

THE MIXED NUTS

Set F Last revised on 2018.06.26



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As Time Goes By

F

Keyboard

(Keyboard & Bass - Freely)

The musical score is written for piano and voice. It consists of eight staves of music. The piano part is in the upper register, and the vocal part is in the lower register. The key signature is B-flat major (three flats). The time signature is common time (C). The score includes lyrics and chord symbols for both parts.

Chord symbols for the piano part (top staff): C^m7, F⁹, B^bm7, E^bma⁷.

Chord symbols for the piano part (second staff): A^bma⁷, A^bm13/D^b, B^bm7, E^b7.

Chord symbols for the piano part (third staff): A^b, A^b6.

Chord symbols for the piano part (fourth staff): A^bm(ma⁷)/G, F^m7, B^bm/D^b, E^bm7.

Chord symbols for the piano part (fifth staff): B^bm7, E^b7, A^b, F^m7, B^o7.

Chord symbols for the piano part (sixth staff): E^b/B^b, C^m/G, C^m.

Chord symbols for the piano part (seventh staff): F^m7, E^b7, A^b, G^b6, F⁷.

Chord symbols for the piano part (eighth staff): B^bm7, E^b7.

Lyrics: This day and age we're liv - ing in gives cause for ap - pre - hen - sion, with speed and new in - ven - tion, and things like fourth di - men - sion. Yet we get a tri - fle wear - y with mis - ter Ein - stein's theor - y, so we must get down to earth at times, re - lax, re - lieve the tension. No mat - ter what the prog - ress or what may yet be proved, the sim - ple facts of life are such, they can - not be re - moved. You

♩ (Add drums - in rhythm)

17 $B^b m$ 3 $E^b 7$ $E^b m 6$ 3 $E^b 7$

must re - mem - ber this, a kiss is still a kiss, a
when two lov - ers woo, they still say "I love you." On

19 A^b $E^b +$ 3 $A^b 6$ $C m$ $F m$ $C m 6$ $B^b 7$

sigh is just a sigh. The fun - da - men - tal things ap -
that you can re - ly. No mat - ter what the fu - ture

22 $E^b 7$ $B^b m 7$ $E^b 7$ 1 $A^b Maj 7$ $F m$ $B^b m 7$ $E^b 7$ 2 A^b $B^b m 7 (b 5)$ A^b $A^b 7$

ply as time goes by. and by.
brings as time goes

27 D^b $F 7 / C$

Moon-light and love songs, nev - er out of date.

29 $B^b m$ $D^{\circ} 7$ $F m / C$ $D^b 7$

Hearts full of pas - sion, jeal - ous - y, and hate. Wom - an needs man, and

32 $B^b 7$ $E^b 7$ $E^b \circ 7$ $E^b 7$

man must have his mate. That no - one can de - ny. It's

35 $B\flat m$ $E\flat 7$ $E\flat m6$ $E\flat 7$

still the same old story, a fight for love and glory, a

37 $A\flat$ $E\flat+$ $A\flat 6$ $C m$ $F m$ $C m6$ $B\flat 7$ $B\circ 7$

case of do or die. The world will always welcome

40 $A\flat/C$ $A\circ$ $B\flat m7$ $E\flat 7(\#5)$ $A\flat$ $B\flat m7$ $E\flat 7$

lov - ers as time goes by. (Sax)

To Coda Θ *D.S. al Coda*

Θ *Coda* $B\flat m7$ $E\flat 7(\#5)$ $C m$ $F m$ $C m6$ $B\flat 7$

time goes by. Yes, the world will always welcome

46 $C m7$ $A\circ 7$ $B\flat m7$ $E\flat 7$

lov - ers as time goes

49 $B\flat m7$ (Sax) $A maj7$ $A\flat 6$

by

As Time Goes By

M

Keyboard

(Keyboard & Bass - Freely)

Em7 A9 Dm7 Gmaj7

3 Cmaj7 Cm13/F Dm7 G7

5 C C6 This

7 Cm(maj7)/B Am7 Dm/F Gm7

9 Dm7 G7 C Am7 D#°7

11 G/D Em/B Em

13 Am7 G7 C Bb6 A7

15 Dm7 G7

day and age we're liv - ing in gives cause for ap - pre - hen - sion, with
 speed and new in - ven - tion, and things like fourth di - men - sion. Yet we
 get a tri - fle wear - y with mis - ter Ein - stein's theor - y, so we
 must get down to earth at times, re - lax, re - lieve the tension. No
 mat - ter what the prog - ress or what may yet be proved, the
 sim - ple facts of life are such, they can - not be re - moved. You

♩ (Add drums - in rhythm)

17 D m 3 G 7 G m 6 3 G 7

must re - mem-ber this, a kiss is___ still a kiss, a
when two___ lov - ers woo, they still say___ "I love you." On

19 C G+ 3 C 6 E m A m E m 6 D 7

sigh is___ just a sigh. The fun - da - men - tal things ap -
that you___ can re - ly. No mat - ter what the fu - ture

22 G 7 D m 7 G 7 1 C Maj 7 A m D m 7 G 7 2 C D m 7 (b 5) C C 7

ply as time goes by._____ and by._____

27 F A 7/E

Moon-light and love___ songs, nev - er out of date.

29 D m F# 7 A m/E F 7

Hearts full of pas - sion, jeal - ous-y, and hate. Wom-an needs man, and

32 D 7 G 7 G ° 7 G 7

man must have his mate. That no - one can de - ny. It's

35 Dm 3 $G7$ $Gm6$ 3 $G7$

still the ___ same old story, a fight for ___ love and glory, a

37 C $G^+ 3$ $C6$ Em Am $Em6$ $D7$ $D\#^{\circ}7$

case of ___ do or die. The world will al - ways wel - come

40 C/E $C\#^{\circ}$ *To Coda* $Dm7$ $G7(\#5)$ C $Dm7$ $G7$ *D.S. al Coda*

lov - ers as time goes by. (Sax)

Coda $Dm7$ $G7(\#5)$ Em Am $Em6$ $D7$

time goes by. Yes, the world will al - ways wel - come

46 $Em7$ $C\#^{\circ}7$ $Dm7$ $G7$

lov - ers as time goes

49 $Dm7$ (Keyboard) $C\#maj7$ $C6$

by

Isn't It Romantic

F

Keyboard

Keyboard) Freely

Eb7 Fm Bbm Cm Db Dbm Eb7 N.C.
 (In Rhythm)
 5 A^b6 Fm7 Bbm7 Eb7 A^bMaj7 A^o7 Bbm7 Eb7
 9 A^b6 Fm7 Bbm7 Eb7 A^bMaj7 Ebm7 A^b7
 13 DbMaj7 Eb7 C7 Fm7 C7/E Ebm7 A^b7
 17 DbMaj7 F7/C Bbm Gm7(b5) C7 Fm7 Bb7 Eb^o7 Eb7
 21 A^b6 Fm7 Bbm7 Eb7 A^bMaj7 A^o7 Bbm7 Eb7
 25 A^b6 Fm7 Bbm7 Eb7 A^bMaj7 Ebm7 A^b7 Bbm Bbm/A^b
 30 Gm7(b5) C7 Fm Fm/E^b Fm/D Dbm6 Cm7 B7
 34 Bbm7 Eb7 1. A^b6 Dbm6 A^b6 Eb7 (Sax) 2. A^b6 Bbm7 AMaj7(b5) A^bMaj7

Is-n't it ro-
 man-tic? Mu-sic in the night, a dream that can be heard. Is-n't it ro-
 man-tic? Mov-ing shad-ows write the old - est mag - ic word.
 I hear the breez-es play - ing in the trees a - bove,
 while all the world is say - ing, "You were meant for love." Is-n't it ro-
 man-tic? Mere-ly to be young on such a night as this? Is-n't it ro-
 man-tic? Ev-'ry note that's sung is like a lov - er's kiss. Sweet
 sym-bols in the moon-light, do you mean that I will fall in love per-chance?
 — Is-n't it ro - mance? — man - tic? Is - n't it ro - mance?

Isn't It Romantic

M

Keyboard

Keyboard- Freely

G7 Am Dm Em F Fm G7 N.C.
 5 (In Rhythm) C6 Am7 Dm7 G7 CMaj7 C#°7 Dm7 G7
 9 C6 Am7 Dm7 G7 CMaj7 Gm7 C7
 13 FMaj7 G7 E7 Am7 E7/G# Gm7 C7
 17 FMaj7 A7/E Dm Bm7(b5) E7 Am7 D7 G°7 G7
 21 C6 Am7 Dm7 G7 CMaj7 C#°7 Dm7 G7
 25 C6 Am7 Dm7 G7 CMaj7 Gm7 C7 Dm Dm/C
 30 Bm7(b5) E7 Am Am/G Am/F# Fm6 Em7 Eb7
 34 Dm7 G7 1. C6 Fm6 C6 G7 (Keyboard) 2. C6 Dm7 DbMaj7(b5) CMaj7

Is-n't it ro -
 man-tic? Mu-sic in the night, a dream that can be heard. Is-n't it ro -
 man-tic? Mov-ing shad-ows write the old - est mag - ic word.
 I hear the breez-es play - ing in the trees a - bove,
 while all the world is say - ing, "You were meant for love." Is-n't it ro -
 man-tic? Mere-ly to be young on such a night as this? Is-n't it ro -
 man-tic? Ev - 'ry note that's sung is like a lov - er's kiss. Sweet
 sym-bols in the moon - light, do you mean that I will fall in love per - chance?
 — Is-n't it ro - mance? — man - tic? Is - n't it ro - mance?

Stormy Weather

F

Keyboard

3 B \flat B $^{\circ}7$ F/C Cm7 F7

Don't know

5 B \flat B $^{\circ}7$ Cm7 F7(b9) B \flat B \flat 7

why, there's no sun up in the sky, storm-y weath-er.
bare, gloom and mis-ry e-ry where, storm-y weath-er.

8 E \flat 6 E \flat m6 B \flat /D G7(b9) Cm7 F(#5)

Since my man and I ain't to-gether, keeps rain-ing all the
Just can't get my poor self to geth-er. I'm wear-y all the

11 1. B \flat Gm7 Cm7 F7 2. B \flat Gm7

time. Life is time, the

14 Dm7 G7(b9) Cm7 F(#5) B \flat B \flat 7

time. I'm wear-y all the time.

17 E \flat E $^{\circ}7$ B \flat /F B \flat 7

When he went a-way the blues walked in and met me.

19 E^b $E^\circ 7$ B^b/F $B^b 7$

If he stays a - way — old rock - in' chair will get me.

21 E^b $E^\circ 7$ B^b/F $B^b 7$

All I do is pray the Lord a - bove will let me

23 $D m 7(b 5)$ $G 7(b 9)$ $C 7$ $F 7$

walk in the sun once more. Can't go

25 B^b $B^\circ 7$ $C m 7$ $F 7(b 9)$ B^b $B^b 7$

on, — ev'-ry thing I had is gone, storm - y weath-er. —

28 $E^b 6$ $E^b m 6$ B^b/D $G 7(b 9)$

Since my man and I ain't to - geth - er, —

30 $C m 7$ $F(\# 5)$ *To Coda* B^b $G m 7$ $C m 7$ $F 7$ *D.S. al Coda (Sax)*

keeps rain - ing all — the time. —

Coda
33 B^b $G m 7$ $C m 7$ $F(\# 5)$ B^b $C m 7$ $F 7$ $B^b 6$

time. — keeps rain - ing all — the time. —

Stormy Weather

M
Keyboard

First system of musical notation (measures 1-2). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the right hand, and the accompaniment is in the left hand. Chords indicated above the staff are E^b, E^o7, B^b/F, F m9/E^b, D m7, and /B^b.

Second system of musical notation (measures 3-4). The melody continues in the right hand. Chords indicated above the staff are E^b, E^o7, B^b/F, F m7, and B^b7. The lyrics "Don't know" are written below the staff.

Third system of musical notation (measures 5-6). The melody continues in the right hand. Chords indicated above the staff are E^b, E^o7, F m7, B^b7(b9), E^b, and E^b7. A repeat sign is present at the beginning of the system.

why, ___ there's no sun up in the sky, storm - y weath - er. ___
bare, ___ gloom and mis - 'ry e - 'ry where, storm - y weath - er. ___

Fourth system of musical notation (measures 7-8). The melody continues in the right hand. Chords indicated above the staff are A^b6, A^bm6, E^b/G, C7(b9), F m7, and B^b(#5).

Since my gal and I ain't to - geth - er, ___ keeps rain - ing all ___ the
Just can't get my poor self to geth - er. ___ I'm wear - y all ___ the

Fifth system of musical notation (measures 9-10). The melody continues in the right hand. Chords indicated above the staff are E^b, C m7, F m7, and B^b7. A first ending bracket is shown over measures 9-10.

time. ___ Life is time, ___ the
time. ___

Sixth system of musical notation (measures 11-12). The melody continues in the right hand. Chords indicated above the staff are G m7, C7(b9), F m7, B^b(#5), E^b, and E^b7.

time. ___ I'm wear - y all ___ the time. ___

Seventh system of musical notation (measures 13-14). The melody continues in the right hand. Chords indicated above the staff are A^b, A^o7, E^b/B^b, and E^b7. A triplet of eighth notes is marked with a '3' over it.

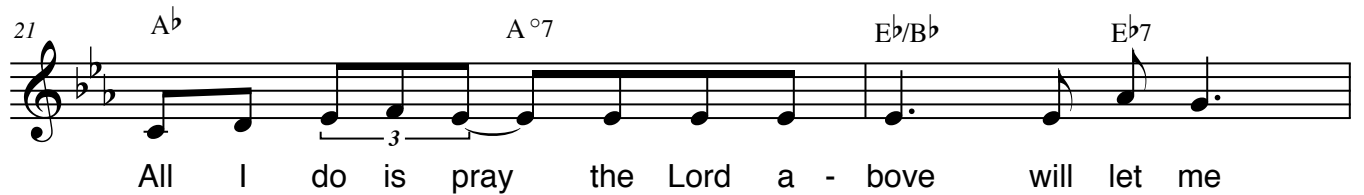
When she went a - way ___ the blues walked in and met me.

19 A^b $A^\circ 7$ E^b/B^b $E^b 7$



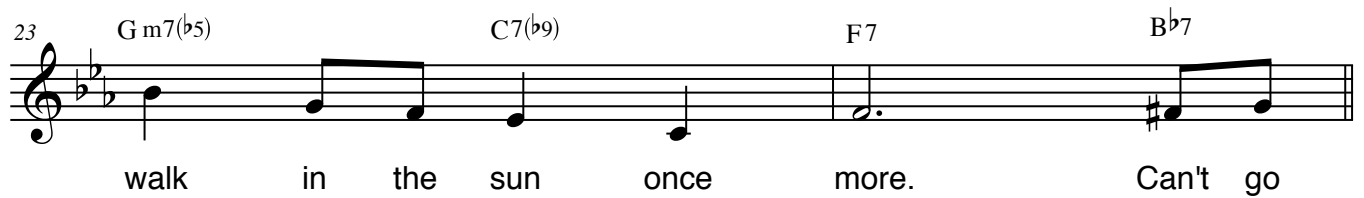
If she stays a - way_ old rock - in' chair will get me.

21 A^b $A^\circ 7$ E^b/B^b $E^b 7$




All I do is pray the Lord a - bove will let me

23 $G m7(b5)$ $C7(b9)$ $F7$ $B^b 7$



walk in the sun once more. Can't go

25 E^b $E^\circ 7$ $F m7$ $B^b 7(b9)$ E^b $E^b 7$



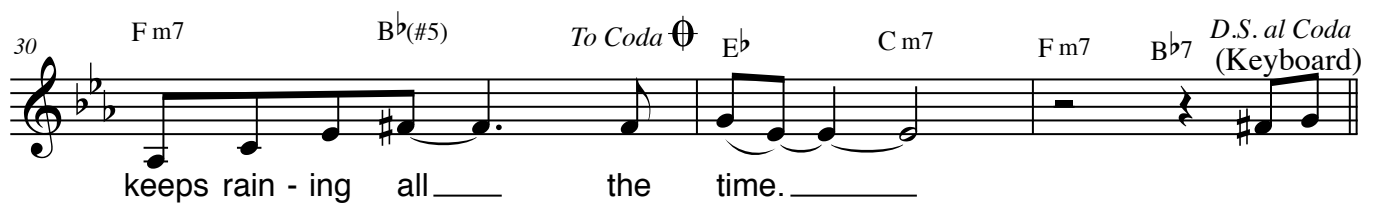
on,_____ ev'-ry thing I had is gone, storm - y weath-er.____

28 $A^b 6$ $A^b m6$ E^b/G $C7(b9)$




Since my gal and I ain't to - geth - er,____

30 $F m7$ $B^b(\#5)$ *To Coda* E^b $C m7$ $F m7$ $B^b 7$ *D.S. al Coda (Keyboard)*



keeps rain - ing all_____ the time.____

Coda 33 E^b $C m7$ $F m7$ $B^b(\#5)$ E^b $F m7$ $B^b 7$ $E^b 6$



time._____ keeps rain - ing all_____ the time.____

Cheek To Cheek

F

Keyboard

(Sax) G m7 C7 G m7 C7

(Sax) 5 F 6 D m7 G m7 C7 F 6 D m7 G m7 C7

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

9 F 6 C7/G G#°7 A m7 Eb7(b5) D7 Db7(b5)

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

13 C7 G m7 C7 C7/Bb A7 D7

seem to find the hap - pi - ness I seek _____ when we're
van - ish like a gamb - ler's luck - y streak _____ when we're

17 G m7 C7

1	2.
F 6 D m7 G m7 C7	F 6BbMaj7A m7 D7(b9)

out to-gether danc - ing cheek to cheek _____ Oh! I
out to-gether danc - ing cheek to cheek. _____

23 G m7 C7 F 6 D7(b9) G m7 C7 F 6 D7(b9)

love to climb a moun - tain and to reach the high-est peak, _____ but it
love to go out fish - ing in a riv - er or a creek, _____ but I

27 G m7 C7 F 6 D7(b9) G m7 C7

1	2.
F 6 D7(b9)	F 6

does-n't thrill me half as much as danc-ing cheek to cheek. _____ Oh! I
don't en-joy it half as much as danc-ing cheek to cheek. _____

32 F m7 F m7/E \flat 3 D \flat 7

Dance with me, _____ I want my arm a-bout you. _____ The

36 C7 C7/B \flat F 6/A D m7 G7 C7

charm a-bout you _____ will car - ry me through _____ to

40 F 6 D m7 G m7 C7 F 6 D m7 G m7 C7

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

44 F 6 C7/G G \sharp °7 A m7 E \flat 7(b5) D7 D \flat 7(b5)

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

48 C7 G m7 C7 C7/B \flat A7 D7

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

52 G m7 C7 A m7 D7

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

56 G m7 C7 F 6 G m7 C7

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

60 F 6 G m7 C7 F 6 G m7 C7 F A°7 G m7 F

_____ cheek to cheek, _____ cheek to cheek,

Cheek To Cheek

M
Keyboard

(Keyboard)



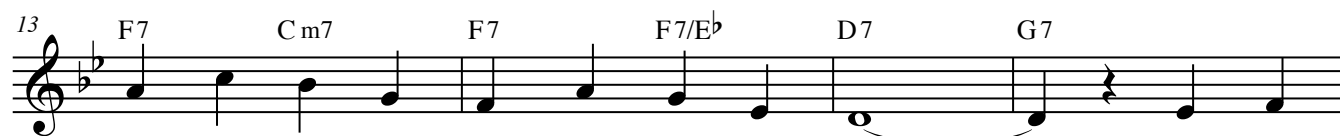
(Sax)



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



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



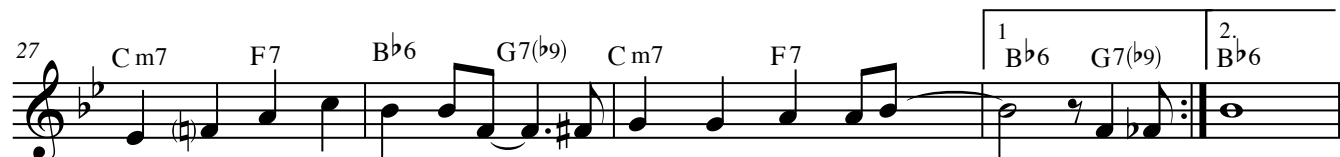
seem to find the hap - pi - ness I seek _____ when we're
van - ish like a gamb-ler's luck - y streak _____ when we're



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



love to climb a moun - tain and to reach the high-est peak, _____ but it
love to go out fish - ing in a riv - er or a creek, _____ but I



does-n't thrill me half as much as danc-ing cheek to cheek. _____ Oh! I
don't en-joy it half as much as danc-ing cheek to cheek. _____

32 $B\flat m7$ $B\flat m7/A\flat$ $G\flat7$

Dance with me, _____ I want my arm a-bout you. _____ The

36 $F7$ $F7/E\flat$ $B\flat6/D$ $Gm7$ $C7$ $F7$

charm a-bout you _____ will car - ry me through _____ to

40 $B\flat6$ $Gm7$ $Cm7$ $F7$ $B\flat6$ $Gm7$ $Cm7$ $F7$

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

44 $B\flat6$ $F7/C$ $C\sharp7$ $Dm7$ $A\flat7(b5)$ $G7$ $G\flat7(b5)$

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

48 $F7$ $Cm7$ $F7$ $F7/E\flat$ $D7$ $G7$

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

52 $Cm7$ $F7$ $Dm7$ $G7$

out to-ge-th-er danc - ing, when we're out to-ge-th-er danc - ing, when we're

56 $Cm7$ $F7$ $B\flat6$ $Cm7$ $F7$

out to-ge-th-er danc - ing cheek to cheek, _____ cheek to cheek,

60 $B\flat6$ $Cm7$ $F7$ $B\flat6$ $Cm7$ $F7$ $B\flat$ $D\circ7$ $Cm7$ $B\flat$

_____ cheek to cheek, _____ cheek to cheek, _____

Someday My Prince Will Come

(Sax)

Keyboard

9 **B \flat Maj7** **D7(#5)** **E \flat Maj7** **G7(#5)** **Cm7** **G7(#5)**

Some - day my prince will come. Some - day we'll
 Some - day my prince will come. Some - day I'll

15 **C7** **F7** **Dm7** **D \flat $^{\circ}$** **Cm7**

meet a - gain and a - way to his cas - tle we'll go
 find my love. How a - maz - ing that mo - ment will be

20 **F7** **Dm7** **D \flat $^{\circ}$** **Cm7** **F7**

— to be - hap - py for - ev - er I know.
 — when the prince of my dreams comes to me.

25 **B \flat Maj7** **D7(#5)** **E \flat Maj7** **G7(#5)** **Cm7** **G7(#5)**

Some - day when spring is here. We'll find our
 Some - where he waits for me; some - one I

31 **C7** **F7** **Fm7** **B \flat 7** **E \flat** **E $^{\circ}$**

love a - new, and the birds will sing and wed - ding bells ring some -
 long to see. Though he's far a - way, I'll find him some - day, some

37 **1. B \flat /F** **Cm7/F** **F7** **B \flat** **E \flat** **F7**

day when my dreams come true.

41 **2. B \flat /F** **F7** **E $^{\circ}$** **E7m(\flat 5)**

day when my dreams come true. Oh,

45 **B \flat /F** **F** **F7** **B \flat (Sax)** **Cm7** **F7** **B \flat**

please make my dreams come true.

Thanks For The Memory

F Keyboard

(Sax) C Dm7 Em7 Eb7 Dm7 C°7 G7 C#°7

5 Dm7 G7 C6 C#°7

Thanks Thanks for the mem-o-ry of can - dle-light and wine, and
for the mem-o-ry of rain - y af - ter noons,

8 Dm7 G7 C6 C#°7 Dm7

cas - tles on the Rhine The and Par - the - non and mo - ments on the
swing - y Har - lem tunes, and mo - tor trips and burn - ing lips, and

10 E°7 F6 Dm7 1, 3. G7 2, 4. Bm7(b5) E7

Hud - son Riv - er Line How love - ly it was! was!
burn - ing toast and prunes, How love - ly it was!

14 EbMaj7 Fm7 Bb7 EbMaj7 E°7

Man-y's the time that we feast-ed, and man-y's the time that we fast-ed Oh

18 GMaj7 Em7 Am7 D7 Dm7 G7(#5)

well, it was swell while it last-ed. We did have fun and no harm done. So

22 Dm7 G7 C6 C#°7

thanks for the mem - o - ry of sum - mers at the shore,

25 Dm7 G7 C6 C#°7 Dm7

nights in Sing-a - pore, You may have been a head - ache, but you

27 E°7 3 F6 Dm7 G7 C6 C#°7 30 Dm7 E7 E°

To Coda D.S. al Coda Coda

nev - er were a bore, I thank you so much. thank you so much, I

32 Dm7 G7 AbMaj7 Fm9 CMaj7

thank you so much.

Thanks For The Memory

M

(Keyboard)

Keyboard

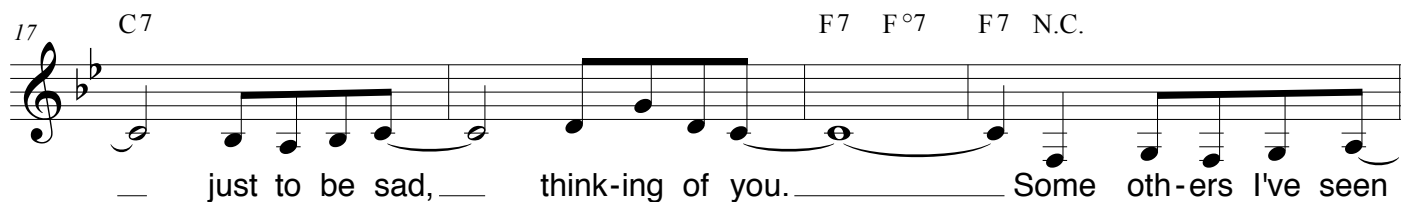
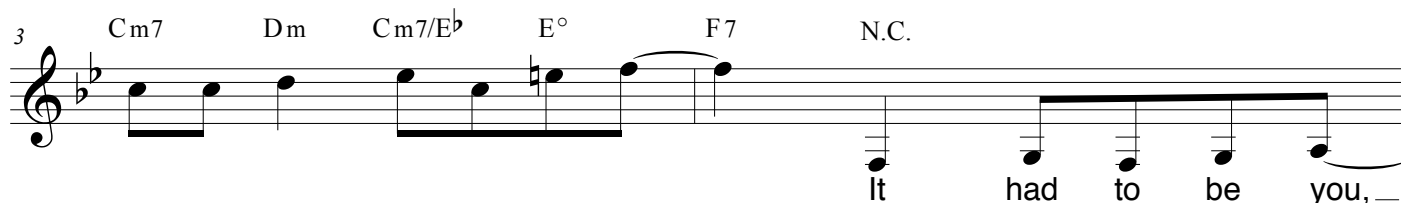
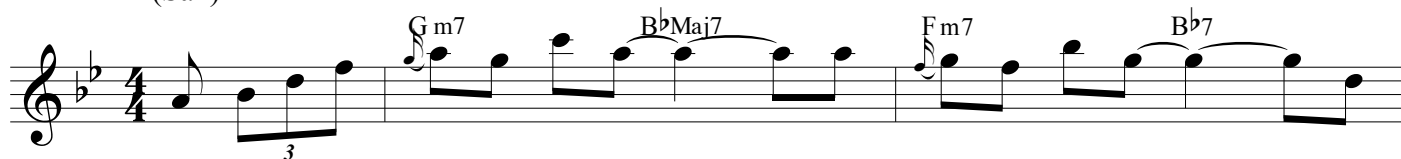
F Gm7 3 Am7 3 Ab°7 Gm7 3 F°7 C7 F#°7
 5 Gm7 C7 F6 F#°7
 Thanks for the mem-o-ry of can - dle-light and wine, and
 Thanks for the mem-o-ry of rain - y af - ter noons,
 8 Gm7 3 C7 F6 F#°7 3 Gm7
 cas - tles on the Rhine The Par - the - non and mo - ments on the
 swing - y Har - lem tunes, and mo - tor trips and burn - ing lips, and
 10 A°7 Bb6 Gm7 1, 3. C7 2, 4. Em7(b5) A7
 Hud - son Riv - er Line How love-ly it was! was!
 burn - ing toast and prunes, How love-ly it
 14 AbMaj7 3 Bbm7 Eb7 AbMaj7 3 A°7
 Man-y's the time that we feast-ed, and man-y's the time that we fast-ed Oh
 18 CMaj7 Am7 Dm7 G7 Gm7 C7(#5)
 well, it was swell while it last-ed. We did have fun and no harm done. So
 22 Gm7 C7 F6 F#°7
 thanks for the mem-o-ry of sum - mers at the shore,
 25 Gm7 C7 F6 F#°7 Gm7
 nights in Sing-a - pore, You may have been a head - ache, but you
 27 A°7 3 To Coda Θ Bb6 Gm7 C7 D.S. al Coda F6 F#°7
 nev-er were a bore, I thank you so much. thank you so much, I
 32 Gm7 C7 DbMaj7 Bbm9 F Maj7
 thank you so much.

It Had To Be You

F

Keyboard

(Sax)



2

21 B^b F^{aug} B^bMaj7 $G7$

might nev-er be mean, might nev-er be cross

25 $C7$ $Gm7$ $C7$ $Gm7$ $C7$ Gm

or try to be boss, but they would-n't do. For no-bod-y else

29 E^bMaj7 $Cm7$ E^bm6 $F7$ B^bMaj7 $D7$ $Gm7$ B^b°

gave me a thrill, with all your faults I love you still. It had to be you,

33 $F7$ Cm $F7$ $1. B^b B^b^\circ F7 N.C. (Sax)$

won-der-ful you, it had to be you.

37 $2. B^b (Sax) B^b7 Cm7 F7 B^b6$

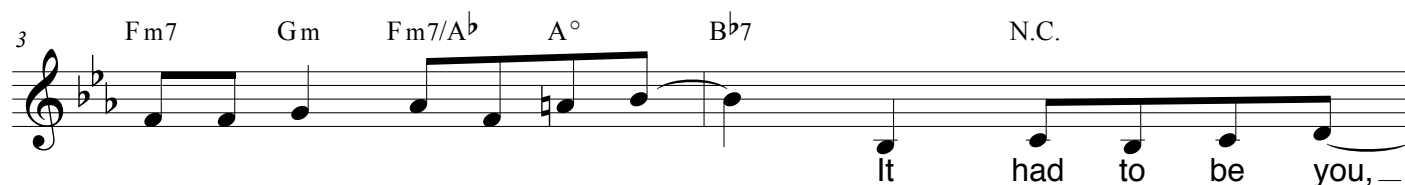
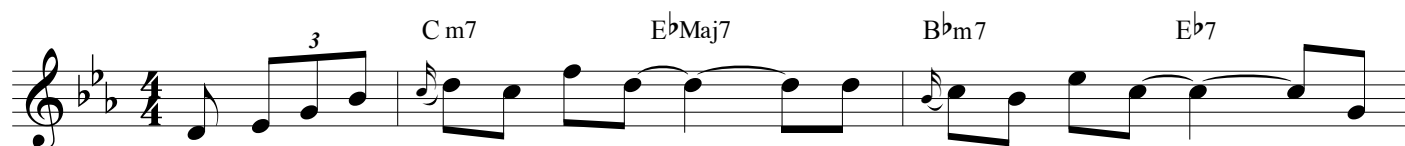
you.

It Had To Be You

M

Keyboard

(Keyboard)



37 Musical score for the vocal line of 'you.' in E-flat major. The melody starts on a whole note E-flat (B-flat) and continues with eighth and quarter notes. Chords are indicated above the staff: E-flat7 (Keyboard), Fm7, B-flat7, and E-flat6. The lyrics 'you.' are written below the staff.

When You Wish Upon A Star

F

(Sax)

Keyboard

1 D m7 D b o 7 C m7 F7 G o B b / F E b o C m7 F7

5 B b G 7 (#5) C m F7 B b o B b

9 D m7 D b o 7 C m7 F7 C m7 F7 B b C m7 F7

13 B b G 7 (#5) C m F7 B b o B b

17 D m7 D b o 7 C m7 F7 C m7 F7 B b

21 C m7 (b5) / F F7 (b9) B b Maj7 C m7 F7 B b o 7 B b Maj7

25 G m7 C7 C m7 (b5) F7 (b9)

29 B b G 7 (#5) C m F7 B b o B b

33 D m7 D b o 7 C m7 F7 C m7 F7 B b C m7 F7

37 C m7 F7 D m7 D o C m7 F7 B b G b E b m7 B b 6

When you wish up - on a star, makes no dif - f'rence who you are,
an - y thing your heart de - sires will come to you.
If your heart is in your dream, no re - quest is too ex - treme
when you wish up - on a star as dream - ers do.
Fate is kind. She brings to those who love
the sweet ful - fill - ment of their se - cret long - ing.
Like a bolt out of the blue, fate steps in and sees you through
when you wish up - on a star, your dreams come true.
dreams come true, they'll all come true.

When You Wish Upon A Star

M
Keyboard

E m7 E^bo7 D m7 G7 A^o C/G F^o D m7 G7
 5 C A 7(#5) D m G7 C^o C
 When you wish up - on a star, makes no dif - frence who you are,
 9 E m7 E^bo7 D m7 G7 D m7 G7 C D m7 G7
 an - y thing your heart de - sires will come to you.
 13 C A 7(#5) D m G7 C^o C
 If your heart is in your dream, no re - quest is too ex - treme
 17 E m7 E^bo7 D m7 G7 D m7 G7 C
 when you wish up - on a star as dream - ers do.
 21 D m7(b5)/G G7(b9) C Maj7 D m7 G7 C^o7 C Maj7
 Fate is kind. She brings to those who love
 25 A m7 D7 D m7(b5) G7(b9)
 the sweet ful - fill-ment of their se - cret long - ing.
 29 C A 7(#5) D m G7 C^o C
 Like a bolt out of the blue, fate steps in and sees you through
 33 E m7 E^bo7 D m7 G7 1 D m7 G7 C D m7 G7
 when you wish up - on a star, your dreams come true.
 37 2 D m7 G7 E m7 E^o D m7 G7 C A^b F m7 C 6
 dreams come true, they'll all come true.

Trolley Song

Keyboard**(Sax)**

The musical score for 'Trolley Song' is written for Keyboard and Saxophone. The key signature is B-flat major (two flats) and the time signature is 4/4. The score consists of nine staves of music, each with a measure number and a list of chords above it. The Saxophone part is indicated by the '(Sax)' label above the first staff. The Keyboard part is indicated by the 'Keyboard' label above the first staff. The score includes various musical notations such as rests, notes, and ties. The chords are as follows:

- Staff 1: B \flat 6, F7, B \flat 6, F7, B \flat 6, B \flat (#5), B \flat 6, B \flat 7
- Staff 2: B \flat Maj7, B \flat 7, C m7, F7, B \flat 7, B \flat 7(#5), E \flat 6, E \flat m
- Staff 3: B \flat , G m7, C m7, F7, B \flat 6, B \flat Maj7, C m7, 1. F7, 2. B \flat
- Staff 4: C m7, F7, B \flat 6, C m7, F7
- Staff 5: B \flat 6, E m7(b5), A7, D m7, F m
- Staff 6: C, D m7, G7, C7, F7, F7(b9)
- Staff 7: B \flat 6, B \flat (#5), B \flat 6, B \flat 7, B \flat Maj7, B \flat 7
- Staff 8: C m7, F7, B \flat 7, B \flat (#5), E \flat 6, E \flat m
- Staff 9: B \flat 6, G m7, C m7, F7, B \flat 6, B \flat Maj7, C m7, F7

The score ends with the text 'With my' below the final staff.

58 $B\flat 6$ $E\flat 6$ $F 9$ $B\flat 6$ $E\flat 6$ $F 9$ $B\flat 6$
 high starched col - lar and my high - topped shoes and my hair piled

63 $F 9$ $B\flat 6$ $B \circ 7$ $C m 7$ $F 9$ $B\flat$
 high up-on my head. — I went to lose a jol - ly hour up-on the

69 $D m$ $G m 7(\flat 5)$ $C 7$ $C m 7$ $F 7$ $B\flat 6$
 trol - ley and lost — my heart in - stead. — With his light brown

75 $E\flat 6$ $F 9$ $B\flat 6$ $E\flat 6$ $F 9$ $B\flat$ $A 7$ $D m$
 der-by and his bright green tie, he was quite the hand-som-est of men. —

81 $G m 7(\flat 5)$ F $C 9$ $F Maj 7$ $C 9$ F
 — I start - ed to yen so I count-ed to ten, then I count-ed to

87 $C 9sus$ $C 7$ $F 7sus$ $F 7$ $B\flat 6$ $F 7$ $B\flat 6$ $F 7$
 ten a - gain. —

94 $B\flat 6$ $B\flat(\sharp 5)$ $B\flat 6$ $B\flat 7$ $B\flat Maj 7$ $B\flat 7$
 "Clang, clang, clang" went the trol-ley. — "Ding, ding, ding" went the
 "Chug' chug, chug" went the mo-tor. — "Bump, bump, bump" went the

100 $C m 7$ $F 7$ $B\flat 7$ $B\flat 7(\sharp 5)$ $E\flat Maj 7$ $E\flat m$ $B\flat$ $G m 7$
 bell. — "Zing, zing, zing" went my heartstrings, — for the mo - ment I
 brake. — "Thumpthump, thump" went my heartstrings — when he smiled I could

107 $C m 7$ $F 7$ $B\flat$ $B\flat Maj 7$ $C m 7$ 1. $F 7$ 2. $B\flat$
 saw him I fell. — He tipped his
 feel the car shake. —

113 Cm7 F7 B \flat 6 Cm7
 hat _____ and took a seat. He said he hoped he had - n't

118 F7 B \flat 6 E m7(\flat 5) A7 D m7
 stepped up-on my feet. He asked my name, _____ I held my breath.

124 F m C D m7 G7 C7 F7 F7(\flat 9)
 I could n't speak be-cause he scared me half to death. _____

129 B \flat 6 B \flat (#5) B \flat 6 B \flat 7 B \flat Maj7 B \flat 7
 "Buzz, buzz, buzz" went the buz-zer. _____ "Plop, plop, plop" went the

135 Cm7 F7 B \flat 9 B \flat 7(#5) E \flat Maj7 E \flat m
 wheel. _____ "Stop, stop, stop" went my heart-strings. _____ As he

141 B \flat 6 F7(\flat 9) B \flat 6 E \flat m6 B \flat 6/D
 start - ed to leave I took hold of his sleeve with my hand. _____

147 D \flat °7 3 Cm7 F7 B°7 3 3
 — And, as if it were planned, _____ he stayed on with me,

153 Cm7 F7 D m7 E \flat 6 D7
 and it was grand just to stand with his hand hold - ing

157 G m G m/F Cm7 F7 B \flat 6 E \flat 7 B \flat 6 F7 B \flat
 mine _____ to the end of the line. _____

MALE VOCAL

Zip-A-Dee-Doo-Dah

Keyboard

(Keyboard) B \flat Sax C9

4 F7 (Keyboard) B \flat (Sax)

7 C7 F7 B \flat (Keyboard)

10 C m7 F7 /E \flat /D /C

13 B \flat E \flat B \flat

Zip - A-Dee - Doo - Dah, Zip - A-Dee - ay.____

17 E \flat B \flat C7 F7

My, oh my, a won - der - ful day!____

21 B \flat E \flat B \flat

Plen - ty of sun - shine head - in' my way.____

25 E \flat B \flat G m C m7 F7 B \flat

Zip - A-Dee - Doo - Dah, Zip - A - Dee - ay!____ Mis - ter

2

29 F7 B \flat

Blue - bird on my shoul - der. _____ It's the

33 C7 G m7 C m7 F7

truth! It's ac - tu - al! Ev - 'ry-thing is sat - tis - fact - ual!

37 B \flat E \flat B \flat

Zip - A - Dee - Do - Dah, Zip - A-Dee - ay. _____

41 E \flat B \flat G m 1. C m7 F7 B \flat F7

Won - der - ful feel - ing, _____ won - der - ful day! _____

45 2. C m7 C \sharp B \flat /D G m7

won - der - ful day. _____ Won - der-ful feel - ing, _____

49 C m7 F7 B \flat (Keyboard)

It's a won - der - ful day. _____

52 C m7 F7 B \flat

Diamonds Are A Girl's Best Friend

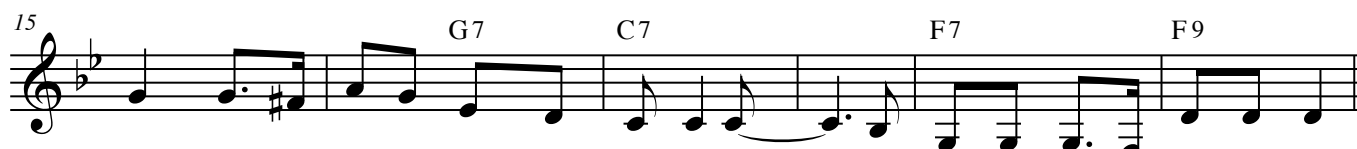
Keyboard



kiss on the hand may be quite "con - tin-nen-tal," but dia-monds are a
may come a time when a lass needs a law-er, but dia-monds are a



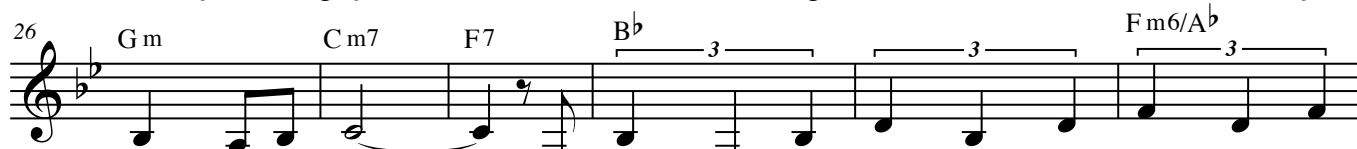
girl's best friend. A kiss may be grand, but it
girl's best friend. There may come a time when a



won't pay the rent-al on your hum-ble flat or help you at the laun-dro-mat
hard-boiled em-ploy-er thinks you're aw - ful nice, but get that "ice" or else no dice.



Men grow cold as girls grow old and we all lose our
He's your guy when stocks are high, but be - ware when they

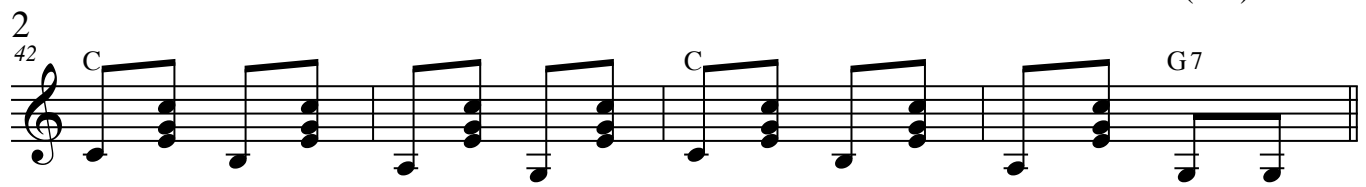


charms in the end. But square-cut or pear-shape these rocks don't lose
start to de - scend. It's then that those lous - es go back to their



their shape. Dia-monds are a girl's best friend. There
spous - es, Dia-monds are a girl's best friend.





I've



heard of af-fairs that are strict - ly pla-ton-ic, but dia-monds are a



girl's best friend. And I think af-fairs that you must keep pla-



ton-ic are bet-ter bets if lit-tle pets get big bag-gettes.



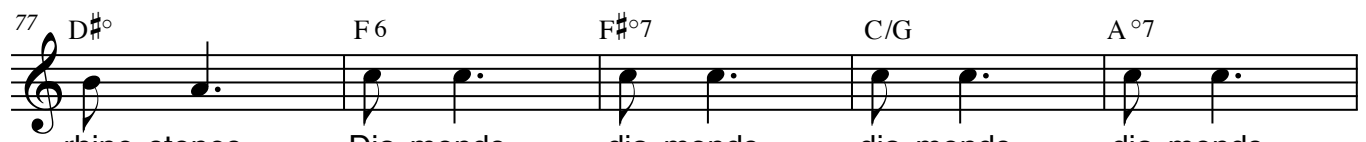
Time rolls on and youth is gone, and you can't straight-en



up when you bend. But stiff back or stiff knees, you



stand straight at Tif f'ny's. Dia-monds are a girl's best friend, I don't mean



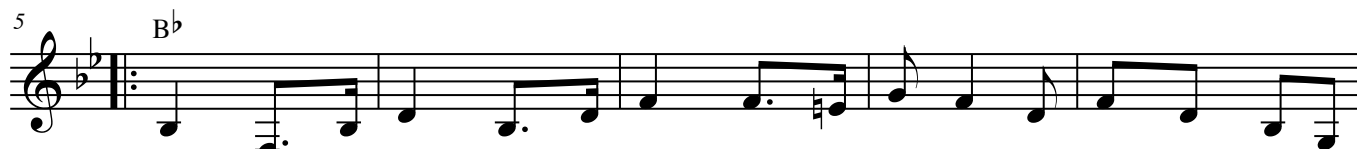
rhine-stones. Dia-monds, dia-monds, dia-monds, dia-monds,



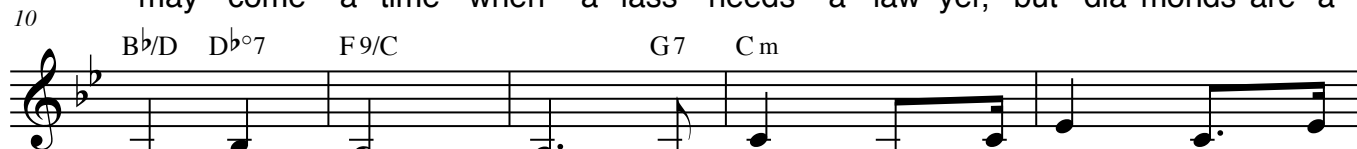
dia-monds are a girl's best friend.

Diamonds Are A Girl's Best Friend

Keyboard



kiss on the hand may be quite "con - tin-nen-tal," but dia-monds are a
may come a time when a lass needs a law-er, but dia-monds are a



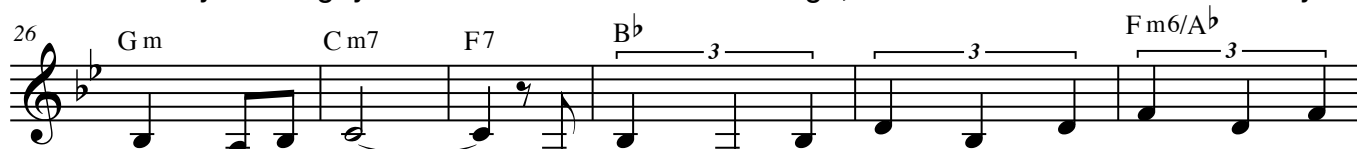
girl's best friend. A kiss may be grand, but it
girl's best friend. There may come a time when a



won't pay the rent-al on your hum-ble flat or help you at the laun-dro-mat
hard-boiled em-ploy-er thinks you're aw - ful nice, but get that "ice" or else no dice.



Men grow cold as girls grow old and we all lose our
He's your guy when stocks are high, but be - ware when they



charms in the end. But square-cut or pear-shape these rocks don't lose
start to de - scend. It's then that those lous - es go back to their



their shape. Dia-monds are a girl's best friend. There
spous - es, Dia-monds are a girl's best friend.



2
42

I've

46

heard of af-fairs that are strict - ly pla-ton-ic, but dia-monds are a

51

girl's best friend. And I think af-fairs that you must keep pla-

57

ton-ic are bet-ter bets if lit-tle pets get big bag-gettes.

62

Time rolls on and youth is gone, and you can't straight-en

67

up when you bend. But stiff back or stiff knees, you

72

stand straight at Tif-f'ny's. Dia-monds are a girl's best friend, I don't mean

77

rhine-stones. Dia-monds, dia-monds, dia-monds, dia-monds,

82

dia-monds are a girl's best friend.

Singin' In The Rain

MALE VOCAL ONLY

Keyboard

5 F 6 C 9/F F 6 C 9/F I'm

9 F D m F F 6
sing - in' in the rain, just sing - in' in the rain, what a glor - i-ous

14 F #°7 C 7/G C 7
feel - ing, I'm hap - py a - gain. I'm laugh - ing at clouds so dark up a -

20 C 7 F 6
bove. The sun's___ in my heart___ and I'm read - y for love. Let the

25 F 6 F 6 F #°7
storm - y clouds chase ev-'ry one___ from the place. Come on___ with the rain, I've a

31 C 7/G C 7
smile___ on my face. I walk down the lane with a hap - py re - frain, just

37 C 7
sing-in', I'm sing-in' in___ the rain._____ rain._____

1. F 6 C 7 G m7 (Keyboard)
2. F 6 G m7 C 7 F

Rock Around The Clock

F

Give Pitch

Keyboard

One, two, three o'clock four o'clock rock, five, six seven o'clock

eight o'clock rock, nine, ten 'leven o'clock twelve o'clock rock. We're gon-na

rock a-round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

glad rags on and join me, hon. We'll have some fun when the
clock strikes two three, and four, if the band slows down, we'll
chimes ring five, six, and seven, we'll be right in
eight, nine, ten, elev - en, too, I'll be go - ing strong and
clock strikes twelve, we'll cool off, then start a - rock ing round the

clock strikes one.
yell for more,
sev - enth heaven, We're gon-na rock a-round the clock to-night. We're gon-na
so will you,
clock a - again,

rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

round the clock to - night. When the

7 (Sax)
B \flat B \flat /D E \flat D \flat /E F F7 B \flat

Rock Around The Clock

M

Give Pitch

Keyboard

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

The Lady Is A Tramp

F

Keyboard

(Keyboard & Bass - Freely)

F6 gm7 F/D C7sus F6 Gm7 F/D C7sus
 I've
 5 Fmaj7 Gm7 Am7 C7sus F6 Caug Am7(b5) D7(#9)
 wined and dined on Mul-li-gan stew and nev - er wished for tur-key. As I
 9 Gmaj7 Am7 Bm7 Am7 G Daug Bm7(b5) E7
 hitched and hiked and grift-ed, too from Maine to Al - bu-quer - que. A-
 13 A13 Am7 D7 Dm7 G7 3 C7sus C9
 las, I missed the Beaux Arts Ball, and what is twice as sad, I was
 17 Fmaj7 Gm7 Fmaj7 Gm7 Fmaj7 Caug 3 Am7(b5) D7(b9)
 nev - er at a par - ty where they hon-ored No - el Cow - ard, But
 21 Dm7 G13 Dm7 G13 Dm7 G13
 soc - ial cir - cles spin too fast for me. My
 25 C7 Ab6 C7
 "Ho - bo - hem - i - a" is the place to be.

2

(In rhythm)

29 F 6 F maj7 A^bm7 D7(b9) Gm7 C7 C7(b9)

I get too hun - gry for din - ner at eight. ____
I go to Co - ney, the beach is di - vine. ____

33 F 6 F maj7 Am7 D7(b9) Gm7 C7 C7(b9)

I like the thea - tre and nev - er come late. ____
I go to ball-games, the bleach - ers are fine. ____

37 F F maj7 F7 B^b6 E^b9

I nev - er both - er with peo - ple I hate. ____
I fol - low Win - chell and read ev - 'ry line. ____

41 Am7 Dm(maj7) Gm7 C7(b9) F Dm7 Gm7 C7

That's why this la - dy is a tramp. ____
That's why this la - dy is a tramp. ____

45 F 6 F maj7 A^bm7 D7(b9) Gm7 C7 C7(b9)

I don't like crap games with bar - ons and ears. ____
I like a prize - fight that is - n't a fake. ____

49 F 6 Gm6 A^bm7 D7(b9) Gm7 C7 C7(b9)

Won't go to Har - lem in er - mine and pearls. ____
I love the row - ing on Cen - tral Park Lake. ____

53 F F maj7 F7 B^b6 E^b9

Won't dish the dirt with the rest of the girls. ____
I go to Op - 'ra and stay wide a - wake. ____

57 Am7 Dm(maj7) Gm7 C7(b9) F 6 C7sus F N.C.

That's why this la - dy is a tramp. ____
That's why this la - dy is a I like the the

61 Bm7(b5) E 13 Am7 D 13

free green fresh grass wind un - in der my hair, shoes. _____

65 Gm7 C 13 Am7 D 7(b9) Gm7 C 7(b5)

life with-out care. _____ I'm broke, That's "oke,"
What can I lose? _____ I'm flat, _____ that's that.

69 F 6 F maj7 Am7(b5) D 7(b9) Gm Gm7/F Em7(b5) A 7(b9)

Hate Cal - i - for - nia, it's cold and it's damp, _____
I'm all a - lone when I low - er my lamp, _____

73 Dm Dm7 1. G9 C 7(b9) F Dm7 Gm7 C 7

that's why this la - dy is a tramp. _____

77 2. G9 Dm Dm7 G9 G#° F

la - dy, that's why this la - dy that's why this

81 Gm7 Bbmaj7 Am7 C 7/G C 13(b9) F 6

la - dy _____ is a tramp. _____

85 Gm7 N.C. 3 F

— This la - dy is a tramp!

The Lady Is A Tramp

M

Keyboard

(Keyboard & Bass - Freely)

B \flat 6 cm7 B \flat /G F7sus B \flat 6 Cm7 B \flat /G F7sus
 She's
 5 B \flat maj7 Cm7 Dm7 F7sus B \flat 6 F^{aug} Dm7(b5) G7(#9)
 wined and dined on Mul-li-gan stew and nev - er wished for tur-key. She
 9 Cmaj7 Dm7 Em7 Dm7 C G^{aug} Em7(b5) A7
 hitched and hiked and grift-ed, too from Maine to Al - bu-quer - que. A-
 13 D13 Dm7 G7 Gm7 C7₃ F7sus F9
 las, she missed the Beaux Arts Ball, and what is twice as sad, she was
 17 B \flat maj7 Cm7 B \flat maj7 Cm7 B \flat maj7 F^{aug} Dm7(b5) G7(b9)
 nev - er at a par - ty where they hon-ored No - el Cow - ard, Her
 21 Gm7 C13 Gm7 C13 Gm7 C13
 soc - ial cir - cles spin too fast, you see. Her
 25 F7 D \flat 6 F7
 "Ho - bo - hem - i - a" is the place to be.

2

(In Rhythm)

29 $B\flat 6$ $B\flat \text{maj} 7$ $D\flat m 7$ $G 7(\flat 9)$ $C m 7$ $F 7$ $F 7(\flat 9)$

She gets too hun - gry for din - ner at eight.____
 She goes to Co - ney, the beach is di - vine.____

33 $B\flat 6$ $B\flat \text{maj} 7$ $D m 7$ $G 7(\flat 9)$ $C m 7$ $F 7$ $F 7(\flat 9)$

She likes the thea - tre and nev - er comes late.____
 She goes to ball-games, the bleach - ers are fine.____

37 $B\flat$ $B\flat \text{maj} 7$ $B\flat 7$ $E\flat 6$ $A\flat 9$

She nev - er both - ers with peo - ple she hates.____
 She fol - lows Win-chell and reads ev - 'ry line.____

41 $D m 7$ $G m(\text{maj} 7)$ $C m 7$ $F 7(\flat 9)$ $B\flat$ $G m 7$ $C m 7$ $F 7$

That's why the la - dy is a tramp.____
 That's why the la - dy is a tramp.____

45 $B\flat 6$ $B\flat \text{maj} 7$ $D\flat m 7$ $G 7(\flat 9)$ $C m 7$ $F 7$ $F 7(\flat 9)$

She don't like crap games with bar - ons and earls.____
 She likes a prize - fight that is - n't a fake.____

49 $B\flat 6$ $C m 6$ $D\flat m 7$ $G 7(\flat 9)$ $C m 7$ $F 7$ $F 7(\flat 9)$

Won't go to the Har-lem in er - mine and pearls.____
 She loves the row - ing on Cen - tral Park Lake.____

53 $B\flat$ $B\flat \text{maj} 7$ $B\flat 7$ $E\flat 6$ $A\flat 9$

Won't dish the dirt with the rest of the girls.____
 She goes to Op - 'ra and stays wide a - wake.____

57 $D m 7$ $G m(\text{maj} 7)$ $C m 7$ $F 7(\flat 9)$ $B\flat 6$ $F 7 \text{sus}$ $B\flat$ N.C.

That's why the la - dy is a tramp.____ She likes the
 That's why the la - dy is a tramp.____ She likes the

61 $E m 7(b 5)$ $A 13$ $D m 7$ $G 13$

free green fresh grass wind in her hair, un - der her shoes.

65 $C m 7$ $F 13$ $D m 7$ $G 7(b 9)$ $C m 7$ $F 7(b 5)$

life with out care. She's broke, That's 'oke, What can she lose? She's flat, that's that.

69 $B b 6$ $B b m a j 7$ $D m 7(b 5)$ $G 7(b 9)$ $C m$ $C m 7/B b$ $A m 7(b 5)$ $D 7(b 9)$

Hates Cal - i - for - nia, it's cold and it's damp, She's all a - lone when she low - ers her lamp,

73 $G m$ $G m 7$ $1. C 9$ $F 7(b 9)$ $B b$ $G m 7$ $C m 7$ $F 7$

that's why the la - dy is a tramp.

77 $2. C 9$ $G m$ $G m 7$ $C 9$ $C \# o$ $B b$

la - dy, that's why the la - dy that's why the

81 $C m 7$ $E b m a j 7$ $D m 7$ $F 7/C$ $F 13(b 9)$ $B b 6$

la - dy is a tramp.

85 $C m 7$ $N.C.$ $B b$

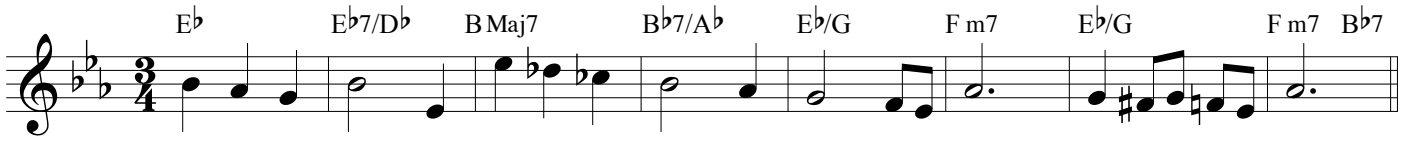
This la - dy is a tramp!

Moon River

F


Keyboard

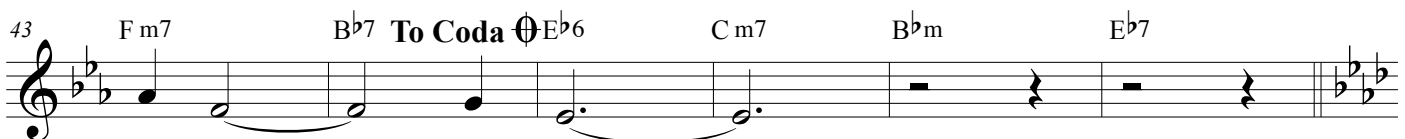
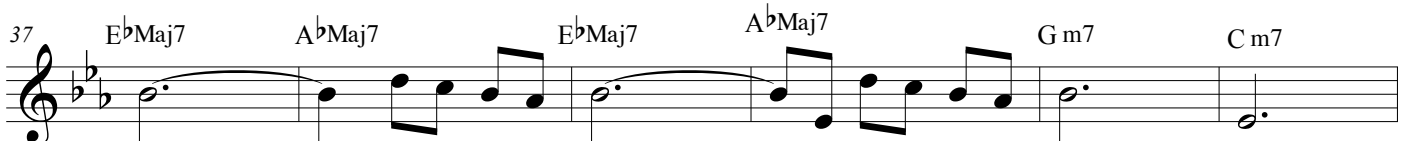
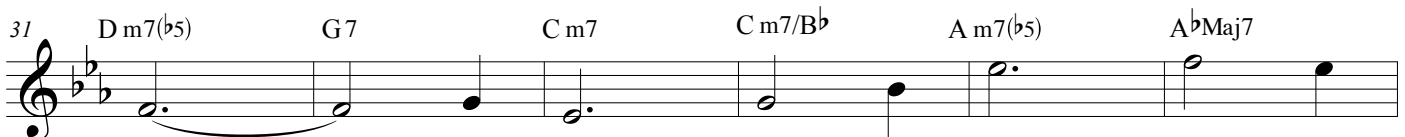
(Keyboard)



(Sax)



 (Sax on D.S.)



49 $A\flat\text{Maj7}$ $F\text{m7}$ $D\flat\text{Maj7}$ $A\flat\text{Maj7}$ $D\flat\text{Maj7}$
 Moon Riv - er, wid - er than a mile, I'm cross - ing you in

54 $A\flat\text{Maj7}$ $G\text{m7}(\flat 5)$ $C7$ $F\text{m7}$ $A\flat 7/E\flat$ $D\flat\text{Maj7}$
 style some day. O dream mak - er, you heart

60 $G\flat 7$ $F\text{m7}$ $F\text{m7}/E\flat$ $D\text{m7}(\flat 5)$ $G7$ $C\text{m7}$ $F7$ $B\flat\text{m7}$ $E\flat 7$
 break - er, where - ev - er you're go - ing I'm go - ing your way.

65 $A\flat\text{Maj7}$ $F\text{m7}$ $D\flat\text{Maj7}$ $A\flat\text{Maj7}$ $D\flat\text{Maj7}$ $A\flat\text{Maj7}$
 Two drift-ers off to see the world, there's such a lot of world to

71 $G\text{m7}(\flat 5)$ $C7$ $F\text{m7}$ $F\text{m7}/E\flat$ $D\text{m7}(\flat 5)$ $D\flat\text{Maj7}$
 see. We're af - ter the same rain - bow's

77 $A\flat\text{Maj7}$ $D\flat\text{Maj7}$ $A\flat\text{Maj7}$ $D\flat\text{Maj7}$ $C\text{m7}$ $F\text{m7}$
 end, wait-ing round the bend, my huck-le-ber-ry friend, Moon

83 $B\flat\text{m7}$ $E\flat 7$ $A\flat 6$ $F\text{m7}$ $B\flat 7$ **D.S. al Coda**
 Riv - er and me.

⊕ Coda
 89 $E\flat 6$ $C\text{m7}$ F° $/E$ $E\flat\text{Maj7}$

Moon River

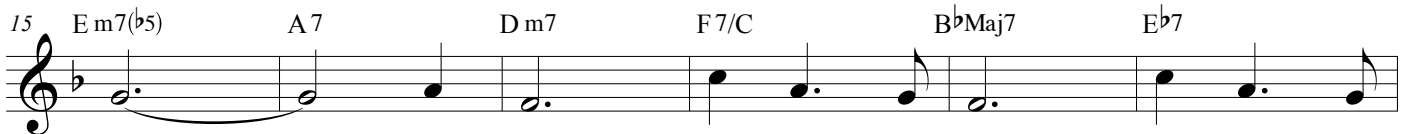
M

Keyboard

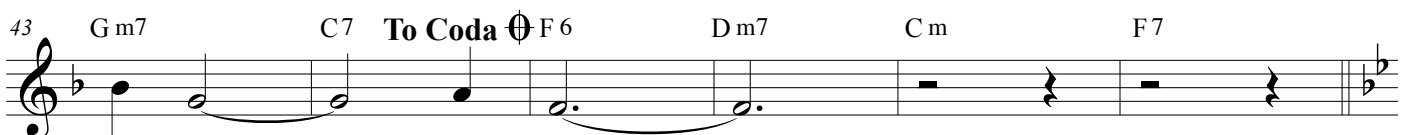
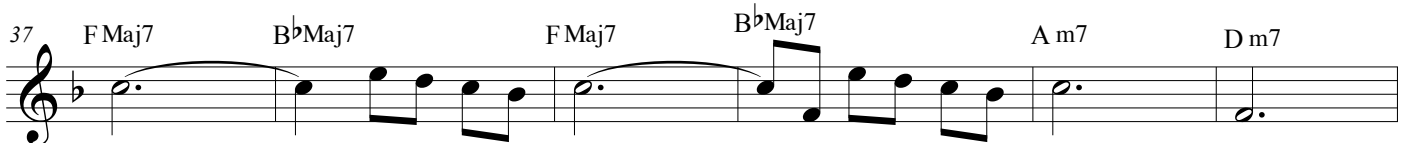
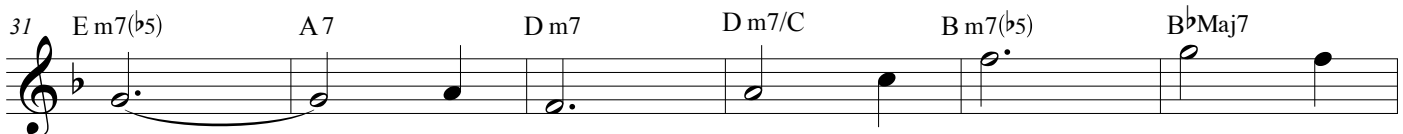
(Keyboard)



(Sax)



⌘ (Sax on D.S.)



49 $B\flat$ Maj7 G m7 $E\flat$ Maj7 $B\flat$ Maj7 $E\flat$ Maj7
Moon Riv - er, wid - er than a mile, I'm cross - ing you in

54 $B\flat$ Maj7 A m7($b5$) D7 G m7 $B\flat$ 7/F $E\flat$ Maj7
style some day. _____ O dream mak - er, you heart

60 A \flat 7 G m7 G m7/F E m7($b5$) A7 D m7 G7 C m7 F7
break - er, where - ev - er you're go - ing I'm go - ing your way.

65 $B\flat$ Maj7 G m7 $E\flat$ Maj7 $B\flat$ Maj7 $E\flat$ Maj7 $B\flat$ Maj7
Two drift-ers off to see the world, there's such a lot of world to

71 A m7($b5$) D7 G m7 G m7/F E m7($b5$) $E\flat$ Maj7
see. _____ We're af - ter the same rain - bow's

77 $B\flat$ Maj7 $E\flat$ Maj7 $B\flat$ Maj7 $E\flat$ Maj7 D m7 G m7
end, _____ wait-ing round the bend, _____ my huck-le-ber-ry friend, Moon

83 C m7 F7 $B\flat$ 6 G m7 C7 **D.S. al Coda**
Riv - er _____ and me. _____

⊕ Coda
89 F 6 D m7 G° /G \flat F Maj7

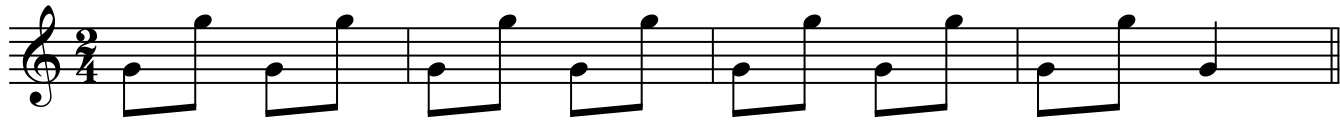
VOCAL ONLY

Do-Re-Mi

D

(Keyboard Intro- No instruments)

Keyboard



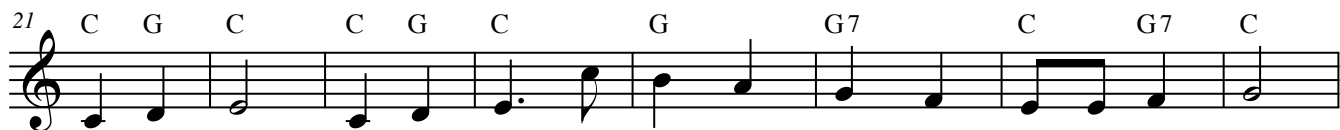
(F) Let's



start at the ver-y be - gin - ning!_ (M)A ver-y good place to start. (F)When you



read, you be - gin with A, B, C. When you sing, you be - gin with Do-Re - Mi.



(M)Do - Re - Mi? (F)Do - Re - Mi. The first three notes just hap-pen to be



Do - Re - Mi. (M)Do - Re - Mi? (F)Do-re-mi-fa - so-la ti



(F) Doe a deer, a fe-male deer, _____ Ray, a drop of gold-en sun, _____

(M)Doe, (F)a deer, a fe male deer, (M)Doe! Ray, (F)a drop of gold-en sun, (M)Ray!



Me, a name I call my - self, _____ Far, a long, long way to run, _____

Me, (F)a name I call my self, (M)Me! Far, (F)a long, long way to run, (M)Far!

D

53 C/E C7 F D7 G

(M) Sew, a nee-dle pull-ing thread, (F) La, a note to fol-low sew,____
 (M) Sew, a nee-dle pull-ing thread, (F) La, a note to fol-low sew,____

61 E7 A m C7 F D m7 G7 1. C G

(M) Tea, a drink with jam and bread, (F) That will bring us back to Do-oh - oh-oh
 (M) Tea, a drink with jam and bread (F) That will bring us back to ____

69 2. C G7

(Both) Doe, a deer, a fe - male deer, Ray, a drop of gold - en sun, ____

77 C D m G7

Me, a name I call my - self, Far, a long, long way to run, ____

85 C/E C7 F D7 G

(M) Sew, a nee-dle pull-ing thread, (F) La, a note to fol-low sew, ____

93 E7 A m C7 F D m7 G7 C C7

(M) Tea, a drink with jam and bread (Both) That will bring us back to doe! ____

101 F (M) F/E D m7 G7 C G7 C

(F) Do - re - mi - fa - so - la - ti - do! So! Do!

Somewhere Over The Rainbow

Keyboard

(Keyboard - Freely)

First system of musical notation (measures 1-2). The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: G, G Maj7, A m7, and A m6. The melody consists of eighth and quarter notes.

(Keyboard & Bass- Very freely)

Second system of musical notation (measures 3-8). The melody continues on the treble clef staff. Chords are indicated above the staff: A#° (measure 3), B m, E7, A m7 (with a *rit.* marking), and D 9. The lyrics "When all the world is a hope-less jum-ble and the rain drops tum-ble all a-" are written below the staff. Measure 8 includes the lyrics "round. Hea - ven o-pens a mag - ic lane." and a "(Keyboard)" instruction. The notation includes various chord symbols like G 6, Em7, Am, D7, and G#°7.

Third system of musical notation (measures 9-12). The melody continues on the treble clef staff. Chords are indicated above the staff: G 6, Em7, Am, D7, and G 6. The lyrics "When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be" are written below the staff.

Fourth system of musical notation (measures 13-15). The melody continues on the treble clef staff. Chords are indicated above the staff: F#m7, B7, Em7, /D, C7, A7, Am11, and D7sus4. The lyrics "found lead - ing from your win-dow - pane to a place be-hind the" are written below the staff.

Fifth system of musical notation (measures 16-20). The melody continues on the treble clef staff. Chords are indicated above the staff: Am11, D7sus4, E°7/D, Am7, and D7. The lyrics "sun, just a step be-yond the rain." are written below the staff. The notation includes various chord symbols like Am11, D7sus4, E°7/D, Am7, and D7.

(All - In Rhythm)

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

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

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

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

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

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

To Coda

49 G 6 E m B m G 7 C Maj7 C[°]7 B m7 B[°]

Some - where o - ver the rain - bow, blue - birds fly.

53 C Maj7 C[°]7 G/B E7(b9) A 7 A m D 7 G D.S. al Coda

Birds fly o - ver the rain - bow, why, then oh why can't I?

57 Coda A m7 F 7 B^b6 G m D m B^b7 E^bMaj7 E[°]7

find me. Some - where o - ver the rain - bow, blue - birds

61 D m7 D[°] E^bMaj7 E^b7 B^b/D G7(b9)

fly. Birds fly o - ver the rain - bow,

(No Rhythm - Freely)

64 C 7 C m F 7 B^b B^b6 ,

why then, oh why can't I? If hap - py lit - tle blue-birds fly be -

67 C m7 C m6 F 9

yond the rain - bow, why oh why can't

(Add Rhythm)

70 B^b6 G m C m7 B Maj7 B^bMaj6

I? _____

(Sax)