



THE **MIXED NUTS**

Set H

Last revised: 2019.03.28

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Gypsy In My Soul

F

Keyboard

5 CMaj7 A m7 D m7 G7 CMaj7 A m7 D m7 G7 CMaj7 A m7

If I am fan-cy free and I love to wan-der, it's just the
There's some-thing call-ing me from a-way out yon-der. It's just the

10 D m7 G7 1. C6 A m7 D m7 G7 2. C6 F#m7(b5) B7

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

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

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

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

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

23 CMaj7 A m7 D m7 G7 CMaj7 A m7 D m7 G7

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

27 CMaj7 A m7 D m7 G7 C6 A °7

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

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

cares, no strings, my heart has wings.

2
 39 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7
 If I am fan - cy free and I love to wan - der,
 43 C Maj7 A m7 D m7 G7 C 6 C7 B^b7
 it's just the gyp - sy in my soul.

47 E^bMaj7 C m7 F m7 B^b7 E^bMaj7 C m7 F m7 B^b7
 51 E^bMaj7 C m7 F m7 B^b7 1. E^b6 C m7 F m7 B^b7 2. E^b6 E m7(♭5) B 7

57 E m7 A 7 E m7 A 7 E m7 A 7 E m7 A 7
 I've got - ta give vent to my e - mo - tion.

61 D m7 G7 3 D m7 G7 3 D m7 G7 D m7 G7
 I'm on - ly con - tent hav - ing my way. Say,

65 C Maj7 A m7 D m7 G7 C Maj7 A m7 D m7 G7
 There is no oth - er life of which I'm fon - der.

69 C Maj7 A m7 D m7 G7 C 6 A °7
 It's just the gyp - sy in my soul. No

73 D m7 G 7 D m7 G7(♭9) C 6 A °7 D m7 G 7 D m7 G7(♭9) C 6 A m7 D m7 G 7

cares, ____ no strings, ____ my heart ____ has wings. ____

81 C Maj7 A m7 D m7 G 7 C Maj7 A m7 D m7 G 7

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

85 C Maj7 A m7 D m7 E ° A 7

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

89 D m7 D♭Maj7

It's just the gyp - sy in my

91 C 6/G B♭6/G C 6/G B♭6/G C 6/G B♭6/G C 6/G B♭6/G

91 soul. ____

95 C 6/G B♭6/G C 6/G B♭6 N.C. (Sax)

C 6

Gypsy In My Soul

M
Keyboard

5 FMaj7 D m7 G m7 C7 FMaj7 D m7 G m7 C7 FMaj7 D m7

10 G m7 C7 1. F6 D m7 G m7 C7 2. F6 B m7(b5) E7

gyp-sy in my ____ soul.
gyp-sy in my ____ soul.

15 A m7 D 7 A m7 D 7 A m7 D 7 A m7 D 7

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

19 G m7 C7 G m7 C7 3. G m7 C7 G m7 C7

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

23 FMaj7 D m7 G m7 C7 FMaj7 D m7 G m7 C7

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

27 FMaj7 D m7 G m7 C7 F6 D °7

It's just the gyp - sy in my ____ soul. _____ No

31 G m7 C7 G m7 C7(b9) F6 D °7 G m7 C7 G m7 C7(b9) F6 D m7 G m7 C7

cares, ____ no strings, ____ my heart ____ has wings. ____

2 F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7

If I am fancy free and I love to wan - der,

43 F Maj7 D m7 G m7 C7 F 6 F7 E♭7

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

47 A♭Maj7 F m7 B♭m7 E♭7 A♭Maj7 F m7 B♭m7 E♭7

1. A♭Maj7 F m7 B♭m7 E♭7 A♭6 F m7 B♭m7 E♭7 2. A♭6 A m7(♭5) E7

51 A♭Maj7 F m7 B♭m7 E♭7 A♭6 F m7 B♭m7 E♭7 A♭6 A m7(♭5) E7

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

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

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

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

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

65 F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7

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

69 F Maj7 D m7 G m7 C7 F 6 D °7

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

73 G m7 C7 G m7 C7(♭9) F6 D°7 G m7 C7 G m7 C7(♭9) F6 D m7 G m7 C7

cares, ____ no strings, ____ my heart ____ has wings. ____

81 FMaj7 D m7 G m7 C7 FMaj7 D m7 G m7 C7

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

85 FMaj7 D m7 G m7 A° D7

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

89 G m7 G♭Maj7

It's just the gyp - sy in my

91 F6/C E♭6/C F6/C E♭6/C F6/C E♭6/C F6/C E♭6/C

91 soul. ____

95 F6/C E♭6/C F6/C E♭6 N.C. F6

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

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

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

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

Falling In Love With Love

F
Keyboard

(Sax)

G m7

5 B♭6 A m7 G m7 C7

9 F Maj7 F 6 F Maj7 F♯7 G m7 C7

Fall-ing in love with love is one fall - ing for the make - be - lieve.
I fell in love with love one night when moon was full.

15 G m7 C7 G m7 C7 G m7 C7

Fall - ing in love with love eyes is un - play - ing the
I was un - wise with eyes un - a - ble to

21 F Maj7 F 6 F Maj7 F 6 F Maj7 F 6

fool. Car - ing too much is
see. I fell in with love with

27 F Maj7 F 6 E m7 A 7 E m7 A 7 D m

such a juv - e - nile fan - cy. Learn-ing to
love, with love ev - er

34 Dm(Maj7) D m7 G 7 G m7 C7

trust is just for child-ren in school

41 E m7 A 7 E♭7 D 7 G m7 D7(♭9) G m7 C7

last - fig. But love fell out with

49 F Maj7 To Coda D m7 C7 D.S. al Coda

me.

53 Coda

Falling In Love With Love

M
Keyboard

(Keyboard)

C m7

5 E♭6 D m7 C m7 F7

9 B♭Maj7 B♭6 B♭Maj7 B°7 C m7 F7

Fall-ing in love with love is fall - ing for make - be - lieve.
I fell in love with love one night when the moon was full.

15 C m7 F7 C m7 F7 C m7 F7

Fall - ing in love with love is play - ing the
I was un - wise with eyes un - a - ble to

21 B♭Maj7 B♭6 B♭Maj7 B♭6 B♭Maj7 B♭6

fool. Car - ing too much is
see. I fell in love with with

27 B♭Maj7 B♭6 1. A m7 D7 A m7 D7 G m

such a juv - e - nile fan - cy. Learn-ing to
love, with love ev - er

34 Gm(Maj7) G m7 C7 C m7 F7

trust is just for child-ren in school.

41 2. A m7 D7 A♭7 G7 C m7 G7(♭9) C m7 F7

last - ing. But love fell out with

49 B♭Maj7 G m7 D.S. al Coda

To Coda

53 Coda

me.

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

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

F

My Romance

(Keyboard & Bass - Freely)

Keyboard

F Maj7 /E D m7 G m7 C7
 (Continue freely)
 5 F Maj7 G m7 A m7 A^b7 G m7 C7 F Maj7 A 7 D m
 mance does-n't have to have a moon in the sky. My ro-mance does-n't
 10 D m7 D 7 G m7 C7 F Maj7 F 7 (Add rhythm) B^bMaj7 E^b7 F Maj7 F 7
 need a blue la - goon stand-ing by, no month of May, no
 15 B^bMaj7 E^b7 F Maj7 B m7(♭5) E7(♭9) A m7 E^b7 D m7 G 7 G m7 C7
 twink - ling stars, no hide - a - way, no soft gui - tars. My ro-
 21 F Maj7 G m7 A m7 A^b7 G m7 C7 F Maj7 A 7 D m
 mance does-n't need a cas - tle ris - ing in Spain, nor a dance to a
 26 D m7 D 7 G m7 C7 F Maj7 F 7 B^bMaj7 D 7 G m7 G m/F
 con-stant-ly sur - pris - ing re-refrain. Wide a-wake, I can make my most fan -
 31 E m7(♭5) A 7 D m7 D^b7 F Maj7/C D m7 G m7 C7
 tas - tic dreams come true. My ro-mance does-n't need a thing but
 35 1. F D m7 C7 (Sax) 2. F D m7 D^b7 F Maj7/C D m7
 you. _____ you. _____ My ro - mance does-n't
 40 G m7 C 9 F (Sax) D m7 G m11 C7 F Maj7
 need one thing but you. _____

M
Keyboard

My Romance

(Keyboard & Bass - Freely)

4 B♭Maj7 /A G m7 C m7 F7 My ro-

5 (Continue freely) B♭Maj7 C m7 D m7 D♭°7 C m7 F7 B♭Maj7 D 7 G m
mance does-n't have to have a moon in the sky. My ro-mance does-n't

10 G m7 G 7 C m7 F7 B♭Maj7 B♭7 (Add rhythm) E♭Maj7 A♭7 B♭Maj7 B♭7
need a blue la - goon stand-ing by, no month of May, no

15 E♭Maj7 A♭7 B♭Maj7 E m7(♭5) A 7(♭9) D m7 A♭7 G m7 C 7 C m7 F7
twink - ling stars, no hide - a - way, no soft gui - tars. My ro-

21 B♭Maj7 C m7 D m7 D♭°7 C m7 F7 B♭Maj7 D 7 G m
mance does-n't need a cas - tle ris - ing in Spain, nor a dance to a

26 G m7 G 7 C m7 F7 B♭Maj7 B♭7 E♭Maj7 G 7 C m7 C m/B♭
con-stant-ly sur - pris - ing re-frain. Wide a-wake, I can make my most fan -

31 A m7(♭5) D 7 G m7 G♭7 B♭Maj7/F G m7 C m7 F7
tas - tic dreams come true. My ro - mance does-n't need a thing but

35 1. B♭ G m7 F7 2. B♭ G m7 G♭7 B♭Maj7/F G m7
you. _____ (Keyboard) you. _____ My ro - mance does-n't

40 C m7 F 9 B♭ G m7 C m11 F7 B♭Maj7
need one thing but you. _____ (Keyboard)

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

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

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

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

2014.04.15

Me And My Shadow

Keyboard

E° F7

B^{flat}6 N.C. E° F7 B^{flat}6 N.C. E° F7

5 B^{flat} E^{flat}m C m F11 F7
Me and my shad - ow strolling down the av - e -

11 B^{flat} B^{flat}6/D C m7 F7 B^{flat} A A7 G m
nue. Me and my shad - ow not a soul to

18 G m7(♭5) C7 F F/C C7 F7 B^{flat} B^{flat}6 B^{flat}13 B^{flat}7
tell our trou-bles to. And when it's twelve o' clock, we

23 E^{flat}Maj7 E^{flat}Maj7/D E^{flat}Maj7/B^{flat} A^{flat}7 G 7 G7(♭9) G Maj7(#5) G 7(♯5)
climb the stair, we nev - er knock for

27 C7 F7 F7(♯5) B^{flat} E^{flat}m C m
no-bod-y's there, just me and my shad - ow,

33 F11 F7 1. B^{flat} F#7/C# C m7 F7
all a - lone and feel - ing blue.

37 2. B^{flat} G 7 C m7 F7 3
blue, I'm so blue. E-ven with my shad-ow I'm still a-lone and feel-ing

41 B^{flat}6 G m7 C m7 F7 B^{flat}6 G m7 C m7 F7 B^{flat}6
blue. 3 3 3 3 3 3

Thank you. Thank you very much.

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

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

Enjoy!

Slow Bossa Nova

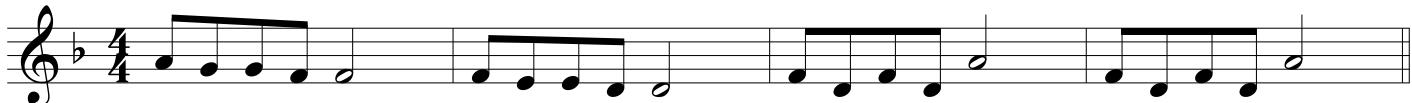
Where Do I Begin?

F

Keyboard

(Sax)

Dm



5 Dm

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

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

7 A7

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

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

9 Dm

Dm7/C

B♭

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

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

11 A7

1.

Dm

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

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

15

D

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

he fills my heart. _____ He fills my

2

18 Gm C7 F B^b

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

22 Gm A7 Dm Gm C7

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

26 F B^b 3 E7 A A7

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

31 Dm A7

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

34 Dm Dm7/C B^b

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

37 A7 Dm A7

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

Dm (Sax) A7 Dm

there.

Where Do I Begin?

Slow Bossa Nova

M
Keyboard

(Keyboard)

Gm



5 Gm

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

7 D7

great a love can be,
empty world of mine.
the sweet love story
that is

There'll never be another
old - er than the sea,
the simple truth about
love, another time.

9 Gm Gm7/F E♭

old - er than the sea,
the simple truth about
love, another time.

She came in - to my life
and

11 D7

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

15

2. G

she fills my heart.
She fills my

2

18 Cm F7 B♭ E♭

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

22 Cm D7 Gm Cm F7

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

26 B♭ E♭ A7 D D7

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

31 Gm D7

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

34 Gm Gm7/F E♭

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

37 D7 Gm D7

stars all burn a - way, and she'll be there. and she'll be

41 Gm (Keyboard) D7 Gm

(Keyboard)

there.

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

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

It's Only A Paper Moon

F

Keyboard
F9

B♭Maj7 B° Cm7 F9 B♭Maj7 B° Cm7 F9
 4 4 4 4 4 4 4 4

5 8 B♭Maj7 B° Cm7 F7 Cm7 F7 B♭Maj7
 4 4 4 4 4 4 4 4

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

9 B♭Maj7 B°7/D E♭ C7/E F7 1. B♭6 F7 2. B♭6 B♭7
 4 4 4 4 4 4 4 4

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

14 E♭6 E°7 B°F G7 Cm7 F7 B♭6 B♭7 E♭6 E°7 B°F
 4 4 4 4 4 4 4 4

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

20 Dm7 G7 Cm7 F7 B♭Maj7 B°7 Cm7 F7
 4 4 4 4 4 4 4 4

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

24 Cm7 F7 B♭Maj7 B♭Maj7 B°7/D E♭ C7/E To Coda
 4 4 4 4 4 4 4 4

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

28 F7 B°6 F7 D.S. al Coda 30 F7 B°6 G7
 4 4 4 4 4 4 4 4

be-lieved in me. be-lieved in me. if

32 Cm7 Em7(b5) F7 N.C. N.C. B♭Maj7 B° Cm7 F7 B°6
 4 4 4 4 4 4 4 4

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

It's Only A Paper Moon

M
Keyboard
B⁹

E^bMaj7 E° Fm7 B^b9 E^bMaj7 E° Fm7 B^b9

5 E^bMaj7 E° Fm7 B^b7 Fm7 B^b7 E^bMaj7

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

9 E^bMaj7 E^b/G A^b F7/A B^b7 1. E^b6 B^b7 2. E^b6 E^b7

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

14 A^b6 A°7 E^b/B^b C7 Fm7 B^b7 E^b6 E^b7 A^b6 A°7 E^b/B^b

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

20 G m7 C7 Fm7 B^b7 E^bMaj7 E°7 Fm7 B^b7

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

24 Fm7 B^b7 E^bMaj7 E^bMaj7 E^b/G A^b F7/A To Coda

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

28 B^b7 E^b6 B^b7 D.S. al Coda 30 Coda B^b7 E^b6 C7

— be-lieved in me. — be-lieved in me. — if

32 Fm7 3 Am7(b5) B^b7 N.C. N.C. E^bMaj7 E° Fm7 B^b7 E^b6

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

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

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

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

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

Kansas City

F

Keyboard

Standard 12-bar blues intro

C /E /G C B^b /D /F B^b F /A /C /A F /A /C /A
 I'm goin' to

5 F F7
 Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to

9 B^b F
 Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 C7 B^b7 F
 cra - zy way of lov - in' there and I'm gon - na get me some.

16 C7 F
 I'm gon - na be stand-in' on the cor - ner Twelfth Street and
 I'm go - in' to pack my clothes, leave at the crack of

19 F7 B^b
 Vine. I'm gon - na be stand-in' on the cor - ner Twelfth Street and
 dawn. I'm go - in' to pack my clothes, leave at the crack of

23 F C7
 Vine. With my Kan - sas Cit - y hon - ey and a
 My old man will be sleep - in' and he

26 B^b7 F
 bot - tle of Kan - sas Cit - y wine. Well, I
 won't know where I've gone. 'Cause if

2

29 F

31 F7

33 B♭ F

37 C7 B♭7 1. F (Sax) C7

41 2. F C7 B♭7

45 F C7

48 B♭7 F F7/A B♭ B°7 C G♭ F9

Kansas City

M
Keyboard

Standard 12-bar blues intro

F /A /C F E♭ /G /B♭ E♭ B♭ /D /F /D B♭ /D /F /D
 I'm goin' to

5 B♭ B♭
 Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to

9 E♭ B♭
 Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 F 7 E♭ 7 B♭
 cra - zy way of lov - in' there and I'm gon - na get me some.

16 F 7 3 B♭
 I'm gon-na be stand-in' on the cor - ner Twelfth Street and
 I'm go - in' to pack my clothes, leave at the crack of

19 B♭ 7 E♭
 Vine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and
 dawn. I'm go - in' to pack my clothes, leave at the crack of

23 B♭ F 7
 Vine. With my Kan - sas Cit - y hon - ey and a
 dawn. My wo - man will be sleep - in' and she

26 E♭ 7 B♭
 bot - tle of Kan - sas Cit - y wine. Well,
 won't know where I've gone. 'Cause if I

2

29 B♭

might stay with that gal, | might know I'm gon - na die, But Gotta

31 B♭7

if find a friend - ly honey and that's the rea - son why I'm goin' to

33 E♭ B♭

Kan - sas Cit - y, Kan - sas Cit - y, here I come. _____ They got a

37 F7 E♭7 1. B♭ F7

cra - zy way of lov - in' there and I'm gon-na get me some. _____ (Keyboard)

41 2. B♭ F7 E♭7

some. _____ They got a cra - zy way of lov - in' there and I'm gon-na get me

45 B♭ F7

some. _____ They got a cra - zy way of lov - in' there and

48 E♭7 B♭7/DE♭ E°7 F B B♭9

I'm a gon - na get me some. _____

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

Here is "For All We Know."

For All We Know

F

Keyboard

(Keyboard & Bass - Freely)

Musical score for keyboard/bass introduction. Key signature: B-flat major (two flats). Time signature: Common time (4/4). Measures 1-4: B-flat, /A, G minor 9th, G-flat major 7th, F7.

(Continue freely)

Continuation of keyboard/bass part. Measures 5-8: B-flat, F7/A, G minor, G-flat major 7th. Chords are marked with '3' above them.

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

Continuation of keyboard/bass part. Measures 9-12: C minor 7th, F7, B-flat, A major 7th, G minor 7th, C 9th/E, D minor 7th/F, F7. Chords are marked with '3' above them.

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

In rhythm)

Vocal line with piano accompaniment. Measures 13-16: B-flat 6th, G minor 7th, C 9th, F7, C minor 7th, F7. Chords are marked with '3' above them. Text: all we know we may nev - er meet a - gain. Be -

Vocal line with piano accompaniment. Measures 17-20: B-flat major 7th, E-flat major 7th, D minor 7(b5), G7(b9), C minor 7th, C minor 7(b5), F7. Chords are marked with '3' above them. Text: fore you go, make this mo - ment sweet a - gain. We

Vocal line with piano accompaniment. Measures 21-24: B-flat major 7th, D-flat major 7th, C minor 7th, F7. Chords are marked with '3' above them. Text: won't say "Good night" un - til the last min - ute. III

Vocal line with piano accompaniment. Measures 25-28: G minor 7th, C 7th, C minor 7th, F7. Chords are marked with '3' above them. Text: hold out my hand and my heart will be in it. For

29 B[♭]6 G m7 C9 F7 C m7 F7
 all we know, this may on - ly be a dream, _____ We

33 B[♭]Maj7 E[♭]Maj7 D m7(♭5) G7(♭9) C m7 C m7(♭5) F7
 come and go like the rip - ples in a stream. _____ So

37 B[♭]Maj7 E m7 A 7 D7 A[♭]9(♯11) G9sus4 G7
 love me to - night, to - mor - row was made for some, to -

41 C m7 /B[♭] 1. F/A F7 B[♭]6 C m7 F7 (Sax)
 mor - row may nev - er come for all we know. _____

45 2. F/A /G F° /E[♭] G7/D G7 C m7
 come, I know. _____ To - mor - row may nev - er

49 G m7 F7 B[♭] C m7 C° B[♭]6
 come for all we know. _____

For All We Know

M

Keyboard

(Keyboard & Bass - Freely)

E^b /D C m9 B Maj7 B^b7

(Continue freely)

5 E^b B^b7/D C m B°

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

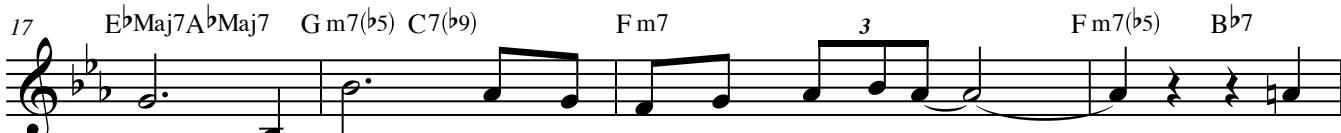
9 F m7 B^b7 E^b D° C m7 F 9/A G m7/B^b B^b7

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

(In Rhythm)

13 E^b6 C m7 F9 B^b7 F m7 B^b7

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



17 E^bMaj7 A^bMaj7 G m7(b5) C7(b9) F m7 F m7(b5) B^b7

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

21 E^bMaj7 G♭°7 F m7 B^b7

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

25 C m7 F7 F m7 B^b7

hold out my hand and my heart will be in it. For

29 E♭6 C m7 F9 B♭7 3 F m7 B♭7

all we know, this may on - ly be a dream, _____ We

33 E♭Maj7 A♭Maj7 G m7(♭5) C7(♭9) F m7 3 F m7(♭5) B♭7

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

37 E♭Maj7 A m7 D7 G7 D♭9(♯11) C9sus4 C7

love me to - night, to - mor - row was made for some, to -

41 F m7 /E♭ 1. B♭/D B♭7 E♭6 F m7 B♭7

mor - row may nev - er come for all we know. _____ (Keyboard)

2. 45 B♭/D /C B♭° /A♭ C7/G C7 F m7 3

come, I know. _____ To - mor - row may nev - er

49 C m7 B♭7 E♭ F m7 F° E♭6

come for all we know. _____

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

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

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

Swinging On A Star

F
Keyboard

(Sax)

Would you

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

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

mule is an an - i - mal with long fun - ny ears. He
pig is an an - i - mal with dirt on his face. His
fish won't do an - y - thing but swim in a brook. He

kicks up at an - y - thing he hears. His
shoes are a ter - ri - ble dis - grace. His
can't write his name or - able read a book. To

back is brawn - y and his brain is weak. He's
got no man - ners when he eats his food. He's
fool the peo - ple is his - on - ly thought. And

19 D m7 G7 C C7

just plain stu - pid with a stub - born streak, and by the
fat and la - zy and ex - treme still - ly gets rude, but if you if
though he's slip - per - y, he gets caught, but then you if

21 F B^b F C m7 D7

way, if you hate to go to school,
don't care a feath - er or what fig,
that sort of life is to a you wish,

23 G m7 C7 F B^b F A7

you may grow up to be a mule, _____ Or would you
you may grow up to be a pig. _____ Or would you
you may grow up to be a fish. _____ And all the

25 D7 G7

like to swing on a star, _____ car - ry
like to swing on a star, _____ car - ry
mon - keys aren't in the zoo. _____ Ev - 'ry

27 C7 F B^b F A7 D7

moon-beams home in a jar, and be bet - ter off than you
moon-beams home in a jar, and be bet - ter off than you
day you meet quite a few. So you see, it's all up to

30 G7 G m7 C7 1,2 F B^b F C7

are, or would you rather - er be a pig? _____ A
are, or would you rather - er be a pig? _____ A
you You can be bet - ter than you fish? _____ A

33 A 7(b5) D7 G m7 C7 F B^b F

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

Swinging On A Star

M

Keyboard

(Keyboard)

B♭ C m7 D m7 E♭7 B♭/F F 7 B♭ D 7

Would you

G 7 C 7 C m7 F 7 B♭ D 7

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

G 7 C 7 C m7 F 7 B♭ E♭ B♭

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

B♭ E♭ B♭ E♭

mule is an an - i - mal with long fun - ny ears. He
pig is an an - i - mal with dirt on his face. His
fish won't do an - y - thing but swim in a brook. He

B♭ E♭ B♭

kicks up at an - ter - ri - ble he dis - hears. His
shoes are a name or read a grace. His
can't write his name - or - able book. To

C 7 F

back is brawn - y and his brain is weak. He's
got no man - ners when he eats his food. He's
fool the peo - ple is his - on - ly thought. And

2

19 G m7 C7 F F7
 just fat plain stu - pid with a stub - born streak, and by the
 though and la - zy and ex - treme - ly gets rude, but if you
 he slip - per - y, he still gets caught, but then if

21 B♭ E♭ B♭ F m7 G7
 way, don't if you hate to go to school,
 that care sort a feath - er or a fig,
 life is what you wish,

23 C m7 F7 B♭ E♭ B♭ D7
 you may grow up to be a mule, _____ Or would you
 you may grow up to be a pig. _____ Or would you
 you may grow up to be a fish. _____ And all the

25 G7 C7
 like like swing on a star, _____ car - ry
 like mon - to swing on a star, _____ car - ry
 keys aren't in the zoo. _____ Ev - 'ry

27 F7 B♭ E♭ B♭ D7 G7
 moon-beams home in a jar, and be bet - ter off than you
 day you meet quite a few. and be bet - ter off than you
 moon-beams home in a jar, So you see, it's all up to

30 C7 C m7 F7 1,2
 are, or would you rath - er be a pig? _____ A
 are, or would you rath - er be a fish? _____ A
 you You can be bet - ter than you

33 3 D 7(♭5) G7 C m7 F7 B♭ E♭ B♭
 are. You could be swing-ing on a star. _____

The musical score consists of eight staves of music. Each staff begins with a treble clef and a key signature of one flat. Chords are indicated above the staff. The lyrics are written below the notes. Measure 19 starts with G minor 7, followed by C7, F, and F7. Measures 21-23 show a progression from B-flat major to F major 7, then back to B-flat major. Measures 25-27 show a progression from G7 to C7, then to F7, B-flat major, E-flat major, B-flat major, and D7. Measures 30-33 show a progression from C7 to C minor 7, then to F7, followed by a section starting with D7 (flat 5), G7, C minor 7, F7, B-flat major, E-flat major, and B-flat major.

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

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

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

Bells Of St. Mary's

Keyboard

The musical score consists of eight staves of music. The first staff starts with chords D♭, B♭m, D♭, B♭m, E♭m, A♭7, and D♭. The second staff begins with D♭, A♭7, D♭, G♭, followed by lyrics: "bells of St. Mar - y's, I hear they are call - ing the". The third staff starts with D♭, A♭7, D♭, E♭7, and A♭7, followed by lyrics: "young loves, the true loves, who come from the sea. And". The fourth staff starts with D♭, A♭7, D♭, G♭, followed by lyrics: "so, my be - lov - ed, when red leaves are fall - ing, the". The fifth staff starts with B♭m, Fm, B♭m, Fm, B♭m, Fm, G♭, Fm, followed by a bracketed section labeled "1." containing E♭m7, A♭7, D♭, and A♭7, with lyrics: "love bells shall ring out, ring out for you and me. (Keyboard)". The sixth staff starts with a bracketed section labeled "2." containing E♭m7, A♭7, D♭, A♭7, B♭m, Fm, B♭m, Fm, B♭m, Fm, G♭, Fm, followed by lyrics: "you and me. The love bells shall ring out, ring out for". The final staff starts with E♭m7, A♭7, D♭, followed by a bracketed section labeled "E♭m7 A♭7 D♭6", with lyrics: "you and me. _____". The music is in common time, with various chords and a mix of eighth and sixteenth note rhythms.

1. E♭m7 A♭7 D♭ A♭7 E♭m7 A♭7 D♭ A♭7

2. E♭m7 A♭7 D♭ A♭7 B♭m Fm B♭m Fm B♭m Fm B♭m Fm G♭ Fm

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

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

H11-When The Red Red Robin(KVF).2015.01.08.pdf
When The Red, Red Robin Comes Bob, Bob Bobbin' Along

(Sax)

B^b

F9

B^b

G m7

C m7

F7

F

Keyboard

When the
 red, red rob-in comes bob, bob bob-bin' a - long, a - long, there'll be
 no more sob-bin' when he starts throb-bin' his old, sweet song.
 Wake up, wake up, you sleep-y head. Get up, get up, get out of bed.
 Cheer up, cheer up, the sun is red. Live, love, laugh and be hap - py.
 What if I've been blue, now I'm walk - in' through fields of flow'rs.
 Rain may glis-ten but still I list-ten for hours and hours.
 I'm just a kid a-gain, do-in' what I did a-gain: Sing - in' a song, when the
 red, red rob-in comes bob, bob bob-bin' a - long.
 red, red rob - in comes bob, bob bob-bin' a - red, red rob - in comes
 bob, bob bob - bin' a - long.

When The Red, Red Robin Comes Bob, Bob Bobbin' Along

M

(Keyboard)

Keyboard

The musical score consists of ten staves of music for keyboard. The lyrics are integrated into the music, with each line of text corresponding to a staff. Chords are indicated above the staff at various points. The lyrics are:

When the
red, red rob-in comes bob, bob bob-bin' a - long, a - long, there'll be
no more sob-bin' when he starts throb-bin' his old, sweet song.
Wake up, wake up, you sleep-y head. Get up, get up, get out of bed.
Cheer up, cheer up, the sun is red. Live, love, laugh and be hap - py.
What if I've been blue, now I'm walk - in' through fields of flow'rs.
Rain may glis-ten but still I list-ten for hours and hours.
I'm just a kid a-gain, do-in' what I did a-gain: Sing - in' a song, when the
red, red rob-in comes bob, bob bob-bin' a - long.
red, red rob-in comes bob, bob bob-bin' a red, red rob-in comes
bob, bob bob - bin' a - long.

Chords shown in the score include E♭, B♭9, E♭6, Cm7, Fm7, B♭7, A♭, Fm7, Fm7(♯5), E♭, Cm, F9, B♭7, E°7, Fm, F7, B♭7, E♭6, B♭9, E♭6, B♭9, E♭6, E♭7(♯5), A♭, A♭m, E♭, A°7, E♭6, B♭9, E♭6, Fm7, B♭7, 2 E♭6, B♭9, E♭6, B♭9, E♭, Fm7, B♭7, E♭.

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

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

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

Listen and enjoy this classical favorite - Smile.

Smile

F

Keyboard

Keyboard

B♭ G♭ C m C7 F7

5 B♭ B♭Maj7
Smile, though your heart is ach-ing smile, e-ven though it's break-ing,

9 B♭6 B♭° C m D° C m G7(♭9) C m G7
when there are clouds in the sky, you'll get by. If you

13 C m E♭m A♭9
smile through your fear and sor-row, smile and may - be to-mor-row,

17 B♭ G m7 C m F7
you'll see the sun come shin - ing through for you.

21 B♭ B♭Maj7
Light up your face with glad-ness, hide ev'-ry trace of sad-ness,

25 B♭6 B♭° C m D° C m G7(♭9) C m G7
Al - though a tear may be ev - er so near. That's the

29 C m E♭m A♭9
time you must keep on try - ing, smile, what's the use of cry - ing.

33 B♭ C m F7
You'll find that life is still worth - while, if you'll just

2 (Sax)
37 B♭

B♭Maj7
smile.

41 B♭6 B♭° C m D ° C m G7(♭9) C m G7

45 C m E♭m A♭9

49 B♭ G m7 C m F7 G7

53 C CMaj7
Smile, though your heart is ach-ing smile, e-ven though it's break-ing,

57 C 6 C ° D m E ° D m A7(♭9) D m A7
when there are clouds in the sky, you'll get by. That's the

61 D m F m B♭9
time you must keep on try-ing, smile, what's the use of cry-ing.

65 C D m G7
You'll find that life is still worth - while, if you'll just

69 D m (Sax) D♭maj7 CMaj7
smile.

Smile

M

Keyboard

1 E♭ B F m F7 B♭7

5 E♭ E♭Maj7

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

9 E♭6 E♭° F m G° F m C7(b9) F m C7

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

13 F m A♭m D♭9

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

17 E♭ C m7 F m B♭7

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

21 E♭ E♭Maj7

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

25 E♭6 E♭° F m G° F m C7(b9) F m C7

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

29 F m A♭m D♭9

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

33 E♭ F m B♭7

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

The musical score consists of six staves of music for voice and keyboard. The first staff starts with E♭ major. The second staff begins with E♭Maj7. The third staff contains the lyrics "Smile, though your heart is ach-ing smile, e-ven though it's break-ing," with chords E♭6, E♭°, F m, G°, F m, C7(b9), F m, and C7. The fourth staff continues with "when there are clouds in the sky, you'll get by. If you" and includes chords F m, A♭m, and D♭9. The fifth staff has lyrics "smile through your fear and sor-row, smile and may - be to-mor-row," with chords E♭, C m7, F m, and B♭7. The sixth staff concludes with "you'll see the sun come shin - ing through _____ for you." The seventh staff begins with E♭Maj7 and lyrics "Light up your face with glad-ness, hide ev-'ry trace of sad-ness," with chords E♭6, E♭°, F m, G°, F m, C7(b9), F m, and C7. The eighth staff continues with "Al - though a tear _____ may be ev - er so near. That's the" and includes chords F m, A♭m, and D♭9. The ninth staff has lyrics "time you must keep on try-ing, smile, what's the use of cry - ing." The tenth staff concludes with "You'll find that life is still worth - while, _____ if you'll just" and includes chords E♭, F m, and B♭7.

2 (Keyboard)

37 E♭

E♭Maj7



smile.

41 E♭6

E♭°

F m

G °

F m

C7(♭9)

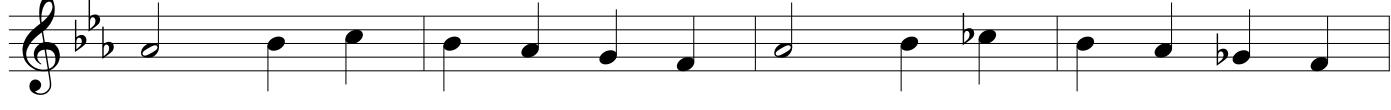
F m C7



45 F m

A♭m

D♭9



49 E♭

C m7

F m

B♭7

C7



53 F

FMaj7



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

57 F 6

F °

G m

A °

G m

D7(♭9)

G m D7



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

61 G m

B♭m

E♭9

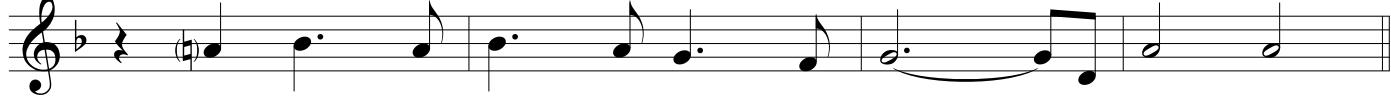


time you must keep on try-ing, smile, what's the use of cry-ing.

65 F

G m

C7



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

69 G m (Keyboard)

G♭maj7

F Maj7



smile.

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

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

Okey-Dokey Polka

F

Keyboard

(Keyboard) B♭

B♭°7

Cm7

F7



(Sax)

F7



II

B♭

B°7

Cm



17

F7

B♭

Way

21

B♭

F7

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

25

B♭

on - ly med - i - o - cre, but they're al - ways in de - mand be -
folks get up to dance who on - ly sat 'em out be - fore. That

29

B°7

Cm

cause they've got a num-ber that rocks the Jacks and Jills. THE
tune is like a ton - ic, it takes a - way your ill. THE

33

F7

Cm7 F7

¹B♭ F7²B♭ B♭7

OK-EY DOK-EY POL-KA from the Ok-la-ho-ma hills. And hills. All they've

2

38  E♭ B♭

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

44 Cm7 F7 B♭7 E♭ B♭

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

50 C7 Gm7 C7 F F7

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

54 B♭ F7

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

58 B♭

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

62 B°7 Cm

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

66 F7 Cm7 F7 To Coda ⊕ B♭ B♭7 (Sax)

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



70 E♭ B♭7

74 E♭

78 E°7 Fm

82 B♭7 Fm7 B♭7 E♭ B♭7 D.S. al Coda
All they've

∅ Coda B♭ (Sax) E♭ B♭7

hills.

91 E♭

95 E°7 Fm

99 B♭7 Fm7 B♭7 E♭

Okey-Dokey Polka

M
Keyboard

(Keyboard)

1 E♭ E♭⁹ Fm7 B♭⁷

5 E♭ B♭⁷ E♭ E♭⁹

11 E♭ E♭⁹ Fm B♭⁷

17 B♭⁷ E♭

Way

21 E♭ B♭⁷

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

25 E♭

on - ly med - i - o - cre, but they're al - ways in de - mand be -
folks get up to dance who on - ly sat 'em out be - fore. That

29 E♭⁹ Fm E♭

cause they've got a num-ber that rocks the Jacks and Jills. THE
tune is like a ton - ic, it takes a - way your ills. THE

33 B♭⁷ Fm7 B♭⁷ 1. E♭ B♭⁷ 2. E♭ E♭⁷

OK-EY DOK-EY POL-KA from the Ok-la-ho-ma hills. And hills. All they've

2

38 A♭ E♭

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

44 Fm7 B♭7 E♭7 A♭ E♭

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

50 F7 Cm7 F7 B♭ B♭7

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

54 E♭ B♭7

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

58 E♭

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

62 E°7 Fm

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

66 B♭7 Fm7 B♭7 Coda ♀ E♭ E♭7 (Keyboard)

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

70 A♭ E♭7

74 A♭

78 A°7 B♭m

82 E♭7 B♭m7 E♭7 A♭ E♭7 D.S. al Coda
All they've

86 ♩ Codà E♭7 E♭7 (Keyboard) A♭ E♭7
hills.

91 A♭ (Sax)

95 A°7 B♭m

99 E♭7 B♭m7 E♭7 A♭

Thank you. Isn't that a great song?

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

Mairzy Doats

(Keyboard)

F

Keyboard

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains measures 1-14, and the right column contains measures 15-22. Each staff begins with a key signature of one flat (B-flat), except for the first staff which starts with a key signature of two flats (B-flat and F-sharp). Chords are indicated above the staff at the start of each measure. The lyrics are written below the staff, corresponding to the chords. Measure numbers are placed at the beginning of each staff.

Chords:

- 1-2: B^b
- 3-4: G 7/B
- 5-6: C m7
- 7-8: F7
- 9-10: B^b
- 11-12: F^o7 (F7#5)
- 13-14: B^b
- 15-16: F^o7
- 17-18: C m7
- 19-20: B^b
- 21-22: F^o7
- 23-24: C m7
- 25-26: F7
- 27-28: B^b
- 29-30: F
- 31-32: C m7
- 33-34: F7
- 35-36: B^b
- 37-38: F
- 39-40: C m7
- 41-42: F7
- 43-44: B^b
- 45-46: F
- 47-48: C m7
- 49-50: F7
- 51-52: B^b
- 53-54: F
- 55-56: C m7
- 57-58: F7
- 59-60: B^b
- 61-62: F
- 63-64: C m7
- 65-66: F7
- 67-68: B^b
- 69-70: F
- 71-72: C m7
- 73-74: F7
- 75-76: B^b
- 77-78: F
- 79-80: C m7
- 81-82: F7
- 83-84: B^b
- 85-86: F
- 87-88: C m7
- 89-90: F7
- 91-92: B^b
- 93-94: F
- 95-96: C m7
- 97-98: F7
- 99-100: B^b
- 101-102: F
- 103-104: C m7
- 105-106: F7
- 107-108: B^b
- 109-110: F
- 111-112: C m7
- 113-114: F7
- 115-116: B^b
- 117-118: F
- 119-120: C m7
- 121-122: F7
- 123-124: B^b
- 125-126: F
- 127-128: C m7
- 129-130: F7
- 131-132: B^b
- 133-134: F
- 135-136: C m7
- 137-138: F7
- 139-140: B^b
- 141-142: F
- 143-144: C m7
- 145-146: F7
- 147-148: B^b
- 149-150: F
- 151-152: C m7
- 153-154: F7
- 155-156: B^b
- 157-158: F
- 159-160: C m7
- 161-162: F7
- 163-164: B^b
- 165-166: F
- 167-168: C m7
- 169-170: F7
- 171-172: B^b
- 173-174: F
- 175-176: C m7
- 177-178: F7
- 179-180: B^b
- 181-182: F
- 183-184: C m7
- 185-186: F7
- 187-188: B^b
- 189-190: F
- 191-192: C m7
- 193-194: F7
- 195-196: B^b
- 197-198: F
- 199-200: C m7
- 201-202: F7
- 203-204: B^b
- 205-206: F
- 207-208: C m7
- 209-210: F7
- 211-212: B^b
- 213-214: F
- 215-216: C m7
- 217-218: F7
- 219-220: B^b
- 221-222: F
- 223-224: C m7
- 225-226: F7
- 227-228: B^b
- 229-230: F
- 231-232: C m7
- 233-234: F7
- 235-236: B^b
- 237-238: F
- 239-240: C m7
- 241-242: F7
- 243-244: B^b
- 245-246: F
- 247-248: C m7
- 249-250: F7
- 251-252: B^b
- 253-254: F
- 255-256: C m7
- 257-258: F7
- 259-260: B^b
- 261-262: F
- 263-264: C m7
- 265-266: F7
- 267-268: B^b
- 269-270: F
- 271-272: C m7
- 273-274: F7
- 275-276: B^b
- 277-278: F
- 279-280: C m7
- 281-282: F7
- 283-284: B^b
- 285-286: F
- 287-288: C m7
- 289-290: F7
- 291-292: B^b
- 293-294: F
- 295-296: C m7
- 297-298: F7
- 299-300: B^b
- 301-302: F
- 303-304: C m7
- 305-306: F7
- 307-308: B^b
- 309-310: F
- 311-312: C m7
- 313-314: F7
- 315-316: B^b
- 317-318: F
- 319-320: C m7
- 321-322: F7
- 323-324: B^b
- 325-326: F
- 327-328: C m7
- 329-330: F7
- 331-332: B^b
- 333-334: F
- 335-336: C m7
- 337-338: F7
- 339-340: B^b
- 341-342: F
- 343-344: C m7
- 345-346: F7
- 347-348: B^b
- 349-350: F
- 351-352: C m7
- 353-354: F7
- 355-356: B^b
- 357-358: F
- 359-360: C m7
- 361-362: F7
- 363-364: B^b
- 365-366: F
- 367-368: C m7
- 369-370: F7
- 371-372: B^b
- 373-374: F
- 375-376: C m7
- 377-378: F7
- 379-380: B^b
- 381-382: F
- 383-384: C m7
- 385-386: F7
- 387-388: B^b
- 389-390: F
- 391-392: C m7
- 393-394: F7
- 395-396: B^b
- 397-398: F
- 399-400: C m7
- 401-402: F7
- 403-404: B^b
- 405-406: F
- 407-408: C m7
- 409-410: F7
- 411-412: B^b
- 413-414: F
- 415-416: C m7
- 417-418: F7
- 419-420: B^b
- 421-422: F
- 423-424: C m7
- 425-426: F7
- 427-428: B^b
- 429-430: F
- 431-432: C m7
- 433-434: F7
- 435-436: B^b
- 437-438: F
- 439-440: C m7
- 441-442: F7
- 443-444: B^b
- 445-446: F
- 447-448: C m7
- 449-450: F7
- 451-452: B^b
- 453-454: F
- 455-456: C m7
- 457-458: F7
- 459-460: B^b
- 461-462: F
- 463-464: C m7
- 465-466: F7
- 467-468: B^b
- 469-470: F
- 471-472: C m7
- 473-474: F7
- 475-476: B^b
- 477-478: F
- 479-480: C m7
- 481-482: F7
- 483-484: B^b
- 485-486: F
- 487-488: C m7
- 489-490: F7
- 491-492: B^b
- 493-494: F
- 495-496: C m7
- 497-498: F7
- 499-500: B^b
- 501-502: F
- 503-504: C m7
- 505-506: F7
- 507-508: B^b
- 509-510: F
- 511-512: C m7
- 513-514: F7
- 515-516: B^b
- 517-518: F
- 519-520: C m7
- 521-522: F7
- 523-524: B^b
- 525-526: F
- 527-528: C m7
- 529-530: F7
- 531-532: B^b
- 533-534: F
- 535-536: C m7
- 537-538: F7
- 539-540: B^b
- 541-542: F
- 543-544: C m7
- 545-546: F7
- 547-548: B^b
- 549-550: F
- 551-552: C m7
- 553-554: F7
- 555-556: B^b
- 557-558: F
- 559-560: C m7
- 561-562: F7
- 563-564: B^b
- 565-566: F
- 567-568: C m7
- 569-570: F7
- 571-572: B^b
- 573-574: F
- 575-576: C m7
- 577-578: F7
- 579-580: B^b
- 581-582: F
- 583-584: C m7
- 585-586: F7
- 587-588: B^b
- 589-590: F
- 591-592: C m7
- 593-594: F7
- 595-596: B^b
- 597-598: F
- 599-600: C m7
- 601-602: F7
- 603-604: B^b
- 605-606: F
- 607-608: C m7
- 609-610: F7
- 611-612: B^b
- 613-614: F
- 615-616: C m7
- 617-618: F7
- 619-620: B^b
- 621-622: F
- 623-624: C m7
- 625-626: F7
- 627-628: B^b
- 629-630: F
- 631-632: C m7
- 633-634: F7
- 635-636: B^b
- 637-638: F
- 639-640: C m7
- 641-642: F7
- 643-644: B^b
- 645-646: F
- 647-648: C m7
- 649-650: F7
- 651-652: B^b
- 653-654: F
- 655-656: C m7
- 657-658: F7
- 659-660: B^b
- 661-662: F
- 663-664: C m7
- 665-666: F7
- 667-668: B^b
- 669-670: F
- 671-672: C m7
- 673-674: F7
- 675-676: B^b
- 677-678: F
- 679-680: C m7
- 681-682: F7
- 683-684: B^b
- 685-686: F
- 687-688: C m7
- 689-690: F7
- 691-692: B^b
- 693-694: F
- 695-696: C m7
- 697-698: F7
- 699-700: B^b
- 701-702: F
- 703-704: C m7
- 705-706: F7
- 707-708: B^b
- 709-710: F
- 711-712: C m7
- 713-714: F7
- 715-716: B^b
- 717-718: F
- 719-720: C m7
- 721-722: F7
- 723-724: B^b
- 725-726: F
- 727-728: C m7
- 729-730: F7
- 731-732: B^b
- 733-734: F
- 735-736: C m7
- 737-738: F7
- 739-740: B^b
- 741-742: F
- 743-744: C m7
- 745-746: F7
- 747-748: B^b
- 749-750: F
- 751-752: C m7
- 753-754: F7
- 755-756: B^b
- 757-758: F
- 759-760: C m7
- 761-762: F7
- 763-764: B^b
- 765-766: F
- 767-768: C m7
- 769-770: F7
- 771-772: B^b
- 773-774: F
- 775-776: C m7
- 777-778: F7
- 779-780: B^b
- 781-782: F
- 783-784: C m7
- 785-786: F7
- 787-788: B^b
- 789-790: F
- 791-792: C m7
- 793-794: F7
- 795-796: B^b
- 797-798: F
- 799-800: C m7
- 801-802: F7
- 803-804: B^b
- 805-806: F
- 807-808: C m7
- 809-810: F7
- 811-812: B^b
- 813-814: F
- 815-816: C m7
- 817-818: F7
- 819-820: B^b
- 821-822: F
- 823-824: C m7
- 825-826: F7
- 827-828: B^b
- 829-830: F
- 831-832: C m7
- 833-834: F7
- 835-836: B^b
- 837-838: F
- 839-840: C m7
- 841-842: F7
- 843-844: B^b
- 845-846: F
- 847-848: C m7
- 849-850: F7
- 851-852: B^b
- 853-854: F
- 855-856: C m7
- 857-858: F7
- 859-860: B^b
- 861-862: F
- 863-864: C m7
- 865-866: F7
- 867-868: B^b
- 869-870: F
- 871-872: C m7
- 873-874: F7
- 875-876: B^b
- 877-878: F
- 879-880: C m7
- 881-882: F7
- 883-884: B^b
- 885-886: F
- 887-888: C m7
- 889-890: F7
- 891-892: B^b
- 893-894: F
- 895-896: C m7
- 897-898: F7
- 899-900: B^b
- 901-902: F
- 903-904: C m7
- 905-906: F7
- 907-908: B^b
- 909-910: F
- 911-912: C m7
- 913-914: F7
- 915-916: B^b
- 917-918: F
- 919-920: C m7
- 921-922: F7
- 923-924: B^b
- 925-926: F
- 927-928: C m7
- 929-930: F7
- 931-932: B^b
- 933-934: F
- 935-936: C m7
- 937-938: F7
- 939-940: B^b
- 941-942: F
- 943-944: C m7
- 945-946: F7
- 947-948: B^b
- 949-950: F
- 951-952: C m7
- 953-954: F7
- 955-956: B^b
- 957-958: F
- 959-960: C m7
- 961-962: F7
- 963-964: B^b
- 965-966: F
- 967-968: C m7
- 969-970: F7
- 971-972: B^b
- 973-974: F
- 975-976: C m7
- 977-978: F7
- 979-980: B^b
- 981-982: F
- 983-984: C m7
- 985-986: F7
- 987-988: B^b
- 989-990: F
- 991-992: C m7
- 993-994: F7
- 995-996: B^b
- 997-998: F
- 999-1000: C m7

Mairzy Doats

(Keyboard)

M
Keyboard

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 8, and the right column contains staves 9 through 16. Each staff begins with a key signature of one flat (F major), except for staff 9 which starts with G major. The time signature is 4/4 throughout.

Chords and Progressions:

- Staff 1: F, D7/F♯, Gm7, C7
- Staff 2: F, C°7, Gm7, C7
- Staff 3: F, C7(♯5), F, C°7
- Staff 4: you? Yes! Mair - zy doats and do - zy doats and lid - dle lam - zy div - ey, a
- Staff 5: Gm7, C7, F, Cm7, F7
- Staff 6: kid - dle - y div - ey too, would - n't you? If the words sound queer and
- Staff 7: Cm7, F7, B♭, E°7, B♭
- Staff 8: fun - ny to your ear, a lit - tle bit jum - bled and jiv - ey. Sing
- Staff 9: Dm7, G7, Dm7, G7, C, Gm7, C7
- Staff 10: "Mares eat oats and does eat oats and lit - tle lambs eat i - vey." Oh,
- Staff 11: F, C°7, Gm7, C7
- Staff 12: mair - zy doats and do - zy doats and lid - dle lam - zy div - ey, a kid - dle - y div - ey too, would - n't
- Staff 13: F, C, Gm7, C7
- Staff 14: 1. F, C7 | 2. F, Gm7 C7 F
- Staff 15: you? A kid - dle - y div - ey too, would - n't you? you? _____

Lyrics:

Mair-zy doats and do-zy doats and lid-dle lam-zy div-ey, a kid-dle-y div-ey too, would-n't you?
 you? Yes! Mair - zy doats and do - zy doats and lid - dle lam - zy div - ey, a
 kid - dle - y div - ey too, would - n't you? If the words sound queer and
 fun - ny to your ear, a lit - tle bit jum - bled and jiv - ey. Sing
 "Mares eat oats and does eat oats and lit - tle lambs eat i - vey." Oh,
 mair - zy doats and do - zy doats and lid - dle lam - zy div - ey, a kid - dle - y div - ey too, would - n't
 you? A kid - dle - y div - ey too, would - n't you? you? _____

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

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

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

I'll Be Seeing You

F

Keyboard

(Sax) A^b

A° B^bm7 E^b7

3 A^b A° B^bm7 E^b7 3 3

5 A^bMaj7 C7 B^bm7 F7 B^bm7 F7

9 I'll be seeing you in all the old fa - mil - iar plac - es
B^bm7 F7 B^bm7 E^b7 A^bMaj7 G m7(5) C7

13 that this heart of mine em-brac - es all day through.
Fm7 B^bm7

17 In that small ca - fe, the park a - cross the way, the
E^b7 E^b7(5) C m7 F7 E^b7(5)

21 chil - dren's car-ou - sel, the chest-nut trees, the wish-ing well.
A^bMaj7 C7 B^bm7 F7 B^bm7 F7

25 B^bm7 be seeing you in ev - 'ry love - ly sum - mer's day, in
F7 B^bm7 E^b7 C m7(5) F7

29 ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll
B^bm7 G m7(5) C7 Fm7 B^b7

find you in the morn - ing sun, and when the night is new, I'll be
B^bm7 D^bm6 E^b7 A^b6 B^bm7 E^b7

33 look-ing at the moon, but I'll be see - ing you.
B^bm7

2

(Sax)

37 A♭Maj7 C7 B♭m7 F7 B♭m7 F7

41 B♭m7 F7 B♭m7 E♭7 A♭Maj7 G m7(♭5) C7

45 Fm7 B♭m7

49 E♭7 E♭7(♯5) C m7 F7 E♭7(♯5)

53 A♭Maj7 C7 B♭m7 F7 B♭m7 F7
I'll be see-ing you in ev - 'ry love - ly sum - mer's day, in

57 B♭m7 F7 B♭m7 E♭7 C m7(♯5) F7
ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll

61 B♭m7 G m7(♯5) C7 Fm7 rit. B♭7 (Drums out)
find you in the morn - ing sun, and when the night is new, I'll be
Freely

65 B♭m7 D♭m6 E♭7 N.C. B♭m7 A Maj7 A♭Maj7
look-ing at the moon, but I'll be see - ing you.

I'll Be Seeing You

M

Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is for the piano (Keyboard), showing chords and bass notes. The bottom staff is for the voice, with lyrics written below the notes. The score includes 12 measures of piano introduction, followed by 12 measures of vocal melody with lyrics, and concludes with a final section of 11 measures.

Piano Chords:

- Measures 1-2: C, C[#]
- Measures 3-4: C, C[#]
- Measures 5-6: C Maj7, E7, D m7, A7, D m7, A7
- Measures 7-8: C Maj7, E7, D m7, A7, D m7, A7
- Measures 9-10: D m7, A7, D m7, G7, C Maj7, B m7(5), E7
- Measures 11-12: that this heart of mine embrac - es all day through.
- Measures 13-14: A m7, D m7
- Measures 15-16: In that small ca - fe, the park a - cross the way, the
- Measures 17-18: G7, G7(5), E m7, A7, G7(5)
- Measures 19-20: chil - dren's car-ou - sel, the chest-nut trees, the wish-ing well.
- Measures 21-22: C Maj7, E7, D m7, A7, D m7, A7
- Measures 23-24: I'll be see-ing you in ev - 'ry love - ly sum - mer's day, in
- Measures 25-26: D m7, A7, D m7, G7, E m7(5), A7
- Measures 27-28: ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll
- Measures 29-30: D m7, B m7(5), E7, A m7, D 7
- Measures 31-32: find you in the morn - ing sun, and when the night is new, I'll be
- Measures 33-34: D m7, F m6, G7, C 6, D m7, G7
- Measures 35-36: look-ing at the moon, but I'll be see - ing you.

Vocal Lyrics:

I'll be seeing you in all the old familiar places
that this heart of mine embraces all day through.
In that small cafe, the park across the way, the
children's carou-sel, the chest-nut trees, the wishing well.
I'll be seeing you in every lovely summer's day, in
every-thing that's light and gay, I'll always think of you that way. I'll
find you in the morning sun, and when the night is new, I'll be
looking at the moon, but I'll be seeing you.

2

(Keyboard)

37 CMaj7 E7 Dm7 A7 Dm7 A7

41 Dm7 A7 Dm7 G7 CMaj7 Bm7(b5) E7

45 Am7 Dm7

49 G7 G7(#5) Em7 A7 G7(#5)

53 CMaj7 E7 Dm7 A7 Dm7 A7
I'll be see-ing you in ev - 'ry love - ly sum - mer's day, in

57 Dm7 A7 Dm7 G7 Em7(b5) A7
ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll

61 Dm7 Bm7(b5) E7 Am7 rit. D7 (Drums out
find you in the morn - ing sun, and when the night is new, I'll be
Freely)

65 Dm7 Fm6 G7 N.C. Dm7 C#Maj7 CMaj7
look-ing at the moon, but I'll be see - ing you.

Thank you very much.

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

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

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

LATIN BEAT

There's A Small Hotel

F

D 6 (Keyboard) (Sax) G 6 (Keyboard) (Sax) Em7/A (Keyboard) (Sax) D 6 (Keyboard) Keyboard

(Keyboard, Bass & Drums)

9 (All) D 6 D°7 Em7

There's a small ho - tel with a wish - ing well, I wish that we were
There's a brid - al suite, one room bright and neat, com - plete for us to

14 A 7 1. D A 7 2. D D 7

there share to - geth - er. _____ geth - er. _____

19 G maj7 D7 G maj7 G°7 B7 Em7

Look-ing through the win-dow you can see a dis-tant stee-ple. Not a sign of

24 B7 Em7 A7 D6

peo-ple. Who wants peo-ple? When the stee-ple bell says, "Good

30 D°7 Em A7 D maj7

night, sleep well," we'll thank the small ho - tel to - geth - er. _____

(Keyboard, Bass & Drums)

2
39 (Sax) E^b6

44 B^b7 1. Eb B^b7 2. Eb E^b7

49 A^bmaj7 E^b7 A^bmaj7 A^b^o7 C7

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

53 Fm7 C7 Fm7 B^b7 C7

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

57 F6 F^o7

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

61 Gm C7 A^b A^o7 E^b7

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

Gm C7 F⁶ (Keyboard) (Sax) B^b₆ (Keyboard) (Sax)

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

69 Gm7/C (Keyboard) (Sax) F⁶

There's A Small Hotel

M
Keyboard

LATIN BEAT

The musical score consists of several staves of music. The first staff shows a keyboard part with G6, C6, Am7/D, and G6 chords. The second staff shows a bass and drums part. The third staff shows an 'All' part with G6, G°7, and Am7 chords. The fourth staff shows a vocal part with lyrics: 'There's a small ho - tel with a wish - ing well, I wish that we were brid - al suite, one room bright and neat, com - plete for us to'. The fifth staff shows a vocal part with lyrics: 'there share to - geth - er.' and 'geth - er.' The sixth staff shows a vocal part with lyrics: 'Look-ing through the win-dow you can see a dis-tant stee-ple. Not a sign of peo-ple. Who wants peo-ple? When the stee-ple bell says, "Good night, sleep well," we'll thank the small ho - tel to - geth - er.' The seventh staff shows a keyboard part with E7, Am7, D7, and G6 chords. The eighth staff shows a vocal part with lyrics: 'peo-ple. Who wants peo-ple? When the stee-ple bell says, "Good night, sleep well," we'll thank the small ho - tel to - geth - er.' The ninth staff shows a keyboard part with G°7, Am, D7, and Gmaj7 chords. The tenth staff shows a bass and drums part.

(Keyboard, bottom notes,
Bass, top notes, & Drums)

5

9

14

19

24

30

35

G6 (Keyboard) (Sax) C6 (Keyboard) (Sax) Am7/D (Keyboard) (Sax) G6 (Keyboard) (Bass)

(Keyboard, bottom notes,
Bass, top notes, & Drums)

(All) G6 G°7 Am7

D7 G D7 G G7

C maj7 G7 C maj7 C°7 E7 Am7

E7 Am7 D7 G6

G°7 Am D7 Gmaj7

(Keyboard, bottom notes,
Bass, top notes, & Drums)

2
 39 A^b6 (Keyboard)

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

49 D^bmaj7 A^b7 D^bmaj7 D^b^o7 F7

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

53 B^bm7 F7 B^bm7 E^b7 F7

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

57 B^b6 B^b^o7

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

61 Cm F7 D^b D^o7 A^b7

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

65 Cm F7 (Keyboard) B^b6 E^b6

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

69 Cm7/F B^b6

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

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

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

Walk Right In

(Bass & Keyboard
Bass play top notes)

F

Keyboard

5

D D B7 A7

Walk right in, — sit right down, Dad - dy let your mind roll hang
Walk right in, — sit right down, Ba - by let your hair hang

8

D A7 D D D7 B7

on. Walk right in, — sit right down, —
down. Walk right in, — sit right down, —

11

E7 A7 D

Dad - dy let your mind roll on. Ev - 'ry - bod - y's talk - in' 'bout a
Ba - by let your hair hang down. Ev - 'ry - bod - y's talk - in' 'bout a

14

G7 F°7

new way of walk - in! Do you want to lose your mind?
new way of walk - in! Do you want to lose your mind?

17

D D D7 B7 E7 A7

Walk right in, — sit right down, Dad - dy let your mind roll hang
Walk right in, — sit right down, Ba - by let your hair hang

20

D A7 2. (Sax) Bb7

on. down.

2
22 E♭ E♭ E♭7 C7 F7 B♭7 E♭ B♭7

26 E♭ E♭ E♭7 C7 F7 B♭7

30 E♭ A♭7 A°7

34 E♭ E♭7 C7 F7 B♭7 E♭ B♭7

38 E♭ E♭ E♭7 C7 F7 B♭7 Well, a
walk right in and a sit right down. Well, a Dad-dy let your mind roll

41 E♭ B♭7 E♭ E♭ E♭7 C7
on. Well, a walk right in and a sit right down, Well,

44 F7 B♭7 E♭
Dad-dy let your mind roll on. Well, now ev-'ry-bod-y's talk-in' 'bout a

47 A♭7 A°7
new way of walk-in.' Do you want to lose ____ your mind? ____ Well, a

50 E♭ E♭7 C7 F7 B♭7
walk right in, ____ a sit right down. Well, Dad-dy let your mind roll

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

Walk Right In

M
Keyboard

(Bass & Keyboard)

G G7 E7 A7 D7 G D7

5 G G7 E7 A7 D7
 Walk right in, __ sit right down, Dad - dy let your mind roll __
 Walk right in, __ sit right down, Ba - by let your hair hang

8 G D7 G G7 E7
 on. Walk right in, __ sit right down,
 down. Walk right in, __ sit right down,

II A7 D7 G
 Dad - dy let your mind roll on.
 Ba - by let your hair hang down.

Ev - 'ry - bod - y's talk - in' 'bout a
 Ev - 'ry - bod - y's talk - in' 'bout a

14 C7 B♭7
 new way of walk - in.' Do you want to lose __ your mind?
 new way of walk - in.' Do you want to lose __ your mind?

17 G G7 E7 A7 D7
 Walk right in, __ sit right down, Dad - dy let your mind roll __
 Walk right in, __ sit right down, Ba - by let your hair hang

20 1. G D7 2. G (Keyboard) E♭7
 on. down.

2
22 A♭ A♭7 F7 B♭7 E♭7 A♭ E♭7

26 A♭ A♭7 F7 B♭7 E♭7

30 A♭ B♭7 B°7

34 A♭ A♭7 F7 B♭7 E♭7 A♭ E♭7 Well, a

38 A♭ A♭7 F7 B♭7 E♭7 walk right in and a sit right down. Well, a Dad-dy let your mind roll

41 A♭ E♭7 A♭ A♭7 F7 on. Well, a walk right in and a sit right down, Well,

44 B♭7 E♭7 A♭ Dad-dy let your mind roll on. Well, now ev-'ry-bod-y's talk-in' 'bout a

47 D♭7 B°7 Well, a new way of walk-in.' Do you want to lose your mind? Well, a

50 A♭ A♭7 F7 B♭7 E♭7 walk right in, a sit right down. Well, Dad-dy let your mind roll

53 A♭ E♭7 A♭ E♭7 A♭ on. Well, Dad - dy let your mind roll on.