

Set N

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Give Me The Simple Life

F

Keyboard

(Sax)

F /A B♭7 C7 F /A B♭7 C7

5 G m7 C7 A m7 D7 G m7 A 7

I don't be-lieve in fret - tin' and griev - in,' why mess a-round with strife.
Some find it pleas-ant di - ning on pheas-ant. Those things roll off my knife.

8 D m F 7 B♭Maj7 B♭m6 F A♭°

11 1. G m7 D 7 D♭7 C7 2. G 7 C7 F D 7(b9)

15 Give me the sim - ple life. A m7/C D 7(b9)/C A

17 cot - tage small is all I'm af - ter, not
G m7/C C7 F Maj7 D m7 E 7 A 7

20 one that's spac - ious and wide. A house that rings with joy and
D m G 7 D m7 G 7 C C 7

23 laugh - ter with the ones you love in - side.
G m7 C7 A m7 D 7 G m7 A 7 D m F 7

27 Some like the high road, I like the low road, free from the care and strife. Sounds
B♭Maj7 B♭m6 F A♭° G m7 C7 F F°

cor - ny and seed - y, but yes, in-deed-y, Give me the sim - ple life

, (Sax 1st, Keyboard 2nd)

31 G m7 C7 A m7 D7 G m7 A7

34 D m F7 B♭Maj7 B♭m6 F A♭°

37 1. G m7 D7 D♭7 C7 | 2. G7 C7 F D7(♭9)

41 G m7/C C7 A m7/C D7(♭9)/C G m7/C C7 F Maj7 D m7

45 greet the dawn when I _____ a-wak-en, the sky is clear up a-bove. |

49 E°7 A7 D m G7 D m7 G7 C C7

52 Life could be thrill-ing, I'd ev-en be will-ing to be a far-mer's wife.

56 D m F7 B♭Maj7 B♭m6 F A♭° G m7 C7

56 Kids call-ing him "Pap-py" would make me so hap-py. Give me the sim-ple

56 F G m7 C7 F G m7

56 life Give me the sim-ple, sim-ple life. Give me the

62 C7 F G m7 C7 F

62 sim-ple, sim-ple life. Doot do doot doo doot doo doot doo!

Give Me The Simple Life

(Keyboard)

M
Keyboard

B_b /D E_b7 F7 B_b /D E_b7 F7
 5 C m7 F7 D m7 G7 C m7 D7

I don't be-lieve in fret - tin' and griev - in,' why mess a-round with strife.
 Some find it pleas-ant di - ning on pheas-ant. Those things roll off my knife.

G m B_b7 E_bMaj7 E_bm6 B_b D_b^o
 I nev - er was cut out to step and strut out.
 Just serve me to - ma-toes and mashed po - ta - toes.

1. II C m7 G7 G_b7 F7 2. C7 F7 B_b G7(b9)
 Give me the sim - ple life. Give me the sim - ple life. A

15 C m7/F F7 G m7 A^o7 D7 G7(b9)/F
 cot - tage small is all I'm af - ter, not

17 C m7/F F7 B_bMaj7 G m7 A^o7 D7
 one that's spac - ious and wide. A house that rings with joy and F7

20 G m C7 G m7 C7 F
 laugh - ter with the ones you love in - side. G m B_b7

23 C m7 F7 D m7 G7 C m7 D7 G m B_b7
 Somelike the high road, I like the low road, free from the care and strife. Sounds

27 E_bMaj7 E_bm6 B_b D_b^o C m7 F7 B_b B_b^o
 cor - ny and seed - y, but yes, in-deed-y, Give me the sim - ple life

2 (Keyboard)

31 C m7 F7 D m7 G7 C m7 D7

34 G m B♭7 E♭Maj7 E♭m6 B♭ D♭°

37 1. C m7 G7 G♭7 F7 2. C7 F7 B♭ G7(♭9)

41 C m7/F F7 D m7/F G7(♭9)/F C m7/F F7 B♭Maj7 G m7

greet the dawn when I _____ a - wak - en, the sky is clear up a - bove. |

45 A°7 D7 G m C7 G m7 C7 F F7

like my scram-bled eggs and ba-con served by some-one that I love. |

49 C m7 F7 D m7 G m7 C m7 D7

Life could be thrill-ing with one who is will-ing to be a far - mer's wife.

52 G m B♭7 E♭Maj7 E♭m6 B♭ D♭° C m7 F7

— Kids call-ing "Pap-py" would make me so hap-py. Give me the sim-ple

56 B♭ C m7 F7 B♭ C m7

life Give me the sim-ple, sim-ple life. Give me the

62 F7 B♭ C m7 F7 B♭

sim-ple, sim-ple life. Doot do doot doo doot doo!

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 "Give Me The Simple Life" was written for the 1945 musical of the same name, starring June Haver and John Payne. Remember those stars? In a way, this is the kind of life that most of us here are now living - the simple life.

Although our next selection was written in 1914, it wasn't until about 1939 that it became popular. In 1949, it was adopted as the official state song of Missouri. Here we go with the "Missouri Waltz."

VOCAL ONLY

Missouri Waltz

(Keyboard)

Keyboard

F D♭ F D7

5 Gm7 C6 F C7

9 F C7 F

Way down in Mis-sour - i where I heard this lul - la - by,

13 F C7 F

while the stars were blink - in' and the moon was shin - in' high. Oh, the

17 B♭ B° F/C F/A /A♭

old folks were hum - min', the ban - jos were strum - min', so

21 Gm7 G7 C7

sweet and low.

2

(Vocal 1st, 2nd, and 4th - Keyboard 3rd)

25 F C7 F
 (1,3) Hush - a-bye my ba - by, slum - ber time is com - in' soon.
 (2,4) Hush - a-bye my ba - by, go to sleep on Dad - dy's knee.

29 F C7 F
 Rest your head on mom - mie's breast while dad - dy hums a tune. Oh, the Jour - ney back to Dix - ie - land in dreams a - gain with me. Oh, it

33 B♭ F
 sand - man is call - in' where shad - ows are fall - in' while the
 seems like your dad - dy was there once a

37 G7 C C7
 soft breez - es sigh as in days long gone by.

41 2, 4. F G7 C6 To Coda Φ F D.S. al Coda
 gain, sing - in' hush - a - bye.

46 Φ Coda F Gm7 F/A B♭ C7 F (Keyboard)
 bye. Close your eyes, my lit - tle ba - by, hush-a - bye.

51 Gm7 C7 D♭ E♭ F6

Thank you.

Our next selection was written back in 1929. Anyone here born in 1929? It was introduced in the Broadway musical "Great Day," and also included in the 1955 film musical "Hit The Deck," sung by Tony Martin as well as the 1975 film musical "Funny Lady" and sung by Barbra Streisand.

Here we go with "More Than You Know."

F

More Than You Know

(Sax)

Keyboard

1 Fm E♭m7 A♭7 D♭maj7 C7(♭9)
 3 Dm7(♭5) Gm7 C7 C7(♯5) More than you
 5 F maj7 C7(♯5) 3 Cm7 F7 3 know, right, more wheth - than you you're know, man man of of my my
 7 B♭maj7 D7 Gm7 Gm7(♭5) 3 heart heart, I'll love string you a - so. long. Late You - ly need me
 9 1. C7 C7(♯5) 3 C7 C7/B♭ 3 Fmaj7 F♯7 Gm7 Caug7 3 find you on my mind, more than you know. Wheth - er you're
 13 2. Fmaj7 D7 3 G7 C7 F6 Bm7(♭5) E7 so, more than you'll ev - er know. Lov-ing you the

2

17 A m7 B m7(b5) E7

way that I do, there's nothing I can do a -

19 A m A m7 F m6 G 7 C maj7 A m7

bout it. Lov-ing may be all you can give, but

22 D m7 G 7 C 6 D b7 G m7 C aug

hon - ey, I can't live with - out it. Oh, how I'd

25 F maj7 C 7(#5) 3 C m7 F 7 3

cry, oh, how I'd sigh, if you got

27 B b7maj7 D 7 G m7 G m7(b5) 3 F maj7 D 7 3 To Coda Φ

tired and said "Good - bye." More than I'd show, more than you'll

30 G 7 C 7 F 6 G m7 C 7(#5) 3

D.S. al Coda

ev - er know. (Sax)

Φ Coda 33 G m/B b B b7 A 7 F 6 D m7

ev - er know. I love you my dar - ling,___

37 G m7 A m/C C 7 F G m7 G b7maj7 F 6

more than you'll ev - er know. ___

M

More Than You Know

(Keyboard)

Keyboard

Bbm Abm7 Db7 Gbmaj7 F7(b9)

3 Gm7(b5) Cm7 F7 F7(#5)

More than you

5 B^bmaj 7 F 7(#5) 3 F m7 B^b7 3
 know, right,
 more wheth - er than you're
 you know, wrong,
 girl girl of of my my

7 E^bmaj7 G7 Cm7 Cm7(♭5) 3

 heart heart, I'll love string you a - so. long. Late - ly You need me

9

1.

F7 F7(#5) F7 F7/E♭ B♭maj7 B°7 Cm7 F aug 7

find you on my mind, more than you know. Wheth - er you're

13 2.
Bbmaj7 G7 C7 F7 Bbmaj7 Em7(b5) A7
so, more than you'll ev - er know. _____ Lov-ing you the

2

17 D m7 E m7(b5) A 7

way that I do, there's noth - ing I can do a -

19 Dm Dm7 B♭m6 C7 F maj7 Dm7

bout Lov-ing may be all you can give, but

22 G m7 C7 F 6 G♭7 C m7 F aug

hon - ey, I can't live with - out it. Oh, how I'd

25 B♭maj7 F 7(#5) 3 F m7 B♭7 3

cry, oh, how I'd sigh, if you got

27 E♭maj7 G 7 C m7 C m7(b5) 3 B♭maj7 G 7 To Coda ♀

tired and said "Good - bye." More than I'd show, more than you'll

30 C 7 F 7 B♭6 C m7 F 7(#5) 3 D.S. al Coda

ev - er know. (Keyboard)

33 ♀ Coda C m/E♭ E♭7 D 7 B♭6 3 G m7

ev - er know. I love you my dar - ling,

37 C m7 D m/F F 7 B♭ C m7 B maj7 B♭6

more than you'll ev - er know.

Thank you.

Our next selection was written fairly recently - in 1951. It was first recorded by Hank Williams - remember Hank? His version was inducted into the Grammy Hall Of Fame in 2001. It's also been recorded by Jo Stafford and Frankie Laine.

This one should get your toes to tappin'. Here we go with "Hey, Good Lookin'."

Hey, Good Lookin'

F

Keyboard

(Sax)

G7 C7 F C9

Hey,
I'm

5 F G7

hey, good look-in', what - cha got cook - in'? How's a - bout cook-in'
free and read-y, so we can go steady. How's a - bout sav - in'

10 C7 F C7 F

some-thin' up with me? Hey, sweet ba - by, I don't you think
all your time for me? No more look-in', I know I've been

16 G7 C7 F F7

may-be we could find us a brand new rec - i - pe? I got a
took-en. How's a - bout keep-in' stead - y com-pa - ny? I'm gon-na

21 B♭ F B♭

hot rod Ford and a two dol - lar bill, and I know a spot right
throw my date book o - ver the fence and find me one for

24 F B♭ F

o - ver the hill. There's so - da pop and the dan - cin's free, so if you
five or ten cents. I'll keep it 'til it's cov-ered with age 'cause I'm

27 G7 C7 F

wan-na have fun, come a-long with me. Hey, good look-in', what cha got
writ - in' your name down on ev - 'ry page. Hey, good look-in', what - cha got

32 G7 C7 F G m7 C7

1.
cook-in'? How's a - bout cook-in' some-thin' up_ with me? (Sax)
cook-in'? How's a - bout cook-in' some-thin' up_ with

2.
37 F A7 D7 G7 C7 F G m7 C7 F 6

me. How's a - bout cook-in' some-thin' up with me?

Hey, Good Lookin'

M

Keyboard

(Keyboard) C7 F7 B[♭] F9 Hey,
I'm

5 B[♭] C7
hey, good look-in', what - cha got cook - in'? How's a-bout cook-in'
free and read-y, so we can go steady. How's a-bout sav-in'

10 F7 B[♭] F7 B[♭]
some-thin' up with me? Hey, sweet ba - by, don't you think
all your time for me? No more look-in', I know I've been

16 C7 F7 B[♭] B[♭] 7
may-be we could find us a brand new rec - i - pe? I got a
took-en. How's a - bout keep-in' stead - y com-pa - ny? I'm gon-na

21 E[♭] B[♭] E[♭]
hot rod Ford and a two dol - lar bill, and I know a spot right
throw my date book o - ver the fence and find me one for

24 B[♭] E[♭]
o - ver the hill. There's so - da pop and the dan - cin's free, so if you
five or ten cents. I'll keep it 'til it's cov-ered with age 'cause I'm

27 C7 F7 B[♭]
wan-na have fun, come a-long with me. Hey, good look-in', what cha got
writ - in' your name down on ev - 'ry page. Hey, good look-in', what - cha got

32 C7 F7 B[♭] C m7 F7
cook-in'? How's a-bout cook-in' some-thin' up_ with me? (Keyboard)
cook-in'? How's a-bout cook-in' some-thin' up_ with

37 B[♭] D7 G7 C7 F7 B[♭] C m7 F7 B[♭] 6
me. How's a-bout cook-in' some-thin' up with me?

Thank you.

We'll go back to 1946 for this next song which hit #1 on the Billboard charts that year with a recording by Ray Noble and his orchestra. Since then, many artists have recorded it, including Bing Crosby, Frank Sinatra, Perry Como, Dennis Day, and even the great Willie Nelson.

Is there anyone here with the first name of Linda? Well, that's the name of this next song - "Linda."

Enjoy!

MALE VOCAL

Linda

(Keyboard) F E°7 Dm F7 G7 Gm7 C7 Keyboard

When

I go to sleep, I nev - er count sheep, I count all the charms a - bout Lin - da. And late - ly, it seems in all of my dreams, I

walk with my arms_ a - bout Lin - da. But what good does it

do me, for Lin - da does - n't know I ex - ist.

Can't help feel - ing gloom-y. Think of all the lov-in' I've missed. We

pass on the street, my my heart skips a beat, I

say to my - self "Hel-lo, Lin - da." If on - ly she'd smile, I'd

stop for a while, and then, I would get to know Lin da. But

2

29 B♭ mir - a - cles still hap - pen and

31 Gm7 Am Cm7 D7
when my luck - y star be-gins to shine. With

33 1. Gm7 C7 F Gm7 C7 (Keyboard)
one luck-y break I'll make Lin - da mine.

37 2. Gm7 C7 D
one luck-y break I'll make Lin - da mine. Just

41 Gm7 C7 (Keyboard)
one luck - y break will make Lin - da

43 F Gm7 C7 F
mine.

Thank you.

We'll pick up the tempo with our next selection, written back in 1934 and featured in the movie "Sadie McKee." Since then, it's been recorded by such greats as Patti Page, Debbie Reynolds, Perry Como, and a whole host of others.

Here we go with "All I Do Is Dream Of You."

All I Do Is Dream Of You

F

Keyboard

F /E /D /C F /E /D /C F /E /D /C F /E /D /C
 5 F Fmaj7 F6 F[#] Gm7 C7 Gm7 C7 Gm7 C7
 All I do is dream of you the whole night through. With the dawn I

10 Gm7 C7 F F7
 still go on dream-ing of you. You're ev'-ry thought, you're ev'-ry thing, you're
 15 B^b6 B^bm G7 C7 Gm7 C7
 ev'-ry song I ev-er sing. Sum-mer, win - ter, au-tumn, and spring. And,
 21 F Fmaj7 F6 F[#] Gm7 C7 Gm7 C7 Gm7 C7
 were there more than twen-ty four hours a day, they'd be spent in
 26 Gm7 C7 F F7
 sweet con-tent dream-ing a-way. When skies are gray, when skies are blue,
 31 B^b6 B^bm C7 F Fmaj7 F6 F[#]
 morn-ing, noon, and night-time, too, all I do the whole day through is
 35 1. Gm7 C7 F B^b C7 Caug | 2. Gm7 /F /E /D C7 /D /E
 dream of you. dream of
 39 F /E /D /C F /E /D /C F /E /D /C F

you.

All I Do Is Dream Of You

M
Keyboard

B^b /A /G /F B^b /A /G /F B^b /A /G /F B^b /A /G /F

5 B^b B^bmaj7 B^b6 B^o Cm7 F7 Cm7 F7 Cm7 F7

All I do is dream of you the whole night through. With the dawn I

10 Cm7 F7 B^b B^b7

still go on dream-ing of you. You're ev'-ry thought, you're ev'-ry thing, you're

15 E^b6 E^bm C7 F7 Cm7 F7

ev'-ry song I ev-er sing. Sum-mer, win - ter, au-tumn, and spring. And,

21 B^b B^bmaj7 B^b6 B^o Cm7 F7 Cm7 F7 Cm7 F7

were there more than twen-ty four hours a day, they'd be spent in

26 Cm7 F7 B^b B^b7

sweet con-tent dream-ing a-way. When skies are gray, when skies are blue,

31 E^b6 E^bm F7 B^b B^bmaj7 B^b6 B^o

morn-ing, noon, and night-time, too, all I do the whole day through is

35 1. Cm7 F7 B^b E^b F7 Faug | 2. Cm7 /B^b /A /G F7 /G /A

dream of you. dream of

39 B^b /A /G /F B^b /A /G /F B^b /A /G /F B^b

you.

Thank you.

We're going to move forward in time to 1966 to a song recorded by Frank Sinatra. It reached #1 on the Billboard charts and won Frank the Grammy Award for Best Male Pop Vocal Performance and the Grammy Award for Record of the Year in that year.

We're going to give it a little Latin beat just for you. Here we go with "Strangers In The Night."

LATIN - TANGO

Strangers In The Night

F

(Sax)

B♭Maj7

G m7

C m7

F7

Keyboard
C m7 F7

Stran-gers in the night

ex-chang-ing glanc - es, won-d'ring in the night

what were the chanc - es we'd be shar-ing love be-fore the night was

through. Some-thing in your eyes

was so in - vit - ing,
some-thing in your smile

some-thing in my heart told me I must have you.

Stran-gers in the night, two lone-ly peo-ple we were stran-gers in the night

up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

To Coda

Love was just a glance a - way a warm em - brac - ing dance a - way, and

2

29 B♭Maj7

ev - er since that night we've been to geth - er.

31

B♭6

Lov - ers at first sight in love for - ev - er.

33

C m F7(♭9) C m7/FF7(♭9) B♭6 D.S. al Coda

It turned out so right for stran-gers in the night.

Coda

37

Cm7 F7 CMaj7

warm em - brac - ing dance a - way. Ev - er since that night

39

C6

we've been to geth - er. Lov - ers at first sight

41

C/E E♭°7 D m

in love for - ev - er. It turned out so right

43

G7(♭9) D m7/G G7(♭9) C 6

for stran - gers in the night.

46

(Sax)

Doo be doo be doo, doo be doo be doo,

50

D m G7(♭9) D m7/GG7(♭9) C 6

It turned out so right for stran-gers in the night.

LATIN - TANGO

Strangers In The Night

M

Keyboard

(Keyboard)

E♭Maj7 C m7 F m7 B♭7 F m7 B♭7

5 E♭Maj7 E♭6

Stran-gers in the night ex-chang-ing glanc - es, won-d'ring in the night

8 E♭Maj7 E♭/G G♭°7

— what were the chanc - es we'd be shar-ing love — be-fore the night was

11 Fm Fm(maj7) Fm7 Fm6 Fm7

through. Some-thing in your eyes was so in - vit - ing,

15

some-thing in your smile was so ex - cit - ing,

17 B♭7 F m7/B♭7(b9) E♭Maj7

some-thing in my heart told me I must have you.

21 G m7(b5) C7(b9)

Stran-gers in the night, two lone-ly peo-ple we were stran-gers in the night

24 F m7 A♭m6

— up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

27 E♭ C m7 To Coda F m7 B♭7

Love was just a glance a - way a warm em - brac - ing dance a - way, and

2
29 E♭Maj7

ev - er since that night we've been to geth - er.

31 E♭6 E♭/G G♭7

Lov - ers at first sight in love for - ev - er.

33 F m B♭7(♭9) F m7/B♭7(♭9) E♭6 D.S. al Coda

It turned out so right for stran-gers in the night.

Φ Coda

37 F m7 B♭7 F Maj7

warm em - brac - ing dance a - way. Ev - er since that night

39 F6

— we've been to geth - er. Lov - ers at first sight

41 F/A A♭7 G m

— in love for - ev - er. It turned out so right

43 C7(♭9) G m7/C C7(♭9) F 6

— for stran - gers in the night.

46 F Maj7 (Keyboard) D m7 (Keyboard)

Doo be doo be doo, doo be doo be doo,

50 G m C7(♭9) G m7/CC7(♭9) F 6

It turned out so right for stran-gers in the night.

Thank You.

We are now going to play a **polka!**

It's a lively and cheerful composition that embodies the spirit of a particular season.

It captures the essence of spring with its upbeat tempo and lively melody, making it a favorite among polka enthusiasts. Here we go with "Springtime Polka".

Springtime Polka

(Keyboard) B_{\flat}

F C7 F (Sax) C7 Keyboard

5 F Gm7 C7 F 3

II Gm7 C7 3 F C7 F Gm7

17 C7 F 3 Gm7 C7

23 1. F C7 F (Keyboard) 2. F C7 F (Sax)

27 C G7 C

33 1. G7 C (Keyboard) 2. G7 C (Sax) C7

37 F Gm7 C7 F 3

43 Gm7 C7 3 F C7

2

47 F Gm7 C7 F

52 3 Gm7 C7 F C7 F

57 F (Keyboard) F7 C7 F F7 (Sax)

61 B♭ Cm7

67 F F7

74 1. B♭ (Keyboard) F7 2. B♭ F7 B♭ Fine

(Keyboard & Bass - Play notes as written)
80 Gm

84 F C7 F

88 F7 B♭ F7 F F7 D.S. al Fine
(Sax)

Thank you.

Each time we play for you, we like to showcase a noted artist or artists of yesteryear. Let's see if you can guess the name of the artists from the clues I'll give you.

This duo was born in 1946 and 1950. During their rather brief career, they recorded ten albums and had three #1 hits and five #2 hits on the Billboard charts and fifteen #1 hits on the Adult Contemporary charts. Any ideas? Here's some more clues: They sold more than 90 million records worldwide, making them one of the best selling music artists of all time. Still don't know.

Well, here's your final clue. They were brother and sister, and the female died in 1983 of anorexia. Yes, you got it - The Carpenters.

For our first selection, we'll perform a song they recorded in 1969 which hit the number 1 spot on the charts and remained there for 4 weeks. Here's _____ with our version of that great Carpenter hit - "Close To You."

Close To You

F

Keyboard

(Keyboard Only)

N.C.

5 C maj9 B sus B B m7 Why do
birds sud-den-ly ap - pear ev-'ry-time you are near? —
9 C C maj9 C C maj9 G G maj7 N.C.
Just like me, — they long to be close to you. — Why do
13 C maj9 B sus B B m7 E m7 Em
stars fall down from the sky ev-'ry-time you walk by? —
17 C C maj9 C C9 G G maj7 G 7
Just like me, — they long to be close to you. —
21 C C maj7 C C maj7 3
On the day that you were born, the an - gels got to - geth - er and de -
23 B m7 B m7/E E 7
cid - ed to cre - ate a dream come true. So, they
25 C maj9 C C maj7 C 6
sprink-led gold dust in your hair of gold and star - light in your eyes of
27 D N.C. 3 3
blue. That is

29 C maj9 B sus B B m7 Em7 Em
 why all the girls in town fol-low you all a - round._____

33 C C maj9 C C maj9 G maj7 (Sax)
 Just like me, — they long to be close to you._____

37 D_b9 C sus C C m7 Fm
 (Keyboard) D_b D_b9 D_b D_b9 A_b A_bmaj7 A_b A_b
 On the day that you were born, the an - gels got to - geth - er _____ and de -

45 D_b D_bmaj7 D_b D_bmaj7
 cid - ed to cre - ate a dream come true. So, they

49 D_bmaj9 D_b D_bmaj9 D_b6
 sprink-led gold dust in your hair of gold and star-light in your eyes of

51 E_b N.C.
 blue. That is

53 D_bmaj9 C sus C $\overbrace{C \text{ m7}}$ Fm7 Fm
 why all the girls in town fol-low you all a - round. _____

57 D_b D_bmaj9 D_b D_bmaj9 A_bmaj7
 Just like me, — they long to be close to you. _____

61 D_b D_bmaj9 D_b D_bmaj9
 Just like me, — they long to be

63 (Keyboard) D_b⁹ D_b D_b⁹ D_b D_b⁹ D_b D_b⁹
 close to you. _____

67 D_b D_bmaj9 $\overbrace{D\text{ b}}$ D_b D_bmaj9 A_bmaj7
 Ah, _____ close to you. _____

71 D_b D_bmaj9 $\overbrace{D\text{ b}}$ D_b D_bmaj9 A_bmaj7
 Ah, _____ close to you. _____

75 D_b D_bmaj9 $\overbrace{D\text{ b}}$ D_b D_bmaj9 A_bmaj7
 Ah, _____ close to you. _____

79 D_b D_bmaj9 $\overbrace{D\text{ b}}$ D_b D_bmaj9 A_bmaj7
 Ah, _____ close to you. _____

Close To You

M
Keyboard

(Keyboard Only)

5 F maj9 E sus E Em7 Why do
 birds sud-den-ly ap-pear ev'-ry-time you are near? _____

9 F F maj9 F F maj9 C C maj7 N.C.
 Just like me, they long to be close to you. Why do

13 F maj9 3 E sus E Em7 A m7 Am
 stars fall down from the sky ev'-ry-time you walk by? _____

17 F F maj9 F F9 C C maj7 C7
 Just like me, they long to be close to you. _____

21 F F maj7 F F maj7 3
 On the day that you were born, the an-gels got to - geth - er and de -

23 Em7 3 Em7/A A7
 cid - ed to cre - ate a dream come true. So, they

25 F maj9 F 3 F maj7 F6
 sprink-led gold dust in your hair of gold and star - light in your eyes of

27 G N.C. 8va 3 F6
 blue. That is

29 F maj9 E sus E Em7 A m7 A m
 why all the girls in town fol-low you all a - round. _____

33 F F maj9 F F maj9 C maj7 (Sax)
 Just like me, — they long to be close to you. _____

37 G^b9 F sus F F^b7 B^b7 B^bm
 (Keyboard)

41 G^b G^b9 G^b G^b9 D^b D^bmaj7 D^b D^b7

45 G^b G^bmaj7 G^b G^bmaj7
 On the day that you were born, the an - gels got to - geth - er _____ and de -

47 F m7 F m7/B^b B^b7
 cid - ed to cre - ate a dream come true. So, they

49 G^bmaj9 G^b G^bmaj9 G^b6
 sprink-led gold dust in your hair of gold and star - light in your eyes of

51 A^b N.C.
 blue. _____ That is

53 G_bmaj9 F sus F Fm7 B_bm7 B_bm
 why all the girls in town fol-low you all a - round._____

57 G_b G_bmaj9 G_b G_bmaj9 D_bmaj7
 Just like me,— they long to be close to you._____

61 G_b G_bmaj9 G_b G_bmaj9
 Just like me,— they long to be

63 (Keyboard) G_b⁹ G_b⁹ G_b⁹ G_b⁹ G_b⁹ G_b⁹ G_b⁹ G_b⁹
 close to you._____

67 G_b G_bmaj9 G_b G_bmaj9 D_bmaj7
 Ah, _____ close to you._____

71 G_b G_bmaj9 G_b G_bmaj9 D_bmaj7
 Ah, _____ close to you._____

75 G_b G_bmaj9 G_b G_bmaj9 D_bmaj7
 Ah, _____ close to you._____

79 G_b G_bmaj9 G_b G_bmaj9 D_bmaj7
 Ah, _____ close to you._____

Thank you very much.

Our next Carpenter's hit was recorded in 1976 and was a cover of an earlier 1960 version by Herman's Hermits. Remember that group? This song topped out at #7 on the charts.

Here we go with _____ to tell us that "There's A Kind Of Hush" falling over the world tonight.

Enjoy!

There's A Kind Of Hush

F

Keyboard

(Keyboard)

There's a

Musical score for 'All Over the World' with lyrics and chords:

5 E♭ G7 C m E♭7

kind of hush all o-ver the world to - night. All ov-er the world

Musical score for 'Lovers in Love' with lyrics:

you can hear the sounds of lov-ers in love. You know what I mean. Just the

Chords: A♭, B♭7, E♭, B♭7

Musical score for 'Two of Us' featuring lyrics and chords:

13 E♭ G7 C m E♭7

two of us and no-bod-y else in sight. There's no-bod-y else

(Sax)

Chords: E♭, G7, C m, E♭7.

Lyrics: two of us, and no-bod-y else, in sight. There's no-bod-y else.

Instrument: (Sax)

17 A♭ B♭7 E♭ E♭7

— and I'm feel-ing good just hold-ing you tight. So

21 A♭ A♭6 A♭Maj7 A♭6

21 lis-ten ver-y care-ful-ly, get clos-er now and you will see what I mean.

25 E♭ A♭ E♭ E♭7

25 It is-n't a dream. The

29 A♭ A♭6 A♭Maj7 A♭6

29 on-ly sound that you will hear is when I whis-per in your ear, "I love you"

33 B♭7

33 for-ev-er and ev - er." There's a

37 E♭ G7 C m E♭7 To Coda

37 kind of hush all o-ver the world to - night. All ov - er the world,

41 A♭ B♭7 E♭ B♭7

— you can hear the sounds of lov-ers in love. La

45 E♭ G7 C m E♭7

la la la la la la. La la la la la la. La la la la la

49 A♭ B♭7 E♭ E♭7 A♭ D.S. al Coda

— la la la la la la. So

Coda 53 A♭ B♭7 E♭ B♭7

peo-ple just like us are fall-ing in love. Yes, fall-ing in love

57 E♭ B♭7 E♭ B♭7 E♭

Shhh! They're fall-ing in love Shhh!

There's A Kind Of Hush

M
Keyboard

(Keyboard)

There's a

Musical score for 'Lovers in Love' showing measures 9-12. The key signature is D-flat major (two flats). The vocal line continues with lyrics: 'you can hear the sounds of lov-ers in love.' followed by 'You know what I mean just the'. The piano accompaniment includes chords for D-flat major, E-flat 7, A-flat major, and E-flat 7.

Musical score for 'Two of Us' featuring two staves. The top staff shows a vocal line with lyrics: 'two of us', 'and no-bod-y else', 'in sight.', and 'There's no-bod-y else'. The bottom staff shows a keyboard line. Chords indicated above the staff are A♭, C7, Fm, and A♭7.

Musical score for "I'm Feeling Good" featuring two staves. The top staff shows a melody line with chords D♭, E♭7, A♭, and A♭7. The bottom staff shows a bass line. The lyrics "and I'm feel-ing good" are aligned with the first measure, "just hold-ing you tight." with the second, and "So" with the fourth. Measure numbers 17 and 18 are indicated above the staves.

Musical score for piano and voice. The piano part consists of two staves in A♭ major, 2/4 time. The vocal part is in A♭ major, 2/4 time. The lyrics "It is-n't a dream." begin in measure 26 and continue into measure 27. The piano accompaniment features eighth-note chords and sustained notes.

29 D♭ D♭6 D♭Maj7 D♭6

on - ly sound that you will hear is when I whis-per in your ear, "I love you"

Musical score for piano and voice. The piano part (top staff) starts with a rest followed by a melodic line. The vocal part (bottom staff) begins with a sustained note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "for-ev-er and ev - er." are written below the vocal line. The piano accompaniment continues with a steady eighth-note pattern. The key signature is E♭ major (one flat), and the time signature is common time (indicated as 33).

37 A♭ C7 F m A♭7 To Coda

kind of hush all o-ver the world to-night. All ov - er the world,

41 D♭ E♭7 A♭ E♭7

— you can hear the sounds of lov-ers in love.

La

45 A♭ C7 F m A♭7

la la la la la la.

La la la la la la.

La la la la la

49 D♭ E♭7 A♭ A♭7 D♭ D.S. al Coda

— la la la la la la.

la la la la la.

So

Φ Coda 53 D♭ E♭7 A♭ E♭7

peo-ple just like us

are fall-ing in love.

Yes, fall-ing in love

57 A♭ E♭7 A♭ E♭7 A♭

Shhh! They're fall - ing in love

Shhh!

Thank you very much.

For our third Carpenter's hit, we'll move to the year 1970 and a song which helped them win 2 Grammy awards and was inducted into the Grammy Hall of Fame as a recording of lasting quality. It became one of their most famous recordings.

Here's _____ with this great Carpenter hit - "We've Only Just Begun."

We've Only Just Begun

Keyboard

Smooth Beat (Sax) E♭maj7 B♭ E♭maj7

5 B♭ E♭maj7 Dm7 Gm7 3

(F) We've on - ly just be - gun____ to live,____ white lace and So man - y
Be - fore the ris - ing sun____ we fly.____

9 Cm7 Gm7 1. Cm7 Cm7/F
prom - is-es.____ A kiss for luck and we're on our way.____
roads to choose,____ we start out walk-ing and (Sax) 3.

13 2. Cm7 Cm7/F
learn to run.____ (Sax)

Rock Beat
B♭maj7, E♭maj7, B♭maj7, E♭maj7, F

17 G Cmaj7 G Cmaj7 G Cmaj7
(Sing both times) Shar-ing hor-i - zons that are new to us,____ Watch-in' the signs a-long the way.

2
20 G B maj9 E maj7 B maj9 E maj7

Talk - in' it o - ver, just the two of us.

23 B maj9 E maj7 F 7sus Drums Tacit To Coda F

Work-in' to - geth - er, day to day to - geth-er.

26 Smooth Beat Bb Ebmaj7 Dm7

And when the ev - 'ning comes,' we smile.

29 Gm7 Cm7 Gm7

So much of life a-head.

We'll find a place where there's

32 Cm F Rock Beat Bbmaj7 Ebmaj7 Bbmaj7 Ebmaj7 F D.S. al Coda

room to grow.

Coda Drums Tacit

36 F

geth - er.

to - geth - er.

Smooth Beat

38 B♭ E♭maj7 Dm7 Gm7

And when the ev -'ning comes,

we smile.

(Sax)

So much of

42 Cm7 Gm7 Cm

life a-head.

We'll find a place where there's room to grow.

45 F B♭maj7 E♭maj7

And yes, we've just be - gun.

(Sax)

(Keyboard)

48 B♭maj9 (Sax) E♭maj7 D

(Sax)

E♭maj7

D

Thank you. Thank you very much.

For our final Carpenter hit, we'll present a song which won the Academy Award for best original song in 1971. An interesting sidelight: The Academy Awards, as you know, are for films. Since the Carpenters had not appeared in a film, they were barred from appearing at the award ceremony. This song was sung by Petula Clark at the Awards.

Here we go with _____ to sing our version of "For All We Know"

NO SAX

For All We Know

F

Keyboard

(Keyboard)

1 G D/G C/G D/G

5 G D/G C/G D/G

9 G G/F# Em A/C# C6 Cm6
Love, look at the two of us, strang - ers in many ways.

15 G/B G D/F# Em Em/D A7/C#
— ways. — We've got a life - time to share, so much to

21 D maj7 G maj7 C maj7 D sus D G G/F# Em Em/D
— say — and as we go — from day to day. I'll feel you

27 A7/C# C6 Cm6 G/B G D/F#
close to me, But time a - lone will tell.

2

33 Em E m/D A 7/C# D maj7 G maj7

Let's take a life time to say, "I knew you well," for on -

39 C maj7 B m7 Em7 G maj7/D C maj7 D sus D/F#

ly time will tell us so, and love may grow, for all

(Keyboard)

45 G D/G C/G D/G

we know.

49 G D/G C/G D/G

53 G G/F# Em A/C# C6

Love, look at the two of us, strang - ers

58 Cm6 G/B G D/F# Em Em/D

in man-y ways. Let's take a life - time

63 A 7/C# D maj7 G maj7 C maj7

to say, "I knew you well," for on - ly time

68 B m7 E m D C maj7 D D/F#

— will tell us so,
and love may grow,
for all

(Keyboard)

73 G D/G C/G D/G

73 we know.

77 G
77 D/G
77 C/G

(Slower)

Musical score for piano showing measures 80-81. The score consists of two staves. The top staff is in treble clef, G major (two sharps), common time, and has a dynamic of 80. It features a bassoon part with eighth-note chords and a piano part with eighth-note chords. The bottom staff is in bass clef, G major (two sharps), common time, and has a dynamic of 80. It features a bassoon part with sustained notes and a piano part with eighth-note chords. Measure 80 ends with a Gsus chord. Measure 81 begins with a G chord and continues with a melodic line in the treble staff.

NO SAX

For All We Know

M
Keyboard

(Keyboard)

1 C G/C F/C G/C

Keyboard score showing four measures in common time. The melody consists of eighth-note patterns. The bass line provides harmonic support.

5 C G/C F/C G/C

Keyboard score showing four measures in common time. The melody consists of eighth-note chords. The bass line provides harmonic support.

9 C C/B Am D/F# F6 F m6

Love, look at the two of us, strang - ers in man-y

15 C/E C G/B Am Am/G D 7/F#

ways. We've got a life - time to share, so much to

21 G maj7 C maj7 F maj7 G sus G C C/B Am Am/G 3

say and as we go from day to day. I'll feel you

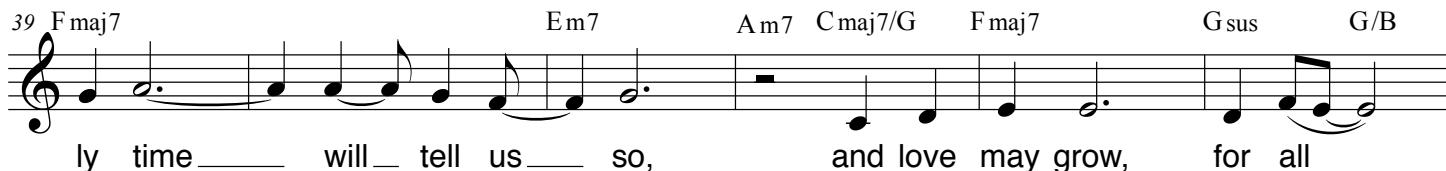
27 D 7/F# F6 F m6 C/E C G/B

close to me, But time a - lone will tell.

2

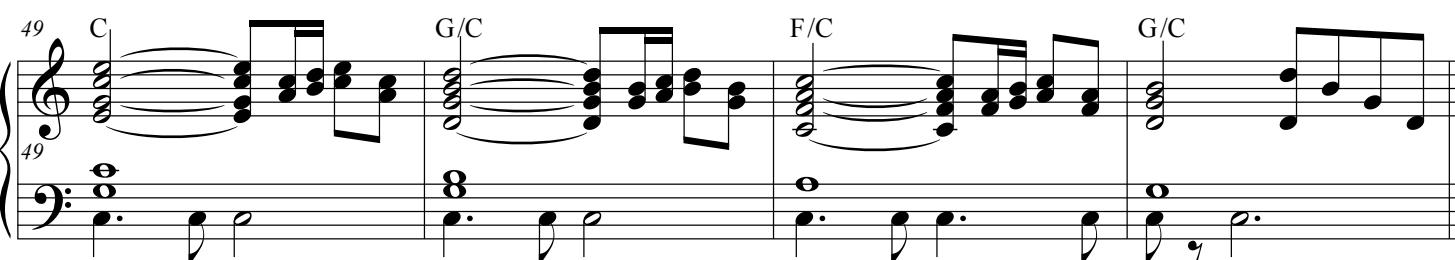
33 A m A m/G D 7/F# G maj7 C maj7

 Let's take a life time to say, I knew you well, for on -

39 F maj7 E m7 A m7 C maj7/G F maj7 G sus G/B

 ly time will tell us so, and love may grow, for all

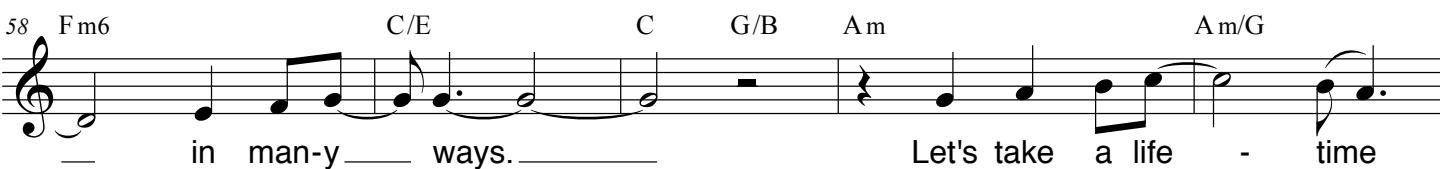
(Keyboard)
 45 C G/C F/C G/C

 we know.

49 C G/C F/C G/C

 we know.

53 C C/B A m D/F# F6

 Love, look at the two of us, strang - ers

58 F m6 C/E C G/B A m A m/G

 in man-y ways. Let's take a life - time

63 D 7/F# G maj7 C maj7 F maj7

 to say, I knew you well, for on - ly time

68

E m7 A m G F maj7 G G/B

— will tell us so, and love may grow, for all

Musical score for piano and voice. The piano part (Keyboard) consists of two staves. The top staff shows a melody in C major with chords G/C and F/C. The bottom staff shows harmonic bass notes. The vocal part (Soprano) begins with the lyrics "we know." followed by a long dash. The piano part includes a measure number 8.

Musical score for the first section of the piece, starting at measure 77. The score consists of two staves. The top staff uses a treble clef and has three systems. The first system ends at measure 80. The second system begins at measure 81 with a dynamic of 8 and a tempo marking of (Slower). The third system begins at measure 82. The bottom staff uses a bass clef and has three systems corresponding to the top staff. Measures 77-80 show sustained notes and eighth-note chords. Measures 81-82 show eighth-note chords.

80 G/C
C sus

80

Thank you.

Our next selection was written in 1944 as a duet for the composer, Frank Loesser and his wife. But the most notable recordings were made 5 years later by Doris Day and Buddy Clark, Margaret Whiting and Johnny Mercer, Ella Fitzgerald and Louie Jordan, and many others.

So, _____ and I will sing this song involving a conversation between two people at the conclusion of a date. It's title has something to do with the weather conditions - "Baby, It's Cold Outside."

VOCAL DUET

Baby, It's Cold Outside

Keyboard

D♭ E♭m7 A♭7 D♭ E♭m7 A♭7

real - ly can't stay.
I've got to go
But ba-by, it's cold outside.

This eve - ning has been so ver - y nice.
out-side.
How luck - y that you dropped in.

My My moth-er will start to sis - ter will be sus -

I'll hold your hands, they're just like ice.

wor - ry, and my fath - er will be pac - ing the floor.

Beau - ti - ful, what's your de - hur - ry?
Gosh, your lips look de li - cious!

29 G^b

ought - a say, "No, no, no sir." At least I'm gon-na say that I tried.
bound to be talk to - mor - row. At least there will be plen - ty im-plied.

29

swell. Mind if I move in clos - er? _____
me? Think of my life - long sor - row _____

32 A^b7

I real - ly can't stay,

32

What's the sense in hurt - in' my pride. Bab - y, don't
if you caught pneu - mon - ia and died. Get ov - er that

34 1. B^b7 E^bm7 A^b7 D^b A^b7 3

ah, but it's cold out - side. (Keyboard)

34

hold out! Ba - by, it's cold out - side. _____

2. B^b7 E^bm7 Fm7 E^bm7/G^b Gm7(b5) E^bm7 F^o7

(Keyboard) Ah, but it's cold

37

hold out. Ooo, ba - by it's cold

40 E^bm7 A^b7 D^b (Keyboard) B^bm7 A^b7 D^b6

out - side. _____

40

Thank you.

For our next selection, we'll go back to the year 1928 to a musical entitled "Whoopee." In that musical, Eddie Cantor presents a dire warning to men about the "trap" of marriage. The song begins with the celebration of a wedding, honeymoon and marital bliss, but moves on to babies and responsibilities of marriage.

So here's what can happen when one is engaged in "Makin' Whoopee."

Makin' Whoopee

F

Keyboard

B^b Gm Cm7 F7 B^b Gm Cm7 F7

5 B^b B^{o7} Cm7 F7 B^bmaj7 B^b7 An-oth-er
 bride, an-oth-er June, an-oth-er sun-ny hon-ey -
 shoes, a lot of rice, the groom is ner-vous he ans-wers
 dishes and ba-by clothes, he's so am-bi-tious, he ev-en

8 E^bmaj7 E^bm6 Dm7 Gm7 D^bm7 G^b7 F7 **To Coda ♀**
 moon, an-oth-er sea-son, an-oth-er rea-son for mak-in'
 twice. It's real-ly kil-lin' that he's so wil-lin' to make some
 sews. But don't for-get, folks, that's what you get, folks, for mak-in'

11 1. B^b Gm G^b7 F B^b Gm G^b7 F7 2. B^b E^b6 B^b
 whoop-ee. A lot of whoop-ee.

17 Dm7(5) G7(9) Cm7 Cm7(5) F7(9) B^bmaj7
 Pic-ture a lit-tle love nest, down where the ros-es cling. **D.S. al Coda**

21 Dm7(5) G7(9) Cm7 Cm7(5) F7(9) Dm7 G7 Cm7 F7
 Picture the same sweet love nest, think what a year will bring. He's wash-ing

25 ♀ Coda B^b Gm G^b7 F7 B^b Gm G^b7 F7
 whoop-ee, for mak-in' whoop-ee, for mak-in'

29 B^b Gm G^b7 F7 B^b Cm7 B maj7(#5) B^b6
 whoop-ee, for mak-in' whoop-ee,

Makin' Whoopee

M
Keyboard

Keyboard

E♭ Cm Fm7 B♭7 E♭ Cm Fm7 B♭7

5 § E♭ E°7 Fm7 B♭7 E♭maj7 E♭7

bride, _____ an - oth - er June, _____ an - oth - er sun - ny _____ hon - ey -
shoes, _____ a lot of rice, _____ the groom is ner - vous____ he ans - wers
dishes _____ and ba - by clothes, _____ he's so am - bi - tious,____ he ev - en

8 A♭maj7 A♭m6 Gm7 Cm7 G♭m7 B7 B♭7

To Coda ♪

moon, _____ an - oth - er sea - son,____ an - oth - er rea - son____ for mak - in'
twice.____ It's real - ly kil - lin'____ that he's so wil - lin'____ to make some
sews.____ But don't for - get, folks,____ that's what you get, folks, for mak - in'

11 1. E♭ Cm B7 B♭ E♭ Cm B7 B♭7 2. E♭ A♭6 E♭

whoop - ee._____ A lot of whoop - ee.

17 Gm7(♭5) C7(♭9) Fm7 Fm7(♭5) B♭7(♭9) E♭maj7

Pic - ture a lit - tle love nest, down where the ros - es cling.

21 Gm7(♭5) C7(♭9) Fm7 Fm7(♭5) B♭7(♭9) Gm7 C7 Fm7 B7

D.S. al Coda

Pic - ture the same sweet love nest, think what a year will bring.____ He's wash - ing

Coda ♪

25 E♭ Cm B7 B♭7 E♭ Cm B7 B♭7

whoop - ee, for mak - in' whoop - ee, for mak - in'

29 E♭ Cm B7 B♭7 E♭ Fm7 Emaj7(♯5) E♭6

whoop - ee, for mak - in' whoop - ee, _____

Thank you. Are you enjoying yourselves remembering these favorites from yesteryear?

Our next song was written in 1965 for the movie "Dr. Zivago" and was originally known as "Lara's Theme" after the female lead in that film. Remember Julie Christie in that film? By special request of Connie Francis, Paul Francis Webster later took the theme and added lyrics to it. Ray Conniff recorded a version of his own which topped the "Easy listening" chart in the U.S. for four weeks.

Here we go with the beautiful waltz "Somewhere My Love."

Somewhere My Love

F

(Sax)

Keyboard

The musical score consists of two staves. The top staff is for the Keyboard (piano) and the bottom staff is for the Vocal (Sax). The vocal part includes lyrics. Chords are indicated above the staff at various points.

Keyboard (Top Staff):

- Measures 1-8: Cm, G7, Fm, C7, Fm
- Measure 9: C7, Fm, C7, G7
- Measure 17: C, F/G, C, C/E, E^b7
- Measure 23: Dm7, G7, Dm7, G7, Dm7, G7
- Measure 29: Dm7, G7, C, G7
- Measure 33: F, F/E, F/D, F/C, F
- Measure 38: Some - day, E^b, we'll meet a - gain, E^b/C
- Measure 44: my love, E^b/B^b, Some - day, G/D, G7

Vocal (Bottom Staff):

Some - where, my love, _____
 Some - where, a hill _____
 there will be songs to
 sing gold, _____
 al and though the snow _____
 cov - ers the hope spring.
 more than your heart of can hold.
 Some - day, we'll meet a - gain,
 my love. Some - day when -
 ev - er the spring breaks through. _____

(Sax 1st, Keyboard 2nd)

49 C F/G C C/E E[♭]7 Dm7 G7

57 Dm7 G7 Dm7 G7 Dm7 G7 C G7

65 F F/E F/D F/C F F#7 C/G

Some - day, _____ we'll meet a - gain, my love. _____

73 E[♭] E[♭]/D E[♭]/C E[♭]/B[♭] B[♭]/F E[♭] G/D G7

Some - day when - ev - er the spring breaks through. _____

81 C F/G C C/E E[♭]7 Dm7 G7 Dm7

You'll come to me, _____ out of the long a - go, _____ warm God
Till then, my sweet, _____ think of me now and then. _____

90 G7 Dm7 G7 Dm7 G7 C G7

as speed, the wind, _____ soft as the kiss of snow. _____

2. Dm7 G/D G7 G7(b9) C F C

'till you are mine _____ a - gain. _____

Somewhere My Love

M

(Keyboard)

The musical score consists of six staves of music. The first staff is for the piano keyboard, starting in F major (Fm) and transitioning through C7, B♭m, F7, and B♭m. The second staff begins at measure 9, also in F major (F7), transitioning through B♭m, F7, and C7. The third staff starts at measure 17, with chords F, B♭/C, F, F/A, and A♭7. The lyrics for this section are: "Some - where, my love, hill. there will be songs to and". The fourth staff begins at measure 23, with chords Gm7, C7, Gm7, C7, Gm7, and C7. The lyrics for this section are: "sing gold, al and though there the are snow dreams,". The fifth staff begins at measure 29, with chords Gm7, C7, F, and C7. The lyrics for this section are: "cov more - ers than the your hope heart of can spring. hold.". The sixth staff begins at measure 33, with chords B♭, B♭/A, B♭/G, B♭/F, and B♭. The lyrics for this section are: "Some - day, we'll meet a - gain,". The seventh staff begins at measure 38, with chords B7, F/C, A♭, A♭/G, and A♭/F. The lyrics for this section are: "my love. Some - day when -". The eighth staff begins at measure 44, with chords A♭/E♭, E♭/B♭, A♭, C/G, and C7. The lyrics for this section are: "ev - er the spring breaks through.". The score includes various rests and dynamic markings throughout the measures.

(Keyboard)

49 F B^b/C F F/A A^b^o7 Gm7 C7

57 Gm7 C7 Gm7 C7 Gm7 C7 F C7

65 B^b B^b/A B^b/G B^b/F B^b B^b^o7 F/C

Some - day, _____ we'll meet a - gain, my love. _____

73 A^b A^b/G A^b/F A^b/E^b E^b/B^b A^b C/G C7

Some - day _____ when - ev - er the spring breaks through. _____

81 F B^b/C F F/A A^b^o7 Gm7 C7 Gm7

You'll come to me, _____ out of the long a - go, _____ warm God
Till then, my sweet, _____ think of me now and then. _____

90 C7 Gm7 C7 Gm7 C7 F C7

as speed, the wind, _____ soft as the kiss of snow. _____

97 Gm7 C/G C7 C7(b9) F B^b F

'till you are mine _____ a - gain. _____

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'll switch moods and play a song written back in 1945, the most famous recording of which was a collaboration by Les Brown and Doris Day.

In the song, an individual recounts a dream about someone very special. Here we go with "My Dreams Are Getting Better All The Time."

My Dreams Are Getting Better All The Time

2

13 E^b
 think that we were strang - ers a coup-le of nights a - go. And

A^b6/E^b
 F m7/C

15 F 7
 though it's a dream I nev - er dreamed he'd ev - er say "Hel-lo." Oh,

F♯
 Gm
 Fm7/A^b
 B^b7
 Fm7 B^b7

17 E^b
 may - be to - night I'll hold him tight when the moon-beams shine. My

E^b/G
 A^b
 A°

19 1. B^b7
 dreams are get - ting bet - ter all the time. _____ (Sax)

F m
 B^b7
 E^b
 Fm7 B^b7

21 2. B^b7
 dreams are get - ting bet - ter all the time. My

F m
 B^b7
 E^b
 A°

23 B^b7
 dreams are get - ting bet - ter all the time. My

F m
 B^b7
 E^b
 A°

25 B^b7
 dreams are get - ting bet - ter all the time.

F m
 B^b7
 E^b B^b7 E^b

My Dreams Are Getting Better All The Time

M

(Keyboard)

Keyboard

Well,

what do you know, she smiled at me in my dreams last night. My

dreams are get - ting bet - ter all the time. And,

what do you know, she looked at me in a dif - f'rent light.. My

dreams are get - ting bet - ter all the time. To

2

13 A^b9 D^b6/A^b B^bm7/F

think that we were strang - ers a coup-le of nights a - go. And

15 B^b7 B° Cm B^bm7/D^b E^b7 B^bm7 E^b7

though it's a dream I nev - er dreamed she'd ev - er say "Hel - lo." Oh,

17 A^b A^b/C D^b D°

may - be to - night I'll hold her tight when the moon-beams shine. My

19 1. E^b7 B^bm E^b7 A^b B^bm7 E^b7

dreams are get - ting bet - ter all the time. (Keyboard)

21 2. E^b7 B^bm E^b7 A^b D°

dreams are get - ting bet - ter all the time. My

23 E^b7 B^bm E^b7 A^b D°

dreams are get - ting bet - ter all the time. My

25 E^b7 B^bm E^b7 A^b E^b7 A^b

dreams are get - ting bet - ter all the time.

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 number that was the signature song of a great musical by Meredith Wilson, in which a super slick band instrument salesman comes to River City, Iowa, and asks the residents to "visualize" their children playing in a marching band.

Do you recall what Professor Hill told us would be at the front of this great band? Right - "76 Trombones."

Here we go!

Seventy Six Trombones

F

Keyboard

(Sax)

C D^b/B Gm/D /C[#] C7
F A^b C7/G G^b7 C7/G /C
Sev-en - ty

six six trom - bones led caught the big morn - ing sun, with a hun-dred and

ten ten cor - nets close right at be - hind. They There were more fol - lowed than by

rows thou - sand rows reeds of spring - ing fin - est vir - tu - o sos, there the were

cream of ev - 'ry fa - mous band. Sev - en - ty

horns of ev - 'ry shape and kind. There were

cop - per bot - tom tym pa - ni in the horse - pla - toons,

fif ty mount - ed can - non in bat - ter - y,

thun - der-ing, thun - der-ing, all loud - a - long the be - way.

Dou - ble bell eu - pho - ni - ums and big bas - soons,

Clar - i - nets of ev - 'ry size and and

1. F

2
 37 C7 F C7 F7
 each bas - soon hav-ing his big fat say. There were

41 2. E♭ A7 B♭ F7 B♭ (Sax)
 trum-pet-ers who'd im-pro-vise a full oc-tave high-er than the score.

47 G7 C7
 Sev-en-ty

51 F A♭7 C7/G F♯7 C7/G /C
 six trom - bones led the big pa - rade, when the or - der to
 six trom - bones at the coun - ter-point, while a hun - dred and

55 C7 F
 march rang cor - out loud and clear. Start - ing Then off mod - est - ly
 ten nets played the air. Then

59 F7 1. B♭ G7
 big took bang my bong on as the Chi - nese gong, by a

63 C G7 C C7
 big bang bong - er at the rear. Sev - en - ty

67 2. B♭ G7 F/C C7
 one and on - ly bass, and I oom pah, oom pah,

71 Dm7/C F7 C7
 oom pah pahed I oom pahed up and down the

75 F (Sax) Gm7 C7 F
 square.

Seventy Six Trombones

M
Keyboard

(Keyboard)

F G^b/E Cm/G /F[#] F7
 5 B^b D^b○ F7/C B[○]7 F7/C /F
 six trom - bones led the big pa - ride, _____ with a hun-dred and
 six trom - bones caught the morn - ing sun, _____ with a hun-dred and
 9 F7 B^b
 ten ten cor - nets close right at be - hind. _____ They There were more fol - lowed by a
 13 B^b7 E^b C7
 rows thou - sand rows reeds of spring - the fin - est vir - tu - o sos, the were
 17 1. F C7 F C7 F7
 cream of ev - 'ry fa - mous band. _____ Sev - en - ty
 21 2. F7 B^b
 horns of ev - 'ry shape and kind. _____ There were
 25 E^b B^b7
 cop - per bot - tom tym - pa - ni in the horse - pla - toons, _____
 fif ty mount - ed can - non in bat - plater - y, _____
 29 D E^b B^b
 thun - der-ing, thun - der-ing, all loud - a - long the be - way.
 thun - der-ing, thun - der-ing, er than be - fore.
 33 E^b 1. B^b
 Dou - ble bell eu - pho - ni - ums and big bas - soons, _____
 Clar - i - nets of ev - 'ry size and and

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2
 37 F7 B^b F7 B^b
 each bas - soon hav-ing his big fat say. There were

41 2. A^b D7 E^b B^b7 E^b (Keyboard)
 trum-pet-ers who'd im-pro-vise a full oc-tave high-er than the score.

47 C7 F7
 Sev - en - ty

51 B^b D^b7 F7/C B^o7 F7/C /F
 six trom - bones led the big pa - rade, when the a or - der to
 six trom - bones at the coun - ter - point, while hun - dred and

55 F7 B^b
 march ten rang cor - out loud played and clear. Start - ing Then off mod - est - ly
 out nets and the air. Then off mod - est - ly

59 B^b 1. E^b C7
 big took bang bong on as a the Chi - nese gong, by a

63 F C7 F F7
 big bang bong - er at the rear. Sev - en - ty

67 2. E^b C7 B^b/F F7
 one and on - ly bass, and I oom pah, oom pah,

71 Gm7/F B^b7 F7
 oom pah pahed I oom pahed up and down the

75 B^b (Keyboard) Cm7 F7 B^b
 square.