

Set MM

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Opus One

Keyboard

(Keyboard)

A^b A°7 B♭m7 E♭7 (Sax)

3 A^b D♭9

7 B♭9 B♭m7 E♭9 A^b B°7 B♭m7 E♭9

II A^b D♭9

15 B♭9 B♭m7 E♭9 A^b D♭9 A^b (Keyboard)

19 B A♭m7 D♭m7 G♭7(b9) B A♭aug7 D♭9 G♭aug9

23 D Bm7 Em7 A 7(b9) D E♭13 (Sax)

27 A^b D^{b9}

31 B^{b9} B^bm7 E^{b9} A^b D^{b9} A^b G^{b7}

35 B E7

39 F^{#7} B D7 C^{#m7} F^{#9}

43 B E7

47 F^{#7} B E B (Keyboard)

51 D B^{m7} E^{m7} A^{7(b9)} D B^{aug7} E⁹ A^{aug9}

55 F D^{m7} G^{m7} C^{7(b9)} F F#13 (Sax)

59 A^b D^{b9}

A^b D^{b9}

63 B^{b9} B^{b7} E^{b9} A^b B^{o7} B^{b7} E^{b9}

B^{b9} B^{b7} E^{b9} A^b B^{o7} B^{b7} E^{b9}

67 B^b E^{b9}

B^b E^{b9}

71 C9 Cm7 F9 B^b D^{b7} Cm7 F9

C9 Cm7 F9 B^b D^{b7} Cm7 F9

75 C F9

C F9

79 D9 Dm7 G9 C E^{b7} Dm7 G9

D9 Dm7 G9 C E^{b7} Dm7 G9

83 C9

C9

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.

Our opening selection, "Opus One," was written back in 1943 and was a big hit for the Tommy Dorsey orchestra in 1944.

We'll switch gears and play a great waltz for our next selection. It was written way back in 1913, but it achieved great popularity in 1948 when it was recorded seven times, by artists Bing Crosby, Margaret Whiting, Gracie Fields, Buddy Clark, Eddy Howard, Kate Smith, and Charlie Spivak.

Here's _____ to inform us that "Now Is The Hour."

Now Is The Hour

F

(Sax)

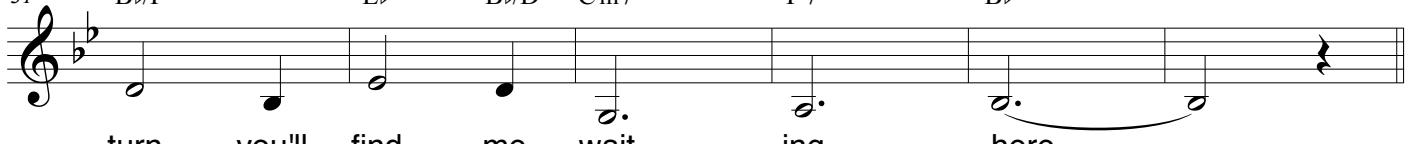
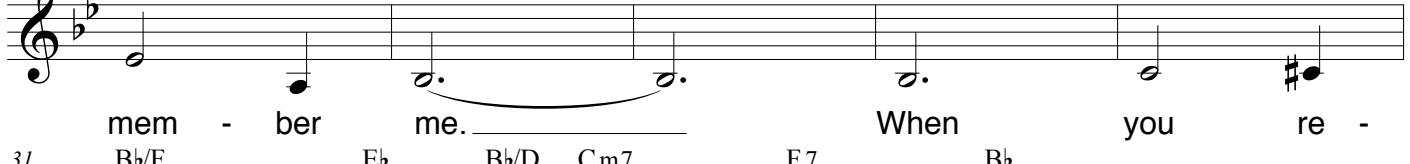
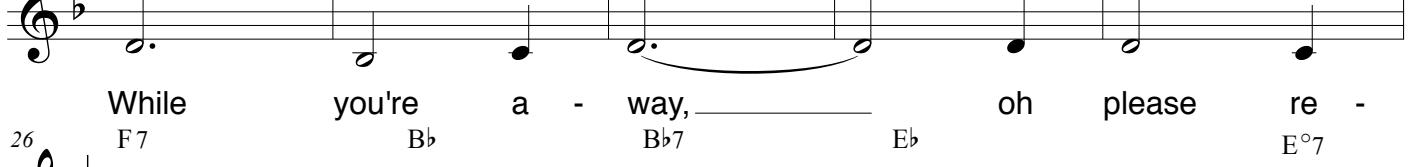
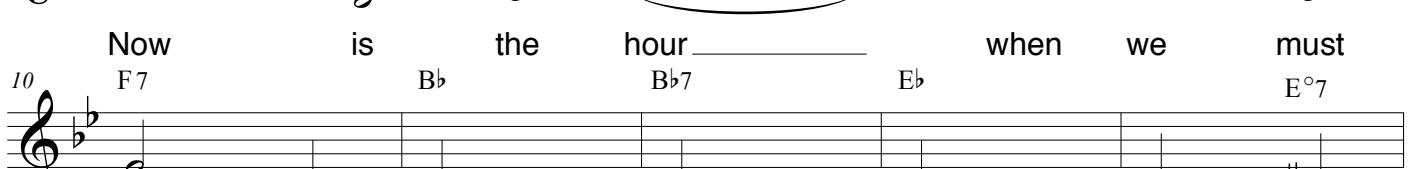
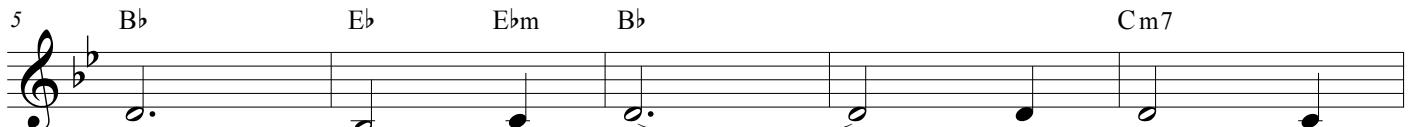
B \flat

A \circ 7

Cm7/G

F7

Keyboard



2

53 C F Fm C Dm7

Now is the hour _____ when we must

58 G7 C C7 F F#7

say good - bye. Soon you'll be

63 C Am D7 G7 Dm7 G7

sail - ing far a - cross the sea.

69 C F Fm C Dm7

While you're a - way, oh please re -

74 G7 C C7 F F#7

mem - ber me. When you re -

79 C/G F C/E Dm7 G#7

turn you'll find me wait - ing

83 (Sax) A m A♭maj7 C maj7

here.

Now Is The Hour

M
Keyboard

(Keyboard)

Keyboard

The musical score consists of ten staves of music for keyboard. The first staff shows a melodic line with chords E♭, D°7, Fm7/C, and B♭7. The subsequent staves provide lyrics and chords for each line. The lyrics are:

Now is the hour when we must say good - bye. Soon you'll be sail - ing far a - cross the sea. While you're a - way, oh please re - mem - ber me. When you re - turn you'll find me wait - ing here. Sun-set glow fades in the west. Night o'er the val - ley is creep - ing. Birds cud-dle down in their nests. Soon all the world will be sleep - ing.

Chords indicated in the score include E♭, A♭, A♭m, E♭, Fm7, B♭7, E♭, E♭7, A♭, A°7, E♭, Cm, F7, B♭7, Fm7, B7, E♭, A♭, A♭m, E♭, Fm7, B7, E♭, E♭7, A♭, E♭/B♭, A♭, E♭/G, Fm7, B7, E♭, C7/G, B7/F, B7, E♭7, E♭, Cm, G7, A♭, F7, B7/F, D♭7, F7/C, F7, B6, C7, and B7.

2

53 F B♭ B♭m F G m7

Now is the hour _____ when we must

58 C7 F F7 B♭ B°7

say good - bye. Soon you'll be

63 F Dm G7 C7 G m7 C7

sail - ing far a - cross the sea. _____

69 F B♭ B♭m F G m7

While you're a - way, oh please re -

74 C7 F F7 B♭ B°7

mem - ber me. When you re -

79 F/C B♭ F/A G m7 C♯7

turn you'll find me wait - ing

(Keyboard)

83 Dm D♭maj7 F maj7

here. _____

Thank you.

We'll switch beats and play a Latin number for our next selection. It was a big hit for Harry Belafonte, and the Kingston Trio recorded it much later, back in 2006.

Here's _____ with this Jamaican-style folk song about the beauties of the West Indian Islands. It's called "Jamaica Farewell."

Enjoy!

VOCAL DUE|T
Latin beat

Jamaica Farewell

Keyboard

D (Keyboard) Em A7 D

5 D Em A7 D

9 D G A7 D

(M) Down the way where the nights are gay and the sun shines dai-ly on the moun-tain top.

13 G A7 D

I took a trip on a sail-ing ship, and when I reached Ja-mai - ca I made stop. But I'm

17 D G A7 D

(F) sad to say I'm on my way, won't be back for man-y a day. My

21 G A7 D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

25 D (Keyboard) Em A7 D

29 Em7 A7 D

33 D G A7 D

(M) Sounds of laugh-ter ev-'ry - where and the danc-ing girls swing to and fro.

37 G A7 D

I must de-clare my heart is there, though I've been from Maine to Mex - i-co. But I'm

41 D G A D

(F) sad to say I'm on my way, won't be back for man-y a day. My

45 G A D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

49 (Keyboard) D Em A D

(Keyboard)

53 E m7 A D

57 D G A7 D

(M) Down at the mar-ke^t you can hear la-dies cry out while on their heads they bear

61 G A7 D

Ah-kee rice, the fish are nice, and the rum is fine an-y time o' year. But I'm

65 D G A D

{ 65 (F) sad to say I'm on my way, won't be back for man-y a day. My

69 G A D

{ 69 heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)

73 D Em A D

77 D Em A D

81 D G A7 D

(M) Down the way where the nights are gay and the sun shines dai-ly on the moun-tain top.

85 G A7 D

I took a trip on a sail-ing ship, and when I reached Ja-mai - ca I made stop. But I'm

89 D G A7 D

93 G A7 D

(Keyboard)

97 D Em A7 D

Thank you.

Let's switch the mood to a bit of country with this autobiographical 1969 song written and performed by the great Loretta Lynn. It became her theme song and provided the basis for a movie on her life.

Here's _____ to tell us all about how it was to be a "Coal Miner's Daughter."

Coal Miner's Daughter

FEMALE VOCAL

Keyboard

(Sax) B♭ F7 B♭ F7 B♭ Well,

5 B♭ E♭ B♭ C
I was born a coal min-er's daugh-ter in a cab-in on a hill in Butch-er

11 F F7 B♭ B♭7 E♭
Hol-ler. We were poor but we had love, that's the one thing that daddy made

16 B♭ C F F7 B♭
sure of. He shov-eled coal to make a poor man's dol-lar. My

21 B♭ E♭ B♭
dad - dy worked all night in the Van Leer coal mine;

25 C F F7
all day long in a field a - hoe-in' corn. Mom-ma

29 B♭ B♭7 E♭ B♭
rocked the ba-by at night and read the bi-ble by the coal oil light. And ev'-ry-

33 C F F7 B♭ F♯7
thing would start all o-ver at the break of morn Dad-dy

The musical score consists of two staves. The top staff is for the Female Vocal part, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. The vocal line includes lyrics such as 'Well,' and 'I was born a coal min-er's daugh-ter in a cab-in on a hill in Butch-er'. The bottom staff is for the Keyboard part, also in treble clef and one flat key signature. It features harmonic changes indicated by Roman numerals and sharps. The keyboard part provides harmonic support to the vocal line, with chords like B-flat major, F major, E-flat major, B-flat major 7th, F major 7th, and F-sharp major 7th.

37 B E B
 loved and raised the kids on a min'er's pay. Mom-ma

41 C# F#
 scrubbed our clothes on a wash-board ev-'ry day. Why, I've

45 B B7 E B
 seen her fin - gers bleed; to com-plain, there was no need. She

49 C# F# F#7 B
 smiled in mom-mie's un-der- stand-ing way. In the

53 B E B
 sum-mer - time we did-n't have shoes to wear. But in the

57 C# F# F#7
 win-ter - time we'd all get a brand new pair from a

61 B B7 E B
 mail or-der cat-a-log, mon-ey saved from sell-ing a hog. Dad-dy

65 C# F# F#7 B G7
 al-ways man-aged to get the mon-ey some-where. Yeah, I'm

69 C F C
 proud to be a coal min'er's daughter I re-

73 D G G7
 mem - ber well the well where I drew wa-ter. The

77 C C7 F C
 work we done was hard, at night we'd sleep 'cause we were tired. I nev-er

81 D G G7 C
 thought of ev - er leav - in' Butch-er Hol - ler. Well, a

85 C F C
 lot of things have changed since a way back then, and

89 D G
 it's so good to be back home a - gain. Not much left

93 C C7 F C
 but the floor, noth-in' lives here an-y - more ex-cept the

97 D G G7 C
 mem'ries of - a coal min'er's daughter, ex-cept the

101 D G G7 C C G7 C
 mem'ries of - a coal min'er's daughter.

Thank you.

Let's slow things up a bit now. This next song was written rather recently, in 1984, by Leonard Cohen, a Canadian singer who just passed away in 2016. It is considered as the baseline of secular hymns.

Here we go with our version of the beautiful Cohen hit "Hallelujah."

Slowly - 4 beats per measure; 12/8 feel

Hallelujah

F

Keyboard

1 B♭ 12 F Dm B♭

2 4 F C F Dm F Dm

7 F Dm F Dm heard there was a sec-ret chord that Dav - id played and it pleased the Lord, but

9 B♭ C F C you don't real-ly care for mu - sic, do ya? Well, it

11 F B♭ C Dm B♭ C goes like this, the fourth, the fifth, the min-or fall, the maj - or lift, the

13 C A 7/C♯ Dm C baf - fled king com - pos - ing Hal - le - lu - jah. Hal-le -

15 B♭ Dm B♭ F C7 F Dm F Dm lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le lu - jah. Well, your

2
21 F Dm 3 F Dm
 faith was strong but you need-ed proof. You saw her bath-ing on the roof. Her

23 B♭ C 3 F C
 beau - ty and the moon - light ov - er - threw ya. Well, she

25 F B♭ C Dm B♭ C
 tied you to her kitch - en chair, she broke your throne and cut your hair, and

27 C A7/C♯ Dm C B♭
 from your lips she drew Hal le - lu-jah. Hal-le- Hal-le-
 30 Dm B♭ F C7 F Dm F Dm
 lu-jah. Hal-le - lu jah. Hal - le - lu jah. jah.

35 F Dm
 Ba - by, I've been here be - fore, I've seen this room and walked this floor.

37 B♭ C F C
 I used to live a - lone be - fore I knew ya. But I've

39 F B♭ C Dm B♭ C
 seen your flag on the marble arch. Our love is not a vic - t'ry march, it's a

41 C A7/C♯ Dm C
 cold and it's a bro - ken Hal le - lu - jah. Hal - - le -

43 B♭ Dm B♭ F C7 F Dm F Dm
 lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal - le - jah.

Slowly - 4 beats per measure; 12/8 feel

Hallelujah

M

Keyboard

12 E♭ Gm E♭

4 B♭ F B♭ Gm B♭ Gm

7 B♭ Gm B♭ Gm

heard there was a sec-ret chord that Dav - id played and it pleased the Lord, but

9 E♭ F B♭ F

you don't real-ly care for mu - sic, do ya? Well, it

11 B♭ E♭ F Gm E♭ F

goes like this, the fourth, the fifth, the min-or fall, the maj - or lift, the

13 F D7/F♯ Gm F

baf - fled king com - pos - ing Hal - le - lu - jah. Hal-le-

15 E♭ Gm E♭ B♭ F7 B♭ Gm B♭ Gm

lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le lu - jah. Well, your

2
21 B♭ Gm 3 B♭ Gm
 faith was strong but you need-ed proof. You saw her bath-ing on the roof. Her
 23 E♭ F 3 B♭ F
 beau - ty and the moon - light ov - er - threw ya. Well, she
 25 B♭ E♭ F Gm E♭ F
 tied you to her kitch - en chair, she broke your throne and cut your hair, and
 27 F D7/F♯ Gm F E♭
 from your lips she drew Hal le - lu-jah. Hal-le-
 30 Gm E♭ B♭ F7 B♭ Gm B♭ Gm
 lu-jah. Hal-le - lu jah. Hal - le - lu - jah.
 35 B♭ Gm B♭ Gm
 Ba - by, I've been here be - fore, I've seen this room and walked this floor.
 37 E♭ F B♭ F
 I used to live a-lone be - fore I knew ya. But I've
 39 B♭ E♭ F Gm E♭ F
 seen your flag on the mar - ble arch. Our love is not a vic - t'ry march, it's a
 41 F D7/F♯ Gm F
 cold and it's a bro - ken Hal le - lu - jah. Hal - - le -
 43 E♭ Gm E♭ B♭ F7 B♭ Gm B♭ Gm
 lu-jah. Hal-le - lu-jah. Hal - le - lu - jah.

Thank you very much. What a beautiful song!

Now, we'll really switch gears and play a type of music near and dear to my heart.

(Do Czech schtick)

The national dance of Czechoslovakia is the polka and we'll play this type of music now. This one is tells us about all the fun that can be had in playing hide and seek.

Here we go, ready or not. This is the "Apple, Peaches, Pumpkin Pie" polka.

MALE VOCAL

Apples, Peaches, Pumpkin Pie

(Keyboard)

C F Dm7 G G7

5 C (Sing both times) F G7

Ap - ple, peach-es, pump-kin pie, who's not read - y, hol-ler "I." Let's all play

10 1. C (Keyboard) G7 2. C

hide and seek. seek.

15 C G7

Hi - ding here, hi - ding there, hi - ding ev - 'ry - where. I'm o - ver

20 C G7 C

here, and you're o - ver there. Hi - ding here, hi - ding there,

25 G7 Dm7 G7 C

promise you won't peek Let's all play hide and seek. _____

31 C (Sing both times) F G7

Ap - ple, peach-es, pump-kin pie, who's not read - y, hol-ler "I." Let's all play

36 1. C (Keyboard) G7 2. C D7

hide and seek. seek. _____

41 (Keyboard) G C D7

46 1. G D7 2. G D7

51 (Keyboard continue melody) G D7

(Spoken) Hi - ding here, hi - ding there, hi - ding ev - 'ry - where. I'm o - ver

56 here, and you're o - ver there. Hi - ding here, hi - ding there,

61 D7 A m7 D7 G G7

67 C (Sing both times) F G7

Ap-ple, peach-es, pump-kin pie, who's not read-y, hol-ler "I." Let's all play hide and

73 1. C (Keyboard) G7 2. C

seek. seek.

77 C (Keyboard) F Dm7 G7 C

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

We'll go to the year 1949 and a show tune by Rodgers and Hammerstein from their great musical "South Pacific." The song is performed in the first act by Lieutenant Cable when he makes love to his adored Liat and shows that love just happens and does not follow the rules of racial separation prevalent in the United States at that time.

Here's our version of that beautiful love song, "Younger Than Springtime."

MALE VOCAL

Younger Than Springtime

Keyboard

(Keyboard)

4 C F Dm7 G7

5 C F G

I touch your hand, and my arms grow strong.

9 C F B♭

like a pair of birds that burst with song.

13 Dm G dim A 7(♭9) Dm F m6

My eyes look down on your lovely face and I hold the

17 C maj7 C♯7 Dm7 G7

world in my arms - brace.

21 C maj7 Dm7 G7

Young-er than spring - time are you, soft-er than star - light are you.

25 C maj7 A m D7 G maj7 G7

Warmer than winds of June are the gen - tle lips you gave me.

2

29 Cmaj7 Dm7 G7

Gay-er than laugh - ter, are you, sweet-er than mus - ic, are you.

33 Cmaj7 Am7 D7 G

Ang-el and lov - er, heav - en and earth are you to me. And when your

37 Am7 D7 Gmaj7 Am7 D7 G G \sharp

youth and joy in - vade my arms and fill my

41 Am7 D7 Gmaj7 Dm7 G7

heart as now they do, then,

45 C Dm7 G7

young-er than spring - time am I, gay-er than laugh - ter am I.

49 C Am Dm7 G7

Ang-el and lov - er, heav - en and earth am I with

53 1. C Dm7 G7 2. C (Keyboard) A m7

you.

56 Fmaj7 Dm7 G7 C6

Fmaj7 Dm7 G7 C6

Thank you very much.

We'll pick up the tempo a bit now and feature our drummer and our vocalist on a jazz number written by Neal Hefti for the great Count Basie. Check out the technique of _____ on the drums and the vocal stylings of _____ with our version of the great Hefti and Basie hit called, simply, "Cute."

FEMALE VOCAL ONLY

Cute

Keyboard

Drums (Brushes)

Drums (Brushes) B.D. Drums (Brushes To End Of Song)

(Sax 1st, Vocal 2nd)

5 Bbm7 Cm7 F7b9(#5)Bbm7 E9 A6 N.C. Drums (Brushes To End Of Song)

Mind if I say, "You're cute!"

9 Bbm7 Cm7 F7b9(#5)Bbm7 E9 Ebm7 N.C. Drums

In ev - 'ry way, you're cute.

13 Dmaj7 Cm7 Db6 Bbm7(b5)N.C. Drums A D7 C7 Fm7 N.C. Drums

Those big brown eyes, that prop-er nose,

17 Fm6 G7 C maj7 N.C. Drums

that cute un - care - free pose.

21 Bbm7 Cm7 F7b9(#5)Bbm7 E9 A6 N.C. Drums

I mean, I like your style,

25 Bbm7 Cm7 F7b9(#5)Bbm7 E9 Ebm7 N.C. Drums

that shy in - trig - uing smile.

29 Dmaj7 Cm7 Db6 Bbm7(b5)N.C. Drums A D7 C7 Fm7 N.C. Drums

Your ev - 'ry mood, your at - ti-tude,

33 Bbm7 Cm7 F7b9 Bbm7 E7(9) A9 N.C. Drums

all add up to "You're cute!"

37 (Drum Adlib Solo) **16**

(Sax)

53 B♭m7 E♭9 A♭maj7 F7 F7(b9)

57 B♭m7 E♭9 E♭m7 A♭7 E♭m7 A♭9

61 D♭maj7 Fm7 A♭maj7 Fm7

65 Fm6 G7 Cmaj7 Cm7(b5) F7

69 B♭m7 E♭9 A♭maj7 F7 F7(b9)

73 B♭m7 E♭9 E♭m7 A♭7 E♭m7 A♭9

77 D♭maj7 Fm7 A♭maj7 Fm7

81 B♭m7 Cm7 F7(b5) B♭m7 E♭7(b9) A♭⁶Drums

(Sax)

85 B[♭]m7 Cm7 F7^{♭9}(#5) B[♭]m7 E[♭]9 A[♭]6 > F7 F7(♭9)
I like the things you say,

(Sax)

89 B[♭]m7 Cm7 F7^{♭9}(#5) B[♭]m7 E[♭]9 E[♭]m7 > A[♭]7 E[♭]m7 A[♭]9
your most per - sua - sive way.

(Sax)

93 D[♭]maj7 Cm7 D[♭]6 B[♭]m7(♭5) (Sax) A[♭] D[♭]7 C7 Fm7
My state of mind is re - de-signed,

(Sax)

97 B[♭]m7 Cm7 F7(♭5) B[♭]m7 E[♭]7(♭9) A[♭] N.C.Drums
be - cause I find you're cute. Ooo, yeah!

101 D[♭]maj7 Cm7 D[♭]6 B[♭]m7(♭5) A[♭] D[♭]7 C7 Fm7
My state of mind is re - de-signed,

105 B[♭]m7 Cm7 F7(♭5) B[♭]m7 E[♭]7(♭9) A[♭] N.C.
be - cause I find you're cute. Bop - a - you - bop, bop by - a you-do,

109 B[♭]m7 A[♭]
bop by - a you - do, bah - dow!

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Let's see if you can figure out who he is.

He was a singer, guitarist, song writer, TV host, and actor, born in the same year as I was - 1936 - in Arkansas and passed away just recently, in August 2017. Over his career, he released more than 70 albums, with over 45 million records sales including 12 gold albums, 4 platinum albums, and one double-platinum album. In 1967, he won Grammy Awards for Best Male Country Vocal Performance, Best Country & Western Recording, Best Contemporary Vocal Performance, and Album Of The Year.

Any ideas? OK. This ought to bring this artist's name out of your memory banks. Two of his most famous songs were "Gentle On My Mind" and "By The Time I Get To Phoenix." Who are we describing? Right. Glen Travis Campbell.

Tonight, we'll perform 3 of his greatest hits. For the first selection, we'll go to the year 1975 and a song that Mr. Campbell said he identified with. The lyrics describe one's ability to survive and make it when the chips are down. It quickly rose to the #1 spot on the charts that year in the US as well as in Canada.

Here's our version of that great Glen Campbell hit - "Rhinestone Cowboy."

MALE VOCAL

Rhinestone Cowboy

Keyboard

1 C G
 (Add bass)
 I've been

This measure shows a male vocal part in treble clef and a keyboard part in bass clef. The vocal part consists of eighth-note chords in the key of C. The keyboard part provides harmonic support with sustained notes and eighth-note chords. The lyrics "I've been" are written in the vocal line.

5 C
 walk-in' these streets so long,
 sing-in' the same old song.
 (Bass line simile)

This measure continues the vocal line in C major. The lyrics "walk-in' these streets so long, sing-in' the same old song." are provided. A bass line simile is indicated in parentheses below the vocal line.

9 G
 know ev'-ry crack in these dir - ty side-walks of Broad-way. Where

This measure shows the vocal line transitioning to G major. The lyrics "know ev'-ry crack in these dir - ty side-walks of Broad-way. Where" are written below the notes.

13 F
 hus-tle's the name of the game,
 and nice guys get washed a - way

This measure shows the vocal line in F major. The lyrics "hus-tle's the name of the game, and nice guys get washed a - way" are provided.

16 C G
 like the snow and the rain. There's been a load of com - pro-mis-

This measure shows the vocal line continuing in G major. The lyrics "like the snow and the rain. There's been a load of com - pro-mis-" are written below the notes.

20 F C F
 - in' on the road to my ho-ri - zon, but I'm gon-na be wherethe

This measure shows the vocal line in F major. The lyrics "- in' on the road to my ho-ri - zon, but I'm gon-na be wherethe" are provided.

24 D/F# Dm7/G F G C G7
 lights are shin - in' on me. Like a rhine - stone

This measure shows the vocal line concluding in G major. The lyrics "lights are shin - in' on me. Like a rhine - stone" are written below the notes.

2
27 C F C C maj7 Dm7/G
cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.

32 C G7 C F C
Like a rhine-stone cow-boy get-tin' cards and let-ters from

36 C maj7 Dm7/G
peo-ple I don't e - ven know and of-fers com-in' o-ver the

39 F G F G
phone. Well, I
(Bass)

43 C
real-ly don't mind the rain, and a smile can hide all the pain. But your

47 G
down when you're rid-in' the train that's tak-in' the long way. And I

51 F
dream of the things I'll do with a sub-way tok-en and a dol-lar tucked in-side my

55 C G
shoe. There'll be a load of com-pro-mis-in' on the road

59 F C F
to my ho-ri-zon, but I'm gon-na be where the

62 D/F# Dm7/G F G
lights are shin-in' on me. Like a rhine-stone

65 C F C C maj7 D m7/G
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o. _____

70 C G7 C F C
 Rhine-stone cow-boy get-tin' cards and let-ters from

74 C maj7 D m7/G
 peo-ple I don't e - ven know. _____ and of-fers com-in' o-ver the

77 F G C G7
 phone. Like a rhine-stone
 (Bass)

81 C F C C maj7 D m7/G
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o. _____

86 C G7 C F C
 Rhine-stone cow-boy get-tin' cards and let-ters from

90 C maj7 D m7/G
 peo-ple I don't e - ven know. _____ and of-fers com-in' o-ver the

93 F G C
 phone.
 (Bass)

Thank you. Thank you very much.

Our next Glen Campbell hit was released in 1957. (BMI) named it the third most performed song from 1940 to 1990. The song was ranked number 20 on BMI's Top 100 Songs of the Century, and Frank Sinatra called it "the greatest torch song ever written."

I get to sing this one as well. Here's our version of "By The Time I Get To Phoenix."

MALE VOCAL

By The Time I Get To Phoenix

Keyboard

1 E♭maj7 F m7/E♭ E♭maj7 F m7/E♭

5 Fm/B♭ E♭maj7

time I get to Phoe-nix she'll be ris-in'. She'll

9 Fm/B♭ E♭maj7

find the note I left hang-in' on her door. She'll

13 A♭maj7 B♭9 Gm7 Cm

laugh when she reads the part that says I'm leav-in', 'cause I've

17 Fm7 D♭ B♭7

left that girl so man-y times be - fore. By the

21 Fm/B♭ E♭maj7

time I make Al - bu - quer - que she'll be work-in'. She'll

25 Fm/B♭ E♭maj7

prob - ly stop at lunch and give me a call. But

29 A♭maj7 B♭9 G m7 Cm

she'll just hear that phone keep on ring-in' off the

33 F m7 D♭ B♭7

wall. that's all. By the

37 Fm/B♭ Fm7 E♭maj7 Fm/B♭

time I make Ok-la - ho-ma she'll be sleep-in'. She'll turn soft-ly and

42 E♭maj7 A♭maj7

call my name out low. And she'll cry just to

46 B♭9 G m7

think I'd real - ly leave her, though

49 F m7 B♭7 E♭maj7 A♭maj7

time and time I've tried to tell her so. She just did - n't

53 Fm G 7 C B♭6

know I would real - ly go.

57 C B♭

C B♭

Thank you.

For our final tribute to the great Glen Campbell, we'll move back to the year 1968 and a song which won 4 Grammy Awards and became the theme song for his variety show - "The Glen Campbell Goodtime Hour." It's ranked as #16 on BMI's top songs of the 20th century.

Here we go with that great Glen Campbell hit - "Gentle On My Mind."

MALE VOCAL

No Sax

Gentle On My Mind

(Keyboard) D_b D_bMaj7 E_bm7 A_b7 D_b D_bMaj7 E_bm7 A_b7 Keyboard

It's
know-in' that your door is al - ways o-pen and your path is free to walk

E_bm E_bm(maj7)
that makes me tend to leave my sleep-in' bag

E_bm7 A_b7 D_b
rolled up and stashed be-hind your couch. And it's

D_b D_bMaj7 D_b6 D_b
know-in' I'm not shack-led by for-got - ten words and bonds and the

E_bm
ink stains that are dried up-on some line that

E_bm E_bm(maj7) E_bm7 A_b7
keeps you in the back - roads by the riv-ers of my mem'-ry, that

E_bm7 A_b7 D_b
keeps you ev-er gen-tle on my mind. It's not

D_b D_bMaj7 D_b6 D_b
cling-in' to the rocks and i - vy plant-ed on their col-unms now that

E_bm E_bm(maj7)
bind me or something that some-bod-y said be-cause

55 E♭m7 A♭7 D♭
 they thought we fit to-ge-th-er walk - in'. It's just

61 D♭ D♭Maj7 D♭6 D♭
 know-ing that the world will not be curs-ing or for-giv-ing when I

65 E♭m
 walk a-long some rail-road track and find that you're

71 E♭m E♭m(maj7) E♭m7 A♭7
 mov-ing on the back - roads by the riv-ers of my mem'ry, and for

75 E♭m7 A♭7 D♭ A 7
 ho-urs you're just gen-tle on my mind. Though the

81 D D Maj7 D 6 D
 wheat fields and the clothes lines and the junk-yards and the high - ways come be-

85 E m E m E m(maj7)
 tween us. And some oth-er wom - an's cry-in' to her

91 E m7 A 7 D
 moth-er, 'cause she turned and I was gone. |

97 D D Maj7 D 6 D
 still might run in si-lence, tears of joy might stain my face, and the

101 E m
 sum-mer sun might burn me 'til I'm blind. But

107 E m E m(maj7) E m7 A 7
not to where I can-not see you walk-in' on the back - roads by the

111 E m7 A 7 D B♭7
riv-ers flow-ing gen-tle on my mind.

117 E♭ E♭Maj7 E♭6 E♭
dip my cup of soup back from a gurg - lin' crack-lin' caul-dron in some

121 F m F m F m(maj7)
train - yard. My beard a roughning coal pile and a

127 F m7 B♭7 E♭
dir-ty hat pulled low a-cross my face. Through

133 E♭ E♭Maj7 E♭6
cupped hands 'round the tin can, I pre-tend to hold you

136 E♭ F m
to my breast and find that you're

141 F m F m(maj7) F m7 B♭7
wait - ing from the back - roads by the riv-ers of my mem-ry, ev-er

145 F m7 B♭7 E♭ 1.
smil-lin', ev-er gen-tle on my mind. Yes, you're

151 2. F m7 B♭7 (Keyboard) E♭ E♭Maj7/D F m7 B♭7 E♭
Ev-er gen-tle on my mind.

Thank you. Did you enjoy our tribute to Glen Campbell?

Our next selection, recorded back in 1953 by Jane Froman, was a song written to offer hope and faith to the people of the United States during the Korean War. Frankie Laine's version spent 18 weeks at the top of the charts.

_____ and I will join our voices for our version of this beautiful secular hymn - "I Believe."

VOCAL DUET

Slow Rock

I Believe

(Keyboard)

Keyboard

Chords: C, /B, /B, Dm7(b5)/A, /G, /F, 3.

Chords: C/G, G°7, 3, Dm7/F, D°7, G7.

Chords: C, Am7, F maj7, G7.

(F) I be-lieve for ev - 'ry drop of rain that falls, a flow - er

Chords: C, C, Am7.

grows. I be - lieve that some - where in the

Chords: F maj7, G7, C.

dark - est night, a can - dle glows.

Chords: C, Am7, F, B7.

(M) I be-lieve for ev - 'ry - one who goes a-stray, some-one will

Chords: E, E7, Am.

come to show the way.

Chords: Dm7, G7.

I be - lieve, I be - lieve.

2

17 C A m7 F maj7 G7 C A m7

(F) I believe a - bove the storm the small-est prayer will still be heard.

20 C A m7 F maj7 G7

I believe that some one in the great some-where hears ev -'ry

22 C G7 C A m7

word. (M) Ev - 'ry time I hear a new - born

24 F D m7 E E7

ba - by cry, or touch a leaf, or see the

26 A m D m7 G7

sky, then I know why I be -

(Keyboard)

29 F A m D m7/F G7 C

lieve.

32 A m D m7/F G7 C G

35 E♭ Cm7 A♭ Fm7

(F) Ev - 'ry time I hear a new-born ba - by cry, or touch a

37 G G7 Cm A♭ Fm7 B♭7 A♭

leaf, or see the sky, then I know why I be -

41 E♭ Cm7 A♭ Fm7 G G7

lieve.

44 Cm A♭ (M) Fm7

(Both) (F) then I know why

(Keyboard)

46 B♭ B♭7 E♭ Cm7 Fm7 Emaj7 E♭maj7

I be - lieve.

Thank you.

Let's pick up the tempo with this next song written and recorded by the great country singer Ernest Tubb back in 1941. The song sold over a million copies and launched the music genre known as "honky tonk" music.

Here's _____ to describe a particularly vexing situation. She says, "I'm Walking The Floor Over You."

FEMALE VOCAL

I'm Walkin' The Floor Over You

Keyboard

The musical score consists of ten staves of music. The first staff shows a piano part with chords C, G7, C, and G7. The second staff shows a vocal part with lyrics "walk-in' the floor o - ver you." and chords C, F, G7. The third staff continues the vocal line with "I can't sleep a wink, that is true." and chords C, G7, C, C7. The fourth staff begins with "I'm hop - ing and I'm pray-ing as my heart breaks right in two." and chords F, G7, C. The fifth staff continues with "Walk - in' the floor o - ver you." and chords F, G7, C. The sixth staff begins with "left me, and you went a - way." and chords C, F, G7. The seventh staff continues with "You said that you'd be back in just a day." and chords C, F, G7. The eighth staff begins with "You've bro-ken your prom-ise, and you left me here a lone." and chords G7, C. The ninth staff continues with "I don't know why you did dear, but I do know that you're gone. I'm walk-in' the floor o - ver you." and chords G7, F, G7. The tenth staff continues with "I can't sleep a wink, that is true." and chords C, G7, C. The eleventh staff begins with "I'm hop - ing and I'm pray-ing as my heart breaks right in two." and chords F, G7, C. The twelfth staff continues with "Walk - in' the floor o - ver you." and chords F, G7, C.

(Sax)

C G7 C G7

I'm

walk-in' the floor o - ver you. I can't sleep a wink, that is

true. I'm hop - ing and I'm pray-ing as my heart breaks right in

two. Walk - in' the floor o - ver you. You

left me, and you went a - way. You said that you'd be back in just a

day. You've bro-ken your prom-ise, and you left me here a lone. I

I don't know why you did dear, but I do know that you're gone. I'm

walk-in' the floor o - ver you. I can't sleep a wink, that is

true. I'm hop - ing and I'm pray-ing as my heart breaks right in

two. Walk - in' the floor o - ver you.

(Sax)

55 C F G7

61 C G7 C C7 F

67 G7 C

72 C F G7

some-day you may be lone-some, too. Walk-in' the floor is good for

78 C G7 C C7 F

you. Just keep right on walk-in', and it won't hurt you to cry. Re-

84 G7

mem-ber that I loved you, and I will the day I die. I'm

89 C F G7

walk-in' the floor o-ver you. I can't sleep a wink, that is

95 C G7 C C7

true. I'm hop-ing and I'm pray-ing as my heart breaks right in

100 F G7 C

two. Walk - in' the floor o-ver you. Yes, I'm

105 G7 G7 C F C

walk - in' the floor o - ver you.

This musical score page contains a single staff for a saxophone player. The staff begins at measure 55 with a C note. Chords indicated above the staff are F and G7. Measures 61 through 67 show a sequence of chords: C, G7, C, C7, and F. The lyrics "some-day you may be lone-some, too. Walk-in' the floor is good for" are written below the staff. Measures 72 through 78 continue with chords C, F, G7, C, C7, and F. The lyrics "you. Just keep right on walk-in', and it won't hurt you to cry. Re-" are written below. Measures 84 through 89 show chords G7, C, F, and G7. The lyrics "mem-ber that I loved you, and I will the day I die. I'm" are written below. Measures 95 through 100 show chords C, G7, C, and C7. The lyrics "true. I'm hop-ing and I'm pray-ing as my heart breaks right in" are written below. Measures 100 through 105 show chords F, G7, C, F, and C. The lyrics "two. Walk - in' the floor o-ver you. Yes, I'm" are written below. Measures 105 through the end show chords G7, G7, C, F, and C. The lyrics "walk - in' the floor o - ver you." are written below.

Thank you.

We'll go to the year 1966 for our next selection, first recorded by Barbara McNair with later recordings by The Four Tops, The Temptations, Diana Ross and Tony Bennett. Bennett's recording was the first to reach the pop charts.

Here's _____ with our version of this beautiful ballad - "For Once In My Life."

For Once In My Life

F

Keyboard

Swing it!

(Sax) B^b B^o7 F/C D^b^o7Dm7 B^bm7 G^o7 F C7

For

5 F F aug F6 F[#]7 Gm E^b/G

once in my life, I've got some-one who needs me, some-one I've need-ed so

8 Gm C7 Gm E^b/G C7 C7(#5)

long. For once, un - a-fraid, I can go where life leads me, and

II F C7/G F/A Dm B^b/D

— some-how I know I'll be strong. For once I can touch what my

14 A aug B^b Gm7

heart used to dream of, long be - fore I knew

17 F maj7 A m Dm /C B^bmaj7 G 7 Gm7 C7

some-one warm like you would make my dreams come true. For

21 F Faug F6 F[#]7 Gm E^b/G
 once in my life, I won't let sor-row hurt me, not like it's hurt me be - fore.

24 Gm C7 Gm E^b/G C7 C7([#]5)
 — For once I have some - one I know won't de - sert me;

27 F C7/G F/A Dm B^b/D
 I'm not a - lone an - y - more. For once I can say, "This is mine,

30 A aug B^b Dm/A G9/B
 — you can't take it." Long as I know I've got love, I can make it. For

33 1. F/C Faug B^b/F Gm7 C7 F G9 C7 (Sax)
 once in my life I've got some-one who needs me.

37 2. F/C Faug Gm7 C7 C[#]7 Dm G9
 once I can feel that some - bod-y's heard my plea. For

41 F Faug B^b/F Gm7 C7
 once in my life, I have some-one who needs

44 F (Sax) Faug B^b F[#]7 Gm7 D^b/F F6
 me.

For Once In My Life

M
Keyboard

Swing it!

(Keyboard) E^b E^o7 B^b/F G^b^o7/Gm7 E^bm7 C^o7 B^b F7

For

5 B^b B^baug B^b6 B^o7 Cm A^b/C

once in my life, I've got some-one who needs me, some-one I've need-ed so

8 Cm F7 Cm A^b/C F7 F7(#5)

long. For once, un - a-fraid, I can go where life leads me, and

II B^b F7/C B^b/D Gm E^b/G

— some-how I know I'll be strong. For once I can touch what my

14 D^{aug} E^b Cm7

heart used to dream of, long be-fore I knew

17 B^bmaj7 Dm Gm /F E^bmaj7 C7 Cm7 F7

some-one warm like you would make my dreams come true. For

21 B^b B^baug B^b6 B^o7 Cm A^b/C
 once in my life, I won't let sor-row hurt me, not like it's hurt me be - fore.

24 Cm F7 Cm A^b/C F7 F7([#]5)
 — For once I have some - one I know won't de - sert me;

27 B^b F7/C B^b/D Gm E^b/G
 I'm not a lone an - y - more. For once I can say, "This is mine,

30 Daug E^b Gm/D C9/E
 — you can't take it." Long as I know I've got love, I can make it. For

33 1. B^b/F B^baug E^b/B^b Cm7 F7 B^b C9 F7
 (Keyboard)
 once in my life I've got some-one who needs me.

37 2. B^b/F B^baug Cm7 F7 F[#]7 Gm C9
 once I can feel that some - bod-y's heard my plea. For

41 B^b B^baug E^b/B^b Cm7 F7
 once in my life, I have some-one who needs

44 B^b
 (Keyboard) B^baug E^b B^o7 Cm7 G^b/B^b B^b6
 me.

Thank you.

For our next to last song this evening, we'll play another Latin tune. This one was originally written for a 1962 film called "Mondo Cane" and became known as the "Theme From Mondo Cane." Then, lyrics were added, and it found a new title, simply "More." It was nominated for the Academy Award for Best Original Song at the 36th Academy Awards in 1963.

Here's _____ to sing this great song.

LATIN

More

F

(Sax)

Keyboard

The musical score consists of ten staves of music. The first staff shows a melodic line for the Saxophone (S) and harmonic information for the Keyboard. The second staff begins with the lyrics "More than the great - est love the world has known:". The third staff continues with "This is the love I'll give to you a - lone.". The fourth staff begins with "More than the sim - ple words I try to say:". The fifth staff continues with "on - ly live to love you more each day.". The sixth staff begins with "More than you'll ev - er know, my arms long to hold you so, my". The seventh staff begins with "life will be in your keep-ing, wak - ing, sleep - ing, laugh-ing, weep - ing.". The eighth staff begins with "Long - er than al - ways is a long, long time,". The ninth staff begins with "but far be - yond for-ev - er you'll be mine."

Chords indicated in the score:

- Staff 1: E♭maj7, Cm7, Fm7, B♭9
- Staff 2: E♭maj7, Cm7, Fm7, B♭9
- Staff 3: E♭maj7, Cm7, Fm7, B♭9
- Staff 4: E♭maj7, Cm7, Fm7, B♭9
- Staff 5: E♭maj7, Cm7, Fm7, B♭9
- Staff 6: Cm, Cm/B, Cm7/B♭, Cm6/A
- Staff 7: Fm7/B♭, F7, Fm7, To Coda Φ B♭7
- Staff 8: E♭maj7, Cm7, Fm7, B♭9
- Staff 9: E♭maj7, Cm7, Fm7, B♭9

2

39 Cm Cm/B Cm7/B^b Cm6/A
I know I nev - er lived be - fore and my heart is ver - y

43 Fm7/A^b Fm7 B^b7 E^b Fm7 B^b7 **D.S. al Coda**
sure no-one else could love you more. _____

Coda
47 B^b7 B 7 E maj7 C#m7 F#m7
laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 B9 E maj7 C#m7 F#m7
time, but far be - yond for - ev - er you'll be

55 B9 C#m C#m/C C#m7/B
mine. I know I nev - er lived be - fore and my

59 C#m6/A[#] F#m7/A F#m7 B 7
heart is ver - y sure no-one else could love you

63 E (Sax) C#m7 F#m7 B 7
more. _____

67 E C#m7 A F#m7 B 7 E F#m7 maj7 E

More

M

(Keyboard)

Keyboard

G F D C G F D C G

7 G maj7 Em7 A m7 D9
More than the great - est love the world has known:

11 G maj7 Em7 A m7 D9
This is the love I'll give to you a - lone.

15 G maj7 Em7 A m7 D9
More than the sim - ple words I try to say:

19 G maj7 Em7 A m7 D9
I on - ly live to love you more each day.

23 E m E m/D# E m7/D E m6/C#
More than you'll ev - er know, my arms long to hold you so, my

27 A m7/D A 7 A m7 To Coda \oplus D 7
life will be in your keep-ing, wak - ing, sleep - ing, laugh-ing, weep - ing.

31 G maj7 Em7 A m7 D9
Long - er than al - ways is a long, long time,

35 G maj7 Em7 A m7 D9
but far be - yond for - ev - er you'll be mine.

2

39 Em E m/D[#] Em7/D Em6/C[#]

I know I nev - er lived be - fore and my heart is ver - y

43 A m7/C A m7 D 7 G A m7 D 7 **D.S. al Coda**

sure no-one else could love you more. _____

Coda

47 D 7 E⁷ A^bmaj7 F m7 B^bm7

laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 E^b9 A^bmaj7 F m7 B^bm7

time, but far be - yond for - ev - er _____ you'll be

55 E^b9 F m F m/E F m7/E^b

mine. I know I nev - er lived be - fore and my

59 F m6/D B^bm7/D^b B^bm7 E⁷

heart is ver - y sure no-one else could love you

63 A^b (Keyboard) F m7 B^bm7 E⁷ A^b E^b7

more. _____

67 A^b F m7 D^b B^bm7 E⁷ A^b B^bm7 A^b maj7 A^b

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

(Sell CDs)

We're going to close with the song that was written way back in 1928 and recorded at that time by the great Al Jolson and featured in a movie called "The Singing Fool." Frankie Laine and Bobby Darin made later recordings.

Here's our final number of the evening. We hope it leaves you in a very pleasant state. It's title: "There's A Rainbow 'Round My Shoulder."

LATIN

More

F

(Sax)

Keyboard

The musical score consists of two staves of music. The top staff is for the Saxophone (Sax), indicated by the label "(Sax)" above it. The bottom staff is for the Keyboard, indicated by the label "Keyboard" at the end of the first line. The music is in 4/4 time and uses a key signature of one flat (B-flat). The score includes lyrics and chords.

Saxophone (Sax) Part:

- Line 1: Chords E♭maj7, Cm7, Fm7, B♭9. Lyrics: More than the great - est love the world has known:
- Line 2: Chords E♭maj7, Cm7, Fm7, B♭9. Lyrics: This is the love I'll give to you a - lone.
- Line 3: Chords E♭maj7, Cm7, Fm7, B♭9. Lyrics: More than the sim - ple words I try to say:
- Line 4: Chords E♭maj7, Cm7, Fm7, B♭9. Lyrics: on - ly live to love you more each day.
- Line 5: Chords Cm, Cm/B, Cm7/B♭, Cm6/A. Lyrics: More than you'll ev - er know, my arms long to hold you so, my
- Line 6: Chords Fm7/B♭, F7, Fm7. Lyrics: life will be in your keep-ing, wak - ing, sleep - ing, laugh-ing, weep - ing.
- Line 7: Chords E♭maj7, Cm7, Fm7, B♭9. Lyrics: Long - er than al - ways is a long, long time,
- Line 8: Chords E♭maj7, Cm7, Fm7, B♭9. Lyrics: but far be - yond for - ev - er you'll be mine.

Keyboard Part:

- Line 1: Chords E♭maj7, Cm7, Fm7, B♭9.
- Line 2: Chords E♭maj7, Cm7, Fm7, B♭9.
- Line 3: Chords E♭maj7, Cm7, Fm7, B♭9.
- Line 4: Chords E♭maj7, Cm7, Fm7, B♭9.
- Line 5: Chords Cm, Cm/B, Cm7/B♭, Cm6/A.
- Line 6: Chords Fm7/B♭, F7, Fm7.
- Line 7: Chords E♭maj7, Cm7, Fm7, B♭9.
- Line 8: Chords E♭maj7, Cm7, Fm7, B♭9.

Chords and Key Changes:

- Line 1: E♭maj7, Cm7, Fm7, B♭9
- Line 2: E♭maj7, Cm7, Fm7, B♭9
- Line 3: E♭maj7, Cm7, Fm7, B♭9
- Line 4: E♭maj7, Cm7, Fm7, B♭9
- Line 5: Cm, Cm/B, Cm7/B♭, Cm6/A
- Line 6: Fm7/B♭, F7, Fm7
- Line 7: To Coda Φ B♭7
- Line 8: E♭maj7, Cm7, Fm7, B♭9

39 Cm Cm/B Cm7/B^b Cm6/A
I know I nev - er lived be - fore and my heart is ver - y

43 Fm7/A^b Fm7 B^b7 E^b Fm7 B^b7 D.S. al Coda
sure no-one else could love you more.

Coda
47 B^b7 B 7 E maj7 C#m7 F#m7
laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 B9 E maj7 C#m7 F#m7
time, but far be - yond for - ev - er you'll be

55 B9 C#m C#m/C C#m7/B
mine. I know I nev - er lived be - fore and my

59 C#m6/A[#] F#m7/A F#m7 B 7
heart is ver - y sure no-one else could love you

63 E (Sax) C#m7 F#m7 B 7
more.

67 E C#m7 A F#m7 B 7 E F#m7 maj7 E

More

M

(Keyboard)

Keyboard

G F D C G F D C G

More than the great - est love the world has known:

This is the love I'll give to you a - lone.

More than the sim - ple words I try to say:

I on - ly live to love you more each day.

More than you'll ev - er know, my arms long to hold you so, my

life will be in your keep-ing, wak - ing, sleep - ing, laugh-ing, weep - ing.

Long - er than al - ways is a long, long time,

but far be - yond for - ev - er you'll be mine.

2

39 Em E m / D \sharp Em 7 / D Em 6 / C \sharp

I know I never lived before and my heart is very

43 A m 7 / C A m 7 D 7 G A m 7 D 7 **D.S. al Coda**

sure no-one else could love you more.

Coda

47 D 7 E \flat 7 A \flat maj 7 F m 7 B \flat m 7

laugh-ing, weep - ing. Long - er than al - ways is a long, long

51 E \flat 9 A \flat maj 7 F m 7 B \flat m 7

time, but far be - yond for - ev - er you'll be

55 E \flat 9 F m F m / E F m 7 / E \flat

mine. I know I never lived before and my

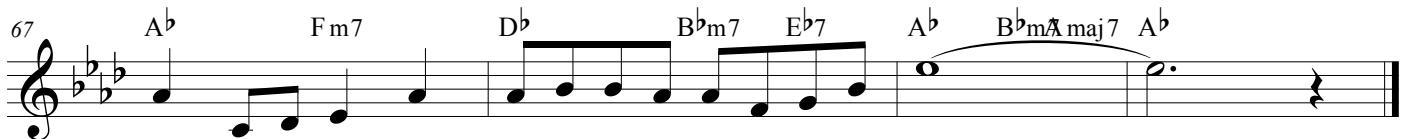
59 F m 6 / D B \flat m 7 / D \flat B \flat m 7 E \flat 7

heart is ver - y sure no-one else could love you

63 A \flat (Keyboard) F m 7 B \flat m 7 E \flat 7

more.

67 A \flat F m 7 D \flat B \flat m 7 E \flat 7 A \flat B \flat m 7 A \flat maj 7 A \flat



There's A Rainbow Round My Shoulder

F
Keyboard

(Sax)

B♭ Cm7 B♭ Cm7 N.C.

5 B♭ G7 E♭maj7 F7 Gm F7 B♭ Cm7 N.C.

9 B♭ Cm B♭ E♭ B♭ F7

rain-bow round my shoul - der and a sky of blue a-bove. How the

13 B♭6 Dm/A Gm7 B♭7/F Cm F7 B♭ F7

sun shines bright, the world's al - right. 'cause I'm in love. There's a

17 B♭ Cm B♭ E♭ B♭ F7

rain - bow round my shoul-der and it fits me like a glove. Let it

21 B♭6 Dm/A Gm7 B♭7/F Cm F7 B♭ N.C.

blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the

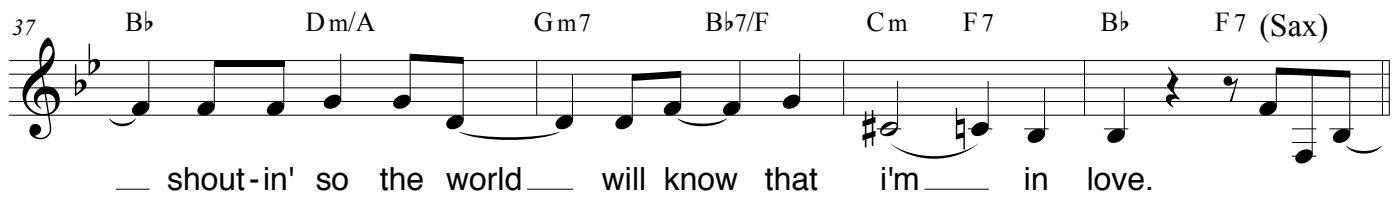
25 E♭ E♭m

folks will stare when they see the sol-i - tare that my own big

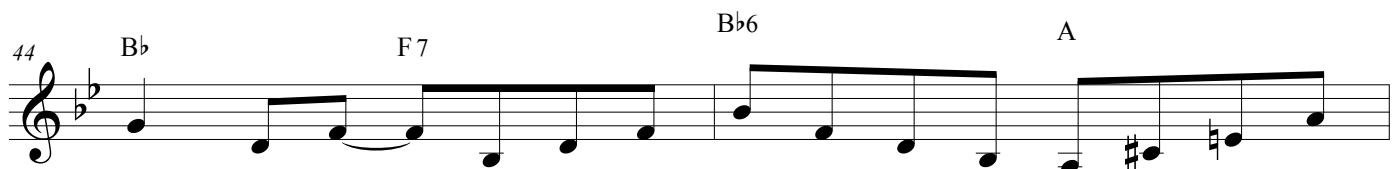
29 B♭ Gm7 Dm Cm F7

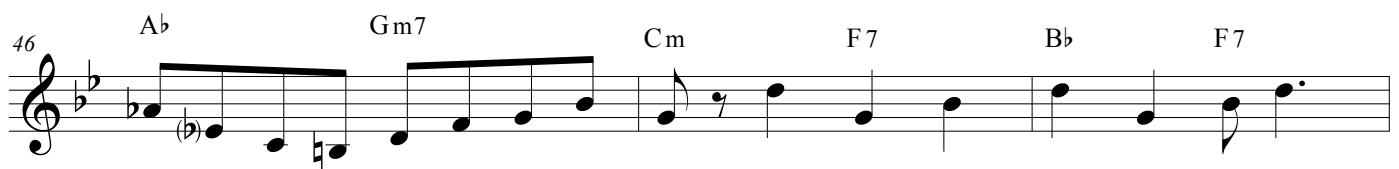
sug-ar dad - dy gave me to wear. There's a

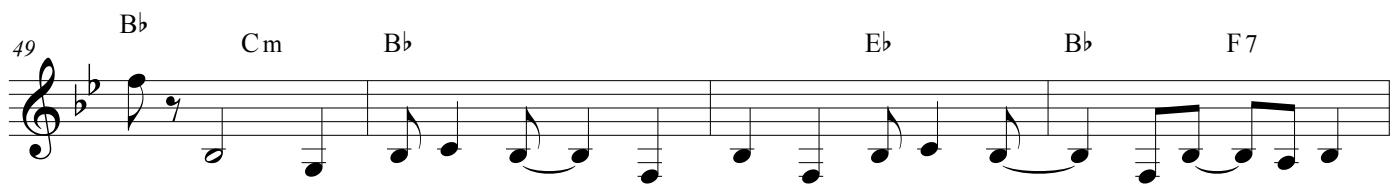
33 B♭ Cm B♭ E♭ B♭ F 7

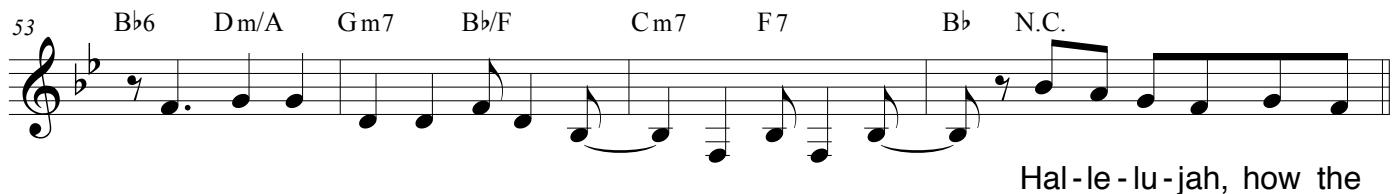

37 B♭ D m/A Gm7 B♭7/F Cm F7 B♭ F7 (Sax)


41 B♭ Cm B♭ E♭


44 B♭ F7 B♭6 A


46 A♭ Gm7 Cm F7 B♭ F7


49 B♭ Cm B♭ E♭ B♭ F 7


53 B♭6 D m/A Gm7 B♭/F Cm7 F7 B♭ N.C.


57 E♭

folks are gon-na stare__ when they see that dia - mond sol - i - tare

60 B♭ Gm7 Dm Cm G7 N.C.

— that my own true guy gave me to wear. There's a

65 C Dm C F C G7

rain - bow round my shoul - der__ and a__ sky of blue a - bove. And I'm

69 C Am E°7 A7

— shout-in' so__ so the world will know__

73 Dm Am7 A♭°7 Dm7 G7

i'm__ in love. I'm__ in love. There's a

77 C Dm Em G7

rain - bow round my shoul - der, and I'm__ in

79 C (Sax) Em/B Am A♭°7 C/G F7 C

love. —

There's A Rainbow Round My Shoulder

M

(Keyboard)

Keyboard

E♭ Fm7 E♭ Fm7

5 E♭ C7 A♭maj7 B♭7 Cm B♭7 E♭ Fm7 N.C.
There's a

9 E♭ Fm E♭ A♭ E♭ B♭7
rain-bow round my shoul - der and a sky of blue a - bove. How the

13 E♭6 Gm/D Cm7 E♭7/B♭ Fm B♭7 E♭ B♭7
sun shines bright, the world's al-right. 'cause I'm in love. There's a

17 E♭ Fm E♭ A♭ E♭ B♭7
rain-bow round my shoul-der and it fits me like a glove. Let it

21 E♭6 Gm/D Cm7 E♭7/B♭ Fm B♭7 E♭ N.C.
blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the

25 A♭ A♭m
folks will stare when they see the sol-i - tare that my lit-tle

29 E♭ Cm7 Gm Fm B♭7
sug-ar ba - by is gon - na wear. There's a

33 E♭ Fm E♭ A♭ E♭ B♭7
rain-bow round my shoul - der and a sky of blue a-bove. And I'm

37 E♭ Gm/D Cm7 E♭7/B♭ Fm B♭7 E♭ B♭7(Keyboard)
shout-in' so the world will know that ilm in love.

41 E♭ Fm E♭ A♭

44 E♭ B♭7 E♭6 D

46 D♭ Cm7 Fm B♭7 E♭ B♭7

49 E♭ Fm E♭ A♭ E♭ B♭7

53 E♭6 Gm/D Cm7 E♭/B♭ Fm7 B♭7 E♭ N.C.
Hal-le - lu - jah, how the

57 A♭ folks are gon-na stare_ when they see that dia - mond sol - i - tare

60 E♭ C m7 G m F m C 7 N.C.

65 F G m F B♭ F C 7 rain - bow round my shoul - der_ and a sky of blue a-bove. And I'm

69 F D m A °7 D 7 shout-in' so so the world will know

73 G m D m7 D♭°7 G m7 C 7 i'm in love. I'm in love. There's a

77 F G m A m C 7 rain - bow round my shoul - der, and I'm in

79 (Keyboard) F A m/E D m D♭°7 F/C B♭7 F love.