



Set H

[Last revised: 2019.03.28](#)

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Gypsy In My Soul

F

Keyboard

First system of musical notation (measures 1-4). Chords: C 6/G, B \flat 6/G, C 6/G, B \flat 6/G, C 6/G, B \flat 6/G, C 6/G, B \flat 6. The melody is in the treble clef, and the bass line is in the bass clef.

Second system of musical notation (measures 5-8). Chords: C Maj7, A m7, D m7, G7, C Maj7, A m7, D m7, G7, C Maj7, A m7. Lyrics: If I am fan-cy free and I love to wan-der, it's just the There's some-thing call-ing me_ from a-way out yon-der. It's just the

Third system of musical notation (measures 9-12). Chords: D m7, G7, C6, A m7, D m7, G7, C6, F \sharp m7(b5), B7. Lyrics: gyp-sy in my_ soul. gyp-sy in my_ soul.

Fourth system of musical notation (measures 13-16). Chords: E m7, A7, E m7, A7, E m7, A7, E m7, A7. Lyrics: I've got-ta give vent_ to_ my e-mo-tion._

Fifth system of musical notation (measures 17-20). Chords: D m7, G7, D m7, G7, D m7, G7, D m7, G7. Lyrics: I'm on-ly con-tent hav-ing my way._

Sixth system of musical notation (measures 21-24). Chords: C Maj7, A m7, D m7, G7, C Maj7, A m7, D m7, G7. Lyrics: There is no oth-er life_ of which I'm fon-der.

Seventh system of musical notation (measures 25-28). Chords: C Maj7, A m7, D m7, G7, C6, A \circ 7. Lyrics: It's just the gyp-sy in my_ soul._ No

Eighth system of musical notation (measures 29-32). Chords: D m7, G7, D m7, G7(b9), C6, A \circ 7, D m7, G7, D m7, G7(b9), C6, A m7, D m7, G7. Lyrics: cares,_ no strings,_ my heart_ has wings._

2
39 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7

If I am fan - cy free and I love to wan - der,

43 C Maj7 A m7 D m7 G7 C 6 C7 B^b7

it's just the gyp - sy in my soul. _____

47 E^b Maj7 C m7 F m7 B^b7 E^b Maj7 C m7 F m7 B^b7

51 E^b Maj7 C m7 F m7 B^b7 1. E^b 6 C m7 F m7 B^b7 2. E^b 6 E m7(b5) B7

57 E m7 A7 E m7 A7 E m7 A7 E m7 A7

I've got - ta give vent _____ to my e - mo - tion. _____

61 D m7 G7 3 D m7 G7 3 D m7 G7 D m7 G7

I'm on - ly con - tent hav - ing my way. _____ Say,


65 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7

There is no oth - er life _____ of which I'm fon - der.

69 C Maj7 A m7 D m7 G7 C 6 A °7


It's just the gyp - sy in my _____ soul. _____ No

73 D m7 G7 D m7 G7(b9) C 6 A °7 D m7 G7 D m7 G7(b9) C 6 A m7 D m7 G7



cares, no strings, my heart has wings.

81 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7



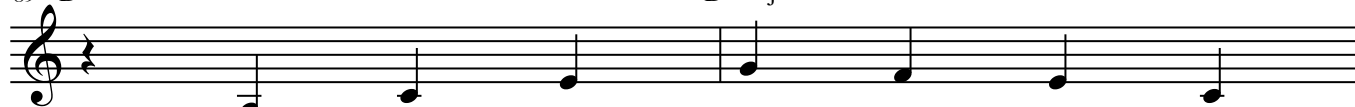
If I am fan - cy free and I love to wan - der.

85 C Maj7 A m7 D m7 E ° A 7



it's just the gyp - sy in my soul.

89 D m7 D b Maj7




It's just the gyp - sy in my

91 C 6/G B b 6/G C 6/G B b 6/G C 6/G B b 6/G C 6/G B b 6/G



soul.

95 C 6/G B b 6/G C 6/G B b 6 N.C. (Sax) C 6



soul.

Gypsy In My Soul

M

Keyboard

5 FMaj7 Dm7 Gm7 C7 FMaj7 Dm7 Gm7 C7 FMaj7 Dm7

If I am fan-cy free and I love to wan-der, it's just the
There's some-thing call-ing me from a-way out yon-der. It's just the

10 Gm7 C7 1. F6 Dm7 Gm7 C7 2. F6 Bm7(b5) E7

gyp-sy in my soul. gyp-sy in my soul.

15 Am7 D7 Am7 D7 Am7 D7 Am7 D7

I've got-ta give vent to my e-mo-tion.

19 Gm7 C7 Gm7 C7 3. Gm7 C7 Gm7 C7

I'm on-ly con-tent hav-ing my way.

23 FMaj7 Dm7 Gm7 C7 FMaj7 Dm7 Gm7 C7

There is no oth-er life of which I'm fon-der.

27 FMaj7 Dm7 Gm7 C7 F6 D°7

It's just the gyp-sy in my soul. No

31 Gm7 C7 Gm7 C7(b9) F6 D°7 Gm7 C7 Gm7 C7(b9) F6 Dm7 Gm7 C7

cares, no strings, my heart has wings.

2
39 F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7

If I am fan - cy free and I love to wan - der,

43 F Maj7 D m7 G m7 C7 F 6 F7 Eb7

it's just the gyp - sy in my soul. _____

47 Ab Maj7 F m7 Bb m7 Eb7 Ab Maj7 F m7 Bb m7 Eb7

51 Ab Maj7 F m7 Bb m7 Eb7 1. Ab 6 F m7 Bb m7 Eb7 2. Ab 6 Am7(b5) E7

57 Am7 D7 Am7 D7 Am7 D7 Am7 D7

I've got - ta give vent _____ to my e - mo - tion. _____

61 G m7 C7 G m7 C7 3 G m7 C7 G m7 C7

I'm on - ly con - tent hav - ing my way. _____ Say,

65 F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7

There is no oth - er life _____ of which I'm fon - der.

69 F Maj7 D m7 G m7 C7 F 6 D°7

It's just the gyp - sy in my _____ soul. _____ No

73 G m7 C7 G m7 C7(b9) F6 D°7 G m7 C7 G m7 C7(b9) F6 D m7 G m7 C7

cares, — no strings, — my heart — has wings. —

81 F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7

If I am fan - cy free and I love to wan - der.

85 F Maj7 D m7 G m7 A° D7

it's just the gyp - sy in my soul. —

89 G m7 G♭ Maj7

It's just the gyp - sy in my

91 F 6/C E♭6/C F 6/C E♭6/C F 6/C E♭6/C F 6/C E♭6/C

soul. —

95 F 6/C E♭6/C F 6/C E♭6 N.C. F 6

Falling In Love With Love

F

Keyboard

(Sax)

G m7

5 B \flat 6 A m7 G m7 C7

9 F Maj7 F 6 F Maj7 F \sharp 7 G m7 C7

Fall - ing in love with love is fall - ing for make - be - lieve.
I fell in love with love one night when the moon was full.

15 G m7 C7 G m7 C7 G m7 C7

Fall - ing in love with love eyes is play - ing the
I was un - wise with eyes un - a - ble to

21 F Maj7 F 6 F Maj7 F 6 F Maj7 F 6

fool.
see.

27 F Maj7 F 6 1. E m7 A7 E m7 A7 D m

such a juv - e - nile fan - cy. Learn - ing to
love, with love ev - er

34 Dm(Maj7) D m7 G7 G m7 C7

trust is just for child - ren in school

41 2. E m7 A7 E \flat 7 D7 G m7 D7(b9) G m7 C7

last - ing. But love fell out with

49 F Maj7 D m7 C7 D.S. al Coda

To Coda

53 Coda

me.

Falling In Love With Love

M

Keyboard

(Keyboard)

C m7

5 E \flat 6 D m7 C m7 F7

9 B \flat Maj7 B \flat 6 B \flat Maj7 B \circ 7 C m7 F7

Fall - ing in love with love is fall - ing for make - be - lieve.
I fell in love with love one night when the moon was full.

15 C m7 F7 C m7 F7 C m7 F7

Fall - ing in love with love is play - ing the
I was un - wise with eyes un - a - ble to

21 B \flat Maj7 B \flat 6 B \flat Maj7 B \flat 6 B \flat Maj7 B \flat 6

fool.
see. Car - ing too much is
I fell in love with

27 B \flat Maj7 B \flat 6 1. A m7 D7 A m7 D7 G m

such a juv - e - nile fan - cy. Learn - ing to
love, with love ev - er

34 Gm(Maj7) G m7 C7 C m7 F7

trust is just for child - ren in school.

41 2. A m7 D7 A \flat 7 G7 C m7 G7(b9) C m7 F7

last - ing. But love fell out with

49 B \flat Maj7 G m7 F7 D.S. al Coda

me.

53 Coda

My Romance

F

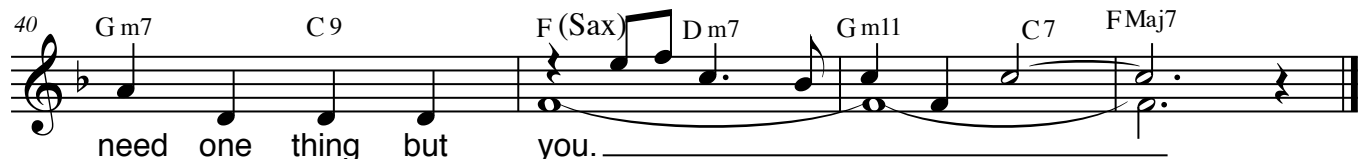
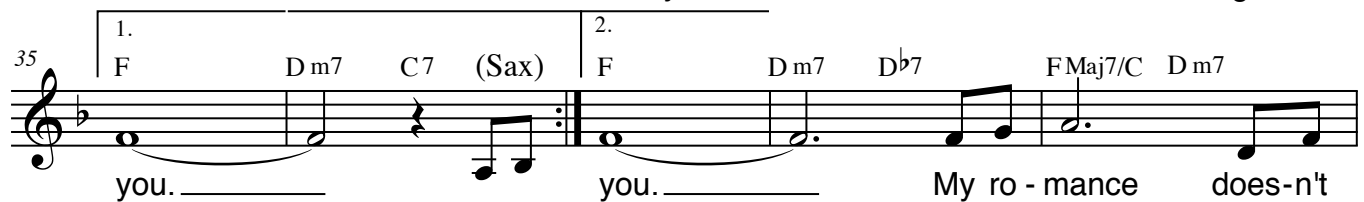
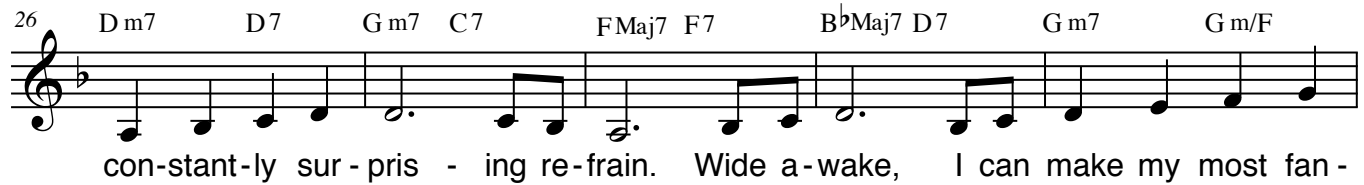
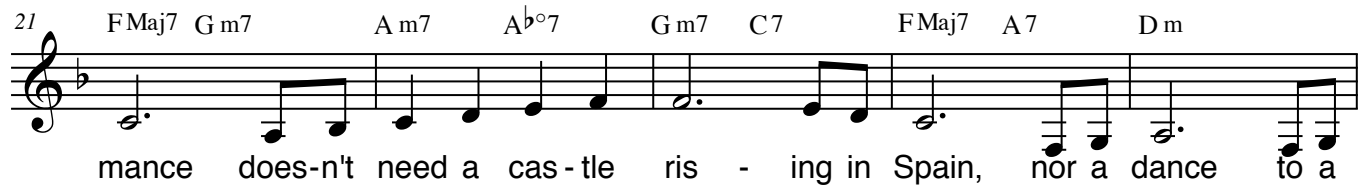
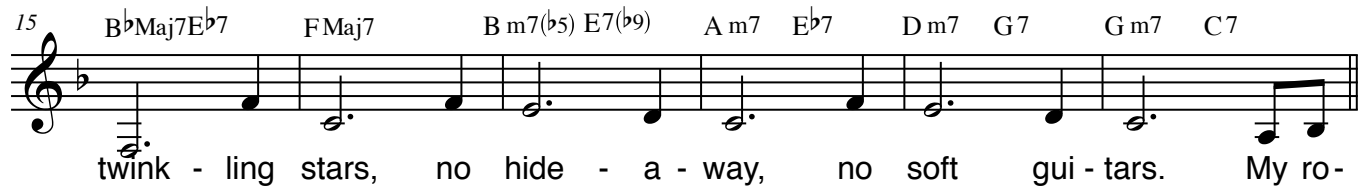
(Keyboard & Bass - Freely)

Keyboard



(Continue freely)

My ro -



M**Keyboard**

My Romance

(Keyboard & Bass - Freely)

My ro -

mance does-n't have to have a moon in the sky. My ro-mance does-n't

need a blue la - goon stand-ing by, no month of May, no

twink - ling stars, no hide - a - way, no soft gui - tars. My ro -

mance does-n't need a cas-tle ris - ing in Spain, nor a dance to a

con-stant-ly sur - pris - ing re-frain. Wide a-wake, I can make my most fan -

tas - tic dreams come true. My ro - mance does-n't need a thing but

you. _____ (Keyboard) you. _____ My ro - mance does-n't

need one thing but you. _____ (Keyboard)

Me And My Shadow

Keyboard

B \flat 6 N.C. E $^{\circ}$ F7 B \flat 6 N.C. E $^{\circ}$ F7

5 B \flat E \flat m C m F11 F7
 Me and my shad - ow stroll-ing down the av - e -

11 B \flat B \flat 6/D C m7 F7 B \flat A A7 G m
 nue. Me and my shad - ow not a soul to

18 G m7(b5) C7 F F/C C7 F7 B \flat B \flat 6 B \flat 13 B \flat 7
 tell our trou-bles to. And when it's twelve o' clock, we

23 E \flat Maj7 E \flat Maj7/D E \flat Maj7/B \flat A \flat 7 G7 G7(b9) G M \flat 7(#5) G7(#5)
 climb the stair, we nev - er knock for

27 C7 F7 F7(#5) B \flat E \flat m C m
 no-bod-y's there, just me and my shad - ow,

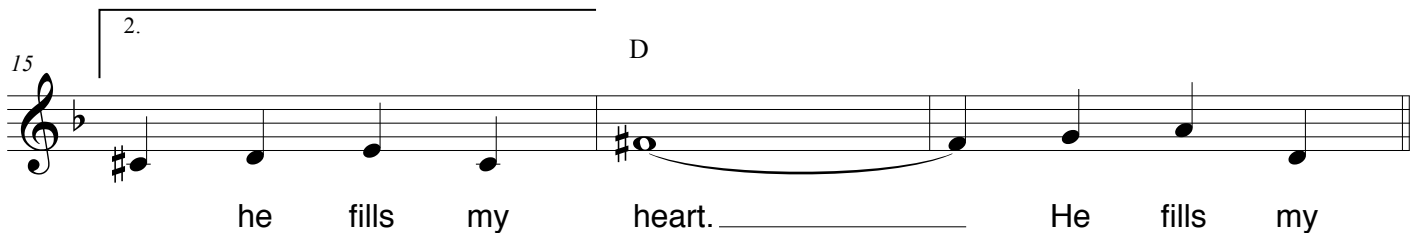
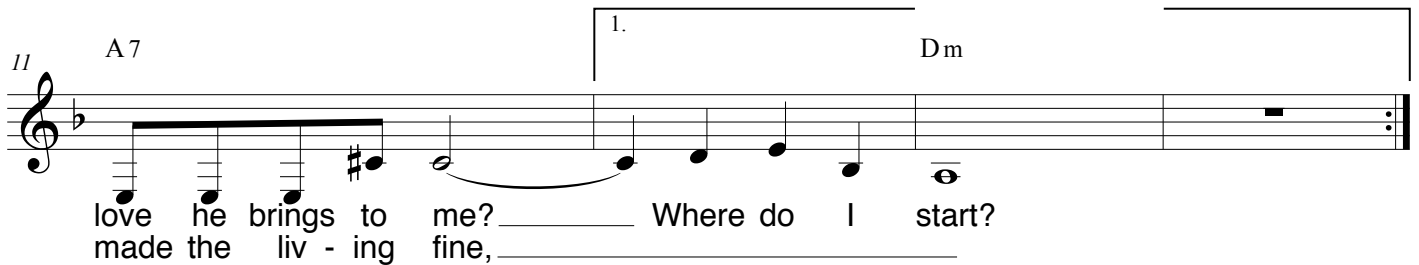
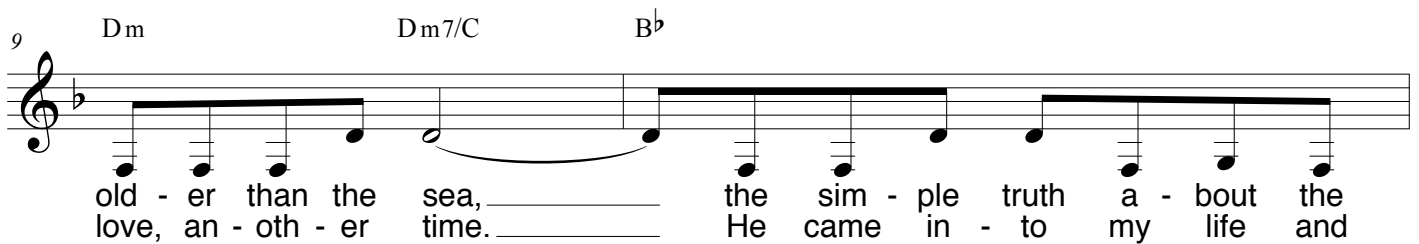
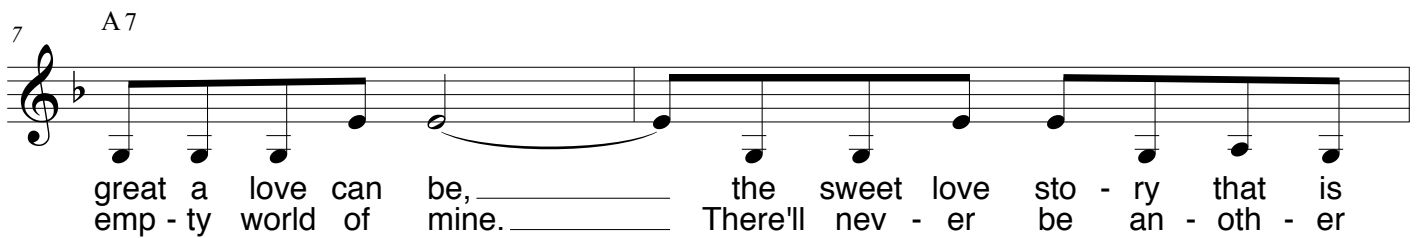
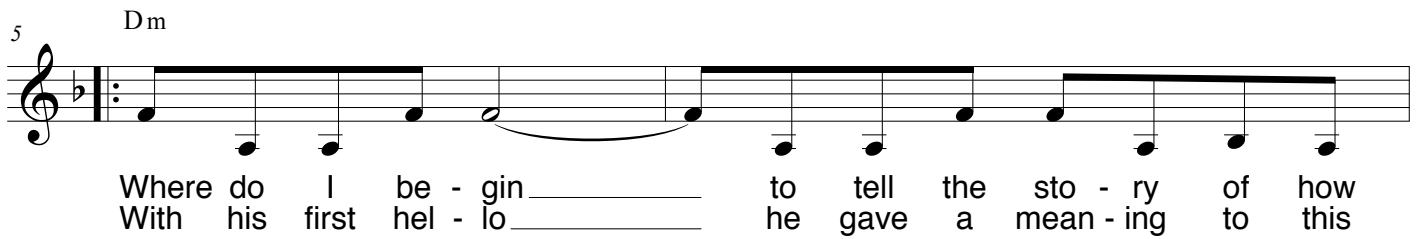
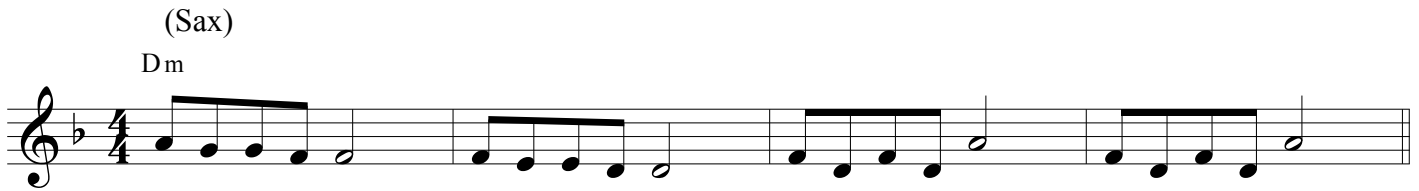
33 F11 F7
 all a - lone and feel - ing blue.

37 2. B \flat G7 C m7 F7
 blue, I'm so blue. E - ven with my shad - ow I'm still a - lone and feel-ing

41 B \flat 6 G m7 C m7 F7 B \flat 6 G m7 C m7 F7 B \flat 6
 blue.

Slow Bossa Nova

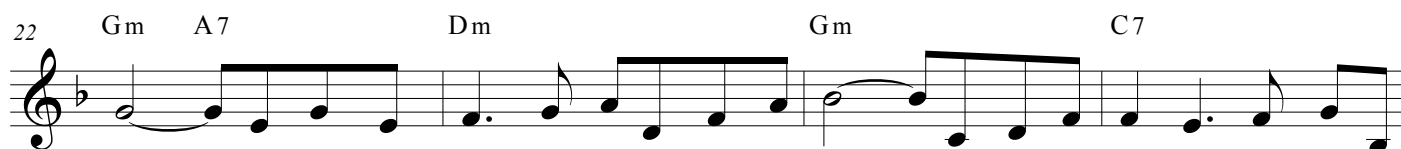
Where Do I Begin?

F
 Keyboard


2



heart with ver-y spec-ial things, with an-gel songs, with wild im - a-gin-ings. He fills my



soul___ with so much love that an-y where I go,___ I'm nev-er lone-ly with him a-



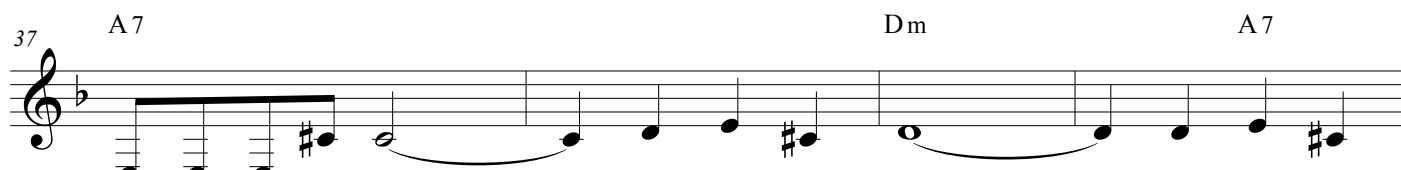
long. Who could be lone-ly? I reach for his hand, it's al-ways there.____



How long does it last?____ Can love be meas-ured by the hours in a day?



___ I have no an-swears now, but this much I can say:___ I know I'll need him 'til the



stars all burn a - way,_____ and he'll be there,_____ and he'll be__



there.

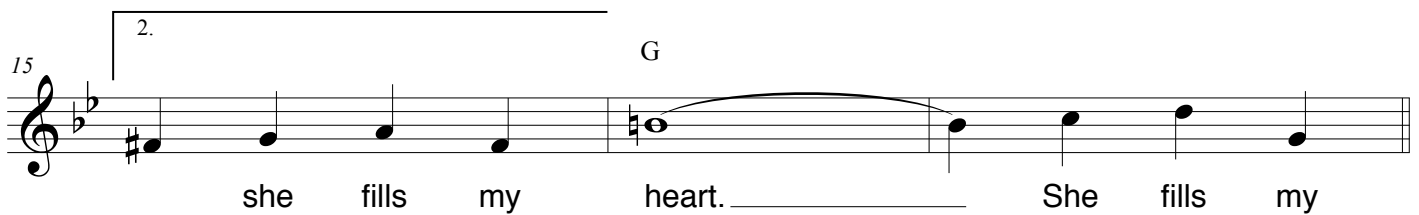
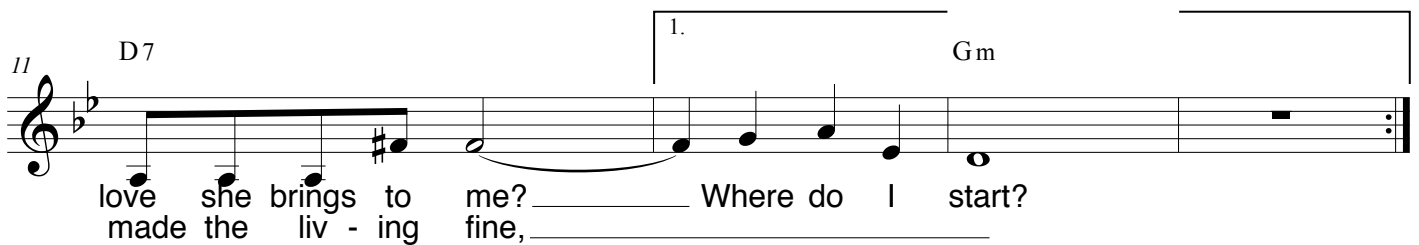
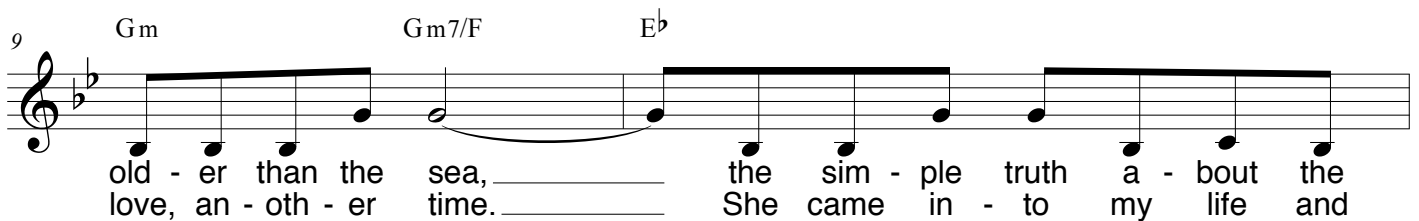
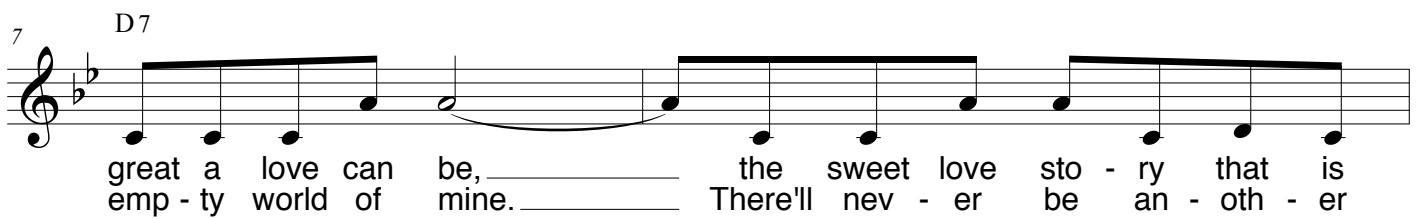
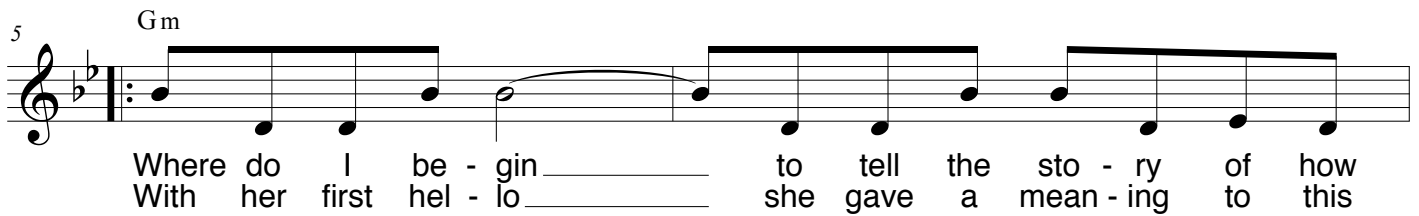
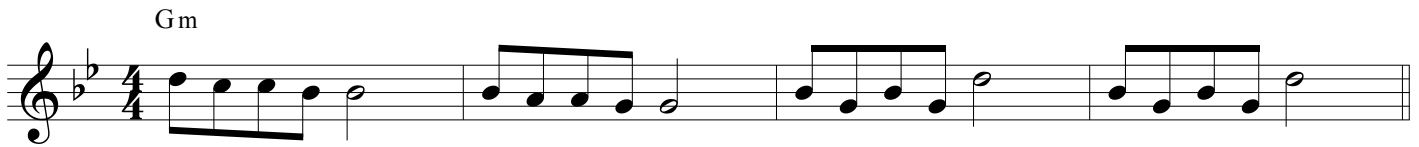
Slow Bossa Nova

Where Do I Begin?

M

Keyboard

(Keyboard)



2

18 Cm F7 B \flat E \flat

heart with ver-y spec-ial things, with an-gel songs, with wild im - a-gin-ings. She fills my

22 Cm D7 Gm Cm F7

soul ___ with so much love that an-y where I go, ___ I'm nev-er lone-ly with her a-

26 B \flat E \flat A7 D D7

long. Who could be lone-ly? I reach for her hand, it's al-ways there. _____

31 Gm D7

How long does it last? ___ Can love be meas-ured by the hours in a day?

34 Gm Gm7/F E \flat

___ I have no an-sw-ers now, but this much I can say: ___ I know I'll need her 'til the

37 D7 Gm D7

stars all burn a - way, _____ and she'll be there. _____ and she'll be _____

41 Gm (Keyboard) D7 Gm

there. _____

It's Only A Paper Moon

Keyboard

B \flat Maj7 B $^{\circ}$ Cm7 F9 B \flat Maj7 B $^{\circ}$ Cm7 F9

The first system of the score is in 4/4 time, key of B-flat major. It features a treble and bass staff. The melody in the treble staff starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a half note E4. The bass staff provides a harmonic accompaniment with chords and moving lines.

5 B \flat Maj7 B $^{\circ}$ Cm7 F7 Cm7 F7 B \flat Maj7

The second system continues the melody and accompaniment. The lyrics 'Say, it's on-ly a pa-per moon' and 'Yes, it's on-ly a can-vas sky' are written under the treble staff.

Say, it's on-ly a pa-per moon
Yes, it's on-ly a can-vas sky

9 B \flat Maj7 B $^{\circ}$ 7/D E \flat C7/E F7

The third system includes a first and second ending. The lyrics 'But it would-n't be make be-lieve if you' and 'be-lieved in me.' are written under the treble staff.

But it would-n't be make be-lieve if you be-lieved in me.

14 E \flat 6 E $^{\circ}$ 7 B \flat /F G7 Cm7 F7 B \flat 6 B \flat 7 E \flat 6 E $^{\circ}$ 7 B \flat /F

The fourth system continues the melody and accompaniment. The lyrics 'out your love, it's a hon-ky tonk pa-rade. With-out your love, it's a' are written under the treble staff.

out your love, it's a hon-ky tonk pa-rade. With-out your love, it's a

20 Dm7 G7 Cm7 F7 B \flat Maj7 B $^{\circ}$ 7 Cm7 F7

The fifth system continues the melody and accompaniment. The lyrics 'mel-o-dy played in a pen-ny ar-cade. It's a Bar-num and Bail-ey world' are written under the treble staff.

mel-o-dy played in a pen-ny ar-cade. It's a Bar-num and Bail-ey world

24 Cm7 F7 B \flat Maj7 B \flat Maj7 B $^{\circ}$ 7/D E \flat C7/E

The sixth system includes the 'To Coda' instruction. The lyrics 'just as phon-y as it can be. But it would-n't be make be-lieve if you' are written under the treble staff.

just as phon-y as it can be. But it would-n't be make be-lieve if you

28 F7 B \flat 6 F7 D.S. al Coda

The seventh system includes the 'D.S. al Coda' instruction. The lyrics 'be-lieved in me.' are written under the treble staff.

be-lieved in me.

30 Coda F7 B \flat 6 G7

The eighth system includes the 'Coda' instruction. The lyrics 'be-lieved in me. if' are written under the treble staff.

be-lieved in me. if

32 Cm7 E m 7(\flat 5) F7 N.C. N.C. B \flat Maj7 B $^{\circ}$ Cm7 F7 B \flat 6

The ninth system includes the 'N.C.' (No Chord) instruction. The lyrics 'you on-ly be-lieved in me.' are written under the treble staff.

you on-ly be-lieved in me.

It's Only A Paper Moon

E \flat Maj7 E $^{\circ}$ Fm7 B \flat 9 E \flat Maj7 E $^{\circ}$ Fm7

5 E \flat Maj7 E $^{\circ}$ Fm7 B \flat 7 Fm7 B \flat 7 E \flat Maj7

Say, it's on-ly a pa-per moon
Yes, it's on-ly a can-vas sky__

sail-ing o-ver a card-board sea.
hang-ing o-ver a mus - lin tree.

9 E \flat Maj7 E \flat 7/G A \flat F7/A B \flat 7

1. E \flat 6 B \flat 7	2. E \flat 6 E \flat 7
-------------------------------	-------------------------------

But it would-n't be make be-lieve if you__be-lieved in me.__

With-

14 A \flat 6 A $^{\circ}$ 7 E \flat /B \flat C7 Fm7 B \flat 7 E \flat 6 E \flat 7 A \flat 6 A $^{\circ}$ 7 E \flat /B \flat

out your love, it's a hon - ky tonk pa-rade. With-out your love, it's a

20 Gm7 C7 Fm7 B \flat 7 E \flat Maj7 E $^{\circ}$ 7 Fm7 B \flat 7

mel-o-dy played in a pen-ny ar-cade. It's a Bar-num and Bail-ey world

24 Fm7 B \flat 7 E \flat Maj7 E \flat Maj7 E \flat 7/G A \flat F7/A

To Coda

just as phon-y as it can be.

But it would-n't be make be-lieve if you

28 B \flat 7 E \flat 6 B \flat 7 D.S. al Coda

__ be-lieved in me.__

30 Coda B \flat 7 E \flat 6 C7

be-lieved in me.__ if

32 Fm7 3 Am7(b5) B \flat 7 N.C. N.C. E \flat Maj7 E $^{\circ}$ Fm7 B \flat 7 E \flat 6

you on - ly be - lieved in me. (Keyboard)

Kansas City

F

Keyboard

Standard 12-bar blues intro

C /E /G C B \flat /D /F B \flat F /A /C /A F /A /C /A

I'm goin' to

5 F F7

Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to

9 B \flat F

Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 C7 B \flat 7 F

cra - zy way of lov - in' there and I'm gon - na get me some.

16 C7 3 F

I'm gon-na be stand-in' on the cor - ner Twelfth Street and
I'm go - in' to pack my clothes, leave at the crack of

19 F7 3 B \flat

Vine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and
dawn. I'm go - in' to pack my clothes, leave at the crack of

23 F C7

Vine. With my Kan - sas Cit - y hon - ey and a
dawn. My old man will be sleep - in' and he

26 B \flat 7 F

bot - tle of Kan - sas Cit - y wine. Well, I
won't know where I've gone. 'Cause if I

29 F
might stay take a train, I might know I'm take gon - na plane, die, But Gotta

31 F7
if find I have to walk, I'm go - in' just the same. I'm goin' to
a friend - ly honey and that's the rea - son why

33 B \flat F
Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

37 C7 B \flat 7 1. F (Sax) C7
cra - zy way of lov - in' there and I'm gon - na get me some.

41 2. F C7 B \flat 7
some. They got a cra - zy way of lov - in' there and I'm gon - na get me

45 F C7
some. They got a cra - zy way of lov - in' there and

48 B \flat 7 F F7/A B \flat B \flat 7 C G \flat F \sharp 9
I'm a gon - na get me some.

Kansas City

M
Keyboard

Standard 12-bar blues intro

F /A /C F E^b /G /B^b E^b B^b /D /F /D B^b /D /F /D

I'm goin' to

5 B^b B^b7
Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to

9 E^b B^b
Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 F7 E^b7 B^b
cra - zy way of lov - in' there and I'm gon - na get me some.

16 F7 3 B^b
I'm gon-na be stand-in' on the cor - ner Twelfth Street and
I'm go - in' to pack my clothes, leave at the crack of

19 B^b7 3 E^b
Vine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and
dawn. I'm go - in' to pack my clothes, leave at the crack of

23 B^b F7
Vine. With my Kan - sas Cit - y hon - ey and a
dawn. My wo - man will be sleep - in' and she

26 E^b7 B^b
bot - tle of Kan - sas Cit - y wine. Well, I
won't know where I've gone. 'Cause if I

2

29 $B\flat$
 might take a train, I might take a plane, But
 stay with that gal, I know I'm gon - na die, Gotta

31 $B\flat 7$
 if I have to walk, I'm go - in' just the same. I'm goin' to
 find a friend - ly honey and that's the rea - son why I'm goin' to

33 $E\flat$ $B\flat$
 Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a


37 $F 7$ $E\flat 7$ 1. $B\flat$ $F 7$
 cra - zy way of lov - in' there and I'm gon - na get me some. (Keyboard)

41 2. $B\flat$ $F 7$ $E\flat 7$
 some. They got a cra - zy way of lov - in' there and I'm gon - na get me

45 $B\flat$ $F 7$
 some. They got a cra - zy way of lov - in' there and

48 $E\flat 7$ $B\flat$ $B\flat 7/DE\flat$ $E\circ 7$ F B $B\flat 9$
 I'm a gon - na get me some.

25 G m7 C7 C m7 F7



hold out my hand and my heart will be in it. For

29 $B\flat 6$ $G m7$ $C 9$ $F 7$ $C m7$ $F 7$

all we know, this may on - ly be a dream, _____ We

33 $B\flat Maj7$ $E\flat Maj7$ $D m7(b5)$ $G 7(b9)$ $C m7$ $C m7(b5)$ $F 7$

come and go like the rip - ples in a stream. _____ So

37 $B\flat Maj7$ $E m7$ $A 7$ $D 7$ $A b9(\#11)$ $G 9sus4$ $G 7$

love me to - night, to - mor - row was made for some, to -

41 $C m7$ $/B\flat$ 1. F/A $F 7$ $B\flat 6$ $C m7$ $F 7$ (Sax)

mor-row may nev - er come for all we know. _____

45 2. F/A $/G$ F° $/E\flat$ $G 7/D$ $G 7$ $C m7$

come, I know. _____ To - mor - row may nev - er

49 $G m7$ $F 7$ $B\flat$ $C m7$ C° $B\flat 6$

come for all we know. _____

For All We Know

M

Keyboard

(Keyboard & Bass - Freely)

(Continue freely)

Sweet-heart, the night is grow-ing old. Sweet-heart, my love is still un-told. A

9

kiss that is nev - er tast-ed, _____ for - ev - er and ev - er is wast-ed. For

(In Rhythm)

Musical notation for Measure 13. The staff shows a treble clef, key signature of three flats (B-flat major), and a common time signature. The measure contains a sequence of notes: B-flat (quarter note), C (half note), D (quarter note), E-flat (quarter note), F (quarter note), G (quarter note), A (quarter note), B-flat (quarter note), C (quarter note), D (quarter note), E-flat (quarter note), F (quarter note), G (quarter note), A (quarter note), B-flat (quarter note), C (quarter note). Above the staff are chord symbols: Eb6, Cm7, F9, Bb7, Fm7, and Bb7. A triplet of eighth notes (G, A, B-flat) is indicated by a bracket and the number 3.

all we know we may nev - er meet a - gain. _____ Be -

17 E \flat Maj7 A \flat Maj7 G m7(\flat 5) C7(\flat 9) F m7 3 F m7(\flat 5) B \flat 7

fore you go, make this mo-ment sweet a - gain. _____ We

21 E♭Maj7 G♭°7 F m7 B♭7



21 E♭Maj7 G♭°7 F m7 B♭7

won't say "Good night" un - til the last min - ute. I'll

25 C m7 F7 F m7 B \flat 7



hold out my hand and my heart will be in it. For

29 $E\flat 6$ $C m7$ $F 9$ $B\flat 7$ $F m7$ $B\flat 7$

all we know, this may on - ly be a dream, _____ We

33 $E\flat Maj7$ $A\flat Maj7$ $G m7(\flat 5)$ $C7(\flat 9)$ $F m7$ $F m7(\flat 5)$ $B\flat 7$

come and go like the rip - ples in a stream. _____ So

37 $E\flat Maj7$ $A m7$ $D 7$ $G 7$ $D\flat 9(\sharp 11)$ $C 9sus4$ $C 7$

love me to - night, to - mor - row was made for some, to -

41 $F m7$ $/E\flat$ 1. $B\flat/D$ $B\flat 7$ $E\flat 6$ $F m7$ $B\flat 7$

mor - row may nev - er come for all we know. _____ (Keyboard)

45 2. $B\flat/D$ $/C$ $B\flat^\circ$ $/A\flat$ $C7/G$ $C 7$ $F m7$

come, I know. _____ To - mor - row may nev - er

49 $C m7$ $B\flat 7$ $E\flat$ $F m7$ F° $E\flat 6$

come for all we know. _____

Swinging On A Star

F

Keyboard

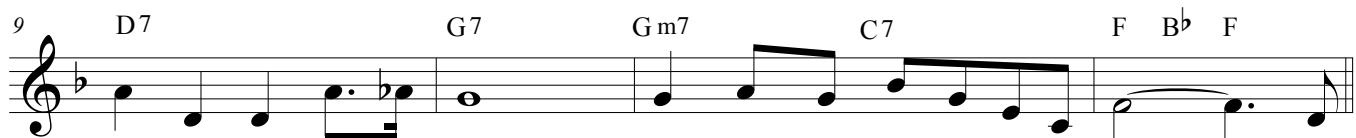
(Sax)



Would you



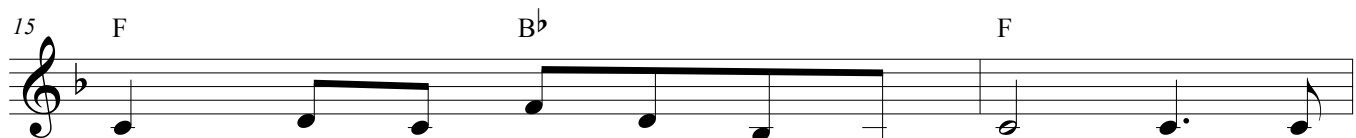
like to swing on a star, — Car-ry moon-beams home in a jar, and be



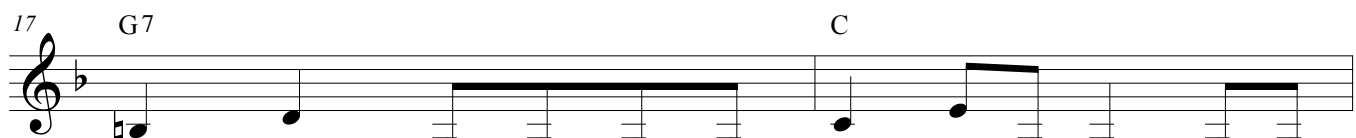
bet - ter off than you are, or would you rath - er be a mule? — A



mule is an an - i - mal with long fun - ny ears. He
 pig is an an - i - mal with dirt on his face. His
 fish won't do an - y - thing but swim in a brook. He



kicks up at an - y - thing he hears. — His
 shoes are a ter - ri - ble dis - grace. — His
 can't write his name or read a book. — To



back is brawn - y and his brain is weak. — He's
 got no man - ners when he eats his food. — He's
 fool the peo - ple is his - on - ly thought. — And

19 D m7 G7 C C7

just plain stu - pid with a stub - born streak, and by the
fat and la - zy and ex - treme - ly rude, but if you
though he's slip - per - y, he still gets caught, but then if

21 F B \flat F C m7 D7

way, if you hate to go to school,
don't care a feath - er or what a fig,
that sort of life is what you wish,

23 G m7 C7 F B \flat F A7

you may grow up to be a mule, _____ Or would you
you may grow up to be a pig. _____ Or would you
you may grow up to be a fish. _____ And all the

25 D7 G7

like to swing on a star, _____ car - ry
like to swing on a star, _____ car - ry
mon - keys aren't in the zoo. _____ Ev - 'ry

27 C7 F B \flat F A7 D7

moon - beams home in a jar, and be bet - ter off than you
moon - beams home in a jar, and be bet - ter off than you
day you meet quite a few. So you see, it's all up to

30 G7 G m7 C7

are, or would you rath - er be a pig? _____ A
are, or would you rath - er be a fish? _____ A
you You can be bet - ter than you

33 A 7(b5) D7 G m7 C7 F B \flat F

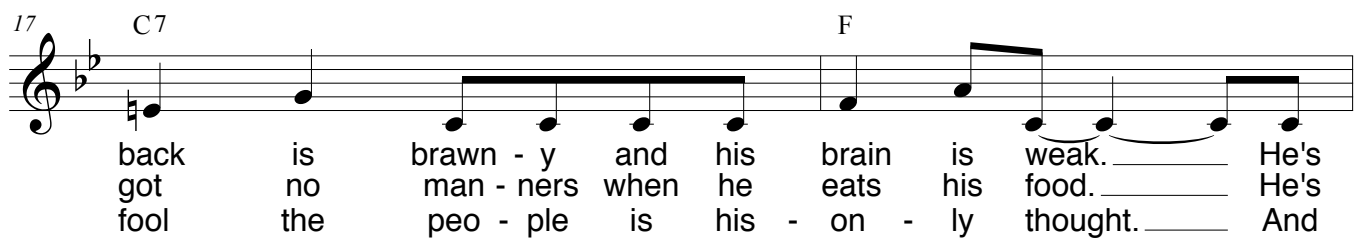
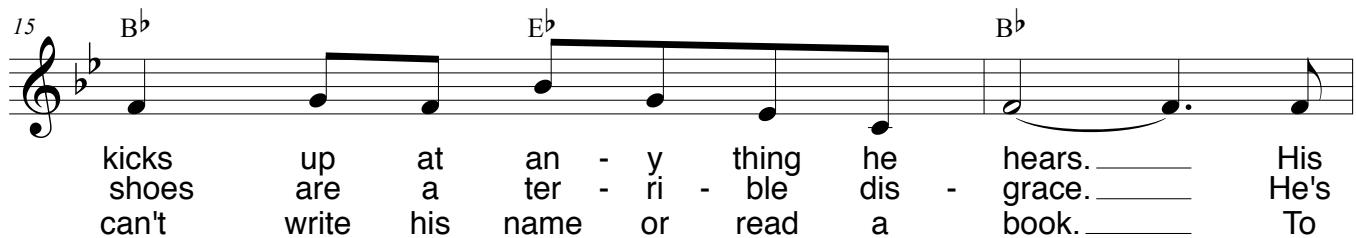
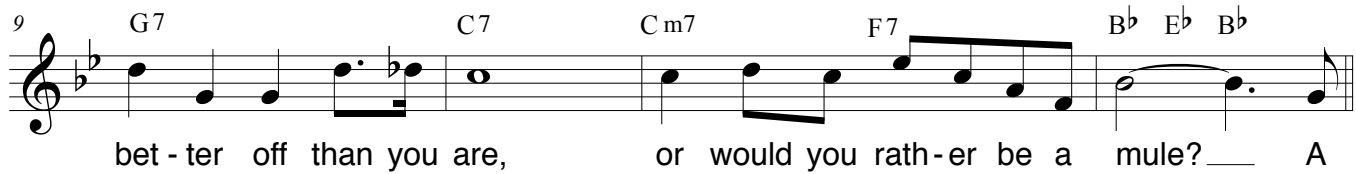
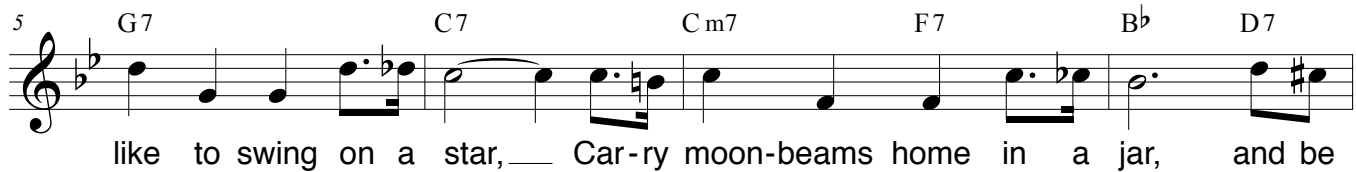
are. You could be swing - ing on a star. _____

Swinging On A Star

M

Keyboard

(Keyboard)



2014.04.15

2

19 *Gm7* *C7* *F* *F7*

just plain stu - pid with a stub - born streak, and by the
fat and la - zy and ex - treme - ly rude, but if you
though he's slip - per - y, he still gets caught, but then if

21 *Bb* *Eb* *Bb* *Fm7* *G7*

way, if you hate to go to school,
don't care a feath - er or a fig,
that sort of life is what you wish,

23 *Cm7* *F7* *Bb* *Eb* *Bb* *D7*

you may grow up to be a mule, _____ Or would you
you may grow up to be a pig. _____ Or would you
you may grow up to be a fish. _____ And all the

25 *G7* *C7*

like to swing on a star, _____ car - ry
like to swing on a star, _____ car - ry
mon - keys aren't in the zoo. _____ Ev - 'ry

27 *F7* *Bb* *Eb* *Bb* *D7* *G7*

moon-beams home in a jar, and be bet - ter off than you
moon-beams home in a jar, and be bet - ter off than you
day you meet quite a few. So you see, it's all up to

30 *C7* *Cm7* *F7* *1,2*
Bb *Eb* *Bb* *F7*

are, or would you rath - er be a pig? _____ A
are, or would you rath - er be a fish? _____ A
you You can be bet - ter than you

33 *3* *D7(b5)* *G7* *Cm7* *F7* *Bb* *Eb* *Bb*

are. You could be swing-ing on a star. _____

Bells Of St. Mary's

Keyboard

5 4

D^b $B^b m$ D^b $B^b m$ $E^b m$ $A^b 7$ D^b

The

5

D^b $A^b 7$ D^b G^b

bells of St. Mar - y's, I hear they are call - ing the

9

D^b $A^b 7$ D^b $E^b 7$ $A^b 7$

young loves, the true loves, who come from the sea. And

13

D^b $A^b 7$ D^b G^b

so, my be - lov - ed, when red leaves are fall - ing, the

17

$B^b m$ $F m$ $B^b m$ $F m$ $B^b m$ $F m$ G^b $F m$ 1. $E^b m 7$ $A^b 7$ D^b $A^b 7$

love bells shall ring out, ring out for you and me. (Keyboard)

21

2. $E^b m 7$ $A^b 7$ D^b $A^b 7$ $B^b m$ $F m$ $B^b m$ $F m$ $B^b m$ $F m$ G^b $F m$

you and me. The love bells shall ring out, ring out for

25

$E^b m 7$ $A^b 7$ D^b $E^b m 7$ $A^b 7$ $D^b 6$

you and me.

When The Red, Red Robin Comes Bob, Bob Bobbin' Along

F

Keyboard

(Sax)

B \flat F 9 B \flat G m7 C m7 F7
 When the
 5 B \flat 6 F 9 B \flat 6
 red, red rob-in comes bob, bob bob-bin' a - long, a - long, there'll be
 9 F 9 B \flat 6 B \flat 7
 no more sob-bin' when he starts throb-bin' his old, sweet song.
 13 E \flat C m7 C m7(#5) B \flat G m
 Wake up, wake up, you sleep-y head. Get up, get up, get out of bed.
 17 C 9 F7 B $^{\circ}$ 7 C m C7 F7
 Cheer up, cheer up, the sun is red. Live, love, laugh and be hap - py.
 21 B \flat 6 F 9 B \flat 6
 What if I've been blue, now I'm walk-in' through fields of flow'rs.
 25 F 9 B \flat 6 B \flat 7(#5)
 Rain may glis-ten but still I list-ten for hours and hours.
 29 E \flat E \flat m B \flat E $^{\circ}$ 7
 I'm just a kid a-gain, do-in' what I did a-gain: Sing - in' a song, when the
 33 B \flat 6 F 9 1. B \flat 6 C m7 F7 (Sax)
 red, red rob-in comes bob, bob bob-bin' a - long.
 37 2. B \flat 6 F 9 B \flat 6
 red, red rob - in comes bob, bob bob-bin' a - red, red rob - in comes
 40 F 9 B \flat C m7 F7 B \flat
 bob, bob bob - bin' a - long.

When The Red, Red Robin Comes Bob, Bob Bobbin' Along

M

(Keyboard)

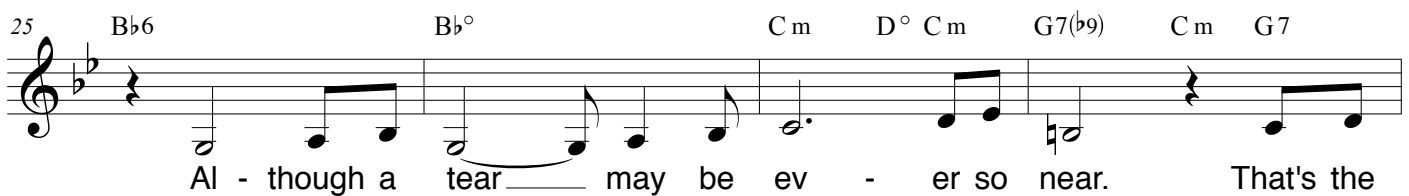
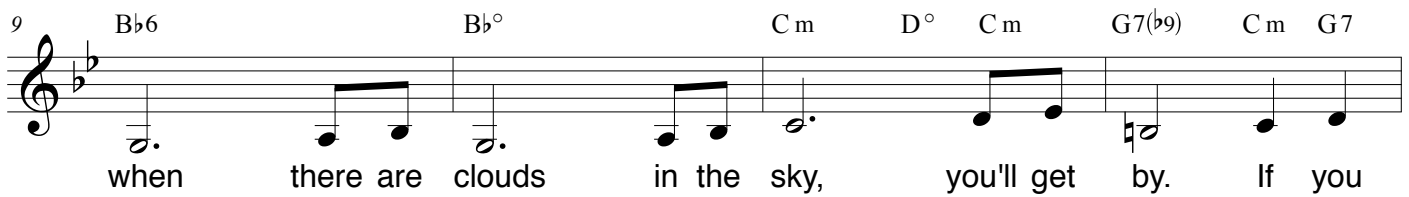
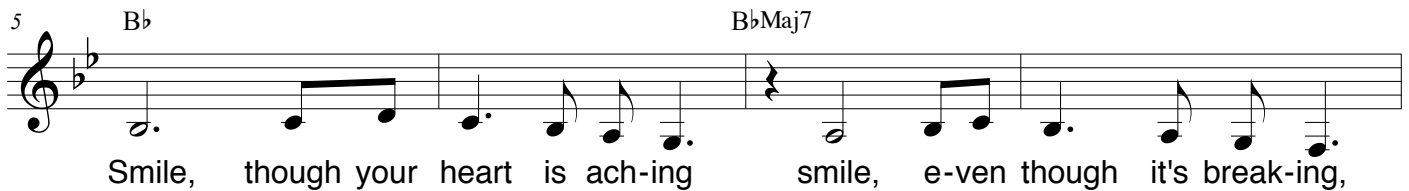
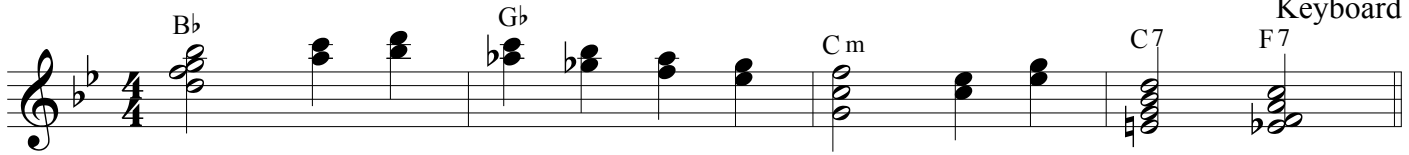
Keyboard

When the
red, red rob-in comes bob, bob bob-bin' a - long, a - long, there'll be
no more sob-bin' when he starts throb-bin' his old, sweet song.
Wake up, wake up, you sleep-y head. Get up, get up, get out of bed.
Cheer up, cheer up, the sun is red. Live, love, laugh and be hap - py.
What if I've been blue, now I'm walk-in' through fields of flow'rs.
Rain may glis-ten but still I list-ten for hours and hours.
I'm just a kid a-gain, do-in' what I did a-gain: Sing - in' a song, when the
red, red rob-in comes bob, bob bob-bin' a - long. (Keyboard)
red, red rob - in comes bob, bob bob-bin' a red, red rob - in comes
bob, bob bob - bin' a - long.

Smile

F

Keyboard



2 (Sax)
37 B \flat B \flat Maj7

smile.

41 B \flat 6 B \flat $^\circ$ C m D $^\circ$ C m G7(b9) C m G7

45 C m E \flat m A \flat 9

49 B \flat G m7 C m F7 G7

53 C C Maj7

Smile, though your heart is ach-ing smile, e-ven though it's break-ing,

57 C 6 C $^\circ$ D m E $^\circ$ D m A7(b9) D m A7

when there are clouds in the sky, you'll get by. That's the

61 D m F m B \flat 9

time you must keep on try-ing, smile, what's the use of cry-ing.

65 C D m G7

You'll find that life is still worth - while, _____ if you'll just

69 D m (Sax) D \flat maj7 C Maj7

smile.

Smile

M

Keyboard

Keyboards

5

Smile, though your heart is aching, smile, even though it's breaking,

9

when there are clouds in the sky, you'll get by. If you

13

smile through your fear and sorrow, smile and maybe tomorrow,

17

you'll see the sun come shining through for you.

21

Light up your face with gladness, hide every trace of sadness,

25

Al - though a tear may be ever so near. That's the

29

time you must keep on trying, smile, what's the use of crying.

33

You'll find that life is still worth while, if you'll just

Okey-Dokey Polka

F

Keyboard

(Keyboard) B \flat B \flat °7

Cm7

F7



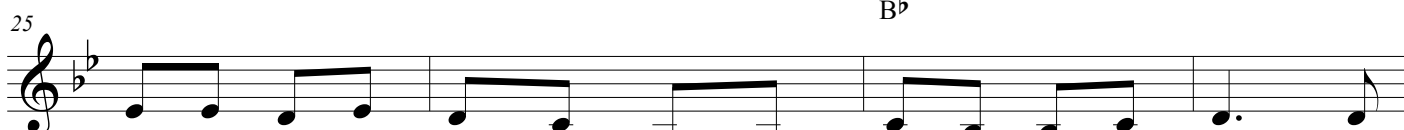
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Way



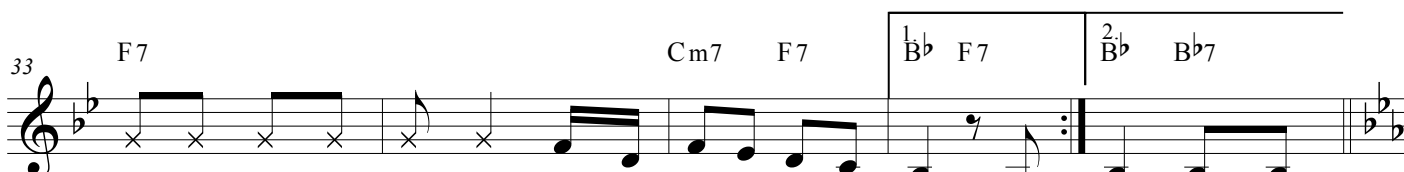
out in Ok - la - ho - ma there's a three-piece moun - tain band. They're
 ev - 'ry time they play it, there's a ri - ot on the floor. Why,



on - ly med - i - o - cre, but they're al - ways in de - mand be -
 folks get up to dance who on - ly sat 'em out be - fore. That



cause they've got a num-ber that rocks the Jacks and Jills. THE
 tune is like a ton - ic, it takes a - way your ills. THE



OK-EY DOK-EY POL-KA from the Ok-la-ho-ma hills. And hills. All they've

38 E^{\flat} B^{\flat}

got _____ is just a fid-dle, _____ a wash-board and a jug of emp-ty

44 $\text{Cm}7$ $\text{F}7$ $\text{B}^{\flat}7$ E^{\flat} B^{\flat}

corn. _____ But when they _____ get on that pol-ka, _____ you'll

50 $\text{C}7$ $\text{Gm}7$ $\text{C}7$ F $\text{F}7$

feel as ok - ey dok - ey as the day that you were born. They'll

54 B^{\flat} $\text{F}7$

soon be up on Broad - way, but there won't be an - y seats. And

58 B^{\flat}

when they play that num - ber, they'll be dan-cing in the streets. The

62 $\text{B}^{\circ}7$ Cm

folks will get so craz - y, they'll throw ten - dol - lar bills! THE

66 $\text{F}7$ $\text{Cm}7$ $\text{F}7$ B^{\flat} $\text{B}^{\flat}7$ (Sax)

OK - EY DOK - EY POL - KA from the Ok - la - ho - ma hills.

To Coda \oplus

70 E^b B^b7

74 E^b

78 $E^\circ7$ Fm

82 B^b7 $Fm7$ B^b7 E^b B^b7 D.S. al Coda
All they've

86 Φ Coda B^b B^b7 (Sax) E^b B^b7
hills.

91 E^b

95 $E^\circ7$ Fm

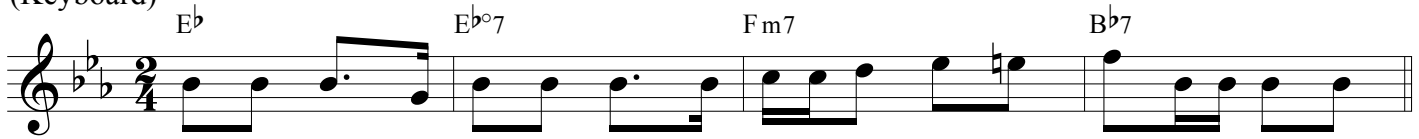
99 B^b7 $Fm7$ B^b7 E^b

Okey-Dokey Polka

M

Keyboard

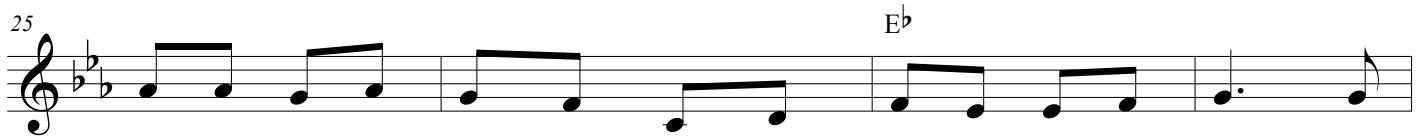
(Keyboard)



Way



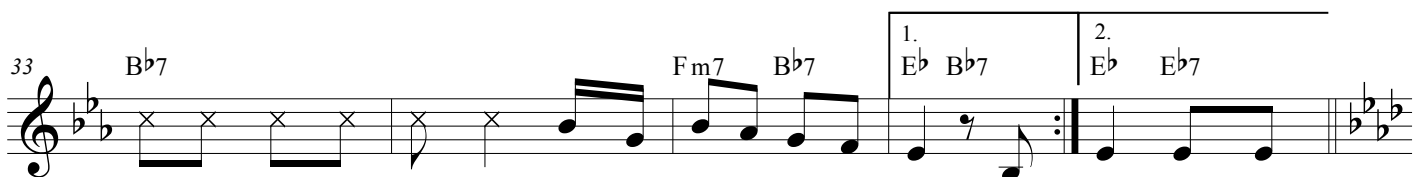
out in Ok - la - ho - ma there's a three-piece moun - tain band. They're
ev - 'ry time they play it, there's a ri - ot on the floor. Why,



on - ly med - i - o - cre, but they're al - ways in de - mand be -
folks get up to dance who on - ly sat 'em out be - fore. That

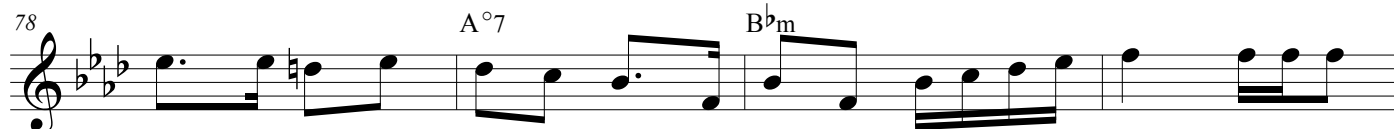
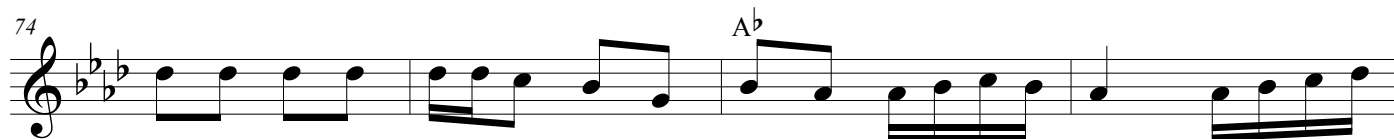


cause they've got a num - ber that rocks the Jacks and Jills. THE
tune is like a ton - ic, it takes a - way your ills. THE

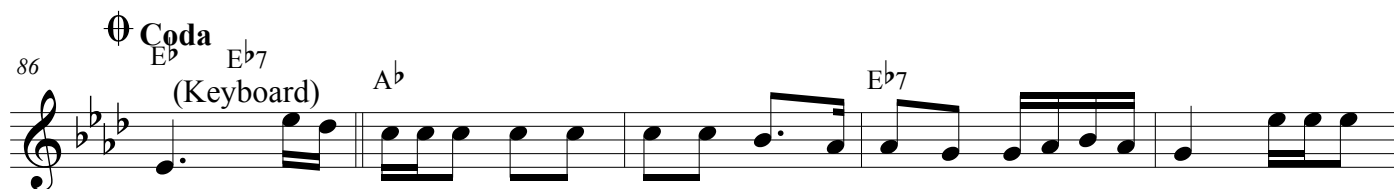


OK-EY DOK-EY POL-KA from the Ok-la-ho-ma hills. And hills. All they've

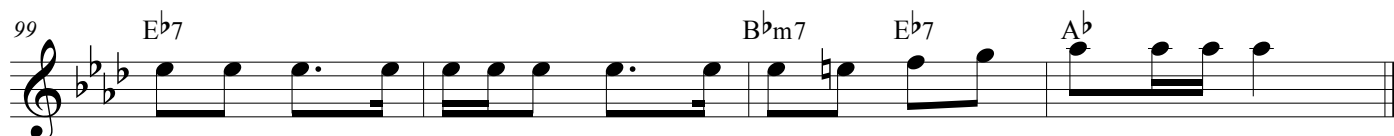
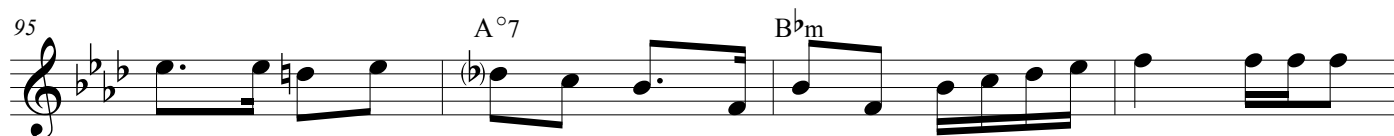
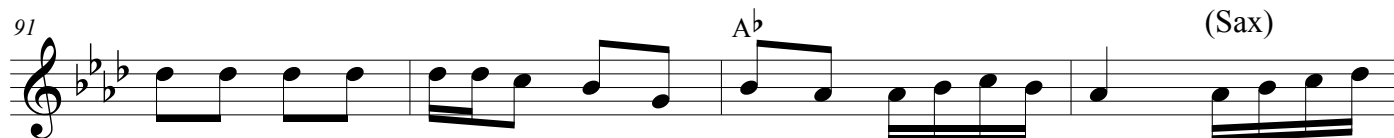
38 A^\flat E^\flat



All they've



hills.



Mairzy Doats

F

(Keyboard)

Keyboard

3 B^b $G7/B$ $Cm7$ $F7$
 Mair-zy doats and do-zy doats and lid-dle lam-zy div-ey, a kid-dle-y div-ey too, would-n't

6 B^b $F7(\#5)$ B^b $F^\circ7$ $Cm7$ $F7$
 you? Yes! Mair - zy doats and do - zy doats and lid - dle lam - zy div - ey, a

9 $Cm7$ $F7$ B^b $Fm7$ B^b7
 kid-dle - y div - ey too, would - n't you? If the words sound queer and

12 $Fm7$ B^b7 E^b $A^\circ7$ E^b
 fun - ny to your ear, a lit - tle bit jum - bled and jiv - ey. Sing

15 $Gm7$ $C7$ $Gm7$ $C7$ F $Cm7$ $F7$
 "Mares eat oats and does eat oats and lit - tle lambs eat i - vey." Oh,

19 B^b $F^\circ7$ $Cm7$ $F7$
 mair-zy doats and do-zy doats and lid-dle lam-zy div-ey, a kid-dle-y div-ey too, would-n't

22 B^b F $Cm7$ $F7$ 1. B^b $F7$ 2. B^b $Cm7$ $F7$ B^b
 you? ____ A kid-dle-y div-ey too, would-n't you? you? ____

Mairzy Doats

M

Keyboard

(Keyboard)

F D7/F# G m7 C7
 3 F C°7 G m7 C7
 6 F C7(#5) F C°7
 9 G m7 C7 F C m7 F7
 12 C m7 F7 Bb E°7 Bb
 15 D m7 G7 D m7 G7 C G m7 C7
 19 F C°7 G m7 C7
 22 F C G m7 C7

Mair-zy doats and do-zy doats and lid-dle lam-zy div-ey, a kid-dle-y div-ey too, would-n't
 you? Yes! Mair - zy doats and do - zy doats and lid - dle lam - zy div - ey, a
 kid-dle - y div - ey too, would - n't you? If the words sound queer and
 fun - ny to your ear, a lit - tle bit jum - bled and jiv - ey. Sing
 "Mares eat oats and does eat oats and lit - tle lambs eat i - vey." Oh,
 mair-zy doats and do-zy doats and lid-dle lam-zy div-ey, a kid-dle-y div-ey too, would-n't
 you? ____ A kid-dle-y div-ey too, would-n't you? you? ____

1. F C7
 2. F G m7 C7 F

I'll Be Seeing You

F

Keyboard

(Sax) A^b A° $B^b m7$ $E^b 7$

3 A^b A° $B^b m7$ $E^b 7$ 3 3 3

5 $A^b Maj7$ $C7$ $B^b m7$ $F7$ $B^b m7$ $F7$

9 I'll be see-ing you — in all the old fa - mil - iar plac - es
 $B^b m7$ $F7$ $B^b m7$ $E^b 7$ $A^b Maj7$ $G m7(b5)$ $C7$

13 that this heart of mine em-brac - es all day through. _____
 $F m7$ $B^b m7$

17 In that small ca - fe, — the park a - cross the way, the
 $E^b 7$ $E^b 7(\#5)$ $C m7$ $F7$ $E^b 7(\#5)$

21 chil - dren's car-ou - sel, — the chest-nut trees, the wish-ing well.
 $A^b Maj7$ $C7$ $B^b m7$ $F7$ $B^b m7$ $F7$

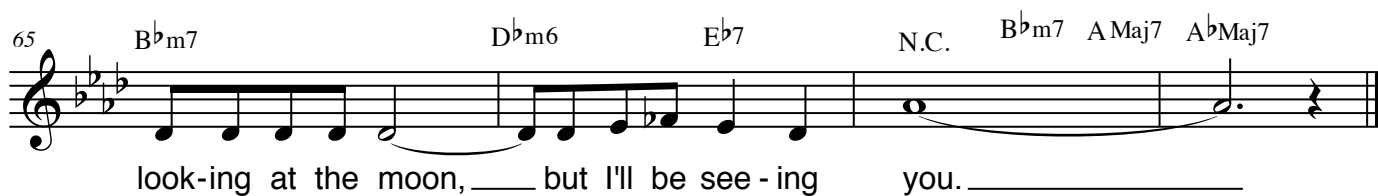
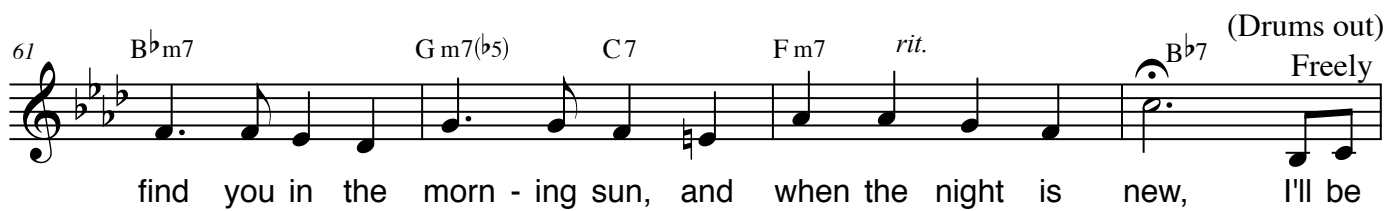
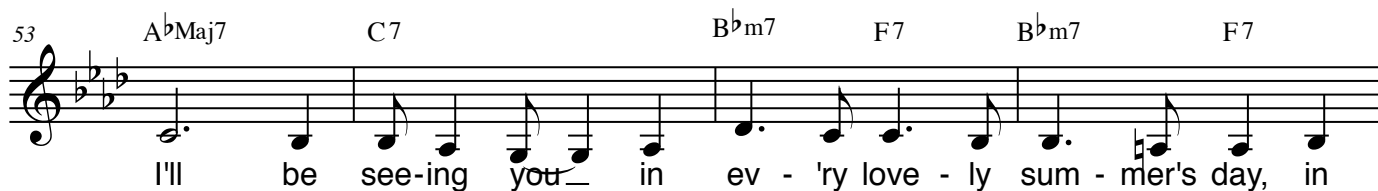
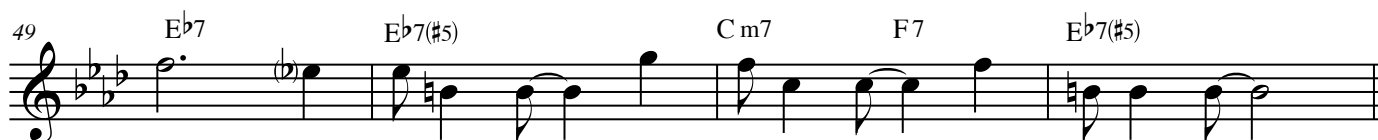
25 I'll be see-ing you — in ev - 'ry love - ly sum - mer's day, in
 $B^b m7$ $F7$ $B^b m7$ $E^b 7$ $C m7(b5)$ $F7$

29 ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll
 $B^b m7$ $G m7(b5)$ $C7$ $F m7$ $B^b 7$

33 find you in the morn - ing sun, and when the night is new, I'll be
 $B^b m7$ $D^b m6$ $E^b 7$ $A^b 6$ $B^b m7$ $E^b 7$

look-ing at the moon, _____ but I'll be see - ing you. _____

(Sax)



I'll Be Seeing You

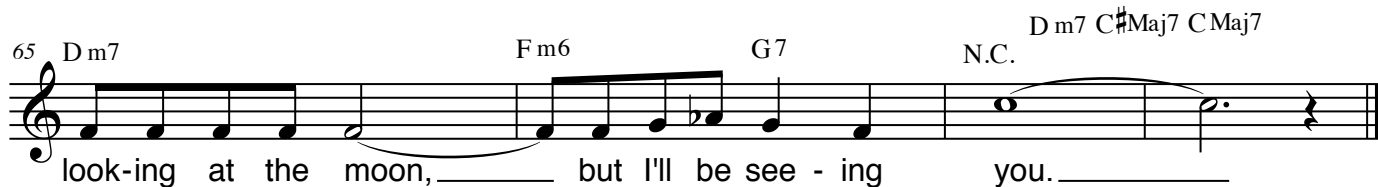
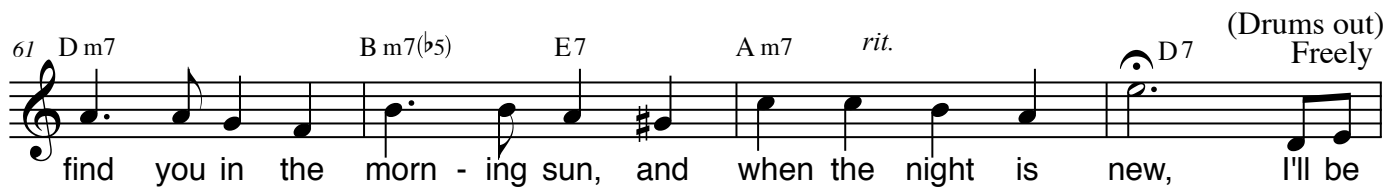
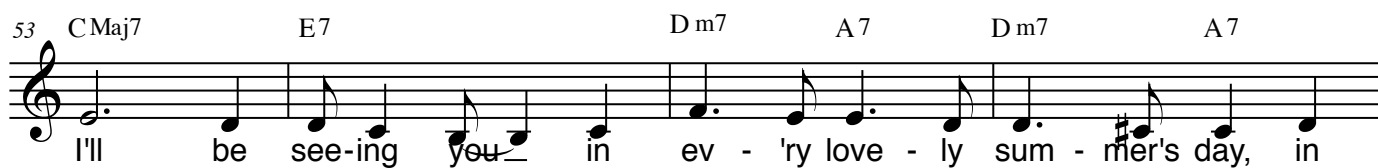
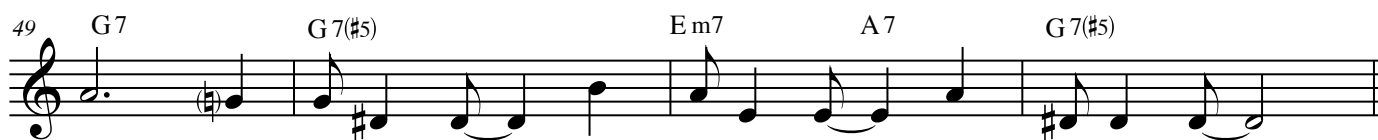
M

(Keyboard)

Keyboard

C C#° D m7 G7
 3 C C#° D m7 G7
 5 C Maj7 E7 D m7 A7 D m7 A7 3
 I'll be see-ing you in all the old fa - mil - iar plac - es
 9 D m7 A7 D m7 G7 C Maj7 B m7(b5) E7
 that this heart of mine em-brac - es all day through.
 13 A m7 D m7
 In that small ca - fe, the park a - cross the way, the
 17 G7 G7(#5) E m7 A7 G7(#5)
 chil - dren's car-ou - sel, the chest-nut trees, the wish-ing well.
 21 C Maj7 E7 D m7 A7 D m7 A7
 I'll be see-ing you in ev - 'ry love - ly sum - mer's day, in
 25 D m7 A7 D m7 G7 E m7(b5) A7
 ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll
 29 D m7 B m7(b5) E7 A m7 D7
 find you in the morn - ing sun, and when the night is new, I'll be
 33 D m7 F m6 G7 C 6 D m7 G7
 look-ing at the moon, but I'll be see - ing you.

(Keyboard)



LATIN BEAT

There's A Small Hotel

F

D6 (Keyboard) (Sax) G6 (Keyboard) (Sax) Em7/A (Keyboard) (Sax) D6 (Keyboard) 8vb

5 (Keyboard, Bass & Drums)

9 (All) D6 D°7 Em7

There's a small ho - tel with a wish - ing well, I wish that we were
 There's a brid - al suite, one room bright and neat, com - plete for us to

14 A7 1. D A7 2. D D7

there share to - geth - er. geth - er.

19 Gmaj7 D7 Gmaj7 G°7 B7 Em7

Look - ing through the win - dow you can see a dis - tant stee - ple. Not a sign of

24 B7 Em7 A7 D6

peo - ple. Who wants peo - ple? When the stee - ple bell says, "Good

30 D°7 Em A7 Dmaj7

night, sleep well," we'll thank the small ho - tel to - geth - er.

35 (Keyboard, Bass & Drums)

2 (Sax)
39 E^b6 E^b7 Fm7

44 B^b7 1. E^b B^b7 2. E^b E^b7

49 A^bmaj7 E^b7 A^bmaj7 A^b7 C7

Look - ing through the win - dow you can see a dis - tant stee - ple.

53 Fm7 C7 Fm7 B^b7 C7

Not a sign of peo - ple. Who wants peo - ple?

57 F6 F7

When the stee - ple bell says Good night, sleep well," we'll

61 Gm C7 A^b A7 E^b7

thank the small ho - tel. We'll creep in - to our lit - tle shell, and we'll

65 Gm C7 F6 (Keyboard) (Sax) B^b6 (Keyboard) (Sax)

thank the small ho - tel to - geth - er.

69 Gm7/C (Keyboard) (Sax) F6

The musical score is written for saxophone and keyboard. It consists of eight staves of music. The first staff (measures 39-43) is for saxophone, starting with a key signature of two flats and a 2-measure rest. The second staff (measures 44-48) has a first ending (1.) and a second ending (2.), both for saxophone. The third staff (measures 49-52) continues the saxophone line. The fourth staff (measures 53-56) includes the lyrics 'Not a sign of peo - ple. Who wants peo - ple?'. The fifth staff (measures 57-60) includes the lyrics 'When the stee - ple bell says Good night, sleep well," we'll'. The sixth staff (measures 61-64) includes the lyrics 'thank the small ho - tel. We'll creep in - to our lit - tle shell, and we'll'. The seventh staff (measures 65-68) includes the lyrics 'thank the small ho - tel to - geth - er.' and features keyboard accompaniment (F6, Bb6) and saxophone (Sax) parts. The eighth staff (measures 69-72) continues the keyboard accompaniment (Gm7/C, F6) and saxophone (Sax) parts.

LATIN BEAT

There's A Small Hotel

M

Keyboard

G6 (Keyboard) (Sax) C6 (Keyboard) (Sax) Am7/D (Keyboard) (Sax) G6 (Keyboard) (Bass)

(Keyboard, bottom notes, Bass, top notes, & Drums)

5

9 (All) G6 G°7 Am7

There's a small ho - tel with a wish - ing well, I wish that we were
There's a brid - al suite, one room bright and neat, com - plete for us to

14 D7 1. G D7 2. G G7

there to - geth - er. _____ geth - er. _____
share to

19 Cmaj7 G7 Cmaj7 C°7 E7 Am7

Look-ing through the win-dow you can see a dis-tant stee-ple. Not a sign of

24 E7 Am7 D7 G6

peo-ple. Who wants peo-ple? When the stee-ple bell says, "Good

30 G°7 Am D7 Gmaj7

night, sleep well," we'll thank the small ho - tel to - geth - er. _____

(Keyboard, bottom notes,
Bass, top notes, & Drums)

35

2
39 A^b6 (Keyboard) $A^b\circ7$ B^bm7

44 E^b7 1. A^b E^b7 2. A^b A^b7

49 D^bmaj7 A^b7 D^bmaj7 $D^b\circ7$ $F7$

Look - ing through the win - dow you can see a dis - tant stee - ple.

53 B^bm7 $F7$ B^bm7 E^b7 $F7$

Not a sign of peo - ple. Who wants peo - ple?

57 B^b6 $B^b\circ7$

When the stee - ple bell says Good night, sleep well," we'll

61 Cm $F7$ D^b $D^{\circ}7$ A^b7

thank the small ho - tel. ____ We'll creep in - to our lit - tle shell, and we'll

65 Cm $F7$ (Keyboard) B^b6 E^b6

thank the small ho - tel to - geth - er. ____

69 $Cm7/F$ B^b6

(Bass & Keyboard
Bass play top notes)

Walk Right In

F

Keyboard

Bass line for the first staff of the song. The key signature is one sharp (F#), and the time signature is 4/4. The bass line consists of eighth and quarter notes. Chords indicated above the staff are D, D7, B7, E7, A7, D, and A7.

Vocal line for the first staff of the song. The melody is in the treble clef. Chords indicated above the staff are D, D7, B7, E7, and A7. The lyrics are: "Walk right in, sit right down, Dad - dy let your mind roll, Walk right in, sit right down, Ba - by let your hair hang".

Vocal line for the second staff of the song. The melody is in the treble clef. Chords indicated above the staff are D, A7, D, D7, and B7. The lyrics are: "on. down. Walk right in, sit right down, Walk right in, sit right down,".

Vocal line for the third staff of the song. The melody is in the treble clef. Chords indicated above the staff are E7, A7, and D. The lyrics are: "Dad - dy let your mind roll on. down. Ev - 'ry - bod - y's talk - in' 'bout a Ba - by let your hair hang down. Ev - 'ry - bod - y's talk - in' 'bout a".

Vocal line for the fourth staff of the song. The melody is in the treble clef. Chords indicated above the staff are G7 and F°7. The lyrics are: "new way of walk - in.' Do you want to lose your mind? new way of walk - in.' Do you want to lose your mind?".

Vocal line for the fifth staff of the song. The melody is in the treble clef. Chords indicated above the staff are D, D7, B7, E7, and A7. The lyrics are: "Walk right in, sit right down, Dad - dy let your mind roll, Walk right in, sit right down, Ba - by let your hair hang".

Vocal line for the sixth staff of the song. The melody is in the treble clef. Chords indicated above the staff are D, A7, D, and Bb7. The lyrics are: "on. down.".

2
22

E♭ E♭ E♭7 C7 F7 B♭7 E♭ B♭7

26 E♭ E♭ E♭7 C7 F7 B♭7

30 E♭ A♭7 A°7

34 E♭ E♭ E♭7 C7 F7 B♭7 E♭ B♭7

38 E♭ E♭ E♭7 C7 F7 B♭7 Well, a
walk right in and a sit right down. Well, a Dad-dy let your mind roll

41 E♭ B♭7 E♭ E♭ E♭7 C7
on. Well, a walk right in and a sit right down, Well,

44 F7 B♭7 E♭
Dad-dy let your mind roll on. Well, now ev-'ry-bod-y's talk-in' 'bout a

47 A♭7 A°7
new way of walk-in.' Do you want to lose___ your mind?___ Well, a

50 E♭ E♭ E♭7 C7 F7 B♭7
walk right in,___ a sit right down. Well, Dad-dy let your mind roll

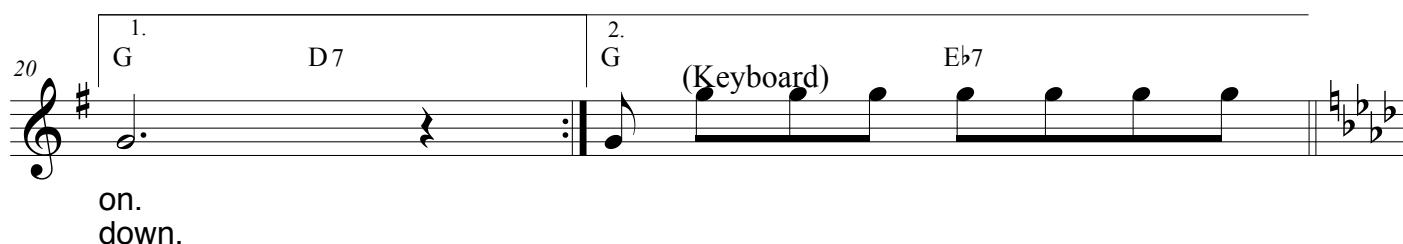
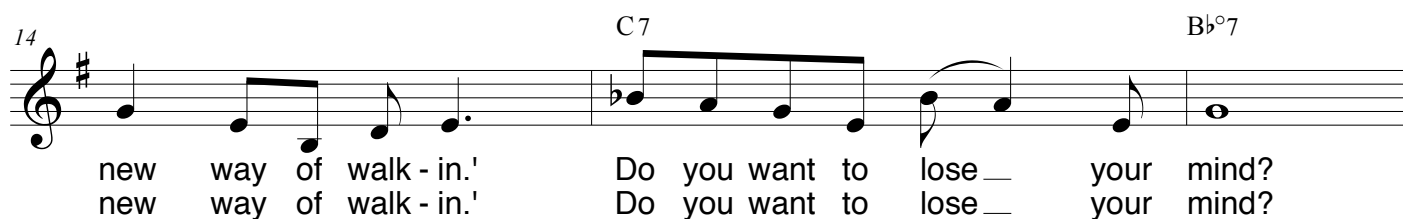
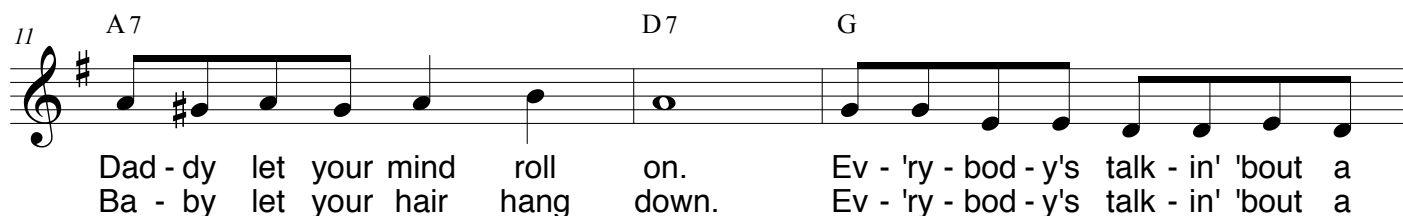
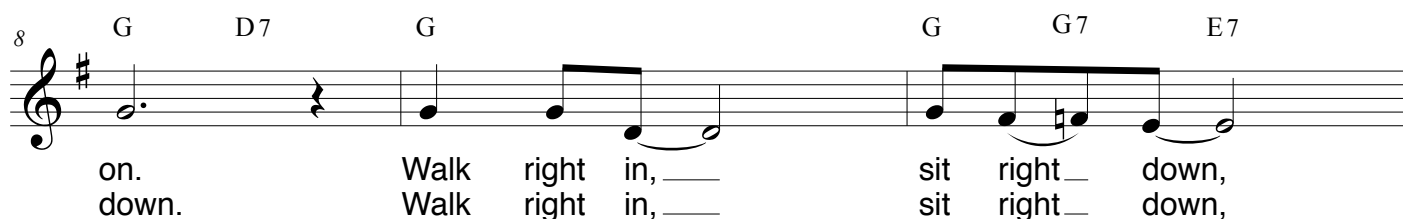
53 E♭ B♭7 E♭ B♭7 E♭
on. Well, Dad - dy let your mind roll___ on.

Walk Right In

M

Keyboard

(Bass & Keyboard)



22 A^b A^b A^b7 $F7$ B^b7 E^b7 A^b E^b7

26 A^b A^b A^b7 $F7$ B^b7 E^b7

30 A^b B^b7 $B^{\circ}7$

34 A^b A^b A^b7 $F7$ B^b7 E^b7 A^b E^b7
Well, a

38 A^b A^b A^b7 $F7$ B^b7 E^b7
walk right in and a sit right down. Well, a Dad-dy let your mind roll

41 A^b E^b7 A^b A^b7 $F7$
on. Well, a walk right in and a sit right down, Well,

44 B^b7 E^b7 A^b
Dad-dy let your mind roll on. Well, now ev-'ry-bod-y's talk-in' 'bout a

47 D^b7 $B^{\circ}7$
new way of walk-in.' Do you want to lose___ your mind?___ Well, a

50 A^b A^b A^b7 $F7$ B^b7 E^b7
walk right in,___ a sit right down. Well, Dad-dy let your mind roll___

53 A^b E^b7 A^b E^b7 A^b
on. Well, Dad - dy let your mind roll___ on.