



Set H

[Last revised: 2019.03.28](#)

H01-Gypsy In My Soul(KVF).2015.11.16.pdf
H01-Gypsy In My Soul(KVM).2015.11.16.pdf
H02-Falling In Love With Love(KVF).2014.04.15.pdf
H02-Falling In Love With Love(KVM).2014.04.15.pdf
H03-My Romance(KVF).2015.01.08.pdf
H03-My Romance(KVM).2015.01.08.pdf
H04-Me And My Shadow(KV).2014.04.15.pdf
[H05-Where Do I Begin\(KVF\).2019.03.28.pdf](#)
[H05-Where Do I Begin\(KVM\).2019.03.28.pdf](#)
H06-It's Only A Paper Moon(KVF).2014.04.15.pdf
H06-It's Only A Paper Moon(KVM).2014.04.15.pdf
H07-Kansas City(KVF).2014.07.27.pdf
H07-Kansas City(KVM).2017.04.22.pdf
H08-For All We Know(KVF).2015.11.16.pdf
H08-For All We Know(KVM).2015.11.16.pdf
H09-Swinging On A Star(KVF).2014.04.15.pdf
H09-Swinging On A Star(KVM).2014.04.15.pdf
H10-Bells Of St. Mary's(KV).2015.01.08.pdf
H11-When The Red Red Robin(KVF).2015.01.08.pdf
H11-When The Red Red Robin(KVM).2015.01.08.pdf
H12-Smile(KVF).2015.11.16.pdf
H12-Smile(KVM).2015.11.16.pdf
H13-Okey-Dokey Polka(KVF).2016.02.07.pdf
H13-Okey-Dokey Polka(KVM).2016.02.07.pdf
H14-Mairzy Doats(KVF).2014.04.15.pdf
H14-Mairzy Doats(KVM).2014.04.15.pdf
H15-I'll Be Seeing You(KVF).2015.11.28.pdf
H15-I'll Be Seeing You(KVM).2015.11.28.pdf
H16-There's A Small Hotel(KVF).2016.02.07.pdf
H16-There's A Small Hotel(KVM).2016.10.20.pdf
[H17-Walk Right In\(KVF\).2019.03.28.pdf](#)
[H17-Walk Right In\(KVM\).2019.03.28.pdf](#)

Gypsy In My Soul

F

Keyboard

5 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7 C Maj7 A m7

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 D m7 G7

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

15 E m7 A7 E m7 A7 E m7 A7 E m7 A7

I've got-ta give vent_ to_ my e-mo-tion._

19 D m7 G7 3 D m7 G7 3 D m7 G7 D m7 G7

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

23 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.

27 C Maj7 A m7 D m7 G7 C6 A°7

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

31 D m7 G7 D m7 G7(b9) C6 A°7 D m7 G7 D m7 G7(b9) C6 A m7 D m7 G7

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^bMaj7 C m7 F m7 B^b7 E^bMaj7 C m7 F m7 B^b7

51 E^bMaj7 C m7 F m7 B^b7 1. E^b6 C m7 F m7 B^b7 2. E^b6 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^o7


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



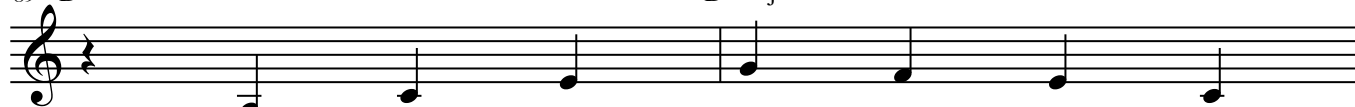
If I am fan - cy free and I love to wan - der.

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. soul.
gyp-sy in my

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^{Maj}7 D^m7 G^m7 C7 F^{Maj}7 D^m7 G^m7 C7

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

43 F^{Maj}7 D^m7 G^m7 C7 F⁶ F⁷ E^b7

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

47 A^bMaj7 F^m7 B^bm7 E^b7 A^bMaj7 F^m7 B^bm7 E^b7

51 A^bMaj7 F^m7 B^bm7 E^b7 1. A^b6 F^m7 B^bm7 E^b7 2. A^b6 A^m7(b5) E7

57 A^m7 D7 A^m7 D7 A^m7 D7 A^m7 D7

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

61 G^m7 C7 G^m7 C7 G^m7 C7 G^m7 C7

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

65 F^{Maj}7 D^m7 G^m7 C7 F^{Maj}7 D^m7 G^m7 C7

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

69 F^{Maj}7 D^m7 G^m7 C7 F⁶ 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

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.

Does anyone know the name of our opening selection? Right - "Gypsy In My Soul." It was written way back in 1937 for a special show at the University of Pennsylvania. The writers were graduates of the University. Since then, it has been recorded by over 100 artists, among who were Louis Armstrong, Rosemary Clooney, Perry Como, Bing Crosby, Sammy Davis, Doris Day, Ella Fitzgerald, Patti Page, and a whole host of others.

We'll switch gears for our next selection. It was written in 1938 by Rodgers and Hart and was featured in the musical "The Boys From Syracuse." Recently, in 1997, it was sung in the TV musical "Cinderella" by Bernadette Peters. Here's _____ to sing "Falling In Love With Love."

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

Thank you. Our next selection was written in 1935, again by Rogers and Hart, for the Broadway show called "Jumbo." It was recorded by hundreds of artists, among them Jo Stafford (remember her?), Vic Damone (remember him?) How about Mel Torme?

It was also featured in a commercial for Ralph Lauren's perfume. Here is "My Romance."

My Romance

F

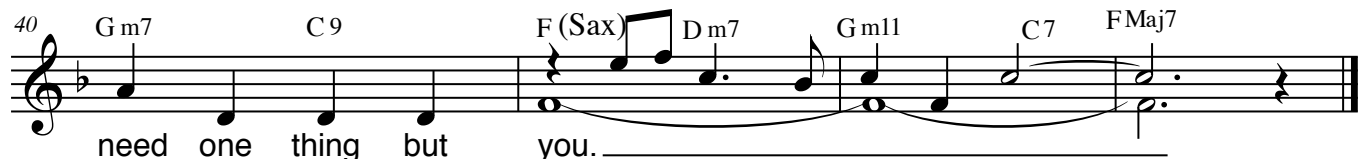
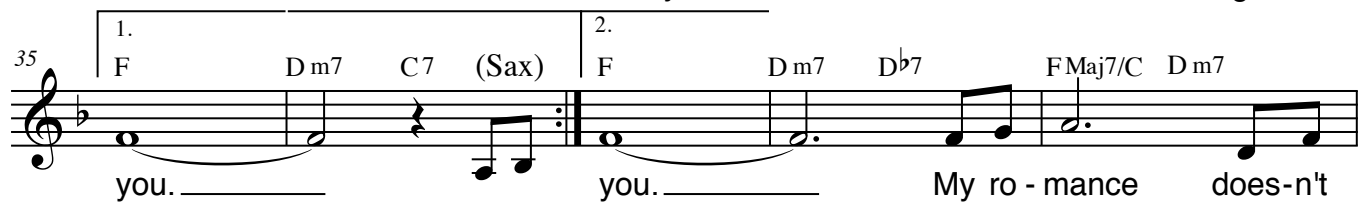
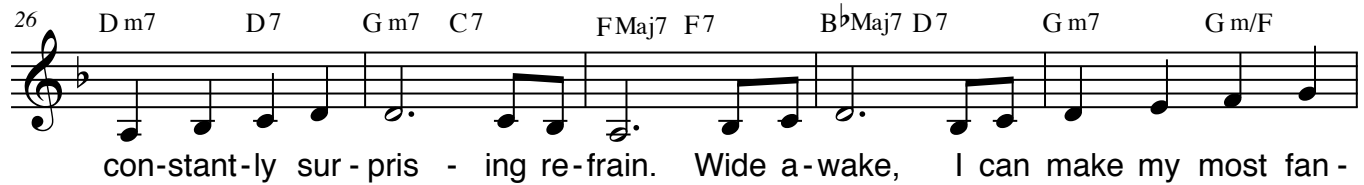
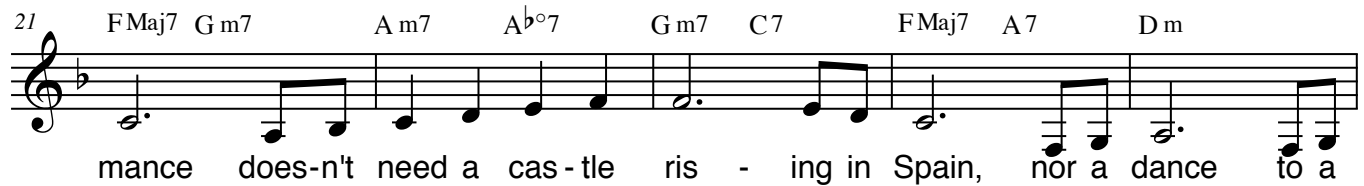
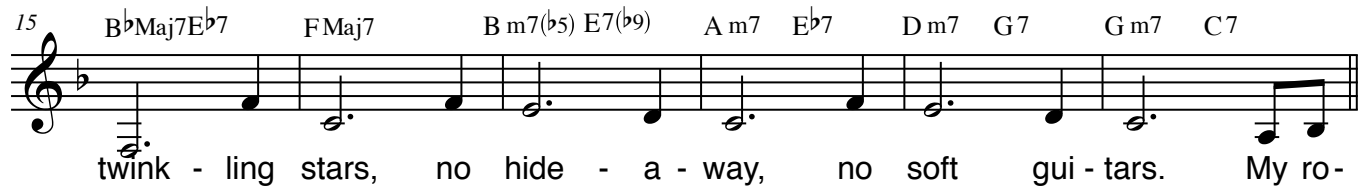
(Keyboard & Bass - Freely)

Keyboard



(Continue freely)

My ro -



M**Keyboard**

My Romance

(Keyboard & Bass - Freely)

5 **B \flat Maj7** /A **G m7** **C m7** **F7** Cresc.

My ro -

5 (Continue freely) **B \flat Maj7** **C m7** **D m7** **D \flat o7** **C m7** **F7** **B \flat Maj7** **D7** **G m**

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

10 **G m7** **G7** **C m7** **F7** **B \flat Maj7** **B \flat 7** (Add rhythm) **E \flat Maj7** **A \flat 7** **B \flat Maj7** **B \flat 7**

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

15 **E \flat Maj7** **A \flat 7** **B \flat Maj7** **E m7(b5)** **A7(b9)** **D m7** **A \flat 7** **G m7** **C7** **C m7** **F7**

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

21 **B \flat Maj7** **C m7** **D m7** **D \flat o7** **C m7** **F7** **B \flat Maj7** **D7** **G m**

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

26 **G m7** **G7** **C m7** **F7** **B \flat Maj7** **B \flat 7** **E \flat Maj7** **G7** **C m7** **C m/B \flat**

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

31 **A m7(b5)** **D7** **G m7** **G \flat 7** **B \flat Maj7/F** **G m7** **C m7** **F7**

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

35 1. **B \flat** **G m7** **F7** 2. **B \flat** **G m7** **G \flat 7** **B \flat Maj7/F** **G m7**

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

40 **C m7** **F9** **B \flat** **G m7** **C m11** **F7** **B \flat Maj7**

need one thing but you. (Keyboard)

Thank you. Now, we're going to take you way back to 1927 to a song written by Dave Dryer and Billy Rose. It tells the story of a person walking down the down a street alone and yet accompanied by a solitary silent partner. How can that be?

It's been recorded by such artists as Pearl Bailey, Maurice Chevalier, Perry Como, Judy Garland, Peggy Lee, and many others.

Anyone have a guess as to the name of this song about this solitary individual and a silent partner?

Well, here it is. "Me And My Shadow."

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) GMaj7(#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.

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

Where do I be - gin _____ to tell the sto - ry of how
 With his first hel - lo _____ he gave a mean - ing to this

7 A7

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

9 Dm Dm7/C Bb

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

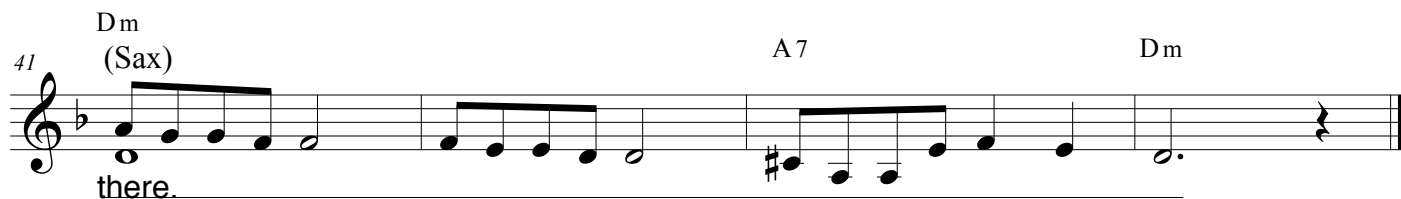
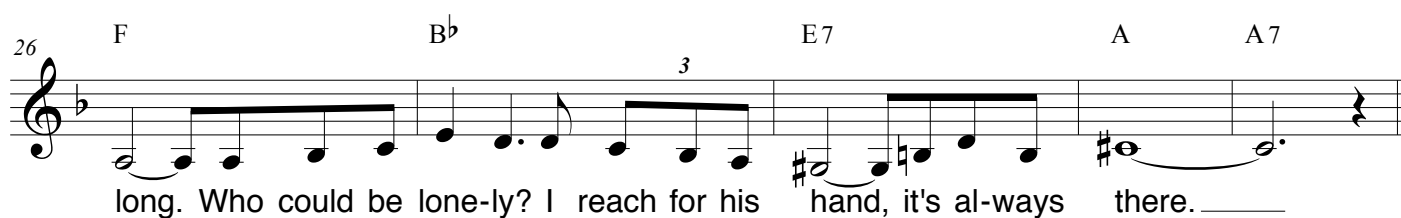
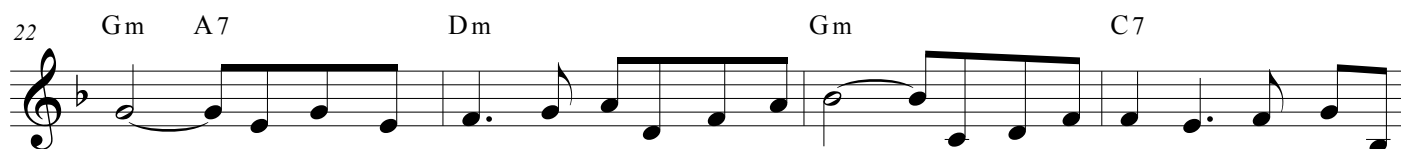
11 A7 Dm

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

15 D

2. he fills my heart. _____ He fills my

2



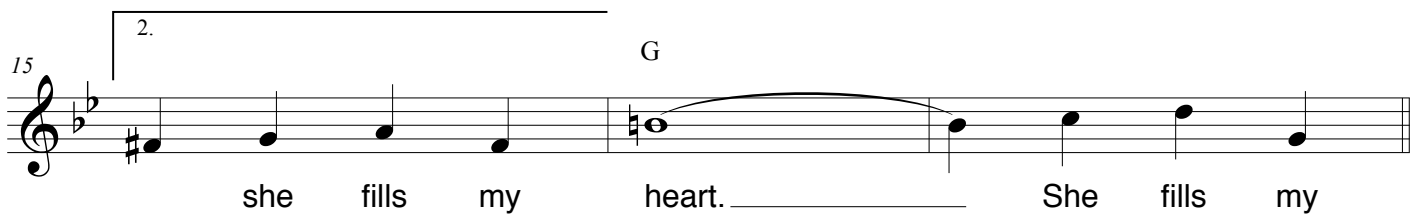
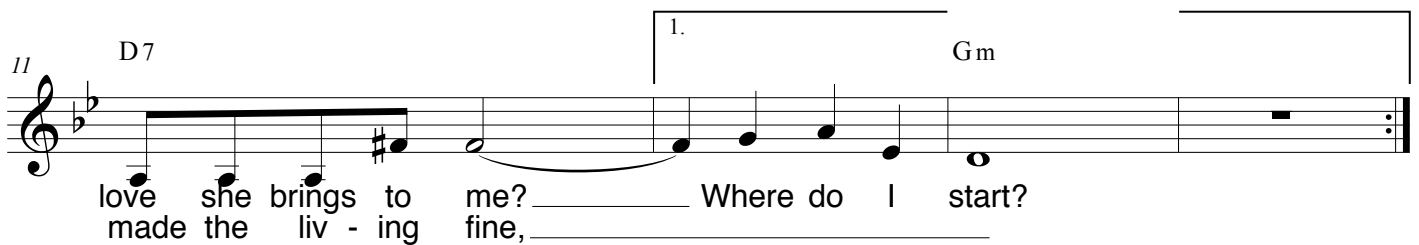
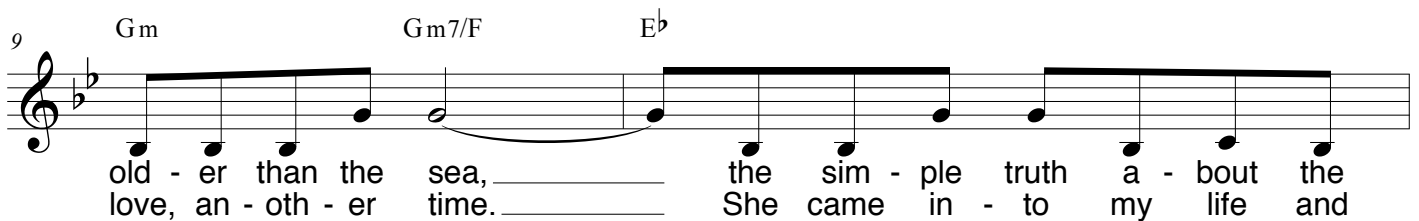
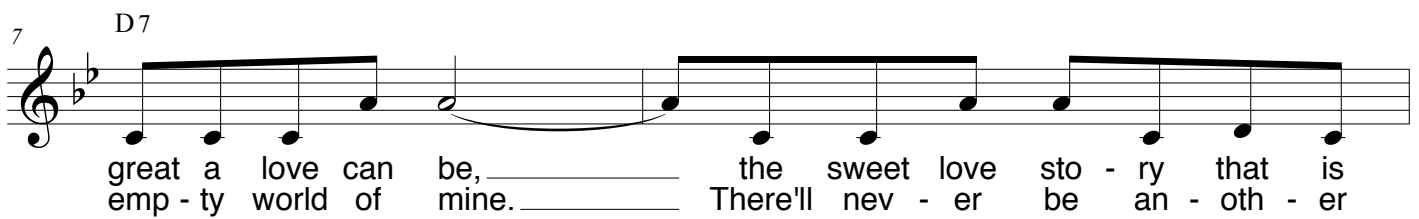
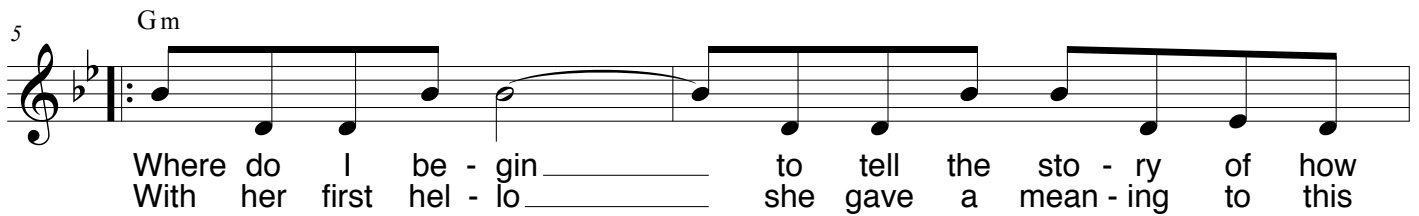
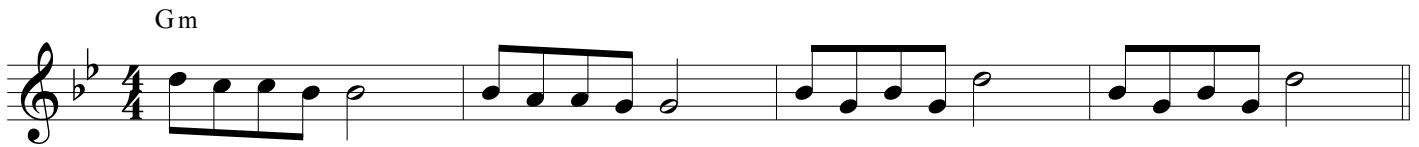
Slow Bossa Nova

Where Do I Begin?

M

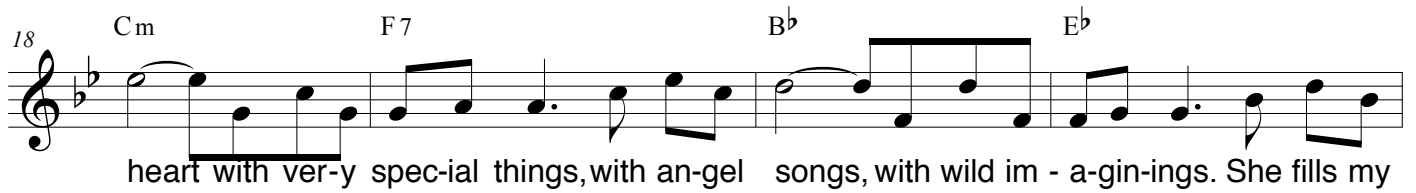
Keyboard

(Keyboard)



2

18 Cm F7 B \flat E \flat



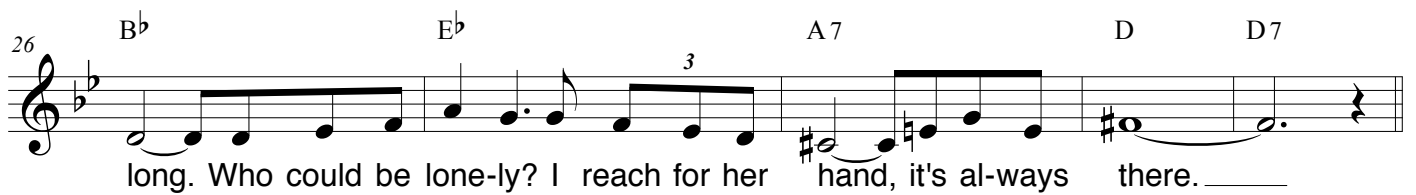
heart with ver-y spec-ial things, with an-gel songs, with wild im - a-gin-ings. She fills my

22 Cm D7 Gm Cm F7



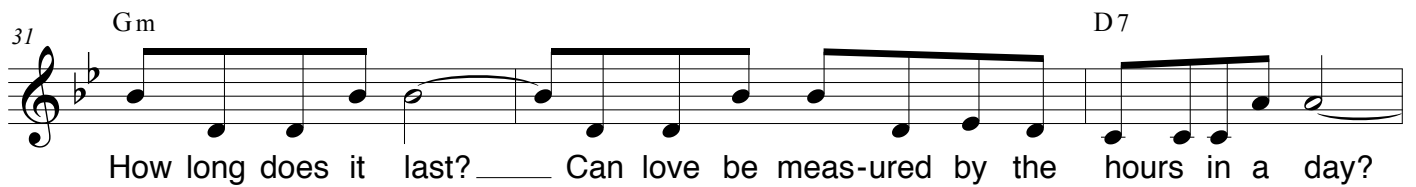
soul ___ with so much love that an-y where I go, ___ I'm nev-er lone-ly with her a-

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-swears 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. ___

Thank you very much. Our next song was written back in 1933 and it was included in the Tennessee Williams play "A Streetcar Named Desire" as well as the Star Trek series Deep Space Nine. Artists who have recorded it include the Paul Whiteman Orchestra, the Nat King Cole trio, Ella Fitzgerald, and a whole host of others.

Recently, the movie "The Water Horse: Legend Of The Deep" included the song as recorded by Benny Goodman. Here is" It's Only A Paper Moon."

It's Only A Paper Moon

Keyboard

B^bMaj7 B[°] C m7 F9 B^bMaj7 B[°] C m7 F9

5 B^bMaj7 B[°] C m7 F7 C m7 F7 B^bMaj7

Say, it's on-ly a pa-per moon sail-ing o-ver a card-board sea.
Yes, it's on-ly a can-vas sky hang-ing o-ver a mus - lin tree.

9 B^bMaj7 B^b7/D E^b C7/E F7

1. B^b6 F7 2. B^b6 B^b7

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

14 E^b6 E[°]7 B^b/F G7 C m7 F7 B^b6 B^b7 E^b6 E[°]7 B^b/F

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

20 D m7 G7 C m7 F7 B^bMaj7 B[°] C m7 F7

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

24 C m7 F7 B^bMaj7 B^bMaj7 B^b7/D E^b C7/E

To Coda

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

28 F7 B^b6 F7 D.S. al Coda

be-lieved in me.

30 Coda F7 B^b6 G7

be-lieved in me. if

32 C m7 E m7(b5) F7 N.C. N.C. B^bMaj7 B[°] C m7 F7 B^b6


you on - ly be - lieved in me.

It's Only A Paper Moon

Chords: EbMaj7 E° Fm7 Bb9 EbMaj7 E° Fm7 Bb9



5 Chords: EbMaj7 E°7 Fm7 Bb7 Fm7 Bb7 EbMaj7



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 Chords: EbMaj7 Eb7/G Ab F7/A Bb7



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


With-

14 Chords: Ab6 A°7 Eb/Bb C7 Fm7 Bb7 Eb6 Eb7 Ab6 A°7 Eb/Bb



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

20 Chords: Gm7 C7 Fm7 Bb7 EbMaj7 E°7 Fm7 Bb7



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

24 Chords: Fm7 Bb7 EbMaj7 EbMaj7 Eb7/G Ab F7/A



just as phon-y as it can be.

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

28 Chords: Bb7 Eb6 Bb7 D.S. al Coda



__ be-lieved in me.__

30 Chords: Bb7 Eb6 C7



be-lieved in me.__ if

32 Chords: Fm7 Am7(b5) Bb7 N.C. N.C. EbMaj7 E° Fm7 Bb7 Eb6



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

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

Our next song is a rhythm and blues song first recorded back in 1959 about a city that is situated on the Missouri River on the border between Kansas and Missouri. Anyone care to guess the name of this city? Right - Kansas City. The song has been recorded by a whole host of artists, including Little Richard, The Beatles, Herman's Hermits, Peggy Lee, Bill Haley & His Comets, Fats Domino, Trini Lopez, and James Brown.

It's now the official song of the Kansas City Royals and the Beatles version is played over the loudspeakers at Kauffman Stadium whenever the Royals win the game.

Here's _____ to tell you all about this famous metropolis - Kansas City!

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.

Thank you. Our next song was written back in 1934 and was recorded by Dinah Washington, Nat King Cole, and Barbra Streisand, among others. The song tells the story of a person who is about to leave his or her loved one and may not ever see that person again.

Here is "For All We Know."

For All We Know

F

Keyboard

(Keyboard & Bass - Freely)



(Continue freely)



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



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

In rhythm)



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



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



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



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 $B\flat Maj7$ $E\flat Maj7$ $D m7(\flat 5)$ $G 7(\flat 9)$ $C m7$ $C m7(\flat 5)$ $F 7$

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

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

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 F m7 B \flat 7 E \flat D $^{\circ}$ C m7 F 9/A G m7/B \flat B \flat 7

The musical notation shows a single staff with a treble clef and two flats in the key signature (B-flat and E-flat). The melody consists of eighth and quarter notes. Above the staff, a series of chords are indicated: F m7, B-flat 7, E-flat, D degree, C m7, F 9/A, G m7/B-flat, and B-flat 7. A bracket labeled '3' spans the first three notes (F, B-flat, E-flat).

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

(In Rhythm)

13 E^b6 C m7 F 9 B^b7 3 F m7 B^b7



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

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

25 C m7 F7 F m7 B \flat 7



The musical staff shows a sequence of four chords: C m7, F7, F m7, and B \flat 7. The melody consists of eighth and quarter notes. The first measure (C m7) has notes G \flat , B \flat , and D \flat . The second measure (F7) has notes F, A, and C. The third measure (F m7) has notes F, A \flat , and C \flat . The fourth measure (B \flat 7) has notes B \flat , D \flat , and F.

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. _____

Thank you. Thank you very much. Now it's time to feature an artist from yesteryear. Our featured artist this evening was born in 1903, and his singing career stretched from 1926 until his death in 1977. Around 1948, the polls named him as the most "admired man alive," ahead of Jackie Robinson and Pope Pius XII. In 1944, he won an Academy Award for his role as a priest in the movie, "Going My Way, and in 1962, he was the first person to receive the Global Achievement Award. Who am I describing? Right - Bing Crosby, sometimes referred to as "Der Bingle."

For our selections this evening, we're going to focus on the mid-forties and feature three of Bing's greatest hits during that period. Our first selection was inspired by Bing's comments to one of his unruly children. He said to the child, "Do you want to grow up to be a mule?" The songwriter took this line and composed a song that sold more than a million copies and was the top song on the pop charts for 9 weeks.

Here's our version of "Swinging On A Star."

Swinging On A Star

F

Keyboard

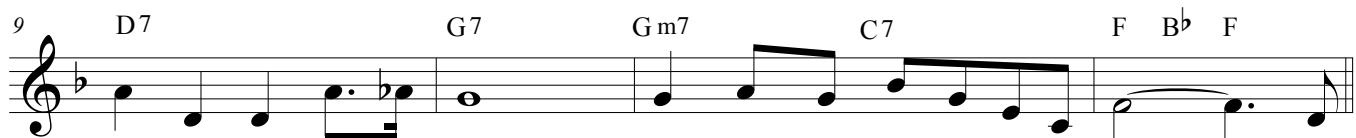
(Sax)



Would you



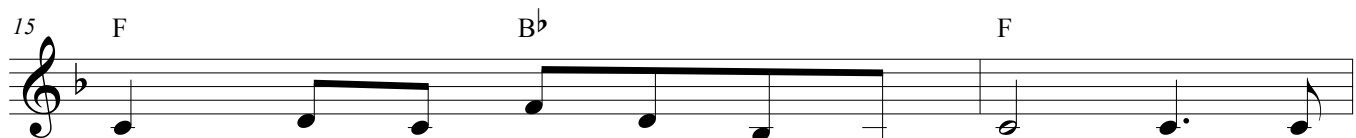
like to swing on a star, — Car-ry moon-beams home in a jar, and be



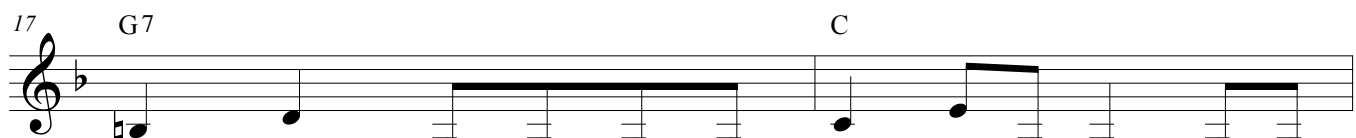
bet - ter off than you are, or would you rath - er be a mule? — A



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. _____ He's
 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. _____

1,2
F B \flat F C7

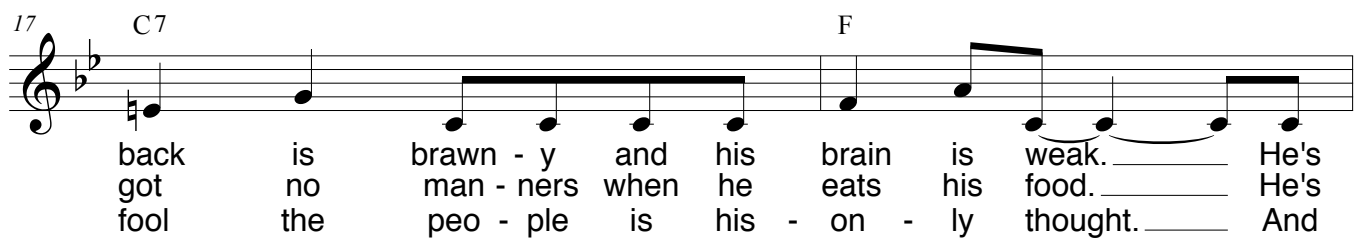
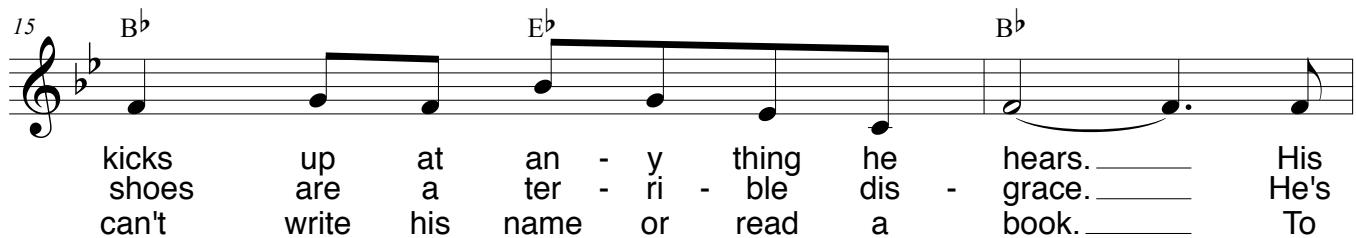
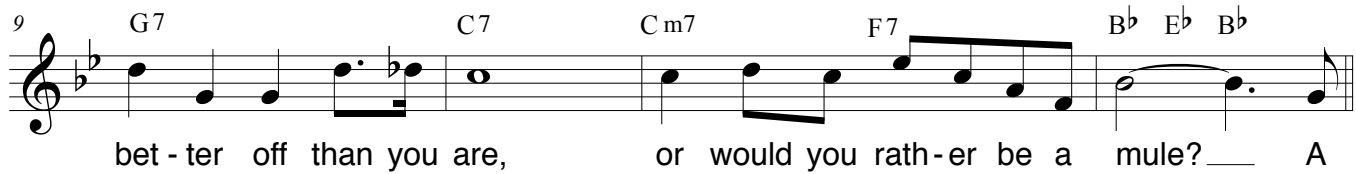
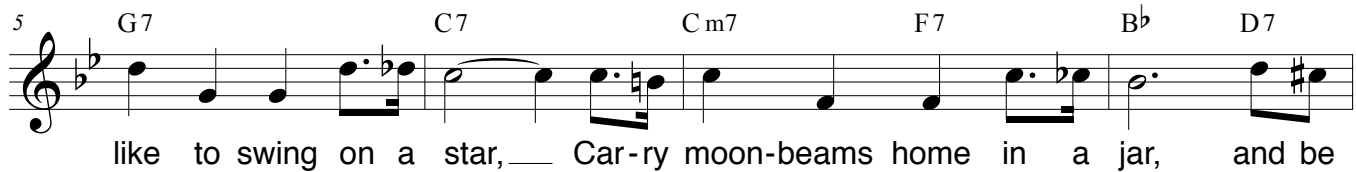
3
A 7(b5)

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

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

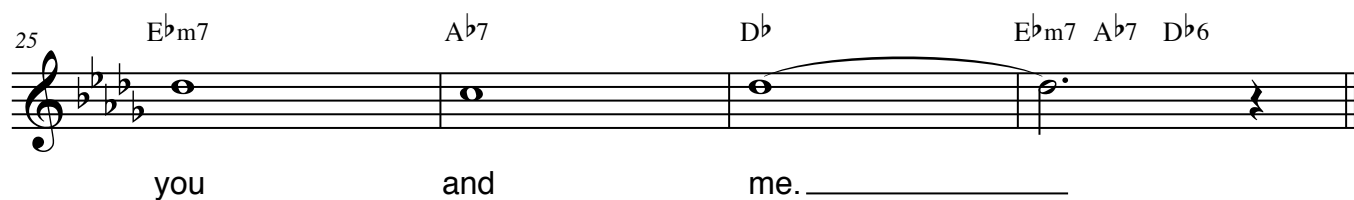
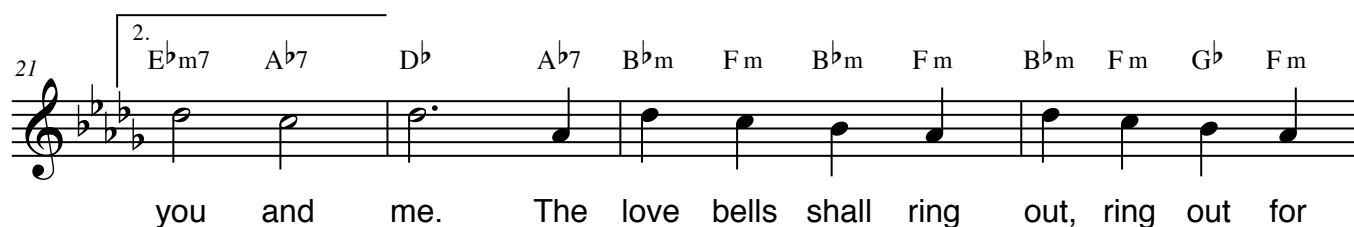
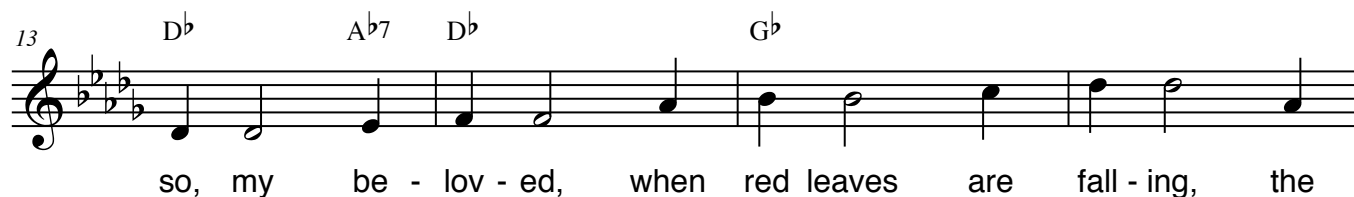
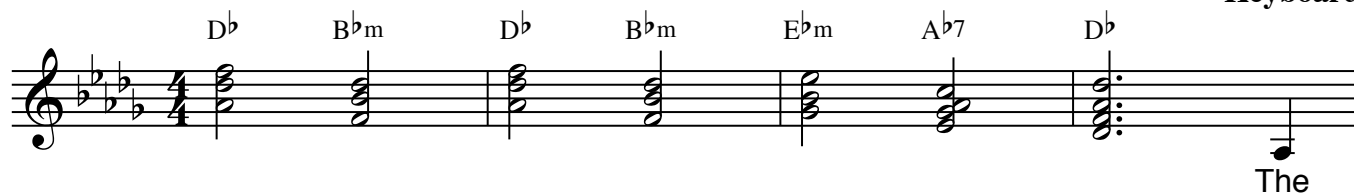
Thank you. Thank you very much. Our next Bing Crosby hit was featured in a movie of the same name. In the movie, Bing is Father O'Malley, a Catholic priest, who is taking over the reins of the parish from the retiring priest, Father Fitzgibbon, played by Barry Fitzgerald. Remember Barry Fitzgerald?

The movie was kinda like a sequel to "Going My Way."

I'm sure you'll all remember this one. Here's our version of "The Bells Of St. Mary's."

Bells Of St. Mary's

Keyboard



Thank you. For our final tribute to Bing Crosby, we'll showcase a song that was written much earlier - way back in 1926. Al Jolson had the first big recording, and Bing Crosby revived the song with a recording in 1962.

Here's a song that Bing Crosby, who might be called America's favorite songbird, sang about America's favorite songbird. "When The Red, Red Robin Comes Bob, Bob Bobbin' Along."

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.

Thank you. Did you enjoy our tribute to Bing Crosby?

Now,, we'll go backward in time a couple of decades, back to 1936 and a movie featuring Charlie Chaplin. Remember Charlie? He wrote the music for our next selection, and the lyrics ask the listener to cheer up because there's always a brighter tomorrow.

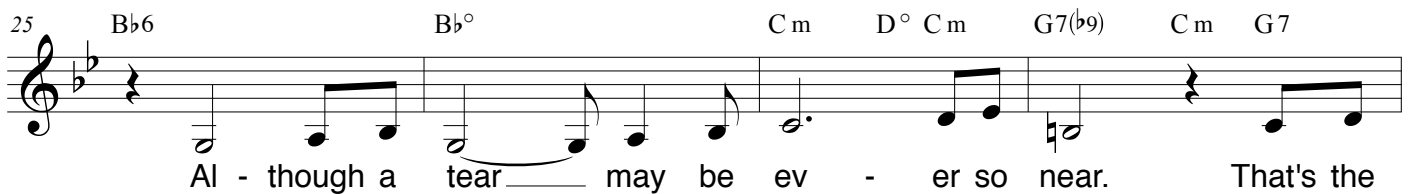
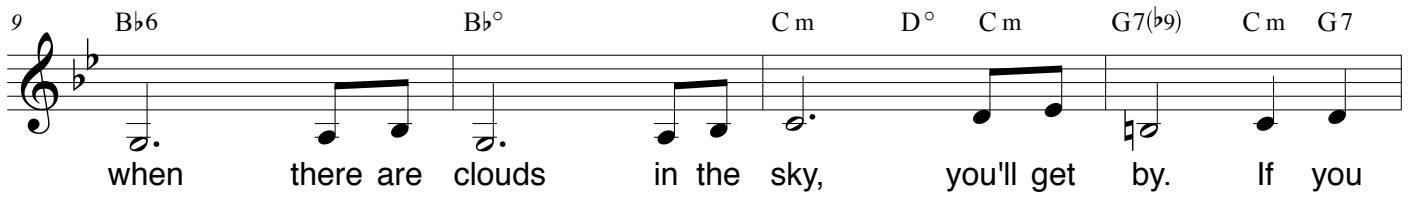
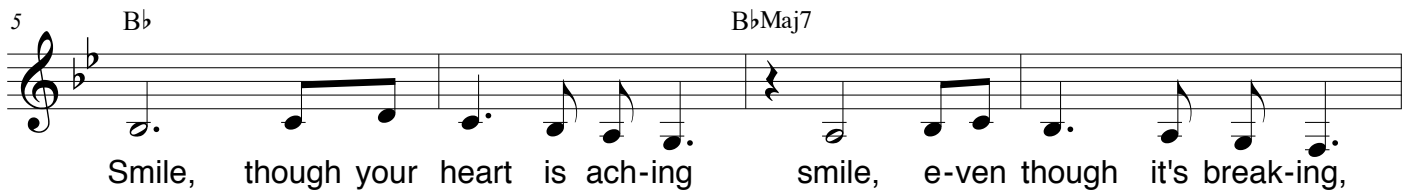
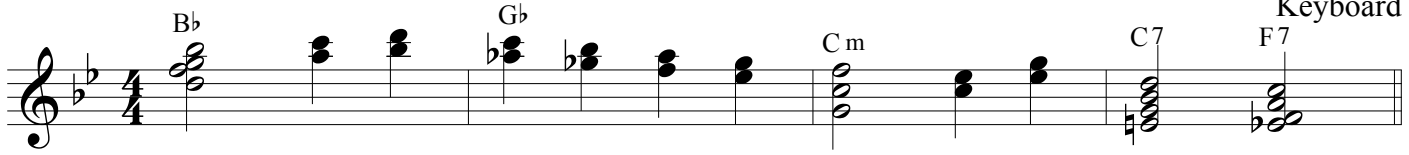
In 1995, a very famous singer, Michael Jackson, recorded the song for his double album. You remember Michael, don't you? What a tragedy that he should have died so young.

Listen and enjoy this classical favorite - Smile.

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

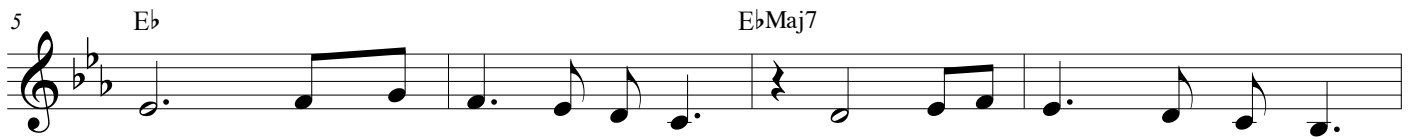
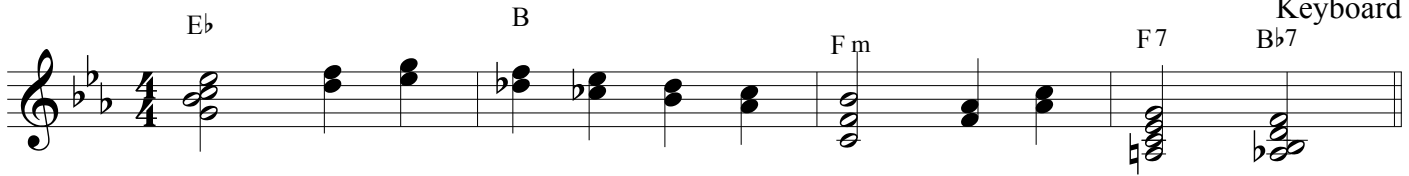
69 D m (Sax) D \flat maj7 C Maj7

smile.

Smile

M

Keyboard



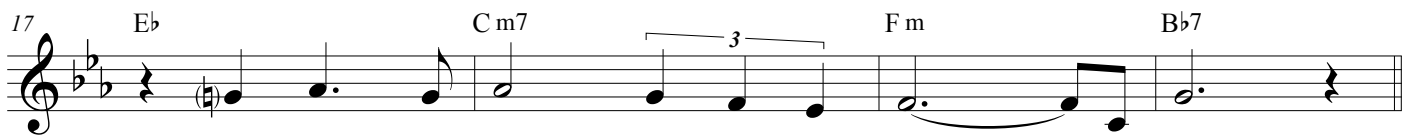
Smile, though your heart is ach-ing smile, e-ven though it's break-ing,



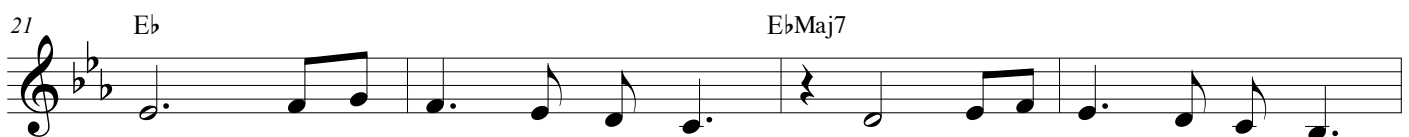
when there are clouds in the sky, you'll get by. If you



smile through your fear and sor-row, smile and may - be to-mor-row,



you'll see the sun come shin - ing through ____ for you.



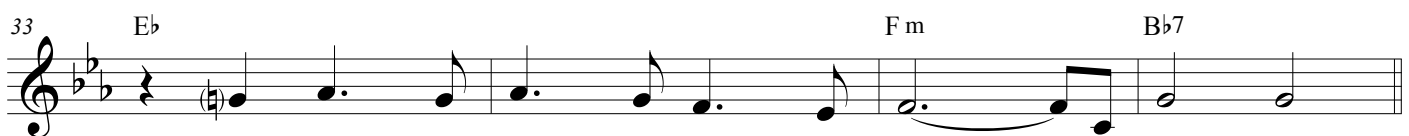
Light up your face with glad-ness, hide ev-'ry trace of sad-ness,



Al - though a tear ____ may be ev - er so near. That's the



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



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

2 (Keyboard)

37 $E\flat$ $E\flat$ Maj7

smile.

41 $E\flat$ 6 $E\flat^\circ$ F m G° F m $C7(b9)$ F m C7

45 F m $A\flat$ m $D\flat$ 9

49 $E\flat$ C m7 F m $B\flat$ 7 C7

53 F F Maj7

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

57 F 6 F° G m A° G m $D7(b9)$ G m D7

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

61 G m $B\flat$ m $E\flat$ 9

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

65 F G m C7

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

69 G m (Keyboard) $G\flat$ maj7 F Maj7

smile.

Thank you very much. Now, we'll really switch gears for our next selection. It's a type of music very near and dear to my heart. As some of you may know, my ancestors came from Bohemia which later became Czechoslovakia. So, I am Czech. And now, we're going to play a polka.

So, get your feet to tappin' as we play the "Okey Dokey" polka.

Okey-Dokey Polka

F

Keyboard

(Keyboard) B \flat B \flat °7

Cm7

F7



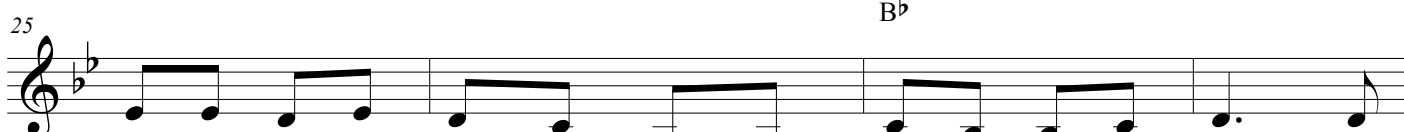
(Sax)



Way



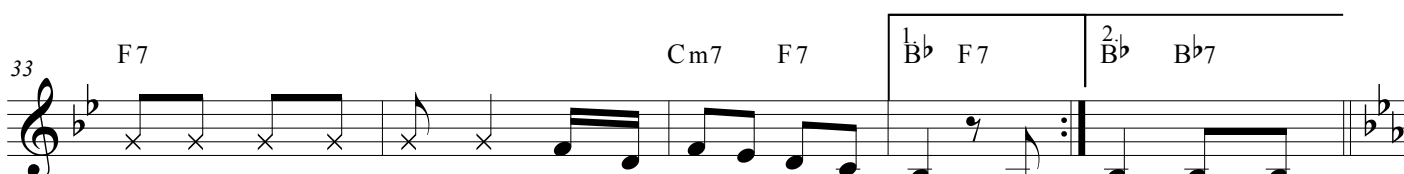
out in Ok - la - ho - ma there's a three-piece moun - tain band. They're
 ev - 'ry time they play it, there's a ri - ot on the floor. Why,



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 38

44 44

50 50

54 54

58 58

62 62

66 66

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

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

91 E^b

95 $E^\circ7$ Fm

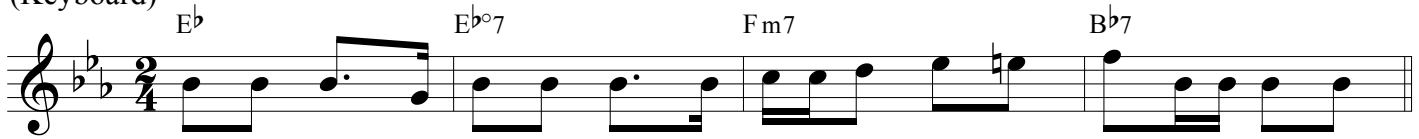
99 B^b7 $Fm7$ B^b7 E^b

Okey-Dokey Polka

M

Keyboard

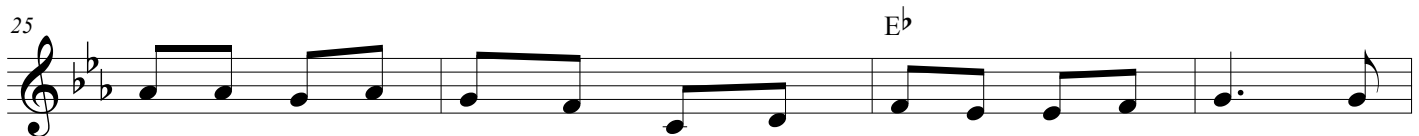
(Keyboard)



Way



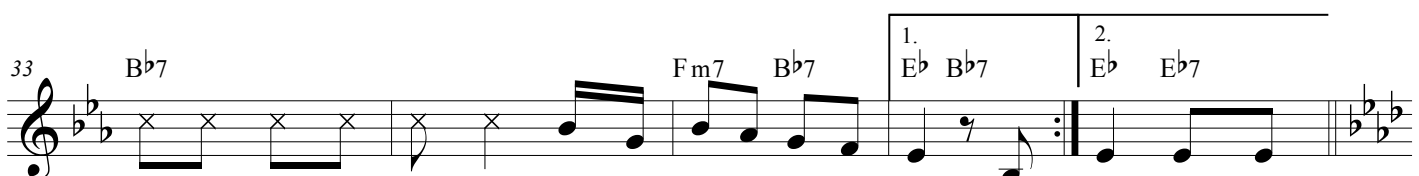
out in Ok - la - ho - ma there's a three-piece moun - tain band. They're
ev - 'ry time they play it, there's a ri - ot on the floor. Why,



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

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

44 $\text{Fm}7$ $\text{B}^\flat7$ $\text{E}^\flat7$ A^\flat E^\flat

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

50 $\text{F}7$ $\text{Cm}7$ $\text{F}7$ B^\flat $\text{B}^\flat7$

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

54 E^\flat $\text{B}^\flat7$

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

58 E^\flat

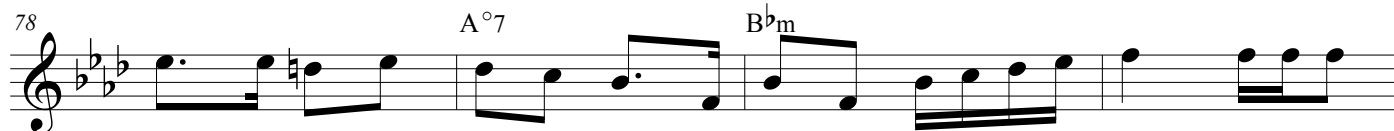
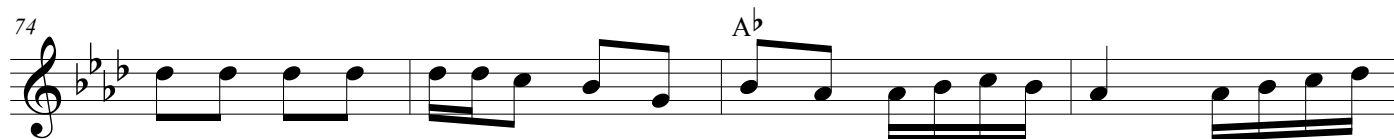
when they play that num - ber, they'll be dan-cing in the streets. The

62 $\text{E}^\circ7$ Fm

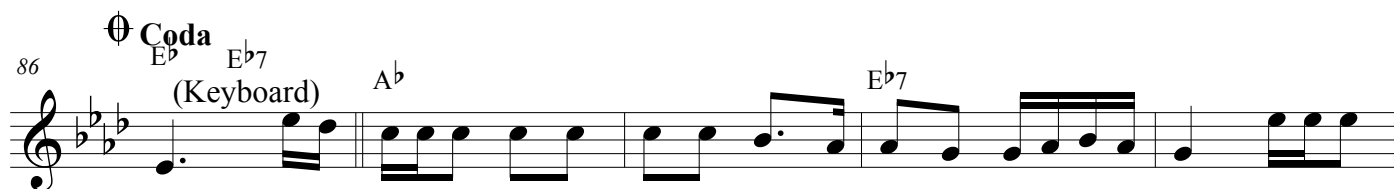
folks will get so craz - y, they'll throw ten - dol - lar bills! THE

66 $\text{B}^\flat7$ $\text{Fm}7$ **To Coda** E^\flat $\text{E}^\flat7$ (Keyboard)

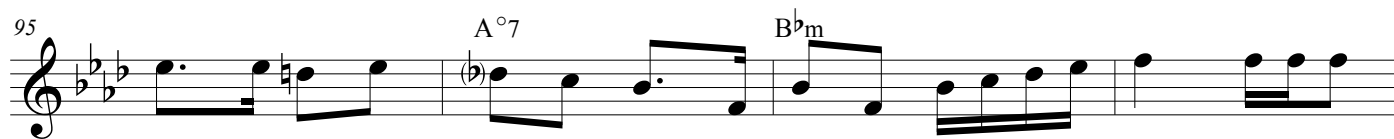
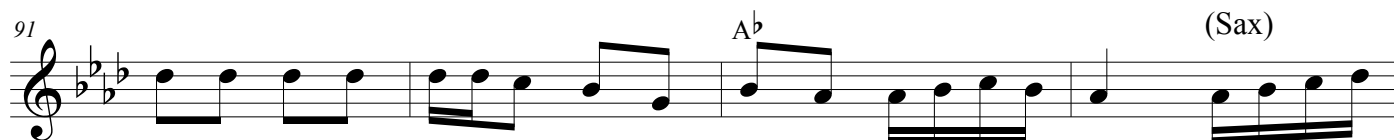
OK - EY DOK - EY POL - KA from the Ok - la - ho - ma hills.



All they've



hills.



Thank you. Isn't that a great song?

Now, here's a song written back in 1943 and based on an English nursery rhyme. It's a nonsense song that talks about what female horses, female deer, and baby sheep eat. Does anyone know the title of this song? Right - Mairzy Doats. Sing along if you know the words.

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

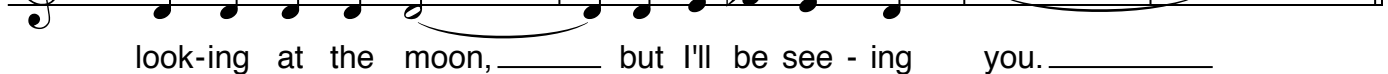
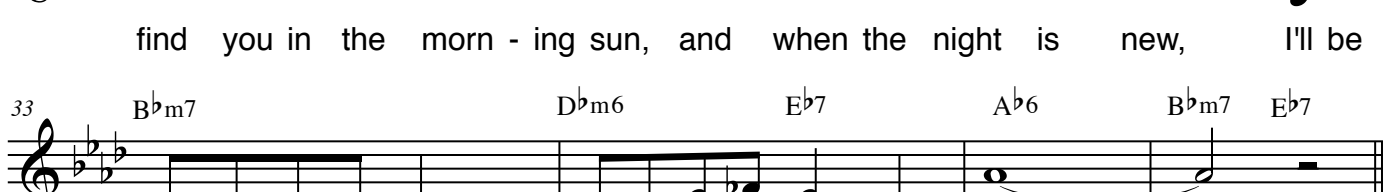
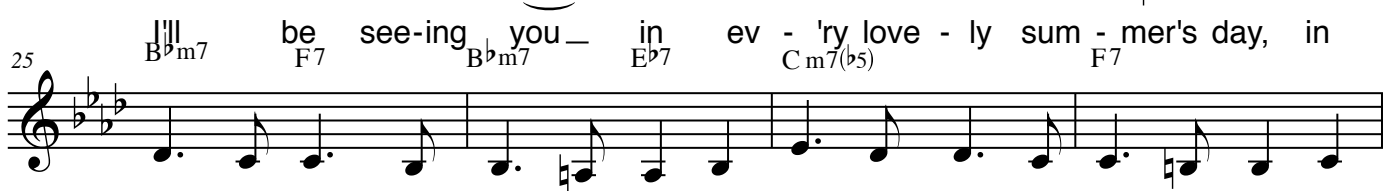
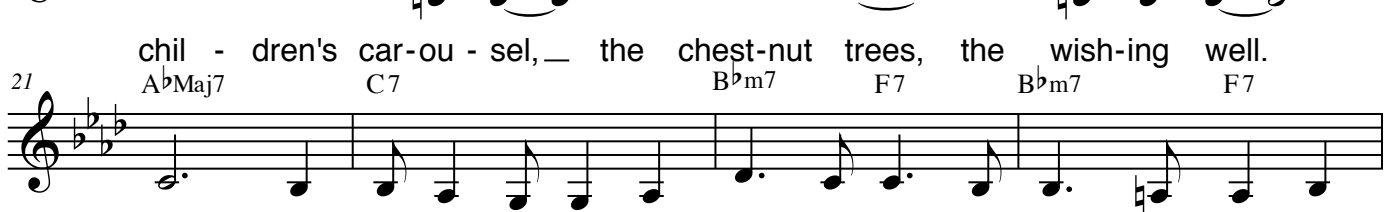
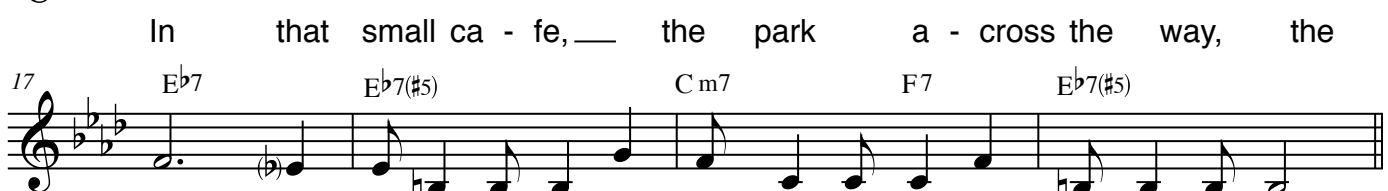
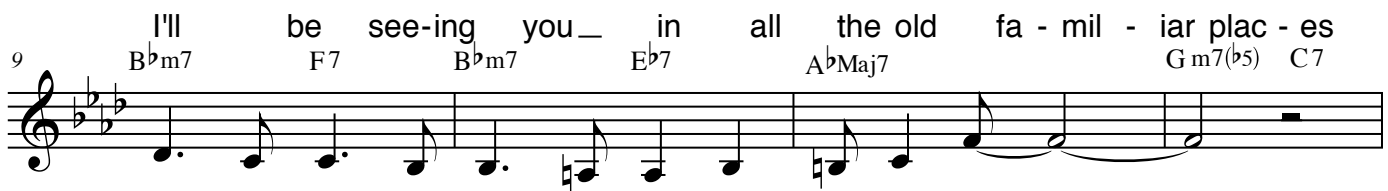
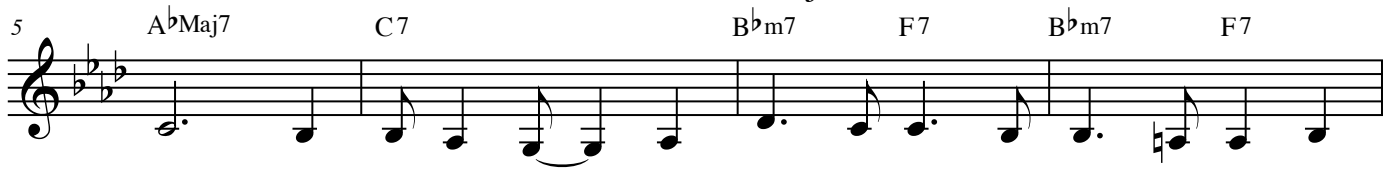
Thank you. Thank you very much. How're we doing? Are you enjoying your trip down memory lane?

Our next selection was written back in 1938 and became one of the all-time favorites in the World War II era. It was played throughout the movie of the same title which starred Ginger Rogers and Joseph Cotton as well as a number of other movies.

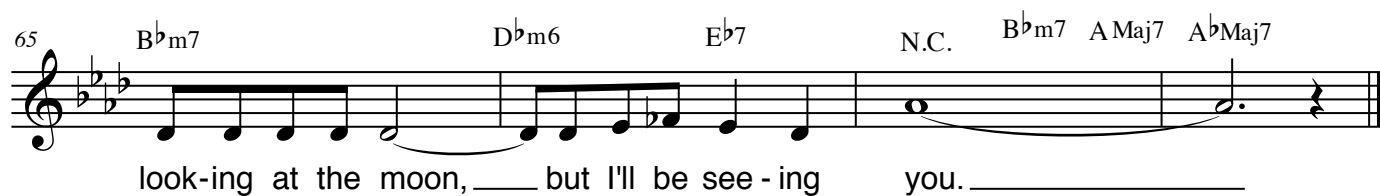
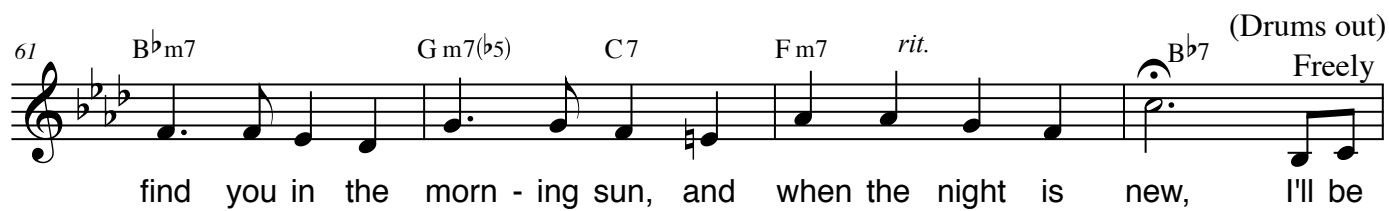
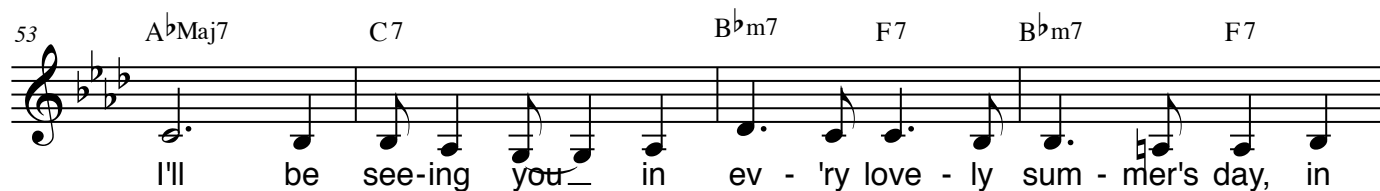
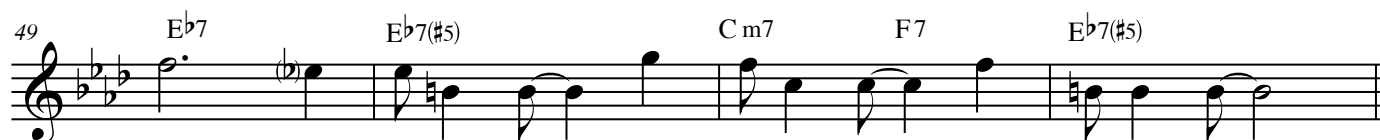
Here's a real sentimental favorite - "I'll Be Seeing You."

I'll Be Seeing You

F

Keyboard
(Sax)
A^b
A^o
B^bm7
E^b7


(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)

37 C^{Maj}7 E⁷ D^m7 A⁷ D^m7 A⁷

41 D^m7 A⁷ D^m7 G⁷ C^{Maj}7 B^m7(^b5) E⁷

45 A^m7 D^m7

49 G⁷ G⁷([#]5) E^m7 A⁷ G⁷([#]5)

53 C^{Maj}7 E⁷ D^m7 A⁷ D^m7 A⁷

I'll be see-ing you in ev - 'ry love - ly sum - mer's day, in

57 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

61 D^m7 B^m7(^b5) E⁷ A^m7 *rit.* D⁷ (Drums out) Freely

find you in the morn - ing sun, and when the night is new, I'll be

65 D^m7 F^m6 G⁷ N.C. D^m7 C[#]Maj7 C^{Maj}7

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

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'd like to feature a selection that was written by Richard Rodgers back in 1936 for the film "On Your Toes" and sung by Ray Bolger. Frank Sinatra also sang it in his film "Pal Joey" in 1957.

We've decided to give it a different feel for you this evening by using a Latin beat.

Here we go with the beautiful "There's A Small Hotel."

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

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°7 B^bm7


Musical notation for the second system, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation includes a repeat sign and various chord changes indicated above the staff: A^b6 (Keyboard), A^b°7, and B^bm7.

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



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

49 D^bmaj7 A^b7 D^bmaj7 D^b°7 F7



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

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

57 $B\flat_6$ $B\flat_7$

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

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

65 Cm F7 (Keyboard) B \flat 6 E \flat 6

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

This musical notation shows a vocal line in G minor. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note G4, a quarter note F4, and a quarter note E4. The melody then rises to a half note D5, a quarter note C5, and a quarter note B4. The final notes are a half note A4 and a quarter note G4. The lyrics 'thank the small ho - tel to - geth - er.' are written below the staff. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked 'Moderato'. The instrumentation includes 'Vocal' and 'Keyboard'. The keyboard part is indicated by the '(Keyboard)' label and the chord symbols Bb6 and Eb6.

thank the small ho - tel to - geth - er

69 Cm7/F Bb6

The musical notation for measures 69-72 is as follows:

- Measure 69:** Treble clef, key signature of one flat (Bb). The measure contains a whole note chord of C minor 7/F (C4, Eb4, G4, Bb4, F5).
- Measure 70:** Treble clef, key signature of one flat (Bb). The measure contains a whole note chord of C minor 7/F (C4, Eb4, G4, Bb4, F5).
- Measure 71:** Treble clef, key signature of one flat (Bb). The measure contains a whole note chord of C minor 7/F (C4, Eb4, G4, Bb4, F5).
- Measure 72:** Treble clef, key signature of one flat (Bb). The measure contains a whole note chord of Bb6 (Bb4, D5, F5, Ab5, Bb5).

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 back in 1929 but really didn't hit the big time until it was recorded by The Rooftop Singers in 1962. It hit the #1 spot on the Billboard charts in 1963, sold over a million copies, and was nominated for a Grammy Award.

This one should get your feet to tapping. Here's our version of that great hit - "Walk Right In."

(Bass & Keyboard
Bass play top notes)

Walk Right In

F

Keyboard

Bass line for the first system (measures 1-4). Chords: D, D, D7, B7, E7, A7, D, A7.

Vocal line for the first system (measures 1-4). Chords: D, D, D7, B7, E7, A7. Lyrics: 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 system (measures 5-7). Chords: D, A7, D, D, D7, B7. Lyrics: on. down. Walk right in, sit right down, Walk right in, sit right down.

Vocal line for the third system (measures 8-10). Chords: E7, A7, D. Lyrics: Dad - dy let your mind roll hang on. down. Ev - 'ry - bod - y's talk - in' 'bout a, Ba - by let your hair hang on. down. Ev - 'ry - bod - y's talk - in' 'bout a.

Vocal line for the fourth system (measures 11-13). Chords: G7, F°7. Lyrics: 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 system (measures 14-16). Chords: D, D, D7, B7, E7, A7. Lyrics: 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 system (measures 17-19). Chords: D, A7, D, Bb7. Lyrics: on. down. (Sax) 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

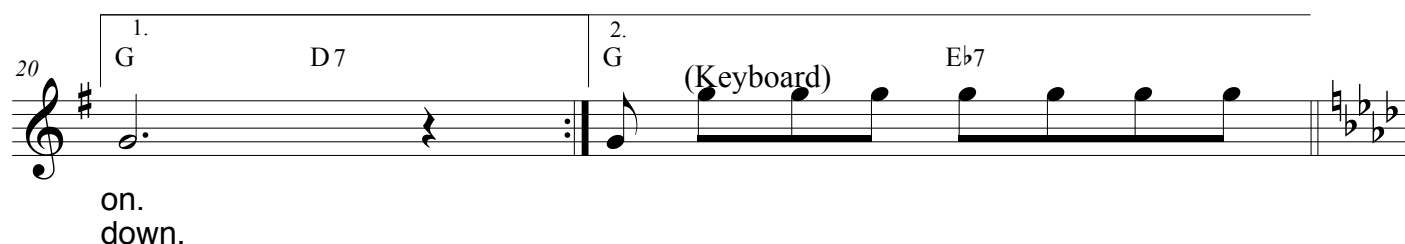
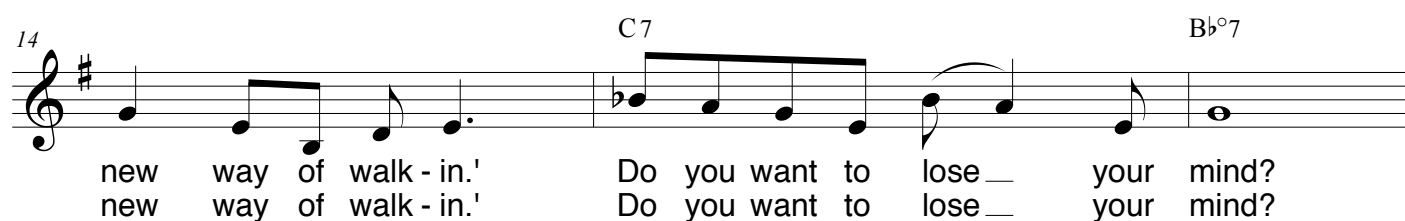
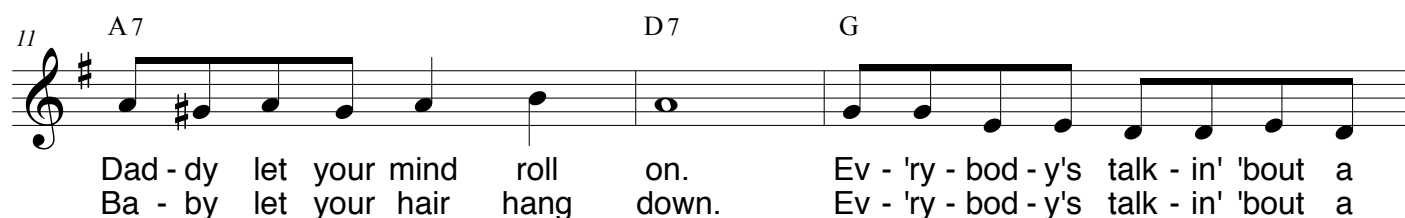
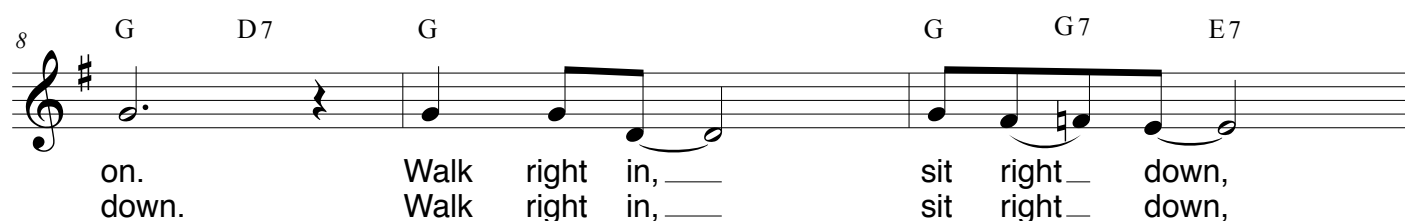
53 E♭ B♭7 E♭ B♭7 E♭
on. Well, Dad - dy let your mind roll___ on.

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^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.