

Mixed Nuts

Gospel Set

Last revised on 2017.04.23

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- 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

Keyboard

Polka tempo

California, Here I Come

Gm /D Cm D7 Gm /D Cm D7

5 Gm Gm(maj7) Gm7 C7 Cm
When the win - try winds are blow - ing and the

9 Gm E♭7 D7 Gm Gm6 Gm(maj7) Gm6
snow is start - ing in to fall.

13 Gm Gm(maj7) Gm7 C7 Cm
Then my eyes turn west - ward know - ing that's the

17 Gm D7 Gm
place that I love best of all.

21 B♭ E♭
Cal - i - for - nia, I've been blue

25 B♭ E♭ D7
since I've been a - way from you.

29 Gm Gm(maj7) Gm7 C7 Cm
I can't wait 'til I get go - ing, e - ven

33 Gm D7 Gm B♭7
now I'm start - ing in to call. Oh,

2

37 E♭ E♭aug A♭6 B♭7
 Cal - i - for - nia, here I come, right back where I

43 E♭ E♭7/G♭ B♭7
 start-ed from where bow-ers of flow-ers bloom in the sun.

48 E♭ E♭7/G♭ B♭7
 — Each morn-ing at dawn-ing, bird-ies sing and ev-'ry-thing. A

53 E♭ E♭aug A♭6 B♭7
 sun-tanned guy said "Don't be late!" That's why I can

59 Gm7 C7 Fm Fm G7
 hard - ly wait. O - pen up that Gold - en Gate,

64 Cm F7 B♭7 E♭ C7
 — Cal - i - for - nia, here I come.

69 (Sax) F Faug B♭6 C7
 —

75 F F°7/A♭ C7
 —

80 F F°7/A♭ C7 A

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time. It includes lyrics for the first eight lines of the song, with chords indicated above the staff: E♭, E♭aug, A♭6, B♭7, E♭, E♭7/G♭, B♭7, E♭, E♭7/G♭, B♭7, E♭, E♭aug, A♭6, B♭7, Gm7, C7, Fm, Fm, G7, Cm, F7, B♭7, E♭, C7, (Sax) F, Faug, B♭6, C7, F, F°7/A♭, C7, F, F°7/A♭, C7, and A. The bottom staff is for saxophone, also in treble clef and common time, with lyrics for the last three lines: "Cal - i - for - nia, here I come.", "(Sax) —", and "F, F°7/A♭, C7, F, F°7/A♭, C7, A". The score is numbered 2 at the beginning and includes measure numbers 37, 43, 48, 53, 59, 64, 69, 75, and 80 along the left margin.

85 F F aug B \flat 6 sun - tanned guy said "Don't be late!" _____

89 C7 A m7 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 \sharp 7 for - nia, Cal - i -

105 Dm7/A Gm7 C7 for - nia here I

109 F /E /D /C /B \flat /A /G /A come. _____

113 B \flat maj7 /A Gm7 C7 F B \flat F Cal - i - for - nia, here I come! _____

California, Here I Come

Polka tempo

M Keyboard

Cm /G Fm G7 Cm /G Fm G7
 5 Cm Cm(maj7) Cm7 F7 Fm
 When the win - try winds are blow - ing and the
 9 Cm A♭7 G7 Cm Cm6 Cm(maj7) Cm6
 snow is start - ing in to fall.
 13 Cm Cm(maj7) Cm7 F7 Fm
 Then my eyes turn west - ward know - ing that's the
 17 Cm G7 Cm
 place that I love best of all.
 21 E♭ A♭
 Cal - i - for - nia, I've been blue
 25 E♭ A♭ G7
 since I've been a - way from you.
 29 Cm Cm(maj7) Cm7 F7 Fm
 I can't wait 'til I get go - ing, e - ven
 33 Cm G7 Cm E♭7
 now I'm start - ing in to call. Oh,

2

37 A^b A^baug D^b6 E^b7
 Cal - i - for - nia, here I come, ____ right back where I

43 A^b A^b^o7/C^b E^b7
 start-ed from ____ where bow-ers of flow-ers bloom in the sun.

48 A^b A^b^o7/C^b E^b7
 — Each morn-ing at dawn-ing, bird-ies sing and ev-'ry-thing. A

53 A^b A^baug D^b6 E^b7
 sun-tanned guy said "Don't be late!" ____ That's why I can

59 Cm7 F 7 B^bm B^bm C 7
 hard - ly wait. ____ O - pen up that Gold - en Gate,

64 Fm B^b7 E^b7 A^b F 7
 — Cal - i - for - nia, here I come.

69 (Keyboard) B^b B^baug E^b6 F 7
 —

75 B^b B^b^o7/D^b F 7
 —

80 B^b B^b^o7/D^b F 7
 —

A

85 B♭ B♭aug E♭6
 sun - tanned guy said "Don't be late!" _____

89 F7 D m7 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♭ /A /G /F /E♭ /D /C /D
 come. _____

113 E♭maj7 /D Cm7 F7 B♭ E♭ B♭
 Cal - i - for - nia, here I come! _____

Harbor Lights

F
Keyboard

(Sax) B^b Cm7 Dm7 C^o7 Gm7 C9 F7 N.C.

5
F7 B^bdim7 B^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 F 1. F7 Cm7/F F7 B^b N.C.

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

13 2. F7 Cm7/F F7 B^b E^b6 B^b B^b7

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

16 E^b E^bm6 B^b

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

20 C7 C7(5) F7 Cm7/F F7 N.C.

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

24 F7 B^bdim7 B^b

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

28 F F7 Cm7/F F7(69) To Coda B^b B^bdim7 F7 N.C. (Sax) D.S. al Coda

har - bor lights will steal your love from me.

32 Coda B^b (Sax) B^bmaj7 B^b6

me.

Harbor Lights

M
Keyboard

(Keyboard) E^b Fm7 Gm7 F⁷ 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^b 1. B^{b7} Fm7/B^b B^{b7} E^b N.C.
 har - bor lights that once brought you to me. I watched the

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(5) 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^b B^{b7} Fm7/B^b B^{b7(b9)} E^b E^bdim7 B^{b7} N.C. (Keyboard) D.S. al Coda
 har - bor lights will steal your love from me.

32 Coda E^b (Keyboard) E^bmaj7 E^{b6}
 me.

Dancing On The Ceiling

F

(Sax) B♭Maj7 G m7 C m7 F 7 Keyboard

5 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭m7
He dan - ces ov - er - head on the ceil - ing near my bed,
in my sight through the night.

9 C m7 F 7 D m7 G7(♭9) C m7 F 7 B♭6 C m7 F 7
I tried to hide in vain un - der-neath my coun - ter pane.

13 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭m7
There's my love up a - bove.

17 C m7 F 7 D m7 G7(♭9) C m7 F 7 B♭6
I whis - per "Go a - way my lov - er, it's not fair." —

21 C m7 F 7 B♭Maj7 F m7 B♭7
But I'm so grate - ful to dis - cov - er he's still there. —

25 E♭6 A♭7 D m7 G7(♭9) C m7 F 7
I love my ceil - ing more since it is a danc - ing floor

29 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭7
just for my love.

33 C m7 F 7 1. B♭6 C m7 F 7
2. D m7 D♭°7 C m7 F 7
love, just for my

37 B♭ C m7 B♭6
love, just for my

41 B♭ C m7 B♭6
love.

Dancing On The Ceiling

M

Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a keyboard part with chords E♭Maj7, Cm7, Fm7, and B♭7. The second staff begins with E♭Maj7 and continues with lyrics: "She dan - ces ov - er - head on the ceil - ing near my bed," with chords B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭m7. The third staff continues with lyrics: "in my sight through the night." with chords Fm7, B♭7, Gm7, C7(b9), Fm7, B♭7, E♭6, Fm7, and B♭7. The fourth staff begins with E♭Maj7 and continues with lyrics: "tried to hide in vain un - der-neath my coun - ter pane." with chords B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭m7. The fifth staff begins with Fm7 and continues with lyrics: "There's my love up a - bove." with chords B♭7, Gm7, C7(b9), Fm7, B♭7, and E♭6. The sixth staff begins with Fm7 and continues with lyrics: "I whis - per 'Go a - way my lov - er, it's not fair.'" with chords B♭7, E♭Maj7, B♭m7, and E♭7. The seventh staff begins with A♭6 and continues with lyrics: "But I'm so grate - ful to dis - cov - er she's still there." with chords D♭7, Gm7, C7(b9), Fm7, and B♭7. The eighth staff begins with E♭Maj7 and continues with lyrics: "I love my ceil - ing more since it is a danc - ing floor" with chords B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭7. The ninth staff begins with Fm7 and continues with lyrics: "just for my love." with chords B♭7, E♭6, Fm7, and B♭7. The tenth staff begins with Gm7 and continues with lyrics: "love, just for my love." with chords G♭7, Fm7, B♭7, E♭6, and B♭7. The eleventh staff begins with E♭ and continues with lyrics: "love." with chords Fm7, E Maj7, E♭6, and E♭.

The Way We Were

F

Keyboard

(Keyboard Only)

(Sax)

The musical score consists of two staves. The top staff is for the Saxophone (Sax) and the bottom staff is for the Bassoon (Bass). Both staves are in 4/4 time and A major (indicated by a key signature of one sharp). The first measure shows a rest followed by a single note. The second measure starts with a note, followed by a sixteenth-note pattern. The third measure continues with a sixteenth-note pattern. The fourth measure begins with a note, followed by a sixteenth-note pattern. The fifth measure starts with a note, followed by a sixteenth-note pattern. The sixth measure begins with a note, followed by a sixteenth-note pattern. The seventh measure starts with a note, followed by a sixteenth-note pattern.

5

A musical score for piano, featuring three staves. The top staff uses a treble clef, has two flats in the key signature, and consists of a single eighth note followed by a series of sixteenth-note pairs. The middle staff also uses a treble clef and two flats, showing eighth-note chords with various accidentals (natural, sharp, and double sharp). The bottom staff uses a bass clef and two flats, with sustained notes throughout.

(Add Bass & Rhythm)

Musical score for "Memories" (from The Sound of Music). The score shows a treble clef staff with a key signature of four flats (B-flat, E-flat, D-flat) and a time signature of common time (indicated by a 'C'). The vocal line starts with a dotted half note followed by an eighth note. The lyrics begin with "Mem - 'ries," followed by a measure break indicated by a vertical bar with a double bar line. The next measure continues with "like the col - ors of my mind," followed by another measure break. The vocal line then resumes with "mis - ty wat - er - col - or" and ends with "smiles we gave to one an -". The score also includes harmonic information above the staff, such as A-flat, E-flat, D-flat, F minor/C major, D-flat, and C major.

14 Cm7/F Fm/E♭ D♭maj7 E♭7 | A♭ Fm7/A♭ E♭9 | A♭ A♭7

mem'-ries _____ of the way we were. _____ Scat-tered were. _____
oth - er _____ for the way we

24 F m B♭m7 A♭maj7 E♭7
If we had the chance to do it all a-gain, tell me would we?
Could we?

28 A♭ E♭ D♭ Fm /C /D♭ C
 Mem'-ries, may be beau-ti-ful, and yet what's too pain-ful to re-

32 Cm7/F Fm/E♭ D♭maj7 C Fm Fm7/E♭ D♭
 mem - ber, we sim - ply choose to for - get. So it's the

36 A♭/C D♭ A♭/C D♭
 laugh - ter we will re - mem - ber when-ev - er we re -

40 A♭/C B♭m7 E♭7 A♭ D♭maj7 N.C. rit.
 mem - ber the way we were, the way we

44 a tempo (Sax)
 were.

48 A♭maj7(9)

The Way We Were

M

Keyboard

(Keyboard Only)

Measures 1-4: Treble clef, 4/4 time, key signature B-flat. The score consists of two staves. The top staff has a single note at the beginning, followed by a series of eighth-note chords. The bottom staff has a continuous eighth-note chord pattern.

Measures 5-8: Treble clef, 4/4 time, key signature B-flat. The top staff continues the eighth-note chords. The bottom staff adds a bass line with quarter notes. Measure 8 ends with a repeat sign.

(Add Bass & Rhythm)

Measures 10-13: Treble clef, 4/4 time, key signature B-flat. Chords: B-flat, F, E-flat, Gm/D, /E-flat, D. The lyrics describe memories as colorful and misty. The bass line starts at measure 10.

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 -

Measures 14-17: Treble clef, 4/4 time, key signature B-flat. Chords: Dm7/G, Gm/F, Ebmaj7, F7, 1. B-flat, Gm7/B-flat, F9, 2. B-flat, B-flat7. The lyrics continue the memory theme, mentioning scattered smiles. The bass line continues.

mem - 'ries of the way we were. Scat-tered were.
oth - er for the way we

Measures 20-23: Treble clef, 4/4 time, key signature B-flat. Chords: E-flat, Ebmaj7, Cm7, Dm7. The lyrics ask if it was simple then or if time has rewritten every line.

Can it be that it was all so sim - ple then? Or has time re-writ-ten ev -'ry line?

Measures 24-27: Treble clef, 4/4 time, key signature B-flat. Chords: Gm, Cm7, B-bmaj7, F7. The lyrics reflect on the chance to do it again and whether it could be done.

If we had the chance to do it all a-gain, tell me would we? Could we?

28 B♭ F E♭ Gm /D /E♭ D
 Mem'-ries, may be beau-ti-ful, and yet what's too pain-ful to re-

32 Dm7/G Gm/F Ebmaj7 D Gm Gm7/F E♭
 mem - ber, we sim - ply choose to for - get. So it's the

36 B♭/D E♭ B♭/D E♭
 laugh - ter we will re - mem - ber when-ev - er we re -

40 B♭/D Cm7 F7 B♭ Ebmaj7 N.C. rit.
 mem - ber the way we were, the way we

44 (Keyboard) a tempo
 were

48 B♭maj7(9)

Swing Low, Sweet Chariot

Keyboard

(Bass, Keyboard And Drums)

1 (Sax) E♭ Cm7 A♭ B♭ B♭7

5 E♭ Cm7 B♭ B♭7

9 E♭ Cm7 B♭ B♭7

13 E♭ Cm7 A♭ B♭ B♭7

17 E♭ Cm A♭maj7 B♭7 E♭ B♭7

To Coda ♩

21 E♭ Fm7 Cm7 Fm7

25 E♭ E♭/D Cm7 F7 B♭ B♭7

29 E♭ Cm7 A♭7 E♭

33 Fm7 B♭7 E♭ E♭7 Fm7 B♭7 D.S. al Coda

2

Coda

37 Fm7 B♭7 A♭ A♭7 E♭ B♭7

40 (Keyboard adlib) E♭ Cm7 Bm7 B♭7

44 E♭ E♭/D Cm7 Fm7 B♭7

48 E♭ Cm7 A♭7 E♭

52 Fm7 B♭7 E♭ C7 (Sax)

56 F Dm7 Gm7 C7

60 F Dm7 C C7

64 F F7 B♭ B♭°

68 F Dm B♭maj7 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)

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

15 D7 G E♭7 A♭
whole world in His hands. He's got you and me, sis-ter,
He's got the world.

18 E♭7
in His hands. He's got you and me, brother in His hands, He's got
He's got the world.

Musical score for "He's Got the World" featuring two staves. The top staff is in A♭ major and the bottom staff is in E♭ major. The lyrics are as follows:

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.

Musical score for "He's Got a Little Bit-Ty Baby". The score consists of two staves. The top staff is in A♭ major (two flats) and the bottom staff is in E major (no sharps or flats). The key signature changes at measure 24. The lyrics are: "He's got a little bit-ty ba-by in His hands. He's got a Yeah! Can't you read His com-pass?" The chords shown are A♭, E7, and A.

Musical score for 'Little Bit-ty Baby' featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps). The lyrics are as follows:

27 E7 A
lit-tle bit-ty ba-by in His hands. He's got a lit-tle bit-ty ba-b
Yeah! Can't you read His com-pass? Yeah! Yeah! Yeah! Can't you

30 in His hands. He's got the whole world in His hands. He's got
 30 read His com-pass?

33 B♭ F7

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

34 ev'-ry bod - y here now

All His child - ren

36 B
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 F7 B
whole world in His hands. He's got the whole world
39 whole world in His hands. Yeah!

42 F#7
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#7
whole world in His hands. He's got the whole world
45 Yeah! He's in charge! He's got the whole
whole world

48 C#m7 F#7 B E maj7 F#7 B
in His hands. in hands.

VOCAL DUET

Slow Latin Beat

(Sax)

Old Rugged Cross

D
Keyboard

1 E♭maj7 Fm7 B♭7 E♭maj7 On a

9 E♭ E♭7 E♭ A♭ A♭7 A♭ F7 hill old far rug - ged a - way cross stood an will old ev - rug - ged be cross, true, the its

13 B♭7 E♭ E♭7 E♭ A♭ A♭7 Fm7 B♭7 em - blen of suf - fering and shame. And For He'll

17 shame and re - proach glad - ly bear. A♭ A♭7 F7

21 love that old cross where the dear - est and best for where His

call me some day to my home far a way B♭ world glo - ry lost sin - ners was I'll slain. share. So I'll

25 B♭7 A♭ A° E♭ A♭ E♭ B♭7 cher - ish the old rug - ged cross, the cross till my

29 A♭ E♭7 E♭ A° E♭ B♭7 tro - phies at last I lay down. A♭ Fm7

33 E♭ E♭7 A♭ E♭ Fm7 cling to the old rug - ged cross and ex -

37 E♭/B♭ B♭ B♭7 E♭maj7 (Keyboard) change it some day for a crown.

41 1. Fm7 B♭7 2. Gm7 C7 To the

D

2
45 F C7 F F7 B♭ B7
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 F C
Glo - ry to His name So I'll

61 C7 F B♭ F
cher - ish the old rug - ged cross till my

65 B♭ B° F C7
tro - phies at last I lay down. I will

69 F F7 B♭ 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 F maj7 (Sax)
change it some day for a crown.

81 Gm7 C F
Gm7 C F

Slow Latin Beat

Old Rugged Cross

M

Keyboard

(Keyboard)

1. **A^bmaj7** B^bm7 E^b7 A^bmaj7

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

E^b7 A^b D^b D^b A^b B^bm7 E^b7

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

A^b A^b D^b D^b A^b B^b E^b

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

E^b E^b D^b D^b A^b E^b

world of lost sin - ners was slain. So I'll

E^b A^b D^b A^b E^b

cher - ish the old rug - ged cross till my

D^b D^o A^b E^b

tro - phies at last I lay down. I will

A^b A^b D^b B^bm7

cling to the old rug - ged cross and ex -

A^b/E^b E^b E^b A^b E^b

change it some day for a crown.

B^bm7 E^b Cm7 F7

To the

2. **Cm7 F7**

2
45 B♭ F7 B♭ B♭7 E♭ E°7

Glo - ry to His name. _____ Glo - ry to His

51 B♭/F F7 B♭ D7 Gm7

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

57 B♭/F F7 B♭ B♭ F

Glo - ry to His name. _____ So I'll

61 F7 B♭ E♭ B♭

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

65 E♭ E° B♭ F7

tro - phies at last I lay down. I will

69 B♭ B♭7 E♭ Cm7

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

73 B♭/F F7 D7 Gm7 Cm7

change it some day _____ for a crown, and ex -

77 B♭/F F7 D7 Gm7 Cm7

change it some day _____ for a crown. _____
B♭maj7
(Keyboard)

81 Cm7 F7 B♭

Cm7 F7 B♭

Put Your Hand In The Hand

D

Country Rock Rhythm

Keyboard

B^b F E^b B^b N.C.

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

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

14 B^b7 E^b E^o7 B^b/F Gm7
you can look at oth - ers dif-frent-ly by put-tin' your hand in the hand of the

18 C7 E^bm7 F7 B^b E^b B^b
Man from - a Gal - li - lee. Ev'-ry time I look in - to the

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

26 F7 B^b E^b B^b
car - pen - ter cleared the tem - ple. For the

29 Fm7 B^b7
buy - ers and the sel - lers were no dif - frent fel - las than what

31 E^b E^o7 B^b/F Gm7
I pro-fessed to be. And it caus - es me shame to know we're

34 C7 E^bm7 F7 B^b E^b B^b B^b7
not the peo - ple we should be. (M) So put your

2

D

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

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

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

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

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

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

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

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

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

66 F 7 A^bm7 B^b7 E^b A^b E^b
 takes to get you through. _____ (Both) So you got - ta put your

69 (Male) E^b B^b7
 (Female) hand in the hand of the Man who stilled the wa - ter. _____ Put your

73 F m7 B^b7 E^b A^b E^b
 hand in the hand of the Man who calmed the sea. _____ (Male) Take a

77 B^bm7 E^b7 A^b
 look at your-self and - a you can look at oth - ers dif-frent - ly

80 A°7 E^b/B^b C m7 F 7 A^bm7 B^b7
 (As before) by put-tin' your hand in the hand of the Man from-a Gal - li - lee.

83 1. E^b A^b E^b 2. E^b A^b E^b
 Put your hand in the hand of the

88 F 7 A^bm7 B^b7 E^b A^b E^b E^b/B^b C m7
 Man from-a Gal - li - lee. _____ Put your hand in the hand of the

92 F 7 A^bm7 B^b7 E^b rit. A^b E^b7 (Shake)
 Man from - a Gal - li - lee. _____ Oh yeah!

Put Your Hand In The Hand

M
Keyboard

Country Rock Rhythm

Country Rock Rhythm

E♭ B♭ A♭ E♭ N.C.

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

9 Fm7 B♭7 E♭ A♭ E♭
hand in the hand of the Man who calmed the sea. Take a

13 B♭m7 E♭7 A♭ A°7
look at your-self and-a you can look at oth - ers dif-f'rent-ly by put-tin' your

17 E♭/B♭ Cm7 F7 A♭m7 B♭7 E♭ A♭ E♭
hand in the hand of the Man from-a Gal - li - lee. Ev-'ry

21 E♭ B♭
time I look in-to the ho-ly book I wan-na trem-ble. Oh when I

25 Fm7 B♭7 E♭ A♭ E♭
read a-bout the part where the car-pen-ter cleared the tem-ple. For the

29 B♭m7 E♭7
buy - ers and the sel - lers were no dif - frent fel - las than what

31 A♭ A°7 E♭/B♭ Cm7
I pro-fessed to be. And it caus - es me shame to know we're

34 F7 A♭m7 B♭7 E♭ A♭ E♭ E♭7
not the peo - ple we should be. So put your

2

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

41 B♭m7 hand in the hand of the Man who calmed the sea. Take a

45 E♭m7 A♭7 D♭ look at your-self and - a you can look at oth - ers dif-frent - ly

48 D°7 A♭/E♭ F m7 by put - tin' your hand in the hand of the

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

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

56 D♭ D B♭m7 E♭7 A♭ D♭ and when I'm on my knees, that's when I feel close to hea-ven.

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

63 D♭ D°7 A♭/E♭ F m7 do what you must do, And he showed me e-nough of what it

66 B^b7 D^bm7 E^b7 A^b D^b A^b
 takes to get you through. So you got - ta put your

69 A^b E^b7
 hand in the hand of the Man who stilled the wa - ter. Put your

73 B^bm7 E^b7 A^b D^b A^b
 hand in the hand of the Man who calmed the sea. (Male)Take a

77 E^bm7 A^b D^b
 look at your-self and-a you can look at oth - ers dif-f'rent - ly

80 D^o7 A^b/E^b Fm7 B^b7 D^bm7 E^b7
 by put-tin' your hand in the hand of the Man from-a Gal-li - lee.

83 1. A^b D^b A^b | 2. A^b D^b A^b A^b/E^b Fm7
 Put your Put your hand in the hand of the

88 B^b7 D^bm7 E^b7 A^b D^b A^b A^b/E^b Fm7
 Man from-a Gal-li - lee. Put your hand in the hand of the

92 B^b7 D^bm7 E^b7 A^b rit. D^b A^b7
 Man from - a Gal - li - lee. Oh yeah!

I Saw The Light

F

(Keyboard)

Keyboard

B^b

A^b

N.C. (Bass & Keyboard)

B^b

D^b

E^b

B^b

I saw the light, no more dark-ness,

B^b

E^b

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

B^b

Praise the Lord, I saw the light.

G^m

F7

B^b

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

B^b

E

had no wor - ries i - de - a where the way claimed out could my be own.

E

B^b

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

B^b

Praise the Lord, I saw the light.

G^m

F7

B^b

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

C

C

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 1. 2.
C C A7
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.

I Saw The Light

M

Keyboard

(Keyboard)

Keyboard

5 E♭ G A♭ E♭ N.C. (Bass & Keyboard)

9 E♭ A♭

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

15 E♭

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

21 Cm B♭7 E♭

Praise the Lord, — I saw the light.

27 E♭ I just walked like in the dark blind - ness, the man, I clouds cov - ered a - me long, — I

31 A♭ E♭

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

35 Then came the sun blind - rise and rolled back in the his night. sight.

Then like the blind man that God gave back in the his night. sight.

39 Cm B♭7 E♭

Praise the Lord, — I saw the light.

43 F F

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

49 B♭ 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♭
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. 2.
sor-row in sight. Praise the Lord, I saw the light. F F D7
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 E♭ D7 G G
Praise the Lord, — I saw the light. Praise the

95 E♭ 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)

(Drums continue as before)

15 (Start keyboard chords in rhythm)

21 E♭ F7 B♭ Gm E♭ F B♭

A - maz - ing grace, how sweet the sound that saved a wretch like me. I once was lost but

28 Gm F F7 B♭ Gm

23 E♭/B♭ F B♭ Gm F E♭ B♭

now am found was blind but now I see.

39 E♭ F7 B♭ (Keyboard) Gm E♭ F

45 B♭ Gm F F7 B♭ Gm

51 E♭/B♭ F B♭ Gm F E♭ B♭

'Twas

57 C A m F G C A m

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

(Sax)

63 G G7 C A m F/C G

lied. How prec - ious did that grace ap - pear the

69 C A m G F B♭9 E♭

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

This musical score consists of eight staves of music. The top staff features a vocal line with lyrics: "now am found was blind but now I see.". The second staff shows a keyboard part with chords E♭, F7, and B♭. The third staff continues the vocal line with lyrics "I see.". The fourth staff shows a vocal line with lyrics "I see.". The fifth staff shows a vocal line with lyrics "grace that taught my heart to fear, and grace my fears re -". The sixth staff shows a keyboard part with the label "(Sax)". The seventh staff shows a vocal line with lyrics "lied. How prec - ious did that grace ap - pear the". The eighth staff shows a vocal line with lyrics "hour I first be - lieved. Through man - y dan - gers,".

FEMALE VOCAL ONLY

Amazing Grace

MKeyboard
(Sax)

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

(Add drums)

(Drums continue as before)

15 (Start keyboard chords in rhythm)

21 A♭ B♭7 E♭ Cm A♭ B♭ E♭

A - maz - ing grace, how sweet the sound that saved a wretch like me. I once was lost but

28 Cm B♭ B♭7 E♭ Cm

2
33 A♭/E♭ B♭ E♭ Cm B♭ A♭ E♭

now am found was blind but now I see.

39 A♭ B♭⁷ (Keyboard) E♭ Cm A♭ B♭

45 E♭ Cm B♭⁷ B♭⁷ E♭ Cm

51 A♭/E♭ B♭ E♭ Cm B♭ A♭ E♭

'Twas

57 F Dm B♭ C F Dm

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

(Sax)

57 - - - - - - - - - -

63 C C7 F Dm B♭/F C

lied. How prec - ious did that grace ap - pear the

63 - - - - - - - - - -

69 F Dm C B♭ E♭⁹ A♭

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

75 D♭ A♭ Fm A♭ E♭ 3

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

81 Cm Fm D♭/A♭ E♭ A♭ Cm A♭ E♭7

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

87 A♭ (Sax)

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

93

99

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

105 Fm A♭/C B♭/E♭ D♭ B♭m7(b5) A♭

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

(Drums out)

Five Foot Two

(Keyboard)

Keyboard

The musical score consists of ten staves of music for a single voice and keyboard. The vocal part is in common time, mostly in B-flat major, with some changes in key signature and mode. Chords are indicated above the staff at various points. The lyrics are written below the staff, corresponding to the vocal line. The score includes a section labeled '2.' with different lyrics.

Chords and Key Signatures:

- Staff 1: B^b, B^o, C m7, F
- Staff 2: B^b, D7, G7
- Staff 3: C7, F7, F+, B^b, D^o, C m, F7
- Staff 4: B^b, D, G7
- Staff 5: E^b, F7, F6, B^b, E^b, B^b
- Staff 6: D7, G7, G9, G7
- Staff 7: C7, F7, C m7, F7
- Staff 8: B^b, D7, G7
- Staff 9: C7, F7, B^b, C m, F7
- Staff 10: 2. C7, F7, C7, F7
- Staff 11: B^b, B^b7, E^b, E^bm, B^b, F7, B^b

Lyrics:

Five foot two, eyes of blue, but oh what those five foot could do! Has
an - y bod - y seen my girl?
Turned up nose, turned down hose, a flap-per, yes sir, one of those. Has
an - y bod - y seen my girl? Now if you
run in - to a five foot two cov - ered with fur,
dia - mond rings and all those things, you bet your life it is - n't her. But
could she love, could she woo, could she, could she, could she coo! Has
an - y bod - y seen my girl?
an - y bod - y seen my, please call me if you've seen my
girl?

(Keyboard)

4/3/15

F
Keyboard

Don't Blame Me

(Sax)

Musical score for the first section of the song 'Don't Blame Me'. The score consists of two staves. The top staff is for the keyboard, showing a melody in F major. The bottom staff is for the saxophone, showing a harmonic line. The chords are indicated above the staff: F, D°7, G m7, C7, F, D°7, G m7, C7.

5 FMaj7 A m7(b5) D 7(#5) D7 G m7(b5) C7 FMaj7 D m7

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

9 G m7(b5) C7 A m7(b5) D7 1. G m7 C 7(#5) FMaj7 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 B6 A7

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

17 D m7 G7 G m7 D b7 C7

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

23 FMaj7 A m7(b5) D 7(#5) D7 G m7(b5) C7 FMaj7 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 D.S. A m7 Coda

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 b B b/D B b/m/D b F6

don't blame me. *rit.*

4/3/15

M
Keyboard

Don't Blame Me

Keyboard)

B^b G^{o7} C m7 F7 B^b G^{o7} C m7 F7

5 **S** B^bMaj7 D m7(b5) G 7(#5) G7 C m7(b5) F7 B^bMaj7 G m7
 Don't blame me see? for When fall - ing in the love with you do, I'm,
 Can't you see? When you do the things with you do, if

9 C m7(b5) F7 D m7(b5) G7 1. C m7 F 7(#5) B^bMaj7 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^b6 F m7 B^b7 E^b6 D7
 don't blame me. I can't help it if that dog - gone

17 G m7 C7 C m7 G^b7 F7
 moon a - bove makes me want some-one like you to love.

23 B^bMaj7 D m7(b5) G 7(#5) G7 C m7(b5) F7 B^bMaj7 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^b6 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 rit. F m/A^b E^b/G E^bm/G^b B^b6

don't blame me.

Golden Girl Polka

Keyboard

(Keyboard)

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains measures 1 through 22, and the right column contains measures 23 through 45. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Chords are indicated above the staff at the start of each measure.

Left Column (Measures 1-22):

- Measure 1: B^b
- Measure 2: E^b
- Measure 3: B^b
- Measure 4: B^{b7}
- Measure 5: E^b
- Measure 6: B^b
- Measure 7: B^{b7}
- Measure 8: F
- Measure 9: Cm7
- Measure 10: F7
- Measure 11: B^b
- Measure 12: F7
- Measure 13: With
- Measure 14: B^b
- Measure 15: E^b
- Measure 16: B^b
- Measure 17: B^{b7}
- Measure 18: hair of gold and eyes of blue, you made me fall in
- Measure 19: Cm7
- Measure 20: F7
- Measure 21: love with you. Your smile so sweet and full of
- Measure 22: bliss, you've got the lips I love to kiss. For

Right Column (Measures 23-45):

- Measure 23: B^b
- Measure 24: E^b
- Measure 25: B^b
- Measure 26: B^{b7}
- Measure 27: F
- Measure 28: F7
- Measure 29: B^b
- Measure 30: E^b
- Measure 31: B^b
- Measure 32: B^{b7}
- Measure 33: you, I've wait - ed, oh so long, to sing to you this
- Measure 34: E^b
- Measure 35: B^b
- Measure 36: B^{b7}
- Measure 37: lit - tle song. So, tell me that you love me, too, and
- Measure 38: F
- Measure 39: Cm7
- Measure 40: F7
- Measure 41: B^b
- Measure 42: (Keyboard)
- Measure 43: make all my dreams come true.

49 F B♭ F C7 F (Sax) F7

53 B♭ F

57 C7 F F7

61 B♭ F

65 C7 To Coda ⊕ 1. F (Keyboard) F7 2. F F7 D.S. al Coda With

71 Coda F C7 F

You Light Up My Life

F

Keyboard

(Sax)

C G Am C/G G7 C G Am G⁷ Em7 G7

9 Gm C F C/E Dm Em7

So man - y nights I'd sit by my win - dow wait - ing for
Roll - ing at sea, a - drift on the wat - er. Could it be

14 A7 Dm C/D D7 Gm C F C/E

some-one to sing me his song. So man - y dreams I kept deep in -
fi - nally I'm turn-ing for home? Fi - nally a chance to say, "Hey, I

20 Dm E G7 Dm7/G G7

side me, a - lone in the dark, but now you've come a - long. And
love you."__ Nev - er a - gain to be all a - lone.

25 C Cmaj7 C7 A7 Dm

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

32 Dm7 G7 C G/B A m Dm 1. G7 2. G

light up my days and fill my nights with song.

(Sax)

40 C 3 Em 3 A 3 A7

'Cause

44 D D maj7 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)

F C Dm F/C C7 F C Dm C°7 Am7 C7

9 Cm F B♭ F/A Gm Am7

So man - y nights I'd sit by my win - dow wait - ing for
Roll - ing at sea, a - drift on the wat - er. Could it be

14 D7 Gm F/G G7 Cm F B♭ F/A

some-one to sing me his song. So man - y dreams I kept deep in-
fi - nally I'm turn-ing for home? Fi - nally a chance to say, "Hey, I

20 Gm A C7 Gm7/C C7

side me, a - lone in the dark, but now you've come a - long. And
love you." Nev - er a - gain to be all a - lone.

25 F F maj7 F7 D7 Gm

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

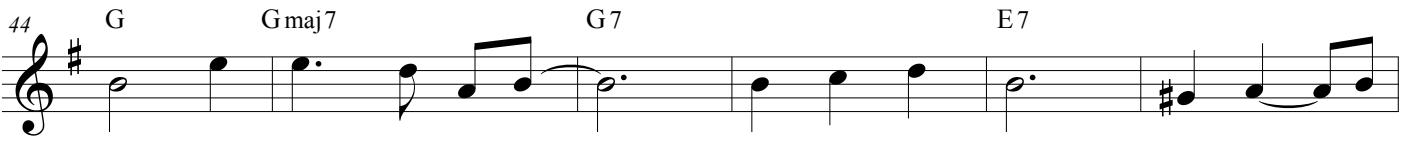
32 Gm7 C7 F C/E Dm Gm 1. C7 2. C

light up my days and fill my nights with song.

(Keyboard)

40 F 3 Am 3 D 3 D7

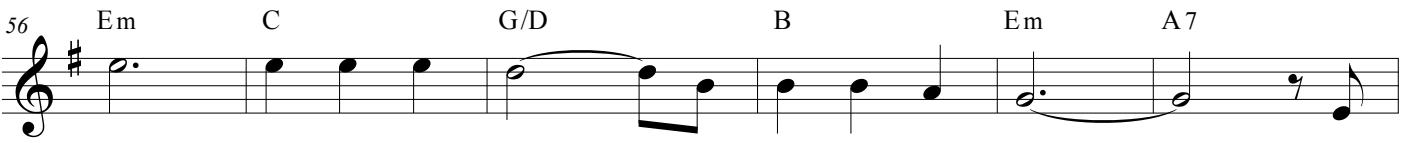

'Cause

44 G G maj7 G7 E7


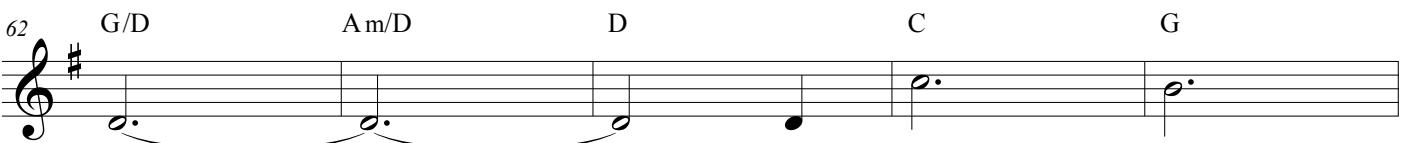
you, you light up my life. You give me hope to car - ry

50 Am Am7 D7 B

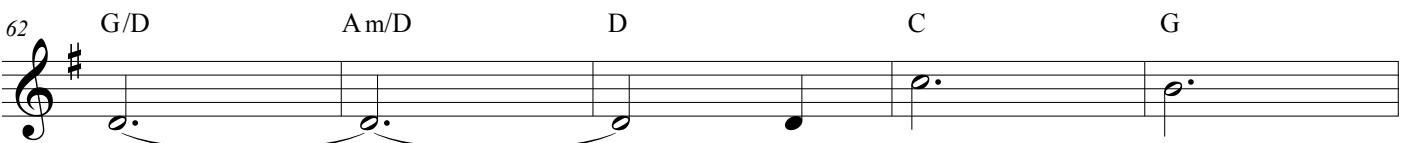

on. You light up my days and fill my nights with

56 Em C G/D B Em A7


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

62 G/D A m/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^b G7 Cm F7 B^b F

5 A A7 Dm G7 Cm
You left me sad and lone - ly. Why did you leave me lone - ly,

9 A°7 B^b 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°7 B^b Cm7 F F7
I'll al-ways put the blame, dear, on no - bod-y but you.

21 B^b B^b°7 Cm7 F7
You, you're driv-ing me cra - zy! What did I do,

25 C7 F7 B^b Cm7 C°7
what did I do? My tears for

29 B^b B^b°7 Cm7 F7
you make ev - 'ry-thing ha - zy cloud - ing the skies

33 C7 F7 B^b
of blue. How

The musical score consists of ten staves of music. The first staff is for the Saxophone, starting with F7 and continuing through B^b, G7, Cm, F7, B^b, and F. The subsequent staves are for the Keyboard (piano), starting with A, followed by A7, Dm, G7, and Cm. The lyrics "You left me sad and lone - ly. Why did you leave me lone - ly," are written below the keyboard staves. The next section starts with A°7, B^b, Cm7, and F, with the lyrics "'cause here's a heart that's on - ly for no - bod-y but you?". This is followed by another section with A, A7, Dm, G7, and Cm, with the lyrics "I'm burn-ing like a flame, dear. I'll nev-er be the same, dear.". The next section starts with A°7, B^b, Cm7, F, and F7, with the lyrics "I'll al-ways put the blame, dear, on no - bod-y but you.". The final section starts with B^b, B^b°7, Cm7, and F7, with the lyrics "You, you're driv-ing me cra - zy! What did I do?". This is followed by C7, F7, B^b, Cm7, and C°7, with the lyrics "what did I do? My tears for". The next section starts with B^b, B^b°7, Cm7, and F7, with the lyrics "you make ev - 'ry-thing ha - zy cloud - ing the skies". The final section starts with C7, F7, B^b, and ends with the word "blue.", with the lyrics "How". The music is in 4/4 time and includes various chords such as A°7, B^b°7, Cm7, and C°7.

2

37 D Dm Em7 A7 D6 F^o7
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^o7 F7
sert me, when I need - ed you. Yes,

45 B^b B^b^o7 Cm7 F7
you, you're driv-ing me cra - zy! What did I do

49 1. C7 F7 B^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^b (Sax) 3 Gm7 G^o7
to you?

61 Cm7 F7 B^b

The musical score consists of six staves of music. The first four staves are for piano/vocal, featuring a treble clef, a key signature of one flat, and common time. Chords indicated include D, Dm, Em7, A7, D6, F^o7, A7, D, Dm, Em7, A7, B^b, B^b^o7, Cm7, F7, C7, F7, B^b, Cm7, F7, B^b, Cm7, and G^o7. The lyrics are written below the notes. The fifth staff begins with a bass clef and a key signature of one flat, continuing the melody. The sixth staff continues the bass line. Measure numbers 37 through 61 are marked above the staves.

You're Driving Me Crazy

Easy Swing

M Keyboard

(Keyboard)

(Keyboard)

A 7 D B 7 Em A 7 D A

C# C#7 F#m B 7 Em

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

C#7 D Em7 A

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

C# C#7 F#m B 7 Em

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

C#7 D Em7 A A7

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

D D°7 Em7 A7

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

E7 A7 D Em7 E°7

what did I do? My tears for

D D°7 Em7 A7

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

E7 A7 D

of blue. How

2
 37 F# F#m G#m7 C#7 F# A°7
 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

The musical score consists of six staves of music. Staff 1 starts at measure 37 in F# major. Staff 2 starts at measure 40. Staff 3 starts at measure 43. Staff 4 starts at measure 45. Staff 5 starts at measure 49 with two endings labeled '1.' and '2.'. Staff 6 starts at measure 53. Each staff contains a melody line with corresponding chords above the staff. The lyrics are written below the staff. Measure numbers are indicated at the beginning of each staff.

I'm Confessin' (That I Love You)

F
Keyboard

(Sax)

The musical score consists of two staves. The top staff is for the piano (Keyboard) and the bottom staff is for the saxophone (Sax). The score includes lyrics at the bottom of each staff.

Piano (Keyboard) Part:

- Measures 1-4: B♭Maj7, E♭m7, F7, B♭Maj7 (3), G m7 (3), E♭m7 (3), F7
- Measures 5-8: B♭Maj7, F7#5, B♭Maj7, F7#5 B♭Maj7, F7#5, D m7 G7
- Measures 9-12: G m7, C7, C m7, F7 (3), B♭6 G m7 C m7, F7
- Measures 13-16: B♭6 E♭m B♭6, F m7, B♭7, F m7, B♭7 E♭Maj7, B♭7#5
- Measures 17-20: E♭6 D7 D♭7 C7, G m7, C7, C m7, F7, C m7 F7
- Measures 21-24: B♭Maj7, F7#5, B♭Maj7, F7#5 B♭Maj7, F7#5, D m7 G7
- Measures 25-28: G m7, C7, C m7, F7 (3), To Coda, B♭6, C m7, F7
- Coda:** B♭6, G m7, C7/E, D♭°, C m7, E♭m, F7, B♭6

Saxophone (Sax) Part:

Lyrics are provided for each section of the song:

- Measures 5-8: I'm con-fess-in' that I love you. Tell me, do you love me, too? In your eyes I read such strange things, just your lips de - ny they're true.
- Measures 9-12: I'm con-fess-in' that I need you, hon-est I do, need you ev'-ry mo-ment. Will your ans-wer real-ly change things, mak-ing me
- Measures 13-16: blue? I'm a-fraid some-day you'll leave me, say-ing, "Can't we still be
- Measures 17-20: friends." If you go, you know you'll grieve me, all in life on you de - pends.
- Measures 21-24: Am I guess-in' that you love me, dream-ing dreams of you in vain?
- Measures 25-28: I'm con-fess - in' that I love you o - ver a - gain.
- Coda:** gain. I love you, I do.

2014.01.04

I'm Confessin' (That I Love You)

(Keyboard)

M

Keyboard

1 E♭Maj7 A♭m7 B♭7 E♭Maj7 C m7 3 A♭m7 3 B♭7

5 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 G m7 C 7

I'm con-fess-in' that I love you. Tell me, do you love me, too?
In your eyes I read such strange things, just your lips de - ny they're true.

9 C m7 F7 F m7 B♭7 3 1 E♭6 C m7 F m7 B♭7

I'm con-fess-in' that I need you, hon-est I do,
Will your ans-wer real-ly change things,mak-ing me

13 2. E♭6 A♭m E♭6 B♭m7 E♭7 B♭m7 E♭7 A♭Maj7 E♭7#5

blue? _____ I'm a-fraid some-day you'll leave me, say-ing, "Can't we still be

18 A♭6 G7 G♭7 F7 C m7 F7 F m7 B♭7 F m7 B♭7

friends." If you go, you know you'll grieve me, all in life on you de-pends.

23 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 G m7 C 7

Am I guess-in' that you love me, dream-ing dreams of you in vain?

27 C m7 F7 F m7 B♭7 3 To Coda E♭6 F m7 B♭7 D.S. al Coda

I'm con-fess-in' that I love you o - ver a - gain. _____

CODA

31 E♭6 C m7 F7/A G♭° F m7 A♭m B♭7 E♭6

gain. _____ I love you, _____ I do. _____

2014.04.19

Gotta Be This Or That

F

Keyboard

(Keyboard)

E♭ Cm7 Fm7 B♭7

E♭ C7 Fm7

B♭7 E♭ B♭7 E♭ C7

Fm7 B♭7 E♭ (Keyboard)

E♭7 A♭

F7 B♭7 (Sax)

E♭ C7

Fm7 B♭7 E♭ B♭7

E♭ Cm7 Fm7 B♭7

E♭ C7 B♭7

Well,

2
39 E♭ 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♭7 E♭ B♭7 E♭

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

49 C7 Fm7 B♭7 E♭

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

55 E♭7 A♭

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

59 F7 B♭7

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

63 E♭ C7

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

67 Fm7 1. B♭7 E♭ (Sax)

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

71 2. F♯7 Fm7 E♭maj7 C7

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

73 Fm7 B♭7 (Sax) Fm7 B♭7 E♭ (Keyboard) Fm7 Emaj7 E♭6

got-ta be this or that!

M

Keyboard

Gotta Be This Or That

(Keyboard)

Keyboard part (measures 1-4):
A♭, Fm7, B♭m7, E♭7.

Saxophone part (measures 1-4):
Fm7, B♭m7, E♭7.

Keyboard part (measures 5-8):
A♭, F7, B♭m7.

Keyboard part (measures 9-12):
E♭7, A♭, E♭7, A♭.

Saxophone part (measures 9-12):
F7.

Keyboard part (measures 13-16):
B♭m7, E♭7, A♭.

Keyboard part (measures 17-20):
A♭, D♭.

Keyboard part (measures 21-24):
A♭7, D♭.

Saxophone part (measures 21-24):
B♭7, E♭7.

Keyboard part (measures 25-28):
A♭, F7.

Keyboard part (measures 29-32):
B♭m7, E♭7, A♭, E♭7.

Keyboard part (measures 33-36):
A♭, Fm7, B♭m7, E♭7.

Saxophone part (measures 33-36):
Well,

2
 39 A♭ F7 B♭m7
 if you ain't wrong, — you're right If it ain't dark, — it's light. If you ain't sure,

44 E♭7 A♭ E♭7 A♭
 — you might. Got-ta be this or that If it ain't full, — it's blank.

49 F7 B♭m7 E♭7 A♭
 If you don't spend, you bank. If it ain't Bing, — it's Frank. Gotta be this or that.

55 A♭7 D♭
 Who can it be — if it ain't me, I know it's not my broth - er.

59 B♭7 E♭7
 Can't you see it's got-ta be one way or the oth - er. So,

63 A♭ F7
 tell me what I must know. If you don't like, — I'll go —

67 B♭m7 1. E♭7 A♭ (Keyboard)
 If it ain't yes, — it's no. Got-ta be this or that.

71 2. B°7 B♭m7 A♭maj7 F7
 Got - ta be, got - ta be this or that. It's

73 B♭m7 (Keyboard) B♭m7 E♭7 A♭ (Keyboard) B♭m7 A maj7 A♭6
 got-ta be this or that!