



## THE MIXED NUTS

# Set Gospel

Last revised: 2019.04.20

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Gospel03-Dancing On The Ceiling(KVF).2016.03.23.pdf

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Gospel17-Gotta Be This Or That(KVF).2014.04.19.pdf

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F

Keyboard

Polka tempo

## California, Here I Come

Gm /D Cm D7 Gm /D Cm D7

5 Gm Gm(maj7) Gm7 C7 Cm  
When the win - try winds are blow - ing and the

9 Gm E♭7 D7 Gm Gm6 Gm(maj7) Gm6  
snow is start - ing in to fall.

13 Gm Gm(maj7) Gm7 C7 Cm  
Then my eyes turn west - ward know - ing that's the

17 Gm D7 Gm  
place that I love best of all.

21 B♭ E♭  
Cal - i - for - nia, I've been blue

25 B♭ E♭ D7  
since I've been a - way from you.

29 Gm Gm(maj7) Gm7 C7 Cm  
I can't wait 'til I get go - ing, e - ven

33 Gm D7 Gm B♭7  
now I'm start - ing in to call. Oh,

2

37 E♭ E♭aug A♭6 B♭7  
 Cal - i - for - nia, here I come, right back where I

43 E♭ E♭7/G♭ B♭7  
 start-ed from where bow-ers of flow-ers bloom in the sun.

48 E♭ E♭7/G♭ B♭7  
 — Each morn-ing at dawn-ing, bird-ies sing and ev-'ry-thing. A

53 E♭ E♭aug A♭6 B♭7  
 sun-tanned guy said "Don't be late!" That's why I can

59 Gm7 C7 Fm Fm G7  
 hard - ly wait. O - pen up that Gold - en Gate,

64 Cm F7 B♭7 E♭ C7  
 — Cal - i - for - nia, here I come.

69 (Sax) F Faug B♭6 C7  
 —

75 F F°7/A♭ C7  
 —

80 F F°7/A♭ C7 A

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time signature. It includes lyrics for the first eight lines of the song, with chords indicated above the staff: E♭, E♭aug, A♭6, B♭7, E♭, E♭7/G♭, B♭7, E♭, E♭7/G♭, B♭7, E♭, E♭aug, A♭6, B♭7, Gm7, C7, Fm, Fm, G7, Cm, F7, B♭7, E♭, C7, (Sax) F, Faug, B♭6, C7, F, F°7/A♭, C7, F, F°7/A♭, C7, and A. The bottom staff is for saxophone, also in treble clef and one flat key signature, with a common time signature. It contains the lyrics for the last three lines of the song: "Cal - i - for - nia, here I come.", "—", and "A". Chords for the saxophone part are F, F°7/A♭, C7, F, F°7/A♭, C7, and A.

85 F F aug B $\flat$ 6 sun - tanned guy said "Don't be late!" \_\_\_\_\_

89 C7 A m7 D7 That's why I can hard - ly wait. \_\_\_\_\_

93 Gm A7 Dm O - pen up that Gold - en Gate, Cal - i -

97 G7 for - nia, Cal - i -

101 G $\sharp$ 7 for - nia, Cal - i -

105 Dm7/A Gm7 C7 for - nia here I

109 F /E /D /C /B $\flat$  /A /G /A come. \_\_\_\_\_

113 B $\flat$ maj7 /A Gm7 C7 F B $\flat$  F Cal - i - for - nia, here I come! \_\_\_\_\_

**M**

Keyboard

Polka tempo

**California, Here I Come**

Cm            /G            Fm            G7            Cm            /G            Fm            G7

When the win - try winds are blow - ing and the  
snow is start - ing in to fall.

Then my eyes turn west - ward know - ing that's the  
place that I love best of all.

Cal - i - for - nia, I've been blue  
since I've been a - way from you.

I can't wait 'til I get go - ing, e - ven  
now I'm start - ing in to call. Oh,

2

37            A<sup>b</sup>            A<sup>b</sup>aug            D<sup>b</sup>6            E<sup>b</sup>7  
       Cal - i - for - nia, here I come, \_\_\_\_ right back where I

43            A<sup>b</sup>            A<sup>b</sup><sup>o</sup>7/C<sup>b</sup>            E<sup>b</sup>7  
       start-ed from \_\_\_\_ where bow-ers of flow-ers bloom in the sun.

48            A<sup>b</sup>            A<sup>b</sup><sup>o</sup>7/C<sup>b</sup>            E<sup>b</sup>7  
       — Each morn-ing at dawn-ing, bird-ies sing and ev-'ry-thing. A

53            A<sup>b</sup>            A<sup>b</sup>aug            D<sup>b</sup>6            E<sup>b</sup>7  
       sun-tanned guy said "Don't be late!" \_\_\_\_ That's why I can

59            Cm7            F 7            B<sup>b</sup>m            B<sup>b</sup>m            C 7  
       hard - ly wait. \_\_\_\_ O - pen up that Gold - en Gate,

64            Fm            B<sup>b</sup>7            E<sup>b</sup>7            A<sup>b</sup>            F 7  
       — Cal - i - for - nia, here I come.

69            (Keyboard) B<sup>b</sup>            B<sup>b</sup>aug            E<sup>b</sup>6            F 7  
       —

75            B<sup>b</sup>            B<sup>b</sup><sup>o</sup>7/D<sup>b</sup>            F 7  
       —

80            B<sup>b</sup>            B<sup>b</sup><sup>o</sup>7/D<sup>b</sup>            F 7  
       —

A

85                    B♭                    B♭aug                    E♭6  
                   sun - tanned        guy        said        "Don't    be        late!" \_\_\_\_\_

89                    F7                    D m7                    G7  
                   That's        why        I        can        hard - ly        wait. \_\_\_\_\_

93                    Cm                    D7                    Gm  
                   O - pen        up        that        Gold - en        Gate, \_\_\_\_\_        Cal - i -

97                    C7  
                   for - nia, \_\_\_\_\_        Cal - i -

101                  C♯7  
                   for - nia, \_\_\_\_\_        Cal - i -

105                  Gm7/D                    Cm7                    F7  
                   for - nia \_\_\_\_\_        here        I

109                  B♭                    /A                    /G                    /F                    /E♭                    /D                    /C                    /D  
                   come. \_\_\_\_\_

113                  E♭maj7                    /D                    Cm7                    F7                    B♭                    E♭                    B♭  
                   Cal - i - for - nia,        here        I                    come! \_\_\_\_\_

# Harbor Lights

**F**  
Keyboard

(Sax) B<sup>b</sup> Cm7 Dm7 C<sup>o</sup>7 Gm7 C9 F7 N.C.

5 saw the  
F7 B<sup>b</sup>dim7 B<sup>b</sup>  
har-bor lights. They on - ly told me we were part - ing. The same old  
har-bor lights. How could I help if tears were start - ing. Good - bye to

9 F 1. F7 Cm7/F F7 B<sup>b</sup> N.C.  
har - bor lights that once brought you to me. I watched the

13 2. F7 Cm7/F F7 B<sup>b</sup> E<sup>b</sup>6 B<sup>b</sup> B<sup>b</sup>7  
be - side the sil - v'ry sea. I longed to

16 E<sup>b</sup> E<sup>b</sup>m6 B<sup>b</sup>  
hold you near and kiss you just once more. But you were

20 C7 C7(5) F7 Cm7/F F7 N.C.  
on the ship and I was on the shore. Now I know

24 F7 B<sup>b</sup>dim7 B<sup>b</sup>  
lone - ly nights, for all the while my heart is whis - p'ring. Some oth - er

28 F F7 Cm7/F F7(69) To Coda B<sup>b</sup> B<sup>b</sup>dim7 F7 N.C. (Sax) D.S. al Coda  
har - bor lights will steal your love from me.

32 Coda B<sup>b</sup> (Sax) B<sup>b</sup>maj7 B<sup>b</sup>6  
me.

# Harbor Lights

**M**  
Keyboard

(Keyboard) E<sup>b</sup> Fm7 Gm7 F<sup>7</sup> Cm7 F9 B<sup>b7</sup> N.C.

I saw the  
**5** B<sup>b7</sup> E<sup>b</sup>dim7 E<sup>b</sup>  
 har-bor lights. They on - ly told me we were part - ing. The same old  
 har-bor lights. How could I help if tears were start - ing. Good - bye to

9 B<sup>b</sup> 1. B<sup>b7</sup> Fm7/B<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> N.C.  
 har - bor lights that once brought you to me. I watched the  
 ten - der nights

13 2. B<sup>b7</sup> Fm7/B<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> A<sup>b6</sup> E<sup>b</sup> E<sup>b7</sup>  
 be - side the sil - v'ry sea. I longed to  
 16 A<sup>b</sup> A<sup>b6</sup> E<sup>b</sup>  
 hold you near and kiss you just once more. But you were

20 F7 F7(5) B<sup>b7</sup> Fm7/B<sup>b</sup> B<sup>b7</sup> N.C. E<sup>b</sup>  
 on the ship and I was on the shore. Now I know

24 B<sup>b7</sup> E<sup>b</sup>dim7 E<sup>b</sup>  
 lone - ly nights, for all the while my heart is whis - p'ring. Some oth - er

28 B<sup>b</sup> B<sup>b7</sup> Fm7/B<sup>b</sup> B<sup>b7(b9)</sup> E<sup>b</sup> E<sup>b</sup>dim7 B<sup>b7</sup> N.C. (Keyboard) D.S. al Coda  
 har - bor lights will steal your love from me.

32 Coda E<sup>b</sup> (Keyboard) E<sup>b</sup>maj7 E<sup>b6</sup>  
 me.

# Dancing On The Ceiling

F

(Sax) B♭Maj7 G m7 C m7 F 7 Keyboard

5 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭m7  
He dan - ces ov - er - head on the ceil - ing near my bed,  
in my sight through the night.

9 C m7 F 7 D m7 G7(♭9) C m7 F 7 B♭6 C m7 F 7  
I tried to hide in vain un - der-neath my coun - ter pane.

13 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭m7  
There's my love up a - bove.

17 C m7 F 7 D m7 G7(♭9) C m7 F 7 B♭6  
I whis - per "Go a - way my lov - er, it's not fair." —

21 C m7 F 7 B♭Maj7 F m7 B♭7  
But I'm so grate - ful to dis - cov - er he's still there. —

25 E♭6 A♭7 D m7 G7(♭9) C m7 F 7  
I love my ceil - ing more since it is a danc - ing floor

29 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭7  
just for my love.

33 C m7 F 7 1. B♭6 C m7 F 7  
2. D m7 D♭°7 C m7 F 7  
love, just for my

37 B♭ C m7 B♭6  
love, just for my

41 B♭ C m7 B♭6  
love.

# Dancing On The Ceiling

**M**

Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a keyboard part with chords E♭Maj7, Cm7, Fm7, and B♭7. The second staff begins with E♭Maj7 and continues with lyrics: "She dan - ces ov - er - head on the ceil - ing near my bed," with chords B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭m7. The third staff starts with Fm7 and continues with "in my sight through the night." with chords B♭7, Gm7, C7(b9), Fm7, B♭7, E♭6, Fm7, and B♭7. The fourth staff begins with E♭Maj7 and continues with "tried to hide in vain un - der-neath my coun - ter pane." with chords B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭m7. The fifth staff starts with Fm7 and continues with "There's my love up a - bove." with chords B♭7, Gm7, C7(b9), Fm7, B♭7, and E♭6. The sixth staff begins with Fm7 and continues with "I whis - per 'Go a - way my lov - er, it's not fair.'" with chords B♭7, E♭Maj7, B♭m7, and E♭7. The seventh staff starts with A♭6 and continues with "But I'm so grate - ful to dis - cov - er she's still there." with chords D♭7, Gm7, C7(b9), Fm7, and B♭7. The eighth staff begins with E♭Maj7 and continues with "I love my ceil - ing more since it is a danc - ing floor" with chords B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭7. The ninth staff starts with Fm7 and continues with "just for my love." with chords B♭7, E♭6, Fm7, and B♭7. The tenth staff begins with Gm7 and continues with "love, just for my love." with chords G♭7, Fm7, B♭7, E♭6, and Fm7.

Keyboard

# The Way We Were

F

## Keyboard

(Keyboard Only)

(Sax)

The musical score consists of two staves. The top staff is for the Saxophone (Sax) and the bottom staff is for the Bassoon (Bass). Both staves are in 4/4 time and A major (indicated by a key signature of one sharp). The first measure shows a rest followed by a single note. The second measure starts with a note, followed by a sixteenth-note pattern. The third measure continues with a sixteenth-note pattern. The fourth measure begins with a note, followed by a sixteenth-note pattern. The fifth measure starts with a note, followed by a sixteenth-note pattern. The sixth measure begins with a note, followed by a sixteenth-note pattern. The seventh measure starts with a note, followed by a sixteenth-note pattern.

5

A musical score for piano, featuring three staves. The top staff uses a treble clef and has a B-flat key signature. It contains measures 1 through 4, which include a dotted half note, sixteenth-note patterns, and eighth-note pairs. The middle staff also uses a treble clef and a B-flat key signature. It contains measures 5 through 8, showing eighth-note chords and sixteenth-note patterns. The bottom staff uses a bass clef and a B-flat key signature. It contains measures 5 through 8, showing eighth-note patterns. Measures 5 and 6 begin with a single eighth note, while measures 7 and 8 begin with a pair of eighth notes.

(Add Bass & Rhythm)

Musical score for "Memories" with lyrics:

10 A♭ E♭ D♭ F m/C /D♭ C

Mem - 'ries,  
pic - tures like the col - ors of my mind,  
of the smiles we left be - hind. mis - ty wat - er - col - or  
smiles we gave to one an-

14 Cm7/F Fm/E♭ D♭maj7 E♭7 | A♭ Fm7/A♭ E♭9 | A♭ A♭7

mem'-ries \_\_\_\_\_ of the way we were. \_\_\_\_\_ Scat-tered were. \_\_\_\_\_  
oth - er \_\_\_\_\_ for the way we

24 F m B♭m7 A♭maj7 E♭7  
If we had the chance to do it all a-gain, tell me would we?  
Could we?

28 A♭ E♭ D♭ Fm /C /D♭ C  
 Mem'-ries, may be beau-ti-ful, and yet what's too pain-ful to re-

32 Cm7/F Fm/E♭ D♭maj7 C Fm Fm7/E♭ D♭  
 mem - ber, we sim - ply choose to for - get. So it's the

36 A♭/C D♭ A♭/C D♭  
 laugh - ter we will re - mem - ber when-ev - er we re -

40 A♭/C B♭m7 E♭7 A♭ D♭maj7 N.C. rit.  
 mem - ber the way we were, the way we

44 a tempo (Sax)  
 were.

48 A♭maj7(9)

# The Way We Were

**M**

Keyboard

(Keyboard Only)

Measures 1-4: Treble clef, 4/4 time, key signature B-flat. The score consists of two staves. The top staff has a single note at the beginning, followed by a series of eighth-note chords. The bottom staff has a continuous eighth-note chord pattern.

Measures 5-8: Treble clef, 4/4 time, key signature B-flat. The top staff continues the eighth-note chord pattern. The bottom staff adds a bass line with quarter notes.

(Add Bass & Rhythm)

Measures 10-13: Treble clef, 4/4 time, key signature B-flat. Chords: B-flat, F, E-flat, Gm/D, /E-flat, D. The lyrics describe memories as colorful and misty, scattered like watercolor smiles.

Measures 14-17: Treble clef, 4/4 time, key signature B-flat. Chords: Dm7/G, Gm/F, Ebmaj7, F7, 1. B-flat, Gm7/B-flat, F9, 2. B-flat, B-flat7. The lyrics continue the metaphor of scattered memories.

Measures 20-23: Treble clef, 4/4 time, key signature B-flat. Chords: Eb, Ebmaj7, Cm7, Dm7. The lyrics ask if it was simple or scattered.

Measures 24-27: Treble clef, 4/4 time, key signature B-flat. Chords: Gm, Cm7, B-bmaj7, F7. The lyrics express a desire to do it again.

28      B♭      F      E♭      Gm /D      /E♭      D  
 Mem'-ries,      may be beau-ti-ful,      and yet      what's too pain-ful to re-

32      Dm7/G      Gm/F      Ebmaj7      D      Gm      Gm7/F      E♭  
 mem - ber,      we sim - ply choose to      for - get.      So it's the

36      B♭/D      E♭      B♭/D      E♭  
 laugh - ter      we will      re - mem - ber      when-ev - er we      re -

40      B♭/D      Cm7      F7      B♭      Ebmaj7 N.C. rit.  
 mem - ber      the way      we      were,      the way      we

44      (Keyboard)      a tempo  
 were

48      B♭maj7(9)

# Swing Low, Sweet Chariot

Keyboard

(Bass, Keyboard And Drums)

1 (Sax) E♭ Cm7 A♭ B♭ B♭7

5 E♭ Cm7 B♭ B♭7

9 E♭ Cm7 B♭ B♭7

13 E♭ Cm7 A♭ B♭ B♭7

17 E♭ Cm A♭maj7 B♭7 E♭ B♭7

To Coda ♩

21 E♭ Fm7 Cm7 Fm7

25 E♭ E♭/D Cm7 F7 B♭ B♭7

29 E♭ Cm7 A♭7 E♭

33 Fm7 B♭7 E♭ E♭7 Fm7 B♭7 D.S. al Coda

2

37 **Coda** Fm7 B♭7 A♭ A♭7 E♭ B♭7

40 (Keyboard adlib) E♭ Cm7 Bm7 B♭7

44 E♭ E♭/D Cm7 Fm7 B♭7

48 E♭ Cm7 A♭7 E♭

52 Fm7 B♭7 E♭ C7 (Sax)

56 F Dm7 Gm7 C7

60 F Dm7 C C7

64 F F7 B♭ B♭<sup>o</sup>

68 F Dm B♭maj7 C7 Dm7 Gm7 G♯7

72 F Gm7 F♯maj7 F Gm7 F♯maj7 F6

This musical score consists of 12 staves of music, likely for a piano or keyboard. The music is in common time and includes various chords and solos. The chords listed are: Fm7, B♭7, A♭, A♭7, E♭, B♭7, (Keyboard adlib), E♭, Cm7, Bm7, B♭7, E♭, E♭/D, Cm7, Fm7, B♭7, E♭, Cm7, A♭7, E♭, Fm7, B♭7, E♭, C7, (Sax), F, Dm7, Gm7, C7, F, Dm7, C, C7, F, F7, B♭, B♭<sup>o</sup>, F, Dm, B♭maj7, C7, Dm7, Gm7, G♯7, F, Gm7, F♯maj7, F, Gm7, F♯maj7, F6. The score includes sections for 'Coda' and '(Keyboard adlib)'.

VOCAL DUET

# He's Got The Whole World In His Hands

Keyboard

(Keyboard)

1 G Em Am7/C D7 G Em Am7/C D7

5 G Em Am7/C D7 G Am C♯ D7 /E /F♯  
(F) He's got the

9 G D7  
whole world in His hands. He's got the whole wide world

12 in His hands. He's got the whole world in His hands. He's got the

15 D7 G E♭7 A♭  
whole world in His hands. He's got you and me, sis-ter,  
He's got the world.

18 E♭7  
in His hands. He's got you and me, brother in His hands, He's got  
He's got the world.

21 A♭ E♭7

you and me, sis-ter, in His hands. He's got the whole world in His hands.

21 He's got the world. \_\_\_\_\_ He's got the whole world in his hands.

Musical score for "He's Got a Little Bit-ty Ba-by". The score consists of two staves. The top staff is in A♭ major (two flats) and the bottom staff is in C major (no sharps or flats). The key signature changes at measure 24. The vocal line includes the lyrics "He's got a little bit-ty ba-by in His hands. He's got a" and "Yeah! Can't you read His com-pass?". The piano accompaniment provides harmonic support with chords like E7 and A.

Musical score for "Little Bit-ty Baby" featuring two staves. The top staff is in treble clef with a key signature of two sharps and a time signature of common time. The bottom staff is in bass clef with a key signature of one sharp and a time signature of common time. The score includes lyrics: "lit-tle bit-ty ba-by", "in His hands. He's got a", "lit-tle bit-ty ba-by", "Yeah!", "Can't you read His", "com-pass?", "Yeah! Yeah! Yeah!", and "Can't you". Chords indicated are E7 and A.

30 in His hands. He's got the whole world in His hands. He's got  
 30 read His com-pass?

33 B♭ F7

ev'-ry bod - y here now      in His hands. He's got      ev'-ry bod - y here now

All      His child - ren      All      His child - ren

36 B  
in His hands. He's got ev-'ry bod-y here now in His hands. He's got the  
36 All His child - ren He's got the

39 F7 B F7 B  
whole world in His hands. He's got the whole world  
39 whole world in His hands. Yeah!

42 F#7  
in His hands. He's got the whole wide world in His hands. He's got the  
42 Yeah, yeah, yeah! Yeah! Yeah, yeah, yeah!

45 B F#7  
whole world in His hands. He's got the whole world  
45 Yeah! He's in charge! He's got the whole  
whole world

48 C#m7 F#7 B E maj7 F#7 B  
in His hands. in hands.

## VOCAL DUET

Slow Latin Beat

(Sax)

## Old Rugged Cross

D  
Keyboard

1 E♭maj7 Fm7 B♭7 E♭maj7 On a

9 E♭ E♭7 E♭ A♭ A♭7 A♭ F7 hill old far rug - ged a - way cross stood an will old ev - rug - ged be cross, true, the its

13 B♭7 E♭ E♭7 E♭ A♭ A♭7 Fm7 B♭7 em - blen of suf - fering and shame. And For He'll

17 shame and re - proach glad ly bear. A♭ F7

21 love that old cross where the dear - est and best for where His

call me some day to my home far a way B♭ world glo - ry lost sin - ners was I'll slain. share. So I'll

25 B♭7 A♭ A° E♭ A♭ E♭ B♭7 cher - ish the old rug - ged cross, the cross till my

29 A♭ E♭ A° E♭ B♭7 E♭ A♭ E♭ tro - phies at last I lay down. will

33 E♭ E♭7 A♭ Fm7 cling to the old rug - ged cross and ex -

37 E♭/B♭ B♭ B♭7 E♭maj7 (Keyboard) change it some day for a crown.

41 1. Fm7 B♭7 2. Gm7 C7 To the

D

2  
45 F C7 F F7 B♭ B7  
Glo - ry to His name, His name. Glo - ry to His

51 F/C C7 F A7 Dm7  
name. There on that cross was the blood of Christ.

57 F/C C7 F F C  
Glo - ry to His name So I'll

61 C7 F B♭ F  
cher - ish the old rug - ged cross till my

65 B♭ B° F C7  
tro - phies at last I lay down. I will

69 F F7 B♭ Gm7  
cling to the old rug - ged cross and ex -

73 F/C C C7 A7 Dm7 Gm7  
change it some day for a crown, and ex -

77 F/C C C7 F maj7 (Sax)  
change it some day for a crown.

81 Gm7 C F  
Gm7 C F

Slow Latin Beat

## Old Rugged Cross

**M**

Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is for the Keyboard (piano) and the bottom staff is for the Vocal. The vocal part includes lyrics and corresponding chords. The keyboard part provides harmonic support with specific chords indicated above the staff.

**Keyboard Chords:**

- Measures 1-4: A♭maj7, B♭m7, E♭7, A♭maj7
- Measures 9-12: A♭, A♭°7, A♭, D♭, D♭°7, D♭, B♭7
- Measures 13-16: E♭7, old hill, far rug - ged a - way cross, stood I an will old ev - er rug - ged be true, cross, the its
- Measures 17-20: E♭7, em - blэм of suf - f'ring and shame. And I For He'll
- Measures 21-24: A♭, A♭°7, A♭, D♭, D♭°7, D♭, B♭7, love that old cross where the dear - est and best for a
- Measures 25-28: E♭7, call me some day to my home far a A♭, world of lost sin - ners ev - er was I'll share. So I'll
- Measures 29-32: D♭, D°, A♭, E♭7, cher - ish the old rug - ged cross till my
- Measures 33-36: A♭, A♭°7, A♭, D♭, tro - phies at last I lay down. I will
- Measures 37-40: A♭/E♭, E♭, E♭7, A♭maj7 (Keyboard), cling to the old rug - ged cross and ex -
- Measures 41-44: B♭m7, E♭7, Cm7, F7, change it some day for a crown.

**Vocal Lyrics:**

On a hill old far rug - ged a - way cross, stood I an will old ev - er rug - ged be true, cross, the its  
 em - blэм of suf - f'ring and shame. And I For He'll  
 love that old cross where the dear - est and best for a  
 call me some day to my home far a world of lost sin - ners ev - er was I'll share. So I'll  
 cher - ish the old rug - ged cross till my  
 tro - phies at last I lay down. I will  
 cling to the old rug - ged cross and ex -  
 change it some day for a crown.

**Performance Notes:**

- Measure 1: (Keyboard) A♭maj7, B♭m7, E♭7, A♭maj7
- Measure 9: (Keyboard) A♭, A♭°7, A♭, D♭, D♭°7, D♭, B♭7
- Measure 13: (Keyboard) E♭7, old hill, far rug - ged a - way cross, stood I an will old ev - er rug - ged be true, cross, the its
- Measure 17: (Keyboard) E♭7, em - blэм of suf - f'ring and shame. And I For He'll
- Measure 21: (Keyboard) A♭, A♭°7, A♭, D♭, D♭°7, D♭, B♭7, love that old cross where the dear - est and best for a
- Measure 25: (Keyboard) E♭7, call me some day to my home far a A♭, world of lost sin - ners ev - er was I'll share. So I'll
- Measure 29: (Keyboard) D♭, D°, A♭, E♭7, cher - ish the old rug - ged cross till my
- Measure 33: (Keyboard) A♭, A♭°7, A♭, D♭, tro - phies at last I lay down. I will
- Measure 37: (Keyboard) A♭/E♭, E♭, E♭7, A♭maj7 (Keyboard), cling to the old rug - ged cross and ex -
- Measure 41: (Keyboard) B♭m7, E♭7, Cm7, F7, change it some day for a crown.

**Performance Instructions:**

- Measure 1: (Keyboard) A♭maj7, B♭m7, E♭7, A♭maj7
- Measure 9: (Keyboard) A♭, A♭°7, A♭, D♭, D♭°7, D♭, B♭7
- Measure 13: (Keyboard) E♭7, old hill, far rug - ged a - way cross, stood I an will old ev - er rug - ged be true, cross, the its
- Measure 17: (Keyboard) E♭7, em - blэм of suf - f'ring and shame. And I For He'll
- Measure 21: (Keyboard) A♭, A♭°7, A♭, D♭, D♭°7, D♭, B♭7, love that old cross where the dear - est and best for a
- Measure 25: (Keyboard) E♭7, call me some day to my home far a A♭, world of lost sin - ners ev - er was I'll share. So I'll
- Measure 29: (Keyboard) D♭, D°, A♭, E♭7, cher - ish the old rug - ged cross till my
- Measure 33: (Keyboard) A♭, A♭°7, A♭, D♭, tro - phies at last I lay down. I will
- Measure 37: (Keyboard) A♭/E♭, E♭, E♭7, A♭maj7 (Keyboard), cling to the old rug - ged cross and ex -
- Measure 41: (Keyboard) B♭m7, E♭7, Cm7, F7, change it some day for a crown.

2  
45 B♭ F7 B♭ B♭7 E♭ E°7

Glo - ry to His name. \_\_\_\_\_ Glo - ry to His

51 B♭/F F7 B♭ D7 Gm7

name. \_\_\_\_\_ There on that cross was the blood of Christ.

57 B♭/F F7 B♭ B♭ F

Glo - ry to His name. \_\_\_\_\_ So I'll

61 F7 B♭ E♭ B♭

cher - ish the old rug - ged cross \_\_\_\_\_ till my

65 E♭ E° B♭ F7

tro - phies at last I lay down. I will

69 B♭ B♭7 E♭ Cm7

cling to the old rug - ged cross \_\_\_\_\_ and ex -

73 B♭/F F7 D7 Gm7 Cm7

change it some day \_\_\_\_\_ for a crown, and ex -

77 B♭/F F7 D7 Gm7 Cm7

change it some day \_\_\_\_\_ for a crown. \_\_\_\_\_  
B♭maj7  
(Keyboard)

81 Cm7 F7 B♭

\_\_\_\_\_

VOCAL DUET

## Put Your Hand In The Hand

Country Rock Rhythm

Keyboard

B<sup>b</sup> F E<sup>b</sup> B<sup>b</sup> N.C.

5 B<sup>b</sup> F7 (F) Put your  
hand in the hand of the Man who stilled the wa- ter. Put your

9 Cm7 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> Fm7  
hand in the hand of the Man who calmed the sea. Take a look at your-self and-a

14 B<sup>b</sup>7 E<sup>b</sup> E<sup>o</sup>7 B<sup>b</sup>/F Gm7  
you can look at oth - ers dif-frent-ly by put-tin' your hand in the hand of the

18 Cm7 E<sup>b</sup>m7 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>  
Man from-a Gal - li - lee. Ev'-ry time I look in - to the

22 F7 Cm7  
ho-ly book I wan-na trem-ble. Oh when I read a-bout the part where the

26 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>  
car - pen - ter cleared the tem - ple. For the

29 Fm7 B<sup>b</sup>7  
buy - ers and the sel - lers were no dif - frent fel - las than what

31 E<sup>b</sup> E<sup>o</sup>7 B<sup>b</sup>/F Gm7  
I pro-fessed to be. And it caus - es me shame to know we're

34 Cm7 E<sup>b</sup>m7 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7  
not the peo - ple we should be. (M) So put your

2

37 E♭ hand in the hand of the Man who stilled the wa - ter. Put your

41 Fm7 hand in the hand of the Man who calmed the sea. Take a

45 B♭m7 look at your-self and - a you can look at oth - ers dif-frent - ly

48 A°7 by put - tin' your hand in the hand of the

50 Cm7

50 Fm7 A♭m7 B♭7 E♭ A♭ E♭

53 E♭ taught me how to pray be - fore I reached the age of sev - en,

56 A♭ A Fm7 B♭7 E♭ A♭

60 E♭ B♭m7 E♭7

63 A♭ A°7 E♭/B♭ Cm7

The lyrics are as follows:

hand in the hand of the Man who stilled the wa - ter. Put your

hand in the hand of the Man who calmed the sea. Take a

look at your-self and - a you can look at oth - ers dif-frent - ly

by put - tin' your hand in the hand of the

Man from - a Gal - li - lee. My mom - ma

taught me how to pray be - fore I reached the age of sev - en,

and when I'm on my knees, that's when I feel close to hea-ven.

Dad-dy lived his life for two kids and a wife; you

do what you must do. And he showed me e - nough of what it

66 Fm7 A♭m7 B♭7 E♭ A♭ E♭  
 takes to get you through. \_\_\_\_\_ (Both) So you got - ta put your

69 (Male) E♭ B♭7  
 (Female) hand in the hand of the Man who stilled the wa - ter. \_\_\_\_\_ Put your

73 Fm7 B♭7 E♭ A♭ E♭  
 hand in the hand of the Man who calmed the sea. \_\_\_\_\_ (Male) Take a

77 B♭m7 E♭7 A♭  
 look at your-self and - a you can look at oth - ers dif-frent - ly

80 A°7 E♭/B♭ Cm7 Fm7 A♭m7 B♭7  
 (As before) by put-tin' your hand in the hand of the Man from-a Gal - li - lee.

83 1. E♭ A♭ E♭ 2. E♭ A♭ E♭ E♭/B♭ Cm7  
 Put your hand in the hand of the

88 Fm7 A♭m7 B♭7 E♭ A♭ E♭ E♭/B♭ Cm7  
 Man from-a Gal - li - lee. \_\_\_\_\_ Put your hand in the hand of the

92 Fm7 A♭m7 B♭7 E♭ rit. A♭ E♭7 (Shake)  
 Man from - a Gal - li - lee. \_\_\_\_\_ Oh yeah!

## I Saw The Light

F

(Keyboard)

Keyboard

B<sup>b</sup> Gm F7 B<sup>b</sup>

N.C. (Bass & Keyboard)

B<sup>b</sup> D<sup>b</sup> E<sup>b</sup> B<sup>b</sup> N.C. (Bass & Keyboard)

I saw the light, no more dark-ness,

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

no more night. Now I'm so hap - py, no sor - row in sight.

Praise the Lord, I saw the light.

21 G<sup>m</sup> F7 B<sup>b</sup>

I Just walked like in the dark blind - ness, the man, I clouds cov - ered a - me long, I

27 B<sup>b</sup>

had no wor - ries and i - de - a fears where the way claimed out for could my be. own.

31 E<sup>b</sup> B<sup>b</sup>

Then came the sun blind - rise man that rolled God back gave in back the his night. sight.

Praise the Lord, I saw the light.

39 G<sup>m</sup> F7 B<sup>b</sup>

I was a fool to wan - der and stray, for

43 C C

49 F C  
straight is the gate and nar-row the way. Now I have tra - ded the

55 Am G7 C  
wrong for the right. Praise the Lord, I saw the light.

61 C F  
I saw the light, I saw the light, no more

66 C  
dark - ness, no more night. Now I'm so hap - py, no

71 Am G7 1. 2.  
C C A7  
sor-row in sight. Praise the Lord, I saw the light. light.

78 D G  
I saw the light, I saw the light, no more dark - ness,

84 D  
no more night. Now I'm so hap - py, no sor-row in sight.

90 Bm A7 D D  
Praise the Lord, I saw the light. Praise the

95 Bm A7 D Bm A7  
Lord, I saw the light. Praise the Lord, I saw

101 D G D  
the light.

# I Saw The Light

**M**

Keyboard

(Keyboard)

Keyboard

5

E♭ G A♭ E♭ N.C. (Bass & Keyboard)

9

E♭ A♭

I saw the light, — I saw the light, — no more dark-ness,

15

E♭

no more night. — Now I'm so hap - py, no sor-row in sight.

21

Cm B♭7 E♭

Praise the Lord, — I saw the light.

27

E♭

I Just walked like in the dark blind - ness, the man, I clouds cov - ered a - me. long, — I

31

A♭

had no wor - ries and i - de - a fears where the way claimed out could my be. own.

35

Then came the sun blind - rise and rolled back in the his night. sight.

39

Cm B♭7 E♭

Praise the Lord, — I saw the light.

43

F F

I was a fool to wan - der and stray, for

49 B♭ F  
straight is the gate and nar-row the way. Now I have tra - ded the

55 Dm C7 F  
wrong for the right. Praise the Lord, — I saw the light.

61 F B♭  
I saw the light, — I saw the light, — no more —

66 F  
dark - ness, no more night. Now I'm so hap - py, no

71 Dm C7 1. 2.  
sor-row in sight. Praise the Lord, I saw the light. F F D7  
light.

78 G C  
I saw the light, — I saw the light, — no more dark - ness,

84 G  
no more night. Now I'm so hap - py, no sor-row in sight.

90 E♭ D7 G G  
Praise the Lord, — I saw the light. Praise the

95 E♭ D7 G Em D7  
Lord, — I saw the light. Praise the Lord, — I saw —

101 G C G  
— the light.

The musical score consists of ten staves of music. The first staff starts at measure 49 in B-flat major. The second staff starts at measure 55 in F major. The third staff starts at measure 61 in F major. The fourth staff starts at measure 66 in F major. The fifth staff starts at measure 71 in F major. The sixth staff starts at measure 78 in G major. The seventh staff starts at measure 84 in G major. The eighth staff starts at measure 90 in G major. The ninth staff starts at measure 95 in G major. The tenth staff starts at measure 101 in G major. The lyrics are: "straight is the gate and nar-row the way. Now I have tra - ded the wrong for the right. Praise the Lord, — I saw the light. I saw the light, — I saw the light, — no more — dark - ness, no more night. Now I'm so hap - py, no sor-row in sight. I saw the light, — I saw the light, — no more dark - ness, no more night. Now I'm so hap - py, no sor-row in sight. Praise the Lord, — I saw the light. Praise the Lord, — I saw — — the light." Chords indicated above the staff include B-flat, F, D minor, C7, F, B-flat, F, D7, G, C, E-flat, D7, G, E-flat, D7, G, C, and G.

FEMALE VOCAL ONLY

## Amazing Grace

F

Keyboard  
(Sax)

(Keyboard, bottom notes and Bass, top notes - As written)

(Add drums)

(Drums continue as before)

15 (Start keyboard chords in rhythm)

21 E♭ F7 B♭ Gm E♭ F B♭

A - maz - ing grace, how sweet the sound that saved a

wretch like me.

I once was lost but

23 E<sup>b</sup>/B<sup>b</sup> F B<sup>b</sup> Gm F E<sup>b</sup> B<sup>b</sup>

now am found was blind but now I see.

39 E<sup>b</sup> F7 B<sup>b</sup> (Keyboard) Gm E<sup>b</sup> F

45 B<sup>b</sup> Gm F F7 B<sup>b</sup> Gm

51 E<sup>b</sup>/B<sup>b</sup> F B<sup>b</sup> Gm F E<sup>b</sup> B<sup>b</sup>

'Twas

57 C A m F G C A m

grace that taught my heart to fear, and grace my fears re -

(Sax)

63 G G7 C A m F/C G

lied. How prec - ious did that grace ap - pear the

69 C A m G F B<sup>b</sup>9 E<sup>b</sup>

hour I first be - lieved. Through man - y dan - gers,



FEMALE VOCAL ONLY

## Amazing Grace

**M**Keyboard  
(Sax)

(Keyboard, bottom notes and Bass, top notes - As written)

(Add drums)

(Drums continue as before)

15 (Start keyboard chords in rhythm)

21 A♭ B♭7 E♭ Cm A♭ B♭ E♭

A - maz - ing grace, how sweet the sound that saved a wretch like me. I once was lost but

28 Cm B♭ B♭7 E♭ Cm

2  
33 A♭/E♭ B♭ E♭ Cm B♭ A♭ E♭

now am found was blind but now I see.

39 A♭ B♭<sup>7</sup> (Keyboard) E♭ Cm A♭ B♭

45 E♭ Cm B♭<sup>7</sup> B♭<sup>7</sup> E♭ Cm

51 A♭/E♭ B♭ E♭ Cm B♭ A♭ E♭

'Twas

57 F Dm B♭ C F Dm

grace that taught my heart to fear, and grace my fears re -

(Sax)

57 - - - - - - - - - -

63 C C7 F Dm B♭/F C

lied. How prec - ious did that grace ap - pear the

63 - - - - - - - - - -

69 F Dm C B♭ E♭<sup>9</sup> A♭

hour I first be - lieved. Through man - y dan - gers,

75 D♭ A♭ Fm A♭ E♭ 3

75 toils, and snares, we have al - read - y come. Tis

81 Cm Fm D♭/A♭ E♭ A♭ Cm A♭ E♭7

81 grace that brought us safe thus far, and grace will lead me

87 A♭ (Sax)

87 home.  
(Keyboard, bottom notes and  
Bass, top notes - As written; Drums, as before)

93

99

(Keyboard - Play only block chords at the beginning of each measure - DO NOT RITARD)

105 Fm A♭/C B♭/E♭ D♭ B♭m7(b5) A♭

(Bass - Play notes as written - DO NOT RITARD)

(Drums out)

# Five Foot Two

(Keyboard)

Keyboard

The musical score consists of ten staves of music for a single voice and keyboard. The vocal part is in common time, mostly in B-flat major, with some changes in key signature and mode. Chords are indicated above the staff at various points. The lyrics are written below the staff, corresponding to the vocal line. The score includes a section labeled '2.' with different lyrics.

**Chords and Key Signatures:**

- Staff 1: B<sup>b</sup>, B<sup>o</sup>, C m7, F
- Staff 2: B<sup>b</sup>, D7, G7
- Staff 3: C7, F7, F+, B<sup>b</sup>, D<sup>o</sup>, C m, F7
- Staff 4: B<sup>b</sup>, D, G7
- Staff 5: E<sup>b</sup>, F7, F6, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>
- Staff 6: D7, G7, G9, G7
- Staff 7: C7, F7, C m7, F7
- Staff 8: B<sup>b</sup>, D7, G7
- Staff 9: C7, F7, B<sup>b</sup>, C m, F7
- Staff 10: 2. C7, F7, C7, F7
- Staff 11: B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>m, B<sup>b</sup>, F7, B<sup>b</sup>

**Lyrics:**

Five foot two, eyes of blue, but oh what those five foot could do! Has  
an - y bod - y seen my girl?  
Turned up nose, turned down hose, a flap-per, yes sir, one of those. Has  
an - y bod - y seen my girl? Now if you  
run in - to a five foot two cov - ered with fur,  
dia - mond rings and all those things, you bet your life it is - n't her. But  
could she love, could she woo, could she, could she, could she coo! Has  
an - y bod - y seen my girl?  
an - y bod - y seen my, please call me if you've seen my  
girl?

(Keyboard)

4/3/15

**F**  
Keyboard

# Don't Blame Me

(Sax)

Musical score for the first section of the song 'Don't Blame Me'. The score consists of two staves. The top staff is for the keyboard, showing a melody in F major. The bottom staff is for the saxophone, showing a harmonic line. The chords are indicated above the staff: F, D°7, G m7, C7, F, D°7, G m7, C7.

5 FMaj7 A m7(b5) D 7(#5) D7 G m7(b5) C7 FMaj7 D m7

Don't blame me see? for fall - ing in the love with you do, I'm, if,

9 G m7(b5) C7 A m7(b5) D7 1. G m7 C 7(#5) FMaj7 G m7 C7

un - der your spell, but how can I help it? Don't blame me.  
I can't con - ceal the things that I'm feel - ing,

13 2. G m7 C7 F6 C m7 F7 B6 A7

don't blame me. I can't help it if that dog - gone

17 D m7 G7 G m7 D b7 C7

moon a - bove makes me want some-one like you to love.

23 FMaj7 A m7(b5) D 7(#5) D7 G m7(b5) C7 FMaj7 D m7

Blame your kiss, as sweet as a kiss can be, and

27 G m7(b5) C7 A m7(b5) D7 To Coda G m7 C7 F6 D.S. A m7 Coda

blame all your charms that melt in my arms, but don't blame me.

**CODA** 31 G m7 C7 F (Sax) C/E C m/E b B b/D B b/m/D b F6

don't blame me. *rit.*

4/3/15

**M**  
Keyboard

# Don't Blame Me

Keyboard)

B<sup>b</sup> G<sup>o7</sup> C m7 F7 B<sup>b</sup> G<sup>o7</sup> C m7 F7

5 **S** B<sup>b</sup>Maj7 D m7(b5) G 7(#5) G7 C m7(b5) F7 B<sup>b</sup>Maj7 G m7  
 Don't blame me see? for When fall - ing in the love with you do, I'm,  
 Can't you see? When you do the things with you do, I'm, if

9 C m7(b5) F7 D m7(b5) G7 1. C m7 F 7(#5) B<sup>b</sup>Maj7 C m7 F7  
 un - der your spell, but how can I help it? Don't blame me.  
 I can't con - ceal the things that I'm feel - ing, Don't blame me.

13 2. C m7 F7 B<sup>b</sup>6 F m7 B<sup>b</sup>7 E<sup>b</sup>6 D7  
 don't blame me. I can't help it if that dog - gone

17 G m7 C7 C m7 G<sup>b</sup>7 F7  
 moon a - bove makes me want some-one like you to love.

23 B<sup>b</sup>Maj7 D m7(b5) G 7(#5) G7 C m7(b5) F7 B<sup>b</sup>Maj7 G m7  
 Blame your kiss, as sweet as a kiss can be, and

27 C m7(b5) F7 D m7(b5) G7 To Coda C m7 F7 B<sup>b</sup>6 D.S. al Coda  
 blame all your charms that melt in my arms, but don't blame me.

**CODA** 31 C m7 F7 (Keyboard) F/A rit. F m/A<sup>b</sup> E<sup>b</sup>/G E<sup>b</sup>m/G<sup>b</sup> B<sup>b</sup>6

don't blame me.

# Golden Girl Polka

Keyboard

(Keyboard)

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains measures 1 through 22, and the right column contains measures 23 through 45. The music is in common time, with a key signature of one flat (B-flat). Chords indicated above the staff include B-flat, E-flat, B-flat, B-flat 7, F, C major 7, F 7, B-flat, F 7, B-flat, E-flat, B-flat, B-flat 7, and F 7. The right column begins with the lyrics "With", followed by "hair of gold and eyes of blue, you made me fall in love with you. Your smile so sweet and full of bliss, you've got the lips I love to kiss. For you, I've wait - ed, oh so long, to sing to you this lit - tle song. So, tell me that you love me, too, and make all my dreams come true." Measures 44 and 45 conclude with "(Keyboard)".

49 F B♭ F C7 F (Sax) F7

53 B♭ F

C7 F F7

B♭ F

C7 To Coda ⊕ 1. F (Keyboard) 2. F F7 D.S. al Coda With

71 Coda F C7 F

# You Light Up My Life

F

Keyboard

(Sax)

C G Am C/G G7 C G Am G<sup>7</sup> Em7 G7

9 Gm C F C/E Dm Em7

So man - y nights I'd sit by my win - dow wait - ing for  
Roll - ing at sea, a - drift on the wat - er. Could it be

14 A7 Dm C/D D7 Gm C F C/E

some-one to sing me his song. So man - y dreams I kept deep in-  
fi - nally I'm turn-ing for home? Fi - nally a chance to say, "Hey, I

20 Dm E G7 Dm7/G G7

side me, a - lone in the dark, but now you've come a - long. And  
love you."\_\_ Nev - er a - gain\_\_\_\_ to be all a - lone.

25 C Cmaj7 C7 A7 Dm

you light up my life. You give me hope to car - ry on. You

32 Dm7 G7 C G/B A m Dm 1. G7 2. G

light up my days and fill my nights with song.

(Sax)

40 C 3 Em 3 A 3 A7  

 'Cause

44 D D maj7 D7 B7  

 you, you light up my life. You give me hope to car - ry

50 Em Em7 A7 F#  

 on. You light up my days and fill my nights with

56 Bm G D/A F# Bm E7  

 song. It can't be wrong when it feels so right, 'cause

62 D/A Em/A A G D  

 you, you light up

67 A G rit. D  

 my life.

# You Light Up My Life

**M**

Keyboard

(Keyboard)

F C Dm F/C C7 F C Dm C°7 Am7 C7

9 Cm F B♭ F/A Gm Am7

So man - y nights I'd sit by my win - dow wait - ing for  
Roll - ing at sea, a - drift on the wat - er. Could it be

14 D7 Gm F/G G7 Cm F B♭ F/A

some-one to sing me his song. So man - y dreams I kept deep in-  
fi - nally I'm turn-ing for home? Fi - nally a chance to say, "Hey, I

20 Gm A C7 Gm7/C C7

side me, a - lone in the dark, but now you've come a - long. And  
love you." Nev - er a - gain to be all a - lone.

25 F F maj7 F7 D7 Gm

you light up my life. You give me hope to car - ry on. You

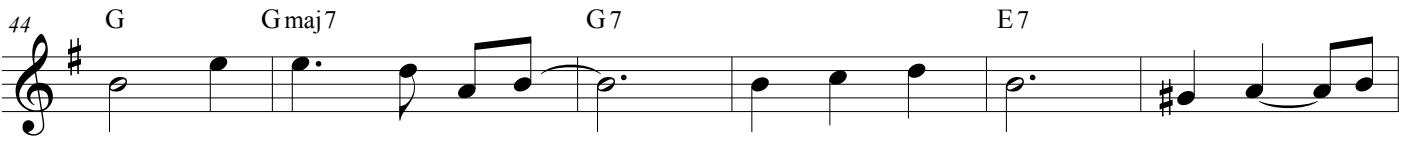
32 Gm7 C7 F C/E Dm Gm 1. C7 2. C

light up my days and fill my nights with song.

(Keyboard)

40 F 3 Am 3 D 3 D7  

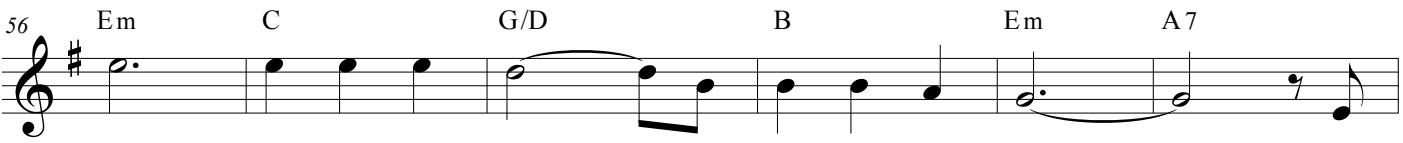

'Cause

44 G G maj7 G7 E7  


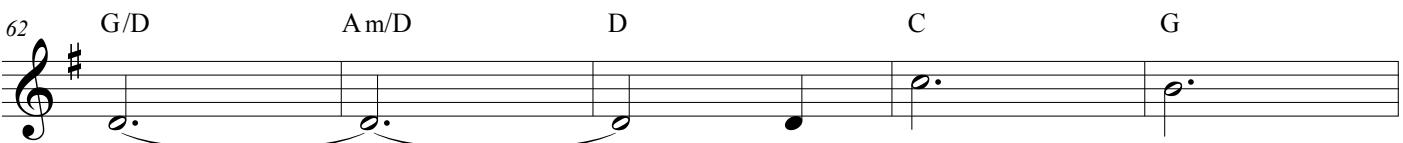
you, you light up my life. You give me hope to car - ry

50 Am Am7 D7 B  

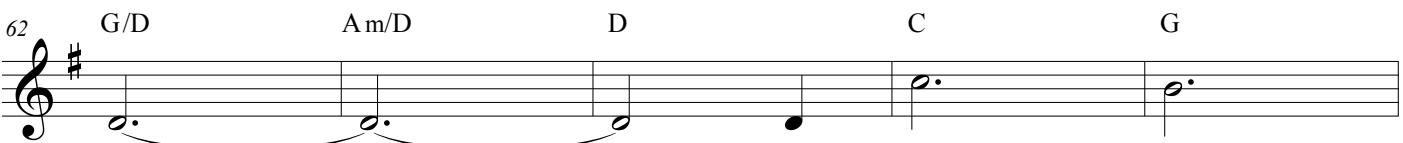

on. You light up my days and fill my nights with

56 Em C G/D B Em A7  


song. It can't be wrong when it feels so right, 'cause

62 G/D A m/D D C G  


you, you light up

67 D C rit. G  


my life.

Easy Swing

## You're Driving Me Crazy

F

Keyboard

(Sax)

F7 B<sup>b</sup> G7 Cm F7 B<sup>b</sup> F

5 A A7 Dm G7 Cm  
You left me sad and lone - ly. Why did you leave me lone - ly,

9 A°7 B<sup>b</sup> Cm7 F  
'cause here's a heart that's on - ly for no - bod-y but you?

13 A A7 Dm G7 Cm  
I'm burn-ing like a flame, dear. I'll nev-er be the same, dear.

17 A°7 B<sup>b</sup> Cm7 F F7  
I'll al-ways put the blame, dear, on no - bod-y but you.

21 B<sup>b</sup> B<sup>b</sup>°7 Cm7 F7  
You, you're driv-ing me cra - zy! What did I do,

25 C7 F7 B<sup>b</sup> Cm7 C°7  
what did I do? My tears for

29 B<sup>b</sup> B<sup>b</sup>°7 Cm7 F7  
you make ev - 'ry-thing ha - zy cloud - ing the skies

33 C7 F7 B<sup>b</sup>  
of blue. How

2

37 D Dm Em7 A7 D6 F<sup>o</sup>7  
 true were the friends who were near me to cheer me. Be-lieve me, they knew!

40 A7 D Dm Em7 A7  
 But you were the kind who would hurt me, de -

43 D Gm G<sup>o</sup>7 F7  
 sert me, when I need - ed you. Yes,

45 B<sup>b</sup> B<sup>b</sup><sup>o</sup>7 Cm7 F7  
 you, you're driv-ing me cra - zy! What did I do

49 1. C7 F7 B<sup>b</sup> Cm7 F7 (Sax)  
 to you?

53 2. Cm7  
 Tell me, what did I do, please tell me what did I do

57 B7 B<sup>b</sup> (Sax) 3 Gm7 G<sup>o</sup>7  
 to you?

61 Cm7 F7 B<sup>b</sup>

# You're Driving Me Crazy

## Easy Swing

# M Keyboard

## (Keyboard)

(Keyboard)

A 7 D B 7 Em A 7 D A

C# C#7 F#m B 7 Em

You left me sad and lone - ly. Why did you leave me lone - ly,

C#7 D Em7 A

'cause here's a heart that's on - ly for no - bod-y but you?

C# C#7 F#m B 7 Em

I'm burn-ing like a flame, dear. I'll nev-er be the same, dear.

C#7 D Em7 A A7

I'll al-ways put the blame, dear, on no - bod-y but you.

D D°7 Em7 A7

You, you're driv-ing me cra - zy! What did I do,

E7 A7 D Em7 E°7

what did I do? My tears for

D D°7 Em7 A7

you make ev - 'ry-thing ha - zy cloud - ing the skies

E7 A7 D

of blue. How

2  
 37 F# F#m G#m7 C#7 F# A°7  
 true were the friends who were near me to cheer me. Be-lieve me, they knew!

40 C#7 F# F#m G#m7 C#7  
 — But you were the kind who would hurt me, de -

43 F# Bm B°7 A7  
 sert me, when I need - ed you. Yes,

45 D D°7 Em7 A7  
 you, — you're driv-ing me cra - zy! What did I do

49 1. E7 A7 D Em7 A7 (Keyboard)  
 — to you?

53 2. Em7 A7 Em7 A7  
 Tell me, what did I do, — please tell me what did I do

57 Em7 D#7 D (Keyboard) Bm7 B°7  
 — to you?

61 Em7 A7 D

The musical score consists of six staves of music. Staff 1 starts at measure 37 in F# major. Staff 2 starts at measure 40. Staff 3 starts at measure 43. Staff 4 starts at measure 45. Staff 5 starts at measure 49 with two endings labeled '1.' and '2.'. Staff 6 starts at measure 53. Each staff contains a melody line with corresponding chords above the staff. The lyrics are written below the staff. Measure numbers are indicated at the beginning of each staff.



# I'm Confessin' (That I Love You)

**F**  
Keyboard

(Sax)

The musical score consists of two staves. The top staff is for the piano (Keyboard) and the bottom staff is for the saxophone (Sax). The score includes lyrics and chords indicated by Roman numerals and symbols.

**Piano (Keyboard) Part:**

- Measures 1-4: B♭Maj7, E♭m7, F7, B♭Maj7, G m7, E♭m7, F7
- Measures 5-8: B♭Maj7, F7♯5, B♭Maj7, F7♯5, B♭Maj7, F7♯5, D m7, G7
- Measures 9-12: G m7, C7, C m7, F7, B♭6, G m7, C m7, F7
- Measures 13-16: B♭6, E♭m, B♭6, F m7, B♭7, F m7, B♭7, E♭Maj7, B♭7♯5
- Measures 17-20: E♭6, D7, D♭7, C7, G m7, C7, C m7, F7, C m7, F7
- Measures 21-24: B♭Maj7, F7♯5, B♭Maj7, F7♯5, B♭Maj7, F7♯5, D m7, G7
- Measures 25-28: G m7, C7, C m7, F7, To Coda, B♭6, C m7, F7
- Coda:** B♭6, G m7, C7/E, D♭°, C m7, E♭m, F7, B♭6

**Saxophone (Sax) Part:**

Lyrics are provided for each section of the song:

- Measures 5-8: I'm con-fess-in' that I love you. Tell me, do you love me, too? In your eyes I read such strange things, just your lips de - ny they're true.
- Measures 9-12: I'm con-fess-in' that I need you, hon-est I do, need you ev'-ry mo-ment. Will your ans-wer real-ly change things, mak-ing me
- Measures 13-16: blue? I'm a-fraid some-day you'll leave me, say-ing, "Can't we still be
- Measures 17-20: friends." If you go, you know you'll grieve me, all in life on you de - pends.
- Measures 21-24: Am I guess-in' that you love me, dream-ing dreams of you in vain?
- Measures 25-28: I'm con-fess - in' that I love you o - ver a - gain.
- Coda:** gain. I love you, I do.

# I'm Confessin' (That I Love You)

(Keyboard)

**M**  
Keyboard

1 E♭Maj7 A♭m7 B♭7 E♭Maj7 C m7 3 A♭m7 3 B♭7

5 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 G m7 C7

I'm con-fess-in' that I love you. Tell me, do you love me, too?  
In your eyes I read such strange things, just your lips de - ny they're true.

9 C m7 F7 F m7 B♭7 3 1 E♭6 C m7 F m7 B♭7

I'm con-fess-in' that I need you, hon-est I do,  
Will your ans-wer real-ly change things,mak-ing me

13 2. E♭6 A♭m E♭6 B♭m7 E♭7 B♭m7 E♭7 A♭Maj7 E♭7#5

blue? I'm a-fraid some-day you'll leave me, say-ing, "Can't we still be

18 A♭6 G7 G♭7 F7 C m7 F7 F m7 B♭7 F m7 B♭7

friends." If you go, you know you'll grieve me, all in life on you de-pends.

23 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 G m7 C7

Am I guess-in' that you love me, dream-ing dreams of you in vain?

27 C m7 F7 F m7 B♭7 3 To Coda E♭6 F m7 B♭7 D.S. al Coda

I'm con-fess-in' that I love you o-ver a - gain.

**CODA**

31 E♭6 C m7 F7/A G♭° F m7 A♭m B♭7 E♭6

gain. I love you, I do.

2014.04.19

## Gotta Be This Or That

F

Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a Keyboard part with chords E♭, Cm7, Fm7, and B♭7. The second staff shows a Keyboard part with chords E♭, C7, and Fm7. The third staff shows a Keyboard part with chords B♭7, E♭, B♭7, E♭, and C7. The fourth staff shows a Keyboard part with chords Fm7, B♭7, E♭, and (Keyboard). The fifth staff shows a Keyboard part with chords E♭7 and A♭. The sixth staff shows a Keyboard part with chords F7, B♭7, and (Sax). The seventh staff shows a Keyboard part with chords E♭ and C7. The eighth staff shows a Keyboard part with chords Fm7, B♭7, E♭, and B♭7. The ninth staff shows a Keyboard part with chords E♭, Cm7, Fm7, and B♭7. The tenth staff shows a Keyboard part with chords E♭, C7, and B♭7, followed by the word "Well,".

E♭ Cm7 Fm7 B♭7 (Sax)

5 E♭ C7 Fm7

II B♭7 E♭ B♭7 E♭ C7

16 Fm7 B♭7 E♭ (Keyboard)

21 E♭7 A♭

25 F7 B♭7 (Sax)

29 E♭ C7

33 Fm7 B♭7 E♭ B♭7 (Keyboard) 3

37 E♭ Cm7 Fm7 B♭7 Well,

2  
39 E♭ C7 Fm7  
if you ain't wrong, \_\_ you're right If it ain't dark, \_\_ it's light. If you ain't sure,

44 B♭7 E♭ B♭7 E♭  
\_\_ you might. Got-ta be this or that If it ain't full, \_\_ it's blank.

49 C7 Fm7 B♭7 E♭  
If you don't spend, you bank. If it ain't Bing, \_\_ it's Frank. Got-ta be this or that.

55 E♭7 A♭  
Who can it be \_\_ if it ain't me, \_\_ I know it's not your moth - er.

59 F7 B♭7  
Can't you see \_\_ it's got-ta be \_\_ one way or the oth - er. So,

63 E♭ C7  
tell me what I \_\_ must know. If you don't like, \_\_ I'll go \_\_

67 Fm7 1. B♭7 E♭ (Sax)  
If it ain't yes, \_\_ it's no. \_\_ Got-ta be this or that.

71 2. F♯7 Fm7 E♭maj7 C7  
Got - ta be, got - ta be this or that. It's

73 Fm7 B♭7 (Sax) Fm7 B♭7 E♭ (Keyboard) Fm7 E maj7 E♭6  
got-ta be this or that!

The musical score consists of eight staves of music. The first staff is for piano/vocal, starting at measure 39 in E♭ minor. The second staff begins at measure 44, also in E♭ minor. The third staff begins at measure 49, transitioning to A♭ major. The fourth staff begins at measure 55, returning to E♭ minor. The fifth staff begins at measure 59, with a vocal line continuing from the previous staff. The sixth staff begins at measure 63, in E♭ minor. The seventh staff begins at measure 67, with a vocal line continuing from the previous staff. The eighth staff begins at measure 71, with a vocal line continuing from the previous staff. The piano/vocal part includes lyrics such as 'if you ain't wrong, \_\_ you're right', 'If it ain't dark, \_\_ it's light.', 'If you ain't sure,', etc. The saxophone part enters in measures 67 and 71. Chords indicated include E♭, C7, Fm7, B♭7, A♭, F7, B♭7, E♭, Fm7, B♭7, E♭, F♯7, Fm7, E♭maj7, C7, and Fm7, B♭7, (Sax), Fm7, B♭7, E♭, (Keyboard) Fm7, E maj7, E♭6.

**M**

Keyboard

## Gotta Be This Or That

(Keyboard)

Keyboard

(Sax)

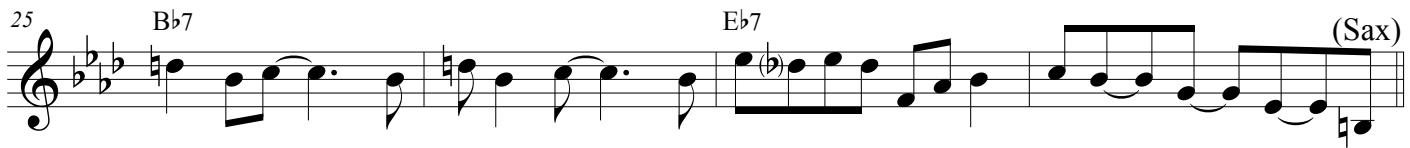
A♭ Fm7 B♭m7 E♭7

A♭ F7 B♭m7

E♭7 A♭ E♭7 A♭ F7

B♭m7 E♭7 A♭ (Keyboard)

A♭7 D♭



B♭7 E♭7 (Sax)

A♭ F7

B♭m7 E♭7 A♭ E♭7 (Keyboard)

A♭ Fm7 B♭m7 E♭7

Well,

2  
39 A♭ F7 B♭m7  
if you ain't wrong, — you're right If it ain't dark, — it's light. If you ain't sure,  
44 E♭7 A♭ E♭7 A♭  
— you might. Got-ta be this or that If it ain't full, — it's blank.  
49 F7 B♭m7 E♭7 A♭  
If you don't spend, you bank. If it ain't Bing, — it's Frank. Gotta be this or that.  
55 A♭7 D♭  
Who can it be — if it ain't me, I know it's not my broth - er.  
59 B♭7 E♭7  
Can't you see it's got-ta be one way or the oth - er. So,  
63 A♭ F7  
tell me what I must know. If you don't like, — I'll go —  
67 B♭m7 1. E♭7 A♭ (Keyboard)  
If it ain't yes, — it's no. Got-ta be this or that.  
71 2. B°7 B♭m7 A♭maj7 F7  
Got - ta be, got - ta be this or that. It's  
73 B♭m7 (Keyboard) B♭m7 E♭7 A♭ (Keyboard) B♭m7 A maj7 A♭6  
got-ta be this or that!