



Set Sixties

Last revised: 2024.05.16

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VOCAL ONLY - NO SAX

Great Balls Of Fire

F

Keyboard

G7 F7 C A♭7 G7

(Vocal 1st, Keyboard 2nd)

5 Cm N.C. C F7 N.C.

You shake my nerves and you rat-tle my brain. Too much love drives a

8 F7 G7 N.C. G7 F7 N.C. F7

gal in - sane. You broke my will, but what a thrill.

II C N.C. C Cm

Good - ness gra - cious, great balls of fire! I laughed at love 'cause I

2

14 F7

14 thought it was funny You came a-long and you moved me, hon-ey.

17 G7 F7 C

17 I changed my mind, this love is fine. Good-ness gra-cious, great balls of fire!

21 F7 (Vocal both times) C7

21 Kiss me, ba - by, Woo, it feels good.

25 F7 G7 N.C. G7

25 Hold me, ba - by, I want to love you like a lov-er should.

29 G7 N.C. G7 G7 N.C. G7 G7 N.C. G7

29 You're fine, so kind. I'm gon-na tell the world that you're mine, mine, mine, mine.

33 Cm F7

I cut my nails, and I twid-dle my thumbs. I'm real ner-vous, but it sure is fun.

37 G7 F7 1. C N.C. G7

37 Oh, ba-by, you're driv-ing me cra-z-y. Good-ness gra-cious, great balls of fire!

37

37

A musical score page for three voices. The top voice (Soprano) starts with a melodic line, followed by lyrics "Good - ness gra - cious, great balls of fire!". The middle voice (Alto) begins with a melodic line, followed by lyrics "Good - ness gra - cious, great balls of fire!". The bottom voice (Bass) begins with a melodic line, followed by lyrics "Good - ness gra - cious, great balls of fire!". The score includes dynamic markings like 'C' and 'N.C.', and performance instructions like 'V' and 'W'. Measure numbers 41 and 42 are indicated.

Thank you.

Hello. We are the Mixed Nuts.

Today we're presenting an entire program of the greatest rock and roll music of the past for your enjoyment. I know you'll know all of the songs, and we want to see you out here dancin' and jivin'.

We opened our show with that great 1957 hit by Jerry Lee Lewis - "Great Balls Of Fire."

We'll slow things up a bit with this next rock and roll hit. This one was recorded by an English rock group named "Deep Purple," and the song tells the story of an unfortunate incident involving them that took place in Canada back in 1972.

_____ and I will join our voices to bring you this version of their most enduring hit - "Smoke On The Water."

VOCAL DUET

Smoke On The Water

Keyboard

(Guitar)

7 (Add Keyboard)

(Drums - 16th notes on closed hi-hat)

12

12 (F) We

(Drums - Rock beat)

17 Gm F Gm

all came out to Mont - treux on the Lake Gen-e - va shore - line.

21 F Gm

To make rec-ords with a mo-bile we did-n't have much time.

25 F Gm

Frank Zap-pa and the Moth-ers were at the best place a-round,

29 F Gm

but some stu-pid with a flare gun burned the place to the ground.

33 (M) C A♭ Gm C A♭

(F) Smoke on wat - er, a fire in the sky

Smoke on wat - er,

2
39

44 Gm F Gm

They burned down the gamb - ling house. It died with an aw-ful sound.

48 F Gm

Funk-y Claude was run-ning in and out Pull-ing kids out the ground.

52 F Gm

When it all was o - ver, we had to find an - oth - er place.

56 F Gm

But Swiss time was run-ning out. It seemed that we would lose the race.

60 (M) C A♭ Gm C A♭

(F) Smoke on wat - er, a fire in the sky. Smoke on wat - er,

66

71 Gm (Keyboard/Guitar Adlib) F Gm F Gm

79 F Gm F Gm

87 Gm F Gm 3

We end-ed up at the Grand Ho-tel.
It was emp ty cold and bare. But with the

91 F Gm

roll-ing truck stones thing just out-side
mak-ing our mu-sic there. With a

95 F Gm

few red lights and a few old beds,
we made a place to sweat.

99 F Gm

No mat-ter what we get out of this,
I know, I know we'll nev-er for-get.

103 C Ab Gm C Ab

(M) Smoke on wat - er, a fire in the sky.
Smoke on wat - er,

109 1. 2.

109 1. 2.

114 Gm (Keyboard/Guitar Adlib) F Gm F Gm

Gm (Keyboard/Guitar Adlib) F Gm F Gm

124 F Gm F Gm

F Gm F Gm

130 1. 2. rit. 2.

130 1. 2. rit. 2.

Thank you.

Time for another medley of great rock and roll songs. These songs are by the great Ritchie Valens, the Beach Boys, and Chubby Checker. See if you remember all of these great hits. Take it away!

Rock Medley 1-La Bamba, Surfin' USA, Let's Twist Again

Keyboard

B♭ N.C.

(F)Pa-ra bai-lar La Bam-

5 E♭ A♭ B♭ E♭ A♭ B♭ 3 3
- ba. Pa-ra bai-lar La Bam - ba, se ne-ce - si - ta un po-ca de

9 E♭ A♭ B♭ 3 3 E♭ A♭ B♭
gra-cia. Un - a po-ca de gra-cia pa'ra mi pa'ra ti - y ar-ri-ba, ar-ri -

13 E♭ A♭ B♭ 3 3 E♭ A♭ B♭
- ba. y ar-ri - ba, ar-ri - ba, por ti se re, per ti se

17 E♭ A♭ B♭ N.C. E♭ A♭ B♭
re, por ti se re. Yo no say mar-i - ne-ro. Yo no say mar-i -

21 E♭ A♭ B♭ E♭ A♭ B♭
ne-ro, soy cap - i-tan, soy cap - i-tan, soy cap - i-tan.

2
25 E♭ A♭ B♭ E♭ A♭ B♭
Bam - ba, Bam - ba. Bam - ba, Bam - ba.

25
29 E♭ A♭ B♭ E♭ A♭ E♭ N.C.
Bam - ba, Bam - ba. Bam-ba. (M) If ev-'ry-bod-y had an

29
33 B♭ N.C. E♭ N.C.
o - cean a-cross the U S A. Then ev-'ry-bod-y'd be
(F) Ooo _____ Ooo _____

37 B♭7 N.C. B♭ N.C. B♭7
surf - in' _____ like Cal-i-form-eye-ay. You'd see them wear-in' their bag-
Ooo _____ Ooo _____

41 A♭ N.C. E♭ N.C.
- gies, huar-a-chi san-dals, too. A bush-y, bush-y blond
Ooo _____

45 B♭7 N.C. B♭7 E♭
hair - do, surf-in' U S A. Ooo _____
Ooo _____ come on, let's

49 E♭ Cm 3

53 A♭6 B♭ B♭7

57 E♭ Cm

61 A♭6 B♭7 E♭ A♭

66 E♭ A♭

71 B♭ E♭ Cm

76 A♭6 B♭7 E♭ A♭ E♭

81 A♭6 B♭7 E♭ A♭ E♭ A♭6

86 B♭7 E♭

Hey Jude

F
F

Keyboard

(Sax)

D♭ A♭ E♭7 A♭ E♭7

Hey

5 A♭ E♭ E♭7 E♭7sus

Jude, don't make it bad.
Jude, don't be afraid,
Take a sad song and make it go out and

8 A♭ D♭ A♭

bet-ter. Re - mem - ber to let her in - to your heart. Then you can start
get her. The min - ute you let her in - to your heart, then you be - gin -

II E♭7 1 A♭ 2. A♭ A♭7

to make it bet - ter. Hey ter. And an - y - time you feel the
to make it bet

15 D♭ D♭Maj7/C B♭m B♭m7/A♭ E♭7/G E♭7

pain, hey Jude, re - strain. Don't car - ry the world up - on your shoul -

18 A♭ A♭7 D♭ D♭Maj7/C

- der. Forwell you know that it's a fool who plays it cool

Musical score for "By Mak-ing His World a Little Cold" in 2/4 time. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. The lyrics are: "by mak - ing his world a lit - tle cold -". The chords are labeled above the staff: B-flat major (B-flat m), B-flat major 7/A-flat (B-flat m7/A-flat), E-flat 7/G (E-flat 7/G), and E-flat 7 (E-flat 7).

Musical score for bar 23:

- Key signature: A♭ major (two flats).
- Time signature: Common time.
- Chords: A♭, (Sax), A♭7, E♭7.
- Vocal line:
 - Notes: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.
 - Lyrics: "der." (with a wavy line under it) and "Hey".

26 A♭ E♭ E♭7 E♭7sus

Jude,____ don't let me down.. You have found her____ now go and

A musical score page showing a vocal line and a piano accompaniment. The vocal line starts with 'get her.' followed by the lyrics 'Re-mem-ber to let her in - to your heart. Then you can start'. The piano accompaniment consists of three chords: A♭, D♭, and A♭. The piano part is indicated by a treble clef and a bass staff, with the letter 'P' above the treble clef.

(Play 4 times, louder each time)

Thank you.

You know, when I first heard the Beatles, I didn't like them at all. But now, I think their music was really great. Our next selection was written by Paul McCartney and originally recorded in 1968. It was written to comfort John Lennon's son, Julian, during his parent's divorce. Here is "Hey, Jude.

Thank you.

Time for another medley of great rock and roll hits from the past. This one features songs by Bob Seger, the Beatles, and the Isley Brothers.

You can all dance this medley of rock and roll songs, so let's get up and get those feet a jumping!

Rock Medley 2-Ticket To Ride, Old Time Rock & Roll, Twist And Shout

VOCAL DUET

Keyboard

(Keyboard & Guitar Only)

5 E \flat E \flat sus E \flat E \flat sus E \flat E \flat sus E \flat E \flat sus

Day, The
think I'm gon-na be sad, I think it's to-day, yeah! The
girl that's driv - in' me mad girl that's driv - in' me mad is go - in' a - way.

(Add Bass & Drums)

9 E \flat E \flat sus E \flat E \flat sus F m B \flat

girl that's driv - in' me mad girl that's driv - in' me mad is go - in' a - way.

13 C m A \flat C m D \flat maj 7

13 She's got a tick-et to ri - hide. She's got a tick-et to ri - hi - hide.
She's got a tick-et to ri - hide. She's got a tick-et to ri - hi - hide.

Cm B \flat E \flat

17 She's got a tick-et to ride. but she don't care. Just take those old records
She's got a tick-et to ride, but she don't care.

2
21 E♭ off the shelf. A♭ I'll sit and lis - ten to 'em by my - self.

24 B♭ To - day's mu - sic ain't got the same soul. I like that old - time

27 E♭ rock 'n' roll. Don't try to take me to a dis - co.

30 A♭ You'll nev'er e - ven get me out on the floor. In ten min - utes I'll be

33 B♭ late for the door. I like that old - time rock 'n' roll.

36 B♭ Still like that old - time rock 'n' roll. That kind of mu - sic just

39 A♭ soothes my soul. B♭ I rem - i - nisce a - bout the days of old

42 E♭ B♭ B♭7 with that old - time rock 'n' roll. Well, shake it up ba -

45 E♭ A♭ B♭ B♭7 E♭ A♭ B♭ B♭7 - by now, twist and shout. Comeon, comeon, comeon, comeon

45

Shake it up, ba - by, twist and shout. __

49 E♭ A♭ B♭ B♭7 E♭ A♭ B♭ B♭7 3

ba-by now, come on and work it on out. Well, twist lit-tle girl,

Come on ba - by, work it on out. —

53 E♭ A♭ B♭ B♭7 E♭ A♭ B♭ B♭7

— you know you twist so fine. Come on a twist a lit-tle

Twist lit-tle girl, twist so fine. —

57 E♭ A♭ B♭ B♭7 E♭ A♭

clo-ser now and let me know that you're mine.

Lit-tle clo - ser, — let me know you're mine.

60 B♭ B♭7 E♭ A♭ B♭ B♭7

Well, shake it, shake it, shake it ba-by now, Well, shake it, shake it, shake it

— Shake it up, ba - by,

63 E♭ A♭ B♭7

ba - by now, Twist and shout!

Shake it up, ba - by,

Crazy

Keyboard

(Sax)

1 B♭ E♭
3 D m7 C m7 F7
5 B♭ A♭ G7 C m
I'm cra - zy for feel - in' so lone-ly. I'm
9 F7 C♯7 B♭ B°7 C m7 F7
cra - zy for feel - in' so blue.
13 B♭ A♭ G7 C m
I knew you'd love me as long as you want-ed, and then
17 F7 B♭ C m7 C♯dim7 B♭7/D
some day you'd leave me for some - bo-dy new.
21 E♭6 E°7 B♭ B♭ A B♭ B
Wor-ry. Why do I let my-self wor-ry?
25 C7 F7 F7#5
Won-drin' what in the world did I do, what did I do? I'm

Musical score for "I'm Crazy" starting at measure 29. The key signature changes from B-flat major to A-flat major, then to G7, and finally to C major. The lyrics "cra-zy" and "for think-ing that my love could hold you." are followed by a long dash and the word "I'm". The vocal line includes eighth and sixteenth notes, with a fermata over the last note of the phrase.

A musical score for a piano/vocal piece. The key signature is E-flat major (two flats). The time signature is common time (indicated by '3'). The melody is in the treble clef. The vocal line consists of eighth-note chords and sustained notes. The lyrics are: "cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you." The piano accompaniment includes chords in E-flat, D minor 7, C minor 7, B-flat 7, C minor 7, F 7, and B-flat.

A musical score for the song 'Crazy' by Prince. The score consists of two staves. The top staff shows a melodic line with various notes and rests, starting on C and moving through B-flat, A7, and D major. The bottom staff contains lyrics: 'Cra-zy for think - ing that my love could hold you. I'm'. Measure numbers 37 and 38 are indicated above the staves. A bracket labeled '3' covers the notes from the end of measure 37 to the beginning of measure 38.

41 F E m7 D m7 C \sharp 7 D m7 G7 C G7

cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov - in' you. I'm

45 C F C 6

cra - zy. I'm cra - zy for lov - in' you.

Thank you. Thank you very much.

Our final Patsy Cline hit is one that was written by the Great Willie Nelson. It eventually became her signature song and her biggest pop hit. On the night that she premiered this song at the Grand Old Opry, she received three standing ovations.

Here we go with that great Patsy Cline classic - "Crazy."

Play 3 Times

Let's Twist Again

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

F**Keyboard**

B^b7 E^b Cm

Come on, let's twist a-gain _____ like we did last sum-mer. _____ Yeah, let's

A^b6 B^b B^b7 E^b

twist a-gain _____ like we did last year. _____ Do you re - mem-ber when _____

Cm A^b6 B^b7

_____ things we real-ly hum-min'? _____ Yeah, let's twist a-gain, _____ twist-in' time is

E^b A^b E^b

here. _____ Yeah, round and round 'n up 'n down we go _____ a-gain.

A^b B^b7

— Oh ba - by make me know you love me so. Then let's

E^b Cm A^b6

twist a-gain _____ like we did last sum-mer. _____ Come on, let's twist a-gain, _____

B^b7 E^b B^b7 (Sax) E^b A^b E^b

_____ twist - in' time is here. _____ here. _____ come on, let's

A^b6 B^b7 E^b A^b E^b

twist a - gain, _____ like we did last year. _____ Come on, _____ let's

A^b6 B^b7 E^b

twist a - gain, _____ twist - in' time is here. _____

Thank you very much.

Now, we're really going to switch gears, and we're going to have some of you get involved if you'd like to try this one. It was recorded by Chubby Checker and was one of the biggest hits of 1961. It received the Grammy Award for the best Rock 'n Roll recording that year. Anyone care to guess what kind of dance this music inspired? (The twist). So, everyone who wants to twist, get on your feet! Here is "Let's Twist Again."

F

Blue Moon

B^b (Sax) G m C m F7 3 Keyboard

3 B^b G m C m F7 Blue

5 B^b G m C m F7 B^b G m

moon, you saw me stand - ing a - lone
moon, you knew just what I was there for,

8 C m F7 B^b G m

— with - out a dream in my heart,
— you heard me say - ing a prayer for,

10 C m F7 B^b E^b B^b F7 Blue

— with - out a love of my own care
— some - one I real - ly could

13 2. B^b E^b B^b B^b 7 And then there

for.

15 C m7 F7 B^b C m7 F7

sud-den - ly ap-peared be - fore me the on - ly one my arms will ev - er

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

hold. I heard some - bod - y whis - per, "Please a - dore me," and when I

21 F C7 C m7 F7

looked the moon had turned to gold. Blue

2

23 B♭ G m C m F7 B♭ G m C m F7

moon, now I'm no long-er a-lone with-out a dream in my heart,

27 B♭ G m C m F7 B♭6 G m C m7 F7 (Sax)
with - out a love of my own.

A musical score for piano in 3/4 time. The key signature is one flat. The melody is played on the treble clef staff, consisting of eighth and sixteenth notes. Above the staff, the harmonic progression is indicated: B♭, Gm, Cm, F7, B♭, Gm, Cm, F7. The measure numbers 31 and 32 are at the beginning of the first two measures respectively.

39

B♭ Gm Cm F7 B♭ Gm Cm F7 3

Musical score for piano, page 43, showing a melodic line and harmonic progression. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff shows a harmonic progression with chords: B♭, Gm, Cm, F7, B♭, E♭, B♭, and B♭7. The lyrics "And then there" are written below the notes.

47 C m7 F7 B[♭] C m7 F7

sud-den-ly ap-peared be - fore me the on-ly one my arms will ev - er

50 B[♭] E[♭]m A[♭]7 D[♭]

hold. I heard some - bod-y whis- per, "Please a - dore me," and when I

53 F C7 C m7 F7

looked the moon had turned to gold. Blue

55 B[♭] G m C m F7 B[♭] G m C m F7

moon, now I'm no long-er a lone with-out a dream in my heart,

59 B[♭] G m C m F7 B[♭]6 G m C m F7

with-out a love of my own. with-out a love of my own.

63 B[♭]6 G m C m F7 B[♭] C m C m7 B[♭]6

with - out a love of my own.

Thank you very much.

Our next selection was written by Rodgers and Hart back in 1934 and has since been recorded by many artists, including Billy Ekstein, Mel Torme, Frank Sinatra, Elvis Presley, The Platters, and the list goes on forever. It's also the anthem of a couple of British soccer teams.

Just sit back and enjoy as _____ sings our version of a song you all know and remember: "Blue Moon."

It's time now for our highlight of the evening. Each time we play for you, we like to feature music of a great musical artist of the past. Tonight, our featured artists comprise a folk singing trio began their trip to stardom in 1961 at the Bitter End, a coffee house in New York City.

All of their music was of the folk song genre. The group broke up in 1970, but they reunited in 1972 for a concert at Madison Square Garden in support of George McGovern's presidential campaign. They continued to perform together for the next 37 years, finally ceasing their tours when the female member of their trio died of complications of surgery in connection with her battle with leukemia.

Anyone have a guess as to who our featured artists will be this evening? Yes, you got it. Peter, Paul, and Mary.

For our first number, we'll perform a selection that they first recorded back in 1962, which quickly rose to #2 on the Billboard charts. It's the story of a very famous dragon - not a scary dragon, but one with magical powers. Anyone have a guess as to the title? Right! You got it!

Here's our version of "Puff, The Magic Dragon."

VOCAL ONLY

Puff, The Magic Dragon

(Keyboard)

Keyboard

1 E♭ Gm A♭ E♭

5 A♭ E♭ Cm Fm B♭7 E♭ B♭7

9 E♭ Gm A♭ E♭

(F) Puff, the mag - ic drag - on, lived by the sea and

13 A♭ E♭ Cm Fm B♭7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

17 E♭ Gm A♭ E♭

Lit - tle Jack - ie Pa - per loved that ras - cal Puff and

21 A♭ E♭ Cm Fm B♭7 E♭ B♭7

brought him strings and seal-ing wax and oth-er fan - cy stuff. Oh,

25 E♭ Gm A♭ E♭

Puff, the mag - ic drag - on, lived by the sea and

29 A♭ B♭7 E♭ Cm Fm B♭7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

2
33 E♭ Gm A♭ E♭

Puff, the mag - ic drag - on, lived by the sea and

37 A♭ B♭7 E♭ Cm Fm B♭7 E♭ B♭7 To Coda ♫

frol-icked in the aut-umn mist in a land called Hon - ah Lee. (F) To A

41 E♭ Gm A♭ E♭

geth-er they would trav-el on a boat with bil-lowed sail.

45 A♭ B♭7 E♭ Cm Fm B♭7

Jack-ie kept a look-out perched on Puff's gi - gan - tic tail.

49 E♭ Gm A♭ E♭

No - ble kings and prin - ces would bow when-e'er they came.

53 A♭ B♭7 E♭ Cm Fm B♭7 E♭ B♭7 D.S. al Coda

Pi - rate ships would low-er their flags when Puff roared out his name. Oh,

57 ♫ Coda E♭ Gm A♭ E♭

drag - on lives for - ev-er, but not so lit - tle boys.
head was bent in sor-row, green scales fell like rain.

61 A♭ B♭7 E♭ Cm Fm B♭7

Paint-ed wings and gi - ant's rings make way for oth - er toys.
Puff no long - er went to play a - long the cher-ry lane. With-

65 E♭ G m A♭ E♭

One grey night it hap - pened. Jack-ie Pa - per came no more! And
out his life - long friend, Puff could not be brave. So

69 A♭ E♭ C m F m B♭7 1. E♭ B♭7 2. E♭ B♭7

Puff that might-y drag-on he ceased his fear-less roar. His cave. Oh,
Puff that might-y drag-on sad-ly slipped in - to his

74 E♭ G m A♭ E♭

Puff, the mag - ic drag - on, lived by the sea and

78 A♭ B♭7 E♭ C m F m B♭7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

82 E♭ G m A♭ E♭ A♭ B♭7

Puff, the mag - ic drag-on, lived by the sea and frol-icked in the

87 E♭ C m F m B♭7 E♭ B♭7 E♭

aut-umn mist in a land called Hon - ah Lee.

MALE VOCAL

Brown-Eyed Girl

(Keyboard)

Keyboard

The musical score consists of two staves of music. The left staff is for the male vocal part, and the right staff is for the keyboard. The vocal part is in common time, with a key signature of one flat (B-flat). The keyboard part provides harmonic support with chords indicated above the notes.

Keyboard Chords:

- Measure 1: E♭, A♭, E♭, B♭7
- Measure 5: E♭, A♭, E♭, B♭7
- Measure 9: E♭, A♭, E♭, B♭7
- Measure 13: E♭, A♭, E♭, B♭7
- Measure 17: E♭, A♭, E♭, B♭7
- Measure 21: A♭, B♭7, E♭, C m
- Measure 25: A♭, B♭, E♭, B♭
- Measure 29: E♭, A♭, E♭, B♭7
- Measure 33: E♭, A♭, E♭, B♭7

Male Vocal Lyrics:

Hey, where did we go— days when the rains_came?
 Down in the hol-low play - in' a new_game.
 Laugh-in and a run-nin', hey, hey, skip-pin' and a jump-in'
 in the mis - ty morn - in fog with our,__ our hearts a - thump-in' and
 you, my brown-eyed girl.
 You, my___ brown-eyed girl.___
 And what-ev-er hap - pened Tues - day and so__slow
 go-in' down the old__mine with a tran - sis-tor ra - dio?

Stand-in' in the sun-light laugh-in', hid-in' 'hind a rain-bow's wall?
 Slip-pin' and a slid - in' all a-long the wa - ter fall with
 you, my brown-eyed girl. You, my— brown-eyed girl.

Do you re-mem - ber when we used to sing,
 "Sha la— la la— la la— la la— la la— ti dah.—
 Sha la— la la— la la— la la— la la— ti dah,— la ti dah.

(Keyboard) (Bass)

E♭ A♭ E♭ B♭7

68

E♭ A♭ E♭ B♭7

So hard to find—my way now that I'm on—my own.

E♭ A♭ E♭ B♭7

I saw you just the oth-er day, my,— how you have grown.

Last revised: 2024.05.16

Sixties113

80 E♭ A♭ E♭ B♭7

Cast my mem'-ry back there, Lord. Some-times, I'm o-ver-come, think-in' 'bout it.

84 E♭ A♭ E♭ B♭7

Mak-in' love in the green— grass be-hind the sta-di-um with you,

88 A♭ B♭7 E♭ C m

— my brown-eyed girl. —

92 A♭ B♭ E♭

You, my — brown-eyed girl. —

96 B♭7

Do you re-mem - ber when we used to sing,

99 E♭ A♭ E♭ B♭7

— "Sha la— la la— la la— la la— la la— ti dah. —

103 E♭ A♭ E♭ B♭7

Sha la— la la— la la— la la— la la— ti dah, —

107 E♭ A♭ E♭ B♭7

"Sha la— la la— la la— la la— la la— ti dah. —

III E♭ A♭ E♭ B♭7 E♭

Sha la— la la— la la— la la— la la— ti dah, — la, ti dah.

This musical score consists of ten staves of music for a single voice. The key signature is mostly A♭ major (one flat), indicated by a 'F' with a flat sign. Chords shown include E♭, A♭, B♭7, and C major (no sharps or flats). The lyrics are integrated into the music, with some words like 'mem-ry' and 'brown-eyed' having hyphens. Measure numbers are provided at the start of each staff: 80, 84, 88, 92, 96, 99, 103, 107, and III. The date 'Last revised: 2024.05.16' and the title 'Sixties113' are printed at the top right. The lyrics are: 'Cast my mem'-ry back there, Lord. Some-times, I'm o-ver-come, think-in' 'bout it.'; 'Mak-in' love in the green— grass be-hind the sta-di-um with you,'; '— my brown-eyed girl. —'; 'You, my — brown-eyed girl. —'; 'Do you re-mem - ber when we used to sing,'; '— "Sha la— la la— la la— la la— la la— ti dah. —"'; 'Sha la— la la— la la— la la— la la— ti dah, —'; '"Sha la— la la— la la— la la— la la— ti dah. —"'; and 'Sha la— la la— la la— la la— la la— ti dah, — la, ti dah.'

Thank you. OK. What were some 5 syllable words that you heard: (Irresponsible, Unreliable, Undependable, Unpredictable, Undeniably, Irresponsibly). Great!

Now, our next song was written back in 1955 and is thought to be the most recorded song of the 20th century. By some counts, over 500 versions have been recorded throughout the world in hundreds of different languages. The one we probably all remember was recorded by an artist whose name was Al Hibler. Al had sung for years with Duke Ellington's band, but this was the song that really brought him fame. Anyone care to guess the name of this next song? Right - Unchained Melody.

Unchained Melody

40

Keyboard

33 A♭ 3 B♭ 3 A♭ G♭
Lone - ly riv - ers sigh, "Wait for me, wait for me."

35 A♭ 3 B♭ 3 E♭
I'll be com - ing home, wait for me.

37 E♭ C m A♭ B♭
Oh, my love, my dar - ling, I've hung - ered for your

41 E♭ C m B♭ B♭7
touch a long lone - ly time. And

45 E♭ C m A♭ B♭
time goes by so slow - ly, and time can do so

49 E♭ C m B♭ B♭7
much. Are you still mine? I

53 E♭ G m C m G m
need your love, I need your love. God

57 A♭ B♭ B♭7 E♭ C m A♭ A♭° E♭6
speed your love to me.

The musical score consists of eight staves of music for a single voice. Each staff begins with a treble clef and a key signature of one flat (F#). Measures are numbered 33 through 57 above the staff. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the staff, corresponding to the chords. Measure 33: 'Lone - ly riv - ers sigh, "Wait for me, wait for me."'. Measure 35: 'I'll be com - ing home, wait for me.'. Measure 37: 'Oh, my love, my dar - ling, I've hung - ered for your'. Measure 41: 'touch a long lone - ly time. And'. Measure 45: 'time goes by so slow - ly, and time can do so'. Measure 49: 'much. Are you still mine? I'. Measure 53: 'need your love, I need your love. God'. Measure 57: 'speed your love to me.'

Thank you. How was that? Did you enjoy our tribute to the great Willie Nelson?

Our next country hit was both written and recorded by Tammy Wynette in 1968. It's ranked as the #1 song on Country Music Television's list of the Top 100 Country Music Songs.

Here's _____ with a recommendation to all of you ladies out there. Just "Stand By Your Man."

FEMALE VOCAL

Stand By Your Man

Keyboard

(Sax) D♭ E♭ B♭m7 E♭7 A♭

5 A♭ /G /F E♭7
Some-times it's hard to be a wom-an,

9 B♭m7 E♭7 A♭ A♭7 /A♭ /B♭ /C
giv-ing all your love to just one man.

13 D♭ A♭
You'll have bad times, and he'll have good times

17 B♭7 E♭ E♭7 /E♭ /F /G
do - ing things that you don't un-der - stand.

21 A♭ /G /F E♭7
But if you love him, you'll for - give him,

25 B♭m7 E♭7 A♭ A♭7 /A♭ /B♭ /C
ev - en though he's hard to un-der - stand.

29 D♭ A♭ D♭
And, if you love him, oh, be proud of him,

33 A♭ D♭ A♭ /E♭ /F /G
'cause af - ter all, he's just a man.

2

37 A♭ C D♭ /C /B♭
 Stand by your man. Give him two arms to cling to

41 A♭ F B♭ E♭ E♭7
 and some-thing warm to come to when nights are cold and lone - ly.

45 A♭ C D♭ B♭m /C /B♭
 Stand by your man and tell the world you love him.

49 A♭ E♭7 C F7
 Keep giv-ing all the love you can.

53 D♭ E♭ E♭7 A♭ D♭ A♭ /E♭ /F /G
 Stand by your man.

57 A♭ C D♭ /C /B♭
 Stand by your man and show the world you love him.

61 A♭ E♭ C F7
 Keep giv-ing all the love you can.

65 D♭ E♭ E♭7 A♭ D♭ A♭ D♭
 Stand by your man.

69 A♭ (Sax) D♭ A♭
 (Sax)

I Say A Little Prayer For You

F
Keyboard

(Sax)

F maj7

C9

F maj7

The musical score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef parts with various chords and rhythms. The third staff is for the piano bass. The fourth staff begins with a vocal line and lyrics. The fifth staff continues the vocal line. The sixth staff concludes the vocal line with lyrics. The piano parts include chords for F major 7, C9, A, Dm7, Gm7, C, F, Bb, A7, and C. The vocal part includes lyrics such as 'The mo - ment I run for the bus, dear,' 'make - up, us dear,' 'While comb-ing my hair, now,' 'At work, I just take time,' 'wear now, break time,' and 'say a lit - tle prayer for you.' The piano parts end with a final chord of C.

1 (Sax) F maj7 C9 F maj7

6 C9 A

11 Dm7 Gm7 C

15 F Bb A7 (Sax)

18 Dm7 Gm7 C

22 F Bb A7 (Sax)

25 B♭ C9 A m Dm E♭ F

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

28 B♭ C9 A m Dm E♭ F

ev er and ev er, we nev - er will part, oh how I'll love you, to

31 B♭ C9 A m Dm E♭ F

geth-er, to - geth-er, that's how it must be. To live with - out you would

34 B♭ C9 A (Sax)

on - ly mean heart-break for me. _____

37 Dm7 (Sax) Gm7 (Keyboard) C F

42 B♭ A7 (Sax) Dm7 Gm7 (Keyboard)

say a lit-tle prayer for you. _____

47 C F B♭ A7 (Sax)

I say a lit - tle prayer for you. _____ For-

51 B♭ C9 A m Dm E♭ F

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

54 B♭ C9 A m D m E♭ F
 ev er and ev er, we nev - er will part, oh how I'll love you, to

57 B♭ C9 A m D m
 geth - er, to - geth - er, that's how it must be. To

59 E♭ F B♭ C9 A (Sax)
 live with - out you would on - ly mean heart-break for me.

63 Dm7 Gm7 B♭/C B♭
 My dar - ling be - lieve me, for me there is no one but

68 F maj7 C9sus F maj7 C9sus F maj7 C9sus
 you. Please love me, too. I'm in love with you. An-swer my

74 F maj7 C9sus F maj7 (Sax) C9sus
 prayer. Say you'll love me, too.

79 F maj7 (Sax) C9sus
 Why don't you ans - wer my prayer?

83 F maj7 (Sax) C9sus
 Ev-'ry day I say a lit - tle prayer. Why don't you

87 F maj7 (Sax) C9sus F maj7
 just ans-wer my prayer?

Thank you very much.

For this third great hit by Dionne Warwick, we'll again turn to the compositional wizardry of Burt Bacharach. This song conveys a woman's concern for her man who's serving in the Vietnam War. This song was released in 1967 and became a million-selling hit, reaching the #4 spot on the Billboard Top 100. Aretha Franklin also produced a notable recording.

Here's _____ with this great Warwick hit - "I Say A Little Prayer For You."

Thank you.

We'll close this tribute to the Beatles with my personal favorite. It was written for their album entitled "Help," and has the most cover versions of any song ever written. It was written by Paul McCartney for himself as a solo. It was voted as the best song of the 20th century by the BBC. Here is "Yesterday."

Yesterday

F

Keyboard

(Keyboard)

1 A♭ A♭ § A♭ Yes - ter - day Sud-den - ly

4 G m7 C7 Fm Fm7/E♭ D♭ E♭7
all my trou-bles seemed so far a-way. I'm not half the girl I used to be. Now it looks as though they're There's a sha - dow hang - ing

7 A♭ A♭/G Fm7 B♭7 D♭ A♭
here to stay, Oh, I be - lieve in yes - ter - day. sud - den - ly.

10 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭
Why he had to go, I don't know, he would - n't say.

14 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭
I said some - thing wrong, now I long for yes - ter - day.

18 A♭ G m7 C7 Fm Fm/E♭D♭ E♭7
Yes-ter-day love was such an ea - sy game to play. Now I need a place to

22 A♭ A♭/G Fm7 B♭7 To Coda D♭ A♭ D.S. al Coda
hide a - way. Oh, I be - lieve in yes - ter - day.

25 D♭ A♭ Fm7 B♭7 D♭ A♭
yes - ter - day. Oh, I be - lieve in yes - ter - day. Rit.

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Our featured artist this evening was born in 1935 in Great Britain. She made her Broadway debut in 1954 at the age of 19 and was the leading lady in a ton of musicals, including My Fair Lady, Camelot, Mary Poppins, and my all-time favorite - The Sound Of Music. Who is she? You got it - Julie Andrews.

We're going to play 3 of her greatest hits. Remember a couple of songs back when we talked about 5 syllable words in the song. Well, this first song has 14 syllables in its title and 34 letters in its name. Julie sang it in the film "Mary Poppins." Anyone have a guess? Right. Supercalifragilisticexpialidocious, which simply means "fantastic."

Here's _____ to give us a simply fantastic version of the song.

VOCAL ONLY

Supercalifragilisticexpialidocious

D

Keyboard

A^b E^{b7/G} /E^b A^b E^{b7/G} /E^b

5 A^b A^{bmaj7} A^{b6} A^{°7} E^{b7}
(F) Su - per - cal - i - frag - i - lis - tic - ex - pi - alo - i - do - cious!

9 B^bm7 E^{b7} B^bm7 E^{b7} A^b
E - ven though the sound of it is some-thing quite a - tro - cious,

13 A^{bmaj7} A^{b7} D^b
if you say it loud e - nough, you'll al - ways sound pre - co - cious.

17 D^{b6} D^{°7} A^b A^{°7} E^{b7} A^b
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

21 A^b E^{b7} A^b E^{b7}
Um did-dle did-dle, um did-dle ay! Um did-dle did-dle, um, did dle ay!(M)Be
(F) He
(F) So

25 A^b A^{bmaj7} A^{b6} A^{°7} E^{b7}
cause I was a - fraid to speak when I was just a lad, me
trav - eled all a - round the world and ev - 'ry where he went he'd
when the cat has got your tongue, there's no need to dis - may. Just

29 B^bm7 E^{b7} B^bm7 E^{b7} A^b
fath - er gave me nose a tweak and told me I was bad. But
used his word and all would say, "There goes a clev - er gent!" When
sum - mon up this word and then you've got a lot to say. (M) But

D

33 A^bmaj7 A^b7 D^b

then one day I learned a word that saved me ach - in' nose, the
dukes and ma-ha - ra - jahs pass the time of day with me,
bet - ter use it care - ful - ly or it can change your life. One

37 F^o7 B^b7 E^b7

big - gest word you ev - er 'eard and this is 'ow it goes: Oh!
say me spe - cial word and then they ask me out to tea. (Both) Oh.
night I said it to me girl, and now me girl's me wife! (Both) Oh!

41 A^b A^bmaj7 A^b6 A^o7 E^b7

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

45 B^bm7 E^b7 B^bm7 E^b7 A^b

E - ven though the sound of it is some-thing quite a - tro - cious,
E - ven though the sound of it is some-thing quite a - tro - cious,
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

49 A^bmaj7 A^b7 D^b

if you say it loud e - nough, you'll al - ways sound pre - co - cious.
if you say it loud e - nough, you'll al - ways sound pre - co - cious.
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

53 D^b6 D^o7 A^b A^o7 E^b7 A^b

1, 2

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - il - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic

57 E^b7 (M) A^b D^b6 D^o7 A^b A^o7 E^b7 A^b

3

ex - pi - al - i - do - cious!

Slow 12/8 Feel

Can't Help Falling In Love

F

B_b (Keyboard) 3 F 3 B_b 3 F 3 Keyboard

3 B_b Dm Gm Gm7/F 3 Eb B_b Cm F 3 Eb F7

Wise men say, "On-ly fools rush in." But I can't
8 Gm Eb 3 Bb/F F7 Bb Bb Dm Gm Gm7/F 3 Eb Bb

help fall-ing in love with you. Shall I stay? Would it be a
14 Cm F 3 Eb F7 Gm Eb 3 Bb/F F7 Bb

sin if I can't help fall-ing in love with you.

(Sing both times)

Dm 3 D_b^o7 Dm 3 D_b^o7

19 Dm 3 D_b^o7 Dm 3 D_b^o7

Like a riv - er flows sure - ly to the sea,
21 Dm 3 D_b^o7 Dm 3 Cm7 F7

dar - ling so it goes. Some things are meant to be.
24 B_b Dm Gm Gm7/F 3 Eb B_b Cm F 3

Take my hand. Take my whole life, too, for
28 E_b F7 Gm E_b Bb/F F7 Bb To Coda ⊕ D.S. al Coda

Coda I can't help fall-ing in love with you.
32 B_b E_b F7 Gm E_b Bb/F F7 Bb

you, for I can't help fall-ing in love with you.

Thank you. Thank you very much.

Our next song was recorded by Elvis Presley, topping the charts in Great Britain in 1962 and later rising to #1 on the easy listening charts in the US. During his live shows, Elvis often closed with this number.

Here's _____ to sing the beautiful "Can't Help Falling In Love."

Thank you very much.

This next song was the first great hit by John Fogerty and Creedence Clearwater Revival back in 1969. Since that time, it's been recorded by Bruce Springsteen, Ed Ames, and Tina Turner among many.

It's all about leaving painful, stressful things behind for a more tranquil and meaningful life on a great Mississippi river boat by the name of "Proud Mary?" Let's rock!

VOCAL DUET

Proud Mary

Keyboard

B♭ G B♭ G B♭ G F E♭ C E♭ C

5 C C

(F) Left a good job in the cit - y,
Cleaned a lot of plates in Memphis,

(M)

9

work - in' for the man ev - 'ry night and day.
pumped a lot of pain down in New Or - leans.

And I nev - er lost one min -
But I nev - er saw the good

12

- ute of sleep - In' worr - yin' bout the way things
side of the cit - y, un - til I hitched a ride on a

might have been.
riv - er boat queen.

15 G A m

Big wheel keep on turn-in'. Proud Mar-y keep on burn - int. Roll-

19 C
 - in', roll - in', roll - in' on the riv - er.

19

23 C A C A C A G F D F D

23

27 D D If you come down to the riv - er,

27

31 bet you gon - na find some peo - ple who live.

31

33 You don't have to wor - ry 'cause you have no mon - ey.

33

35 Peo-ple on the riv - er are happy to give. Big wheel keep on A

35

38 B m

turn - in'. Proud Mar - y keep on burn - in'. Roll -

41 D

- in', roll - in', roll - in' on the riv - er. Roll -

45 D

- in', roll - in', roll - in' on the riv - er. Roll -

49 D

- in', roll - in', roll - in' on the riv - er.

53 C A C A C A G F D F D D

Thank you. What a weird creature!

One final medley of the day coming up right now. This one contains songs by such rock and roll greats as Elvis Presley, Joey Dee and the Starlighters, and Bill Haley and the Comets.

This medley really moves out, so if you're a bit faint of heart, beware!

Let's rock!

Rock Medley 3-Blue Suede Shoes, Peppermint Twist, Rock Around The Clock

Keyboard

TWIST BEAT

F (Keyboard) E♭ B♭ N.C.
(F) Well, it's a

5 B♭ N.C. B♭ N.C. B♭ N.C. B♭7
one for the mon-ey, two for the show, a three to get read-y, now go cat, go, but

9 E♭ E♭7 B♭
don't you step on my blue suede shoes. Well, you can

13 F E♭ B♭
do an-y-thing, but stay off__ of my blue suede shoes. Well, you can

17 B♭ N.C. B♭ N.C. B♭ B♭ N.C. B♭ B♭ N.C. B♭
knock me down, step on my face, slan-der my name all o-ver the place. Well,

21 B♭ N.C. B♭ B♭ N.C. B♭ B♭ B♭7
do an-y-thing that you wan-na do, but uh uh hon-ey, lay off__ of them shoes. Oh

25 E♭7 B♭
don't you step on my blue suede shoes. Well, you can

29 F E♭7 B♭
do an - y - thing, but stay off__ of my blue suede shoes. Well, we

2
33 B_b

33 got a new dance, and it goes like this: Bop-a shoo - op, bop-a bop-a shoo-op.The
(M)

37 E_b
B_b

37 name of the dance is "The Pep-per-mint Twist." Bop-a shoo - op, bop-a, bop-a shoo-op. I

41 F E_b
B_b

41 like it like this, the pep-per-mint twist. Bop-a shoo - op, bop-a, bop-a shoo-op.

45 B_b
B_b7 E_b
B_b

45 Round and round, up and down. Round and round, up and down.

53 F E_b
N.C. N.C.

53 Round and round and a up and down and-a one, two, three, four, one, two, three, kick!

57 B♭ N.C. B♭ N.C.

One, two, three o-clock, four o-clock rock, five, six, seven o-clock,

60 B♭ N.C.

eight o-clock rock, nine, ten, eleveno-clock, twelve o-clock, rock. We're gon-na

63 F7 N.C.

rock a-round the clock to - night. Put your

65 B♭ (Sing 1 & 2, Sax 3, Sing 4)

glad rags on and join hon, We'll
clock strikes two, and three, me, four, if the
clock strikes twelve, we'll cool off, then start a -

67 B♭7

have some fun when the clock strikes one. We're gon - na
band slows down, the we'll yell for more.
rock - ing round the clock strikes a - gain.

69 E♭7

rock a-round the clock to - night. We're gon - na rock, rock, rock 'til

72 F7 E♭7

broad day-light. We're gon-na rock, we're gon-na rock a - round the clock to - night.

75 1. B♭ 2. B♭ (Sax) 3. B♭

When the When the

81 4. B♭ (Sax) B♭/D E♭ D♭/E F F7 B♭

Latin Beat

It's Now Or Never

F

Keyboard

(Sax)

F7 B♭ Cm It's now or
never, come hold me tight. Kiss me, my
dar - lin', be mine to - night. To -
mor - row will be too late. It's now or
never, my love won't wait. When I first
saw you with your smile so ten - der, my heart was
captured. My soul sur - ren - dered. I spent a
life - time waiting for the right time. Now that you're
near, the time is here at last. It's now or

37 B♭

nev-er, — come hold me tight. Kiss me, my

41 F7 B♭

dar - lin', — be mine to - night. To -

45 E♭m B♭

mor - row — will be too late. It's now or

49 F7 B♭

nev-er, — my love won't wait. It's now or

53 F7 B♭

nev-er, — my love won't wait. It's now or

57 F7 B♭

nev - er, — my love won't wait. —

Thank you very much.

Our next song is another transcription from an old Italian song originally titled “O Sole Mio.” Tony Martin recorded his version in 1949 with the title of “There’s No Tomorrow,” and then Elvis Presley recorded his version with an entirely different lyric and title - “It’s Now Or Never.”

_____ will perform Elvis’ version this afternoon/evening.

Enjoy!

Thank you very much. Great job gang.

Our next rock and roll song is one that was the biggest hit by Sam the Sham and the Pharaohs. It was named Billboard Magazine's "Biggest Hit Of The Year" in 1965.

_____, what's the name of this strange creature with two big horns and a wolly jaw?

(Response). OK. Here's our version of "Wooly Bully."

VOCAL DUET

Wooly Bully

Keyboard

G7

5 G7

(M) Mat-ty told Hat-ty _____ a-bout a thing she saw, _____ had two big horns

10 C7 G7

(F) Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

10 15

and a wool-y jaw. Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

15 D7 C7 G

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

15 20

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

20 G7

(M) Mat-ty told Hat-ty _____ "Let's don't take no chance. Let's not be 'L-Sev-en.'

25 C7 G7

Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

25 30

Come and learn to dance."Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

30 D7 C7 G

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

30

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

2
35 G7

39 G7 (Guitar/Sax Adlib)

43 C7 G7

47 D7 C7 G7

51 G7

(M) Mat-ty told Hat-ty, _____ "It's the thing to do. _____ Get you some-one real-ly

56 C7 G7

(F) Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____ Wool-ly Bul-ly.

61 D7 C7 G Wool-y Bul-ly. _____

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____

Wool-ly Bul-ly, _____ Wool-ly Bul-ly, _____ Wool-ly Bul-ly. _____ G

66 G7 rit. G7

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

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number was "Get Happy," written back in 1930 by Harold Arlen and recorded by Judy Garland, Frank Sinatra, and many others.

Our next selection is a waltz, and it was written more recently, in 1965, by Burt Bacharach. It was featured in may films - My Best Friend's Wedding, Happy Gilmore, Forrest Gump and many others.

Here's _____ to tell us what we all already know - "What The World Needs Now is ?" You got it - "Love."

What The World Needs Now Is Love

F

F#m7 Bm7 F#m7 Bm7 N.C. Keyboard

5 F#m7 Bm7 F#m7 Bm7

9 G6 G F#m A7

13 F#m7 Bm7 F#m7 Bm7

17 G6 G F# F#7

21 Bm7

25 Am7 D⁶ Gmaj7 G6

29 A7 D⁶ Gmaj7 Bm7

33 E7

1.
A9 Em7/A

2
36

2.
A9

What the world needs now is love, sweet love.

40 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

44 A♭6 A♭ Gm B♭7

It's the on - ly thing that there's just too lit - tle of. What the

48 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

52 A♭6 A♭ Gm7

No, not just for some Oh, but just for

56 A♭maj7 B♭7 E♭ N.C.
(Sax)

ev - 'ry, ev - 'ry one.

60 Gm7 Cm7 Gm7 Cm7 Gm7 Cm7 Gm7

What the world needs now is love, sweet

67 Cm7 Gm7 Cm7 Gm7 Cm7 (Sax) E♭

love. What the world needs now is love, sweet love.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. This time, we're going to highlight some songs by a very famous Jazz trumpet player and singer born on August 4, 1901, in the great city of New Orleans. Who would that be? Right - Louis Daniel Armstrong, otherwise known as "Louie."

Louie died of a heart attack on July 6, 1971. During the 70 years of his life on earth, he became one of the most influential jazz musicians in history.

We're going to play three of his selections this evening. The first was recorded by Louie in 1968, just shortly before his death. The lyrics of the song present a hopeful, optimistic tone with regard to the future, talking about green trees, red roses, blue skies, white clouds, rainbows, and babies being born with a great future ahead of them.

Here is Louie Armstrong's "What A Wonderful World."

VOCAL ONLY

What A Wonderful World

Keyboard

F G m F G m7 C7
2
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7
I see them bloom
trees of green, red roses, too.
skies of blue, and clouds of white,
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7
for me and you, and I think to myself,
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7
2
"What a wonderful world." I see

11 2. F 6 B♭7 F 6
The
world."

13 G m7 C7 F Maj7
are
colors of the rainbow so pretty in the sky

15 G m7 C7 F Maj7
I see
also on the faces of the people passing by.

2

17 D m7 A m7 D m7 A m7

friends _____ shaking hands _____ saying "How _____ do you do."

19 D m7 D7(b9) G m7 F#7 C7 2

They're _____ real - ly say - ing, _____ "I love you." I hear

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

ba - bies cry, I _____ watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D♭7 G m7 C7 To Coda Φ 3

than I'll ev-er know, and I think to my-self, _____ "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." _____ (Keyboard)

29 Coda A 13 A 7#5 D 9sus4 D7(b9) G m7

world." _____ Yes, I think to my - self, _____

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world." _____

Thank you very much.

We're rapidly approaching the end of our time with you today/tonight.

For our next to last song, we'd like you to remember a great rock and roll song recorded by the Four Seasons back in 1963. I'll ask _____ to join me in telling you about some important advice my father gave me a long time ago. He said, "Son, you just gotta 'Walk Like A Man.'"

VOCAL DUET

Walk Like A Man

Solid Rock

Keyboard

(Snare) (Tom) (Snare) (BD) (Simile)

3 F7 B♭ F7 B♭ F7 B♭ F7 B♭

Ooo - wee - ooo - 000 - 000 - 000 - 000 -

F7

(Bass - as written)

7 A7 B♭ F7 B♭ F7 B♭ F7 B♭

wee.

Ooo - 000 - 000 - 000 - 000 - 000 - 000 -

Walk, walk, walk, walk.

7

II F B♭ F C7

Walk like a man.

15 F Gm F Gm F Gm

15 Doo-wah Doo-wah

15 Oh, how you tried to cut me down to size by tell-ing dir-ty lies to my
Fine-eyed ba - by, I don't mean may - be. We're gon-na get a long some -

18 F Gm F Gm

18 Doo - wah, wah, wah Doo - wah

friends. how. But Soon, my you'll be fath - er cry - in' said, on

20 F Gm F Gm F F7

20 Doo-wah

He said,
He's gon-na

"Give her up, don't both-er, the world is-n't com - ing to an end.
'count of all your ly - in'. Oh yeah, just look who's laugh - in' now.

23 B♭ E♭ B♭ E♭ B♭ Dm Cm F7

23 Walk like a man,
Walk like a man,

23 talk like a man.
fast as he can.

24 Walk like a man, my
Walk like a man, from

24 son. you.

25 "Walk like a man,
Walk like a man,
talk like a man.
fast as I can.

25 Walk like a man, my
Walk like a man, from
son. you.

27 B♭ E♭ B♭ E♭ B♭ Dm Cm F

31 F B♭ F B♭ F B♭ F B♭

Ooo-wee-ooo - 000-000 - 000 - 000 - wee
000 - wee-eee-ooo.

Walk, walk, walk, walk.

35 1.
F B♭ F B♭ F C7

Ooo - 000 - 000 - 000 - 000 - 000 - 000

39 2.
F B♭ F B♭ F B♭ F B♭ F

Ooo-ooo-ooo - 000-000-000-000 - 000.

Walk, walk, walk, walk. Walk, walk, walk, I'm gon-na walk!

Johnny B. Goode

F

Keyboard

(Sax)

Keyboard

5 E♭7 B♭

9 F E♭7 B♭

13 B♭

15 down in Louis - i - an - a close to New Or leans, way
car - ry his gui - tar in a gun - ny sack or

15 back up in the woods a - mong the ev - er - greens, there
sit be - neath the tree by the rail-road track. The

17 E♭

19 B♭

21 F E♭7

23 B♭

lyrics:

down in Louis - i - an - a close to New Or leans, way
car - ry his gui - tar in a gun - ny sack or

back up in the woods a - mong the ev - er - greens, there
sit be - neath the tree by the rail-road track. The

stood a log cab - in made of earth and wood where
en - gin - eer would see him sit - tin' in the shade

lived a coun - try boy named the John-ny B. Goode who
strum - min' with the rhy - thm that dri - vers made. The

nev - er ev - er learned to read or write so well, but he could
peo - ple pass - ing by they'd stop and say, "Oh

play a gui - tar lit - tle just like a ring-ing' a bell. Go, go!
my but that coun - try boy can play!"

2

25 B♭ (Sax) (Sax)

Go, John-ny, go! Go!

Go, John-ny, go! Go!

29 E♭ (Sax) B♭ (Sax)

Go, John-ny, go! Go!

Go,

32 F (Sax) E♭

John-ny, go! Go!

John - ny B. Goode.

35 1. B♭ 2. B♭ (Sax)

He used to

39 B♭ N.C. E♭ N.C. B♭ N.C. B♭ N.C. B♭7

43 E♭7 (Adlib) B♭ F E♭ B♭ (As written)

51 B♭ N.C. E♭ N.C. B♭ N.C. B♭ N.C. B♭7

55 E♭7 (Adlib) B♭ F E♭ B♭ His

63 B♭

moth-er told him, "Some-day you will be a man, and you will be the lead-er of a

66 E♭

big old band. Man - y peo-ple com-in' from miles a - round and

69 B♭ F

hear you play your mus-ic till the sun go down. May - be some day your name will

72 E♭ B♭

be in lights. say-in', "John-ny be good to - night." Go, go! Go,"

75 B♭ (Sax)

John - ny, go! Go, go, go,

77 B♭ (Sax) E♭ (Sax)

John - ny, go! Go, go, go, John - ny, go!

80 B♭ (Sax)

Go, go, go, John - ny, go!

82 F (Sax) E♭

Go! John - ny B. Goode

85 1. B♭ (Sax) E♭7 B♭ 2. B♭ (Sax) E♭7 B♭

Go, go! Go, Go, Goode.

Johnny B. Goode

M

Keyboard

(Keyboard)

Keyboard

5 D♭₇ A♭

9 E♭ D♭₇ A♭

13 A♭ Deep

15 down in Louis - i - an - a close to New Or leans, way
car - ry his gui - tar in a gun - ny sack or

15 back up in the woods a - mong the ev - er - greens, there
sit be - neath the tree by the rail-road track. The

17 D♭

17 stood a log cab - in made of earth and wood where
en - gin - eer would see him sit - tin' in the shade

19 A♭

19 lived a coun - try boy named the John-ny B. Goode who
strum - min' with the rhy - thm that dri - vers made. The

21 E♭ D♭₇

21 nev - er ev - er learned to read or write so well, but he could
peo - ple pass - ing by they'd stop and say, "Oh

23 A♭

23 play a gui - tar just like a ring-ing' a bell. Go, go!
my but that lit - tle coun - try boy can play!"

2

25 A♭ (Keyboard)

Go, John-ny, go! Go!

Go, John-ny, go! Go!

29 D♭ (Keyboard)

Go, John-ny, go! Go!

Go,

32 E♭ (Keyboard)

— John-ny, go! Go!

John - ny B. Goode.

35 1. A♭

2. A♭

(Keyboard)

He used to

39 A♭ N.C.

D♭ N.C.

A♭ N.C.

A♭ N.C.

A♭7

—

43 D♭7

(Adlib)

A♭

E♭

D♭

A♭

(As written)

—

51 A♭ N.C.

D♭ N.C.

A♭ N.C.

A♭ N.C.

A♭7

55 D♭7

(Adlib)

A♭

E♭

D♭

A♭

His

3

63 A♭

moth-er told him, "Some-day you will be a man, and you will be the lead-er of a

66 D♭

big old band. Man - y peo-ple com-in' from miles a - round and

69 A♭ E♭

hear you play your music till the sun go down. May - be some day your name will

72 D♭7 A♭

be in lights. say-in', "John-ny be good to - night." Go, go! Go,

75 A♭ (Keyboard)

John - ny, go! Go, — go, go,

77 A♭ (Keyboard) D♭ (Keyboard)

John-ny, go! Go, go, go, John-ny, go!

80 A♭ (Keyboard)

Go, — go, go, John - ny, go!

82 E♭ (Keyboard) D♭

Go! John - ny B. Goode.

85 1. (Keyboard) A♭ D♭7 A♭ 2. (Keyboard) A♭ D♭7 A♭

Go, go! Go,

Thank you very much.

Our next song was a big hit in 1958 for the legendary Chuck Berry. It was the first rock and roll hit about rock and roll stardom and is ranked #7 on Rolling Stone's list of the 500 greatest hits of all time.

It's all about a down-south country boy who became famous with his great voice and guitar playing. His name? "Johnny B. Goode."