

Set S

Last revised: 2021.08.01

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for los - in' the blues. — Ev - 'ry thing to gain and

2

42 Cm7 F7 B \flat

noth-ing to lose, 'cause it's a good day from morn-in' till night.

48 B \flat 7 E \flat Cm7

said to the sun, "Good morn-ing, Sun. Rise and shine to - day.

54 F7 B \flat B \circ 7

You know, you got-ta get go - in' if you're gon - na-make a

59 Cm7 D \circ 7 Cm7 F7

show-in'. And, you've got the right - of - way." "Cause it's a

64 B \flat Cm7

good day for pay - in' your bills, and it's a good day

69 B \flat F7 B \flat

for cur-in' your ills. So, take a deep breath and throw a-way the

75 Cm7 F7

1. B \flat F7 (Sax)

pills, 'cause it's a good day from morn-in' till night.

80 B \flat Cm7 F7 B \flat

2.

night, Yes, it's a good day from morn in' till night. Yes, it's a

86 Cm7 B \natural maj7 B \flat Cm7 B \natural maj7 B \flat 6

good day from morn - in' till night.

It's A Good Day

M

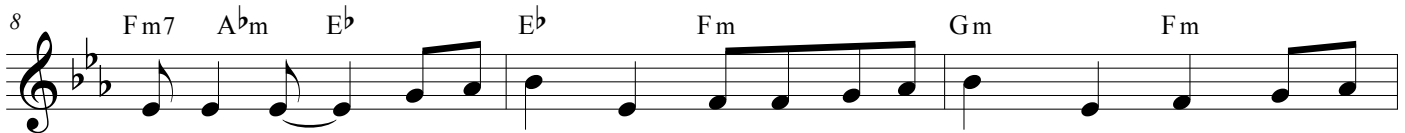
(Keyboard & Bass - Freely)



When I

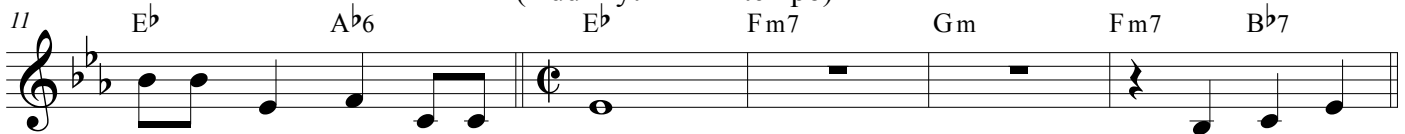


woke up this morn-ing, I was feel-ing all wrong, could-n't find an-y rea-son for a



hap-py song. Then I had some cof-fee, and I washed my face, and my

(Add rhythm - In tempo)

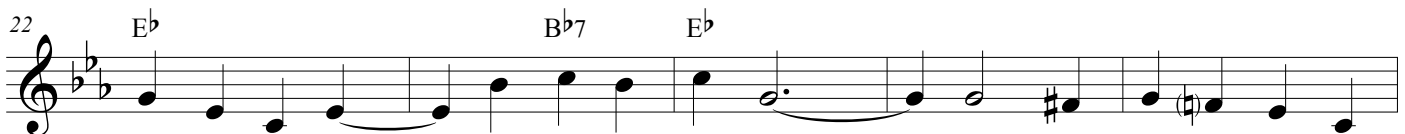


lit-tle world fell in-to place.

Yes, it's a



good day _____ for sing-ing a song, _____ and it's a good day _____ for



mov-in' a long. _____ Yes, it's a good day, _____ how could an-y-thing be

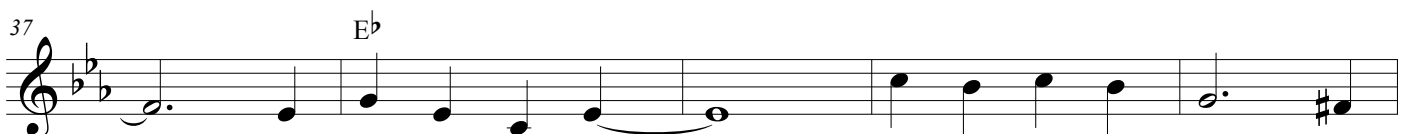


wrong, a good day from morn-in' till night. _____

Yes, it's a



good day _____ for shin-in' your shoes, _____ and it's a good day _____



_____ for los-in' the blues. _____ Ev-'ry thing to gain and

2

42 Fm7 B \flat 7 E \flat

noth-ing to lose, ___ 'cause it's a good day from morn-in' till night. _____ I

48 E \flat 7 A \flat Fm7

said to the sun, ___ "Good morn-ing, Sun. ___ Rise and shine ___ to - day.

54 B \flat 7 E \flat E \circ 7

_____ You know, you got-ta get go - in' if you're gon - na-make a

59 Fm7 G \circ 7 Fm7 B \flat 7

show-in'. _____ And, you've got the right - of - way." "Cause it's a

64 E \flat Fm7

good day _____ for pay - in' your bills, ___ and it's a good day _____

69 E \flat B \flat 7 E \flat

___ for cur-in' your ills. ___ So, take a deep breath ___ and throw a-way the

75 Fm7 B \flat 7 1. E \flat B \flat 7 (Keyboard)

pills, 'cause it's a good day from morn-in' till night. _____

80 2. E \flat Fm7 B \flat 7 E \flat

night, _____ Yes, it's a good day from morn in' till night. _____ Yes, it's a

86 Fm7 Emaj7 E \flat Fm7 Emaj7 E \flat 6

good day ³ from morn - in' ³ till night. _____

Tell Me Why

F

Keyboard

(Sax)

F maj7 Gm7 Am Gm7 C6
 Tell me

4 F maj9 D7 Cm F7 B \flat maj9
 why, though I try to for - get, — tell me why, why
 why, when we danced un - til three, tell me why, why my

7 Dm7 D \flat maj7 F Am7/E D7
 think of you yet. — I know I'll nev - er be free. —
 heart could - n't see. — I nev - er dreamed of ro - mance,

10 1. G7 Gm7 C6 2. Gm7 C7 F
 What has hap-pened to me? — Tell me nev-er gave it a chance. When I

14 Cm7 F7 B \flat maj7 Cm7 F7 B \flat
 think of how you looked that day, — cra-zy eyes and smil-ing face, should have

18 Dm7 G7 Cmaj7 Dm7 G7 Gm7 C6
 known the day you came my way, — that this was the time and the place. Tell me

22 F maj9 D7 Cm F7 B \flat maj9
 why I keep los - ing my heart when I know it was

25 Dm7 D \flat maj7 F Am7/E D7 To Coda Φ
 love from the start. — Why don't we give it a try? —

28 Gm7 C7 F C6 D.S. al Coda
 (Sax)

Φ Coda If you know, tell me why. —

30 Gm7 C7 A7 Gm7 C13 F9
 If you know tell me why. — Tell me, tell me why. —

(Keyboard)

Tell Me Why

B \flat maj7 Cm7 Dm Cm7 F6 F6
 Tell me
 why, though I try to for - get, — tell me why, why I
 why, when we danced un - til three, tell me why, why my
 think of you yet. — I know I'll nev - er be free. —
 heart could - n't see. — I nev - er dreamed of ro - mance,
 1. C7 Cm7 F6 2. Cm7 F7 B \flat
 What has hap-pened to me? — Tell me nev-er gave it a chance. When I
 think of how you looked that day — in your gown of silk and lace, should have
 known the day you came my way, — that this was the time and the place. Tell me
 why I keep los - ing my heart when I know it was
 love from the start. — Why don't we give it a try? — To Coda Φ
 If you know, tell me why. — (Keyboard)
 If you know tell me why. — Tell me, tell me why. —

VOCAL ONLY

Hello, My Baby

(Keyboard - ala phone ring)

Keyboard

8^{va} tr 8^{va} tr (Keyboard) G F E[°]7 G7/D /G

(F) Hello?

5 C A7 D7

(M) Hel-lo, my ba - by hel-lo, my hon - ey, hel-lo, my rag - time gal.

9 G7 F E^b7 G7

Send me a kiss by wire. Ba - by, my heart's on fire.

13 C A7 D7

If you re-fuse me, hon-ey, you'll lose me. Then, you'll be left a - lone. Oh, ba-by

17 G7 Dm7 G7 C F C G7

tel - e-phone and tell me I'm your own. (F) You

21 C A7

call me on the tel - e - phone, you tell me that you're all a - lone, I

23 D7

know that you are ly - ing through your teeth, you dir - ty ras - cal.

25 G7

how can you ex - pect me to be - lieve the lies you hand me? You've

27 F E^b7 G7

been out with the blond a gain, now do you un - der stand me? You

2

29 C A7

broke my heart and made me cry with ev - 'ry pho - ny al - i - bi, but

31 D7

I could see the lip - stick on your shirt, you dir - ty pole - cat. You

33 G7 Dm7 G7 C F C G7

tel - e - phone and tell me I'm your own. (M) I'm

37 C A7 D7

sor - ry that I made you blue, it was a beast - ly thing to do, I should - n't have up - set you like I

40 G7

did (with Lil, the bar maid.) If you'll take me back a - gain, I'll

42 F Eb7

nev - er ev - er wan - der, 'cause when I did, I found that ab - sence

44 G7 C

made the heart grow fon - der. So, cross my heart and hope to die, I'll

46 A7 D7

nev - er tell an - oth - er lie, I'll mend your bro - ken heart as good as

48 G7 Dm7 G7 C F C A7

new, my lit - tle cough - drop. Tel - e - phone and tell me I'm your own.

53 D B7 E7

(Both) Hel-lo, my ba-by hel-lo, my hon-ey, hel-lo, my rag-time gal.

57 A7 G F°7 A7

Send me a kiss by wire. Ba-by, my heart's on fire.

61 D B7 E7

If you re-fuse me, hon-ey, you'll lose me. Then, you'll be left a-lone. Oh, ba-by

65 A7 Em7 A7 D G D A7

tel-e-phone and tell me I'm your own. (M) Hel -

69 D A7

lo? (F) Hel-lo? (M) Hel-lo? (F) Hel-lo? (M) Hel-lo. (F) Hel-lo. (M) Hel-

73 D A7

lo? (F) Hel-lo? (M) Hel-lo? (F) Hel-lo? (M) Hel-lo. (F) Hel-lo. (M) Good-

77 D A7

bye. (F) Good-bye. (M) Good-bye. (F) Good-bye. (M) Good-bye. (F) Good-bye. (Both) Good-

81 D A7 D A7 D

(Keyboard)

bye, Good-bye, Good-bye!

(Woodblock)

LATIN

Frenesi

F

Keyboard

(Sax)

E_b $E_b^{\circ}7$ Fm $Bb7$ $Cm7$ $E_b^{\circ}7$ $Bb7$ N.C.

It was fi-es-ta down in

5 $Fm7$ $Bb7$ $Fm7$ $Bb7$ $Fm7$ $Bb7$

Mex - i - co, — and so I stopped a while to see the show.
caught my eye. I stood and watched him as he wan-dered by, —

8 $Fm7$ $Bb7$ E_b6 Fm $Bb7$

I knew that Fren - e - si meant, "Please, love me," and I could say, "Fren-e-
and nev - er know-ing that it came from me, I gent - ly sighed, "Fren-e-

11 E_b 1. E_b N.C. 2. E_b N.C.

si." A hand-some cab-al-ler-o He stopped and turned his eyes to

14 $Gmaj7$ Fm $Gmaj7$ N.C.

mine, his lips just plead-ed to be His eyes were dark and so de-

18 $Gmaj7$ Cm $A^{\circ}7$ $Fm7$ $Bb7$ N.C.

vine, so how was I to re - sist? And now, with-out a heart to

22 $Fm7$ $Bb7$ $Fm7$ $Bb7$ $Fm7$ $Bb7$ $Fm7$ $Bb7$

call my own, a great-er hap-pi-ness I've nev-er known, because his kiss-es are for

26 E_b $Fm7$ $Bb7$ E_b $Bb7$ (Sax)

me a - lone, who would-n't say, "Fren - e - si?"

30 E_b $E_b^{\circ}7$ Fm $Bb7$ E_b $E_b^{\circ}7$ Fm $Bb7$

34 E_b $E_b^{\circ}7$ Fm $Bb7$ E_b D7 (Keyboard)

2
38 G G°7 Am D7 G G°7 Am D7

42 G G°7 Am D7 G G°7 (Sax) Bb7 N.C.

46 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

49 Fm7 Bb7 Eb Fm7 Bb7

52 Eb 1. Eb Fm 2. Eb N.C.

55 Gmaj7 Fm Gmaj7 N.C. G

mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

59 Gmaj7 Cm A°7 Fm7 Bb7

vine, so how was I to re - sist? And now, with - out a heart to

63 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

call my own, a great-er hap - pi - ness I've nev - er known,

66 Fm7 Bb7 Eb Fm7 Bb7

be-cause his kiss-es are for me a-lone, who would-n't say, "Fren-e -

69 Eb Fm7 Bb7 Eb F7 Bb7

si?" Who would-n't say, "Fren-e - si?" Who would-n't say, "Fren-e -

73 (Sax) Eb Fm7 Bb7 Eb F7 Eb

si?"

LATIN

Frenesi

M
Keyboard

(Sax)

Ab Ab°7 Bbm Eb7 Fm7 Ab°7 Eb7 N.C.

It was fi-es-ta down in

5 Eb7 Bbm Eb7 Bbm Eb7 Ab7

Mex - i - co, and so I stopped a while to see the show.
caught my eye. I stood and watched him as he wan-dered by, —

8 Eb7 Ab7 Eb7

I knew that Fren - e - si meant, "Please, love me," and I could say, "Fren-e-
and nev - er know-ing that it came from me, I gent - ly sighed, "Fren-e-

11 Ab 1. Ab N.C. 2. Ab N.C.

si." A hand-some cab-al-ler-o He stopped and turned his eyes to

14 C Bbm C N.C.

mine, his lips just plead-ed to be His eyes were dark and so de-

18 C Db7 D°7 Eb Eb7 N.C.

vine, so how was I to re - sist? And now, with-out a heart to

22 Eb7 BbmEb7 Bbm Eb7 Ab7Eb7

call my own, a great-er hap-pi-ness I've nev-er known, because his kiss-es are for

26 Ab7 Eb7 Ab Eb7 (Sax)

me a - lone, who would-n't say, "Fren - e - si?"

30 Ab Ab°7 Bbm Eb7 Ab Ab°7 Bbm Eb7

34 Ab Ab°7 Bbm Eb7 Ab G7 (Keyboard)

2
38 C C[°]7 Dm G7 C C[°]7 Dm G7

42 C C[°]7 Dm G7 C C[°]7 Eb7 N.C. (Sax)

46 Eb7 Bbm Eb7 Bbm Eb7 Ab6

49 Eb7 Ab7 Eb7

52 1. Ab Eb7 Bbm 2. Ab N.C.

55 C Bbm C N.C. C

mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

59 C Db7 D[°]7 Eb Eb7 Bbm

vine, so how was I to re - sist? And now, with-out a heart to

63 Eb7 Bbm Eb7 Bbm Eb7 Ab6

call my own, a great-er hap - pi - ness I've nev - er known,

66 Eb7 Ab7 Eb7

be-cause his kiss-es are for me a-lone, who would-n't say, "Fren-e -

69 Ab Eb7 Ab Bb7 Eb7

si?" Who would-n't say, "Fren-e - si?" Who would-n't say, "Fren-e -

73 (Sax) Ab Bbm7 Eb7 Ab Bb7 Ab

si?"

MALE VOCAL

Sheik Of Araby

(Keyboard) Keyboard

A^b $F^\circ 7$ A^b $Fm7$ $B^b 7$ $E^b 7$ (Sax)

5 A^b (Sax 1st - Vocal 2nd) $C^\circ 7$ $E^b 7$

Sheik of Ar - a - by, _____ your love be - longs to

11 A^b $F^\circ 7$ $E^b 7$

me. _____ At night when you're a - sleep, _____ in -

17 $B^b m7$ $E^b 7$ $E^b aug$ A^b $B^b 7$ $E^b 7$ A^b $C^\circ 7$

to your tent I'll creep. _____ The stars that shine a -

23 $E^b 7$ $E^b aug$ C

bove _____ will light our way to love. _____ You'll

29 $F7$ $B^b 7$ $E^b 7$

rule this land with me, _____ the Sheik of Ar - a

35 1. A^b A^b (Keyboard) $F^\circ 7$

39 A^b $A^b \circ 7$ $B^b 7$ $E^b 7$ 2. A^b $E^b 7$ (Keyboard)

I'm the by. _____

43 A^b $C^\circ 7$ $E^b 7$

49 A^b $F^\circ 7$ $E^b 7$

55 $B^b m 7$ $E^b 7$ $E^b aug$ A^b $C 7$ $F 7$ (Sax) B^b $D^\circ 7$

61 $F 7$ $F aug$ D

67 $G 7$ $C 7$ $F 7$

73 $D 7$ $G 7$ $C 7$

79 $F 7$ B^b (Keyboard) $B^b \circ 7$

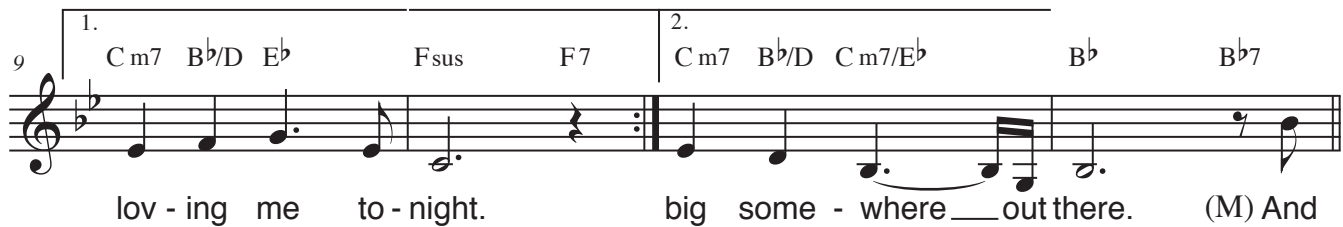
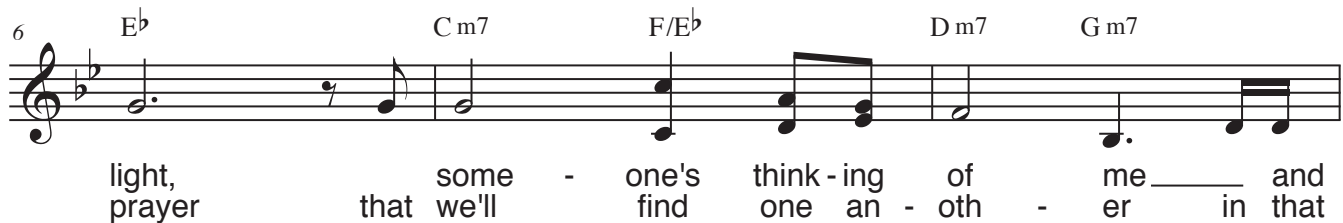
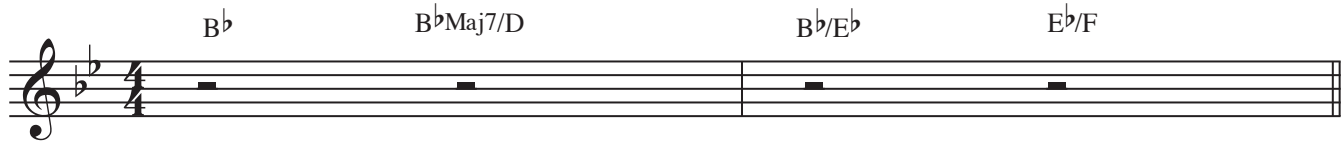
83 $C m 7$ $F 7$ B^b

VOCAL DUET

Somewhere Out There

(Keyboard - Arpeggios)

Keyboard



17 G^b A^b/G^b G^b A^b/G^b

when the night wind starts to sing a lone - some lul-la-by, it

19 G^b A^b/G^b *To Coda* Φ F

helps to think we're sleep-ing__ un-der - neath the same big_____ sky.

22 B^b $B^b\text{Maj7}/D$ B^b/E^b E^b/F B^b $B^b\text{Maj7}/D$ E^b $C\text{m}7$ F/E^b

(Sax)

27 $D\text{m}7$ $G\text{m}7$ E^b F $F7$ B^b $C\text{m}$ $F7$ B^b7

D.S. al Coda

(M) And

Φ *Coda* F $D\text{m}7$ $G7$ C $C\text{Maj7}/E$ C/F F/G C $C\text{Maj7}/E$

32 (M) (F)

sky. Some-where out there, if love can see us

36 F $D\text{m}7$ G/F $E\text{m}7$ $A\text{m}7$

through, then we'll be to - geth - - er, some-where

39 F G $G7$ C $D\text{m}$ C

out there, out where dreams come true._____

When My Baby Smiles At Me

F

(Sax)

Keyboard

5

C

Dm7

G7

Now when my

3 times - Vocal, Sax, Vocal

9

C

ba - by smiles at me, my thoughts go

13

C#7

G7

roam - ing to par - a - dise. And when my

17

G

G7

ba - by smiles at me, there's such a

21

C

won - der ful light in his eyes. The kind of

25

C

light that just brings love, the kind of

29

A7

Dm

love that brings sweet har - mo - ny. I

2 F

33 F⁶ F[♯]7 C/G A7 **To Coda** \oplus

sigh, I cry, it's just a glimpse of heav - en when my

37 Dm D7 G7 1. C E^o7 G7/D (Sax) G7

ba - by ___ smiles at me.

41 2. C E^o7 Dm7 F[♯]7 Em7 Dm7/A G7 **D.S. al Coda**

Now when my

 \oplus Coda

45 Dm D^b

ba - by, ___ my dear sweet ba - by, ___ yes, when my

49 F Dm7 G9 C7 F (Sax) Dm7

ba - by smiles at me.

53 C7 F

When My Baby Smiles At Me

M

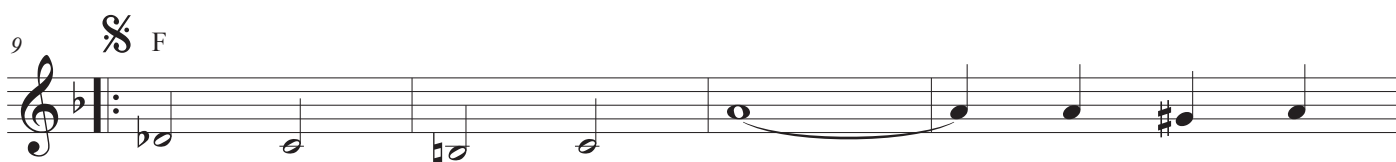
Keyboard

F (Keyboard)



Now when my

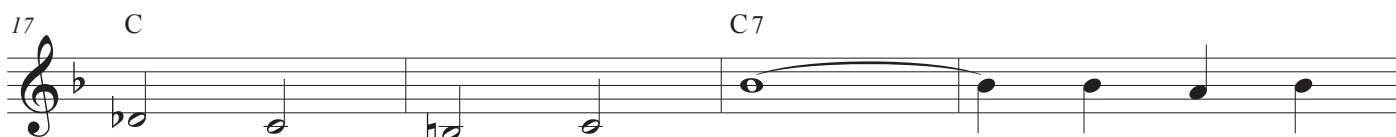
3 times - Vocal, Keyboard, Vocal



ba - by smiles at me, _____ my thoughts go



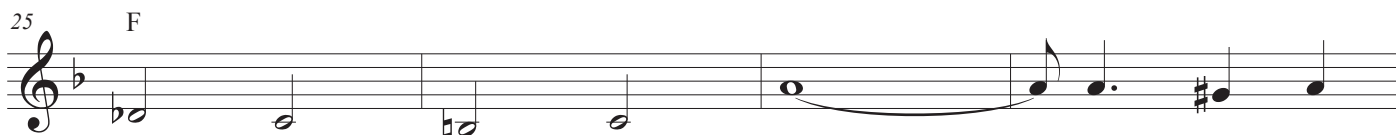
roam - ing to par - a - dise. _____ And when my



ba - by smiles at me, _____ there's such a



won der ful light in _____ her eyes. _____ The kind of



light that just brings love, _____ the kind of



love _____ that brings sweet har - mo - ny. I

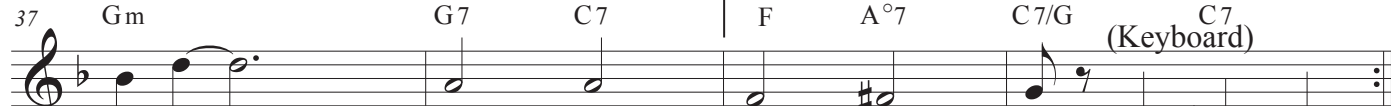
2 F

33 $B\flat 6$ $B^\circ 7$ F/C $D7$ **To Coda** Φ



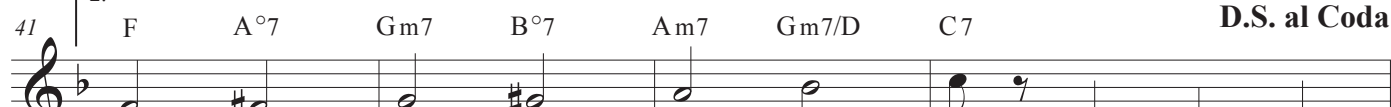
sigh, I cry, it's just a glimpse of heav - en when my

37 Gm $G7$ $C7$ 1. F $A^\circ 7$ $C7/G$ $C7$ (Keyboard)




ba - by ___ smiles at me.

41 2. F $A^\circ 7$ $Gm7$ $B^\circ 7$ $Am7$ $Gm7/D$ $C7$ **D.S. al Coda**



Now when my

Φ **Coda** Gm $G\flat$




ba - by, ___ my dear sweet ba - by, ___ yes, when my

49 $B\flat$ $Gm7$ $C9$ $F7$ $B\flat$ (Keyboard) $Gm7$



ba - by smiles at me.

53 $F7$ $B\flat$



The Shadow Of Your Smile

F

(Keyboard & Bass - freely)

Keyboard

Chords: A^b6, D^b6, A^b6, D^b6

5 Chords: A^b6, B^bm7, C m7, E^b7, A^bmaj7, A^b6

day we walked a - long the sand, one day in ear - ly spring. You

9 Chords: A m7, D m7, G m7, C 7, B^b6, F 6

held a pi-per in your hand to mend its bro - ken wing. Now

13 Chords: E^bm7, F7(b9), B^bm, B^bm7, G m7(b5), C 7, G^b9, F 7

I'll re-mem-ber man-y a day and man-y a lone-ly mile. The

17 Chords: B^bm7, A^b°, G m7, C m7, F m7, B^b7, A^b6, E^b6, N.C. (In tempo)

ech-o _ of a pi-per's song, the shad-ow _ of a smile. _ The shadow of your

2 (All - Latin beat)

22 Dm7 G7 Cm N.C.
 smile when you are gone will col - or all my

26 Fm7 Bb7 Ebmaj7 Abmaj7
 dreams and light the dawn. Look in - to my

30 Dm7(b5) G7 Cm7
 eyes, my love, and see all the love - ly

34 Am7(b5) D7 Dm7/F G7 N.C.
 things you are to me. Our wist - ful lit - tle

38 Dm7 G7 Cm N.C.
 star was far too high. A tear - drop kissed your

42 Fm7 Bb7 Gm7(b5) C7(b9)
 lips and so did I. Now when I re -

46 Fm7 Abm7 Gm7 C7(b9)
 mem - ber spring, all the joy that love can bring, I will be re -

50 F13 Fm7 Bb7 1. Eb6 G7(b9) (Sax)
 mem - ber - ing the shad - ow of your smile

54 2 Eb Abm Ab° Eb6
 smile.

The Shadow Of Your Smile

M

(Keyboard & Bass - Freely)

Keyboard

B \flat 6 E \flat 6 B \flat 6 E \flat 6

One

5 B \flat 6 Cm7 Dm7 F7(\flat 5) B \flat maj7 B \flat 6

day we walked a - long the sand, one day in ear - ly spring. You

9 Bm7 Em7 Am7 D7 C6 G6

held a pi-per in your hand to mend its bro - ken wing. Now

13 Fm7 G7(\flat 9) Cm Cm7 Am7(\flat 5) D7 A \flat 9 G7

I'll re-mem-ber man-y a day and man-y a lone - ly mile. The

17 Cm7 B \flat o Am7 Dm7 Gm7 C7 B \flat 6 F6 N.C. (In tempo)

ech-o of a pi-per's song, the shad - ow of a smile. The shadow of your

2 (All - Latin beat)

22 Em7 A7 Dm N.C.
 smile when you are gone will col - or all my

26 Gm7 C7 F maj7 B \flat maj7
 dreams and light the dawn. Look in - to my

30 Em7(b5) A7 Dm7
 eyes, my love, and see all the love - ly

34 Bm7(b5) E7 Em7/G A7 N.C.
 things you are to me. Our wist - ful lit - tle

38 Em7 A7 Dm N.C.
 star was far too high. A tear - drop kissed your

42 Gm7 C7 Am7(b5) D7(b9)
 lips and so did I. Now when I re -

46 Gm7 B \flat m7 Am7 D7(b9)
 mem - ber spring, all the joy that love can bring, I will be re -

50 G13 Gm7 C7 1. F6 A7(b9) N.C.
 mem - ber-ing the shad-ow of your smile (Keyboard)

54 2 F B \flat m B \flat F6
 smile.

Born Free

F

Latin

Keyboard

1. F B \flat /F F Gm7/C C9

5 F B \flat F B \flat Am

Born free, as free as the wind blows, as free as the grass grows, born
Live free and beau-ty sur-rounds you. The world still as-tounds you each

10 1. Gm7 C7 F Gm7 C7 2. Gm7 C C7

free to fol - low your heart. time you look at a star.

16 Gm C7 Dm Dm7

Stay free, where no walls di - vide you, you're free as the

20 Dm7(b5) B \flat m6/D \flat C Gm7/C C7

roar - ing tide, so there's no need to hide.

24 F B \flat F B \flat

Born free, and life is worth liv - ing, but on - ly worth

28 Am Gm7 F C9

liv - ing 'cause you're born free.

32 (Sax) F B \flat F B \flat A m

37 1. G m7 C7 F G m7 C7 2. G m7 C C7

43 G m C7 D m D m7

Stay free, _____ where no walls di - vide you, _____ you're free as the

47 D m7(b5) B \flat m6/D \flat C G m7/C E \flat 7

roar - ing tide, so there's no need to hide. _____

51 A \flat D \flat A \flat D \flat

Born free, _____ and life is worth liv - ing, _____ but on - ly worth

55 C m B \flat m7 A maj7

liv - ing 'cause you're born

58 A \flat B \flat m7 A maj7 A \flat

free. _____ (Sax)

Latin

Born Free

M

Keyboard

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Bb, Eb/Bb, Bb, Cm7/F, and F9.

Second system of musical notation (measures 5-8). The melody continues in the treble clef. Chords are indicated above the staff: Bb, Eb, Bb, Eb, and Dm. There are triplet markings over measures 6 and 7. The lyrics are: Born free, as free as the wind blows, as free as the grass grows, born Live free and beau - ty sur - rounds you. The world still as - tounds you each

Third system of musical notation (measures 9-12). The melody continues in the treble clef. Chords are indicated above the staff: Cm7, F7, Bb, Cm7, F7, Cm7, F, and F7. There are triplet markings over measures 10 and 11. The lyrics are: free to fol - low your heart. time you look at a star.

Fourth system of musical notation (measures 13-15). The melody continues in the treble clef. Chords are indicated above the staff: Cm, F7, Gm, and Gm7. There are triplet markings over measures 14 and 15. The lyrics are: Stay free, where no walls di - vide you, you're free as the

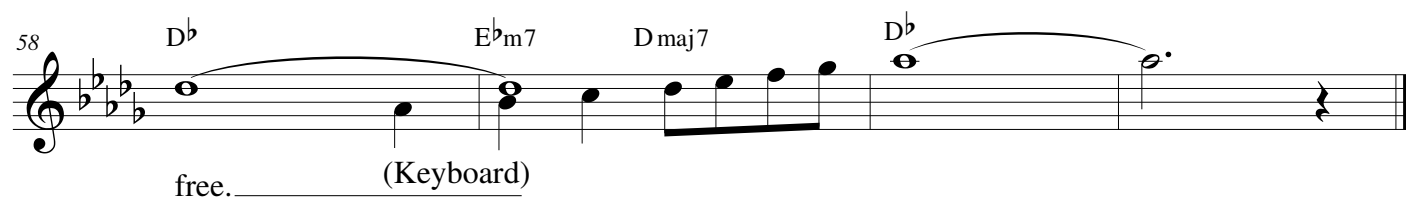
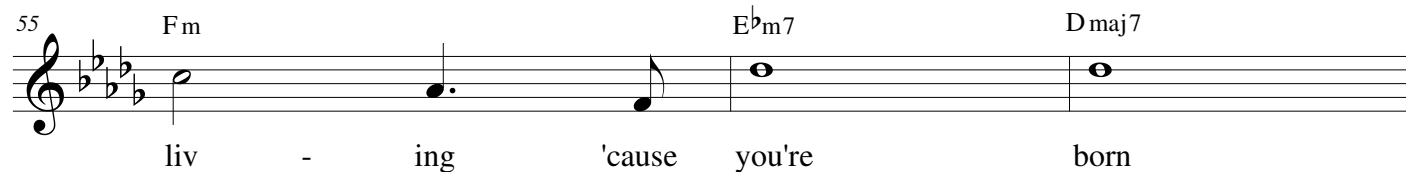
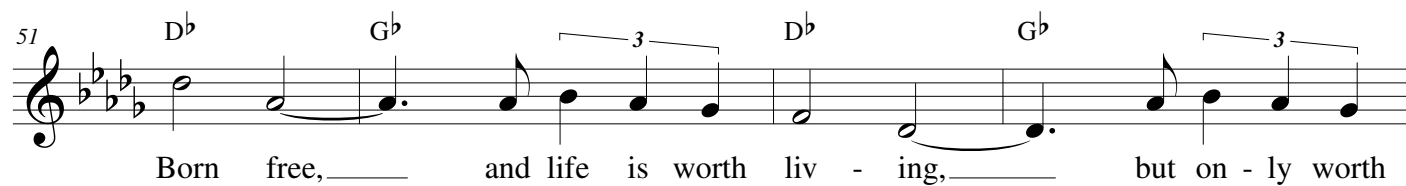
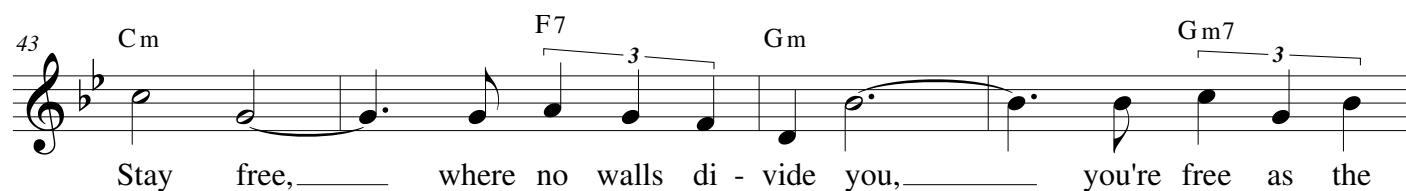
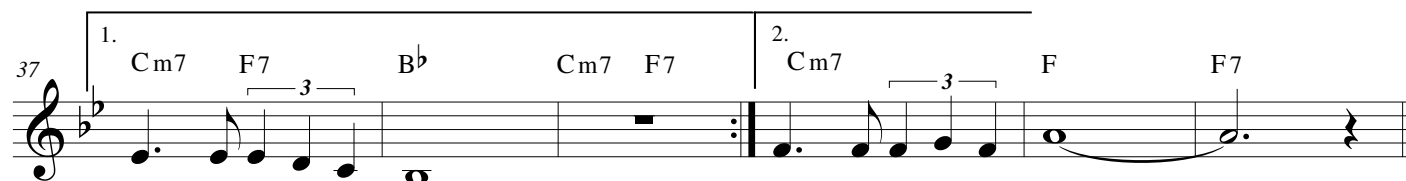
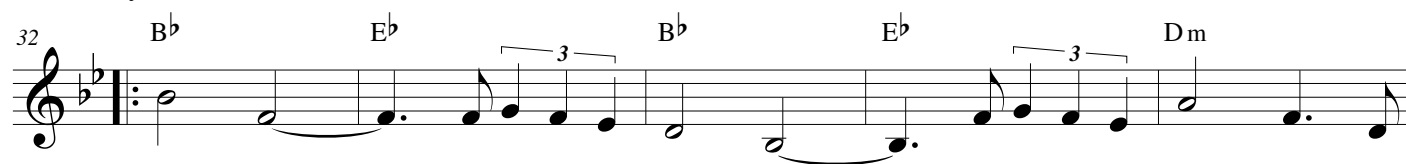
Fifth system of musical notation (measures 16-19). The melody continues in the treble clef. Chords are indicated above the staff: Gm7(b5), Ebm6/Gb, F, Cm7/F, and F7. The lyrics are: roar - ing tide, so there's no need to hide.

Sixth system of musical notation (measures 20-23). The melody continues in the treble clef. Chords are indicated above the staff: Bb, Eb, Bb, and Eb. There are triplet markings over measures 21 and 22. The lyrics are: Born free, and life is worth liv - ing, but on - ly worth

Seventh system of musical notation (measures 24-27). The melody continues in the treble clef. Chords are indicated above the staff: Dm, Cm7, Bb, and F9. The lyrics are: liv - ing 'cause you're born free.

2 M

(Keyboard)



Days Of Wine And Roses

F

Bossa Nova Beat

Keyboard

B \flat F7(#5) Fm F7(#5) B \flat F7(#5) Fm F7(#5)
 5 B \flat maj7 A \flat 7 G7(b5) G9 Cm7 The
 days of wine and ros - es, laugh and run a - way like a
 11 E \flat m6 A \flat 7 Dm7 Gm7 Cm7
 child at play. Through the mea-dow-land and toward a clos-ing door, a
 16 F7 Am7(b5) D7 Gm7 C7 Cm7 F7
 door marked ne - ver - more that was - n't there be - fore. The
 21 B \flat maj7 A \flat 7 G7(b5) G9 Cm7
 lone - ly night dis - clos - es just a pas-sing breeze filled with
 27 E \flat m6 A \flat 7 Dm7 Gm7 Gm7/F Em7(b5)
 mem-o - ries of the gol - den smile that in - tro-duced me to
 32 A7(b9) Dm7 Gm7 1. Cm7 F7 B \flat Cm7 F7(#5) (Sax)
 the days of wine and ros - es and you.
 37 2. Cm7 A7(b9) Dm7 Gm7 Cm7 A7(b9)
 ro - ses, the days of wine and ros - es, the
 40 Dm7 Gm7 Cm7 F7 B \flat F7(#5) Fm F7(#5) B \flat
 days of wine and ros-es and you.

Days Of Wine And Roses

M

Keyboard

Bossa Nova Beat

5 $E\flat$ $B\flat 7(\#5)$ $B\flat m$ $B\flat 7(\#5)$ $E\flat$ $B\flat 7(\#5)$ $B\flat m$ $B\flat 7(\#5)$ The

days of wine and ros - es, laugh and run a - way

10 $A\flat m6$ $D\flat 7$ $Gm7$ $Cm7$

like a child at play. Through the mea-dow-land and toward a clos-ing

15 $Fm7$ $B\flat 7$ $Dm7(b5)$ $G7$ $Cm7$ $F7$ $Fm7$ $B\flat 7$

door, a door marked ne-ver-more that was-n't there be - fore. The

21 $E\flat$ $maj7$ $D\flat 7$ $C7(b5)$ $C9$ $Fm7$

lone - ly night dis - clos - es just a pas-sing breeze filled with

27 $A\flat m6$ $D\flat 7$ $Gm7$ $Cm7$ $Cm7/B\flat$ $Am7(b5)$

mem-o - ries of the gol - den smile that in - tro-duced me to

32 $D7(b9)$ $Gm7$ $Cm7$ 1. $Fm7$ $B\flat 7$ $E\flat$ $Fm7$ $B\flat 7(\#5)$ (Sax)

the days of wine and ros - es and you.

37 2. $Fm7$ $D7(b9)$ $Gm7$ $Cm7$ $Fm7$ $D7(b9)$

ro - ses, the days of wine and ros - es, the

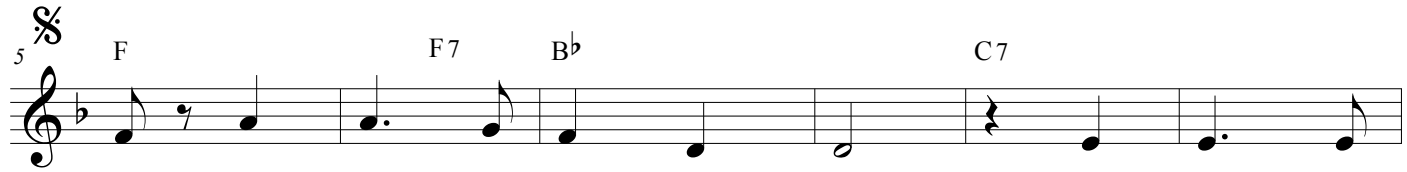
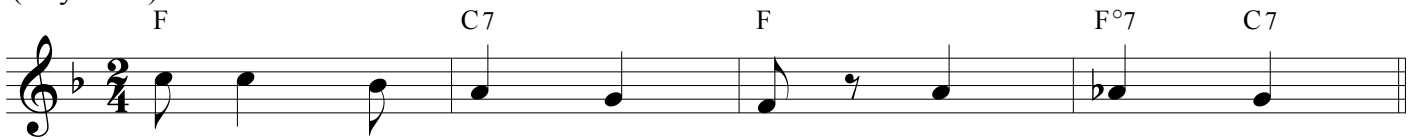
40 $Gm7$ $Cm7$ $Fm7$ $B\flat 7$ $E\flat$ $B\flat 7(\#5)$ $B\flat m$ $B\flat 7(\#5)$ $E\flat$

days of wine and ros-es and you.

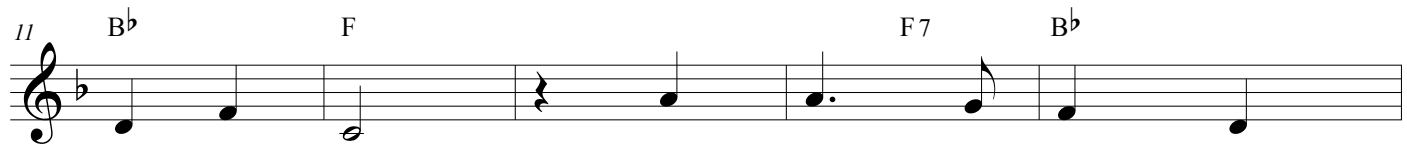
Good Times Polka

Keyboard

(Keyboard)



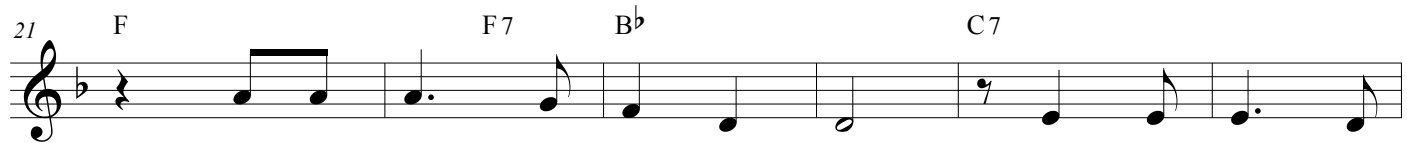
Where did the good times go? Where does the



riv - er flow? Where do the north winds



blow? Where did the good times go? _____



Sing and dance a song or two. You'll find out it's
Let your voice - es sing out loud. Let's join with the



good hap - py for you. As the night be - gins to
hap - py crowd. And then, at the ev - 'nings



glow, that's where the good times go.
end, we'll know we made a friend.

37 F F7 B \flat C7

Where did the good times go? Where does the

43 B \flat F F7 B \flat

riv - er flow? Where do the north winds

48 C7 F C7 F C

blow? Where did the good times go? (Keyboard)

53 C G7

59 C

64 G7 To Coda 1. C G7

(Sax)

69 2. C D $^{\circ}$ 7 D.S. al Coda C7

(Keyboard)

♢ Coda

73 G7 C G7 C

Sentimental Journey

F

(Sax)

Keyboard

G Maj7

A m7

B m7

A m7

G Maj7

A m7

B m7

A m7 D7(#5)



5

G 6

G 6

F Maj7



Gon - na take a sen - ti - men - tal jour - ney.
 Got my bag, I got my res - er - va - tion.

Gon - na set my
 Spent each dime I

8

E7

E \flat 7

D7

G 6

C7



heart at ease.
 could af - ford.

Gon - na make a sen - ti - men - tal jour - ney
 Like a child in wild an - ti - ci - pa - tion,

11

G 6

F Maj7

1

E m7

D7

G 6

2

E m7

D7

G 6

G7



to re - new old
 I long to hear that

mem o - ries

"All - a - board."

14

C Maj7

G Maj7



Sev-en. — That's the time we leave, at sev-en. — I'll be wait-in' up for

18

A7

D7

To Coda \oplus B m7

A m7 D7



heav-en, — count-ing ev-'ry mile of rail-road track that takes me back.

22 G 6 G 6 F Maj7 E7 E^b7 D7

Nev-er thought my heart could be so year-ny. Why did I de-cide to roam?

26 G 6 C7 G 6 F Maj E m7 D7 D.S. al Coda

Got-ta take this sen-ti-men-tal jour-ney, sen-ti-men-tal jour - ney home.

30 Coda E^b7 A^b6

takes me back. Nev - er thought my heart could be so year - ny.

33 A^b6 G^bMaj7 F7 E7 E^b7 A^b6 D^b7

Why did I de-cide to roam? Got-ta take this sen-ti-men-tal jour-ney,

37 A^b6 G^bMaj F m7 E^b7 A^b6 A^b6 G^bMaj F m7 E^b7 A^b6

sen-ti-men-tal jour - ney home. sen-ti-men-tal jour - ney home.

41 B^bm7 A Maj7 A^bMaj7

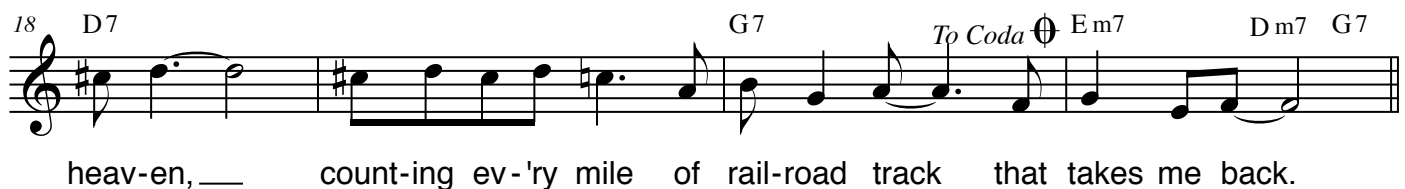
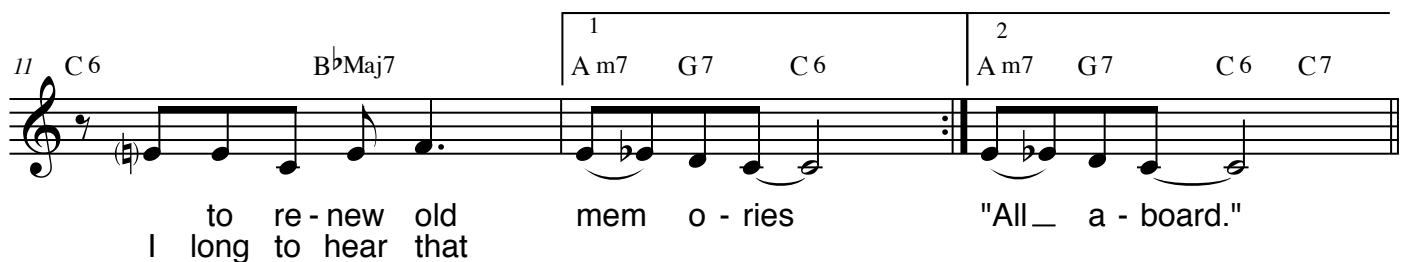
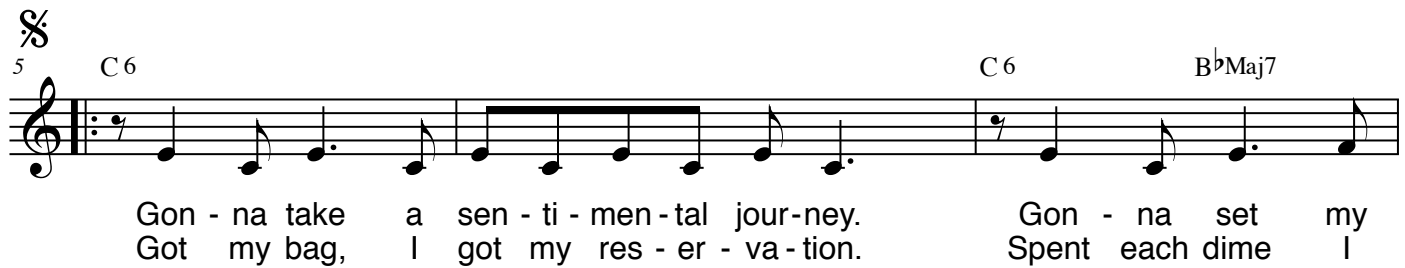
Sen - ti - men-tal jour-ney _____ home. _____

Sentimental Journey

M

(Keyboard)

Keyboard



22 C 6 C 6 B \flat Maj7 A 7 A \flat 7 G 7

Nev-er thought my heart could be so year-ny. Why did I de-cide to roam?

26 C 6 F 7 C 6 B \flat Maj A m7 G 7 D.S. al^6 Coda

Got-ta take this sen-ti-men-tal jour-ney, sen-ti-men-tal jour - ney home.

30 Coda G A \flat 7 D \flat 6

takes me back. Nev - er thought my heart could be so year - ny.

33 D \flat 6 B Maj7 B \flat 7 A 7 A \flat 7 D \flat 6 G \flat 7

Why did I de-cide to roam? Got-ta take this sen-ti-men-tal jour-ney,

37 D \flat 6 B Maj B \flat m7 A \flat 7 D \flat 6 D \flat 6 B Maj B \flat m7 A \flat 7 D \flat 6

sen-ti-men-tal jour - ney home. sen-ti-men-tal jour - ney home.

41 E \flat m7 D Maj7 D \flat Maj7

Sen - ti - men-tal jour-ney_____ home._____

MALE OR FEMALE VOCAL

Dipsy Doodle

Keyboard

(Sax)

(Bass & Keyboard)

9 E^b

The dip-sy doodle's a thing to be-ware. The dip-sy doo-dle will get in your hair.
The dip-sy doo-dle is ea-sy to find. It's al-most al-ways in back of your mind.

13 A^b E^b B^b7

And if it gets you, it could-n't be worse. The things you say will come out in re-verse like
You nev-er know it un-til it's too late, and then you're in such a ter-ri-ble state, like the

17 E^b F7 B^b7 E^b

you love I___ and me love you. That's the way the dip-sy doo-dle works.
moon jumped ov-er___ the cow hey diddle. That's the way the dip-sy doo-dle works.

21 B^bm7 E^b7 A^b B^bm7 E^b7 A^b

When you think that you're cra-zy. You're the vic-tim of the dip-sy doo-dle, But it's

25 C^m7 F7 B^b A^b B^b7

not your mind that's ha-zy. It's your tongue that's at fault, not your noo-dle.

2
29 $E\flat$



You'd bet-er lis-ten and try to be good, just try to do all the things that you should.

33 $A\flat$ $E\flat$ $B\flat 7$



The dip-sy doodle will get you some-day. You'll think you're crazy, the things that you'll say, like

37 $E\flat$ $F 7$ $B\flat 7$ $E\flat$



rhy-thm got I and hot am I. That's the way the dip-sy doo-dle works!

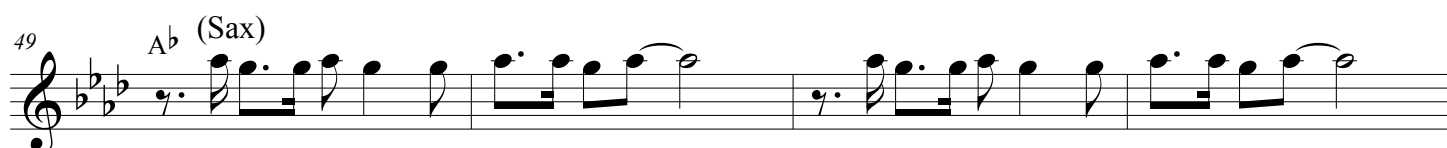
41 (Bass & Keyboard)



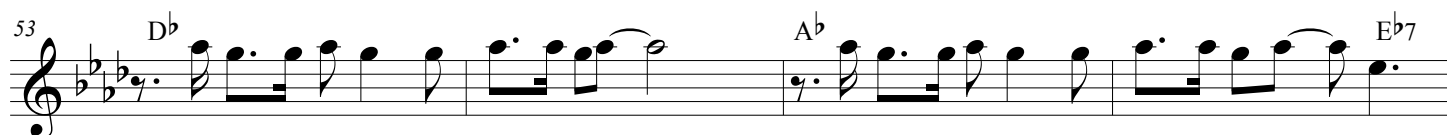
45 $E\flat 7$



49 $A\flat$ (Sax)



53 $D\flat$ $A\flat$ $E\flat 7$



57 $A\flat$ $B\flat 7$ $E\flat 7$



61 $A\flat$



The Lonely Goatherd

F

Keyboard

(Sax)

High on a hill was a lone-ly goat-herd "Lay-ee o-dl-lay-ee o-dl - lay hee-hoo."
prince on the bridge of a cas-tle moat heard,

Loud was the voice of the lone-ly goat-herd, "Lay-ee o - dl-lay-ee o-dl - oo."
Men on a road with a load to tote heard,

Folks in a town that was quite re - mote heard, "Lay-ee-o-dl-lay-ee o-dl - lay hee hoo."
One lit-tle girl in a pale pink coat heard,

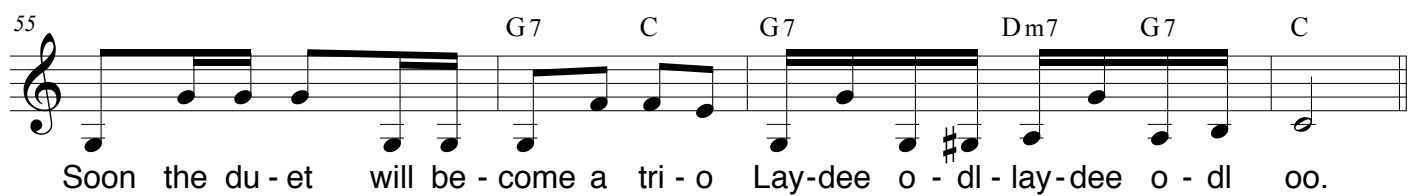
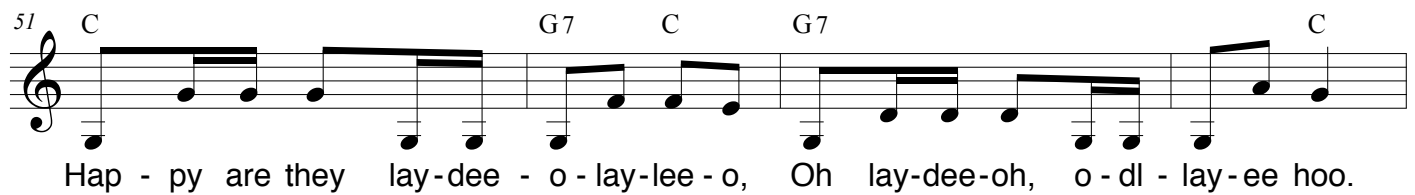
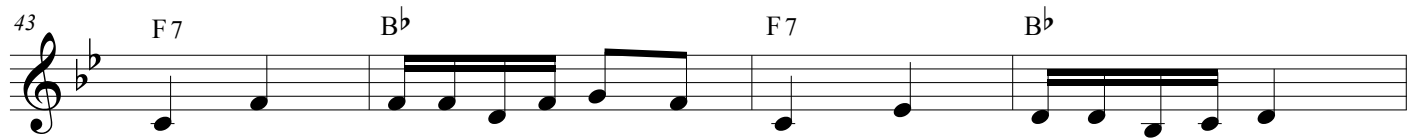
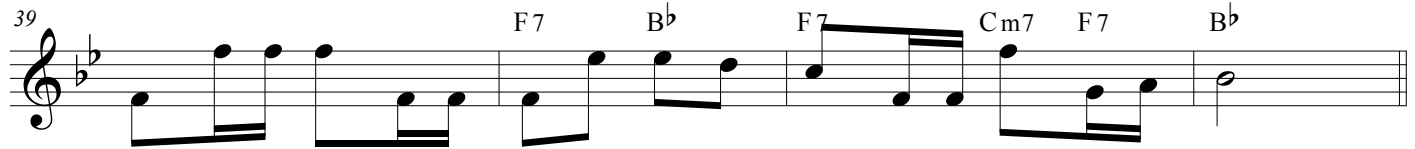
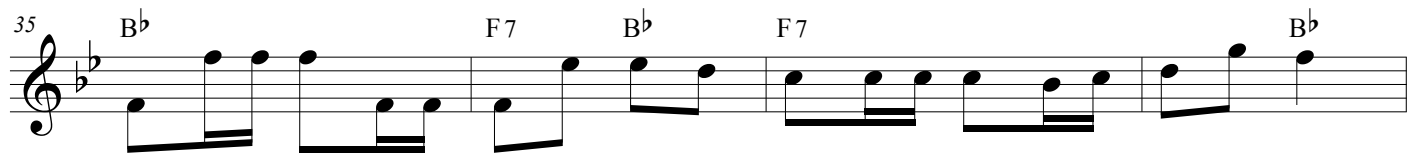
Lus - ty and clear from the goat - herd's throat heard, Lay-ee o -dl-lay-ee o dl - oo."
Soon her ma - ma with a gleam - ing goat heard,

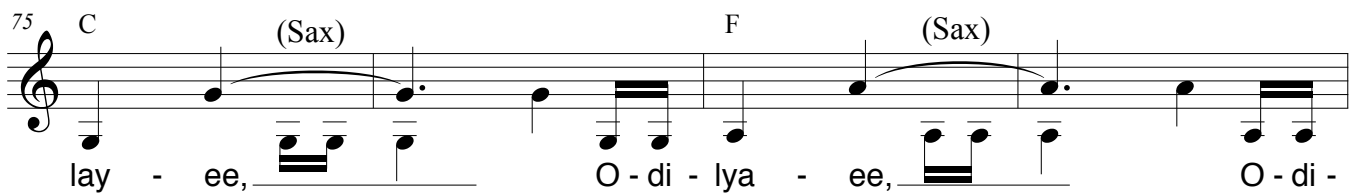
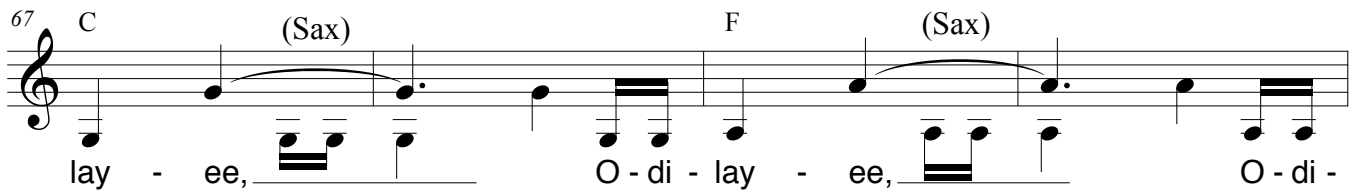
Hi ho, lay dee o - dl - lee ho, hi ho lay-dee o - dl - lay.

Hi ho, lay dee o - dl - lee - ho, lay dee o - dl - lee ho lay.

2

(Sax)






M

Keyboard

(Sax)

[illegible]

High on a hill was a lone-ly goat-herd "Lay-ee o-dl-lay-ee o-dl - lay hee-hoo."
prince on the bridge of a cas-tle moat heard,


15 

Loud was the voice of the lone-ly goat-herd, "Lay-ee o -dl-lay-ee o-dl - oo."
Men on a road with a load to tote heard,


19

Example 19 shows a sequence of chords: E^b , B^b7 , E^b , B^b7 , E^b .

Folks in a town that was quite re - mote heard, "Lay-ee-o-dl-lay-ee o-dl - lay hee hoo."
One lit-tle girl in a pale pink coat heard,

23 

Lus - ty and clear from the goat - herd's throat heard, Lay-ee o -dl-lay-ee o dl - oo."
Soon her ma - ma with a gleam - ing gloat heard,

27 

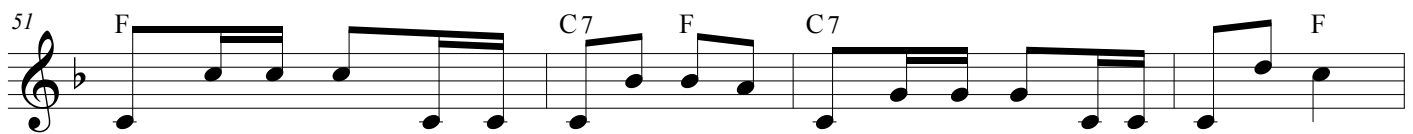
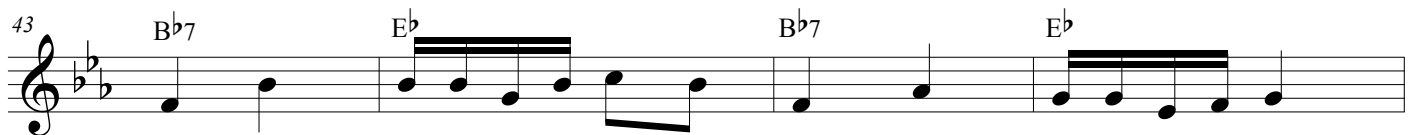
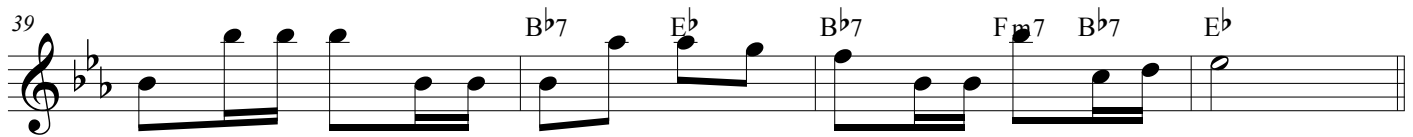
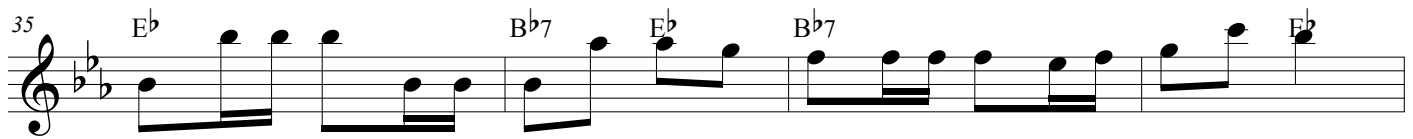
Hi ho, lay dee o - dl - lee ho, hi ho lay-dee o - dl - lay.

[illegible]

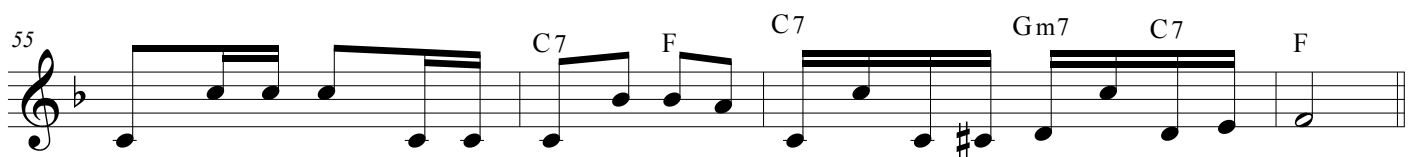
Hi ho, lay dee o - dl - lee - ho, lay dee o - dl - lee ho lay.

2

(Sax)



Hap - py are they lay-dee - o - lay-lee - o, Oh lay-dee-oh, o - dl - lay-ee hoo.



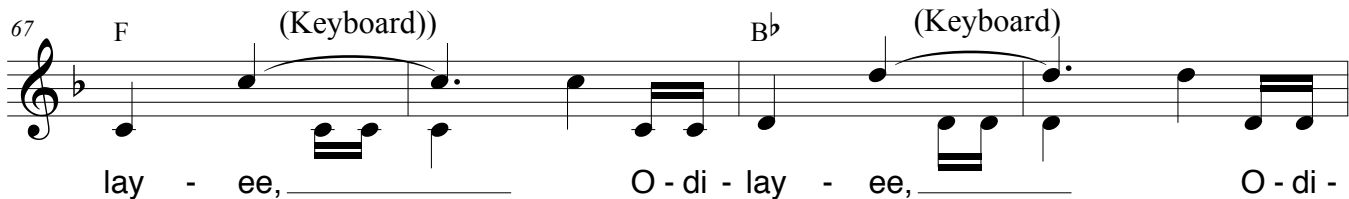
Soon the du - et will be - come a tri - o Lay-dee o - dl - lay-dee o - dl oo.



Hi ho, lay dee o - dl lee ho, hi ho, lay dee o - dl lay.



Hi ho, lay dee o - dl lee - ho, lay dee o - dl lee ho lay. O-di-



lay - ee, O - di - lay - ee, O - di -



lay hee hee, O - di - lay - ee! O - di -



lay - ee, O - di - lya - ee, O - di -



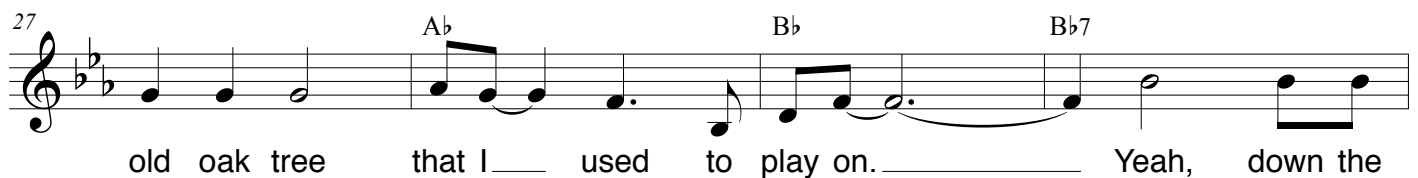
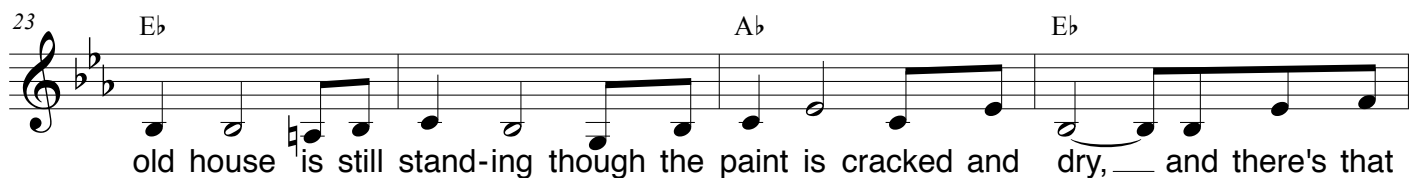
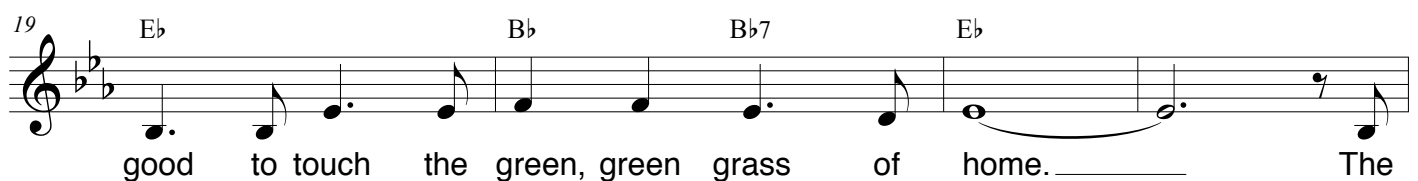
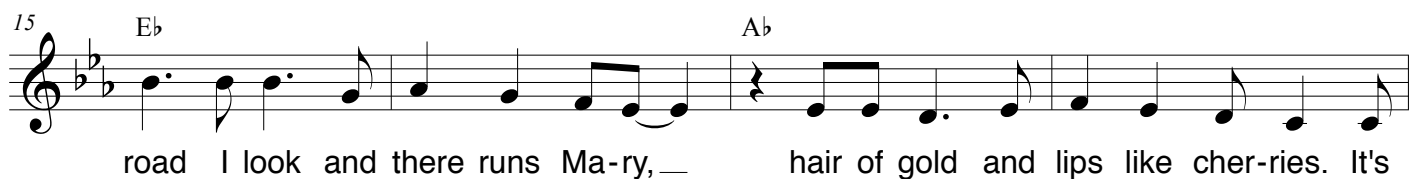
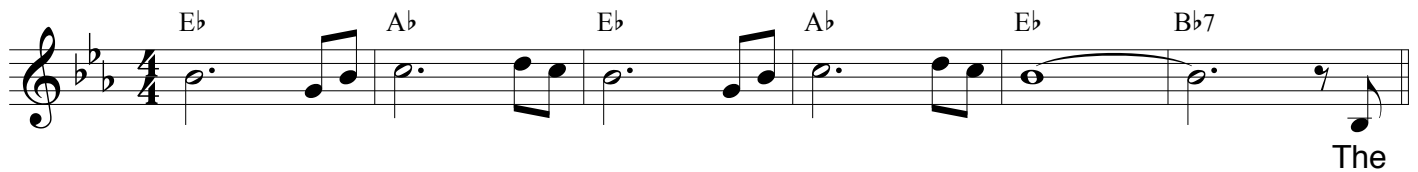
lay hee hee, o-di-lay - ee, o - di - lay - ee, o - di - lay.

Green, Green Grass Of Home, The

F

(Sax)

Keyboard

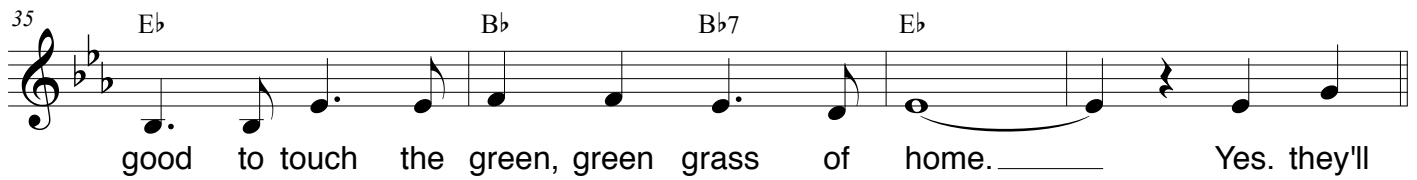


31 $E\flat$ $A\flat$



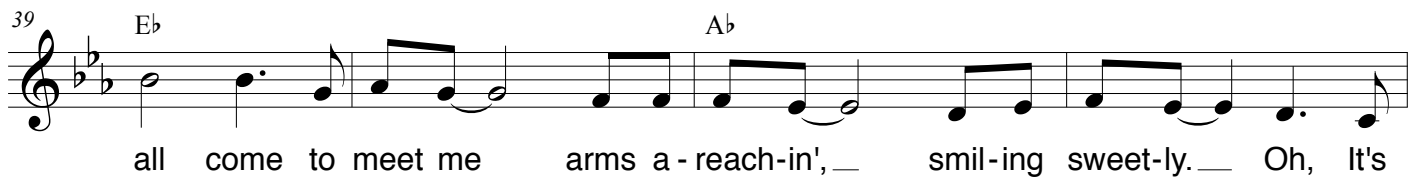
lane I walk with dear sis-ter Ma-ry, — hair of gold and lips like cher-ries. It's

35 $E\flat$ $B\flat$ $B\flat 7$ $E\flat$



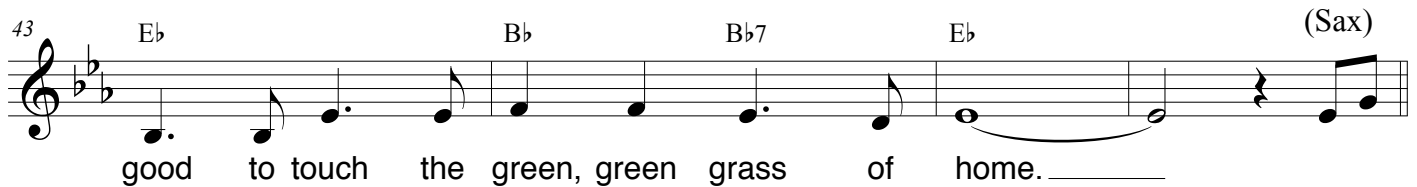
good to touch the green, green grass of home. — Yes. they'll

39 $E\flat$ $A\flat$



all come to meet me arms a - reach-in', — smil-ing sweet-ly. — Oh, It's

43 $E\flat$ $B\flat$ $B\flat 7$ $E\flat$ (Sax)

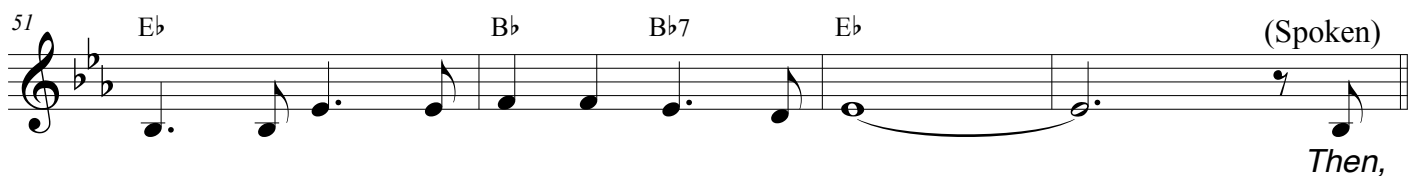


good to touch the green, green grass of home. —

47 $E\flat$ $A\flat$



51 $E\flat$ $B\flat$ $B\flat 7$ $E\flat$ (Spoken)



Then,

55 Eb Ab Eb (Sing)
I a-wake and look a-round me, four grey walls sur-round me, and I

59 Ab Bb Bb7
 real - lize I _____ was on - ly dream-in'. _____ There's a

63 Eb Ab
 guard and there's a sad old Pad-re, arm in arm, we'll walk at day-break. A

67 Eb Bb Bb7 Eb
 gain, I'll touch the green, green grass of home. _____ Yes, they'll

71 Eb Ab
 all come to see me _____ in the shade of an old oak tree. as _____

75 Eb Bb Bb7 Eb
 lay me _____ neath the green, green grass of home, _____ 'neath the

79 Fm7 Eb/G Bb7 Eb Ab Eb
 green, green grass of home. _____

Green, Green Grass Of Home, The

M

Keyboard

(Keyboard)



The



old home town looks the same as I step down from the train, and there to



meet me is my mom-ma and my pa-pa. Down the



road I look and there runs Ma-ry, hair of gold and lips like cher-ries. It's



good to touch the green, green grass of home. The



old house is still stand-ing though the paint is cracked and dry, and there's that



old oak tree that I used to play on. Yeah, down the

31 $A\flat$ $D\flat$

lane I walk with my sweet ry,— hair of gold and lips like cher-ries. It's

35 $A\flat$ $E\flat$ $E\flat 7$ $A\flat$

good to touch the green, green grass of home._____ Yes. they'll

39 $A\flat$ $D\flat$

all come to meet me arms a - reach-in',— smil-ing sweet-ly._____ Oh, It's

43 $A\flat$ $E\flat$ $E\flat 7$ $A\flat$ (Keyboard)

good to touch the green, green grass of home._____

47 $A\flat$ $D\flat$

51 $A\flat$ $E\flat$ $E\flat 7$ $A\flat$ (Spoken)

Then,

55 (Sing)

I a-wake and look a-round me, four grey walls_ sur-round me and I

59

real-i lize I_____ was on-ly dream-in'._____ There's a

63

guard and there's a sad old Pad-re, arm in arm, we'll walk at day-break. A

67

gain, I'll touch the green, green grass of home._____ Yes, they'll

71

all come to see me in the shade of an old oak tree. as they

75

lay me_ neath the green, green grass of home,_____ 'neath the

79

green, green grass of home._____ '

VOCAL ONLY

Standing On The Corner

(Keyboard) Keyboard

$E^b m$ $E^b m(maj7)/G^b$ G^b/B^b $E Maj7$ $E^b m$ $E^b m(maj7)/G^b$ G^b/B^b $E Maj7$

5 E^b E^b7 $A^b Maj7$ D^b9 E^b G^b7/D^b $B9$ B^b7

Stand-ing on the cor - ner watch-ing all the girls go by.
Stand-ing on the cor - ner watch-ing all the girls go by.

9 E^b E^b7 $A^b Maj7$ D^b9 $C7sus4$ $F7$ $B9$ B^b7

Stand-ing on the cor - ner watch-ing all the girls go by. Broth-er, you
Stand-ing on the cor - ner giv - ing all the girls the eye. Broth-er, if

13 E^b E^b7 $A^b Maj7$ $A^b m6$

don't know a ni - cer oc - cu - pa - tion. Mat - ter of fact, nei - ther - do
you've got a rich i - mag - in - a - tion, give it a whirl, give it a

16 B^b7 E^b E^b7 $A^b Maj7$ $B6$

I, than stand-ing on the cor - ner watch-ing all the girls, watch-ing
try. Try stand-ing on the cor - ner, watch-ing all the girls, watch-ing

19 E^b/B^b $Cm7$ $Fm7$ B^b7 E^b G^b7/D^b $B9$ B^b7 E^b $G7$

all the girls, watch-ing all the girls go by.
all the girls, watch-ing all the girls go by.

23 $Cm7$ $Cm(\#5)$ $Cm6$ $Cm(\#5)$ Cm $Cm(\#5)$

I'm the cat that got the cream. Have-n't got a girl,
Sat - ur - day and I'm so broke. Have-n't got a girl,

26 $Cm6$ $Cm(\#5)$ E^b $E^b aug$ E^b6 $E^b aug$

but I can dream. Have-n't got a girl, but I can wish, so I
and that's no joke. Still, I'm liv - ing like a mil - lion - aire when I

29 E^b/B^b E/B^b G^b/B^b E/B^b

take me down to main-street and that's where sel - ect my
take me down to main-street and I re - view the har - em pa

31 1. E^b B^b7 $B9$ B^b7 2. E^b B^b7 G^b7 $B7$

mag-in-ar-y dish. rad-ing for me there.

35 E $E7$ $A\ Maj7$ $D9$ E $G7/D$ $C9$ $B7$

Stand-ing on the cor - ner watch-ing all the girls go by.

39 E $E7$ $A\ Maj7$ $D9$ $C\#7sus4F\#7$ $C9$ $B7$

Stand-ing on the cor-ner un-der-neath the spring-time sky. Broth-er, you

43 E $E7$ $A\ Maj7$ $A\ m6$

can't go to jail for what you're think-ing or for the wolf look in your

46 $B7$ E $E7$ $A\ Maj7$ $C6$

eye. You're on-ly stand-ing on the cor-ner watch-ing all the girls, watch-ing

49 E/B $C\#m7$ $F\#m7$ $B7$

all the girls, watch-ing all the girls go by.

52 E (Keyboard) E A E A $B7$ E

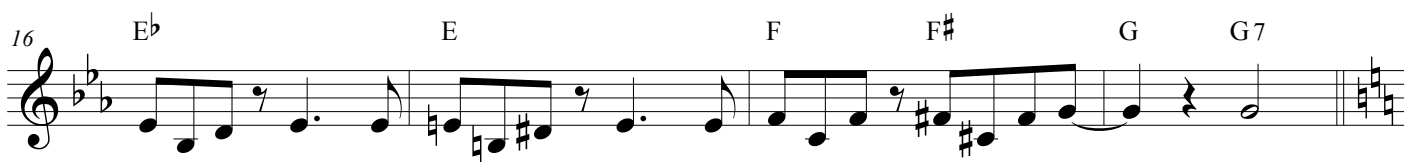
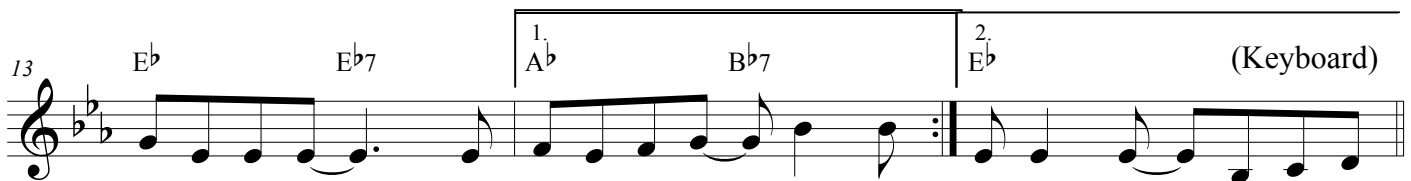
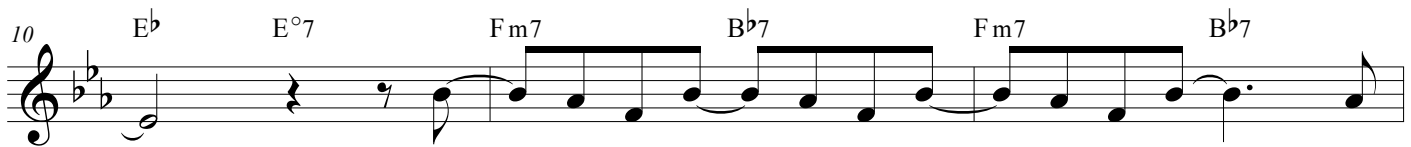
I Got A Gal In Kalamazoo

Keyboard

(Keyboard)



(Sax)



20 C C7/B \flat F/A G7 C/E C7/B \flat F/A
 A B C D E F G H I got a gal in

24 C Dm7 C C \sharp 7 Dm7 G7 Dm7 G7
 Kal-a-ma-zoo. Don't want to boast but I know she's the toast of

28 C C7 F G7 C C7/B \flat F/A
 Kal-a-ma-zoo, zoo, zoo, zoo, zoo. Years have gone by; my,

32 C Dm7 C C \sharp 7 Dm7 G7
 my, how she grew! I liked her looks, when I car -

35 Dm7 G7 C C7 F C
 - ried her books in Kal - a - ma - zoo, zoo, zoo, zoo. I'm gon-na

38 E7(b9) A7(b9) Gm6
 send a wire hop-pin' on a fly - er, leav - in' to - day.

41 A7 D7(b9)
 Am I dream-in? I can hear her scream - in' "Hi

44 G7/F E \circ 7 Dm7 D9/A G7(b5) G7
 ya, Mis - ter Jack - son." Ev - 'ry - thing's O.

46 C C7/B \flat F/A G7 C/E C7/B \flat F/A 3

K A L A M A Z O Oh what a gal, a

50 C Dm7 C C \sharp 7 Dm7 G7

real pip-per - oo. I'll make my bid for that freck -

53 Dm7 G7 E7(b5)

- le faced kid I'm hur-ry - in' to. I'm goin' to Mich - i - gan to

56 C C7/B \flat F/A Fm/A \flat G7

see the sweet - est gal in Kal - a - ma - zoo.

1. 58 C Dm7 G7

(Keyboard)

61 Dm7 G7 C C7 F C

I'm gon-na

2. 64 C Fm7 Em7 Dm7 Fm7

zoo. I'm gon-na see that sweet-est gal in Kal - a - ma - zoo.

68 C F Dm7 C \sharp maj7 C

zoo. I'm gon-na see that sweet-est gal in Kal - a - ma - zoo.