

## Set S

Last revised: 2024.06.16

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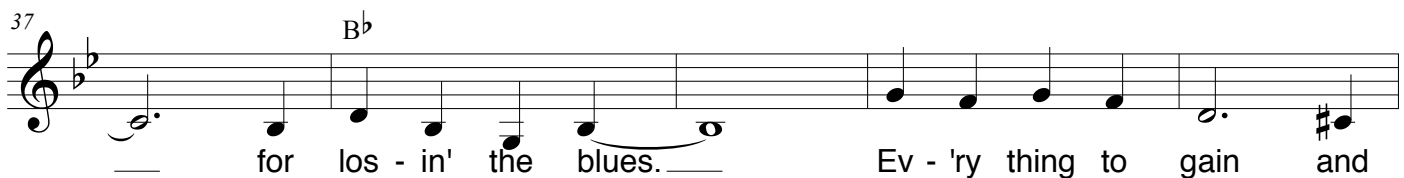
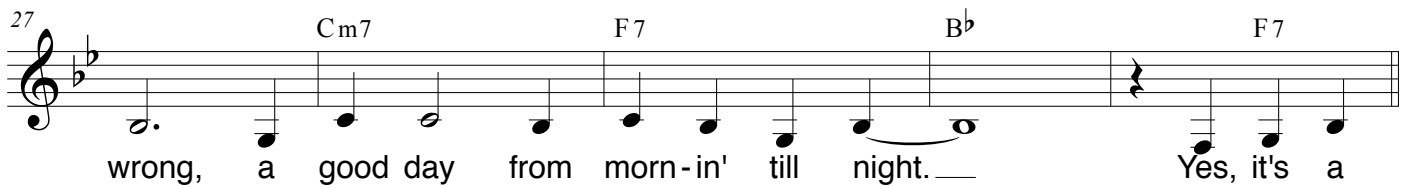
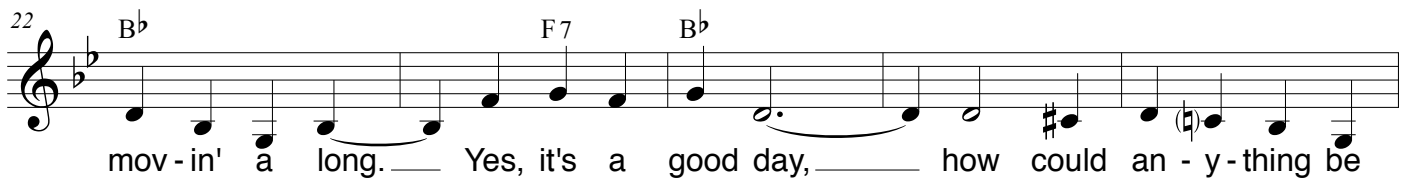
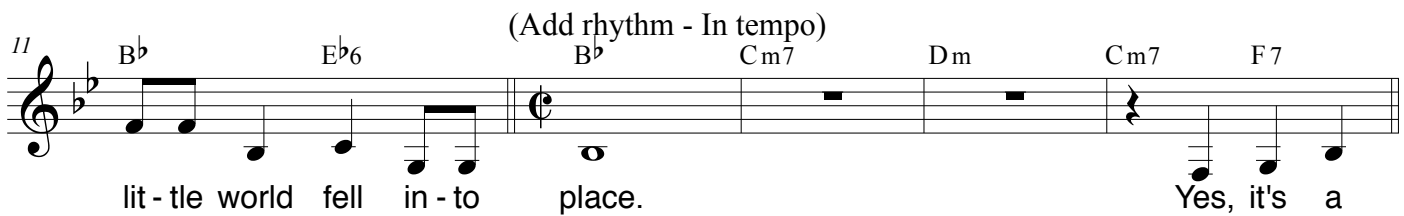
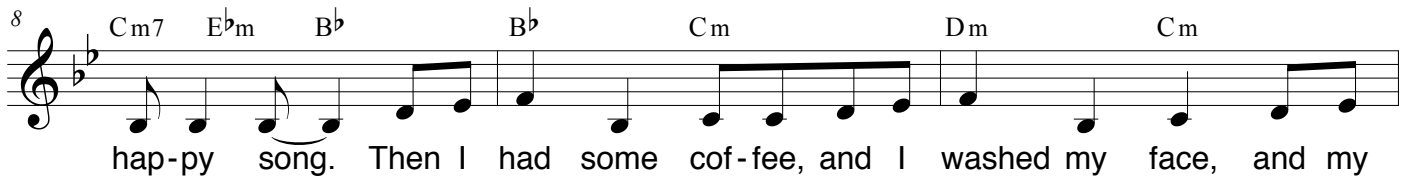
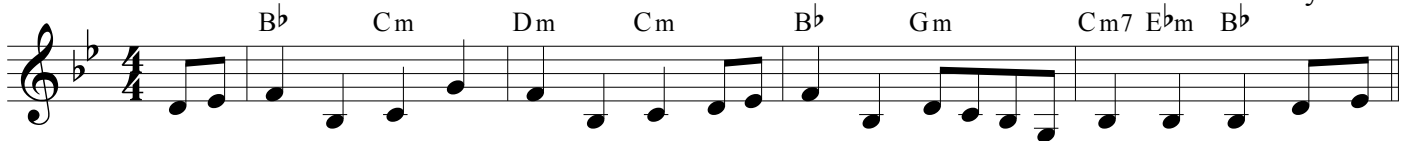


# It's A Good Day

# F

(Keyboard & Bass - Freely)

Keyboard



2

42 Cm7 F7 B $\flat$

noth-ing to lose, 'cause it's a good day from morn-in' till night.

48 B $\flat$ 7 E $\flat$  Cm7

said to the sun, "Good morn-ing, Sun. Rise and shine to - day.

54 F7 B $\flat$  B $\circ$ 7

You know, you got-ta get go - in' if you're gon - na-make a

59 Cm7 D $\circ$ 7 Cm7 F7

show-in'. And, you've got the right - of - way." "Cause it's a

64 B $\flat$  Cm7

good day for pay - in' your bills, and it's a good day

69 B $\flat$  F7 B $\flat$

for cur-in' your ills. So, take a deep breath and throw a-way the

75 Cm7 F7

1. B $\flat$  F7 (Sax)

pills, 'cause it's a good day from morn-in' till night.

80 B $\flat$  Cm7 F7 B $\flat$

2.

night, Yes, it's a good day from morn in' till night. Yes, it's a

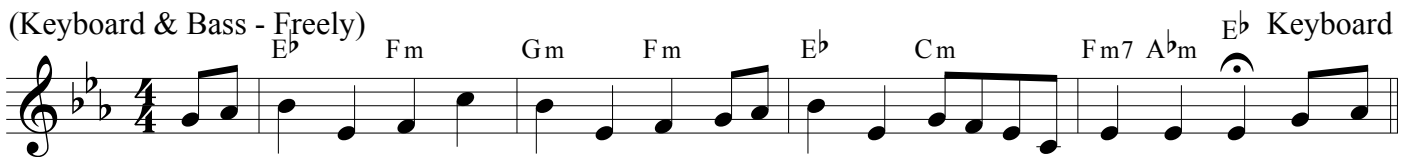
86 Cm7 B $\natural$  maj7 B $\flat$  Cm7 B $\natural$  maj7 B $\flat$ 6

good day from morn - in' till night.

# It's A Good Day

# M

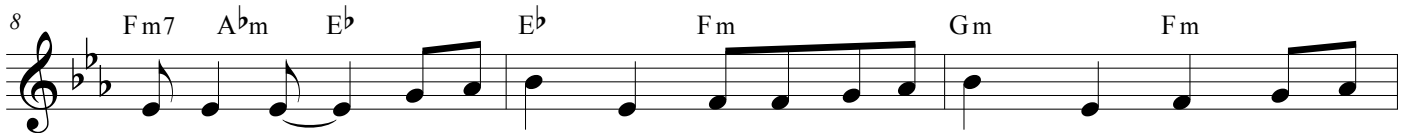
(Keyboard &amp; Bass - Freely)



When I

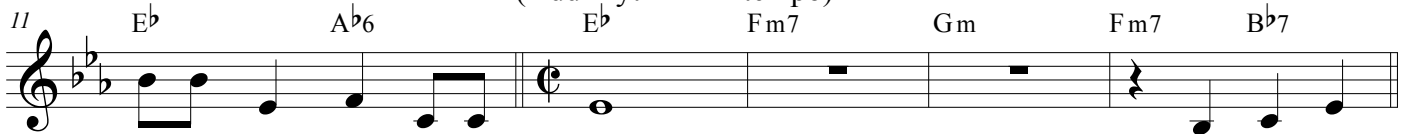


woke up this morn-ing, I was feel-ing all wrong, could-n't find an-y rea-son for a



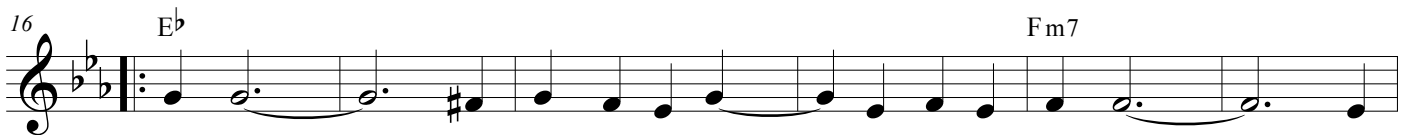
hap-py song. Then I had some cof-fee, and I washed my face, and my

(Add rhythm - In tempo)

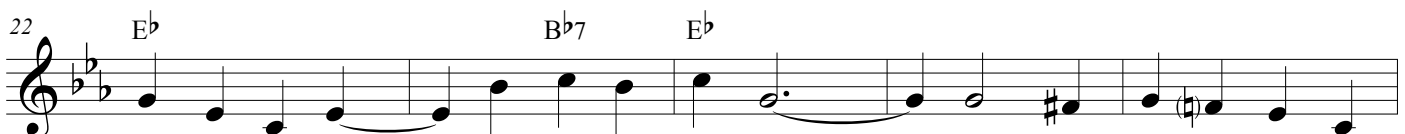


lit-tle world fell in-to place.

Yes, it's a



good day \_\_\_\_\_ for sing-ing a song, \_\_\_\_\_ and it's a good day \_\_\_\_\_ for



mov-in' a long. \_\_\_\_\_ Yes, it's a good day, \_\_\_\_\_ how could an-y-thing be

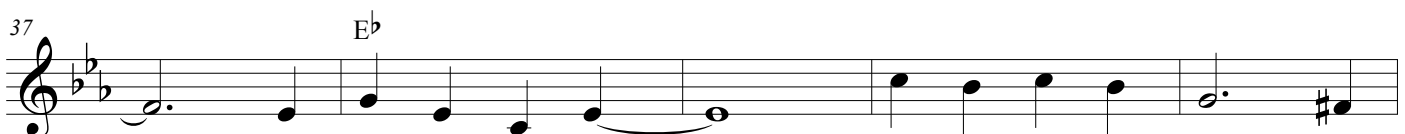


wrong, a good day from morn-in' till night. \_\_\_\_\_

Yes, it's a

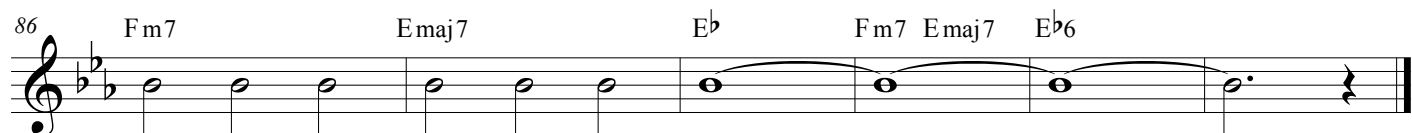
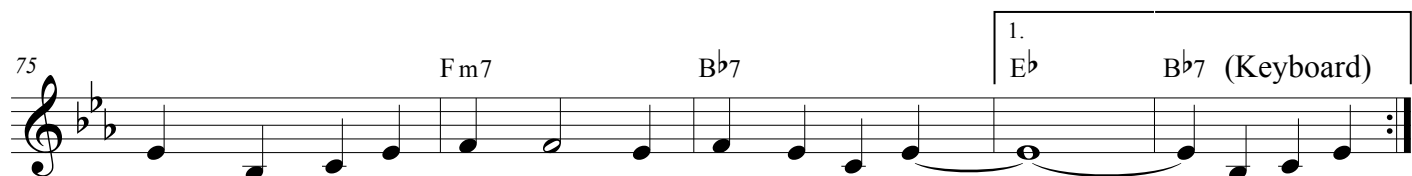


good day \_\_\_\_\_ for shin-in' your shoes, \_\_\_\_\_ and it's a good day \_\_\_\_\_



\_\_\_\_\_ for los-in' the blues. \_\_\_\_\_ Ev-'ry thing to gain and

2



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 "It's A Good Day" And it really is a good day, isn't it? The song was written back in 1947 and recorded by many artists.

Our next selection was written back in 1941 and recorded by the Four Aces that year. Remember the Four Aces? Later, Eddie Fisher also had a recording that hit the Top Ten in the charts.

Here's our version of a question - "Tell Me Why."

# Tell Me Why

# F

Keyboard

(Sax)

F maj7 Gm7 Am Gm7 C6  
 Tell me

4 F maj9 D7 Cm F7 B $\flat$  maj9  
 why, why, though I try to for - get, — tell me why, why  
 when we danced un - til three, tell me why, why my

7 Dm7 D $\flat$  maj7 F Am7/E D7  
 think of you yet. — I know I'll nev - er be free. —  
 heart could - n't see. — I nev - er dreamed of ro - mance,

10 1. G7 Gm7 C6 2. Gm7 C7 F  
 What has hap-pened to me? — Tell me nev-er gave it a chance. When I

14 Cm7 F7 B $\flat$  maj7 Cm7 F7 B $\flat$   
 think of how you looked that day, — cra-zy eyes and smil-ing face, should have

18 Dm7 G7 Cmaj7 Dm7 G7 Gm7 C6  
 known the day you came my way, — that this was the time and the place. Tell me

22 F maj9 D7 Cm F7 B $\flat$  maj9  
 why I keep los - ing my heart when I know it was

25 Dm7 D $\flat$  maj7 F Am7/E D7 To Coda  $\oplus$   
 love from the start. — Why don't we give it a try? —

28 Gm7 C7 F C6 D.S. al Coda  
 (Sax)

$\oplus$  Coda If you know, tell me why. —

30 Gm7 C7 A7 Gm7 C13 F9  
 If you know tell me why. — Tell me, tell me why. —



# Tell Me Why

B♭maj7 Cm7 Dm Cm7 F6 F6 Keyboard  
 4 B♭maj9 G7 Fm B♭7 E♭maj9 Tell me  
 why, though I try to for - get, — tell me why, why I  
 why, when we danced un - til three, tell me why, why my  
 7 Gm7 G♭maj7 B♭ Dm7/A G7  
 think of you yet. — I know I'll nev - er be free. —  
 heart could - n't see. — I nev - er dreamed of ro - mance,  
 10 1. C7 Cm7 F6 2. Cm7 F7 B♭  
 What has hap-pened to me? — Tell me nev-er gave it a chance. When I  
 14 Fm7 B♭7 E♭maj7 Fm7 B♭7 E♭  
 think of how you looked that day — in your gown of silk and lace, should have  
 18 Gm7 C7 Fmaj7 Gm7 C7 Cm7 F6  
 known the day you came my way, — that this was the time and the place. Tell me  
 22 B♭maj9 G7 Fm B♭7 E♭maj9  
 why I keep los - ing my heart when I know it was  
 25 Gm7 G♭maj7 B♭ Dm7/A G7 To Coda  
 love from the start. — Why don't we give it a try? —  
 28 Cm7 F7 B♭ F6 D.S. al Coda  
 If you know, tell me why. — (Keyboard)  
 30 Cm7 F7 D7 Cm7 F13 B♭9  
 If you know tell me why. — Tell me, tell me why. —

Thank you.

Our next selection was written a ways back - in fact, way back in 1899. It's a Tin Pan Alley song about a man who has a girlfriend that he only knows through the telephone. Today, we have the same thing when people meet each other on the Internet.

You'll remember the song. It's called "Hello, My Baby." \_\_\_\_\_ and I will engage in this conversation.

VOCAL ONLY

## Hello, My Baby

(Keyboard - ala phone ring)

Keyboard

8<sup>va</sup> tr 8<sup>va</sup> tr (Keyboard) G F E<sup>°</sup>7 G7/D /G

(F) Hello?

5 C A7 D7

(M) Hel-lo, my ba - by hel-lo, my hon - ey, hel-lo, my rag - time gal.

9 G7 F E<sup>b</sup>°7 G7

Send me a kiss by wire. Ba - by, my heart's on fire.

13 C A7 D7

If you re-fuse me, hon-ey, you'll lose me. Then, you'll be left a - lone. Oh, ba-by

17 G7 Dm7 G7 C F C G7

tel - e-phone and tell me I'm your own. (F) You

21 C A7

call me on the tel - e - phone, you tell me that you're all a - lone, I

23 D7

know that you are ly - ing through your teeth, you dir - ty ras - cal.

25 G7

how can you ex - pect me to be - lieve the lies you hand me? You've

27 F E<sup>b</sup>°7 G7

been out with the blond a gain, now do you un - der stand me? You

2

29 C A7

broke my heart and made me cry with ev - 'ry pho - ny al - i - bi, but

31 D7

I could see the lip - stick on your shirt, you dir - ty pole - cat. You

33 G7 Dm7 G7 C F C G7

tel - e - phone and tell me I'm your own. (M) I'm

37 C A7 D7

sor - ry that I made you blue, it was a beast - ly thing to do, I should - n't have up - set you like I

40 G7

did (with Lil, the bar maid.) If you'll take me back a - gain, I'll

42 F Eb7

nev - er ev - er wan - der, 'cause when I did, I found that ab - sence

44 G7 C

made the heart grow fon - der. So, cross my heart and hope to die, I'll

46 A7 D7

nev - er tell an - oth - er lie, I'll mend your bro - ken heart as good as

48 G7 Dm7 G7 C F C A7

new, my lit - tle cough - drop. Tel - e - phone and tell me I'm your own.

53 D B7 E7

(Both) Hel-lo, my ba-by hel-lo, my hon-ey, hel-lo, my rag-time gal.

57 A7 G F°7 A7

Send me a kiss by wire. Ba-by, my heart's on fire.

61 D B7 E7

If you re-fuse me, hon-ey, you'll lose me. Then, you'll be left a-lone. Oh, ba-by

65 A7 Em7 A7 D G D A7

tel-e-phone and tell me I'm your own. (M) Hel -

69 D A7

lo? (F) Hel-lo? (M) Hel-lo? (F) Hel-lo? (M) Hel-lo. (F) Hel-lo. (M) Hel-

73 D A7

lo? (F) Hel-lo? (M) Hel-lo? (F) Hel-lo? (M) Hel-lo. (F) Hel-lo. (M) Good-

77 D A7

bye. (F) Good-bye. (M) Good-bye. (F) Good-bye. (M) Good-bye. (F) Good-bye. (Both) Good-

81 D A7 D A7 D

(Keyboard)

bye, Good-bye, Good-bye!

(Woodblock)

Thank you.

Our next selection is a Latin selection recorded by the great Artie Shaw back in 1940. It was 13 weeks as the #1 song on Billboard's pop chart and was inducted into the Grammy Hall of Fame in 1982. Among those who recorded it were Natalie Cole, Bing Crosby, The Four Freshman, Glenn Miller, Frank Sinatra, and dozens of others.

So, here's \_\_\_\_\_ to sing our version of the great song whose title is Spanish for "frenzy." It's called "Frenesi." Don't get too much in a frenzy as you sing it, \_\_\_\_\_.

LATIN

## Frenesi

F

Keyboard

(Sax)

Eb Eb°7 Fm Bb7 Cm7 Eb°7 Bb7 N.C.  
 It was fi-es-ta down in

5 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7  
 Mex - i - co, — and so I stopped a while to see the show.  
 caught my eye. I stood and watched him as he wan-dered by, —

8 Fm7 Bb7 Eb6 Fm Bb7  
 I knew that Fren - e - si meant, "Please, love me," and I could say, "Fren-e-  
 and nev - er know-ing that it came from me, I gent - ly sighed, "Fren-e-

11 Eb 1. Eb N.C. 2. Eb N.C.  
 A hand-some cab-al-ler-o He stopped and turned his eyes to

14 Gmaj7 Fm Gmaj7 N.C.  
 mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

18 Gmaj7 Cm A°7 Fm7 Bb7 N.C.  
 vine, so how was I to re - sist? And now, with-out a heart to

22 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7  
 call my own, a great-er hap-pi-ness I've nev-er known, because his kiss-es are for

26 Eb Fm7 Bb7 Eb Bb7 (Sax)  
 me a - lone, who would-n't say, "Fren - e - si?"

30 Eb Eb°7 Fm Bb7 Eb Eb°7 Fm Bb7

34 Eb Eb°7 Fm Bb7 Eb D7 (Keyboard)

2  
38 G G°7 Am D7 G G°7 Am D7

42 G G°7 Am D7 G G°7 (Sax) Bb7 N.C.

46 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

49 Fm7 Bb7 Eb Fm7 Bb7

52 Eb 1. Eb Fm 2. Eb N.C.

55 Gmaj7 Fm Gmaj7 N.C. G

mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

59 Gmaj7 Cm A°7 Fm7 Bb7

vine, so how was I to re - sist? And now, with - out a heart to

63 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

call my own, a great - er hap - pi - ness I've nev - er known,

66 Fm7 Bb7 Eb Fm7 Bb7

be-cause his kiss-es are for me a-lone, who would-n't say, "Fren-e -

69 Eb Fm7 Bb7 Eb F7 Bb7

si?" Who would-n't say, "Fren-e - si?" Who would-n't say, "Fren-e -

73 (Sax) Eb Fm7 Bb7 Eb F7 Eb

si?"



LATIN

## Frenesi

M  
Keyboard

(Sax)

Ab Ab°7 Bbm Eb7 Fm7 Ab°7 Eb7 N.C.

It was fi-es-ta down in

5 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

Mex - i - co, and so I stopped a while to see the show.  
caught my eye. I stood and watched him as he wan-dered by, —

8 Bbm7 Eb7 Ab6 Bbm Eb7

I knew that Fren - e - si meant, "Please, love me," and I could say, "Fren-e-  
and nev - er know-ing that it came from me, I gent - ly sighed, "Fren-e-

11 Ab 1. Ab N.C. 2. Ab N.C.

si." A hand-some cab-al-ler-o He stopped and turned his eyes to  
si."

14 Cmaj7 Bbm Cmaj7 N.C.

mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

18 Cmaj7 Fm D°7 Bbm7 Eb7 N.C.

vine, so how was I to re - sist? And now, with-out a heart to

22 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

call my own, a great-er hap-pi-ness I've nev-er known, because his kiss-es are for

26 Ab Bbm7 Eb7 Ab Eb7 (Sax)

me a - lone, who would-n't say, "Fren - e - si?"

30 Ab Ab°7 Bbm Eb7 Ab Ab°7 Bbm Eb7

34 Ab Ab°7 Bbm Eb7 Ab G7 (Keyboard)

2  
38 C C<sup>°</sup>7 Dm G7 C C<sup>°</sup>7 Dm G7

42 C C<sup>°</sup>7 Dm G7 C C<sup>°</sup>7 Eb7 N.C. (Sax)

46 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

49 Bbm7 Eb7 Ab Bbm7 Eb7

52 1. Ab Bbm 2. Ab N.C.

55 Cmaj7 Bbm Cmaj7 N.C. C

mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

59 Cmaj7 Fm D<sup>°</sup>7 Bbm7 Eb7

vine, so how was I to re - sist? And now, with-out a heart to

63 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

call my own, a great-er hap - pi - ness I've nev - er known,

66 Bbm7 Eb7 Ab Bbm7 Eb7

be-cause his kiss-es are for me a-lone, who would-n't say, "Fren-e -

69 Ab Bbm7 Ab Bb7 Eb7

si?" Who would-n't say, "Fren-e - si?" Who would-n't say, "Fren-e -

73 (Sax) Ab Bbm7 Eb7 Ab Bb7 Ab

si?"

Thank you.

Now, We'll jump forward in time, all the way to 1921, and play a song that was composed in response to the popularity of the Rudolph Valentino film "The Sheik."

It was a Tin Pan Alley hit and became a part of the repertoire of all of the jazz bands at that time.

Here we go with the tale of "The Shiek Of Araby."

## MALE VOCAL

## Sheik Of Araby

(Keyboard) Keyboard

$A^b$   $F^\circ 7$   $A^b$   $Fm7$   $B^b 7$   $E^b 7$  (Sax)

5  $A^b$  (Sax 1st - Vocal 2nd)  $C^\circ 7$   $E^b 7$

Sheik of Ar - a - by, \_\_\_\_\_ your love be - longs to

11  $A^b$   $F^\circ 7$   $E^b 7$

me. \_\_\_\_\_ At night when you're a - sleep, \_\_\_\_\_ in -

17  $B^b m7$   $E^b 7$   $E^b aug$   $A^b$   $B^b 7$   $E^b 7$   $A^b$   $C^\circ 7$

to your tent I'll creep. \_\_\_\_\_ The stars that shine a -

23  $E^b 7$   $E^b aug$   $C$

bove \_\_\_\_\_ will light our way to love. \_\_\_\_\_ You'll

29  $F7$   $B^b 7$   $E^b 7$

rule this land with me, \_\_\_\_\_ the Sheik of Ar - a

35 1.  $A^b$   $A^b$  (Keyboard)  $F^\circ 7$

39  $A^b$   $A^b \circ 7$   $B^b 7$   $E^b 7$  2.  $A^b$   $E^b 7$  (Keyboard)

I'm the by. \_\_\_\_\_

43  $A^b$   $C^\circ 7$   $E^b 7$

49  $A^b$   $F^\circ 7$   $E^b 7$

55  $B^b m 7$   $E^b 7$   $E^b aug$   $A^b$   $C 7$   $F 7$  (Sax)  $B^b$   $D^\circ 7$

61  $F 7$   $F aug$   $D$

67  $G 7$   $C 7$   $F 7$

73  $D 7$   $G 7$   $C 7$

79  $F 7$   $B^b$  (Keyboard)  $B^b \circ 7$

83  $C m 7$   $F 7$   $B^b$

Thank you, Thank you very much.

Now, we're going to bring you way forward in time to 1986 and an animated feature by Don Bluth entitled "An American Tail." The song describes the bond between a brother and a sister and their hope of being able to see one another again after being separated.

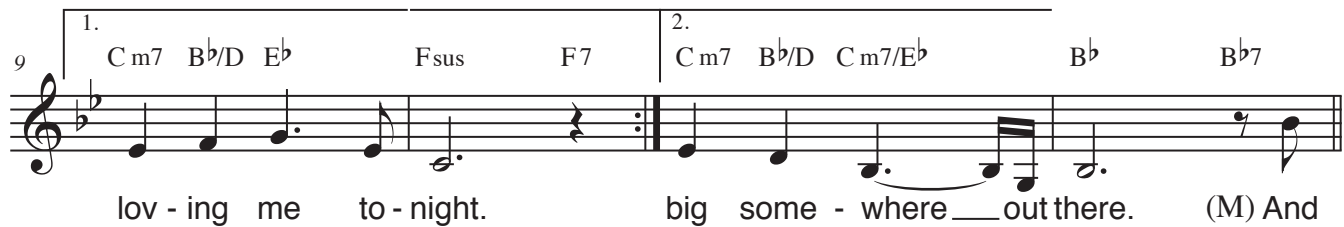
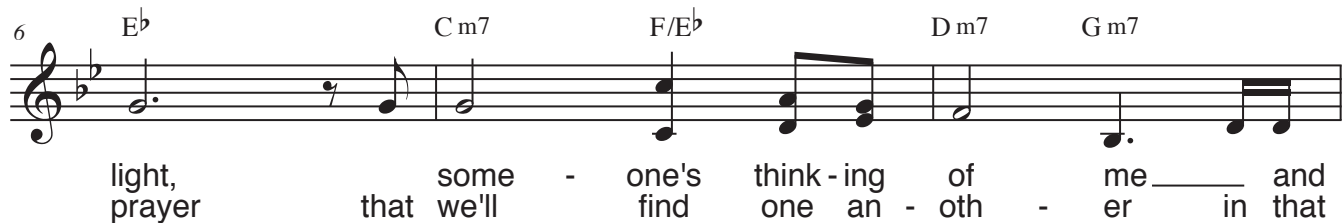
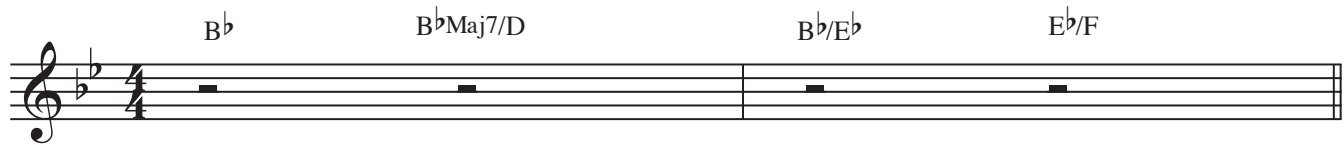
It was recorded by Linda Ronstedt and James Ingram and won the Grammy Award in 1988 for best song of the year. Here is the beautiful "Somewhere Out There." \_\_\_\_\_ will join me in singing it.

## VOCAL DUET

## Somewhere Out There

(Keyboard - Arpeggios)

Keyboard



17  $G^b$   $A^b/G^b$   $G^b$   $A^b/G^b$

when the night wind starts to sing a lone - some lul-la-by, it

19  $G^b$   $A^b/G^b$  *To Coda*  $\Phi$   $F$

helps to think we're sleep-ing un-der - neath the same big sky.

22  $B^b$   $B^b\text{Maj7}/D$   $B^b/E^b$   $E^b/F$   $B^b$   $B^b\text{Maj7}/D$   $E^b$   $C\text{m}7$   $F/E^b$

(Sax)

27  $D\text{m}7$   $G\text{m}7$   $E^b$   $F$   $F7$   $B^b$   $C\text{m}$   $F7$   $B^b7$

*D.S. al Coda*

(M) And

$\Phi$  *Coda*  $F$   $D\text{m}7$   $G7$   $C$   $C\text{Maj7}/E$   $C/F$   $F/G$   $C$   $C\text{Maj7}/E$

32 (M) (F)

sky. Some-where out there, if love can see us

36  $F$   $D\text{m}7$   $G/F$   $E\text{m}7$   $A\text{m}7$

through, then we'll be to - geth - - er, some-where

39  $F$   $G$   $G7$   $C$   $D\text{m}$   $C$

out there, out where dreams come true.



Thank you very much.

Let's head back in time once again to the year 1920 for our next song. It was the first big hit for Ted Lewis. Remember Ted? It became the theme song for his orchestra and spent 18 weeks on the charts, 7 weeks in the number 1 spot.

Here's that old, old favorite - "When My Baby Smiles At Me."

# When My Baby Smiles At Me

# F

(Sax)

Keyboard

5

C

Dm7 G7

Now when my

3 times - Vocal, Sax, Vocal

9

C

ba - by smiles at me, my thoughts go

13

C#7 G7

roam - ing to par - a - dise. And when my

17

G G7

ba - by smiles at me, there's such a

21

C

won der ful light in his eyes. The kind of

25

C

light that just brings love, the kind of

29

A7 Dm

love that brings sweet har - mo - ny. I

2 F

33 F<sup>6</sup> F<sup>♯</sup>7 C/G A7 **To Coda**  $\oplus$

sigh, I cry, it's just a glimpse of heav - en when my

37 Dm D7 G7 1. C E<sup>°</sup>7 G7/D (Sax) G7

ba - by \_\_\_ smiles at me.

41 2. C E<sup>°</sup>7 Dm7 F<sup>♯</sup>7 Em7 Dm7/A G7 **D.S. al Coda**

Now when my

 $\oplus$  Coda

45 Dm D<sup>b</sup>

ba - by, \_\_\_ my dear sweet ba - by, \_\_\_ yes, when my

49 F Dm7 G9 C7 F (Sax) Dm7

ba - by smiles at me.

53 C7 F

# When My Baby Smiles At Me

# M

Keyboard

(Keyboard)

5

Now when my

3 times - Vocal, Keyboard, Vocal

9

ba - by smiles at me, \_\_\_\_\_ my thoughts go

13

roam - ing to par - a - dise. \_\_\_\_\_ And when my

17

ba - by smiles at me, \_\_\_\_\_ there's such a

21

won der ful light in \_\_\_\_\_ her eyes. \_\_\_\_\_ The kind of

25

light that just brings love, \_\_\_\_\_ the kind of

29

love \_\_\_\_\_ that brings sweet har - mo - ny. I

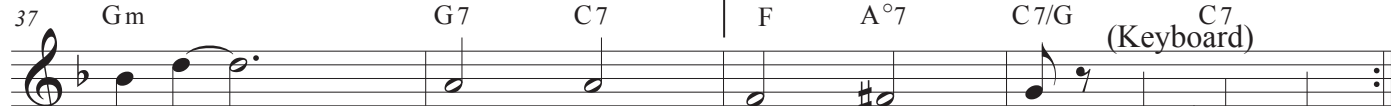
2 F

33  $B\flat 6$   $B^\circ 7$   $F/C$   $D7$  **To Coda**  $\Phi$



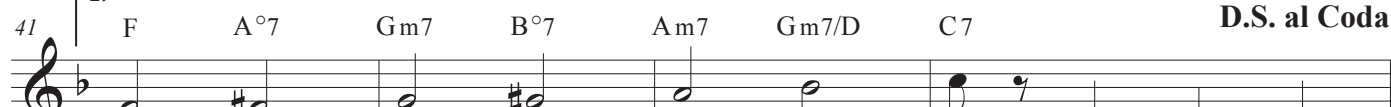
sigh, I cry, it's just a glimpse of heav - en when my

37  $Gm$   $G7$   $C7$  1.  $F$   $A^\circ 7$   $C7/G$   $C7$  (Keyboard)



ba - by \_\_\_ smiles at me.


41 2.  $F$   $A^\circ 7$   $Gm7$   $B^\circ 7$   $Am7$   $Gm7/D$   $C7$  **D.S. al Coda**



Now when my

$\Phi$  **Coda**

45  $Gm$   $G\flat$




ba - by, \_\_\_ my dear sweet ba - by, \_\_\_ yes, when my

49  $B\flat$   $Gm7$   $C9$   $F7$   $B\flat$  (Keyboard)  $Gm7$



ba - by smiles at me.

53  $F7$   $B\flat$



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 an artist who recorded 17 gold record albums and 3 platinum record albums during the course of his lifetime. He was born in 1927 and passed away recently in 2012. Any ideas? OK. Here's another clue - for the last many years, he had his own theatre in Branson, Missouri, called the Moon River Theatre. Now, do you know? OK. Final clue - He had his own TV show from 1962 - 1971 and always had a great special show every Christmas. You got it! Howard Andrew Williams, known to all as Andy Williams.

This evening, to honor Andy, we're going to play three of his greatest hits. The first is from an album of the same name released in the year 1966. The song was the theme song of the movie, "The Sandpiper," which starred Richard Burton and Elizabeth Taylor.

Here we go with the beautiful ballad - "The Shadow Of Your Smile."

# The Shadow Of Your Smile

# F

(Keyboard &amp; Bass - freely)

Keyboard

Chords:  $A^b6$   $D^b6$   $A^b6$   $D^b6$

5 Chords:  $A^b6$   $B^bm7$   $Cm7$   $E^b7$   $A^bmaj7$   $A^b6$

day we walked a - long the sand, one day in ear - ly spring. You

9 Chords:  $A^bm7$   $D^bm7$   $G^bm7$   $C7$   $B^b6$   $F6$

held a pi-per in your hand to mend its bro - ken wing. Now

13 Chords:  $E^bm7$   $F7(b9)$   $B^bm$   $B^bm7$   $G^bm7(b5)$   $C7$   $G^b9$   $F7$

I'll re-mem-ber man-y a day and man-y a lone-ly mile. The

17 Chords:  $B^bm7$   $A^bo$   $G^bm7$   $Cm7$   $F^bm7$   $B^b7$   $A^b6$   $E^b6$  N.C. (In tempo)

ech-o \_ of a pi-per's song, the shad-ow \_ of a smile. \_ The shadow of your

## 2 (All - Latin beat)

22 Dm7 G7 Cm N.C.  
 smile when you are gone will col - or all my

26 Fm7 Bb7 Ebmaj7 Abmaj7  
 dreams and light the dawn. Look in - to my

30 Dm7(b5) G7 Cm7  
 eyes, my love, and see all the love - ly

34 Am7(b5) D7 Dm7/F G7 N.C.  
 things you are to me. Our wist - ful lit - tle

38 Dm7 G7 Cm N.C.  
 star was far too high. A tear - drop kissed your

42 Fm7 Bb7 Gm7(b5) C7(b9)  
 lips and so did I. Now when I re -

46 Fm7 Abm7 Gm7 C7(b9)  
 mem - ber spring, all the joy that love can bring, I will be re -

50 F13 Fm7 Bb7 1. Eb6 G7(b9) (Sax)  
 mem - ber - ing the shad - ow of your smile

54 2 Eb Abm Ab° Eb6  
 smile.



# The Shadow Of Your Smile

M


## Keyboard

(Keyboard & Bass - Freely)

$$B^b_6$$
 $E^b_6$ 
$$B^b_6$$
E<sup>b</sup>6

The image shows a musical score for the song "One" by The Beatles. It consists of two staves: a vocal melody in the treble clef and a bass line in the bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal melody is written in a simple, melodic style, with the lyrics "One" appearing at the end. The bass line provides a harmonic foundation, featuring a mix of single notes and chords. The score is presented in a clean, black-and-white format, typical of a sheet music print.

5 

9  held a pi-per in your hand to mend its bro - ken wing. Now

13 Fm7 G7(b9) Cm Cm7 Am7(b5) D7 A<sup>b</sup>9 G7

I'll re-mem-ber man-y a day and man-y a lone-ly mile. The

17 Cm7 B $\flat$ o Am7 Dm7 Gm7 C7 B $\flat$ 6 F6 N.C. (In tempo)

ech-o \_ of a piper's song, the shad-ow \_ of a smile. \_ The shadow of your

## 2 (All - Latin beat)

22 Em7 A7 Dm N.C.  
 smile when you are gone will col - or all my

26 Gm7 C7 F maj7 B $\flat$  maj7  
 dreams and light the dawn. Look in - to my

30 Em7(b5) A7 Dm7  
 eyes, my love, and see all the love - ly

34 Bm7(b5) E7 Em7/G A7 N.C.  
 things you are to me. Our wist - ful lit - tle

38 Em7 A7 Dm N.C.  
 star was far too high. A tear - drop kissed your

42 Gm7 C7 Am7(b5) D7(b9)  
 lips and so did I. Now when I re -

46 Gm7 B $\flat$ m7 Am7 D7(b9)  
 mem - ber spring, all the joy that love can bring, I will be re -

50 G13 Gm7 C7 1. F6 A7(b9) N.C.  
 mem - ber-ing the shad-ow of your smile (Keyboard)

54 2 F B $\flat$ m B $\flat$  F6  
 smile.

Thank you. Thank you very much.

Our next Andy Williams hit was from an album of the same name released in 1966. It won the Academy Award that year as best original song. It also stayed on the Billboard Charts for 79 weeks! Wow!

You may remember the song also from the real-life film of the same name about Elsa, the Lioness.

Here we go with this great Andy Williams hit - "Born Free."

# Born Free

# F

Latin

Keyboard



1. F B $\flat$ /F F Gm7/C C9

5 F B $\flat$  F B $\flat$  Am

Born free, as free as the wind blows, as free as the grass grows, born  
Live free and beau-ty sur-rounds you. The world still as-tounds you each

10 1. Gm7 C7 F Gm7 C7 2. Gm7 C C7

free to fol-low your heart. time you look at a star.

16 Gm C7 Dm Dm7

Stay free, where no walls di- vide you, you're free as the

20 Dm7(b5) B $\flat$ m6/D $\flat$  C Gm7/C C7

roar- ing tide, so there's no need to hide.

24 F B $\flat$  F B $\flat$

Born free, and life is worth liv- ing, but on- ly worth

28 Am Gm7 F C9

liv- ing 'cause you're born free.

32 (Sax) F B $\flat$  F B $\flat$  A m

37 1. G m7 C7 F G m7 C7 2. G m7 C C7

43 G m C7 D m D m7

Stay free, \_\_\_\_\_ where no walls di - vide you, \_\_\_\_\_ you're free as the

47 D m7(b5) B $\flat$  m6/D $\flat$  C G m7/C E $\flat$ 7

roar - ing tide, so there's no need to hide. \_\_\_\_\_

51 A $\flat$  D $\flat$  A $\flat$  D $\flat$

Born free, \_\_\_\_\_ and life is worth liv - ing, \_\_\_\_\_ but on - ly worth

55 C m B $\flat$  m7 A maj7

liv - ing 'cause you're born

58 A $\flat$  B $\flat$  m7 A maj7 A $\flat$

free. \_\_\_\_\_ (Sax)

Latin

## Born Free

M

Keyboard

First system of musical notation (measures 1-4). The key signature has two flats (Bb and Eb). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Bb, Eb/Bb, Bb, Cm7/F, and F9.

Second system of musical notation (measures 5-8). The melody continues with triplets. Chords are indicated above the staff: Bb, Eb, Bb, Eb, and Dm. The lyrics are: Born free, as free as the wind blows, as free as the grass grows, born Live free and beau - ty sur - rounds you. The world still as - tounds you each

Third system of musical notation (measures 9-12). The melody continues with triplets. Chords are indicated above the staff: Cm7, F7, Bb, Cm7, F7, Cm7, F, and F7. The lyrics are: free to fol - low your heart. time you look at a star.

Fourth system of musical notation (measures 13-16). The melody continues with triplets. Chords are indicated above the staff: Cm, F7, Gm, and Gm7. The lyrics are: Stay free, where no walls di - vide you, you're free as the

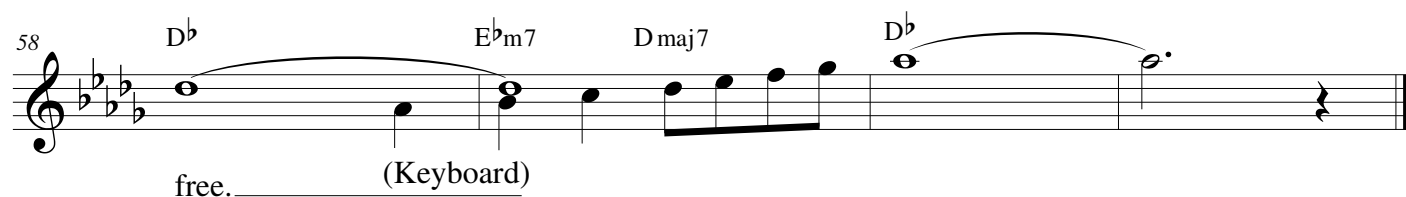
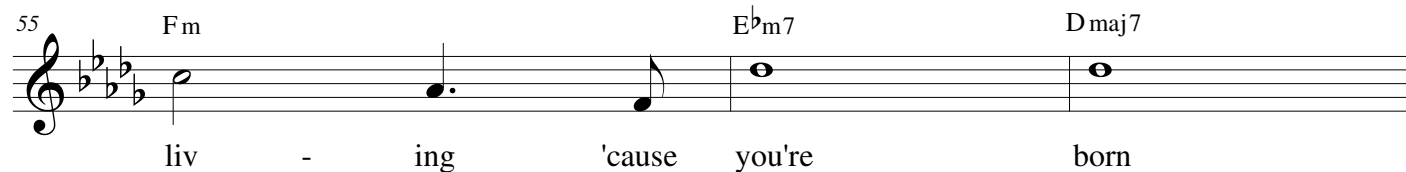
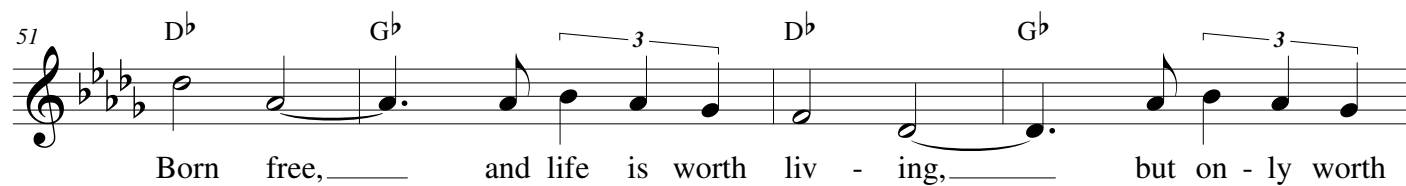
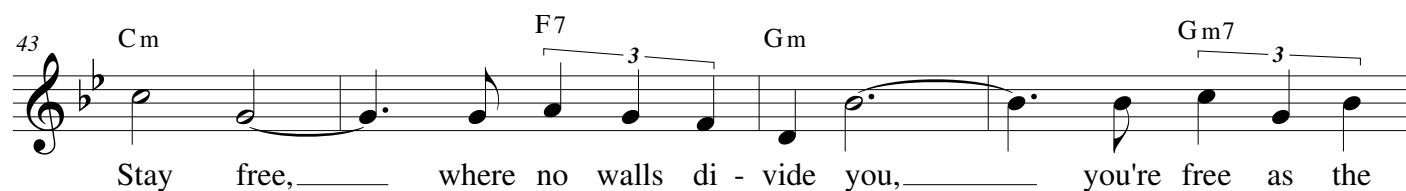
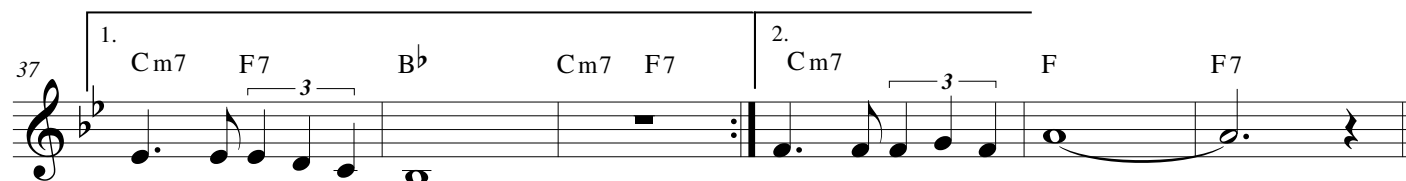
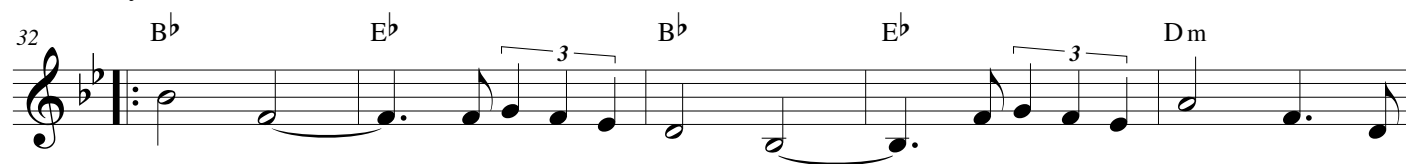
Fifth system of musical notation (measures 17-20). The melody continues with triplets. Chords are indicated above the staff: Gm7(b5), Ebm6/Gb, F, Cm7/F, and F7. The lyrics are: roar - ing tide, so there's no need to hide.

Sixth system of musical notation (measures 21-24). The melody continues with triplets. Chords are indicated above the staff: Bb, Eb, Bb, and Eb. The lyrics are: Born free, and life is worth liv - ing, but on - ly worth

Seventh system of musical notation (measures 25-28). The melody continues with triplets. Chords are indicated above the staff: Dm, Cm7, Bb, and F9. The lyrics are: liv - ing 'cause you're born free.

2 M

(Keyboard)



Thank you. Thank you very much.

For our final song in tribute to the great Andy Williams, we'll move to the year 1962 and a film of the same name. The film's title song won the Academy Award that year. Andy recorded the song in 1963 and his album soon reached the top of the charts.

Here's our version of this great Andy Williams hit - "The Days Of Wine And Roses."



# Days Of Wine And Roses

# F

Bossa Nova Beat

Keyboard

B $\flat$  F7(#5) Fm F7(#5) B $\flat$  F7(#5) Fm F7(#5)  
 5 B $\flat$ maj7 A $\flat$ 7 G7(b5) G9 Cm7 The  
 days of wine and ros - es, laugh and run a - way like a  
 11 E $\flat$ m6 A $\flat$ 7 Dm7 Gm7 Cm7  
 child at play. Through the mea-dow-land and toward a clos-ing door, a  
 16 F7 Am7(b5) D7 Gm7 C7 Cm7 F7  
 door marked ne - ver - more that was - n't there be - fore. The  
 21 B $\flat$ maj7 A $\flat$ 7 G7(b5) G9 Cm7  
 lone - ly night dis - clos - es just a pas-sing breeze filled with  
 27 E $\flat$ m6 A $\flat$ 7 Dm7 Gm7 Gm7/F Em7(b5)  
 mem-o - ries of the gol - den smile that in - tro-duced me to  
 32 A7(b9) Dm7 Gm7 1. Cm7 F7 B $\flat$  Cm7 F7(#5) (Sax)  
 the days of wine and ros - es and you.  
 37 2. Cm7 A7(b9) Dm7 Gm7 Cm7 A7(b9)  
 ro - ses, the days of wine and ros - es, the  
 40 Dm7 Gm7 Cm7 F7 B $\flat$  F7(#5) Fm F7(#5) B $\flat$   
 days of wine and ros-es and you.

# Days Of Wine And Roses

# M

Keyboard

Bossa Nova Beat

The  
 days \_\_\_\_\_ of wine and ros - es, \_\_\_\_\_ laugh and run a - way \_\_\_\_\_  
 like a child at play. \_\_\_\_\_ Through the mea-dow-land and toward a clos-ing  
 door, a door marked ne-ver-more that was-n't there be - fore. \_\_\_\_\_ The  
 lone - ly night dis - clos - es \_\_\_\_\_ just a pas-sing breeze \_\_\_\_\_ filled with  
 mem-o - ries \_\_\_\_\_ of the gol - den smile that in - tro-duced me to \_\_\_\_\_  
 the days of wine and ros - es and you. \_\_\_\_\_  
 ro - ses, the days of wine and ros - es, the  
 days of wine and ros-es and you.

Chords: Eb, Bb7(#5), Bbm, Bb7(#5), Eb, Bb7(#5), Bbm, Bb7(#5), Ebmaj7, Db7, C7(b5), C9, Fm7, Abm6, Db7, Gm7, Cm7, Fm7, Bb7, Dm7(b5), G7, Cm7, F7, Fm7, Bb7, Ebmaj7, Db7, C7(b5), C9, Fm7, Abm6, Db7, Gm7, Cm7, Cm7/Bb, Am7(b5), D7(b9), Gm7, Cm7, Fm7, Bb7, Eb, Fm7, Bb7(#5) (Sax), Fm7, D7(b9), Gm7, Cm7, Fm7, Bb7, Eb, Bb7(#5), Bbm, Bb7(#5), Eb.

Thank you. Thank you very much. How was that? Did you enjoy our tribute to the great Andy Williams?

OK. Now, we're really going to switch gears and play a song near and dear to my heart.

(Do the Czech thing)

So, get your feet to tapping as we play this polka which talks about all of the good times. In fact, that's the title of the song - it's the "Good Times Polka."

# Good Times Polka

Keyboard

(Keyboard)

5 F C7 F F°7 C7

Where did the good times go? Where does the

11 B♭ F F7 B♭ C7

riv - er flow? Where do the north winds

16 C7 F (Keyboard) F°7 C7

blow? Where did the good times go? \_\_\_\_\_

21 F F7 B♭ C7

Sing and dance a song or out two. You'll find out it's  
Let your voice - es sing out loud. Let's join with the

27 B♭ F F7 B♭

good hap - py for you. As the night be - gins to  
hap - py crowd. And then, at the ev - 'nings

32 C7 F (Keyboard) F°7 C7

glow, that's where the good times go.  
end, we'll know we made a friend.

37 F F7 B $\flat$  C7

Where did the good times go? Where does the

43 B $\flat$  F F7 B $\flat$

riv - er flow? Where do the north winds

48 C7 F C7 F C

blow? Where did the good times go? (Keyboard)

53 C G7

59 C

64 G7 To Coda 1. C G7

(Sax)

69 2. C D $^{\circ}$ 7 D.S. al Coda C7

(Keyboard)

♢ Coda

73 G7 C G7 C

Thank you.

We'll move to the year 1944 for our next selection, a composition written by the band leader Les Brown and sung by a vocalist in his band at the time, Doris Day. It became her first hit song. The song's release coincided with the end of World War II and became the unofficial homecoming theme for many soldiers.

Here's \_\_\_\_\_ to tell you about taking a "Sentimental Journey."

# Sentimental Journey

# F

(Sax)

Keyboard

G Maj7

A m7

B m7

A m7

G Maj7

A m7

B m7

A m7 D7(#5)



5

G 6

G 6

F Maj7



Gon - na take a sen - ti - men - tal jour - ney.  
Got my bag, I got my res - er - va - tion.

Gon - na set my  
Spent each dime I

8

E7

E $\flat$ 7

D7

G 6

C7



heart at ease.  
could af - ford.

Gon - na make a sen - ti - men - tal jour - ney  
Like a child in wild an - ti - ci - pa - tion,

11

G 6

F Maj7

1

E m7

D7

G 6

2

E m7

D7

G 6

G7



to re - new old  
I long to hear that

mem o - ries

"All - a - board."

14

C Maj7

G Maj7



Sev-en. — That's the time we leave, at sev-en. — I'll be wait-in' up for

18

A7

D7

To Coda  $\oplus$  B m7

A m7 D7



heav-en, — count-ing ev-'ry mile of rail-road track that takes me back.

22 G 6 G 6 FMaj7 E7 Eb7 D7

Nev-er thought my heart could be so year-ny. Why did I de-cide to roam?

26 G 6 C7 G 6 FMaj Em7 D7 D.S. al Coda

Got-ta take this sen-ti-men-tal jour-ney, sen-ti-men-tal jour - ney home.

30 Coda Eb7 Ab6

takes me back. Nev - er thought my heart could be so year - ny.

33 Ab6 Gbmaj7 F7 E7 Eb7 Ab6 Db7

Why did I de-cide to roam? Got-ta take this sen-ti-men-tal jour-ney,

37 Ab6 Gbmaj Fm7 Eb7 Ab6 Ab6 Gbmaj Fm7 Eb7 Ab6

sen-ti-men-tal jour - ney home. sen-ti-men-tal jour - ney home.

41 Bbm7 A Maj7 AbMaj7

Sen - ti - men-tal jour-ney \_\_\_\_\_ home. \_\_\_\_\_

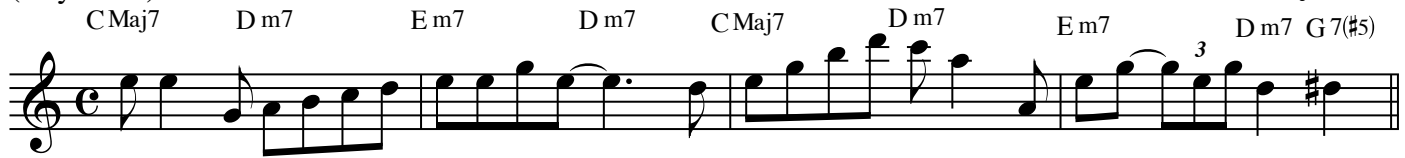


# Sentimental Journey

# M

(Keyboard)

Keyboard



Gon - na take a sen - ti - men - tal jour - ney.  
Got my bag, I got my res - er - va - tion.

Gon - na set my  
Spent each dime I



heart at ease.  
could af - ford.

Gon - na make a sen - ti - men - tal jour - ney  
Like a child in wild an - ti - ci - pa - tion,



to re - new old  
I long to hear that

mem o - ries

"All\_ a - board."



Sev-en. \_ That's the time we leave, at sev-en. \_ I'll be wait-in' up for



heav-en, \_ count-ing ev-'ry mile of rail-road track that takes me back.



Nev-er thought my heart could be so year-ny. Why did I de-cide to roam?



Got-ta take this sen-ti-men-tal jour-ney, sen-ti-men-tal jour - ney home.



takes me back. Nev - er thought my heart could be so year - ny.



Why did I de-cide to roam? Got-ta take this sen-ti-men-tal jour-ney,



sen-ti-men-tal jour - ney home. sen-ti-men-tal jour - ney home.



Sen - ti - men-tal jour-ney\_\_\_\_\_ home.\_\_\_\_\_

Thank you.

Our next selection is one of the great hits from the year 1937. It was written by Larry Clinton and recorded by a number of artists including Ella Fitzgerald and Tommy Dorsey.

Here we go with the “Dipsy Doodle.” Enjoy!

MALE OR FEMALE VOCAL

# Dipsy Doodle

Keyboard

(Sax)

(Bass & Keyboard)

9 Eb

The dip-sy doodle's a thing to be-ware. The dip-sy doo-dle will get in your hair.  
The dip-sy doo-dle is ea-sy to find. It's al-most al-ways in back of your mind.

13 Ab Eb Bb7

And if it gets you, it could-n't be worse. The things you say will come out in re-verse like  
You nev-er know it un-til it's too late, and then you're in such a ter-ri-ble state, like the

17 Eb F7 Bb7 Eb

you love I\_\_ and me love you.\_\_ That's the way the dip-sy doo-dle works.  
moon jumped ov-er\_\_ the cow hey diddle. That's the way the dip-sy doo-dle works.

21 Bbm7 Eb7 Ab Bbm7 Eb7 Ab

When you think that you're cra-zy.\_\_ You're the vic-tim of the dip-sy doo-dle,\_\_ But it's

25 Cm7 F7 Bb Ab Bb7

not your mind that's ha-zy.\_\_ It's your tongue that's at fault, not your noo-dle.\_\_

2  
29  $E\flat$

You'd bet-er lis-ten and try to be good, just try to do all the things that you should.

Detailed description: This block contains the first line of music, measures 29 to 32. It is written on a single treble clef staff in a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes. Above the staff, the measure numbers 29 and 33 are indicated, along with the key signature  $E\flat$ . The lyrics are written below the staff.

33  $A\flat$   $E\flat$   $B\flat 7$

The dip-sy doodle will get you somæday. You'll think you're crazy, the things that you'll say, like

Detailed description: This block contains the second line of music, measures 33 to 36. It continues on the same treble clef staff. Above the staff, measure numbers 33, 34, 35, and 36 are indicated, along with key signatures  $A\flat$ ,  $E\flat$ , and  $B\flat 7$ . The lyrics are written below the staff.

37  $E\flat$   $F 7$   $B\flat 7$   $E\flat$

rhy-thm got I and hot am I. That's the way the dip - sy doo-dle works!

Detailed description: This block contains the third line of music, measures 37 to 40. It continues on the same treble clef staff. Above the staff, measure numbers 37, 38, 39, and 40 are indicated, along with key signatures  $E\flat$ ,  $F 7$ ,  $B\flat 7$ , and  $E\flat$ . The lyrics are written below the staff.

41 (Bass & Keyboard)

Detailed description: This block contains the fourth line of music, measures 41 to 44. It is written on a single bass clef staff. Above the staff, the measure number 41 and the instrument instruction "(Bass & Keyboard)" are indicated. The music features a steady eighth-note bass line.

45  $E\flat 7$

Detailed description: This block contains the fifth line of music, measures 45 to 48. It continues on the same bass clef staff. Above the staff, measure numbers 45, 46, 47, and 48 are indicated, along with the key signature  $E\flat 7$ .

49  $A\flat$  (Sax)

Detailed description: This block contains the sixth line of music, measures 49 to 52. It is written on a single treble clef staff. Above the staff, measure numbers 49, 50, 51, and 52 are indicated, along with the key signature  $A\flat$  and the instrument instruction "(Sax)". The melody features eighth-note runs.

53  $D\flat$   $A\flat$   $E\flat 7$

Detailed description: This block contains the seventh line of music, measures 53 to 56. It continues on the same treble clef staff. Above the staff, measure numbers 53, 54, 55, and 56 are indicated, along with key signatures  $D\flat$ ,  $A\flat$ , and  $E\flat 7$ .

57  $A\flat$   $B\flat 7$   $E\flat 7$

Detailed description: This block contains the eighth line of music, measures 57 to 60. It continues on the same treble clef staff. Above the staff, measure numbers 57, 58, 59, and 60 are indicated, along with key signatures  $A\flat$ ,  $B\flat 7$ , and  $E\flat 7$ .

61  $A\flat$

Detailed description: This block contains the ninth line of music, measures 61 to 64. It continues on the same treble clef staff. Above the staff, measure numbers 61, 62, 63, and 64 are indicated, along with the key signature  $A\flat$ . The music concludes with a final whole note and a double bar line.

Thank you.

Our next selection was written back in 1959 for my favorite musical of all time - The Sound Of Music. Mary Martin sang the song in that production, and when the movie came out in 1965, Julie Andrews sang it as part of a marionette show that she and the Von Trapp children presented to their father.

Here we go with a song about a goatherd whose yodelling is heard from far off and by passers-by, until he falls in love with a girl who wears a pale-pink coat, with her mother joining in the yodelling.

Here's the story of "The Lonely Goatherd." Are you ready to yodel,  
\_\_\_\_\_?

# The Lonely Goatherd

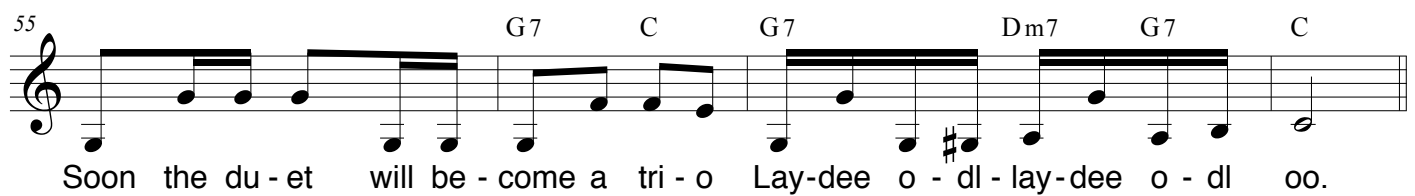
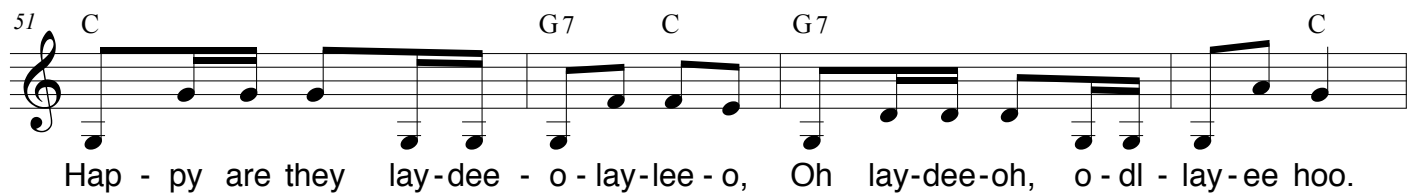
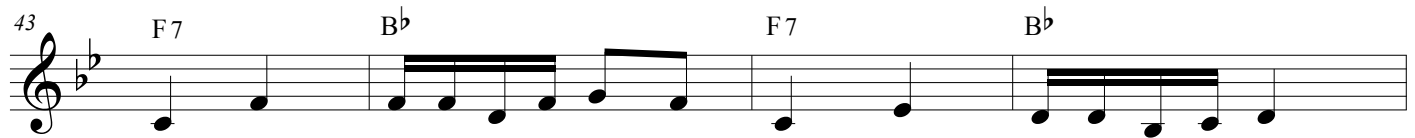
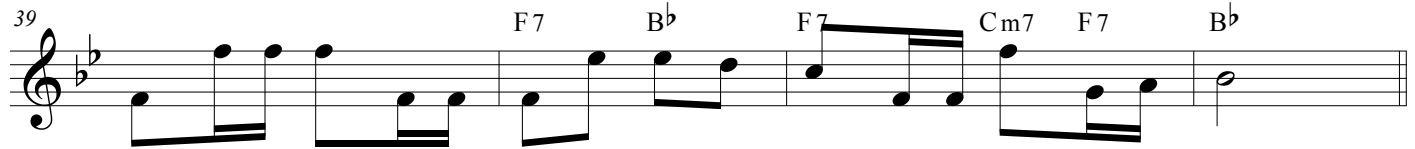
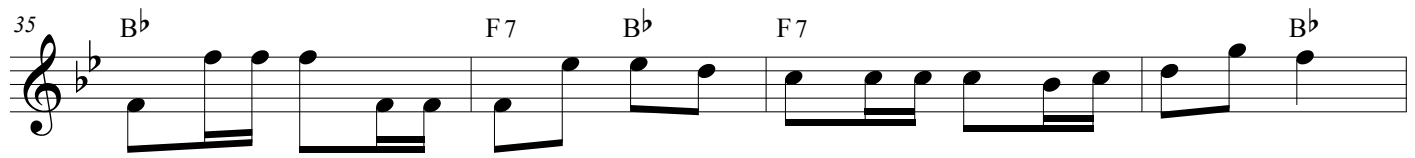
# F

Keyboard

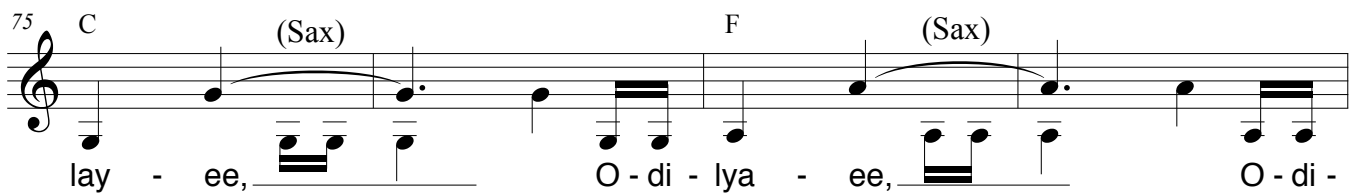
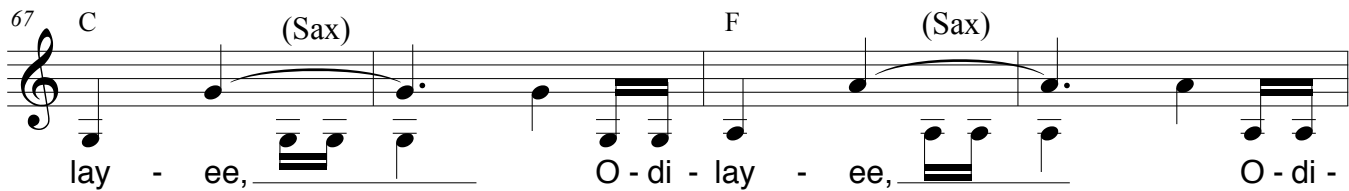
(Sax)

2

(Sax)







# The Lonely Goatherd

# M

Keyboard

(Sax)

High on a hill was a lone-ly goat-herd "Lay-ee o-dl-lay-ee o-dl - lay hee-hoo."  
prince on the bridge of a cas-tle moat heard,

Loud was the voice of the lone-ly goat-herd, "Lay-ee o - dl-lay-ee o - dl - oo."  
Men on a road with a load to tote heard,

Folks in a town that was quite re - mote heard, "Lay-ee-o-dl-lay-ee o-dl - lay hee hoo."  
One lit-tle girl in a pale pink coat heard,

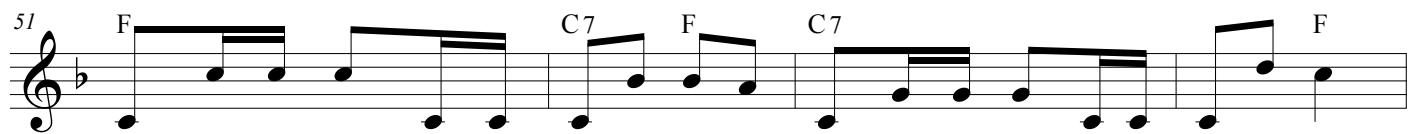
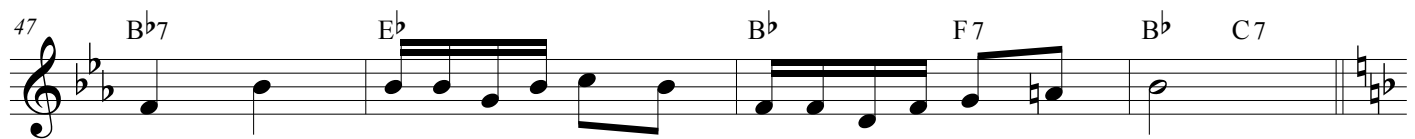
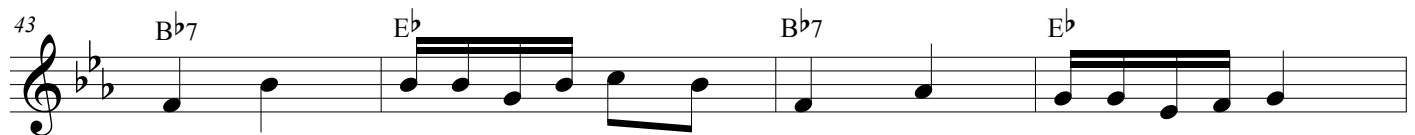
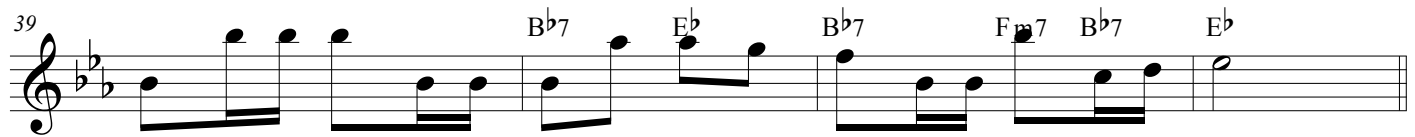
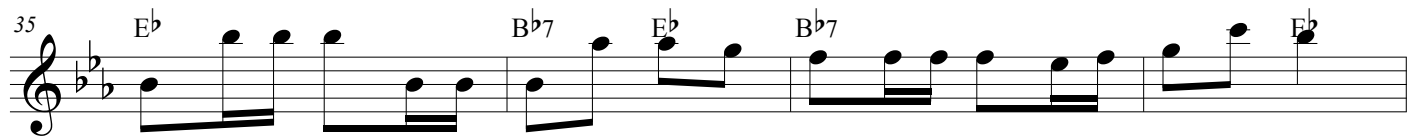
Lus - ty and clear from the goat - herd's throat heard, Lay-ee o - dl-lay-ee o dl - oo."  
Soon her ma - ma with a gleam - ing gloat heard,

Hi ho, lay dee o - dl - lee ho, hi ho lay-dee o - dl - lay.

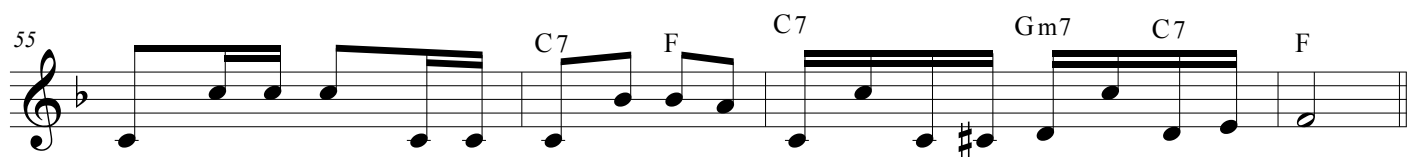
Hi ho, lay dee o - dl - lee - ho, lay dee o - dl - lee ho lay.

2

(Sax)



Hap - py are they lay-dee - o - lay-lee - o, Oh lay-dee-oh, o - dl - lay-ee hoo.



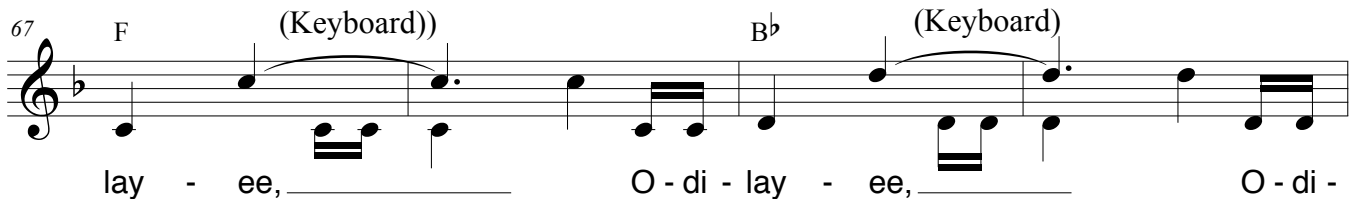
Soon the du - et will be - come a tri - o Lay-dee o - dl - lay-dee o - dl oo.



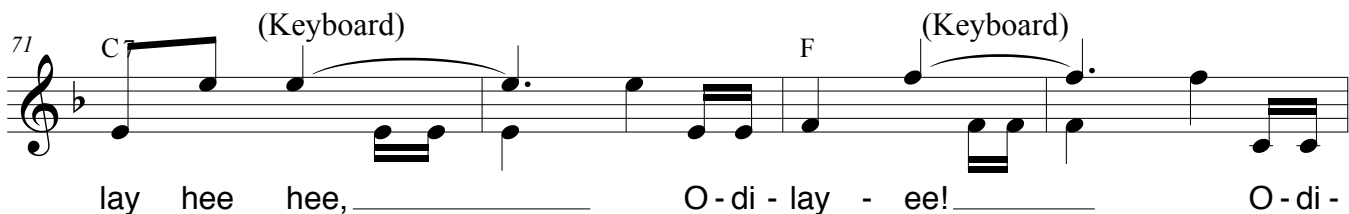
Hi ho, lay dee o - dl lee ho, hi ho, lay dee o - dl lay.



Hi ho, lay dee o - dl lee - ho, lay dee o - dl lee ho lay. O-di-



lay - ee, O - di - lay - ee, O - di -



lay hee hee, O - di - lay - ee! O - di -



lay - ee, O - di - lya - ee, O - di -



lay hee hee, o-di-lay - ee, o - di - lay - ee, o - di - lay.

Thank you.

We're going to again switch the moods with a song that was composed in 1965 and became a great hit when it was recorded in the following year by the great Welsh singer, Tom Jones.

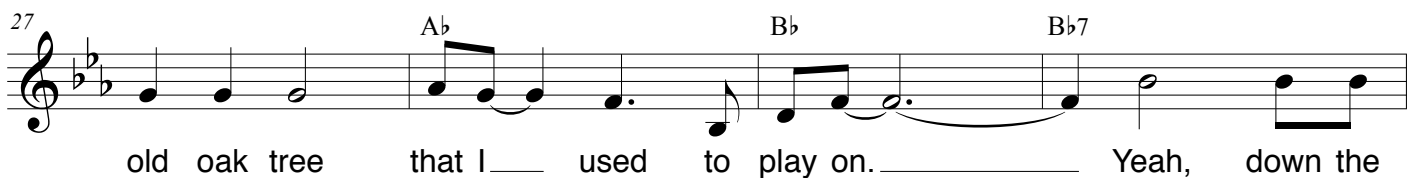
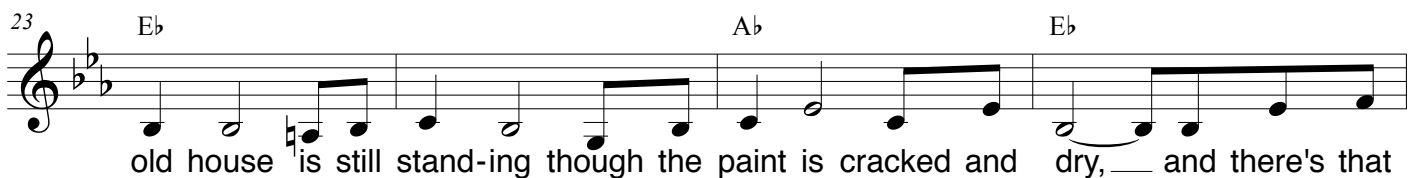
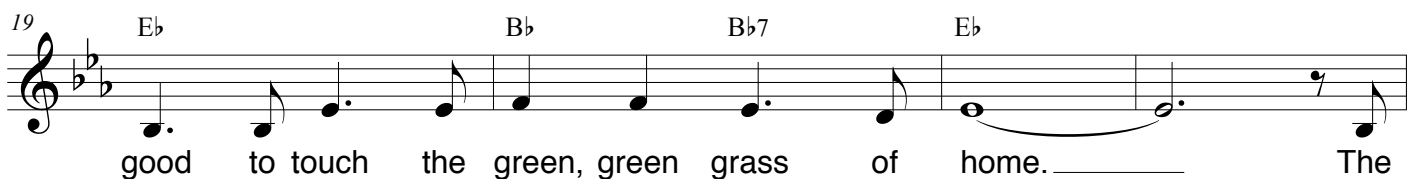
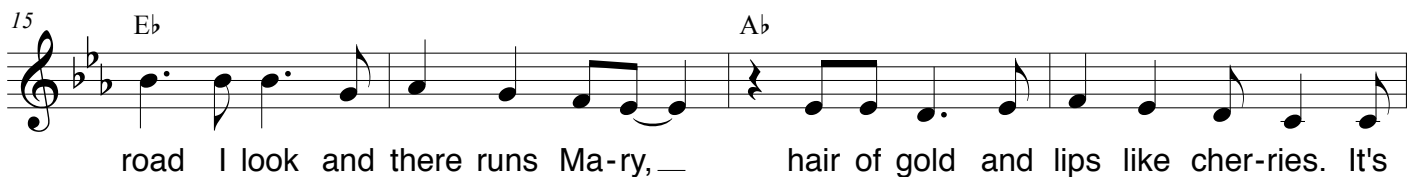
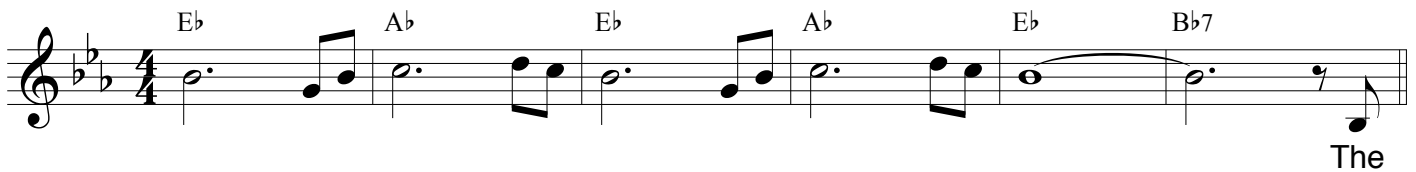
I'm sure you'll all remember this story about a person who awakes from a dream to discover his true circumstance. Here's \_\_\_\_\_ to tell us about "The Green, Green Grass Of Home."

# Green, Green Grass Of Home, The

# F

(Sax)

Keyboard



31  $E\flat$   $A\flat$

lane I walk with dear sis-ter Ma-ry, — hair of gold and lips like cher-ries. It's

35  $E\flat$   $B\flat$   $B\flat 7$   $E\flat$

good to touch the green, green grass of home. — Yes. they'll

39  $E\flat$   $A\flat$

all come to meet me arms a - reach-in', — smil-ing sweet-ly. — Oh, It's

43  $E\flat$   $B\flat$   $B\flat 7$   $E\flat$  (Sax)

good to touch the green, green grass of home. —

47  $E\flat$   $A\flat$

51  $E\flat$   $B\flat$   $B\flat 7$   $E\flat$  (Spoken)

Then,

55 Eb Ab Eb (Sing)  

 I a-wake and look a-round me, four grey walls sur-round me, and I

59 Ab Bb Bb7  

 real - lize I was on - ly dream-in'. There's a

63 Eb Ab  

 guard and there's a sad old Pad-re, arm in arm, we'll walk at day-break. A

67 Eb Bb Bb7 Eb  

 gain, I'll touch the green, green grass of home. Yes, they'll

71 Eb Ab  

 all come to see me in the shade of an old oak tree. as they

75 Eb Bb Bb7 Eb  

 lay me neath the green, green grass of home, neath the

79 Fm7 Eb/G Bb7 Eb Ab Eb  

 green, green grass of home.



# Green, Green Grass Of Home, The

# M

Keyboard

(Keyboard)



The



old home town looks the same as I step down from the train, and there to



meet me is my mom-ma and my pa-pa. Down the



road I look and there runs Ma-ry, hair of gold and lips like cher-ries. It's



good to touch the green, green grass of home. The



old house is still stand-ing though the paint is cracked and dry, and there's that



old oak tree that I used to play on. Yeah, down the

31  $A\flat$   $D\flat$

lane I walk with my sweet ry,— hair of gold and lips like cher-ries. It's

35  $A\flat$   $E\flat$   $E\flat 7$   $A\flat$

good to touch the green, green grass of home.\_\_\_\_\_ Yes. they'll

39  $A\flat$   $D\flat$

all come to meet me arms a - reach-in',— smil-ing sweet-ly.\_\_\_\_\_ Oh, It's

43  $A\flat$   $E\flat$   $E\flat 7$   $A\flat$  (Keyboard)

good to touch the green, green grass of home.\_\_\_\_\_

47  $A\flat$   $D\flat$

51  $A\flat$   $E\flat$   $E\flat 7$   $A\flat$  (Spoken)

Then,

55 *Ab* *Db* *Ab* (Sing)  
  
*I a-wake and look a-round me, four grey walls\_\_sur-round me and I*

59 *Db* *Eb* *Eb7*  
  
*real-i lize I\_\_\_\_\_ was on-ly dream-in'\_\_\_\_\_ There's a*

63 *Ab* *Db*  
  
*guard and there's a sad old Pad-re, arm in arm, we'll walk at day-break. A*

67 *Ab* *Eb* *Eb7* *Ab*  
  
*gain, I'll touch the green, green grass of home.\_\_\_\_\_ Yes, they'll*

71 *Ab* *Db*  
  
*all come to see me in the shade of an old oak tree. as they*

75 *Ab* *Eb* *Eb7* *Ab*  
  
*lay me\_\_ neath the green, green grass of home,\_\_\_\_\_ 'neath the*

79 *Bbm7* *Ab/C* *Eb7* *Ab* *Db* *Ab*  
  
*green, green grass of home.\_\_\_\_\_*

Thank you very much.

For our next to last song this evening, we'll play a number written by Frank Loesser in 1956 for his Broadway musical entitled "Most Happy Fella."

The most famous of the artists who recorded the song were the Four Lads. Remember those guys?

Here we go with a song about a lad engaging in one of his favorite pursuits - "Standing On The Corner, Watching All The Girls Go By."

## VOCAL ONLY

## Standing On The Corner

(Keyboard) Keyboard

$E^b m$   $E^b m(maj7)/G^b$   $G^b/B^b$   $E Maj7$   $E^b m$   $E^b m(maj7)/G^b$   $G^b/B^b$   $E Maj7$

5  $E^b$   $E^b7$   $A^b Maj7$   $D^b9$   $E^b$   $G^b7/D^b$   $B9$   $B^b7$

Stand-ing on the cor - ner watch-ing all the girls go by.  
Stand-ing on the cor - ner watch-ing all the girls go by.

9  $E^b$   $E^b7$   $A^b Maj7$   $D^b9$   $C7sus4$   $F7$   $B9$   $B^b7$

Stand-ing on the cor - ner watch-ing all the girls go by. Broth-er, you  
Stand-ing on the cor - ner giv - ing all the girls the eye. Broth-er, if

13  $E^b$   $E^b7$   $A^b Maj7$   $A^b m6$

don't know a ni - cer oc - cu - pa - tion. Mat - ter of fact, nei - ther - do  
you've got a rich i - mag - in - a - tion, give it a whirl, give it a

16  $B^b7$   $E^b$   $E^b7$   $A^b Maj7$   $B6$

I, than stand-ing on the cor - ner watch-ing all the girls, watch-ing  
try. Try stand-ing on the cor - ner, watch-ing all the girls, watch-ing

19  $E^b/B^b$   $Cm7$   $Fm7$   $B^b7$   $E^b$   $G^b7/D^b$   $B9$   $B^b7$   $E^b$   $G7$

all the girls, watch-ing all the girls go by.  
all the girls, watch-ing all the girls go by.

23  $Cm7$   $Cm(\#5)$   $Cm6$   $Cm(\#5)$   $Cm$   $Cm(\#5)$

I'm the cat that got the cream. Have-n't got a girl,  
Sat - ur - day and I'm so broke. Have-n't got a girl,

26  $Cm6$   $Cm(\#5)$   $E^b$   $E^b aug$   $E^b6$   $E^b aug$

but I can dream. Have-n't got a girl, but I can wish, so I  
and that's no joke. Still, I'm liv-ing like a mil-lionaire when I

29  $E^b/B^b$   $E/B^b$   $G^b/B^b$   $E/B^b$

take me down to main-street and that's where sel - ect my  
take me down to main-street and I re - view the har - em pa

31 1.  $E^b$   $B^b7$   $B9$   $B^b7$  2.  $E^b$   $B^b7$   $G^b7$   $B7$

mag-in-ar-y dish. rad-ing for me there.

35  $E$   $E7$   $A\ Maj7$   $D9$   $E$   $G7/D$   $C9$   $B7$

Stand-ing on the cor - ner watch-ing all the girls go by.

39  $E$   $E7$   $A\ Maj7$   $D9$   $C\#7sus4F\#7$   $C9$   $B7$

Stand-ing on the cor-ner un-der-neath the spring-time sky. Broth-er, you

43  $E$   $E7$   $A\ Maj7$   $A\ m6$

can't go to jail for what you're think-ing or for the wolf look in your

46  $B7$   $E$   $E7$   $A\ Maj7$   $C6$

eye. You're on-ly stand-ing on the cor-ner watch-ing all the girls, watch-ing

49  $E/B$   $C\#m7$   $F\#m7$   $B7$

all the girls, watch-ing all the girls go by.

52  $E$  (Keyboard)  $E$   $A$   $E$   $A$   $B7$   $E$

Thank you.

Well, we've certainly had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with one of the great hits from the year 1942. The song was a big hit for the great Glenn Miller orchestra in that year. It's about a girl who lives in a city in the great state of Michigan. Anyone have a guess as to it's title? You got it!

Here we go with our closing number - "I Got A Gal In Kalamazoo."

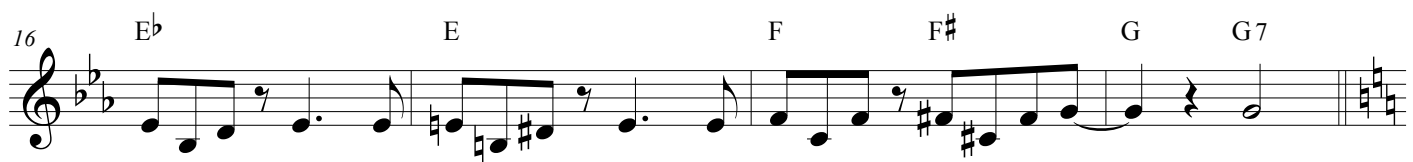
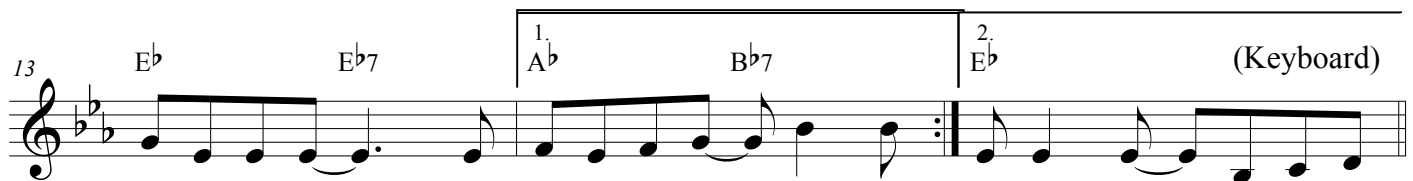
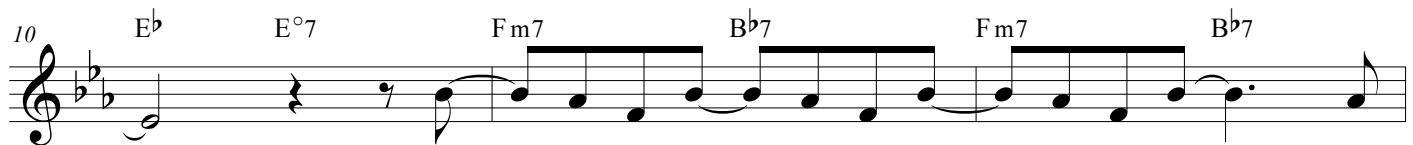
# I Got A Gal In Kalamazoo

Keyboard

(Keyboard)



(Sax)





20 C C7/B $\flat$  F/A G7 C/E C7/B $\flat$  F/A  
 A B C D E F G H I got a gal in

24 C Dm7 C C $\sharp$ 7 Dm7 G7 Dm7 G7  
 Kal-a-ma-zoo. Don't want to boast but I know she's the toast of

28 C C7 F G7 C C7/B $\flat$  F/A  
 Kal-a-ma-zoo, zoo, zoo, zoo, zoo. Years have gone by; my,

32 C Dm7 C C $\sharp$ 7 Dm7 G7  
 my, how she grew! I liked her looks, when I car -

35 Dm7 G7 C C7 F C  
 - ried her books in Kal - a - ma - zoo, zoo, zoo, zoo. I'm gon-na

38 E7(b9) A7(b9) Gm6  
 send a wire hop-pin' on a fly - er, leav - in' to - day.

41 A7 D7(b9)  
 Am I dream-in? I can hear her scream - in' "Hi

44 G7/F E $\circ$ 7 Dm7 D9/A G7(b5) G7  
 ya, Mis - ter Jack - son." Ev - 'ry - thing's O.

46 C C7/B $\flat$  F/A G7 C/E C7/B $\flat$  F/A 3

K A L A M A Z O Oh what a gal, a

50 C Dm7 C C $\sharp$ 7 Dm7 G7

real pip-per - oo. I'll make my bid for that freck -

53 Dm7 G7 E7(b5)

- le faced kid I'm hur-ry - in' to. I'm goin' to Mich - i - gan to

56 C C7/B $\flat$  F/A Fm/A $\flat$  G7

see the sweet - est gal in Kal - a - ma - zoo.

1. 58 C Dm7 G7

(Keyboard)

61 Dm7 G7 C C7 F C

I'm gon-na

2. 64 C Fm7 Em7 Dm7 Fm7

zoo. I'm gon-na see that sweet-est gal in Kal - a - ma - zoo.

68 C F Dm7 C $\sharp$ maj7 C

zoo. I'm gon-na see that sweet-est gal in Kal - a - ma - zoo.