



Set G

Last revised: 2019.09.30

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How High The Moon

F

Play 3 Times

Keyboard

(Sax)

C C/E F F[°]7 C/G A m E^b° G7/D

5 C C/E F F[°]7 G N.C. G N.C.

Some-where there's

9 C Maj7 C m7 F7

mu - sic, _____ how faint the tune. _____ Some - where there's

13 B^b Maj7 B^b m7 E^b7

heav - en, _____ how high the moon. _____ There is no

17 A^b Maj7 D m7(b5) G7 C m7 D m7(b5) G7

moon a - bove when love is far__ a-way, too, _____ till__ it comes

21 C Maj7 D m7 G7 E m7 E^b7 D m7 G7

true _____ that you love me as I love you. Some - where there's

25 C Maj7 C m7 F7

mu - sic, how near, how far. Some - where there's

29 B♭ Maj7 B♭ m7 E♭7

heav - en, it's where you are. The dark - est

33 A♭ Maj7 D m7(b5) G7 C Maj7 D m7 G7

night would shine if you would come to me soon. Un - til you

37 1, 2. E m7 E♭7 D m7 G7 C 6 D m7 (Sax) G7

will, how still my heart, how high the moon.

41 3. E m7 E♭ m7 D m7 (Keyboard) G 11

will, how still my heart, how high the

45 C E♭°7 D m7 D♭ Maj7 C 6 (Keyboard)

moon.

M

Play 3 times

How High The Moon

Keyboard

(Keyboard)

F F/A B \flat B \circ 7 F/C D m A \flat \circ C7/G

5 F F/A B \flat B \circ 7 C N.C. C N.C.

Some-where there's

9 F Maj7 F m7 B \flat 7

mu - sic, _____ how faint the tune. _____ Some - where there's

13 E \flat Maj7 E \flat m7 A \flat 7

heav - en, _____ how high the moon. _____ There is no

17 D \flat Maj7 G m7(\flat 5) C7 F m7 G m7(\flat 5) C7

moon a - bove when love is far _ a-way, too, _____ till _ it comes

21 F Maj7 G m7 C7 A m7 A \flat 7 G m7 C7

true _____ that you love me as I love you. Some-where there's

25 F Maj7 F m7 B \flat 7

mu - sic, _____ how near, how far. _____ Some - where there's

29 E \flat Maj7 E \flat m7 A \flat 7

heav - en, _____ it's where you are. _____ The dark - est

33 D \flat Maj7 G m7(b5) C7 F Maj7 G m7 C7

night would shine if you would come to me soon. _____ Un - til you

37 1, 2. A m7 A \flat 7 G m7 C7 F 6 G m7 C7 (Keyboard)

will, how still my heart, how high the moon. _____

41 3. A m7 A \flat m7 G m7 (Keyboard) C 11

will, how still my heart, _____ how high _____ the

45 (Keyboard) F A \flat 7 G m7 G \flat Maj7 F 6

moon. _____

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.

Tonight, we're again going take you down memory lane and revisit some of the biggest hit songs from yesteryear. And we'll be asking you some questions about the songs, so put on your thinking caps and let's get ready to rumble.

Our opening selection this evening - How High The Moon - was first featured in a 1940 Broadway Revue entitled "Two For The Show." It was recorded in that year by Benny Goodman, but probably the most famous recording was by Les Paul and Mary Ford. Do you remember those folks?

Now, here's a nice waltz for your enjoyment. It was written back in 1943 by the great composer, Alec Wilder, and was recorded by Peggy Lee among others.

Here's _____ to sing this beautiful waltz - While We're Young."

While We're Young

F

Keyboard

(Sax)

B \flat Cm7 B \flat /D Cm7 B \flat Cm7 Dm7 F7

9 B \flat Cm7 B \flat /D Cm7 B \flat E \flat

We must ful - fill this gold - en time when hearts a - wake so

15 B \flat F7 B \flat Cm7 B \flat F F aug

shy - ly, soft - ly. (Sax)

21 B \flat Cm7

Songs _____ were made to sing _____ while we're young. _____

27 F7 B \flat Cm7

_____ Ev-'ry day is spring _____ while we're

33 F7 D7 Gm

young. _____ None _____ can re -

39 Gm6 Gm7

fuse, _____ time flies so fast, _____

45 Gm Gm/F E \circ 7 Cm7 F7

too dear to lose, _____ and too sweet to last. _____

2

53 B^b $Cm7$

Though it may be just for to-day,

59 $F7$ B^b $Cm7$

share our love, we must, while we

65 $F7$ $D7$ Gm $Fm7$ B^b7

may. So blue the skies,

73 E^b E^bm6 B^b $Gm7$

all sweet surprise, shines before our

79 $Cm7$ $F7$ **To Coda** B^b $Cm7$ $F7$ **D.S. al Coda**

eyes while we're young.

Coda
85 B^b $Cm7$ $D7$ Gm $Fm7$ B^b7

young. How blue the skies,

93 E^b E^bm6 B^b $Gm7$

all sweet surprise, shines before our

99 $Cm7$ $F7$ D $D7$ $Gm7$ $G7$

eyes while we're young,

105 $Cm7$ $F7$ B^b $Cm7$ C^bmaj7 B^b

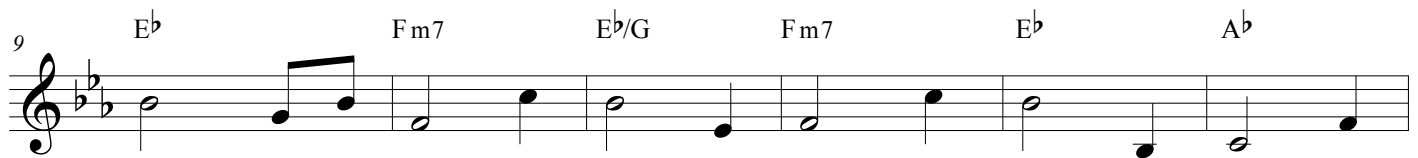
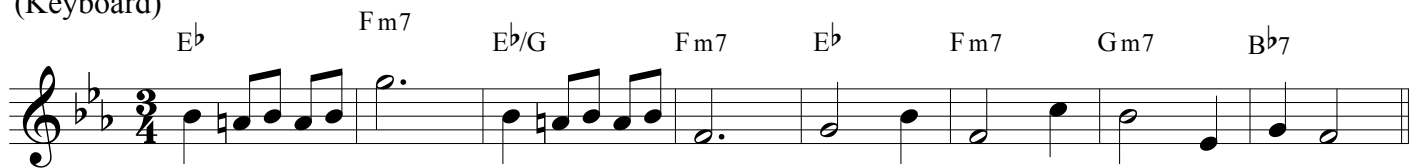
Shines before our eyes while we're young.

While We're Young

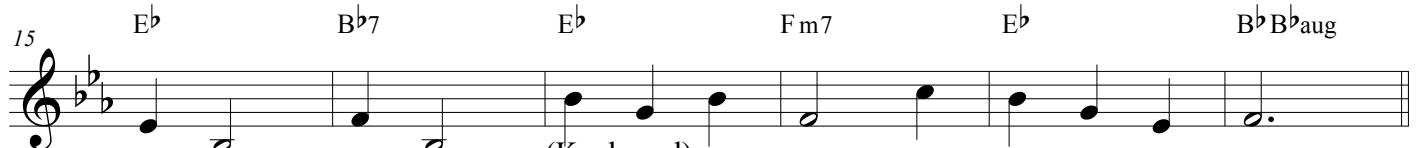
M

Keyboard

(Keyboard)



We must ful - fill this gold - en time when hearts a - wake so



shy - ly, soft - ly.

(Keyboard)

21



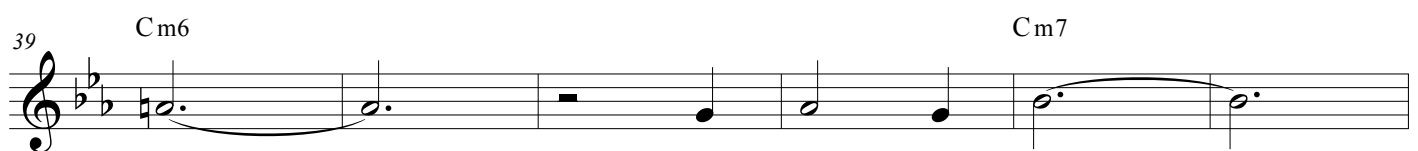
Songs _____ were made to sing _____ while we're young. _____



Ev-'ry day is spring _____ while we're



young. _____ None _____ can re -



fuse, _____ time flies so fast, _____



too dear to lose, _____ and too sweet to last. _____

2014.03.31

2

53 $E\flat$ Fm7

Though it may be just for to - day,

59 $B\flat7$ $E\flat$ Fm7

share our love, we must, while we

65 $B\flat7$ G7 Cm $B\flat m7$ $E\flat7$

may. So blue the skies,

73 $A\flat$ $A\flat m6$ $E\flat$ Cm7

all sweet sur - prise, shines be - fore our

79 Fm7 $B\flat7$ $E\flat$ Fm7 $B\flat7$ **To Coda** **D.S. al Coda**

eyes while we're young.

Coda

85 $E\flat$ Fm7 G7 Cm $B\flat m7$ $E\flat7$

young. How blue the skies,

93 $A\flat$ $A\flat m6$ $E\flat$ Cm7

all sweet sur - prise, shines be - fore our

99 Fm7 $B\flat7$ G G7 Cm7 C7

eyes while we're young,

105 Fm7 $B\flat7$ $E\flat$ Fm7 $F\flat maj7$ $E\flat$

Shines be - fore our eyes while we're young.

Thank you. Our next selection was written by Irving Berlin in 1948 and sung by Fred Astaire in the musical "Easter Parade." Since then, it's been recorded by Tony Bennett and Michael Buble, among others.

So here we go with our version of this jazz standard titled "Steppin' Out With My Baby."

Steppin' Out With My Baby

F

Keyboard

Bass & Drum (brushes)



9 Gm Gm/F Cm/Eb D7 Gm Gm/F

Step-pin' out_ with my ba - by. Can't go wrong 'cause
Step-pin' out_ with my hon - ey. Can't be bad_ to

12 Cm/Eb D7 Gm Gm/F Cm/Eb Abm7(b5)

I'm in right. It's for sure, not for may - be,
feel so good. Nev - er felt_ quite so sun - ny.

15 Gm Gm/Bb Cm 1. C#7 D7Gm6 2. C#7 D7 Gm6

that I'm all dressed up to - night. knock - in' wood. There'll be
And I keep on

18 G6 Gmaj7 G Gmaj7 G6 Gmaj7

smooth sail - in'cause I'm trim - min' my sails. With a

22 G6 Gmaj7 G Gmaj7 G6 Am7/D D7 Am7 D7

bright shine on my shoes and on my nails.

26 Gm Gm/F Cm/E^b $D7$ Gm Gm/F

Step-pin' out___ with my ba - by. Can't go wrong 'cause

29 Cm/E^b $D7$ Gm Gm/F Cm/E^b $Am7(b5)$

I'm in right. Ask me when will the day___ be,

32 G/B $B^b\circ7$ $Am7$ A^b7 $G6$ **To Coda** Φ
D.S. al Coda

the big day may be to - night!

 Φ Coda

34 Bass & Drum as before

34 Step-pin' out___ with my ba - by. Step-pin' out___

37

37 with my ba - by. Step-pin' out___ with my ba - by.

40

Steppin' Out With My Baby

M

Keyboard

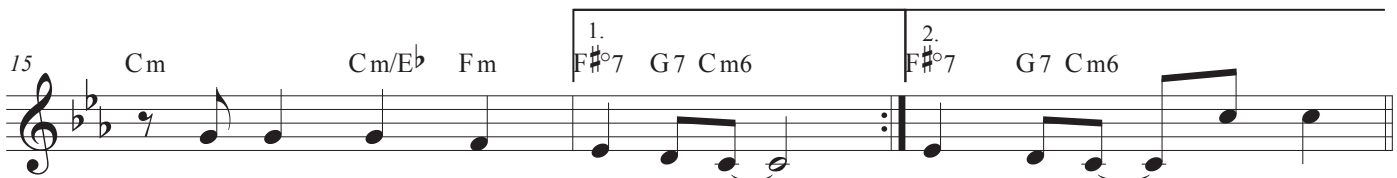
Bass & Drum (brushes)



Step-pin' out___ with my ba - by. Can't go wrong 'cause
Step-pin' out___ with my hon - ey. Can't be bad___ to



I'm in right. It's for sure, not for may - be,
feel so good. Nev-er felt___ quite so sun - ny.



that I'm all dressed up to - night. knock - in' wood. There'll be
And I keep on___



smooth sail - in'cause I'm trim - min' my sails._____ With a



bright shine on my shoes and on my nails._____

26 Cm Cm/B \flat Fm/A \flat G7 Cm Cm/B \flat

Step-pin' out___ with my ba - by. Can't go wrong 'cause

29 Fm/A \flat G7 Cm Cm/B \flat Fm/A \flat Dm7(b5)

I'm in right. Ask me when will the day___ be,

32 C/E E \flat 7 Dm7 D \flat 7 C6 To Coda \oplus
D.S. al Coda

the big day may be to - night!

\oplus Coda Bass & Drum as before

34

Step-pin' out___ with my ba - by. Step-pin' out___

37

with my ba - by. Step-pin' out___ with my ba - by.

40

Thank you.

Now, we'll liven things up a bit with some music that is near and dear to my heart. It's a polka! It's the national dance of my homeland, the Czech Republic.

As some of you may know, the national drink of the Czech Republic is beer. And this polka tells the story of why Czechs drink beer. It's because "In Heaven, There Is No Beer." Here we go!

In Heaven There Is No Beer

(Keyboard)

Keyboard

The musical score is written for Keyboard and Saxophone. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. The score is divided into measures, with measure numbers 5, 9, 13, 17, 22, 27, and 31 indicated. Chord symbols are placed above the notes: E^b, E^b7, A^b, E^{aug}, F^m7, B^b7, and A^o7. The lyrics are: "heav - en there is no beer, that's why we drink it here. And when we are gone from here, all our friends will be drink - ing all our beer." The score ends with a double bar line and a repeat sign, followed by a first ending (1.) and a second ending (2.). The first ending is marked "1. E^b" and the second ending is marked "2. E^b (Sax)". The score concludes with the instruction "To Coda" and a Coda symbol.

5 ^{B^b7} ^{E^b}

9 ^{E^b} ^{E^b7} ^{A^b} ^{F^m7}

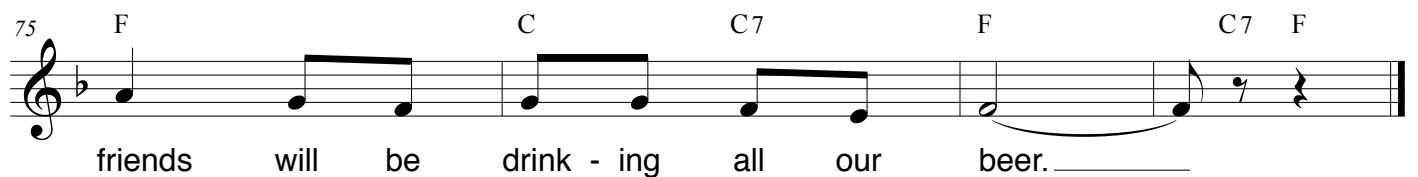
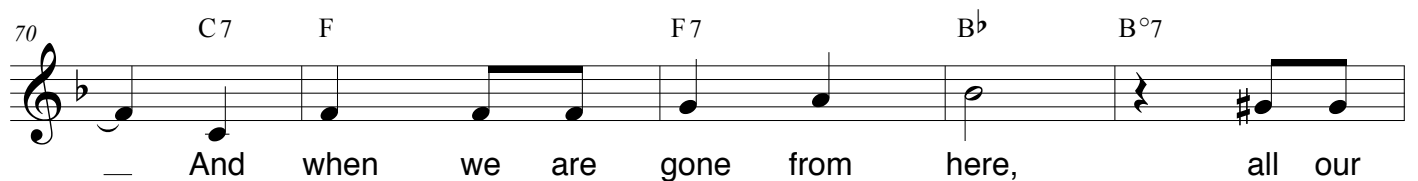
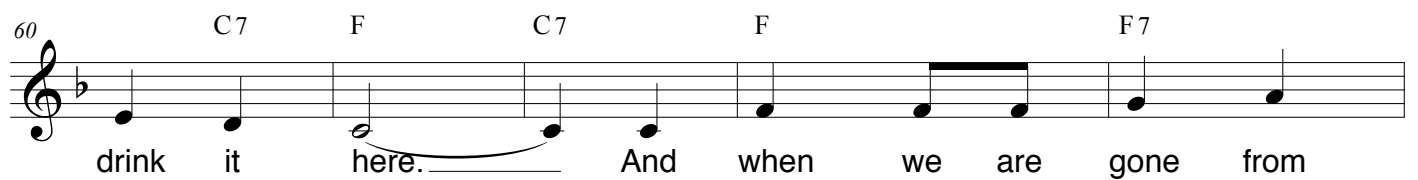
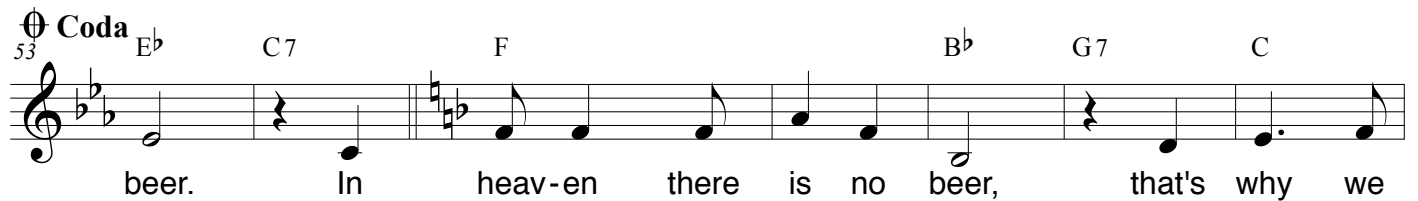
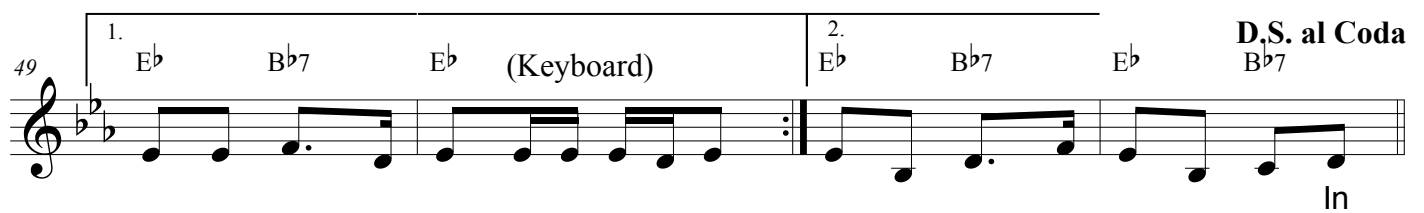
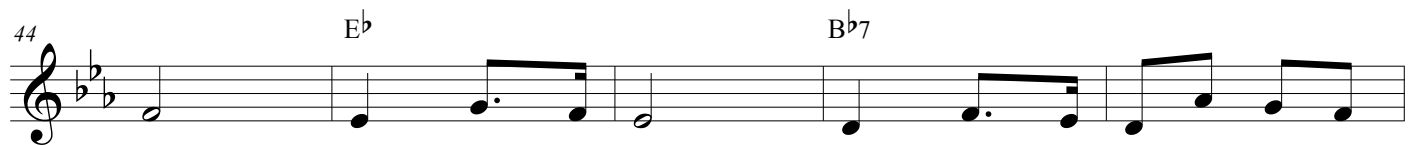
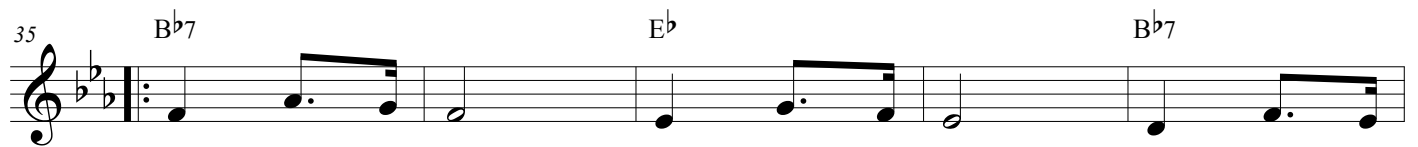
13 ^{E^b} ^{B^b7} ^{E^b} In

17 ^{E^b} ^{A^b} ^{F7} ^{B^b} heav - en there is no beer, that's why we

22 ^{B^b7} ^{E^b} ^{B^b7} ^{E^b} ^{E^b7} drink it here. And when we are gone from

27 ^{A^b} ^{A^o7} ^{E^b} ^{B^b} ^{B^b7} To Coda Coda here, all our friends will be drink - ing all our

31 1. ^{E^b} ^{B^b7 (Keyboard)} 2. ^{E^b} (Sax) beer.



Thank you. Now, we're going to take you way back to 1930 to a song written by Hoagy Carmichael. It is considered both a jazz and a pop standard and has been recorded by such artists as Benny Goodman, Bing Crosby, Bobby Darin, the Mills Brothers, Louis Armstrong, and the Glenn Miller Orchestra.

The lyrics tell us to kick back and enjoy life, linger in the shade of a kind old tree, throw away our troubles, and dream under blue skies.

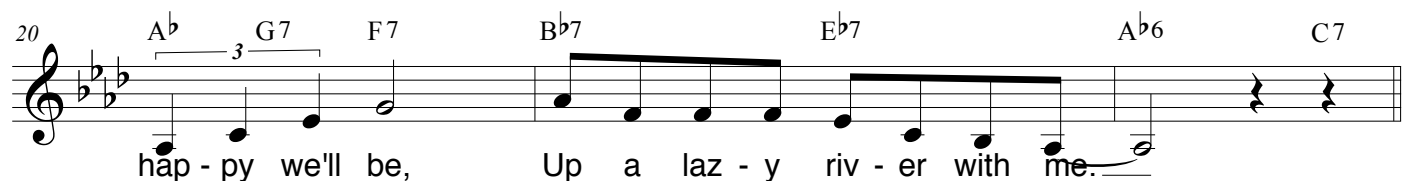
Come with us now as we journey "Up A Lazy River."

F

Keyboard

(Sax)

Up A Lazy River



2

Swing it!

23 F7

Up a laz - y riv - er — by the old mill run, that

27 Bb7

laz - y, laz - y riv - er — in the noon - day sun. You can

31 Eb7

lin-ger for a-while — in the shade — of a tree. —

35 Ab N.C.

Throw a-way your troub-les, ba - by, dream a dream of me.

39 F7

Up a laz - y riv - er — where the rob - bin's song

43 Bb7

wakes a bright new morn-ing where we stroll a - long. There could be

47 Db D°7 Ab F7

blue skies up-a - bove for as long — as we're in love. — We'd be

51 $B\flat 7$ $E\flat 7$ $A\flat$ $G 7$ $F 7$

up a laz - y riv - er, how hap - py you could be, —

55 $B\flat 7$ $E\flat 7$ $A\flat$ $A\flat 6$ $C 7$

up a laz - y riv - er with me.

59 $F 7$

Up a laz - y riv - er — where the rob - bin's song

63 $B\flat 7$

wakes a bright new morn - ing we can roll a - long. There are

67 $D\flat$ $D^\circ 7$ $A\flat$ $F 7$ $B\flat 7$

blue skies up-a-bove — and as long as we're in love. You'll be up a laz-y

72 $A\flat$ $G 7$ $G\flat$ $F 7$ $B\flat 7$ $F 7$

riv - er, — up a craz-y, laz - y riv - er, up a laz - y — riv - er with me.

77 $A\flat$ (Sax) $B\flat m 7$ A maj 7 $A\flat 9$

M

Keyboard

Keyboard

Up A Lazy River

C C/E F F#7 C m/G G7 C6 E7
 5 A7 D7
 Up a laz - y riv - er by the old mill run, laz - y riv - er in the
 8 G7
 noon-day sun. Lin - ger a - while in the shade of a tree.
 11 C N.C. E7 A7
 Throw a - way your troub - les, dream ___ with me. Up a laz - y riv - er where the
 14 D7 Eb7 D7
 rob-in's song wakes the morn-ing, we ___ roll a - long. Ba - by,
 17 F F# C A7 D7 G7
 blue skies up a - bove, ev - 'ry one's in love. Up a laz - y riv - er, how
 20 C B7 A7 D7 G7 C6 E7
 hap - py we'll be, Up a laz - y riv - er with me. ___

2

Swing it!

23 A7

Up a laz - y riv - er___ by the old mill run, that

27 D7

laz - y, laz - y riv - er___ in the noon - day sun. You can

31 G7

lin - ger for a - while___ in the shade_____ of a tree.____

35 C N.C.

Throw a-way your troub-les, ba - by, dream a dream of me.

39 A7

Up a laz - y riv - er___ where the rob - bin's song

43 D7

wakes a bright new morn-ing where we stroll a - long. There could be

47 F F#°7 C A7

blue skies up - a - bove for as long___ as we're in love.____ We'd be

51 D7 G7 C B7 A7
 up a laz - y riv - er, how hap - py you could be, ___

55 D7 G7 C C6 E7
 up a laz - y riv - er with me.

59 A7
 Up a laz - y riv - er ___ where the rob - bin's song

63 D7
 wakes a bright new morn - ing we can roll a - long. There are

67 F F#°7 C A7 D7
 blue skies up - a - bove ___ and as long as we're in love. You'll be up a laz - y

72 C B7 Bb A7 D7 A7
 riv - er, ___ up a craz - y, laz - y riv - er, up a laz - y ___ riv - er with me.

77 C (Keyboard) Dm7 C#maj7 C9
 7 3 3

Thank you. Now, we're going to go way back to 1918 for our next song. It has been recorded by such artists as Al Jolson, Louis Armstrong, Ella Fitzgerald, Frank Sinatra, and Lionel Hampton. Remember Lionel Hampton - he played the vibes. Great jazz musician.

Here's our version of this famous jazz classic - "After You've Gone."

After You've Gone

F

Keyboard

(Sax)

E \flat E $^{\circ}$ F m7 F \sharp°
 3 G m7 G \flat° F m7 B \flat 7
 5 E \flat F m7 B \flat 7
 Why won't you lis - ten, hon - ey, while I say:—
 7 E \flat F m7 B \flat 7 G7
 How could you tell me that you're going a-way? Don't say that
 10 C m F7 B \flat 7
 we must part. Don't break my ach-ing heart.
 13 E \flat F m7 B \flat 7 E \flat 7
 You know I've loved you tru-ly man-y years, I loved you night and day.
 16 A \flat A \flat°
 — How could you tell it to me, hon - ey, —
 18 E \flat /G C7 F7 B \flat 7 A \flat° 7
 can't you see my tears? Now lis-ten while I say:

2

21 $A^b\text{Maj7}$ $D^b7(b9)$ $E^b\text{Maj7}$
 Af - ter you've gone and left me cry-ing, af - ter you've gone,

24 C^9 F^9 B^b9
 there's no de - ny - ing, you'll feel blue, you'll feel sad, _

27 E^b6 E^b7
 you'll miss the best - est pal you've ev - er had.

29 $A^b\text{Maj7}$ $D^b7(b9)$ $E^b\text{Maj7}$
 There'll come a time _ now don't for - get it, there'll come a time _
 Af - ter the years we've been to-geth-er, through joy and tears,

32 C^9 $F\text{m7}$ $C7/G$ A^b6 D^b7
 when you'll re - gret it. Some - day, when you'll grow lone - ly,
 all kinds of weath - er. Some - day, blue and down - heart - ed,

35 $E^b\text{Maj7}$ $G7$ $C\text{m7}$ $F13$ $E^b\text{Maj7}/B^b$ $C7(b9)$
 your heart will break like mine and you'll want me on - ly, af - ter you've gone,
 you'll long to be with me right back where we started. Af - ter I'm gone,

38 1. $F\text{m7}$ B^b7 E^b6 B^bm7 E^b7
 af - ter you've gone _ a - way.

41 2. $F\text{m7}$ 3. B^b7 E^b A^b7 B^b11 E^b
 af - ter I'm gone a - way.

After You've Gone

M

Keyboard

(Keyboard)

3

5

7

10

13

16

18

Why won't you lis - ten, hon - ey, while I say: _

How could you tell me that you're going a - way? Don't say that

we must part. Don't break my ach - ing heart.

You know I've loved you tru - ly man - y years, I loved you night and day.

How could you tell it to me, hon - ey, _

can't you see my tears? Now lis - ten while I say:

2

21 $B^b\text{Maj}7$ $E^b7(b9)$ $F\text{Maj}7$
 Af - ter you've gone and left me cry-ing, af - ter you've gone,

24 $D9$ $G9$ $C9$
 there's no de - ny - ing, you'll feel blue, you'll feel sad, _

27 $F6$ $F7$
 you'll miss the best - est pal you've ev - er had.

29 $B^b\text{Maj}7$ $E^b7(b9)$ $F\text{Maj}7$
 There'll come a time _ now don't for - get it, there'll come a time _
 Af - ter the years we've been to - geth - er, through joy and tears,

32 $D9$ $Gm7$ $D7/A$ B^b6 E^b7
 when you'll re - gret it. Some - day, when you'll grow lone - ly,
 all kinds of weath - er. Some - day, blue and down - heart - ed,

35 $F\text{Maj}7$ $A7$ $Dm7$ $G13$ $F\text{Maj}7/C$ $D7(b9)$
 your heart will break like mine and you'll want me on - ly, af - ter you've gone,
 you'll long to be with me right back where we start-ed. Af - ter I'm gone,

38 1. $Gm7$ $C7$ $F6$ $Cm7$ $F7$
 af - ter you've gone _ a - way.

41 2. $Gm7$ $C7$ F B^b7 $C11$ F
 af - ter I'm gone a - way.

Thank you very much. Our next song was written back in 1953 and was first recorded by Frank Sinatra and instantly became a million-selling hit. It has since been recorded by such artists as Jimmy Durante, Connie Francis, Perry Como, Tony Bennett, Rosemary Clooney, Bobby Vinton, Bing Crosby, and Barry Manilow.

The lyrics tell us of an important fact: No matter how old you are, great things can happen if you're "Young At Heart."

Young At Heart

F

Keyboard

(Sax) $E\flat\text{Maj}7$ $F\text{m}9$ $B\flat9$

$E\flat\text{Maj}7$ $F\text{m}9$ $B\flat9$

Fair - y

5 $E\flat\text{Maj}7$ $G\flat7$ $F\text{m}7$

tales can come true, it can hap - pen to you if you're young at heart. ____
 know that its worth ev - 'ry treas - ure on earth to be young at heart. ____

8 $B\flat7$ $F\text{m}7$ $B\flat7$ $B\flat7(\sharp5)$

____ For it's hard, ____ you will find, ____ to be nar - row of mind if you're
 ____ For as rich ____ as you are, ____ it's much bet - ter by far to be

11 $E\flat\text{Maj}7$ $G\text{m}7(\flat5)$ $C7$

young at heart. ____ You can go ____ to ex - tremes with im -
 young at heart. ____ and if you ____ should sur - vive ____ to a

14 $G\text{m}7(\flat5)$ $C7$ $C\text{m}7$ $F7$

poss - i - ble schemes, you can laugh ____ when your dreams fall a -
 hun - dred and five, look at all ____ you'll de - rive ____ out of

2

1.
 16 C m7 F7 B \flat 7 F m7 B \flat 7
 part at the seams. And life gets more ex-cit-ing with each pass-ing day, — and

19 E \flat 6 F m7 B \flat 7
 love is eith - er in your heart or on its way. — Don't you

2.
 21 A \flat Maj7 F m7(b5) E \flat Maj7 C m7 F m7 B \flat 7 To Coda \oplus
 be-ing a-live! And here is the best part: You'll have a head start

24 E \flat E \flat /G A \flat 6 A \circ 7 F m7/B \flat B \flat 7 E \flat 6 A \flat 7 (Sax) D.S. al Coda
 if you are a - mong the ver - y young at heart.

\oplus Coda
 26 E \flat D m7 D \flat m7 C m6 B7 B \flat 7
 if you are a - mong the ver - y young at heart.

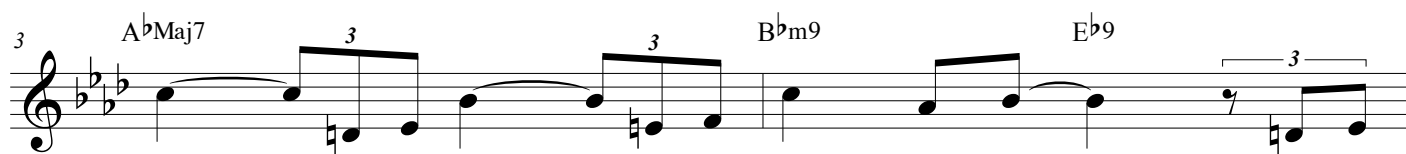
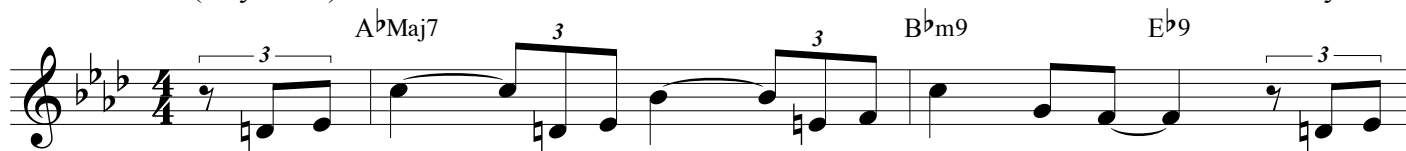
28 E \flat Maj7 G
 (Sax)
 3 3 3

Young At Heart

M

(Keyboard)

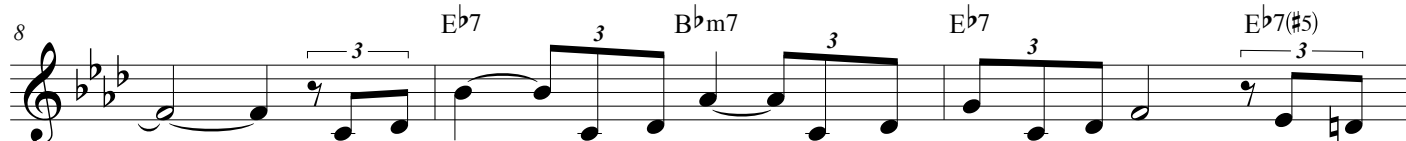
Keyboard



Fair - y



tales can come true, it can hap - pen to you if you're young at heart.____
 know that its worth ev - 'ry treas - ure on earth to be young at heart.____



____ For it's hard, you will find, to be nar - row of mind if you're
 ____ For as rich ____ as you are, ____ it's much bet - ter by far to be



young at heart.____ You can go ____ to ex - tremes with im -
 young at heart.____ and if you ____ should sur - vive ____ to a



poss - i - ble schemes, you can laugh ____ when your dreams fall a -
 hun - dred and five, look at all ____ you'll de - rive ____ out of

2

1.

part at the seams. And life gets more ex-cit-ing with each pass-ing day, ___ and

19

love is eith - er in your heart or on its way. _ Don't you

2.

be-ing a-live! And here is the best part: You'll have a head start

24

if you are a - mong the ver - y young at heart. (Keyboard)

⌘ Coda

26

if you are a - mong the ver - y young at heart.

28

(Keyboard)

Thank you. How are we doing? Are you enjoying your trip down Memory Lane?

It's time now to present our feature for the evening. In our past shows, we've featured a musical artist, but tonight we'd like to revisit some of the classic TV programs of the past and their theme songs. See if you remember these TV shows.

Our first TV theme song was for a series that ran nine years, from 1962 to 1971. It was about a hillbilly family transplanted to Hollywood. Remember that show? Right - The Bevely Hillbillies.

Here's the story of that now-famous family.

Beverly Hillbillies Theme

F

Keyboard

B \flat F7 B \flat F7 B \flat F7
 Come 'n lis - ten to my sto - ry 'bout a man named Jed,
 first thing you know, Ol' Jed's a mil - lion - aire,
 Jed bought a man-sion, law-dy, it was swank,
 now it's time to say good-bye to Jed and his kin.

5 B \flat
 poor moun-tain - eer, bare - ly kept his fam' - ly fed. An'
 kin - folk said, "Jed, move a - way from there." Said
 next door neigh - bor was pres - 'dent of the bank. Lots - a
 They would like t' thank you folks fer kind - ly drop-pin' in. You're

7 B \flat 7 E \flat E $^{\circ}$
 then one day, he was shoot - in' at some food, an'
 Cal - i - for - ny is th' place y' ought - a be." So, they
 folks ob - ject - ed, but the bank - er found no fault, 'cause
 all in-vit - ed back a - gain to this lo - cal - i - ty t'

9 F7 N.C.
 up thru the ground came a bub - bl - in' crude.
 load - ed up the truck, and they moved to Bev - er - ly.
 ol' - Jed's - mil - lions was a - lay - in in the vault.
 have a heap - in' help - in of their hos - pi - tal - i - ty.

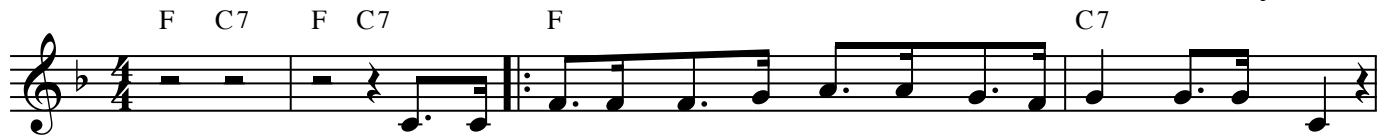
11 Vamp B \flat F7 B \flat F7 B \flat F7 B \flat F7 1, 2, 3.
 Oil that is! Black gold, Tex - as Tea! Well, the
 Hills that is! Swimmin' pools, mov ie stars! Ol'
 Cash, that is! Capital gains, depletion money! Well,
 Hillbilly that is! Set a spell, take your shoes off!

16 4. B \flat N.C. B \flat (Sax) 3 F7 B \flat
 Y'all come back, hear!

Beverly Hillbillies Theme

M

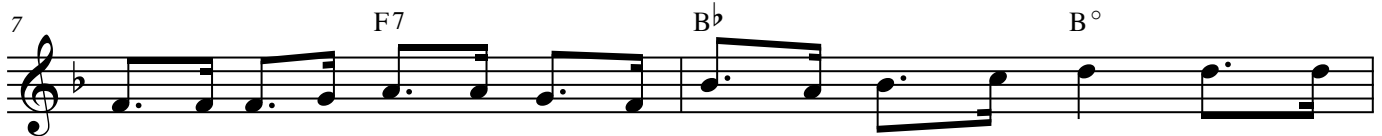
Keyboard



Come 'n lis - ten to my sto - ry 'bout a man named Jed,
first thing you know, Ol' Jed's a mil - lion - aire,
Jed bought a man-sion, law-dy, it was swank,
now it's time to say good-bye to Jed and his kin.



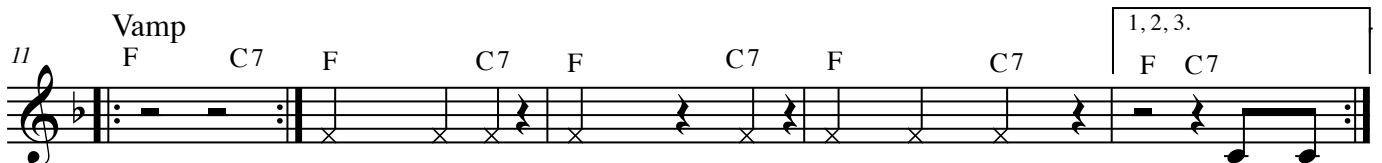
poor moun-tain - eer, bare - ly kept his fam' - ly fed. An'
kin - folk said, "Jed, move a - way from there." Said
next door neigh - bor was pres - 'dent of the bank. Lots - a
They would like t' thank you folks fer kind - ly drop-pin' in. You're



then one day, he was shoot - in' at some food, an'
Cal - i - for - ny is th' place y' ought - a be." So, they
folks ob - ject - ed, but the bank - er found no fault, 'cause
all in-vit - ed back a - gain to this lo - cal - i - ty t'



up thru the ground came a bub - bl - in' crude.
load - ed up the truck, and they moved to Bev - er - ly.
ol' - Jed's - mil - lions was a - lay - in in the vault.
have a heap - in' help - in of their hos - pi - tal - i - ty.



Oil that is! Black gold, Tex - as Tea! Well, the
Hills that is! Swimmin' pools, mov ie stars! Ol'
Cash, that is! Capital gains, deple-tion money! Well,
Hillbilly that is! Set a spell, take your shoes off!



Y'all come back, hear!

Thank you. Our next theme song is from a show that ran from 1960 to 1968. The show featured a very famous actor who played the sheriff of a small community in North Carolina. Anyone have a guess as to whom I'm referring? Right - Andy Griffith. Remember his sidekick - Barney Fife? How about his son? What was his name? Right - Opie. Remember who played the part of Opie? Right - Ron Howard.

Here's the theme from this famous series.

WHISTLE ENTIRE SONG

Andy Griffith Theme

(1st time - Drums only.
2nd time - Add chords)

Keyboard

8 E \flat D \flat 6 C m7 B Maj7 E \flat /B \flat C m7

4 F m7 B \flat 7 E \flat D \flat 6 C m7 B Maj7

7 1. E \flat /B \flat F7 B \flat B \flat 7 2. E \flat /B \flat /C B \flat 7/D E \flat /F E \flat 7/G

11 A \flat E \flat /F E \flat 7/G A \flat E \flat /F E \flat 7/G

15 A \flat E \flat C7 F7 B \flat B \flat 7

(Last time - Drums Only)

19 E \flat D \flat 6 C m7 B Maj7 E \flat /B \flat C m7 F m7 B \flat 7 E \flat D \flat 6

24 C m7 B Maj7 E \flat /B \flat /C B \flat 7/D E \flat B \flat 7 To Coda D.S. al Coda

⌕ Coda (All play final chord)
E \flat

27

Thank you. Thank you very much. Our next TV theme also starred Ron Howard and ran for 10 years, from 1974 to 1984. It presented an idealized vision of life in the 1950s and 1960s. Often, the setting for the show was a drive-in restaurant featuring a pin ball machine and a juke box playing the in background. Does anyone know what show I'm describing? Right - "Happy Days." Remember Arthur Fonzerella - the Fonz. Who played the part of the Fonz? Right - Henry Winkler.

Here we go with the theme from "Happy Days."

VOCAL ONLY

Happy Days Theme

(No intro - give pitch)

Keyboard

Sun - day, Mon - day, hap-py days! Tues - day, Wednes - day,
 hap-py days! Thurs-day, Fri - day, hap-py days!
 Sat-ur - day, what a day! Rock-ing all week with you.
 This day is ours,
 — won't you be mine? — This day is ours,
 oh, please be mine. —
 Hel - lo, sun - shine, good-bye, rain. — She's
 wear-ing my school ring on a chain. — She's my stead - y,
 I'm her man. — I'm gon-na love her all — I can.

2

27 $B\flat$ Gm $E\flat$ F

This day is ours, _____ won't you be mine? _____

31 $B\flat$ Gm $E\flat$ F

This day is ours, _____ oh, please be mine. _____

35 $B\flat$ Fm $E\flat$

These hap - py days _____ are yours and mine, _____ these hap - py days

38 F $B\flat$ $G7$

_____ are yours and mine. _____

41 C Am F

This day is ours, _____ won't you be mine?

44 G C Am

_____ This day is ours, _____

47 F G C

_____ oh, please be mine. _____ These hap - py days

50 Gm F G

are yours and mine, _____ these hap - py days _____ are yours and mine.

53 F F/G C

_____ Hap - - - py days!

Thank you. Thank you very much. For our last TV theme, we'd like you to recall one of the most famous cowboy movie stars of all time. In fact, he was called the "King of the Cowboys." Both he and his wife co-starred in many movies, and then they extended their career to television. Anyone have a guess as to whom I'm talking about? Right - Roy Rogers. His wife's name? Right - Dale Evans. His horse's name - Trigger.

Here's the theme from his TV show - "The Roy Rogers Show."

VOCAL DUET

Roy Rogers Show Theme

Keyboard

(Keyboard) E \flat B \flat m/D \flat C7 Fm9 B \flat 7 E \flat B \flat 7

(Both) Hap-py

5 (Female) E \flat E \circ 7 B \flat 7/F

trails to you un - til we meet a - gain. Hap-py

5 (Male)

9 B \flat 7 B \flat 7(#5) E \flat

trails to you, keep smil - in' un - til then.

13 E \flat 7 A \flat Who

13 Just

cares a - bout the clouds when we're to - geth - er?

15 C7 F9 B \flat 7

15 sing a song and bring the sun - ny weath - er. Hap - py

17 E \flat B \flat m/D \flat C7 Fm9 B \flat 7 E \flat B \flat 7

To Coda

17 trails to you till we meet a - gain.

2
21

E^b $E^{\circ}7$ Fm

Oth-ers are blue. It's the

21

25

B^b7 E^b B^b7 **D.S. al Coda**

Some trails are hap-py ones,
way you ride the trail that counts. Here's a hap-py one for you. Hap-py

25

Φ Coda

29

E^b $C7$ F $F^{\#}7$

gain. Hap-py trails to you un - til we meet a -

29

33

$C7/G$ $C7(\#5)$ F

gain. Hap-py trails to you, keep smil - in' un - til then. Who

33

38

$F7$ B^b $D7$

cares a-bout the clouds when we're to-geth - er? Just sing a song and bring the sun-ny

38

41

$G9$ $C7$ F Cm/E^b $D7$ *rit.* $Gm9$ $C7$ F

weath - er. Hap-py trails to you till we meet a - gain.

41

Thank you. Did you enjoy revisiting some of the TV shows from the past?

As we were choosing the selections for this show, we were struck by how many songs have the color “blue” in their titles. So we decided to feature three of them in this set. For our first selection, we’ll jump back way before TV came into our lives. In fact, it was about when the “talkies” first began. The year was 1926, and a young pair of writers was just coming onto the Broadway musical scene. Their names were Richard Rodgers and Lorenz Hart, and this song written by Irving Berlin was a last minute addition to the musical entitled “Betsy.” Since that time, it’s been recorded by artists ranging from Al Jolson to Willie Nelson.

Here we go with that famous jazz classic with a Latin beat - “Blue Skies.”

F

Keyboard

(Latin Beat)

Blue Skies

Piano introduction for 'Blue Skies'. The music is in G minor, 4/4 time, with a Latin beat. It features a series of chords: G m, A m/G, B^b/G, and A m/G. The melody is played in the right hand, and the bass line is in the left hand.

Vocal line 1. The melody starts with a repeat sign. The lyrics are: Blue skies, smil-ing at me, noth-ing but blue. Blue - birds sing-ing a song, noth-ing but blue-

Vocal line 2. The melody continues with the lyrics: - - skies do I see. birds all day long. There is a first ending (1. A m7(b5) D7(b9)) and a second ending (2. C m7 F7).

Vocal line 3. The melody continues with the lyrics: Nev-er saw the sun shin-ing so bright. Nev-er saw things go-in so right.

Vocal line 4. The melody continues with the lyrics: No-tic-ing the days hur-ry-ing by. When you're in love, my, how they fly!—

Vocal line 5. The melody continues with the lyrics: Blue days all of them gone, noth-ing but blue

Vocal line 6. The melody continues with the lyrics: — skies from now on.

(Sax)

30 G m D7/F# B \flat /F E m7(\flat 5)

34 B \flat Maj7 G7(\flat 9) C m7 F7 B \flat 6

1 A m7(\flat 5) D7(\flat 9) 2. C m7 F7

39 B \flat Maj7 A \flat 7 B \flat Maj7 A \flat 7 B \flat Maj7 F7 B \flat Maj7

Nev-er saw the sun shin-ing so bright. Nev-er saw things go-in so right.

43 A \flat 7 B \flat Maj7 A \flat 7 B \flat Maj7 F7 D7#5

No-tic-ing the days hur-ry-ing by. When you're in love, my, how they fly!—

47 G m D7/F# B \flat /F E m7(\flat 5)

Blue days— all of them gone, — noth-ing but blue

51 B \flat Maj7 G7(\flat 9) C m7 F7 B \flat D m/A G m7 3

— skies, — noth-ing but blue — skies, — noth-ing but

55 C m7 F7 B \flat G m7 C m7 F7 B \flat G m7 C m7 F7

blue skies — from now on, — from now on, — from now

61 B \flat C m/B \flat D m/B \flat C m/B \flat B \flat 9

on. —

(Latin Beat)

Blue Skies

M
Keyboard

Chords: C m, D m/C, E^b/C, D m/C

Chords: C m, G 7/B, E^b/B^b, A m 7(b5)

Blue skies, _____ smil-ing at me, _____ noth-ing but blue
Blue - birds _____ sing-ing a song, _____ noth-ing but blue-

Chords: E^bMaj7, C7(b9), F m7, B^b7, E^b6, D m7(b5), G7(b9), F m7, B^b7

_____ skies _____ do I see. _____
_____ birds _____ all day long. _____

Chords: E^bMaj7, D^b7, E^bMaj7, D^b7, E^bMaj7, B^b7, E^bMaj7

Nev-er saw the sun shin-ing so bright. Nev-er saw things go-in so right.

Chords: D^b7, E^bMaj7, D^b7, E^bMaj7, B^b7, G7#5

No-tic-ing the days hur-ry-ing by. When you're in love, my, how they fly!

Chords: C m, G 7/B, E^b/B^b, A m 7(b5)

Blue days _____ all of them gone, _____ noth-ing but blue

Chords: E^bMaj7, C7(b9), F m7, B^b7, E^b6, D m7(b5), G7(b9)

_____ skies _____ from now on. _____

(Keyboard)

30 C m G7/B E^b/B^b A m7(^b5)

34 E^bMaj7 C7(^b9) F m7 B^b7 E^b6

1	2.
D m7(^b 5) G7(^b 9)	F m7 B ^b 7

39 E^bMaj7 D^b7 E^bMaj7 D^b7 E^bMaj7 B^b7 E^bMaj7

Nev-er saw the sun shin-ing so bright. Nev-er saw things go-in so right.

43 D^b7 E^bMaj7 D^b7 E^bMaj7 B^b7 G7#5

No-tic-ing the days hur-ry-ing by. When you're in love, my, how they fly!

47 C m G7/B E^b/B^b A m7(^b5)

Blue days_____ all of them gone,_____ noth-ing but blue

51 E^bMaj7 C7(^b9) F m7 B^b7 E^b G m/D C m7 3

_____ skies,_____ noth-ing but blue_____ skies,_____ noth-ing but

55 F m7 B^b7 E^b C m7 F m7 B^b7 E^b C m7 F m7 B^b7

blue skies_____ from now on,_____ from now on,_____ from now

61 E^b F m/E^b G m/E^b F m/E^b E^b9

on._____

Thank you.

Our next “blue” song actually has two colors in its title. It’s an old English folk song and nursery rhyme dating to the seventeenth century that has been recorded in various forms since the twentieth century. Burl Ives’s version was nominated for an Academy Award for Best Original Song in 1949.

Anyone have a guess as to the name of a song with both blue and another color in its title? Right - “Lavender Blue.” Here’s our version for you.

Lavender Blue

F

Keyboard

(Keyboard - Freely)

4/4

C7 F Dm Gm C7

Great grand - fath - er met great grand - moth - er when

4 F C7 F B \flat F C7 F Dm

she was a shy young miss. And great grand - fath - er won

7 Gm C7 F G7 C7 F \sharp Gm7 C7

great - grand - moth - er with words more less like this.

10 (All - In Rhythm) F C C7 B \flat F

Lav - en - der blue, dil - ly, di - ly, lav - en - der green.

14 B \flat B $^{\circ}$ F/C F G G7 C C7

If I were king, dil - ly, dil - ly, I'd need a queen.

18 F C C7 B \flat F

Then she said Who told you so, dil - ly, dil - ly, who told you so?

22 B \flat B $^{\circ}$ F/C Dm7 Gm7 C7 F

And he said I told my - self, dil - ly, dil - ly, I told me so. If your

2

26 $B\flat$

dil ly, dil ly heart feels a dil - ly, dil - ly way, and

28 $A\flat$ $D7$ $A\flat$ $D7$ C

if you'll ans - wer "Yes." In a pret - ty lit - tle church on a

31 $G7$ $/G$ $/A$ $/B$ $C7$ $/B\flat$ $/A$ $/G$

dil - ly, dil - ly day, You'll be wed in a dil - ly, dil - ly dress of

34 F C $C7$ $B\flat$ F

lav - en - der blue, dil - ly, dil - ly, lav - en - der green.

38 $B\flat$ B° F/C $Dm7$ 1. $Gm7$ $C7$ F $C7$

There I'll be king, dil - ly, dil - ly, and you'll be my queen.

42 2. $Gm7$ C $C7$ F $B\flat$ F

and you'll be my queen. _____

Lavender Blue

M

Keyboard

Follow vocal with chords only

F7 B \flat Gm Cm F7
 Great grand - fath - er met great grand - moth - er when

4 B \flat F7 B \flat E \flat B \flat F7 B \flat Gm
 she was a shy young miss. And great grand - fath - er won

7 Cm F7 B \flat C7 F7 B \circ Cm7 F7
 great - grand - moth - er with words more less like this.

10 Start beat B \flat F F7 E \flat B \flat
 Lav - en - der blue, dil - ly, di - ly, lav - en - der green.

14 E \flat E \circ B \flat /F B \flat C C7 F F7
 If I were king, dil - ly, dil - ly, I'd need a queen.

18 B \flat F F7 E \flat B \flat
 Then she said Who told you so, dil - ly, dil - ly, who told you so?

22 E \flat E \circ B \flat /F Gm7 Cm7 F7 B \flat
 And he said I told my - self, dil - ly, dil - ly, I told me so. If your

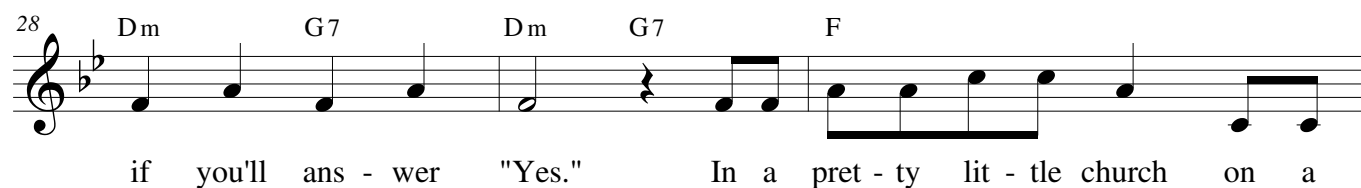
2 M

26 E^b



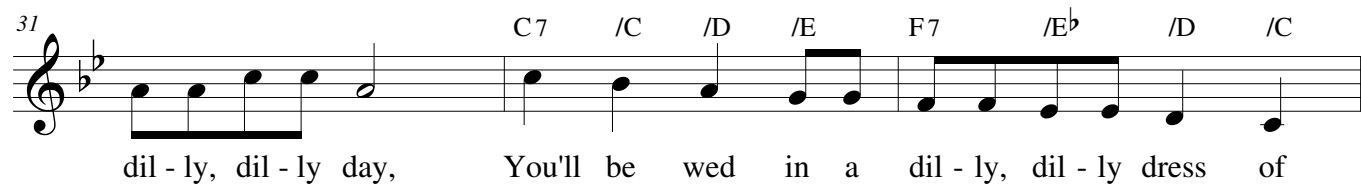
dil ly, dil ly heart feels a dil - ly, dil - ly way, and

28 Dm $G7$ Dm $G7$ F



if you'll ans - wer "Yes." In a pret - ty lit - tle church on a

31 $C7$ $/C$ $/D$ $/E$ $F7$ $/E^b$ $/D$ $/C$



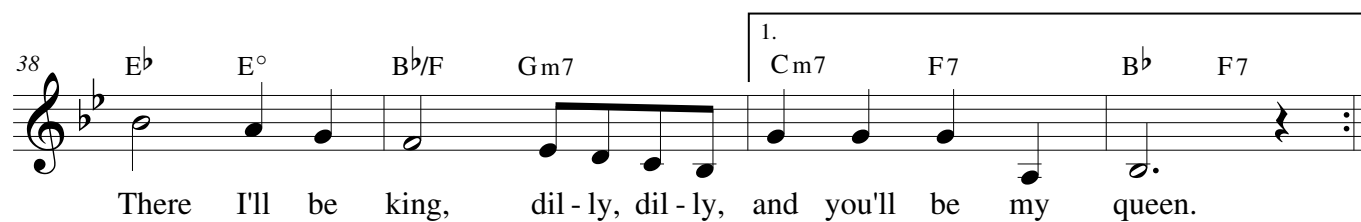
dil - ly, dil - ly day, You'll be wed in a dil - ly, dil - ly dress of

34 B^b F $F7$ E^b B^b



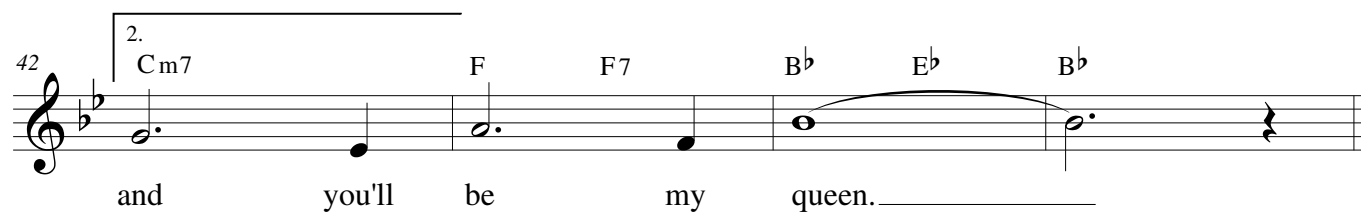
lav - en - der blue, dil - ly, dil - ly, lav - en - der green.

38 E^b E° B^b/F $Gm7$ 1. $Cm7$ $F7$ B^b $F7$



There I'll be king, dil - ly, dil - ly, and you'll be my queen.

42 2. $Cm7$ F $F7$ B^b E^b B^b



and you'll be my queen.

Thank you. Ah yes, what great memories that brings back to me.

For our final “blue” song, we’ll jump back to 1928 for a song that sold over 5 million copies and was the #1 song for 13 weeks. It has since become a jazz standard, recorded by all of the great musical artists - Bing Crosby, Rosemary Clooney, Fats Domino, Nat King Cole - and the list goes on and on.

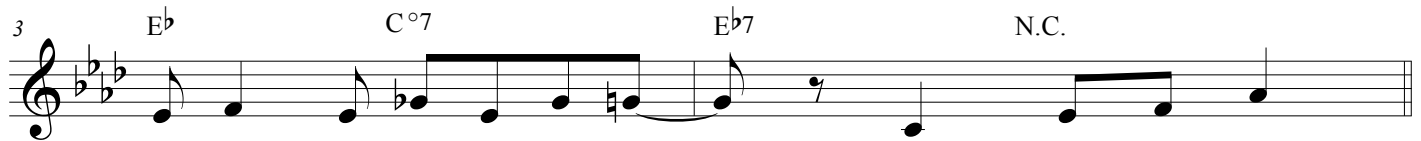
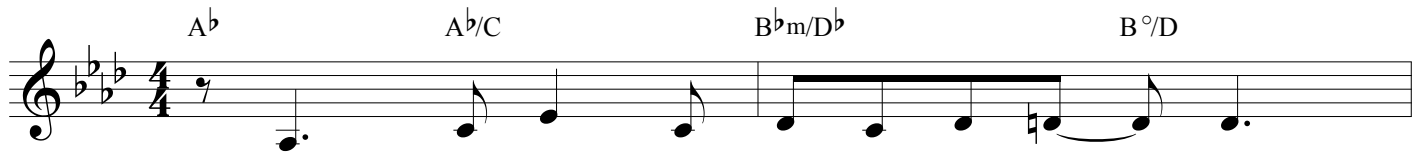
Here’s our version of this classic - “My Blue Heaven.”

My Blue Heaven

F

Keyboard

(Sax)



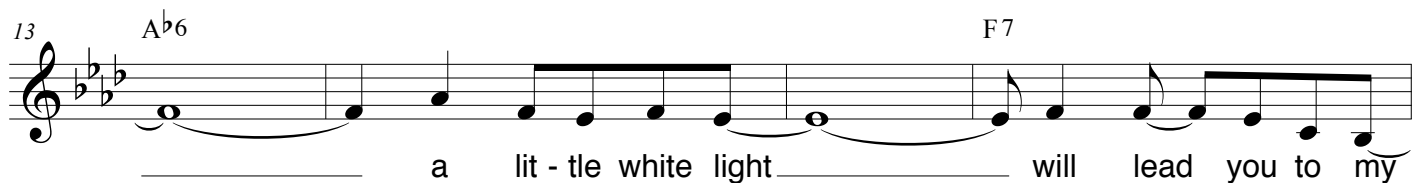
When whip - por - wills



call _____ and eve - ning is nigh, _____ I hur - ry to my



my blue heav-en. _____ A turn _____ to the right,



_____ a lit - tle white light _____ will lead you to my



_____ blue heav-en. _____ You'll see a



smil - ing face, a fire - place, _____ a coz - y room, _____ a

25 $E\flat 7$ $A\flat \text{Maj} 7$ $E\flat 7$
 lit - tle nest that's nes - tled where the ros - es bloom. Just Bob-by and

29 $A\flat 6$ $F 7$
 me and bab - y makes three, we're so hap-py in

33 1. $B\flat 7$ $E\flat 7$ $A\flat$ $E\flat 7$ N.C.
 my in my blue heav - en.

37 2. $B\flat 7$ $E\flat 7$ $A\flat$ G $G\flat^\circ$ $F 7$
 my, hap-py in my blue heav - en. We're hap-py in

41 $B\flat 7$ $E\flat 7$ $A\flat$ G $G\flat^\circ$ $F 7$
 my, my blue heav - en, we're hap-py, so

45 $B\flat m 7$ $E\flat 7$
 hap - py in my blue

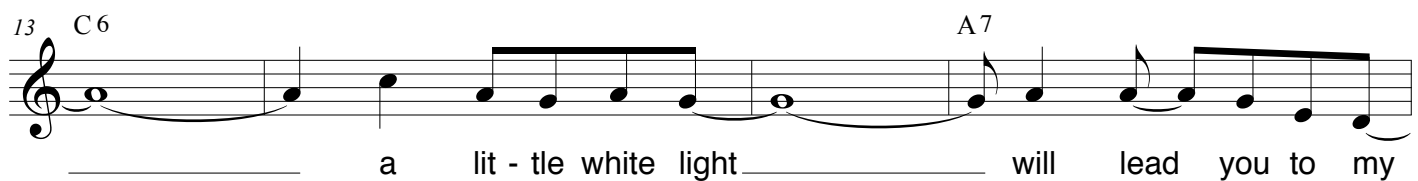
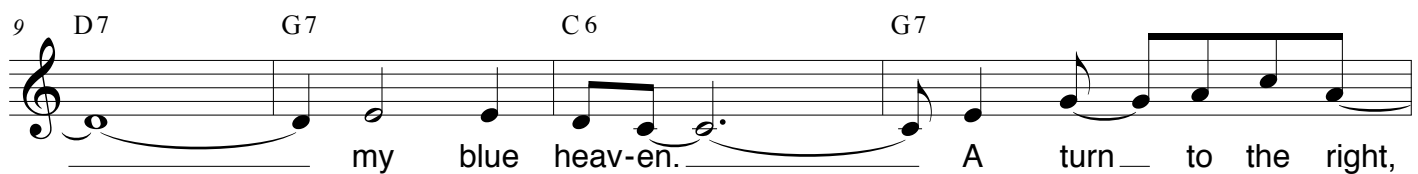
47 $A\flat$ $B\flat m 7$ $A\flat/C$ $B\flat m 7$ $A\flat$ $A \text{Maj} 7$ $A\flat 6$
 heav - en.

My Blue Heaven

M

Keyboard

(Keyboard)



25 G7 C Maj7 G7
lit - tle nest that's nes - tled where the ros - es bloom. Just Mol - ly and

29 C 6 A7
me and bab - y makes three, we're so hap - py in

33 1. G7 D7 C G7 N.C.
my in my blue heav - en.

37 2. D7 G7 C B B^b A7
my, hap - py in my blue heav - en. We're hap - py in

41 D7 G7 C B B^b A7
my, my blue heav - en, we're hap - py, so

45 D m7 G7
hap - py in my blue

47 C D m7 C/E D m7 C C[#] Maj7 C 6
heav - en.

Thank you. How was that? Did you enjoy this trio of “blue” songs?

For our next selection, we’re going to take a journey down one of the most famous highways in America. Before our system of interstate highways, this road ran from Chicago to Los Angeles, by way of Missouri, Oklahoma, a bit of Texas, then through New Mexico and Arizona, before finally ending in California.

Anyone remember the name of this famous highway? Right - “Route 66.” So, hop in your car and let’s get motoring!

Route 66

Keyboard

B \flat F7
 Well, if
 8 \flat
 5 B \flat 6 E \flat 9 B \flat 6
 you winds ev-er plan to mo-tor west, trav-el
 from Chi-ca-go to L. A., more than
 9 E \flat 9 B \flat 6 G7(b9) C m7
 my way, take the high-way that's the best. Get your kicks on
 two thou-sand miles all the way.
 14 F9 F7 1. B \flat 6 D \flat 7 C m7 F7 2. B \flat 6 D \flat 7 C m7 F7
 Route Six-ty-six! It Now you
 19 B \flat 7 N.C. E \flat 9 N.C.
 go through Saint Loo-ey, Jop-lin, Mis-sour-i, and
 21 B \flat 7 N.C. B \flat 7 E \flat 7
 Ok-la-ho-ma Cit-y is might-y pret-ty. You'll see Am-a-ril-lo,
 25 B \flat 6 C m7 F9
 Gal-lup, New Mex-i-co, Flag-staff, Ar-i-zo-na,

28 C m7 F 9 D m7 D^b7 C m7 F 7

don't for-get Wi-no-na, King-man, Bar-stow, San Ber-nar-di-no. Won't

31 B^b6 E^b9 B^b6

you get hip to this time-ly tip when you

35 E^b9 B^b6 G 7(b9)

make that Cal-i-for-nia trip? Get your

39 C m7 F 9 F 7 B^b6 D^b7 C m7 F 7

To Coda Θ D.S. al Coda

kicks on Route Six-ty-six.

Θ Coda 43 B^b6 G 7(b9) C m7 F 9 F 7 B^b6

Get your kicks on Route Six-ty-six.

48 G 7(b9) C m7 F 9 F 7 B^b6 D^b7 F 7 B^b6

Get your kicks on Route Six-ty-six.

Thank you.

For our next to last song this evening, we'll play a number written by Sammy Cahn and Julie Styne back in 1947. It was introduced by Frank Sinatra in the film "It Happened In Brooklyn," and has since been recorded by hundreds of artists.

Here's _____ to sing this beautiful ballad - "Time After Time."

Time After Time

F

Keyboard

GIVE PITCH

(Keyboard Bb Freely)

C7/Bb
F/A
Dm/A

"What good are words?" I say to you. They can't con -

Gm
C7
F

vey to you what's in my heart. If you could

Dm7
Gm7
Am7
Gm7
Dm7
B°7
C
C7

hear, in stead, the things I've left un - said.

(All - In Rhythm)

F maj7
Gm7
C7
F maj7
Gm7
C7

Time af - ter time I tell my - self that I'm so

F maj7
Dm7
Em7(b5)
A7(#9)

luck - y to be lov - ing you, so

Dm7
Bm7(b5)
E7(#9)
Am7
D7(b9)

luck - y to be the one you run to see in the

Gm7
Am7(b5)
D7(#9)
Db7(#11)
C7

eve - ning when the day is through. I on - ly

25 F maj7 Gm7 C7 F maj7 Gm7 C7
 know what I know. The pass - ing years will show you've

29 F maj7 Cm7 F7 B^b maj7 E^b7
 kept my love so young, so new. And

33 F maj7 Bm7(b5) B^bm6 Am7 Dm7 Bm7(b5) B^bm7
 time af - ter time, you'll hear me say that I'm so

37 Am7 Dm7(add9) 3 1. Gm7 C7 F6 C7 C7(#5)
 luck - y to be lov - ing you.

41 2. Gm7 C7 A A7 F Dm7
 lov - ing you, so luck - y to be

45 Gm7 C7 F (Sax) F^o7 C6/E
 lov - ing you.

50 C[#]7 Dm B^b Gm7 G^b maj7 F maj7

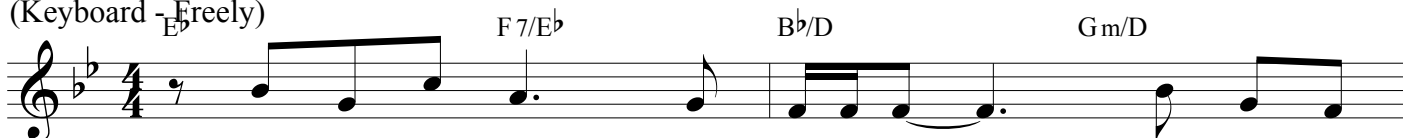
Time After Time

M

Keyboard

GIVE PITCH

(Keyboard - Freely)



"What good are words?" I say to you. They can't con -

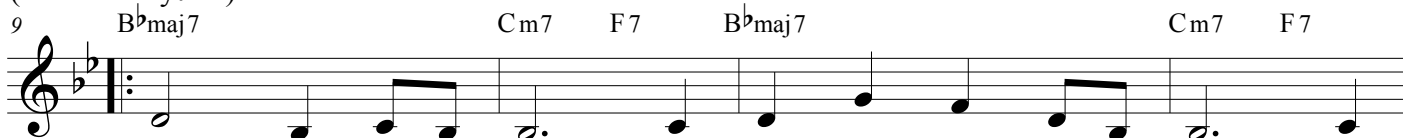


vey to you what's in my heart. If you could



hear, in stead, the things I've left un - said.

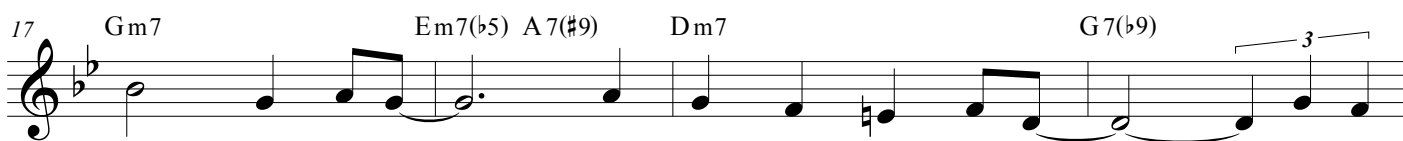
(All - In Rhythm)



Time af - ter time I tell my - self that I'm so



luck - y to be lov - ing you, so



luck - y to be the one you run to see in the



eve - ning when the day is through. I on - ly

25 $B\flat$ maj7 Cm7 F7 $B\flat$ maj7 Cm7 F7

know what I know. The pass - ing years will show you've

29 $B\flat$ maj7 Fm7 $B\flat$ 7 $E\flat$ maj7 $A\flat$ 7

kept my love so young, so new. And

33 $B\flat$ maj7 E m7(\flat 5) $E\flat$ m6 Dm7 Gm7 E m7(\flat 5) $E\flat$ m7

time af - ter time, you'll hear me say that I'm so

37 Dm7 G m7(add9) 1. Cm7 F7 $B\flat$ 6 F7 F7(\sharp 5)

luck - y to be lov - ing you.

41 2. Cm7 F7 D D7 $B\flat$ Gm7

lov - ing you, so luck - y to be

45 Cm7 F7 $B\flat$ (Keyboard) $B\flat$ 7 F6/A

lov - ing you.

50 $F\sharp$ 7 Gm $E\flat$ Cm7 Bmaj7 $B\flat$ maj7

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

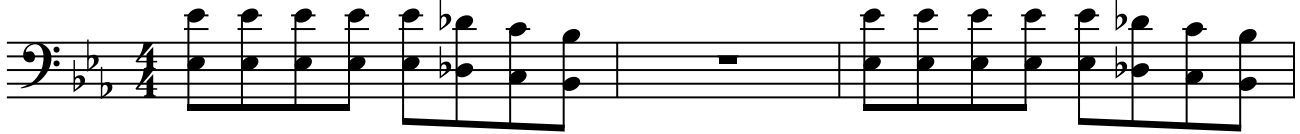
We're going to close with a song that was written rather recently - in 1978 - by Bob Seger. In 1996, it was ranked as #2 among the Top 40 Jukebox singles of all time.

Hang onto your hats, folks. Here we go with that "Old Time Rock & Roll."

Old Time Rock 'n' Roll

Keyboard, Bass, and Rhythm)

Keyboard



Just take those old rec-ords off the shelf.
tan-go_____

I'll sit and lis - ten to 'em
I'd rath - er hear some blues or



by my-self.____ To - day's____ mu - sic ain't____ got the same soul.
funk - y old soul. There's on - ly one sure way to get me to go:



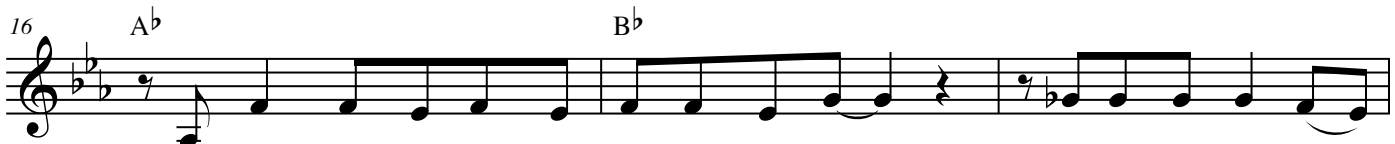
I like that old - time rock 'n' roll.
Start play-ing old - time rock 'n' roll.

Don't try to take me to a
Call me a re - lic, call me



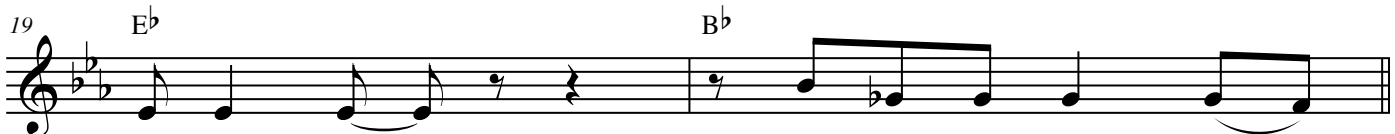
dis - co.____
what you will.

You'll nev'er e - ven get me out on the floor.____
Say I'm old-fash-ioned. Say I'm o - ver the hill.



In ten min-utes I'll be late for the door.
To-day's mu - sic ain't____ got the same soul.

I like that old - time
I like that old time



rock 'n' roll.____
rock 'n' roll.____

Still like that old - time____

21 $E\flat$ $A\flat$

rock 'n' roll. That kind of mu-sic just soothes my soul.

24 $A\flat$ $B\flat$

I rem - i - nisce a - bout the days of old__

26 $B\flat$ $E\flat$ $B\flat$ (Sax adlib)

with that old - time rock 'n' roll.__

29 $E\flat$ $A\flat$ $B\flat$

34 $E\flat$ 1. $B\flat$ 2. $B\flat$

Won't go to hear 'em play a Still like that old - time

(3 times: 2nd Time Keyboard & Bass Out - Clap)

38 $E\flat$ $A\flat$

rock 'n' roll. That kind of mu-sic just soothes my soul.

41 $A\flat$ $B\flat$

I rem - i - nisce a - bout the days of old__ with that old - time

44 $E\flat$ 1, 2. $B\flat$ 3. $E\flat$

rock 'n' roll.__ Still like that old - time rock 'n' roll.