

Set SS

Last revised: 2021.10.09

SS01-Love Will Keep Us Together(KVF).2020.07.27.pdf

SS01-Love Will Keep Us Together(KVM).2020.07.27.pdf

SS01-Love Will Keep us Together (Bass).pdf

SS02-Proud Mary(KVD).2020.07.27.pdf

SS03-The First Time Ever I Saw Your Face(KVF).2021.10.09.pdf

SS03-The First Time Ever I Saw Your Face(KVM).2021.10.09.pdf

SS04-Rainy Days And Mondays(KVF).2020.07.27.pdf

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SS05-I Can See Clearly Now(KVD).2020.07.27.pdf

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SS08-And I Love You So(KVM).2020.07.20.pdf

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SS16-Bridge Over Troubled Water(Keyboard)(KVD).2021.10.09.pdf

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SS17-American Pie(KVD).2020.08.04.pdf

Electric Bass

Love Will Keep Us Together

Bass Part

Acoustic Bass

The musical score consists of eight staves of bass notation. Staff 1 (measures 1-3) shows an acoustic bass part. Staff 2 (measures 4-6) starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes a section labeled 'A.B.' and a section labeled 'B.'. Staff 3 (measures 7-9) continues the 'A.B.' section. Staff 4 (measures 10-12) continues the 'A.B.' section. Staff 5 (measures 13-15) continues the 'A.B.' section. Staff 6 (measures 16-18) continues the 'A.B.' section. Staff 7 (measures 19-21) starts with a treble clef, a key signature of one flat, and a 12/8 time signature. It includes a section labeled 'A.B.' and a section labeled 'B.'. Staff 8 (measures 22-24) continues the 'A.B.' section.

4

A.B.

8

A.B.

12

A.B.

16

A.B.

20

A.B.

25

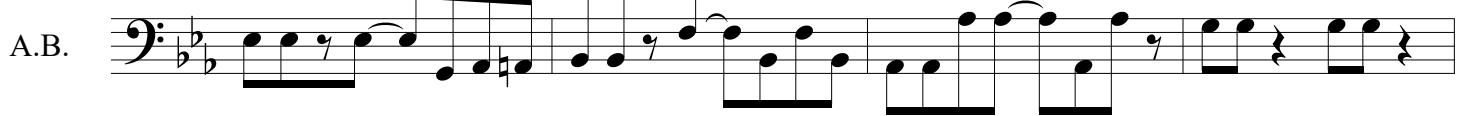
A.B.

29

A.B.

Love Will Keep Us Together

33



37 D.S. al Coda

Coda
Φ



41



45



49



53



57



61



65



A.B.

Musical staff 69 starts with a bass clef, a key signature of four sharps, and a time signature of common time. The measure begins with a eighth note followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The second measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The third measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note.

A.B.

Musical staff 73 starts with a bass clef, a key signature of four sharps, and a time signature of common time. The measure begins with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The second measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note. The third measure starts with a eighth note, followed by a sixteenth-note pair, a eighth note, a sixteenth-note pair, and a eighth note.

NO SAX

Love Will Keep Us Together

Keyboard

B♭

5 Dm7(b5)

8 G7

10 E♭

13 E♭m B♭

16 B♭aug B♭6

18 B♭7 E♭ B♭ F7 To Coda ♪

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

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

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

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

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

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

2
21 1.
B♭

21 geth - er.

25 2.
B♭

geth - er. what-ev - er.

29 D♭ A♭ E♭ G♭ B♭

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

33 D♭ A♭ E♭ G♭

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

36 F9 D.S. al Coda

I will, I will, I will.

∅ Coda
38 B♭ F9

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

43 B♭ A♭

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

47 G E♭ E♭m7

dah da da dah. You bet-ter

53 B♭ B♭aug B♭6 B♭7 3

stop, 'cause I ____ real-ly love you; stop, I'll be think-in' of ____ you.

57 E♭ B♭ F7 B♭

Look in my heart and let love keep us to - geth - er. ____ what-ev -

61 F9

- er. I will, ___. I will, ___. I will. I

64 B A

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

68 B A

dah da da dah, dah, ____ dah da da dah,

72 B A B

72 B A B

dah da da dah, dah, ____ dah da da dah,

NO SAX

Love Will Keep Us Together

M
Keyboard

E♭

5 E♭ Gm7(b5)

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

8 C7

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

10 A♭

some sweet talk in' girl comes a - long; When those girls start hang in' a round, said it be fore and I'll say it a - gain, while

12 A♭m

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

15 E♭ E♭aug E♭6

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

18 E♭7 A♭ 3 E♭ 3 B♭7 To Coda ♀

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

2 21 1.
E♭

21 geth - er.

25 2.
E♭

geth - er. what-ev - er.

29 G♭ D♭ A♭ B E♭

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

33 G♭ D♭ A♭ B

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

36 B♭9

I will, I will, I will.

D.S. al Coda

∅ Coda

38 E♭ B♭9

geth - er, what-ev - er.

43 E♭ D♭

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

47 C A♭ A♭m7

dah da da dah. You bet-ter

53 E♭ E♭aug E♭6 E♭7 3

stop, 'cause I ____ real-ly love you; stop, I'll be think-in' of ____ you.

57 A♭ 3 E♭ 3 B♭7 3 E♭

Look in my heart and let love keep us to - geth - er. what-ev -

61 B♭9

- er. I will, __ I will, __ I will. I

64 E D

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

68 E D

____ dah da da dah, dah, ____ dah da da dah,

72 E 8

dah da da dah, dah, ____ dah da da dah, ____

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 focus for this afternoon's/evening's performance will be the greatest hits of the 70s. Our opening selection "Love Will Keep Us Together" was very appropriate for all of us and was a big hit for Neil Sedaka back in 1973 and hit the top of the charts in 1975.

Our next selection was a big hit for Credence Clearwater in early 1970. It was also covered by Ike and Tina Turner, winning a Grammy Award.

_____ and I will join our voices in this song about a man who leaves his job to ride on a Mississippi steamboat named "Proud Mary." Here's our version of that great hit.

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 city,
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', wor - yin' 'bout the way things might have been.
_ side of the cit - y, un - til I hitched a ride on a riv - er boat queen.

15 G A m
Big wheel keep on turn - in!. Proud Mar - y keep on burn - in!. Roll -

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

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

27 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 hap - py to give.
 35

37 A Big wheel keep on turn - in'. B m Proud Mar-y keep on burn - in'. Roll-

37

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

41

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

45

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

49

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

Thank you very much.

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

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

The First Time Ever I Saw Your Face

F

Keyboard

(Sax)

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

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

The first

2 38 G G7 C Am/CG/B Am

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

43 G/B F G7 C

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

48 E♭/B♭ Gm C

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

53 E♭/B♭ Gm C

there _____ at my com - mand. The first

57 G G7 C Am/C G/B Am

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

62 G/B F G7 C

mine. I thought our joy would fill the world

67 E♭/B♭ Gm C

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

72 E♭/B♭ Gm C (Sax)

last till the end of time

76 G G7 C

The First Time Ever I Saw Your Face

M
Keyboard

(Sax)

F C C7 F Dm/F C/E

7 Dm Am Bb C C7 F

15 C C7 F Dm/F C/E

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

19 Dm C/E Bb And the moon and

stars were the gifts you gave to the

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

30 Aflat/Bflat Cm F (Sax)

dark and the emp - ty skies.

34 C C7 F

The first

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

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

43 C/E B♭ C7 F

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

48 A♭/E♭ Cm F

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

53 A♭/E♭ Cm F

there _____ at my com - mand. _____ The first

57 C C7 F Dm/F C/E Dm

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

62 C/E B♭ C7 F

mine. _____ I thought our joy would fill the world

67 A♭/E♭ Cm F

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

72 A♭/E♭ Cm F (Sax)

last _____ till the end of time

76 C C7 F

Thank you very much.

Our next song became a great hit for the Carpenters back in 1971. It was originally given to the duo as a demo, but it didn't take long to decide that it was a perfect fit for Karen. It was certified as gold that year by the Recording Industry Association Of America in that year.

So give a listen now to _____ as she sings all about "Rainy Days And Mondays."

F

Keyboard

(Sax on top notes)

Dm B♭maj7 Gm7 /C F B♭maj7 Gm7/C A m/C Gm7/C F/C Gm7

6 F A m/E A m7(♭5)/E♭ D7

Talk - in' What I've got my - self they used and feel call - in' "the old blues."

8 Gm7 A m7 B♭maj7 A m7

Some-times I'd like to quit,
Noth - ing is real - ly wrong, noth - in' ev - er seems to fit.
feel - in' like I don't be - long.

10 Dm B♭maj7 Gm7 Gm7/C F/A A m

Hang-in' a - round,
Walk-in' a - round. noth - in' some kind to do but frown.
feel - in' of lone - ly clown.

12 Gm7 Gm7/C A m/C Gm7/C

Rain - y days and Mon - days al - ways get me down.

1. A m/C	Gm7/C	2. A m/C	A/C♯
-------------	-------	-------------	------

2
16 Dm7 Bbmaj7 Gm7 C Fmaj7

Fun-ny, but it seems I al - ways wind up here with you.

18 A m7 Bbmaj7 Gm7 C A7 Dm7 Bbmaj7

Nice to know some-bod-y loves me. Fun-ny, but it seemsthat it's the

21 Gm7 C A m7 Bbmaj7 Gm7 C Gm7 C

on - ly thing to do, run and find the one who loves me. _____

25 F A m/E A m7(b5)/E♭ D7 Gm7 A m7

What I feel has come and gone be - fore. No need to talk it out.

28 Bbmaj7 A m7 Dm Bbmaj7 Gm7 Gm7/C F/A A m

We know what it's all a-bout. Hang-in' a-round, noth-in' to do but frown.

31 Gm7 Gm7/C A m/C Gm7/C A m/C Gm7/C (Sax)

Rain-y days and Mon - days al - ways get me down. _____

34 Dm7 Bbmaj7 Gm7 C Fmaj7

A m7 Bbmaj7 Gm7 C A7

38 Dm7 B^bmaj7 Gm7 C Am7 3

40 B^bmaj7 Gm7 C D7sus D7

43 G B m/F# B m7(5)/F E7

45 Am7 B m7 C maj7 B m7

47 Em C maj7 Am7 Am7/D G/B B m

49 Am7 Am7/D B m/D Am7/D

51 Em C maj7 Am7 Am7/D G/B B m

53 C Am7 G/B Am7/D N.C.

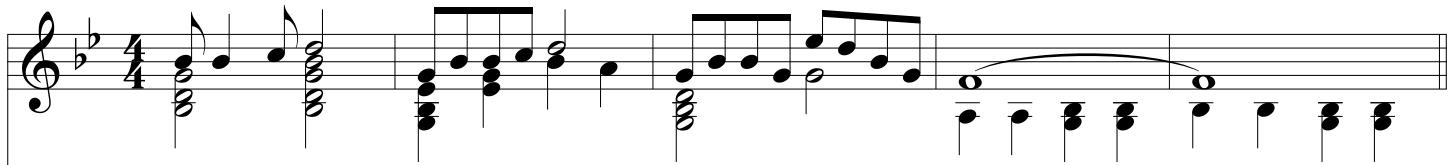
55 B m/D Am7/D B m/D Am7/D B m/D Am7/D G maj7

Rainy Days And Mondays

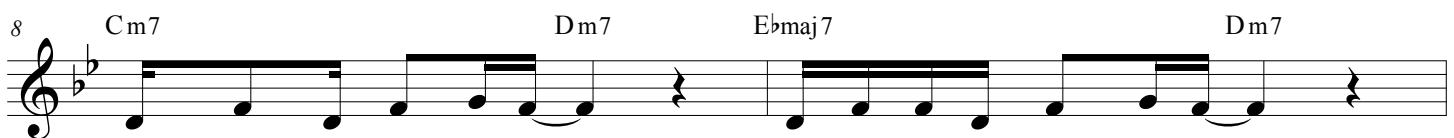
M
Keyboard

(Sax on top notes)

Gm E♭maj7 Cm7 /F B♭ E♭maj7 Cm7/F Dm/F Cm7/F B♭/F Cm7



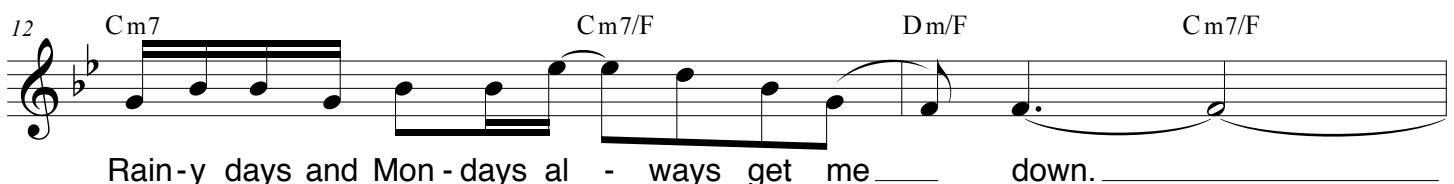
Talk - in' to my - self _ and feel - in' old.
What I've got they used to call "the blues."



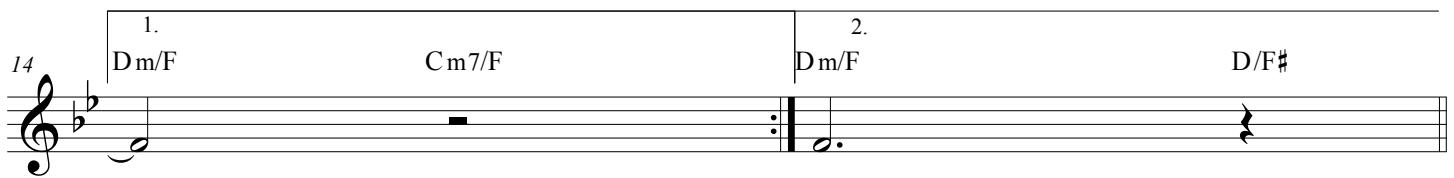
Some-times I'd like to quit,
Noth - ing is real - ly wrong, noth-in' ev - er seems to fit.
 feel - in' like I don't be - long.



Hang - in' a - round,
Walk - in' a - round. noth - in' to do but frown.
 some kind of lone - ly clown.



Rain-y days and Mon - days al - ways get me down.



2
16 Gm7 E♭maj7 Cm7 F B♭maj7
 Fun-ny, but it seems I al - ways wind up here with you.

18 Dm7 E♭maj7 Cm7 F D7 Gm7 E♭maj7
 Nice to know some-bod-y loves me. Fun-ny, but it seemsthat it's the

21 Cm7 F Dm7 E♭maj7 Cm7 F Cm7 F
 on-ly thing to do, run and find the one who loves me._____

25 B♭ Dm/A Dm7(♭5)/A♭ G7 Cm7 Dm7
 What I feel has come and gone be-fore. No need to talk it out.

28 E♭maj7 Dm7 Gm E♭maj7 Cm7 Cm7/F B♭/D Dm
 We know what it's all a-bout. Hang-in' a-round, noth-in' to do but frown.

31 Cm7 Cm7/F Dm/F Cm7/F Dm/F Cm7/F(Sax)
 Rain-y days and Mon-days al - ways get me down._____

34 Gm7 E♭maj7 Cm7 F B♭maj7

36 Dm7 E♭maj7 Cm7 F D7

38 Gm7 E_bmaj7 Cm7 F Dm7
 Fun-ny, but it seems that it's the on - ly thing to do,

40 E_bmaj7 Cm7 F G7sus G7
 run and find the one who loves me.

43 C Em/B Em7(♭5)/B♭ A7
 What I feel has come and gone be - fore.

45 Dm7 Em7 F maj7 Em7
 No need to talk it out. We know what it's all a - bout.

47 A m F maj7 Dm7 Dm7/G C/E Em
 Hang - in' a - round, noth-in' to do but frown.

49 Dm7 Dm7/G Em/G Dm7/G
 Rain - y days and Mon - days al - ways get me down.

51 A m F maj7 Dm7 Dm7/G C/E Em
 Hang - in' a - round, noth-in' to do but frown.

53 F Dm7 C/E Dm7/G N.C.
 Rain - y days and Mon - days al - ways get me down.

55 Em/G Dm7/G Em/G Dm7/G Em/G Dm7/G Cmaj7

Thank you.

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

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

VOCAL DUET

I Can See Clearly Now

Keyboard

D

5 D G D

(F) Oh I can see clear - ly now, the rain is gone.
I can make it now, the pain has gone.

(M - 2nd time only)

9 G A

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

13 D G D

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

17 C G D

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

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

21 C G D To Coda Θ

21 bright sun-shin-y day.

25 sun - shin - y day.

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

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

(M)

37 D.S. al Coda

Φ Coda

3

43 D C G D

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

48 C G D

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

52 C G D

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

56 C G D G

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

60 D G D G D

60 — bright sun-shin-y day. bright sun-shin-y day.

Thank you.

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

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

FEMALE VOCAL

I Write The Songs

Keyboard

(Keyboard)

B♭ E♭m/b♭ B♭ E♭/B♭ B C♯ A♯

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

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

I write the songs that make the whole world sing.

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

I write the songs that make the young girls cry.

I write the songs I write the songs.

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

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

2

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

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

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

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

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

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

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

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

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

47 D E m

I write the songs that make the whole world sing.

49 A D

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

51 Bm E7sus E7

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

53 E m E m/A A D

I write the songs I write the songs. —

55 E F#m

I write the songs that make the whole world sing.

57 B E

I write the songs of love and spec ial things.

59 C#m F#7sus F#7

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

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

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

64 F#m9 F Maj7 E

mus - ic and I write the songs. —

Thank you very much.

Our next song was a big hit for Tony Orlando and Dawn in 1973. It topped the charts in eight countries, and in 2008, Billboard ranked it as the #1 song in 1973 and the 37th biggest song of all time.

We hope you'll enjoy our version of an excellent suggestion - "Tie A Yellow Ribbon Round The Old Oak Tree." Take it away, _____.

Tie A Yellow Ribbon Round The Old Oak Tree

MALE VOCAL

Keyboard

D F#m Em

I'm com-in' home, I've done look my time, now I've 'cause I
Bus driv'er please

6 A7

9 D F#m

I'm com-in' home, I've done look my time, now I've 'cause I
Bus driv'er please

13 Am B7 Em

got to know what is and what is - n't mine. If I'm
could - n't bear to see what I might see.

17 Gm Bm7

you re-ceived my let-ter tell - in' you I'd soon be free, a
real - ly still in pris-on and my love she holds the key,

21 E7 Gm6 A7

then you'll know just what to do what I if need you still want me, free. I
sim - ple yel - low rib - bon's what I need to set me free.

25 Gm6 A7

if wrote you still want me. please. Oh,
and told her please.

2
29 D F#m

tie a yellow rib-bon round the ole oak tree, __ it's been

33 A m B 7 E m

three long years, do you still want me? __ if

37 G m D F#7 B m

I don't see a rib-bon round the ole oak tree, __ II

41 D/A D aug/A# B m B 7

stay on the bus, for - get a-bout us, put the blame on me, if

45 E m G m Em7 A 7

I don't see a yellow rib-bon round the ole __ oak

49 1. D B m E m A 7

tree.

53 2. D F#m A m E m A 7

tree.

61 D F#m

65 A m B 7 Em N.C. Freely

Now the

69 E m G m D /C# B 7

whole darn bus is cheer-ing, and I can't be-lieve I see a

73 E m a tempo G m D F#m/C#

hun - dred yel-low rib-bons round the ole, the ole oak

77 B 7 E m G m

tree. I see a hun-dred yel-low rib - bons

81 E m7 A 7

round the ole, the ole oak

85 D A 7 D

tree.

Thank you.

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

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

And I Love You So

F
Keyboard

(Sax) F C7 F F7

5 B♭ Gm C7 Am Dm Gm Gm7 C7 F N.C.

9 Gm Gm7 F Fmaj7/E Dm

13 Gm7 B♭ Gm7 C C7 F N.C.

17 Gm Gm7 F Fmaj7/E Dm

21 Gm7 B♭ C7 F

so, too; the people ask me how, how I've lived till
your thoughts are just for me. You set my spirit

now; I tell them I don't know. I guess they un - der -
free; I'm hap - py that you do. The book of life is

stand brief, how lone - ly life has been, but life be-gan a -
and, once a page is read, all but life is

gain dead. the day you took my hand - And
That is my be lief.

2

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

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

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

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

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

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

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

52 Gm Gbmaj7 F maj7(add 9)

And I Love You So

M
Keyboard

(Keyboard)

B♭ F7 B♭ B♭7

5 E♭ Cm F7 Dm Gm Cm Cm7 F7 B♭ N.C.

9 Cm Cm7 B♭ B♭maj7/A Gm

13 Cm7 E♭ Cm7 F F7 B♭ N.C.

17 Cm Cm7 B♭ B♭maj7/A Gm

21 Cm7 E♭ F7 B♭

And I love you
so, _____ the peo - ple ask me how, _____ how I've lived till
too; _____ your thoughts are just for me. _____ You set my spir - it

now; _____ I tell them I don't know. _____ I guess they un - der -
free; _____ I'm hap - py that you do. _____ The book of life is

stand _____ how lone - ly life has been, _____ but life be-gan a -
brief, _____ and, once a page is read, _____ all but life is

gain _____ the day you took my hand _____ And
dead. _____ That is my be - lief.

2

25 B♭ B♭aug B♭6 B♭maj7 Cm7

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

29 F F7 B♭maj7 B♭6 Cm7 F7

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

33 B♭6 B♭aug B♭maj7 Cm7

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

37 F F7 1. B♭ N.C.

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

41 2. B♭ N.C. Cm

me. _____ And I love you so, _____

44 F7 B♭ B♭/A Gm Cm7

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

48 E♭ F7 N.C. B♭ (Keyboard)

I tell them _____ I don't know. _____

52 Cm B maj7 B♭maj7(add 9)

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

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

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

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

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

VOCAL DUET

How Deep Is Your Love?

Easy Rock Beat

Keyboard

C (Keyboard) C maj7 F maj7 F/G

5 C Em7 Dm7 A7 Dm7 E7

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

8 F/G G7 C E m7 A m7

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

II Dm7 F/G G9 F maj7

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

14 E m7 Dm7

- mer breeze, keep me warm in your love, then you soft -
for you when you know down in - side that I real -

Gm B♭maj7 E m7 Dm F/G

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

2
19 C C maj 7 F maj 7 Dm
 is your love? How deep is your love? I real - ly mean to learn.

22 Fm C Gm
 'Cause we're liv - ing in a world of fools, break-ing us
 (M)

25 A 7 A 7(b9) A 7 Dm Fm
 down. When they all should let us be. We be-long to you and me.

29 C Em7 Dm7 A 7 Dm7 E7
 (Both) La la la la la, la la.

32 F/G G7 C Em7 A m7
 La la

35 Dm7 F/G G9 F maj 7
 la la la la la (M) And you come to me on a sum-

38 Em7 Dm7 Gm Bbmaj7
 - mer breeze, keep me warm in your love, then you soft - ly leave. And it's me

41 Em7 Dm F/G G9
 you need to show How deep is your love?
 (F) How deep

43 C C maj7 F maj7 Dm

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

46 Fm C Gm A7 A7

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

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

50 A7(9) A7 Dm Fm

— should let us be. We be - long to you and me.

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

53 C (Keyboard) Em7 Dm7

(F) How deep

56 C C maj7

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

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

58 C C maj7

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

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

60 C C maj7 C6

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

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

Thank you. Thank you very much.

For our next song by the Bee Gees, we'll move to the year 1971 and their first #1 single in the US. It was the lead song in their album "Trafalgar," and the Bee Gees promoted the album with a tour of the US in the fall of 1971, playing such cities as Boston, New York, Memphis, and Kansas City.

So, here's _____ to ask a very important question: "How Can You Mend A Broken Heart?"

How Can You Mend A Broken Heart?

F (Sax) B♭/F F B♭/F F B♭/F F

5 F F maj7
I can think of young - er days when liv ing for my life was

7 Gm7 F A
ev 'ry thing a girl could want to do. I could nev - er see to -

10 Dm G C
mor - row, but I was nev-er told a - bout the sor - row. And

14 F maj7 3 Gm7 3
how can you mend a bro-ken heart? How can you stop the rain from fall-ing down?

18 B♭ 3 C B♭ C Gm7 C
How can you stop the sun from shin-ing? What makes the world go

21 F F maj7 3
'round? How can you mend a bro-ken man?

24 Gm7 3 B♭ C B♭ C
How can a los - er ev - er win? Please help me mend my bro - ken heart

28 Gm7 C F (Sax) B♭ F
and let me live a - gain.

2

31 F F maj7

I can still feel the breeze that rus - tles through the trees and

33 Gm7 F A

mis - ty mem - o - ries of days gone by. We could nev er see to

36 Dm G C

mor - row; No one said a word a - bout the sor - row. And

40 F maj7 Gm7

how can you mend a bro-ken heart? How can you stop the rain from fall-ing down?

44 B♭ C B♭ C Gm7 C

How can you stop the sun from shin-ing? What makes the world go

47 F F maj7

'round? How can you mend - a bro-ken man?

50 Gm7 B♭ C B♭ C

How can a los - er ev - er win? Please help me mend my bro - ken heart

54 Gm7 C F (Sax)

and let me live a - gain. (Sax)

56 F maj7

Please

60 B♭ C B♭ C Gm7 C

help me mend my bro - ken heart and let me live a -

63 F (Sax) B♭/F F Dm/F F maj7

gain.

How Can You Mend A Broken Heart?

(Sax)

B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

5 B♭ B♭maj7

I can think of young - er days when liv ing for my life was

7 Cm7 B♭ D

ev 'ry thing a girl could want to do. I could nev - er see to -

10 Gm C F

mor - row, but I was nev-er told a - bout the sor - row. And

14 B♭maj7 3 Cm7 3

how can you mend a bro-ken heart? How can you stop the rain from fall-ing down?

18 E♭ 3 F E♭ F Cm7 F

How can you stop the sun from shin-ing? What makes the world go

21 B♭ B♭maj7 3

'round? How can you mend a bro-ken man?

24 Cm7 3 E♭ F E♭ F

How can a los - er ev - er win? Please help me mend my bro - ken heart

28 Cm7 F B♭ (Sax) E♭ B♭

and let me live a - gain.



The musical score consists of two staves. The top staff is for the piano, showing chords and bass notes. The bottom staff is for the saxophone. The lyrics are written below the notes. Measure numbers are on the left, and key changes are indicated above the staff. The piano part includes a section for the saxophone starting at measure 28.

31 B♭

I can still feel the breeze that rus - tles through the trees and

33 Cm7 B♭ D

mis - ty mem - o - ries of days gone by. We could nev er see to

36 Gm C F

mor - row; No one said a word a - bout the sor - row. And

40 B♭maj7 3 Cm7 3

how can you mend a bro-ken heart? How can you stop the rain from fall-ing down?

44 E♭ 3 F E♭ F Cm7 F

How can you stop the sun from shin-ing? What makes the world go

47 B♭ B♭maj7 3

'round? How can you mend a bro-ken man?

50 Cm7 3 E♭ F E♭ F

How can a los - er ev - er win? Please help me mend my bro - ken heart

54 Cm7 F B♭ (Sax)

and let me live a - gain. _____

56 B♭maj7

Please

60 E♭ F E♭ F Cm7 F

help me mend my bro - ken heart and let me live a -

63 B♭ (Sax) E♭/B♭ B♭ Gm/B♭ B♭maj7

gain.

Thank you very much.

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

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

VOCAL DUET

Stayin' Alive

Keyboard

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

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

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

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

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

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

2
15

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

18 B m A/B B m F#m7

18 stay-in' a live.

22 B m7 (F) Well, now I

24 B m7 A B m

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

26 B m7 A B m

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

28 E 7

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

30

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

32 Bm7

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

34

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

36

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

39 Bm A/B B m F#m7

stay-in' a lie.

43 Bm7

45

4
45 E7

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

48 Bm7

48

50 E7

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

52 Bm7

52

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

55 Bm7 A Bm

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

57 Bm7 A Bm

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

59 E7

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

61

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

63 Bm7

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

65

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

67

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

69 Bm A/B Bm F#m7

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

74 Bm7

Bm7

6
76 E7

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

79 Bm7

79

81 E7

Life go-in' no-where. Some-bod-y help me, yeah. I'm stay-in' a-live.

84 Bm7

Thank you very much.

Let's slow things up a bit with this next song that became a big hit for Peaches & Herb in 1978. It spent 4 weeks atop the charts and sold over 2 million copies. Billboard ranked it as the #5 song for 1979 and also reached the #1 spot in Canada.

Here's _____ with our version of a song of true happiness:
"Reunited."

Reunited

VOCAL DUET

Keyboard

A♭maj7 Fm9 B♭m7 D♭m7 D♭m7/G♭

5 A♭maj7 Fm7

(M) I was a fool to ev-er leave your side. Me mi-nus you is such a

8 B♭m7

lone-ly ride. The break-up we had has made me lone-some and sad; I

11 D♭m7 D♭m7/G♭

re - al - lize I love you 'cause I want you bad, hey, hey!

13 A♭maj7 Fm7

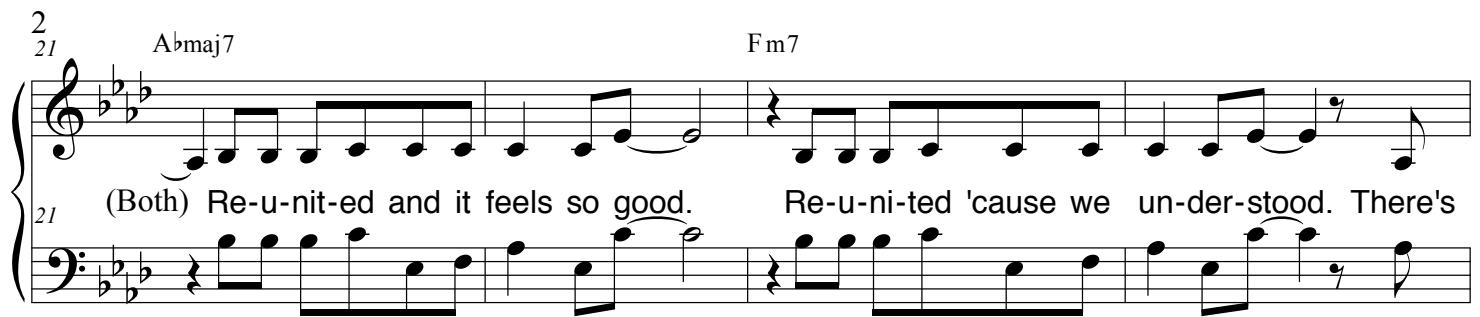
-(F) I spent the eve-ning with the ra - di-o; Re-gret the mo-ment that I

16 B♭m7

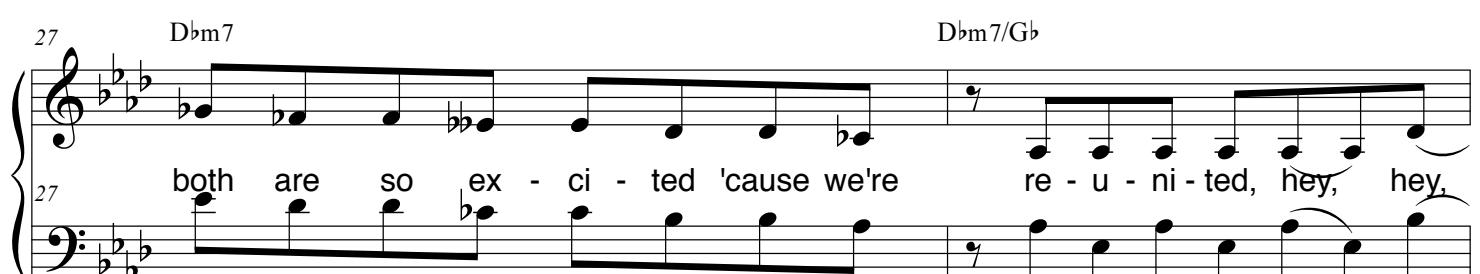
let you go. Our quar-rel was such a way of learn-in' so much. I

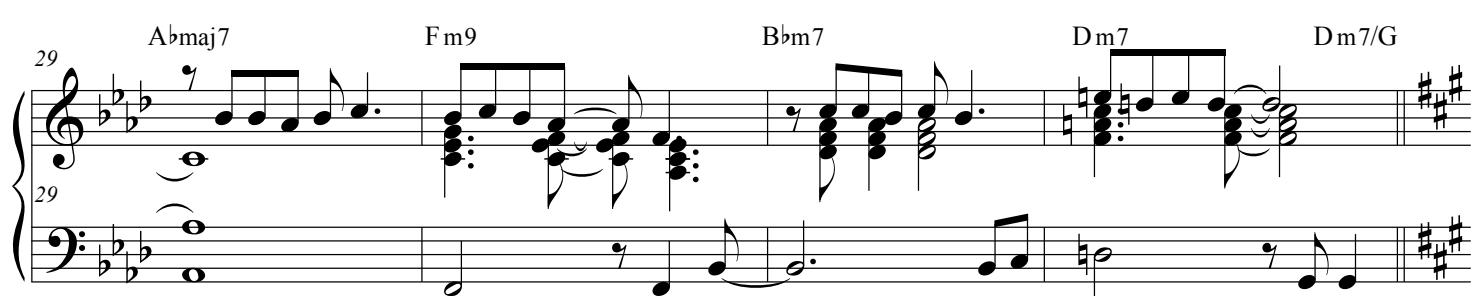
19 D♭m7 D♭m7/G♭

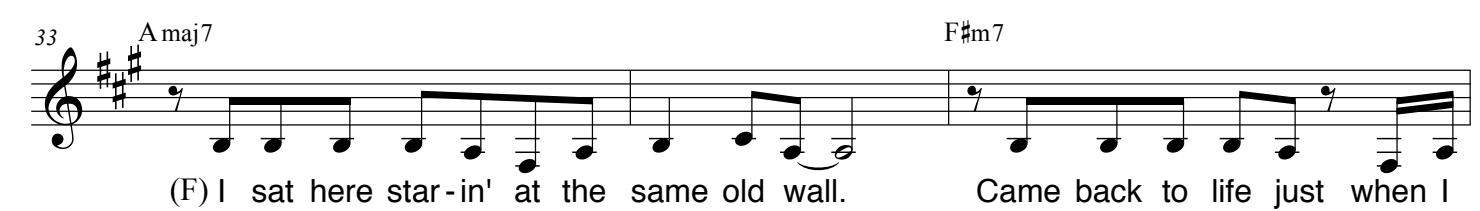
know now that I love you 'cause I need your touch, hey, hey!

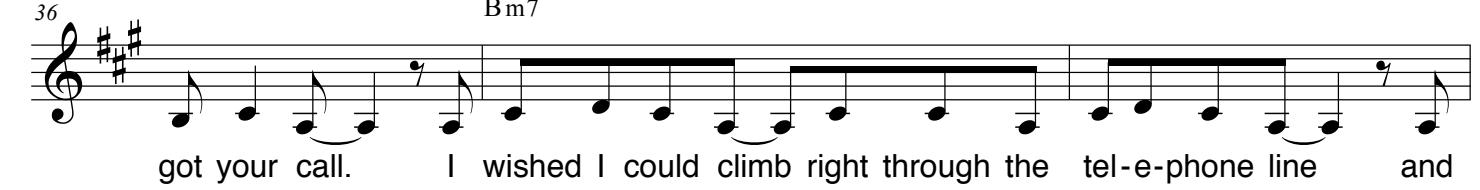
2
21 A♭maj7 F m7


25 B♭m7


27 D♭m7 D♭m7/G♭


29 A♭maj7 F m9 B♭m7 D m7 D m7/G


33 A maj7 F♯m7


36 B m7


39 D m7 D m7/G


41 A maj7 F#m7 3
 (M) I can't go cheat-in', hon-ey, I can't play. I found it ver-y hard to

44 B m7
 stay a-way. As we rem-i-nisce on prec-ious mom-ents like this, I'm

47 D m7 D m7/G
 glad we're back to - geth - er 'cause I missed your kiss, hey, hey!

49 A maj7 F#m7
 Re - u - nit-ed and it feels so good. Re - u - ni - ted 'cause we

52 B m7
 un - der - stood. There's one per-fect fit, and I'm sure this one is it. We

55 D m7 D m7/G
 both are so ex - ci - ted 'cause we're re - u - ni - ted, hey, hey,

57 A maj7 F#m9 B m7 E♭m7 E♭m7/A♭

4
 61 Bbmaj7 Gm7
 (M) Lov-er, lov-er this is sol - id love. (F) And you're ex - act - ly what I'm

64 Cm7
 dream - ing of. (M) All through the day (F) and all thought the night, (M)
 (F) I'll

67 Ebm7 Ebm7/A♭
 give you all the love I have with all my might, hey, hey.

69 Bbmaj7 Gm7
 Re - u - nit - ed and it feels so good. Re - u - ni - ted 'cause we

72 Cm7 (M)
 un - der - stood. (F) There's one per - fect fit, (M) and sugar this one is it. (F) We

75 Ebm7 Ebm7/A♭ Bbmaj7
 both are so ex - cit - ed 'cause we're re - u - nit - ed, hey, hey.

78 Cm7
 (M) I won't ev - er make you cry, I won't

80 D♭⁹⁷
 let one day go by with-out hold - ing you with-out kiss - ing you, with-out

82 F7 Bbmaj7
 lov-ing you. (M) Re - u - nit - ed and it feels so good.

Thank You.

We'll pick up the tempo just a bit with this next song written in 1971 collaboration with Lori Lieberman after she was inspired by a Don McLean performance. It became a #1 hit in 1973 for Roberta Flack and was inducted into the Grammy Hall of Fame in 1999.

The title of the song is "Killing Me Softly," referring to the Don McLean original inspiration that was made on Lori Lieberman. Enjoy!

Killing Me Softly

F

(Sax)

Keyboard

Em Am7 D G

5 Em A D C

9 G C F E

15 Am (Keyboard)

15 (Sax)

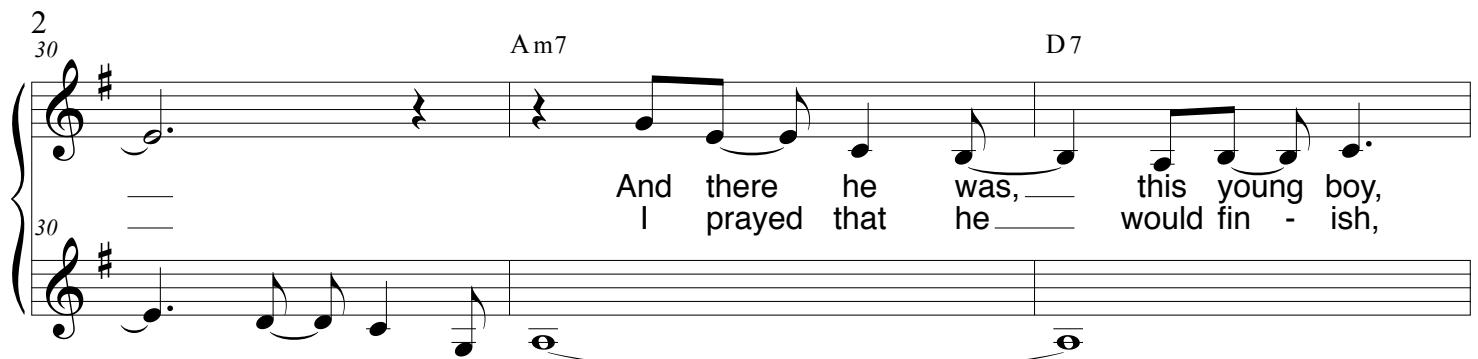
23 Am7 D7 G

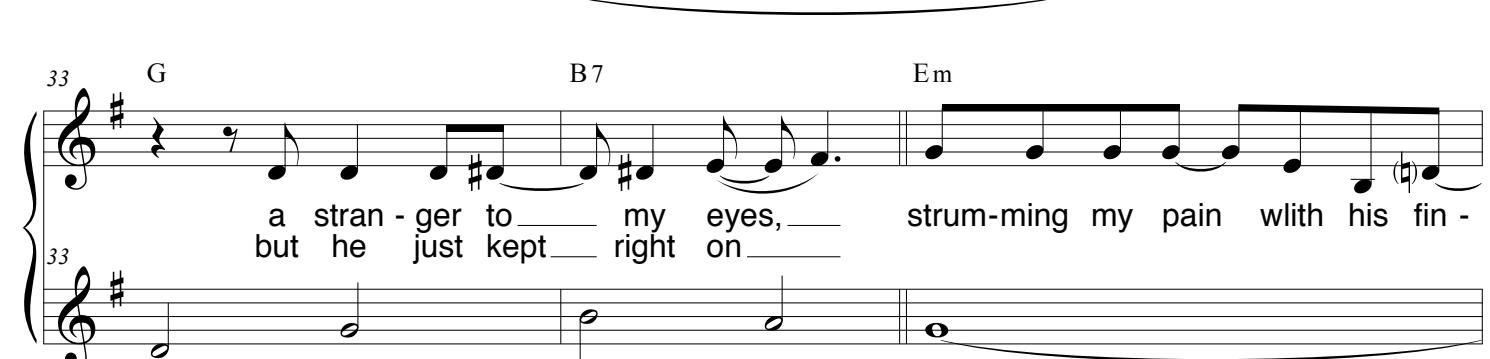
I heard he sang
I heard he had

(Sax - 2nd time only)

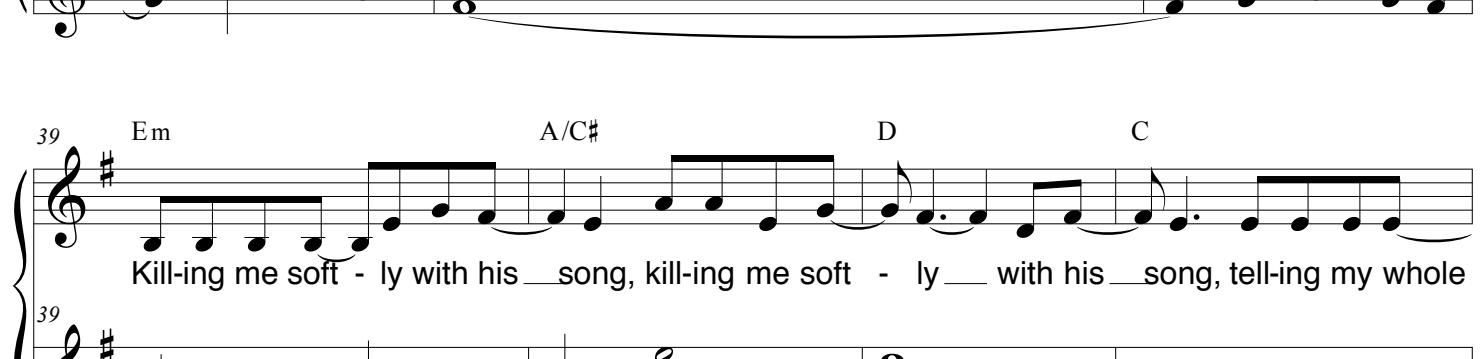
26 C maj 7 Am7 D9 Em

I heard he sang
I heard he had

2
30 A m7 D


30
33 G B 7 Em


33
36 Am7 D G


36
39 Em A/C# D C


39
43 G C F


43

1.
E

2.
E

3

47

51 A m7 D 7 G C maj 7
He sang as if he knew me in all my dark des-pair.
(Sax)

55 A m7 D 9 E m
And then he looked right through me as if I was-n't there.

59 A m7 D 7 G B 7
But he was there, this stran-ger, sing-ing clear and strong,

63 E m A m7 D G
strum-ming my pain with his fin - gers, sing-ing my life with his words.

4
67 Em A/C# D C

Kill-ing me soft - ly with his song, kill-ing me soft - ly with his song, tell-ing my whole

71 G C F E

life with his words, kill-ing me soft - ly with his song.

(Keyboard)
77 Em Am7 D G

(Sax)

81 Em A/C# D C

85 G C F E

Kill-ing me soft - ly with his song.

Killing Me Softly

M

Keyboard

(Sax)

Am Dm7 G C

5 Am D G F

9 C F B♭ A

15 Dm (Keyboard)

15 (Sax)

23 Dm7 G7 C

I heard he sang a good song,
I heard he had em-bar-rassed by

23 (Sax - 2nd time only)

26 F maj7 Dm7 G9 Am

a style, and so I came to see him to lis-ten for a-while.
the crowd. I felt he found my let-ters and read each one out loud.

26

2
30 Dm7 G7

And I there prayed that he was, he this young boy, would fin - ish,

33 C E7 Am

a stran - ger to my eyes, strum-ming my pain wlith his fin -
but he just kept right on

36 Dm7 G C

- gers, sing - ing my life with his words.

39 Am D/F# G F

Kill-ing me soft-ly with his song, kill-ing me soft - ly with his song, tell-ing my whole

43 C F Bb

life with his words, kill-ing me soft - ly with his song.

47 1. A 2. A 3

51 Dm7 G7 C F maj7

He sang as if he knew me in all my dark des-pair.
(Sax)

55 Dm7 G9 Am

And then he looked right through me as if I was-n't there.

59 Dm7 G7 C E7

But he was there, this stran-ger, sing - ing clear and strong,

63 Am Dm7 G C

strum-ming my pain with his fin - gers, sing-ing my life with his words.

4

67 Am D/F# G F

Kill-ing me soft-ly with his song, kill-ing me soft - ly with his song, tell-ing my whole

71 C F B♭ A

life with his words, kill-ing me soft - ly with his song.

(Keyboard)

77 Am Dm7 G C

77 (Sax)

81 Am D/F# G F

85 C F B♭ A

Kill-ing me soft - ly with his song.

Thank you.

This next song was written and sung by an Irishman, Gilbert O'Sullivan, in 1972 and spent 6 weeks at the #1 spot that year. Billboard ranked it as the #2 song in 1972, and artists such as Neal Diamond, Anita Bryant, Shirley Bassey, and Nina Simone all produced recordings.

Here's _____ to sing our version this rather sad song of resignation - "Alone Again, Naturally."

NO SAX

Alone Again, Naturally

Keyboard

B♭ Gm/B♭ Gm(add 9) Gm Cm9 F 13(♭9) B♭

5 B♭maj7 B♭6

6 Dm

7 Dm7(♭5)

8 G7 Cm7

10 C° B♭ B♭aug

12 B♭6 Em7 A7 Dm

Oh,
in a that lit - tle while from now, — if I I'm was and
look - ing on - ly yes - ter - day, —
back o - ver the years,
what ev - er else that ap - pears, —
not cheer - ful bright less so - ur, I prom -
what ev - er else that ap - pears, — look - ing I re -
ise my self to treat my - self and vis -
for ward to, well, who would n't do role
mem ber I cried when my fa - ther died, and the nev - er
- it a near - by tow - er. And climb - ing to the top will throw
I was a - bout to play. But as if to knock me down, re - al
wish-ing to hide the tears. And at six - ty - five years old, my moth -
my self off in an ef - fort to make it clear to who - ev - er
i - ty came a - round, and with - out so much, as a mere touch, cut me
- er, God rest her soul, could - n't un - der stand why the on - ly man she had
what it's like when you're shat - tered, left stand - ing in the lurch at a church
in to lit - tle piec - es, leav - ing me to doubt talk a - bout
ev - er loved had been tak - en, leav - ing her to start with a heart

2
14 Dm7(b5) G7(b9) G7 Cm

— where peo-ple say - ing, "My God, — that's tough, she's stood him up, — no point
— God is His mer - cy, who, if — he real - ly does ex - ist, — why did —
— so bad - ly bro - ken. De - spite — en - cour - age - ment from me, no words

16 Cm7(b5) B♭maj7 B♭6

— in us — re - main - ing. We may as well go home." As I
— He de - sert me in my hour of need? I
— were ev - er spo - ken. And when she passed a - way I
cried

18 Dm G7 Cm F7(b9) To Coda Φ

1. B♭

— did on my own; a-lone a-gain, nat'-ral-ly.
- ly am indeed a-lone a-gain, nat'-ral-ly.
— and cried all day; a-lone a-gain, nat'-ral-ly.
To think

2. B♭ D♭

It seems to me that there are more hearts

23 A♭7 C° F7(b9)

bro - ken in the world that can't be mend - ed, left un - at - tend

25 D♭ Gm7(b5) F/C C7 F9 F7 D.S. al Coda

— ed; what do we do? What do we do? Now

Φ Coda

28 B♭ Dm7 G7 Cm F7(b9) F7 B♭

A-lone a-gain, na -'ral-ly.

NO SAX

Alone Again, Naturally

M
Keyboard

F D m/F D m(add 9) D m G m9 C 13(b9) F

5 F maj7 F6
in a lit - tle while from now, — if I'm was and
that on - ly yes - ter - day, —
look - ing back o - ver the years,
back

6 A m
not feel - ing an - y less so - ur, I prom -
cheer ful bright and gay; — look - ing -
what ev - er else that ap pears, — I re -

7 A m7(b5)
- ise my - self to treat my - self and vis -
for ward to, well, who would n't do the role -
mem ber I cried when my fa - ther died, nev - er

8 D 7 G m7
- it a near - by tow - er. And climb - ing to the top will throw
I was a - bout to play. But as if to knock me down, re - al
wish - ing to hide the tears. And at six - ty - five years old, my moth -

10 G° F Faug
— my - self off in an ef - fort to make it clear to who - ev - er
— i - ty came a - round, and with - out so much, as a mere touch, cut me
- er, God rest her soul, could - n't un - der stand why the on - ly man she had

12 F6 B m7 E 7 A m
what it's like when you're shat - tered, left stand - ing in the lurch at a church
in - to lit - tle piec - es, — leav - ing me to doubt talk a - bout
ev - er loved had been tak - en, — leav - ing her to start with a heart

2
14 A m7(b5) D 7(b9) D 7 Gm

— where peo-ple say - ing, "My God, — that's tough, she's stood him up, no point
— God is His mer - cy, who, if — he real - ly does ex - ist, why did —
— so bad - ly bro - ken. De - spite — en - cour - age - ment from me, no words

16 Gm7(b5) F maj7 F 6

— in us — re - main - ing. We may as well go home." As I
— He de - sert me in my hour of need? I
— were ev - er spo - ken. And when she passed a - way I cried

18 Am D 7 Gm C 7(b9) To Coda \oplus

1. F

— did on — my own; a-lone a-gain, nat'rally. To think,
- ly am indeed a-lone a-gain, nat'rally.
— and cried all day; a-lone a-gain, nat'rally.

2. F A♭

It seems — to me — that there are more hearts

23 E♭7 G° C 7(b9)

bro - ken in the world that can't be mend - ed, left un - at - tend

25 A♭ D m7(b5) C/G G 7 C 9 C 7 D.S. al Coda

— ed; what do we do? — What do we do? — Now

\oplus Coda

28 F A m7 D 7 Gm C 7(b9) C 7 F

A - lone a - gain, na - 'ral - ly.

Thank you very much.

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

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

NO SAX

Bad Bad Leroy Brown

Keyboard

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

Well, the South-

5 C D7

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

8 E7 F

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

11 G7 C C

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

14 D7

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

17 E7 F

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

19 G7 C

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

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

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

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

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

\oplus Coda

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

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

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

Bad Bad Leroy Brown

M
Keyboard

NO SAX

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

Well, the South-

5 G A7

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

8 B7 C

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

11 D7 G G

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

14 A7

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

17 B7 C

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

19 D7 G

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

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

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

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

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

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

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

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

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

Thank you very much.

For our next to last song, _____ and I will sing a classic song written by the great duo, Simon and Garfunkel, back in 1970. It topped the charts in over ten countries and received two Grammy Awards, sold around 25 million records and was ranked at number 51 on Rolling Stone's 500 Greatest Albums of All Time.

Here's our version of this great 70's song of hope and encouragement - "Bridge Over Troubled Water."

(Keyboard Only)

Bridge Over Troubled Water

Keyboard

1 G D C C[#]7 G/D E m7 E 7 C C m6

5 G G7 C/G G G7 C/G When you're

9 G C G C F C wear - y, feelin' small. When tears are

13 G C G C G C in your eyes, I'll dry them all.

17 G D Em D C G I'm on your side. oh, when times get rough.

21 G7 C A D G7 C C \sharp 7

21 and frieds just can't be found, like a bridge o - ver

25 G/D E m E7 C B7 E m G7 C C \sharp 7

25 troubled wa - ter, I'll lay me down, like a bridge o - ver

29 G/D E m E7 C A m D7 G C/G

29 troubled wa-ter, I'll lay me down.

33 G G7 C/G G G7 C/G

33 When you're

37 G C/G G C F C

37 down and out, the street, when eve - ning

41 G C C[#]7 G C G C

41 falls so hard I will com-fort you.

45 G D/F# E m D C G

45 I'll take your part Oh, whendark-ness comes

49 G7 C G D G7 C C[#]7

49 and pain is all a-round, like a bridge o-ver

53 G/D E m E 7 C B 7 E m G 7 C C[#]7

53 troubled wa-ter, I'll lay down, like a bridge o-ver

57 G/D E m C E m B 7 E m A 7

57 troubled wa-ter, I will lay me down.

(Add Bass and Drums)

61 G. C E m C C m G

65 C G C G

69 C G C/G G

Sail on, sil-ver girl,
sail on by.

73 C F C G C G C

Your time has come to shine. All you dreams the way.

77 G C G D/F# E m D

See how they shine. Oh, if

81 G G7 C A D G7

81 need a friend, I'm sail - ing right be - hind, like a

85 C C#7 G/D E m C E m/B B 7 E m G7

85 bridge o - ver troubled wa - ter, I will ease your mind. Like a

89 C CMaj7 A 7/C# G/D E m C B

89 bridge o - ver troubled wa - ter, I will ease your mind,

92 E m /D# /D A /A♭ G your mind.

92 G

95 C C m G

VOCAL DUET

Bridge Over Troubled Water

VOCAL

7

when you're wea - ry, — feel-in' small. When tears are

13

in your eyes, I'll dry them all: I'm on your side. Oh,

19

— when times get rough and friends just can't be found, like a

24

bridge o - ver troub-led wa-ter, I will lay me down. Like a bridge o - ver

29

troub led wa-ter, I will lay me down. 3 When you're

37

down and out,
when you're on the street,
when eve - ning
falls so hard,
I will com - fort you.

45

I'll take your part.
Oh, when dark-³ness comes
and pain is

50

all a - round,
like a bridgeo - ver troub-led wa-ter,
I will lay me

55

down. Like a bridge o - ver troub-led wa-ter,
I will lay me down.

61

8
Sail on, sil-ver girl,
sail on by.
Your time has
8

74

74 come to shine. All your dreams are on the way. See how they

79

79 shine. Oh, if you need a friend, I'm sailing right be - hind.

84

84 like a bridge o - ver troub - led wa - ter, I will ease your mind.

88

88 Like a bridgeo - ver troub - led wa - ter, I will ease your mind,

92

92 your mind.

(ease your mind)

2

2

Thank you very much.

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

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

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

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

VOCAL DUET

American Pie

Keyboard

B_b (Freely) B_b F Gm7 Cm E_b

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

4 Gm F B_b F Gm7

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

Cm E_b Gm E_b F

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

11 B_b(Add drums - in tempo) Cm E_b Cm

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

15 Gm F B_b F7

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

19 Gm Cm7 E_b

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

22 Gm C7 F

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

26 Gm F Gm F

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

30 E_b B_b C7 E_b F7

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

{ 30 you both kicked off your shoes. I was a

2
34 B♭ F Gm Cm

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

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

37 E♭ B♭ F Gm

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

pick-up truck.

the day

40 E♭ F7 B♭ E♭ B♭ F7

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

the mu - sic died.

44 B♭ E♭ B♭ F B♭ E♭ B♭ F

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

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

48 B♭ E♭ B♭ F Gm

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

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

51 C7 Gm F7

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

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

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

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

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

63 - heard the mu - sic years be-fore,

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

67 - the children screamed

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

72 - the poets dreamed. Not a word was spo-

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

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

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

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

4

83 Gm E♭ Cm7 F7 B♭ F7

for the coast the day the mu - sic died. They start-ed sing-ing,

the day the mus - sic died.

88 B♭ E♭ B♭ F B♭ E♭

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

91 B♭ F B♭ E♭ B♭ F

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

94 Gm C7 Gm

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

97 F7 Cm 1. Gm F7 2. Gm F7 B♭ Cm

(Both) They start - ed sing - ing. _____
die." _____

101 Gm B♭ Cm Gm F7

They start - ed sing - ing. _____ They start - ed sing - ing.

104 Cm7 rall. F7 B♭

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