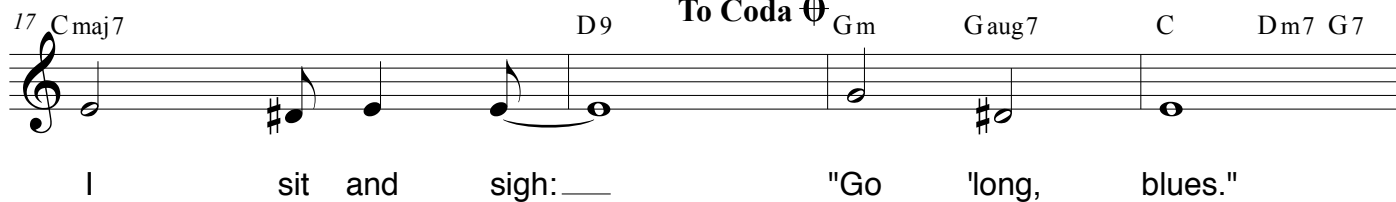
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13

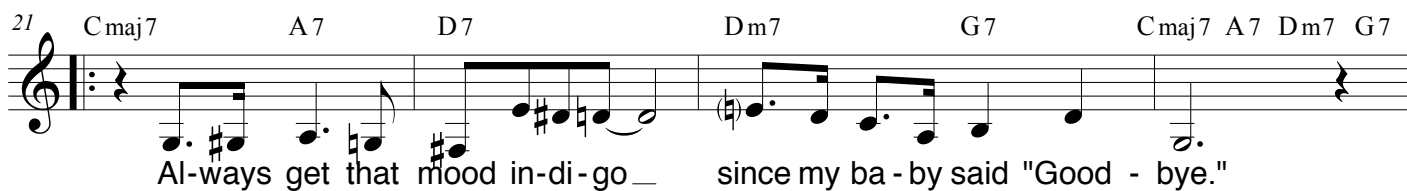


17



To Coda

21 C maj7 A7 D7 Dm7 G7 C maj7 A7 Dm7 G7



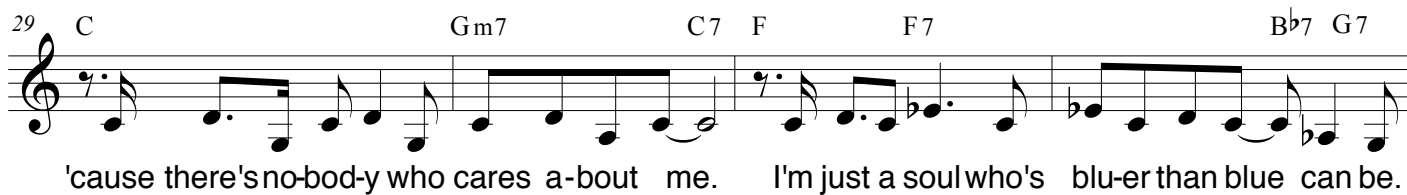
Al-ways get that mood in-di-go \_ since my ba-by said "Good - bye."

25 C maj7 A7 D7 G#7 G7



In the eve-nin', when lights are low, I'm so lone-some I could cry,

29 C Gm7 C7 F F7 Bb7 G7



'cause there's no-bod-y who cares a-bout me. I'm just a soul who's blu-er than blue can be.

33 C maj7 A7 D7 Dm7 G7

1. C6 G7 2. C6 G7

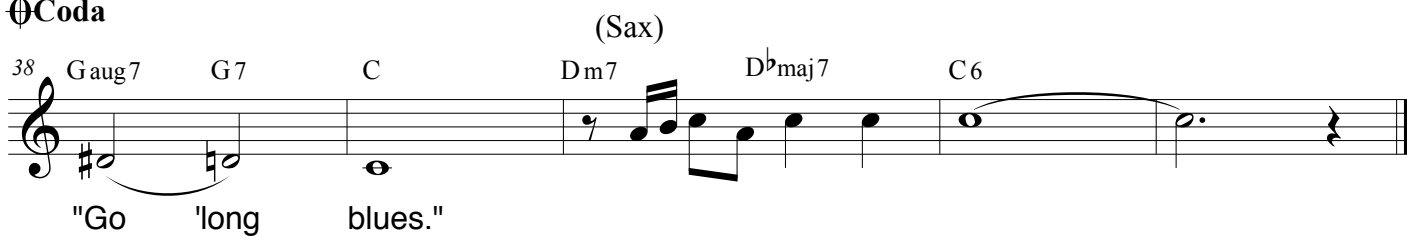
D.S. al Coda



When I get that mood in-di-go, I could lay me down and die.

⊕ Coda

38 G aug7 G7 C (Sax) Dm7 Dbmaj7 C6



"Go 'long blues."

# Mood Indigo

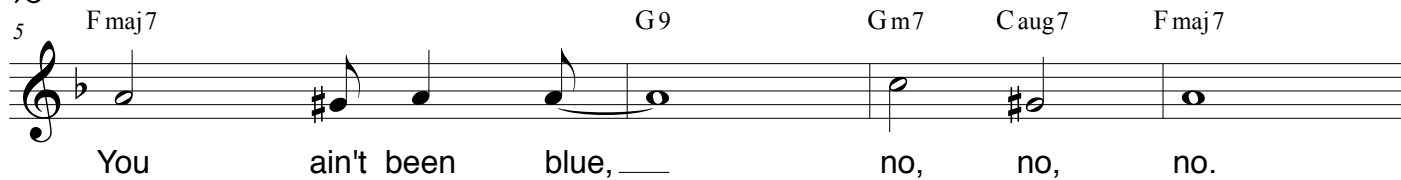
# M

Keyboard

(Keyboard)



5



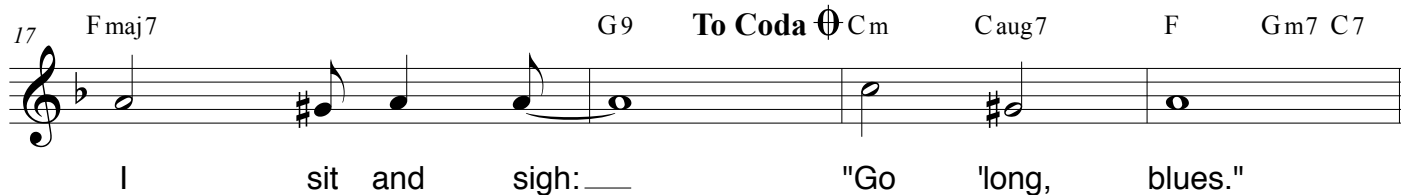
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13



17



21 F maj7 D7 G7 Gm7 C7 F maj7 D7 Gm7 C7

Al-ways get that mood in-di-go \_ since my ba-by said "Good - bye."

25 F maj7 D7 G7 C#7 C7

In the eve-nin', when lights are low, I'm so lone-some I could cry,

29 F Cm7 F7 Bb Bb7 Eb7 C7

'cause there's no-bod-y who cares a-bout me. I'm just a soul who's blu-er than blue can be.

33 F maj7 D7 G7 Gm7 C7

**D.S. al Coda**

When I get that mood in-di-go, I could lay me down and die.

**⊕ Coda** (Keyboard)

38 Caug7 C7 F Gm7 Gbmaj7 F6

"Go 'long blues."

# Anniversary Song

# F

(Sax)

Keyboard

Am E7 Am E7 Am E7 Am

9 E7 Am

Oh, how we danced on the night we were wed. We  
 night seemed to fade in the blossoming dawn. The

17 Dm Am E7 Am

vowed our true love though a word was - n't said. The  
 sun shone a - new, but the dance lingered on. Could

25 E7 Am

world was in bloom, there were stars in the skies ex -  
 we but re - live that sweet moment sublime, we'd

33 Dm Am E7 Am

cept for the few that were there in your eyes.  
 find that our love is - n't altered by time.

41 Dm Dm7 G7 C Dm Dm7 G7 C

Dear, as I held you so close in my arms, an-gels were sing-ing a hymn to your

48 Dm6 E7 Am Dm Am E7

charms. Two hearts gently beat-ing were mur-mur-ing low, My dar-ling, I love you

1. 55 Am (Sax) Dm Am E7 Am

so. The

2. 61 Am Dm Am E7 Am (Sax) Dm Am

so. My dar-ling, I love you so.



# Anniversary Song

# M

(Keyboard)

Keyboard

Dm A7 Dm A7 Dm A7 Dm  
 9 A7 Dm  
 Oh, how we danced on the night we were wed. We  
 night seemed to fade in the blossoming dawn. The  
 17 Gm Dm A7 Dm  
 vowed our true love though a word was - n't said. The  
 sun shone a - new, but the dance lingered on. Could  
 25 A7 Dm  
 world was in bloom, there were stars in the skies ex -  
 we but re - live that sweet moment sublime, we'd  
 33 Gm Dm A7 Dm  
 cept for the few that were there in your eyes.  
 find that our love is - n't altered by time.  
 41 Gm Gm7 C7 F Gm Gm7 C7 F  
 Dear, as I held you so close in my arms, angels were sing - ing a hymn to your  
 48 Gm6 A7 Dm Gm Dm A7  
 charms. Two hearts gently beat - ing were mur - mur - ing low, " My dar - ling, I love you  
 55 1. Dm (Keyboard) Gm Dm A7 Dm  
 so." The  
 61 2. Dm Gm Dm A7 Dm (Keyboard) Gm Dm  
 so. My dar - ling, I love you so.

17 D<sup>b</sup>6 D<sup>b</sup>7 G<sup>b</sup>6 G<sup>b</sup>m7 D<sup>b</sup>6 A<sup>b</sup>7(#5) D<sup>b</sup>6 A<sup>b</sup>7(#5)



na-ture, that's all, sim-ply tell-ing us to fall in love. And that's why

21  $\text{D}^{\flat}6$   $\text{B}^{\flat\circ}7$   $\text{E}^{\flat}m7$   $\text{A}^{\flat}7_{\text{sus}4}$   $\text{D}^{\flat}6$   $\text{B}^{\flat}m7$   $\text{G}^{\flat}6$   $\text{G}^{\flat}m7$

birds do it, bees do it, ev-en ed - u - ca-ted fleas do it.

25  $\text{D}^{\flat}6$   $\text{B}^{\circ}7$   $\text{E}^{\flat}m7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}maj7$   $\text{B}^{\flat}m7$   $\text{G}^{\flat}$   $\text{E}^{\flat}m$   $\text{A}^{\flat}7$

Let's do it, let's fall in love. In Spain, the

29  $\text{D}^{\flat}6$   $\text{B}^{\flat\circ}7$   $\text{E}^{\flat}m7$   $\text{A}^{\flat}7_{\text{sus}4}$   $\text{D}^{\flat}6$   $\text{B}^{\flat}m7$   $\text{G}^{\flat}6$   $\text{G}^{\flat}m7$

best up-per sets do it. Lith-u - an - i - ans and Lats do it.

33  $\text{D}^{\flat}6$   $\text{B}^{\circ}7$   $\text{E}^{\flat}m7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}$   $\text{G}^{\flat}$   $\text{D}^{\flat}$   $\text{F}7$

Let's do it, let's fall in love. The Dutch in  
The most re -

37  $\text{B}^{\flat}m$   $\text{F}7$   $\text{B}^{\flat}m7$   $\text{F}7$   $\text{D}^{\flat}7$

old Am - ster - dam do it, not to men-tion the Finns.  
fined la - dy bugs do it, when a gen - tle man calls.

41  $\text{G}^{\flat}$   $\text{A}$   $\text{G}^{\flat}\text{dim}$   $\text{D}^{\flat}$   $\text{E}$  **To Coda**  $\text{A}^{\flat}7$   $\text{E}^{\flat}m$   $\text{A}^{\flat}7$

Folks in Si - am do it, think of Si - a - mese twins. Some Ar-gen  
Moths in your rugs do it. What's the use of moth\_\_\_\_\_

45

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

tines with-out means do it. Peo-ple say in Bos-ton e-ven beans do it.

Detailed description: This system of music contains measures 45 through 52. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes. The lyrics are: 'tines with-out means do it. Peo-ple say in Bos-ton e-ven beans do it.' The chords are indicated above the staff: D<sup>b</sup>6, B<sup>b</sup>7, E<sup>b</sup>m7, A<sup>b</sup>7sus4, D<sup>b</sup>, B<sup>b</sup>m7, G<sup>b</sup>6, and B<sup>b</sup>m7.


49 D<sup>b</sup> B<sup>o</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup> G<sup>b</sup> E<sup>b</sup>m A<sup>b</sup>7 **D.S. al Coda**

Let's do it, let's fall in love.\_\_\_\_ (Sax)

53 **Coda** A $\flat$  B $\flat$ 7 E $\flat$ 6 C $^\circ$ 7 F m7 B $\flat$ 7sus4 E $\flat$  C m7

balls. The chimpan - zees in the zoos do it. Ev-en some cour-a-geous kan-ga-

57 A<sup>b</sup>6 C m7 E<sup>b</sup> D<sup>b</sup>°7 F m7 B<sup>b</sup>7 G°7



roos do it. Let's do it, let's fall in love.\_\_\_\_

61

C7 Fm7 B $\flat$ 7 E $\flat$

what do you say, let's do it, \_\_\_\_\_ let's fall in love. \_\_\_\_\_

66 (Sax) B $\flat$ 7 E $\flat$



66 (Sax) B $\flat$ 7 E $\flat$

# Let's Do It, Let's Fall In Love

# M

Keyboard

(Keyboard) F6 D7/F# Gm7 C7 C7(#5)

When the

5 F6 C7 F Gm7 C7 F F<sup>aug</sup> F6 (Keyboard)

lit - tle blue - bird who has nev - er said a word, starts to sing, "Spring, Spring."

8 C7(#5) F6 C7 F Gm7 C7

When the lit - tle blue - bell in the bot - tom of the dell starts to

11 F F<sup>aug</sup> F6 (Keyboard) C7(#5) F7 B<sup>b</sup>6 B<sup>b</sup>m6 F/A

ring, "Ding, Ding." When the lit - tle blue clerk in the

14 G7 C9 F/A D7(b9) Gm11 C7 C7(#5)

mid - dle of his work starts a tune to the moon up a - bove. It is

17 F6 F7 B<sup>b</sup>6 B<sup>b</sup>m7 F6 C7(#5) F6 C7(#5)

na - ture, that's all, sim - ply tell - ing us to fall in love. And that's why

21 F6 D°7 Gm7 C7sus4 F6 Dm7 Bb6 Bbm7

birds do it, bees do it, ev-en ed - u - ca - ted fleas do it.

25 F6 Eb°7 Gm7 C7 Fmaj7 Dm7 Bb Gm C7

Let's do it, let's fall in love. In Spain, the

29 F6 D°7 Gm7 C7sus4 F6 Dm7 Bb6 Bbm7

best up-per sets do it. Lith - u - an - i - ans and Lats do it.

33 F6 Eb°7 Gm7 C7 F Bb F A7

Let's do it, let's fall in love. The Dutch in  
The most re -

37 Dm A7 Dm7 A7 F7

old Am - ster - dam do it, not to men - tion the Finns.  
fined la - dy bugs do it, when a gen - tle man calls.

41 Bb Db Bbdim F Ab To Coda C7 Gm C7

Folks in Si - am do it, think of Si - a - mese twins. Some Ar - gen  
Moths in your rugs do it. What's the use of moth

49 F E<sup>b</sup>7 G m7 C7 F B<sup>b</sup> G<sup>m</sup> C7 **D.S. al Coda**

Let's do it, let's fall in love. \_\_\_\_\_ (Keyboard)

**Coda**

53

C D7 G6 E°7 Am7 D7sus4 G Em7

balls. The chim-pan - zees in the zoos do it. Ev-en some cour-a-geous kan-ga-

57 C 6 E m7 G F°7 A m7 D7 B°7

roos do it. Let's do it, let's fall in love. \_\_\_\_

61

E7 Am7 D7 G

what do you say, let's do it, let's fall in love. \_\_\_\_\_

66 (Keyboard)



D7 G

## Chances Are

F

(Keyboard)

Keyboard

1 2 3 4

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

Chances

5

A<sup>b</sup>6 E<sup>b</sup>7(#5) A<sup>b</sup> Fm7(b5)

are 'cause I wear a sil - ly grin, the the  
cause my com - po - sure sort of slips, the the

7

E<sup>b</sup>/B<sup>b</sup> Gm7 C9 C7 Fm7 F7

mo - ment you come in - to view, chanc - es are you think that  
mo - ment that your lips meet mine, chanc - es are you think my

10

1 B<sup>b</sup>7 Fm7 B<sup>b</sup>7 E<sup>b</sup> B7 B<sup>b</sup> E<sup>b</sup>7(#5)

I'm in love with you. Just be -

13

2 B<sup>b</sup>7 Fm7 B<sup>b</sup>7 B<sup>b</sup>7(b9) E<sup>b</sup> B7 E<sup>b</sup> E<sup>b</sup>maj7

heart's your Val - en - tine. In the mag - ic of

16

A<sup>b</sup>m A<sup>b</sup>m6 E<sup>b</sup>m

moon - light, when I sigh, "Hold me close, dear,"

19

Cm7(b5) F7

— chanc - es are you be - lieve the stars that fill the skies are

22

B9 B<sup>b</sup>9 B<sup>b</sup>7 N.C.

in my eyes. Guess you feel you'll al - ways



24  $A\flat 6$   $E\flat 7(\sharp 5)$   $A\flat$   $Fm 7(\flat 5)$

be \_\_\_\_\_ the one and on - ly one for me and

26  $E\flat$   $Gm 7$   $C 9$   $Caug$   $Fm$   $G^\circ$   $Fm$   $A^\circ$  **To Coda**  $\Phi$

if you think you could, \_\_\_\_\_ well, chan-ces are your chan - ces

29  $Fm 7$   $B\flat 7$   $E\flat$  **(Sax)** **D.S. al Coda**

are aw - f'ly good. \_\_\_\_\_

 **$\Phi$  Coda**

32  $Fm 7/B\flat$   $B\flat 7$   $Gm 7(\flat 5)$   $C 7$   $Fm$

are aw - f'ly good; \_\_\_\_\_ the chan - ces are your chan - ces

36  $Fm 7$   $B\flat 7$   $B\flat 7(\flat 9)$   $E\flat$  **(Sax)**  $B 6$   $E\flat 6$

are aw - f'ly good. \_\_\_\_\_

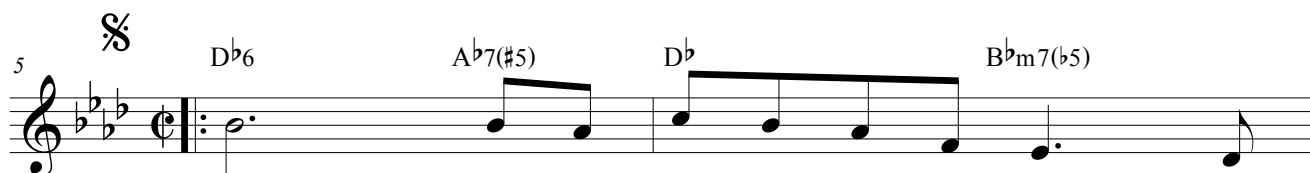
## Chances Are

M

(Keyboard) 1 2 3 4 Keyboard



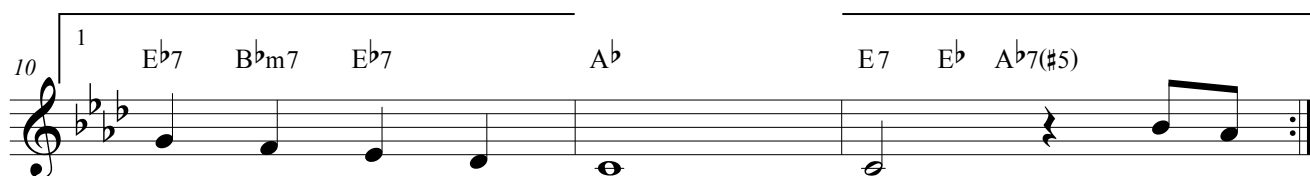
Chan-ces



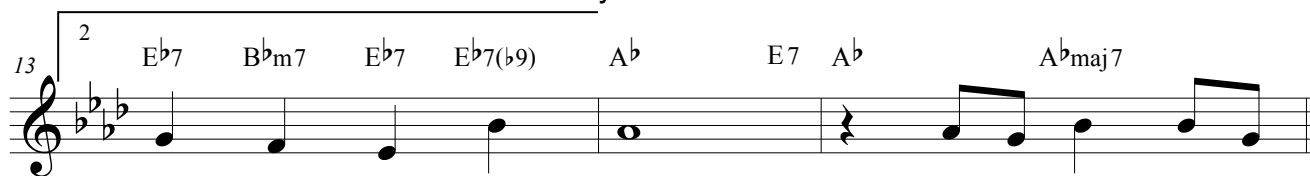
are cause 'cause I wear a sil - ly grin, the the



mo-moment you come in - to meet view, chanc-es are you think that



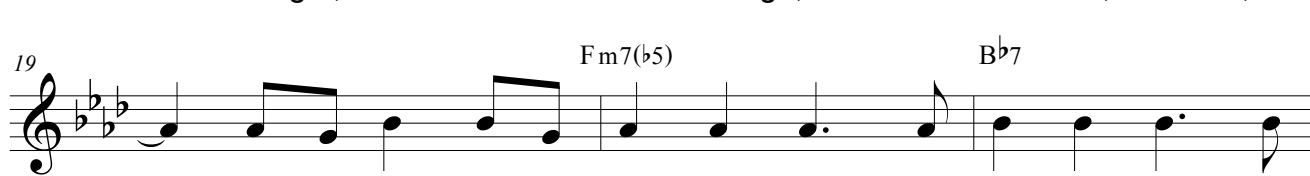
mo-moment that your lips meet mine, chanc-es are you think my



I'm in love with you. Just be -



heart's your Val - en - tine. In the mag - ic of



moon - light, when I sigh, "Hold me close, dear,"



chanc-es are you be - lieve the stars that fill the skies are



in my eyes. Guess you feel you'll al - ways

24  $D^b6$   $A^b7(\#5)$   $D^b$   $B^bm7(b5)$

be \_\_\_\_\_ the one and on - ly one for me and

26  $A^b$   $Cm7$   $F9$   $Faug$   $B^bm$   $C^\circ$   $B^bm$   $D^\circ$  **To Coda**

if you think you could, \_\_\_\_\_ well, chan-ces are your chan - ces

29  $B^bm7$   $E^b7$   $A^b$  (Keyboard) **D.S. al Coda**

are aw - f'ly good. \_\_\_\_\_

**Coda** 32  $B^bm7/E^b$   $E^b7$   $Cm7(b5)$   $F7$   $B^bm$

are aw - f'ly good; \_\_\_\_\_ the chan - ces are your chan - ces

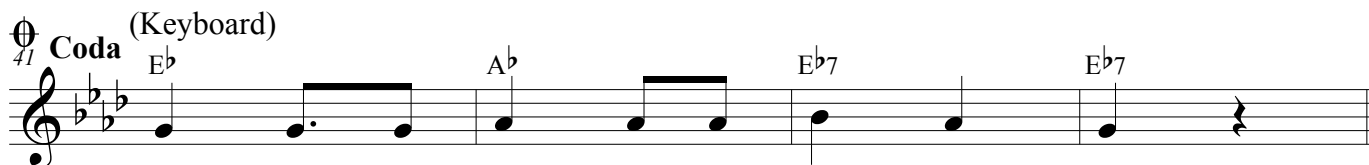
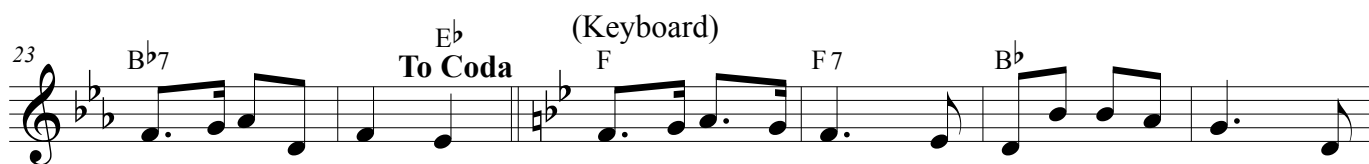
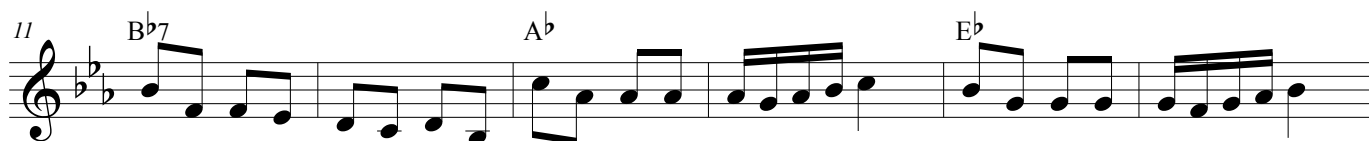
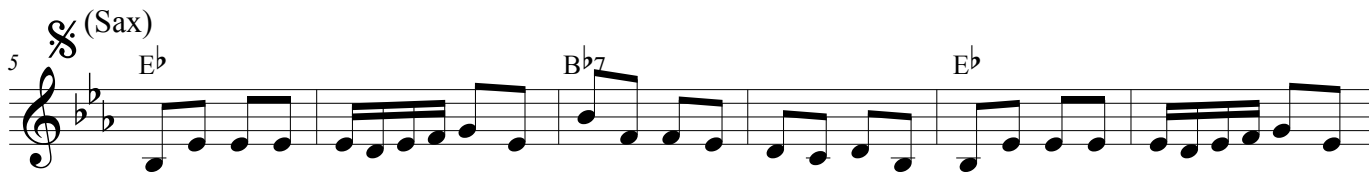
36  $B^bm7$   $E^b7$   $E^b7(b9)$   $A^b$  (Keyboard)  $E6$   $A^b6$

are aw - f'ly good. \_\_\_\_\_

# Julida Polka

(Keyboard)

Keyboard



45  $A^b$   $E^b7$

I have a girl - friend, she calls me "Hon - ey." We go to  
She tells me jokes, and they're not so fun ny. But I laugh at

50  $A^b$   $A^b$

tav - erns and spend all her mon ey. Jul - i - da, Jul - i - da,  
all her jokes 'cause she's got the mon - ey.

55  $E^b7$   $A^b$

you are my sweet-ie, Jul - i - da, Jul - i - da, you're the girl for me.

61 (Keyboard)  $F^m$   $C7$   $F^m$

65  $B^b7$   $E^b$   $B^b7$   $E^b$

69  $A^b$   $E^b7$   $F7$

73 (Sax)  $B^b$   $F7$

79  $B^b$   $B^b$

84  $F7$   $B^b$

# The Object Of My Affection

# F

Keyboard

(Sax) (Keyboard)

B $\flat$  Gm

3 3 3 3 3 3 3 3

3 (Sax) E $\flat$  F7

5  $\text{\textcircled{S}}$  B $\flat$  The

ob - ject of my af - fec - tion can change my com - plex - ion from  
man - y guys who can thrill me and some who can fill me with

7 Cm (Sax) 3 3 3

white to ros - y red,  
dreams of hap - pi - ness,

9 Cm7 Dm Cm7 F7

an - y - time he holds my hand and tells me that he's  
but I know I'll nev - er rest un - til he says he's

11 1. B $\flat$  Cm F7 2. B $\flat$

mine. There are mine. Now

15 B $\flat$ 7 E $\flat$

I'm not a - fraid that he'll leave me, 'cause he's not the kind who'll be un -

18 C7

fair. But in-stead I trust him im - plic-it - ly. — He can

21 F7 Faug

go where he wants to go, do what he wants to do, I won't care. Oh, the

23 Bb

ob-ject of my af - fec - tion can change my com - plex - ion from

25 Cm (Sax)

white to ros - y red,

27 Cm7 Dm To Coda Cm7 F7 Bb Cm D.S. al Coda (Sax)

an-y-time he holds my hand — and tells me that he's mine.

**Coda** 31 Cm7 F7 (Sax) Bb Gm7

hand and tells me that he's mine. —

33 Cm7 C°7 Bb F7 Bb F7 Bb

# The Object Of My Affection

# M

Keyboard

(Keyboard)  $E^b$  (Sax)  $Cm$

3  $A^b$   $B^b7$

5  $E^b$  The

ob - ject of my af - fec - tion can change my com - plex - ion from  
man - y guys who can thrill me and some who can fill me with

7  $Fm$  (Keyboard)

white to ros - y red,  
dreams of hap - pi - ness,

9  $Fm7$   $Gm$   $Fm7$   $B^b7$

an - y - time he holds my hand \_\_\_\_\_ and tells me that he's  
but I know I'll nev - er rest \_\_\_\_\_ un - til he says he's

11 1.  $E^b$   $Fm$   $B^b7$  2.  $E^b$

mine. There are mine. Now

15  $E^b7$   $A^b$

I'm not a-fraid that he'll leave me, 'cause he's not the kind who'll be un-



18 fair. But in-stead I trust him im - plic-it - ly. — He can

21 go where he wants to go, do what he wants to do, I won't care. Oh, the

23 ob-ject of my af-fec-tion can change my com-plex-ion from

25 white to ros - y red,

27 an-y-time he holds my hand — and tells me that he's mine.

Coda (Keyboard) hand and tells me that he's mine. —

33 — — — —

# Somebody Else Is Taking My Place

# F

Keyboard

(Sax)  $E^b$   $C^{\circ}7$   $B^{\circ}7$   $B^b7$   $B^b\text{aug}$

5  $E^b$   $E^b^{\circ}$   $C7$   $F7$   $B^b7$   $B^b^{\circ}$

Some - bod - y else is tak - ing my place. Some - bod - y

10  $B^b7$   $E^b$   $E^b7$   $A^b$

else now shares your em - brace. While I am try - ing

15  $E^b$   $E^b7$   $E^b^{\circ}$   $C7$   $F$   $F^{\circ}$   $F7$   $B^b7$   $B^b\text{aug}$

to keep from cry-ing, you go a - round with a smile on your face.

21  $E^b$   $E^b^{\circ}$   $C7$   $F7$   $B^b7$   $B^b^{\circ}$

Lit - tle you care for vows that you made. Lit - tle you

26  $B^b7$   $E^b$   $E^b7$   $A^b$

care how much I have paid. My heart is ach - ing,

31  $E^b$   $E^b7$   $E^b^{\circ}$   $C7$   $F7$   $B^b7$   $E^b$   $Fm7$   $B^b7$

my heart is break-ing, for some-bod-y's tak-ing my place. \_\_\_\_\_

37 2.  $F7$   $F^{\#}7$   $G$   $G7$

some - bod - y's tak - ing my place. \_\_\_\_\_ Yes,

41  $Fm7$   $B^b7$   $E^b$   $Fm7$   $B^b7$   $E^b$

some - bod - y's tak - ing my place. \_\_\_\_\_

# Somebody Else Is Taking My Place

# M

Keyboard

(Keyboard)

F D<sup>°</sup>7 D<sup>b°</sup>7 C7 C<sup>aug</sup>  
 5 F F<sup>°</sup> D7 G7 C7 C<sup>°</sup>  
 10 C7 F F7 B<sup>b</sup>  
 15 F F7 F<sup>°</sup> D7 G G<sup>°</sup> G7 C7 C<sup>aug</sup>  
 21 F F<sup>°</sup> D7 G7 C7 C<sup>°</sup>  
 26 C7 F F7 B<sup>b</sup>  
 31 F F7 F<sup>°</sup> D7 1. G7 C7 F Gm7 C7  
 37 2. G7 G<sup>#°</sup>7 A A7  
 41 Gm7 C7 F Gm7 C7 F

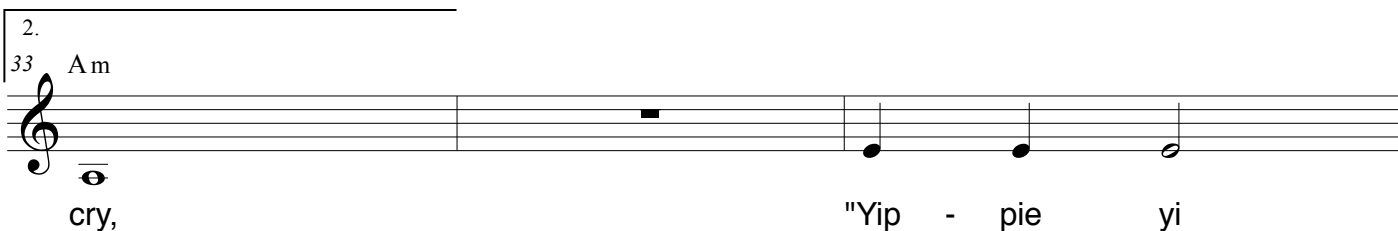
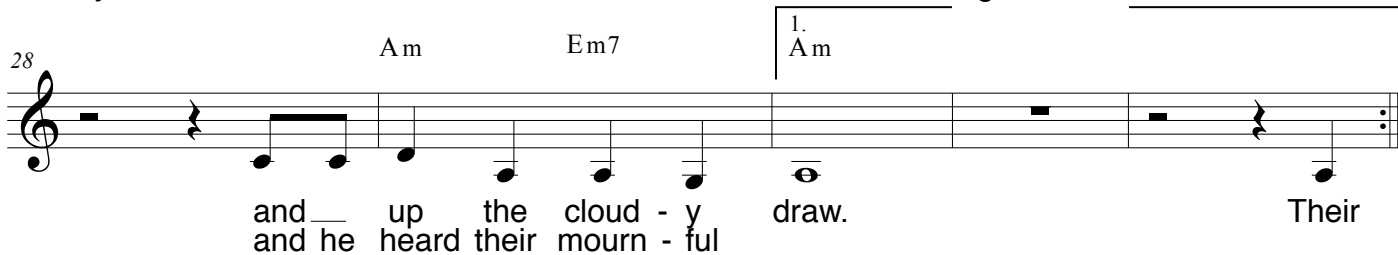
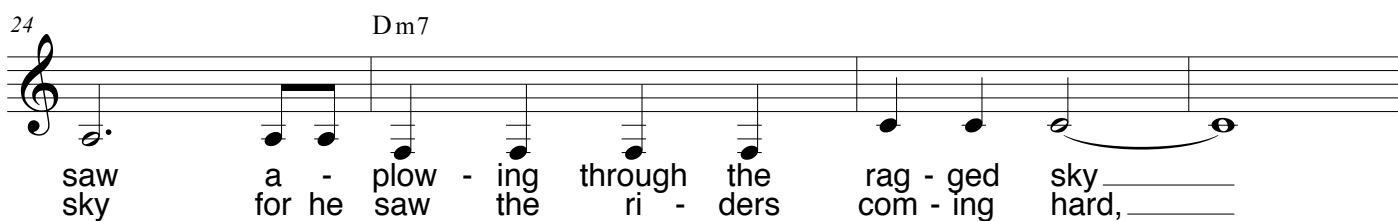
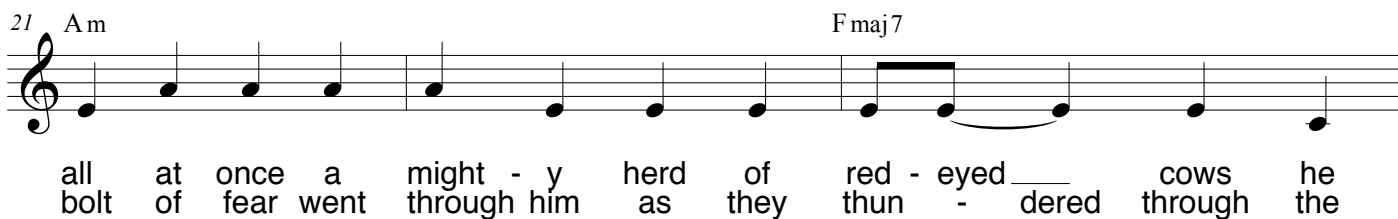
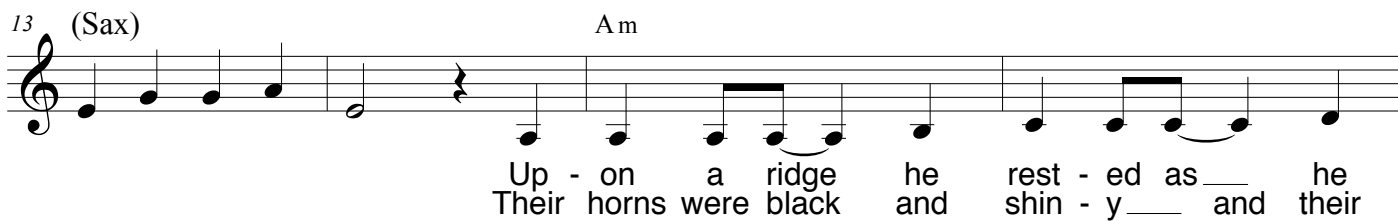
Some - bod - y else is tak - ing my place. Some - bod - y  
 else now shares your em - brace. While I am try - ing  
 to keep from cry-ing, you go a - round with a smile on your face.  
 Lit - tle you care for vows that you made. Lit - tle you  
 care how much I have paid. My heart is ach - ing,  
 my heart is break-ing, for some-bod-y's tak-ing my place. \_\_\_\_\_  
 some - bod - y's tak - ing my place. \_\_\_\_\_ Yes,  
 some - bod - y's tak - ing my place. \_\_\_\_\_

# Ghost Riders In The Sky

# F

(Keyboard, Bass, and Drums)

Keyboard



2

36 C Am

Oh. Yip-pie yi ay."

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

Ghost ri - ders in the sky.

52 Bm

Their

60 Bm D

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

64 (Sax) Bm

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

68 D (Sax)

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

72 Bm Gmaj7

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

76 Em7

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

79 Bm F#m7 1. Bm 3

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

84 Bm

skies. Yip - pie yi

87 D Bm

oh, Yip-pie yi ay."

95 G Em7 Bm

Ghost ri - ders in the sky."

103 G Em7 Bm

Ghost ri - ders in the sky."

111 G Em7 Bm

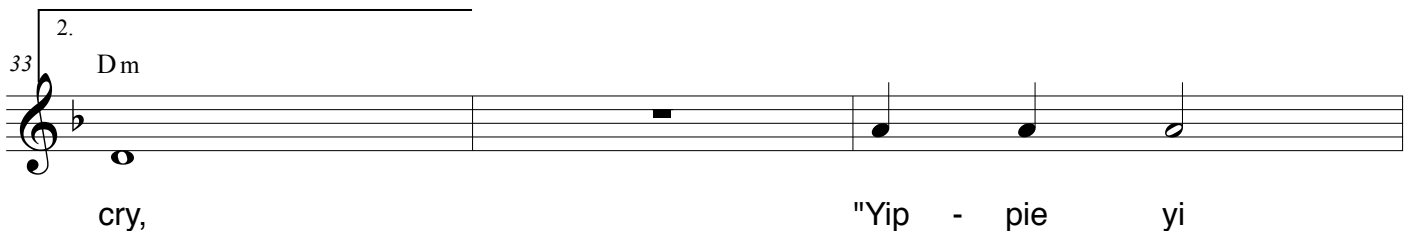
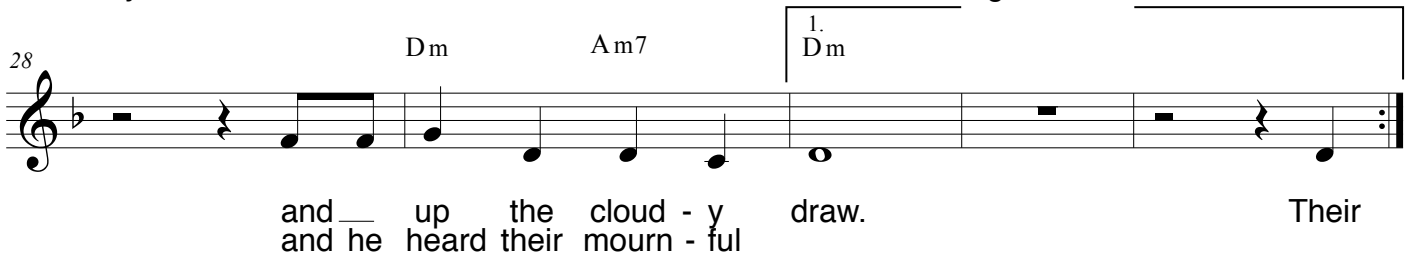
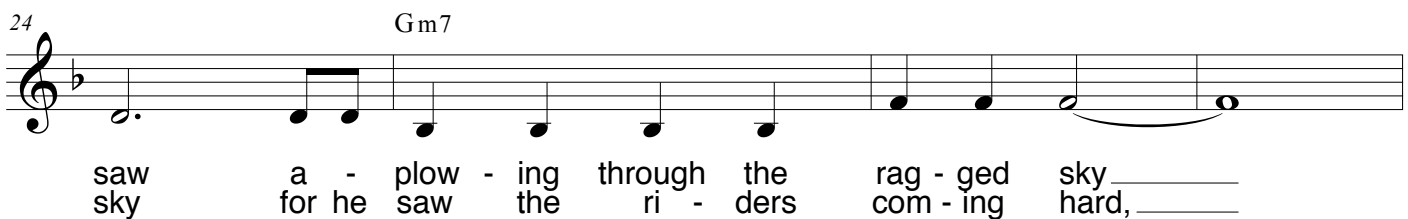
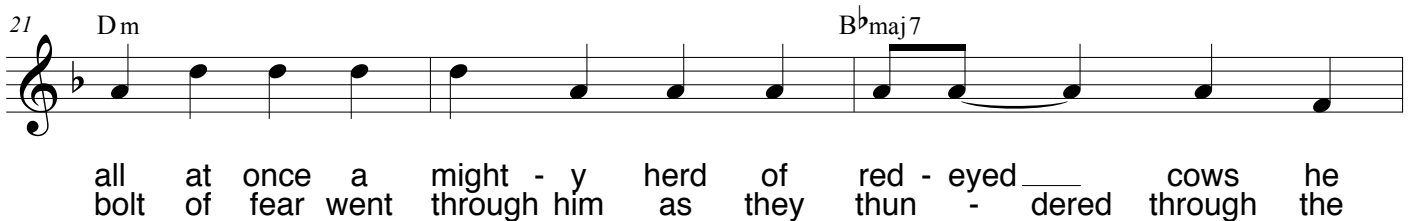
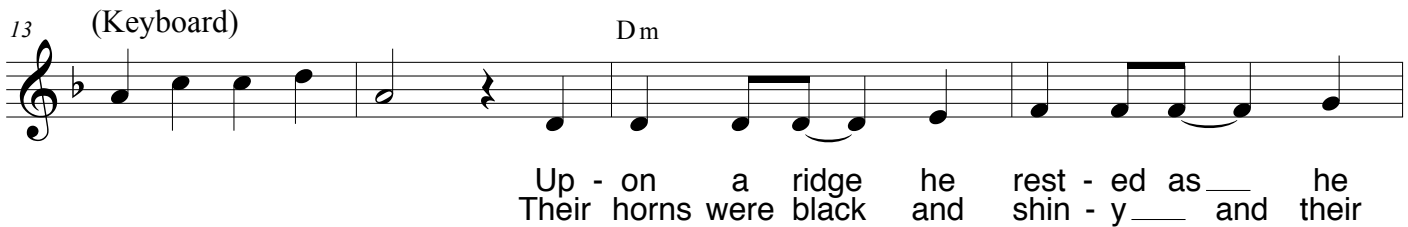
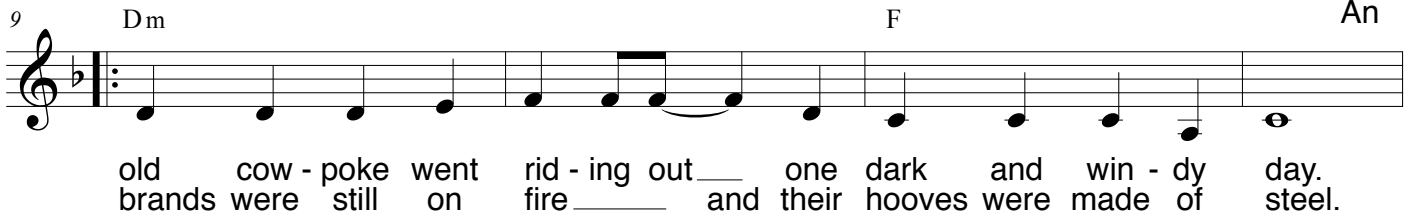
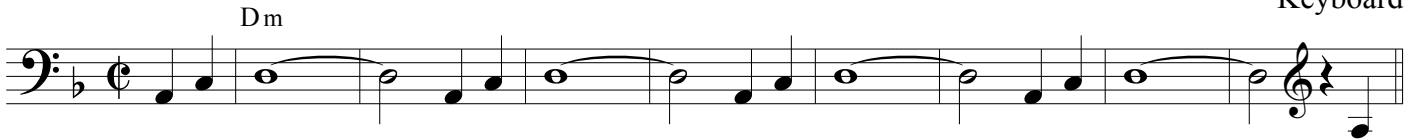
Ghost ri - ders in the sky."

# Ghost Riders In The Sky

# M

(Keyboard, Bass, and Drums)

Keyboard



2

36 F Dm

Oh. \_\_\_\_\_ Yip-pie yi ay." \_\_\_\_\_

44 B $\flat$  Gm7 Dm (Keyboard, Bass, and Drums)

Ghost ri - ders in \_\_\_\_\_ the sky. \_\_\_\_\_

52 Em

Their

60 Em G

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

64 (Keyboard) Em

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

68 G (Keyboard)

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

72 Em Cmaj7


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

76 Am7

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



79



Em Bm7

1.  
Em

3

84 2. Em  
skies. Yip - pie yi

87 G Em

oh, \_\_\_\_\_ Yip-pie yi ay." \_\_\_\_\_

95

C Am7 Em

Ghost ri - ders in the sky.

103

C Am7 Em

Ghost ri - ders in \_\_\_\_\_ the sky. \_\_\_\_\_

III C Am7 Em

Ghost ri - ders in \_\_\_\_\_ the sky. \_\_\_\_\_

Samba rhythm

## Mañana

**F**Keyboard  
E $\flat$ 

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

5 C7 F7 E $\circ$ 7 Fm7 B $\flat$ 7 E $\flat$  B $\flat$ 7

9 E $\flat$  B $\flat$ 7

13 E $\flat$ 6 E $\circ$ 7 Fm7 B $\flat$ 7

17 E $\flat$  C7 F7

21 B $\flat$ 7 E $\flat$

25 E $\flat$  A $\flat$  B $\flat$ 7

30 1, 2. E $\flat$  3. E $\flat$

The  
fau - cet she is drip - ping and the fence she's fall - ing down. My  
moth - er's al - ways work - ing, she's work - ing ver - y hard. But  
once I had some mon - ey but I gave it to my friend. He  
pock - et needs some mon - ey, so I can't go in - to town. My  
ev - 'ry time she looks for me, I'm sleep - ing in the yard. My  
said he'd pay me dou - ble, it was on - ly for a lend. He  
broth - er is - n't work - ing and my sis - ter does - n't care. The  
moth - er thinks I'm laz - y, and may - be she is right. I'll  
said a lit - tle la - ter that the horse she was so slow Why he  
car she needs a mot - or so I can't go an - y - where. Ma -  
go to work ma - na - na but I got - ta sleep to - night. Ma  
give the horse my mon - ey is some - thing I don't know. Ma  
na - na, ma - na - na, ma - na - na is  
good e - nough for me My Oh, me.

2

(Sax)

35  $E^b$   $B^b7$   $E^b$

39  $C7$   $F7$   $E^\circ7$   $Fm7$   $B^b7$   $E^b$   $B7$   $My$

43  $E$   $B7$

broth - er took a suit - case and he went a - way to school.  $My$   
 win - dow she is bro - ken and the rain is com - ing in.  $If$

47  $E6$   $F^\circ7$   $F\#m7$   $B7$

fath - er said he'd on - ly learned to be a sil - ly fool.  $My$   
 some one does - n't fix it, I'll be soak - ing to my skin.  $But$

51  $E$   $C\#7$   $F\#7$

fath - er said that I should learn to make a chil - e pot.  $But$   
 if we wait a day or two, the rain may go a - way.  $and$

55  $B7$   $E$

then, I burned the house down, the chil - e was too hot.  $Ma -$   
 we don't need a win - dow on such a sun - ny day.  $Ma$

59  $E$   $A$   $B7$

na - na, \_\_\_\_\_ ma - na - na, \_\_\_\_\_ ma - na - na is

64  $E$   $B7$   $E$

good e - nough for me \_\_\_\_\_ The me. \_\_\_\_\_  $Ma -$

69  $B7$

na - na \_\_\_\_\_ is good e - nough for

73  $E$   $B7$  (Sax)  $E$

me. \_\_\_\_\_

Samba rhythm

## Mañana

M

Keyboard

(Keyboard)

(Keyboard)  $A^b$   $E^b7$   $A^b$

5  $F7$   $B^b7$   $A^\circ7$   $B^bm7$   $E^b7$   $A^b$   $E^b7$

9  $A^b$   $E^b7$

The  
 fau - cet she is drip - ping and the fence she's fall - ing down. My  
 moth - er's al - ways work - ing, she's work - ing ver - y hard. But  
 once I had some mon - ey but I gave it to my friend. He

13  $A^b6$   $A^\circ7$   $B^bm7$   $E^b7$

pock - et needs some mon - ey, so I can't go in - to town. My  
 ev - 'ry time she looks for me, I'm sleep - ing in the yard. My  
 said he'd pay me dou - ble, it was on - ly for a lend. He

17  $A^b$   $F7$   $B^b7$

broth - er is - n't work - ing and my sis - ter does - n't care. The  
 moth - er thinks I'm laz - y, and may - be she is right. I'll  
 said a lit - tle la - ter that the horse she was so slow Why he

21  $E^b7$   $A^b$

car she needs a mot - or so I can't go an - y - where. Ma -  
 go to work ma - na - na but I got - ta sleep to - night. Ma  
 give the horse my mon - ey is some - thing I don't know. Ma

25  $A^b$   $D^b$   $E^b7$

na - na, ma - na - na, ma - na - na is

30 1, 2.  $A^b$  3.  $A^b$

good e - nough for me My Oh, me.

## 2 (Keyboard)

35  $A^b$   $E^b7$   $A^b$

39  $F7$   $B^b7$   $A^\circ7$   $B^bm7$   $E^b7$   $A^b$   $E7$  **My**

43  $A$   $E7$  **broth - er took a suit - case and he went a - way to school. My**  
**win - dow she is bro - ken and the rain is com - ing in. If**

47  $A6$   $A^\#7$   $Bm7$   $E7$  **fath - er said he'd on - ly learned to be a sil - ly fool. My**  
**some one does - n't fix it, I'll be soak - ing to my skin. But**

51  $A$   $F^\#7$   $B7$  **fath - er said that I should learn to make a chil - e pot. But**  
**if we wait a day or two, the rain may go a - way. and**

55  $E7$   $A$  **then, I burned the house down, the chil - e was too hot. Ma -**  
**we don't need a win - dow on such a sun - ny day. Ma**

59  $A$   $D$   $E7$  **na - na, \_\_\_\_\_ ma - na - na, \_\_\_\_\_ ma - na - na is**

64  $A$   $E7$   $A$  **good e - nough for me \_\_\_\_\_ The me. \_\_\_\_\_ Ma -**

69  $E7$  **na - na \_\_\_\_\_ is good e - nough for**

73  $A$   $E7$   $A$  **me. \_\_\_\_\_ (Keyboard)**

# Witchcraft

# F

Keyboard

(Sax)  $B\flat$

$E\flat m$

3  $Cm7$  3 3 3 3 3  $F7$

5  $B\flat6$   $D\flat7/B\flat$

Those fin - gers in my hair, that sly come hith-er stare

9  $Cm7$   $F7(b9)$   $B\flat maj7$   $Fm7$   $B\flat7$

that strips my con-science bare, it's witch - craft.

13  $E\flat maj7$   $E\flat m7/A\flat$

And I've got no de fense for it, the heat is too in - tense for it,

17  $D\flat6$   $C7(\#5)$   $Fmaj7$   $Cm7/F$   $F7$

what good would com-mon sense for it do? 'Cause it's

21  $B\flat maj7$   $E\flat13$  3 3

witch - craft, wick-ed witch - craft, and al -

25  $B^b\text{maj}7$   $E\text{m}7(b5)$   $A7(b9)$

though I know \_\_\_ it's strict - ly tab - oo. \_\_\_\_\_

29  $D\text{m}7$   $B^b$   $D\text{m}6$   $B^b$   $D\text{m}$

When you a - rouse the need in me, my heart says, "Yes, in-deed," in me.

33  $C\text{m}$   $A^b\text{m}$   $C\text{m}7$   $F7$

Pro - ceed with what you're lead - ing me to. \_\_\_\_\_

37  $B^b6$   $D\text{b}^\circ7/B^b$

It's such an an-cient pitch, but one I would-n't switch,

41  $C\text{m}7$  1.  $F7$   $B^b6$   $C\text{m}7$   $F7$

'cause there's no ni - cer witch than you. \_\_\_\_\_

45 2.  $F7$   $B^b$  (Sax)

nic - er witch than you. \_\_\_\_\_

49  $F7$   $B^b6$

# Witchcraft

# M

Keyboard

(Keyboard)  
E $\flat$

A $\flat$ m

3 Fm7

3 B $\flat$ 7

5 E $\flat$ 6

G $\flat$ 7/E $\flat$

Those fin - gers in my hair, that sly come hith-er stare

9 Fm7

B $\flat$ 7(b9)

E $\flat$ maj7

B $\flat$ m7 E $\flat$ 7

that strips my con-science bare, it's witch - craft.

13 A $\flat$ maj7

A $\flat$ m7/D $\flat$

And I've got no de fense for it, the heat is too in - tense for it,

17 G $\flat$ 6

F 7(#5)

B $\flat$ maj7

Fm7/B $\flat$  B $\flat$ 7

what good would com-mon sense for it do? 'Cause it's

21 E $\flat$ maj7

A $\flat$ 13

witch - craft, wick-ed witch - craft, and al -



25  $E\flat\text{maj}7$   $A\text{m}7(\flat 5)$   $D7(\flat 9)$

though I know \_\_\_\_\_ it's strict - ly tab - oo. \_\_\_\_\_

29  $G\text{m}7$   $E\flat$   $G\text{m}6$   $E\flat$   $G\text{m}$

When you a - rouse the need in me, my heart says, "Yes, in-deed," in me.

33  $F\text{m}$   $D\flat\text{m}$   $F\text{m}7$   $B\flat7$

Pro - ceed with what you're lead - ing me to. \_\_\_\_\_

37  $E\flat6$   $G\flat7/E\flat$

It's such an an-cient pitch, but one I would-n't switch,

41  $F\text{m}7$   $B\flat7$   $E\flat6$   $F\text{m}7$   $B\flat7$

'cause there's no ni - cer witch than you. \_\_\_\_\_

45  $B\flat7$   $E\flat$  (Keyboard)

nic - er witch than you. \_\_\_\_\_

49  $B\flat7$   $E\flat6$

## Taking A Chance On Love

F

Keyboard

The musical score is written for piano, bass, and keyboard. The piano part is in the treble clef, and the bass and keyboard parts are in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into systems, with measures 6, 10, 14, 18, and 22 marked at the beginning of each system. The lyrics are written below the piano part.

(Bass)

(Keyboard)

6

10 F maj7 F#°7 Gm7 C7 Gm7 C7 F A7

Here I go a - gain, I hear the trum - pets blow a - gain,  
Here I slip a - gain a - bout to take that trip a - gain,

14 Dm7 G7 Gm7 C7 F C7

all a - glow a - gain, tak - ing a chance on love. \_\_\_\_  
got my grip a - gain, tak - ing a chance on love. \_\_\_\_

18 F maj7 F#°7 Gm7 C7 Gm7 C7 F A7

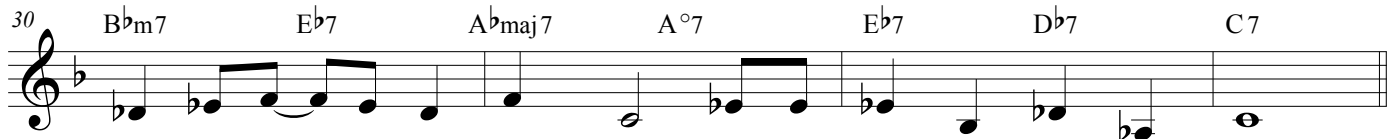
Here I slide a - gain, a - bout to take that ride a - gain,  
Now I prove a - gain, that I can make life move a - gain.

22 Dm7 G7 Gm7 C7 F maj7

star - ry eyed a - gain, tak - ing a chance on on love. I  
in the groove a - gain, tak - ing a chance on on love. I



thought the cards were a frame up, I nev - er would try. But  
walk a - round with a horse-shoe in clo - ver I lie. And



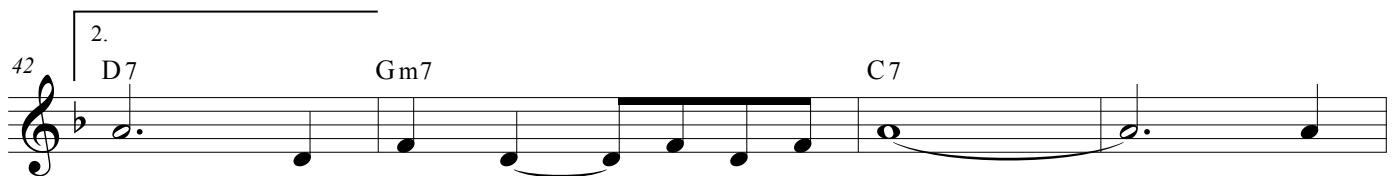
now I'm tak - ing the game up and the ace of hearts is high.  
broth - er rab - bit, of course, you bet - ter kiss your foot good - bye.



Things are mend-ing now, I see a rain - bow blend-ing now.  
On the ball a - gain, I'm rid-ing for a fall a - gain,



We'll have a hap - py end - ing now tak-ing a chance on love.  
I'm gon - na give my all a - gain, tak-ing a chance on \_\_\_\_\_



love. I'm will - ing \_\_\_\_\_ to take a chance \_\_\_\_\_ on



love. I'm tak-ing a chance on love!

## Taking A Chance On Love

M

Keyboard

(Bass)

(Keyboard)

Here I go a - gain, I hear the trum - pets blow a - gain,  
Here I slip a - gain a - bout to take that trip a - gain,

all a - glow a - gain, tak - ing a chance on love.\_\_\_\_  
got my grip a - gain, tak - ing a chance on love.\_\_\_\_

Here I slide a - gain, a - bout to take that ride a - gain,  
Now I prove a - gain, that I can make life move a - gain.

star - ry eyed a - gain, tak - ing a chance on love. I  
in the groove a - gain, tak - ing a chance on love. I

26 Fm7 Bb7 Ebmaj7 E°7 Fm7 Bb7 Ebmaj7

thought the cards were a frame up, I nev - er would try. But  
walk a - round with a horse-shoe in clo - ver I lie. And

30 Ebmaj7 Ab7 Dbmaj7 D°7 Ab7 Gb7 F7

now I'm tak - ing the game up and the ace of hearts is high.  
broth - er rab - bit, of course, you bet - ter kiss your foot good - bye.

34 Bbmaj7 B°7 Cm7 F7 Cm7 F7 Bb D7

Things are mend-ing now, I see a rain - bow blend-ing now.  
On the ball a - gain, I'm rid - ing for a fall a - gain,

38 Gm7 C7 Cm7 F7 Bbmaj7 F7

We'll have a hap - py end - ing now tak - ing a chance on love.  
I'm gon - na give my all a - gain, tak - ing a chance on \_\_\_\_\_

42 G7 Cm7 F7

love. I'm will - ing \_\_\_\_\_ to take a chance \_\_\_\_\_ on

46 Bb /D Eb6 Eb6/C Bb

love. I'm tak - ing a chance on love!

## MALE VOCAL

## Georgia On My Mind

Keyboard

(Keyboard)

E<sup>b</sup> C7 A<sup>b</sup>Maj7 A<sup>o</sup>7 E<sup>b</sup> C m7 F m7 B<sup>b</sup>7  
 E<sup>b</sup>Maj7 Dm7b5 G7 C m C m/B<sup>b</sup> F/A A<sup>b</sup>m6  
 9 E<sup>b</sup>Maj7 C7 F m7 B<sup>b</sup>7 G m7 C7b9 F m7 B<sup>b</sup>7(#5)  
 13 2. F m7 B<sup>b</sup>7 E<sup>b</sup>6 D<sup>b</sup>9 E<sup>b</sup>6 Dm7b5 G7b9 C m F m6 C m7 A<sup>b</sup>7  
 18 C m F m6 C m7 F7 C m C m/B  
 21 C m/B<sup>b</sup> A m7b5 D7b9 G m7 C7b9 F m7 B<sup>b</sup>7 B<sup>b</sup>7(#5)  
 24 E<sup>b</sup>Maj7 Dm7b5 G7 C m C m/B<sup>b</sup> F/A A<sup>b</sup>m6  
 28 E<sup>b</sup>Maj7 C7 To Coda F m7 B<sup>b</sup>9 E<sup>b</sup>6 D<sup>b</sup>9 E<sup>b</sup>6 G m7 B<sup>b</sup>7 D.S. al Coda  
 32 Coda F m7 G7 C m E<sup>b</sup>Maj7 C7  
 36 F m7 B<sup>b</sup>9 E<sup>b</sup>6 D<sup>b</sup>9(#11) E<sup>b</sup>6 D<sup>b</sup>9(#11) E<sup>b</sup>Maj7

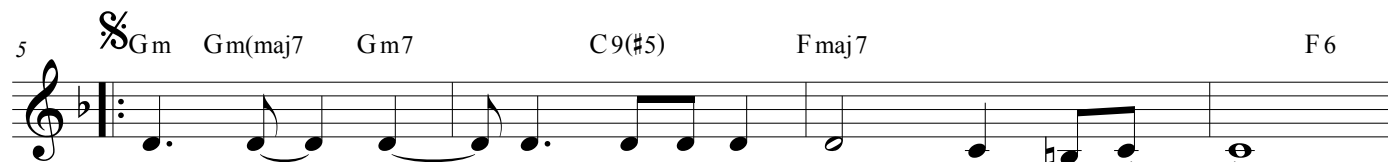
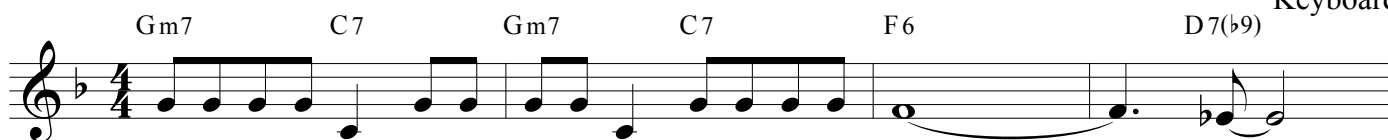
Geor-gia, — Geor - gia, the whole day through, — just an  
 Geor-gia, — Geor - gia, a song of you — comes as  
 old sweet song keeps Geor - ia on my mind. (Keyboard) I say  
 sweet and — clear as moon  
 light through the pines. — Oth-er arms reach out to me,  
 oth - er eyes smile ten-der-ly. Still, in peace - ful dreams  
 — I see — the road — leads back to you. I said  
 Geor-gia, — oh, Geor-gia, — no peace I find, — just an  
 old sweet song — keeps Geor-gia on my mind. —  
 Geor-gia — on my mind. — Just an old sweet song — keeps  
 Geor-gia — on my mind. —

# Something's Gotta Give

# F

(Sax)

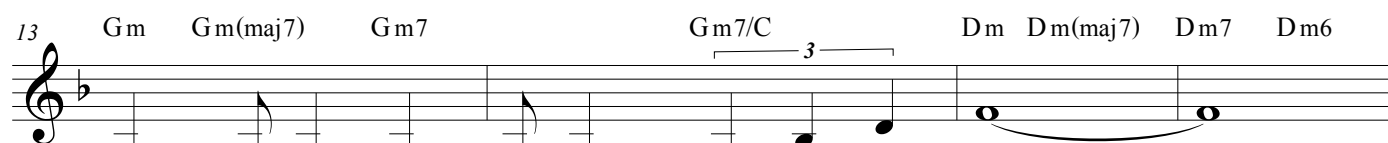
Keyboard



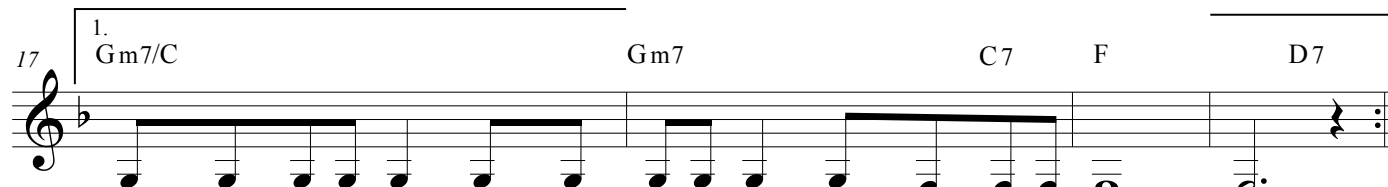
When an ir - re - sist - i - ble force such as you  
 When an ir - re - pres - si - ble smile such as yours



meets an old im - mov - a - ble ob - ject like me,  
 warms an old im - pla - ca - ble heart such as mine



you don't can say bet as sure as you live,  
 "No" be - cause I in - sist



some-thing's got-ta give, some-thing's-got-ta give, some-thing's got-ta give.



some-where, some - how, some - one's gon-na be kissed. So on



guard, who knows what the fates have in store



from their vast mys - ter - i - ous sky? I'll try

33 Dm7 G7 Cmaj7  
hard \_\_\_\_\_ ig - nor - ing those lips I a - dore, \_\_\_\_\_

37 Dm G C7 C°7 G7 D7  
but how long \_\_\_\_\_ can an - y - one try? \_\_\_\_\_

41 Gm Gm(maj7) Gm7 C9(b5) Fmaj7 F6  
Fight, fight, fight \_\_\_\_\_ fight, fight it with all of our might. \_\_\_\_\_

45 Gm Gm(maj7) Gm7 C9 G°7/F F Fmaj7 F6  
Chan - ces \_\_\_\_\_ are \_\_\_\_\_ some heav-en - ly star span - gled night \_\_\_\_\_

49 Gm Gm(maj7) Gm7 Gm7/C 3 Dm Dm(maj7) Dm7 Dm6  
we'll find out \_\_\_\_\_ as sure as we live, \_\_\_\_\_

53 Gm7/C Gm7 To Coda  $\oplus$  C7 F D.S. al Coda D7  
some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta give. \_\_\_\_\_

$\oplus$  Coda  
57 D7 Gm7 C7  
give. \_\_\_\_\_ Some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta

61 F Gm7 F#maj7 F6  
give. \_\_\_\_\_



# Something's Gotta Give

# M

(Keyboard)

Keyboard

1 Cm7 F7 Cm7 F7 B $\flat$ 6 G7(b9)

5 Cm Cm(maj7) Cm7 F9(#5) B $\flat$ maj7 B $\flat$ 6

9 Cm Cm(maj7) Cm7 F9 C $^\circ$ 7/B $\flat$  B $\flat$  B $\flat$ maj7 B $\flat$ 6

13 Cm Cm(maj7) Cm7 Cm7/F 3 Gm Gm(maj7) Gm7 Gm6

17 1. Cm7/F Cm7 F7 B $\flat$  G7

21 2. Cm7/F Cm7 F7 B $\flat$

25 Fm7 B $\flat$ 7 E $\flat$ maj7

29 Dm G7 Cm

Lyrics:

When an ir - re - sist - i - ble force such as you  
 When an ir - re - pres-si-ble smile such as yours  
 meets an old im - mov - a - ble ob - ject like me,  
 warms an old im - pla - ca - ble heart such as mine  
 you don't can say bet "No" as be - sure as I you live, sist  
 something's got-ta give, some-thing's got-ta give, some-thing's got-ta give.  
 some-where, some - how, some-one's gon - na be kissed. So on  
 guard, who knows what the fates have in store  
 from their vast mys - ter - i - ous sky? I'll try

33 Gm7 C7 F maj7  
hard \_\_\_\_\_ ig - nor - ing those lips I a - dore, \_

37 Gm C F7 F°7 C7 G7  
but how long \_\_\_\_\_ can an - y - one try? \_\_\_\_\_

41 Cm Cm(maj7) Cm7 F9(b5) B♭maj7 B♭6  
Fight, fight, fight \_\_\_\_\_ fight, fight it with all of our might. \_\_\_\_\_

45 Cm Cm(maj7) Cm7 F9 C°7/B♭ B♭ B♭maj7 B♭6  
Chan - ces are \_\_\_\_\_ some heav-en - ly star span - gled night \_\_\_\_\_

49 Cm Cm(maj7) Cm7 Cm7/F 3 Gm Gm(maj7) Gm7 Gm6  
we'll find out \_\_\_\_\_ as sure as we live, \_\_\_\_\_

53 Cm7/F Cm7 To Coda ⊕ F7 B♭ D.S. al Coda G7  
some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta give. \_\_\_\_\_

⊕ Coda  
57 G7 Cm7 F7  
give. \_\_\_\_\_ Some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta

61 B♭ Cm7 Bmaj7 B♭6  
give. \_\_\_\_\_

# Music, Music, Music

# F

Keyboard

(Sax)

F7 F°7 F F°7 F7 /F /G /A

5 B♭

Put a - noth - er nick-el in,\_\_\_ in the nick - el - o - de - an,\_\_\_

9 C7 F7 B♭ F7

all I want is lov-ing you\_\_\_ and mu - sic, mu - sic, mu - sic.

13 B♭

I'd do an - y thing for you, an - y - thing you want me to,\_\_\_

17 C7 F7 B♭

all I want is kiss-ing you\_\_\_ and mu - sic, mu - sic, mu - sic.

21 F7 B♭

Clo - ser,\_\_\_ my dear, come clos - er.\_\_\_ The nic - est

25 F7 B♭ F Cm7 F7

part of an - y mel-o - dy\_\_\_ is when you're danc - ing close to me. So,

29 B♭

put an - oth - er nick-el in,\_\_\_ in the nick - el - o - di - an,\_\_\_

2

33 C7 F7 B $\flat$  To Coda  $\Phi$

all I want is hav-ing you\_ and mu - sic, mu - sic, mu - sic.

(Keyboard)

37 B $\flat$  B $\circ$ 7 C7 /C /D /E

(Sax)

41 F

45 G7 C7 F C7

49 F

53 G7 C7 F D.C. al Coda

 $\Phi$  Coda

57 C

mu-sic. Put a-noth-er nick-el in,\_ in the nick-el - o-de-an,\_and we'll have

62 Dm7 G9 C G7 C

mu - sic all the time.\_\_\_\_\_

(Sax and Keyboard)

# Music, Music, Music

# M

(Keyboard)

Keyboard

B $\flat$ 7                      B $\flat$ °7                      B $\flat$                       B $\flat$ °7    B $\flat$ 7    /B $\flat$     /C    /D

5                      E $\flat$

Put a - noth - er nick-el in, \_ in the nick - el - o - de - an, \_

9                      F7                      B $\flat$ 7                      E $\flat$                       B $\flat$ 7

all I want is lov-ing you and mu - sic, mu - sic, mu - sic.

13                      E $\flat$

I'd do an - y thing for you, an - y - thing you want me to, \_

17                      F7                      B $\flat$ 7                      E $\flat$

all I want is kiss-ing you \_ and mu - sic, mu - sic, mu - sic.

21                      B $\flat$ 7                      E $\flat$

Clo - ser, \_ my dear, come clos - er. \_ The nic - est

25                      B $\flat$ 7                      E $\flat$                       B $\flat$                       Fm7                      B $\flat$ 7

part of an - y mel-o - dy \_ is when you're danc - ing close to me. So,

29                      E $\flat$

put an - oth - er nick-el in, \_ in the nick - el - o - de - an, \_

2

33 F7 B $\flat$ 7 E $\flat$  To Coda  $\oplus$

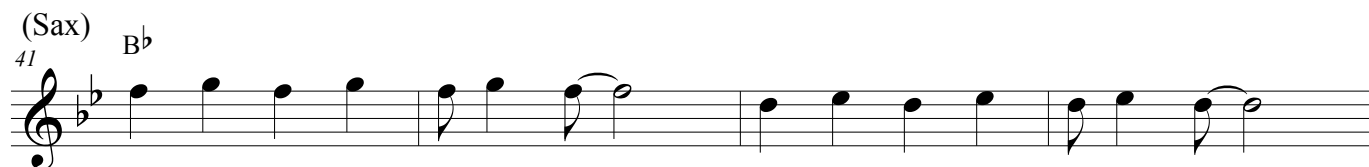


all I want is hav-ing you and mu - sic, mu - sic, mu - sic.

(Keyboard) 37 E $\flat$  E $^{\circ}$ 7 F7 /F /G A



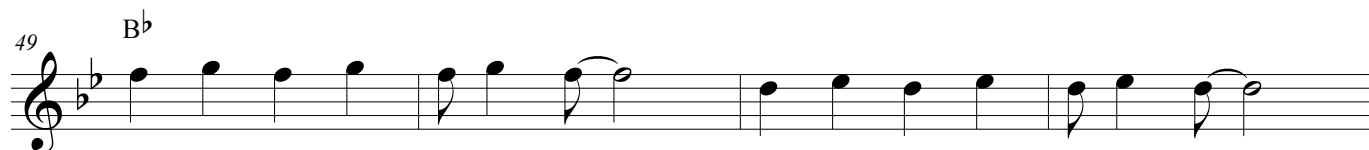
(Sax) 41 B $\flat$



45 C7 F7 B $\flat$  F7



49 B $\flat$



53 C7 F7 B $\flat$  D.C. al Coda

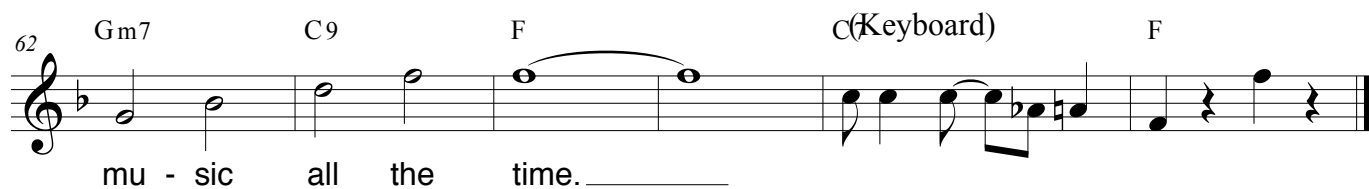


$\oplus$  Coda 57 F



mu - sic. Put a-noth-er nick-el in, in the nick-el - o-de-an, and we'll have

62 Gm7 C9 F c(Keyboard) F



mu - sic all the time.

LATIN

## Fools Rush In

**F**

Keyboard

F6 Dm7 Gm7 C7 F Dm7 Gm7 C7  
 5 Gm7 C7 F Dm7 Gm7  
 10 C7 F D7 <sup>3</sup> B<sup>b</sup> Gm C7  
 15 F Dm7 G7(b5) Dm7 G7 Gm7 C7  
 21 Gm7 C7 F Dm7 Gm7  
 26 C7 E<sup>b</sup>7(b5) D7 Gm7 B<sup>b</sup>m6 E<sup>b</sup>7 F  
 32 Dm Gm7 C7 1. F Am7(b5) D7  
 37 2. F Dm Gm7 C7 F  
 42 C7 F B<sup>b</sup>m7 Fmaj9 Gm7 G<sup>o</sup>7 Fmaj9

Fools rush in \_\_\_\_\_ where an-gels fear to tread, \_\_\_\_\_ and so, I come to you, my love,  
 \_\_\_\_\_ my heart a-bove my head. \_\_\_\_\_ Though I see \_\_\_\_\_ the dan-ger  
 there, \_\_\_\_\_ if there's a chance for me, \_\_\_\_\_ then I don't care. \_\_\_\_\_ Oh,  
 fools rush in \_\_\_\_\_ where wise men nev-er go, \_\_\_\_\_ but wisemen nev-er fall in love,  
 \_\_\_\_\_ so how are they to know? \_\_\_\_\_ When we met \_\_\_\_\_ I felt my life be-gin,  
 \_\_\_\_\_ so o-pen up your heart and let \_\_\_\_\_ this fool rush in. \_\_\_\_\_  
 in, \_\_\_\_\_ so o-pen up your heart and let \_\_\_\_\_ this fool rush in. \_\_\_\_\_  
 \_\_\_\_\_ this fool rush in. \_\_\_\_\_ Let me come in. \_\_\_\_\_

LATIN

(Keyboard)

## Fools Rush In

**M**  
 Keyboard

B $\flat$ 6 Gm7 Cm7 F7 B $\flat$  Gm7 Cm7 F7

5 Cm7 F7 B $\flat$  Gm7 Cm7

Fools rush in \_\_\_\_\_ where an-gels fear to tread, \_\_\_\_\_ and so, I come to you, my love,

10 F7 B $\flat$  G7  $\text{3}$  E $\flat$  Cm F7

\_\_\_\_\_ my heart a-bove my head. \_\_\_\_\_ Though I see \_\_\_\_\_ the dan-ger

15 B $\flat$  Gm7 C7(b5) Gm7 C7 Cm7 F7

there, \_\_\_\_\_ if there's a chance for me, \_\_\_\_\_ then I don't care. \_\_\_\_\_ Oh,

21 Cm7 F7 B $\flat$  Gm7 Cm7

fools rush in \_\_\_\_\_ where wise men nev-er go, \_\_\_\_\_ but wise men nev-er fall in love,

26 F7 A $\flat$ 7(b5) G7 Cm7 E $\flat$ m6 A $\flat$ 7 B $\flat$

\_\_\_\_\_ so how are they to know? \_\_\_\_\_ When we met \_\_\_\_\_ I felt my life be-gin,

32 Gm Cm7 F7

\_\_\_\_\_ so o-pen up your heart and let \_\_\_\_\_ this fool rush in. \_\_\_\_\_

37 1. B $\flat$  Dm7(b5) G7

2. B $\flat$  Gm Cm7 F7 B $\flat$

in, \_\_\_\_\_ so o-pen up your heart and let \_\_\_\_\_ this fool rush in. \_\_\_\_\_

42 F7 B $\flat$  E $\flat$ m7 B $\flat$ maj9 Cm7 Bmaj7 B $\flat$ maj7

\_\_\_\_\_ this fool rush in. \_\_\_\_\_ Let me come in. \_\_\_\_\_



## VOCAL DUET

## Bless You For The Good That's In You

D  
Keyboard

(Keyboard) B $\flat$  E $\flat$  Cm7 F7 B $\flat$  E $\flat$  B $\flat$

5 B $\flat$  Cm Dm Cm B $\flat$ 7 F7 B $\flat$  B $\flat$  Cm

(F) Bless you for the good that's in you, bless you ev-'ry day. (M) There's some good in

10 Dm Gm7 Em7(b5) F7 B $\flat$

ev - 'ry - body, we're just made that way. (F) Good morn-ing, oh

14 B $\flat$ 7 E $\flat$  E $\circ$ 7

mis - er - a - ble, you're not as bad as you make out. (M) That

17 B $\flat$  Cm Dm E $\flat$ maj7 F F $\circ$ 7 F7

frown don't set right, get right up and shout, (F) yeah shout.

21 B $\flat$  Cm Dm Cm B $\flat$ 7 F7 B $\flat$

Bless you for the good that's in you, bless you ev - 'ry night.

25 B $\flat$  Cm Dm Gm7 Em7(b5) F7

If you shine like a love-light bea - con, you'll make out made al-right. (M) If

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

an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

33 B $\flat$  Cm Dm E $\flat$ maj7 Cm7 F7 B $\flat$

(F) Bless you for the good that's in you, bless you ev - 'ry day.

2

D

(Keyboard)

37 B $\flat$  Cm Dm Cm B $\flat$ 7 F7 B $\flat$  B $\flat$  Cm Dm Gm7

43 Em7(b5) F7 B $\flat$  B $\flat$ 7 E $\flat$

48 E $^{\circ}$ 7 B $\flat$  Cm Dm E $\flat$ maj7 Cm7 F7 B $\flat$

(F) You know that

53 B $\flat$  Cm Dm Cm B $\flat$  Cm D $^{\circ}$ 7 F7

life is like an old steam en - gine, you can eith-er go a-head or in re-verse.(M)Now the

57 B $\flat$  Cm Dm Cm B $\flat$  Cm

road a - head might look pret-ty rock - y but the road be - hind is bound

60 Dm7 Cm E $\flat$  Fm Gm Fm

to beworse. (F)If you close your eyes you won't see the sun - shine. If you

63 E $\flat$  Fm Gm F7 B $\flat$  Cm

plug your ears you won't hear a thing. (M)And if you shut your heart, you'll

66 Dm Cm B $\flat$  Cm F7 B $\flat$

shut out the feel-ing and there'll nev - er be an-y rea-son to sing.

D 3

69  $E\flat\text{maj}9$   $F7$   $B\flat6$

(F) Bless you, \_\_\_\_\_ yes, bless you. \_\_\_\_\_ (M) That

73  $E\flat7$   $E^\circ7$   $B\flat\text{m}/F$   $G^\circ7$   $C\text{m}7$   $F7$

frown don't set right, get right up and shout! (F) Oh,

77  $B\flat$   $C\text{m}$   $D\text{m}$   $C\text{m}$   $B\flat^\circ7$   $F7$   $B\flat$

Bless you for the good that's in \_\_\_\_\_ you, bless you ev - 'ry night. \_\_\_\_\_

81  $B\flat$   $C\text{m}$   $D\text{m}$   $G\text{m}7$   $E\text{m}7(\flat5)$   $F7$

If you shine like a love-light bea-con, you'll make out made al-right. \_\_\_\_\_ (M) If

85  $B\flat$   $B\flat7$   $E\flat$   $E^\circ7$

an-y old e-vil comes a-round to-day, turn it right a-round and chase \_\_\_\_\_ it a - way. \_\_\_\_\_

89  $B\flat$   $C\text{m}$   $D\text{m}$   $E\flat\text{maj}7$   $C\text{m}7$   $F7$   $B\flat$

(F) Bless you for \_\_\_\_\_ the good that's in \_\_\_\_\_ you, (M) bless you ev - 'ry day. \_\_\_\_\_

93  $E\flat\text{maj}9$   $F7$   $B\flat6$

(F) Bless you, \_\_\_\_\_ yes, bless you. \_\_\_\_\_

97  $E\flat7$   $E^\circ7$   $B\flat$   $G^\circ7$   $C\text{m}7$   $F7$   $B\flat$

(Both) Bless you for the good that's in \_\_\_\_\_ you, bless you ev - 'ry day. \_\_\_\_\_

101  $E\flat7$   $E^\circ7$   $B\flat$   $G^\circ7$   $C\text{m}7$   $F7$   $B\flat$

(Keyboard)