



THE MIXED NUTS

Set Z

Last revised: 2019.03.11

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MALE VOCAL

Margie

Keyboard

D(Keyboard) D aug Em7 A7
 My lit - tle

5 D D7 G
 Mar - gie, I'm al-ways think-ing of you, Mar - gie. I'll tell the

12 D B°7 D B7 E7 E°7 E7
 world I love you. Don't for - get your prom-ise to me. I have bought a

19 A7 D D7 G
 house and ring and ev-'ry-thing for Mar - gie. You are my in-spir-a-tion, days are

26 F♯ A7 D A7 D B7
 nev - er blue. Af-ter all is said and done, there is reall-ly on-ly one, and

33 Em A7 1. A7 2. D (Keyboard) B7
 Mar - gie, Mar-gie, it's you. My lit - tle

39 E E7 A G♯
 Mar - gie, you are my in-spir-a-tion, days are nev - er blue.

46 B7 E B7 E C♯7
 Af - ter all is said and done, there is real - ly on - ly one, and

51 F♯m G°7 F♯m7 B7
 Mar - gie, my lit-tle Mar - gie, my sweet, sweet Mar - gie, Mar-gie, it's

57 (Keyboard) E E7 A Am E C♯m7 B7 E
 you.

F

Keyboard

Vienna, My City Of Dreams

(Sax)

A musical staff with six measures. The first measure has a B-flat bass note. The second measure has an open circle (no note) at the beginning, followed by a B-sharp note. The third measure has a C note. The fourth measure has a D note. The fifth measure has an A note. The sixth measure has an F note.

A musical score for 'The Sound of Music'. The key signature is B-flat major (two flats). The melody starts on B-flat and moves through various notes including D, E, G, A, C, and F. The lyrics are: "what I would give if I could re-live those days in Vi-en-na a-". The score includes a treble clef, a key signature of two flats, a measure number 9, and a dynamic marking of forte (f).

15 E♭ E♭aug Cm F7
gain. The spell of romance, the thrill of the dance live on like a

Musical score for 'The Lord's Prayer' (Measures 22-25). The key signature changes from B-flat major to F major (B-flat minor) at measure 22. The vocal line includes lyrics such as 'love - ly', 're - train.', 'A thou - sand', 'de - lights', 'of mag - i - cal'. The piano accompaniment features chords like B-flat major, F major, and B-flat major.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The lyrics are: "nights I spent in your star - light that gleans. I'm liv - ing till". The score includes harmonic analysis above the staff: B-flat 7, B-flat augmented chord/D, E-flat, E-flat augmented, and C major.

34 F7 Cm F7 Cm F7 B♭ B♭7

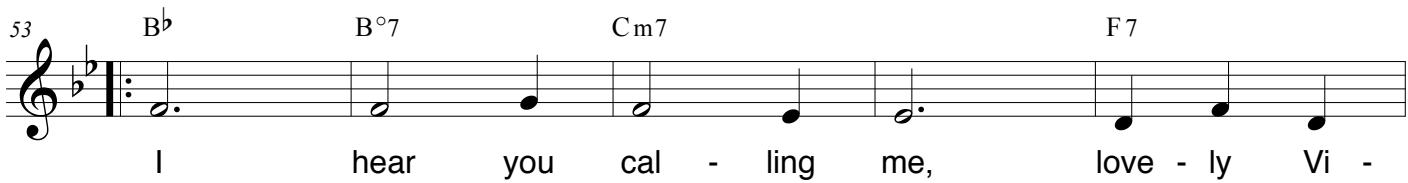
when I'm with you a - gain, Vi - en-na my cit - y of dreams. Your

Musical score for 'Limerick Song' (Measures 41-42). The lyrics are: song lin - gers in my heart night and day. The music consists of two measures in E♭ major. Measure 1 starts with a dotted half note 'song'. Measure 2 starts with a dotted half note 'lin - gers'. The vocal line continues with 'in my heart night and day.' The melody ends on a half note 'day.' followed by a fermata over the next measure.

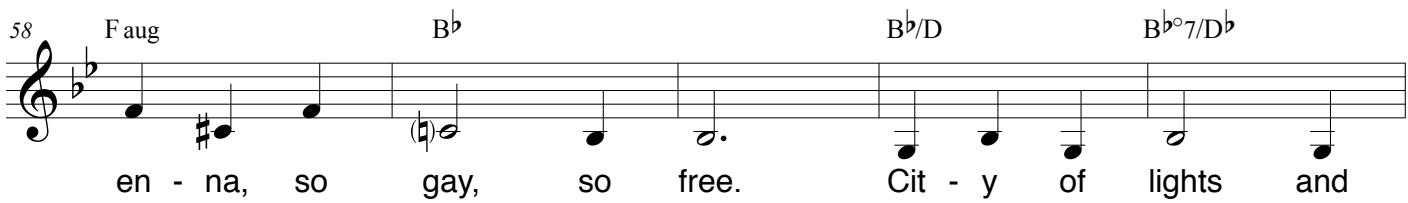
47 Cm Cm6 Cm7 F F7

oh, it seems so far, _____ far a - way. _____

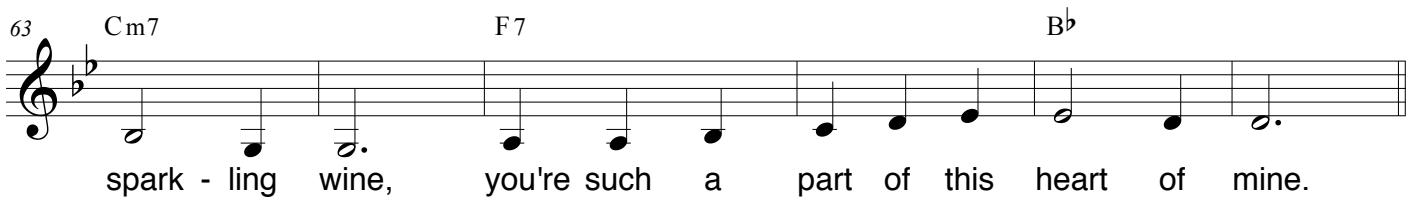
2

53 B^b B^{o7} Cm7 F7


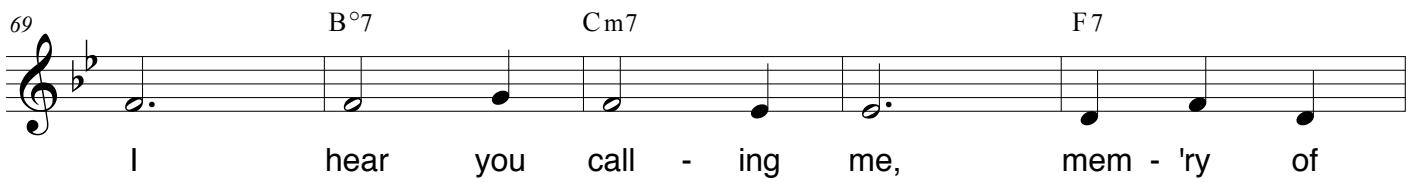
I hear you cal - ling me, love - ly Vi -

58 F aug B^b B^b/D B^b^o7/D^b


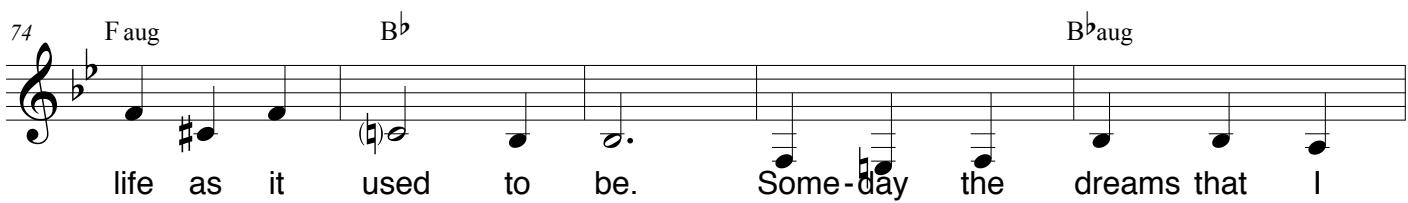
en - na, so gay, so free. Cit - y of lights and

63 Cm7 F7 B^b


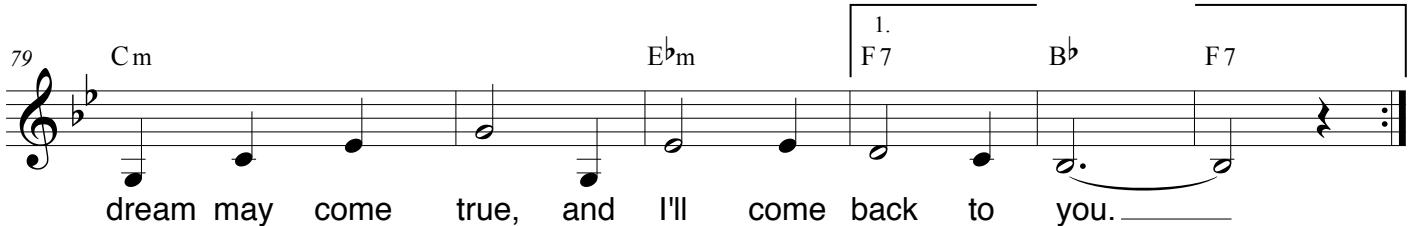
spark - ling wine, you're such a part of this heart of mine.

69 B^{o7} Cm7 F7


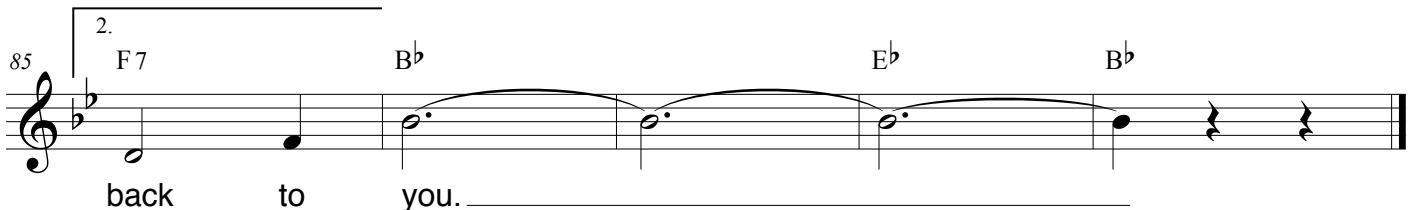
I hear you call - ing me, mem - 'ry of

74 F aug B^b B^baug


life as it used to be. Some-day the dreams that I

79 Cm E^bm 1.


dream may come true, and I'll come back to you. _____

85 2.


back to you. _____

M
Keyboard

Vienna, My City Of Dreams

(Keyboard)

1 E♭ E°7 Fm7 Gm D maj7 B♭7
 9 E♭ E♭7 E♭aug/G
 what I would give if I could re-live those days in Vi-en-na a-
 15 A♭ A♭aug Fm B♭7
 gain. The spell of romance, the thrill of the dance live on like a
 22 E♭ B♭7 E♭
 love-ly re-frain. A thou-sand de-lights of mag-i-cal
 28 B♭7 E♭aug/G A♭ A♭aug Fm
 nights I spent in your star-light that gleams. I'm liv-ing till
 34 B♭7 Fm B♭7 Fm B♭7 E♭ E♭7
 when I'm with you a-gain, Vi-en-na my cit-y of dreams. Your
 41 A♭ A♭6 A♭
 song lin-gers in my heart night and day. But
 47 Fm Fm6 Fm7 B♭ B♭7
 oh, it seems so far, far a-way.

2

53 E♭ E°7 Fm7 B♭7
I hear you cal - ling me, love - ly Vi -

58 B♭aug E♭ E♭/G E♭°7/G♭
en - na, so gay, so free. Cit - y of lights and

63 Fm7 B♭7 E♭
spark - ling wine, you're such a part of this heart of mine.

69 E°7 Fm7 B♭7
I hear you call - ing me, mem - 'ry of

74 B♭aug E♭ E♭aug
life as it used to be. Some-day the dreams that I

79 Fm A♭m 1. B♭7 E♭ B♭7
dream may come true, and I'll come back to you. _____

85 2. B♭7 E♭ A♭ E♭
back to you. _____

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment is in basso continuo style. The score includes lyrics in English, German, and French. Chords are indicated above the staff, and measure numbers are provided at the start of each staff. Measure 53 starts with a piano introduction. Measures 54-57 show the vocal line entering with the lyrics 'I hear you calling me'. Measures 58-61 continue the vocal line with 'love-ly Vi-' and 'en-na, so gay, so free.'. Measures 62-65 show the vocal line continuing with 'Cit-y of lights and'. Measures 66-69 show the vocal line continuing with 'spark-ling wine, you're such a part of this heart of mine.' Measures 70-73 show the vocal line continuing with 'mem-ry of'. Measures 74-77 show the vocal line continuing with 'life as it used to be. Some-day the dreams that I'. Measures 78-81 show the vocal line continuing with 'dream may come true, and I'll come back to you. _____'. Measures 82-85 show the vocal line continuing with 'back to you. _____'.

Don't Take Your Love From Me

F
Keyboard

(Latin beat)

1 (Sax) B♭
B♭m F Cm6 D7

4 measures of music for Saxophone in B-flat major, followed by a piano section in B-flat minor, then a return to F major.

5 Gm7 C7 F C7 F Caug
Tear a

8 measures of piano music in G minor, C7, F, C7, F, Caug, followed by the lyrics "Tear a".

9 F F°7 C7
star from out the sky and the sky feels blue. _____ Tear a

8 measures of piano music in F major, F7, C7, followed by the lyrics "star from out the sky and the sky feels blue. _____ Tear a".

13 Gm C7 F
pet - al from a rose and the rose weeps, too. _____

8 measures of piano music in G minor, C7, F, followed by the lyrics "pet - al from a rose and the rose weeps, too. _____".

17 F°7 Gm7 D7 Gm
Take your heart a - way from mine, and mine will sure - ly break. My

8 measures of piano music in F7, Gm7, D7, Gm, followed by the lyrics "Take your heart a - way from mine, and mine will sure - ly break. My".

21 Gm7 D7 B♭m6 C7 F D♭7 C7 Caug
life is yours to take, so please keep the spark a - wake. Would you

8 measures of piano music in Gm7, D7, B-flat minor 6, C7, F, D7, C7, Caug, followed by the lyrics "life is yours to take, so please keep the spark a - wake. Would you".

25 F F^{°7} C7

take the wings from birds so that they can't fly? Would you

29 Gm C7 F F7

take the ocean's roar and leave just a sigh? All

33 B[♭] B[♭]m F Cm6 D7

this your heart won't let you do, this is what I beg of you:

37 Gm7 1. C7 F Caug (Sax)

Don't take your love from me.

2. 41 C7 Am D7 Gm7

love from me, oh no. Don't take your

45 C7 D[♭] F6

love from me.

Don't Take Your Love From Me

M
Keyboard

(Latin beat)

(Keyboard)

E♭ E♭m B♭ Fm6 G7

5 Cm7 F7 B♭ F7 B♭ F aug

Tear a

9 B♭ B♭°7 F7 star from out the sky and the sky feels blue. Tear a

13 Cm F7 B♭ pet - al from a rose and the rose weeps, too.

17 B♭°7 Cm7 G7 Cm take your heart a - way from mine, and mine will sure - ly break. My

21 Cm7 G7 E♭m6 F7 B♭ G♭7 F7 F aug life is yours to take, so please keep the spark a - wake. Would you

25 B♭

take the wings from birds so that they can't fly? _____ Would you

29 Cm

take the o - cean's roar and leave just a sigh? _____ All

33 E♭

this your heart won't let you do, this is what I beg of you:

37 Cm7

1. F7 B♭ Faug (Keyboard)

Don't take your love from me. _____

2. F7 Dm G7 Cm7

love from me, oh no. Don't take your

45 F7 G♭ B♭6

love from me. _____

"Zing" Went The Strings Of My Heart

F

(Sax) F C7 F F^o7 Gm7 C[#]7 C7 Keyboard C7

5 F Dm
 Dear, when you smiled at me, I heard a melody.
 'Twas like a breath of spring, I heard a robin sing

9 Gm C7
 It haunted me from the start.
 a - bout a nest from set a - part.

13 B^b B^bm
 Some-thing in - side of me start-ed a sym-pho-ny,
 All na - ture - seemed to be in per-fect har - mo-ny.

17 F 1. G7 C
 "Zing" went the strings of my heart.

21 2. G7 C7 F B^bm F
 strings of my heart Your

24 G7 C7 F Gm7 C7 F
 eyes made skies seem blue a-gain. What else could I do a-gain, but

28 Dm6 E7 Am G7 C7 F Aug
 keep re - peat - ing through a - gain, "I love you, love you?"

2

32 F Dm

I still re - call the thrill,
I guess I al - ways will,

36 Gm C7

I hope 'twill nev - er de - part.

40 B♭ B♭m To Coda ♀

Dear, with your lips to mine,
a rhaps - o - dy di - vine,
To Coda ♀

44 F G7 C7 F Gm7 C7 D.S. al Coda

"Zing" went the strings of my heart.

♀ Coda

48 F G7 C7 F (Sax) 3 G7 C7

"Zing" went the strings of my

52 F G7 C7 F (Sax) G7 C7

"Zing" went the strings of my

56 F G7 (Sax) C7

"Zing" went the strings of my

60 F Gm9 F♯maj7 F6

"Zing" went the strings of my

"Zing" Went The Strings Of My Heart

M

Keyboard

Keyboard

(Keyboard)

B♭ F7 B♭ B♭7 Cm7 F♯7 F7

5 § B♭ Gm
Dear, when you smiled at me,
"Twas like a breath of spring,
I heard a mel-o-dy.
I heard a rob-in sing

9 Cm F7
It haunt-ed me from the start.
a - bout a nest set a - part.

13 E♭ E♭m
Some-thing in - side of me
All na - ture seemed to be start-ed a sym-pho-ny,
in per-fect har - mo-ny.

17 B♭ 1. C7 F
"Zing" went the strings of my heart.

21 2. C7 F7 B♭ E♭m B♭
strings of my heart Your

24 C7 F7 B♭ Cm7 F7 B♭
eyes made skies seem blue a-gain. What else could I do a-gain, but

28 Gm6 A7 Dm C7 F7 F Aug
keep re - peat - ing through a - gain, "I love you, love you?"

2

32 B^b Gm

I still re - call the thrill,
I guess I al - ways will,

36 Cm F7

I hope 'twill never de - part.

40 E^b E^bm To Coda Θ

Dear, with your lips to mine,
a rhaps - o - dy di - vine,

44 B^b C7 F7 B^b Cm7 F7 D.S. al Coda

"Zing" went the strings of my heart.

48 Θ Coda B^b C7 F7 B^b 3 C7 F7

"Zing" went the strings of my (Keyboard)

52 B^b C7 F7 B^b C7 F7

"Zing" went the strings of my (Keyboard)

56 B^b C7 (Keyboard) F7

"Zing" went the strings of my

60 B^b Cm9 B maj7 B^b6

heart.

The Very Thought Of You

F

Keyboard

(Keyboard - Freely)

1 E♭ Cm F m7 B♭7sus

5 E♭ F m9 B♭7 G m7

I don't need your pho - to - graph to keep by my bed, your

7 F m7 B♭7 E♭ F m B♭7 E♭ F m9

picture is al-ways in my head. I don't need your por - trait, dear, to

10 G m7 Cm7 F 7 G♭°7 F m B♭7 N.C.

bring you to mind, for sleep-ing or wak - ing I find the ver - y

13 E♭maj7 (Add rhythm) F m7 G m7 B♭7sus E♭6 A♭maj7 G m7 B♭7sus

thought of you and I for - get to do the lit-tle

17 E♭6 F m7 F♯7 E♭ F 7

or - din-ar - y things that ev - 'ry one ought to do. I'm liv-ing

21 F m7 B♭7 Dm7(♭5) G 7(♭9) C m7 E♭/B♭ A m7 D 7

in a kind of day-dream. I'm hap - py as a king, and

25 G m7 C m7(♭5) F 7sus F 7 F m7 C 7(♯5) B 7 B♭7

fool - ish as that may seem, to me that's ev - 'ry - thing. The mere i -

2

29 E♭maj7 fm7 Gm7 B♭7sus E♭6 A♭maj7 Gm7 B♭7sus

dea of you, the long-ing here for you. You'll nev-er

33 E♭6 Fm7 F♯7 E♭ F 7

know how slow the mo - ments go 'till I'm near to you. I see your

37 Fm7 B♭7 Dm7(b5) G7(b9) Cm7 A♭m7(b5) E°7

face in ev - 'ry flow - er, your eyes in stars a bove. It's just the

41 Fm7 E°7 Fm7 B♭7(b9) E♭6 (Sax)

thought of you, the ver - y thought of you, my love.

45 A°7 B♭7 B♭°7 Fm7 B♭7

bove. It's just the thought of you, it's just the ver - y thought of you, my

49 E♭6 (Sax) Cm Fm7 Emaj7 E♭maj7

love.

The Very Thought Of You

M
Keyboard

(Keyboard - Freely)

1 A♭ Fm B♭m7 E♭7sus E♭7

5 A♭ B♭m9 E♭7 Cm7
I don't need your photo - to - graph to keep by my bed, your

7 B♭m7 E♭7 A♭ B♭m E♭7 A♭ B♭m9
picture is al-ways in my head. I don't need your por - trait, dear, to

10 Cm7 Fm7 B♭7 3 B°7 3 B♭m E♭7 N.C.
bring you to mind, for sleep-ing or wak - ing I find the ver - y

13 A♭maj7 B♭m7 Cm7 E♭7sus A♭6 D♭maj7 Cm7 E♭7sus
(Add rhythm)
thought of you and I for - get to do the lit-tle

17 A♭6 B♭m7 B°7 A♭ 3 B♭7
or - din-ar - y things that ev - 'ry one ought to do. I'm liv-ing

21 B♭m7 E♭7 Gm7(♭5) C7(♭9) Fm7 A♭/E♭ Dm7 G7
in a kind of day-dream. I'm hap - py as a king, and

25 Cm7 Fm7(♭5) B♭7sus B♭7 B♭m7 F7(♯5) E7 E♭7
fool - ish as that may seem, to me that's ev - 'ry - thing. The mere i -

2

29 A♭maj7 b♭m7 C m7 E♭7sus A♭6 D♭maj7 C m7 E♭7sus

dea of you, the long-ing here for you. You'll nev-er

33 A♭6 B♭m7 B°7 A♭ 3 B♭7

know how slow the mo - ments go 'till I'm near to you. I see your

37 B♭m7 E♭7 G m7(b5) C 7(b9) F m7 D m7(b5) A°7

face in ev - 'ry flow - er, your eyes in stars a bove. It's just the

41 B♭m7 A°7 B♭m7 E♭7(b9) A♭6 (Sax)

thought of you, the ver - y thought of you, my love.

2.
45 D°7 E♭7 E♭°7 B♭m7 E♭7

bove. It's just the thought of you, it's just the ver - y thought of you, my

49 A♭6(Sax) Fm B♭m7 A maj7 A♭maj7

love.

Shall We Dance

F

Keyboard

We've

Keyboard

A musical score for a voice and piano. The vocal part is in soprano clef, mostly in B-flat major (indicated by a B-flat key signature). The piano part is in bass clef, mostly in C major (indicated by a C key signature). The score consists of six staves of music with lyrics underneath. The lyrics are as follows:

We've
just been in - tro - duced. I do not know you well. But
when the mu - sic start - ed, some - thing drew me to your side. So
man - y men and girls are in each oth - er's arms. It
made me think we might be sim-il-ar-ly oc - cu pied. Shall we
dance? On a bright cloud of mu - sic, shall we
fly? Shall we dance? Shall we
then say Good-night" and mean "Good - bye"? Or per-

The piano part includes chords such as F7, Cm7, F7, Bb, C7, rit., Gm7, C7, F7, F7, F7(5), and F.

34 /A /G /F
chance, when the last lit - tle star has left the

38 Cm/E♭ Cm C°7
sky, shall we still be to - geth - er with our

42 B♭ F7
arms a-round each oth-er, and shall you be my new ro -

46 B♭ B♭7 Cm F7
mance? On the clear un - der - stand - ing that this

50 B♭ Gm7 Cm7 F7
kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 1, 2. B♭ F7 3. B♭ Gm7
dance? (Sax 1st time Shall we dance? Shall we
Vocal 2nd time)

58 Cm7 F7 B♭ Gm7
dance? Shall we dance? Shall we dance? Shall we

62 Cm7 (Sax) F7 (Sax)
dance? Shall we dance? Shall we

66 B♭ (Sax) F7 B♭
dance?

The musical score consists of ten staves of music. The first six staves are for vocal parts, with lyrics provided for each. The vocal parts include a lead vocal, a second vocal (labeled '2.'), and a third vocal (labeled '3.'). The vocal parts are supported by a piano or guitar part, indicated by chords above the staff. The vocal parts also feature a saxophone part, indicated by '(Sax)' in parentheses. The vocal parts sing 'Shall we dance?' in various keys and time signatures, including A major, G major, F major, B flat major, G minor 7th, C minor 7th, F 7th, B flat major, G minor 7th, and B flat major. The lyrics describe a scene where stars have left the sky, and people are gathered around each other to understand their situation. The vocal parts sing this narrative while the instrumental parts provide harmonic support.

Shall We Dance

M
Keyboard

The musical score consists of two staves. The top staff is for the piano (Keyboard), showing a continuous series of chords in E♭ major. The bottom staff is for the voice, with lyrics written below the notes. Chords are labeled above the staff at various points. The lyrics describe a person's introduction, feelings of being drawn to someone, and a question about dancing.

Chords labeled in the score:

- 1st measure: E♭, E♭
- 5: E♭, B♭7, Fm7, B♭7, E♭
- 9: E♭, B♭7, Fm7, B♭7, Fm7, B♭7, E♭
- 13: E♭, B♭7, B°7, Cm7
- 17: F, F°7, F7 rit., Cm7, F7, B♭7, B♭7, B♭7(#5)
- 22: E♭
- 26: B♭
- 30: B♭7, E♭

Lyrics:

We've just been introduced. I do not know you well. But when the music started, something drew me to your side. So many men and girls are in each other's arms. It made me think we might be similarly occupied. Shall we dance? On a bright cloud of music, shall we fly? Shall we dance? Shall we then say Good-night! and mean "Good - bye"? Or per-

34 /D /C /B^b

chance, when the last lit - tle star has left the

38 Fm/A^b Fm F^o7

sky, shall we still be to - geth - er with our

42 E^b B^b7

arms a-round each oth-er, and shall you be my new ro -

46 E^b E^b7 Fm B^b7

mance? On the clear un - der - stand - ing that this

50 E^b Cm7 Fm7 B^b7

kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 1, 2. E^b B^b7 3. E^b Cm7

dance? (Sax 1st time Shall we dance? Shall we
Vocal 2nd time)

58 Fm7 B^b7 E^b Cm7

dance? Shall we dance? Shall we dance? Shall we

62 Fm7 (Keyboard) B^b7 (Keyboard)

dance? Shall we dance? Shall we

66 E^b (Keyboard) B^b7 E^b

dance? -

The musical score consists of eight staves of music. The first four staves are for the vocal part, starting with a treble clef and a key signature of one flat. Chords shown include /D, /C, /B^b, Fm/A^b, Fm, F^o7, E^b, E^b7, B^b7, Cm7, Fm7, B^b7, E^b, and Cm7. The lyrics are: "chance, when the last lit - tle star has left the", "sky, shall we still be to - geth - er with our", "arms a-round each oth-er, and shall you be my new ro -", "mance? On the clear un - der - stand - ing that this", "kind of thing can hap - pen, shall we dance? Shall we dance? Shall we", "dance? (Sax 1st time Shall we dance? Shall we
Vocal 2nd time)", "dance? Shall we dance? Shall we dance? Shall we", "dance? Shall we dance? Shall we", and "dance? -". The fifth staff begins with a bass clef and a key signature of one flat, featuring a treble clef over the bass staff. The sixth staff continues with a bass clef and a key signature of one flat. The seventh staff begins with a bass clef and a key signature of one flat, featuring a treble clef over the bass staff. The eighth staff continues with a bass clef and a key signature of one flat.

VOCAL
ONLY

Ain't We Got Fun

D
Keyboard

(Keyboard)

B♭

B♭

5 **B♭** **B°7** **Cm7(M)** **F7**

(F) Ev - 'ry mor-nin', (M) ev - 'ry eve-nin', (F) ain't we got fun?__

Cm7 **B♭** **B°7**

9 (M) Not much mon-ey, (F) oh, but hon-ey, (Both) ain't we got fun?__

E♭ **B♭**

13 (F) The rent's un - paid, dear, and we have-n't a car.__

Dm7 **A** **A7** **Dm7** **F7**

17 (M) But an - y - way, __ dear, we'll stay as we are.__

(Sing both times)

B♭ **B°7** **Cm7** **F7**

21 (F) Ev - en if we owe the gro - cer, don't we have fun?__

Cm7 **B♭** **B°7 To Coda ♀**

25 (M) Tax col-lect-er's get-tin' clo - ser, still we have fun.__

E♭ **E°7** **B♭/F** **/D** **B♭** **F7**

29 (Both) There's noth - ing sur - er, the rich get rich and the poor get poor - er!

2

33 B♭ B°7 Cm7 F7 B♭(Keyboard)

(M) In the mean-time, (F) in be-tween time, (Both) Ain't we got fun?—

37 Cm7 F7

39 B♭ B°7 Cm7 F7

{ Ev-ry mor-nin', ev-ry eve-nin', don't we have fun?—

39

43 Cm7 B♭ B°7

{ Twins and cares all come in pairs, dear. Don't we have fun?—

43

47 E♭ B♭

{ (Both) We've on-ly start-ed (M) as mom-mer and pop.—

51 Dm7 A A7 Dm7 F7

{ (F) Are we down-heart-ed? (Both) I'll say—that we're not!—

55 B♭ B°7 Cm7(M) F7

{ (F) Land-lord's mad and get-ting mad-der, (F) ain't we got fun?—

D 3

59

(M) Times are bad and get-tin' bad - der, (Both) still we have fun.

63

(Both) There's noth - ing sur - er, the rich get rich and the poor get child - ren!

67

(M) In the mean-time (F) In be-between time (Both) Ain't we got fun? (Keyboard)

71

D.S. al Coda

73

Coda

(Both) There's noth-ing sur - er, the rich get rich and the poor get laid off!

77

(M) In the mean - time, (F) in be - tween time, (Both) still we have a lot (M) of (F)

81

fun! (Keyboard)

Just Walkin' In The Rain

F

Keyboard

(Sax) N.C.

Just walk - in' in the

(All) B♭ (Sax)

rain, rain, get-tin' soak - in' wet, tor-tur - in' my
so a - lone and blue. All be-cause my

7 F7 (Sax) 1. B♭ (Sax) B♭7 F7/C N.C.

heart, heart, by try-ing to for - get. Just walk-in' in the

II 2. B♭ (Sax) F B♭ B♭7

still re-mem - bers you.

14 E♭ B♭ Gm C7

Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

19 F7 C7 F F7 N.C.

sor - row say-in', "Who can that fool be?" Just a-walk - in' in the

23 B♭ (Sax) (Sax)

rain, think-in' how we met, Know-in' things could

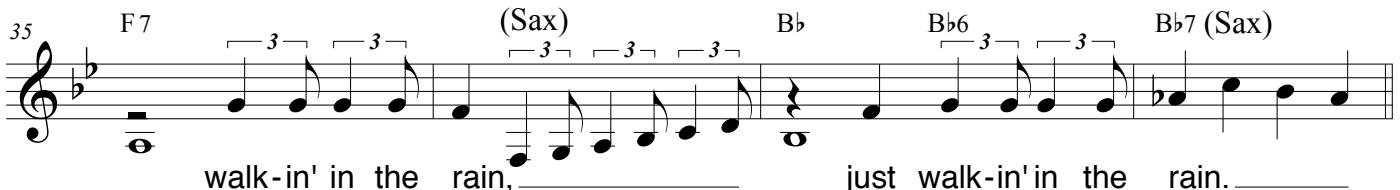
27 F7 (Sax) B♭/B♭ E♭m/B♭

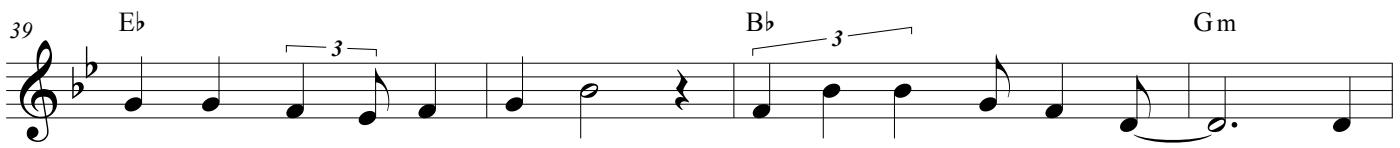
change, some how I can't for get.

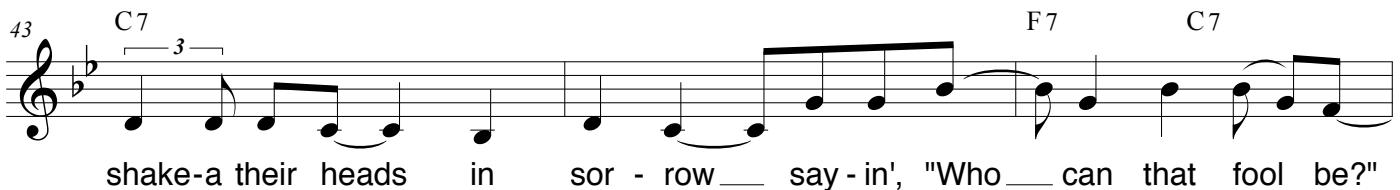
The musical score consists of eight staves of music. The first staff shows a piano part with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics for the first section of the song. The second staff shows a piano part with a bass clef, continuing the lyrics. The third staff shows a piano part with a treble clef, continuing the lyrics. The fourth staff shows a piano part with a bass clef, continuing the lyrics. The fifth staff shows a piano part with a treble clef, continuing the lyrics. The sixth staff shows a piano part with a bass clef, continuing the lyrics. The seventh staff shows a piano part with a treble clef, continuing the lyrics. The eighth staff shows a piano part with a bass clef, continuing the lyrics. Chords are indicated above the staff lines, such as F7, B♭7, Gm, C7, and E♭m/B♭. Measure numbers 1 through 27 are marked on the left side of the score. The lyrics are integrated into the music, appearing below the staff lines where appropriate.

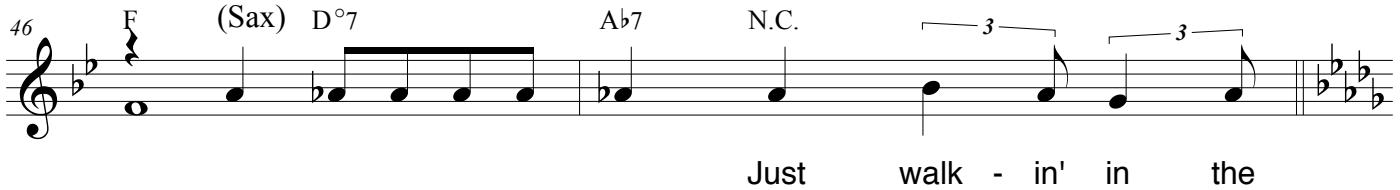
31 B♭ (Sax) (Sax)

 Just walk-in' in the rain, walk-in' in the rain,

35 F7 (Sax) B♭ B♭6 B♭7 (Sax)

 walk-in' in the rain, just walk-in' in the rain.

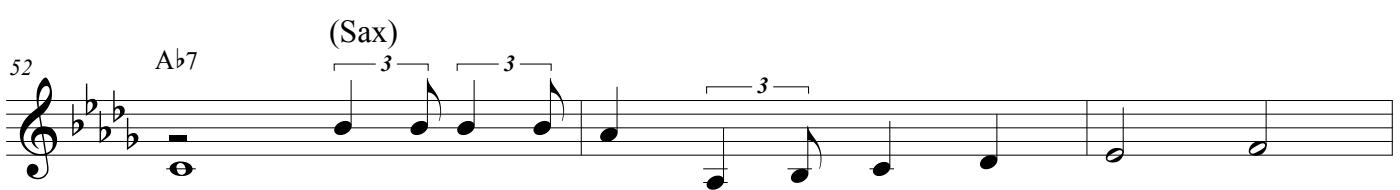
39 E♭ B♭ G m

 Peo - ple come to their win-dows, they al - ways stare at me. They

43 C7 F7 C7

 shake-a their heads in sor - row say - in', "Who can that fool be?"

46 F (Sax) D°7 A♭7 N.C.

 Just walk - in' in the

48 D♭ (Sax) (Sax)

 rain, think-in' how we met, Know-in' things have

52 A♭7 (Sax)

 changed, some how I can't for -
 get.

Just Walkin' In The Rain

M
Keyboard

(Keyboard) N.C. 3 3 3 3 3 3 3 3
 Just walk - in' in the

(All) (Keyboard) D 3 3 3 3 3 3 3 3
 rain, get-tin' soak - in' wet, tor-tur - in' my
 rain, so a - lone and blue. All be-cause my

7 A7 (Keyboard) 1. 3 3 3 3 3 3 3 3
 heart, by try-ing to for - get. Just walk-in' in the
 heart,

II 2. (Keyboard) D D#7 3 3 3 3 3 3 3 3
 still re-mem - bers you.

14 G D 3 3 3 3 3 3 3 3
 Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

19 A7 E7 A A7 N.C. 3 3 3 3 3 3 3
 sor - row say-in', "Who can that fool be?" Just a-walk - in' in the

23 D (Keyboard) 3 3 3 3 3 3 3 3 3 3
 rain, think-in' how we met, Know - in' things could

27 A7 (Keyboard) G/D Gm/D 3 3 3 3 3 3 3 3 3
 change, some how I can't for get.

The musical score consists of six staves of music. The first three staves are for piano (Keyboard), showing chords like N.C., D, A7, D#7, and G/D. The fourth staff is for the vocal part, with lyrics such as 'Just walk - in' in the rain, get-tin' soak - in' wet, tor-tur - in' my, heart, by try-ing to for - get, still re-mem - bers you, Peo-ple come to win-dows, they al-ways stare at me, shake their heads in sor - row say-in', "Who can that fool be?", Just a-walk - in' in the rain, think-in' how we met, Know - in' things could change, some how I can't for get. The fifth staff continues the piano part with chords A7, E7, A, A7, and N.C. The sixth staff concludes the piano part with chords G/D and Gm/D. The score is in 4/4 time and uses a treble clef.

2

31 D (Keyboard) (Keyboard)

 Just walk-in' in the rain, walk-in' in the rain,

35 A7 (Keyboard) D D6-3 D7 (Keyboard)

 walk-in' in the rain, just walk-in' in the rain.

39 G D Bm

 Peo - ple come to their win-dows, they al - ways stare at me. They

43 E7 A7 E7

 shake-a their heads in sor - row say - in', "Who can that fool be?"

46 A (Keyboard) E^b7 C7 N.C.

 Just walk - in' in the

48 F (Keyboard) (Keyboard)

 rain, think-in' how we met, Know - in'things have

52 C7 (Keyboard)

 changed, some how I can't for -

55 F (Keyboard) Gm7 C9 F

 get.

Because Of You

F

Keyboard

(Sax)

B♭ B°7 Cm7 D7 Gm7 B°7 Cm7 F7 B♭ G♯7

7 F7 Cm F7 B♭ G♯7 F7 Be-cause of
you, there's a song in my heart. Be-cause of you, my ro-

12 Cm F7 B♭ Faug Fm6 G7
mance got its start. Be-cause of you, the sun will shine, the moon and
17 Cm G7 Cm C9 Cm9 E♭m6 F7 G♯7
stars will say you're mine for - ev - er and nev - er to part. I on - ly

23 F7 Cm F7 B♭ Faug Fm6 G7
live for your love and your kiss. It's par - a - dise to be near you like

29 Cm G7 Cm E♭ A7 B♭ Gm
this. Be - cause of you, my life is now worth - while, and I can

35 1. Cm F7 B♭ G♯7 (Sax)
smile, be - cause of you.

39 2. Cm F7 B♭ (Sax) B°7
smile, be - cause of you.

42 Cm7 Bmaj7 Bmaj7

The musical score consists of five staves of music. The top staff is for the piano (Keyboard), showing chords such as B♭, B°7, Cm7, D7, Gm7, B°7, Cm7, F7, B♭, G♯7, F7, Cm, F7, B♭, Faug, Fm6, G7, Cm, G7, Cm, C9, Cm9, E♭m6, F7, G♯7, F7, Cm, F7, B♭, Faug, Fm6, G7, Cm, G7, Cm, E♭, A7, B♭, Gm, and Bmaj7. The vocal part (Bass clef) follows the piano chords. The saxophone part (Sax) enters at measure 35 with a melodic line over a G♯7 chord, and again at measure 39 with a melodic line over a B°7 chord. The score also includes lyrics: 'Be-cause of you, my life is now worth - while, and I can', 'smile, be - cause of you.', and 'smile, be - cause of you.' The vocal line continues with 'of you.' at the end of the score.

Because Of You

M

Keyboard

(Keyboard)

E♭ E°7 Fm7 G7 Cm7 E°7 Fm7 B♭7 E♭ C♯7



7 B♭7 Fm B♭7 E♭ C♯7 B♭7 Be-cause of
you, there's a song in my heart. Be-cause of you, my ro-

12 Fm B♭7 E♭ B♭aug B♭m6 C7
mance got its start. Be-cause of you, the sun will shine, the moon and

17 Fm C7 Fm F9 Fm9 A♭m6 B♭7 C♯7
stars will say you're mine for - ev-er and nev-er to part. I on - ly

23 B♭7 Fm B♭7 E♭ B♭aug B♭m6 C7
live for your love and your kiss. It's par - a - dise to be near you like

29 Fm C7 Fm A♭ D7 E♭ Cm
this. Be - cause of you, my life is now worth - while, and I can

35 1. Fm B♭7 E♭ (Keyboard) C♯7
smile, be - cause of you.

2. 39 Fm B♭7 E♭ (Keyboard) E°7
smile, be - cause of you.

42 Fm7 Emaj7 Emaj7

LATIN BEAT

Stranger In Paradise

F

(Sax)

Keyboard

Bbm7 Cm7 Dflat Dbm(maj7) B7

Bbm7 Eb9 Abmaj7 Ab6

Take my hand, — I'm a strang - er in par-a-dise, — all lost in a
star - ry eyed, — that's the dan - ger in par-a-dise — for mor - tals who

Dbmaj7 Bbm7 Dbm Eb9 1.
A6 Cm Ab6

won - der - land, — a strang - er in par-a-dise. If I stand
stand be - side — an ang - el like

2.
A6 E7 A6

you. I saw your face and I as - cend - ed

G#7 C#m C#m

out of the com - mon place — in - to the rare!

C7 F F

Some-where in space — I hang sus-pend - ed un - til I

Ebm7 Eb9 Abmaj7 F7

know — there's a chance that you care. Won't you ans - wer the

31

B♭m7 E♭9 A♭maj7 A♭6

fer - vent prayer ____ of a strang - er in par-a - dise? ____ Don't send me in

35

D♭maj7 B♭m7 D♭m E♭9 A♭6 Cm Fm 3

dark des - pair ____ from all that I hun-ger for. But o - pen your

39

B♭m7 E♭9 Cm F7

ang-el's arms ____ to the strang - er in par-a - dise ____ and tell her that

43

D♭maj7 B♭m7 D♭m E♭9 A♭6 D.S. al Coda

To Coda ♩

she need be ____ a strang - er no more.

47

♩ Coda

B♭°7 E♭7 3 A♭ (Sax) Cm7 B♭m7 A7 A♭6

a stran-ger no more.

LATIN BEAT

Stranger In Paradise

M

Keyboard

(Sax)

Dm7 Em7 F Fm(maj7) E \flat 7

Dm7 G9 Cmaj7 C6

Take my hand, ____ I'm a strang - er in par-a-dise, ____ all lost in a
star - ry eyed, ____ that's the dan - ger in par-a-dise ____ for mor - tals who

9 Fmaj7 Dm7 Fm G9 1. C6 Em C6

won - der - land, ____ a strang - er in par-a-dise. If I stand
stand be - side ____ an ang - el like

2. 13 C6 A \flat 7 D \flat 6

you. I saw your face and I as - cend - ed ____

18 C7 Fm

— out of the com - mon place ____ in - to the rare!

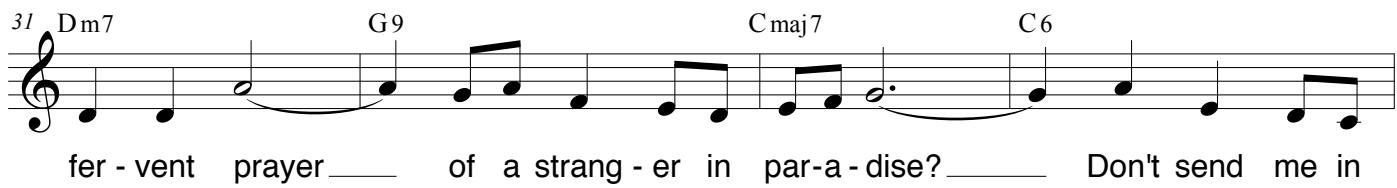
22 E7 A

Some-where in space ____ I hang sus-pend - ed ____ un-til I

27 Gm7 G9 Cmaj7 A7

know ____ there's a chance that you care. Won't you ans - wer the

31 Dm7 G9 C maj7 C6



fer - vent prayer ____ of a strang - er in par-a - dise? ____ Don't send me in

35 F maj7 Dm7 Fm G9 C6 Em Am 3



dark des - pair ____ from all that I hun-ger for. But o - pen your

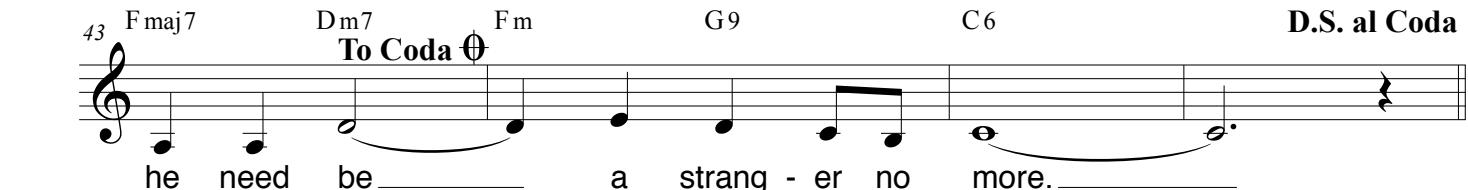
39 Dm7 G9 Em A7



ang - el's arms ____ to the strang - er in par-a - dise ____ and tell him that

43 F maj7 Dm7 Fm G9 C6 D.S. al Coda

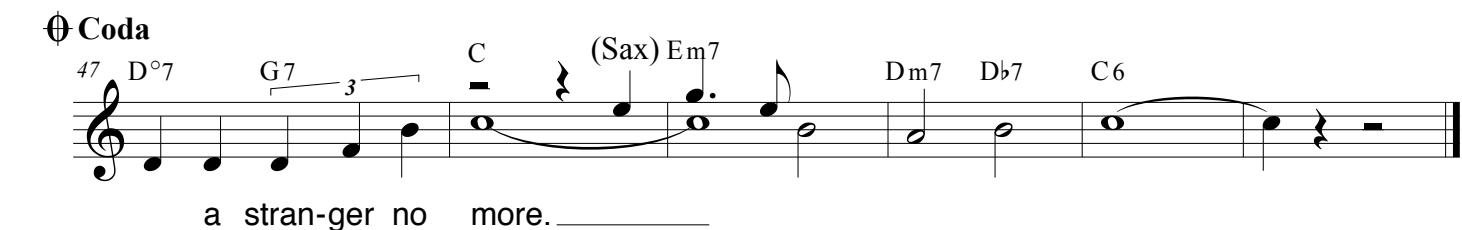
To Coda ♪



he need be ____ a strang - er no more. _____

♪ Coda

47 D°7 G7 3 C (Sax) Em7 Dm7 D♭7 C6



a stran-ger no more. _____

MALE VOCAL

I Left My Heart In San Francisco

Keyboard

No Intro, Give Pitch

C m7 F7 D m7 C m7 F7 B♭Maj7

The loveli-ness of Par - is seems some-how sad - ly gay. The

3 A m7(b5) D7(b9) G m C m7(b5) C♯° F7
glo - ry that was Rome is of an - oth - er day. I've been

5 E♭m6 C m7(b5) G m7(b5) G♭9
ter - ri - bly a - lone and for - got - ten in Man - hat - tan. I'm

7 F/C D7 G m7 C7 F7 N.C.
go - ing home to my ci - ty by the bay. I left my

11 B♭E♭Maj7(#11)D m7 D♭°7 C m7 F7 G7(b9) C m
heart there in San Fran - cis - co high on a hill, blue

16 1 C m7 F7#5 B♭9 C m7 D m7 C m7 C♯°7 B♭Maj7
it calls to me. To be where lit - tle cab - le cars

3

20 E m7(b5) A 7(b9) D m7 3 C♯°7 D m7 D 7 G m7 D♭7
climb half - way to the stars! The morn - ing fog may

24 C7 C m7 B °7 C m7 F7
chill the air, I don't care. My love waits

27 2 F7 F/E♭ D 7 A m7 D 7 G7#5
and win - dy sea. When I come home to

31 G7 Dm G7 C7 Gm7 C7 Cm7
 you, San Fran - cis - co, your gold - en sun will

35 F9 F7(b9) B♭ F7 (Keyboard)
 shine for me.

38 B♭ E♭Maj7(#11) Dm7 D♭°7 Cm7 F7 G7(b9) Cm
 3

43 Cm7 F7♯5 B♭9 Cm7 Dm7 Cm7 C♯°7 B♭Maj7
 3

47 Em7(b5) A7(b9) Dm7 Cm7 C♯°7 Dm7 D7
 3

50 Gm7 D♭7 C7 Cm7 B°7 Cm7 F7
 My love waits

54 B♭ E♭Maj7(#11) Dm7 D♭°7 Cm7 F7 G7(b9)
 there in San-Fran - cis co, a-bove the

58 Cm F7 F/E♭ D7 Am7 D7
 blue and win - dy sea. When I come

62 G7♯5 G7 Dm G7 C7 Gm7 C7
 home to you, San Fran - cis - co, your gold - en

66 Cm7 F9 F7(b9) B♭
 sun will shine for me.

Swing It!

Let's Fall In Love

F

F6 (Keyboard) Dm Gm/B♭ C7 Keyboard

5 F6 Dm Gm/B♭ A♭7 Am7 C7 C7

9 F6 C7 Am7 A°7 Gm7 C7 F6

I have a feel-ing, it's a feel-ing__ I'm con-ceal-ing, I don't know why.__

13 B♭6 B♭m6 F6 A♭°7 Gm7 C7 F maj9

It's just a men-tal, in-ci-den-tal__ sen-ti - men-tal__ al - i - bi.____ But

17 Gm7 C7 F6 D7 Gm7 C7 F

I a - dore you, so strong for you.

21 F6 E°7 E♭°7 D7 Gm7 C7 F

Why go on stall-ing, I am fall-ing, love is call-ing, why be shy?__

25 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 3

Let's fall in love.____ Why should-n't we____ fall in love?__ Our hearts are

29 Am7 Dm Gm7 C7 3 E♭7 D7 D♭7 C7

made of it, let's take a chance.____ Why be a - afraid of it?

33 F6 Dm7 Gm7 C7 3 F6 Dm7 Gm7 C7

Let's close our eyes____ and make our own par-a-dise.____ Lit-tle we know

The musical score consists of eight staves of music. The first staff shows a keyboard part with chords F6, Dm, Gm/B♭, and C7. The second staff shows a vocal line with chords F6, Dm, Gm/B♭, A♭7, Am7, C7, and C7. The third staff shows a vocal line with chords F6, C7, Am7, A°7, Gm7, C7, and F6, with lyrics: "I have a feel-ing, it's a feel-ing__ I'm con-ceal-ing, I don't know why.__". The fourth staff shows a vocal line with chords B♭6, B♭m6, F6, A♭°7, Gm7, C7, and F maj9, with lyrics: "It's just a men-tal, in-ci-den-tal__ sen-ti - men-tal__ al - i - bi.____ But". The fifth staff shows a vocal line with chords Gm7, C7, F6, D7, Gm7, C7, and F, with lyrics: "I a - dore you, so strong for you.". The sixth staff shows a vocal line with chords F6, E°7, E♭°7, D7, Gm7, C7, and F, with lyrics: "Why go on stall-ing, I am fall-ing, love is call-ing, why be shy?__". The seventh staff shows a vocal line with chords F6, Dm7, Gm7, C7, F6, Dm7, Gm7, C7, and a three-measure rest, with lyrics: "Let's fall in love.____ Why should-n't we____ fall in love?__ Our hearts are". The eighth staff shows a vocal line with chords Am7, Dm, Gm7, C7, E♭7, D7, D♭7, and C7, with lyrics: "made of it, let's take a chance.____ Why be a - afraid of it?". The ninth staff shows a vocal line with chords F6, Dm7, Gm7, C7, F6, Dm7, Gm7, and C7, with lyrics: "Let's close our eyes____ and make our own par-a-dise.____ Lit-tle we know". The score is in common time and uses a treble clef.

2
37 A m7 D m7 G m7 C7 Em7 A7
 — of it, still we can try to make a go of it.

41 D m7 G7
 We might have been meant for each oth - er. To

45 C maj7 D m7 Am7 A♭7 G m7 C7
 be or not to be? Let our hearts dis - cov - er.

49 F 6 D m7 G m7 C7 F 6 D m7 G m7 C7
 Let's fall in love. Why should-n't we fall in love? Now is the

53 A m7 D m7 1. G m7 C7 F D m7 G m7 C7
 time for it, while we are young. Let's fall in love.

2. 57 G m7 C7 Am7 D m7 G m7 C7
 Now is the time for it, while we are young. This is the

60 A m7 G m7 C7 F (Sax) G m7
 time for it, while we are young. Let's fall in love.

63 A m7 G m7 F C7 (Bass & Keyboard)
 Let's fall in love.

The musical score consists of eight staves of music. The first four staves are for a vocal part, with lyrics appearing below the notes. The first staff starts at measure 37 in A minor (A m7), followed by D m7, G m7, C7 (with a 3 overline), Em7, and A7. The second staff starts at measure 41 in D m7, followed by G7 (with a 3 overline). The third staff starts at measure 45 in C major (C maj7), followed by D m7 (with a 3 overline). The fourth staff starts at measure 49 in F 6, followed by D m7, G m7, and C7. The fifth staff starts at measure 53 in A m7, followed by D m7, then a section labeled '1.' with G m7, C7, F, D m7, G m7, and C7. The sixth staff starts at measure 57 in G m7, followed by C7 (with a 3 overline), Am7, D m7, G m7 (with a 3 overline), and C7. The seventh staff starts at measure 60 in A m7, followed by G m7, C7, and F (Sax) G m7. The eighth staff starts at measure 63 in A m7, followed by G m7, F, C7, and a bass and keyboard part starting at measure 63. The lyrics include: '— of it, still we can try to make a go of it.', 'We might have been meant for each oth - er. To', 'be or not to be? Let our hearts dis - cov - er.', 'Let's fall in love. Why should-n't we fall in love? Now is the', 'time for it, while we are young. Let's fall in love.', 'Now is the time for it, while we are young. This is the', 'time for it, while we are young. Let's fall in love.', and 'Let's fall in love.'

Swing It!

Let's Fall In Love

M

Keyboard

(Keyboard)

B_b6 Gm Cm/E_b F7

B_b6 Gm Cm/E_b Dm7 F7

B_b6 F7 Dm7 D^o7 Cm7 F7 B_b6

I have a feel-ing, it's a feel-ing I'm con-ceal-ing, I don't know why. —

E_b6 E_bm6 B_b6 D_b^o7 Cm7 F7 B_bmaj9

It's just a men-tal, in-ci-den-tal sen-ti - men-tal al - i - bi. — But

Cm7 F7 B_b6 G7 Cm7 F7 B_b

I a - dore you, so strong for you.

B_b6 A^o7 A_b^o7 G7 Cm7 F7 B_b

Why go on stall-ing, I am fall-ing, love is call-ing, why be shy? —

B_b6 Gm7 Cm7 F7 B_b6 Gm7 Cm7 F7

Let's fall in love. — Why should-n't we fall in love? — Our hearts are

Dm7 Gm Cm7 F7 A_b7 G7 G_b7 F7

made of it, let's take a chance. — Why be a - fraid of it?

B_b6 Gm7 Cm7 F7 B_b6 Gm7 Cm7 F7

Let's close our eyes — and make our own par-a-dise. — Lit-tle we know

2
37 Dm7 Gm7 Cm7 F7 A m7 D7
 — of it, still we can try to make a go of it.

41 Gm7 C7
 We might have been meant for each oth - er. To

45 F maj7 Gm7 3 Dm7 D♭7 Cm7 F7
 be or not to be? Let our hearts dis - cov - er.

49 B♭6 Gm7 Cm7 F7 B♭6 Gm7 Cm7 F7
 Let's fall in love. Why should-n't we fall in love? Now is the

53 Dm7 Gm7 1. Cm7 F7 B♭ Gm7 Cm7 F7
 time for it, while we are young. Let's fall in love.

2. Cm7 F7 3 Dm7 Gm7 Cm7 F7
 Now is the time for it, while we are young. This is the

60 Dm7 Cm7 F7 B♭ (Keyboard) Cm7
 time for it, while we are young. Let's fall in love.

63 Dm7 Cm7 B♭ F7 (Bass & Keyboard)
 Let's fall in love.

I've Grown Accustomed To Her Face

F

Keyboard

B^b (Sax) B^bmaj7 A°7 3 Cm7/G

E^b/G A°7 B^bmaj7 B^b6 B^bmaj7 B^b6
I've grown ac -

B^bmaj7 Cm7 Dm7 Gm7/D Cm7 F7/C
cus-tomed to his face, he al-most makes the day be - gin.
cus-tomed to his face, he al-most makes the day be - gin.

Fm7/E^b B^b7/D Em7(b5) E°7 B^b/F G7
I've grown ac-cus - tomed to the tune he whis-tles night and noon, his
I've got - ten used to hear him say, "Good morn-ing" ev - 'ry day, his

E^b6 Dm7 Cm7 F7 B^bmaj7 Cm7
smiles, his frowns, his ups, his downs are sec-ond na-ture to me now,
joys his woes, his highs, his lows are sec-ond nat-ure to me now,

Dm7 Gm7/D Cm7 F7/C Fm7/E^b B^b7/D
like breath-ing out and breath-ing in.
like breath-ing out and breath-ing in. I was se -
I'm ver - ry

E^b6 E°7 B^b/F G aug
rene - ly in - de - pen - dent and con - tent be - fore we met;
grate - ful he's a man and ver - y ea - sy to for - get;

21 Cm7 F7 Dm7 Gaug

23 Em7(b5) E♭m7 Dm7 G 7(b9)

25 1. Cm7 F9 B♭ B♭maj7 Cm7

28 Dm7 Cm7 B♭maj7 Cm7 Dm7 Cm7

31 2. Cm7 F9 D7 Cm7 F9

35 (Sax) B♭maj7 Gm7 E♭maj7 E♭6 B♭maj7

I've Grown Accustomed To Her Face

M

Keyboard

(Keyboard)

E♭ E♭maj7 D°7 Fm7/C

A♭/C D°7 E♭maj7 E♭6 E♭maj7 E♭6

I've grown ac -

E♭maj7 Fm7 Gm7 Cm7/G Fm7 B♭7/F

cus-tomed to her face, _____ she al-most makes the day be - gin. _____
cus-tomed to her face, _____ she al-most makes the day be - gin. _____

B♭m7/A♭ E♭7/G A m7(♭5) A°7 E♭/B♭ C7

I've grown ac-cus - tomed to the tune she whis-tles night and noon, her
I've got - ten used to hear her say, "Good morn-ing" ev - 'ry day, her

A♭6 Gm7 Fm7 B♭7 E♭maj7 Fm7

smiles, her frowns, her ups, her downs are sec-ond na-ture to me now,
joys her woes, her highs, her lows are sec-ond nat-ure to me now,

Gm7 Cm7/G Fm7 B♭7/F B♭m7/A♭ E♭7/G

like breath-ing out and breath-ing in.
like breath-ing out and breath-ing in.

I was se -
I'm ver - ry

A♭6 A°7 E♭/B♭ Caug

rene - ly in - de - pen - dent and con - tent be - fore we met;
grate - ful she's a wom - an and so ea - sy to for - get;

21 Fm7 B^b7 Gm7 C^{aug}

23 A m7(b5) A^bm7 Gm7 C 7(b9)

25 1. Fm7 B^b9 E^b E^bmaj7 Fm7

28 Gm7 Fm7 E^bmaj7 Fm7 Gm7 Fm7

31 2. Fm7 B^b9 G7 Fm7 B^b9

35 (Keyboard) E^bmaj7 Cm7 A^bmaj7 A^b6 E^bmaj7

It's A Lovely Day Today

Keyboard

(Keyboard)

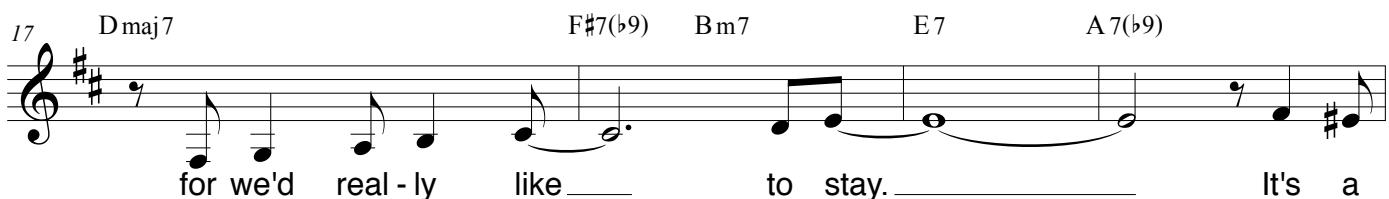
D maj7 B m7 Em7 A 7 F#m7 Em7 D7 A 7

(F) It's a

5 D maj7 D7
love-ly day to-day, so, what-ev-er you've got to do, you've got a

9 G maj7 G m6 D/F# F7 Em7 A 7
love - ly day to do it in, that's true. And we

13 D maj7 B m7 Em7 A 7 D D7 Em7 A 7
hope what-ev-er you've got to do is some-thing that can be done by two,



17 D maj7 F#7(b9) B m7 E 7 A 7(b9)
for we'd real - ly like to stay. It's a

21 D maj7 D7
love-ly day to-day and what-ev-er you've got to do,

25 G maj7 G m6 D/F# F7 Em7 A 7
we'd be so hap - py to be doing it with you. But if

29 D maj7 B m7 Em7 A7 D D[#]7 Em7 A7
 you've got some-thing that must be done, and it can on-ly be done by one,

33 D maj7 F#7 B m7 B 7 B[°]7 B[°]7 A[°]7
 there is noth - ing more to say ex -

37 G maj7 G m(maj7) D maj7 E9 Em7 A7 D D7
 cept it's a love - ly day for say-ing, "It's a love - ly day." (M) It's a

41 G maj7 G7
 love - ly day to-day, so, what - ev - er you've got to do, you've got a

45 C maj7 C m6 G/B B[°]7 A m7 D 7
 love - ly day to do it in, that's true. And we

49 G maj7 Em7 A m7 D 7 G G[#]7 A m7 D 7
 hope what - ev - er you've got to do is some-thing that can be done by two,

53 G maj7 B 7(b9) Em7 A 7 D 7(b9)
 for we'd real - ly like to stay. It's a

2014.03.02

Girl Of My Dreams

(Keyboard & Bass Freely)

Keyboard

3 G D7 G7 C Am7 D7

5 G G°7 D7 G
Dear, it seems years since we part - ed.

9 Am7 Bm F#A# G D7
Years full of tears and #re - grets.

13 G G°7 D7 G Bb°7
I've been a - lone bro - ken heart - ed,

17 D/A A7 D D7 N.C. 3
try - ing so hard to for - get. Girl of my

(In Rhythm)
21 G D7 G7 C Cm
dreams, I love you, hon - est I do.

25 G D aug G D aug N.C. 3
You are so sweet. If I could

29 G D7 G7 Gaug C Cm
just hold your charms a - gain in my arms,

33 G A7 D7 G 3
then life would be com - plete. Since you've been

The musical score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords G, D7, G7, C, Am7, and D7. The second staff begins with G, followed by G°7, D7, and G, with lyrics "Dear, it seems years since we part - ed.". The third staff starts with Am7, followed by Bm, F#A#, G, and D7, with lyrics "Years full of tears and #re - grets.". The fourth staff starts with G, followed by G°7, D7, G, and Bb°7, with lyrics "I've been a - lone bro - ken heart - ed,". The fifth staff starts with D/A, followed by A7, D, D7, and N.C. (No Chorus), with lyrics "try - ing so hard to for - get." and "Girl of my". The sixth staff starts with G, followed by D7, G7, C, and Cm, with lyrics "(In Rhythm) dreams, I love you, hon - est I do.". The seventh staff starts with G, followed by D aug, G, D aug, and N.C. (No Chorus), with lyrics "You are so sweet. If I could". The eighth staff starts with G, followed by D7, G7, Gaug, C, and Cm, with lyrics "just hold your charms a - gain in my arms,". The ninth staff starts with G, followed by A7, D7, G, and ends with a three-note chord (3), with lyrics "then life would be com - plete." and "Since you've been". The tenth staff is a continuation of the ninth staff's ending.

37 B7 Em

gone, dear, life don't seem the same.

41 A7 D7 N.C. 3

Please come back a - gain. And af - ter

45 G D7 G7 C Cm

all's said and done, there's on - ly one

49 G 1. A7 D7 G N.C. 3

girl of my dreams, it's you. (Keyboard)

53 2. A m B B7

dreams, it's you. As the

56 A m C/G F#7 E m E b aug D °7

years come and go, I want you to know I'll

60 A m7 D7 G

al - ways be dream - ing of you.

RELAXED LATIN BEAT

Here's That Rainy Day

F

(Sax) Cmaj7 Dm7 Em7 Dm7 C[#]maj7 Keyboard

5 C maj7 E♭7 A m7(♭5) A♭maj7 A♭6

May-be I should have saved those left-ov - er dreams.

9 Dm7 G7 G7(♭5) Cmaj7 Gm7 C7(♭9)

Fun-ny, but here's that rain - y day.

13 Fm7 B♭7 E♭maj7 A7 A♭maj7

Here's that rain - y day they told me a - bout, and I

17 Dm7 G7 G7(♭9) Cmaj7 A9 Dm7 G7

laughed at the thought that it might turn out this way.

21 Cmaj7 C E♭7 A7(♭5) A♭maj7 A♭6

Where is that worn out wish that I threw a - side

2

25 Dm7 G7 G7(b5) Cmaj7 Gm7 C7(#5)

af - ter it brought my love so near? _____ It's

29 Fmaj7 3 Dm7 G7 Em7 Am7 D7(b5) D7

fun - ny how love _____ be-comes a cold rain-y day.

33 1. Dm7/G G7 Dm7 G7(b9) Cmaj7 Am7 Dm7 G7

Fun - ny, that rain - y day is here. _____

2. 37 Dm7/G G7 Dm7 Dm7(b5) (Sax) C

Fun - ny, that rain - y day is here.

40 D^b C D^b

—

43 Cmaj7

25 Gm7 C7 C7(b5) Fmaj7 Cm7 F7(#5)

af - ter it brought my love so near? _____ It's

29 Bbmaj7 Gm7 C7 A m7 Dm7 G7(b5) G7

fun - ny how love _____ be-comes a cold rain-y day.

33 1. Gm7/C C7 Gm7 C7(b9) Fmaj7 Dm7 Gm7 C7

Fun - ny, _____ that rain - y day is here. _____

2. Gm7/C C7 Gm7 Gm7(b5) F/C (Keyboard)

Fun - ny, _____ that rain - y day is here. _____

40 G^b F G^b

Fmaj7

Joshua Fit The Battle Of Jericho

Keyboard

(Tom-Tom) > > > > > > > > > > >

5 (Tom-Tom continues)

5 Cm G7

8 Cm G7 Cm Cm/B♭ Cm/A Cm/A♭

11 G7 Cm G7 Cm G7

14 (Swing) Cm A♭7

18 Cm G7

21 (Tom-Tom as before) Cm

25 (All sing - clap on off beats) Cm N.C.

Josh-ua fit the bat-tle of Jer-i - cho, Jer-i - cho, Jer-i - cho.

29 G7

Josh-ua fit the bat-tle of Jer-i - cho, and the walls came tum-bl-ing down.

2

33 (Swing) Cm G7 Cm G7

37 Cm Cm/B♭ Cm/A Cm/A♭ G7 [Cm G7 | Cm G7]

(Tom-Tom) > 42 > > > > > > > > > > > >

(Tom-Tom continues) 46 Cm G7 Cm G7

50 Cm Cm/B♭ Cm/A Cm/A♭ G7 Cm G7

54 (Swing) Cm A♭7

58 Cm G7

61 (Tom-Tom as before) Cm G7 (Fade) Cm G7

65 Cm