

# The Mixed Nuts

Set GG Last revised on 2018.11.19



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GG01-The Song Is You(KVM).pdf  
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GG16-Some Enchanted Evening(KVF).2017.02.21.pdf  
GG16-Some Enchanted Evening(KVM).2015.10.26.pdf  
GG17-On A Wonderful Day Like Today(KVF).2018.08.06.pdf  
GG17-On A Wonderful Day Like Today(KVM).2018.08.06.pdf



# The Song Is You

# F

(Sax)

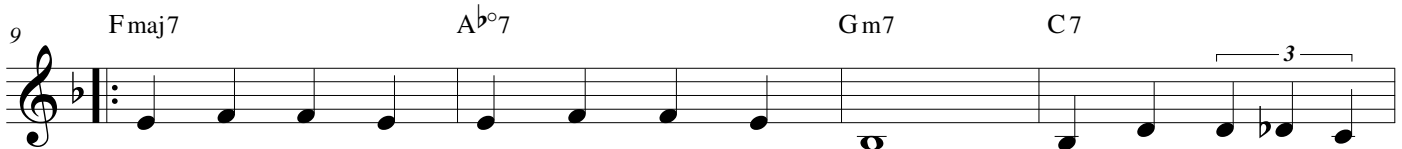
F

F<sup>°</sup>7

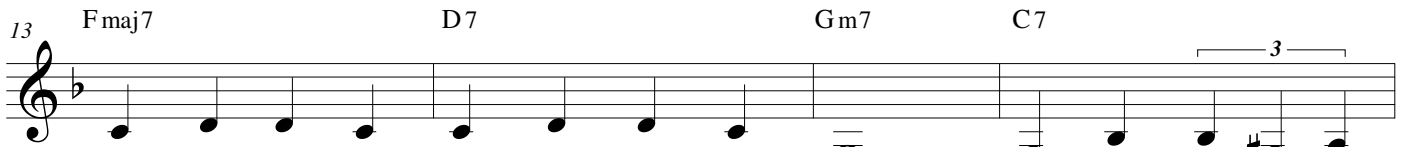
Gm7

A<sup>b</sup>°7

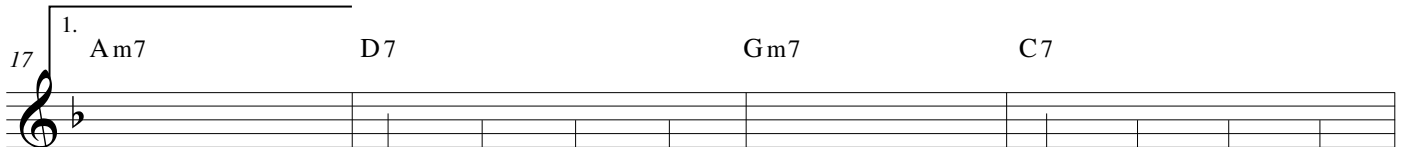
Keyboard



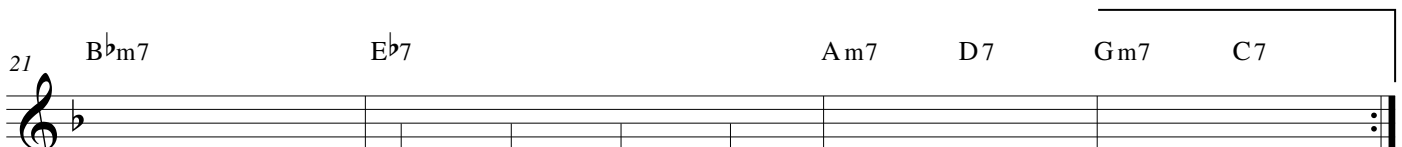
I hear mus - ic when I look at you, a beau-ti - ful  
I hear mus - ic when I touch your hand, a beau-ti - ful



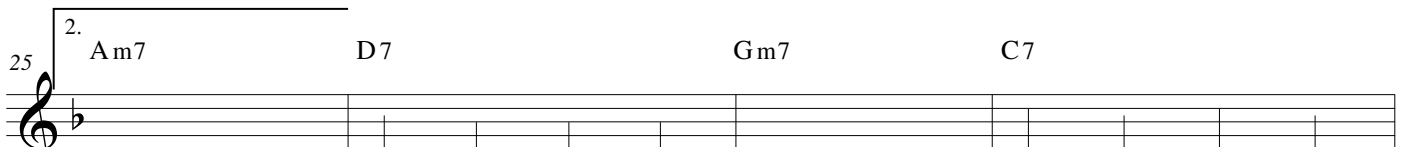
theme of ev - 'ry dream I ev - er knew. Down deep in my  
mel - o - dy from some en - chant - ed land. Down deep in my



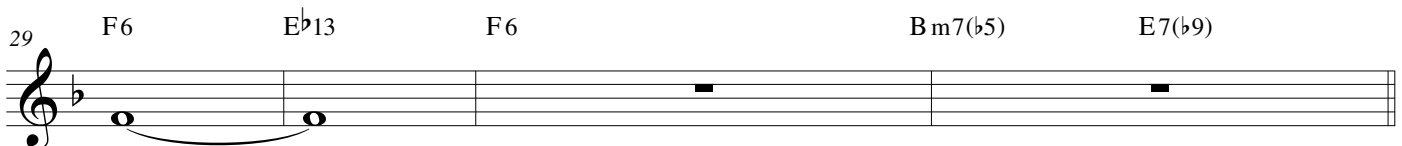
heart, I hear it play, I feel it



start, then melt a - way.



heart, I hear it say, "Is this the



day?"

2  
33 A maj7 F#m7 B m7 E7  
I a - lone have heard this love - ly strain.

37 A maj7 F#m7 D#m7(b5) G#7  
I a - lone have heard this glad re - frain.

41 C#m7 F#m7  
Must it be, for - ev - er in - side of me? Why can't I

45 B 13 E 13 C7  
let it go? Why can't I let you know? Why can't I

49 Fmaj7 A b7 Gm7 C7  
let you know the song my heart would sing? The beau - ti - ful

53 Fmaj7 Cm7 F7 Bbmaj7 Eb9  
rhap - so - dy of love and youth and spring. The mu - sic is

57 Am7 D7 Gm7 C7  
sweet, the words are true, the song is  
**To Coda**

61 F6 E 13 F6 Bm7(b5) E7(b9)  
you. the song is  
**D.S. al Coda**

65 Coda C7 Fmaj7 (Sax)  
The song is you.

68 F°7 F6 Fmaj7

# The Song Is You

# M

(Keyboard)

B $\flat$  B $\flat$ 7 Cm7 D $\flat$ 7 Keyboard  
 5 Dm7 E $\flat$ maj7 Cm7 F6 F7  
 9 B $\flat$ maj7 D $\flat$ 7 Cm7 F7  
 I hear mus - ic when I look at you, a beau - ti - ful  
 I hear mus - ic when I touch your hand, a beau - ti - ful  
 13 B $\flat$ maj7 G7 Cm7 F7  
 theme of ev - 'ry dream I ev - er knew. Down deep in my  
 mel - o - dy from some en - chant - ed land. Down deep in my  
 17 1. Dm7 G7 Cm7 F7  
 heart, I hear it play, I feel it  
 21 E $\flat$ m7 A $\flat$ 7 Dm7 G7 Cm7 F7  
 start, then melt a - way.  
 25 2. Dm7 G7 Cm7 F7  
 heart, I hear it say, "Is this the  
 29 B $\flat$ 6 A $\flat$ 13 B $\flat$ 6 Em7(b5) A7(b9)  
 day?"

2

33 D maj7 B m7 Em7 A7

I a - lone \_\_\_\_\_ have heard this love - ly strain. \_\_\_\_\_

37 D maj7 B m7 G#m7(b5) C#7

I a - lone \_\_\_\_\_ have heard this glad re - frain. \_\_\_\_\_

41 F#m7 B m7

Must it be, \_\_\_\_\_ for - ev - er in - side of me? \_\_\_\_\_ Why can't I

45 E 13 A 13 F7

let it go? \_\_\_\_\_ Why can't I let you know? \_\_\_\_\_ Why can't I

49 Bbmaj7 Db°7 Cm7 F7

let you know the song my heart would sing? \_\_\_\_\_ The beau-ti - ful

53 Bbmaj7 Fm7 Bb7 Ebmaj7 Ab9

rhap-so - dy of love and youth and spring. \_\_\_\_\_ The mu-sic is

57 Dm7 G7 Cm7 F7

sweet, \_\_\_\_\_ the words are true, \_\_\_\_\_ the song is

61 Bb6 A 13 Bb6 Em7(b5) A7(b9) D.S. al Coda

you. \_\_\_\_\_

65 F7 Bbmaj7 (Keyboard)

The song is you. \_\_\_\_\_

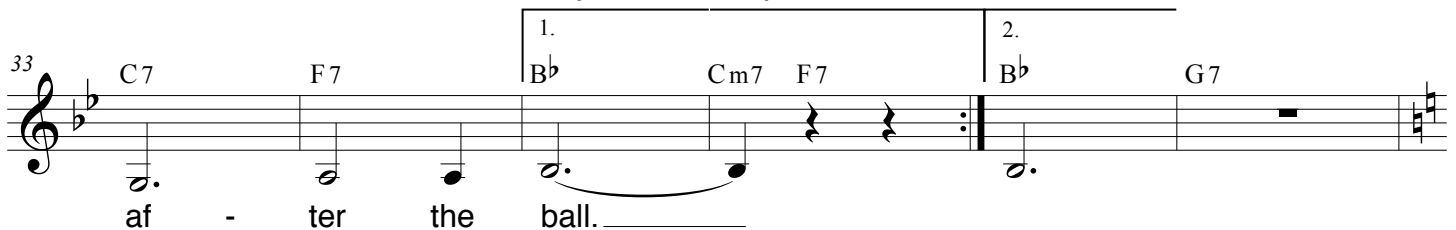
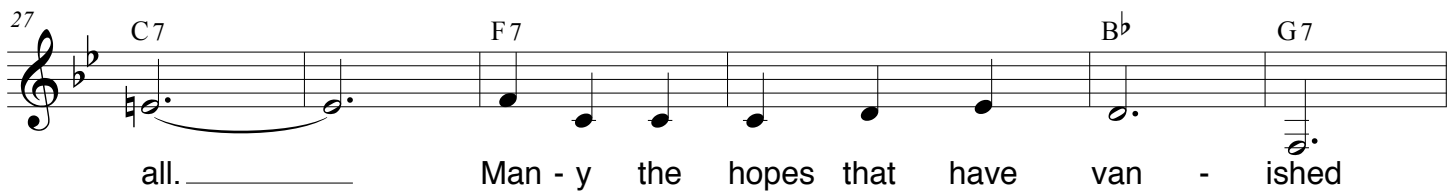
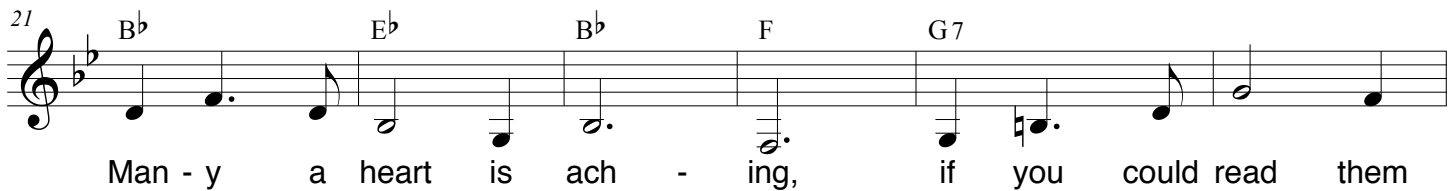
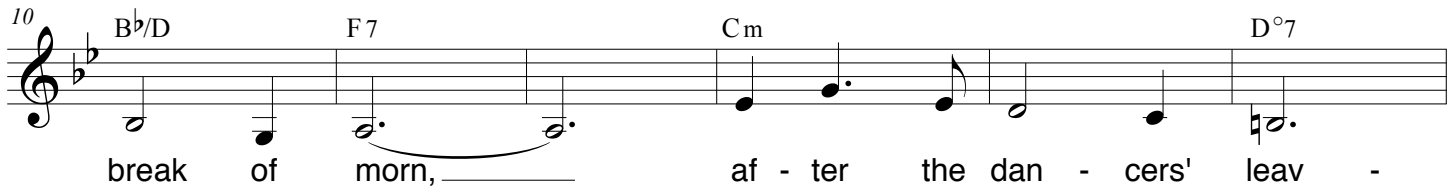
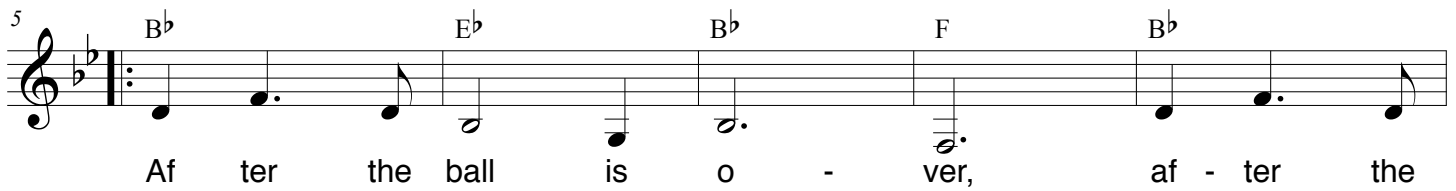
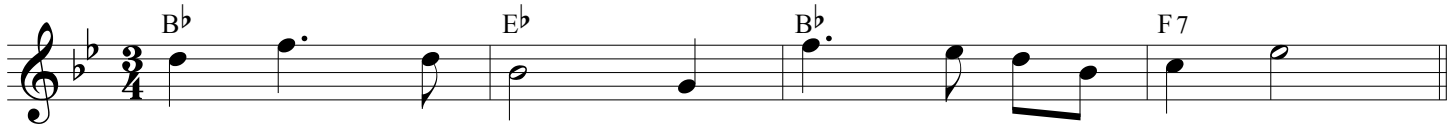
68 Bb°7 Bb6 Bbmaj7

# After The Ball/The Band Played On

# F

Keyboard

(Sax)



2  
39

C Em Am C G7

Cas - ey would waltz with a straw - ber - ry blond, and the band

44

played on.\_\_\_\_\_ He'd glide 'cross the floor with the

49

C

girl he a - dored, and the band played on.\_\_\_\_\_ But his

55

G7 C7 F Dm

brain was so load - ed it near - ly ex - plod - ed. The poor girl would

60

Am Dm F A°7

shake with a - larm.\_\_\_\_\_ He'd ne'er leave the girl with the

65

C Am D7 G7

1. C D7 G7 2. C

straw - ber - ry curl, and the band played on. (Sax) on.\_\_\_\_\_ He'd

73

F A°7 C Am

ne'er leave the girl with the straw - ber - ry curl, and the

77

D7 G7 C (Sax)

band played on.

81

Dm7 G7 C

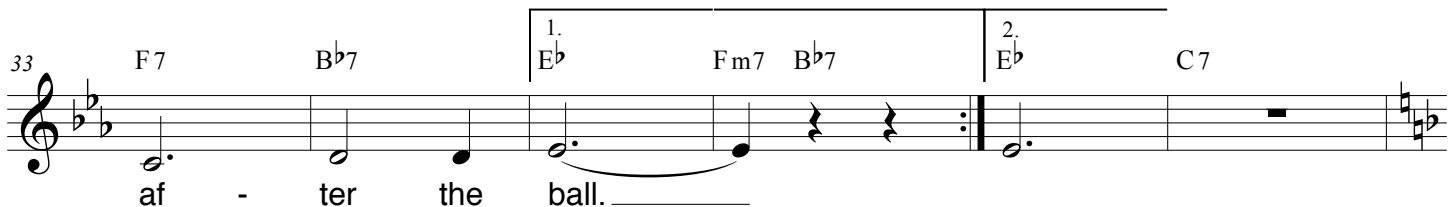
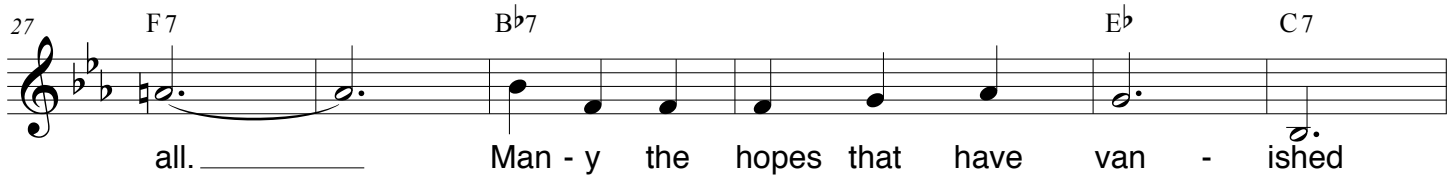
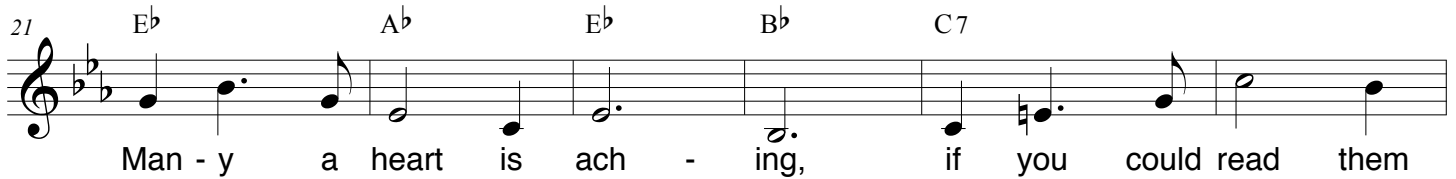
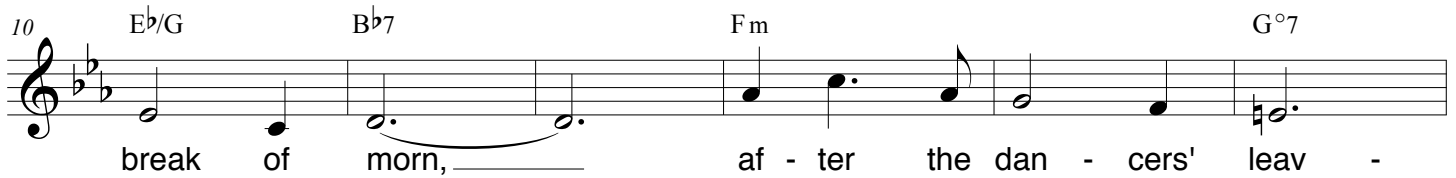
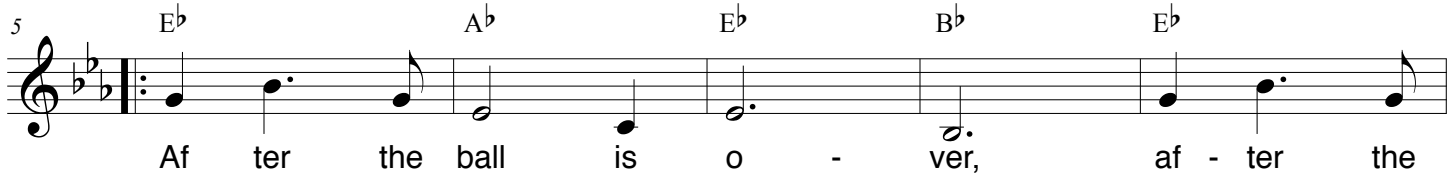
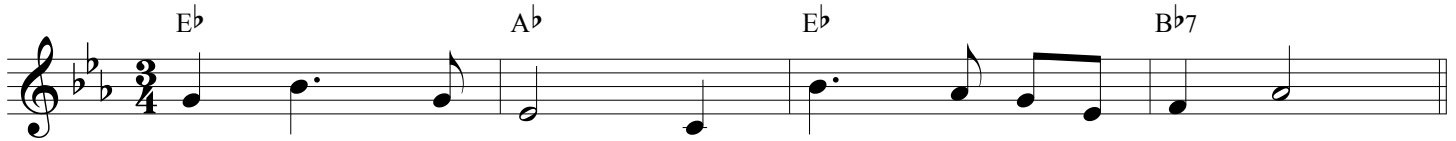
The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of eight staves of music. Chords are indicated by letters (C, Em, Am, G7, F, Dm, A°7, D7) above the staff. Lyrics are written below the staff. The score includes a key signature of one flat (Bb) and a common time signature of 2/4. The lyrics are: 'Cas - ey would waltz with a straw - ber - ry blond, and the band played on. He'd glide 'cross the floor with the girl he a - dored, and the band played on. But his brain was so load - ed it near - ly ex - plod - ed. The poor girl would shake with a - larm. He'd ne'er leave the girl with the straw - ber - ry curl, and the band played on. (Sax) on. He'd ne'er leave the girl with the straw - ber - ry curl, and the band played on. (Sax) on. band played on.' The score ends with a double bar line.

# After The Ball/The Band Played On

# M

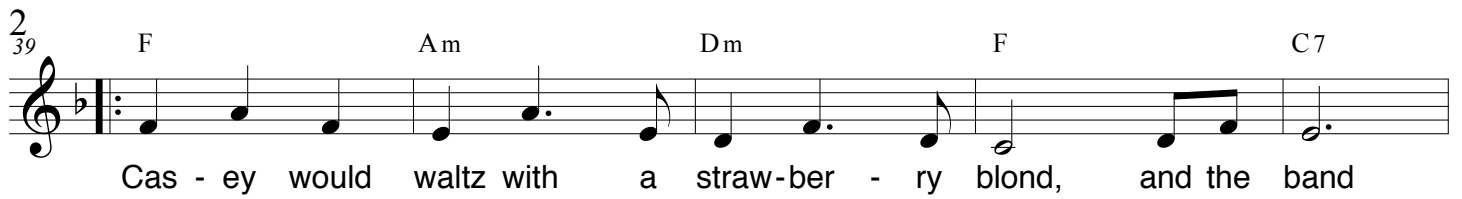
Keyboard

(Keyboard)



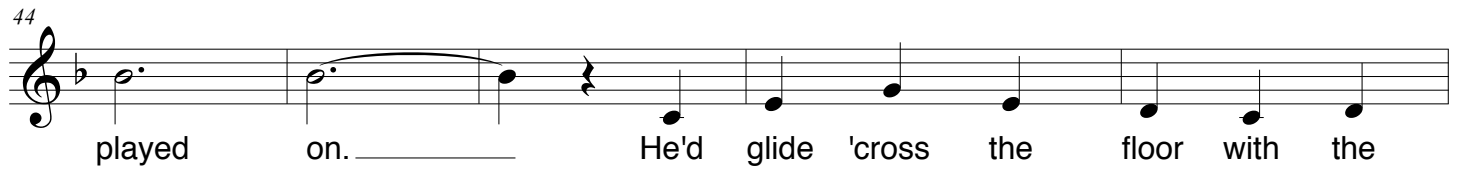


2  
39 F Am Dm F C7



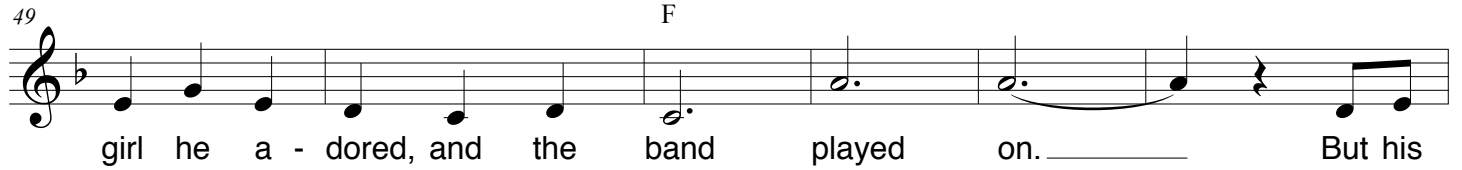
Cas - ey would waltz with a straw-ber - ry blond, and the band

44



played on. He'd glide 'cross the floor with the

49 F



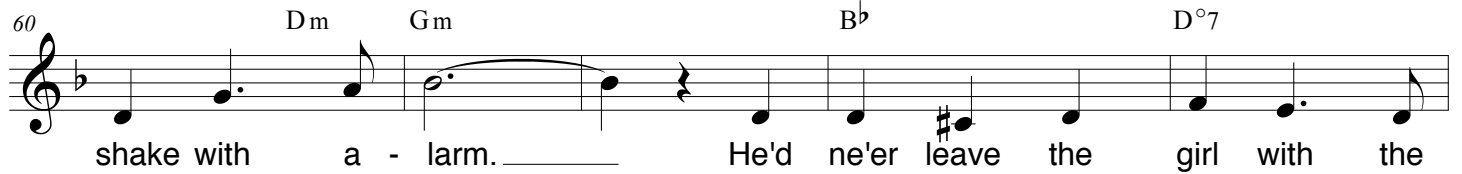
girl he a - dored, and the band played on. But his

55 C7 F7 B♭ Gm



brain was so load - ed it near - ly ex - plod - ed. The poor girl would

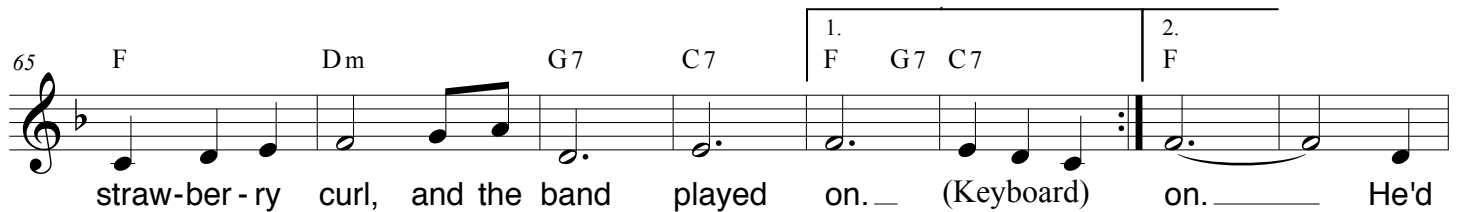
60 Dm Gm B♭ D°7



shake with a - larm. He'd ne'er leave the girl with the

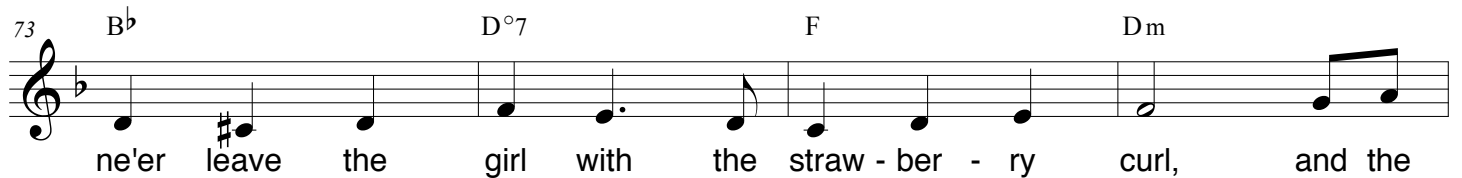
65 F Dm G7 C7

1.	F	G7	C7
2.	F		



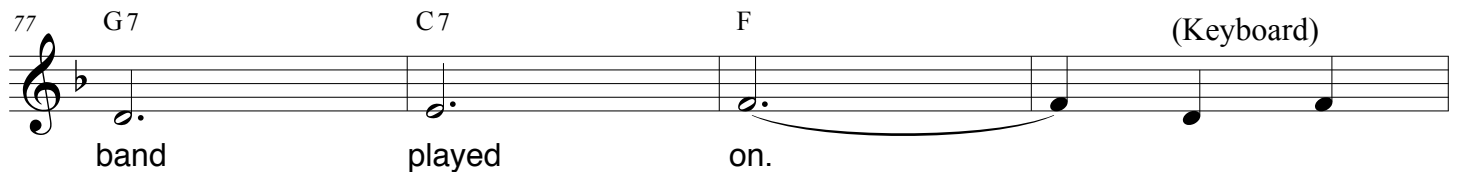
straw-ber - ry curl, and the band played on. (Keyboard) on. He'd

73 B♭ D°7 F Dm



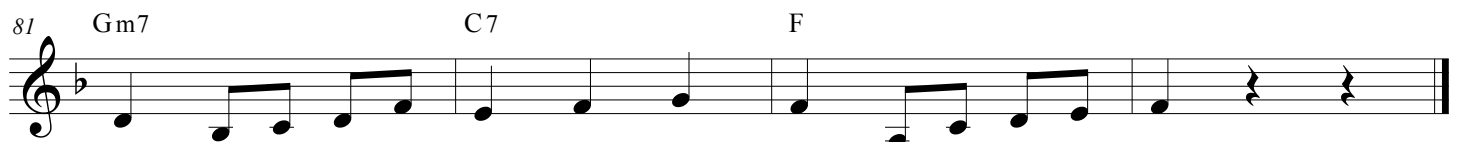
ne'er leave the girl with the straw - ber - ry curl, and the

77 G7 C7 F (Keyboard)



band played on.

81 Gm7 C7 F



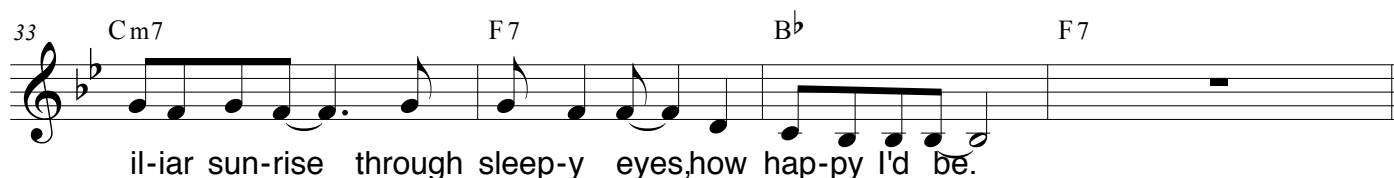
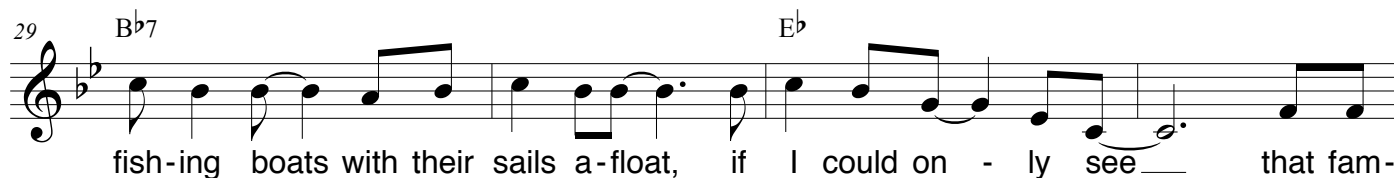
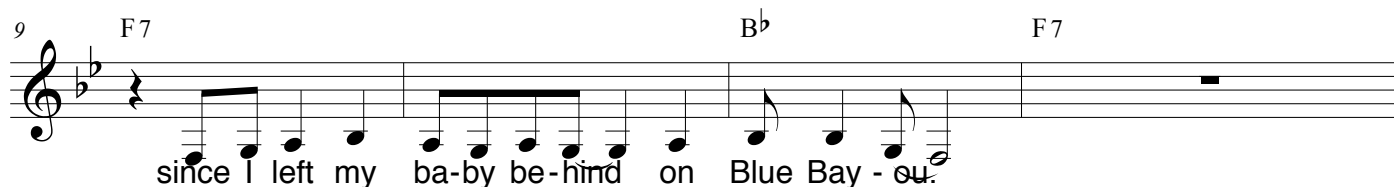
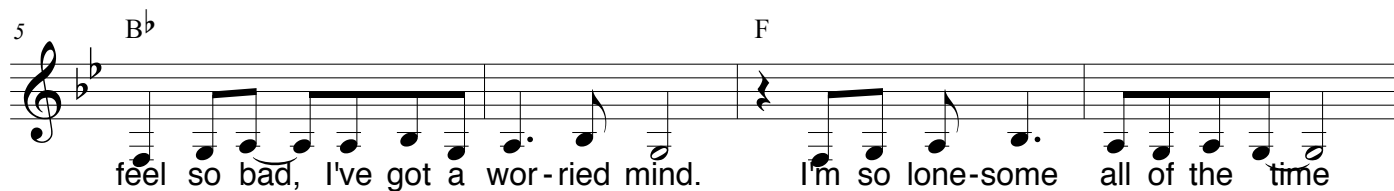
## VOCAL DUET

## Blue Bayou

Easy Latin Feel

Keyboard

(Bass &amp; Keyboard - As written)



37  $B\flat$  F  
 (F) Oh, to see my ba-by a - gain and to be with some of my friends,

41 F7  $B\flat$  F7  
 I would be so hap - py then on Blue Bay - ou.

45  $B\flat$  F  
 Sav - ing nick - els, sav - ing dimes, work - ing till the sun don't shine.

49 F7  $B\flat$   
 Look - ing for - ward to hap - pi - er times on Blue Bay - you. (M) I'm go - ing

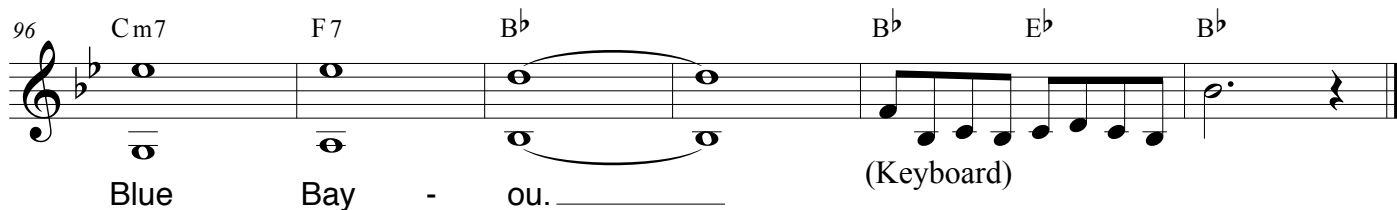
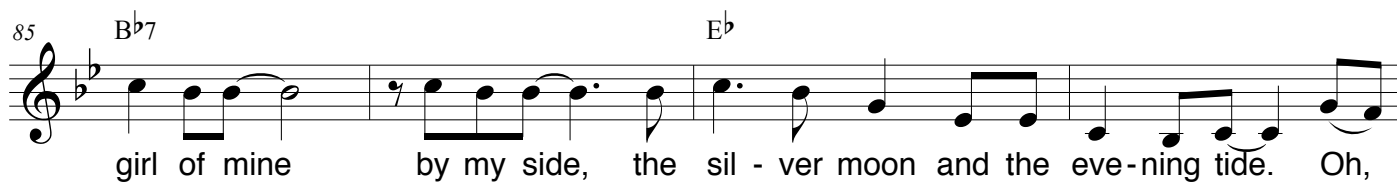
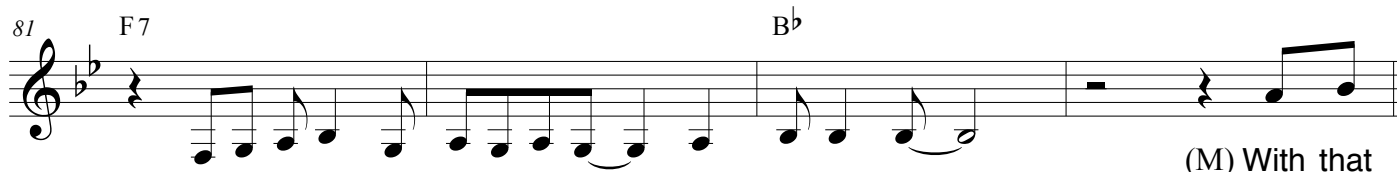
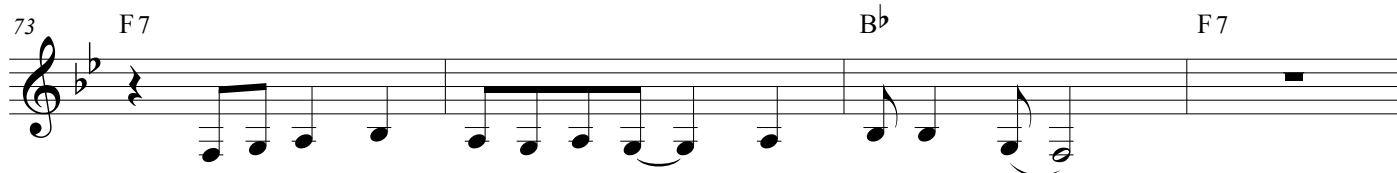
53  $B\flat$  F7  
 back some day, come what may, to Blue Bay - ou \_\_\_\_\_ where the

57  $B\flat$   
 folks are fine and the world is mine on Blue Bay - ou. \_\_\_\_\_ With that

61  $B\flat 7$   $E\flat$   
 girl of mine by my side, the sil - ver moon and the eve - ning tide. Oh,

65 Cm7 F7  $B\flat$  F7  
 some sweet day \_\_\_\_\_ gon - na take a - way this hurt - in' in - side.

(Keyboard)



# Back In Your Own Back Yard

**F**

Keyboard

(Sax) C Dm7 Em7 G7

5 C G G7

We leave home ex - pect-ing to find a blue - bird,

9 Dm7 G7 C

hop - ing ev - 'ry cloud will be sil - ver lined.

13 Em7 B7 Em7 Am7 Dm7 G7 C

But, we all re - turn. As we live, we learn

17 G Am7 Dm7 G7 Gaug

that we left our hap - pi-ness be - hind. The bird with

22 C A°7 Dm

feath - ers of blue is wait - ing for you  
cas - tles in Spain through your win - dow pane

26 G7 1. C G7

back in your own back yard. You'll see your

30 2. C C7

back yard. Oh, you can

33 Em Em7 A7

go to the East, go to the West, but some - day you'll come, —

37 D7 G7 Gaug

wear-y at heart, back where you start - ed from. — You'll find your

41 C A°7 Dm To Coda ⊕

hap - pi - ness lies — right un - der your eyes —

45 G7 C G7 Gaug D.S. al Coda

back in your own — back yard. — (Sax)

⊕ Coda

49 G7 Em7 Dm7

back in your own, — back in your own, —

53 C D#°7 G7

back in your own — back

56 C (Sax) Dm7 C G7 C

yard. —

# Back In Your Own Back Yard

# M

(Keyboard)

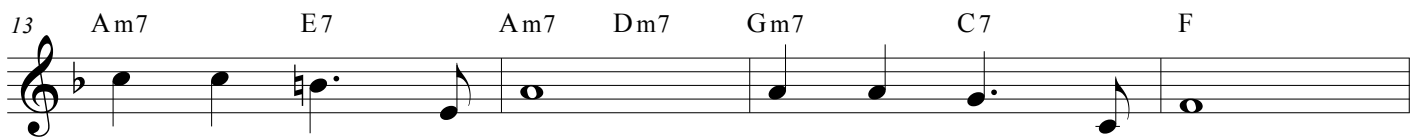
Keyboard



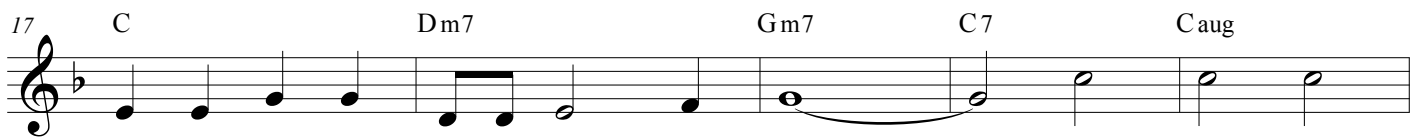
We leave home ex - pect-ing to find a blue - bird, \_\_\_\_\_



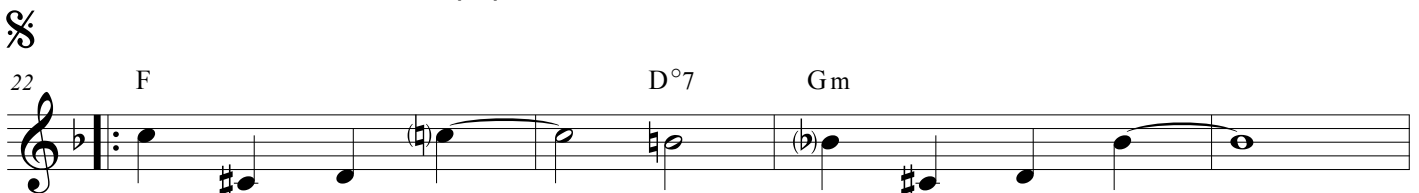
hop - ing ev - 'ry cloud will be sil - ver lined. \_\_\_\_\_



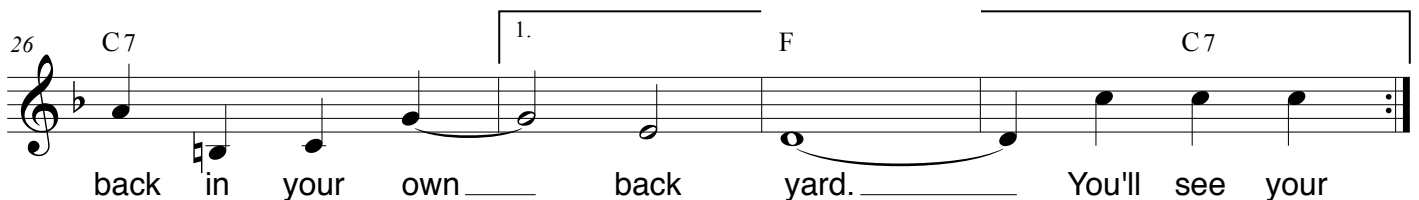
But, we all re - turn. As we live, we learn



that we left our hap-pi-ness be - hind. \_\_\_\_\_ The bird with



feath - ers of blue \_\_\_\_\_ is wait - ing for you \_\_\_\_\_  
cas - tles in Spain \_\_\_\_\_ through your win - dow pane \_\_\_\_\_



back in your own \_\_\_\_\_ back yard. \_\_\_\_\_ You'll see your



back yard. \_\_\_\_\_ Oh, you can

33 Am Am7 D7

go to the East, go to the West, but some-day you'll come, —

37 G7 C7 C aug

wear-y at heart, back where you start - ed from. — You'll find your

41 F D°7 Gm To Coda ⊕

hap - pi - ness lies — right un - der your eyes —

45 C7 F C7 D.S. al Coda C aug

back in your own — back yard. — (Keyboard)

⊕ Coda

49 C7 Am7 Gm7

back in your own, — back in your own, —

53 F G#°7 C7

back in your own — back

56 (Keyboard) F Gm7 F C7 F

yard. —



Slow 12/8 Feel

## Can't Help Falling In Love

F

B $\flat$  (Keyboard) F B $\flat$  F Keyboard

3 B $\flat$  Dm Gm Gm7/F E $\flat$  B $\flat$  Cm F E $\flat$  F7

Wise men say, "On-ly fools rush in." But I can't

8 Gm E $\flat$  B $\flat$ /F F7 B $\flat$  B $\flat$  Dm Gm Gm7/F E $\flat$  B $\flat$

help fall-ing in love with you. Shall I stay? Would it be a

14 Cm F E $\flat$  F7 Gm E $\flat$  B $\flat$ /F F7 B $\flat$

sin if I can't help fall-ing in love with you.

§ (Sing both times)

19 Dm D $\flat$ 7 Dm D $\flat$ 7

Like a riv - er flows sure - ly to the sea,

21 Dm D $\flat$ 7 Dm Cm7 F7

dar - ling so it goes. Some things are meant to be.

24 B $\flat$  Dm Gm Gm7/F E $\flat$  B $\flat$  Cm F

Take my hand. Take my whole life, too, for

28 E $\flat$  F7 Gm E $\flat$  B $\flat$ /F F7 B $\flat$  **To Coda** **D.S. al Coda**

☪ Coda I can't help fall - ing in love with you.

32 B $\flat$  E $\flat$  F7 Gm E $\flat$  B $\flat$ /F F7 B $\flat$

you, for I can't help fall-ing in love with you.

Slow 12/8 Feel

## Can't Help Falling In Love

M

The musical score is written for a single melodic line in 12/8 time, featuring a key signature of three flats (B-flat major or D-flat minor). The score includes various musical notations such as treble clef, key signature, time signature, and dynamic markings. Chords are indicated above the staff, and lyrics are written below the notes. The score is divided into systems, with measures numbered 3, 8, 14, 19, 21, 24, 28, and 32. The piece concludes with a Coda section.

Eb (Keyboard) 3 Bb 3 3 Eb 3 3 Bb 3 Keyboard 3

3 Eb Gm Cm Cm7/Bb Ab Eb Fm Bb Ab Bb7  
 Wise men say, "On-ly fools rush in." But I can't

8 Cm Ab 3 Eb/Bb Bb7 Eb Eb Gm Cm Cm7/Bb Ab Eb  
 help fall-ing in love with you. Shall I stay? Would it be a

14 Fm Bb 3 Ab Bb7 Cm Ab 3 Eb/Bb Bb7 Eb  
 sin if I can't help fall-ing in love with you.

19 (Sing both times)  
 Gm 3 Gb°7 Gm 3 Gb°7  
 Like a riv - er flows sure - ly to the sea,

21 Gm 3 Gb°7 Gm 3 Fm7 Bb7  
 dar - ling so it goes. Some things are meant to be.

24 Eb Gm Cm Cm7/Bb Ab Eb Fm Bb 3  
 Take my hand. Take my whole life, too, for

28 Ab Bb7 Cm Ab 3 Eb/Bb Bb7 Eb  
 I can't help fall - ing in love with you. **To Coda** **D.S. al Coda**

32 Coda  
 Eb 3 Ab Bb7 Cm Ab 3 Eb/Bb Bb7 Eb  
 you, for I can't help fall-ing in love with you.

# Praha Polka

Keyboard

(Keyboard)

5

9

14

19

24

30

Chords: E $\flat$ , B $\flat$ , C7, F7, B $\flat$ (Sax), F7, B $\flat$ , E $\flat$ , F7, 1. B $\flat$  (Keyboard), 2. B $\flat$  (Sax), C, F, C7, F, C, F, C7, F, (Sax) F7, B $\flat$ (Sax), F7, B $\flat$ , (Keyboard) B $\flat$ , C $\circ$ 7, B $\flat$ /D, F7/C, B $\flat$ , B $\flat$ 7

2 (Sax)  
36 Eb Bb7/Ab /Bb Eb Bb7

42 Eb Bb7 Eb Bb7/Ab /Bb Eb

48 Bb7 Eb Bb7

54 Eb Bb7 Eb Bb7

60 Eb Bb7/Ab /Bb Eb Bb7 Fm7 Bb7

66 1. Eb (Keyboard) Bb7 2. Eb (Sax) Eb7

70 Ab Eb7/Db /Eb Ab Eb7

76 Ab Eb7 Ab Eb7/Db /Eb Ab

82 Eb7 Bbm7 Eb7 Ab Eb7 Ab

The image displays a musical score for a piece titled 'Praha Polka'. The score is written for two instruments: Saxophone (Sax) and Keyboard. The key signature is B-flat major (two flats: B-flat and E-flat), and the time signature is 2/4. The score is divided into measures, with measure numbers 36, 42, 48, 54, 60, 66, 70, 76, and 82 marked at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the notes, indicating the harmonic structure. The score includes a repeat sign at measure 66, with a first ending (1.) and a second ending (2.). The Saxophone part is indicated by '(Sax)' and the Keyboard part by '(Keyboard)'. The score ends with a double bar line at measure 82.

# Once In A While

# F

Keyboard

(Sax)

A<sup>b</sup>maj7 B<sup>b</sup>m7 Cm7 B<sup>b</sup>m7 A<sup>b</sup>maj7 B<sup>b</sup>m7 Cm7 B<sup>b</sup>mE<sup>b</sup>7

5 A<sup>b</sup> F7

Once in a while \_\_\_\_\_ will you try to give one \_\_\_\_\_ lit-tle thought to me \_\_\_\_\_

9 B<sup>b</sup>m E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7

though some - one else may be near-er your heart? \_\_\_\_\_

13 A<sup>b</sup> F7

Once in a while \_\_\_\_\_ will you dream of the mo-ments I shared with you,

17 B<sup>b</sup>m E<sup>b</sup>7 A<sup>b</sup> G7

mo-ments be - fore we two drift-ed a - part? \_\_\_\_\_ In

21 C Dm7 G7 C Dm7 G7

love's smol-der-ing em-ber, one spark may re - main. If

25 C Dm7 G7 C C<sup>o</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7

love still can re - mem-ber, the spark may burn a - gain.

29 A<sup>b</sup> F7

I know that I'll \_\_\_\_\_ be con-tent-ed with yes - ter-day's mem-o-ries \_\_\_\_\_

33 B<sup>b</sup>m E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7

know-ing you think of me, once in a while. \_\_\_\_\_

37 (Sax)  $A^b$   $F7$   $F\#7$

41  $B^bm$   $E^b7$   $A^b$   $G7$  In

45  $C$   $Dm7$   $G7$   $C$   $Dm7$   $G7$

love's smol-der-ing em-ber, one spark may re - main. If

49  $C$   $Dm7$   $G7$   $C$   $C^\circ7$   $B^bm7$   $F7$

love still can re-mem-ber, the spark may burn a - gain.

53  $B^b$   $G7$

I know that I'll \_\_\_\_\_ be con-tent-ed with yes - ter-day's mem-o-ries \_\_\_\_\_

57  $Cm$   $F7$   $B^b$  (Sax)

know-ing you think of me, once in a while, \_\_\_\_\_

60  $F7$   $B^b$   $E^b$   $B^b$  (Keyboard & Bass)

\_\_\_\_\_ once in a while.

# Once In A While

# M

Keyboard

(Keyboard)

B $\flat$ maj7 Cm7 Dm7 Cm7 B $\flat$ maj7 Cm7 Dm7 Cm7 F7

5 B $\flat$  G7

Once in a while \_\_\_\_\_ will you try to give one \_\_\_\_\_ lit-tle thought to me \_\_\_\_\_

9 Cm 3 F7 3 B $\flat$  F7

though some - one else may be near-er your heart? \_\_\_\_\_

13 B $\flat$  G7

Once in a while \_\_\_\_\_ will you dream of the mo-ments I shared you,

17 Cm F7 3 B $\flat$  A7

mo-ments be - fore we two drift-ed a - part? \_\_\_\_\_ In

21 D Em7 A7 D Em7 A7

love's smol-der-ing em-ber, one spark may re - main.

25 D 3 Em7 A7 D D $^{\circ}$ 7 Cm7 F7

love still can re - mem-ber, the spark may burn a - gain.

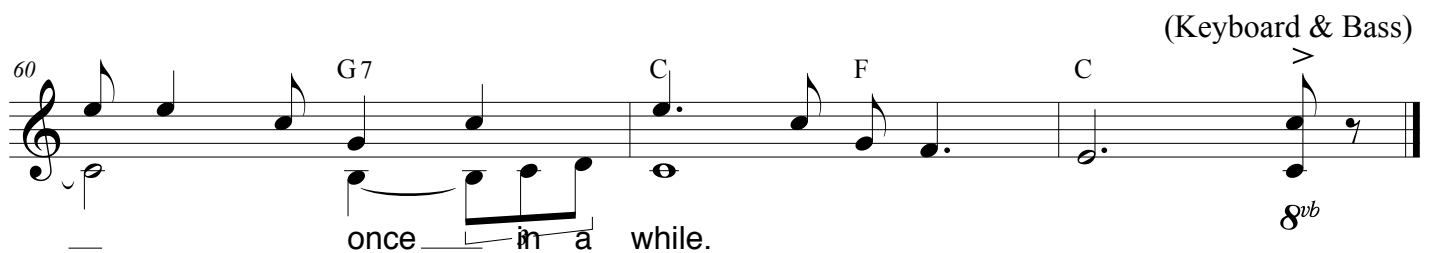
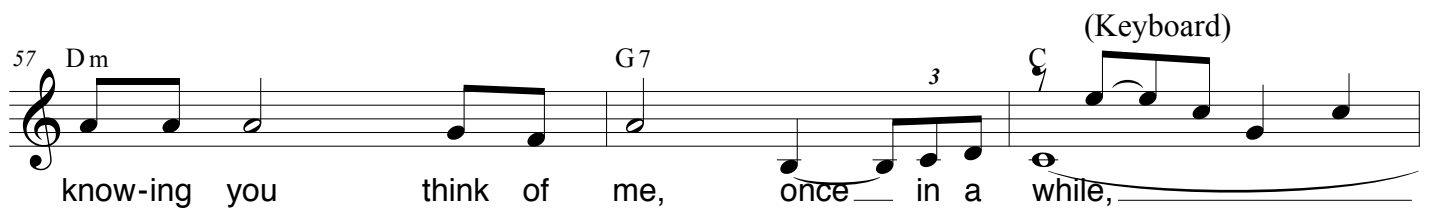
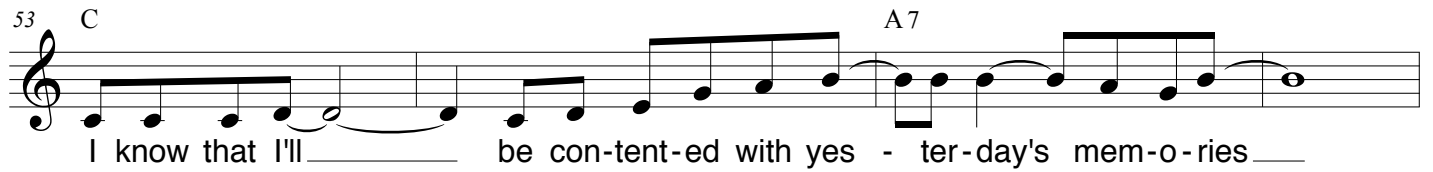
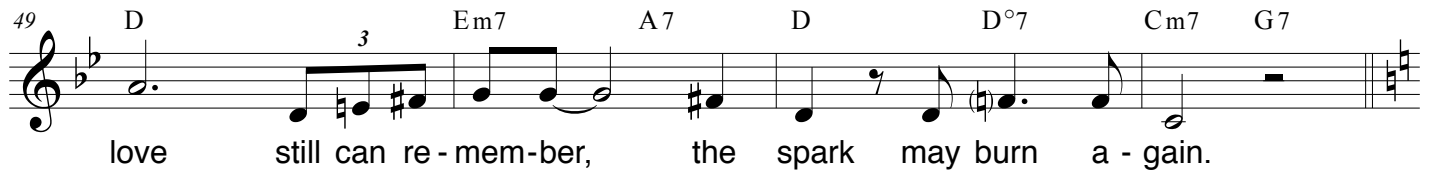
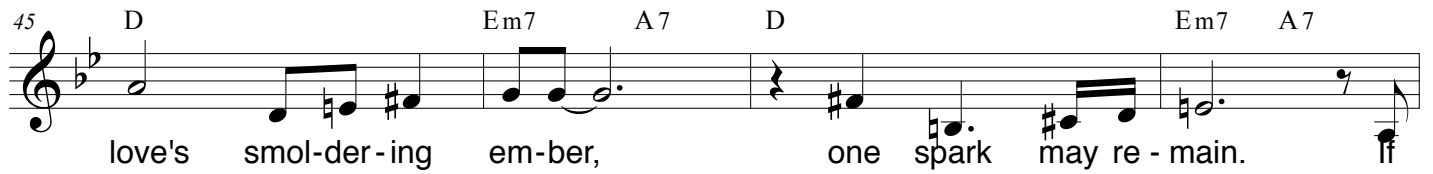
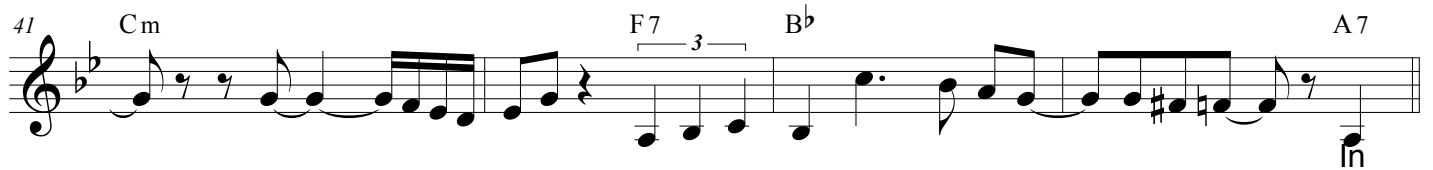
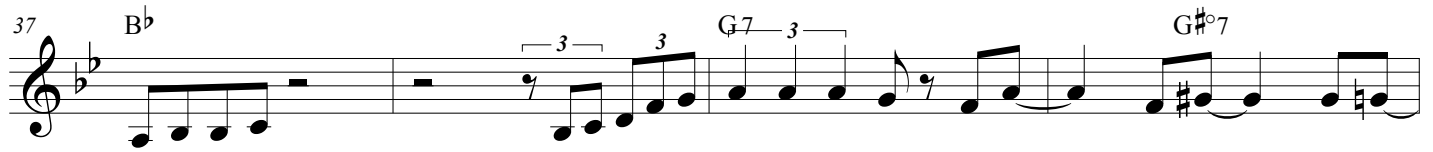
29 B $\flat$  G7

I know that I'll \_\_\_\_\_ be con-tent-ed with yes - ter-day's mem-o-ries \_\_\_\_\_

33 Cm F7 3 B $\flat$  F7

know-ing you think of me, once in a while.

(Keyboard)





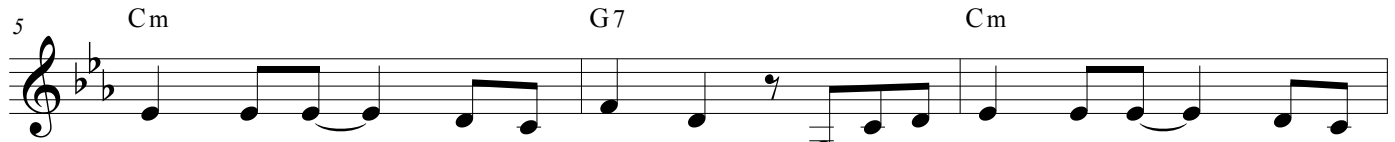
# Bei Mir Bist Du Schön

# F

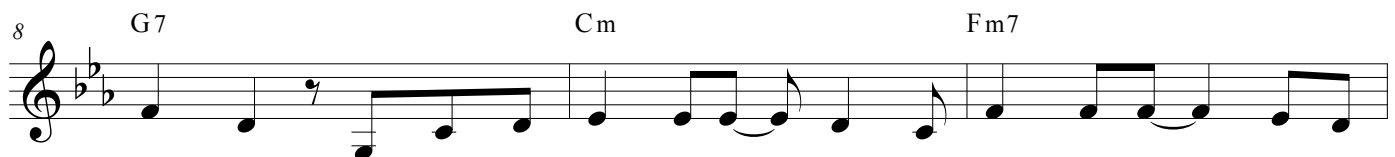
Keyboard



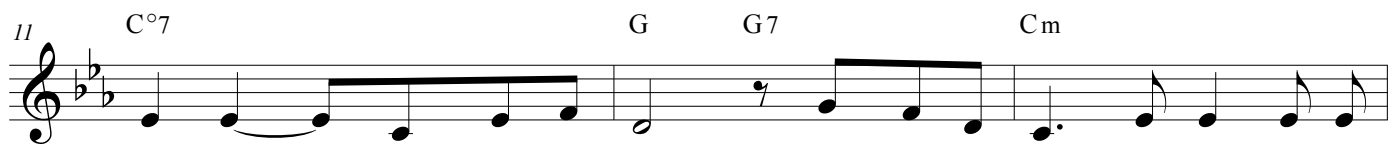
Of all the



boys I've known, and I've known some, un-til I first met you, I was



lone - some. And when you came in sight, dear, my heart grew light, and this



old world — seemed new to me. You're real - ly swell, I have to ad -



mit, you de-serve ex - pres-sions that real - ly fit you. And so I've



racked my brain hop-ing to ex-plain all the things that you do to me. — Bei

2  
21 Cm G7

mir bist du schön, — please let me ex - plain: — Bei mir bist du schön

26 Cm G7 Cm

— means "You're grand." — Bei mir bist du schön, a - gain, I'll ex - plain.

32 G7 Cm

— It means "You're the fair - est in the land." — I could say

37 Fm Cm

"Bel - la, bel - la," ev - en "Sehr wün - der - bar." Each lan - guage

41 Fm F#°7 G7

on - ly helps — me tell you how grand you are. I've

45 Cm

tried to ex - plain — bie mir bist du schön — So

49 G7

1. Cm G7 (Sax) 2. Cm

kiss me and say you un - der - stand. — stand. Bei

54 Fm (Sax) Cm Fm Cm G7 Cm

mir bist du schön. —

# Bei Mir Bist Du Schön

# M

Keyboard

(Keyboard)

Of all the

5 girls I've known, and I've known some, un-til I first met you, I was

8 lone-some. And when you came in sight, dear, my heart grew light, and this

11 old world\_ seemed new to me. You're real-ly swell, I have to ad-

14 mit, you de-serve ex-pres-sions that real-ly fit you. And so I've

17 racked my brain hop-ing to ex-plain all the things that you do to me. Bei

2  
21 Fm C7



mir bist du schön, \_\_\_ please let me ex - plain: \_\_\_ Bei mir bist du schön

26 Fm C7 Fm



\_\_\_ means "You're grand." \_\_\_ Bei mir bist du schön, a - gain, I'll ex - plain.

32 C7 Fm



\_\_\_ It means "You're the fair - est in the land." \_\_\_ I could say

37 Bbm Fm



"Bel - la, bel - la," ev - en "Sehr wün - der - bar." Each lan - guage

41 Bbm B°7 C7



on - ly helps \_\_\_ me tell you how grand you are. I've

45 Fm



tried to ex - plain \_\_\_ bie mir bist du schön \_\_\_ So

49 C7



kiss me and say you un - der - stand. \_\_\_ stand. Bei

54 Bbm Fm Bbm Fm C7 Fm



mir bist du schön. \_\_\_

# How Ya Gonna Keep 'Em Down On The Farm

# F

(Sax) E<sup>b</sup> /G G<sup>b</sup>7 B<sup>b</sup>7/F Fm7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 Keyboard

9 E<sup>b</sup> /G G<sup>b</sup>7 B<sup>b</sup>7/F B<sup>b</sup>aug

"Reu - ben, Reu-ben, I've been think-ing," said his wif - ey  
"Reu - ben, Reu-ben, You're mis - tak - en," said his wif - ey

15 E<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup> /G G<sup>b</sup>7 B<sup>b</sup>7

dear. \_\_\_\_\_ "Now that all is peace - ful and calm, \_\_\_\_\_ the  
dear. \_\_\_\_\_ "Once a far - mer, al - ways a jay, \_\_\_\_\_ and

21 F7/A A<sup>b</sup>7 Fm7 B<sup>b</sup>7 E<sup>b</sup>

boy will soon be back on the farm." \_\_\_\_\_  
far - mers al - ways stick to the hay." \_\_\_\_\_

25 E<sup>b</sup> /G G<sup>b</sup>7 B<sup>b</sup>7/F

Mis - ter Reu-ben start - ed wink-ing and slow - ly rubbed his  
"Moth - er Reu-ben, I'm not fak - in', tho you may think it

31 E<sup>b</sup> D<sup>b</sup>7 B<sup>b</sup>6 B<sup>o</sup>7

chin. \_\_\_\_\_ He pulled his chair up close to moth - er, and he  
strange. \_\_\_\_\_ But wine and wom - en play the mis - chief with a

37 Cm7 F7 B<sup>b</sup> B<sup>b</sup>7

asked her with a grin, \_\_\_\_\_  
boy who's loose a with change. \_\_\_\_\_

41 E<sup>b</sup> /G G<sup>b</sup>7 B<sup>b</sup>7/F B<sup>b</sup>aug

"How ya gon-na keep 'em down on the farm \_\_\_\_\_ af-ter they've seen Par -

2

47  $E^b$  /G  $G^b\circ 7$   $B^b/F$   $Cm7$   $C\sharp\circ 7$   $B^b$

ee? \_\_\_\_\_ How ya gon-na keep 'em a - way from Broad - way,

53  $F7$   $B^b7$

jaz - in' a - round \_\_\_\_\_ and paint - in' the town? \_\_\_\_\_

57  $E^b$  /G  $G^b\circ 7$   $B^b7/F$   $B^b7/F$

How ya gon-na keep 'em a - way from harm? That's a mys-ter -

63  $G$   $E^b$

y. \_\_\_\_\_ They'll nev - er want to see a rake or plow,  
Im - a - gine Reu - ben when he meets his Pa.

69  $A^b$   $A^bm7$   $E^b$  /G  $G^b\circ 7$

and who the deuce can par-ley - vous a cow? How you gon-na keep 'em  
He'll kiss his cheek and hol-ler, "Oo - la la!"

75  $B^b7/F$  **To Coda**  $Fm7$   $B^b7$   $E^b$

down on the farm \_\_\_\_\_ af - ter they've seen \_\_\_\_\_ Par - ee?" \_\_\_\_\_

81  $E^b$  (Sax) /G  $G^b\circ 7$   $B^b7$  **D.S. al Coda**

**Coda**

85  $Fm7$   $B^b7$   $Fm7$   $B^b7$

af - ter they've seen, \_\_\_\_\_ af - ter they've seen, \_\_\_\_\_

89  $Fm7$   $B^b7$   $E^b$   $A^b$   $B^b7$   $E^b$   $B^b7$   $E^b$

af - ter they've seen \_\_\_\_\_ Par - ee?" \_\_\_\_\_

# How Ya Gonna Keep 'Em Down On The Farm

# M

(Keyboard)

Keyboard

9

15

21

25

31

37

41

"Reu - ben, Reu-ben, I've been think-ing," said his wif - ey  
"Reu - ben, Reu-ben, You're mis - tak - en," said his wif - ey

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boy will soon be ways back on to the farm." \_\_\_\_\_  
far - mers al - ways stick to the hay." \_\_\_\_\_

Mis - ter Reu-ben, start - ed wink-ing, and slow - ly rubbed his  
"Moth - er Reu-ben, I'm not fak - in', tho you may think it

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asked her with a grin, \_\_\_\_\_  
boy who's loose with change. \_\_\_\_\_

"How ya gon-na keep 'em down on the farm \_\_\_\_\_ af-ter they've seen \_\_\_\_\_ Par -

2

47  $A^b$  /C  $B^\circ 7$   $E^b/B^b$   $Fm7$   $F^\sharp 7$   $E^b$

ee? \_\_\_\_\_ How ya gon-na keep 'em a - way from Broad-way,

53  $B^b 7$   $E^b 7$

jaz - in' a - round \_\_\_\_\_ and paint - in' the town? \_\_\_\_\_

57  $A^b$  /C  $B^\circ 7$   $E^b 7/B^b$   $E^b 7/B^b$

How ya gon-na keep 'em a - way from harm? That's a mys-ter -

63 C  $A^b$

y. \_\_\_\_\_ They'll nev - er want to see a rake or plow,  
Im - a - gine Reu - ben when he meets his Pa.

69  $D^b$   $D^b m7$   $A^b$  /C  $B^\circ 7$

and who the deuce can par-ley - vous a cow? How you gon-na keep 'em  
He'll kiss his cheek and hol-ler, "Oo - la la!"

75  $E^b 7/B^b$  **To Coda**  $B^b m7$   $E^b 7$   $A^b$

down on the farm \_\_\_\_\_ af - ter they've seen \_\_\_\_\_ Par - ee?" \_\_\_\_\_

81  $A^b$  (Keyboard) /C  $B^\circ 7$   $E^b 7$  **D.S. al Coda**

**Coda**

85  $B^b m7$   $E^b 7$   $B^b m7$   $E^b 7$

af - ter they've seen, \_\_\_\_\_ af - ter they've seen, \_\_\_\_\_

89  $B^b m7$   $E^b 7$   $A^b$   $D^b$   $E^b 7$   $A^b$   $E^b 7$   $A^b$

af - ter they've seen \_\_\_\_\_ Par - ee?" \_\_\_\_\_

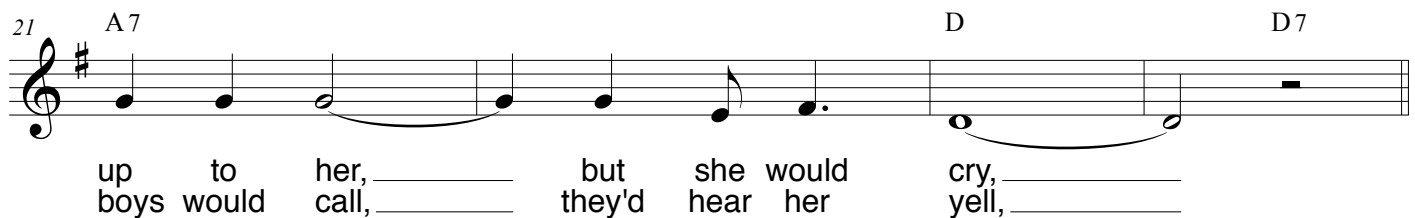
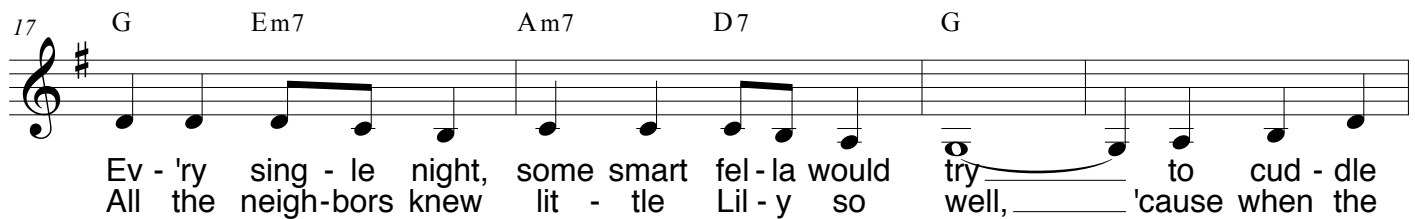
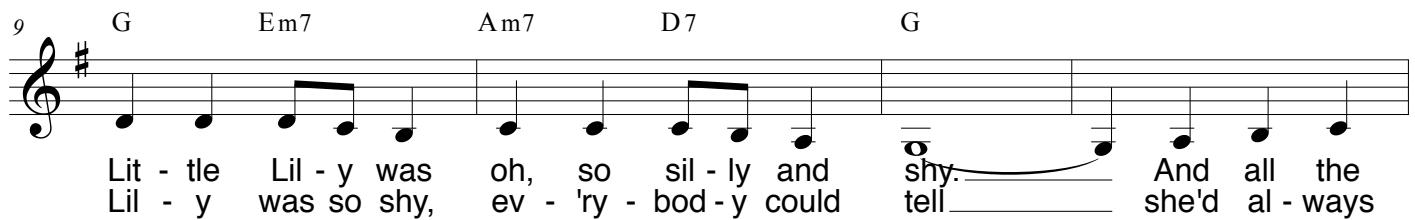
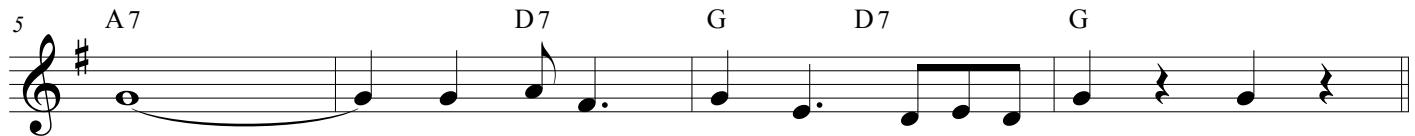
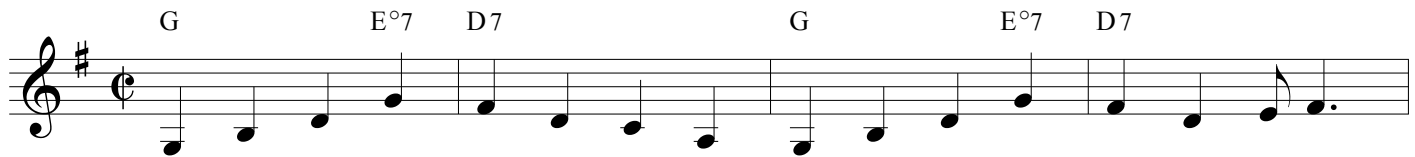


# Ma, He's Making Eyes At Me

# F

Keyboard

(Sax)



25 G A7 D7 Daug

"Ma, \_\_\_\_\_ he's mak-ing eyes at me! \_\_\_\_\_ Ma, \_\_\_\_\_ he's aw-ful

31 G E°7 D7

nice to me! \_\_\_\_\_ Ma, he's al-most break-ing my heart. \_\_\_\_\_

37 G E°7 D7

I'm be-side him! Mer-cy! Let his con-science guide him.

41 G A7 D7 Daug G D7

Ma, \_\_\_\_\_ he wants to mar-ry me, \_\_\_\_\_ be my hon-ey-bee. \_\_\_\_\_

49 G E°7 D7 G E°7 D7

Ev-'ry min-ute, he get's bold-er, now he's lean-ing on my shoul-der.  
Ma, I'm off-'ring my re-sis-tance, soon I'll hol-ler for as-sist-ance,  
Hur-ry, mom, and call for Pa-pa, if not Pa, then call a cop-per!

53 A7 D7 To Coda 1. G Am7 D7 2. G D.C. al Coda

Ma, \_\_\_\_\_ he's kiss-ing me!" \_\_\_\_\_ me!" \_\_\_\_\_

**Coda**

59 G D#7 A<sup>b</sup> B<sup>b</sup>7

me! \_\_\_\_\_ Ma, - he's mak-ing eyes at me! \_\_\_\_\_

65 E<sup>b</sup>7 E<sup>b</sup>aug A<sup>b</sup> F<sup>o</sup>7

Ma, \_\_\_\_\_ he's aw - ful nice to me! \_\_\_\_\_ Ma, he's al - most

71 E<sup>b</sup>7 A<sup>b</sup> F<sup>o</sup>7 E<sup>b</sup>7

breaking my heart. \_\_\_\_\_ I'm be - side him! Mer-cy! Let his con-science guide him.

77 A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>aug

Ma, \_\_\_\_\_ he wants to mar - ry me, \_\_\_\_\_ be my pride and

83 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F<sup>o</sup>7 E<sup>b</sup>7 A<sup>b</sup> F<sup>o</sup>7 E<sup>b</sup>7

joy! \_\_\_\_\_ I found out his name is Dan-iel, cut-er than my cock-er span-iel,

89 D<sup>o</sup>7 A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7

Ma, \_\_\_\_\_ oh Ma, \_\_\_\_\_ I think I love \_\_\_\_\_ that \_\_\_\_\_

97 A<sup>b</sup> (Sax) E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7

boy." \_\_\_\_\_

101 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

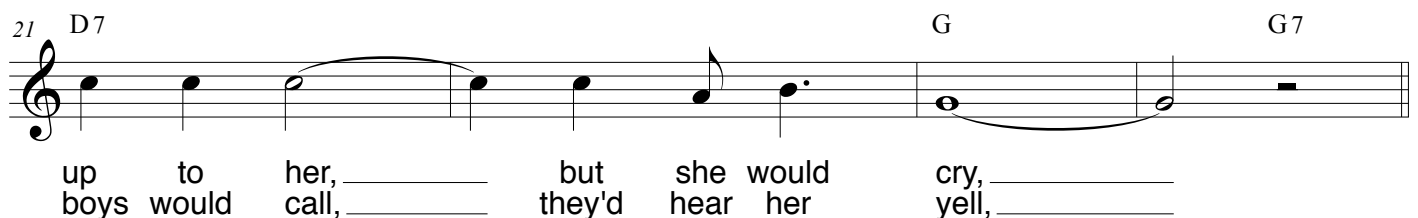
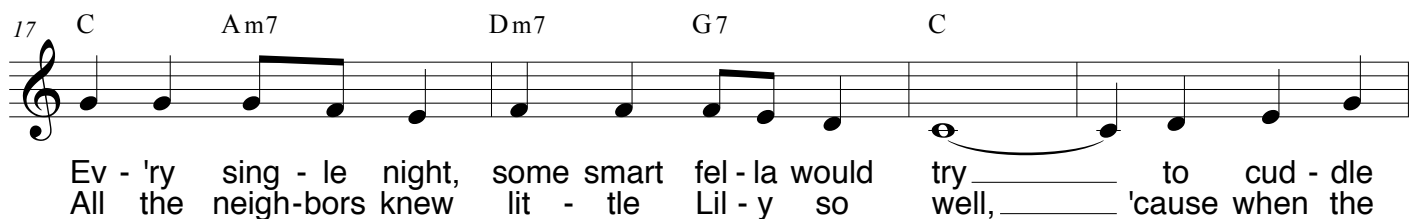
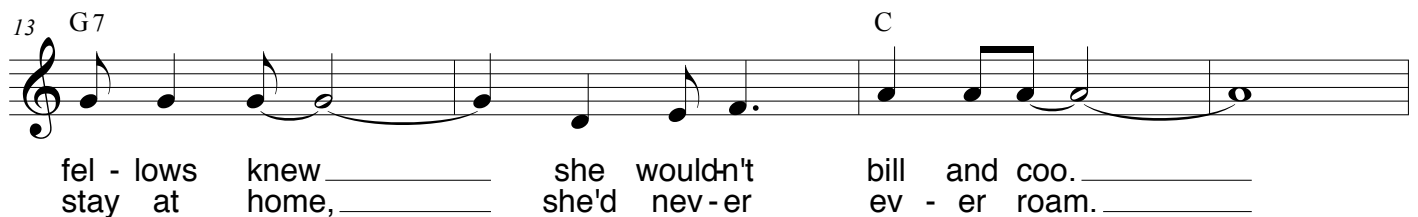
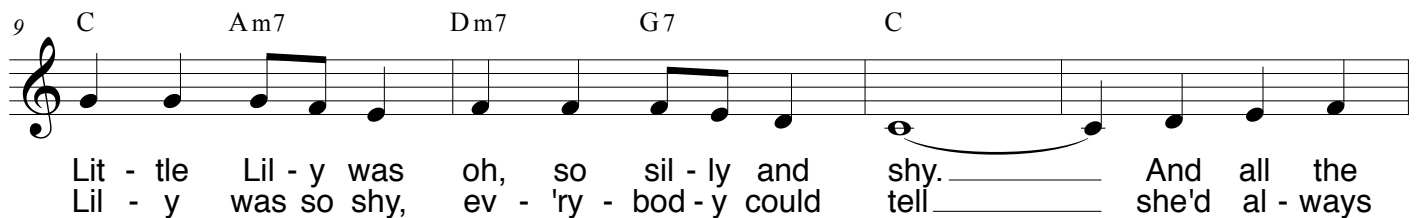
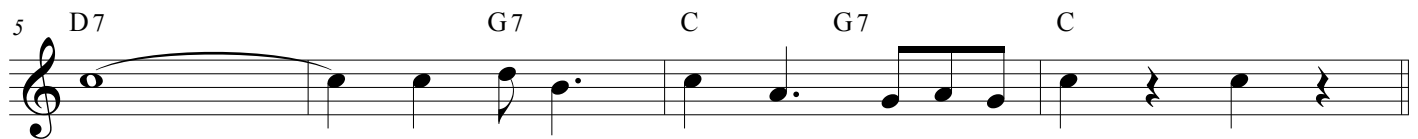
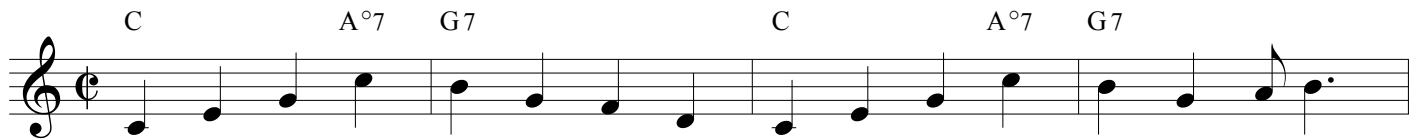
\_\_\_\_\_ '\_\_\_\_\_

**M**

Keyboard

# Ma, He's Making Eyes At Me

(Keyboard)



25 C D7 G7 Gaug

"Ma, \_\_\_\_\_ he's mak-ing eyes at me! \_\_\_\_\_ Ma, \_\_\_\_\_ he's aw-ful

31 C A°7 G7

nice to me! \_\_\_\_\_ Ma, he's al-most break-ing my heart. \_\_\_\_\_

37 C A°7 G7

I'm be-side him! Mer-cy! Let his con-science guide him.

41 C D7 G7 Gaug C G7

Ma, \_\_\_\_\_ he wants to mar-ry me, \_\_\_\_\_ be my hon-ey-bee. \_\_\_\_\_

49 C A°7 G7 C A°7 G7

Ev-'ry min-ute, he get's bold-er, now he's lean-ing on my shoul-der.  
Ma, I'm off-'ring my re-sis-tance, soon I'll hol-ler for as-sist-ance,  
Hur-ry, mom, and call for Pa-pa, if not Pa, then call a cop-per!

53 D7 G7 To Coda

Ma, \_\_\_\_\_ he's kiss-ing me!" \_\_\_\_\_ me!" \_\_\_\_\_

1. C Dm7 G7 2. C D.C. al Coda

⌘ Coda

59 C G#7 D $\flat$  E $\flat$ 7

me! \_\_\_\_\_ Ma, - he's mak-ing eyes at me! \_\_\_\_\_

65 A $\flat$ 7 A $\flat$ aug D $\flat$  B $\flat$ °7

Ma, \_\_\_\_\_ he's aw - ful nice to me! \_\_\_\_\_ Ma, he's al - most

71 A $\flat$ 7 D $\flat$  B $\flat$ °7 A $\flat$ 7

breaking my heart. \_\_\_\_\_ I'm be - side him! Mer-cy! Let his conscience guide him.

77 D $\flat$  E $\flat$ 7 A $\flat$ 7 A $\flat$ aug

Ma, \_\_\_\_\_ he wants to mar - ry me, \_\_\_\_\_ be my pride and

83 D $\flat$  A $\flat$ 7 D $\flat$  B $\flat$ °7 A $\flat$ 7 D $\flat$  B $\flat$ °7 A $\flat$ 7

joy! \_\_\_\_\_ I found out his name is Dan-iel, cut-er than my cock-er span-iel,

89 G°7 D $\flat$ /A $\flat$  E $\flat$ m7 A $\flat$ 7

Ma, \_\_\_\_\_ oh Ma, \_\_\_\_\_ I think I love \_\_\_\_\_ that \_\_\_\_\_

97 D $\flat$  (Keyboard) A $\flat$ 7 D $\flat$  A $\flat$ 7

boy." \_\_\_\_\_

101 D $\flat$  A $\flat$ 7 D $\flat$

## VOCAL ONLY

## If You Knew Susie

Keyboard

(Keyboard)

A B7 Dm E7 A Bm7 E7  
 8 A A°7 A Bm7 E7 A  
 13 A°7 A C#m G#7 C#m  
 19 G#7 E B7 E E7  
 24 A A#°7  
 30 E7  
 35 Eaug A B7 E7  
 40 A A7 D C# C  
 44 B7 E7

I have got a sweet-ie known as Su - sie. In the word of  
 Shake-speare, she's a wow! Though all of you may know her,  
 too, I'd like to shout right now: If  
 you knew Su - sie like I know Su - sie, oh, oh,  
 oh, what a girl! There's none so clas - sy as this fair  
 las - sy. Oh! Oh! Ho - ly, mo - ley, what a chas - sis!  
 We went rid - ing, she did - n't balk.  
 At a par - ty, she's meek and mild. But  
 Back from Yon-kers, I'm the one that had to walk! If  
 in a tax - i, moth - er dear, come save your child!

2  
48

A B7 Dm E7

you knew Su-sie like I know Su-sie, oh, oh, what a girl.

54

1. A<sup>1</sup> Bm7 E7 2. A F7

If If

58

B<sup>b</sup> B<sup>o</sup>7

you knew Su - sie like I know Su - sie, oh, oh,

64

F7

oh, what a girl!\_\_\_\_\_ She wears long tress-es and nice tight

69

Faug B<sup>b</sup> C7 F7

dress-es. Oh! Oh! What a fu - ture she po - sess - es!

74

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> D D<sup>b</sup>

i had a mus - tache, cute as a pup.\_\_\_\_\_

78

C7 F7

Su - sie kissed me, and she burned the darned thing up! If

82

B<sup>b</sup> C7 Ebm

you knew Su - sie like I know Su - sie, oh,

87

F7 G7 Cm F7

oh, what a girl.\_\_\_\_\_ Oh,\_\_\_\_\_ oh, what a

94

B<sup>b</sup> (Keyboard) Gm F7 B<sup>b</sup>

girl!



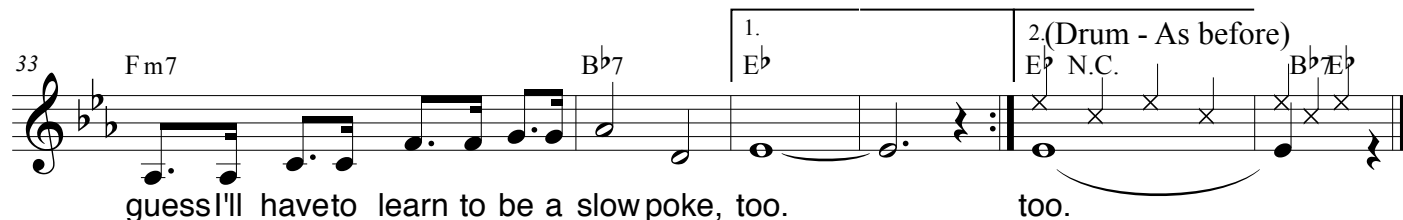
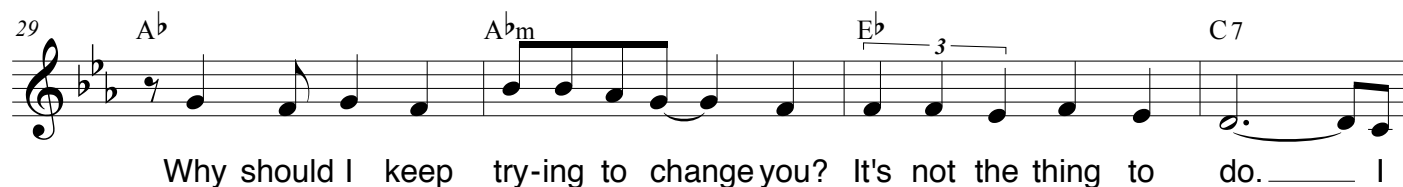
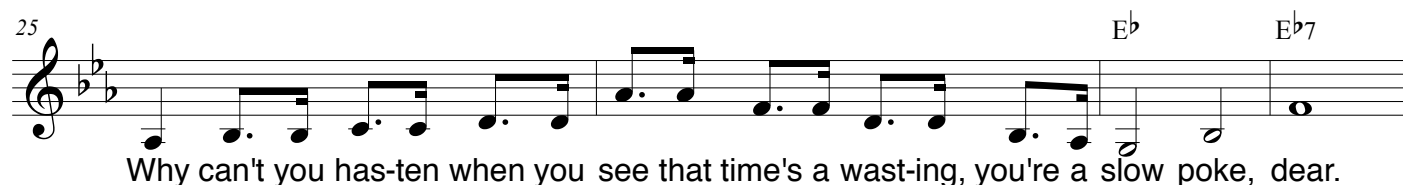
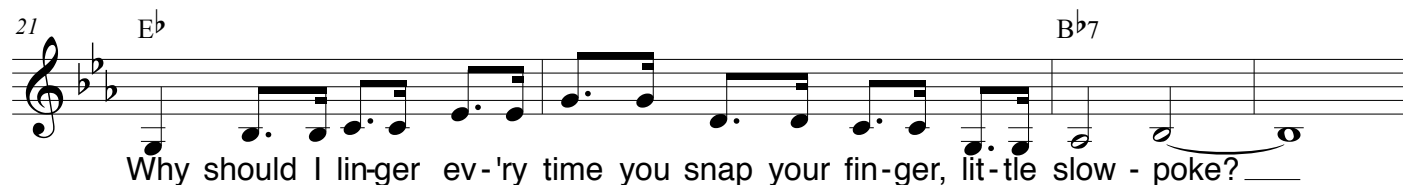
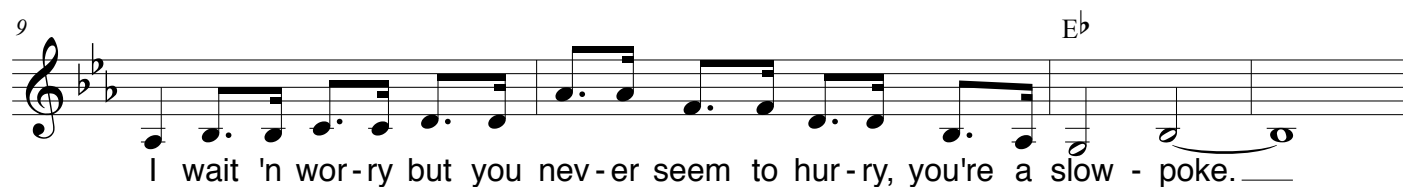
# Slow Poke

# F

Keyboard

(Sax)

(Drum - Tick-Tock on woodblock)



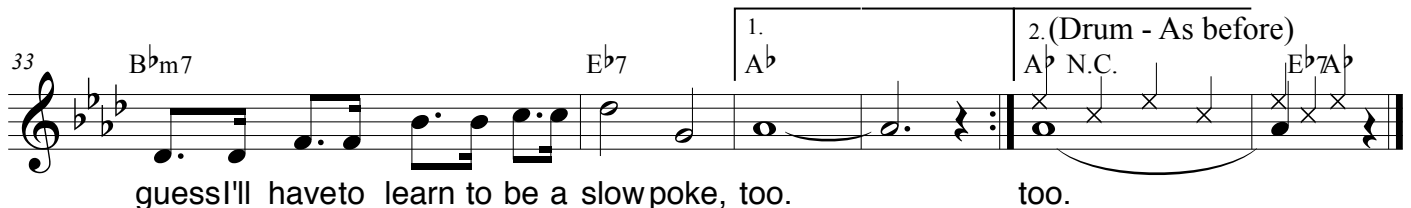
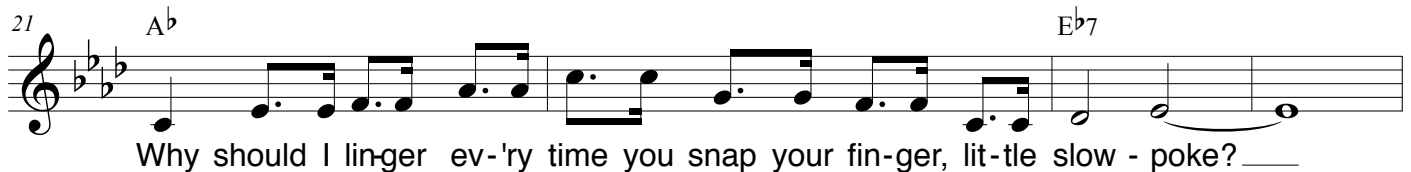
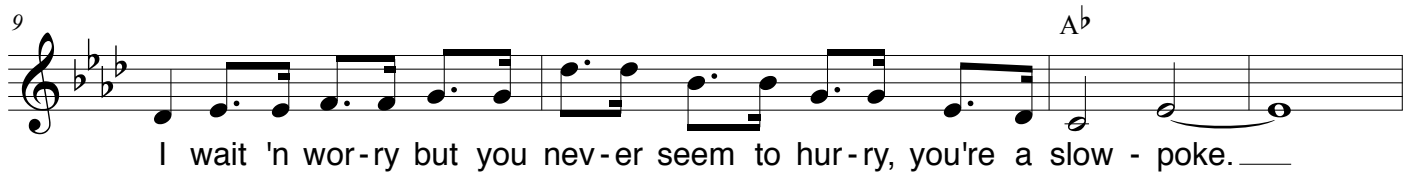
# Slow Poke

# M

Keyboard

(Keyboard)

(Drum - Tick-Tock on woodblock)



## VOCAL DUET

## The Great Pretender

Keyboard

B $\flat$ (Keyboard) 3 3 E $\flat$  3 3 F7 G $\flat$  F7 N.C. 3 (F) Oh \_

(Keyboard continue triplets) 3 B $\flat$  3 3 F7 3 B $\flat$  3 3 E $\flat$  3 3

yes, I'm the great pre - ten - der, \_ pre - tend - ing that I'm \_ do - ing  
yes, I'm the great pre - ten - der, \_ a - drift in a world of my

(M) Ooo-ooo, Ooo-ooo

6 B $\flat$  3 3 E $\flat$  3 3 F 3 B $\flat$  3 3 E $\flat$  3 3

well. \_ My need \_ is such, I pre - tend too much. I'm  
own. \_ I played the game, but to my \_ real shame, you've

Ooo-ooo, Ooo-ooo

9 B $\flat$  3 3 F7 3 1. B $\flat$  F7 3 2. B $\flat$  3 3

lone - ly \_ but no \_ one can tell. Oh lone. Too  
left me \_ to grieve \_ all a

12  $E\flat$  3 3  $B\flat$  3 3  $E\flat$  3 3  
 real\_\_ is this feel - ing of make - be-lieve. Too real\_\_ when I feel\_\_ what my

15  $B\flat$  3  $F7$   $B\flat$  3  $F7$   
 heart can't con - ceal. Yes, I'm the great pre-

15  
 Oh-oh-oh-oh-oh-oh-oh-oh

18  $B\flat$  3  $E\flat$  3  $B\flat$  3  
 ten-der,\_\_ just laugh-ing and gay like a clown. I

18  
 Ooo-ooo,Ooo-ooo Ooo-ooo,Ooo-ooo

21  $E\flat$  3  $F7$   $B\flat$  3  $E\flat$  3  $B\flat$  3  $F7$  3  
 seem\_\_ to be what I'm not,\_\_ you see, I'm wear-ing\_\_ my heart like a

24  $D$   $B\flat$  3 3  $F7$  To Coda  $\Theta$   $B\flat$  D.S. al Coda  
 crown pre - tend - ing\_\_ that you're\_\_ still a - round.\_\_ Too

$\Theta$  Coda  
 27  $B\flat$   $E\flat$   $B\flat$   
 round.\_\_

27  
 still a - round.

# You Were Meant For Me

# F

Keyboard

(Sax)

Bbmaj7 Cm7 Dm7 Eb Dm7 F7  
 5 Cm7 F7 Cm7 F7 Bbmaj7 Cm7 F7 Cm7 F7 Bbmaj7  
 You were meant for me, \_\_\_\_\_ and I was meant for you. \_\_\_\_\_  
 13 G D7 G7 C7  
 Na - ture fash - ioned you and when she was done, \_\_\_\_\_  
 17 D°7 F7/C B°7 F7/A /F G°7 Bb7 A7  
 you were all those good things rolled in - to one. \_\_\_\_\_ You're like a  
 21 Cm7 F7 Cm7 F7 Bbmaj7 Cm7 F7 Cm7 F7 D  
 plain - tive \_\_\_\_\_ mel - o - dy \_\_\_\_\_ that nev - er lets me be. \_\_\_\_\_ For  
 29 Fm7 G7 Fm6 G9 Cm7 G7 Cm7 To Coda  
 I'm con - tent, \_\_\_\_\_ the an - gels must have sent you, \_\_\_\_\_ and they  
 33 Cm7 F7 Cm7 F7 Bbmaj7 (Sax) Cm7 Dm Cm7 F7 D.S. al Coda  
 meant you just for me. \_\_\_\_\_  
 Coda  
 37 Cm7 F7 Eb F7  
 meant you just for  
 41 (Sax) Ebmaj7 Gm 3 3 Fm7 3 Eb  
 me \_\_\_\_\_

# You Were Meant For Me


M

## Keyboard

(Keyboard)

You were meant for me, \_\_\_\_\_ and I was meant for you. \_\_\_\_\_

Na - ture fash - ioned you and when she was done,\_\_\_\_\_

17 

you were all those good things rolled in - to one. \_\_\_\_ You're like a

2/ 

plain - tive \_\_\_\_\_ mel-o - dy \_\_\_\_\_ that nev - er lets me be. \_\_\_\_\_ For

29 Bbm7 C7 Bbm6 C9 Fm7 C7 Fm7 To Coda


I'm con - tent, \_\_\_\_\_ the an - gels must have sent you, \_\_ and they

33 Fm7 Bb7 Fm7 Bb7 Ebmaj7 Fm7 Gm Fm7 Bb7 **D.S. al Coda**

meant you just for me. \_\_\_\_\_

## ⊕ Coda

37 F m7 B $\flat$ 7 A $\flat$  B $\flat$ 7



37 F m7 B $\flat$ 7 A $\flat$  B $\flat$ 7

meant                      you                      just                      for

41 (Keyboard)

me \_\_\_\_\_

# How Much Is That Doggie In The Window

F

Keyboard

(Sax) C7 F C7

5 F C7 *Arf* *Arf* How

much is that dog - gie in the win - dow, the

9 F C7

one with the wag - gil - y tail? How

13 F C7 *Arf* *Arf*

much is that dog - gie in the win - dow, I

17 C7 F C7

do hope that dog - gie's for sale. |

21 F C7

must read take in the trip pa - pers there are rob - bers and with

25 F C7

leave flash - my lights poor that sweet - heart shine in a the - lone. If

29 F C7

he love has needs a dog, dog - gie won't be pro - lone - some, and the

33

dog - gie will have a with good one home. How

1. F C7

2  
37

2.  
F D $\flat$ 7 G $\flat$

bark. I don't want a bun - ny or a

41 D $\flat$ 7

kit - ty. I don't want a par - rot that

45 G $\flat$  D $\flat$ 7 G $\flat$

talks. I don't want a bowl of lit - tle

49 D $\flat$ 7

fish - ies. He can't take a gold - fish for

53 G $\flat$  D7 G

walks. How much is that dog - gie in the

57 D7 Arf Arf

win - dow, the one with the wag - gil - y

61 G D7 G

tail? How much is that dog - gie in the

65 D7 Arf Arf D7

win - dow, I do hope that dog - gie's for

69 G (Sax) D7 G D7 G

sale.

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one flat (Bb) and a 2/4 time signature. The first system (measures 37-40) features a key change to three flats (Eb) and includes a first ending bracket. The second system (measures 41-44) continues in Eb. The third system (measures 45-48) also remains in Eb. The fourth system (measures 49-52) continues in Eb. The fifth system (measures 53-56) features a key change to one sharp (F#) and includes a first ending bracket. The sixth system (measures 57-60) continues in F#. The seventh system (measures 61-64) continues in F#. The eighth system (measures 65-68) continues in F#. The ninth system (measures 69-72) continues in F# and ends with a double bar line. Chord symbols (F, Db7, Gb, D7, G) are placed above the staff to indicate harmonic support. Lyrics are written below the staff, with some words spanning across measures. Sound effects 'Arf' are written above the staff in measures 57 and 65. A saxophone part is indicated in measure 69.



# How Much Is That Doggie In The Window

# M

Keyboard

(Keyboard)

much is that dog - gie in the win - dow, \_\_\_\_\_ the

one with the wag - gil - y tail? \_\_\_\_\_ How

much is that dog - gie in the win - dow, \_\_\_\_\_ I

do hope that dog - gie's for sale. \_\_\_\_\_ I

must read in the pa - pers there are rob - bers \_\_\_\_\_ and with

leave my poor sweet - heart a - lone. \_\_\_\_\_ If

flash - lights that shine in the dark. \_\_\_\_\_ My

he love has a doggie, he won't be lone - ly, some, \_\_\_\_\_ and the

love needs a doggie to pro - tect him \_\_\_\_\_ and

dog - gie will have a good one home. \_\_\_\_\_ How

scare them a - way with one

2  
37  $B\flat$   $F\sharp 7$  B

bark. I don't want a bun - ny or a

41  $F\sharp 7$

kit - ty. I don't want a par - rot that

45 B  $F\sharp 7$  B

talks. I don't want a bowl of lit - tle

49  $F\sharp 7$

fish - ies. He can't take a gold - fish for

53 B  $G 7$  C

walks. How much is that dog - gie in the

57  $G 7$  Arf Arf

win - dow, the one with the wag - gil - y

61 C  $G 7$  C

tail? How much is that dog - gie in the

65  $G 7$  Arf Arf  $G 7$

win - dow, I do hope that dog - gie's for

69 C (Keyboard)  $G 7$  C  $G 7$  C

sale.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is divided into measures, with measure numbers 37, 41, 45, 49, 53, 57, 61, 65, and 69 marked at the start of new lines. Chord symbols are placed above the staff: B-flat, F#7, B, F#7, B, F#7, B, G7, C, G7, C, G7, C, G7, C. The lyrics are written below the staff, with some words hyphenated across measures. There are two instances of 'Arf' with a note above it, and a '(Keyboard)' instruction above measure 69. The score ends with a double bar line.

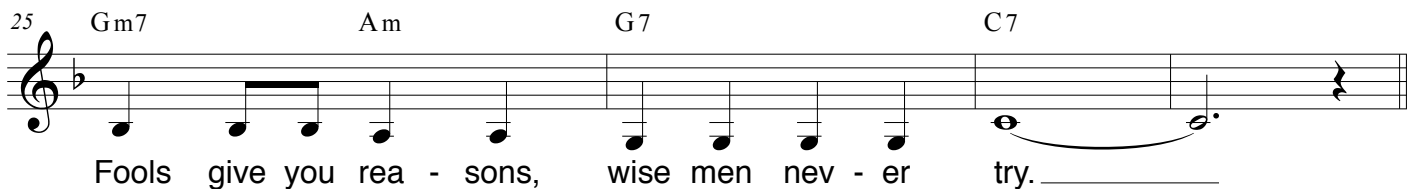
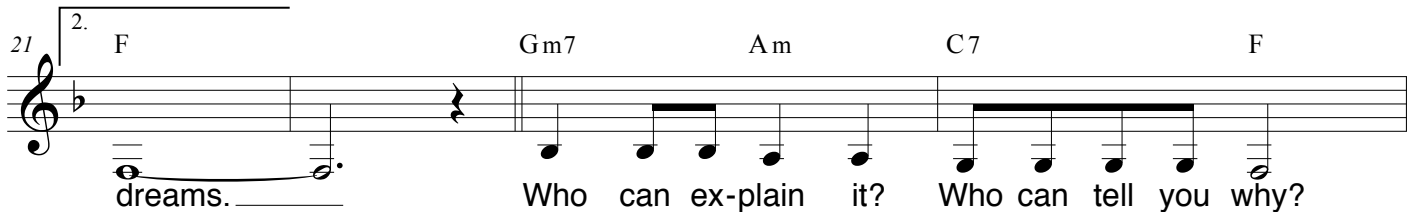
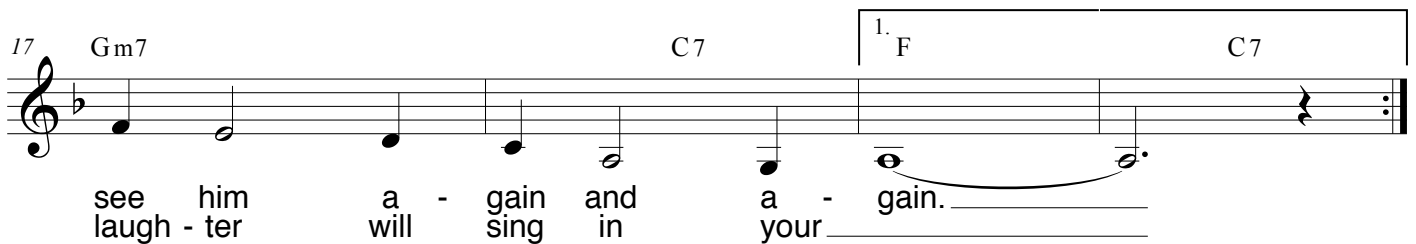
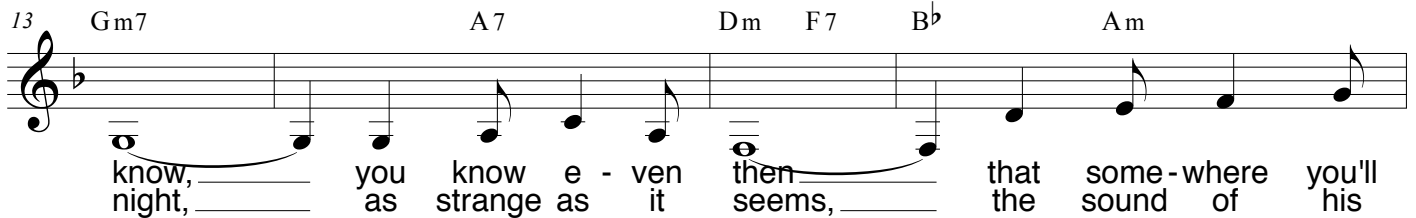
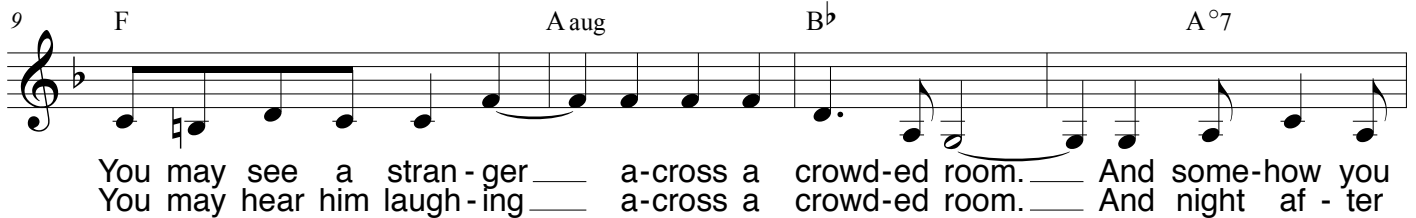
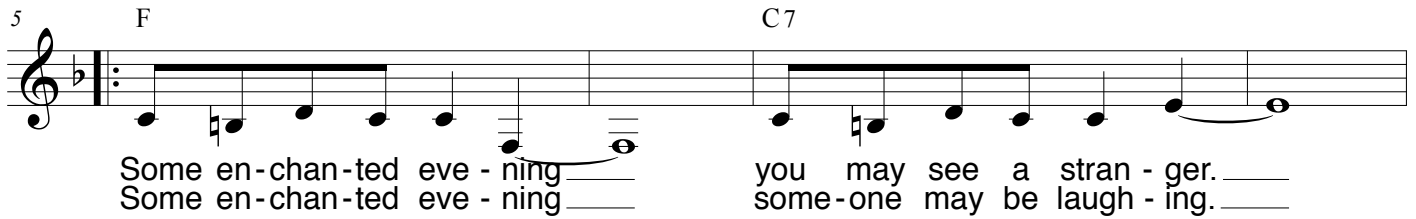
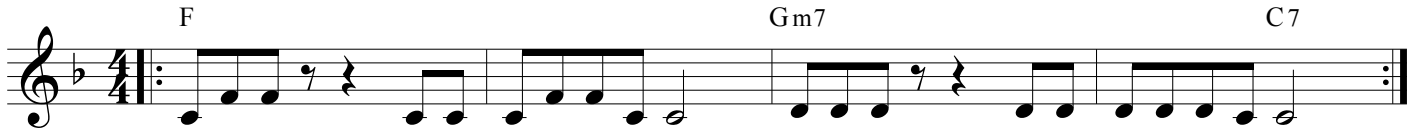
LATIN BEAT

## Some Enchanted Evening

**F**

Keyboard

(Keyboard)



2

29 F C7

Some en-char-ted eve - ning, when you find your true love,

33 F A aug B $\flat$  Dm7

when you feel him call you a-cross a crowd-ed room. Then, fly to his

37 Gm7 A7 Dm F7 B $\flat$  Am7

side and make him your own or all through your

41 Gm7 /C F

life you may dream all a - lone.

45 Gm7 Am C7 F Gm7 Am Gm7

Once you have found him, nev-er let him go. Once you have found him, nev-er let him

49 F Gm7 C7 F Gm7 C7

go. Nev-er let him go. Nev-er let him

53 F (Keyboard) Gm7 C7

go.

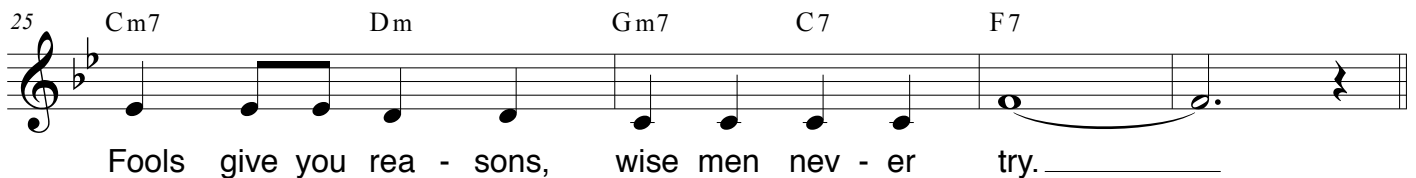
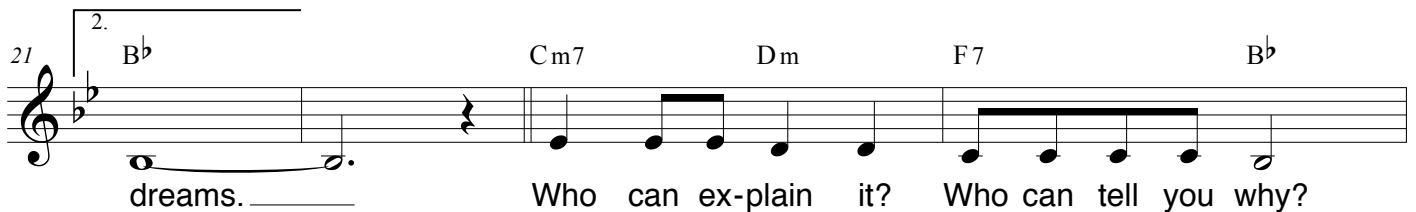
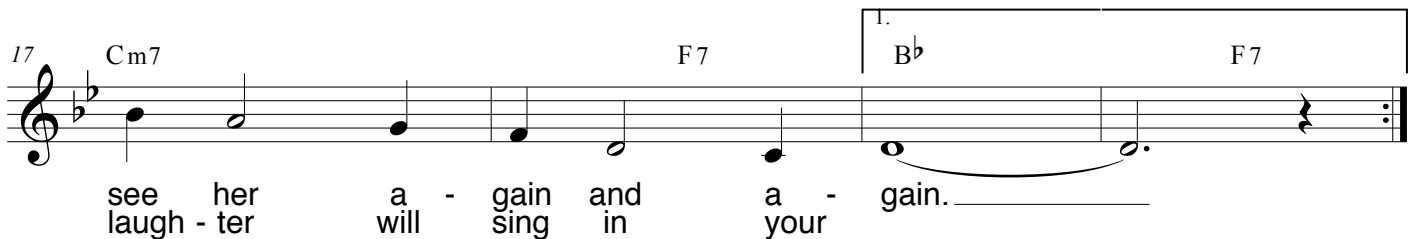
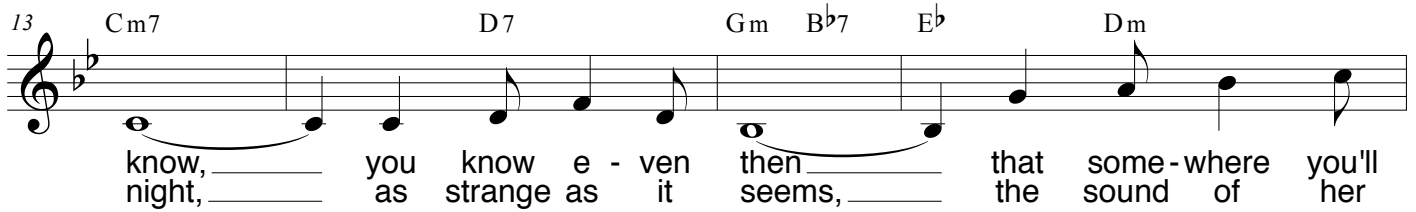
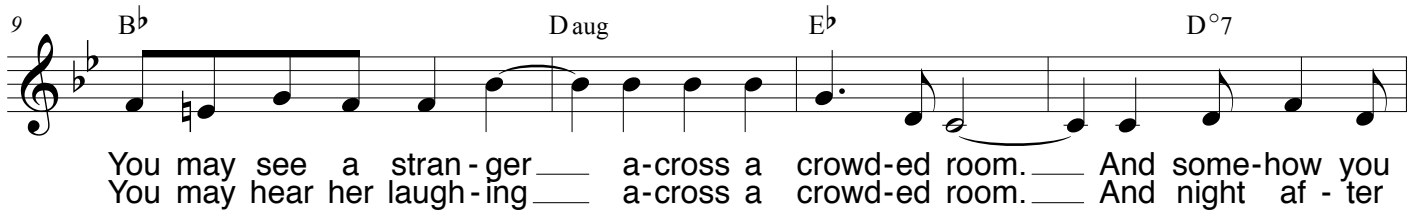
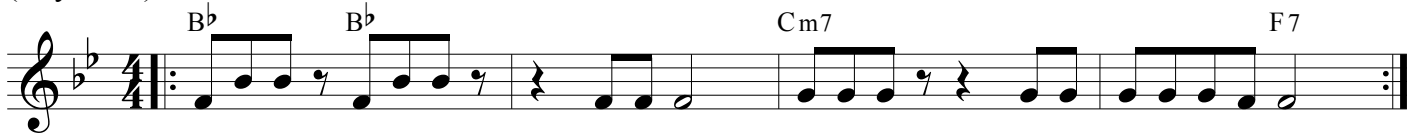
57 F Gm7 C7 F

LATIN BEAT

## Some Enchanted Evening

**M**  
 Keyboard

(Keyboard)



2

29 B $\flat$  F7

Some en-chant-ed eve - ning, \_\_\_\_\_ when you find your true love, \_\_\_\_\_

33 B $\flat$  Daug E $\flat$  Gm7

when you feel her call you \_\_\_\_\_ a-cross a crowd-ed room. \_\_\_\_\_ Then, fly to her

37 Cm7 D7 Gm B $\flat$ 7 E $\flat$  Dm7

side \_\_\_\_\_ and make her your own \_\_\_\_\_ or all through your

41 Cm7 /F B $\flat$

life you may dream all a - lone. \_\_\_\_\_

45 Cm7 Dm F7 B $\flat$  Cm7 Dm Cm7

Once you have found her, nev-er let her go. Once you have found her, nev-er let her

49 B $\flat$  Cm7 F7 B $\flat$  Cm7 F7

go. \_\_\_\_\_ Nev-er let her go. \_\_\_\_\_ Nev-er let her

53 B $\flat$  (Keyboard) Cm7 F7

go. \_\_\_\_\_

57 B $\flat$  Cm7 F7 B $\flat$

# On A Wonderful Day Like Today

F

Keyboard

(Alto Sax) Eb F Gm Cm7 F N.C.

5 Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 On a

won-der-ful day like to-day, I de-fy an-y cloud  
 won-der-ful morn-ing like this when the sun is as big

10 Bb6 Cm7 F7 Cm7 F7

to ap-pear in the sky, dare an-y rain-drop to  
 as a yel-low bal-loon. Ev-en the spar-rows are

15 Dm7 G7 Ebmaj7 C7 Cm7 F7

flop in my eye. on a won-der-ful day like to-day. On a  
 sing-ing in tune on a

21 Ebmaj7 Cm7 F7 Bb6 Ebm7 C#7 Bb7

won-der-ful morn-ing like this. On a

25 Eb Ebaug Eb6 Eb7 Eb°7

morn-ing like this, I could kiss ev-'ry-bod-y, I'm

29 Bbmaj7 Cm7 F7 Bbmaj7 Bb7

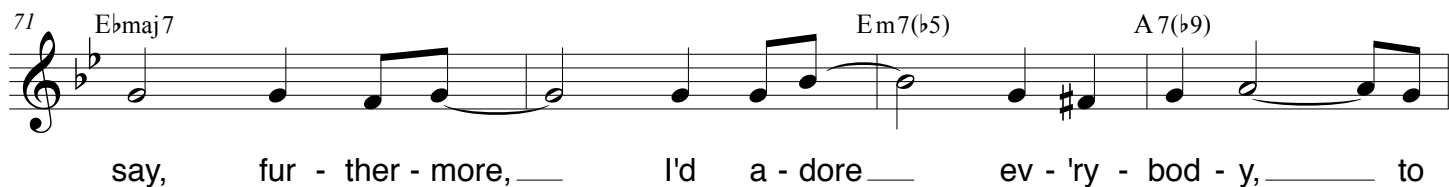
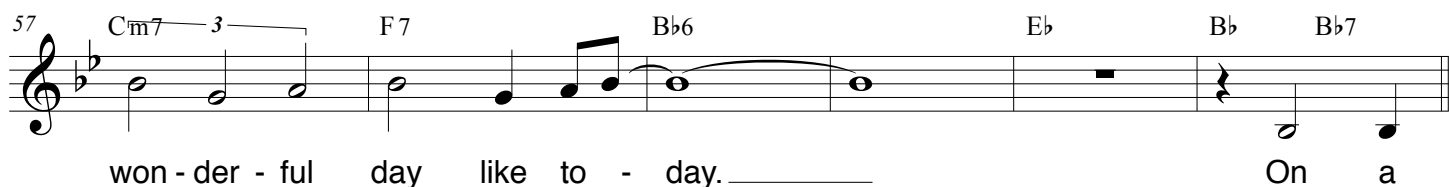
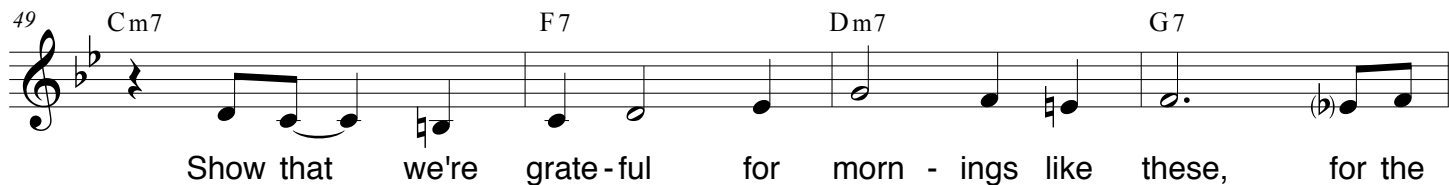
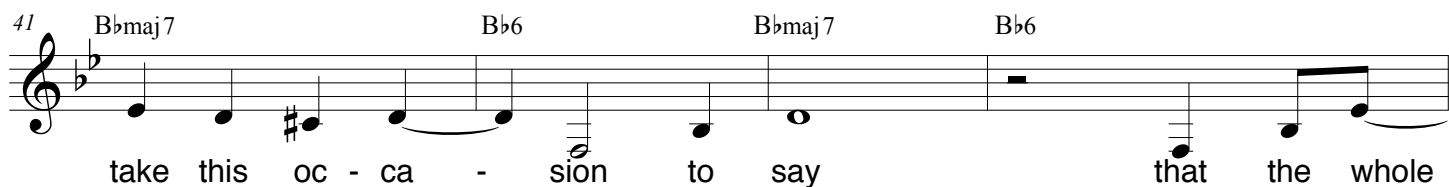
so full of love and good will. Let me

33 Ebmaj7 Em7(b5) A7(b9)

say, fur-ther-more, I'd a-dore ev-'ry-bod-y, to

37 Dm7 G7 C7 F7

come and dine, the pleas-ures mine, and I will pay the bill. May I





79 Cmaj7 C6 Cmaj7 C6

take this oc - ca - sion to say that the whole

83 Cmaj7 C6 Dm7 G7

— hu - man race should go down on its knees. —

87 Dm7 G7 3 Em7 3 A7

Show that we're grate - ful for morn - ings like these, for the

91 F E7 Am7

world's in a won - der ful way on a

95 Dm 3

won - der - ful day, on a

99 D7 3

won - der - ful day, on this

103 Eb7 3 Dm7 G7

won - der - ful, won - der - ful, won - der - ful, won - der - ful

107 C (Alto Sax)

day.

111 C6

# On A Wonderful Day Like Today

# M

Keyboard

(Keyboard) A $\flat$  B $\flat$  C $\flat$  F $\flat$ m7 B $\flat$  N.C.

5 E $\flat$ maj7 E $\flat$ 6 E $\flat$ maj7 E $\flat$ 6 E $\flat$ maj7 On a

won-der-ful day like to-day, I de-fy an-y cloud  
won-der-ful morn-ing like this when the sun is as big

10 E $\flat$ 6 F $\flat$ m7 B $\flat$ 7 F $\flat$ m7 B $\flat$ 7

to ap-pear in the sky, dare an-y rain-drop to  
as a yel-low bal-loon. Ev-en the spar-rows are

15 G $\flat$ m7 C7 1. A $\flat$ maj7 F7 F $\flat$ m7 B $\flat$ 7

flop in my eye. on a won-der-ful day like to-day. On a  
sing-ing in tune on a

21 2. A $\flat$ maj7 3 F $\flat$ m7 3 B $\flat$ 7 E $\flat$ 6 A $\flat$ m7 F $\sharp$ °7 E $\flat$ 7

won-der-ful morn-ing like this. On a

25 A $\flat$  A $\flat$ aug A $\flat$ 6 A $\flat$ 7 A $\flat$ °7

morn-ing like this, I could kiss ev-'ry-bod-y, I'm

29 E $\flat$ maj7 3 F $\flat$ m7 3 B $\flat$ 7 E $\flat$ maj7 E $\flat$ 7

so full of love and good will. Let me

33 A $\flat$ maj7 A $\flat$ m7(b5) D7(b9)

say, fur-ther-more, I'd a-dore ev-'ry-bod-y, to

37 G $\flat$ m7 C7 F7 B $\flat$ 7

come and dine, the pleas-ures mine, and I will pay the bill. May I

41  $E\flat\text{maj}7$   $E\flat6$   $E\flat\text{maj}7$   $E\flat6$

take this oc - ca - sion to say that the whole

45  $E\flat\text{maj}7$   $E\flat6$   $F\text{m}7$   $B\flat7$

— hu - man race — should go down on its knees. —

49  $F\text{m}7$   $B\flat7$   $G\text{m}7$   $C7$

Show that we're grate-ful for morn - ings like these, for the

53  $A\flat$   $G7$   $C\text{m}7$

world's in a won - der ful way on a

57  $F\text{m}7$   $B\flat7$   $E\flat6$   $A\flat$   $E\flat$   $E\flat7$

won - der - ful day like to - day. — On a

63  $A\flat$   $A\flat\text{aug}$   $A\flat6$   $A\flat7$   $A\flat^\circ7$

morn - ing — like this, I — could kiss ev - 'ry - bod - y, I'm

67  $E\flat\text{maj}7$   $F\text{m}7$   $B\flat7$   $E\flat\text{maj}7$   $E\flat7$

so full of love and good will. Let me

71  $A\flat\text{maj}7$   $A\text{m}7(\flat5)$   $D7(\flat9)$

say, fur - ther - more, — I'd a - dore — ev - 'ry - bod - y, — to

75  $G\text{m}7$   $A\flat^\circ7$   $C$   $C7$

come and dine, the pleas-ures mine, and I — will pay the bill. — May I

79 F maj7 F6 F maj7 F6  
 take this oc - ca - sion to say that the whole

83 F maj7 F6 Gm7 C7  
 — hu - man race should go down on its knees. —

87 Gm7 C7 3 Am7 3 D7  
 Show that we're grate - ful for morn - ings like these, for the

91 Bb A7 Dm7  
 world's in a won - der ful way on a

95 Gm 3  
 won - der - ful day, \_\_\_\_\_ on a

99 G7 3  
 won - der - ful day, \_\_\_\_\_ on this

103 Ab°7 3 Gm7 C7  
 won - der - ful, won - der - ful, won - der - ful, won - der - ful \_\_\_\_\_

107 F  
 (Keyboard) day. \_\_\_\_\_

111 F6  
 \_\_\_\_\_