

## Set RR

Last revised: 2021.08.26

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## Get Happy

F

Keyboard

(Keyboard)  
G<sup>7</sup>

Keyboard line starting with G<sup>7</sup> chord.

5 G<sup>7</sup> (Sax)

Saxophone line for G<sup>7</sup> chord.

For-get your

9 G6 D7 G6 D7 G6 D7 G6

Vocal line for G6, D7, G6, D7, G6, D7, G6 chords.

trou-bles, come on, get hap-py. You bet-ter chase all your cares a - way. Shout "Hal-le-

13 G6 D7 G6 D7 G6 D7 G6 N.C.

Vocal line for G6, D7, G6, D7, G6, D7, G6 chords, ending with N.C. (No Chorus).

lu-jah," come on, get hap-py. Get read-y for the judge-ment day! The sun is

17 C6 G7 C6 G7 C6 G7 C6

Vocal line for C6, G7, C6, G7, C6, G7, C6 chords.

shin-in', come on, get hap-py. The Lord is wait-ing to take your hand. Shout "Hal-le-

21 C6 G7 C6 G7 C6 G7 C6 N.C.

Vocal line for C6, G7, C6, G7, C6, G7, C6 chords, ending with N.C. (No Chorus).

lu jah," come on, get hap-py. You're go-ing to the prom - ised land. We're

25 C/G F7 E7(b13) A13 D13

Vocal line for C/G, F7, E7(b13), A13, D13 chords.

head - in! cross the Riv - er, wash your sins 'way in the tide. It's

29 C9/G F7 E7(b13) A13 D13

Vocal line for C9/G, F7, E7(b13), A13, D13 chords.

all so peace - ful on the oth - er side. For-get your

2  
33 G6 D7 G6 D7 G6 D7 G6

trou-bles, come on, get hap-py. You bet-ter chase all your cares a - way. Shout "Hal-le-

37 G6 D7 G6 D7 G6 N.C.

Ilu-jah," come on, get hap-py. Get read-y for the judge-ment day! For-get your

41 A♭6 E♭7 A♭6 E♭7(Sax) A♭6 E♭7 A♭6 (Sax)

trou-bles, come on, get hap-py, — chase your cares a - way.

45 A♭6 E♭7 A♭6 E♭7(Sax) A♭6 E♭7 A♭6 N.C.

Hal-le-lu get hap-py be-fore the judge - ment day! The sun is

49 D♭6 A♭7 D♭6 A♭7 D♭6 A♭7 D♭6

shin-in', come on, get hap py. The Lord is wait-ing to take your hand. Shout "Hal-le -

53 D♭6 A♭7 D♭6 A♭7 D♭6 A♭7 D♭6

Ilu-jah," come on, get hap-py. We're gon-na be go-ing to the prom-ised land.

57 D♭9/A♭ G♭7 F 7(♭13) B♭13 E♭13

We're head-ing cross the Riv-er wash your sins a-way in the tide. It's

61 D♭9/A♭ G♭7 F 7(♭13) B♭13 E♭13

qui - et and peace - ful on the oth - er side. For-get your

65 A♭6 E♭7 A♭6 E♭7 A♭6 E♭7 A♭6

trou - bles get hap - py, your cares fly a - way. Shout "Hal - le -

69 A♭6 E♭7 A♭6 E♭7 Fm Cm7 Fm B♭m7

Ilu - jah," get hap - py, — get read - y for your judge-ment

73 A 6 E 7 A 6 E 7 (Sax) A 6 E 7 A 6 3  
 day. Come on, get happy, chase your cares a - way. Shout "Hal-le-

77 A 6 E 7 A 6 E 7 A 7 N.C.  
 lu - jah," come on, get happy. Get read-y for the judge - ment day. Sun is

81 D 6 A 7 D 6 A 7 D 6 A 7 D 6 shin-in', come on, get happy. Lord is wait-ing to take your hand. "Hal - le -

85 D 6 A 7 D 6 A 7 D 7 lu - jah," come on, get happy. We're go-ing to the prom-ised land.

89 D 9/A G 7 F#7(b13) B 13  
 Head - in' cross the Riv - er, throw your sins a - way in the tide.

92 E 13 D 9/A G 7 F#7(b13) B 13 E 13 N.C.  
 — It's all so peace - ful on the oth-er side. Shout "Hal-le -

97 B♭6 F 7 B♭6 F 7 B♭6 F 7 B♭6 lu-jah," come on, get happy. You bet-ter chase all your cares a-way Shout "Hal-le -

101 B♭6 F 7 B♭6 F 7 B♭ (Sax) B (Sax)  
 lu-jah," come on, get hap - py. Get read-y, get read-y, get

107 Cm (Sax) F 7 B♭ (Sax) F# B♭ read-y for the judgement day, the judge-ment day.

## Get Happy

M

Keyboard

(Keyboard)

C°7

5 C°7 (Sax)

For-get your

9 C6 G7 C6 G7 C6 G7 C6

trou-bles, come on, get hap-py. You bet-ter chase all your cares a - way. Shout "Hal-le-

13 C6 G7 C6 G7 C6 G7 C6 N.C.

lu-jah," come on, get hap-py. Get read-y for the judge-ment day! The sun is

17 F6 C7 F6 C7 F6 C7 F6

shin-in', come on, get hap-py. The Lord is wait-ing to take your hand. Shout "Hal-le-

21 F6 C7 F6 C7 F6 C7 F6 N.C.

lu-jah," comeon, get hap-py. You're go-ing to the prom-ised land. We're

25 F/C B♭7 A 7(♭13) D 13 G 13

head - in! cross the Riv - er, wash your sins 'way in the tide. It's

29 F 9/C B♭7 A 7(♭13) D 13 G 13

all so peace - ful on the oth - er side. For-get your

2  
33 C6 G7 C6 G7 C6 G7 C6

trou-bles, come on, get hap-py. You bet-ter chase all your cares a - way. Shout "Hal-le-

37 C6 G7 C6 G7 C6 G7 C6 N.C.

lu-jah," come on, get hap-py. Get read-y for the judge-ment day! For-get your

41 D<sub>b</sub>6 A<sub>b</sub>7 D<sub>b</sub>6 A<sub>b</sub>7(Sax) D<sub>b</sub>6 A<sub>b</sub>7 D<sub>b</sub>6 (Sax)

> > >

troubles, come on, get hap-py, chase your cares a - way.

45 D<sub>b</sub>6 A<sub>b</sub>7 D<sub>b</sub>6 A<sub>b</sub>7(Sax) D<sub>b</sub>6 A<sub>b</sub>7 D<sub>b</sub>6 N.C.

> > >

Hal-le-lu get hap-py be-fore the judge - ment day! The sun is

49 G<sub>b</sub>6 D<sub>b</sub>7 G<sub>b</sub>6 D<sub>b</sub>7 G<sub>b</sub>6 D<sub>b</sub>7 G<sub>b</sub>6

shin-in', come on, get hap py. The Lord is wait-ing to take your hand. Shout "Hal-le -

53 G<sub>b</sub>6 D<sub>b</sub>7 G<sub>b</sub>6 D<sub>b</sub>7 G<sub>b</sub>6 D<sub>b</sub>7 G<sub>b</sub>6

lu-jah," come on, get hap-py. We're gon-na be go-ing to the prom-ised land.

57 G<sub>b</sub>9/D<sub>b</sub> C<sub>b</sub>7 B<sub>b</sub>7(b13) E<sub>b</sub>13<sup>3</sup> A<sub>b</sub>13

We're head-ing cross the Riv-er wash your sins a-way in the tide. It's

61 G<sub>b</sub>9/D<sub>b</sub> C<sub>b</sub>7 B<sub>b</sub>7(b13) E<sub>b</sub>13 A<sub>b</sub>13

qui - et and peace - ful on the oth - er side. For-get your

65 D<sub>b</sub>6 A<sub>b</sub>7 D<sub>b</sub>6 A<sub>b</sub>7 D<sub>b</sub>6 A<sub>b</sub>7 D<sub>b</sub>6

trou - bles get hap - py, your cares fly a - way. Shout "Hal - le -

69 D<sub>b</sub>6 A<sub>b</sub>7 D<sub>b</sub>6 A<sub>b</sub>7 B<sub>b</sub>m Fm7 B<sub>b</sub>m E<sub>b</sub>m7

lu - jah," get hap - py, get read - y for your judge-ment

73 D6 A7 D6 A7 (Sax) D6 A7 D6 3

day. Come on, get hap-py, chase your cares a - way. Shout "Hal-le-

77 D6 A7 D6 A7 D7 N.C.

lu-jah," come on, get hap-py. Get read-y for the judge-ment day. Sun is

81 G6 D7 G6 D7 G6 D7 G6 shin-in', come on, get hap-py. Lord is wait-ing to take your hand. "Hal-le-

85 G6 D7 G6 D7 G7 lu-jah," come on, get hap-py. We're go-ing to the prom-ised land.

89 G9/D C7 B7(b13) E13

Head - in' cross the Riv - er, throw your sins a-way in the tide.

92 A13 G9/D C7 B7(b13) E13 A13 N.C.

— It's all so peace-ful on the oth-er side. Shout "Hal-le-

97 Eb6 Bb7 Eb6 Bb7 Eb6 Bb7 Eb6

lu-jah," come on, get hap-py. You bet-ter chase all your cares a-way. Shout "Hal-le-

101 Eb6 Bb7 Eb6 Bb7 Eb (Sax) E (Sax)

lu-jah," come on, get hap - py. Get read-y, get read-y, get

107 Fm (Sax) Bb7 Eb (Sax) B (Sax) Eb

read-y for the judgement day, the judge-ment day.

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

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

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

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

# What The World Needs Now Is Love

F

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

What the  
world needs now is love, sweet love.  
It's the on - ly thing that there's just too lit - tle of. What the  
world needs now is love, sweet love.  
No, not just for some but for ev - 'ry-one  
Lord, we don't need an - oth - er moun - tain, there are  
Lord, we don't need an - oth - er mead - ow, there are  
moun-tains and hill - sides e - nough to climb; there are  
corn - fields and wheat-fields e - nough to grow; there are  
A m7                    D<sup>6</sup>                    G maj7<sub>3</sub>                    G 6  
o - ceans and riv - ers e - nough to cross. E - nough to last  
sun-beams and moon-beams e - nough to shine. O, lis - ten, Lord,  
till if the end you want of to time. What the

1.  
A9

Em7/A

2  
36

2.  
A9

know What the

40 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

44 A♭6 A♭ Gm B♭7

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

48 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

52 A♭6 A♭ Gm7

No, not just for some Oh, but just for

56 A♭maj7 B♭7 E♭ N.C.  
(Sax)

ev - 'ry, ev - 'ry one.

60 Gm7 Cm7 Gm7 Cm7 Gm7 Cm7 Gm7

What the world needs now is love, sweet

67 Cm7 Gm7 Cm7 Gm7 Cm7 (Sax) E♭

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

# What The World Needs Now Is Love

**M**  
Alto Sax

Bm7                    Em7                    Bm7                    Em7                    N.C.

What the  
world needs now is love, sweet love.  
It's the on - ly thing that there's just too lit - tle of. What the  
world needs now is love, sweet love.  
No, not just for some but for ev - 'ry-one  
Lord, we don't need an - oth - er moun - tain, there are  
Lord, we don't need an - oth - er mead - ow, there are  
moun-tains and hill - sides e - noug to climb; there are  
corn - fields and wheat-fields e - noug to grow; there are  
o - ceans and riv - ers e - noug to cross. E - noug to last  
sun-beams and moon-beams e - noug to shine. O, lis - ten, Lord,  
till if the end you want to time. What the

1.  
D9

A m7/D

2  
36

2.  
D9 D<sup>#</sup>  
know What the

40 Cm7 Fm7 Cm7 Fm7  
world needs now is love, sweet love.

44 D<sup>b</sup>6 D<sup>b</sup> Cm E<sup>b</sup>7  
It's the on - ly thing that there's just too lit - tle of. What the

48 Cm7 Fm7 Cm7 Fm7  
world needs now is love, sweet love.

52 D<sup>b</sup>6 D<sup>b</sup> Cm7  
No, not just for some Oh, but just for

56 D<sup>b</sup>maj7 E<sup>b</sup>7 A<sup>b</sup> N.C.  
(Sax)  
ev - 'ry, ev - 'ry - one.

60 Cm7 Fm7 Cm7 Fm7 Cm7 Fm7 Cm7  
What the world needs now is love, sweet

67 Fm7 Cm7 Fm7 Cm7 Fm7 (Sax) A<sup>b</sup>  
love. What the world needs now is love, sweet love.

Thank you very much.

Our next selection has a Latin beat and is from the Greek Isles. It won the Academy Award for best song in 1960 and was recorded by Doris Day, Andy Williams, Bing Crosby, and a whole host of other great singers.

I can't pronounce the Greek title of the song, but \_\_\_\_\_ will sing the English lyrics for you now. Here's our version of a song about a young lady who is asking for an occasional day of rest from her work. She simply says, "Never On Sunday."

F

## Never On Sunday

Keyboard

(Sax)

B<sub>b</sub> F B<sub>b</sub>/F

6 B<sub>b</sub> N.C. F Cm F  
Oh, you can kiss me on a Mon - day, a Mon - day, a Mon - day is ver - y, ver - y

9 B<sub>b</sub> N.C. F Cm  
good. Oh, you can kiss me on a Tues - day, a Tues - day, a

12 F B<sub>b</sub> N.C.  
Tues - day, in fact I wish you would. Oh, you can kiss me on a

15 F Cm F B<sub>b</sub>  
Wednes-day, a Thurs - day, a Fri - day, and Sat ur day is best.

18 N.C. F Cm  
But nev - er nev - er on a Sun - day, a Sun - day, a

20 F B<sub>b</sub> Cm F7  
Sun - day 'cause that's my day of rest. Come an - y day,

23 B<sub>b</sub> F E<sub>b</sub> Cm F7 B<sub>b</sub>  
and you'll be my guest an-y day you say, but my day of rest.

30 Cm F7 B<sub>b</sub> F  
Just name the day that you love the best, on-ly stay a -

35 E<sub>b</sub> Cm F7 B<sub>b</sub> N.C.  
way on my day of rest. Oh, you can kiss me on a

2  
39 F Cm F B♭

cool day, a hot day, a wet day which ev - er one you choose.

42 N.C. F Cm F

Oh, try to kiss me on a grey day, a May day, a pay - day and see if I re -

45 B♭ N.C. F Cm

fuse. And you can make it on a bleak day, a freak day, a

48 F B♭ N.C.

week - day, why, you can be my guest. But nev - er nev - er on a

51 F Cm F B♭ (Sax) Cm F7

Sun - day, a Sun - day's the one day I need a day of rest.

55 B♭ F E♭ Cm F7

Just name the day \_\_\_\_\_ that you love the best, \_\_\_\_\_

61 B♭ Cm F7 B♭ F

on - ly stay a - way \_\_\_\_\_ on my day of rest.

71 C G

Nev-er on a Sun-day when the church is full of peo-ple and the bells are ring-ing in the steep-le,

74 C/G (Sax) C N.C.

la la la la la la la la Oh, you can kiss me on a

77 G Dm G C N.C.

Mon - day, Mon - day, Mon-day's ver - y good. Oh, you can kiss me on a

81 G Dm G C N.C.

Tues - day, Tues - day, and I wish you would. Oh, you can kiss me on a

85 G Dm G C

Wednes-day, Thurs - day, Fri - day, and Sat-ur day is best

89 N.C. G Dm G

But nev-er nev-er on a Sun - day, a Sun - day, a Sun - day 'cause that's my day of

92 C N.C. (Sax)

rest.

94 G Dm G C G<sup>7</sup> (Keyboard) C

## Never On Sunday

M  
Keyboard

(Sax)

E<sub>b</sub>

6 E<sub>b</sub> N.C. B<sub>b</sub> Fm B<sub>b</sub>  
Oh, you can kiss me on a Mon - day, a Mon - day, a Mon - day is ver - y, ver - y

9 E<sub>b</sub> N.C. B<sub>b</sub> Fm  
good. Oh, you can kiss me on a Tues - day, a Tues - day, a

12 B<sub>b</sub> E<sub>b</sub> N.C.  
Tues - day, in fact I wish you would. Oh, you can kiss me on a

15 B<sub>b</sub> Fm B<sub>b</sub> E<sub>b</sub>  
Wednes-day, a Thurs - day, a Fri - day, and Sat ur day is best.

18 N.C. B<sub>b</sub> Fm  
But nev - er nev - er on a Sun - day, a Sun - day, a

20 B<sub>b</sub> E<sub>b</sub> Fm B<sub>b</sub>7  
Sun - day 'cause that's my day of rest. Come an - y day,

23 E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> Fm B<sub>b</sub>7 E<sub>b</sub>  
and you'll be my guest an-y day you say, but my day of rest.

30 Fm B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub>  
Just name the day that you love the best, on-ly stay a -

35 A<sub>b</sub> Fm B<sub>b</sub>7 E<sub>b</sub> N.C.  
way on my day of rest. Oh, you can kiss me on a

2 39 B♭ Fm B♭ E♭

cool day, a hot day, a wet day which ev - er one you choose.

42 N.C. B♭ Fm B♭

Oh, try to kiss me on a grey day, a May day, a pay - day and see if I re -

45 E♭ N.C. B♭ Fm

fuse. And you can make it on a bleak day, a freak day, a

48 B♭ E♭ N.C.

week - day, why, you can be my guest. But nev - er nev - er on a

51 B♭ Fm B♭ E♭ (Sax) Fm B♭7

Sun - day, a Sun - day's the one day I need a day of rest.

55 E♭ B♭ A♭ Fm B♭7

Just name the day \_\_\_\_\_ that you love the best, \_\_\_\_\_

61 E♭ Fm B♭7 E♭ B♭

on - ly stay a - way \_\_\_\_\_ on my day of rest.

66 A♭ Fm B♭7 E♭ F Gm C7

3

71 F

74 F/C (Sax)

77 C Gm C F N.C.

81 C Gm C F N.C.

85 C Gm C F

89 N.C. C Gm C F

92 F N.C. (Sax)

94 C Gm C F C7 (Keyboard) F

Thank you very much.

Our next song won an Oscar for Best Original Song in 1969. It was the featured song in a movie about a couple of notorious cowpokes - Butch Cassidy and Sundance Kid. B.J. Thomas had the original recording, but others who have covered the song include Bobbie Gentry, Peggy Lee, Dean Martin, and Perry Como.

Here's \_\_\_\_\_ to sing this great song about a person who has a problem. She says, "Raindrops Keep Falling On My Head."

# Raindrops Keep Falling On My Head

## Keyboard

## (Keyboard)

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef. The time signature is 4/4 throughout. The music begins with a series of eighth-note chords on the bottom staff, followed by a melodic line on the top staff featuring eighth-note pairs and sixteenth-note patterns. The piece concludes with a final eighth-note chord on the bottom staff.

3 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head, and just like the guy whose feet are

6 E♭ Dm7 G7 Dm7 G7

too big for his bed, nothing seems to fit. Those

A musical score for 'Raindrops' in common time. The key signature has one flat. The melody starts on C major 7 (C, D, E, G) and moves to E♭/F major (E♭, F, G, B♭). The lyrics are: "rain - drops are fall - in' on my head. They keep fall - in', so I just". The vocal line consists of eighth and sixteenth notes.

12 B♭ B♭maj7 B♭7

did me some talk - ing to the sun, and I said I did - n't like the

15 E♭ D m7 G 7 D m7 G 7

way he got things done. He's sleep ing on the job. Those

18 C m7 E♭/F F  
rain drops are fall in' on my head. They keep fall - in', But there's one

21 B♭ B♭maj7 E7 E♭

thing I know, the blues they send to greet

24 F F7 Dm7

— me won't de -feat me. It won't be long till

27 G7 Cm7 Cm7 (Sax) F Cm7 F

hap - pi - ness steps out to greet me.

31 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

34 E♭ Dm7 G7 Dm7 G7

soon be turn - ing red. Cry - ing's not for me, 'cause

37 Cm7

I'm nev - er gon - na stop the rain by com-plain - ing,

39 E♭/F F B♭ Cm7 F7

be - cause I'm free noth - ing's wor - ry - ing

42 B♭ F E7 E♭ F F7

me.

46 Dm7 G7

It won't be long till hap - pi - ness steps out

49 Cm7 Cm7 (Sax) F Cm7 F

to greet me.

3

52 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head,  
but that does - n't mean my eyes will

55 E♭ Dm7 G7 Dm7 G7

soon be turn - ing red.  
Cry - ing's not for me, 'cause

58 Cm7 E♭/F F

I'm nev - er gon - na stop the rain by com-plain - ing,  
be - cause I'm

61 B♭ Cm7 F7 B♭

free, Noth - ing's wor - ry - ing  
me,

64 Cm7 rit. F7 N.C. B♭maj7

— noth - ing's wor - ry - ing me.

**M**  
Keyboard

# Raindrops Keep Falling On My Head

(Keyboard)

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 4, and the right column contains staves 5 through 8. Each staff begins with a treble clef, a key signature of one flat (F#), and a common time signature. Chords are indicated above the staff, and lyrics are written below the staff.

**Chords and Key Signatures:**

- Staff 1: E♭, E♭maj7, E♭7
- Staff 2: A♭, Gm7, C7, Gm7, C7
- Staff 3: Fm7, A♭/B♭, B♭
- Staff 4: E♭, E♭maj7, E♭7
- Staff 5: A♭, Gm7, C7, Gm7, C7
- Staff 6: Fm7, A♭/B♭, B♭
- Staff 7: E♭, E♭maj7, E♭7
- Staff 8: A♭, Gm7, C7, Gm7, C7

**Lyrics:**

3 Rain - drops keep fall - in' on my head, and just like the guy whose feet are

6 too big for his bed, noth - ing seems to fit. Those

9 rain - drops are fall - in' on my head. They keep fall - in', so I just

12 did me some talk - ing to the sun, and I said I did - n't like the

15 way he got things done. He's sleep ing on the job. Those

18 rain drops are fall in' on my head. They keep fall - in', But there's one

21                      E♭                      E♭maj7                      A7                      A♭

thing              I know, \_\_\_\_\_ the blues \_\_\_\_\_ they send to greet

24                      B♭                      B♭7                      Gm7

— me won't de -feat me. It won't be long till

27                      C7                      Fm7                      Fm7                      B♭ (Keyboard)              Fm7                      B♭

hap - pi - ness steps out to greet me.

31                      E♭                      E♭maj7                      E♭7

Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

34                      A♭                      Gm7                      C7                      Gm7                      C7

soon be turn - ing red. Cry - ing's not for me, 'cause

37                      Fm7

I'm nev - er gon - na stop the rain by com-plain - ing,

39                      A♭/B♭                      B♭                      E♭                      Fm7                      B♭7

be - cause I'm free noth - ing's wor - ry - ing

42                      E♭                      B♭                      A7                      A♭                      B♭                      B♭7

me.

46                      Gm7                      C7

It won't be long till hap - pi - ness steps out

49                      Fm7                      Fm7                      B♭ (Keyboard)              Fm7                      B♭

— to greet me.

52 E♭ E♭maj7 E♭7 3

Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

55 A♭ Gm7 C7 Gm7 C7

soon be turn - ing red. Cry - ing's not for me, 'cause

58 Fm7 A♭/B♭ B♭

I'm nev - er gon - na stop the rain by com-plain - ing, be - cause I'm

61 E♭ Fm7 B♭7 E♭

free, \_\_\_\_\_ Noth - ing's wor - ry - ing me, \_\_\_\_\_

64 Fm7 rit. B♭7 N.C. E♭maj7

— noth - ing's wor - ry - ing me. \_\_\_\_\_

Thank you.

Our next selection was featured in the film "Babes On Broadway" back in 1941, starring Mickey Rooney and Judy Garland. Frank Sinatra, Bing Crosby, Joni James, Bobby Darin and many others have recorded it since that time.

This is a song with a lot of questions. \_\_\_\_\_ will be asking the questions, and she'll expect an answer from you. Here's our version of a great favorite from the past - "How About You."

SWING IT!

## How About You?

F

Keyboard

(Sax) B $\flat$

F F $\circ$ 7 Gm7 G $\flat$ maj7 E $\flat$ maj7

I like New York in June,  
how a-bout you?  
I like a Ger - shwin tune,  
how a-bout you?  
I love a fire - side  
when a storm is due.  
I like po-ta-to chips, moon-light and mo-tor trips,  
how a-bout you?  
I'm mad a - bout good books,  
can't get my fill.  
And James Dur - an-te's looks  
give me a thrill.  
hands in a mov-ie show when all the lights are low  
may not be new, but

33 Gm Cm7 F7 B<sup>b</sup>6 (Sax) G7  
I like it. How a-bout you? \_\_\_\_\_

37 C6 Dm C 6/E 3 D<sup>#</sup> Dm7 G7  
I like New York in June, how a-bout you?

41 C6 Dm D<sup>#</sup> Em7 Gm6 A aug7  
I like a Ger-shwin tune, how a-bout you?

45 D9 Fm7 C Dm7 C6 B7(b9)  
I love a fire-side when a storm is due. \_\_\_\_\_

49 E maj7 (Sax) F#m7 B7 E7 A7 D7 G7  
how a-bout you?

53 C6 Dm C 6/E D<sup>#</sup>7 3 Dm7 G7  
I'm mad a-bout good books, can't get my fill.

57 Gm7 C7 F maj7 Fm6 3  
And James Dur-an-te's looks, they give me a thrill. Hold-ing

61 C C aug F B m7 E7

hands in a movie show when all the lights are low may not be new, but

65 A m G 7 A m G 7

(Sax) (Sax)

I like it.

69 A m D m7 G 7 C 6 C aug

(Sax) (Sax)

I like it. How about you?

73 A m/C C Aug C (Bass) C

73 - - - -

SWING IT!

## How About You?

**M**  
Keyboard

(Sax) E♭

5      E♭6      Fm      E♭/G      F♯      Fm7      B♭7  
I like New York in June, how a-bout you?

9      E♭6      Fm      F♯      Gm7      B♭m6      C Aug 7  
I like a Ger - shwin tune, how a-bout you? E♭

13     F9      A♭m7      shwin tune, E♭      how a-bout you? Fm7 E♭6 D 7(b9)

17     G maj 7      I \_\_\_\_ love a fire - side D 7      when a storm is due. C7 F7 B♭7  
I like po-ta-to chips, moon-light and mo-tor trips, how a-bout you?

21     E♭6      Fm      E♭/G      F♯7      Fm7      B♭7  
I'm mad a - bout good books, can't get my fill.

25     B♭m7      E♭7      A♭maj7      A♭m6  
And James Dur - an-te's looks give me a thrill. Hold-ing

29     E♭      E♭aug      A♭      Dm7 G7  
hands in a mov-ie show when all the lights are low may not be new, but

33 Cm Fm7 B<sup>b</sup>7 E<sup>b</sup>6 (Sax) C7  
I like it. How a-bout you? \_\_\_\_\_

37 F6 Gm F6/A G<sup>#</sup> Gm7 C7  
I like New York in June, how a-bout you?

41 F6 Gm G<sup>#</sup> Am7 Cm6 D aug7  
I like a Ger-shwin tune, how a-bout you?

45 G9 B<sup>b</sup>m7 F Gm7 F6 E7(b9)  
I love a fire - side when a storm is due. \_\_\_\_\_

49 A maj7 Bm7 E7 A7 D7 G7 C7  
(Sax) how a-bout you?

53 F6 Gm F6/A G<sup>#</sup>7 Gm7 C7  
I'm mad a - bout good books, can't get my fill.

57 Cm7 F7 B<sup>b</sup>maj7 B<sup>b</sup>m6  
And James Dur - an-te's looks, they give me a thrill. Hold-ing

61 F F aug B♭ Em7 A7  
 hands in a movie show when all the lights are low may not be new, but  
 C7 C7  
 65 Dm (Sax) Dm (Sax)  
 I like it. Gm7 C7 F<sub>6</sub> I like it.  
 Dm (Sax) C7 (Sax) F aug  
 I like it. How a-bout you? \_\_\_\_\_ F  
 73 Dm/F F aug F  
 (Bass)

Thank you very much.

It's time now for one of the features of every performance. We're going to play a type of music that is very special to me.

(Do Polka schtick)

The polka that we'll be playing is one that we've adapted from the past. It was a #1 hit for the Glenn Miller orchestra in 1940 and also recorded by the Andrews Sisters and Kate Smith. It's about a particular bird - a rather noisy bird - that we all know about: The woodpecker. Now normally, I would do the singing on a polka, but this time we'll have \_\_\_\_\_ take the responsibility.

Here we go with our version of "The Woodpecker Song Polka." Take it away, \_\_\_\_\_!

Keyboard

(Keyboard)

Cm

F7

B♭

Gm

A musical score for keyboard in common time. The treble clef is on the top line, and the bass clef is on the bottom line. The score consists of four measures. Measure 1: Treble staff has eighth-note pairs (two pairs), Bass staff has eighth notes (one pair). Measure 2: Treble staff has eighth-note pairs (two pairs), Bass staff has eighth notes (one pair). Measure 3: Treble staff has eighth-note pairs (two pairs), Bass staff has eighth notes (one pair). Measure 4: Treble staff has eighth-note pairs (two pairs), Bass staff has eighth notes (one pair).

5 Am

Cm F7

B♭

He's

A musical score for keyboard in common time. The treble clef is on the top line, and the bass clef is on the bottom line. The score consists of four measures. Measure 1: Treble staff has eighth-note pairs (two pairs), Bass staff has eighth notes (one pair). Measure 2: Treble staff has eighth-note pairs (two pairs), Bass staff has eighth notes (one pair). Measure 3: Treble staff has eighth-note pairs (two pairs), Bass staff has eighth notes (one pair). Measure 4: Treble staff has eighth-note pairs (two pairs), Bass staff has eighth notes (one pair).

9 B♭

Cm

F7

up each morn-ing bright and ear-ly \_\_\_\_\_ to wake up all the neighbor -

15 B♭

Cm

F7

hood, \_\_\_\_\_ to bring to ev'-ry boy and girl-ie \_\_\_\_\_ his hap-py ser-e -

22 B♭

Cm

nade on wood. \_\_\_\_\_ Hear him peck-in' out a mel - o - dy, peck, peck,

27 B♭

F7

peck-in' at the same old tree, he's as happy as a bum - ble - bee all day

31 B♭

Dm

long. \_\_\_\_\_ He'll ser - e - nade your

2/8  
35 Cm F7 B♭  
 la - dy, just find a tree that's sha - dy,

41 Gm7 Ab°7 F7  
 and when you hear that tick, tick,

46 B♭ Dm Cm  
 sing right a - long. Come on and try his rhy - thm,

52 F7 B♭ Gm7 Ab°7  
 and let your heart beat with him. Just lis-ten to that **To Coda Θ**

59 F7 B♭ (Keyboard)  
 tick, tick, tick, tick, tick, tick, tick, tick, hap - py lit-tle wood-peck-er song.

65 Cm B♭ F7

71 B♭ Cm B♭

77 F7 B♭ Gm7 Ab°7 (Sax)  
 (Sax)

83 F7 B♭

89

Dm      Cm

95

Bb      Gm7    Ab°7      F7

101

Bb      Dm  
**D.S. al Coda**

He'll ser - e - nade your

**Φ Coda**

107

F7      (Sax)      Bb      (Sax)

tick, tick, tick, tick, \_\_      hap - py lit-tle wood-peck - er song. \_\_

113

Cm      Bb

117

F7      Bb

# The Woodpecker Song

**M**

Keyboard

(Keyboard)

2 35 Fm B♭7 E♭

la - lady, \_\_\_\_\_ just find a tree that's sha - dy, \_\_\_\_\_

41 Cm7 D♭°7 B♭7

and when you hear that tick, tick,

46 E♭ Gm Fm

sing right a - long. \_\_\_\_\_ Come on and try his rhy - thm, \_\_\_\_\_

52 B♭7 E♭ Cm7 D♭°7 To Coda Θ

— and let your heart beat with him. \_\_\_\_\_ Just lis - ten to that

59 B♭7 E♭ (Keyboard)

tick, tick, tick, tick, tick, tick, tick, tick, hap - py lit - tle wood-peck - er song. \_\_\_\_\_

65 Fm E♭ B♭7

E♭ Fm E♭

77 B♭7 E♭ (Sax) Cm7 D♭°7

B♭7 E♭

89 G m F m B♭7

95 E♭ C m7 D♭°7 B♭7

101 E♭ G m  
D.S. al Coda

He'll ser - e - nade your

Φ Coda

107 B♭7 (Sax) E♭ (Sax)

tick, tick, tick, tick, — hap - py lit - tle wood-peck - er song. —

113 F m E♭

117 B♭7 E♭

Thank you. And thank you, \_\_\_\_\_. Good job!!

For our next song, we'll go back to the year 1937 and a big #1 hit of Shep Fields and his orchestra, spending 4 weeks in the top spot. Since that time, more than 80 vocalists have recorded it, including virtually every name artist of the 40s and 50s.

We hope you enjoy our own vocal artist \_\_\_\_\_ as she tells you all about "That Old Feeling."

## That Old Feeling

F

Keyboard

(Keyboard freely - Straight 8ths)

F C7 Dm Am B♭ F/C Gm C7

(Continue freely) F F°7 Gm7 C7 F D7(♯5) D7 G7 C7

Last night I start-ed out hap-py; last night my heart was so gay.

Dm Cm7 B♭maj7 E E7 Am

Last night I found my-self danc-ing in my fav-rite cab-a-ret.

B♭ F°7 Cm6 D7 Gm A7

You were com-plete-ly for-got-ten, just an af-fair of the past.

Dm F Aug/C♯ F6/C Dm6/B E E7 Am E7 C7

Then, sud-den-ly, some-thing hap-pened to me, and I found my heart beat-ing, oh, so fast.

(In rhythm - Easy swing) F Fmaj7 F6 Cm6 D7

I saw you last night and got that old feel-ing.

Gm Gm(maj7) Gm7 B♭m6 C7

When you came in sight, I got that old feel-ing.

Dm A7 Cm D7

The mo-ment you danced by, I felt a thrill.

Dm7 G7 B♭m6 C7

And when you caught my eye, my heart stood still.

37 F F maj7 F6 Cm6 D7

Once a-gain, I seemed to feel that old yearn-ing,

41 Gm Gm(maj7) Gm7 Bbm6 A7

and I knew the flame of love was still burn-ing.

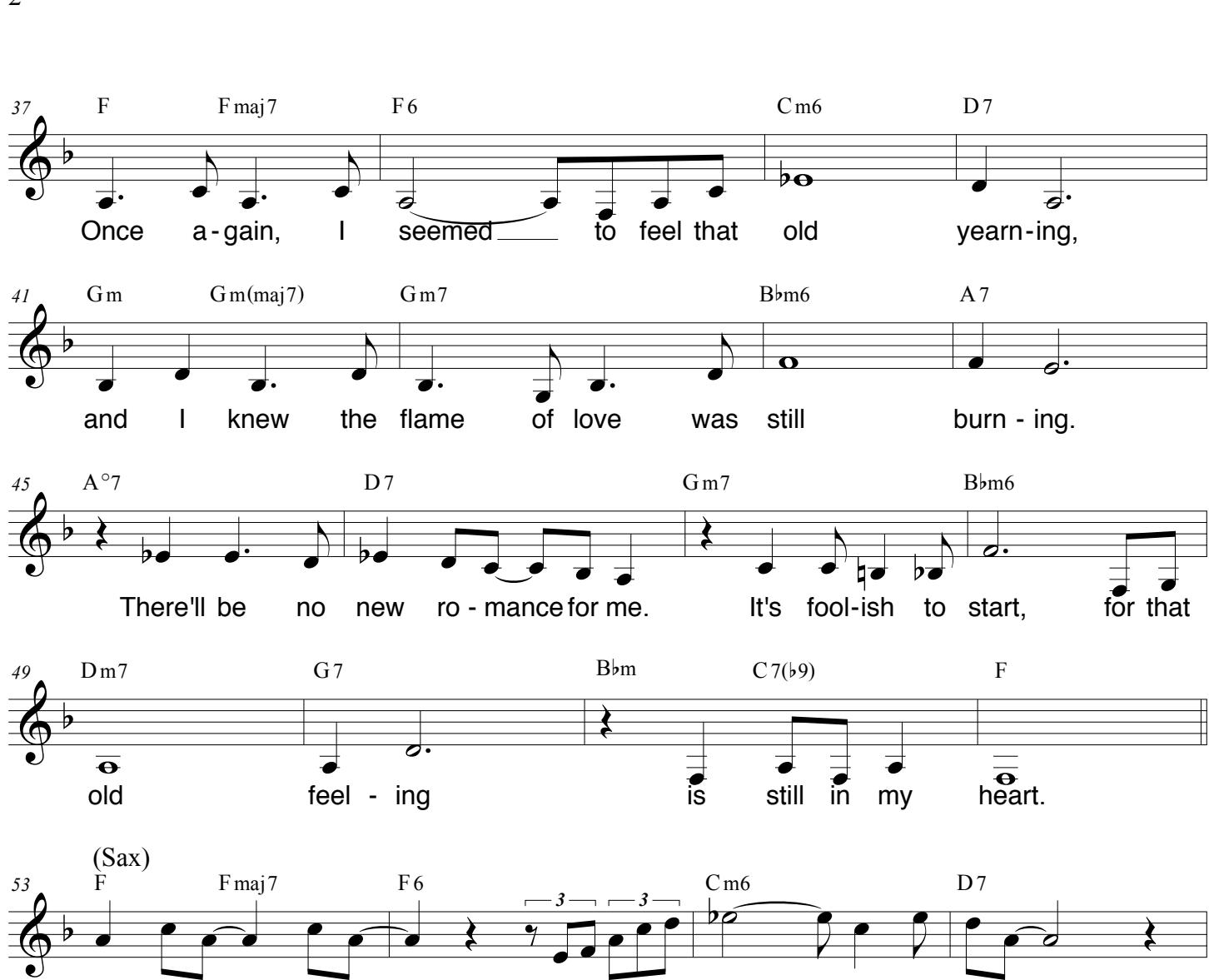
45 A°7 D7 Gm7 Bbm6

There'll be no new romance for me. It's fool-ish to start, for that

49 Dm7 G7 Bbm C7(9) F

old feel-ing is still in my heart.

53 (Sax) F F maj7 F6 Cm6 D7



(Sax)

57 Gm Gm(maj7) Gm7 Bbm6 C7

Gm Gm(maj7) Gm7 Bbm6 C7

61 Dm A7 Cm D7

Dm A7 Cm D7

65 Dm7 G7 Bbm6 C7

Dm7 G7 Bbm6 C7

69 F F maj7 F6 Cm6 D7

Once a - gain, I seemed to feel that old yearn-ing.

73 Gm Gm(maj7) Gm7 Bbm6 A7

And I knew the flame of love was still burn - ing. There'll

77 A°7 D7 Gm Bbm6

— be no new ro - mance for me. It's fool-ish to start, for that

81 Dm7 G7 Bbm C7

old feel - ing is still in my

85 F E♭ E F E F

heart. It's still in my heart, (Keyboard)

89 E♭ E F E♭ E F

still in my heart,

# That Old Feeling

**M**  
Keyboard

(Keyboard freely - Straight 8ths)

1 B♭ F7 Gm Dm E♭ B♭/F Cm F7

5 (Continue freely) B♭ B♭°7 Cm7 F7 B♭ G 7(♯5) G7 C7 F7

Last night I start-ed out hap-py; last night my heart was so gay.

9 Gm Fm7 E♭maj7 A A7 Dm

Last night I found my - self danc-ing in my fav - 'rite cab - a - ret.

13 E♭ B♭°7 Fm6 G7 Cm D7

You were com-plete - ly for - got-ten, just an af - fair of the past.

17 Gm B♭aug/F♯ B♭6/Gm6/E A A7 Dm A7 F7

Then, sud-den-ly, some-thing hap-pened to me, and I found my heart beat-ing, oh, so fast.

(In rhythm - Easy swing)

21 B♭ B♭maj7 B♭6 Fm6 G7

I saw you last night and got that old feel - ing.

25 Cm Cm(maj7) Cm7 E♭m6 F7

When you came in sight, I got that old feel - ing.

29 Gm D7 Fm G7

The mo - ment you danced by, I felt a thrill.

33 Gm7 C7 E♭m6 F7

And when you caught my eye, my heart stood still.

37      B♭      B♭maj7      B♭6      Fm6      G7

Once a-gain, I seemed to feel that old yearn-ing,

41      Cm      Cm(maj7)      Cm7      E♭m6      D7

and I knew the flame of love was still burn-ing.

45      D°7      G7      Cm7      E♭m6

There'll be no new ro-mance for me. It's fool-ish to start, for that

49      Gm7      C7      E♭m      F7(♭9)      B♭

old feel-ing is still in my heart.

53      (Sax)      B♭      B♭maj7      B♭6      Fm6      G7

57      Cm      Cm(maj7)      Cm7      E♭m6      F7

61      Gm      D7      Fm      G7

65      Gm7      C7      E♭m6      F7

69 B<sub>b</sub> B<sub>b</sub>maj7 B<sub>b</sub>6 Fm6 G7  
Once a - gain, I seemed to feel that old \_\_\_\_\_ yearn-ing.

73 Cm Cm(maj7) Cm7 E<sub>b</sub>m6 D7  
And I knew the flame \_\_\_\_\_ of love was still burn - ing. There'll

77 D<sup>7</sup> G7 Cm E<sub>b</sub>m6  
— be no new ro - mance for me. It's fool - ish to start, \_\_\_\_\_ for that

81 Gm7 C7 E<sub>b</sub>m F7  
old feel - ing is still \_\_\_\_\_ in my

85 B<sub>b</sub> A<sub>b</sub> A B<sub>b</sub>  
heart. \_\_\_\_\_ It's still \_\_\_\_\_ in my heart, \_\_\_\_\_  
(Keyboard)

89 A<sub>b</sub> A B<sub>b</sub> A<sub>b</sub> A B<sub>b</sub>  
still \_\_\_\_\_ in my heart,

The musical score consists of six staves of music for voice and piano. The first staff starts at measure 69 in B-flat major. The second staff starts at measure 73 in C major. The third staff starts at measure 77 in D major. The fourth staff starts at measure 81 in G minor. The fifth staff starts at measure 85 in B-flat major. The sixth staff starts at measure 89 in A-flat major. The lyrics are written below each staff, corresponding to the chords indicated above the notes. The piano part is indicated by a treble clef and a keyboard icon.

Thank you.

For our next song, we'll pick up the pace just a bit with a song composed by Hoagy Carmichael that was a big hit for Kay Kyser in 1946 and nominated for best Original Song in the 1947 Academy Awards. It's a cowboy song about a young cowgirl and cowboy and their hopes for a bright future.

\_\_\_\_\_ and I will join our voices for this old favorite. Here's our version of "Old Buttermilk Sky." Enjoy!

VOCAL DUET

## Ole Buttermilk Sky

Keyboard

1 E♭ Fm7 E♭ Fm7 E♭ Fm7 E♭ N.C.  
 (M) Ole but-ter-milk

5 E♭ A♭ E♭ A♭ 6 E♭ A♭/B♭ B♭7  
 sky, \_\_\_\_\_ I'm-a keep-ing my eye peeled on you. \_\_\_\_\_ What's the good

9 E♭ A♭ Fm7 E♭ A♭/B♭ B♭7 E♭ B♭aug  
 word to - night? \_\_\_\_\_ Are you gon-na be mel-low to - night? \_\_\_\_\_ Old but-ter-milk

13 E♭ A♭ E♭ B♭maj7 B 6 E♭  
 sky, \_\_\_\_\_ can't you see my lit-tle don-key and me? \_\_\_\_\_ We're as hap-py as a

17 Fm B♭7 A♭ E♭ A♭ (Sing both times) B♭7  
 Christ-mas tree, head-in' for the one I love. \_\_\_\_\_ (F) He's gon-na pop me the

21 A♭ E♭ 6 A♭ B♭7 E♭ 7  
 ques-tion, that ques-tion, "Do you dar - lin, do you do? \_\_\_\_\_ It'll be

25 A♭ E♭ 6 F9 F7 B♭7 A♭ B♭7  
 eas-y, so eas-y, if I can on-ly bank on you. \_\_\_\_\_ (M) Ole but-ter-milk

2  
29 E♭ A♭ E♭ A♭6 E♭ A♭/B♭ B♭7

sky, I'm a-tell-ing you why; now you know. Keep it in mind

33 E♭ A♭ Fm7 E♭ A♭/B♭ B♭7 E♭ B♭aug

to-night. Keep a-brush-ing those clouds from sight. Old buttermilk

37 E♭ A♭ E♭ B♭maj7 B6 E♭

sky, don't you tell me when I'm need-in' you most. Hang a moon a-bove her

41 Fm B♭7 A♭ 1. E♭ B♭7 A♭ B♭7 (Keyboard)

hitch-ing post; hitch me to the one I love.

45 2. E♭ A♭ E♭ B♭9 E♭ A♭ E♭

love. (F) You can if you try, (M) Don't tell me no lie.

50 Fm7 A♭ B♭

(F) Will you be mel-low and bright to - night ole but-ter-milk  
(M)

53 E♭ Fm7 E♭ Fm7 E♭ Gm7/B♭ B♭7/F E♭

(F) sky.  
(M)

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

Each time we play for you, we like to feature the music of a great performer from the past. Our featured artist today is a six-time Grammy Award-winning singer, actress, television host, and former United Nations Global Ambassador for the Food and Agriculture Organization and United States Ambassador of Health.

She ranks among the 40 biggest hit makers of the entire rock era (1955-1999), based on the Billboard Hot 100 Pop Singles Charts. She is one of the most-charted female vocalists of all time, with 56 of her singles making the Billboard Hot 100 between 1962 and 1998, and 80 singles making all Billboard charts combined. Who am I talking about? Anyone got a guess? (Response). You got it - Dionne Warwick.

We'll perform four of Dionne's songs this afternoon/evening. This first one was written by Bert Bacharach for Dionne and was her first Grammy Award winner in 1968, selling several million copies worldwide.

Here's \_\_\_\_\_ with a question. She's looking for the best route to a favorite locale in California. She asks, "Do You Know The Way To San Jose?"

## Do You Know The Way To San Jose?

F  
Keyboard

B♭ (Keyboard, Bass, & Drums) B♭maj7

5 B♭ E♭6 B♭

Do You know the way to San Jose? I've been a-way so of  
can real-ly breathe in San Jose? They've got a-lot so of

8 F7sus F7 B♭

long. space. There'll be a go wrong and lose my way. Do you know the  
I may go place where I can stay. I was born and

11 E♭6 B♭ F7sus

way raised to San Jose? I'm going back to find some peace of of  
in San Jose. I'm going back to find some peace of of

14 F7 Dm7 Gm7

mind in San Jose. L. A. is a great big free - way.  
mind in San Jose. Fame and for-tune is a mag - net.

17 Dm7 Gm7 Dm

Put a hun-dred down and buy a car.  
It can pull you far a-way from home.

20 Bm7 Cm7/B♭ F/A

In a week, may - be two, they'll make you a star.  
With a dream in your heart you're nev - er a lone.

2

23 Cm7 F N.C.

26 F

Weeks turn in - to years. how quick they pass, and all the stars  
Dreams turn in - to dust and blow a - way, and there you are  
that nev - er were are park - ing cars and pump-ing gas.  
with - out a friend. You pack your car and ride a - way.

29 1. 2.

31 B♭ E♭6 B♭maj7

I've got lots of friends in San - Jo-se.

35 B♭ E♭6 B♭maj7

Do you know the way to San - Jo-se?

39 C maj7 (Sax) F maj7

43 C maj7 F maj7

47 E

47 Oh,

49 Em7 A m7 Em7  
L. A. is a great big free - way. Put a hun - dred down

52 A m7 Em C#m7  
— and buy — a car. In a week, may - be

55 D m7/C G/B D m7  
two, they'll make you a star. Weeks turn in - to

58 G N.C. G  
years. how quick they pass, and all the stars that nev - er were

61  
— are park - ing cars and pump - ing gas.

64 C F6 Cmaj7  
(Keyboard)  
I've got lots of friends in San - Jo-se.

68 C F6 Cmaj7  
(Keyboard)  
Do you know the way to San - Jo-se?

72 C F6 Cmaj7  
(Keyboard)  
Can't wait to get back to San Jo-se.

76 Cmaj7  
(Keyboard) Cmaj7  
Cmaj7

## Do You Know The Way To San Jose?

**M**  
Keyboard

1 E♭ (Keyboard, Bass, & Drums)

5 E♭ A♭6 E♭

Do you know the way to San Jose? I've been a-way so of  
 You can real - ly breathe in San Jose? They've got a lot so of

8 B♭7sus B♭7 E♭

long. I may go wrong and lose my way. Do you know the  
 space. There'll be a place where I can stay. I was born and

11 A♭6 E♭ B♭7sus

way to San Jose? I'm go - ing back to find some peace of  
 raised in San Jose. I'm go - ing back to find some peace of of

14 B♭7 Gm7 Cm7

mind in San Jose. L. A. is a great big free - way.  
 mind in San Jose. Fame and for - tune is a mag - net.

17 Gm7 Cm7 Gm

Put a hun - dred down and buy a car.  
 It can pull you far a - way from home.

20 Em7 Fm7/E♭ B♭/D

In a week, may - be two, they'll make you a star.  
 With a dream in your heart you're nev - er a - lone.

The musical score consists of two staves of music. The top staff is in E♭ major and features a keyboard, bass, and drums part. The bottom staff is in E♭ minor and features the vocal melody. The score includes lyrics for all eight staves. Chords are indicated above the notes, such as E♭, A♭6, E♭, B♭7sus, B♭7, E♭, A♭6, E♭, B♭7sus, B♭7, Gm7, Cm7, Gm, Em7, Fm7/E♭, and B♭/D. Measure numbers 1 through 20 are marked on the left side of the score.

2

23 Fm7 B♭ N.C.

Weeks turn in - to years. how quick they pass, \_\_\_\_\_ and all the stars  
 Dreams turn in - to dust and blow a - way, \_\_\_\_\_ and there you are \_\_\_\_\_

26 B♭

— that nev - er were \_\_\_\_\_ are park - ing cars \_\_\_\_\_ and pump-ing gas.  
 — with - out a friend. \_\_\_\_\_ You pack your car \_\_\_\_\_ and ride a - way.

29 1. 2.

31 E♭ A♭6 E♭maj7

I've got lots of friends in San - Jo-se.

35 E♭ A♭6 E♭maj7

Do you know the way to San - Jo-se?

39 F maj7 (Sax) B♭maj7

43 F maj7 B♭maj7

47 A

47 Oh,

This musical score consists of eight staves of music. The first four staves are for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time. The vocal part includes lyrics in parentheses. Chords shown are Fm7, B♭, N.C., E♭, A♭6, E♭maj7, F maj7, and B♭maj7. The fifth staff is for a soprano or alto voice, indicated by a treble clef and a key signature of one sharp. The sixth staff is for a tenor or bass voice, indicated by a bass clef and a key signature of one flat. The eighth staff continues the bass line. Measure numbers 23 through 47 are marked above the staves.

49 A m7 D m7 A m7  
L. A. is a great big free - way. Put a hun - dred down

52 D m7 A m F#m7  
— and buy — a car. In a week, may - be

55 Gm7/F C/E Gm7  
two, they'll make you a star. Weeks turn in - to

58 C N.C. C  
years. how quick they pass, — and all the stars — that nev - er were

61  
— are park - ing cars — and pump - ing gas. —

64 F B♭6 F maj7 (Keyboard)  
I've got lots of friends in San - Jo-se.

68 F B♭6 F maj7 (Keyboard)  
Do you know the way to San - Jo-se?

72 F B♭6 F maj7 (Keyboard)  
Can't wait to get back to San Jo-se.

76 F maj7 (Keyboard) F maj7  
Fmaj7

Thank you. Thank you very much.

For our next song by the great Dionne Warwick, we'll move back a couple of years to 1966 and another composition by Bert Bacharach. It was the feature song in a film of the same name, and it was written to promote the film. In 2008, Dionne's recording of the song was inducted into the Grammy Hall Of Fame.

Here's \_\_\_\_\_ with this great Bacharach and Warwick hit - "Alfie."

# Alfie

NO SAX

F

## Keyboard

D 7sus G Am7/D G maj7 G maj9  
 What's it all a-bout, Al-fie? Is it just for the mo-ment we

5 B m7 E 7 Am7 B m7 Em7  
 live? What's it all a - bout when you sort it out, Al-fie?

8 A m7 Am7/D G°7 A m7/D D 13 D 9(#5)  
 Are we meant to take more than we give, or are we meant to be kind? And if

12 G A m7/D G maj7 G maj6 B m7 E 7  
 on-ly fools are kind, Al-fie, then I guess it is wise to be cruel. And if

16 A m7 B m7 Em7 A m7 A m7/D G°7  
 life be-longson-ly to the strong, Al-fie, what will you lend on an old gold-en rule? As

20 F#m7 B♭6/A Em7/A 3 F#m7 Em7/A  
 sure as I be - lieve there's a heav-en a - bove, Al-fie,

24 F#m7 3 B♭6/A Em7/A A m7/D D 9 D 13 D 9  
 know there's some-thing much more, some-thing e-ven non-be-liev-ers can be-lieve in.

28 G A m7/D C#m7(b5) C9 B m7 E m7

I be-lieve in love, Al-fie. With-out true love we just ex - ist, Al-fie.

32 C#m7(b5) C9 B m7 E m7 A 9(#11)

Un - til you find the love you've missed, you're noth - ing, Al - fie.

35 A m7/D (Slower - In tempo) C#7 A m7/D

When you walk, let your heart lead the way, and you'll find love an - y day,

G maj7

38 N.C. A m9 G 7(b9) G maj9

Al - fie.

38

## Alfie

NO SAX

**M**  
Keyboard

G 7sus                    C                    D m7/G                    C maj7                    C maj9

What's it all a-bout, Alfie? Is it just for the mo-ment we

5      Em7      A 7      D m7      Em7      A m7

live? What's it all a - bout when you sort it out, Alfie?

8      D m7      D m7/G      C°7      D m7/G      G 13      G 9(#5)

Are we meant to take more than we give, or are we meant to be kind? And if

12     C      D m7/G      C maj7      C maj6      Em7      A 7

on-ly fools are kind, Alfie, then I guess it is wise to be cruel. And if

16     D m7      Em7      A m7      D m7      D m7/G      C°7

life be-longson-ly the the strong, Alfie, what will you lend on an old gold-en rule? As

20     B m7      E♭6/D      am7/d      B m7      Am7/D

sure as I be - lieve there's a heav-en a - bove, Alfie, I

24     B m7      E♭6/D      Am7/D      D m7/G      G 9      G 13      G 9

know there's some-thing much more, some-thing e-ven non - be-liev-ers can be-lieve in.

28 C Dm7/G F#m7(b5) F9 Em7 Am7  
I be-lieve in love, Al fie?\_\_ With-out true love we just ex - ist, Al fie.

32 F#m7(b5) F9 Em7 Am7 D9(#11)  
Un - til you find the love you've missed, you're noth - ing, Al - fie.

Dm7/G (Slower - In tempo) F#7 Dm7/G  
When you walk, let your heart lead the way, and you'll find love an - y day,

38 N.C. Dm9 C7(b9) Cmaj9 Cmaj7  
Al - fie. Al - fie.

Thank you very much.

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

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

## I Say A Little Prayer For You

F  
Keyboard

(Sax)

F maj7

C9

F maj7

6

C9

A

II Dm7

Gm7

C

The mo - ment I run\_\_ for the bus, dear,  
wake up, dear,

be - fore I while rid - ing put on think my  
I put on think my

15 F

B♭

A7 (Sax)

make - up, us dear.

I say a lit - tle prayer for

you. you.

18 Dm7

Gm7

C

While comb-ing At work, my just hair, now

take time, and all through the

what dress cof - fee

22 F

B♭

A7 (Sax)

wear now, break time,

I say a lit - tle prayer for

you. you.

For-

25      B♭            C9            A m            Dm            E♭            F

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

28      B♭            C9            A m            Dm            E♭            F

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

31      B♭            C9            A m            Dm            E♭            F

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

34      B♭            C9            A (Sax)

on - ly mean heart-break for me.

37      Dm7 (Sax)      Gm7            (Keyboard)      C            F

say a lit-tle prayer for you.

42      B♭            A7 (Sax)      Dm7            Gm7            (Keyboard)

say a lit - tle prayer for you.

47      C            F            B♭            A7 (Sax)

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

51      B♭            C9            A m            Dm            E♭            F

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

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

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

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

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

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

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

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

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

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

# I Say A Little Prayer For You

(Sax)  
B♭maj7

F9

B♭maj7

F9

D

II Gm7

Cm7

F

The mo - ment I wake up,  
 I run\_\_ for the bus, dear,

be - fore I put on my  
 while rid - ing I think of

15 B♭

E♭

D7 (Sax)

make - up,\_\_\_  
 us dear.\_\_\_\_

I say a lit - tle prayer for  
 I say a lit - tle prayer-for

you.\_\_\_\_  
 you.\_\_\_\_

18 Gm7

Cm7

F

While comb-ing my hair, now  
 At work, I just take time,

and won - d'ring what dress to  
 and all\_\_ through the cof - fee

22 B♭

E♭

D7 (Sax)

wear now,\_\_\_  
 break time,\_\_\_

I say a lit - tle prayer for  
 I say a lit - tle prayer for

you.\_\_\_\_  
 you.\_\_\_\_

For-

2

25      Eb                    F9                    Dm                    Gm                    A♭                    B♭  

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

28      Eb                    F9                    Dm                    Gm                    A♭                    B♭  

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

31      Eb                    F9                    Dm                    Gm                    A♭                    B♭  

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

34      Eb                    F9                    D (Sax)  

on - ly mean heart-break for me.

37      Gm7 (Sax)            Cm7                    (Keyboard)            F                    B♭  

Gm7 (Sax)            Cm7                    (Keyboard)            F                    B♭

42      Eb                    D7 (Sax)            Gm7                    Cm7                    (Keyboard)  

Eb                    D7 (Sax)            Gm7                    Cm7                    (Keyboard)

say a lit-tle prayer for you.

47      F                    B♭                    Eb                    D7 (Sax)  

F                    B♭                    Eb                    D7 (Sax)

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

51      Eb                    F9                    Dm                    Gm                    A♭                    B♭  

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

54 E♭ F9 Dm Gm A♭ B♭  
 ev er and ev er, we nev - er will part, oh how I'll love you, to

57 E♭ F9 Dm Gm  
 geth - er, to - geth - er, that's how it must be. To

59 A♭ B♭ E♭ F9 D (Sax)  
 live with - out you would on - ly mean heart-break for me.

63 Gm7 Cm7 E♭/F E♭  
 My dar - ling be - lieve me, for me there is no one but

68 B♭maj7 F9sus B♭maj7 F9sus B♭maj7 F9sus  
 you. Please love me, too. I'm in love with you. An-swer my

74 B♭maj7 F9sus B♭maj7 (Sax) F9sus  
 prayer. Say you'll love me, too.

79 B♭maj7 (Sax) F9sus  
 Why don't you ans - ver my prayer?

83 B♭maj7 F9sus (Sax)  
 Ev 'ry day I say a lit - tle prayer. Why don't you

87 B♭maj7 F9sus (Sax) B♭maj7  
 just ans - ver my prayer?

Thank you very much.

For our final Dionne Warwick hit, we'll move to the year 1985 and another composition by Burt Bacharach. This song was first recorded by Rod Stewart, but the cover version by Dionne Warwick, Elton John, Gladys Knight, and Stevie Wonder as a charity single for AIDS research was the #1 single in the US in 1986 and won the Grammy Award for best pop performance.

Here's \_\_\_\_\_ with our final tribute to the great Dionne Warwick as she tells us "That's What Friends Are For."

F

## That's What Friends Are For

Keyboard

(Sax)

E♭maj9

E♭maj9/D

A♭/C

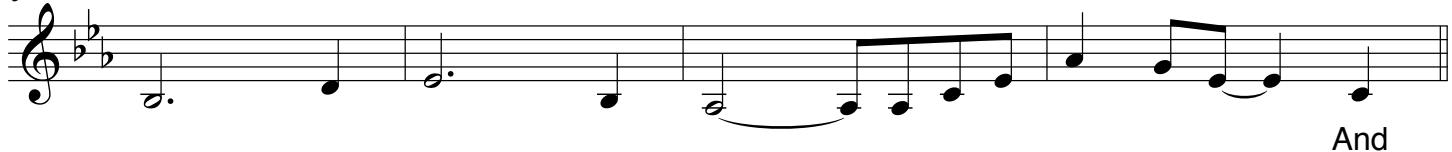


5 G m7

C m7

F m7

B♭9



And

9 E♭maj9

G m7

C m7

F m7

I nev-er thought I'd feel \_\_ this way, \_\_ and as

12

D m7

G 7sus

G 7

far as I'm \_\_ con - cerned, \_\_ I'm glad I got \_\_ the chance to say

15 C m7

A♭maj7

F m7/B♭

— that I do be - lieve I love you. And

18 E♭maj9

G m7

C m7

F m7

if I should ev - er go \_\_ a - way, \_\_ well, then

21

D m7

G 7sus

G 7

close your eyes and try \_\_ to feel the way \_\_ we do \_\_ to - day,

24 C m7

A♭maj7

F m7/B♭

B♭9

— and then if you can \_\_ re-mem - ber, \_\_

28                    E♭                    E♭/D                    A♭maj7/C                    B♭/A♭  
 Keep smil - ing,      keep shin - ing,      know-ing you      can      al - ways count on

32                    Gm7                    Cm7                    A♭maj7                    Fm7/B♭      B♭9  
 me                    for sure.      That's what friends      are      for.

36                    E♭                    E♭/D                    D♭6                    C7sus                    C7  
 In good times      and bad times,      I'll be on\_ your side for-ev - er

40                    B7(♭5)                    B♭7sus                    (Sax)  
 more.                    That's what friends are      for.

45                    E♭maj9                    Gm7                    Cm7                    Fm7  
 Well, you

48                    Dm7                    G7sus                    G7  
 came and o - pened me,      and now there's so much more I see,

51                    Cm7                    A♭maj7                    Fm7/B♭  
 —                    and so, by the way,      I thank you.      And

54                    E♭maj9                    Gm7                    Cm7                    Fm7  
 then                    for the times when we're a - part,      well, then

57                    Dm7                    G7sus                    G7  
 close your eyes and know\_ these words are com - ing from my heart,

60                    Cm7                    A♭maj7                    Fm7/B♭      B♭9  
 —                    and then if you can\_ re-mem - ber,

64 E♭ E♭/D A♭maj7/C B♭/A♭

68 Gm7 Cm7 A♭maj7 Fm7/B♭ B♭9

72 E♭ E♭/D D♭6 C7sus C7

76 B7(b5) B♭7sus

80 E♭ (Sax) E♭/D A♭maj7/C B♭/A♭

84 Gm7 Cm7 A♭maj7 Fm7/B♭ B♭9

88 E♭ E♭/D D♭6 C7sus C7

92 B7(b5) B♭7sus

96 E♭ (Sax) E♭/D A♭maj7/C B♭/A♭ E♭

# M

## That's What Friends Are For

Keyboard

(Sax)

A♭maj9      A♭maj9/G      D♭/F

5      Cm7      Fm7      B♭m7      E♭9

9      A♭maj9      Cm7      Fm7      B♭m7

I      nev-er    thought I'd    feel    this    way,    and as

12      Gm7      C7sus      C7

far    as    I'm    con - cerned,    I'm    glad    I    got    the    chance    to    say

15      Fm7      D♭maj7      B♭m7/E♭

—      that    I    do    be - lieve    I    love    you.    And

18      A♭maj9      Cm7      Fm7      B♭m7

if      I    should    ev - er    go    a - way,    well,    then

21      Gm7      C7sus      C7

close    your    eyes    and    try    to    feel    the    way    we    do    to - day,

24      Fm7      D♭maj7      B♭m7/E♭      E♭9

—      and    then    if    you    can    re-mem - ber,

28 A♭ A♭/G D♭maj7/F E♭/D♭

Keep smil - ing, keep shin - ing, know-ing you can al - ways count on

32 Cm7 Fm7 D♭maj7 B♭m7/E♭ E♭9

me for sure. That's what friends are for.

36 A♭ A♭/G G♭6 F 7sus F 7

In good times and bad times, I'll be on your side for-ev - er

40 E 7(b5) E♭7sus (Sax)

more. That's what friends are for.

45 A♭maj9 Cm7 Fm7 B♭m7

Well, you

48 Gm7 C 7sus C 7

came and o - pened me, and now there's so much more I see,

51 Fm7 D♭maj7 B♭m7/E♭

and so, by the way, I thank you. And

54 A♭maj9 Cm7 Fm7 B♭m7

then for the times when we're a - part, well, then

57 Gm7 C 7sus C 7

close your eyes and know these words are com - ing from my heart,

60 Fm7 D♭maj7 B♭m7/E♭ E♭9

— and then if you can\_ re-mem - ber, —

64 A♭ A♭/G D♭maj7/F E♭/D♭

keep smil - ing, keep shin - ing, know-ing you can al - ways count on

68 C m7 F m7 D♭maj7 B♭m7/E♭ E♭9

me, for sure. — That's what friends are for.

72 A♭ A♭/G G♭6 F 7sus F 7

In good times and bad times, I'll be on\_ your side for-ev - er

76 E 7(♭5) E♭7sus

more. That's what friends are for.

80 A♭ (Sax) A♭/G D♭maj7/F E♭/D♭

84 C m7 F m7 D♭maj7 B♭m7/E♭ E♭9

88 A♭ A♭/G G♭6 F 7sus F 7

In good times and bad times, I'll be on\_ your side for-ev - er

92 E 7(♭5) E♭7sus

more. That's what friends are for.

96 A♭ (Sax) A♭/G D♭maj7/F E♭/D♭ A♭

Thank You. Did you enjoy our tribute to Dionne Warwick?

We'll pick up the tempo with this next song written for the movie "Dr. Doolittle" back in 1967. It won the Academy Award for Best Original Song that year as performed by Rex Harrison. Others who have recorded it include Bing Crosby, Bobby Darin, Sammy Davis, Jr., and a host of others.

Here's our most amazing \_\_\_\_\_ to tell us how grand it would be if she could just "Talk To The Animals."

## Talk To The Animals

F

Keyboard

(Sax) E♭ Cm Fm B♭ N.C.

If I could

Fm E♭

talk to the an - i - mals, just im - a - gine it, chat-ting with a —

10 Cm Fm B♭7 E♭

chimp in chim-pan-zeze. Im-ag-i-ne talk-ing to a tiger, chat-ting with a

16 C7 F7 Fm7 B♭7 N.C.

chee-tah. What a — neat a - chieve-ment it would be If we could

21 Fm E♭

talk to the an - i - mals, learn all their lan-guag - es, may - be take an

26 Cm Fm B♭7 E♭

an-i-mal de - gree. I'd stud-y el - e-phant and eagle, buf-fa-lo — and

32 C7 F7 Cm7 F7 B♭7 B7 B♭7 N.C.

bea-ble, al - li - ga - tor, guin-ea pig and flea. I would con -

37 B♭m7 E♭7 A♭ B♭m7

verse in po - lar bear and py-thon, and I would curse in

42 B♭m7 E♭7 A♭ A♭7 Cm F7/A B♭

flu-ent kan-ga-roo. If peo-ple asked me, "Can you speak rhin - o-cer-us?"

48 B°7 F7 Fm7/B♭ Fm7 B♭7

I'd say, "Of cours-er - us! Can't you?" If I con -

2  
53 Fm E♭  
ferred with our fur - ry friends, gal to an - i - mal, think of the a -

58 Cm Fm B♭7 B♭/A♭ Gm Gm7(♭5)  
maz-ing rep-ar - tee! If I could walk with the an-i-mals, talk with the

64 C7 C/B♭ A♭maj9 A♭6 Dm7/G G7 Cm F7  
an - i - mals, grunt and squeak and squawk with the an - i - mals,

69 Fm Fm7 B♭7 E♭ B♭ N.C.  
and they could talk to me. If I con-

77 Gm F  
sult - ed with quad-ru - peds, think what fun we'd have, ask-ing o - ver

82 Dm Gm C7 F  
croc-o-diles for tea. Or, may-be, lunch with two or three lions, wal-rus-es and

88 D7 G7 Gm7 C7 N.C.  
sea lions, What a love - ly place the world be If I spoke

93 Gm F  
slang to o - rang-u-tans, the ad - van-ta - ges, why an-y fool on

98 Dm Gm C7 F  
earth could plain-ly see. Dis-cuss-ing East-ern art and dramas with in-tel-lect - ual

104 D7 G7 Dm7 G7 C7 D♭7 C7 N.C.  
lla-mas; that's a big step for - ward, you'll a - gree. I'd learn to

109 Cm7 F7 B♭ Cm7  
speak in an - tel - ope and tur - tle, and my Pek-in - ese would

114 Cm7 F7 B♭ B♭7 Dm G7/B C  
be ex-treme-ly good. If I were asked to sing in hip-po - pot-a-mus,

120 D♭7 G7 Gm7/CGm7 C7  
I'd say, "Why not-a-mus?" And I would. If I could

125 Gm F  
par - lay with pach-y-derms, it's a fair - y tale wor - thy of Hans

130 Dm Gm C7 C/B♭ Am Am7(♭5)  
An-der-son, you see. A gal who walks with the an-i-mals, talks with the

136 D7 D/C B♭maj9 B♭6 Em7/A A7 Dm G7  
an - i-mals, grunts and squeaks and squawks with the an - i-mals,

141 Gm Gm7 C7 F C N.C.  
(Sax)  
and they could talk to me. \_\_\_\_\_

149 A m G  
A m G

154 E m A m D7 G  
E m A m D7 G

160 E 7 A 7 A m7 D7 N.C.  
I stud-y

4  
165 Dm7 G7 C Dm7  
ev - 'ry crea-ture's lan-gage so I could speak to all

170 Dm7 G7 C C7 Em A7/C# D  
— of them on site. If friends say, "Can she talk in crab or may-be pel-i-can?"

176 E♭9 A7 Am7/DA m7 D7  
You'd say, "Like hell she can!" And you'd be right! And if you

181 Am G  
just stop and think of it, ain't no doubt of it, I'm gon-na win a

186 Em Am D7 D/C Bm Bm7(♭5)  
place in his-tor - y. If I could walk with the an-i-mals, talk with the

192 E7 E/D C maj9 C6 F♯m7/B B7 Em A7  
an - i-mals, grunt squeak squawk with the an - i-mals,

197 A m A m7  
and they could squeak and squawk and

203 C maj7 D7  
speak and talk to

207 G (Sax) A♭maj7 G A♭maj7 G — A♭maj7 G  
me.

## Talk To The Animals

**M**  
Keyboard

(Sax)

1 A♭ Fm B♭m E♭ N.C.

5 B♭m A♭  
talk to the an - i - mals, just im - a - gine it, chat-ting with a

10 Fm B♭m E♭7 A♭  
chimp in chim-pan-zeze. Im-ag-i-ne talk-ing to a tiger, chat-ting with a

16 F7 B♭7 B♭m7 E♭7 N.C.  
chee-tah. What a\_\_ neat a - chieve-ment it would be If we could

21 B♭m A♭  
talk to the an - i - mals, learn all their lan-gua-g-es, may-be take an

26 Fm B♭m E♭7 A♭  
an-i-mal de - gree. I'd stud-y el - e-phant and eagle, buf-fa-lo\_\_ and

32 F7 B♭7 Fm7 B♭7 E♭7 E7 E♭7 N.C.  
bea-gle, al - li - ga - tor, guin-ea pig and flea. I would con -

37 E♭m7 A♭7 D♭ E♭m7  
verse in po - lar bear and py-thon, and I would curse in

42 E♭m7 A♭7 D♭ D7 Fm B♭7/D E♭  
flu-ent kan-ga-roo. If peo-ple asked me, "Can you speak rhin - o-cer-us?"

48 E°7 B♭7 B♭m7/E♭ B♭m7 E♭7  
I'd say, "Of cours-er - us! Can't you?" If I con -

2  
53 Bbm A♭  
 fered with our fur - ry friends, gal to an - i - mal, think of the a -

58 Fm Bbm E♭7 E♭/D♭ Cm Cm7(♭5)  
 maz-ing rep-ar - tee! If I could walk with the an-i-mals, talk with the

64 F7 F/E♭ D♭maj9 D♭6 Gm7/C C7 Fm B♭7  
 an - i - mals, grunt and squeak and squawk with the an - i - mals,

69 Bbm Bbm7 E♭7 A♭ E♭ N.C.  
 and they could talk to me. \_\_\_\_\_ If I con-

77 Cm B♭  
 sult - ed with quad-ru - peds, think what fun we'd have, ask-ing o - ver

82 Gm Cm F7 B♭  
 croc-o-diles for tea. Or, may-be, lunch with two or three lions, wal-rus-es and

88 G7 C7 Cm7 F7 N.C.  
 sea lions, What a\_\_ love - ly place the world be If I spoke

93 Cm B♭  
 slang to o - rang-u-tans, the ad - van-ta - ges, why an-y fool on

98 Gm Cm F7 B♭  
 earth could plainly see. Dis-cuss-ing East-ern art and dramas with in-tel-lect-u-al

104 G7 C7 Gm7 C7 F7 G♭7 F7 N.C.  
 illa-mas; that's a big step for - ward, you'll a - gree. I'd learn to

109 Fm7 B♭7 E♭ Fm7 3  
 speak in an - tel - ope and tur - tle, and my Pek-in - ese would

114 Fm7 B♭7 E♭ E♭7 Gm C7/E F  
 be ex-treme-ly good. If I were asked to sing in hip-po - pot-a-mus,

120 G♭7 C7 Cm7/F Cm7 F7  
 I'd say, "Why not-a-mus?" And I would. If I could

125 Cm B♭  
 par - lay with pach-y-derms, it's a fair - y tale wor - thy of Hans

130 Gm Cm F7 F/E♭ Dm Dm7(♭5)  
 An-der-son, you see. A gal who walks with the an-i-mals, talks with the

136 G7 G/F E♭maj9 E♭6 A m7/D D7 Gm C7  
 an - i-mals, grunts and squeaks and squawks with the an - i-mals,

141 Cm Cm7 F7 B♭ F N.C.  
 (Sax)  
 and they could talk to me. \_\_\_\_\_

149 Dm C  
 \_\_\_\_\_

154 Am Dm G7 C  
 \_\_\_\_\_

160 A7 D7 Dm7 G7 N.C.  
 I stud-y

4  
 165 Gm7 C7 F Gm7  
 ev - 'ry crea-ture's lan-gage so I could speak to all

170 Gm7 C7 F F7 Am D7/F# G  
 of them on site. If friends say, "Can she talk in crab or may-be pel-i-can?"

176 A♭7 D7 Dm7/Gm7 G7  
 You'd say, "Like hell she can!" And you'd be right! And if you

181 Dm C  
 just stop and think of it, ain't no doubt of it, I'm gon-na win a

186 A m Dm G7 G/F Em Em7(♭5)  
 place in his-tor - y. If I could walk with the an-i-mals, talk with the

192 A7 A/G F maj9 F6 Bm7/E E7 A m D7  
 an - i-mals, grunt squeak squawk with the an - i-mals,

197 Dm Dm7  
 and they could squeak and squawk and

203 F maj7 G7  
 speak and talk to

207 C (Sax) D♭maj7 C D♭maj7 C D♭maj7 C  
 me.

Thank you.

We'll slow things up a bit with this ballad written back in 1936 by Ira Gershwin and Vernon Duke and first heard in the Ziegfeld Follies Of 1936 when Bob Hope sang it to Ever Arden. Popular recordings were made by Billie Holiday and Frank Sinatra as well as the orchestras of Bunny Berigan and Hal Kemp.

Here's \_\_\_\_\_ to sing about a problem that she has. She says, "I Can't Get Started."

# I Can't Get Started

(Sax, Bass, Keyboard -Freely)

Keyboard

F

(Sax)

F                    Gm7                    Am7                    B♭6

I'm a glum one, it's ex-plain-a-ble. I met some-one un-at-tain-a-ble.

9                    Am7                    Gm7                    Fmaj7                    C7                    F                    Dm7                    E7

Life's a bore, the world is my oy-ster no more.

13                    A                    Bm7                    C♯m7                    D

In the pa-pers, where I led the news with my cap-ers, now they'll spread the news,

17                    Cmaj7/G                    Am7                    Dm7                    C°7                    Gm7                    C7                    N.C.

"Su-per-man turns out to be a flash in the pan!" I've flown a-

§ (Add drums - In tempo)

21                    Fmaj7                    Dm7                    Gm7                    C7                    A7                    Dm7

round the world in a plane. I've set-tled rev - o - lu tions in  
golf course, I'm un - der par, and all the mov - ies want me to

24                    Em                    Gm7                    C7                    Fmaj7                    Dm7                    Gm7                    C7(♭9)

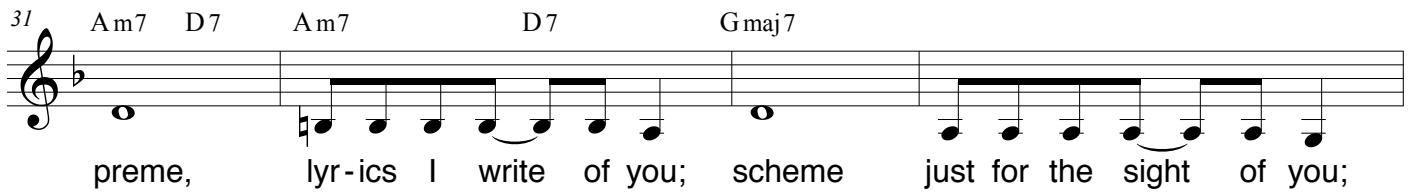
Spain. The North Pole I have chart - ed but I can't get start - ed with  
star. I've got a house, a show-place, but I I can't get no place with

1.                    A7(♯5)                    D7(♭9)                    G9                    C7(♭9)                    2.                    Fmaj7

you. A-round a you. You're so su -

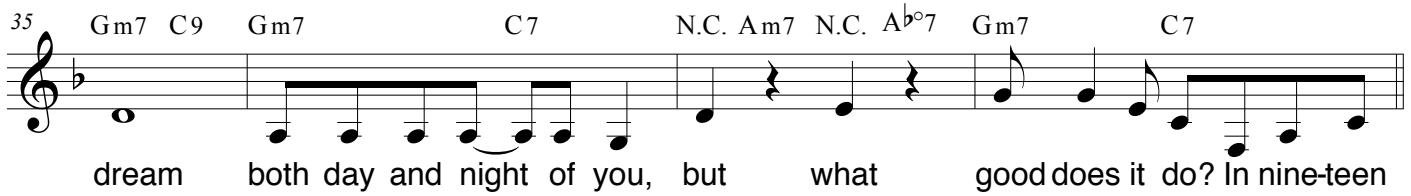
2

31 A m7 D7 A m7 D7 G maj7



preme, lyr-ics I write of you; scheme just for the sight of you;

35 Gm7 C9 Gm7 C7 N.C. Am7 N.C. A♭7 Gm7 C7



dream both day and night of you, but what good does it do? In nine-teen

39 F maj7 Dm7 Gm7 C7 A 7 Dm7 Em Gm7 C7 To Coda ♀



twen-ty nine, I sold short. In Eng-land I'm pre-sen-ted at court. But you've got

43 F maj7 Dm7 Gm9 C7 F6 Dm7 Gm7 C7 D.S. al Coda



me down-heart-ed 'cause I can't get start-ed with you. \_\_\_\_\_ (Sax)

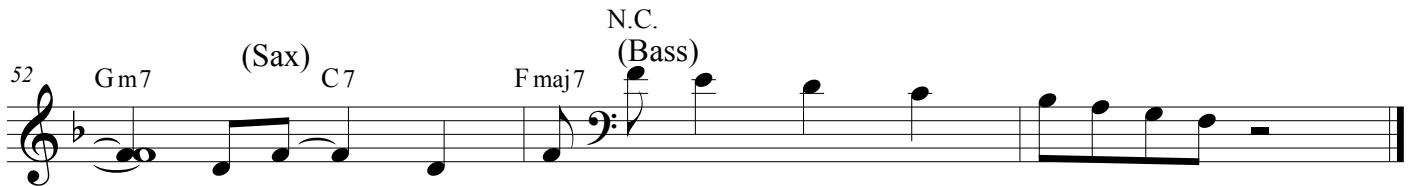
## ♀ Coda

47 F maj7 Dm7 Gm9 C7 F Dm7



me down-heart-ed \_\_\_\_\_ be-cause I can't get start-ed \_\_\_\_\_ with you. \_\_\_\_\_

52 Gm7 (Sax) C7 F maj7 N.C. (Bass)



\_\_\_\_\_

# I Can't Get Started

**M**

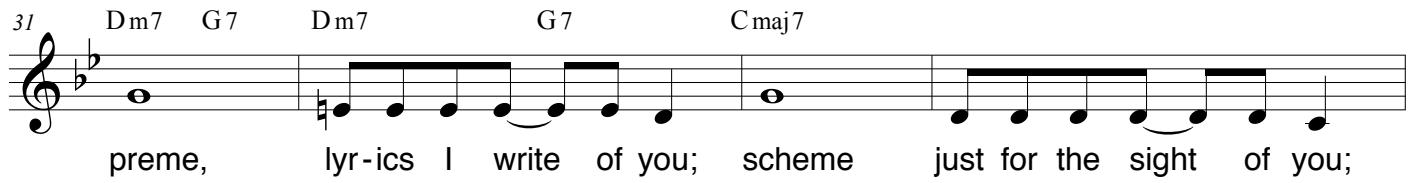
(Sax, Bass, Keyboard - Freely)

Keyboard

**S** (Add drums - In tempo)

2

31 Dm7 G7 Dm7 G7 Cmaj7



35 Cm7 F9 Cm7 F7 N.C. Dm7 N.C. D♭7 Cm7 F7



39 B♭maj7 Gm7 Cm7 F7 D7 Gm7 A m Cm7 F7 To Coda ♀



43 B♭maj7 Gm7 Cm9 F7 B♭6 Gm7 Cm7 F7 D.S. al Coda

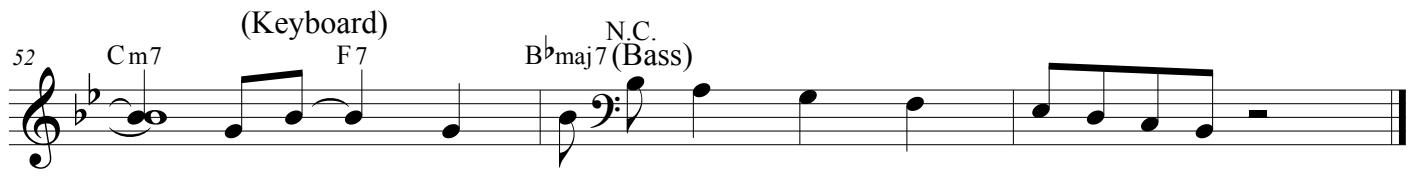


## ♀Coda

47 B♭maj7 Gm7 Cm9 F7 B♭ Gm7



52 Cm7 F7 B♭maj7 N.C. (Bass)



Thank you very much.

Time for another waltz, but I doubt you could dance this one - it's a bit too peppy for that. This song was featured in the 1964 musical, "Mary Poppins" and sung by Dick Van Dyke and Julie Andrews in that production. It won the 1964 Academy Award for Best Original Song. Others who have recorded it include Bing Crosby, Louis Armstrong, The New Cristy Minstrels, and even Alvin and the Chipmunks.

Here we go with the story of a man with a very interesting profession - He's a chimney sweep. Listen as \_\_\_\_\_ sings this great favorite - "Chim Chim Cheree."

VOCAL DUET

## Chim Chim Cheree

Keyboard

(Sax) A m E aug A m7 D m7 A m (Keyboard) E 7(b9) A m E 7(b9)

9 Am E aug A m7 D  
(M) Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! A

13 Dm A m B B 7(b5) E 7  
sweep is as luck - y, as luck - y can be.

17 Am E aug A m7 D  
Chim chim - in - ey, chim chim - in - ey, chim chim cher - oo! Good

21 Dm A m E 7 A m  
luck will run off when I shakes hands with you. Or

25 Dm A m/E E 7  
blow me a kiss, and that's luck - y,

28 Am (Keyboard) E 7(b9) A m E 7(b9)  
too.

2  
32 Am Eaug Am7 D  
(F) Now, as the lad - der of life has been strung, you

36 Dm Am B B 7(♭5) E 7  
may think a sweep's on the bot - tom - most rung. Though

40 Am Eaug Am7 D  
he spends his time in the ash - es and smoke, in

44 Dm Am E7 Am  
this whole wide world there's no hap - pi - er bloke.

48 Am Eaug Am7 D  
(F) Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! A  
(Both) Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! A

52 Dm Am B B 7(♭5) E 7  
sweep is as luck - y, as luck - y, can be.  
sweep is as luck - y, as luck - y, can be.

56 Am Eaug Am7  
Chim chim - in - ey, chim chim - in - ey, chim chim cher -  
Chim chim - in - ey, chim chim - in - ey, chim chim cher -

59 1. D Dm Am E7 Am  
oo! Good luck will run off when he shakes hands with you.

64 2. D Dm Am/E E7  
oo! Good luck will rub off when he shakes hands with

68 Am (Keyboard) E7(b9) Am E7(b9) 3

you.

72 Am (Sax) E aug Am7 D

Dm Am B B7(b5) E7

80 Am E aug Am7 D

Dm Am E7

87 Am (Keyboard) E7(b9) Bm F#7(b9)

Bm F# aug Bm7 E

(M) Up where the smoke is all bil - lered and curled, 'tween

95 Em Bm C# C#7(b5) F#7

pave - ment and stars is the chim - hey sweep world. When there's

4  
99 Bm F#aug Bm7 E  
hard - ly no day nor hard - ly no night, there's

103 Em Bm F#7 Bm  
things half in shad-ow and half - way in light on the

107 Em Bm/F# F#7 Bm  
roof - tops of Lon - don. Ooo, what a sight!

111 Bm F#aug Bm7 E  
(F)Chim chim-in - ey, chim chim-in - ey, chim chim cher - ee! When

115 Em Bm C# C#7(b5) F#7  
you're with a sweep you're in glad com - pa - ny.

119 Bm F#aug Bm7 E  
(M)No where is there a more hap - pi - er crew (Both) than

123 Em Bm F#7 Bm  
them what sings "Chim chim cher - ee, chim - cher - oo!"

127 Em Bm/F# F#7 Bm  
(F)Chim chim-en - y, chim chim, cher - ee, chim cher - oo! \_\_\_\_\_

(M)Chim chim-en - y, chim chim, cher - ee, chim cher - oo! \_\_\_\_\_

131 Em (Keyboard) Bm/F# F#7 Bm

Thank you very much.

For our next to last song we'll switch to a Latin beat with a song from a 1944 musical "Cover Girl" which starred Rita Hayworth and Gene Kelly. It was nominated for the Academy Award that year. It has been recorded by virtually every artist of note and sung in many other movies.

Here's \_\_\_\_\_ to sing "Long Ago And Far Away."

Easy Latin Beat

## Long Ago And Far Away

F

Keyboard

(Sax)

Chords: B♭maj7, Cm7, E♭m6, E♭°7

Chords: B♭, Cm7, B♭, Cm7

Drear-y days are o-ver. Life's a four-leaf clo-ver.

Chords: Dm7, G7, Cm7, F7

Ses-sions of de-pres-sion are through. Ev-'ry

Chords: Gm/D, F°7, Em7, A7, D, (Sax) E♭maj7, F7

hope I longed for long a-go now comes true.

Chords: B♭6, Gm7, Cm7, F7, B♭maj7, Cm7, F7

Long a-go and far a-way, I dreamed a dream one

Chords: B♭6, Cm7, F7, Dm7, G7, Cm7, F7

day, and now that dream is here be-side me.

Chords: D♭6, E♭m7, A♭7, D♭maj7, C7

Long the skies were o-ver-cast, but now the clouds have

2

29 F maj7 F maj7 E♭ C m7 F 7  
passed, you're here at last! \_\_\_\_\_

33 B♭6 G m7 C m7 F 7 B♭maj7 C m7 F 7  
Chills run up and down my spine, Al - lad - in's Lamp is

37 B♭6 C m7 F 7 D m7 G 7 C m7 F 7  
mine, the dream I dreamed was not de - nied me.

41 F m7 B♭7 E♭maj7 A♭7  
Just one look and then I knew that all I

45 B♭6 G m7 1. C m7 F 7 B♭6 C m7 F 7  
longed for long a - go was you. \_\_\_\_\_

49 2. C m7 F 7 E♭m7 (Sax) B♭maj7  
long a - go was you. \_\_\_\_\_

## Easy Latin Beat

# Long Ago And Far Away

# M

## Keyboard

(Sax)  
E♭maj 7

Musical staff showing measures 5-9. The key signature changes to E♭ major (one sharp). Measure 5 starts with an E♭ chord. Measure 6 begins with an Fm7 chord. Measure 7 starts with an E♭ chord. Measure 8 begins with an Fm7 chord.

Drear-y days \_\_\_\_ are o - ver. Life's a four - leaf clo - ver.

Musical score for piano showing chords Gm7, C7, Fm7, and B7. The score consists of four measures. Measure 1: Gm7 chord (G, B, D, E). Measure 2: C7 chord (C, E, G, B). Measure 3: Fm7 chord (F, A, C, D). Measure 4: B7 chord (B, D, F#, G). The bass line is indicated by thick horizontal bars below the notes.

Ses-sions of \_\_\_\_\_ de - pres - sion are through. \_\_\_\_\_ Ev - 'ry

13 C m/G B<sup>♭</sup>7 A m7 D7 G (Keyboard) A<sup>♭</sup>maj7 B<sup>♭</sup>7

hope I longed for long a - go now comes true.

Musical score for piano, page 17, featuring a melodic line and a harmonic progression. The progression consists of E♭6, Cm7, Fm7, B♭7, E♭maj7, Fm7, and B♭7 chords. The melody is played by the right hand, and the left hand provides harmonic support.

Long a - go and far a - way, I dreamed a dream one

A musical staff in G clef, common time, with a key signature of one flat. The staff shows seven measures of chords: E♭6, Fm7, B♭7, Gm7, C7, Fm7, and B♭7. The notes are quarter notes and eighth notes, with some being dotted.

day, and now that dream is here be - side me.

Musical score for piano/vocal/guitar. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic progression with chords: G<sup>b</sup>6, A<sup>b</sup>m7, D<sup>b</sup>7, G<sup>b</sup>maj7, F7, and another F7. The key signature is one flat, and the time signature is common time.

Long the skies were o - ver - cast, but now the clouds have

29                    B<sup>b</sup>maj7                    B<sup>b</sup>maj7            A<sup>b</sup>                    Fm7                    B<sup>b</sup>7  
  
 passed,                you're            here                at                last! \_\_\_\_\_

33                    E<sup>b</sup>6                    Cm7                    Fm7                    B<sup>b</sup>7                    E<sup>b</sup>maj7                    Fm7                    B<sup>b</sup>7  
  
 Chills                run                up                and                down                my                spine,                Al - lad - in's                Lamp                is

37                    E<sup>b</sup>6                    Fm7                    B<sup>b</sup>7                    Gm7                    C7                    Fm7                    B<sup>b</sup>7  
  
 mine,                the                dream                I                dreamed was                not                de - nied                me.

41                    B<sup>b</sup>m7                    E<sup>b</sup>7                    A<sup>b</sup>maj7                    D<sup>b</sup>7  
  
 Just                one                look                and                then                I                knew \_\_\_\_\_                that                all                I

45                    E<sup>b</sup>6                    Cm7                    1. Fm7                    B<sup>b</sup>7                    E<sup>b</sup>6                    Fm7                    B<sup>b</sup>7  
  
 longed                for                long                a - go                was                you. \_\_\_\_\_

49                    2. Fm7                    B<sup>b</sup>7                    A<sup>b</sup>m7                    (Sax)                    E<sup>b</sup>maj7  
  
 long                a - go                was                you. \_\_\_\_\_

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 past. 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 jazz march that was composed by Ray Bauduc and Bob Haggart in 1937. Since then, it's been recorded by many jazz and dixieland bands, the most famous of which was the one headed up by the great Louis Armstrong.

So, get ready to rock out with our version of the "South Rampart Street Parade."



2 (Percussion on wood block)

33 E♭ B♭7 E♭ E♭7 A♭ E♭ E♭m

41 B♭7 E♭ C7 F7 B♭7

49 E♭ B♭7 E♭ E♭7 A♭ G7

57 A♭ E♭ C7 F7 B♭7 E♭ (Keyboard & Bass as written)

65 (Bass on top notes) Cm

73 F7/A F7 (Sax)

81 B♭ F7 B♭ B♭7 E♭ B♭ B♭o

89 F7 B♭ C7 F7

97 B♭ F7 B♭ B♭7 E♭ D7

105 E♭ E♭m B♭ G7 C7 F7 B♭ (Keyboard)

3

113 B♭

119 B♭ F7 B♭

124 G7 C7 F♯7 F7 (Sax) B♭

129 B♭ B♭7 E♭

135 D7 E♭ B♭

140 G7 C7 F7 B♭ B♭7 B♭maj7

(Percussion - heavy after beat on hi-hat cymbal)

145 E♭ B♭

149 E♭ B♭

153 E♭ B♭ Dm7 G7

157 C7 F7 B♭ E♭7 E♭°7 B♭