

Set Seventies

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Crazy Little Thing Called Love

VOCAL DUET

Keyboard

(Keyboard)

Eb

Musical score for "This Thing" featuring three staves. The top staff shows a bass line with eighth-note chords and grace notes. The middle staff shows a vocal line with lyrics: "called love, well I just can't han - dle it. This thing in a cra - dle all night. It swings," with specific notes labeled E♭, A♭, D♭, and A♭. The bottom staff shows a bass line.

(2nd time only) This thing called love, it cries, ba-by.

7 E♭ A♭ D♭ A♭

called love,
it jives, I must get a-round to it. I ain't
it shakes all o-ver like a jel - ly fish. I kind-a

Ooo oo. Ooo oo, Ooo oo. I kin - da

II E♭ B D♭ E♭ 1. N.C. 2. N.C.

read-y.
like it. Well, this thing There goes my

like it. Cra - zy lit-tle thing called love.

like it. Cra - zy lit-tle thing called love.

Musical score for "Rock-a-Bye Baby" in A♭7 and D♭. The lyrics are: ba - by; he knows how to rock and roll. He drives me.

2
24 (Keyboard)

sweat. (F) I got-ta be cool,

28 E♭ re-lax, a-get hip, a-get On my tracks. Take a

32 E♭ back seat, hitch-hike and take a long ride on a mo-tor bike un-til I'm

36 E♭ B D♭ E♭ (Keyboard)
read y. N.C.

36 E♭ B D♭ E♭ Cra - zy lit - tle thing called love.

40 B E♭ B
40 B E♭ B

44 B F7 B, N.C.
44 B F7 B, N.C.

48

I got - ta be

52 N.C. (Clap on off beats)

cool. re-lax, a-get hip, a-get on my tracks. Take a

52

Ah -

56

back seat, hitch-hike to take a lit-tle long ride on my mo-to-ri bike un-til I'm

56

room. Ah - room. Ooo

60

read y. B D♭ E♭ This thing

60

read-y (Singer's name) Cra - zy lit-tle thing called love.

64

called love, I just can't han - dle it. This

68

thing called love, I must get a - round to it. I ain't

D♭ A♭

4

72 E♭ B D♭ E♭ B D♭

read y. Cra - zy lit-tle thing called love. Cra - zy lit-tle thing called
 Cra - zy lit-tle thing called love. Cra - zy lit-tle thing called

76 E♭ B D♭ E♭ B D♭

love. Cra - zy lit-tle thing called love. Cra - zy lit-tle thing called
 love. Cra - zy lit-tle thing called love. Cra - zy lit-tle thing called

80 E♭ B D♭ E♭ E♭⁹

love. Hey, cra - zy lit - tle thing called love.
 love.

Thank you very much.

Time to pick up the tempo a bit with a song by another British rock band - "Queen" - composed and performed by their leader - Freddie Mercury. Mercury wrote the song in 1981 as a tribute to Elvis Presley. It became the first #1 hit for Queen and Mercury in the US, topping the charts for 4 weeks here as well as 7 weeks in Australia.

_____ and I will join our voices now in this great hit from the 80s that describes a "Crazy Little Thing Called Love."

Thank you very much.

We'll pick up the tempo a bit now with a song written by Richard Carpenter and recorded by Richard and Karen Carpenter back in 1972. It was at the top of the charts for several weeks back in 1973.

Here's _____ with a bold declaration: She says she's on the "Top Of The World."

VOCAL DUET

Top Of The World

Keyboard

The musical score consists of six staves of music. The top two staves are for the vocal duet (Treble and Bass clef) and the bottom four staves are for the keyboard (two staves for each hand). Chords are indicated above the staves at various points. The lyrics are written below the vocal parts.

Keyboard Chords:

- Melody Staff: B♭, E♭/B♭, B♭, Cm, B♭/D, E♭
- 5: B♭, F7, B♭
- 9: B♭, E♭, B♭, E♭, B♭, E♭, B♭, F, E♭/G, F/A
- 13: B♭, F, E♭, B♭
- 17: Dm, Cm, F7, B♭, Cm7, B♭/D
- 21: E♭, F7, Dm, G7
- 25: Cm7, Cm7(b5), Fsus, F, E♭/G, F/A

Lyrics:

(F) Such a feel - in's com - in' o - ver me. There is
Some-thing in the wind has learned my name. And it's

won - der in most ev - 'ry - thing I see. Not a
tell - in' me that things are not the same. In the

cloud leaves in the sky, got the sun in my eyes, and I
on the trees, and the touch of the breeze, there's a

pleas - won't be surprised if it's a dream.
in' sense of hap - pi - ness for me.

2
29

B♭ F E♭ B♭

Ev - 'ry - thing I want the world to my be mind. is now
There is on - ly one wish on_ to my be mind. When this

33

Dm Cm F7 B♭ Cm7 B♭/D

com-ing true_ es - pe - cial - ly for me. And the -
day is through I hope that I will find that to -

37

E♭ F7 Dm G7

rea - son is clear: It's be - cause you are here. You're the
mor - row will be just the same for you and me. All the I

41

Cm7 Cm7(b5) F E♭/G F/A

near - est thing will to be heav-en mine if that you I've seen. I'm on the
need__ will be heav-en mine if that you are seen. here. I'm on the

45

B♭ E♭/B♭ B♭ E♭ A♭/E♭ E♭

(F)top of the world, look-in' down on cre-a - tion, and the
(M)

49

B♭ Cm Cm7/F B♭ Cm7 B♭/D

on - ly ex - pla-na - tion I can find is the
only ex - pla-na - tion I can find is the

53

E♭ F B♭ E♭

love that I've found ev - er since you've been a - round. Your love's
love that I've found ev - er since you've been a - round. Your love's

57 B♭ Cm F To Coda ♪

57 put me at the top of the world.

59 1. B♭ E♭ B♭ E♭

59 1. B♭ E♭ B♭ E♭

63 B♭ E♭ B♭ F E♭/G F/A 2. B♭ F D.S. al Coda
E♭/G F/A I'm on the

63 B♭ E♭ B♭ F E♭/G F/A 2. B♭ F D.S. al Coda
E♭/G F/A I'm on the

67 ♪ Coda B♭ F7 B♭ E♭

67 ♪ Coda B♭ F7 B♭ E♭

70 B♭ E♭ B♭ E♭ B♭ F7 B♭

70 B♭ E♭ B♭ E♭ B♭ F7 B♭

VOCAL DUET

Don't Go Breaking My Heart

Keyboard

Vocal Duet (Soprano and Alto)

Keyboard (G major)

Lyrics:

- (M) Don't go break-ing my heart. — (F) I could-n't if I tried. —
- (M) Oh, hon-ey if I get rest - less, (F) Ba-by, you're not that kind. —
- (M) Don't go break-ing my heart. — (F) You take the weight off me. —
- (M) Oh, hon-ey when you knock at my door. (F) Ooo, I gave you my key. —
- (M) (F) Ooo oo No-bod-y knows it. (M) But when I was down —
- (F) I was your clown. — (M) Ooo oo No-bod-y knows it, (F) no-bod-y knows it.

Chords:

- Melody chords: B♭, Gm, E♭, B♭, E♭, B♭, F, E♭, C7, B♭, E♭, B♭, E♭, B♭, F7
- Keyboard chords: Dm, Fm7, B♭

2
36 E♭ F C

(M) Right from the start, _____ (F) I gave you my heart.

38 D♭ F7 E♭ B♭ E♭ F7

Oh _____ oh _____ I gave you my heart.

42 B♭ Gm E♭ F7

(M) So, don't go break-ing my heart. (F) I won't go break-ing your heart.

45 B♭ F7 Gm E♭ F7

(M) Don't go break - ing my heart

48 B♭ E♭ B♭ E♭

48 B♭ E♭ B♭ E♭

52 B♭ E♭ B♭ E♭

(M) And no-bod-y told us (F)'cause no-bod-y showed us.

56 B♭ F E♭ C7 B♭ E♭ B♭ E♭ F7

(M) And now it's up to us, babe. (F) Oh, I think we can make it.

61 B♭ E♭ B♭ E♭

(M) So, don't mis-un - der stand me. (F) You put the light in my life.

65 B♭ E♭ C7 B♭ E♭ B♭ E♭

(M) Oh, you put the spark to the flame. (F) I've got your heart in my sights.

70 Dm
(M) (F) Ooo oo No - bod - y knows it. (M) But

74 E♭ B♭ F C (M) Dm (F) Ooo oo No-bod-y knows

78 Fm7 E♭ B♭ F C it, (F) no-body knows it. (M) Right from the start, (F) I gave you my heart.

82 Oh oh I gave you my heart.

86 B♭ Gm E♭ F7 (M) So, don't go break-ing my heart. (F) I won't go break-ing your heart.

89 B♭ F7 Gm E♭ (M) (F) Don't go break - ing my heart. Eb Bb Eb

96 B♭ (Keyboard) Eb Bb Eb

100 B♭ Eb C7 Bb Eb Bb Eb

4
105 (M) Dm (F) Ooo oo No-bod-y knows it. (M) But when I was down

110 F C E♭ B♭ F C (F) I was your clown. (M) Right from the start, (F) I give you my heart.

113 D♭ F7 E♭ B♭ E♭ B♭ E♭ F7 Oh oh I gave you my heart.

117 B♭ Gm E♭ F7 (M) Don't go break-ing my heart. (F) I won't go break-ing your heart.

120 B♭ F7 Gm E♭ F7 (M) Don't go break-ing my, don't go break-ing my, don't go break-ing my heart.

123 B♭ Gm E♭ F7 Don't go break-ing my, don't go break-ing my, (F) I won't go break-ing your heart.

126 E♭ F7 Gm E♭ F7 (M) Don't go break-ing my heart. Don't go break-ing my, (F) I won't go break-ing your heart.

129 E♭ F7 Gm (M) Don't go break - ing my heart. Don't go break - ing my,

131 E♭ F7 B♭ (F) I won't go break - ing your heart.

Thank you.

This next song is a 1976 duet made famous by Elton John and English singer Kiki Dee. It was the first No. 1 single in the UK for both singers, topping the chart for six weeks in mid 1976.

So, _____ and I will join now in singing this great hit from Great Britain, “Don’t Go Breaking My Heart.”

Enjoy.

VOCAL DUET

Hotel California

Keyboard

Dm (Guitar - Finger Pick) A7 C G

Bb F Gm A

Dm A7 3
(M) On a dark desert high-way,
cool wind in my hair,

C G 3
warm smell of colitas,
ris-ing up through the air.

Bb F 3
Up a-head in the dis-tance
saw a shim-mer-ing light.

Gm7 A7
My head grew heavy and my sight grew dim,
had to stop for the night.

Dm A7
There she stood in the door-way,
I heard the mis-sion bell.

2
19 C G 3 3

I was think-ing to my - self, "This could be heav-en or this could be hell."

21 B♭ F 3

Then she lit up a can - dle, and she showed me the way.

23 Gm7 A7

There were voic-es down the cor-ri - dor, I thought I heard them say,

25 B♭ F

(F) Wel-come to the Ho - tel Cal - i - for - nia,

(M) Wel-come to the Ho - tel Cal - i - for - nia, such a

27 A Dm /E /F /G /A

such a love - ly place. There's They're

27

love - ly place, such a love - ly face. There's They're

B♭ F

plen-ty of room at the Ho - tel Cal - i - for - nia,
liv - in' it up at the Hot - el Cal - i - for - nia.

29

plen-ty of room at the Ho - tel Cal - i - for - nia
liv - in' it up at the Ho - tel Cal - i - for - nia, an - y what a

31 Gm A To Coda ♀

an - y time of year.
what a nice sur - prise.

31

time of year, you can find it here.
nice sur -prise, bring your al - i - bis.

33 Dm 3 A 3
 (M) Her mind is Tif-fan-y twist-ed, she's got the Mer-ce-des Benz.

35 C G
 She got a lot of pret-ty, pret-ty boys she calls friends.

37 B_b F 3
 How they dance in the court-yard, sweet sum-mer sweat.

39 Gm7 A7
 Some dance to re-mem-ber, some dance to for-get.

41 Dm A 3
 So, I called up the Cap-tain, "Please bring me my wine." He said,

43 C G 3
 We have-n't had that spir-it here since nine-teen six-ty nine."

45 B_b F
 (F) And still those voic-es are call-ing from far a-way.

(M) And still those voic-es are call-ing from far a-way,

47 Gm7 A7 D.S. al Coda
 (M) wake you up in the mid-dle of the night just to hear them say,

Φ Coda

49 Dm 3 A 3
 (M) Mir-rors on the ceil-ing, the pink cham-pagne on ice. And she said,

Thank you very much.

Let's slow things up just a tad with this next song, one of the greatest hits of all time by the Eagles in 1976. Their version sold more than 16 million copies in the US and over 32 million worldwide.

_____ and I will join our voices to tell you all about an experience in a famous place of lodging - the "Hotel California."

Close To You

(Keyboard Only)

F
 Keyboard

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 follow 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♭9 C sus C C m7 F m

41 (Keyboard) D♭ D♭9 D♭ D♭9 A♭ A♭maj7 A♭ A♭7

45 D♭ D♭maj7 D♭ D♭maj7 3

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

47 C m7 3 C m7/F F 7

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

49 D♭maj9 D♭ 3 D♭maj9 D♭6

sprink-led gold dust in your hair of gold and star-light in your eyes of

51 E♭ N.C.

E♭ 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_bmaj9 A_bmaj7
 Ah, — close to you. —

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

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

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

Close To You

M

Keyboard

(Keyboard Only)

N.C.

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 Am7 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 Gb9 F sus F F7 Bbm7 Bbm

(Keyboard)

41 Gb Gb9 Gb Gb9 Db Dbmaj7 Db Db7

45 Gb Gbmaj7 Gb Gbmaj7

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

47 Fm7 Fm7/Bb Bb7

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

49 Gbmaj9 Gb Gbmaj9 Gb6

sprink-led gold dust in your hair of gold and star - light in your eyes of

51 Ab 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.

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."

Thank you very much.

For our final great hit by the Bee Gees, we'll go to the movie "Saturday Night Fever" in 1977 and perform the song that hit the #1 place on the charts in 1978, remaining there for 4 weeks. It became one of their signature songs. An interesting sidelight: This song was used in a study to train medical professionals to provide the correct number of chest compressions per minute while performing CPR.

So, let's everybody get to rockin' as _____ sings that great Bee Gees hit - "Stayin' Alive."

VOCAL DUET

Stayin' Alive

Keyboard

3 Bm7 A Bm
(F) Well, you can tell
by the way I use my walk, I'm a woman, man; no time to talk.

5 Bm7 A Bm
Mu-sic loud and all men warm, I've been kicked a-round since I was born. And now it's

7 E7
al - right, it's O. K. And you may look the oth - er way.

9 (F) We can try to un-der - stand the New York Times' ef - fect on me.
(M)

11 Bm7
Whether you're a broth-er or wheth-eryou're a moth-er, you're stay - in' a-live, stay-in' a live.

13
Feel the cit-y break-in' and ev - 'ry-bod-y shak-in', and we're stay-in' a-live, stay-in' a live.

2
15

Ah, ha, ha, ha, stay-in' a live, stay-in' a live. Ah, ha, ha, ha,

18 Bm A/B B m F#m7

18 stay-in' a live.

22 Bm7 (F) Well, now I

24 Bm7 A B m

get low and I get high, and if I - can't get ei-ther, I real - ly try. Got the

26 Bm7 A B m

wings of heav-en on my shoes.I'm a danc-in' girl, and I just can't lose. You know, it's

28 E7

al - right, it's O. K. I'll live to see an - oth - er day.

30

We can try to un-der - stand the New York Times' ef-fect on me.

32 Bm7

Whether you're a brother or whether you're a mother, you're stay - in' a-live, stay-in' a live.

34

Feel the cit-y break-in' and ev - 'ry-bod-y shak-in', and we're stay-in' a-live, stay-in' a live.

36

Ah, ha, ha, ha, stay-in' a-live, stay-in' a live. Ah, ha, ha, ha,

39 Bm A/B Bm F#m7

stay-in' a lie.

43 Bm7

45

4
45 E7

(F)Life go-in' no-where. Some-bod-y help me. Some-bod-y help me, yeah.

48 Bm7

48

50 E7

Life go - in' no - where. Some - bod - y help me, yeah.

52 Bm7

Stay-in' a - live. Well, you can tell

55 Bm7 A Bm

by the way I use my walk, I'm a wom - an, man; no time to talk.

57 Bm7 A Bm

Mu-sic loud and all men warm, I've been kicked a-rounds since I was born. And now it's

59 E7

al - right, it's O. K. And you may look the oth - er way.

61

We can try to un-der - stand the New York Times' ef - fect on me.

63 Bm7

Whether you're a brother or whether you're a mother, you're stay - in' a-live, stay-in' a live.

65

Feel the cit-y break-in' and ev - 'ry-bod-y shak-in', and we're stay-in' a-live, stay-in' a live.

67

Ah, ha, ha, ha, stay-in' a - live, stay-in' a live.

69 Bm A/B Bm F#m7

Ah, ha, ha, ha, stay-in' a live.

74 Bm7

6

E7

Musical score for measures 76-78. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Life go-in' no-where." followed by two repetitions of "Some-bod-y help me." The final note of the third repetition is followed by "yeah." The key signature is A major (no sharps or flats).

79

Bm7

Musical score for measure 79. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Some-bod-y help me." followed by "Some-bod-y help me, yeah." The key signature changes to G major (one sharp). The bass line provides harmonic support.

81

E7

Musical score for measures 81-83. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Life go-in' no-where." followed by "Some-bod-y help me, yeah." The final note of the second repetition is followed by "I'm stay-in' a-live." The key signature returns to A major.

84

Bm7

Musical score for measure 84. The vocal line consists of eighth and sixteenth notes. The lyrics are: "I'm stay-in' a-live." The key signature changes to G major (one sharp). The bass line provides harmonic support.

NO SAX

Bad Bad Leroy Brown

F
Keyboard

C F/C C F/C C F/C C F C7 F/C C N.C.

Well, the South-

5 C D7

- side of Chi - ca - go. is the bad - est part of town,
roy he a gam - bler, and he like his fan - cy clothes,
day 'bout a week a - go, Le - roy shoot - in' dice,

8 E7 F

and if you go down there you bet-ter just be - ware of a
and he like to wave his dia-mond rings in front of
and at the edge of the bar sat a girl name of Dor-is and

11 G7 C C

man name of Le - roy Brown. Now Le - roy more than
ev - 'ry - bod - y's nose. He got a cus - tom Con - tin - nen -
oo, that girl looked nice. Well, he cast his eyes up - on

14 D7

trou - ble, you see he stand 'bout six foot four. All the down -
tal, he got a El - do ra - do, too. He got a Le -
her, and the trou - ble soon be - gan,

17 E7 F

thir - ty lad two gun - ies call in him "Tree top Lov - er," all the
town Brown, he learned a pock - et for fun, mes - he sin' got a
men - just - zor - call in him, "Sir." he - with the
ra - wife of a jeal - his shoe. And he's bad,

19 G7 C

21 D7
 bad, Le-Roy Brown, the bad-dest man in the whole damn town;

25 E7 F G F To Coda \oplus
 bad - der than old King Kong and mean-er than a junk-yard dog.

28 1, 2. C 3. C
 Now Well, Le - Well, the two

30 men took to fight - in', and when they pulled them from the floor D7

34 E7 F C F C D.S. al Coda
 Le-roy looked like a jig - saw puz - zle with a couple of pie-ces gone. And he's bad

\oplus Coda

38 C D7
 And he's bad, bad, Le-Roy Brown, the bad-dest man in the whole damn town;

43 E7 F G F C
 bad-der than old King Kong and mean-er than a junk-yard dog. Yes, you were

47 E7 F G F C
 bad-der than old King Kong and mean-er than a junk-yard dog.

NO SAX

Bad Bad Leroy Brown

G C/G G C/G G C/G G C/G G 7 C/G G N.C.

Well, the South-

5 G A7

- side of Chi - ca - go is the bad - est part of town,
roy he a gam bler, and he like his fan - cy clothes,
day 'bout a week a - go, Le - roy shoot - in' dice,

8 B7 C

— and if you go down there you bet-ter just be - ware of a
— and he like — to of the bar his dia - mond rings in front of
— and at the edge sat a girl name of Dor - is and

11 D7 G G

man name of Le - roy Brown. Now Le - roy more than
ev - 'ry - bod - y's nose. He got a cus - tom Con - tin - nen -
oo, that girl looked nice. Well, he cast his eyes up - on

14 A7

trou - ble, you see he stand 'bout six foot four.
- tal, he got a El - do - ra - do, too. All the down -
her, and the trou - ble soon be - gan, He got a Le -

17 B7 C

- thir - town lad - gun - ies call him "Tree top
- ty roy two Brown, - gun - ies call him his pock - et for
- thir - ty roy he learned a les - son 'bout Lov - er," all got the
- thir - ty roy he learned a les - son 'bout Lov - er," he sin' with the

19 D7 G

men just call him, "Sir." And he's bad,
ra wife zor - of a in his shoe. man.

21 A7
bad, Le-Roy Brown, the bad-dest man in the whole damn town;

25 B7 C D C To Coda ♀
bad-der than old King Kong and mean-er than a junk-yard dog.

28 1,2. G 3. G
Now Well, Le Fri - Well, the two

30 A7
men took to fight - in', and when they pulled them from the floor

34 B7 C G C G D.S. al Coda
Le-roy looked like a jig - saw puz - zle with a couple of pie-ces gone. And he's bad

38 ♀ Coda G A7
And he's bad, bad, Le-Roy Brown, the bad-dest man in the whole damn town;

43 B7 C D C G
bad-der than old King Kong and mean-er than a junk-yard dog. Yes, you were

47 B7 C D C G
bad-der than old King Kong and mean-er than a junk-yard dog.

Thank you very much.

Time to pick up the tempo a bit with a song that was written by Jim Croce that became a #1 chart topper for him. Billboard ranked it as the #2 song in 1973.

Here's _____ to tell us all about a character named Leroy Brown, and he's a real bad dude. Give us his story, _____.

VOCAL DUET

American Pie

Keyboard

B♭ (Freely) B♭ F Gm7 Cm E♭

(F) A long, long time a-go, — I can still re - mem - ber how that

4 Gm F B♭ F Gm7

mu - sic used to make me smile. And I knew if I had my chance,

Cm E♭ Gm E♭ F

I could make those peo-ple dance, and may - be they'd be hap - py for a while.

11 B♭(Add drums - in tempo) Cm E♭ Cm

Did you write the book of love, and do you have faith in God a - bove

15 Gm F B♭ F7

(M) (F) if the Bi ble tells you so? (F) Now, do you be-lieve in

19 Gm Cm7 E♭

rock and roll, — and can mu - sic save your mor - tal soul, and

22 Gm C7 F

can you teach me how to dance real slow? (M) We'll I

26 Gm F Gm F

know that you're in love with him, 'cause I saw you danc-in' in the gym. (F) We

30 E♭ B♭ C7 E♭ F7

both kicked off our shoes. Man, I dig those rhythm and blues. You were a

30 you both kicked off your shoes. I was a

2
34 B_b F G_m C_m

lone - ly teen - age bronc - in buck with a pink car - na - tion and a

lone - ly teen - age bronc - in buck with a pink car - na - tion and a

37 E_b B_b F G_m

pick-up truck. But you knew that you were out of luck the day

pick-up truck.

40 E_b F7 B_b E_b B_b F7

the mu sic died. You start-ed sing-ing,

the mu - sic died.

44 B_b E_b B_b F B_b E_b B_b F

"Bye, bye, Miss Am - er-i-can pie. Drove my Chev-y to the lev-ee, but the lev-ee was dry. Them

"Bye, bye, Miss Am - er-i-can pie. Drove my Chev-y to the lev-ee, but the lev-ee was dry. Them

48 B_b E_b B_b F G_m

good ole boys were drink-in' whis-key and rye, sing-in', "This-'ll be the day that I

good ole boys were drink-in' whis-key and rye, sing in', "This-'ll be the day that I

51 C7 G_m F7

die. This - 'll be the day that I die."

die. This - 'll be the day that I die."

55 B♭ F Gm Cm E♭
(M) I met a girl who sang the blues, and I asked her for some happy news.

59 Gm (M) F B♭ F
(F) And she just smiled and turned a-way, (F) Then you went down to the sa-

63 Gm B♭ Cm B♭ E♭ Gm
- cred store where you heard the mu - sic years be-fore, but the man there said the

63 heard the mu - sic years be-fore,

67 E♭ F Gm Cm Gm Cm
mu-sic would-n't play - Well, now in the streets the child - ren screamed, the

67 the child-ren screamed

72 Gm Cm Cm E♭ B♭ Gm
lov-ers cried, and the poets dreamed. But not a word was spo - ken. The

72 the poets dreamed. Not a word was spo -

76 E♭ F B♭ F Gm B♭
church bells all were bro - ken. And the three men we ad - mire the most, the

76 - ken. And the three men we ad - mire the most, the

80 E♭ F7 B♭ F
Fa-ther, Son, and the Ho - ly Ghost, they caught the last train

80 Fa-ther, Son, and the Ho - ly Ghost,

4
83 Gm E♭ Cm7 F7 B♭ F7
 for the coast the day the mu - sic died. They start-ed sing-ing,
 the day the mus - sic died.

88 B♭ E♭ B♭ F B♭ E♭
 "Bye, bye, Miss Am - er - i - can pie. Drove my Chevy to the lev - ee, but the

91 B♭ F B♭ E♭ B♭ F
 lev - ee was dry. Them good ole boys were drink-in' whis-key and rye, sing-in',

94 Gm C7 Gm "This-'ll be the day that I die. "This-'ll be the day that I
 (M) (F)

97 F7 Cm 1. Gm F7 2. Gm F7 B♭ Cm
 (Both) They start - ed sing - ing.
 die." —

101 Gm B♭ Cm Gm F7
 They start - ed sing - ing. They start - ed sing - ing.

104 Cm7 rall. F7 B♭
 "This - 'll be the day that I die." >

Thank you very much.

Did you all have a good time? We're so grateful to have had the opportunity to join with you in this afternoon/evening of favorites from the 70's. We hope that our musical offerings have enhanced your day. If it's been good for you, please let your activities director know, 'cause she's the one who hired us. If you didn't have any fun, just keep your mouth shut!

We also have CDs for sale. (Do pitch).

For our final selection this afternoon/evening, we'll perform a song that was composed by Don McLean, topped the charts in the US for 4 weeks in 1972, and also was a chart-topper in the UK, Australia, Canada, and New Zealand. Madonna's cover of the song also topped the charts.

Sit back and enjoy as _____ and I sing this great hit of the 70's - "American Pie."

FEMALE VOCAL

I Write The Songs

Keyboard

(Keyboard)

B♭ E♭m/b♭ B♭ E♭/B♭ B C♯ A♯

6 A♭ G7 C m C m/F B♭

I've been a - live for-ev-er and I wrote the ver - y first song. —

10 Dsus D7 G m G m/F C7sus C7

I put the words and the mel-o-dies to-get-her. I am mus-ic and I write the songs.

13 F7 B♭ C m

— I write the songs that make the whole world sing.

16 F B♭

I write the songs of love and spec - ial things.

18 G m C7sus C7

I write the songs that make the young girls cry. —

20 C m C m/F F B♭

I write the songs I write the songs. —

23 A♭ G7 C m C m/F

My home lies deep with-in you, and I've got my own place in your soul.

26 B♭ Dsus D7 G m G m/F

— Now when I look out through your eyes, I'm

29 C7 C m7 F7
 young a - gain e - ven though I'm ___ ver - y old.

31 B♭ C m
 I write the songs that make the whole world sing.

33 F B♭
 I write the songs of love and spec - -ial things.

35 Gm C7sus C7
 I write the songs that make the young girls cry. ___

37 C m C m/F F B♭
 I write the songs I write the songs. ___ Oh, my

39 A7sus A7 A m7
 mu - sic makes you dance ___ and gives you spir - it to take #a chance,

41 D D/C♯ B m D/A
 and I wrote some rock-and-roll ___ so you ___ can move. ___

43 C7
 Mu - sic fills your heart. ___ Well, that's a real fine place to start. ___ It's from me,

45 F C m/F F C m/F F E♭/F F
 ___ it's for you, it's from you, it's for me, it's a world-wide sym - pho - ny!

47 D E m

I write the songs that make the whole world sing.

49 A D

I write the songs of love and spec - ial things.

51 Bm E7sus E7

I write the songs that make the young girls cry. —

53 Em E m/A A D

I write the songs I write the songs. —

55 E F#m

I write the songs that make the whole world sing.

57 B E

I write the songs of love and spec ial things.

59 C#m F#7sus F#7

I write the songs that make the young girls cry. —

61 F#m F#m/B B C#m C#m/B F#7

I write the songs I write the songs. — I am

64 F#m9 F Maj7 E

mus - ic and I write the songs. —

Thank you.

For our next song, we'll go to the year 1975 and a big #1 hit of Barry Manilow. It won the Grammy Award for Song Of The Year and was nominated for Record Of The Year in 1977. The Captain & Tennille had the original recording, but it was also covered by David Cassidy.

The name of the selection is "I Write The Songs," and the "I" in the song refers to God. Here's _____ with our version of this great hit.

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)

The musical score shows a piano part with eighth-note chords and a bass line, and a vocal part with lyrics "There's a" appearing at the end of the measure.

5 E♭ G7 C m E♭7

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

9 A♭ B♭7 E♭ B♭7

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

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)

17 A♭ B♭7 E♭ E♭7

17 — 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 "Two of Us" featuring lyrics and chords:

13 A♭ C7 F m A♭7

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

13 (Keyboard)

Musical score for "I'm Feeling Good" featuring two staves. The top staff shows a melody in D♭ major with chords D♭, E♭7, A♭, and A♭7. The bottom staff shows a bass line in A♭ major with chords A♭ and A♭7. The lyrics "and I'm feel-ing good" and "just hold-ing you tight." are written below the notes, corresponding to the chords. The score includes measure numbers 17 and 18.

21 D♭ D♭6 D♭Maj7 D♭6

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

25 A♭ D♭ A♭ A♭7

25 It is-n't a dream. The

29 D♭ D♭6 D♭Maj7 D♭6

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

33 E♭7

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

37 A♭ C7 Fm A♭7 To Coda

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

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. So

53 ♩ Coda 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. Thank you very much.

Our next Sammy Davis selection is a song that first made its appearance in the film *Willie Wonka And The Chocolate Factory* back in 1971. Sammy Davis' version was recorded in 1972 and it became his signature song.

Here's our version of Sammy Davis' hit - the "Candy Man."

The Candy Man

Keyboard
C/G

Keyboard C/G

Chords: C⁶, C/G, C⁶, C/G, C⁶, C/G, C⁶, C/G, C maj 7, C/B, Am7, C6/G, F, A7/C#, Dm7, G7, F maj 7, B7, C/G, A m7, D7, Dm7/G, C, D7, Dm7, G7, Dm7, G7, Dm7, G7.

Lyrics:

Who can take a sun - rise,
Who can take a rain - bow,
Who can take to -mor - row,

Who can take a sun -rise,
Who can take a rain -bow,
Who can take to -mor -row,

sprin-kle it with dew,
wrap it in a sigh,
dip it in a dream,

sprin-kle it with dew,
wrap it in a sigh,
dip it in a dream,

cov - er it in choc -late and a mir - a - cle or two? The
soak it in the sun and make a straw -b'y lem-on pie?
sep - a -rate the sor -row and col -lect up all the cream?

The can-dy man, the can-dy man can.
can-dy man, the can-dy man can. The can-dy man can 'cause he

To Coda ♪ C maj 7
1. Dm7 G7 | 2. Dm7 G7
Makes the world taste good. world taste good.
mix-es it with love and makes the world taste good. The

2

20 F maj7 F[#]dim7 C
 can-dy man makes ev-'ry thing he bakes sa-is-fy-ing and de - li-cious.

24 F[#]m7(b5) B 7(#5) Em7 A 7 Dm7 A 7 G 7 Dm7 G⁷ D.S. al Coda
 Talk a-bout your child-hood wish-es! You can e-ven eat the dish-es!

Φ Coda

30 C maj7 C maj7 A m7
 Makes the world taste good.
 world tastes good. The

32 F maj7 F[#]dim7 C
 can-dy man makes ev-'ry thing he bakes sa-is-fy-ing and de - li-cious.

36 F[#]m7(b5) B 7(#5) Em7 A 7 Dm7 A 7 G 7 Dm7 A 7
 Talk a-bout your child-hood wish-es! You can e-ven eat the dish-es!

42 D maj7 D/C[#] B m7 D 6/A G B 7/D[#]
 Who can take to - mor - row,
 Who can take to - mor - row, dip it in a dream,

45 E m7 A 7 G maj7 C 7 D/A B m7
 dip it in a dream,
 sep - a - rate the sor-row and col - lect up all the cream? The

48 E7 Em7 Em7/A D

The can-dy man,
the can-dy man can.

48 E7 Em7 Em7/A D

can-dy man,
the can-dy man can.

52 E7 Em7 Em7/A D maj7

Makes the
can-dy man can 'cause he mix-es it with love and makes the world taste good.

52 E7 Em7 Em7/A D maj7

55 Em7 D E7

world taste good.
Yes, the can - dy man can 'cause he

55 Em7 D E7

57 Em7 Em7/A D maj7 E7 D

Makes the world taste good.
mix-es it with love and makes the world taste good.

57 Em7 Em7/A D maj7 E7 D

The can-dy

(3 times) D G A7

man, the can-dy man, the can-dy man.

1, 2. D Em7 A7

The can-dy man.

3. D

Country Roads

F

Keyboard

(Sax)

B^b Gm⁷ E⁷ F⁷ B^b Gm⁷ E⁷ F⁷

5 B^b G^m

All - most All my heav-en, mem'-ries, — West gath - ered Vir - gin - round ia, —

9 F E^b

Blue Ridge min'er's Moun - tains, Shen - an stran - ger do - ah Riv wa - ver. —

Shen - an stran - ger to blue Riv wa - ver. —

14 G^m

Life Dark is and old dus - there, ty, old paint - er than on the the sky, —

18 F E^b

young - er than the moun - tains, grow - in' like a breeze. Coun - try roads,

mis - ty taste of moon - shine, tear - drop in my eye. —

22 B^b F G^m

take me home to the place I be - long.

28 E^b B^b F

West Vir - gin - ia, moun - tain ma - ma, take me home,

34 E^b B^b

coun - try roads.

2

38 Gm F B[♭]
I hear her voice in the morn - in' hour she calls me. The

42 E[♭] B[♭] F
ra - di - o re - minds me of my home far a - way.

46 Gm A[♭] E[♭] B[♭]
Driv-in' down the road I get a feel - in' that I should have been home

50 F F7
yes - ter-day, yes - ter - day. Coun - try roads,

54 B[♭] F7 Gm
take me home to the place I be-long.

60 E[♭] B[♭] F
West Vir-gin - ia, moun-tain ma - ma, take me home,

66 E[♭] B[♭]
coun - try roads. Coun - try roads,

A musical score for 'Country Roads' featuring five staves of music with lyrics underneath. The score includes the following chords and measures:

- Staff 1: C (measures 70-74), G7 (measures 75-79), Am (measures 80-84).
Lyrics: take me home, to the place I be-long.
- Staff 2: F (measures 76-80), C (measures 81-85), G (measures 86-90).
Lyrics: West Vir-gin - ia, moun - tain ma - ma,
- Staff 3: F (measures 81-85), C (measures 86-90).
Lyrics: take me home, coun-try roads. Take me home,
- Staff 4: G (measures 54-58), C (measures 59-63), G (measures 64-68).
Lyrics: down coun - try roads. Take me home,
- Staff 5: C (measures 69-73), G7 (measures 74-78), C (measures 79-83).
Lyrics: down coun - try roads.

Country Roads

M
Keyboard

(Keyboard)

F Dm7 B⁷ C⁷ F Dm7 B⁷ C⁷

5 F Dm
Al-most All my heav-en, mem'-ries, West gath - ered Vir - gin - ia,
9 C B^b F

Blue Ridge min'er's Moun - tains, Shen-an - do - ah Riv wa - ver.
14 Life Dark is and old dus - there, old paint - ed than the trees.
18 C B^b F

young-er mis - ty taste than the moon - tains, grow - in' Coun-try roads,
22 F C7 Dm
take me home shine, tear - drop in my eye. to the place I be - long.

28 B^b F C
West Vir-gin - ia, moun-tain ma - ma, take me home,

34 B^b F
coun - try roads.

38 Dm C F

I hear her voice in the morn - in' hour she calls me. The

42 B♭ F C

ra - di - o re - minds me of my home far a - way.

46 Dm E♭ B♭ F

Driv-in' down the road I get a feel - in' that I should have been home

50 C C7

yes - ter-day, yes - ter - day. Coun - try roads,

54 F C7 Dm

take me home to the place I be-long.

60 B♭ F C

West Vir-gin - ia, moun-tain ma - ma, take me home,

66 B♭ F

coun - try roads. Coun - try roads,

70 G D7 Em

— take me home — to the place — I be-long.

76 C G D

— West Vir-gin - ia, — moun - tain ma - ma, —

81 C G

— take me home, — coun-try roads. — Take me home,

86 D G D

— down coun - try roads. — Take me home, —

91 G G D7 G

— down coun - try roads. —

Thank you. How are we doing? Are you enjoying your visit to the Nashville scene.

Now, we'll move forward in time to the year 1971 and a song written and sung by the great John Denver. Remember John? It was his signature song, certainly one of his most popular and achieving world-wide popularity.

Here we go with our arrangement of the classic "Country Roads."

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

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

Our opening selection, "That's Entertainment" was featured in a 1953 musical "The Band Wagon" starring, among others, Fred Astaire.

This next song is a waltz, and it has two titles. It was recorded by the great John Denver back in 1974 as "Annie's Song," but it soon became known by the first line of the lyric - "You Fill Up My Senses."

Here's _____ to sing this beautiful song of love.

You Fill Up My Senses

(Sax)

1 E♭ E♭sus E♭ E♭sus E♭ E♭maj 7 E♭6 E♭ You fill-up my

9 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭ sens - es like a night in a for-est, like the moun-tains in

17 A♭ Gm Fm A♭ B♭ spring - time, like a walk in the rain. Like a storm in the

25 A♭ B♭ Cm A♭ E♭ E♭/D E♭/C E♭/B♭ des - ert, like a sleep-y blue o - cean, you fill up my

33 A♭ Gm Fm B♭7 E♭ E♭sus E♭ E♭sus sens - es, come fill me a - gain. Come, let me

41 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭ love you, let me give my life to you. Let me drown in your

49 A♭ Gm Fm A♭ B♭ laugh - ter, let me die in your arms. Let me lay down be

57 A♭ B♭ Cm A♭ E♭ E♭/D E♭/C side you, let me al - ways be with you.

64 E♭/B♭ A♭ Gm Fm B♭7 E♭ E♭sus E♭ E♭sus (Sax) Come, let me love you come love me a - gain.

2

73 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭

81 A♭ Gm Fm A♭ B♭ E♭sus

Come, let me

89 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭

love you, let me give my life to you. Come, let me

97 A♭ Gm Fm B♭7 E♭ E♭sus E♭ E♭

love you come love me a - gain. You fill-up my

105 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭

sens - es like a night in a for-est, like the moun-tains in

113 A♭ Gm Fm A♭ B♭

spring - time, like a walk in the rain. Like a storm in the

121 A♭ B♭ Cm A♭ E♭ E♭/D E♭/C E♭/B♭

des - ert, like a sleep-y blue o - cean, you fill up my

129 A♭ Gm Fm B♭7 E♭ E♭sus Fm B♭7

sens - es, come fill me a - gain. come fill me a-

137 E♭ E♭sus E♭ B♭7 E♭ E♭maj7 E♭6 E♭sus E♭

gain. Come fill me a - gain.

You Fill Up My Senses

M
Keyboard

(Keyboard)

Music score for "You Fill Up My Senses" with lyrics and chords. The score consists of ten staves of music, each with a treble clef and a key signature of A♭ major (two flats). The time signature varies between common time (4/4) and 3/4.

Chords:

- Staff 1: A♭, A♭sus, A♭, A♭sus, A♭, A♭maj7, A♭6, A♭
- Staff 2: D♭, E♭7, Fm, D♭, A♭, Cm7/G, Fm, E♭
- Staff 3: D♭, Cm, B♭m, D♭, E♭
- Staff 4: D♭, E♭, Fm, D♭, A♭, A♭/G, A♭/F, A♭/E♭
- Staff 5: D♭, Cm, B♭m, E♭7, A♭, A♭sus, A♭, A♭sus
- Staff 6: D♭, E♭7, Fm, D♭, A♭, Cm7/G, Fm, E♭
- Staff 7: D♭, Cm, B♭m, D♭, E♭
- Staff 8: D♭, E♭, Fm, D♭, A♭, A♭/G, A♭/F, -
- Staff 9: A♭/E♭, D♭, Cm, B♭m, E♭7, A♭, A♭sus, A♭, A♭sus

Lyrics:

You fill-up my
sens - es like a night in a for-est, like the moun-tains in
spring - time, like a walk in the rain. Like a storm in the
des - er特, like a sleep-y blue o - cean, you fill up my
sens - es, come fill me a - gain. Come, let me
love you, let me give my life to you. Let me drown in your
laugh - ter, let me die in your arms. Let me lay down be
side you, let me al - ways be with you.
Come, let me love you come love me a - gain.

(Keyboard)

2

73 D_b E_b7 F_m D_b A_b C_{m7/G} F_m E_b

81 D_b C_m B_bm D_b E_b A_bsus

Come, let me

89 D_b E_b7 F_m D_b A_b C_{m7/G} F_m E_b

love you, let me give my life to you. Come, let me

97 D_b C_m B_bm E_b7 A_b A_bsus A_b A_b

love you come love me a - gain. You fill-up my

105 D_b E_b7 F_m D_b A_b C_{m7/G} F_m E_b

sens - es like a night in a for-est, like the moun-tains in

113 D_b C_m B_bm D_b E_b

spring - time, like a walk in the rain. Like a storm in the

121 D_b E_b F_m D_b A_b A_b/G A_b/F A_b/E_b

des - er, like a sleep-y blue o - cean, you fill up my

129 D_b C_m B_bm E_b7 A_b A_bsus B_bm E_b7

sens - es, come fill me a - gain. come fill me a-

137 A_b A_bsus A_b E_b7 A_b A_bmaj7 A_b6 A_bsus A

gain. Come fill me a - gain.

VOCAL ONLY

Happy Days Theme

(No intro - give pitch)

Keyboard

B♭ G m C m

Sun - day, Mon - day, hap - py days! Tues - day, Wednes - day,

hap - py days! Thurs - day, Fri - day, hap - py days!

Sat - ur - day, what a day! Rock - ing all week with you.

This day is ours,

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

oh, please be mine.

Hel - lo, sun - shine, good - bye, rain. She's

wearing my school ring on a chain. She's my steady,

I'm her man. I'm gon - na love her all I can.

2

27 B♭ G m E♭ F

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

31 B♭ G m E♭ F

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

35 B♭ F m E♭

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

38 F B♭ G7

— are yours and mine. _____

41 C A m F

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

44 G C A m

— This day is ours, _____

47 F G C

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

50 G m F G

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

53 F F/G C

— Hap - - - - py days!

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

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

Thank you. Thank you very much.

It's time we moved forward a bit, in fact, way forward to the year 1970 for our next selection. It's been recorded by such artists as Andy Williams, Vicki Carr, Glen Campbell, Johnny Mathis, and a whole host of others.

It has two titles - "Where Do I Begin" and "Theme From Love Story."

Enjoy!

Slow Bossa Nova

Where Do I Begin?

F

Keyboard

(Sax)

Dm



5 Dm

A musical staff in G clef, 4/4 time, and D major (Dm). It consists of six measures of eighth-note patterns. Below the staff, lyrics are written:

Where do I begin
With his first hello _____
to he tell the a story of how this

7 A7

A musical staff in G clef, 4/4 time, and A7. It consists of six measures of eighth-note patterns. Below the staff, lyrics are written:

great a love can be, _____
emp - ty world of mine. _____
the sweet love sto - ry that is
There'll nev - er be an - oth - er

9 Dm

Dm7/C

B♭

A musical staff in G clef, 4/4 time, and D major (Dm). It consists of six measures of eighth-note patterns. Below the staff, lyrics are written:

old - er than the sea, _____
love, an - oth - er time. _____
the He sim - ple in - to my a - bout life the and

11 A7

1.

Dm

A musical staff in G clef, 4/4 time, and A7. It consists of six measures of eighth-note patterns. Below the staff, lyrics are written:

love he brings to me? _____ Where do I start?
made the liv - ing fine, _____

15

D

A musical staff in G clef, 4/4 time, and D major (D). It consists of six measures of eighth-note patterns. Below the staff, lyrics are written:

he fills my heart. _____ He fills my

2

18 Gm C7 F B^b

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

22 Gm A7 Dm Gm C7

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

26 F B^b E7 A A7

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

31 Dm A7

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

34 Dm Dm7/C B^b

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

37 A7 Dm A7

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

41 Dm (Sax) A7 Dm

there. _____

Where Do I Begin?

Slow Bossa Nova

M
Keyboard

(Keyboard)

Gm



5 Gm

Where do I begin
With her first help below
to she tell the story of how this

7 D7

great a love can be,
empty world of mine.
the sweet love story that is
There'll never be another like it

9 Gm Gm7/F E♭

old - er than the sea,
love, another time.
the simple truth about life and
She came in to my life and

11 D7

love she brings to me?
made the living fine,
Where do I start?

1. Gm

15

she fills my heart.
She fills my

2. G

2

18 Cm F7 B♭ E♭

heart with ver-y spec-i-al 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♭ E♭ 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♭

I have no an-swers 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.

F

Blue Eyes Crying In The Rain

(Sax)

Keyboard

F7

B♭ E♭ B♭

F7

1 c: F7

5 B♭

In Now the my twi - light has glow turned I see sil - him, ver,

9 F7 B♭

blue all eyes cry - ing in loved the rain.

13 B♭

When we kissed good - bye and part - ed,

17 I F7 B♭ E♭ B♭ B♭7

I can see his star in hea - ven,

21 B♭

knew blue we'd never cry - ing meet in the gain.

25 B♭

Love Some - day, like when we dy - ing em yon - ber.

29 B♭

On We'll - ly stroll mem - o - ries re - main.

Through in the a - ges I'll re - mem - ber

33 F7 1 B♭ E♭ B♭ 2. B♭

blue eyes cry - ing in the rain.

39 F7 B♭ E♭ B♭

blue eyes cry - ing in the rain.

Blue Eyes Crying In The Rain

M

(Keyboard)

B♭7

E♭

A♭

E♭

Keyboard

B♭7

In Now

the my twi - light has turned to see sil - her, ver,
B♭7 blue all eyes cry - ing in loved in rain. vain.

When I we can kiss good - bye star and in part hea - ed, ven,

knew blue we'd eyes nev - er cry - ing meet in a - gain.

Love Some - is day, like when a dy - ing em yon - ber. der,

On We'll - ly stroll mem - o - ries re - main.

Through in the a - ges that I'll knows re no - mem part - ber.

1
E♭ A♭ E♭

2.
E♭

blue eyes cry-ing in the rain. rain.

blue eyes cry - ing in the rain.

Thank you. Thank you very much.

We'd like to close our tribute to Elvis with the song that was the last one he performed before his death on August 16, 1977. He was only 42 years old. What a loss. This song was originally recorded in 1945. Here is _____ to sing "Blue Eyes Crying In The Rain."

VOCAL DUET

I Can See Clearly Now

Keyboard

D

5 D G D

(F) Oh yes, I can see clear - ly now, the rain is gone.

5 (M - 2nd time only)

9 G A

I can see all ob - sta - cles in my way.
All of the bad feel - ings have dis - ap - peared.

13 D G D

Gone are the dark clouds that had me blind. It's gon-na be a bright,
Here is that rain - bow I've been pray - ing for.

17 C G D

bright sun-shin-y day. It's gon-na be a bright,

(M - Every time) bright, bright sun-shin-y day.

21 C G D To Coda ♪

bright sun-shin-y day.

25 2. G D

bright sun - shin - y day.

28 F 3 C

(F) Look all a - round, there's noth - ing but blue skies.

32 F 3 D C♯m G

Look straight-a - head, there's noth-ing but blue skies.

(M)

37 C♯m G C Bm A D.S. al Coda

Φ Coda

3

43 D C G D

Real, real, real, real bright,
bright, sun-shin-y day.
bright, brightsun-shin-y day.

48 C G D

bright sun-shin-y day.
It's gon-na be a bright,
a bright, bright sun-shin-y day.

52 C G D

bright sun-shin-y day.
It's gon-na be a bright,
bright, bright sun-shin-y day.

56 C G D G

bright, sun-shin-y day.
bright sun-shin-y day.
sun-shin-y day.
sun-shin-y day.

60 D G D G D

bright sun-shin-y day.
bright sun-shin-y day.

Thank you.

Our next selection from the 70s was originally recorded by Johnny Nash and reached the #1 spot on the Billboard charts in 1972 where it remained for 4 weeks. It also reached #1 in France, Iceland, and New Zealand.

Here's _____ to tell us: "I Can See Clearly."

NO SAX

For All We Know

F

Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is in G major (one sharp) and 4/4 time, featuring a treble clef and a key signature of one sharp. The bottom staff is in C major (no sharps or flats) and 4/4 time, featuring a bass clef and a key signature of none. The score is divided into four measures by vertical bar lines. Above the first measure is the label 'G'. Above the second measure is 'D/G'. Above the third measure is 'C/G'. Above the fourth measure is 'D/G'. The music includes various note heads (circles with dots), stems, and beams. Measures 1 and 2 begin with a whole note followed by eighth-note patterns. Measure 3 begins with a half note followed by eighth-note patterns. Measure 4 begins with a whole note followed by a half note.

Musical score for measures 5-8:

- Measure 5:** Chord G. Treble staff: Bassoon 1 and Bassoon 2 play eighth-note pairs (B3-A3) and (E3-D3). Bassoon 3 rests. Bass staff: Bassoon 1 and Bassoon 2 play eighth-note pairs (D2-C2) and (G2-F2).
- Measure 6:** Chord D/G. Treble staff: Bassoon 1 and Bassoon 2 play eighth-note pairs (B3-A3) and (E3-D3). Bassoon 3 rests. Bass staff: Bassoon 1 and Bassoon 2 play eighth-note pairs (D2-C2) and (G2-F2).
- Measure 7:** Chord C/G. Treble staff: Bassoon 1 and Bassoon 2 play eighth-note pairs (B3-A3) and (E3-D3). Bassoon 3 rests. Bass staff: Bassoon 1 and Bassoon 2 play eighth-note pairs (D2-C2) and (G2-F2).
- Measure 8:** Chord D/G. Treble staff: Bassoon 1 and Bassoon 2 play eighth-note pairs (B3-A3) and (E3-D3). Bassoon 3 rests. Bass staff: Bassoon 1 and Bassoon 2 play eighth-note pairs (D2-C2) and (G2-F2).

Musical notation for the first section of the hymn, starting at measure 9. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "Love, ____ look at the two of us, ____ strang - ers ____ in man-y". The chords are: G, G/F#, Em, A/C#, C6, Cm6.

Musical score for measures 15-16:

- Measure 15:
 - G/B
 - G
 - D/F#
 - Em
 -
 - Em/D
 - A7/C#
- Measure 16:
 -
 -
 -
 -
 -
 -
 -

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

Musical score for piano showing measures 21-25. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score includes lyrics in German: "Durch die Wälder", "die Berge", "die Flüsse", "die Bäche", "die Seen", "die Blumen", "die Früchte", "die Vögel", "die Tiere", "die Menschen", "die Freude", "die Freiheit", "die Freundschaft", "die Liebe", "die Hoffnung", "die Freiheit", "die Freiheit", "die Freiheit". The score also includes a dynamic instruction "sehr lebhaft" and measure numbers 21-25.

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

27 A 7/C♯ C6 Cm6 G/B G D/F♯

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

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.

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), and common time. The bottom staff is in bass clef, C major (no sharps or flats), and common time. Measure 80 starts with a D/G chord (D on the treble, G on the bass). The right hand plays eighth-note patterns on the treble staff, while the left hand provides harmonic support. Measure 81 begins with a Gsus chord (G-B-D) on the treble staff. The right hand continues its eighth-note pattern, and the left hand provides harmonic support. Measures 80 and 81 conclude with a G chord (G-B-D) on the treble staff.

NO SAX

For All We Know

M
Keyboard

(Keyboard)

The musical score consists of four staves of music. The top two staves represent the keyboard (piano) part, showing chords and bass notes. The bottom two staves represent the vocal part, with lyrics written below the notes. The vocal part includes a melodic line and harmonic chords.

Keyboard (Top Staves):

- Measure 1: C, G/C, F/C, G/C
- Measure 5: C, G/C, F/C, G/C
- Measure 9: C, C/B, Am, D/F#
- Measure 15: C/E, C, G/B, Am, Am/G, D7/F#
- Measure 21: G maj7, C maj7, F maj7, G sus, G, C, C/B, Am, Am/G (repeated 3 times)
- Measure 27: D7/F#, F6, Fm6, C/E, C, G/B

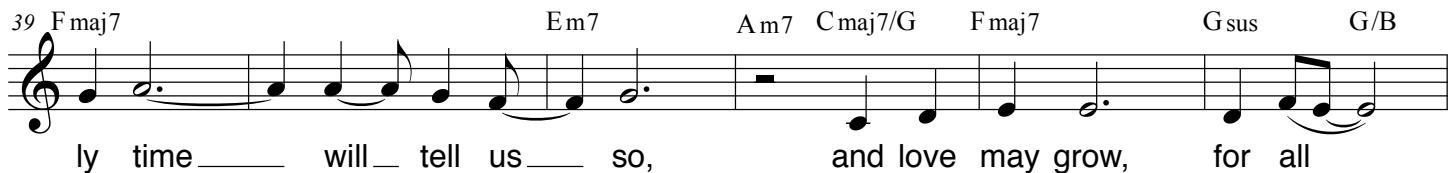
Vocal (Bottom Staves):

Love, look at the two of us, strang - ers in man-y
ways. We've got a life - time to share, so much to
say and as we go from day to day. I'll feel you
close to me, But time a - lone will tell.

2

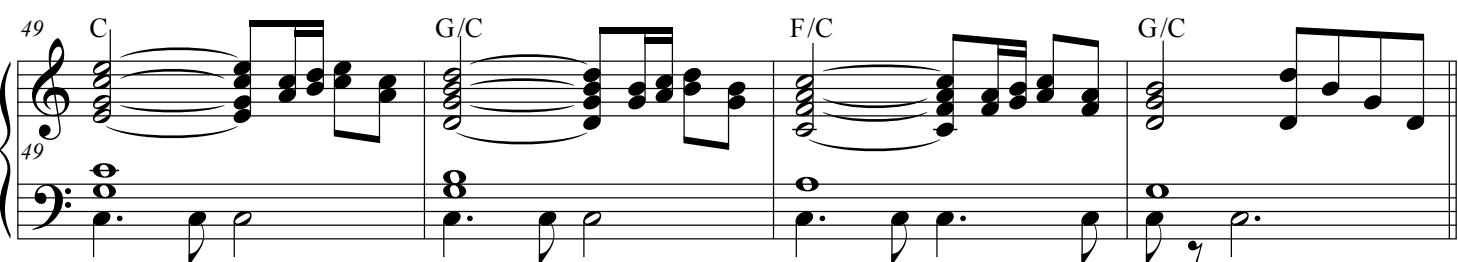
33 A m A m/G D 7/F# G maj7 C maj7

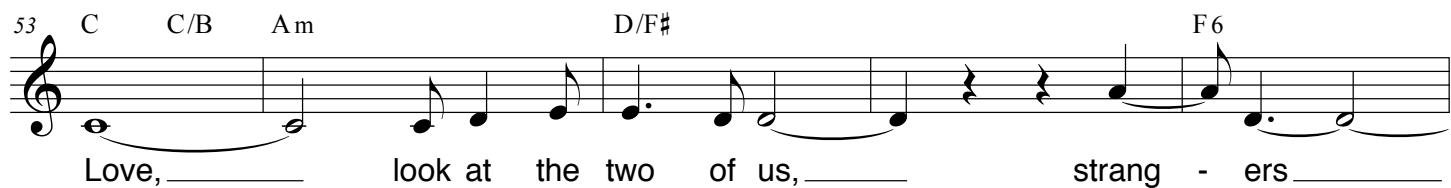
 Let's take a life time to say, I knew you well, for on -

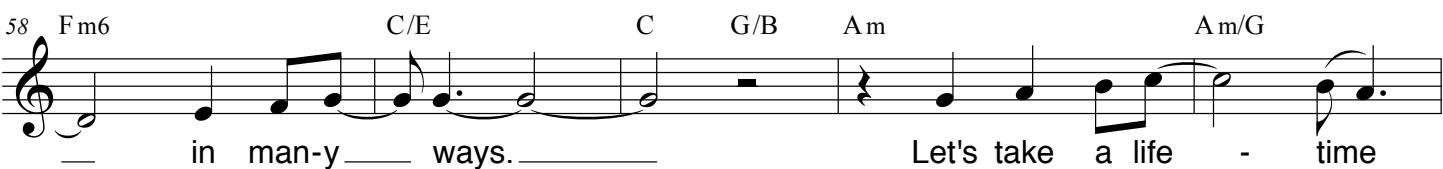
39 F maj7 E m7 A m7 C maj7/G F maj7 G sus G/B

 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

 8

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 is in C major, starting with a half note followed by eighth-note pairs. The bottom staff is in G major, starting with a half note followed by eighth-note pairs. The vocal part (we know.) is in G major, starting with a half note followed by eighth-note pairs. The piano part continues in F major and then G major. The vocal part continues in G major.

77 C G/C F/C

78 8 (Slower)

80 G/C
C sus

80

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"

Thank you very much.

Our next selection, although written in 1957 as a folk song, became a Grammy Award winning hit for Roberta Flack in 1972. Billboard ranked it as the number one hit single for that year. Since then, it's been recorded by artists including Celine Dion, Diana Ross, Elvis Presley, Johnny Mathis and literally hundreds of others.

Here's _____ to sing our version of the beautiful ballad "The First Time I Ever Saw Your Face."

The First Time Ever I Saw Your Face

F

Keyboard

(Sax)

C G G7 C A m/C G/B Am

8 E m F G G7 C
15 G G7 C A m/C G/B
19 A m G/B F
23 G7 C
26 E♭/B♭ G m C
30 E♭/B♭ G m C
34 G G7 C

The first

2 38 G G7 C Am/CG/B Am

time _____ ev-er I kissed your mouth, I felt the earth move in my

43 G/B F G7 C

hand _____ like the trem - b'ling heart of a cap - tive bird

48 E♭/B♭ Gm C

that was there at my com-mand, my love, that was

53 E♭/B♭ Gm C

there at my com - mand. The first

57 G G7 C Am/C G/B Am

time _____ ev-er I held you near and felt your heart beat close to

62 G/B F G7 C

mine. I thought our joy would fill the world

67 E♭/B♭ Gm C

and would last till the end of time, my love, and would

72 E♭/B♭ Gm C (Sax)

last till the end of time

76 G G7 C

The First Time Ever I Saw Your Face

M
Keyboard

(Sax)

F C C7 F Dm/F C/E

7 Dm Am Bb C C7 F

15 C C7 F Dm/F C/E

time ev - er I saw your face, I thought the

19 Dm C/E Bb And the moon and

stars were the gifts you gave to the

26 Aflat/Bflat Cm F dark and the emp - ty skies, my love, to the

30 Aflat/Bflat Cm F dark and the emp - ty skies.

(Sax)

C C7 F

The first

2
38 C C7 F Dm/F C/E Dm

time _____ ev-er I kissed your mouth, I felt the earth move in my

43 C/E B♭ C7 F

hand _____ like the trem - b'ling heart of a cap - tive bird

48 A♭/E♭ Cm F

— that was there _____ at my com mand, my love, _____ that was

53 A♭/E♭ Cm F

there _____ at my com - mand. _____ The first

57 C C7 F Dm/F C/E Dm

time _____ ev-er I held you near and felt your heart beat close to

62 C/E B♭ C7 F

mine. _____ I thought our joy would fill the world

67 A♭/E♭ Cm F

— and would last till the end of time, my love, _____ and would

72 A♭/E♭ Cm F (Sax)

last _____ till the end of time

76 C C7 F

And I Love You So

F
Keyboard

(Sax) F C7 F F7

5 B♭ Gm C7 Am Dm Gm Gm7 C7 F N.C.

9 Gm Gm7 F Fmaj7/E Dm

13 Gm7 B♭ Gm7 C C7 F N.C.

17 Gm Gm7 F Fmaj7/E Dm

21 Gm7 B♭ C7 F

2

25 F F aug F6 F maj7 G m7
 yes, I know how lone- ly life can be. The

29 C C7 F maj7 F6 G m7 C7
 shad-ows fol - low me, and the night won't set me free. But

33 F6 F aug F maj7 G m7
 I don't let the eve - ning get me down

37 C C7 1. F N.C.
 Now that you're a - round me. And you love me,

41 2. F N.C. G m
 me. And I love you so,

44 C7 F F/E Dm G m7
 the peo-ple ask me how, how I've lived till now; (Sax)

48 Bb C7 N.C. F
 I tell them I don't know.

52 G m Gbmaj7 F maj7(add 9)

And I Love You So

M
Keyboard

(Keyboard)

B♭ F7 B♭
E♭ Cm F7 Dm Gm Cm Cm7 F7 B♭ N.C.
Cm Cm7 B♭ B♭maj7/A Gm
so, too; the people ask me how, your thoughts are just for me, how I've lived till You set my spirit
now; free; I tell them I don't know, I'm happy that you do, I guess they understand, The book of life is
stand brief, how lonely life has been, but life began again, all but life is
gain dead, the day you took my hand, And That is my belief.

2

25 B♭ B♭aug B♭6 B♭maj7 Cm7

yes, I know how lone - ly life can be. _____ The

29 F F7 B♭maj7 B♭6 Cm7 F7

shad-ows fol - low me, _____ and the night won't set me free. _____ But

33 B♭6 B♭aug B♭maj7 Cm7

I don't let the eve - ning get me down. _____

37 F F7 1. B♭ N.C.

Now that you're a - round _____ me. _____ And you love me,

41 2. B♭ N.C. Cm

me. _____ And I love you so, _____

44 F7 B♭ B♭/A Gm Cm7

the peo-ple ask me how, _____ how I've lived till now; _____

48 E♭ F7 N.C. B♭ (Keyboard)

I tell them _____ I don't know. _____

52 Cm B maj7 B♭maj7(add 9)

Thank you.

For our next song, we'll slow things up a bit with a song written in 1970 by folk singer Don McClean. It became a 1973 hit for Perry Como and was also recorded by artists such as Elvis Presley, Glen Campbell, Johnny Mathis, Englebert Humperdinck, and many others.

Sit back and enjoy the vocal stylings of _____ as she sings this beautiful favorite "And I Love You So."

VOCAL DUET

How Deep Is Your Love?

Easy Rock Beat

Keyboard

C (Keyboard) C maj7 F maj7 F/G

5 C Em7 Dm7 A7 Dm7 E7

eyes in the morn-ing sun.
(M) I be-lieve in you.
I feel you touch me in the pour-ing rain.
You know the door to my ver-y soul.

8 F/G G7 C Em7 A m7

— And the mo-ment that you wan-der far from me, I wan-na
— You're the light in my deep-est dark-est hour. You're my

11 Dm7 F/G G9 F maj7

find you in my arms a-gain.
sav-iour when I fall.
And you come to me on a sum-
And you may not think I care

14 Em7 Dm7

- mer for breeze, keep me warm in your love, then you soft -
- for breeze, keep me warm in your love, then you soft -
- mer for breeze, keep me warm in your love, then you soft -
- for breeze, keep me warm in your love, then you soft -

16 Gm Bbmaj7 Em7 Dm F/G G9

- ly leave. And it's me you need to show
- ly leave. And it's me you need to show
- ly leave. And it's me you need to show
How deep is your love?
(F) How deep

43 C C maj7 F maj7 Dm

is your love, how deep is your love? I real - ly mean to learn.

46 Fm C Gm A7 A7

— 'Cause we're liv-ing in a world of fools, break-ing us down. When they all
(M)

'Cause we're liv-ing in a world of fools, break-ing us down. When they all
(M)

50 A7(b9) A7 Dm Fm

should let us be. We be - long to you_ and me.

53 C (Keyboard) Em7 Dm7

(F) How deep

56 C C maj7

is your love, how deep is your love? How deep

58 C C maj7

is your love, how deep is your love? How deep

60 C C maj7 C6

is your love, how deep is your love? How deep

Thank you. Thank you very much. How're we doing? Are you enjoying your trip recalling the great hits of the 70s?

Each time we play for you, we like to feature the music of a great performer or performers from the past. Our featured artists today is a trio of brothers born on the Isle Of Mann, moving briefly to Australia, and then returning to reside in the UK for most of their career. During their time, they sold over 220 million records, making them one of the world's best-selling artists of all time. They were inducted into the Rock and Roll Hall Of Fame in 1997, and they are the third most successful band in Billboard charts history, after the Beatles and the Supremes.

Who are we talking about? (Response). You got it - The Bee Gees!

For our performance this afternoon/evening, we'll present three of their greatest hits. The first was written and recorded by them in 1977, hit the top of the charts in December of that year and remained in the Top 10 for a record 17 weeks.

So, _____ and I will lead off this segment with that great Bee Gees hit - "How Deep Is Your Love?"

Electric Bass

Love Will Keep Us Together

Bass Part

Acoustic Bass

4

A.B.

8

A.B.

12

A.B.

16

A.B.

20

A.B.

25

A.B.

29

2

Love Will Keep Us Together

33



37 D.S. al Coda

Coda

Φ



41



45



49



53



57



61



65



Love Will Keep Us Together

A.B.

Musical staff 69: Bass clef, key signature of A major (no sharps or flats). Measures 1-4. Measure 1: C, B, A, G, F# (double bar line). Measure 2: E, D, C, B, A. Measure 3: E, D, C, B, A. Measure 4: E, D, C, B, A.

A.B.

Musical staff 73: Bass clef, key signature of A major (no sharps or flats). Measures 5-8. Measure 5: E, D, C, B, A. Measure 6: E, D, C, B, A. Measure 7: E, D, C, B, A. Measure 8: E, D, C, B, A. (Double bar line)

NO SAX

Love Will Keep Us Together

F

Keyboard

B♭

5 Dm7(b5)

8 G7

10 E♭

13 E♭m B♭

16 B♭aug B♭6

18 B♭7 E♭ B♭ F7 To Coda ♪

Love, ————— love will - keep us to - geth - er,
You, ————— you be to long share to me now;
will there to for ev - er,

think of me, ————— babe, ————— when - ev - er
ain't gon - na set ————— you free ————— now.
love will keep us to - geth - er.

some sweet talk - in' girl comes a-long; sing-in' a song
When those girls start hang - in' a round, talk-in' me down,
said it be - fore and I'll say it a-gain, while oth - ers pre - tend.

Don't mess a round; you just got - ta be strong. Just stop, 'cause I
hear with your heart and you won't hear a sound.
I need you know ————— and I'll need you then.

— real - ly love ————— you; stop, I'll be

think-in' of ————— you. Look in my heart and let love keep us to -

2
21 1.
B♭

21 geth - er.

25 2.
B♭

29 D♭ A♭ E♭ G♭ B♭

Young and beau - ti - ful, — but some - day your looks will be gone.

33 D♭ A♭ E♭ G♭

When the oth - ers turn you off, — who'll be turn - in you on?

36 F9 D.S. al Coda

— I will, — I will, — I will. — I

∅ Coda
38 B♭

geth - er, — what-ev - er. I will, I will, — I will. — I

43 B♭ A♭

will. — Dah da da da dah, — dah da da dah,

47 G E♭ E♭m7

dah da da dah. — You bet-ter

53 B♭ B♭aug B♭6 B♭7
stop, 'cause I real-ly love you; stop, I'll be think-in' of you.

57 E♭ B♭ F 7 B♭
Look in my heart and let love keep us to - geth - er. what-ev -

61 F 9
- er. I will, I will, I will. I

64 B A
will. Dah da da da dah, dah da da dah,

68 B A
dah da da dah, dah, dah da da dah,

72 B A B
dah da da dah, dah, dah da da dah, 8

NO SAX

Love Will Keep Us Together

M

Keyboard

E♭

5 E♭ Gm7(b5)

Love, You, will be there to be to long share for ev - er, think of me, gon - na will babe, set keep us when you to - ev - er now.

8 C7

When said it be - talk girls fore and I'll start hang say girl comes a - long; when you to - ev - er now.

10 A♭

some sweet talk in' in' girl comes a - long; when you to - ev - er now.

12 A♭m

sing-in' a song Don't mess a round; you just got - ta be strongJust talk - in' me down, hear with your heart and you won't hear a sound. oth - ers pre - tend. I need you know and I'll need you then.

15 E♭ E♭aug E♭6

stop, 'cause I real - ly love you; stop, I'll be

18 E♭7 A♭ E♭ B♭7 To Coda ♀

think-in' of you. Look in my heart and let love keep us to -

2
21 1.
E♭

21 geth - er.

25 2.
E♭

geth - er. what-ev - er.

29 G♭ D♭ A♭ B E♭

Young and beau - ti - ful, but some - day your looks will be gone.

33 G♭ D♭ A♭ B

When the oth - ers turn you off, who'll be turn - in you on?

36 B♭9 D.S. al Coda

I will, I will, I will.

∅ Coda E♭ B♭9

geth - er, what-ev - er, I will, I will, I will.

43 E♭ D♭

will. Dah da da da dah, dah da da dah, dah da da dah.

47 C A♭ A♭m7

dah da da dah. You bet-ter

53 E♭ E♭aug E♭6 E♭7 3

57 A♭ 3 E♭ 3 B♭7 3 E♭

61 B♭9

64 E D

68 E D

72 E 8

This next song is very appropriate for all of us and was a big hit for Neil Sedaka back in 1973 and hit the top of the charts in 1975.

Here's _____ to sing “Love Will Keep Us Together”.

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

We're going to jump way forward in time for our next selection. It was written rather recently in 1977 and first performed by Liza Minelli. Do you know who Liza's mother was? Right - Judy Garland. Liza sang this song in a movie about one of our greatest cities here in the US. Later, it was recorded by Frank Sinatra and Tony Bennett.

Here's _____ to tell us all about "New York, New York."

New York, New York

F
Keyboard

B♭ C m7 C m7/F

Start spread-ing the

news;
shoes
blues

I'm
are
are
leav-ing
long-ing
melt-ing
to
to
stray
a
a
day.

I
wan - na
and
step
a
-
make
a

To Coda

be a part of it,
round the heart of it,
brand new start of it,

New York, New York.
These vag-a-bond

2. New York, New York. I wan - na

wake up in the cit - y that does - n't sleep to find I'm

king of the hill, top of the heap. My lit - tle town

In old New York. If I can make it there, I'd make it

An - y - where. It's up to you, New York, New York

B♭ E♭Maj7 B♭7

E♭Maj7 E♭m3 B♭6

Dm73 G7 C m7 F7 D.S. al Coda

Fm7 B♭7 E♭ E♭m6

B♭ G7(♯5) G7 F7/A G7/B C m7 D m E♭Maj7 C m7/F

2

B♭

33 C m7 C m7/F E♭7 B♭m7/E♭E♭7

33 York.

37 A♭ A♭Maj7

New York, New York I wan-na

41 D♭Maj7 D♭m3 A♭6 C m73

wake up in the cit-y that does-n't sleep to find I'm king of the hill,

46 C♯m73 Dm7 rit. 3 3 F7 N.C.

head of the list, "A" num-ber one at the top of the heap! My lit-tle town

49 B♭ broader C m7 F FMaj7/G7/A B♭

blues are melt-ing a - way. I'll make a brand new start of it

54 F m7 B♭7 E♭ E♭m6

in old New York. If I can make it there, I'd make it

59 B♭ G7(♯5) G7 F7/A G7/B C m7 rit. D m E♭Maj7 C m7/F

an - y where. Come on, come on, New York, New

63 a tempo

63 York!

New York, New York

M
Keyboard

E♭ Fm7 Fm7/B♭

Start spread-ing the

news; I'm leav-ing to - day. I and wan - na -
shoes are long-ing to - stray step make a -
blues are melt-ing a - way.

To Coda ♀ 1. E♭ Fm7 Fm7/B♭

be round a part of it, New York, New York. These vag-a-bond
brand new start of it, of it,

2. E♭ E♭Maj7 E♭7

New York, New York. I wan - na

A♭Maj7 A♭m E♭6

wake up in the cit - y that does - n't sleep to find I'm

G m7 C7 Fm7 B♭7 D.S. al Coda

king of the hill, top of the heap. My lit - tle town

Coda ♀ B♭m7 E♭7 A♭ A♭m6

In old New York. If I can make it there, I'd make it

E♭ C7(♯5) C7 B♭7/D C7/E Fm7 Gm A♭Maj7 Fm7/B♭

An - y - where. It's up to you, New York, New

2

33 E♭ York.

37 D♭ New York, New York I wan - na

41 G♭Maj7 G♭m³ D♭6 F m7 wake up in the cit - y that does-n't sleep to find I'm king of the hill,

46 F♯m7 G m7 rit. B♭7 N.C. head of the list, "A" num-ber one at the top of the heap! My lit-tle town

49 E♭ ***broader*** F m7 B♭ B♭Maj7/C B♭7/D E♭ blues are melt-ing a - way. I'll make a brand newstart of it

54 B♭m7 E♭7 A♭ A♭m6 in old New York. If I can make it there, I'd make it

59 E♭ C 7(♯5) C7 B♭7/D C7/E F m7 rit. G m A♭Maj7 F m7/B♭ an - y where. Come on, come on, New York, New

63 E♭ *a tempo* F m7 E♭ York!

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

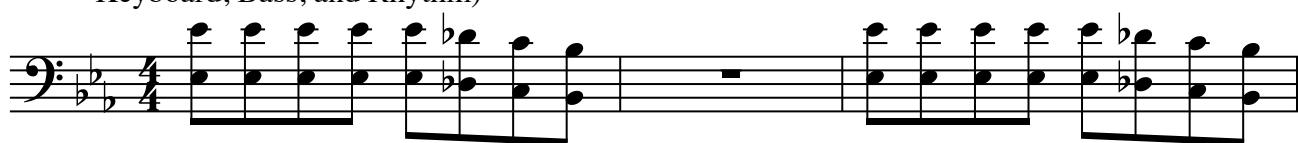
We're going to close with a song that was written rather recently - in 1978 - by Bob Seger. In 1996, it was ranked as #2 among the Top 40 Jukebox singles of all time.

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

Old Time Rock 'n' Roll

Keyboard, Bass, and Rhythm)

Keyboard



E♭



Just take those old records off the shelf.
I'll sit and lis - ten to 'em
tan-go___

A♭

B♭



by my-self. To - day's mu - sic ain't got the same soul.
funk - y old soul. There's on - ly one sure way to get me to go:

B♭

E♭



I like that old - time rock 'n' roll.
Start play-ing old - time rock 'n' roll. Don't try to take me to a
Call me a re - lic, call me

E♭

A♭



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

A♭

B♭



In ten min-utes I'll be late for the door.
To-day's mu - sic ain't got the same soul. I like that old - time
I like that old time

E♭

B♭



rock 'n' roll. Still like that old - time___

21 E♭ A♭

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

24 A♭ B♭

I rem - i - nisce a - bout the days of old _

26 B♭ E♭ B♭

(Sax adlib)

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

29 E♭ A♭ B♭

34 E♭ 1. B♭ 2. B♭

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

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

38 A♭

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

41 A♭ B♭

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

44 E♭ 1, 2. B♭ 3. E♭

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