



THE
MIXED NUTS



Set KA_New_Years_Eve

Last revised: 2023.12.29

KA_New_Years_Eve01-Come Fly With Me(KVF).2023.12.23.pdf

KA_New_Years_Eve02-Fly Me To The Moon(KVF).2023.12.23.pdf

KA_New_Years_Eve03-Besame Mucho(KVF).2023.12.23.pdf

KA_New_Years_Eve04-What Are You Doing New Years Eve (Concert) (Female Low Vocal).2023.12.29.pdf

KA_New_Years_Eve05-Pennsylvania 6-5000(K).2023.12.23.pdf

KA_New_Years_Eve06-Cheek To Cheek(KVF).2023.12.23.pdf

KA_New_Years_Eve07-Sway(KVF).2023.12.23.pdf

KA_New_Years_Eve07-Sway(KVM).2023.12.23.pdf

KA_New_Years_Eve08-Tennessee Waltz(KVF).2023.12.23.pdf

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KA_New_Years_Eve09-ZZ I've Got You Under My Skin(KVF).2023.12.23.pdf

KA_New_Years_Eve10-It Had To Be You(KVF).2023.12.23.pdf

KA_New_Years_Eve11-What A Wonderful World(K).2023.12.23.pdf

KA_New_Years_Eve12-Tequila(K).2023.12.23.pdf

KA_New_Years_Eve13-Way You Look Tonight The(KVF).2023.12.23.pdf

KA_New_Years_Eve14-Somewhere Over The Rainbow(KV).2023.12.23.pdf

KA_New_Years_Eve14-Somewhere Over The Rainbow(KVF).2023.12.23.pdf

KA_New_Years_Eve15-Auld Lang Syne(KV).2023.12.23.pdf

Come Fly With Me

F

(Sax) Keyboard

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

5 FMaj7 F6 A m7 A^b7 G m7 C7

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

9 FMaj7 F6 C m7 F7 B^bMaj7 E^b7

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

13 FMaj7 F6 ¹B^b7 A7 D7 G7 C7

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

17 2.
B^b7 C7sus4 F6 B^b7 F6

off in the blue. Once I get you

20 D^bMaj7 D^b6 G^bMaj7 E^bm7

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

24 A^b7 D^b6 E^bm7 A^b7sus4

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

28 D^bMaj7 D^b6 C Maj7 A m7

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

2

32 D m11 G7 C7 N.C. C7

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

36 FMaj7 F6 A m7 A♭7 G m7 C7

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

40 FMaj7 F6 C m7 F7 B♭Maj7 E♭7

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

44 FMaj7 F6 B7 A m7(♭5) E7 D7 Am9#11
To Coda ⊕

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

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

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

52 Coda G m7 B♭m7 G m7

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

58 G m7/C F F6 B7 G m7 F♯Maj7 F6

let's fly a - way

Fly Me To The Moon

F

Keyboard

(Keyboard & Bass Only - Freely)

1 A♭ Cm Fm9 Cm7 D♭maj7 B♭m7 E♭7 Po-ets

6 A♭ Fm A♭ Fm A♭ Fm E♭ B♭m B♭m(maj7) of-ten use man-y words to say a sim-ple thing. It takes thought and

11 B♭m7/A♭ B♭m6 B♭m7/A♭ E♭7 A♭ D♭ D° time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A♭/E♭ D♭ B♭m7 3 Cm C° play-ing; for you I have writ-ten a song. To be

18 B♭m7 3 E♭7 3 A♭ Fm D♭6 3 B♭m7 3 C C7 sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm) 22 Fm7 B♭m7 E♭7 Fly me to the moon and let me play a-mong the stars.

25 A♭Maj7 A♭7 D♭Maj7 G m7(b5) Let me see what spring-is like on

28 C7(b9) Fm7 F7 B♭m7 Jup-i-ter and Mars. In oth-er words,

2

31 E♭7 A♭Maj7 C m7 F7 B♭m7
 — hold my hand. _____ m oth - er words, _____

35 E♭7 A♭Maj7 G m7(♭5) C7
 — ba - by, kiss me. _____

38 F m7 B♭m7 E♭7
 Fill my heart with song and let me sing for - ev - er more.

41 A♭Maj7 A♭7 D♭Maj7 G m7(♭5)
 You are all I long for, all I

44 C7(♭9) F m7 F7 B♭m7
 wor - ship and a - dore. 1. in oth - er words, _____

47 E♭7 C m7 F7
 — please be true. _____ In

50 B♭m7 E♭7 A♭6 G m7(♭5) C7
 oth - er words, _____ love you. _____

54 2. Cm7 F7 B♭m7 /B♭ /A♭ G♭/D♭ E♭7
 true. _____ In oth-er words, _____ I love

60 A♭ A maj7 B♭m7 /E♭ A♭6
 you. _____

Besame Mucho

F

Keyboard

(Sax)

A m D m A m E7
 5 A m 3 E7 A m E7
 9 A m6 D m6
 Bes - a - me, bes - a - me mu - cho.
 12 A 7(9) D m6 E7(9)
 — Each time I cling to your kiss I hear mu - sic di -
 Co - mo si fuer - a esta noch - e la ul - ti - ma
 15 A m6 B m7 E7 A 7 G/B A 7/C# A 7(9)
 vine. vez. Bes - a - me, bes - a - me
 19 D m6 A m A m/G
 mu - cho. Hold me, my dar - ling, and per -
 Que ten - gó mied - do
 22 F7 E7 A m6
 say - that you'll - al - ways be - des mine. pues.
 der - te, per - der - te be - des mine. pues.

25 D m6 A m6
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,
 ten - er - te muy ca mir - ar - me tus

27 E7 A m6 A 7(b9) D m6
 nev - er knew this thrill be - fore. Who ev - er thought I'd be
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 A m6 B7 F7 E7
 hold - ing you close to me, whis-p'ring, "It's you I a - dore."
 na - ná yo es - ta re - le - jos "Muy le - jos de a - ti."

33 A m6 D m6
 Dear - est one, if bes - a - me leave mu - me,
 Bes - a - me, bes - a - me cho.

36 A 7(b9) D m6 E7(b9)
 each lit - tle dream would take wing and my life would be
 Co - mo si fuer - a esta noch - e la ul - ti - ma

39 A m6 B m7 E7 A 7 G/B A 7/C# A 7(b9)
 through. Bes - a - me, bes - a - me vez.

43 D m6 A m A m/G
 mu - cho. Love Que me ten - for go - ev - er and per -

46 F7 E7 A m6 E7
 make all my dreams come true.
 der - te, per - der - te des - pue.

49 A m A m/G F7 E7 A m6
 Love me for - ev - er and make all my dreams come true.
 Que ten - go mied - do per - der - te, per - derte des - pue.

(Female Low Vocal)

What Are You Doing New Year's Eve?

FRANK LOESSER

♩ = 69

The Orioles single (1949 Billboard No. 9) Ella Fitzgerald (1960) Norah Jones (2021)

1-2

C When the bells all ring, — **D** **D-7** **E-** **D-7** **C** **B♭11** **C9** **B♭11** **A9**
G7sus **D7** **A7** **D7** **G9** **E-** **B** **G7**
cou - ples we know — are fond - ly kiss - ing. Will I
C **D-7** **C** **D9** **D-7** **G11**
be with you, or will I be a - mong the miss - ing?
C **B7** **C** **B7**
1. May - be it's much too ear - ly in the game, ah, but I thought I'd
2. Won - der whose arms will hold you good and tight, when it's ex - act - ly
F **F-** **C** **A7** **D7**
ask you just the same:— What are you do - ing New New Year's,
twelve 'o - clock that night, — we - com - ing in the New New Year's, —
L-G7 **C** **D-7** **B♭9** **L-G7** **D7** **C** **B7(b9)**
New Year's Eve? New Year's Eve?
E- **A7** **C-F9** **E-** **B7(b5)** **F9**
May - be I'm cra - zy to sup - pose, I'd ev - er be the one you chose,
out of a thou - sand in - vi - ta - tions you'll re - ceive.

Bb

What Are You Doing New Year's Eve? 2-2

31

3. Ah, but in case I stand on lit - tle chance,
here comes the jack - pot ques - tion in ad - vance:

33

here comes the jack - pot ques - tion in ad - vance:
What are you do - ing New Year's, New Year's Eve?

35

Solo What are you do - ing New Year's, New Year's Eve?

39

G7, C, G9

47

May - be I'm cra - zy to sup - pose, I'd ev - er be the

50

one you chose, out of a thou - sand in - vi - ta - tions

53

you'll re - - receive. Ah, but in case I

56

stand on lit - tle chance, here comes the jack - pot ques - tion in ad - vance:

59

What are you do - ing New Year's, New Year's Eve?

Pennsylvania 6-5000

Keyboard

The musical score consists of two staves: a treble clef piano staff and a bass clef vocal staff.

Piano Part (Top Staff):

- Measures 1-4: A^bm6. The piano part features eighth-note chords and sustained notes.
- Measures 5-8: E^b7, D7, E^b7. The piano part includes eighth-note chords and sustained notes.
- Measures 9-12: A^b, A^b/C, D^b, D°, E^b, D^b, C m7, E^b7/B^b. The piano part consists of eighth-note chords.
- Measures 13-16: A^b, D^b9, A^b, A°7, B^bm7. The piano part includes eighth-note chords and sustained notes.
- Measures 17-20: E^b7, N.C. (No Chords). The piano part consists of eighth-note chords.
- Measures 21-24: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand. The piano part includes eighth-note chords and sustained notes.
- Measures 25-28: C7, Fm6, C7, Fm6. The piano part includes eighth-note chords and sustained notes.
- Measures 29-32: B^b7, E^bMaj7, C9, F7, B^b7, E^b7. The piano part includes eighth-note chords and sustained notes.
- Measures 33-36: A^b, D^b9, A^b, A°7. The piano part includes eighth-note chords and sustained notes.
- Measures 37-40: B^bm7, E^b7, N.C. The piano part consists of eighth-note chords.

Vocal Part (Bottom Staff):

- Measures 1-4: A^bm6. The vocal part consists of eighth-note chords.
- Measures 5-8: E^b7, D7, E^b7. The vocal part consists of eighth-note chords.
- Measures 9-12: A^b, A^b/C, D^b, D°, E^b, D^b, C m7, E^b7/B^b. The vocal part consists of eighth-note chords.
- Measures 13-16: A^b, D^b9, A^b, A°7, B^bm7. The vocal part consists of eighth-note chords.
- Measures 17-20: E^b7, N.C. (No Chords). The vocal part consists of eighth-note chords.
- Measures 21-24: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand. The vocal part consists of eighth-note chords.
- Measures 25-28: C7, Fm6, C7, Fm6. The vocal part consists of eighth-note chords.
- Measures 29-32: B^b7, E^bMaj7, C9, F7, B^b7, E^b7. The vocal part consists of eighth-note chords.
- Measures 33-36: A^b, D^b9, A^b, A°7. The vocal part consists of eighth-note chords.
- Measures 37-40: B^bm7, E^b7, N.C. The vocal part consists of eighth-note chords.

Text:

Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand.

(Instrumental Adlib)

34 A♭ D♭9 A♭ F7/A♭

38 B♭m7 E♭7 A♭ A♭/C | 1. D♭ E♭7 | 2. A♭

43 A♭ D♭9 A♭ A°7

47 B♭m7 | 1. E♭7 | Penn-syl-van-ia 6 5 0 0 0

51 | 2. E♭7 A♭ A♭/C D♭ E♭7

54 A♭ D♭9 A♭ A°7

58 B♭m7 | 1. E♭7 A♭ A♭/C D♭ E♭7

62 | 2. E♭7 A♭

Cheek To Cheek

F
Keyboard

(Sax)

Musical score for Saxophone part 1. The first two measures show G m7 and C7 chords. The lyrics "Heav-en," are repeated twice.

(Sax)

Musical score for Saxophone part 2. Measures 5-8 show F6, D m7, G m7, C7, F6, D m7, G m7, and C7 chords. The lyrics "I'm in Heav-en," are repeated twice.

Heav - en, _____ I'm in Heav - en, _____ and my
Heav - en, _____ I'm in Heav - en, _____ and the

Musical score for Saxophone part 3. Measures 9-12 show F6, C7/G, G \sharp 7, A m7, E \flat 7(b5), D7, and D \flat 7(b5) chords. The lyrics "heart beats so that I can hard - ly speak; _____ and I" are followed by "cares that hang a - round me thro' the week _____ seem to

heart beats so that I can hard - ly speak; _____ and I
cares that hang a - round me thro' the week _____ seem to

Musical score for Saxophone part 4. Measures 13-16 show C7, G m7, C7, C7/B \flat , A7, and D7 chords. The lyrics "and I seem to find the hap - pi - ness I seek _____ when we're" are followed by "van - ish like a gamb-ler's luck - y streak _____ when we're

and I seem to find the hap - pi - ness I seek _____ when we're
van - ish like a gamb-ler's luck - y streak _____ when we're

Musical score for Saxophone part 5. Measures 17-20 show G m7, C7, 1 F6 D m7 G m7 C7, and 2. F6 B \flat Maj7 A m7 D7(b9) chords. The lyrics "out to-get-er danc - ing cheek to cheek____ Oh! I" are followed by "out to-get-er danc - ing cheek to cheek.____"

out to-get-er danc - ing cheek to cheek____ Oh! I
out to-get-er danc - ing cheek to cheek.____

Musical score for Saxophone part 6. Measures 23-26 show G m7, C7, F6, D7(b9), G m7, C7, F6, and D7(b9) chords. The lyrics "love to climb a moun - tain and to reach the high-est peak,____ but it" are followed by "love to go out fish - ing in a riv - er or a creek,____ but I"

love to climb a moun - tain and to reach the high-est peak,____ but it
love to go out fish - ing in a riv - er or a creek,____ but I

Musical score for Saxophone part 7. Measures 27-30 show G m7, C7, F6, D7(b9), G m7, C7, 1 F6 D7(b9), and 2. F6 chords. The lyrics "does-n't thrill me half as much as danc-ing cheek to cheek.____ Oh! I" are followed by "don't en - joy it half as much as danc-ing cheek to cheek.____"

does-n't thrill me half as much as danc-ing cheek to cheek.____ Oh! I
don't en - joy it half as much as danc-ing cheek to cheek.____

32 F m7 E^b7/E^b3 D^b7

Dance with me, _____ I want my arm a-bout you. _____ The

36 C7 C7/B^b F 6/A D m7 G7 C7

charm a-bout you _____ will car - ry me through _____ to

40 F 6 D m7 G m7 C7 F 6 D m7 G m7 C7

Heav - en, _____ I'm in Heav - en _____ and my

44 F 6 C7/G G[#]7 A m7 E^b7(b5) D 7 D^b7(b5)

heart beats so that I can hard - ly speak; _____ and I

48 C7 G m7 C7 C7/B^b A 7 D 7

seem to find the hap - pi - ness I seek _____ when we're

52 G m7 C7 A m7 D 7

out to-ge-th-er danc - ing, when we're out to-ge-th-er danc - ing, when we're

56 G m7 C7 F 6 G m7 C7

out to-ge-th-er danc - ing cheek to cheek, _____ cheek to cheek,

60 F 6 G m7 C7 F 6 G m7 C7 F A °7 G m7 F

eight days a week, _____ cheek to cheek,

Sway

F

Keyboard

(Sax)

5 Fm G7 Fm G7 Cm G7 Cm

When marimba rhy-thms

9 Fm G7 Fm G7 Cm

start to play , dance with me, make me sway. Like a la-zy o - cean

13 Fm G7 Fm G7 Cm Cm

hugs the shore, hold me close, sway me more. Like a flow-er bend-ing

17 Fm G7 Fm G7 Cm

in the breeze, bend with me, sway with ease. When we dance you have a

21 Fm G7 Fm G7 Cm

way with me, stay with me, sway with me. Oth-er dan - cers may

2

Musical score for piano, page 25, measures 25-28. The score consists of two staves. The left staff begins with a B-flat dynamic and continues through measure 28. The right staff begins with an E-flat dynamic and continues through measure 28. Measure 25: Treble clef, B-flat key signature. Measures 26-27: Bass clef, B-flat key signature. Measure 28: Bass clef, E-flat key signature. Measure 29: Treble clef, B-flat key signature. Measure 30: Bass clef, B-flat key signature. Measure 31: Bass clef, E-flat key signature. Measure 32: Treble clef, B-flat key signature.

be on the floor, dear, but my eyes will see on-ly you. On-ly you have that

Musical score for 'I Can Hear the Sounds of Magic' (Mezzo-Soprano part). The score consists of three staves of music with lyrics underneath. The first staff starts with a G7 chord (3 measures), followed by a melodic line. The second staff begins with a melodic line, followed by the lyrics 'When we sway I go weak.' The third staff begins with a melodic line, followed by the lyrics 'I can hear the sounds of'.

ma-gic tech-nique, When we sway I go weak. I can hear the sounds of

Musical score for piano and voice, page 33, measures 1-4. The score consists of two staves. The top staff is for the piano, showing a bass clef, a key signature of one flat, and a common time signature. The bottom staff is for the voice, with lyrics written below the notes. The lyrics are: "vi - o - lins long be - fore it be - gins. Make me thrill as on - ly". The piano part includes chords Fm, G7, Fm, G7, Cm, and a final chord consisting of a half note and a whole note.

vi - o-lins long be-fore it be-gins. Make me thrill as on-ly

37 Fm G7 Fm To Coda \emptyset Cm D.S. al Coda

you know how, sway me smooth, sway me now. (Sax)

you know how, sway me smooth, sway me now.

D.S. al Coda

∅ Coda

Musical score for 'Sway Me Now' at measure 41. The key signature is C minor (one flat). The melody consists of eighth and sixteenth notes. The lyrics are: sway me now. _____ you know how, ___. The vocal line includes a melodic line with a sustained note and a melodic line with a sustained note.

44 Fm G7 Cm (Sax) 3 3
sway me smooth, sway me now. _____

sway me smooth, sway me now. _____

Musical score for piano, page 48. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is labeled '(Keyboard)' and shows a series of black and white keys being played. The key signature is B-flat major (two flats), and the time signature is common time.

Sway

M
Keyboard

(Keyboard)

1 B♭m C7 B♭m C7 Fm

5 B♭m C7 B♭m C7 Fm C7 Fm
When ma-ri-ma rhy-thms

9 B♭m C7 B♭m C7 Fm
start to play dance with me, make me sway. Like a la-z-y o-cean

13 B♭m C7 B♭m C7 Fm Fm
hugs the shore, hold me close, sway me more. Like a flow-er bend-ing

17 B♭m C7 B♭m C7 Fm
in the breeze, bend with me, sway with ease. When we dance you have a

21 B♭m C7 B♭m C7 Fm
way with me, stay with me, sway with me. Oth-er dan-cers may

25 E♭ A♭

be on the floor, dear, but my eyes will see on-ly you. On-ly you have that

29 C7 D♭ Fm

ma-gic tech-nique, When we sway I go weak. I can hear the sounds of

33 B♭m C7 B♭m C7 Fm

vi - o - lins long be - fore it be - gins. Make me thrill as on - ly

37 B♭m C7 B♭m C7 Fm D.S. al Coda

To Coda (Keyboard)

you know how, sway me smooth, sway me now. (Keyboard)

41 ♩ Coda

Fm B♭m C7

sway me now. _____ you know how, _____

44 B♭m C7 Fm (Keyboard)

sway me smooth, sway me now. _____ 3

48

Tennessee Waltz

F

(Keyboard Intro)

N.C. F Fmaj7 F7

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: N.C., F, Fmaj7, and F7. The bottom staff shows a sequence of chords: F/C, Dm7, and Gm9.

Keyboard

B♭ B°7 F/C Dm7 Gm9

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: B♭, B°7, F/C, Dm7, and Gm9. The bottom staff shows a sequence of chords: C7, Am, C7/G, F, and C7sus4.

C7 F B♭ Am C7/G F C7sus4

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: C7, F, B♭, Am, C7/G, F, and C7sus4. The bottom staff shows lyrics: "I was".

F F maj7 F7 B♭

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: F, F maj7, F7, and B♭. The bottom staff shows lyrics: "dan-cin' with my dar-lin' to the Ten-nes - see Waltz".

B°7 F/C Dm Gm

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: B°7, F/C, Dm, and Gm. The bottom staff shows lyrics: "when an old friend I just hap-pened to see.". The measure number 25 is indicated at the beginning of the staff.

C7 F F maj7 F7

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: C7, F, F maj7, and F7. The bottom staff shows lyrics: "I in-tro-duced her to my dar-lin' and while".

B♭ B°7 F/C Dm7 G9 C7

This block contains two staves of musical notation for a keyboard. The top staff shows a sequence of chords: B♭, B°7, F/C, Dm7, G9, and C7. The bottom staff shows lyrics: "they were walt-zing, my friend stole my sweet-heart from". The measure number 39 is indicated at the beginning of the staff.

F B^b A m C7/G F C7 F A7 ³

me. I re-mem-ber _____ the night

B^b6 F

— and the Ten - nes-see Waltz, and I knew just how

Dm7 Dm7 Gm7 C7 F

much I had lost. Yes, I lost my

F maj7 F7 B^b B°7

— lit-tle dar - lin' the night they were play-ing the

F/C Dm7 G9 C7 1 F B^b A m7 C7/G F C7 (Sax)

beau-ti - ful Ten - nes-see Waltz. (Sax)

waltz. the beau - ti - ful the

C7 B^b B^b F/A C7/G F

Ten - nes-see Waltz.

On The Street Where You Live

F

(Sax) G m9 G° C7 F Keyboard /C

F /C F /C F N.C.

4 have

8 F 6 C 7sus4 C 7 F 6 C 7

7 of - ten walked down this street be - fore, but the Can you
li - lac trees in the heart of town? _____

F maj7 F °7 G m7 C 7

11 pave - ment al - ways stayed be - neath my feet be - fore. All at Does en -
hear a lark in an - y oth - er part of town? _____

G m7 B ♭ m6 A m7 D m7

15 once am I sev - 'ral stor - ies high, know - ing No, It's
chant - ment pour out of ev - 'ry door? _____

G 7 C 9 1 F 6 F ♯ 7 G m7 C 7sus4

19 I'm on the street where you live. Are there
just on the street where you live. _____

2 C 9 2 F 6 G m7 G ♯ 7 F/A

23 street where you live. And

A 7 B m7 C°7 A 7/C♯
 oh, _____ the tow - er - ing feel - ing, _____ just to
 B♭m6 B°7 F F/E F/E♭ F/D
 know. _____ some - how you are near. _____ The
 D♭7 F/C B m7(♭5) E 7sus4 E 7
 ov - er pow - er - ing feel - ing that an - y
 A maj7 A 6 D 7 G m7 C 9
 sec - ond you may sud - den - ly ap - pear! _____ Peo - ple
 F 6 C 7sus4 C 7 F 6 C 7
 stop and stare. _____ They don't both - er me, _____ for there's
 F maj7 F°7 G m7 C 7
 no - where else on earth that I would rath - er be. _____ Let the
 G m7 B♭m6 A m7 D m7
 time go by, _____ I won't care if I _____ can be
 G 7 To Coda ♀ C 9 F G m7 C 7
 here on the street where you live. _____ (Sax)
 ♀ Coda C 9 F 6 D♭6 F 6
 street where you live. _____

I've Got You Under My Skin

F

Keyboard

Cm B \flat A \flat G

 5 Cm7 F7 B \flat Maj 7 Dm7(b5) G7(b9)
 got you _____ un - der my skin. _____ I've

 9 Cm7 F7 B \flat Maj 7 Gm7
 got you _____ deep in the heart of me, _____ so

 13 Cm7 F7 F7/E \flat Dm7 G7
 deep in my heart _____ that you're real - ly a part of me. _____ I've

 17 Cm7 F7 B \flat Maj 7 Dm7(b5) G7(b9)
 got you _____ un - der my skin. _____ I've

 21 Cm7 F7 B \flat Maj 7 Dm7(b5) G7
 tried so _____ not to give in. _____ I've

 25 Cm7(b5) 3 F7(b9) A/B \flat B \flat Maj 7
 said to my - self this af - fair nev-er will go so well. _____ But

 29 A \flat m7 D7 F \sharp /G GMaj 7
 why should I try to re - sist, when, ba - by, I know so well. _____ I've

 33 Cm7 F7 B \flat Maj 7 Dm7(b5) G7
 got you _____ un - der my skin. _____ I'd

2

37 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — G7 3 —
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — D♭7 3 — Cm7 3 — F7 3 —
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Em7(b5) E♭dim7 Dm7 G7
 know, lit - tle fool, _____ you nev-er can win? _____ Use your men -

49 Cm7 F7 B♭ Fm7 B♭7
 tal - i - ty! _____ Wake up to re - al - i - ty!" _____ But each

53 E♭Maj 7 A♭7 B♭Maj 7 Dm7(b5) G7(b9)
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B♭ Dm7 G7 (Sax)
 got you _____ un-der my skin. _____

61 2 B♭ Dm7(b5) G7(b9) Cm7 F7(b9) B♭ Dm7(b5) G7(b9)
 skin. _____ I've got you _____ un-der my skin. _____ I've

67 Cm7 Bmaj7 B♭ Cm7 B9 B♭Maj 9
 got you _____ un-der my skin. _____

It Had To Be You

F

Keyboard

(Sax)

3 C m7 D m C m7/E♭ E° F 7 N.C.

It had to be you,

5 B♭ F aug B♭Maj7 G 7

it had to be you. I wan-dered a - round

9 C 7 G m7 C 7 G m7 C 7

— and fin-al-ly found — the some-bod-y who — could make me be true,

13 C m7 F 7 D 7 G m

— could make me feel blue, — and ev - en be glad,

17 C 7 F7 F°7 F7 N.C.

— just to be sad, — think-ing of you. — Some oth-ers I've seen —

2

21 B♭ F aug B♭Maj7 G 7

might nev - er be mean, _____ might nev - er be cross

25 C7 G m7 C7 G m7 C7 G m
— or try to be boss, — but they would-n't do. — For no-bod-y else

29 E♭Maj7C m7 E♭m6 F7 B♭Maj7D 7 G m7 B♭ø

— gave me a thrill, — with all your faults — I love you still. — It had to be you,

37

2. B \flat (Sax) B \flat 7 C m7 F 7 B \flat 6

you.

VOCAL ONLY

What A Wonderful World

Keyboard

F G m F G m7 C7
2
I see

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

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

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

11 2. F 6 B♭7 F 6
The
world."

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

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

2

17 D m7 A m7 D m7 A m7

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

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

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

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

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

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

than I'll ever know, and I think to myself, "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." (Keyboard)

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

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

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won-der-ful world."

Tequila

Keyboard

(Keyboard)

4/4 time signature. The keyboard part consists of a repeating eighth-note pattern: B-A-G-B-A-G-B-A. The bass line is silent throughout this section.

(Add Drums)

7/8 time signature. The pattern continues the eighth-note sequence from the previous section, starting with B-A-G-B-A-G-B-A.

13 (Sax)

13/8 time signature. The pattern continues the eighth-note sequence from the previous sections.

17 F E♭ F E♭ F E♭ F E♭

Melodic line starting with F, followed by E♭, F, E♭, F, E♭, F, E♭.

17

Continuation of the eighth-note pattern from the previous section.

21 F E♭ F E♭ F E♭ 1. F E♭ 2. F

Melodic line starting with F, followed by E♭, F, E♭, F, E♭. The score then splits into two endings:

21

Continuation of the eighth-note pattern from the previous section.

Swing it!

26 B_b7 F B_b7 F

30 B_b7 F G C7 (Spoken) (Sax) Te-qui-la!

34 F E_b F E_b F E_b F E_b

34 F E_b F E_b F E_b F E_b

38 F E_b F E_b F E_b To Coda Φ F (Ad lib)

38 F E_b F E_b F E_b F E_b

42 F 3 E_b 3 F E_b F 3 E_b 3 F E_b

46 F E_b F E_b F E_b F E_b

50 F E_b F E_b F E_b F E_b

54 F E_b F 3 E_b F E_b F D.S. al Coda

∅ Coda

(Keyboard, Bass, & Drums)

Musical score for measures 58-62. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measure 58 starts with a half note followed by a quarter note. Measures 59-62 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 63-67. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measures 63-66 continue the eighth-note and sixteenth-note pattern. Measure 67 starts with a half note followed by a quarter note.

(Drums out)

Musical score for measures 67-71. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measures 67-70 continue the eighth-note and sixteenth-note pattern. Measure 71 starts with a half note followed by a quarter note.

Musical score for measures 71-75. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measures 71-74 continue the eighth-note and sixteenth-note pattern. Measure 75 ends with a final note followed by three rests.

(All-Spoken)
Te - qui - la!

The Way You Look Tonight

F

Keyboard

Latin Beat

A♭Maj7 (Keyboard) F m7 B♭m7 E♭7

5 Some love - day ly, when I'm aw smile - fully so low, warm,

9 A♭Maj7 F7(♭9) B♭m7 E♭7
when the world is cold,
and your cheeks so soft,
I will feel a glow just think-ing of
there is noth-ing for me but to love

13 A♭Maj7 A♭7 D♭Maj7 E♭7
= you and just the way you look to -
you, you, the way you look to -

17 A♭Maj7 (Keyboard) F m7 B♭m7 1.
night. night. E♭7 Oh, but you're

21 2. C♯m7 C♭Maj7 G♭7 C°7 D♭m7 G♭7
With each word your ten - der - ness grows,

26 C♭Maj7 D°7 D♭m7 G♭7
tear-ing my fears a - part.

30 C^bMaj7 C^o7 D^bm7 G^b7
And that laugh that wrinkle-s your nose

34 C^bMaj7 C^o B^bm7 E^b7
touch-es my fool - ish heart.

38 A^bMaj7 F m7 B^bm7 E^b7
Love - - - ly, nev - er ev - er change.

42 A^bMaj7 F7(^{b9}) B^bm7 E^b7
Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46 A^bMaj7 A^b7 D^bMaj7 E^b7 To Coda ♀
— you, just the way you look to - night

50 A^bMaj7 (Keyboard) F m7 B^bm7 E^b7 D.S. al Coda
—

54 ♀ Coda (Keyboard) A^bMaj7 F7 B^bm7 E^b7 A^bMaj7 F7 D m7 E^b7

58 B^bm7 E^b7 A^b B^bm7 A Maj7 A^bMaj7
Just the way you look to - night.

Somewhere Over The Rainbow

FEMALE VOCAL

Keyboard

(Keyboard - Freely)

G Maj7 A m7 A m6

A#^o B m E7 rit. A m7 D 9

(Keyboard & Bass- Very freely)

G 6 E m7 A m D 7 G 6 E m
When all the world is a hope-less jum-ble and the rain drops tum-ble all a-

A m7 D 7 G 6 G#7 A m7 D7(b9) G 6 E m7 A m7 D 7
round. Hea - ven o-pens a mag - ic lane. (Keyboard)

G 6 E m7 A m D 7 G 6
When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be

F#m7 B7 E m7 /D C7 A7 A m11 D 7sus4
found lead - ing from your win-dow - pane to a place be-hind the

A m11 D 7sus4 E°7/D A m7 D 7
sun, just a step be - yond the rain.

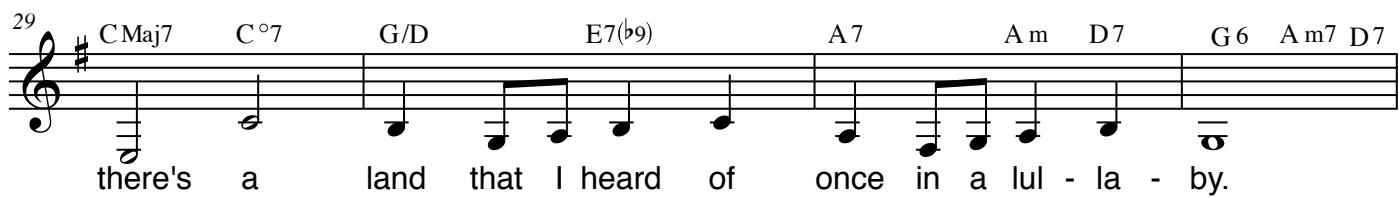
2

 (All - In Rhythm)

25 G 6 E m B m G 7 CMaj7 C \sharp 7 B m7 B \circ



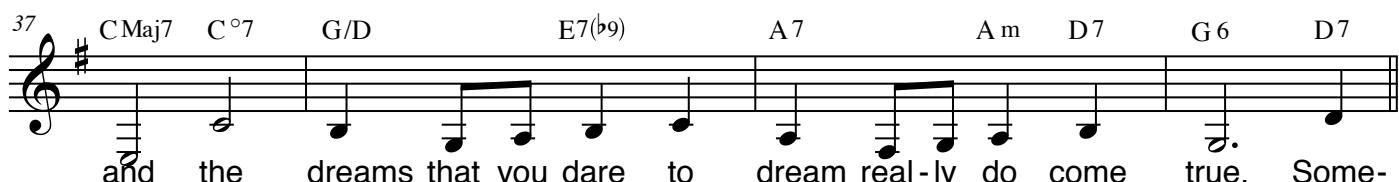
29 CMaj7 C \circ 7 G/D E7(b9) A7 Am D7 G 6 Am7 D7



33 G 6 E m B m G 7 CMaj7 C \sharp 7 B m7 B \circ



37 CMaj7 C \circ 7 G/D E7(b9) A7 Am D7 G 6 D7



41 G G 6 Am7 Am6 B m7 B \flat 7 Am7 D7



45 G G 6 B \flat 7 To Coda 

B m B \flat aug7 Am7 D9



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

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

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

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

(No Rhythm - Freely)

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

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

(Add Rhythm)

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

Somewhere Over The Rainbow

F

FEMALE VOCAL

Keyboard

(Keyboard - Freely)

Musical score for Female Vocal (Keyboard - Freely) in G major, 4/4 time. The vocal part consists of eighth-note patterns. Chords indicated above the staff are G Maj7, A m7, and A m6.

Musical score for Female Vocal (Keyboard - Freely) continuing in G major, 4/4 time. The vocal part consists of eighth-note patterns. Chords indicated above the staff are A# (with a circle), B m, E7, rit. A m7, and D 9.

(Keyboard & Bass- Very freely)

Musical score for Keyboard & Bass- Very freely in G major, 4/4 time. The vocal part consists of eighth-note patterns. Chords indicated above the staff are G 6, E m7, A m, D 7, G 6, and E m. The lyrics are: "When all the world is a hope-less jum-ble and the rain drops tum-ble all a-round. Hea - ven o-pens a mag - ic lane. (Keyboard)"

Musical score for Keyboard & Bass- Very freely in G major, 4/4 time. The vocal part consists of eighth-note patterns. Chords indicated above the staff are G 6, E m7, A m, D 7, and G 6. The lyrics are: "When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be found lead - ing from your win-dow - pane to a place be-hind the sun, just a step be-yond the rain."

Musical score for Keyboard & Bass- Very freely in G major, 4/4 time. The vocal part consists of eighth-note patterns. Chords indicated above the staff are F#m7, B7, E m7, /D, C7, A7, A m11, and D 7sus4. The lyrics are: "found lead - ing from your win-dow - pane to a place be-hind the sun, just a step be-yond the rain."

Musical score for Keyboard & Bass- Very freely in G major, 4/4 time. The vocal part consists of eighth-note patterns. Chords indicated above the staff are A m11, D 7sus4, E °7/D, A m7, and D 7. The lyrics are: "found lead - ing from your win-dow - pane to a place be-hind the sun, just a step be-yond the rain."

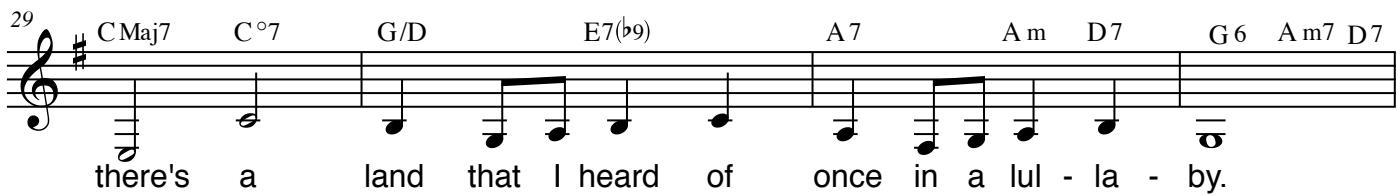
2

 (All - In Rhythm)

25 G 6 E m B m G 7 CMaj7 C \sharp 7 B m7 B \circ



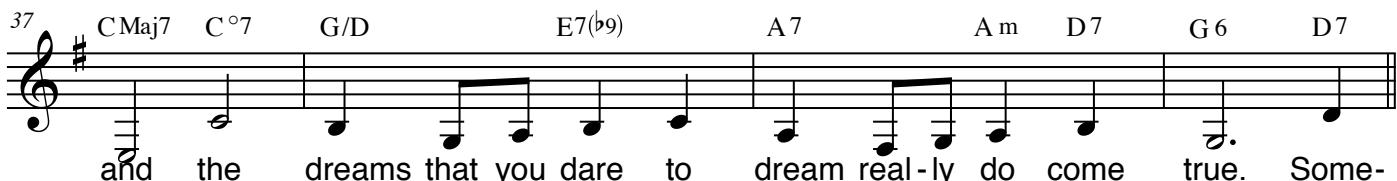
29 CMaj7 C \circ 7 G/D E7(b9) A7 Am D7 G 6 Am7 D7



33 G 6 E m B m G 7 CMaj7 C \sharp 7 B m7 B \circ



37 CMaj7 C \circ 7 G/D E7(b9) A7 Am D7 G 6 D7



41 G G 6 Am7 Am6 B m7 B \flat 7 Am7 D7



45 G G 6 B \flat 7 To Coda 

B m B \flat aug7 Am7 D9



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

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

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

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

(No Rhythm - Freely)

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

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

(Add Rhythm)

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

(Keyboard and Bass Only
Keyboard play full chords)

Auld Lang Syne

Keyboard

The musical score consists of two staves. The top staff is for the Keyboard (piano) and the bottom staff is for the Bass. The score includes lyrics and chord progressions.

Keyboard Part:

- Measure 1: D♭, D, E♭, E, F, G♭, G, G♯, A, B♭, A♭, A♭7
- Measure 2: Ten, Nine, Eight, Seven, Six, Five, Four, Three, Two, One, Happy New Year!
- Measure 3: (All) D♭6, B♭m7, G♭6, A♭9, A♭7(b9), D♭6, D♭Maj7, D♭7, G♭Maj9, G♭6 G°
- Measure 4: auld ac-quaint-ance be for-got, and nev - er brought to mind? Should
- Measure 5: D♭/A♭, F 7/A, B♭m, G♭6, E♭/F, F 7(b9), B♭m, G♭, A♭7, D♭, G♭/D♭, D♭, G♭Maj7
- Measure 6: auld ac-quaint-ance be for-got and days of Auld Lang Syne? For
- Measure 7: F m7, B♭m9, B♭m, G♭6, A♭, A♭7(#5), D♭6, D♭Maj7, D♭7, G♭Maj9, G♭6 G°
- Measure 8: Auld Lang Syne, my dear, for Auld Lang Syne, we'll
- Measure 9: D♭6/A♭, F 7/A, B♭m, G♭6, A♭7(b9), F/A, B♭m, E♭m7, A♭7, D♭, B♭, B♭7
- Measure 10: take a cup of kind - ness yet, for Auld Lang Syne.
- Measure 11: E♭6, C m7, A♭6, B♭9, B♭7(b9), E♭6, E♭Maj7, E♭7, A♭Maj9, A♭6, A°
- Measure 12: E♭/B♭, G 7/B, C m, A♭6, F/G, G 7(b9), C m, A♭, B♭7, E♭, A♭/E♭, E♭, A♭Maj7
- Measure 13: For
- Measure 14: G m7, C m9, C m, A♭6, B♭, B♭7(#5), E♭6, E♭Maj7, E♭7, A♭Maj9, A♭6, A°
- Measure 15: Auld Lang Syne, my dear, for Auld Lang Syne, we'll
- Measure 16: E♭6/B♭, G 7/B, C m, A♭6, B♭7(b9), G/B, C m, F m7, B♭7, E♭
- Measure 17: take a cup of kind - ness yet, for Auld Lang Syne.
- Measure 18: (Keyboard Only) E♭ (Add Bass) G G

Bass Part:

The bass part consists of eighth-note patterns primarily in the lower half of the staff, providing harmonic support.