

The Mixed Nuts

Set Z

Last revised on 2017.06.11



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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^o7 D B7 E7 E^o7 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. D A7 2. D B7
 Mar - gie, Mar-gie, it's you. (Keyboard)
 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^o7 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

Vienna, My City Of Dreams

(Sax)

Keyboard

B \flat B \circ 7 C m7 Dm A maj7 F7
 Oh,
 B \flat B \flat 7 B \flat aug/D
 what I would give if I could re-live those days in Vi-en-na a-
 E \flat E \flat aug C m F7
 gain. The spell of ro mance, the thrill of the dance live on like a
 B \flat F7 B \flat
 love-ly re-frain. A thou-sand de-lights of mag-i-cal
 B \flat 7 B \flat aug/D E \flat E \flat aug C m
 nights I spent in your star-light that gleams. I'm liv-ing till
 F7 C m F7 C m F7 B \flat B \flat 7
 when I'm with you a-gain, Vi-en-na my cit-y of dreams. Your
 E \flat E \flat 6 E \flat
 song lin-gers in my heart night and day. But
 C m C m6 C m7 F F7
 oh, it seems so far, far a-way.

53 B^b $B^{\circ}7$ $Cm7$ $F7$

I hear you call - ing me, love - ly Vi -

58 $Faug$ B^b B^b/D $B^{\circ}7/D^b$

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 $B^{\circ}7$ $Cm7$ $F7$

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

74 $Faug$ B^b B^b/aug

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

79 Cm E^b_m 1. $F7$ B^b $F7$

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

85 2. $F7$ B^b E^b B^b

back to you.

M

Vienna, My City Of Dreams

(Keyboard)

Keyboard

Oh,

what I would give if I could re-live those days in Vi-en-na a-

gain. The spell of ro mance, the thrill of the dance live on like a

love-ly re-frain. A thou-sand de-lights of mag-i-cal

nights I spent in your star-light that gleams. I'm liv-ing till

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

song lin-gers in my heart night and day. But

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

53 E^b $E^{\circ 7}$ $Fm7$ B^b7

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

58 B^b_{aug} E^b E^b/G E^b7/G^b

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

63 $Fm7$ B^b7 E^b

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

69 $E^{\circ 7}$ $Fm7$ B^b7

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

74 B^b_{aug} E^b E^b_{aug}

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

79 Fm A^b_m 1. B^b7 E^b B^b7

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

85 2. B^b7 E^b A^b E^b

back to you. _____

Don't Take Your Love From Me

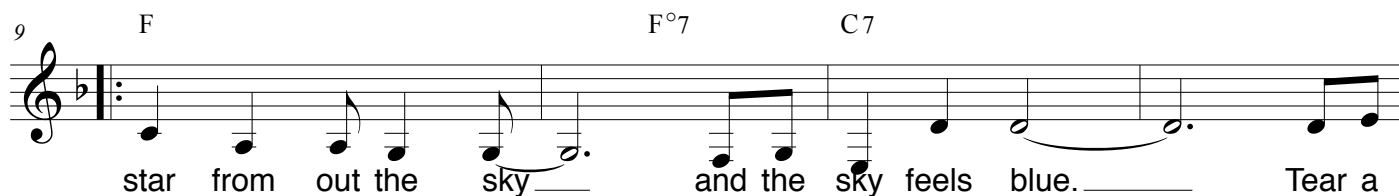
F

Keyboard

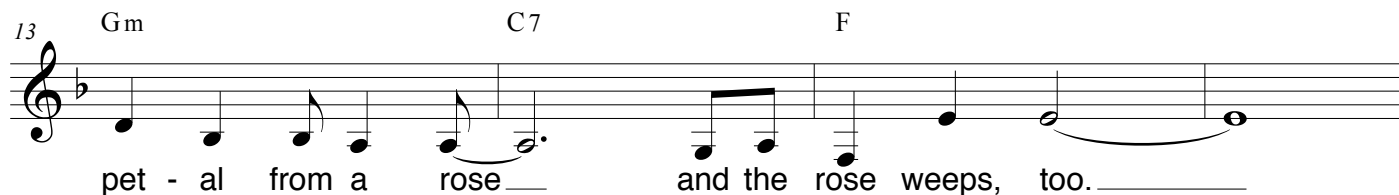
(Latin beat)



Tear a



star from out the sky and the sky feels blue. Tear a



pet - al from a rose and the rose weeps, too.



Take your heart a - way from mine, and mine will sure - ly break. My



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 o-ccean's roar and leave just a sigh? All

33 Bb Bbm F Cm6 D7

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

37 Gm7 1. C7 F C^{aug} (Sax)

Don't take your love from me.

41 2. C7 Am D7 Gm7

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

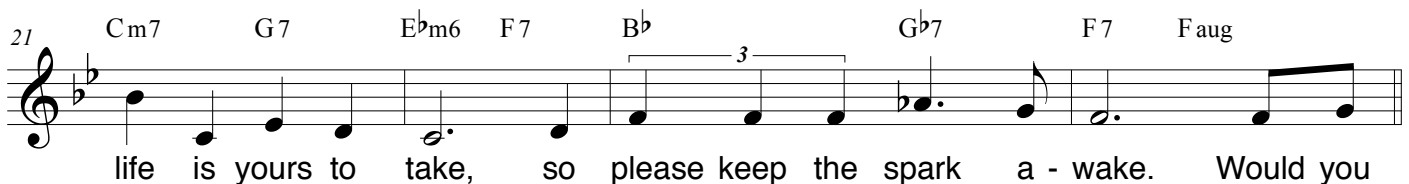
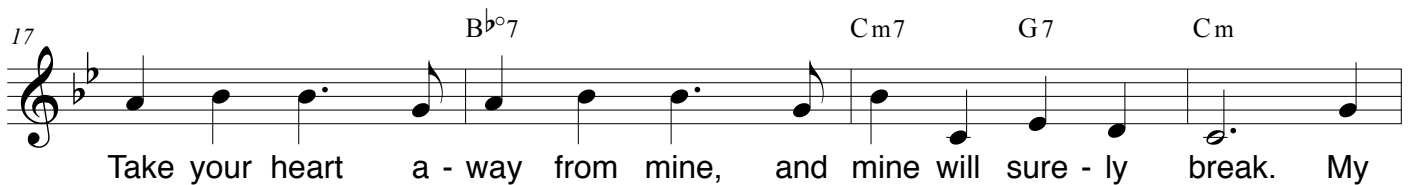
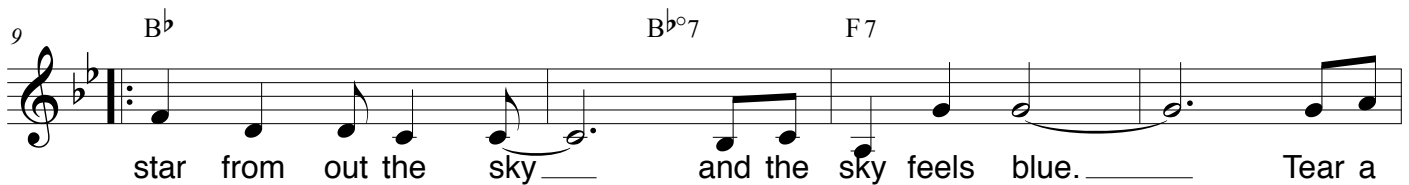
45 C7 Db F6

love from me.

Don't Take Your Love From Me

M
Keyboard

(Latin beat)



45 F7 G \flat B \flat 6

love from me. me.

"Zing" Went The Strings Of My Heart

F

(Sax) F C7 F F°7 Gm7 C#°7 Keyboard C7

5 F Dm

9 Gm C7

13 Bb Bbm

17 F 1. G7 C

21 2. G7 C7 F Bbm F

24 G7 C7 F Gm7 C7 F

28 Dm6 E7 Am G7 C7 Caug

Dear, when you smiled at me, I heard a mel-o-dy.
'Twas like a breath of spring, I heard a rob-in sing

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

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

1. "Zing" went the strings of my heart.

2. strings of my heart. Your

eyes made skies seem blue a-gain. What else could I do a-gain, but

keep re-peat-ing through a-gain, "I love you, love you?"

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 \flat B \flat m To Coda Θ
Dear, with your lips to mine, a rhap - so - dy di - vine,

44 F G7 C7 F Gm7 C7 D.S. al Coda
"Zing" went the strings of my heart.

Θ Coda
48 F G7 C7 F $_3$ (Sax) 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 \sharp maj7 F6
heart.

"Zing" Went The Strings Of My Heart

M

Keyboard

(Keyboard)

B \flat F7 B \flat B \flat 7 Cm7 F \sharp 7 F7

5 B \flat Gm

Dear, when you smiled at me, I heard a mel-o-dy.
 'Twas like a breath of spring, I heard a rob-in sing

9 Cm F7

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

13 E \flat E \flat m

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 B \flat 1. C7 F

"Zing" went the strings of my heart.

21 2. C7 F7 B \flat E \flat m B \flat

strings of my heart Your

24 C7 F7 B \flat Cm7 F7 B \flat

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?"

32 $B\flat$ Gm

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

36 Cm $F7$

I hope 'twill nev - er de - part. _____

40 $E\flat$ $E\flat m$ **To Coda** Θ

Dear, with your lips to mine, a rhap - so - dy di - vine,

44 $B\flat$ $C7$ $F7$ $B\flat$ $Cm7$ $F7$ **D.S. al Coda**

"Zing" went the strings of my heart. _____

Coda Θ

48 $B\flat$ $C7$ $F7$ $B\flat$ $C7$ $F7$

"Zing" went the strings of my (Keyboard)

52 $B\flat$ $C7$ $F7$ $B\flat$ $C7$ $F7$

"Zing" went the strings of my (Keyboard)

56 $B\flat$ $C7$ (Keyboard) $F7$

"Zing" went the strings _____ of my

60 $B\flat$ $Cm9$ $Bmaj7$ $B\flat6$

heart. _____

The Very Thought Of You

F

Keyboard

(Keyboard - Freely)

Eb Cm Fm7 Bb7
 5 Eb Fm9 Bb7 Gm7
 I don't need your pho - to - graph to keep by my bed, your
 7 Fm7 Bb7 Eb Fm Bb7 Eb Fm9
 pic-ture is al-ways in my head. I don't need your por - trait, dear, to
 10 Gm7 Cm7 F7 Gb°7 Fm Bb7 N.C.
 bring you to mind, for sleep-ing or wak - ing I find the ver - y
 13 Eb (Add rhythm) Cm
 thought of you _____ and I for - get to do _____ the lit-tle
 17 Eb F7
 or - din-ar - y things that ev - 'ry one ought to do. _____ I'm liv-ing
 21 Bb7 Cm Cm7 D7
 in a kind of day-dream. I'm hap - py as a king, and
 25 Gm Ebm F7 Ab Bb7
 fool - ish as that may seem, to me _____ that's ev - 'ry - thing. _____ The mere i -

29 E \flat Cm

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

33 E \flat F7

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

37 B \flat 7 Cm Cm7 1. A $^{\circ}$ 7

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

41 B \flat 7 B \flat $^{\circ}$ 7 Fm7 B \flat 7 E \flat (Sax)

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

45 2. A $^{\circ}$ 7 B \flat 7 B \flat $^{\circ}$ 7 Fm7 B \flat 7

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

49 E \flat (Sax) Cm Fm7 E maj7 E \flat maj7

love. _____

The Very Thought Of You

M
Keyboard

(Keyboard - Freely)

$A\flat$ Fm $B\flat m7$ $E\flat7$



$A\flat$ $B\flat m9$ $E\flat7$ $Cm7$


I don't need your pho - to - graph to keep by my bed, your
 $B\flat m7$ $E\flat7$ $A\flat$ $B\flat m\bar{E}\flat7$ $A\flat$ $B\flat m9$


pic-ture is al-ways in my head. I don't need your por - trait, dear, to
 $Cm7$ $Fm7$ $B\flat7$ $B\circ7$ $B\flat m$ $E\flat7 N.C.$


bring you to mind, for sleep-ing or wak - ing I find the ver - y
 $A\flat$ (Add rhythm) Fm


thought of you _____ and I for - get to do _____ the lit-tle
 $A\flat$ $B\flat7$


or - din-ar - y things that ev - 'ry one ough to do. _____ I'm liv-ing
 $E\flat7$ Fm $Fm7$ $G7$


in a kind of day-dream. I'm hap - py as a king, and
 Cm $A\flat m$ $B\flat7$ $D\flat$ $E\flat7$


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

29 $A\flat$ Fm

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

33 $A\flat$ $B\flat7$

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

37 $E\flat7$ Fm $Fm7$ 1. $D^\circ7$

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

41 $E\flat7$ $E\flat^\circ7$ $B\flat m7$ $E\flat7$ $A\flat$ (Keyboard)

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

45 2. $D^\circ7$ $E\flat7$ $E\flat^\circ7$ $B\flat m7$ $E\flat7$

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

49 $A\flat$ (Keyboard) Fm $B\flat m7$ $A\text{maj}7$ $A\flat\text{maj}7$

love. _____

Shall We Dance

F

Keyboard

The first system of the musical score for 'Shall We Dance' on the keyboard. It consists of a treble and a bass staff. The treble staff has a key signature of two flats (Bb and Eb) and a common time signature (C). It begins with a whole rest, followed by a series of chords: Bb major (F4, Bb4), Eb major (Eb4, Gb4), and Bb major (F4, Bb4). The bass staff starts with a whole note Bb2, followed by a series of eighth notes: Bb2, Gb2, F2, Eb2, D2, C2, Bb1, and Gb1.

We've

The second system of the musical score. It begins with a measure rest (5). The treble staff has a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a series of eighth notes: Bb4, Gb4, F4, Eb4, D4, C4, Bb3, and Gb3. The bass staff has a series of eighth notes: Bb2, Gb2, F2, Eb2, D2, C2, Bb1, and Gb1.

just been in - tro - duced. I do not know you well. But

The third system of the musical score. It begins with a measure rest (9). The treble staff has a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a series of eighth notes: Bb4, Gb4, F4, Eb4, D4, C4, Bb3, and Gb3. The bass staff has a series of eighth notes: Bb2, Gb2, F2, Eb2, D2, C2, Bb1, and Gb1.

when the mu - sic start - ed, some - thing drew me to your side. So

The fourth system of the musical score. It begins with a measure rest (13). The treble staff has a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a series of eighth notes: Bb4, Gb4, F4, Eb4, D4, C4, Bb3, and Gb3. The bass staff has a series of eighth notes: Bb2, Gb2, F2, Eb2, D2, C2, Bb1, and Gb1.

man - y men and girls are in each oth - er's arms. It

The fifth system of the musical score. It begins with a measure rest (17). The treble staff has a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a series of eighth notes: Bb4, Gb4, F4, Eb4, D4, C4, Bb3, and Gb3. The bass staff has a series of eighth notes: Bb2, Gb2, F2, Eb2, D2, C2, Bb1, and Gb1.

made me think we might be sim-il-ar-ly oc - cu pied. Shall we

The sixth system of the musical score. It begins with a measure rest (22). The treble staff has a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a series of eighth notes: Bb4, Gb4, F4, Eb4, D4, C4, Bb3, and Gb3. The bass staff has a series of eighth notes: Bb2, Gb2, F2, Eb2, D2, C2, Bb1, and Gb1.

dance? On a bright cloud of mu - sic, shall we

The seventh system of the musical score. It begins with a measure rest (26). The treble staff has a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a series of eighth notes: Bb4, Gb4, F4, Eb4, D4, C4, Bb3, and Gb3. The bass staff has a series of eighth notes: Bb2, Gb2, F2, Eb2, D2, C2, Bb1, and Gb1.

fly? Shall we dance? Shall we

The eighth system of the musical score. It begins with a measure rest (30). The treble staff has a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a series of eighth notes: Bb4, Gb4, F4, Eb4, D4, C4, Bb3, and Gb3. The bass staff has a series of eighth notes: Bb2, Gb2, F2, Eb2, D2, C2, Bb1, and Gb1.

then say Good-night" and mean "Good - bye"? Or per-

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? _____

Shall We Dance

M

Keyboard

The first system of the musical score for 'Shall We Dance' on the keyboard. It consists of a treble and a bass staff in E-flat major (three flats) and 4/4 time. The treble staff begins with a whole rest, followed by a dotted half note chord of E-flat major (F-A-C). The bass staff begins with a dotted half note E-flat, followed by a dotted half note C. The lyrics 'We've' are written below the treble staff.

The second system of the musical score. It continues from the first system. The treble staff has a whole rest, followed by a dotted half note chord of E-flat major (F-A-C). The bass staff has a dotted half note E-flat, followed by a dotted half note C. The lyrics 'just been in - tro - duced. I do not know you well. But' are written below the treble staff. Chord symbols E \flat , B \flat 7, Fm7, B \flat 7, and E \flat are written above the staff.

The third system of the musical score. The treble staff has a whole rest, followed by a dotted half note chord of E-flat major (F-A-C). The bass staff has a dotted half note E-flat, followed by a dotted half note C. The lyrics 'when the mu - sic start - ed, some - thing drew me to your side. So' are written below the treble staff. Chord symbols B \flat 7, Fm7, B \flat 7, Fm7, B \flat 7, and E \flat are written above the staff.

The fourth system of the musical score. The treble staff has a whole rest, followed by a dotted half note chord of E-flat major (F-A-C). The bass staff has a dotted half note E-flat, followed by a dotted half note C. The lyrics 'man - y men and girls are in each oth - er's arms. It' are written below the treble staff. Chord symbols E \flat , B \flat 7, B \circ 7, and Cm7 are written above the staff.

The fifth system of the musical score. The treble staff has a whole rest, followed by a dotted half note chord of E-flat major (F-A-C). The bass staff has a dotted half note E-flat, followed by a dotted half note C. The lyrics 'made me think we might be sim-il-ar-ly oc - cu pied. Shall we' are written below the treble staff. Chord symbols F, F \circ 7, F7 *rit.*, Cm7, F7, B \flat 7, B \flat 7(#5), and B \flat 7 are written above the staff.

The sixth system of the musical score. The treble staff has a whole rest, followed by a dotted half note chord of E-flat major (F-A-C). The bass staff has a dotted half note E-flat, followed by a dotted half note C. The lyrics 'dance? On a bright cloud of mu - sic, shall we' are written below the treble staff. Chord symbol E \flat is written above the staff.

The seventh system of the musical score. The treble staff has a whole rest, followed by a dotted half note chord of E-flat major (F-A-C). The bass staff has a dotted half note E-flat, followed by a dotted half note C. The lyrics 'fly? Shall we dance? Shall we' are written below the treble staff. Chord symbol B \flat is written above the staff.

The eighth system of the musical score. The treble staff has a whole rest, followed by a dotted half note chord of E-flat major (F-A-C). The bass staff has a dotted half note E-flat, followed by a dotted half note C. The lyrics 'then say Good-night" and mean "Good - bye"? Or per-' are written below the treble staff. Chord symbols B \flat 7 and E \flat are written above the staff.

34 /D /C /B^\flat
 chance, when the last lit - tle star has left the

38 Fm/A^\flat Fm $\text{F}^\circ 7$
 sky, shall we still be to - geth - er with our

42 E^\flat $\text{B}^\flat 7$
 arms a-round each oth-er, and shall you be my new ro -

46 E^\flat $\text{E}^\flat 7$ Fm $\text{B}^\flat 7$
 mance? _____ On the clear un - der - stand - ing that this


50 E^\flat Cm7 Fm7 $\text{B}^\flat 7$
 kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 E^\flat $\text{B}^\flat 7$ E^\flat Cm7
 dance? (Sax 1st time Shall we dance? Shall we
 Vocal 2nd time)

58 Fm7 $\text{B}^\flat 7$ E^\flat Cm7
 dance? Shall we dance? Shall we dance? Shall we

62 Fm7 (Keyboard) $\text{B}^\flat 7$ (Keyboard)
 dance? Shall we dance? Shall we

66 E^\flat (Keyboard) $\text{B}^\flat 7$ E^\flat
 dance?

29 

2

D
(Keyboard)

33 B^b $B^\circ 7$ $Cm7$ $F7$ B^b

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

37 $Cm7$ $F7$

39 B^b $B^\circ 7$ $Cm7$ $F7$

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

43 $Cm7$ B^b $B^b 7$

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

47 E^b B^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 $B^\circ 7$ $Cm7(M)$ $F7$

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

D³

59 Cm7 B^b B^b7

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

63 E^b E^o7 B^b/F /D B^b F7

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

67 B^b B^o7 Cm7 F7 B^b F7

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

71 Cm7 F7 D.S. al Coda

73 Coda E^b E^o7 B^b/F /D B^b F7

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

77 B^b B^o7 Cm F7 (M) (F)

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

81 B^b B^b Cm7 F7 B^b

fun!____ (Keyboard)

Just Walkin' In The Rain

F

Keyboard

(Sax) N.C.

Just walk - in' in the

(All) B \flat (Sax)

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

7 F7 (Sax) 1. B \flat (Sax) B \circ 7 F7/C.N.C.

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

11 2. B \flat (Sax) F B \flat B \flat 7

still re-mem - bers you. _____

14 E \flat B \flat 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 \flat (Sax) (Sax)

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

27 F7 (Sax) (Sax) B \flat /B \flat E \flat m/B \flat

change, _____ some how I can't for get. _____

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♭ Gm

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 -

55 D♭ (Sax) E♭m7 A♭9 D♭

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) (Keyboard)

3 D 3 3 3 3 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 D D#7 3 3 A7/E N.C. 3 3

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

11 2. (Keyboard) D A7 3 3 3 3 D D7

still re-mem - bers you. _____

14 G D 3 Bm E7

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

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

23 (Keyboard) D 3 3 3 3 3 3 3 3 (Keyboard) 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

change, _____ some how I can't for get. _____

31 (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 3 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 (Keyboard) A Eb7 C7 N.C.

Just walk - in' in the

48 (Keyboard) (Keyboard) F

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

52 (Keyboard) C7

changed, some how I can't for -

55 (Keyboard) F Gm7 C9 F

get.

Because Of You

F

Keyboard

(Sax)

B \flat B \circ 7 Cm7 D7 Gm7 B \circ 7 Cm7 F7 B \flat G \sharp \circ 7

7 F7 Cm F7 B \flat G \sharp \circ 7 F7 Be-cause of

you, there's a song in my heart. Be-cause of you, my ro-

12 Cm F7 B \flat F \sharp aug Fm6 G7

mance got its start. Be-cause of you, the sun will shine, the moon and

17 Cm G7 Cm C9 Cm9 E \flat m6 F7 G \sharp \circ 7

stars will say you're mine for - ev - er and nev - er to part. I on - ly

23 F7 Cm F7 B \flat F \sharp aug Fm6 G7

live for your love and your kiss. It's par - a - dise to be near you like

29 Cm G7 Cm E \flat A7 B \flat Gm

this. Be - cause of you, my life is now worth - while, and I can

35 1. Cm F7 B \flat (Sax) G \sharp \circ 7

smile, be - cause of you.

39 2. Cm F7 B \flat (Sax) B \circ 7

smile, be - cause of you.

42 Cm7 B \flat maj7

Because Of You

M

Keyboard

(Keyboard)

E^b E^o7 Fm7 G7 Cm7 E^o7 Fm7 B^b7 E^b C[#]o7
 Be-cause of
 7 B^b7 Fm B^b7 E^b C[#]o7 B^b7
 you, there's a song in my heart. Be-cause of you, my ro-
 12 Fm B^b7 E^b B^baug B^bm6 C7
 mance got its start. Be-cause of you, the sun will shine, the moon and
 17 Fm C7 Fm F9 Fm9 A^bm6 B^b7 C[#]o7
 stars will say you're mine for - ev - er and nev - er to part. I on - ly
 23 B^b7 Fm B^b7 E^b B^baug B^bm6 C7
 live for your love and your kiss. It's par - a - dise to be near you like
 29 Fm C7 Fm A^b D7 E^b Cm
 this. Be - cause of you, my life is now worth - while, and I can
 35 1. Fm B^b7 E^b (Keyboard) C[#]o7
 smile, be - cause of you.
 39 2. Fm B^b7 E^b (Keyboard) E^o7
 smile, be - cause of you.
 42 Fm7 E^bmaj7 E^bmaj7

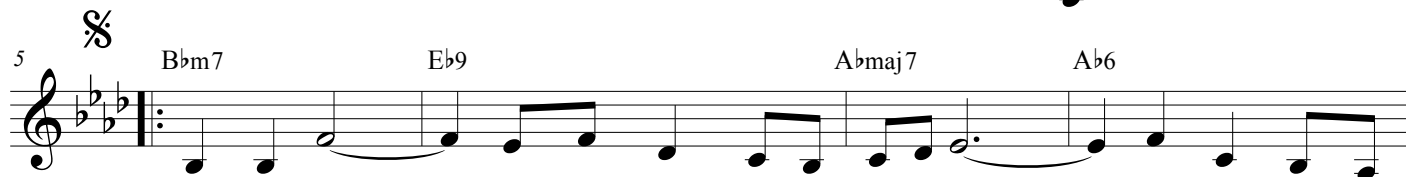
LATIN BEAT

Stranger In Paradise

F

(Sax)

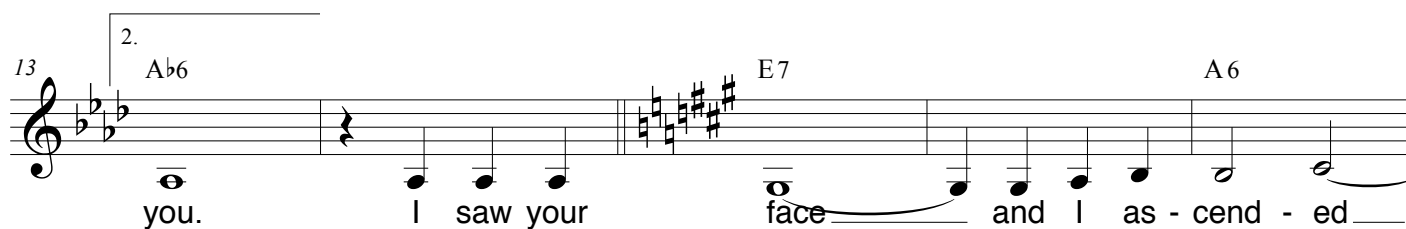
Keyboard



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



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



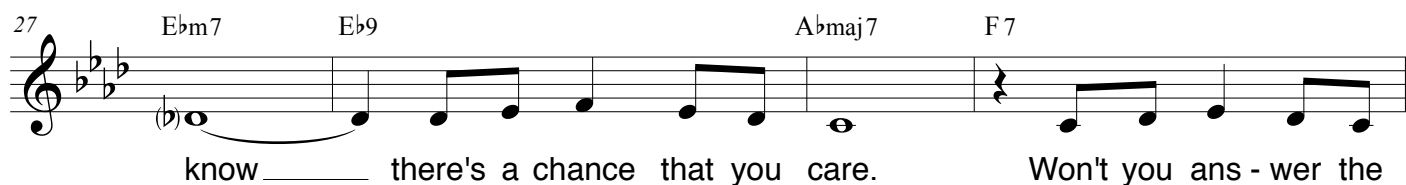
you. I saw your face and I as - cend - ed



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



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



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

31 $B\flat m7$ $E\flat 9$ $A\flat maj7$ $A\flat 6$

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

35 $D\flat maj7$ $B\flat m7$ $D\flat m$ $E\flat 9$ $A\flat 6$ Cm Fm 3

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

39 $B\flat m7$ $E\flat 9$ Cm $F7$

ang-el's arms_____ to the strang-er in par-a-dise_____ and tell her that

43 $D\flat maj7$ $B\flat m7$ $D\flat m$ $E\flat 9$ $A\flat 6$ **D.S. al Coda**

To Coda Θ

she need be_____ a strang-er no more._____

Θ **Coda**

47 $B\flat^{\circ}7$ $E\flat 7$ 3 $A\flat$ (Sax) $Cm7$ $B\flat m7$ $A7$ $A\flat 6$

a stran-ger no more._____

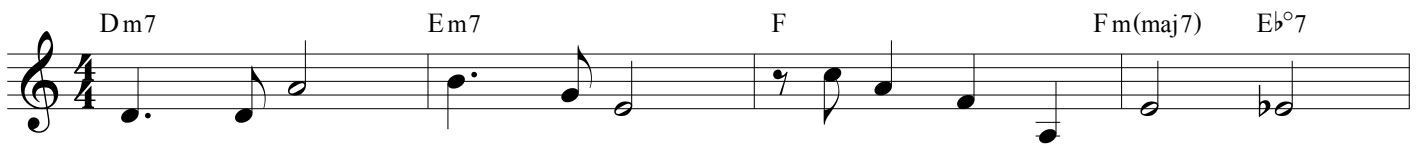
LATIN BEAT

Stranger In Paradise

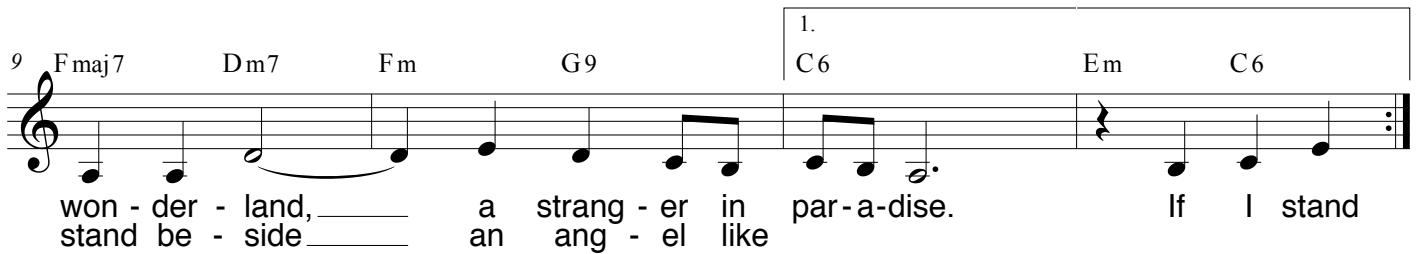
M

Keyboard

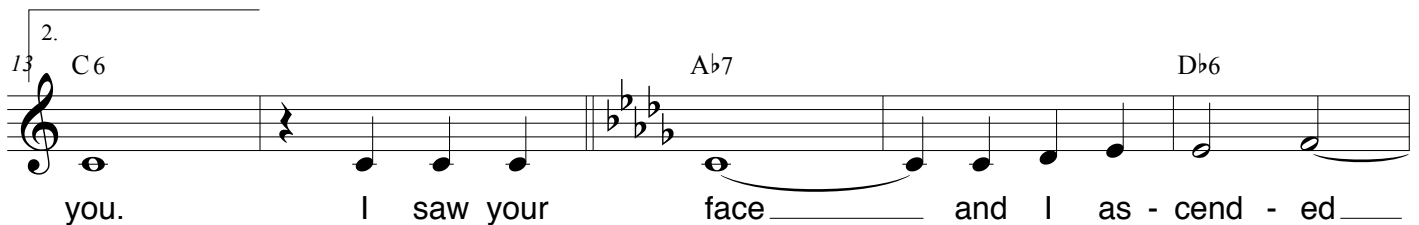
(Sax)



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



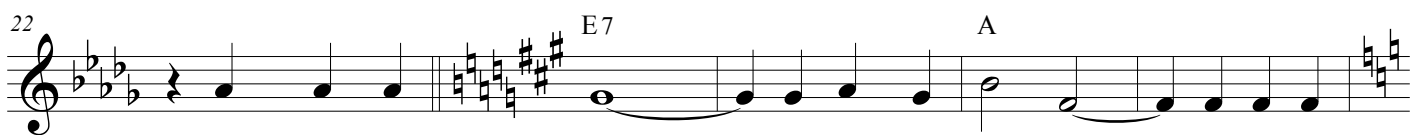
won - der - land, a strang - er in par-a-dise. If I stand
 stand be - side an ang - el like



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



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



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



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

31 Dm7 G9 Cmaj7 C6

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

35 Fmaj7 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 Fmaj7 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 Db7 C6

a stran-ger no more. _____

MALE VOCAL

I Left My Heart In San Francisco

Keyboard

No Intro, Give Pitch

The love-li-ness of Par - is seems some-how sad - ly gay. The
 glo - ry that was Rome is of an - oth - er day. I've been
 ter - ri - bly a - lone and for - got - ten in Man - hat - tan. I'm
 go - ing home to my ci - ty by the bay. I left my
 heart in San Fran - cis - co high on a hill,
 there in San Fran - cis - co a - bove the blue
 — it calls to me. To be where lit - tle cab - le cars
 — climb half - way to the stars! The morn - ing fog may
 chill the air, I don't care. My love waits
 and win - dy sea. When I come home to

Chords: C m7, F7, D m7, C m7, F7, B^bMaj7, A m7(b5), D7(b9), G m, C m7(b5), C[#]°, F7, E^bm6, C m7(b5), G m7(b5), G^b9, F/C, D7, G m7, C7, F7, N.C., B^bE^bMaj7(#11)D m7, D^b°7, C m7, F7, G7(b9), C m, C m7, F7#5, B^b9, C m7, D m7, C m7, C[#]°7, B^bMaj7, E m7(b5), A7(b9), D m7, C[#]°7, D m7, D7, G m7, D^b7, C7, C m7, B°7, C m7, F7, F7, F/E^b, D7, A m7, D7, G7#5

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

35 F9 F7(b9) B \flat F7 (Keyboard)
 shine for me. _____

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

43 Cm7 F7#5 B \flat 9 Cm7 Dm7 Cm7 C \sharp °7 B \flat Maj7 3

47 E m7(b5) A7(b9) Dm7 3 C \sharp °7 Dm7 D7

50 Gm7 D \flat 7 C7 Cm7 B°7 Cm7 F7
 _____ My love waits

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

58 Cm F7 F/E \flat 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 \flat
 sun will shine for me. _____

Swing It!

Let's Fall In Love

F

F6 (Keyboard) Dm Gm/Bb C7 Keyboard
 5 F6 Dm Gm/Bb Am7 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 Bb6 Bbm6 F6 Ab°7 Gm7 C7 Fmaj9
 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 Eb°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 Eb7 D7 Db7 C7
 made of it, let's take a chance.___ Why be a - fraid 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

2
37 Am7 Dm7 Gm7 C7 3 Em7 A7

— of it, still we can try to make a go of it.

41 Dm7 3 3 G7

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

45 Cmaj7 Dm7 3 Am7 Ab7 Gm7 C7

be or not to be? Let our hearts dis - cov - er.

49 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 3

Let's fall in love. Why should-n't we fall in love? Now is the

53 Am7 Dm7 1. Gm7 C7 F Dm7 Gm7 C7

time for it, while we are young. Let's fall in love.

57 2. Gm7 C7 3 Am7 Dm7 Gm7 C7 3

Now is the time for it, while we are young. This is the

60 Am7 Gm7 C7 F (Sax) Gm7

time for it, while we are young Let's fall in love.

63 Am7 Gm7 F C7 (Bass & Keyboard)

Let's fall in love.

Swing It!

Let's Fall In Love

M

Swing It!

Let's Fall In Love

Keyboard

B \flat 6 (Keyboard) Gm Cm/E \flat F7

5 B \flat 6 Gm Cm/E \flat Dm7 F7

9 B \flat 6 F7 Dm7 D $^{\circ}$ 7 Cm7 F7 B \flat 6

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

13 E \flat 6 E \flat m6 B \flat 6 D \flat $^{\circ}$ 7 Cm7 F7 B \flat maj9

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

17 Cm7 F7 B \flat 6 G7 Cm7 F7 B \flat

I a-dore you, so strong for you.

21 B \flat 6 A $^{\circ}$ 7 A \flat $^{\circ}$ 7 G7 Cm7 F7 B \flat

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

25 B \flat 6 Gm7 Cm7 F7 B \flat 6 Gm7 Cm7 F7 3

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

29 Dm7 Gm Cm7 F7 3 A \flat 7 G7 G \flat 7 F7

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

33 B \flat 6 Gm7 Cm7 F7 3 B \flat 6 Gm7 Cm7 F7

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

45 F maj7 Gm7 3 Dm7 Db7 Cm7 F7

be or not to be? Let our hearts dis - cov - er.

49 


53 Dm7 Gm7 1. Cm7 F7 Bb Gm7 Cm7 F7

time for it, while we are young.____ Let's fall in love.____

57 2.

Cm7 F7 Dm7 Gm7 Cm7 F7

Now is the time for it, while we are young. This is the

60  time for it, while we are young Let's fall in love. (Keyboard)

63 Dm7 Cm7 B \flat F7 (Bass & Keyboard)

Let's fall in love.

I've Grown Accustomed To Her Face

F

Keyboard

(Sax) B^b $B^b\text{maj}7$ $A^\circ7$ 3 $Cm7/G$

4 E^b/G $A^\circ7$ $B^b\text{maj}7$ B^b6 $B^b\text{maj}7$ B^b6

I've grown ac -

7 $B^b\text{maj}7$ $Cm7$ $Dm7$ $Gm7/D$ $Cm7$ $F7/C$

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. _____

10 $Fm7/E^b$ B^b7/D $Em7(b5)$ $E^\circ7$ 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

13 E^b6 $Dm7$ $Cm7$ $F7$ $B^b\text{maj}7$ $Cm7$

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, _____

16 $Dm7$ $Gm7/D$ $Cm7$ $F7/C$ $Fm7/E^b$ B^b7/D

like breath - ing out and breath - ing in. _____ I was se -
 like breath - ing out and breath - ing in. _____ I'm ver - ry

19 E^b6 $E^\circ7$ B^b/F $Gaug$

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 G aug
 sure - ly I could al - ways be that way a - gain, and yet I've grown ac -
 rath - er like a hab - it one can al - ways break, and yet I've grown ac -

23 E m7(b5) E♭m7 Dm7 G7(b9)
 cus-tomed to his looks, ac - cus - tomed to his voice, ac -
 cus-tomed to the trace of some - thing in the air, ac

25 1. Cm7 F9 B♭ B♭maj7 Cm7
 cus-tomed to his face.

28 Dm7 Cm7 B♭maj7 Cm7 Dm7 Cm7
 I've grown ac -

31 2. Cm7 F9 D7 Cm7 F9
 cus-tomed to his face, ac - cus - tomed to his

35 (Sax) B♭maj7 Gm7 E♭maj7 E♭6 B♭maj7
 face.

I've Grown Accustomed To Her Face

M

Keyboard

(Keyboard)

4

7

10

13

16

19

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. _____

— 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

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, —

— like breath-ing out and breath-ing in. _____ I was se -
 — like breath-ing out and breath-ing in. _____ I'm ver - ry

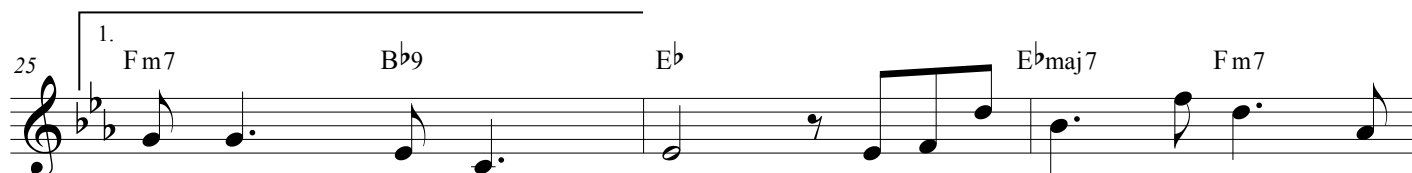
rene - ly in - de - pen - dent and con - tent be - fore we met;
 grate - ful she's a wom - an and so ea - sy to for - get;



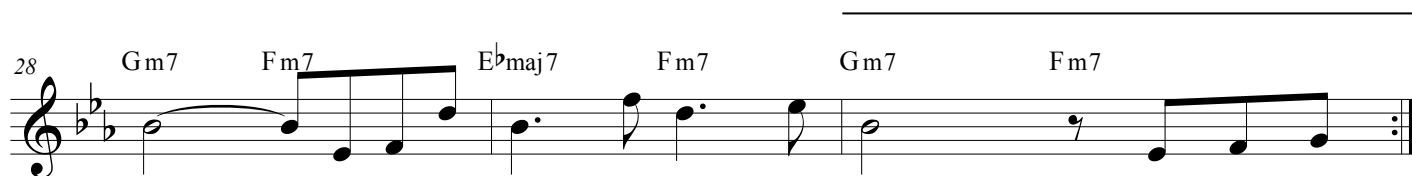
sure - ly I could al - ways be that way a - gain, and yet I've grown ac -
 rath - er like a hab - it one can al - ways break, and yet I've grown ac -



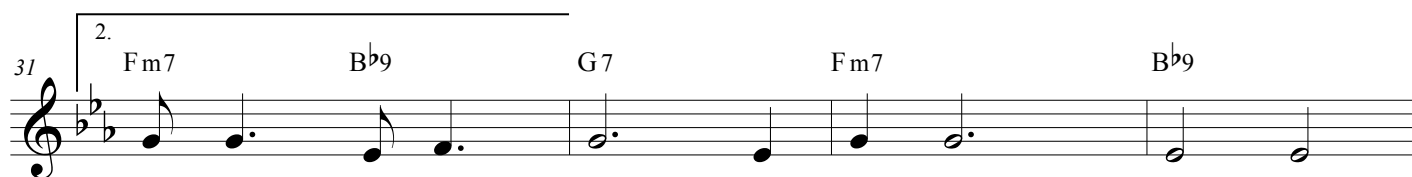
cus - tomed to her looks, ac - cus - tomed to her voice, ac -
 cus - tomed to the trace of some - thing in the air, ac



cus - tomed to her face.



I've grown ac -



cus - tomed to her face, ac - cus - tomed to her

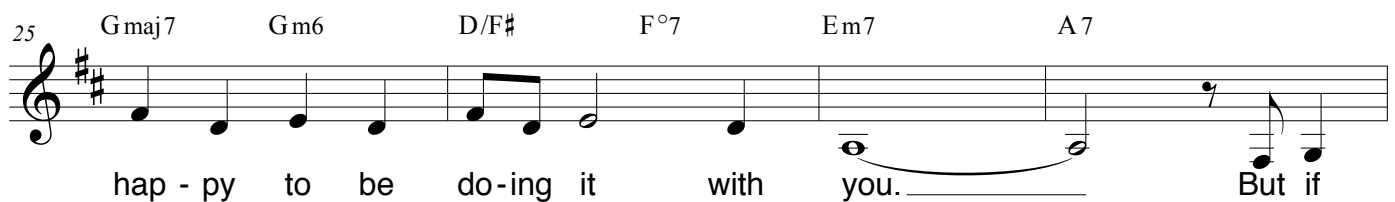
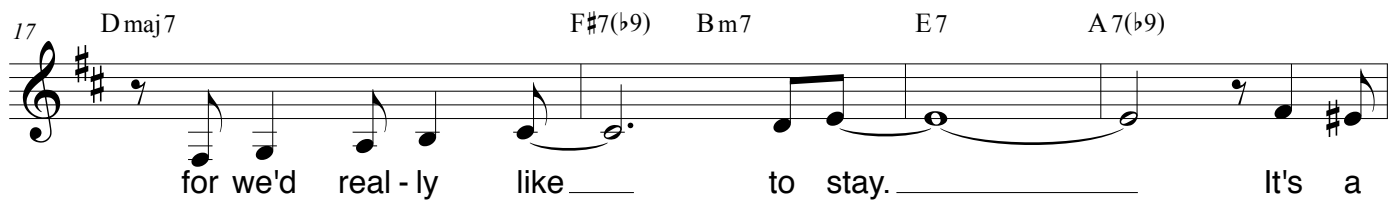
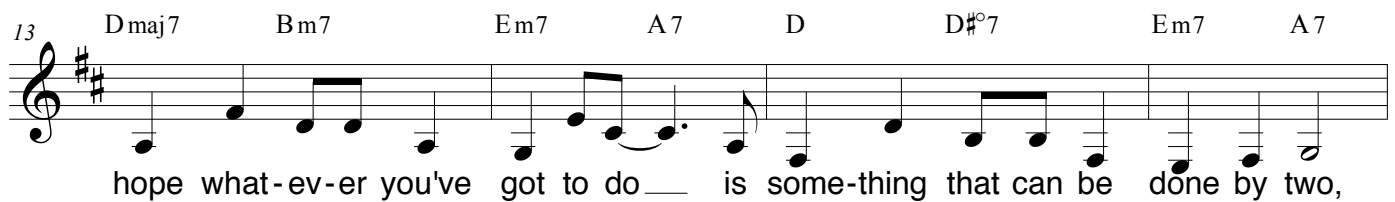
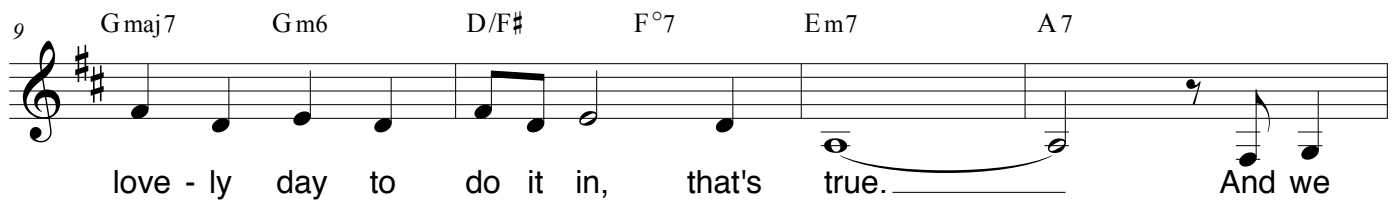
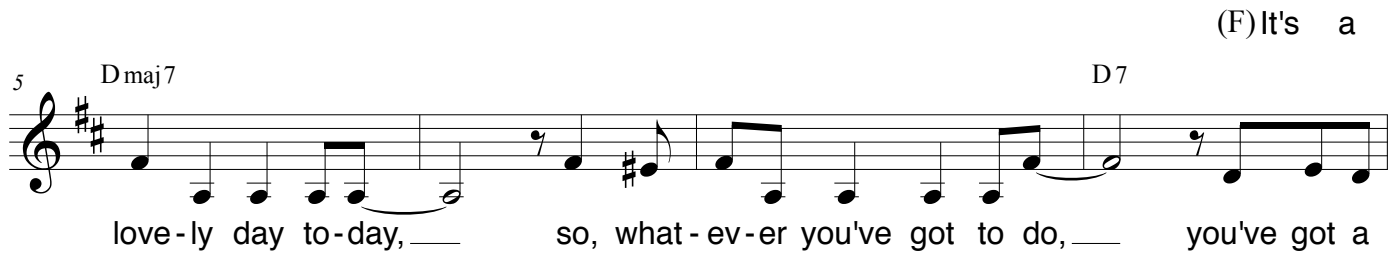


face. _____

It's A Lovely Day Today

Keyboard

(Keyboard)



29 D maj7 Bm7 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 Bm7 B7 B[°]7 Bb[°]7 A[°]7
 there is noth - ing more _____ to say _____ ex -

37 G maj7 Gm(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 Cm6 G/B Bb[°]7 Am7 D7
 love - ly day to do it in, that's true. _____ And we

49 G maj7 Em7 Am7 D7 G G[°]7 Am7 D7
 hope what - ev - er you've got to do _____ is some-thing that can be done by two,

53 G maj7 B7(b9) Em7 A7 D7(b9)
 for we'd real - ly like _____ to stay. _____ It's a

57 G maj7 G7

love - ly day to-day _____ and what - ev - er you've got to do, _____ we'd be so

61 C maj7 Cm6 G/B B \flat 7 Am7 D7

hap - py to be do - ing it with you. _____ But if

65 G maj7 Em7 Am7 D7 G G \sharp 7 Am7 D7

you've got some - thing that must be done, and it can on - ly be done by one,

69 G maj7 B7 Em7 E7 E \circ 7 E \flat 7 D \circ 7

there is noth - ing more _____ to say _____ ex -

73 C maj7 Cm(maj7) G maj7 A9 C maj7 Cm(maj7) G maj7 A9

cept it's a love - ly day for say - ing, (F)'Cept it's a love - ly day for say - ing,

77 C maj7 Cm(maj7) G maj7 A9 D7 (M) (F)

(M)'Cept it's a love - ly day for say - ing, "It's a love - ly

81 G Am7 D7 G

day.

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 Daug G Daug 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

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. Am B B7
dreams, it's you. As the

56 Am C/G F#°7 Em Eb aug D°7
years come and go, I want you to know I'll

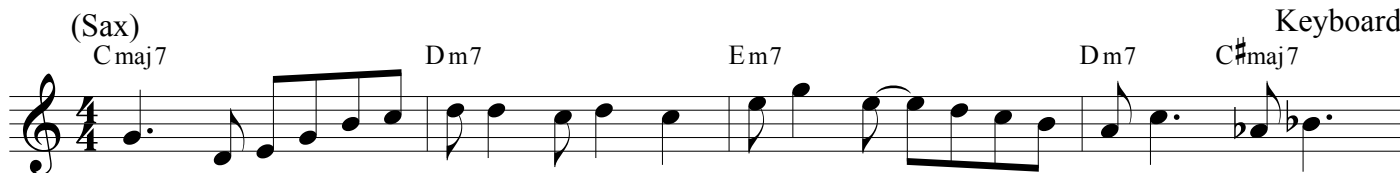
60 Am7 D7 G
al - ways be dream - ing of you.

RELAXED LATIN BEAT

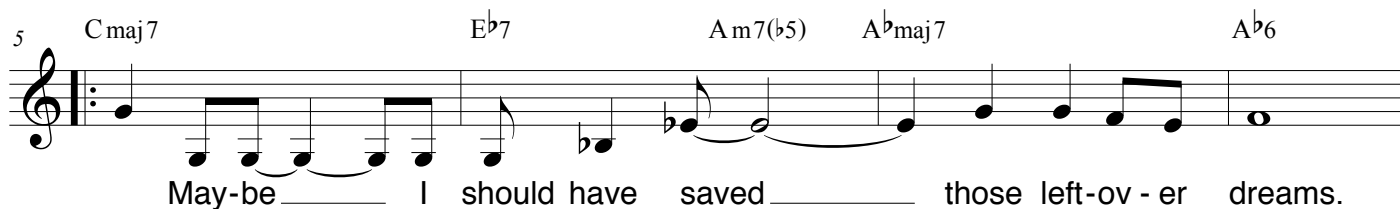
Here's That Rainy Day

F

(Sax) Cmaj7 Dm7 Em7 Dm7 C#maj7 Keyboard

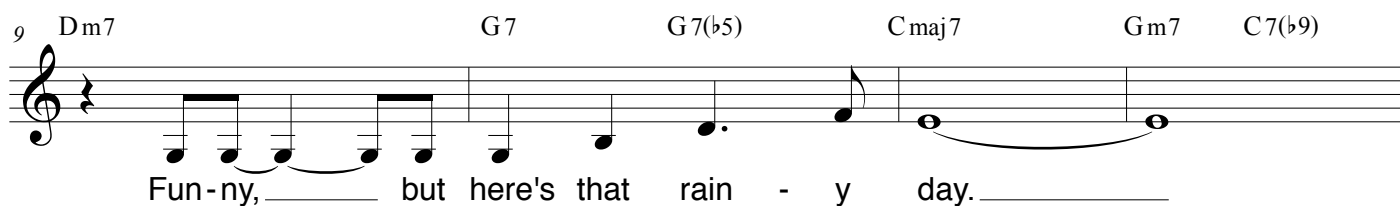


5 Cmaj7 Eb7 Am7(b5) Abmaj7 Ab6




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

9 Dm7 G7 G7(b5) Cmaj7 Gm7 C7(b9)



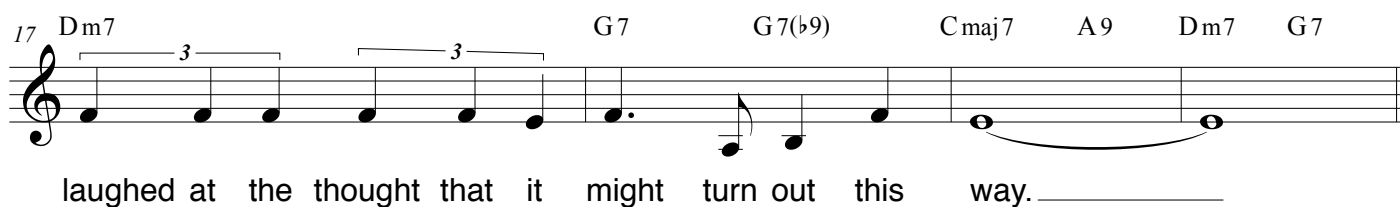
Fun-ny, _____ but here's that rain - y day. _____

13 Fm7 Bb7 Ebmaj7 A7 3 Abmaj7



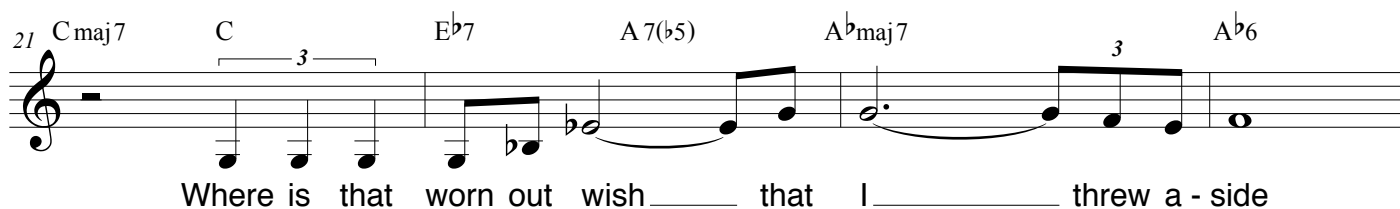
Here's that rain - y day they told _____ me a - bout, and I

17 Dm7 G7 G7(b9) Cmaj7 A9 Dm7 G7



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

21 Cmaj7 C 3 Eb7 A7(b5) Abmaj7 3 Ab6



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

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.

1. 33 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♭ C D♭

Cmaj7 43

RELAXED LATIN BEAT

Here's That Rainy Day

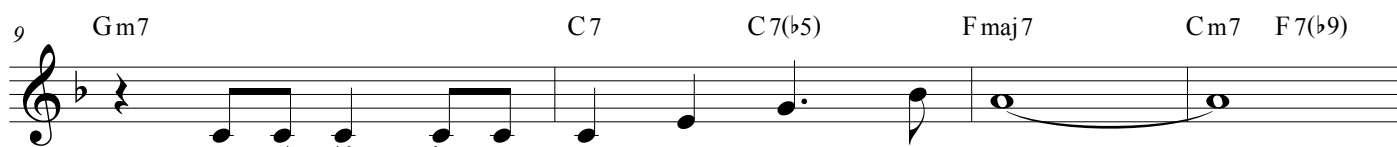
M

(Keyboard)

Keyboard



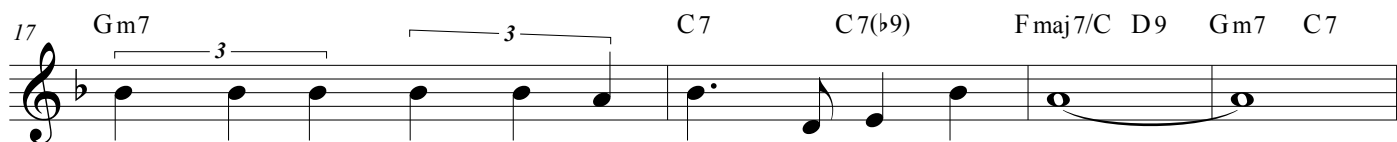
May-be _____ I should have saved _____ those left-ov - er dreams.



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



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



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



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

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

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

29 Bbmaj7 Gm7 C7 Am7 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. _____

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

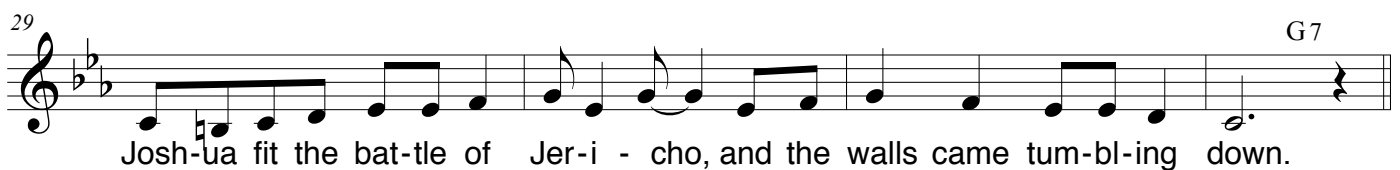
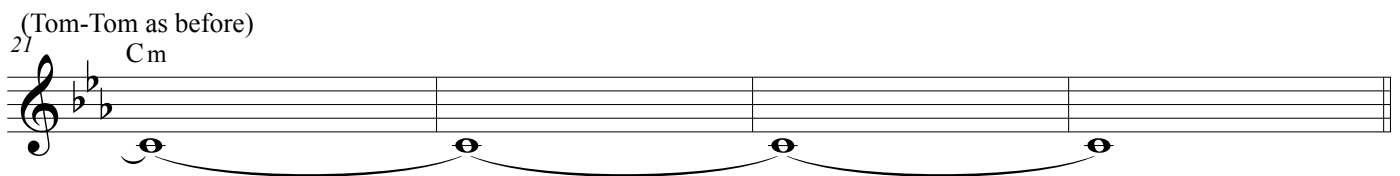
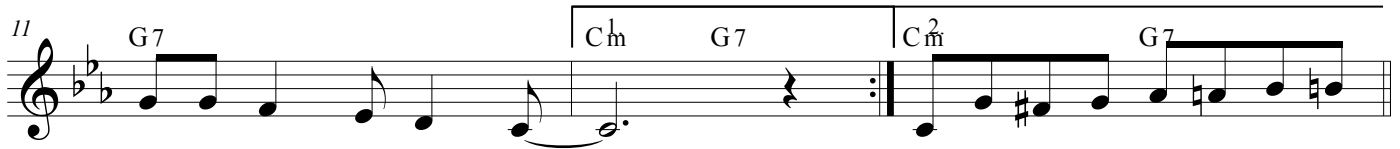
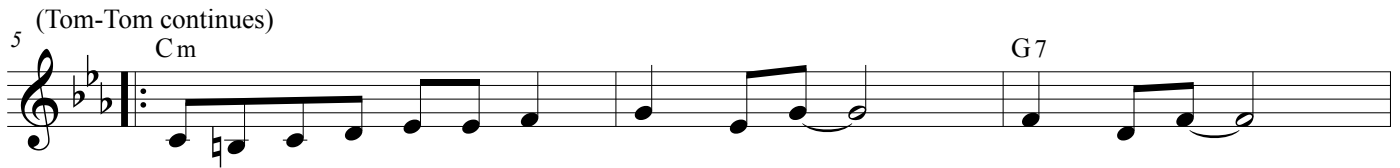
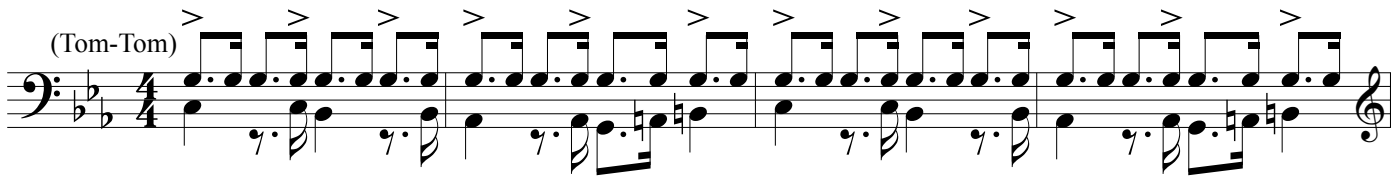
Fun - ny, _____ that rain - y day is here. _____

40 Gb F Gb

43 Fmaj7

Joshua Fit The Battle Of Jericho

Keyboard



2

(Swing)

33 Cm G7 Cm G7

37 Cm Cm/B \flat Cm/A Cm/A \flat G7 Cm G7 C \sharp m G7

(Tom-Tom)>

42

(Tom-Tom continues)

46 Cm G7 Cm G7

50 Cm Cm/B \flat Cm/A Cm/A \flat G7 Cm G7

54 (Swing) Cm A \flat 7

58 Cm G7

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

65 Cm

The musical score is written in C minor (three flats) and 4/4 time. It consists of nine staves of music. The first staff (measures 33-36) features a melody in C minor with chords Cm, G7, Cm, and G7. The second staff (measures 37-41) continues the melody with chords Cm, Cm/B \flat , Cm/A, Cm/A \flat , G7, Cm, G7, and C \sharp m G7. The third staff (measures 42-45) is a Tom-Tom accompaniment consisting of eighth notes with accents. The fourth staff (measures 46-49) continues the melody with chords Cm, G7, Cm, and G7. The fifth staff (measures 50-53) continues the melody with chords Cm, Cm/B \flat , Cm/A, Cm/A \flat , G7, Cm, and G7. The sixth staff (measures 54-57) is marked (Swing) and features a melody with chords Cm and A \flat 7. The seventh staff (measures 58-60) continues the melody with chords Cm and G7. The eighth staff (measures 61-64) is marked (Tom-Tom as before) and (Fade), featuring a melody with chords Cm, G7, Cm, and G7. The ninth staff (measures 65-68) features a melody with chords Cm and G7, ending with a double bar line.