



**THE
MIXED NUTS**



Set KA_New_Years_Eve_large

Last revised: 2023.12.30

[KA_New_Years_Eve_large01-Come Fly With Me\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large02-Fly Me To The Moon\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large03-Besame Mucho\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large04-What Are You Doing New Years Eve \(KVF\)20231229.2023.12.30.pdf](#)
[KA_New_Years_Eve_large05-Pennsylvania 6-5000\(K\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large06-Cheek To Cheek\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large07-Sway\(KVM\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large08-Tennessee Waltz\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large09-On The Street Where You Live\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large10-Ive Got You Under My Skin\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large11-It Had To Be You\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large12-What A Wonderful World\(KV\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large13-Tequila\(K\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large14-Way You Look Tonight The\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large15-Somewhere Over The Rainbow\(KVF\).2023.12.30.pdf](#)
[KA_New_Years_Eve_large16-Auld Lang Syne\(KV\).2023.12.30.pdf](#)

Come Fly With Me

F

(Sax) F M^j7 D m7 G m7 C7 F M^j7 D m7 G m7 C7 ^{Keyboard}

5 F M^j7 F 6 A m7 A b7³ G m7 C7 Come

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

9 F M^j7 F 6 C m7 F 7 B b M^j7 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 F M^j7 F 6 B b7 A 7 D 7 G 7 C7

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

17 2. B b7 C 7sus4 F 6 B b7 F 6

off in the blue. Once I get you

20 D b M^j7 D b6 G b M^j7 E b m7

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

24 A b7 D b6 E b m7 A b7sus4

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

28 D b M^j7 D b6 C M^j7 A m7

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

2

32 Dm11 G7 C7 N.C. C7

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

36 FM^j7 F6 Am7 Ab^o7 Gm7 C7

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

40 FM^j7 F6 Cm7 F7 B^bM^j7 Eb7

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

44 FM^j7 F6 B^b7 Am7(5) E^b7 D7 An9#11
To Coda ⊕

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

48 G7 Gm7 C7 F Am C9 (Sax)
D.S. al Coda

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

52 Coda Gm7 B^bm7 Gm7

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

58 Gm7/C F F6 B^b7 Gm7 F[#]M^j7 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♭ 3 D° 3
time and rhyme to make a po-em sing. With mu - sic and words I've been

15 A♭/E♭ D♭ 3 B♭m7 3 Cm C° 3
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 F m7 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) F m7 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. _____ in 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. _____ in oth - er words, _____

47 E♭7 1. 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. C m7 F7 B♭m7 /B♭ /A♭ G♭/D♭ E♭7
 true. _____ in oth - er words, _____ I love

60 A♭ A m7 B♭m7 /E♭ A♭6
 you. _____

Besame Mucho

F
Keyboard

(Sax)

Am Dm Am E7

5 Am E7 Am E7

9 Am6 Dm6

Bes - a - me, bes - a - me mu - cho.

12 A7(b9) Dm6 E7(b9)

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 Am6 Bm7 E7 A7 G/B A7/C# A7(b9)

vine. Bes - a - me, bes - a - me

19 Dm6 Am Am/G

cho. Hold me, my dar - ling, and per -
Que ten - go mied - do per -

22 F7 E7 Am6

say der - that, you'll al - ways be des - mine. pues.

25 Dm6 A m6
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,
 joy ten - er - te tuy ca mir - ar - me tus

27 E7 A m6 A 7(9) Dm6
 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 Am6 B7 F7 E7
 hold - ing you close to me, whis-p'ring, "It's you I a - dore."
 na - na yo es - ta re - le - jos "Muy le - jos de - ti."

33 Am6 Dm6
 Dear - est one, if you would leave me,
 Bes - a - me, bes - a - me mu - cho.

36 A 7(9) Dm6 E7(9)
 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 Am6 Bm7 E7 A7 G/B A7/C# A 7(9)
 through. Bes - a - me, bes - a - me

43 Dm6 Am Am/G
 mu - cho. Love me for - ev - er and per -
 que ten - go mied - do and per -

46 F7 E7 Am6 E7
 make all my dreams come true.
 der - te, per - der - te des - pues.

49 Am Am/G F7 E7 Am6
 Love me for - ev - er and make all my dreams come true.
 que ten - go mied - do per - der - te, per - derte des - pues.

C (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

When the bells all ring, _____ and the horns all blow, _____ and the

cou - ples we know _____ are fond - ly kiss - ing. _____ Will I

be with you, _____ or will I be a - mong _____ the miss - ing?

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

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, _____

New Year's Eve? New Year's Eve?

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

35

Solo

39

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

A♭m6 E♭7 D7 E♭7

5 A♭ A♭/C D♭ D° E♭ D♭ C m7 E♭7/B♭

9 A♭ D♭9 A♭ A♭7 B♭m7

14 E♭7 N.C. 1. 2.

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

18 C7 F m6 C7 F m6

22 B♭7 E♭Maj7 C9 F7 B♭7 E♭7

26 A♭ D♭9 A♭ A♭7

30 B♭m7 E♭7 N.C.

Penn-syl-van-ia 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 | N.C.

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 E♭7 A♭ A♭/C D♭ E♭7

62 2. E♭7 A♭

Cheek To Cheek

F
Keyboard

(Sax) Gm7 C7 Gm7 C7

(Sax) F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7

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

9 F6 C7/G G \sharp 7 A m7 E \flat 7(b5) D7 D \flat 7(b5)

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

13 C7 Gm7 C7 C7/B \flat A7 D7

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

17 Gm7 C7 $\begin{matrix} 1 \\ F6 \end{matrix}$ Dm7 Gm7 C7 $\begin{matrix} 2 \\ F6 \end{matrix}$ B \flat M \sharp 7 Am7 D7(b5)

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

23 Gm7 C7 F6 D7(b5) Gm7 C7 F6 D7(b5)

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

27 Gm7 C7 F6 D7(b5) Gm7 C7 $\begin{matrix} 1 \\ F6 \end{matrix}$ D7(b5) $\begin{matrix} 2 \\ F6 \end{matrix}$

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

F m7/E^bD^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(5)

D7

D^b7(5)

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

48 C7

G m7

C7

C7/B^b

A7

D7

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

52 G m7

C7

A m7

D7

out to-get-er danc - ing, when we're out to-get-er danc - ing, when we're

56 G m7

C7

F 6

G m7

C7

out to-get-er danc - ing cheek to cheek, _____ cheek to cheek,

60 F 6

G m7

C7

F 6

G m7

C7

F A^o7 G m7 F

eight days a week, _____ cheek to cheek,

Sway

M
Keyboard

(Keyboard)

1 Bbm C7 Bbm C7 Fm

5 Bbm C7 Bbm C7 Fm C7 Fm
When ma-ri-ma rhy-thms

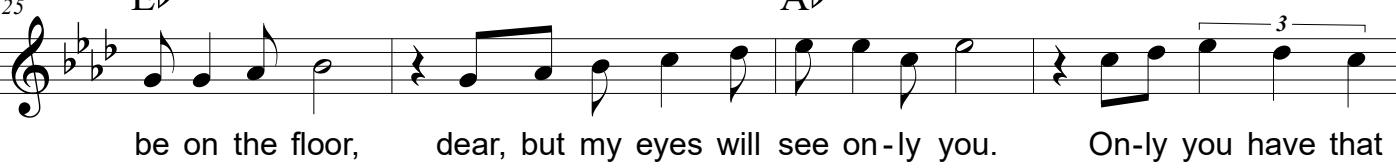
9 Bbm C7 Bbm C7 Fm
start to play dance with me, make me sway. Like a la-z-y o-cean

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

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

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

2

25 E♭ A♭


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

29 C7 D♭ C N.C.


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

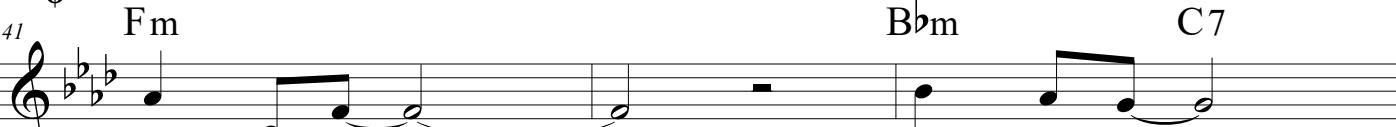
33 B♭m C7 B♭m C7 Fm


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 Φ

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

41 Fm Φ Coda


sway me now. _____

you know how, ___

44 B♭m C7 Fm (Keyboard)


sway me smooth, sway me now. _____

48 B♭m C7 Fm (Keyboard)


sway me smooth, sway me now. _____

Tennessee Waltz

F

(Keyboard Intro)

N.C. F F maj7 Keyboard F7.

This section consists of two measures of keyboard music. The first measure starts with a note labeled 'N.C.' followed by a sustained note 'F'. The second measure begins with a sustained note 'F' followed by a sequence of eighth notes. The chords 'F maj7' and 'F7.' are indicated above the staff. The key signature is one flat, and the time signature is common time (indicated by '3').

B♭ B♭7 F/C Dm7 Gm9

This section continues the keyboard music with a series of chords: B♭, B♭7, F/C, Dm7, and Gm9. The key signature changes to no sharps or flats, and the time signature remains common time.

C7 F B♭ Am C7/G F C7sus4 I was

This section features a vocal melody with piano accompaniment. The vocal line includes lyrics like 'I was' and 'I was'. The piano part includes chords: C7, F, B♭, Am, C7/G, F, and C7sus4. The key signature is one flat, and the time signature is common time.

F F maj7 F7 B♭ dan-cin' with my dar-lin' to the Ten-nes - see Waltz

This section continues the vocal and piano parts. The vocal line includes lyrics like 'dan-cin'' and 'with my dar-lin''. The piano part includes chords: F, F maj7, F7, and B♭. The key signature is one flat, and the time signature is common time.

B♭7 F/C Dm Gm when an old friend I just hap-pened to see.

This section continues the vocal and piano parts. The vocal line includes lyrics like 'when an old friend' and 'I just hap-pened to see.'. The piano part includes chords: B♭7, F/C, Dm, and Gm. The key signature is one flat, and the time signature is common time.

C7 F F maj7 F7 I in-tro-duced her to my dar-lin' and while

This section continues the vocal and piano parts. The vocal line includes lyrics like 'I in-tro-duced her' and 'to my dar-lin''. The piano part includes chords: C7, F, F maj7, and F7. The key signature is one flat, and the time signature is common time.

B♭ B♭7 F/C Dm7 G9 C7 they were walt-zing, my friend stole my sweet-heart from

This section concludes the vocal and piano parts. The vocal line includes lyrics like 'they were walt-zing,' and 'my friend stole my sweet-heart from'. The piano part includes chords: B♭, B♭7, F/C, Dm7, G9, and C7. The key signature is one flat, and the time signature is common time.

2

F $B\flat A_m$
 $C7/G$ F C7 F $A7_3$

me. I re-mem-ber the night

$B\flat 6$ F
 $C7$ F

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

Dm7 Dm7 Gm7 C7 F
 60 much I had lost. Yes, I lost my

$F_{maj}7$ F7 $B\flat$ $B\circ 7$
 67 lit-tle dar - lin' the night they were play-ing the

F/C Dm7 G9 C7 $\begin{matrix} 1 \\ F \end{matrix}$ $B\flat A_m 7$
 $C7/G$ F C7 (Sax)
 74 beau - ti - ful Ten - nes-see Waltz.

$\begin{matrix} 2 \\ F \end{matrix}$ F7 $B\flat$ $B\circ 7$ F
 82 waltz. the beau - ti - ful

C7 B \flat F/A C7/G F
 88 Ten - nes - see Waltz.

On The Street Where You Live

F

(Sax) Gm9 G° C7 F Keyboard /C

F /C F /C F N.C.

have

§ F6 C7sus4 C7 F6 C7

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

Fmaj7 F°7 Gm7 C7

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

Gm7 Bbm6 Am7 Dm7

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

G7 ¹C9 F6 F#°7 Gm7 C7sus4

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

²C9 F6 Gm7 G#°7 F/A

street where you live. And

A7 Bm7 C⁷ A7/C[#]
 oh, _____ the tow - er - ing feel - ing, _____ just to
 B^bm6 B⁷ F F/E F/E^b F/D
 know _____ some - how you are near. _____ The
 D^b7 F/C B m7(b5) E 7sus4 E 7
 ov - er pow - er - ing feel - ing _____ that an - y
 A maj7 A6 D7 Gm7 C9
 sec - ond you may sud - den - ly ap - pear! _____ Peo - ple
 F6 C7sus4 C7 F6 C7
 stop and stare. _____ They don't both - er me, _____ for there's
 F maj7 F7 Gm7 C7
 no - where else on earth that I would rath - er be. _____ Let the
 Gm7 B^bm6 Am7 Dm7
 time go by, _____ I won't care if I _____ can be
 G7 C9 To Coda ♪ F Gm7 C7
 D.S. al Coda
 here on the street where you live. _____ (Sax)
 ♪ Coda C9 F6 D^b6 F6
 street where you live. _____

I've Got You Under My Skin

F

Keyboard

Cm B \flat A \flat G

5 Cm7 F7 B \flat Mj7 Dm7(5) G7(\flat 9)

9 Cm7 F7 B \flat Mj7 Gm7

13 Cm7 F7 F7/E \flat Dm7 G7

17 Cm7 F7 B \flat Mj7 Dm7(5) G7(\flat 9)

21 Cm7 F7 B \flat Mj7 Dm7(5) G7

25 Cm7(5) F7(\flat 9) A/B \flat B \flat Mj7

29 Am7 D7 F#/G Gm7

33 Cm7 F7 B \flat Mj7 Dm7(5) G7

got you un - der my skin. I've

got you deep in the heart of me, so

deep in my heart that you're real - ly a part of me. I've

got you un - der my skin. I've

tried so not to give in. I've

said to my - self this af - fair nev - er will go so well. But

why should I try to re - sist, when, ba - by, I know so well. I've

got you un - der my skin. I'd

2

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

41 Cm7 F7 F7/E♭ Dm7 D♭7 Cm7 F7
 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♭Maj7 A♭7 B♭Maj7 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♭Maj9
 got you un-der my skin.

It Had To Be You

F

Keyboard

(Sax)

G^m7 B^bM^{aj}7

C^m7 D^m C^m7/E^b E° F⁷ N.C.

It had to be you, —

B^b Faug B^bM^{aj}7 G⁷

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

C⁷ G^m7 C⁷ G^m7 C⁷

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

C^m7 F⁷ D⁷ G^m

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

C⁷ F⁷ F^o7 F⁷ N.C.

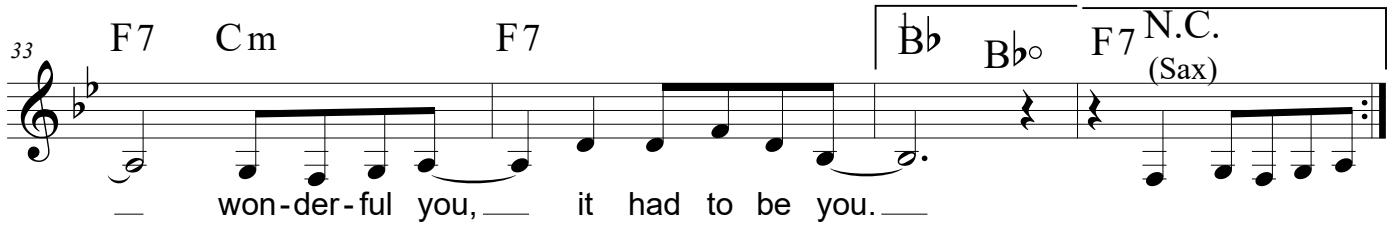
— just to be sad, — think-ing of you. — Some oth-ers I've seen

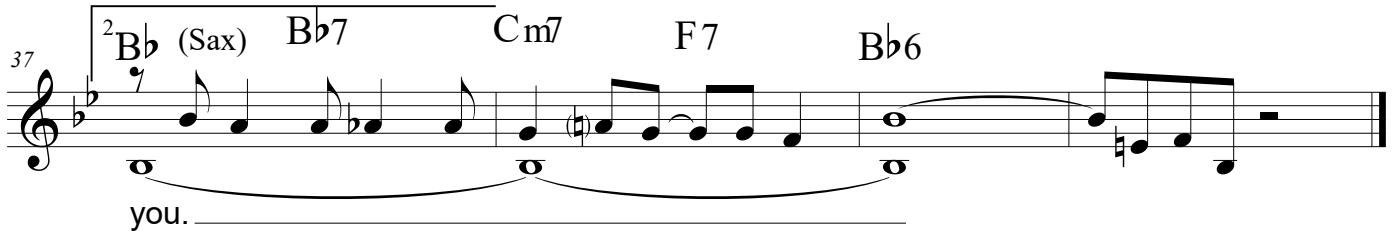
2

21 $B\flat$ F^{aug} $B\flat M7$ G7


25 C7 G m7 C7 G m7 C7 G m


29 E^b M7 C m7 E^b m6 F7 B^b M7 D7 G m7 B^b o


33 F7 C m F7 $B\flat$ B^b o F7 N.C.
(Sax)


37 ² $B\flat$ (Sax) B^b 7 C m7 F7 B^b 6


VOCAL ONLY

What A Wonderful World

Keyboard

F Gm F Gm⁷ C7
2
I see

³ F6 Am⁷ B♭Maj⁷ Am⁷ Gm⁷ F Maj⁷
trees of green, red roses, too.
skies of blue and clouds of white,
I see them bloom the bright blessed day,

E m^{7(b5)} A 7(b9) D m⁷ D♭7
for me and you, and I think to myself,
the sacred night,

Gm⁷ C7 FMaj⁷ F6 Gm⁷ C7
"What a wonder - ful world." 2
I see

¹¹ F6 B♭7 F6
world." The

¹³ Gm⁷ C7 FMaj⁷
col - ors of the rain - bow so pret - ty in the sky are

¹⁵ Gm⁷ C7 FMaj⁷
al - so on the fac - es of the peo - ple pass-ing by. I see

The musical score consists of six staves of music. The first staff starts with a F major chord (F-A-C) followed by a G minor chord (G-B-D). The second staff begins with an F6 chord (F-A-G) followed by an Am7 chord (A-C-E-G) and a B♭Maj7 chord (B♭-D-F♯-A). The third staff starts with an E m7(b5) chord (E-G-B♭-D) followed by an A 7(b9) chord (A-C-E-G-B♭) and a D m7 chord (D-F♯-A-C). The fourth staff starts with a Gm7 chord (G-B-D-F) followed by a C7 chord (C-E-G-B) and a FMaj7 chord (F-A-C-E). The fifth staff starts with an F6 chord (F-A-G) followed by a B♭7 chord (B♭-D-F♯-A) and another F6 chord. The sixth staff starts with a Gm7 chord (G-B-D-F) followed by a C7 chord (C-E-G-B) and a FMaj7 chord (F-A-C-E).

2

17 D m7 A m7 D m7 A m7

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

19 D m7 D 7(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 Am7 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 ev-er know, and I think to my-self, "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 D 7(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, treble and bass staves. The keyboard part consists of a continuous eighth-note pattern starting with a quarter note. The bass staff has four dashes indicating silence.

(Add Bass)

(Add Drums)

Continuation of the eighth-note pattern from the previous section, now including bass and drums. The bass part has eighth-note patterns, and the drums provide a steady eighth-note pulse.

13

(Sax)

13th measure: The saxophone part enters with eighth-note patterns. The bass staff continues its eighth-note pattern.

17

F E_b F E_b F E_b F E_b

17th measure: The piano part begins with a series of chords: F, E_b, F, E_b, F, E_b, F, E_b. The bass staff provides a steady eighth-note bass line.

17

Continuation of the piano and bass parts from the 17th measure.

21

F E_b F E_b F E_b F E_b

21st measure: The piano part continues with the same chord progression: F, E_b, F, E_b, F, E_b, F, E_b. The bass staff continues its eighth-note pattern. The section ends with a repeat sign and two endings.

21

Continuation of the piano and bass parts, starting with ending 1.

Swing it!

26 B_b7 F B_b7 F

30 B_b7 F G C7 (Spoken) (Sax)

34 F E_b F E_b F E_b F E_b Te-qui-la!

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 E_b F E_b F E_b 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 E_b F E_b F D.S. al Coda

∅ Coda

(Keyboard, Bass, & Drums)

Musical score for the Coda section, measures 58-62. The score consists of two staves: Treble and Bass. The Treble staff uses a treble clef and a key signature of one flat. The Bass staff uses a bass clef and a key signature of one 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-note chords.

Continuation of the musical score for the Coda section, measures 63-67. The staves and key signatures remain the same. The pattern continues with eighth notes and sixteenth-note chords.

(Drums out)

Continuation of the musical score, measures 67-71. The staves and key signatures remain the same. The pattern continues with eighth notes and sixteenth-note chords.

Continuation of the musical score, measures 71-75. The staves and key signatures remain the same. The pattern continues with eighth notes and sixteenth-note chords. The lyrics "Te - qui - la!" are spoken in this section.

The Way You Look Tonight

Latin Beat

F
Keyboard

1 A♭Maj7 (Keyboard) Fm7 B♭m7 E♭7

5 § A♭Maj7 Fm7 B♭m7 E♭7
Some love - day when with I'm aw fully so low, warm,
when the world is cold, I will feel a glow just think-ing of
and your cheeks so soft, there is noth-ing for me but to love

9 A♭Maj7 F7(b9) B♭m7 E♭7
= you, and just the way you look to -
you, you, the way you look to -

13 A♭Maj7 A♭7 D♭Maj7 E♭7
night. night. Oh, but you're

17 A♭Maj7 (Keyboard) Fm7 B♭m7 E♭7
C♯m7 C♭Maj7 G♭7 C7 D♭m7 G♭7
With each word your ten - der - ness grows, —

21 C♭Maj7 D7 D♭m7 G♭7
tear-ing my fears a - part. —

2

30 C \flat M \natural j7 C \circ D \flat m7 G \flat 7
 And that laugh that wrinkle your nose

34 C \flat M \natural j7 C \circ B \flat m7 E \flat 7
 touch-es my fool - ish heart.

38 A \flat M \natural j7 F m7 B \flat m7 E \flat 7
 Love - - - ly, nev - er ev - er change.

42 A \flat M \natural j7 F 7(9) B \flat m7 E \flat 7
 Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46 A \flat M \natural j7 A \flat 7 D \flat M \natural j7 E \flat 7 To Coda \emptyset
 — you, just the way you look to - night

50 A \flat M \natural j7 (Keyboard) F m7 B \flat m7 E \flat 7 D.S. al Coda
 —

54 \emptyset Coda A \flat M \natural j7 (Keyboard) F 7 B \flat m7 E \flat 7 A \flat M \natural j7 F 7 D m7 E \flat 7

58 B \flat m7 E \flat 7 A \flat B \flat m7 A M \natural j7 A \flat M \natural j7
 Just the way you look to - night.

Somewhere Over The Rainbow

F
Keyboard

FEMALE VOCAL

(Keyboard - Freely)

G GM⁷ Am⁷ Am⁶

3 A[#]^o B m E7 Am⁷ rit. D9

(Keyboard & Bass- Very freely)

5 G6 Em⁷ Am D7 G6 Em

When all the world is a hope-less jum-ble and the rain drops tum-ble all a-

8 Am⁷ D7 G6 G[#]⁷ Am⁷ D7(9) G6 Em⁷ A^m⁷ D7

round. Hea - ven o-pens a mag - ic lane. _____ (Keyboard)

13 G6 Em⁷ Am D7 G6

When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be

16 F[#]m⁷ B7 Em⁷ /D C7 A7 Am¹¹ D7sus4

found lead - ing from your win-dow - pane to a place be-hind the

21 Am¹¹ D7sus4 E⁷/D Am⁷ D7

sun, just a step be - yond the rain. _____

2

 (All - In Rhythm)

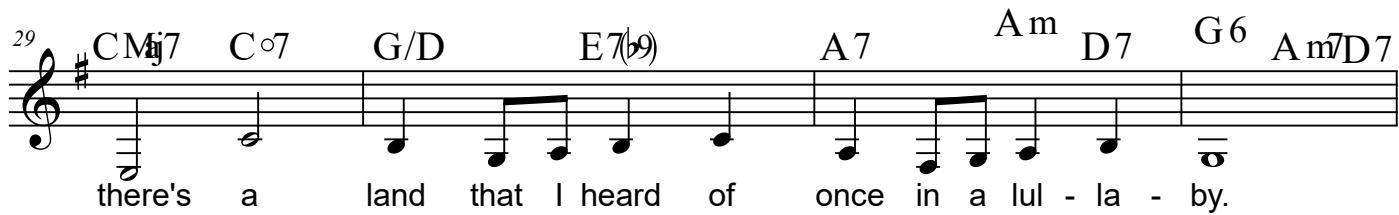
25 G6 Em Bm G7 CMⁱ7 C[#]7 Bm⁷ B°

Some - where o - ver the rain - bow, way up high,



29 CMⁱ7 C⁷ G/D E7(b9) A7 Am D7 G6 Am⁷D7

there's a land that I heard of once in a lul - la - by.



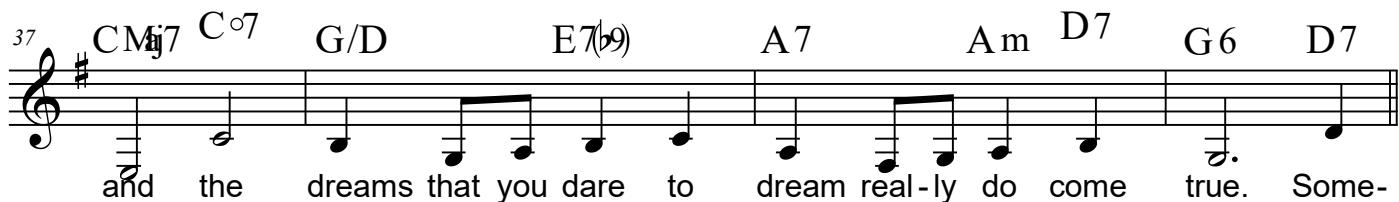
33 G6 Em Bm G7 CMⁱ7 C[#]7 Bm⁷ B°

Some - where o - ver the rain - bow, skies are blue,



37 CMⁱ7 C⁷ G/D E7(b9) A7 Am D7 G6 D7

and the dreams that you dare to dream real-ly do come true. Some-



41 G G6 Am⁷ Am6 Bm⁷ Bb^o7 Am⁷ D7

day I'll wish up-on a star and wake up where the clouds are far be-hind me, ___ where



45 G G6 Bb° Bm^{To Coda} A m7 Bb^{aug}7 D9

troubles melt like lem-on drops a - way a-bove the chim-ney tops, that's where you'll find me.



49 G6 Em Bm G7 CMⁱ7 C[#]7 Bm7 B°
 Some - where o - ver the rain - bow, blue - birds fly.

53 CMⁱ7 C7 G/B E7(9) A7 Am D7 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^b6 Gm Dm B^b7 E^bMⁱ7 E7
 find me. Some - where o - ver the rain - bow, blue - birds

61 Dm7 D° E^bMⁱ7 E^b7 B^b/D G7(9)
 fly. Birds fly o - ver the rain - bow,

64 C7 Cm F7 B^b (No Rhythm - Freely) B^b6 ,
 why then, oh why can't I? If hap - py lit - tle blue-birds fly be -

67 C m7 C m6 F9
 yond the rain - bow, why oh why can't

70 (Add Rhythm) B^b6 Gm Cm7 BMⁱ7 B^bMⁱ6
 I? (Sax)

(Keyboard and Bass Only
Keyboard play full chords)

Auld Lang Syne

Keyboard

D \flat D E \flat E F G \flat G G \sharp A B \flat A \flat A \flat 7 4

Ten, Nine, Eight, Seven, Six, Five, Four, Three, Two, One, Happy New Year! Should

(All) 2 D \flat 6 B \flat m7 G \flat 6 A \flat 9 A \flat 7(\flat 9) D \flat 6 D \flat M \flat 7 D \flat 7 G \flat M \flat 9 G \flat 6 G \circ

auld ac-quaint-ance be for-got, and nev - er brought to mind? Should

6 D \flat /A \flat F7/A B \flat m G \flat 6 E \flat /F F7(\flat 9) B \flat m G \flat A \flat 7 D \flat G \flat /D \flat G \flat M \flat 7 D \flat

auld ac-quaint-ance be for-got and days of Auld Lang Syne? For

10 Fm7 B \flat m9 B \flat m G \flat 6 A \flat A \flat 7(\sharp 5) D \flat 6 D \flat M \flat 7 D \flat 7 G \flat M \flat 9 G \flat 6 G \circ

Auld Lang Syne, my dear, for Auld Lang Syne, we'll

14 D \flat 6/A \flat F7/A B \flat m G \flat 6 A \flat 7(\flat 9) F/A B \flat m E \flat m7 A \flat 7 D \flat B \flat B \flat 7

take a cup of kind - ness yet, for Auld Lang Syne. _____

18 E \flat 6 Cm7 A \flat 6 B \flat 9 B \flat 7(\flat 9) E \flat 6 E \flat M \flat 7 E \flat 7 A \flat M \flat 9 A \flat 6 A \circ

22 E \flat /B \flat G7/B Cm A \flat 6 F/G G7(\flat 9) Cm A \flat B \flat 7 E \flat A \flat /E \flat E \flat A \flat M \flat 7 For

26 Gm7 Cm9 Cm A \flat 6 B \flat B \flat 7(\sharp 5) E \flat 6 E \flat M \flat 7 E \flat 7 A \flat M \flat 9 A \flat 6 A \circ

Auld Lang Syne, my dear, for Auld Lang Syne, we'll

30 E \flat 6/B \flat G7/B Cm A \flat 6 B \flat 7(\flat 9) G/B Cm Fm7 B \flat 7 E \flat

take a cup of kind - ness yet, for Auld Lang Syne.

(Keyboard Only) 34 E \flat (Add Bass) G G