



Gustav Anderson

United States (USA), Norwalk

BADA BING

About the artist

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About the piece



Title: BADA BING

Composer: Anderson, Gustav

Arranger: Anderson, Gustav

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Instrumentation: Lead sheet

Style: Pop

Comment: Trying out a NEW SOPRANO SAX mouthpiece...enjoy the DAVID KOZ BOOK

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Best of

SAXOPHONE

DAVE KOZ



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**ARTIST
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Best of DAVE KOZ

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Editor's Note: Chord names in italics reflect actual sounding chords. Chord names in regular type reflect chords respective to sax's written key.

This book was approved by Dave Koz

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DAVE KOZ

It's been over 17 years since Koz exploded onto the Los Angeles music scene as an in-demand touring saxophonist with Richard Marx, Jeff Lorber, and Bobby Caldwell. Since then, Koz has established himself as a world-renowned saxophone player, a multi-million-selling solo recording artist, humanitarian, syndicated radio host, and instrumental music advocate. The growing list of artists he has played with bears testament to his talent—a list including such musical luminaries as Burt Bacharach, Ray Charles, Natalie Cole, Celine Dion, Kenny Loggins, U2, Luther Vandross, Vanessa Williams, BeBe Winans, and others. He is the recipient of numerous nominations and honors from such prestigious organizations as the Recording Academy (Grammy Awards), the NAACP (Image Awards) and Oasis (Smooth Jazz Awards).

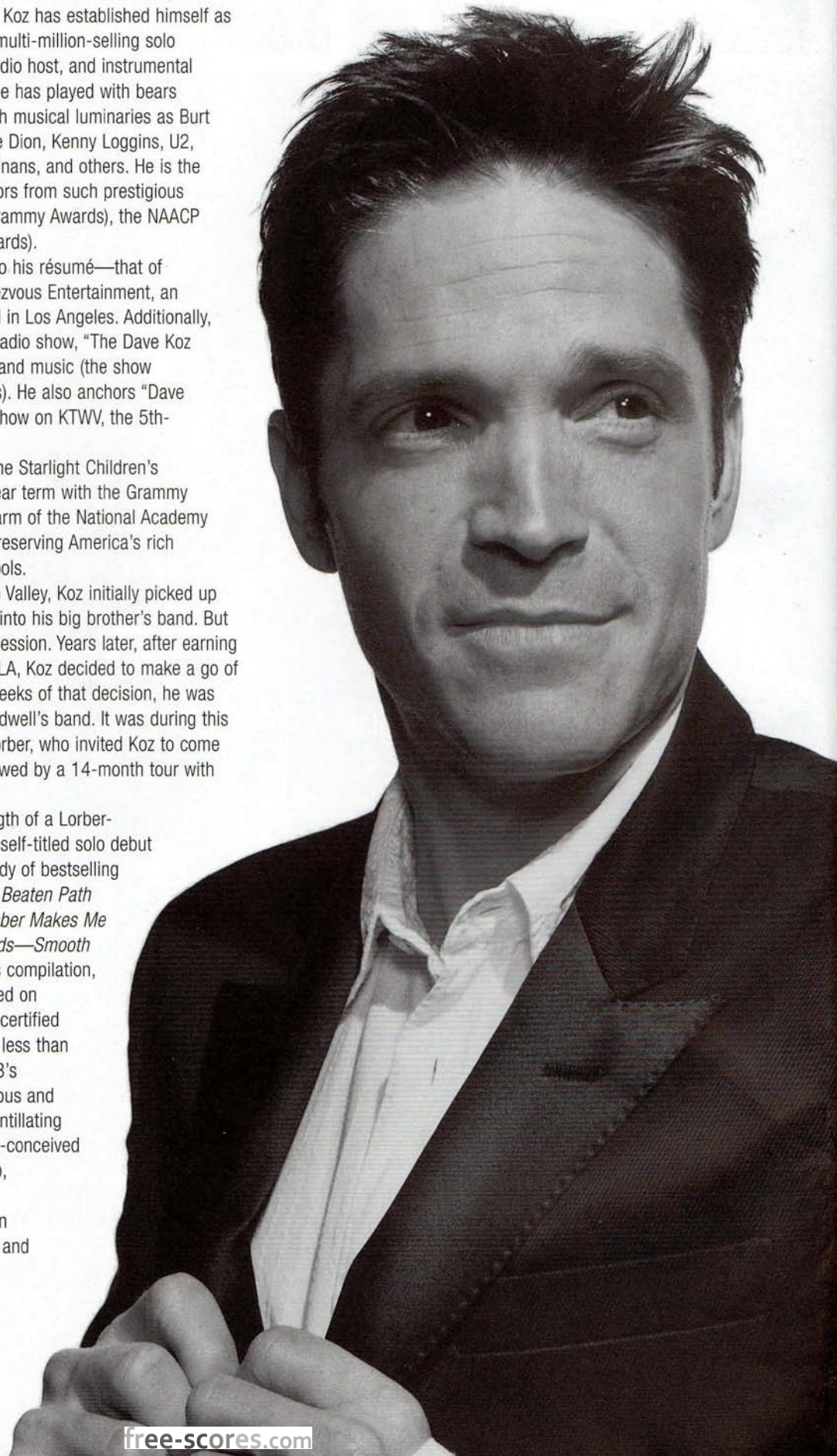
Koz has added yet another distinction to his résumé—that of entrepreneur. He recently co-founded Rendezvous Entertainment, an independent record company headquartered in Los Angeles. Additionally, the saxophonist hosts a weekly syndicated radio show, "The Dave Koz Radio Show," that features artist interviews and music (the show currently runs in approximately 120 markets). He also anchors "Dave Koz in the Morning," a daily morning radio show on KTWW, the 5th-ranked station in the Los Angeles market.

Koz serves as Global Ambassador for the Starlight Children's Foundation. He recently completed a four-year term with the Grammy Foundation Artists Committee, a non-profit arm of the National Academy of Recording Arts & Sciences, dedicated to reserving America's rich cultural legacy and bringing music into schools.

Born and raised in L.A.'s San Fernando Valley, Koz initially picked up the saxophone as a means of gaining entry into his big brother's band. But what began as a ploy became a lifelong obsession. Years later, after earning his major in mass communications from UCLA, Koz decided to make a go of becoming a professional musician. Within weeks of that decision, he was recruited as a touring member of Bobby Caldwell's band. It was during this time that Koz befriended keyboardist Jeff Lorber, who invited Koz to come play on one of his tours. That stint was followed by a 14-month tour with pop singer Richard Marx.

Signed to Capitol Records on the strength of a Lorber-produced demo recording, Koz released his self-titled solo debut album in 1990—the first in a continuing body of bestselling works, including *Lucky Man* (1993); *Off the Beaten Path* (1996); two holiday-themed albums, *December Makes Me Feel This Way* (1997) and *Dave Koz & Friends—Smooth Jazz Christmas* (2001); and a various artists compilation, *Golden Slumbers: A Father's Lullaby* (released on Rendezvous Entertainment, 2002). His gold-certified fifth album, *The Dance* (1999), spawned no less than five Top 5 contemporary jazz hits. With 2003's *Saxophonic*, Koz created the most adventurous and sax-intensive recording of his career—a scintillating fusion of R&B, funk, jazz, and pop, with well-conceived detours into hip-hop instrumentalism, bebop, electronica, and African folk.

With a triumphant performing career, an independent record company, a radio show, and the respect of an increasingly jaded and complicated record industry, Dave Koz's artistry, commitment, and influence continue to grow.



THE DAVE KOZ INTERVIEW

By John Stix

Can you give us an overview of your history with the instrument?

I was raised in L.A., and I picked up the saxophone by accident. My mom basically forced my sister and me to play piano from when we were toddlers. I hated piano; I was never any good at it. But I have to thank her now for making me do it, because I write most of my songs on the piano. I felt it was more like a chore than the discovery of the instrument. There was a piano teacher there every week who made us practice scales. It was more work than fun. I rebelled when I was eight or nine and said I wanted to play drums. I took drums lessons and made my parents buy a Gretsch drum set. I can see it right in front of me. It was an orange speckle thing. I am the world's worst drummer. I could not keep time to save my life. I was so bad. I pretty much thought I really didn't have any musical talent. But then in the seventh grade—I was 13 at the time—my older brother Jeff had a band. He played the guitar; still does. He and his friends were playing all kinds of weddings, bar mitzvahs, fraternity parties, and society functions. None of these kids in the band, who were 16 and 17 years old, had to have a job because they would work every weekend. I just saw how great that was. I wanted to be in that band. My brother said, "There's no way you can be in the band." After wearing him down, he eventually said, "The only way you can get in is if you can play the sax, because we don't have a sax player." That was all I needed to hear. That's why I picked up the sax. Playing the sax was an accident, because I would have never thought of it if he hadn't said that. It was really interesting because the minute I picked it up, it was like finding something that I had lost. Unlike the other instruments that I tried, it was a very natural fit and I got good at it very quickly. Two years later I was in that band. I was doing gigs at 15.

Did you learn by playing along with records?

Oh yeah, that is exactly what I did. I would buy records and play along with Tom Scott and David Sanborn. I copped all those things. The first record I ever bought was Tower of Power's *Back to Oakland*. I memorized all those horn lines and the solos Lenny Pickett was playing. Before I was playing with my brother's band I was playing along with records. My brother was also listening to some hip stuff at the time, like Michael Franks and Gino Vannelli. It was sophisticated harmonic stuff that I would play along with. So my ear got adjusted. I was always playing gigs with people four, five, six years older than me and miles better than me. But because I was his brother, I was in the band.

Would you play the horn parts from the songs or make them up at the gig?

I would make them up. If there was a sax solo in a particular song, I would play that sax solo or a reasonable facsimile. At the time there were songs like "Just the Way You Are," by Billy Joel, with a Phil Woods sax solo. I copped that or "We're in This Love Together," by Al Jarreau. There was once a time when pop music had sax solos, but not so much anymore.

Was music your thing the way sports were for other kids in school?

It was a hobby and I treated it as such. I enjoyed it very much and I put myself out there with friends and people in junior high and high school. I was playing wherever I was needed. If somebody needed a sax solo on a demo, I would go. Sometimes it was a show. I played in the high school jazz band, which met at 7:00 in the morning, which was painful. I was there an hour early before school. I was also the guy who did the report on the loudspeaker to the whole school, which is funny because I spend a lot of my time now doing radio. I was a pretty quiet kid, very nerdy and geeky, especially in junior high school. Saxophone is an amazing vehicle. It helped me gain confidence. There's such incredible socialization that comes when you play in a band or a concert band, where you are with other people. You get to know them and they challenge you to get up to first chair. That's what I really recommend for young people coming up. Get involved musically because you can find out a lot about yourself. You can learn about life by being involved in that system. It's a tragedy, however, that a lot of public school systems don't have what we had growing up.

Did you go to college for music?

I went to UCLA as a mass communications major. I knew that I could play and I was not half bad. But I just didn't see how to create a career in music. I knew it was possible somewhere in some weird parallel universe, but I just didn't know how to do it. I was kind of following my gut. I said, I'm going to go to school and learn something. I was interested in the entertainment business. I was going to do that in communications. During college I would continue to play all of the side stuff, like weddings on the weekend, and I would do some recording sessions. I would play and practice like a fiend. I met a lot of other musicians on gigs, live shows, and stuff like that. I didn't know how to make it a living. I wasn't making much money at it, except for the weddings. It wasn't such a bad thing, because I'd never had another job. I graduated in June 1986, and I remember my parents saying, "So now what?" I said I would like six months where I am going to see about music. After six months I'll figure it out and get a job or go back to school and get a master's. Two weeks later I got a call from Bobby Caldwell. He was putting together a band for his comeback and needed a saxophone player. I auditioned for him and got in the band. Interestingly enough, that was the thing that got me on the path that I've been on ever since.

How did he hear about you?

He heard about me through a friend of his who had seen me play with a guy named Gregg Karukas, who is a piano player. I did some club dates with him.

He heard about you and you got the gig.

Then we did gigs in L.A., and those shows were well attended by music industry people. Somebody saw me at one of those shows and knew that Jeff Lorber was putting together a new band and was looking for a sax player. He referred me. I auditioned for Jeff Lorber, and he was one of the guys whose records I used to play along with. Here I am at his house. The guy is an instrumental legend. I auditioned for him and at the audition he said, "You got the gig, and I also think you should get a record deal. I can help you get a record deal." I thought the guy was absolutely out of his mind. I remember leaving there and thinking that guy is smoking something. But you know what? He lived up to his end of the bargain. We did demos, we wrote songs together, and he got me my deal at Capitol Records. I got signed in '87. My first record came out in 1990, Lorber was a big part in that. I've been on Capitol for 15 years.

Why do you think you got the Bobby Caldwell gig?

I think you have to be able to play. When people talk about having a big break, it's opportunity intersecting with the goods. You have to be able to play and sound good and walk in with confidence. It's the whole package. I was nervous; I remember that really well. It was at S.I.R. in Hollywood. I was nervous but he made me feel comfortable. I just went in there and played the saxophone. I put as much heart and soul as I could into it. That's what I've always tried to do with the way that I approach the horn. I have always known there are people who can blow circles around me. They have technique and abilities way beyond mine; they're technicians on the saxophone. The instrument has never been about that for me. It's always been a vehicle for more of a raw emotion. Every time I pick it up, I want to put as much emotion through it as I can. It's not as much about how fast I can play or the degree of difficulty of what I'm playing. It's more about what it is that I'm trying to communicate.

What's your basic saxophone setup?

I am endorsed by Yamaha and I primarily play Yamaha horns. I record exclusively with the Yamaha alto Silver 62 series and the Yamaha straight soprano Silver 62. I've never been able to match the sound of my Selmer Mark 6 made the year I was born, in 1963. It's a fantastic instrument. I have not been able to beat that one. I play a Conn curved soprano which was made in the 1920s. It's very difficult to play but it has such a sweet tone. Typically I have only played that live.

What are the specs on your mouthpiece and reeds?

On alto, I use a Beechler metal mouthpiece, #8, with a baffle specially made by John Yoakum. On tenor, a Berg Larson hard rubber mouthpiece, #110, also with a special baffle. On soprano I use a Couf plastic mouthpiece, #8, with baffle. I use Rico Plasticover generally around a reed strength of 3 on all the horns. I play a Yamaha 62 baritone too, but I'm not much of a baritone player—but I have one and I love playing it.

And your microphone of choice?

I use a Shure 98 series wireless microphone. I don't know the exact number. It's a very good mike. In the studio I use all kinds of different microphones. My favorite is a Telefunken 261 for alto, soprano, and tenor. You can't beat that microphone. I like an AKG C-12 for soprano. I have used Neumann 87s and 67s. Generally the old tube mikes sound best on my saxophones.

"Castle of Dreams" is a vocal melody. It reminds me of Jeff Beck, who is a vocalist on his instrument (the guitar).

I like that comparison very much. I get slammed by critics all the time. I'm used to it. It's part of my existence. I make music that is very *lyrical*, and that is an adjective that is often ascribed to my music. I wear that very proudly because that means that people can get the melody and sing it back to you. I want to connect on that melodic level; I think that's where you really reach people.

Did you arrive at that point? B.B. King told me that at one point even he was overplaying until he figured out what he wanted to do.

I'm quite sure I did overplay too. Most kids do. There is a part of your life where at every gig you play, no matter what it is, you are trying to show how much you can do; what your skill set is. But I grew up in an environment that was pop and R&B; I don't have a jazz pedigree. I played an instrument that is closely aligned with traditional jazz. If you don't play the instrument coming from that pedigree, jazz critics might say you don't really play the instrument. I grew up with pop music. All the music I heard growing up, if it was jazz oriented—which my parents listened too from time to time—was Frank Sinatra, Nat King Cole, Tony Bennett, Ella Fitzgerald. That is jazzier in nature, but it would never go over your head. It was always easy to get.



“Castle of Dreams” was an important song for you.

It was the first single of my career. It was not only a hit at the radio format that later became known as Smooth Jazz (at the time it didn't have that moniker), it was also an AC hit. It got on pop radio stations. We actually shot a video for that song. It's a song I wrote with my brother—one of many songs that we have written together. When I hear that song, it is in a way a synopsis of the way I feel about my career. Wow, how did this happen to me? I just played the saxophone in a junior high school band, and now I've made a lot of records and I've traveled the world. It's all due to this piece of metal. I've built this sort of castle along these dreams. It's a triumphant kind of melody and perfect for the alto saxophone—at least the way I like to approach that instrument. It's for those soaring melodies and for when you can land on a note and stay there and milk that note. That melody against that chorus is all about strength and power. Hopefully, it's a song that holds up.

You wrote it with your brother Jeff. Did it come from a cassette notebook of riffs or from live jamming or from waiting for inspiration?

It happens in every which way. This goes back so long; it's 20 years old. I remember the little studio my brother had in the house at the time. I remember the room we wrote that song in. I don't remember exactly how the song came to be. We probably had a little cassette recorder; I was playing sax and he was playing keyboards. We had the general outline of the type of song we were going for. He might have had a little drum loop going. We might have talked about doing a power-type ballad. He might have a little chord progression going and we were trying to find something. It's weird. Sometimes they are just there. You scratch your head after the fact and go, How did that happen? You can't put your finger on where it came from. Those melodies are just there; they just arrive from somewhere. I bet most songwriters agree on that concept. Many times you struggle and work hard, and sometimes the best stuff just comes out of nowhere. It's divine intervention. Wherever it came from, thank you; I appreciate it.

Is there anything about playing in a band with a vocalist that influences how you phrase something?

You've got to remember I have been playing with vocalists my whole life. I grew up playing in a band, and I was the sax player, not the soloist. I was not the only guy; I was a background musician. I never understood the concept of how I could be a soloist or an artist whose name is on the marquee. I'm still getting used to that concept. I have always loved collaboration. That's what I enjoy in every aspect of my life. The tour I'm on right now is a collaboration we put together with Jeffrey Osbourne as our featured vocalist. I love making music with him. We toured with Michael McDonald one year, James Ingram another year. It's a thread that runs through everything that I do. I've written songs by myself, but I don't really enjoy it. I like to bounce things off people. When I go on tour, I can do shows on my own, but I really enjoy having other instrumentalists or vocalists around. I'm happiest when I'm collaborating. It allows me to take my voice and go into new areas. If it was just me in everything that I did, I would probably end up doing the same thing over and over. I don't want to be that kind of artist. You've got to give people a reason to buy the next CD. In each project that I've done, I tried to go in slightly different avenues and explore new aspects of my personality musically and sonically. I try new things so that it gives the people who bought my last album a chance to grow too. From my experience, the best way I've found to do that is to align with other people and to continue to work with my longtime collaborators, empowering them to not do the same thing over and over.

“Emily” is a beautiful ballad on soprano sax. When I hear you play the soprano I hear it as clean and clear, and maybe a bit more feminine.

I think your words are very good in describing it. The alto is the instrument I started on, so I view myself primarily as an alto saxophone player. I love playing soprano and tenor sax. I find a different part of me comes out on those instruments. The soprano side of me is a little more playful and a little less serious, a little less weighty. For the song “Emily,” I credit Bobby Caldwell with the majority of it. We wrote that song together, and Jeff Lorber wrote part. That was written for my first album. That song really does stand up. It's close to the best

song I've ever written or had a part in writing. I think melodically it's got a timeless quality. It's a song I still love to play after all these years. It was written for my goddaughter, who is now 18. There's an emotional aspect, and it was a very pure kind of a thing when we wrote that song—even the arrangement. It's using some old sounds, but it doesn't sound so dated to me. “Emily” is a melody that kind of plays itself. It's got great intervals. You look at the classic melodies of all time—it's all about intervals and where those intervals fall in the arc of the melody. That's where Bobby Caldwell's writer chops really come in. There are all these tritone steps. When you play it and you hear it, it just makes perfect sense, but you don't know how and why you got there. That song is constantly talked about by my fans as one of their favorites.

Tell me about the recording.

That was recorded at Jeff Lorber's home studio. One thing I can tell you about that is that at the time I hadn't figured out how to record my soprano. I was playing an old Selmer soprano at the time. I didn't have it very much longer after that one record. My soprano after that time sounded different. I developed a way of miking it so that it had this beautiful, warm, big sound. So if you listen to songs like “You Make Me Smile” or anything on *Lucky Man* or *The Dance* or *Saxophonix*, there is a much broader sound. I hadn't quite figured that out for the first recording. Maybe that's why “Emily” has that quality to it and people respond to it. The miking was not much on the bell, so you hear a lot more air and a lot more spit, and it's a much brighter sound.

“You Make Me Smile” is a buoyant song. It sounds like you're smiling.

There it is in the title. That is the most popular song I've ever released. It got the most airplay and it's one of those songs that if I don't play it in a live show, the people are going to be upset. That's how you know it has an impact. I still like playing that song. My brother and I started writing it when our sister was going into labor with our first niece. We finished it the day after she was born. On the CD it was dedicated to Taylor Wilson, who is now 13 years old. It's a special song, and that's where the title, “You Make Me Smile,” came from—this whole new fresh experience of having a niece.

Where “Castle of Dreams” is reminiscent of that raspy Dave Sanborn-like sound on alto, this soprano sound is much more pure and clear.

Going back to my playing at the time, or what was going on around me at the time, the overblown alto, the buzz—that was a popular sound. Now I try to get a big, fat, warm sound out of my alto. I'm proud of the sax performance and the sound on “You Make Me Smile.” As I mentioned before, the straight soprano is an interesting instrument because it's hard to mike in the studio. I play a curved soprano live because it's much easier to mike. You hear a lot of soprano recordings that are brittle and shrill and too bright. I wanted to rebel against that sound and try to create a sound that was really pleasing to the ear. With “You Make Me Smile,” we nailed it.

When you compose a song, do you know which sax you will go for?

I experiment, but it reveals itself pretty quickly. Songs are of different natures and feels, and they may be in different keys. The tempo sometimes will say that this is definitely an alto song. Very rarely will I switch once I've decided this is going to be a soprano song, or an alto, or whatever.

“Faces of the Heart” is again vocalizing on the alto. It's an important song for you historically.

For about 13 years “Faces of the Heart” was the theme song to the ABC soap opera *General Hospital*. What happened starts with a story about “Emily.” That was heard by a music director at ABC. He fell in love with the song. He said it was going to be the theme song for certain characters. He contacted my manager and said he wanted me to come on the show and play myself. The song “Emily” was played non-stop for six months on the show, every time these characters were on screen. That was my song playing. It was a beautiful thing. I was on the show a couple of times. It got me on the radar screen of the executive producer. Right around the time I was finishing up the *Lucky Man* album, they were doing the

30th anniversary of *General Hospital*, and they were going to revamp their opening and closing credits. They needed a theme that was not a wholly brand-new theme. They wanted to take the first three notes from the original theme and go from there. The executive producer, who I knew from being on the show a couple of times, called me and said, "We've put this out to a couple of composers and I'm not happy. Can you do something?" I said yes, and my brother and I came up with "Faces of the Heart." The executive producer loved it and it became the theme song. Probably more people in the world have heard my music as a result of that one song than any other thing I've ever done.

How would you approach the performance?

The notes are there to be a guide, but this is the kind of song that really comes off with the emotion of the person who is playing it. That's the overriding feeling that I want to convey to any saxophone player who picks up this book. First of all, I so appreciate an instrumentalist saying, "I like your music; I want to play these songs." I don't take that for granted. I love when I meet other saxophone players, whether they are young kids or, my favorite, guys who are well on in their lives and married with grown kids, who always wanted to play sax—or maybe played sax when they were in junior high but let it go. Something has always nagged them to take it back up, and they finally got a sax, and they finally took lessons. That to me is great. I love that whole concept of never saying that it's too late. When it's purely just for you, then it's a fantastic connection. I've met a lot of people who use the saxophone, and nobody ever hears them play. Not even their wife or kids or partners. It's purely a way for them to relax and forget about their life for a minute; to go find that solace somewhere. That being said, these melodies are here for you to take where you want to take them as a player. Where I've played them is just one life of these melodies. That's the whole purpose of this book—so they can have multiple lives by being played by others. I consider it a great honor that someone might want to play my melodies on his horn.

And speaking of great honors, recording "Saxman" with Maceo Parker, Clarence Clemons, and "Doc" Kupka must have been a thrill.

That's purely it—a jam song that we wrote as a tribute to the instrument, primarily because I listened to so many types of saxophone players growing up. A lot of people, non-musicians and musicians alike, say saxophone is their favorite instrument. It's primarily because it's a personality instrument. You can feel the kind of person the player is just by hearing him play, how he approaches it. You can take the same saxophone, same mouthpiece, and same reed, and put it in different people's hands, and you would have a different sound. It's so personal. The sound comes from such an internal place. There is no instrument like it, and this song is really a celebration of that. Unfortunately, it was all overdubbed. We couldn't get everybody in the same room at the same time, but it was fun for me because I got to hang with all the guys. We do play this song live; it's raucous.

"Lullaby for a Rainy Night" is more acoustic and organic sounding.

This is a song where I ventured into a new direction, primarily influenced by the fact that I was living in northern California. After *Lucky Man* went gold, I traveled all over the world. It was amazing, the whole experience behind it. But I was one tired puppy after those two years of traveling. I had never moved away from Los

Know You By Heart (Dave Koz/Skip Ewins)

*I remember loving you
From somewhere long ago
We've been separated
But we've never been apart*

*Like an old familiar friend
I've always never known
You've finally returned to me
My one my true
I'd know you by heart*

(BRIDGE)

*Timelessly together
Entwining destinies
Brand new but then
We've always been
And will be endlessly*

*Found but never really lost
Held but ever free
My half made whole
My other soul
I always knew
I'd know you by heart*

(REPEAT BRIDGE)

*I remember loving you
From somewhere long ago
You've finally returned to me
My one my true
I'd know you*

*My half made whole
My other soul
I always knew
I'd know you by heart*

Angeles, so I decided to move up to northern California. I lived in Sausalito and took a little sabbatical. When I picked up the music again, the songs had a different feel to them. I decided to experiment with new sonic landscapes, attaching the sound of the saxophone to more of an organic feel, as opposed to an urban or R&B feel. It was coming from an almost rock, bluegrass, country mix—a real organic kind of instrumentation.

Did you write this on the piano by yourself?

I did write this song on piano in Sausalito. The album it came from was called *Off the Beaten Path*. It was recorded live in the studio with a rock producer. It was very guitar oriented. It was my least successful album, and yet when I look back at my whole recorded past, it's one of the albums I'm most proud of because, while people around me said I should do this or that, just went completely from my gut. This song was not a hit, but more than any song on that album, it was a musical snapshot of who I was in 1996.

"Wake Up Call" turned me around and demanded my attention. It was like a Robben Ford kind of song.

Yes, it's got that vibe and kind of sound. It's got a little sauce. I wrote that with two of my long-time collaborators, Evan Rogers and Carl Sturken, from Bronxville, NY. They have a studio there called the Loft. I have recorded a lot of music there over the years. We wrote that song together. It's along the lines of "Saxman." There are different types of music that come out in my writing—the sensitive side; the more power-ballad, triumphant side; and this funky kind of balls-to-the-wall party side. "Wake Up Call" fits into that category. On the recording we had the Tower of Power horn section. That was coming full circle. I could not believe I had the Tower of Power guys on my record. I remember that day; I was so incredibly giddy. Those guys have certainly made a contribution.

"Together Again" has a great hook.

It was a number one hit. It's another song I wrote with my brother. We were actually trying to come up with another "You Make Me Smile"—but it's dangerous territory when you try to repeat yourself and try to come up with something that fits into a slot that you had success with before. This did come easy. We came up with that hook and said: Okay, there's something we know. I know when it's right. I know that I've found something when I can't get it out of my head and I can't get it out of my fingers. Even when I put the horn down, I'm still fingering the melody. That's when we have something. We still play that song every show, and it's probably one of the better-known melodies.

Was it written on sax or piano?

That was another one where I was playing the saxophone. I think the sax performance on that song was just the demo. We made a demo, and I was in the room with my brother while he was playing. I played sax right there in the room. A lot of times I try to prepare or do better

performances, but there is something about the immediacy of the first time you play a melody. You might not play it perfectly, but there is that thing that happens. That was first pass.

Tell me about “Love Is on the Way.”

That’s another collaboration with Jeff Lorber. It has Chris Botti as a special guest. He is a good friend of mine, a collaborator on a lot of records, and one of the great trumpet players of our time. As you can see, a lot of the songs that I wanted to choose for this book were the best-known melodies. If you look at the intervals in that chorus phrase, it’s D, E, F, down for the A, B-flat, then back up to the A. You’ve got a major 7 jump in there. You’ve got a jump down and then a jump up. It’s that little area in there where there’s a rub, but it’s a good kind of rub. It’s not like I think about this stuff; I don’t—I’m just playing. I just remember when I was growing up and I was playing in the jazz band—I could sink my teeth into melodies; I could just feel it. Melodies that are perfectly fine would lie there, but they wouldn’t excite you. Then there’s something where it’s like eating a steak or biting into a juicy hamburger. It’s so satisfying. Those are the perfect combination of stepwise and... Right when you least expect it, there’s this jump, this interval that kind of gives you that big bite that is satisfying.

“Know You by Heart” sounds like it came from a soundtrack.

I get all kinds of CDs from people who have played my songs. This is the number one song of everything that people have latched onto. This is the song that connects with people. Maybe it’s because it’s got a string orchestra on it. It’s such a simple melody, but it’s very heartfelt. Maybe it’s because it’s super-lyrical. People have written lyrics to it. Many, many times I receive “Know You by Heart” lyrics. This is a very special song to me, too. It is near and dear to my heart. I put a lot into it when I wrote and played it. I originally wrote it on piano, and for a while there, it could have been a vocal song, too. I wrote the music, and the lyrics were written by a guy named Skip. We were going to record it as a vocal. The more I played it, the more I thought I’d like it to be an instrumental. It has a set of lyrics that nobody has ever heard.

“Can’t Let You Go” is hook after hook.

That was a song I wrote in Bronxville with my buddies Sturken and Rogers. From the beginning, that melody had a vocal hook that we thought had Luther Vandross written all over it. Who would have thought that we would actually get him. Sure enough, after some creative calling, he said, “Send over a copy; let me hear it.” We did and he said, “I’ll do it.” That session was one of the most exciting days of my life. He came up with idea after idea about the vocal passes on the song. He became a friend of mine. As far as I’m concerned, as far as that style of singing goes, there will never be anybody better than him. It was a dream come true to have him sing on one of my songs.

“Honey-Dipped” is a let-loose, funky thing.

Multi-tracking is common with a lot of sax players now. It really works well with altos and is something I stole from David Sanborn. This is a little ditty that I wrote with Jeff Lorber. It’s got that alto hook and it’s got multiple saxes on it. When it first came off my fingers, I thought it was kind of cool and it was fun to make that record. We did it with a live band, and it’s really fun to play live. It’s a riff-oriented song. There’s no solo in it, really, until the very end. There’s a real high note on the alto; I think it’s a high B-flat.

“All I See Is You” is kind of in the footsteps of “Tequila.”

I like that. “All I See Is You” is the biggest hit from *Saxophonic*. It spent 11 weeks at number one. I wrote it with Brian Culbertson. Brian is a keyboard player, a very talented guy, and a great songwriter; he produced and arranged it. It has a very fresh production quality to it. He used sounds that you don’t normally hear.

This is the first time in the book you are on tenor sax.

I’m not really sure why. I don’t do a lot of tenor songs. It feels like more of a husky voice. On *The Dance* there was a song called “Surrender,” which is a very sexy song, almost naughty. In a similar way, “All I See Is You” has that quality to it where it requires a little extra heft, a little more power. Tenor for me is not about

screaming or playing high—it’s about band width issues; filling up that space. I love tenor. I do a Christmas tour every year. I play tenor exclusively on all my Christmas music. To me it’s about winter; it’s about warm clothes and a real warm fireside kind of sound. It’s very romantic, too.

“Let It Free” reminds me of guitarist Dickey Betts in that you always know where you are in the song. He plays melodies then repeats them and keeps you along on the melodic journey.

That’s one of the nicer things you could say to me. That’s the way I approach songwriting too. I have never done a record with an open solo. We do that live, but there are no extended blowing sections. Usually a solo will be 16 bars, and within those 16 bars we can tell a story; it can have a beginning, middle, and end. I don’t like to roam aimlessly. I like people to feel comfortable with where they are in the song. “Let It Free” is a composition I wrote with my brother. It’s on soprano sax, and it’s an easy, breezy kind of thing. A lot of times in instrumental music it’s hard to choose a title because you don’t have a vocal hook to get you there. I remember we did this music class at my sister’s kid’s school. My brother and I played the song. We had just finished recording it and didn’t have a title. We said to the class, “Do you have a good title for this?” Everybody’s hands rose. The kids, one after another, came up with these wacky titles that were horrible. One fourth-grade girl stood up matter-of-factly and said, “I think you should call it ‘Let It Free.’” I turned to my brother Jeff and said, “That’s not a bad song title.” She’d probably never heard [the Beatles’] “Let It Be,” but I kind of thought it’s a new take on that song. She probably just felt “free” with the song. If you look at the credits on the album, this little girl got the credit for the title.

“Just to Be Next to You” is another soprano ballad.

This song for me is about the feeling of when you’re sitting next to the right person in the right situation; that’s what that song celebrates. It’s very romantic, very pure. The melody reminds me a bit of the purity of “Emily” and the way “Emily” makes me feel. It’s a similar type of vibe. The original A section was written on piano. I came up with eight or sixteen bars and took it to my brother. With certain ideas that I came up with, he’d say, “I don’t feel that.” So I’d take it to Lorber and he’d flesh it out. Other times, I’d start with Lorber and he wouldn’t hear it, so I’d take it to my brother. It’s about finding the right co-writer.

What are your personal favorite recorded sounds on your CDs?

For soprano I would say the song “After Dark” on *Lucky Man*. To me, that has the best-recorded soprano sound. I love the way the tenor sax sounds on my Christmas album, *Dave Koz & Friends—Smooth Jazz Christmas*. It was recorded and mixed by a guy named Al Schmitt, who is legendary. He has won over 15 Grammys. That was recorded at Capitol Studios in Hollywood, a pretty legendary studio. It was a great experience. For alto [after some contemplation] it’s “Know You by Heart.”

When are you at your best?

I’d say in the line of fire onstage in the middle of a show in front of an audience—when I’ve got the audience and there is a collective feeling in the room and we’re all together. I liken it to those driver’s education cars that have two steering wheels. I have my hands on the wheel and the audience has their hands on the wheel, and there’s no pulling and tugging from both entities; the people onstage and the people in the audience are driving the ship together. It’s hard to describe in words, but when you’re in the thick of it, there is nothing that can touch the exhilaration of that moment.

Why do you do what you do?

I think that I was given a gift to communicate through the vehicles that I have. I used to say the vehicle was the saxophone, but I’ve ventured off into other things as well. I don’t want to squander that or take it for granted either. It’s what gets me up in the morning. I don’t know what else I could do. It sort of landed on my lap and I do it because I derive great enjoyment from it. It’s not always fun. There’s hardship, too—and frustration. It’s not always a pretty picture. I’ve led a very charmed life for the most part. I really enjoy work. I enjoy the feeling I get and I enjoy knowing that what I’m doing is putting smiles on people’s faces.

Gm7 Am7 Dm C Gm7 Am7
 Am7 Bm7 Em D Am7 Bm7



Dm C Gm7 Am7 Dm C
 Em D Am7 Bm7 Em D



1. Gm7 Am7 2. Gm7 Am7



Dm C Gm7 Am7 Dm C
 Em D Am7 Bm7 Em D



Gm7 Am7 Dm C Gm7 Am7
 Am7 Bm7 Em D Am7 Bm7



Dm C Gm7 Am7 Dm
 Em D Am7 Bm7 Em



Dm7
Em7

Gm7
Am7

Bb *Bb(b5)* *C* *A/C#* *Dm* *C*
C *C(b5)* *D* *B/D#* *Em* *D*

Gm7 *Am7* *Dm* *C* *Gm7* *Am7*
Am7 *Bm7* *Em* *D* *Am7* *Bm7*

Dm *C* *Gm7* *Am7* *Dm* *C*
Em *D* *Am7* *Bm7* *Em* *D*

Gm7 Am7 Dm C Gm7 Am7
Am7 Bm7 Em D Am7 Bm7

Dm C Gm7 Am7
Em D Am7 Bm7

Dm C Gm7 Am7
Em D Am7 Bm7

Dm C Gm7 Am7
Em D Am7 Bm7

Dm C Gm7 Am7
Em D Am7 Bm7

Begin fade
Dm C Gm7 Am7 Dm C
Em D Am7 Bm7 Em D

Gm7 Am7 Dm C Gm7 Am7
Am7 Bm7 Em D Am7 Bm7

Fade out

Can't Let You Go

(The Sha La Song)

Alto Sax

By Dave Koz, Carl Sturken and Evan Rogers

Moderately

Dadd9

E

Dadd9

Cbadd9

Db

Cbadd9

Band

Sha - la - la - la, sha -

E

Dadd9

E

F#

Db

Cbadd9

Db

Eb

la - la - la la. _____ Sha-la - la - la, sha - la - la - la la. _____

C#m7

Bm7

Bbm7

Abm7

Band

E

F#

C#m7

Db

Eb

Bbm7

Bm7

E

F#

Abm7

Db

Eb

C#m7

Bm7

E

Bbm7

Abm7

Db

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D
Cb

E
Db

F#
Eb



Bm7
Abm7

Esus4
Db sus4

E
Db

Asus4
Gb sus4

A
Gb



F#m7
Eb m7

Bm7
Ab m7

A/C#
Gb/Bb

Dadd9
Cb add9



E
Db

Dadd9
Cb add9



Sha - la - la - la, sha - la - la - la la. Sha - la - la - la, sha -

E
Db

Dadd9
Cb add9

E
Db

F#
Eb



la - la - la la. Sha - la - la - la; sha - la - la - la la.

C#m7
Bbm7

Bm7
Abm7



E
Db

F#
Eb

C#m7
Bbm7



Bm7
Abm7

D
Cb

E
Db

F#
Eb

Bm7
Abm7

Esus4
Db sus4

E
Db

Asus4
Gb sus4

A
Gb

F#m7
Ebm7

Bm7
Abm7

A/C#
Gb/Bb

Dadd9
Cbadd9

F#
Eb

Bm7
Abm7

Esus4
Db sus4

E
Db

Asus4
Gb sus4

A
Gb

F#m7
Ebm7

Bm7
Abm7

A/C#
Gb/Bb

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

E/G# Asus4 A D E A/C#
 Db/F Gb/sus4 Gb Cb Db Gb/Bb

D E/G# Asus4 A D
 Cb Db/F Gb/sus4 Gb Cb

E A/C# D
 Db Gb/Bb Cb

F#
Eb

Bm7 Esus4 E
 Abm7 Dbsus4 Db

Asus4 A F#m7 Bm7
 Gb/sus4 Gb Ebm7 Abm7

A/C# Dadd9 F#
 Gb/Bb Cbadd9 Eb

Bm7
Abm7

Esus4
Db sus4

E
Db

Asus4
Gbsus4

A
Gb

F#m7
Eb m7

Bm7
Abm7

A/C#
Gb/Bb

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

Begin fade

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

E
Db

Dadd9
Cbadd9

Fade out

E
Db

Castle of Dreams

Alto Sax

Moderately, in 2

By Dave Koz and Jeff Koz

Cadd2 *Fadd9/A* *G*
Aadd2 *Dadd9/F#* *E*

Band

Fsus2 *Cadd2* *Fadd9/A* *F* *F/E*
Dsus2 *Aadd2* *Dadd9/F#* *D* *D/C#*

Dm7 *C/E* *Fsus2*
Bm7 *A/C#* *Dsus2*

C *F/C* *C* *G* *C/G*
A *D/A* *A* *E* *A/E*

G *G7sus4* *C* *Cadd9/E*
E *E7sus4* *A* *Aadd9/C#*

G *C/G* *G* *Fsus2*
E *A/E* *E* *Dsus2*

The musical score is written for Alto Saxophone in the key of D major (two sharps) and 2/4 time. It consists of six systems of music. Each system includes a treble clef staff with a key signature of two sharps and a common time signature. The first system starts with a 'Band' section. The second system includes a double bar line. The third system includes a double bar line. The fourth system includes a double bar line. The fifth system includes a double bar line. The sixth system includes a double bar line. The score includes various chords and melodic lines, with some measures containing triplets and slurs.

Dm7 *C/E* *Fsus2*
Bm7 *A/C#* *Dsus2*

C *F/C* *C* *G* *C/G*
A *D/A* *A* *E* *A/E*

G *Esus2* *C* *C/E*
E *Dsus2* *A* *A/C#*

G *C/G* *G* *Fsus2*
E *A/E* *E* *Dsus2*

C *Dm7* *C/E*
A *Bm7* *A/C#*

Fsus2 *Dm7*
Dsus2 *Bm7*

C/E *Bb/F* *F* *C/G* *G*
A/C# *G/D* *D* *A/E* *E*

Cadd2
Aadd2

Fadd9/A
Dadd9/F#

G
E

Fsus2
Dsus2

Cadd2
Aadd2

Fadd9/A
Dadd9/F#

F
D

F/E
D/C#

Dm7
Bm7

C/E
A/C#

Fsus2
Dsus2

Cadd2
Aadd2

Fadd9/A
Dadd9/F#

G
E

Fsus2
Dsus2

Cadd2
Aadd2

Fadd9/A
Dadd9/F#

F
D

F/E
D/C#

To Coda

Dm7
Bm7

C/E
A/C#

Fsus2
Dsus2

Dm7
Bm7

C/E
A/C#

Bb
G

Bb/C
G/A

Dm7
Bm7

C/E
A/C#

Fsus2
Dsus2

Dm7 C/E Bb
Bm7 A/C# G

Dm7 C/E F#sus2
Bm7 A/C# D#sus2

Dm7 C/E Bb
Bm7 A/C# G

Dm7 C/E F#sus2
Bm7 A/C# D#sus2

Dm7 C/E F
Bm7 A/C# D

G Bbadd9/D C/E
E Gadd9/B A/C#

G C/G G G7sus4
E A/E E E7sus4

Band

C C/E G C/G G
A A/C# E A/E E

Fsus2 C Dm7
Dsus2 A Bm7

C/E Fsus2
A/C# Dsus2

Dm7 C/E Bb/F F
Bm7 A/C# G/D D

C/G G Cadd2
A/E E Aadd2

D.S. al Coda

Coda Dm7 C/E Fsus2 G Cadd2
Bm7 A/C# Dsus2 E Aadd2

EWI overdub
(sounds an octave higher)

Fadd9/A
Dadd9/F#

G
E

Fsus2
Dsus2

Begin fade

Cadd2
Aadd2

Fadd9/A
Dadd9/F#

F
D

F/E
D/C#

Dm7
Bm7

C/E
A/C#

Fsus2
Dsus2

Cadd2
Aadd2

Fadd9/A
Dadd9/F#

G
E

Fsus2
Dsus2

Cadd2
Aadd2

Fadd9/A
Dadd9/F#

F
D

F/E
D/C#

Dm7
Bm7

C/E
A/C#

Fsus2
Dsus2

Fade out

Emily

Soprano Sax

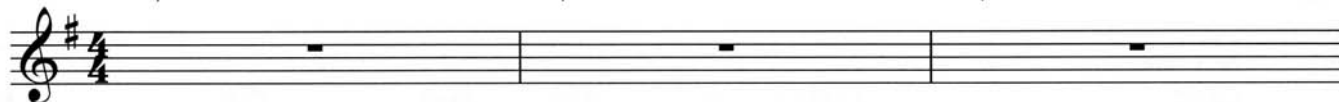
By Jeffrey Lorber, Bobby Caldwell and Dave Koz

Slowly

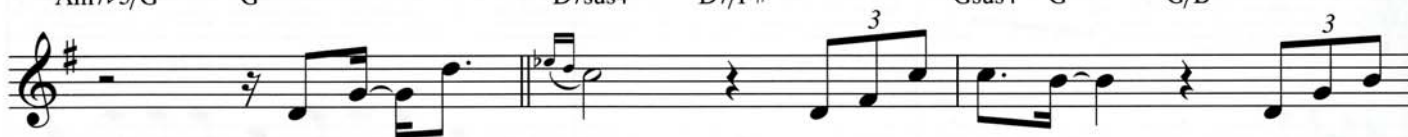
Bbadd9/D
Cadd9/E

Cadd9/E
Dadd9/F#

Gm7b5/F *F*
Am7b5/G *G*



Gm7b5/F *F* *C7sus4* *C7/E* *Fsus4* *F* *F/A*
Am7b5/G *G* *D7sus4* *D7/F#* *Gsus4* *G* *G/B*



Gm7 *F* *C7sus4* *C* *Fsus4* *F/A*
Am7 *G* *D7sus4* *D* *Gsus4* *G/B*



C7sus4 *C/Bb* *Am7* *Dm7*
D7sus4 *D/C* *Bm7* *Em7*



Gm7 *Fsus4* *Csus4* *C* *Gm7b5/F* *F* *Gm7b5/F* *F*
Am7 *Gsus4* *Dsus4* *D* *Am7b5/G* *G* *Am7b5/G* *G*



C7sus4 *C7/E* *Fsus4* *F* *F/A* *Gm7* *F* *C7sus4* *C*
D7sus4 *D7/F#* *Gsus4* *G* *G/B* *Am7* *G* *D7sus4* *D*



Fsus4 *F/A* *C7sus4* *C/Bb*
Gsus4 *G/B* *D7sus4* *D/C*



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Am7 Dm7 Gm7 Fsus4 Csus4 C Gm7b5/F F
 Bm7 Em7 Am7 Gsus4 Dsus4 D Am7b5/G G



Gm7b5/F F Bbadd9/D D7sus4
 Am7b5/G G Cadd9/E E7sus4



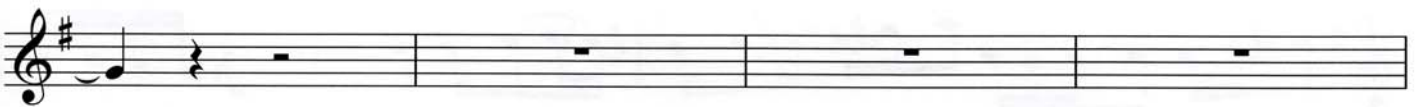
Gm7 Fadd9/A Bb C/Bb Bb Bbadd9/D
 Am7 Gadd9/B C D/C C Cadd9/E



Cadd9/E Gm7 Fsus4 C Gm7b5/F F
 Dadd9/F# Am7 Gsus4 D Am7b5/G G



Gm7b5/F F Bbadd9/D Cadd9/E Gm7b5/F F
 Am7b5/G G Cadd9/E Dadd9/F# Am7b5/G G



Gm7b5/F F C7sus4 C7/E
 Am7b5/G G D7sus4 D7/F#



Fsus4 F F/A Gm7 F C7sus4 C
 Gsus4 G G/B Am7 G D7sus4 D



Fsus4
Gsus4

F/A
G/B

C7sus4
D7sus4

C/Bb
D/C

Am7
Bm7

Dm7
Em7

Gm7
Am7

Fsus4
Gsus4

Csus4
Dsus4

C
D

Gm7b5/F F
Am7b5/G G

Gm7b5/F F
Am7b5/G G

F
G

Bbadd9/D
Cadd9/E

D7sus4
E7sus4

Gm7
Am7

Fadd9/A
Gadd9/B

Bb
C

C/Bb
D/C

Bb
C

Bbadd9/D
Cadd9/E

Cadd9/E
Dadd9/F#

Gm7
Am7

Fsus4
Gsus4

C
D

Gm7b5/F
Am7b5/G

F
G

Bbm9
Cm9

Abadd9/C
Bbadd9/D

Eb/F
F/G

Fm7
Gm7

Bbm7
Cm7

Cm7
Dm7

Dbmaj7
Ebmaj7



Bbm7
Cm7

Abadd9/C
Bbadd9/D

Eb/F Fm7
F/G Gm7



Bbm7
Cm7

Csus4
Dsus4

C
D

Fsus4 F
Gsus4 G

A7#5
B7#5



Bbsus2
Csus2

Csus2
Dsus2

Bbadd9/D
Cadd9/E

Cadd9/E
Dadd9/F#



Gm7
Am7

Fadd9/A
Gadd9/B

Bb
C

F/Bb
G/C

Bb
C



Bbsus2/D
Csus2/E

Cadd9/E
Dadd9/F#



Gm7
Am7

F
G

Csus4
Dsus4

C
D

Gm7b5/F
Am7b5/G

F
G



Bbsus2 *Csus2* *Bbadd9/D* *Cadd9/E*
Csus2 *Dsus2* *Cadd9/E* *Dadd9/F#*

Gm7 *Fadd9/A* *Bb* *F/Bb* *Bb*
Am7 *Gadd9/B* *C* *G/C* *C*

Bbsus2/D *Cadd9/E*
Csus2/E *Dadd9/F#*

Gm7 *F* *Csus4* *C* *Gm7b5/F* *F*
Am7 *G* *Dsus4* *D* *Am7b5/G* *G*

Bbsus2 *Csus2* *Bbadd9/D* *Cadd9/E*
Csus2 *Dsus2* *Cadd9/E* *Dadd9/F#*

Begin fade

Gm7 *Fadd9/A* *Bb* *F/Bb* *Bb*
Am7 *Gadd9/B* *C* *G/C* *C*

Bbsus2/D *Cadd9/E*
Csus2/E *Dadd9/F#*

Fade out

Faces of the Heart

from GENERAL HOSPITAL

By David Koz, Jeff Koz and Jack Urbont

Alto Sax

Slowly, rhythmic

C D/C Dm7/C
A B/A Bm7/A

Band

C Dm7/G C D/C
A Bm7/E A B/A

Dm7/C C Dm7/G
Bm7/A A Bm7/E

C D/C
A B/A

Dm7/C Dm7 Bm7 Dm7/G C G/B
Bm7/A Bm7 Bm7/E A E/G#

Dm7 C/E F D/F#
Bm7 A/C# D B/D#

Band

C/G A/E E/G# Am C#/E# F#m Dm7 Bm7 Dm7/G Bm7/E

C A D/C B/A Dm7/C Bm7/A

C A D/C B/A

Dm7/C Bm7/A Dm7 Bm7 Dm7/G Bm7/E C A G/B E/G#

Dm7 Bm7 C/E A/C# F D D/F# B/D#

C/G A/E E/G# C#/E# Am7 F#m7 Am7/D D7 F#m7/B B7

Dm7 Bm7 Dm7/G Bm7/E C A Dm7/C Bm7/A C A

G/F C/E G/F C/E
E/D A/C# E/D A/C#

Band

Ebmaj7 Bbadd9/D Dm7/G
Cmaj7 Gadd9/B Bm7/E

C D/C
A B/A

Dm7/C Dm7/C C F Dm7/G
Bm7/A Bm7/A A D Bm7/E

C D/C
A B/A

Dm7/C Dm7 Dm7/G C G/B
Bm7/A Bm7 Bm7/E A E/G#

Dm7 *C/E* *F* *D/F#*
Bm7 *A/C#* *D* *B/D#*

Band

C/G *E/G#* *Am7* *Am7/D* *D7*
A/E *C#/E#* *F#m7* *F#m7/B* *B7*

Dm7 *Dm7/G*
Bm7 *Bm7/E*

C *D/C*
A *B/A*

Dm7/C *G/C* *C* *C/E* *F* *D/F#* *F/G*
Bm7/A *E/A* *A* *A/C#* *D* *B/D#* *D/E*

C *D/C*
A *B/A*

Dm7/C *Dm7* *Dm7/G* *C*
Bm7/A *Bm7* *Bm7/E* *A*

Honey-Dipped

Alto Sax

By Dave Koz and Jeff Lorber

Slow Funk beat

C#m7

F#7

C#m7

F#7

Bbm7

Eb7

Bbm7

Eb7



C#m7

F#7

C#m7

G#7#5

Bbm7

Eb7

Bbm7

F7#5



C#m7

F#7

C#m7

F#7

Bbm7

Eb7

Bbm7

Eb7



C#m7

F#7

C#m7

F#7

Bbm7

Eb7

Bbm7

Eb7



F#m7

G#m7

Amaj7

A/B

Ebm7

Fm7

Gbmaj7

Gb/Ab



C#m7

F#7

C#m7

F#7

Bbm7

Eb7

Bbm7

Eb7



Amaj7 E/G#
 Gbmaj7 Db/F

F#m7 E/G#
 Ebm7 Db/F

Amaj7 E/G#
 Gbmaj7 Db/F

D#m7b5 G#7#5
 Cm7b5 F7#5

C#m7 F#7 C#m7 F#7
 Bbm7 Eb7 Bbm7 Eb7

C#m7 F#7 C#m7 F#7
 Bbm7 Eb7 Bbm7 Eb7

F#m7 G#m7 Amaj7 A/B
 Ebm7 Fm7 Gbmaj7 Gb/Ab

C#m7
Bbm7

F#7
Eb7

C#m7
Bbm7

F#7 G#7#5
Eb7 F7#5



C#m7
Bbm7

F#7
Eb7

C#m7
Bbm7

F#7
Eb7



C#m7
Bbm7

F#7
Eb7

C#m7
Bbm7

F#7
Eb7



F#m7
Eb7

G#m7
Fm7

Amaj7
Gb7

A/B
Gb/Ab



C#m7
Bbm7

F#7
Eb7

C#m7
Bbm7

F#7
Eb7

Amaj7
Gb7



E/G#
Db/F

F#m7
Eb7



E/G#
Db/F

Amaj7
Gb7



E/G#
Db/F

D#m7b5
Cm7b5

G#7#5
F7#5

Musical staff 1: Treble clef, key signature of three flats (Bb, Eb, Ab). The staff contains a melodic line with various rhythmic values and accidentals. A fermata is placed over the final measure.

C#m7
Bbm7

F#7
Eb7

C#m7
Bbm7

F#7
Eb7

Musical staff 2: Treble clef, key signature of three flats. The staff contains a melodic line with a triplet of eighth notes marked with a '3' below it.

C#m7
Bbm7

F#7
Eb7

C#m7
Bbm7

F#7
Eb7

Musical staff 3: Treble clef, key signature of three flats. The staff contains a melodic line with a triplet of eighth notes marked with a '3' below it.

F#m7
Eb7

G#m7
Fm7

Amaj7
Gb7

A/B
Gb/Ab

Musical staff 4: Treble clef, key signature of three flats. The staff contains a melodic line with various rhythmic values and accidentals.

C#m7
Bbm7

F#7
Eb7

C#m7
Bbm7

F#7
Eb7

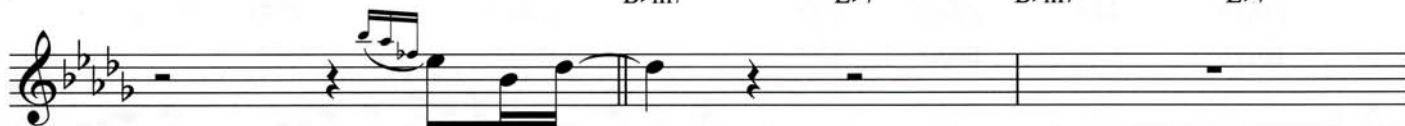
Musical staff 5: Treble clef, key signature of three flats. The staff contains a melodic line with various rhythmic values and accidentals.

C#m7
Bbm7

Musical staff 6: Treble clef, key signature of three flats. The staff contains a melodic line with eighth notes and two triplet markings (brackets with '3' below).

Musical staff 7: Treble clef, key signature of three flats. The staff contains a melodic line with eighth notes and a triplet marking (bracket with '3' below).

C#m7 F#7 C#m7 F#7
 Bbm7 Eb7 Bbm7 Eb7



C#m7 F#7 C#m7 F#7 F#m7 G#m7 Amaj7 A/B
 Bbm7 Eb7 Bbm7 Eb7 Ebm7 Fm7 Gbmaj7 Gb/Ab



C#m7 F#7 C#m7 G#7#5 C#m7 F#7
 Bbm7 Eb7 Bbm7 F7#5 Bbm7 Eb7



C#m7 F#7 C#m7 F#7
 Bbm7 Eb7 Bbm7 Eb7



C#m7 F#7 F#m7 G#m7
 Bbm7 Eb7 Ebm7 Fm7



Amaj7 A/B C#m7 F#7 C#m7 F#7
 Gbmaj7 Gb/Ab Bbm7 Eb7 Bbm7 Eb7



C#m7 F#7 C#m7 F#7
 Bbm7 Eb7 Bbm7 Eb7



Just to Be Next to You

Soprano Sax

By Dave Koz and Jeff Koz

Moderately slow

Gm9
Am9

Ebmaj7/F
Fmaj7/G



Gm9
Am9

Ebmaj7/F
Fmaj7/G



Bbmaj7
Cmaj7

Ebmaj7
Fmaj7

F7sus4
G7sus4



Bbmaj7
Cmaj7

Bbadd9/D
Cadd9/E

Ebmaj7
Fmaj7

Bbadd9/D
Cadd9/E



Cm7
Dm7

Eb/F
F/G

F7
G7



Bbmaj7
Cmaj7

Eb/F
F/G

F13
G13



Bbmaj7
Cmaj7

Bbadd9/D
Cadd9/E

Ebmaj7
Fmaj7

F7sus4
G7sus4



Bbmaj7
Cmaj7

Bbadd9/D
Cadd9/E

Ebmaj7
Fmaj7

Bbadd9/D
Cadd9/E



Cm7
Dm7

Eb/F
F/G

F13
G13



F/G
G/A

G7
A7



Cm7
Dm7

Ebm9
Fm9

Ab13
Bb13



Dm7
Em7

F/G
G/A

G7b9
A7b9



Cm7
Dm7

Eb/F
F/G

F13b9
G13b9



Gm9
Am9

Ebmaj7/F
Fmaj7/G

F13b9
G13b9

Gm9
Am9



Gm9
Am9

Ebmaj7/F
Fmaj7/G

Gm9
Am9



Ebmaj7/F
Fmaj7/G

F#o7
G#o7

Gm9
Am9



Ebmaj7/F
Fmaj7/G

Gm9
Am9



Ebmaj7/F
Fmaj7/G

F#o7
G#o7

Gm9
Am9



Cm7
Dm7

Gm9
Am9



Cm7
Dm7

Dm7
Em7



Ebmaj7
Fmaj7

Dm7
Em7

Gm7
Am7



Cm7 Dm7 Ebmaj7 Eb/F Cm7
 Dm7 Em7 Fmaj7 F/G Dm7



Ebm6 Ab13 Dm7
 Fm9 Bb13 Em7



F/G G7b9 Cm7
 G/A A7b9 Dm7



Eb/F F13b9 Gm9 Ebmaj7/F
 F/G G13b9 Am9 Fmaj7/G



Gm9 Ebmaj7/F F#07
 Am9 Fmaj7/G G#07



Gm9 Ebmaj7/F Begin fade
 Am9 Fmaj7/G Gm9
 Am9



Ebmaj7/F F#07 Gm9 Ebmaj7/F
 Fmaj7/G G#07 Am9 Fmaj7/G

Fade out



Know You by Heart

By David Koz and Skip Ewing

Alto Sax

Moderately

E \flat

A \flat

E \flat

A \flat add2

C

F

C

Fadd2

Band



E \flat

A \flat

E \flat

B \flat

B \flat /A \flat

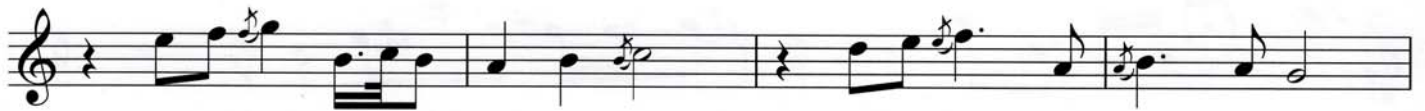
C

F

Dm

G

G/F



E \flat /G

A \flat

E \flat /B \flat

B \flat sus4

B \flat

C/E

F

C/G

Gsus4

G



E \flat

A \flat

E \flat /G

Fm7

C

F

C/E

Dm7



B \flat

B \flat /A \flat

E \flat /G

A \flat

Abm/C \flat

G

G/F

C/E

F

Fm/A \flat



E \flat /B \flat

B \flat sus4

B \flat

E \flat

A \flat /E \flat

E \flat

C/G

Gsus4

G

C

F/C

C



3

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Ab Fm7 Eb/G
F Dm7 C/E

Cm7 Fm7 Eb/G Abm/Cb
Am7 Dm7 C/E Fm/Ab

Bbsus4 Bb Eb Ab Bb/Ab Ab Eb/G Fm
Gsus4 G C F G/F F C/E Dm

Bb Bb/Ab Eb/G Ab Abm/Cb Eb/Bb
G G/F C/E F Fm/Ab C/G

Bbsus4 Bb Eb Ab Bb/Ab Bb Eb/G Fm7
Gsus4 G C Band F G/F F C/E Dm7

Bb Bb/Ab Eb/G
G G/F C/E

Ab Bb/Ab Fm7sus4 Fm Eb/Bb Bbsus4 Bb
F G/F Dm7sus4 Dm C/G Gsus4 G

E♭ Ab/E♭ E♭
C F/C C

A♭
F

Fm
Dm

E♭/G
C/E

Cm7
Am7

Fm7
Dm7

E♭/G
C/E

A♭m/C♭
Fm/A♭

B♭sus4
Gsus4

B♭
G

E♭
C

A♭
F

Fm7
Dm7

B♭
G

B♭/A♭
G/F

E♭
C/E

A♭
F

A♭m/C♭
Fm/A♭

Freely

E♭/B♭
C/G

B♭sus4
Gsus4

B♭
G

E♭
C

A♭
F

E♭
C

A♭
F

A♭m/C♭
Fm/A♭

E♭
C

Let It Free

By Dave Koz and Jeff Koz

Soprano Sax

Moderately, rhythmic

E♭maj9

E♭maj7

E♭maj9

Fmaj9

Fmaj7

Fmaj9

Band

N.C.

Cm9

Dm9

B♭maj9

Cmaj9

Cm9

Dm9

B♭maj9

Cmaj9

Gm9

Am9

E♭maj7

Fmaj7

Gm9

Am9

Csus4

Dsus4

C

D

E^b *B^b* *E^b* *B^b*
 F C F C

E^b *B^b* *Gm7* *F*
 F C Am7 G

E^b *B^b* *E^b* *B^b*
 F C F C

E^b *B^b* *Csus4* *C* *Fsus4* *F*
 F C Dsus4 D Gsus4 G

Csus4 *Cm9*
Dsus4 *Dm9*

B^bmaj9 *Cm9*
Cmaj9 *Dm9*

B^bmaj9 *Cmaj9*

Gm9 *Ebmaj7*
Am9 *Fmaj7*

Gm9 *Csus4* *C*
Am9 *Dsus4* *D*

Eb *Bb* *Eb* *Bb*
F *C* *F* *C*

Eb *Bb* *Gm7* *F*
F *C* *Am7* *G*

Eb *Bb* *Eb* *Bb*
F *C* *F* *C*

Eb *Bb* *Csus4* *C* *Fsus4* *F*
F *C* *Dsus4* *D* *Gsus4* *G*

Cm9 *Bbmaj9*
Dm9 *Cmaj9*

Cm9

Dm9

Band



Ebmaj9

Fmaj9

Fsus4

Gsus4



Bb

C

Eb

F

Bb

C



Eb

F

Bb

C

Eb

F

Bb

C



Gm7

Am7

F

G

Eb

F

Bb

C



Eb

F

Bb

C

Eb

F

Bb

C



Csus4

Dsus4

C

D

Fsus4

Gsus4

F

G

Bb

C



Gm9 *Ebmaj7*
Am9 *Fmaj7*

Gm9 *Csus4*
Am9 *Dsus4*

Eb *Bb*
F *C*

Eb *Bb* *Eb* *Bb*
F *C* *F* *C*

Gm7 *F* *Eb* *Bb*
Am7 *G* *F* *C*

Eb *Bb* *Eb* *Bb*
F *C* *F* *C*

Csus4 *C* *Fsus4* *F* *Eb* *Bb*
Dsus4 *D* *Gsus4* *G* *F* *C*

E^b *B^b*
 F C

Gm7 *F* *E^b* *B^b*
Am7 *G* *F* *C*

E^b *B^b* *E^b* *B^b*
 F C F C

Csus4 *C* *Fsus4* *F* *E^b* *B^b*
Dsus4 *D* *Gsus4* *G* *F* *C*

E^b *B^b* *Begin fade* *E^b* *B^b*
 F C F C

Gm7 *F* *E^b* *B^b*
Am7 *G* *F* *C*

E^b *B^b* *E^b* *B^b* *Fade out*
 F C F C

Love Is on the Way

Soprano Sax

Moderately, rhythmic

By Dave Koz and Jeff Lorber

Cm7 Fm7sus4 Abadd2 Bb Cm7 Fm7sus4 Abadd2
Dm7 Gm7sus4 Bbadd2 C Dm7 Gm7sus4 Bbadd2



Bb Cm7 Fm7sus4 Abadd2 Bb
C Dm7 Gm7sus4 Bbadd2 C



Cm7 Fm7sus4 Abadd2 Bb Cm7 Fm7sus4 Abadd2
Dm7 Gm7sus4 Bbadd2 C Dm7 Gm7sus4 Bbadd2



Bb Cm7 Fm7sus4 Abadd2 Bb
C Dm7 Gm7sus4 Bbadd2 C



Cm7 Fm7sus4 Abadd2 Bb Cm7 Fm7sus4 Abadd2
Dm7 Gm7sus4 Bbadd2 C Dm7 Gm7sus4 Bbadd2



Bb Cm7 Fm7sus4 Abadd2 Bb
C Dm7 Gm7sus4 Bbadd2 C



Cm7 Fm7sus4 Abadd2 Bb Cm7 Fm7sus4 Abadd2
 Dm7 Gm7sus4 Bbadd2 C Dm7 Gm7sus4 Bbadd2



Bb Cm7 Fm7sus4 Abadd2 Bb
 C Dm7 Gm7sus4 Bbadd2 C



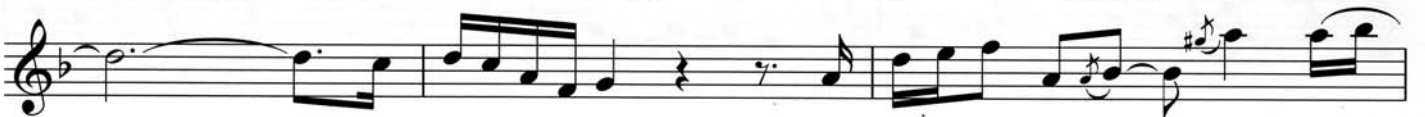
Fm7sus4 Bb/D Bb Fm7sus4
 Gm7sus4 C/E C Gm7sus4



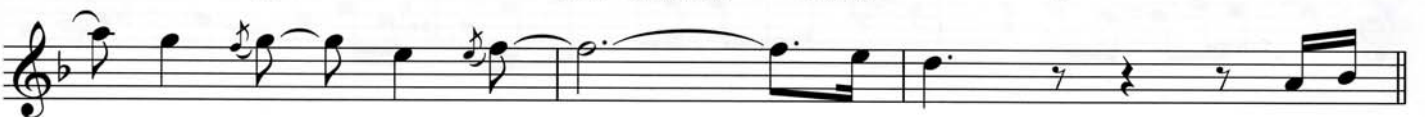
G7sus4 G7 Cm7 Fm7sus4 Abadd2 Bb
 A7sus4 A7 Dm7 Gm7sus4 Bbadd2 C



Cm7 Fm7sus4 Abadd2 Bb Cm7 Fm7sus4 Abadd2
 Dm7 Gm7sus4 Bbadd2 C Dm7 Gm7sus4 Bbadd2



Bb Cm7 Fm7sus4 Abadd2 Bb
 C Dm7 Gm7sus4 Bbadd2 C



Cm7 Fm7sus4 Abadd2 Bb Cm7 Fm7sus4 Abadd2
 Dm7 Gm7sus4 Bbadd2 C Dm7 Gm7sus4 Bbadd2



Bb *Cm7* *Fm7sus4* *Abadd2* *Bb*
C *Dm7* *Gm7sus4* *Bbadd2* *C*

Cm7 *Fm7sus4* *Abadd2* *Bb* *Fm7sus4*
Dm7 *Gm7sus4* *Bbadd2* *C* *Gm7sus4*

Bb/D *Bb* *Fm7sus4* *G7sus4* *G7*
C/E *C* *Gm7sus4* *A7sus4* *A7*

Cm7 *Fm7sus4* *Abadd2* *Bb* *Cm7* *Fm7sus4* *Abadd2*
Dm7 *Gm7sus4* *Bbadd2* *C* *Dm7* *Gm7sus4* *Bbadd2*

Bb *Cm7* *Fm7sus4* *Abadd2* *Bb*
C *Dm7* *Gm7sus4* *Bbadd2* *C*

Cm7 *Fm7sus4* *Abadd2* *Bb* *Cm7* *Fm7sus4* *Abadd2*
Dm7 *Gm7sus4* *Bbadd2* *C* *Dm7* *Gm7sus4* *Bbadd2*

Bb *Bb/D* *Fm/Eb* *Eb* *Eb6/G* *Eb/G*
C *C/E* *Gm/F* *F* *F9/A* *F/A*

Ab Eb/G Fm7 Eb Bb/D Fm/Eb
Bb F/A Gm7 F C/E Gm/F

Musical staff 1: Treble clef, key signature of two flats. The melody consists of eighth and sixteenth notes, including a triplet of eighth notes. Chords are indicated above the staff.

Eb Eb9/G Eb/G Ab Fm7/Bb Bb
F F9/A F/A Bb Gm7/C C

Musical staff 2: Treble clef, key signature of two flats. The melody continues with eighth and sixteenth notes. Chords are indicated above the staff.

Cm7 Fm7sus4 Abadd2 Bb Cm7 Fm7sus4 Abadd2
Dm7 Gm7sus4 Bbadd2 C Dm7 Gm7sus4 Bbadd2

Musical staff 3: Treble clef, key signature of two flats. This staff contains whole notes and rests, with a long horizontal line drawn below the staff.

Bb Cm7 Fm7sus4 Abadd2 Bb
C Dm7 Gm7sus4 Bbadd2 C

Musical staff 4: Treble clef, key signature of two flats. The melody features eighth and sixteenth notes with various articulations like accents and slurs. Chords are indicated above the staff.

Cm7 Fm7sus4 Abadd2 Bb
Dm7 Gm7sus4 Bbadd2 C

Musical staff 5: Treble clef, key signature of two flats. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff.

Cm7 Fm7sus4 Abadd2 Bb
Dm7 Gm7sus4 Bbadd2 C

Musical staff 6: Treble clef, key signature of two flats. The melody is a continuous stream of eighth and sixteenth notes. Chords are indicated above the staff.

Cm7 Fm7sus4 Abadd2 Bb
Dm7 Gm7sus4 Bbadd2 C

Musical staff 7: Treble clef, key signature of two flats. The melody continues with eighth and sixteenth notes. Chords are indicated above the staff.

Fm7sus4

Gm7sus4

Bb/D

C/E

Bb

C

Musical staff 1: Treble clef, key signature of two flats. The staff contains a melodic line with various notes and rests. Above the staff are four sets of chord symbols: Fm7sus4, Gm7sus4, Bb/D, C/E, Bb, and C.

Fm7sus4

Gm7sus4

G7sus4

A7sus4

G7

A7

Musical staff 2: Treble clef, key signature of two flats. The staff contains a melodic line with various notes and rests. Above the staff are six sets of chord symbols: Fm7sus4, Gm7sus4, G7sus4, A7sus4, G7, and A7.

Cm7

Dm7

Fm7sus4

Gm7sus4

Abadd2

Bbadd2

Bb

C

Musical staff 3: Treble clef, key signature of two flats. The staff contains a melodic line with various notes and rests. Above the staff are six sets of chord symbols: Cm7, Dm7, Fm7sus4, Gm7sus4, Abadd2, Bbadd2, Bb, and C. A triplet of eighth notes is marked with a '3' below it.

Cm7

Dm7

Fm7sus4

Gm7sus4

Abadd2

Bbadd2

Bb

C

Cm7

Dm7

Fm7sus4

Gm7sus4

Abadd2

Bbadd2

Musical staff 4: Treble clef, key signature of two flats. The staff contains a melodic line with various notes and rests. Above the staff are six sets of chord symbols: Cm7, Dm7, Fm7sus4, Gm7sus4, Abadd2, Bbadd2, Bb, and C.

Bb

C

Cm7

Dm7

Fm7sus4

Gm7sus4

Abadd2

Bbadd2

Bb

C

Musical staff 5: Treble clef, key signature of two flats. The staff contains a melodic line with various notes and rests. Above the staff are six sets of chord symbols: Bb, C, Cm7, Dm7, Fm7sus4, Gm7sus4, Abadd2, Bbadd2, Bb, and C. A triplet of eighth notes is marked with a '3' below it.

Cm7

Dm7

Fm7sus4

Gm7sus4

Abadd2

Bbadd2

Bb

C

Musical staff 6: Treble clef, key signature of two flats. The staff contains a melodic line with various notes and rests. Above the staff are six sets of chord symbols: Cm7, Dm7, Fm7sus4, Gm7sus4, Abadd2, Bbadd2, Bb, and C. A triplet of eighth notes is marked with a '3' below it.

Cm7

Dm7

Fm7sus4

Gm7sus4

Abadd2

Bbadd2

Bb

C

Musical staff 7: Treble clef, key signature of two flats. The staff contains a melodic line with various notes and rests. Above the staff are four sets of chord symbols: Cm7, Dm7, Fm7sus4, Gm7sus4, Abadd2, Bbadd2, Bb, and C.

Cm7 *Fm7sus4* *Abadd2* *Bb*
Dm7 *Gm7sus4* *Bbadd2* *C*

Cm7 *Fm7sus4* *Abadd2*
Dm7 *Gm7sus4* *Bbadd2*

Bb *Cm7* *Fm7sus4* *Abadd2*
C *Dm7* *Gm7sus4* *Bbadd2*

Bb *Cm7* *Fm7sus4* *Abadd2*
C *Dm7* *Gm7sus4* *Bbadd2*

Bb *Cm7* *Fm7sus4* *Abadd2*
C *Dm7* *Gm7sus4* *Bbadd2*

Bb *Cm7* *Fm7sus4* *Abadd2*
C *Dm7* *Gm7sus4* *Bbadd2*

Bb *Cm11* *Freely*
C *Dm11*

Lullaby for a Rainy Night

Soprano Sax

By Dave Koz

Moderately

N.C.

Band



E^b *Fm/E^b* *E^b*
 F Gm/F F



E^b *Fm/E^b* *E^b* *B^b7* *A^b/B^b*
 F Gm/F F C7 B^b/C



B^b7 *E^b* *Fm/E^b* *E^b*
 C7 F Gm/F F



B^b7 *A^b/B^b* *B^b7* *A^b*
 C7 B^b/C C7 B^b



B^b *A^b/C* *B^badd9/D*
 C B^b/D Cadd9/E



E_b
F

F7
G7

B_b
C

B_b/A_b
C/B_b

Gm
Am

B_b7/F
C7/G

E_b
F

Cm7
Dm7

Gm7
Am7

A_b
B_b

Fm7
Gm7

B_b
C

G7/B
A7/C#

Cm
Dm

Cm/B_b
Dm/C

A_b
B_b

E_b/G
F/A

Fm7
Gm7

B_bsus4
Csus4

B_b
C

E_b
F

Fm7/E_b
Gm7/F

E_b
F

Fm7/E_b
Gm7/F

Band

E_b
F

E_b
F

Fm/E_b
Gm/F

E_b
F

Eb/G *Fm7*
F/A *Gm7*

Bbsus4 *Bb* *Eb* *Cm7* *Gm7*
Csus4 *C* *F* *Dm7* *Am7*

Ab *Fm7* *G7sus4/D* *G7*
Bb *Gm7* *A7sus4/E* *A7*

Cm *Cm/Bb* *Am7b5* *To Coda*
Dm *Dm/C* *Bm7b5*

Ab *Eb/G* *Fm7* *Fm7/Bb*
Bb *F/A* *Gm7* *Gm7/C*

Eb *Fm/Eb* *Eb* *Gm*
F *Gm/F* *F* *Am*

C *Gm* *C*
D *Am* *D*

Gm
Am

C
D



Gm
Am

C
D

Fm7
Gm7



Eb/G
F/A

Ab
Bb

Am7b5
Bm7b5



Bb7sus4
C7sus4

Eb
F

Fm/Eb
Gm/F



Eb
F

Bb7
C7

Ab/Bb
Bb/C

Bb7
C7



Eb
F

Fm/Eb
Gm/F

Eb
F

Bb7
C7

Ab/Bb
Bb/C

Bb7
C7



Coda



Ab
Bb

Eb/G
F/A

Fm7
Gm7

Fm7/Bb
Gm7/C



E^b
F

Fm/E^b
Gm/F

E^b
F

Cm7
Dm7

Gm7
Am7

A^b
B^b

Fm7
Gm7

G7sus4/D
A7sus4/E

G7
A7

Cm
Dm

Cm/B^b
Dm/C

Am7b5
Bm7b5

A^b
B^b

E^b/G
F/A

Fm7
Gm7

Fm7/B^b
Gm7/C

E^b
F

Fm/E^b
Gm/F

E^b
F

Fm/E^b
Gm/F

E^b
F

Fm/E^b
Gm/F

E^b
F

Fm/E^b
Gm/F

E^b
F

rit.

Saxman

Alto Sax

By Allee Willis and Dave Koz

Moderately, rhythmic

Dm

Bm



(Spoken:) Rain is pourin' down, bills are pourin' in. Talk is gettin' cheap and trust is wearin' thin.



But I got a feelin' that hard times are gonna end. So we gotta do what we can to have some fun again.



Dm

Bm



Bb
G



A7
F#7



Dm
Bm

G7
E7

Dm
Bm

G7
E7



Dm
Bm

G7
E7



Dm
Bm

G7
E7

Dm
Bm



Dm
Bm



Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes. Chord symbols *Bb* and *G* are positioned above the staff towards the end of the line.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of notes with a slur over a group of three notes. Chord symbols *A7* and *F#7* are positioned above the staff.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and a triplet bracket labeled '3'. Chord symbols *Dm*, *Bm*, *G7*, and *E7* are positioned above the staff.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and a triplet bracket labeled '3'. Chord symbols *Dm*, *Bm*, *G7*, and *E7* are positioned above the staff.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and a triplet bracket labeled '3'. Chord symbols *Dm*, *Bm*, *G7*, and *E7* are positioned above the staff. A dashed line with the label *8va* is positioned above a note.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and a triplet bracket labeled '3'. Chord symbols *Dm*, *Bm*, *G7*, and *E7* are positioned above the staff.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and a triplet bracket labeled '3'. Chord symbols *Dm*, *Bm*, *G7*, and *E7* are positioned above the staff.

Dm
Bm

G7
E7

Dm
Bm

Dm/C#
Bm/A#

Dm/C
Bm/A

B7
G#7

Bb
G

A7
F#7

fp

Dm
Bm

G7
E7

Dm
Bm

G7
E7

Dm
Bm

G7
E7

8va

Dm
Bm

G7
E7

F7
D7

8va

gliss.

Bb7
G7

F7
D7

Bb7
G7

F7
D7

Bb7
G7

F7
D7

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with slurs and a triplet of eighth notes. Above the staff, the chords *Dm* and *Bm* are indicated above the first measure, and *G7* and *E7* are indicated above the second measure.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains notes with slurs and a triplet of eighth notes. Above the staff, the chords *Dm* and *Bm* are indicated above the first measure, and *G7* and *E7* are indicated above the second measure.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains notes with slurs and a triplet of eighth notes. Above the staff, the chords *Dm* and *Bm* are indicated above the first measure, and *G7* and *E7* are indicated above the second measure.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains notes with slurs and a triplet of eighth notes. Above the staff, the chords *Dm* and *Bm* are indicated above the first measure, and *G7* and *E7* are indicated above the second measure.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains notes with slurs and a triplet of eighth notes. Above the staff, the chords *Dm* and *Bm* are indicated above the first measure, and *G7* and *E7* are indicated above the second measure. A dashed line labeled *8va* spans the first two measures.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains notes with slurs and a triplet of eighth notes. Above the staff, the chords *Dm* and *Bm* are indicated above the first measure. A dashed line labeled *8va* spans the first two measures.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains notes with slurs and a triplet of eighth notes. Above the staff, the word **Freely** is written. A dashed line labeled *8va* spans the first two measures. The staff ends with a double bar line and a fermata.

Together Again

By Dave Koz and Jeff Koz

Soprano Sax

Moderately, rhythmic

Bbadd2

Cadd2

Bbadd2

Cadd2

Dadd2

Cadd2



Cadd2

Bbadd2

Cadd2

Bbadd2

Dm

C

Dadd2

Cadd2

Dadd2

Cadd2

Em

D



Bbadd2

Cadd2

Bbadd2

Cadd2

Dadd2

Cadd2



Cadd2

Bbadd2

Cadd2

Dadd2

Cadd2

Dadd2



Bbadd2

Dm

C

Gm7

Cadd2

Em

D

Am7



Bb

C



F G C D

Gm7 Am7 F Gm7 F G Am7

C D Gm7 Am7 F G

Gm7 Am7 Bbadd2 Cadd2 Dadd2

Bbadd2 Cadd2 Dm Em C D Bbadd2 Cadd2

Cadd2 Dadd2 Bbadd2 Cadd2 Cadd2 Dadd2

Bbadd2 Cadd2 Bbadd2 Cadd2

Dm
Em

C
D

Gm7
Am7



Bb
C



F
G

C
D



Gm7
Am7

F Gm7
G Am7



F
G

C
D



Gm7
Am7

F Gm7
G Am7



F
G

C
D



Gm7 F Gm7
Am7 G Am7

Bbadd2 Cadd2 Bbadd2
Cadd2 Dadd2 Cadd2
Band

Dm C Bbadd2 Cadd2
Em D Cadd2 Dadd2

Bbadd2 Cadd2
Cadd2 Dadd2

Bbadd2 Cadd2
Cadd2 Dadd2

Bbadd2 Dm C
Cadd2 Em D

Gm7
Am7

Bb

C



F

G

C

D



Gm7

Am7

F

G

Gm7

Am7



F

G

C

D



Gm7

Am7

F

G

Gm7

Am7



F

G

C

D



Gm7

Am7

F

G

Gm7

Am7



F G C D

Gm7 Am7 F Gm7 G Am7

F G C D

Gm7 Am7 F G Gm7 Am7

Begin fade

F G C D

Gm7 Am7 F G Gm7 Am7

Fade out

F G C D

Wake Up Call

Alto Sax

By Dave Koz, Carl Sturken and Evan Rogers

Moderate Rock

E_b *D_b* *A_b* *D_b* *E_b* *D_b* *A_b*
 C B_b F B_b C B_b F

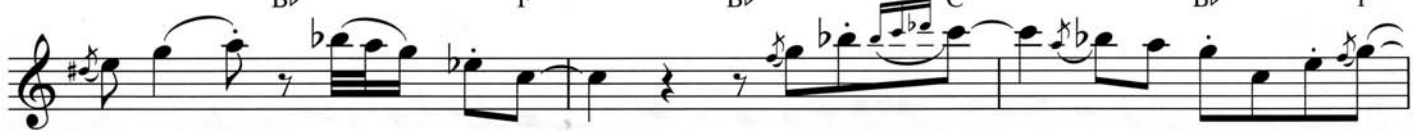
Band



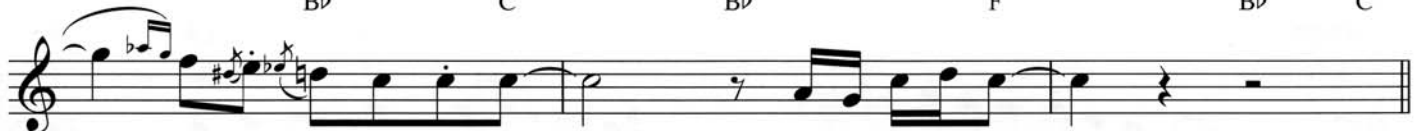
D_b *E_b* *D_b* *A_b* *D_b* *E_b*
 B_b C B_b F B_b C



D_b *A_b* *D_b* *E_b* *D_b* *A_b*
 B_b F B_b C B_b F



D_b *E_b* *D_b* *A_b* *D_b* *E_b*
 B_b C B_b F B_b C



D_b *A_b* *D_b* *E_b* *D_b* *A_b*
 B_b F B_b C B_b F



D_b *E_b* *D_b* *A_b* *D_b* *E_b*
 B_b C B_b F B_b C



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Db *Ab* *Db* *Eb* *Db* *Ab* *Db* *Eb*
Bb *F* *Bb* *C* *Bb* *F* *Bb* *C*

Db *Ab* *Db* *Eb* *Db* *Ab*
Bb *F* *Bb* *C* *Bb* *F*

Db *Eb* *Db* *Ab*
Bb *C* *Bb* *F*

Cm7 *Gm7* *Ab*
Am7 *Em7* *F*

Ab/Bb *Eb* *Db* *Ab*
F/G *C* *Bb* *F*

Db *Eb* *Db* *Ab* *Db* *Eb*
Bb *C* *Bb* *F* *Bb* *C*

Db *Ab* *Db* *Eb* *Db* *Ab*
Bb *F* *Bb* *C* *Bb* *F*

Db Eb Db Ab Db Eb
Bb C Bb F Bb C

Db Ab Db Eb Db Ab
Bb F Bb C Bb F

Db Eb Db Ab
Bb C Bb F

gliss.

Cm7 Gm7 Ab
Am7 Em7 F

Ab/Bb Eb Db Ab
F/G C Bb F

Db Eb Db Ab Db Eb
Bb C Bb F Bb C

Db Ab Db Eb Db Ab
Bb F Bb C Bb F

Db Eb Db Ab Db Cm
Bb C Bb F Bb Am

Bb Ab Eb Db Ab
G F C Bb F

Db Eb Db Ab Db Eb Db Ab
Bb C Bb F Bb C Bb F

Db Eb Db Ab Db Eb
Bb C Bb F Bb C

Db Ab Db Eb
Bb F Bb C

Db Ab Db Eb Db Ab
Bb F Bb C Bb F

Cm7 Gm7
Am7 Em7

Ab
 F

Ab/Bb
 F/G

Cm7
Am7

Gm7
Em7

Ab
 F

Ab/Bb
 F/G

8va ----- N.C.

Eb
 C

Db
 Bb

Ab
 F

Db
 Bb

Eb
 C

Db
 Bb

Ab
 F

Db
 Bb

Eb
 C

Db
 Bb

Ab
 F

Db
 Bb

Eb
 C

Db
 Bb

Ab
 F

Db
 Bb

Eb
 C

Db
 Bb

Ab
 F

Db
 Bb

Cm
 Am

Bb
 G

Ab
 F

E^b *D^b* *A^b* *D^b* *E^b* *D^b* *A^b*
C *B^b* *F* *B^b* *C* *B^b* *F*

D^b *E^b* *D^b* *A^b* *D^b* *E^b*
B^b *C* *B^b* *F* *B^b* *C*

D^b *A^b* *D^b* *E^b* *D^b* *A^b*
B^b *F* *B^b* *C* *B^b* *F*

D^b *E^b* *D^b* *A^b* *D^b* *E^b*
B^b *C* *B^b* *F* *B^b* *C*

D^b *A^b* *D^b* *E^b* *D^b* *A^b* *D^b* *E^b*
B^b *F* *B^b* *C* *B^b* *F* *B^b* *C*

Begin fade

D^b *A^b* *D^b* *E^b* *D^b* *A^b*
B^b *F* *B^b* *C* *B^b* *F*

D^b *E^b* *D^b* *A^b* *D^b* *E^b*
B^b *C* *B^b* *F* *B^b* *C*

Fade out

You Make Me Smile

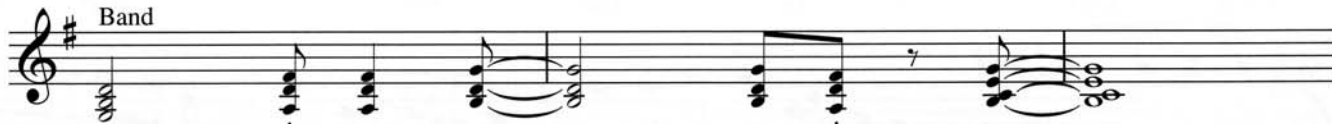
By Dave Koz and Jeff Koz

Soprano Sax

Moderately, rhythmic

N.C.

Band



F Gm7 Am7 Bbm7 Abmaj7 Csus4
G Am7 Bm7 Cm7 Bbmaj7 Dsus4



C F Gm7 Am7 Bbm7 Abmaj7
D G Am7 Bm7 Cm7 Bbmaj7



Csus4 C Fm7
Dsus4 D Gm7



Cm7 Dbmaj7 Db/Eb
Dm7 Ebmaj7 Eb/F



F Am7 Dm7 Am7 Gm7
G Bm7 Em7 Bm7 Am7 Band

Bbmaj7 Bb/C F Am7 Dm7 Am7 Gm7
Cmaj7 C/D G Bm7 Em7 Bm7 Am7

Bbmaj7 C Am7 Bbmaj7
Cmaj7 D Bm7 Cmaj7

F Gm7 Am7 Bbm7 Abmaj7
G Am7 Bm7 Cm7 Bbmaj7

Csus4 C F Gm7 Am7 Bbm7
Dsus4 D G Am7 Bm7 Cm7

Abmaj7 Csus4 C
Bbmaj7 Dsus4 D

Fm7 Cm7 Dbmaj7
Gm7 Dm7 Ebmaj7

F G Bbm7 Cm7

Abmaj7 Bbmaj7 Csus4 Dsus4 C D

F G Bbm7 Cm7

Abmaj7 Bbmaj7 Csus4 Dsus4 C D

Fm7 Gm7 Cm7 Dm7 Dbmaj7 Ebmaj7

Solo (overdub)

Db/Eb Eb/F F G Am7 Bm7 Dm7 Em7 Am7 Bm7 Gm7 Am7

Band

*Bb*maj7 *Bb*/C
Cmaj7 C/D

F Am7 Dm7 Am7 Gm7
G Bm7 Em7 Bm7 Am7

*Bb*maj7 *Bb*/C C/D G Bm7 Em7 Bm7 Am7
Cmaj7 C/D D/E A C#m7 F#m7 C#m7 Bm7

Cmaj7 C/D
Dmaj7 D/E

G Bm7 Em7 Bm7 Cmaj7 Am7
 A C#m7 F#m7 C#m7 Dmaj7 Bm7

C/D G Bm7 Em7
 D/E A C#m7 F#m7

Bm7 Am7
 C#m7 Bm7

Begin fade

Cmaj7 C/D G Bm7 Em7
 Dmaj7 D/E A C#m7 F#m7

Bm7 Cmaj7 Am7
 C#m7 Dmaj7 Bm7

Fade out

C/D G Bm7
 D/E A C#m7

All I See Is You
Can't Let You Go (The Sha La Song)
Castle of Dreams
Emily
Faces of the Heart
Honey-Dipped
Just to Be Next to You
Know You by Heart
Let It Free
Love Is on the Way
Lullaby for a Rainy Night
Saxman
Together Again
Wake Up Call
You Make Me Smile



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