

## Set Sixties

Last revised: 2024.06.23

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Chubby Checkers 1960 cover of this next song reached number 1 on the Billboard Hot 100 on September 19, 1960 where it stayed for a week. Hank Ballard wrote this song named “The Twist” after seeing teenagers in Tampa, Florida twisting their hips while dancing.

The movements are like you would do if you were drying your back with a towel.

So, everyone get out on the dance floor and get moving for this one! No partner needed! Everyone can do it!

Here we go with that timeless classic, “The Twist”.

# The Twist

(Keyboard)

B♭

A♭

E♭

Keyboard

5 (F) Come on,  
E♭ ba - by, let's do the twist. Come on,  
sleep-in' and mam-ma ain't a round. Yeah! My dad-dy's just  
(M) Doo wop wop! Doo wop wop!

9 ba - by, let's do the twist. Take me by my lit - tle  
sleep-in' and ma-ma ain't a round. We're gon-na twist and twist and  
Doo wop wop! Doo wop wop!

13 hand and go like this. Do the  
twist on till we tear the house down. Come on and  
Doo wop! Doo wop wop!

17 twist, ba - by, ba - by twist. Woo  
twist, Yeah, ba-by twist. Woo  
Round and a round and a round and a round. Round and a round and a round and a round.

2

21 A♭ E♭

Yeah! Just like this!

Round and a round and a round and a round. Round and a round and a

24 B♭ A♭

Come on, don't you miss just do the

round and a round. Doo wop!

27 E♭ 1. 2.

twist. My dad-dy is Oh, yeah!

Round and a round and a round. round.

30 E♭

(Keyboard) (Sax)

34 A♭ E♭

B♭ A♭ E♭

(F) Yeah! You should

42 E♭

see my lit-tle broth - er. You should

42 (M) Doo A♭

wop wop! Doo wop wop!

46 A♭

see - my my lit-tle brother. He real - ly knows how to

Doo wop wop! Doo wop wop!

3

50 B♭ A♭ E♭  
 rock, he knows how to twist. Come on, and  
 Doo wop! Doo wop wop!

54 E♭  
 twist, yeah, ba - by twist.  
 Yeah! That's all now.

54 Round and a round and a round and a round. Round and a round and a

57 A♭ E♭  
 Woo Yeah! Just like this!  
 Yeah! Twist all night!

round and a round. Round and a round and a round. Round and a round and a

61 B♭ A♭ E♭  
 Come on, don't you miss just do the twist.  
 Twist, twist!

round and a round. Doo wop! Round and a round and a

65 1. 2.  
 round and a round. round. (Keyboard)

Thank you. Did you enjoy our tribute to the Ames Brothers?

For our next selection, we'll play a non-sensical song that was performed way back in 1910 at British music halls by a Cockney comedian named Harry Champion. It became his closing theme song. Then, in 1965, it became the fastest-selling song in history to that point when it was revived by Herman's Hermits, becoming the group's second number-one on the Billboard Hot 100 chart.

If you remember British History, one of a long line of kings was Henry the Eighth. This song is titled, "I'm Henery The Eighth, I Am," but it's about different "Henry, the Eighth" entirely. You'll soon learn the story of this chap!

Enjoy!

# I'm Henery The Eighth, I Am

MALE VOCAL

Keyboard

(Drums Only - Rock Beat) (Keyboard)

E (Add Bass - As written)

7 A D A

I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.

II A B m E7

I got mar-ried to the wid-ow next door. She's been mar-ried sev-en times be-fore, and

15 A E7 'Enery D E7 Not a Sam!

ev - 'ry one was an 'En-er-y. She would-n't have a Wil-lie or a Sam. I'm her

19 A C#m7 D F#m B m E7 (Drums continue)

eighth old man, I'm Hen-er - y. Hen - er - y the Eighth, I

22 1. A N.C. (Drums continue) 2. A N.C. (Drums - Rock Beat Lead In)

am. Sec-ond verse, same as the first! am.

27 A (Keyboard Adlib) D A

A (Keyboard Adlib) D A

31 B m E7

B m E7

35 A E7 D E7

39 A C♯m7 D F♯m B m E7 A N.C. (Drums - Rock Beat Lead In)

44 A D A  
I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.

48 A B m E7  
I got mar-ried to the wid-ow next door. She's been mar-ried sev-en times be-fore, and

52 A E7 'Enery! D E7  
ev - 'ry one was an 'En-er-y. She would-n't have a Wil-lie or a Sam. I'm her

56 A C♯m7 D F♯m B m E7 A  
eighth old man, I'm Hen-er-y. Hen-er-y the Eighth, I am.

60 H E N R Y Hen-er - y, Hen-er - y F♯m  
Henery! Henery!

64 B m E7 F♯m B m E7  
Hen-er - y the Eighth, I am, I am. Hen-er - y the Eighth, I

67 A (Keyboard) F♯m D E7 A (Drums)  
am.

The musical score consists of eight staves of music. The first staff starts at measure 35 in A major (two sharps). The second staff starts at measure 39 in A major (two sharps), with a note labeled '(Drums - Rock Beat Lead In)' above it. The third staff starts at measure 44 in A major (two sharps). The fourth staff starts at measure 48 in A major (two sharps). The fifth staff starts at measure 52 in A major (two sharps). The sixth staff starts at measure 56 in A major (two sharps). The seventh staff starts at measure 60 in A major (two sharps). The eighth staff starts at measure 64 in A major (two sharps). The lyrics are written below the staff where applicable. Chords are indicated above the staff. Measure 67 includes '(Keyboard)' and '(Drums)' above specific notes.

Thank you.

Time for another medley of great rock and roll songs. These songs are by the great Ritchie Valens, the Beach Boys, and Chubby Checker. See if you remember all of these great hits. Take it away!

# Rock Medley 1-La Bamba, Surfin' USA, Let's Twist Again

Keyboard

B♭ N.C.

(F) Pa-ra bai-lar La Bam-

5 E♭ A♭ B♭ E♭ A♭ B♭ 3 3  
- ba. Pa-ra bai-lar La Bam - ba, se ne-ce - si - ta un po-ca de

9 E♭ A♭ B♭ 3 3 E♭ A♭ B♭  
gra-cia. Un - a po-ca de gra-cia pa'ra mi pa'ra ti - y ar-ri-ba, ar-ri -

13 E♭ A♭ B♭ E♭ A♭ B♭  
- ba. y ar-ri - ba, ar-ri - ba, por ti se re, per ti se

17 E♭ A♭ B♭ N.C. E♭ A♭ B♭  
re, por ti se re. Yo no say mar-i - ne-ro. Yo no say mar-i -

21 E♭ A♭ B♭ E♭ A♭ B♭  
ne-ro, soy cap - i-tan, soy cap - i-tan, soy cap - i-tan.

2  
25 E♭ A♭ B♭ E♭ A♭ B♭  
Bam - ba, Bam - ba. Bam - ba, Bam - ba.

25  
29 E♭ A♭ B♭ E♭ A♭ E♭ N.C.  
Bam - ba, Bam - ba. Bam-ba. (M) If ev-'ry-bod-y had an

29  
33 B♭ N.C. E♭ N.C.  
o - cean a-cross the U S A. Then ev-'ry-bod-y'd be  
(F) Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

37 B♭7 N.C. B♭ N.C. B♭7  
surf - in' \_\_\_\_\_ like Cal-i-form-eye-ay. You'd see them wear-in' their bag-  
Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

41 A♭ N.C. E♭ N.C.  
- gies, huar-a-chi san-dals, too. A bush-y, bush-y blond  
Ooo \_\_\_\_\_

45 B♭7 N.C. B♭7 E♭  
hair - do, surf-in' U S A. Ooo \_\_\_\_\_  
Ooo \_\_\_\_\_ come on, let's

49 E♭ Cm 3

twist a - gain like we did last sum-mer. Yeah, let's

53 A♭6 B♭ B♭7

twist a - gain like we did last year. Do you re -

57 E♭ Cm

mem-ber when things we real-ly hum-min'? Yeah, let's

61 A♭6 B♭7 E♭ A♭

twist a - gain, twist - in' time is here. Yeah, round and round 'n

66 E♭ A♭

up 'n down we go a-gain. Oh ba-by make me know you love me

71 B♭ E♭ Cm

so. Then let's twist a - gain like we did last sum-mer.

76 A♭6 B♭7 E♭ A♭ E♭

Come on, let's twist a-gain, twist-in' time is here. come on, let's

81 A♭6 B♭7 E♭ A♭ E♭ A♭6

twist a - gain, like we did last year. Come on, let's twist a-gain,

86 B♭7 E♭

twist - in' time is here.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. This time, we're going to highlight some songs by a very famous Jazz trumpet player and singer born on August 4, 1901, in the great city of New Orleans. Who would that be? Right - Louis Daniel Armstrong, otherwise known as "Louie."

Louie died of a heart attack on July 6, 1971. During the 70 years of his life on earth, he became one of the most influential jazz musicians in history.

We're going to play three of his selections this evening. The first was recorded by Louie in 1968, just shortly before his death. The lyrics of the song present a hopeful, optimistic tone with regard to the future, talking about green trees, red roses, blue skies, white clouds, rainbows, and babies being born with a great future ahead of them.

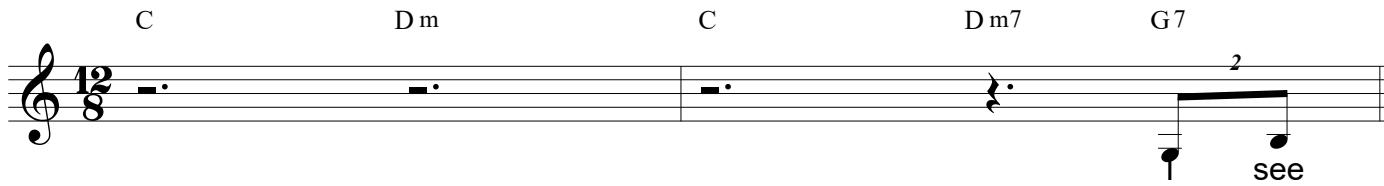
Here is Louie Armstrong's "What A Wonderful World."

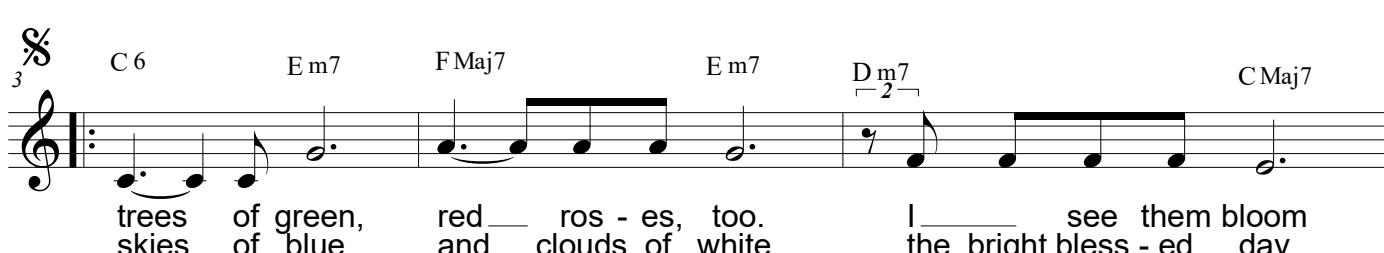
VOCAL ONLY

## What A Wonderful World

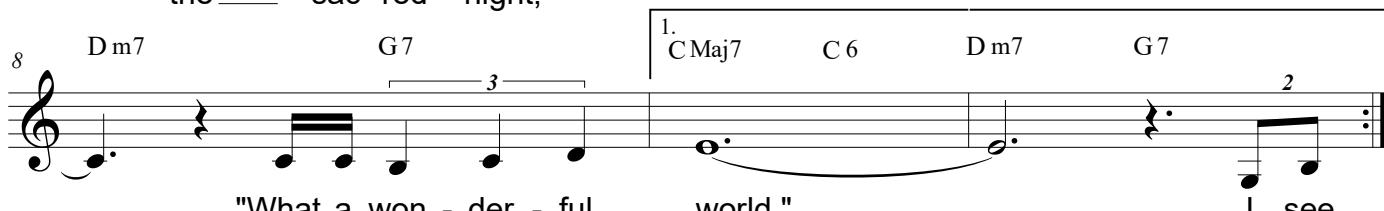
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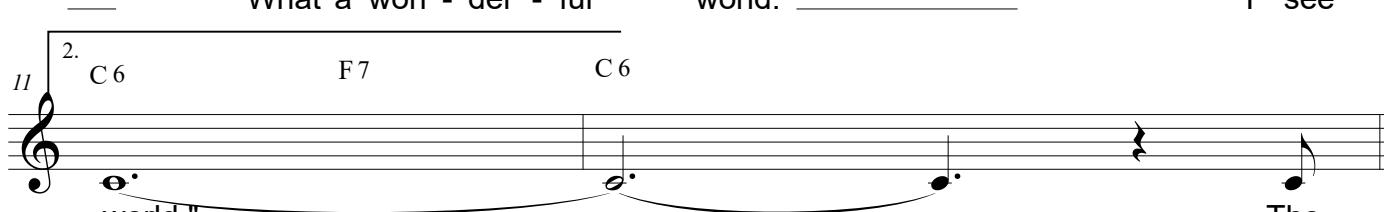
Keyboard

C D m C D m7 G 7  


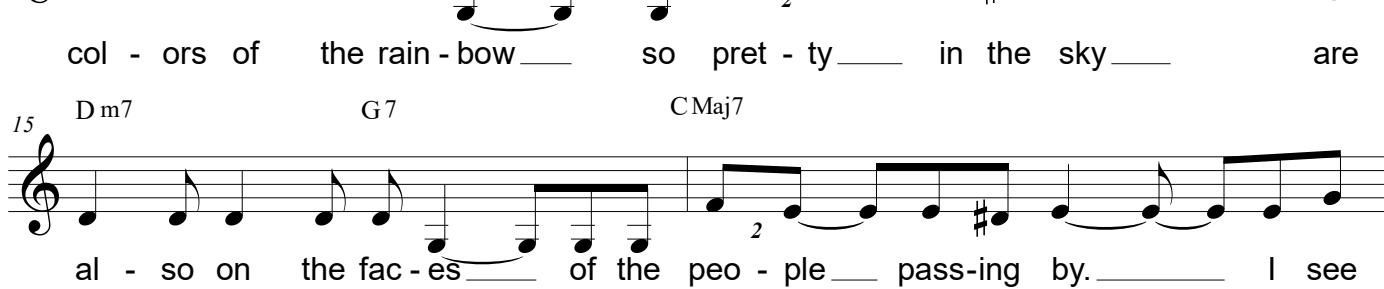


6 B m7(5) E7(9) A m7 A b7  


8 D m7 G 7 1. CMaj7 C 6 D m7 G 7  


11 2. C 6 F 7 C 6  


13 D m7 G 7 CMaj7  


15 D m7 G 7 CMaj7  


2

17 A m7 E m7 A m7 E m7

friends \_\_\_\_\_ shaking hands \_\_\_\_\_ say-ing "How \_\_\_\_\_ do you do."

19 A m7 A 7(b9) D m7 C#7 G 7

They're \_\_\_\_\_ real-ly say-ing, \_\_\_\_\_ "I" love you." 2 hear

21 C 6 E m7 F Maj7 E m7 D m7 C Maj7

ba-bies cry, I \_\_\_\_\_ watch them grow. They'll learn so much more

24 B m7(b5) E 7(b9) A m7 A b7 D m7 G 7 To Coda Θ

than^2 I'll ev-er know, and I think to my-self, \_\_\_\_\_ "What a won-der-ful

27 C 6 F 7 C D m7 G 7 D.S. al Coda

world." \_\_\_\_\_ (Keyboard)

Θ Coda 29 E 13 E 7#5 A 9sus4 A 7(b9) D m7

world." \_\_\_\_\_ Yes,^2 I think^2 to my^2 self, \_\_\_\_\_

32 G 9sus4 G 7 C 6 F C 6

"What a won-der-ful world." \_\_\_\_\_

VOCAL ONLY

## What A Wonderful World

M

Keyboard

F G m F G m7 C7  
2  
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7  
2  
trees of green, red roses, too.  
skies of blue and clouds of white,  
I see them bloom  
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7  
2  
for me and you, and I think to myself,  
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7  
2  
"What a wonderful world." I see

11 2. F 6 B♭7 F 6  
2  
world." The

13 G m7 C7 F Maj7  
2  
colors of the rainbow so pretty in the sky are

15 G m7 C7 F Maj7  
2  
also on the faces of the people passing by. I see

The musical score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one flat, and a time signature of 12/8. It includes chords F, G minor, F, G major 7, and C7. The second staff begins with a treble clef, a key signature of one flat, and a time signature of 8/8. It includes chords F6, A minor 7, B-flat major 7, A minor 7, G major 7, and F major 7. The third staff starts with a treble clef, a key signature of one flat, and a time signature of 7/8. It includes chords E minor 7 (flat 5), A 7 (flat 9), D minor 7, and D-flat 7. The fourth staff starts with a treble clef, a key signature of one flat, and a time signature of 4/4. It includes chords G minor 7, C7, F major 7, F6, G minor 7, C7, and F major 7. The fifth staff starts with a treble clef, a key signature of one flat, and a time signature of 4/4. It includes chords F6, B-flat 7, and F6. The sixth staff starts with a treble clef, a key signature of one flat, and a time signature of 4/4. It includes chords G minor 7, C7, F major 7, and F major 7. The seventh staff starts with a treble clef, a key signature of one flat, and a time signature of 4/4. It includes chords G minor 7, C7, F major 7, and F major 7. The eighth staff starts with a treble clef, a key signature of one flat, and a time signature of 4/4. It includes chords G minor 7, C7, F major 7, and F major 7. The ninth staff starts with a treble clef, a key signature of one flat, and a time signature of 4/4. It includes chords G minor 7, C7, F major 7, and F major 7. The tenth staff starts with a treble clef, a key signature of one flat, and a time signature of 4/4. It includes chords G minor 7, C7, F major 7, and F major 7.

2

17 D m7 A m7 D m7 A m7

friends \_\_\_\_ shaking hands \_\_\_\_ say-ing "How \_\_\_\_ do you do."

19 D m7 D 7(b9) G m7 F#7 C7 2

They're \_\_\_\_ real-ly say-ing, "I" love you. I hear

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

ba - bies cry, I \_\_\_\_ watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D♭7 G m7 C7 To Coda Φ 3

than I'll ev-er know, and I think to my-self, "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world. (Keyboard)

29 Φ Coda A 13 A 7#5 D 9sus4 D 7(b9) G m7

world. Yes, I think to my - self,

32 C 9sus4 C 7 3 F 6 B♭ F 6

"What a won - der - ful world."

Thank you very much.

Our next song won an Oscar for Best Original Song in 1969. It was the featured song in a movie about a couple of notorious cowpokes - Butch Cassidy and Sundance Kid. B.J. Thomas had the original recording, but others who have covered the song include Bobbie Gentry, Peggy Lee, Dean Martin, and Perry Como.

Here's \_\_\_\_\_ to sing this great song about a person who has a problem. She says, "Raindrops Keep Falling On My Head."

# Raindrops Keep Falling On My Head

# F

## Keyboard

## (Keyboard)

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The score consists of two staves of music. The first staff begins with a whole note followed by a half note. The second staff begins with a whole note followed by a half note. The music continues with a series of eighth notes and sixteenth-note patterns, including grace notes and slurs. The score ends with a repeat sign and a double bar line.

3 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head, and just like the guy whose feet are

6 E♭ Dm7 G7 Dm7 G7

too big for his bed, nothing seems to fit. Those

A musical score for 'Raindrops' in common time. The key signature has one flat. The melody is in C major (Cm7) until the end of the first line, then changes to E♭/F major for the last two measures. The lyrics are: "rain - drops are fall - in' on my head. They keep fall - in', so I just". The vocal line consists of eighth and sixteenth notes.

12 B♭ B♭maj7 B♭7

did me some talk - ing to the sun, and I said I did - n't like the

15 E♭ D m7 G 7 D m7 G 7

way he got things done. He's sleep ing on the job. Those

A musical score for 'Raindrops' in 18 measures. The key signature changes from C major (no sharps or flats) to E♭/F major (one sharp) at measure 18. The time signature is common time throughout. The melody is in G clef. The lyrics are: rain drops are fall in' on my head. They keep fall - in', But there's one. The score includes a piano part with chords and a vocal part with lyrics.

21 B♭ B♭maj7 E7 E♭

thing I know, the blues they send to greet

24 F F7 Dm7

— me won't de -feat me. It won't be long till

27 G7 Cm7 Cm7 (Sax) F Cm7 F

hap - pi - ness steps out to greet me.

31 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

34 E♭ Dm7 G7 Dm7 G7

soon be turn - ing red. Cry - ing's not for me, 'cause

37 Cm7

I'm nev - er gon - na stop the rain by com-plain - ing,

39 E♭/F F B♭ Cm7 F7

be - cause I'm free noth - ing's wor - ry - ing

42 B♭ F E7 E♭ F F7

me.

46 Dm7 G7

It won't be long till hap - pi - ness steps out

49 Cm7 Cm7 (Sax) F Cm7 F

to greet me.

52 B♭ B♭maj7 B♭7  
 Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

55 E♭ Dm7 G7 Dm7 G7  
 soon be turn - ing red. Cry - ing's not for me, 'cause

58 Cm7 E♭/F F  
 I'm nev - er gon - na stop the rain by com-plain - ing, be - cause I'm

61 B♭ Cm7 F7 B♭  
 free, \_\_\_\_\_ Noth - ing's wor - ry - ing me, \_\_\_\_\_

64 Cm7 rit. F7 N.C. B♭maj7  
 — noth - ing's wor - ry - ing me. \_\_\_\_\_

**M**  
Keyboard

# Raindrops Keep Falling On My Head

(Keyboard)

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature varies between common time (4/4) and 7/8.

**Chords:**

- Staff 1: E♭, E♭maj7, E♭7
- Staff 2: A♭, Gm7, C7, Gm7, C7
- Staff 3: Fm7, A♭/B♭, B♭
- Staff 4: E♭, E♭maj7, E♭7
- Staff 5: A♭, Gm7, C7, Gm7, C7
- Staff 6: A♭, Gm7, C7, Gm7, C7
- Staff 7: A♭, Gm7, C7, Gm7, C7
- Staff 8: Fm7, A♭/B♭, B♭

**Lyrics:**

3 Rain - drops keep fall - in' on my head, and just like the guy whose feet are

6 too big for his bed, noth - ing seems to fit. Those

9 rain - drops are fall - in' on my head. They keep fall - in', so I just

12 did me some talk - ing to the sun, and I said I did - n't like the

15 way he got things done. He's sleep ing on the job. Those

18 rain drops are fall in' on my head. They keep fall - in', But there's one



52 E♭ E♭maj7 E♭7 3

Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

55 A♭ Gm7 C7 Gm7 C7

soon be turn - ing red. Cry - ing's not for me, 'cause

58 Fm7 A♭/B♭ B♭

I'm nev - er gon - na stop the rain by com-plain - ing, be - cause I'm

61 E♭ Fm7 B♭7 E♭

free, \_\_\_\_\_ Noth - ing's wor - ry - ing me, \_\_\_\_\_

64 Fm7 rit. B♭7 N.C. E♭maj7

— noth - ing's wor - ry - ing me. \_\_\_\_\_

Thank you very much.

Our next selection was written by Rodgers and Hart back in 1934 and has since been recorded by many artists, including Billy Ekstein, Mel Torme, Frank Sinatra, Elvis Presley, The Platters, and the list goes on forever. It's also the anthem of a couple of British soccer teams.

Just sit back and enjoy as \_\_\_\_\_ sings our version of a song you all know and remember: "Blue Moon."

F

## Blue Moon

B<sup>b</sup> (Sax) G m C m F7 3 Keyboard

3 B<sup>b</sup> G m C m F7 Blue

5 B<sup>b</sup> G m C m F7 B<sup>b</sup> G m

moon, you saw me stand - ing a - lone  
moon, you knew just what I was there for,

8 C m F7 B<sup>b</sup> G m

— with - out a dream in my heart,  
— you heard me say - ing a prayer for,

10 C m F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F7 Blue

— with - out a love of my own care  
— some - one I real - ly could

13 2. B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> 7 And then there

for.

15 C m7 F7 B<sup>b</sup> C m7 F7

sud-den - ly ap-peared be - fore me the on - ly one my arms will ev - er

18 B<sup>b</sup> E<sup>b</sup> m A<sup>b</sup> 7 D<sup>b</sup>

hold. I heard some - bod - y whis - per, "Please a - dore me," and when I

21 F C7 C m7 F7

looked the moon had turned to gold. Blue

2

23 B♭ G m C m F7 B♭ G m C m F7

moon, now I'm no long-er a-lone with-out a dream in my heart,

27 B♭ G m C m F7 B♭6 G m C m7 F7 (Sax)  
with - out a love of my own.

A musical score for piano in 3/4 time. The key signature is one flat. The melody is played on the treble clef staff, consisting of eighth and sixteenth notes. Above the staff, the harmonic progression is indicated: B♭, Gm, Cm, F7, B♭, Gm, Cm, F7. The measure numbers 31 and 32 are at the beginning of the first two measures respectively.

Musical score for piano showing measures 39-40. The score consists of two staves. The top staff shows a treble clef, a B-flat key signature, and a common time signature. The bottom staff shows a bass clef, an F-sharp key signature, and a common time signature. Measure 39 starts with a B-flat chord (B-flat, D, F-sharp) followed by a G minor chord (G, B-flat, D). Measure 40 starts with a C minor chord (C, E, G), followed by a F7 chord (F, A, C, E), a B-flat chord (B-flat, D, F-sharp), a G minor chord (G, B-flat, D), a C minor chord (C, E, G), and ends with a F7 chord (F, A, C, E). Measure 41 begins with a B-flat chord (B-flat, D, F-sharp).

Musical score for piano, page 43, showing a melodic line and harmonic progression. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff shows a harmonic progression with chords: B♭, Gm, Cm, F7, B♭, E♭, B♭, and B♭7. The lyrics "And then there" are written below the notes.

47 C m7 F7 B<sup>♭</sup> C m7 F7

sud-den-ly ap-peared be - fore me the on-ly one my arms will ev - er

50 B<sup>♭</sup> E<sup>♭</sup>m A<sup>♭</sup>7 D<sup>♭</sup>

hold. I heard some-bod-y whis-per, "Please a - dore me," and when I

53 F C7 C m7 F7

looked the moon had turned to gold. Blue

55 B<sup>♭</sup> G m C m F7 B<sup>♭</sup> G m C m F7

moon, now I'm no long-er a-longe with-out a dream in my heart,

59 B<sup>♭</sup> G m C m F7 B<sup>♭</sup>6 G m C m F7

with-out a love of my own. with-out a love of my own.

63 B<sup>♭</sup>6 G m C m F7 B<sup>♭</sup> C m C m7 B<sup>♭</sup>6

with - out a love of my own.

Thank you very much.

We're rapidly approaching the end of our time with you today/tonight.

For our next to last song, we'd like you to remember a great rock and roll song recorded by the Four Seasons back in 1963. I'll ask \_\_\_\_\_ to join me in telling you about some important advice my father gave me a long time ago. He said, "Son, you just gotta 'Walk Like A Man.'"

VOCAL  
DUET

## Walk Like A Man

Solid Rock

Keyboard

(Snare) (Tom) (Snare) (BD) (Simile)

A single staff for drums in common time (4/4). It includes patterns for Snare, Tom, Snare, BD, and Simile. The patterns involve various combinations of X marks and horizontal bars on the drum heads.

3 F7 B♭ F7 B♭ F7 B♭ F7 B♭

Ooo - wee - 000 - 000 - 000 - 000 - 000 -

3 F7

(Bass - as written)

This section shows three staves. The top staff is vocal (soprano), the middle is bass (double bass), and the bottom is bass (single bass). The vocal part sings "Ooo - wee - 000 - 000 - 000 - 000 -". The bass parts provide harmonic support with chords like F7 and B♭. Measure 7 includes lyrics "wee.", "Walk, walk, walk, walk.", and "walk."

7 A7 B♭ F7 B♭ F7 B♭ F7 B♭

Ooo - 000 - 000 - 000 - 000 - 000 - 000 -

7

Walk, walk, walk, walk.

This section continues the vocal and bass parts from the previous section. The vocal part sings "Ooo - 000 - 000 - 000 - 000 - 000 - 000 -". The bass parts continue to provide harmonic support with chords like A7, B♭, F7, and B♭. The vocal part also sings "Walk, walk, walk, walk."

II F B♭ F C7

Walk like a man.

This section shows two staves for the vocal part. The vocal part sings "Walk like a man." The melody consists of sustained notes with a few slurs. The lyrics are "Walk", "like", "a", and "man.".

15 F Gm F Gm F Gm

15 Doo-wah Doo-wah

15 Oh, how you tried to cut me down to size by tell-ing dir-ty lies to my  
Fine-eyed ba - by, I don't mean may - be. We're gon-na get a long some -

18 F Gm F Gm

18 Doo - wah, wah, wah

19 friends.  
how.

20 But Soon, my you'll be fath - er cry - in' said, on

20 F Gm F Gm F F7

20 Doo-wah

21 He said,  
He's gon-na

20 "Give her up, don't both-er, the world is-n't com - ing to an end.  
'count of all your ly - in'. Oh yeah, just look who's laugh - in' now."

23 B♭ E♭ B♭ E♭ B♭ Dm Cm F7

23 Walk like a man,  
Walk like a man,

24 talk like a man.  
fast as he can.

25 Walk like a man, my  
Walk like a man, from

26 son. you.

"Walk like a man,  
Walk like a man,  
talk like a man.  
fast as I can.

Walk like a man, my  
Walk like a man, from

son. you.

A musical score for a single melodic line, likely for voice or piano. The score consists of two staves. The top staff shows lyrics in a 2/4 time signature. The bottom staff shows the corresponding musical notes. The key signature changes throughout the piece, indicated by B-flat, E-flat, B-flat, E-flat, B-flat, D major, C major, and F major. Measure numbers 27 and 28 are present at the beginning of each staff.

Musical score for 'The Hokey Pokey' with lyrics and chords:

31 F B♭ F B♭ F B♭ F B♭

Ooo-wee-ooo - 000-000 - 000 - 000 - wee - 000 - wee - eee - 000.

31 Walk, walk, walk, walk.

35 1.  
F B♭ F B♭ F C7

Ooo - ooo

39 2.

Thank you. Thank you very much.

For our final song in tribute to Peter, Paul, and Mary, we'll jump back to the year 1962. You'll remember that this period in America was a time when protest songs were quite popular. And this song by the trio quickly found its way to the top of the charts.

Here's that great Peter, Paul, and Mary hit that poses a number of questions about peace, war, and freedom - "Blowin' In The Wind."

## VOCAL DUET

Last revised: 2024.05.16 11-Blowin' In The Wind(KVSX20183.21.pdf)

## Blowin' In The Wind

Em

Keyboard

D

1 C D G Em Keyboard D

5 C D G

9 G C G  
How many roads must a man walk down before they

14 C Am D D7 G C G  
call him a man? How many seas must a white dove

20 Em G C Am D D7  
sail before she sleeps in the sand?

25 G C G  
How many times must the can - non balls fly be - fore they're for -

30 C Am D D7 C D G  
ev - er banned? The an - swer, my friend, is blow-ing in the wind.

D

2  
36 Em C D7 G

The an - sver is blow-ing in the wind.

41 G C G C Am D D7

(F) How man-y years can a mountain ex - ist be - fore it is washed to the sea? —

49 G C G Em G

How man-y years can some peo - ple ex - ist be - fore they're al -

54 C Am D D7 G C G

lowed to be free? How man-y times can a man turn his

60 C Am D D7

head and pre - tend that he just does-n't see? The

65 C D G Em

an - sver, my friend, is blow-ing in the wind. The

69 C D7 G

an - sver is blow-ing in the wind. —

3 D

73 G C G C Am

73 How man-y times must a man look up, before he can see the

79 D D7 G C G Em

79 sky? How man-y ears must one man have been

85 G C Am D D7 G C

85 fore he can hear people cry? How many deaths will it.

91 G C Am D D7

91 take till he knows that too many people have died? The

97 C D G Em C

97 an - swer, my friend, is blowing in the wind. The an - swer is

102 D7 G (Keyboard) D7

102 blowing in the wind.

107 G C D7 G

107 The an - swer is blowing in the wind.

Thank you. OK. What were some 5 syllable words that you heard: (Irresponsible, Unreliable, Undependable, Unpredictable, Undeniably, Irresponsibly). Great!

Now, our next song was written back in 1955 and is thought to be the most recorded song of the 20th century. By some counts, over 500 versions have been recorded throughout the world in hundreds of different languages. The one we probably all remember was recorded by an artist whose name was Al Hibler. Al had sung for years with Duke Ellington's band, but this was the song that really brought him fame. Anyone care to guess the name of this next song? Right - Unchained Melody.

# Unchained Melody

40

# Keyboard

Keyboard 3

The sheet music consists of two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '3'). The music is in E-flat major, with key changes indicated by Roman numerals above the staff. The lyrics are written below the notes, corresponding to the chords. The piano part includes various chords such as E-flat, C major, A-flat, B-flat, G major, D major, F-sharp major, and G-sharp major.

3 E<sup>b</sup> 3 3 C m 3 3 3  
3 A<sup>b</sup> 3 3 3 B<sup>b</sup> 3 3 3  
5 E<sup>b</sup> C m A<sup>b</sup> B<sup>b</sup> E<sup>b</sup>  
Oh, my love, my dar-ling, I've hung-ered for your touch a  
10 C m B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> C m A<sup>b</sup>  
long lone - ly time.. And time goes by so slow ly, and  
16 B<sup>b</sup> E<sup>b</sup> C m B<sup>b</sup> B<sup>b</sup>7  
time can do so much. Are you still mine? \_\_\_\_\_ I  
21 E<sup>b</sup> G m C m G m  
need your love. \_\_\_\_\_ I need your love. \_\_\_\_\_ God  
25 A<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup> E<sup>b</sup>7  
speed your love to me. \_\_\_\_\_  
29 A<sup>b</sup> 3 3 B<sup>b</sup> 3 3 G<sup>b</sup>  
Lone - ly riv - ers flow to the sea to the sea,  
31 A<sup>b</sup> 3 3 B<sup>b</sup> 3 3 E<sup>b</sup>  
to the o - pen arms of the sea.

33 A♭ 3 B♭ 3 A♭ G♭  
Lone - ly riv - ers sigh, "Wait for me, wait for me."

35 A♭ 3 B♭ 3 E♭  
I'll be com - ing home, wait for me.

37 E♭ C m A♭ B♭  
Oh, my love, my dar - ling, I've hung - ered for your

41 E♭ C m B♭ B♭7  
touch a long lone - ly time. And

45 E♭ C m A♭ B♭  
time goes by so slow - ly, and time can do so

49 E♭ C m B♭ B♭7  
much. Are you still mine? I

53 E♭ G m C m G m  
need your love, I need your love. God

57 A♭ B♭ B♭7 E♭ C m A♭ A♭° E♭6  
speed your love to me.

The musical score consists of eight staves of music for a single voice. Each staff begins with a treble clef and a key signature of one flat (F#). Measures are numbered 33 through 57 above the staff. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the staff, corresponding to the chords. Measure 33: A♭ 3 B♭ 3 A♭ G♭ Lone - ly riv - ers sigh, "Wait for me, wait for me." Measure 35: A♭ 3 B♭ 3 E♭ I'll be com - ing home, wait for me. Measure 37: E♭ C m A♭ B♭ Oh, my love, my dar - ling, I've hung - ered for your. Measure 41: E♭ C m B♭ B♭7 touch a long lone - ly time. And. Measure 45: E♭ C m A♭ B♭ time goes by so slow - ly, and time can do so. Measure 49: E♭ C m B♭ B♭7 much. Are you still mine? I. Measure 53: E♭ G m C m G m need your love, I need your love. God. Measure 57: A♭ B♭ B♭7 E♭ C m A♭ A♭° E♭6 speed your love to me.

Here's a song made famous by Van Morrison.

Brown Eyed Girl.

## MALE VOCAL

# Brown-Eyed Girl

## (Keyboard)

## Keyboard

Hey, where did we go— days when the rains\_came?

Down in the hol-low play - in' a new\_game.

Laugh-in and a run-nin', hey, hey, skip-pin' and a jump-in'

in the mis - ty morn - in fog with our,\_\_ our hearts a - thump-in' and

you, my brown-eyed girl.

You, my brown-eyed girl.

And what-ev-er hap - pened Tues - day and so\_\_slow

go-in' down the old\_\_mine with a tran - sis-tor ra - dio?

Stand-in' in the sun-light laugh-in', hid-in' 'hind a rain-bow's wall?  
 41 E♭ A♭ E♭ B♭7  
 Slip-pin' and a slid - in' all a-long the wa - ter fall with  
 45 A♭ B♭7 E♭ C m A♭ B♭  
 you, my brown-eyed girl. You, my— brown-eyed girl.  
 51 E♭ B♭7  
 — Do you re-mem - ber when we used to sing,  
 56 E♭ A♭ E♭ B♭7  
 — "Sha la— la la— la la— la la— la la— la ti dah.—  
 60 E♭ A♭ E♭ B♭7  
 Sha la— la la— la la— la la— la la— la la— la ti dah,— la ti dah.

(Keyboard) (Bass)

64 E♭ A♭ E♭ B♭7

—

68 E♭ A♭ E♭ B♭7

72 E♭ A♭ E♭ B♭7  
 So hard to find—my way now that I'm on—my own.

76 E♭ A♭ E♭ B♭7  
 I saw you just the oth-er day, my,— how you have grown.

80 E♭ A♭ E♭ B♭7

Cast my mem'ry back there, Lord.

Some-times, I'm o-ver-come, think-in' 'bout it.

84 E♭ A♭ E♭ B♭7

Mak-in' love in the green— grass

be-hind the sta-di-um with you,

88 A♭ B♭7 E♭ C m

— my brown-eyed girl.—

92 A♭ B♭ E♭

You, my— brown-eyed girl.—

96 B♭7

Do you re-mem - ber when we used to sing,

99 E♭ A♭ E♭ B♭7

— "Sha la— la la— la la— la la— la la— ti dah.—

103 E♭ A♭ E♭ B♭7

Sha la— la la— la la— la la— la la— ti dah,—

107 E♭ A♭ E♭ B♭7

"Sha la— la la— la la— la la— la la— ti dah.—

III E♭ A♭ E♭ B♭7 E♭

Sha la— la la— la la— la la— la la— ti dah,— la, ti— dah.

Thank you.

Time for another medley of great rock and roll hits from the past. This one features songs by Bob Seger, the Beatles, and the Isley Brothers.

You can all dance this medley of rock and roll songs, so let's get up and get those feet a jumping!

# Rock Medley 2-Ticket To Ride, Old Time Rock & Roll, Twist And Shout

VOCAL DUET

Keyboard

(Keyboard & Guitar Only)

(Add Bass & Drums)

(M) I

5 E♭ E♭sus E♭ E♭sus E♭ E♭sus E♭ E♭sus

Day, The

think I'm gon-na be sad, I think it's to-day, yeah! The

9 E♭ E♭sus E♭ E♭sus Fm B♭

girl that's driv - in' me mad girl that's driv - in' me mad is go - in' a - way.

13 Cm A♭ Cm D♭maj7

She's got a tick-et to ri - hide. She's got a tick-et to ri - hi - hide.

She's got a tick-et to ri - hide. She's got a tick-et to ri - hi - hide.

17 Cm B♭ E♭

She's got a tick-et to ride. but she don't care. Just take those old records

She's got a tick-et to ride, but she don't care.

2  
21 E♭ off the shelf. A♭ I'll sit and lis - ten to 'em by my - self.

24 B♭ To - day's mu - sic ain't got the same soul. I like that old - time

27 E♭ rock 'n' roll. Don't try to take me to a dis - co.

30 A♭ You'll nev'er e - ven get me out on the floor. In ten min - utes I'll be

33 B♭ late for the door. I like that old - time rock 'n' roll.

36 B♭ Still like that old - time rock 'n' roll. E♭ That kind of mu - sic just

39 A♭ soothes my soul. B♭ I rem - i - nisce a - bout the days of old

42 E♭ B♭ B♭7 with that old - time rock 'n' roll. B♭ Well, shake it up ba -

45 E♭ A♭ B♭ B♭7 E♭ A♭ B♭ B♭7  
 - by now, twist and shout. Comeon, comeon, comeon, comeon

45

Shake it up, ba - by, twist and shout. \_\_

3

This musical score consists of six staves of music for two voices (Soprano and Bass) in E-flat major and common time. The lyrics are integrated into the vocal parts, and chords are indicated above the notes.

**Chords:**

- 49: E♭, A♭, B♭, B♭7, E♭, A♭, B♭, B♭7
- 53: E♭, A♭, B♭, B♭7, E♭, A♭, B♭, B♭7
- 57: E♭, A♭, B♭, B♭7, E♭, A♭
- 60: B♭, B♭7, E♭, A♭, B♭, B♭7
- 63: E♭, A♭, B♭7

**Lyrics:**

49: ba-by now, come on and work it on out. Well, twist lit-tle girl,  
Come on ba - by, work it on out. —

53: — you know you twist so fine. Come on a twist a lit-tle  
Twist lit-tle girl, twist so fine. —

57: clo-ser now and let me know that you're mine.  
Lit-tle clo - ser, let me know you're mine.

60: Well, shake it, shake it, shake it ba-by now, Well, shake it, shake it, shake it  
— Shake it up, ba - by,

63: ba - by now, Twist and shout!  
Shake it up, ba - by,

Thank you. How was that? Did you enjoy our tribute to the great Willie Nelson?

Our next country hit was both written and recorded by Tammy Wynette in 1968. It's ranked as the #1 song on Country Music Television's list of the Top 100 Country Music Songs.

Here's \_\_\_\_\_ with a recommendation to all of you ladies out there. Just "Stand By Your Man."

FEMALE VOCAL

## Stand By Your Man

Keyboard

(Sax) D♭ E♭ B♭m7 E♭7 A♭

5 A♭ /G /F E♭7  
Some-times it's hard to be a wom-an,

9 B♭m7 E♭7 A♭ A♭7 /A♭ /B♭ /C  
giv-ing all your love to just one man.

13 D♭ A♭  
You'll have bad times, and he'll have good times

17 B♭7 E♭ E♭7 /E♭ /F /G  
do - ing things that you don't un-der - stand.

21 A♭ /G /F E♭7  
But if you love him, you'll for - give him,

25 B♭m7 E♭7 A♭ A♭7 /A♭ /B♭ /C  
ev - en though he's hard to un-der - stand.

29 D♭ A♭ D♭  
And, if you love him, oh, be proud of him,

33 A♭ D♭ A♭ /E♭ /F /G  
'cause af - ter all, he's just a man.

2

37 A♭ C D♭ /C /B♭  
 Stand by your man. Give him two arms to cling to

41 A♭ F B♭ E♭ E♭7  
 and some-thing warm to come to when nights are cold and lone - ly.

45 A♭ C D♭ B♭m /C /B♭  
 Stand by your man and tell the world you love him.

49 A♭ E♭7 C F7  
 Keep giv-ing all the love you can.

53 D♭ E♭ E♭7 A♭ D♭ A♭ /E♭ /F /G  
 Stand by your man.

57 A♭ C D♭ /C /B♭  
 Stand by your man and show the world you love him.

61 A♭ E♭ C F7  
 Keep giv-ing all the love you can.

65 D♭ E♭ E♭7 A♭ D♭ A♭ D♭  
 Stand by your man.

69 A♭ (Sax) D♭ A♭  
 (Sax)

Thank you very much.

For this third great hit by Dionne Warwick, we'll again turn to the compositional wizardry of Burt Bacharach. This song conveys a woman's concern for her man who's serving in the Vietnam War. This song was released in 1967 and became a million-selling hit, reaching the #4 spot on the Billboard Top 100. Aretha Franklin also produced a notable recording.

Here's \_\_\_\_\_ with this great Warwick hit - "I Say A Little Prayer For You."

# I Say A Little Prayer For You

**F**  
Keyboard

(Sax)

F maj7

C9

F maj7

The musical score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef parts with various chords and rhythmic patterns. The third staff is for the piano bass. The fourth staff is for the piano treble. The fifth staff is for the piano bass. The bottom two staves are for the saxophone, with lyrics written below them. The lyrics are:

1. The mo - ment I run\_\_ for the bus, dear,  
    wake up, bus, dear,  
    be - fore rid - ing I while put on think my  
    on think of

15. F Bb A7 (Sax)  
make - up, us dear. I say a lit - tle prayer for you.  
                  I say a lit - tle prayer-for you.

18. Dm7 Gm7 C  
While comb-ing At work, I just hair, now  
    take time, and won - d'ring what  
    and all through the dress to  
    what cof - fee

22. F Bb A7 (Sax)  
wear now, break time, I say a lit - tle prayer for you.  
                  I say a lit - tle prayer-for you.

25      B♭            C9            A m            Dm            E♭            F

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

28      B♭            C9            A m            Dm            E♭            F

ev er and ev er, we nev - er will part, oh how I'll love you, to

31      B♭            C9            A m            Dm            E♭            F

geth-er, to - geth-er, that's how it must be. To live with - out you would

34      B♭            C9            A (Sax)

on - ly mean heart-break for me. \_\_\_\_\_

37      Dm7 (Sax)      Gm7            (Keyboard)      C            F

42      B♭            A7 (Sax)      Dm7            Gm7            (Keyboard)

say a lit-tle prayer for you. \_\_\_\_\_

47      C            F            B♭            A7 (Sax)

I say a lit - tle prayer for you. \_\_\_\_\_ For-

51      B♭            C9            A m            Dm            E♭            F

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

54                    B♭                    C9                    A m                    D m                    E♭                    F  
 ev er and ev er, we nev - er will part, oh how I'll love you, to

57                    B♭                    C9                    A m                    D m  
 geth - er, to - geth - er, that's how it must be. To

59                    E♭                    F                    B♭                    C9                    A (Sax)  
 live with - out you would on - ly mean heart-break for me.

63                    Dm7                    Gm7                    B♭/C                    B♭  
 My dar - ling be - lieve me, for me there is no one but

68                    F maj7                    C9sus                    F maj7                    C9sus                    F maj7                    C9sus  
 you. Please love me, too. I'm in love with you. An-swer my

74                    F maj7                    C9sus                    F maj7                    (Sax)                    C9sus  
 prayer. Say you'll love me, too.

79                    F maj7                    (Sax)                    C9sus  
 Why don't you ans - wer my prayer?

83                    F maj7                    (Sax)                    C9sus  
 Ev-'ry day I say a lit - tle prayer. Why don't you

87                    F maj7                    (Sax)                    C9sus                    F maj7  
 just ans-wer my prayer?

Thank you.

We'll close this tribute to the Beatles with my personal favorite. It was written for their album entitled "Help," and has the most cover versions of any song ever written. It was written by Paul McCartney for himself as a solo. It was voted as the best song of the 20th century by the BBC. Here is "Yesterday."

# Yesterday

F

Keyboard

(Keyboard)

A<sup>b</sup> A<sup>b</sup> S A<sup>b</sup>

Yes - ter - day  
Sud-den - ly

4 G m7 C7 Fm Fm7/E<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7

all my trou-bles seemed so far a-way.  
I'm not half the girl I used to be.  
Now it looks as though they're  
There's a sha - dow hang - ing

7 A<sup>b</sup> A<sup>b</sup>/G Fm7 B<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>

here to stay, Oh, I be - lieve in yes - ter - day.  
ov - er me. Oh, yes - ter - day came sud - den - ly.

10 G m7 C7 Fm E<sup>b</sup> D<sup>b</sup> Fm/C B<sup>b</sup>m6 E<sup>b</sup>7 A<sup>b</sup>

Why he had to go, I don't know, he would - n't say.

14 G m7 C7 Fm E<sup>b</sup> D<sup>b</sup> Fm/C B<sup>b</sup>m6 E<sup>b</sup>7 A<sup>b</sup>

I said some - thing wrong, now I long for yes - ter - day.

18 A<sup>b</sup> G m7 C7 Fm Fm/E<sup>b</sup>D<sup>b</sup> E<sup>b</sup>7

Yes-ter-day love was such an ea - sy game to play. Now I need a place to

22 A<sup>b</sup> A<sup>b</sup>/G Fm7 B<sup>b</sup>7 To Coda D<sup>b</sup> A<sup>b</sup> D.S. al Coda

hide a - way. Oh, I be - lieve in yes - ter - day.

**Coda**

25 D<sup>b</sup> A<sup>b</sup> Fm7 B<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>

yes - ter - day. Oh, I be - lieve in yes - ter - day.  
Rit.

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Our featured artist this evening was born in 1935 in Great Britain. She made her Broadway debut in 1954 at the age of 19 and was the leading lady in a ton of musicals, including My Fair Lady, Camelot, Mary Poppins, and my all-time favorite - The Sound Of Music. Who is she? You got it - Julie Andrews.

We're going to play 3 of her greatest hits. Remember a couple of songs back when we talked about 5 syllable words in the song. Well, this first song has 14 syllables in its title and 34 letters in its name. Julie sang it in the film "Mary Poppins." Anyone have a guess? Right. Supercalifragilisticexpialidocious, which simply means "fantastic."

Here's \_\_\_\_\_ to give us a simply fantastic version of the song.

VOCAL ONLY

## Supercalifragilisticexpialidocious

D

Keyboard

A<sup>b</sup> E<sup>b7/G</sup> /E<sup>b</sup> A<sup>b</sup> E<sup>b7/G</sup> /E<sup>b</sup>

5 A<sup>b</sup> A<sup>b</sup> maj7 A<sup>b</sup><sub>6</sub> A<sup>o7</sup> E<sup>b7</sup>  
(F) Su - per - cal - i - frag - i - lis - tic - ex - pi - alo - i - do - cious!

9 B<sup>b</sup><sub>m7</sub> E<sup>b7</sup> B<sup>b</sup><sub>m7</sub> E<sup>b7</sup> A<sup>b</sup>  
E - ven though the sound of it is some-thing quite a - tro - cious,

13 A<sup>b</sup> maj7 A<sup>b</sup><sub>7</sub> D<sup>b</sup>  
if you say it loud e - nough, you'll al - ways sound pre - co - cious.

17 D<sup>b</sup><sub>6</sub> D<sup>o7</sup> A<sup>b</sup> A<sup>o7</sup> E<sup>b7</sup> A<sup>b</sup>  
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

21 A<sup>b</sup> E<sup>b7</sup> A<sup>b</sup> E<sup>b7</sup>  
Um did-dle did-dle, um did-dle ay! Um did-dle did-dle, um, did dle ay!(M) Be  
(F) He  
(F) So

25 A<sup>b</sup> A<sup>b</sup> maj7 A<sup>b</sup><sub>6</sub> A<sup>o7</sup> E<sup>b7</sup>  
cause I was a - fraid to speak when I was just a lad, me  
trav - eled all a - round the world and ev - 'ry where he went he'd  
when the cat has got your tongue, there's no need to dis - may. Just

29 B<sup>b</sup><sub>m7</sub> E<sup>b7</sup> B<sup>b</sup><sub>m7</sub> E<sup>b7</sup> A<sup>b</sup>  
fath - er gave me nose a tweak and told me I was bad. But  
used his word and all would say, "There goes a clev - er gent!" When  
sum - mon up this word and then you've got a lot to say. (M) But



Our next song debuted on *Billboard*'s Hot 100 on August 7, 1961, and remained for twelve weeks, peaking at #7. It was written by Barry Mann and Gerry Goffin. It's a doo-wap song about how doo-wap songs made the song writer's girl fall in love with him. Wow. If were only that easy!

I'll bet you dollars to doughnuts you haven't heard this one for a long, long, time. Get it? – Dough-NUTS?

Here we go with "Who Put the Bomp".

No intro - Give pitch

## Who Put The Bomp?

F

Keyboard

(Keyboard &amp; Bass - Freely)

A7 D Bm

I'd like to thank the guy who wrote the song that made my  
ba - by fall in love with me (All in twist rhythm)

Who put the bomp in the bomp, bah bomp, bah bomp?  
Who put the ram in the ram - a lam - a ding dong?  
Who put the bop in the bop, shoo bop, shoo bop?  
Who put the dip in the dip, da dip, da dip?  
Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

Chords indicated above the staff: A7, D, Bm, Em, A7, D, A7, D, Bm, G, A7, D, Bm, G, A7, D, F#7, G, A7, D, Bm, Em, A7, D, A7.

Measure numbers: 1, 4, 8, 10, 12, 14, 16, 20.

Lyrics: I'd like to thank the guy who wrote the song that made my ba - by fall in love with me (All in twist rhythm) Who put the bomp in the bomp, bah bomp, bah bomp? Who put the ram in the ram - a lam - a ding dong? Who put the bop in the bop, shoo bop, shoo bop? Who put the dip in the dip, da dip, da dip? Who was that man? I'd like to shake his hand. He made my ba - by fall in love with me.

2  
24 D Bm G A7

When my ba-by heard: \_\_\_\_\_ Bomp, bah bah bomp, bah bomp \_\_\_\_\_ bah bomp bah,

28 D Bm G A7

ev - 'ry word went right in - to his heart. \_\_\_\_\_ And

32 D Bm G A $\flat$ 7

when he heard them singing: Ram-a ram a, ram a, lam-a, lam-a, ding dong,

36 D A7 D A7 D.S. al Coda

$\emptyset$  Coda he said we'd nev - er have to part. \_\_\_\_\_ So,

40 D B $\flat$ 7 E $\flat$  Cm

me. Each time that we're a - lone:

44 A $\flat$  3 3 3 3 3 3

Boog - i - ty, book - i - ty, boog - i - ty shoo,

46 E $\flat$  Cm A $\flat$  B $\flat$ 7

sets my ba - by's heart all a - glow. \_\_\_\_\_ And

50 E $\flat$  Cm A $\flat$  A $\circ$ 7

ev - 'ry - time we dance to dip, da dip, da dip, dip, da - dip, da-dip,

54 E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7

he al - ways says he me so. \_\_\_\_\_ So,

(Sax adlib 2nd time)

3

58 E♭ Cm

Who put the bomp in the bomp, bah bomp, bah bomp?

60 A♭ B♭7

Who put the ram in the ram-a lam-a ding dong?

62 E♭ Cm

Who put the bop in the bop, shoo bop, shoo bop?

64 A♭ B♭7

Who put the dip in the dip, da dip, da dip?

66 E♭ G7 A♭ A°7

Who was that man? I'd like to shake his hand. He  
made my baby fall in love with me.

70 E♭ Cm Fm B♭7 E♭ B♭7

Who was that man? I'd like to shake his hand. He  
made my baby fall in love with me.

74 E♭ G7 A♭ A°7

Who was that man? I'd like to shake his hand. He  
made my baby fall in love with me.

78 E♭ Cm Fm B♭7 E♭

Who was that man? I'd like to shake his hand. He  
made my baby fall in love with me.

82 E♭ Cm Fm B♭7 E♭

Who was that man? I'd like to shake his hand. He  
made my baby fall in love with me.

No intro - Give pitch

# Who Put The Bomp?

**M**  
Keyboard

(Keyboard &amp; Bass - Freely)

D7 G Em

I'd like to thank the guy who wrote the song that made my

4 Am D7 G D7

ba - by fall in love\_ with me (All in twist rhythm)

8 G Em

Who put the bomp in the bomp, bah bomp, bah bomp?

10 C D7

Who put the ram in the ram - a lam - a ding dong?

12 G Em

Who put the bop in the bop, shoo bop, shoo bop?

14 C D7

Who put the dip in the dip, da dip, da dip?

16 G B7 C D♭7

Who was that man? I'd like to shake his hand. He

20 G Em Am D7 To Coda Φ G D7

made my ba - by fall in love with me.

2  
24 G Em C D7

When my ba-by heard: \_\_\_\_\_ Bomp, bah bah bomp, bah bomp \_\_\_\_\_ bah bomp bah,

28 G Em C D7

ev - 'ry word went right in - to her heart. \_\_\_\_\_ And

32 G Em C D<sup>b</sup>7

when she heard them singing: Ram-a ram a, ram a, lam-a, lam-a, ding dong,

36 G D7 G D7 D.S. al Coda

**Coda** she said we'd nev - er have to part. \_\_\_\_\_ So,

40 G E<sup>b</sup>7 A<sup>b</sup> Fm

me. Each time that we're a - lone:

44 D<sup>b</sup> 3 3 3 3 3 3 E<sup>b</sup>7 3 3

Boog-i - ty, boog - i - ty, boog - i - ty, boog - i - ty, book-i - ty, boog-i - ty shoo,

46 A<sup>b</sup> Fm D<sup>b</sup> E<sup>b</sup>7

sets my ba - by's heart all a - glow. \_\_\_\_\_ And

50 A<sup>b</sup> Fm D<sup>b</sup> D<sup>o</sup>7

ev - 'ry - time we dance to dip, da dip, da dip, dip, da - dip, da-dip,

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

she al - ways says she loves me so. \_\_\_\_\_ So,

58 A♭ Fm Who put the bump in the bump, bah bump, bah bump?

60 D♭ E♭⁷ Who put the ram in the ram - a lam - a ding dong?

62 A♭ Fm Who put the bop in the bop, shoo bop, shoo bop?

64 D♭ E♭⁷ Who put the dip in the dip, da dip, da dip?

66 A♭ C7 D♭ D°⁷ Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

70 A♭ Fm B♭m E♭⁷ A♭ E♭⁷ Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

74 A♭ C7 D♭ D°⁷ Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

78 A♭ Fm B♭m E♭⁷ A♭ Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

82 A♭ Fm B♭m E♭⁷ A♭ Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

Thank you. What a weird creature!

One final medley of the day coming up right now. This one contains songs by such rock and roll greats as Elvis Presley, Joey Dee and the Starlighters, and Bill Haley and the Comets.

This medley really moves out, so if you're a bit faint of heart, beware!

Let's rock!

# Rock Medley 3-Blue Suede Shoes, Peppermint Twist, Rock Around The Clock

Keyboard

TWIST BEAT

F (Keyboard)      E♭      B♭      N.C.  
(F) Well, it's a

5      B♭ N.C.      B♭ N.C.      B♭ N.C.      B♭7  
one for the mon-ey,      two for the show, a      three to get read-y, now      go cat, go, but

9      E♭      E♭7      B♭  
don't you      step on my blue suede shoes.      Well, you can

13      F      E♭      B♭  
do an-y-thing, but stay off\_\_ of my blue suede shoes.      Well, you can

17      B♭ N.C.      B♭ N.C.      B♭ B♭ N.C.      B♭ B♭ N.C.      B♭  
knock me down, step on my face, slan-der my name all o-ver the place. Well,

21      B♭ N.C.      B♭      B♭ N.C.      B♭      B♭      B♭7  
do an-y-thing that you wan-na do, but uh uh hon-ey, lay off\_\_ of them shoes. Oh

25      E♭7      B♭  
don't you      step on my blue suede shoes.      Well, you can

29      F      E♭7      B♭  
do an - y - thing, but stay off\_\_ of my blue suede shoes.      Well, we

2  
33 B<sub>b</sub>

33 got a new dance, and it goes like this: Bop-a shoo - op, bop-a bop-a shoo-op.The  
(M)

37 E<sub>b</sub>  
B<sub>b</sub>

37 name of the dance is "The Pep-per-mint Twist." Bop-a shoo - op, bop-a, bop-a shoo-op. I

41 F E<sub>b</sub>  
B<sub>b</sub>

41 like it like this, the pep-per-mint twist. Bop-a shoo - op, bop-a, bop-a shoo-op.

45 B<sub>b</sub>  
B<sub>b</sub>7 E<sub>b</sub>  
B<sub>b</sub>

45 Round and round, up and down. Round and round, up and down.

53 F E<sub>b</sub>  
N.C. N.C.

53 Round and round and a up and down and-a one, two, three, four, one, two, three, kick!

57 B♭ N.C. B♭ N.C.

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

60 B♭ N.C.

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

63 F7 N.C.

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

65 B♭ (Sing 1 & 2, Sax 3, Sing 4)

glad rags on and join me, hon, if We'll  
clock strikes two, cool off, four, start the  
clock strikes twelve, we'll cool off, then start the  
clock strikes twelve, we'll cool off, then start the

67 B♭7

have some fun when the clock yell strikes one. We're gon-na  
band slows down, the we'll yell for more. gain.  
rock - ing round the clock yell strikes a - one. We're gon-na

69 E♭7 B♭

rock a-round the clock to - night. We're gon-na rock, rock, rock 'til

72 F7 E♭7

broad day-light. We're gon-na rock, we're gon-na rock a - round the clock to - night.

75 1. B♭ 2. B♭ (Sax) 3. B♭

When the When the

81 4. B♭ (Sax) B♭/D E♭ D♭°/E F F7 B♭

Thank you. Thank you very much.

Our next song was recorded by Elvis Presley, topping the charts in Great Britain in 1962 and later rising to #1 on the easy listening charts in the US. During his live shows, Elvis often closed with this number.

Here's \_\_\_\_\_ to sing the beautiful "Can't Help Falling In Love."

Slow 12/8 Feel

## Can't Help Falling In Love

F

B<sub>b</sub> (Keyboard) 3 F 3 B<sub>b</sub> 3 F 3 Keyboard

3 B<sub>b</sub> Dm Gm Gm7/F 3 Eb Bb Cm F 3 Eb F7

Wise men say, "On-ly fools rush in." But I can't  
8 Gm E<sub>b</sub> B<sub>b</sub>/F F7 B<sub>b</sub> B<sub>b</sub> Dm Gm Gm7/F 3 Eb B<sub>b</sub>

help fall-ing in love with you. Shall I stay? Would it be a  
14 Cm F 3 Eb F7 Gm Eb 3 B<sub>b</sub>/F F7 B<sub>b</sub>

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

§ (Sing both times)

Dm 3 D<sub>b</sub><sup>o</sup>7 Dm 3 D<sub>b</sub><sup>o</sup>7

19 Dm 3 D<sub>b</sub><sup>o</sup>7 Dm 3 D<sub>b</sub><sup>o</sup>7

Like a riv - er flows sure - ly to the sea,  
21 Dm 3 D<sub>b</sub><sup>o</sup>7 Dm 3 Cm7 F7

dar - ling so it goes. Some things are meant to be.  
24 B<sub>b</sub> Dm Gm Gm7/F 3 Eb B<sub>b</sub> Cm F 3

Take my hand. Take my whole life, too, for  
28 E<sub>b</sub> F7 Gm Eb B<sub>b</sub>/F F7 B<sub>b</sub> To Coda ⊕ D.S. al Coda

⊕ Coda I can't help fall - ing in love with you.  
32 B<sub>b</sub> 3 Eb F7 Gm Eb B<sub>b</sub>/F F7 B<sub>b</sub>

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

Thank you very much.

Our next song is another transcription from an old Italian song originally titled “O Sole Mio.” Tony Martin recorded his version in 1949 with the title of “There’s No Tomorrow,” and then Elvis Presley recorded his version with an entirely different lyric and title - “It’s Now Or Never.”

\_\_\_\_\_ will perform Elvis’ version this afternoon/evening.

Enjoy!

# It's Now Or Never

Latin Beat

F

## Keyboard

(Sax)

F 7

Bb

5 B♭ Cm It's now or  
nev - er, — come hold me tight. Kiss me, my

9 F7 B♭  
dar - lin', — be mine to - night. To -

13 E♭m B♭  
mor - row will be too late. It's now or

17 F7 B♭ N.C.  
nev - er, — my love won't wait. When I first

21 B♭ E♭  
saw you — with your smile so ten - der, — my heart was

25 F7 B♭ F7 N.C.  
cap - tured. — My soul sur - ren - dered. I spent a

29 B♭ E♭  
life - time — waiting for the right time. Now that you're

33 B♭ F7 B♭ N.C.  
near, the time is here at last. It's now or

37 B♭

nev-er, come hold me tight. Kiss me, my

41 F7 B♭

dar - lin', be mine to - night. To -

45 E♭m B♭

mor - row will be too late. It's now or

49 F7 B♭

nev-er, my love won't wait. It's now or

53 F7 B♭

nev-er, my love won't wait. It's now or

57 F7 B♭

nev - er, my love won't wait.

Thank you very much. Great job gang.

Our next rock and roll song is one that was the biggest hit by Sam the Sham and the Pharaohs. It was named Billboard Magazine's "Biggest Hit Of The Year" in 1965.

\_\_\_\_\_, what's the name of this strange creature with two big horns and a wolly jaw?

(Response). OK. Here's our version of "Wooly Bully."

## VOCAL DUET

## Wooly Bully

Keyboard

G7

5 G7

(M) Mat-ty told Hat-ty \_\_\_\_\_ a-bout a thing she saw, \_\_\_\_\_ had two big horns

10 C7 G7

(F) Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

10 15

and a wool-y jaw. Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

15 D7 C7 G

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

15 20

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

20 G7

(M) Mat-ty told Hat-ty \_\_\_\_\_ "Let's don't take no chance. Let's not be 'L-Sev-en.'

25 C7 G7

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

25 30

Come and learn to dance."Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

30 D7 C7 G

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

30 35

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

2  
35 G7

39 G7 (Guitar/Sax Adlib)

43 C7 G7

47 D7 C7 G7

51 G7

(M) Mat-ty told Hat-ty, \_\_\_\_\_ "It's the thing to do. \_\_\_\_\_ Get you some-one real-ly

56 C7 G7

(F) Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

pull the wool with you." Wool-ly Bul-ly, \_\_\_\_\_ G Wool-y Bul-ly. \_\_\_\_\_

61 D7 C7 G

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_ G

66 G7 rit.

Good evening. We're so very glad to be back with you again. It's always a fun time for us when we come to play for you here.

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number was "Get Happy," written back in 1930 by Harold Arlen and recorded by Judy Garland, Frank Sinatra, and many others.

Our next selection is a waltz, and it was written more recently, in 1965, by Burt Bacharach. It was featured in may films - My Best Friend's Wedding, Happy Gilmore, Forrest Gump and many others.

Here's \_\_\_\_\_ to tell us what we all already know - "What The World Needs Now is ?" You got it - "Love."

# What The World Needs Now Is Love

F

F#m7                    Bm7                    F#m7                    Bm7                    N.C.                    Keyboard

5                    F#m7                    Bm7                    F#m7                    Bm7                    world                    needs                    now                    is love,                    sweet                    love.

9                    G6                    G                    F#m                    A7                    It's                    the on - ly thing                    that there's                    just                    too lit - tle of.                    What the

13                    F#m7                    Bm7                    F#m7                    Bm7                    world                    needs                    now                    is love,                    sweet                    love.

17                    G6                    G                    F#                    F#7                    No,                    not just                    for some                    but for                    ev - 'ry-one

21                    Bm7                    Lord, we don't need                    an - oth - er moun - tain,                    there there are                    Lord, we don't need                    an - oth - er mead - ow,                    there there are

25                    A7                    D<sup>6</sup>                    Gmaj7                    G6                    moun-tains                    corn - fields                    and                    hill - sides                    and                    wheat-fields                    e - nough to climb;                    there there are                    e - nough to grow;                    there there are

29                    A7                    D<sup>6</sup>                    Gmaj7                    Bm7                    oceans                    sun-beams                    and                    riv - ers                    e - nough to cross.                    E - nough to last                    O, lis - ten, Lord,

33                    E7                    1.                    A9                    Em7/A                    till if                    the end you want                    of to time.                    What the

2  
36

2.  
A9

know What the

40 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

44 A♭6 A♭ Gm B♭7

It's the on - ly thing that there's just too lit - tle of. What the

48 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

52 A♭6 A♭ Gm7

No, not just for some Oh, but just for

56 A♭maj7 B♭7 E♭ N.C.  
(Sax)

ev - 'ry, ev - 'ry one.

60 Gm7 Cm7 Gm7 Cm7 Gm7 Cm7 Gm7

What the world needs now is love, sweet

67 Cm7 Gm7 Cm7 Gm7 Cm7 (Sax) E♭

love. What the world needs now is love, sweet love.

Thank you.

You know, when I first heard the Beatles, I didn't like them at all. But now, I think their music was really great. Our next selection was written by Paul McCartney and originally recorded in 1968. It was written to comfort John Lennon's son, Julian, during his parent's divorce. Here is "Hey, Jude.

# Hey Jude

F  
F  
F

Keyboard

(Sax)

D♭ A♭ E♭7 A♭ E♭7

Hey

5 A♭ E♭ E♭7 E♭7sus

Jude, don't make it bad.  
Jude, don't be afraid,  
Take a sad song and make it  
go out and

8 A♭ D♭ A♭

bet-ter. Re - mem-ber to let her in - to your heart. Then you can start  
get her. The min - ute you let her in - to your heart, then you be - gin -

II E♭7 1 A♭ 2. A♭ A♭7

to make it bet - ter. Hey ter. And an - y - time you feel the  
to make it bet

15 D♭ D♭Maj7/C B♭m B♭m7/A♭ E♭7/G E♭7

pain, hey Jude, re - frain. Don't car - ry the world up - on your shoul -

18 A♭ A♭7 D♭ D♭Maj7/C

- der. Forwell you know that it's a fool who plays it cool

Musical score for "The Star-Spangled Banner" starting at measure 21. The key signature is B-flat major (two flats). The lyrics are: "by mak - ing his world a lit - tle cold -". The chords are: B-flat minor (B♭m), B-flat minor 7/A-flat (B♭m7/A♭), E-flat 7/G (E♭7/G), and E-flat 7 (E♭7).

Musical score for bar 23. The key signature is A♭ major (three flats). The vocal line starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern: eighth note, eighth note, sixteenth note, sixteenth note. The lyrics "der." are written below the staff. The next measure begins with a fermata over a sixteenth note, followed by an eighth note, a sixteenth note, and another sixteenth note. The lyrics "Hey" are written below the staff.

A musical score for voice and piano. The vocal line starts with a melodic line in A♭ major, followed by a piano accompaniment in D♭ major. The lyrics are: "get her. Re-mem-ber to let her in - to your heart. Then you can start". The piano part includes chords and sustained notes.

(Play 4 times, louder each time)

35                   A♭                   G♭                   D♭                   A♭  
Na na na na na na na,  
na na na na,  
Hey Jude  
(Sing 3rd & 4th times)

Thank you very much.

This next song was the first great hit by John Fogerty and Creedence Clearwater Revival back in 1969. Since that time, it's been recorded by Bruce Springsteen, Ed Ames, and Tina Turner among many.

It's all about leaving painful, stressful things behind for a more tranquil and meaningful life on a great Mississippi river boat by the name of "Proud Mary?" Let's rock!

## VOCAL DUET

# Proud Mary

## Keyboard

B<sub>b</sub> G      B<sub>b</sub> G      B<sub>b</sub> G F E<sub>b</sub> C  
 5 C      C  
 (F) Left a good job in the cit - y,  
 Cleaned a lot of plates in Mem-phis,  
 (M)  
 9 work - in' for the man ev - 'ry night and day.  
 pumped a lot of pain down in New Or - leans.  
 And I nev - er lost one min -  
 But I nev - er saw the good  
 12 - ute of sleep - in,' worr - yin' bout the way things  
 side of the cit - y, un - til I hitched a ride on a  
 might have been.  
 riv - er boat queen.  
 15 G A m  
 Big wheel keep on turn-in'. Proud Mar-y keep on burn - in. Roll -  
 15

19 C  
 - in', roll - in', roll - in' on the riv - er.

19

23 C A C A C A G F D F D

23

27 D D If you come down to the riv - er,

27

31 bet you gon - na find some peo - ple who live.

31

33 You don't have to wor - ry 'cause you have no mon - ey.

33

35 Peo-ple on the riv - er are happy to give. Big wheel keep on A

35

38 B m

turn - in'. Proud Mar - y keep on burn - in'. Roll -.

41 D

- in', roll - in', roll - in' on the riv - er. Roll -.

45 D

- in', roll - in', roll - in' on the riv - er. Roll -.

49 D

- in', roll - in', roll - in' on the riv - er.

53 C A C A C A G F D F D D

C A C A C A G F D F D D