



THE MIXED NUTS



Set UU

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F

A Wink And A Smile

Keyboard

(Sax) B_b6 G_b7 E_bm7 F7 I re-

5 B_b6 G_b7 B_b6 Cm7 C_#m7
mem-ber the days of just keep-ing time, of hang-ing a - round in__

8 Dm7 G7 C9 Cm7 F9 B_b G7 C9 F7
sleep-y towns for-ev er, back roads emp-tty for miles. Well, you

13 B_b6 G_b7 B_b6
can't have a dream and cut it to fit, but when I saw you, I knew

16 Dm7 G7 C9 F9 F7(13) B_b G_b7 B_b6 B_b9
we'd go to - geth er like a wink and a smile.

21 E_b B_b B_b7 E_b7 B_b7
Leave your old ja - lop - y by the rail - road track.

25 Gm Gm(maj7) Gm7 C9 G_b9(#11)
We'll get a hip, dou - ble dip, tip top-py, two seat Pon - ti ac.

28 F7 (Sax) C7(b9) G_b7 F7 F7(#5)
— So, you can

30 B♭6 G♭7 B♭6
rev her up, don't go slow it's on - ly green lights and all rights.

33 Dm7 G7 C9 F9 F7(♭13) B♭ G♭7 E7 (Sax)
let's go to - geth er with a wink and a smile.

38 B♭6 G♭7 B♭6 Cm7 C♯m7 Dm7 G7
Give me a wink and a smile.

42 C9 Cm7 F9 B♭ G7 C9 F7 (Sax)
Give me a wink and a smile.

46 B♭6 G♭7 B♭6 Dm7 G7
B♭6 G7 B♭6 B♭9

50 C9 F9 F7(♭13) B♭ G♭7 B♭6 B♭9
We go to-geth er like a wink and a smile.

54 E♭ B♭ B♭7 E♭7 B♭7
Now my heart is mu sic, such a sim - ple song.

58 Gm Gm(maj7) Gm7 C9 G♭9(♯11) F7 G7
Sing it a-gain, the notes nev-er end. This is where I be-long. Just the

62 C6 sound of your voice, the light in your eyes, we're so far a-way from

A♭7

C6

65 Em7 A 7 D9 F maj7/G G 7(♭13) C B7 (Sax) B♭7
yes - ter-day, to geth-er _____ with a wink and a smile. _____

Musical score for 'We Go Together' (Measures 69-70). The key signature changes from A major (no sharps or flats) to D major (one sharp), then to G major (two sharps), and finally to G major with an F#7 chord (three sharps). The time signature is common time throughout. The vocal line includes the lyrics 'We go to-gether like a wink and a'. The piano accompaniment features eighth-note chords and sustained notes. Measure 69 ends with a half note on 'er'. Measure 70 begins with a half note on 'like'.

72 C6 A♭7 F m7 C
smile.

A Wink And A Smile

M

Keyboard

(Sax) E♭6 B7 A♭m7 B♭7 I re-

5 E♭6 B7 E♭6 Fm7 F♯m7 mem-ber the days of just keep-ing time, of hang-ing a - round in

8 Gm7 C7 F9 Fm7 B♭9 E♭ C7 F9 B♭7 sleep-y townfor-ev - er; back roads emp-ty for miles. Well, you

13 E♭6 B7 E♭6 can't have a dream and cut it to fit, but when I saw you, I knew

16 Gm7 C7 F9 B♭9 B♭7(13) E♭ B7 E♭6 E♭9 we'd go to - geth er like a wink and a smile.

21 A♭ E♭ E♭7 A♭7 E♭7 Leave your old ja - lop - y by the rail - road track.

25 Cm Cm(maj7) Cm7 F9 B9(#11) We'll get a hip, dou - ble dip, tip top-py, two seat Pon - ti ac.

28 B♭7 (Sax) F7(♭9) B7 B♭7 B♭7(♯5) So, you can

The musical score consists of eight staves of music. The first staff is for the piano (Keyboard), showing a melodic line with chords E♭6, B7, A♭m7, and B♭7. The second staff is for the piano, with lyrics "mem-ber the days of just keep-ing time, of hang-ing a - round in" and chords E♭6, B7, E♭6, Fm7, and F♯m7. The third staff is for the piano, with lyrics "sleep-y townfor-ev - er; back roads emp-ty for miles. Well, you" and chords Gm7, C7, F9, Fm7, B♭9, E♭, C7, F9, and B♭7. The fourth staff is for the piano, with lyrics "can't have a dream and cut it to fit, but when I saw you, I knew" and chords E♭6, B7, and E♭6. The fifth staff is for the piano, with lyrics "we'd go to - geth er like a wink and a smile." and chords Gm7, C7, F9, B♭9, B♭7(13), E♭, B7, E♭6, and E♭9. The sixth staff is for the piano, with lyrics "Leave your old ja - lop - y by the rail - road track." and chords A♭, E♭, E♭7, A♭7, and E♭7. The seventh staff is for the piano, with lyrics "We'll get a hip, dou - ble dip, tip top-py, two seat Pon - ti ac." and chords Cm, Cm(maj7), Cm7, F9, and B9(#11). The eighth staff is for the piano, with lyrics "So, you can" and chords B♭7 and B♭7(♯5). The score also includes a staff for the saxophone, indicated by "(Sax)" above the staff, which plays a melodic line with chords E♭6, B7, F7(♭9), B7, B♭7, and B♭7(♯5).

30 E♭6 B7 E♭6
rev her up, don't go slow it's on - ly green lights and all rights.

33 Gm7 C7 F9 B♭9 B♭7(♭13) E♭ B7 (Sax) B♭7
let's go to - geth er with a wink and a smile.

38 E♭6 B7 E♭6 Fm7 F♯m7 Gm7 C7 (Sax)
Give me a wink and a smile.

42 F9 Fm7 B♭9 E♭ C7 F9 B♭7
Give me a wink and a smile.

46 E♭6 B7 E♭6 Gm7 C7
E♭6 Gm7 C7

50 F9 B♭9 B♭7(♭13) E♭ B7 E♭6 E♭9
We go to-geth - er like a wink and a smile.

54 A♭ 3 E♭ E♭7 A♭7 E♭7
Now my heart is mu sic, such a sim - ple song.

58 Cm Cm(maj7) Cm7 F9 B9(♯11) B7 C7
Sing it a-gain, the notes nev-er end. This is where I be-long. Just the

62 F6 D \flat 7 F6
sound of your voice, the light in your eyes, we're so far a-way from

65 A m7 D 7 G9 B♭maj7/C C 7(♭13) F E7 (Sax) E♭7
yes - ter-day, to geth-er ____ with a wink and a smile. __

Musical score for "We Go Togeth-er Like A Wink" (Measures 69-70). The score includes lyrics, chords (D7, G#7, G9, C12, C13(#5)), and a (Sax) part.

69 D7 3 G#7 G9 3 C12 C13(#5) (Sax)

We___ go to-geth - er _____ like a wink
and a

Musical score for piano showing measures 72-75. The key signature changes from F major (no sharps or flats) to D♭ major (one flat), then to B♭ minor (two flats), and finally back to F major. The time signature is common time (indicated by '6'). The melody consists of eighth-note patterns. The lyrics "smile." are written below the staff.

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 today/tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our focus for this afternoon's/evening's performance will be the greatest hits of the 90s. Our opening selection "Wink And A Smile" was a big hit for Harry Connick, Jr. in 1993 and featured in the movie "Sleepless In Seattle."

Our next selection was the #1 single of 1992, recorded by the Boyz II Men that year, and ranked by Billboard as the sixth most successful song of the 90s. It also topped the charts in Australia and the UK.

Here's _____ with our version of this great hit "End Of The Road."

End Of The Road

NO SAX

F

Keyboard

F F sus F C/D D m

3 B♭ A m7 G m7 B♭maj7/C

5 F F sus F C/D D m

We be-long to-geth - er,
and you know that I'm right.

7 B A m7 G m7 C9sus

Why do you play with my heart? Why do you play with my mind?

9 F F sus F C/D D m

You said we'd be for-ev - er,
said it'd nev - er die.

11 B♭ A m7 G m7 C9sus

How could you love me and leave me and nev-er say good-bye? Well, I

13 D m D m/C♯ F/C B m7(b5)

can't sleep at night with-out hold-ing you tight. Each time I try I just break down and cry.

15 B♭maj7 A m7 G m7 B♭maj7/C

Pain in my head, oh, I'd rath-er be dead, spin-nin' a-round and a-round. Al-though we've

17 F F sus F C/D Dm
 come to the end of the road, still I can't let _____ you

19 B♭ A m7 G m7 B♭maj7/C
 go. It's un-nat-ur - al. You be - long to me, I be-long to you.

21 F F sus F C/D Dm
 I know you real - ly love me, you just don't re - al lize.

23 B A m7 G m7 C9sus
 You've nev - er been there be - fore, it's on - ly your first time. _____

25 F F sus F C/D Dm
 May - be I'll for-give you, may-be you'll try.

27 B♭ A m7 G m7 C9sus
 We should be hap - py to - geth - er for - ev - er, you and I. Could you

29 Dm Dm/C♯ F/C Bm7(♭5)
 love me a - gain like you loved me be-fore? This time I want you to love me much more.

31 B♭maj7 A m7 G m7 B♭maj7/C
 This time in-stead, just come to my bed, and ba-by, just don't let me down. Al-though we've

33 F F sus F C/D Dm

come to the end of the road, still I can't let ____ you

35 B♭ A m7 G m7 B♭maj7/C

go. It's un-nat-ur - al. You be - long to me, I be-long to you.

37 Dm Dm/C♯ F/C Bm7(b5)

Love me a-gain like you loved me be-fore. This time I want you to love me much more.

39 B♭maj7 A m7 G m7 B♭maj7/C

This time in-stead, just come to my bed, and ba-by, just don't let me down. Al-though we've

41 F F sus F C/D Dm

come to the end of the road, still I can't let ____ you

43 B♭ A m7 G m7 B♭maj7/C

go. It's un-nat-ur - al. You be - long to me, I be-long to you.

45 F F sus F C/D Dm

Come to the end of the road, still I can't let ____ you

47 B♭ A m7 G m7 B♭maj7/C F

go. It's un-nat-ur - al. You be - long to me, I be-long to you.

End Of The Road

NO SAX

M

Keyboard

B♭ B♭sus B♭ F/G Gm

3 E♭ Dm7 Cm7 E♭maj7/F

5 B♭ B♭sus B♭ F/G Gm

We be-long to-gether, and you know that I'm right.

7 E Dm7 Cm7 F9sus

Why do you play with my heart? Why do you play with my mind?

9 B♭ B♭sus B♭ F/G Gm

You said we'd be for-ev - er, said it'd nev - er die.

11 E♭ Dm7 Cm7 F9sus

How could you love me and leave me and nev-er say good-bye? Well, I

13 Gm Gm/F♯ B♭/F Em7(b5)

can't sleep at night with-out hold-ing you tight. Each time I try I just break down and cry.

15 E♭maj7 Dm7 Cm7 E♭maj/F

Pain in my head, oh, I'd rath-er be dead, spin-nin' a-round and a-round. Al-though we've

17 B♭ B♭sus B♭ F/G Gm
 come to the end of the road, still I can't let you

19 E♭ Dm7 Cm7 E♭maj7/F
 go. It's un-nat-ur - al. You be - long to me, I be-long to you.

21 B♭ B♭sus B♭ F/G Gm
 I know you real - ly love me, you just don't re-al lize.

23 E Dm7 Cm7 F9sus
 You've nev - er been there be - fore, it's on - ly your first time.

25 B♭ B♭sus B♭ F/G Gm
 May - be I'll for-give you, may-be you'll try.

27 E♭ Dm7 Cm7 F9sus
 We should be hap - py to - geth - er for - ev - er, you and I. Could you

29 Gm Gm/F♯ B♭/F Em7(♭5)
 love me a-gain like you loved me be-fore? This time I want you to love me much more.

31 E♭maj7 Dm7 Cm7 E♭maj/F
 This time in-stead, just come to my bed, and ba-by, just don't let me down. Al-though we've

33 B♭ B♭sus B♭ F/G Gm

come to the end of the road, still I can't let you

35 E♭ Dm7 Cm7 E♭maj7/F

go. It's un-nat-ur-al. You be-long to me, I be-long to you.

37 Gm Gm/F♯ B♭/F Em7(♭5)

Love me a-gain like you loved me be-fore. This time I want you to love me much more.

39 E♭maj7 Dm7 Cm7 E♭maj7/F

This time in-stead, just come to my bed, and ba-by, just don't let me down. Al-though we've

41 B♭ B♭sus B♭ F/G Gm

come to the end of the road, still I can't let you

43 E♭ Dm7 Cm7 E♭maj7/F

go. It's un-nat-ur-al. You be-long to me, I be-long to you.

45 B♭ B♭sus B♭ F/G Gm

Come to the end of the road, still I can't let you

47 E♭ Dm7 Cm7 E♭maj7/F B♭

go. It's un-nat-ur-al. You be-long to me, I be-long to you. 8:

Thank you very much.

We'll switch to a Latin beat for our next selection, a collaboration between the Latin rock band Santana and vocalist Rob Thomas of Matchbox Twenty. It topped the charts for 12 weeks, and Billboard ranked it as the second most successful song of all time, winning three Grammy awards.

_____ and I will join to present you with this great hit. It'll be very "Smooth."

VOCAL DUET

Smooth

Keyboard

Latin Beat

Dm B \flat A7 Dm B \flat A7
 (M) Man, it's a
 5 Dm B \flat A7 Dm B \flat
 hot one, like sev - en in - ches from the mid-day sun.
 8 A7 Gm7 B \flat /F Em7(b5) A7/C \sharp Dm B \flat
 Well, I hear you whis-per and the words of ev-'ry-one. But you stay so cool.
 12 A7 Dm B \flat A7 Dm B \flat
 My mu-ne - qui-ta, my Span-ish Har-lem Mo-na Lis-a.
 16 A7 Gm7 B \flat /F Em7(b5) A7/C \sharp Dm B \flat
 You're my rea - son for rea - son, the step in my groove.
 20 A7 Dm B \flat A7 Dm B \flat
 (F) And if you said this life ain't good e-nough I would give my world to
 24 A7 Dm B \flat A7 Gm B \flat /F
 lift you up. I could change my life to bet-ter suit your mood,
 28 C7/E C7 Bsus A7 \sharp 9(\sharp 5)
 'cause you're so smooth Oh, and it's

2
31 Dm B♭ A7
just like the ocean un - der the moon. Well, it's the

33 Dm B♭ A7 Dm B♭
same as the e-mo-tion that I get from you. You got the kind of lov-ing that can

36 A7 Gm7 A7(♯5)
be so smooth, yeah. Give me your heart, make it real or else for-get a-bout it.

39 (Keyboard) Dm B♭ A7 Dm B♭ A7
(M)Well, I'll tell you

43 Dm B♭ A7 Dm B♭
one thing. If you would leave, it'd be a cry-ing shame.

46 A7 Gm7 B♭/F Em7(♭5) A7/C♯ Dm B♭
In ev-ry breath and ev-ry word, I hear your name call-ing me out.

50 A7 Dm B♭ A7 Dm B♭
Well, out from the bar-rio, You hear my rhy-thm on your ra-di-o.

54 A7 Gm7 B♭/F Em7(♭5) A7/C♯ Dm B♭
You feel the tug-ging of the world, so soft and slow, turn-ing you round and round.

58 A7 Dm B♭ A7 Dm B♭ 3

(F) And if you said this life ain't good e-nough I would give my world to
lift you up. I could change my life to bet-ter suit your mood,
'cause you're so smooth.

62 A7 Dm B♭ A7 Gm B♭/F

lift you up. I could change my life to bet-ter suit your mood,
'cause you're so smooth.

66 C7/E C7 Bsus A7#9(#5)

'cause you're so smooth
Oh, and it's just like the o - cean un - der the moon. Well, it's the
same as the e-mo-tion that I get from you. You got the kind of lov-ing that can

69 Dm B♭ A7

just like the o - cean un - der the moon. Well, it's the
same as the e-mo-tion that I get from you. You got the kind of lov-ing that can

71 Dm B♭ A7 Dm B♭

same as the e-mo-tion that I get from you. You got the kind of lov-ing that can
be so smooth, yeah. Give me your heart make it real or else for-get a-bout it.

74 A7 Gm7 N.C. (Drum Lead In)

(Drum Lead In)

78 Dm B♭ A7 Dm B♭ A7

Dm (Sax) B♭ A7 Dm B♭ A7

82 Dm B♭ A7 Gm B♭/F

Dm B♭ A7 Gm B♭/F

85 C7/E C7 Bsus A7#9(#5)

C7/E C7 Bsus A7#9(#5)

(F) Oh, and it's

4

88 Dm B♭ A7
just like the ocean un - der the moon. Well, it's the

90 Dm B♭ A7 Dm B♭
same as the e-mo-tion that I get from you. You got the kind of lov-ing that can

93 A7 Gm7 N.C.
be so smooth, yeah. Give me your heart, make it real or else for-get a-bout-it.

96 Dm B♭ A7 Dm B♭ A7
Or else for-get a-bout it. Or else for-get a-bout it.

100 Dm B♭ A7 Gm7
Or else for-get a-bout it. Give me your heart, make it real

103 N.C. Dm B♭ A7 Dm B♭
— or else for-get a-bout-it. Or else for-get a-bout it.

107 A7 Dm
Or else for - get a - bout it.

VOCAL DUET

Smooth

Alto Sax

Latin Beat

Dm B♭ A7 Dm B♭ A7

(M) Man, it's a

5 Dm B♭ A7 Dm B♭

hot one, like sev - en in - ches from the mid-day sun.

8 A7 Gm7 B♭/F Em7(♭5) A7/C♯ Dm B♭

Well, I hear you whis-per and the words of ev-'ry-one. But you stay so cool.

12 A7 Dm B♭ A7 Dm B♭

My mu-ne - qui-ta, my Span-ish Har-lэм Mo-na Lis-a.

16 A7 Gm7 B♭/F Em7(♭5) A7/C♯ Dm B♭

You're my rea - son for rea - son, the step in my groove.

20 A7 Dm B♭ A7 Dm B♭

(F) And if you said this life ain't good e - nough I would give my world to

24 A7 Dm B♭ A7 Gm B♭/F

lift you up. I could change my life to bet-ter suit your mood,

28 C7/E C7 B sus A 7#9(♯5)

'cause you're so smooth Oh, and it's

2
31 Dm B♭ A7
just like the ocean un - der the moon. Well, it's the

33 Dm B♭ A7 Dm B♭
same as the e-mo-tion that I get from you. You got the kind of lov-ing that can

36 A7 Gm7 A7(♯5)
be so smooth, yeah. Give me your heart, make it real or else for-get a-bout it.

39 (Keyboard) Dm B♭ A7 Dm B♭ A7
(M)Well, I'll tell you

43 Dm B♭ A7 Dm B♭
one thing. If you would leave, it'd be a cry-ing shame.

46 A7 Gm7 B♭/F Em7(♭5) A7/C♯ Dm B♭
In ev-ry breath and ev-ry word, I hear your name call-ing me out.

50 A7 Dm B♭ A7 Dm B♭
Well, out from the bar-rio, You hear my rhy-thm on your ra-di-o.

54 A7 Gm7 B♭/F Em7(♭5) A7/C♯ Dm B♭
You feel the tug-ging of the world, so soft and slow, turn-ing you round and round.

58 A7 Dm B♭ A7 Dm B♭ 3

(F) And if you said this life ain't good e-nough I would give my world to
lift you up. I could change my life to bet-ter suit your mood,
'cause you're so smooth Oh, and it's
just like the o-cean un - der the moon. Well, it's the
same as the e-mo-tion that I get from you. You got the kind of lov-ing that can
be so smooth, yeah. Give me your heart make it real or else for-get a-about it.

74 A7 Gm7 N.C. (Drum Lead In)

78 Bm G F♯7 Bm G F♯7

be so smooth, yeah. Give me your heart make it real or else for-get a-about it.

82 Bm G F♯7 Em G/D

85 A7/C♯ A7 Gsus F♯7#9(#5)

(F) Oh, and it's

4

88 Dm B♭ A7
just like the ocean un - der the moon. Well, it's the

90 Dm B♭ A7 Dm B♭
same as the e-mo-tion that I get from you. You got the kind of lov-ing that can

93 A7 Gm7 N.C.
be so smooth, yeah. Give me your heart, make it real or else for-get a-bout-it.

96 Dm B♭ A7 Dm B♭ A7
Or else for-get a-bout it. Or else for-get a-bout it.

100 Dm B♭ A7 Gm7
Or else for-get a-bout it. Give me your heart, make it real

103 N.C. Dm B♭ A7 Dm B♭
— or else for-get a-bout-it. Or else for-get a-bout it.

107 A7 Dm
Or else for - get a - bout it.

Thank you very much.

Our next song, written for a movie of the same name, was recorded by Angela Lansbury in 1991. Later, Arianna Grande covered it as an homage to the version performed by Celine Dion and Peabo Bryson. It garnered Golden Globe, Grammy, and Academy awards and was universally lauded by both film and music critics.

Here's _____ to sing our version of this beautiful ballad - "Beauty and The Beast."

NO SAX

Beauty And The Beast

Keyboard

1 E♭maj9 (Sax) E♭sus E♭maj9 (Sax) E♭sus

5 E♭maj9 B♭7 E♭maj9 B♭7
Tale as old as time, true as it can be.

9 E♭maj9 E♭ Gm A♭maj9 A♭ B♭7sus
Bare-ly e-ven friends, then some-bod - y bends un-ex-pect-ed - ly.

13 E♭maj9 B♭7 E♭maj9 B♭m7 E♭7
Just a lit-tle change. Small, to say the least. Both a lit-tle

17 A♭maj7 Gm7 Fm7 B♭7 E♭ B♭7sus
scared, nei-ther one pre-pared. Beau-ty and the Beast. Ev-er just the

21 Gm A♭maj9 A♭ Gm A♭maj9 A♭
same, ev - er a sur - prise. Ev - er as be -

25 Gm7 Cm Cm7 D♭ E♭ F
fore, ev-er just as sure as the sun will rise. Tale as old as

2

29 C7sus C7 F maj9 F C7sus C7 F maj9 F

time.
Tune as old as song.
Bit - ter-sweet and

33 A m B♭maj9 B♭ B♭/C C7 F maj7 F

strange, find-ing you can change, learn-ing you were wrong.
Cer-tain as the

37 C7sus F maj9 F C m A m7 B♭maj7

sun
ris-ing in the east. Tale as old as time, song as old as

41 Gm7 F/C C7 F F/E D m A m/C B♭ A m

rhyme: Beau-ty and the Beast.
Tale as old as time, song as old as

45 Gm7 C7sus C7 F maj9 (Sax) F sus F maj9 (Sax)

rhyme: Beau-ty and the Beast.

49 F sus F (Keyboard) 8^{va}

F sus
(Keyboard)
8^{va}

NO SAX

Beauty And The Beast

1 A♭maj9 (Sax) A♭sus A♭maj9 (Sax) A♭sus

5 A♭maj9 E♭7 A♭maj9 E♭7

Tale as old as time, true as it can be.

9 A♭maj9 A♭ Cm D♭maj9 D♭ E♭7sus

Bare-ly e-ven friends, then some-bod-y bends un-ex-pect-ed - ly.

13 A♭maj9 E♭7 A♭maj9 E♭m7 A♭7

Just a lit-tle change. Small, to say the least. Both a lit-tle

17 D♭maj7 Cm7 B♭m7 E♭7 A♭ E♭7sus

scared, nei-ther one pre-pared. Beau-ty and the Beast. Ev-er just the

21 Cm D♭maj9 D♭ Cm D♭maj9 D♭

same, ev-er a sur-prise. Ev-er as be-

25 Cm7 Fm Fm7 G♭ A♭ B♭

fore, ev-er just as sure as the sun will rise. Tale as old as

2

29 F 7sus F 7 B[♭]maj9 B[♭] F 7sus F 7 B[♭]maj9 B[♭]

time.
Tune as old as ___
Bit - ter-sweet and

33 Dm E[♭]maj9 E[♭] E[♭]/F F 7 B[♭]maj7 B[♭]

strange, find-ing you can change, learning you were wrong.
Cer-tain as the

37 F 7sus B[♭]maj9 B[♭] F m D m7 E[♭]maj7

sun
ris-ing in the east.
Tale as old as time,
song as old as

41 C m7 B[♭]/F F 7 B[♭] B[♭]/A G m D m/F E[♭] D m

rhyme: Beau-ty and the Beast.
Tale as old as time,
song as old as

45 C m7 F 7sus F 7 B[♭]maj9 (Sax) B[♭]sus B[♭]maj9 (Sax)

rhyme: Beau-ty and the Beast.

49 B[♭]sus B[♭] (Keyboard) 8va

B[♭]sus
(Keyboard)
8va

Thank you.

Let's pick up the tempo now with a fun tune from 1992 by the English rock band "The Cure." It became a worldwide hit and won the award for the Best Music Video at the 1992 MTV Video Music Awards.

_____, what day is it? OK, but for this song, we'll have to pretend it's another day of the week. OK? Tell me the name of the song you'll be singing. (Response - "Friday I'm In Love"). OK. Let's hear it.

Friday I'm In Love

F

Keyboard

(Sax)

F B♭ F C

Dm7 B♭ F C

F B♭ F C

I don't care if Mond - day's blue. Tues-day's grey and Wednes - day, too.

Dm7 B♭ F C

Thurs-day, I don't care__ a-bout you, it's Fri - day I'm in love.__

F B♭ F C

Mon-day, you can fall__ a-part. Tues day, Wednes-day, break__ my heart. Oh, Thurs-

Dm7 B♭ F C

- day does-n't ev - en start, it's Fri day I'm in love.__

B♭ C Dm B♭

Sat-ur-day,__ wait,__ and Sun - day al - ways comes__ too late, but

F7 C F C

Fri - day nev - er hes - i - tate.__

32 F B♭ F C

I don't care if Mon - day's black. Tues-day, Wednes-day, heart at - tack.

36 Dm7 B♭ F C (Sax)

Thurs-day, nev-er look - ing back it's Fri - day I'm in love.

40 F B♭ F C

44 Dm7 B♭ F C

48 F B♭ F C

Mon-day, you can hold your head. Tues-day, Wednes-day, stay in bed. On Thurs-

52 Dm7 B♭ F C

- day, watch the walls in - stead, it's Fri - day I'm in love.

56 B♭ C Dm

Sat - ur - day, wait, and Sun - day al - ways comes

59 B♭ F7 C

— too late, but Fri - day nev - er hes - it tate.

62 Dm E♭maj7 F

 Dressed up to the eyes, — it's a won-der ful sur - prise — to see you shoes

65 C Dm E♭maj7

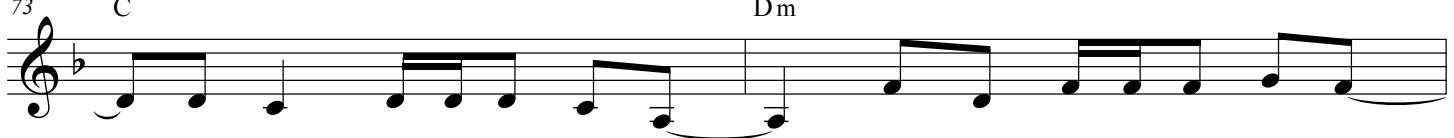
 — and your spir-its rise. — Throw-ing out your frown — and just smil-ing at the sound,

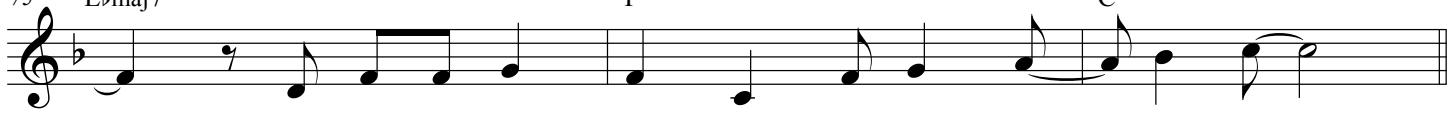
68 F C

 — sleek as a shriek — spin - ning round — and round.

70 Dm E♭maj7 F

 — Al-ways take a big bite, it's such a gor-geous sight — to see you eat

73 C Dm

 — in the mid-dle of the night. — You can nev-er get e - nough,

75 E♭maj7 F C

 — e-nough of the stuff. It's Fri-day, I'm — in love.

78 F B♭ F C

 I don't care if Mon - day's blue, Tues day's grey and Wednes - day, too.

82 Dm7 B♭ F C

 Thurs-day, I don't care — a-bout you. It's Fri - day I'm in love. —

86 F B♭ F C

Mon-day, you can fall___ a-part. Tues day, Wednes-day, break___ my heart.

90 Dm7 B♭ F C (Sax)

Thurs-day does-n't e - ven start. It's Fri - day I'm in love.

94 F B♭ F C

98 Dm7 B♭ F C

102 F B♭ F C

Ah, _____ doo doo doo doo doo. Doo doo doo doo doo

106 Dm7 B♭ F C

oh. _____ Oh yeah!

Friday I'm In Love

M

Keyboard

(Sax)

6 Gm7 E♭ B♭ F

10 B♭ E♭ B♭ F

I don't care if Mond - day's blue. Tues-day's grey and Wednes - day, too.

14 Gm7 E♭ B♭ F

Thurs-day, I don't care a-bout you, it's Fri - day I'm in love.

18 B♭ E♭ B♭ F

Mon-day, you can fall a-part. Tues day, Wednes-day, break my heart. Oh, Thurs-

22 Gm7 E♭ B♭ F

- day does-n't ev - en start, it's Fri day I'm in love.

26 E♭ F Gm E♭

Sat-ur-day, wait, and Sun - day al-ways comes too late, but

30 B♭7 F

Fri - day nev - er hes - i - tate.

32 B♭ E♭ B♭ F

I don't care if Mon - day's black. Tues - day, Wednes, day, heart at - tack.

36 Gm7 E♭ B♭ F (Sax)

Thurs-day, nev-er look - ing back it's Fri - day I'm in love.

40 B♭ E♭ B♭ F

44 Gm7 E♭ B♭ F

48 B♭ E♭ B♭ F

Mon-day, you can hold your head. Tues-day, Wednes, day, stay in bed. On Thurs-

52 Gm7 E♭ B♭ F

- day, watch the walls in - stead, it's Fri - day I'm in love.

56 E♭ F Gm

Sat - ur - day, ___ wait, ___ and Sun - day al - ways comes

59 E♭ B♭7 F

___ too late, but Fri - day nev - er hes - it ate.

62 Gm A♭maj7 B♭

Dressed up to the eyes, it's a won-der ful sur-prise to see you shoes

65 F Gm A♭maj7

and your spir-its rise. Throw-ing out your frown and just smil-ing at the sound,

68 B♭ F

sleek as a shriek spin - ning round and round.

70 Gm A♭maj7 B♭

Al-ways take a big bite, it's such a gor-geous sight to see you eat

73 F Gm

in the mid-dle of the night. You can nev-er get e - noug'h,

75 A♭maj7 B♭ F

e-nough of the stuff. It's Fri - day, I'm in love.

78 B♭ E♭ B♭ F

I don't care if Mon - day's blue, Tues day's grey and Wednes - day, too.

82 Gm7 E♭ B♭ F

Thurs-day, I don't care a-bout you. It's Fri - day I'm in love.

86 B♭ E♭ B♭ F

Mon-day, you can fall a-part. Tues day, Wednes-day, break my heart.

90 Gm7 E♭ B♭ F (Sax)

Thurs-day does-n't e - ven start. It's Fri - day I'm in love.

94 B♭ E♭ B♭ F

98 Gm7 E♭ B♭ F

102 B♭ E♭ B♭ F

Ah, _____ doo doo doo doo doo doo. Doo doo doo doo doo doo

106 Gm7 E♭ B♭ F

oh. _____ Oh yeah!

Thank you.

Our next selection was written back in 1992 is considered the signature song of the great vocalist, Vanessa Williams. It topped the charts for 5 weeks and was the biggest hit of William's music career. ASCAP named it Song Of The Year, and it was nominated for the Grammy award in 1993.

Here's _____ to sing our version of this beautiful ballad - "Save The Best For Last."

Save The Best For Last

(Keyboard)

B_b A_b E_b/G A_b E_b/B_b B_b D_b B_b E_b N.C.

7 B_b A_b E_b/G A_b B_b

snow nights comes down you came in to June. me. Some-times when some the sun goes "round set the you

10 C_m B_b A_b E_b/G

moon. free. You see the pas - sion in your eyes. Some-time it's I won-dered

You won-dered how - you'd make it through.

13 A_b B_b E_b

all what a big sur - prise. 'Cause 'Cause there was a time

what was wrong with you. how could you give

15 A_b E_b F_{m7} B_b7

— when all I did some - was wish you'd tell me this was

your love to some - one else else and share your dreams with

18 E_b B_bm7 A_b/C

love. me? It's not the way I hoped or how I planned, but is the

Some-times the ver - y thing you're look - ing for, is the

21 D_b A_b/C B_b7

some - how it's e - nough. And now we're

one thing you can't - see. But now we're

23 B♭ A♭ E♭/G A♭ B♭

stand - ing face to face. Is - n't this world a cra - zy

26 Cm B♭ A♭ E♭/G

place? Just when I thought our chance had passed, you go and
place? Just when I thought our chance had passed, you go and

29 A♭ B♭ 1. E♭ (Sax) E♭/G

save the best for last.

32 D♭ A♭/C E♭ N.C. 2. (Sax)

All of the last.

35 B♭ A♭ E♭/G Gm Cm

39 Fm E♭/G

Some-times the

43 B♭m7 A♭/C D♭ A♭/C

ver - y thing you're look - ing for is the one thing you can't

46 B♭7 B♭ A♭ E♭/G

see. Some-times the snow comes down in June. Some-times the

49 A♭ B♭ Cm B♭ A♭

sun goes 'round the moon. Just when I thought our chance had

52 E♭/G A♭ B♭ E♭ (Sax)

passed, you go and save the best for last. (Sax)

55 B♭ A♭ E♭/G A♭ B♭

You went and saved the best for

58 (Sax) A♭ E♭ A♭ B♭ E♭

last. (Sax)

M
Keyboard

Save The Best For Last

(Keyboard)

Some-times the

7 E♭ D♭ A♭/C D♭ E♭

snow nights comes down you came in to June. Some-times when some the sun goes "round set the you

10 Fm E♭ D♭ A♭/C

moon. I see the pas - sion in your eyes. Some-time it's free. You won-dered how - you'd make it through. I won-dered

13 D♭ E♭ A♭

all what a big sur - prise. 'Cause there was a time what was wrong with you. 'Cause how could you give

15 D♭ A♭/C B♭m7 E♭7

— when all I did some - one was wish else you'd and tell share me this your dreams was with

18 A♭ E♭m7 D♭/F

love. It's not the way I hoped or how I planned, but me? Some-times the ver - y thing you're look - ing for is the

21 G♭ D♭/F E♭7

some - how it's e - nough. And now we're one thing you can't - see. But now we're

23 E♭ D♭ A♭/C D♭ E♭

stand - ing face to face. Is - n't this world a cra - zy

26 F m E♭ D♭ A♭/C

place? Just when I thought our chance had passed, you go and
place? Just when I thought our chance had passed, you go and

29 D♭ E♭ A♭ (Keyboard) A♭/C

save the best for last.

32 G♭ D♭/F A♭ N.C. 2. (Keyboard)

All of the last.

35 E♭ D♭ A♭/C C m F m

39 B♭ m A♭/C

Some-times the

43 E♭m7 D♭/F G♭ D♭/F

ver - y thing you're look - ing for is the one thing you can't

46 E♭7 E♭ D♭ A♭/C

see. Some-times the snow comes down in June. Some-times the

49 D♭ E♭ Fm E♭ D♭

sun goes 'round the moon. Just when I thought our chance had

52 A♭/C D♭ E♭ A♭ (Keyboard)

passed, you go and save the best for last. (Keyboard)

55 E♭ D♭ A♭/C D♭ E♭

You went and saved the best for

(Keyboard)

58 D♭ A♭ D♭ E♭ A♭

last. (Keyboard)

Thank you very much.

Our next song was the main theme song for the classic film “Titanic” back in 1997. It was recorded by the great Canadian singer, Celine Dion, and is considered to be her signature song. It became the second best selling single by a female artist in history, with worldwide sales of 18 million copies.

_____, are you ready? Have you got your life jacket on? Your lifeboat awaits. Here we go with our version of this beautiful ballad - “My Heart Will Go On.”

My Heart Will Go On

F

Keyboard

(Sax) Gm7 Fsus E♭ Fsus F Gm7 Fsus E♭ Fsus F

9 B♭ Fsus/C B♭sus B♭ F

13 Ev - 'ry night in my dreams I see you, I feel you.
B♭ Fsus/C E♭

17 That is how I know you go on.
B♭ Fsus/C B♭sus B♭ F

21 Far a-cross the dis-tance and spac-es be-tween us,
B♭ Fsus/C E♭

25 you have come to show you go on.
Gm F E♭ F

29 Near, far, wher-ev-er you are, I be-
Gm F E♭ F

33 lieve that the heart does go on.
Gm F E♭ F

37 Once more you o-pen the door, and you're
Gm Dm E♭ B♭/F F

here in my heart, and my heart will go on and

2 (Sax) Gm7 F sus E♭ F sus F
 41 on. B♭ F sus/C B♭sus B♭ F
 45 Love can touch us one time and last for a life - time
 49 and ne- ver let go till we're gone.
 53 Love was when I loved you; one true time I hold to
 57 in my life we'll al - ways go on.
 61 Gm F E♭ F
 Near, far, wher - ev - er you are, I be -
 65 Gm F E♭ F
 lieve that the heart does go on. F
 69 Gm F E♭ F
 Once more you o - pen the door, and you're
 73 Gm Dm E♭ B♭/F F
 here in my heart, and my heart will go on and

(Sax)

77 Gm7 F sus E♭ F F sus 3

81 Gm7 F sus E♭ Gm/D D7/C

85 Bm A G A

you're here, there's noth - ing I fear, and I know

89 Bm a G A sus A

— that my heart will go on.

93 Bm A G A

We'll stay for - ev - er this way. You are

97 Bm F♯m7 G D/A A

safe in my heart, and my heart will go on and

101 D A/D g/D G/D A/D

on. Mmm

105 D A/D G/D D

My Heart Will Go On

Keyboard

(Sax) Cm7 B_bsus A_b B_bsus B_b Cm7 B_bsus A_b B_bsus B_b

9 E_b B_bsus/F E_bsus E_b B_b
Ev - 'ry night in my dreams I see you, I feel you.

13 E_b B_bsus/F A_b
That is how I know you go on.

17 E_b B_bsus/F E_bsus E_b B_b
Far a-cross the dis-tance and spac-es be - tween us,

21 E_b B_bsus/F A_b
you have come to show you go on. B_b

25 Cm B_b A_b B_b
Near, far, wher - ev - er you are, I be -

29 Cm B_b A_b B_b
lieve that the heart does go on. B_b

33 Cm B_b A_b B_b
Once more you o - pen the door, and you're

37 Cm Gm A_b E_b/B_b B_b
here in my heart, and my heart will go on and

2 (Sax) Cm7 B_bsus A_b B_bsus B_b

41 on. E_b B_bsus/F E_bsus E_b B_b

45 Love can touch us one time and last for a life - time

49 E_b B_bsus/F A_b

53 and ne- ver let go till we're gone.

57 E_b B_bsus/F E_bsus E_b B_b

Love was when I loved you; one true time I hold to

57 E_b B_bsus/F A_b

in my life we'll al - ways go on.

61 Cm B_b A_b B_b

Near, far, wher - ev - er you are, I be -

65 Cm B_b A_b B_b

lieve that the heart does go on.

69 Cm B_b A_b B_b

Once more you o - pen the door, and you're

73 Cm Gm A_b E_b/B_b B_b

here in my heart, and my heart will go on and

77 (Sax) C m7 B_bsus A_b B_b B_bsus 3
 on.

81 C m7 B_bsus A_b C m/G G 7/F
 Em D C D

85 you're here, there's noth - ing I fear, and I know
 Em D C D

89 — that my heart will go on. D sus D

93 We'll stay for - ev - er this way. You are D

97 safe in my heart, and my heart will go on and G/D D

101 on. Mmm _____ G

105 G D/G C/G G

Thank you. Thank you very much. How're we doing? Are you enjoying your trip recalling the great hits of the 90s?

Each time we play for you, we like to feature the music of a great performer or performers from the past. Let's see if you can figure out who she it. She is referred to as the "Songbird Supreme" and known for her signature use of the whistle register in many of her songs. During her career, she sold over 200 million records worldwide, making her one of the best-selling music artists of all time. She holds the record for most number-one singles by a solo artist - nineteen. She's won five Grammy Awards, nineteen World Music Awards, ten American Music awards, and fifteen Billboard Music Awards. Who are we talking about? You got it - Mariah Carey.

For our first selection this afternoon/evening, we'll perform a song recorded by Carey in 1993 and is one of her most performed songs, deemed by many as her signature song.

Here's _____ with our version of Mariah Carey's great hit "Hero."

NO SAX

Hero

Keyboard

C G/B Am7 C/G F C/E Dm7 G9sus G

There's a

5 C B,⁶

he - ro if you look in - side your heart. You don't
long road when you face the world a - lone. No one

7 Am7 G9sus G

have to be a - afraid of what you are
reach - es out a hand for you to hold. There's an - an -
You can find

9 C B♭/D

- swer love if you reach in - to your soul and the
if you search with - in your - self and the

II A♭ G9sus G

sor - row that you know will melt a - way.
emp - ti - ness you felt will dis - ap - pear.

13 C G/B Am7 C/G

And then a he - ro comes a - long with the strength to car - ry on,

15 F C Dm7 F/G

and you cast your fears a - side, and you know you can sur - vive.

2
17 C G/B A m7 A m/G
So, when you feel like hope is gone, __ look in-side you and be strong,

19 F C/E Dm7 G9sus **To Coda ♪**
and you'll fin - ly see the truth __ that a her - o lies in you.

21 1. C G/B A m F 2. C
It's a

24 A♭ E♭/G E♭ B♭
Lord knows _____ dreams are hard to fol - low,

26 A♭ E♭/G E♭ B♭/DC m7 B♭ A♭ E♭/G
but don't let an-y-one tear them a-way. Hold on, _____

29 E♭ B♭ A♭ E♭/G 3 F/G G
there will be to mor - row. In time you'll find the way. _____ **D.S. al Coda**

♪ Coda

32 F C/E Dm7 F/G G C sus G/B A m7 C/G
That a her - o lies in you,

36 F F/G G 3 C
that a he - ro lies in you.

NO SAX

Hero

M
Keyboard

F C/E Dm7 F/C B♭ F/A Gm7 C9sus C

There's a
he - ro long road if you look in - side your heart. You don't
long road when you face the world a - lone. No one

7 Dm7 C9sus C
have to be a - fraid of what you are.
reach - es out a hand for you to hold. There's an - an -
You can find

9 F E♭/G
- swer love if you reach in - to your soul and the
— love if you search with - in your - self and the

II D♭ C9sus C
sor - row that you know will melt a - way.
emp - ti - ness you felt will dis - ap - pear.

13 § F C/E Dm7 F/C
And then a he - ro comes a - long with the strength to car - ry on,

15 B♭ F Gm7 B♭/C
— and you cast your fears a - side, and you know you can sur - vive.

2
17 F C/E Dm7 Dm/C

— So, when you feel like hope is gone, look in-side you and be strong,

19 B♭ F/A Gm7 C9sus To Coda ♫

— and you'll fin - 'ly see the truth that a her - o lies in you.

21 1. F C/E Dm B♭ 2. F

— It's a

24 D♭ A♭/C A♭ E♭

Lord knows dreams are hard to fol - low,

26 D♭ A♭/C A♭ E♭/G/F m7 E♭ D♭ A♭/C

but don't let an-y-one tear them a - way. Hold on,

29 A♭ E♭ D♭ A♭/C B♭/C C D.S. al Coda

there will be to mor - row. In time you'll find the way.

♩ Coda

32 B♭ F/A Gm7 B♭/C F sus C/E Dm7 F/C

— That a her - o lies in you,

36 B♭ B♭/C C F

that a he - ro lies in you.

Thank you. Thank you very much.

For our next song by Mariah Carey, we'll stay in the year 1993 and a song that became her seventh #1 single on the Billboard Hot 100. Its success was world-wide, reaching the top ten in Australia, The Netherlands, New Zealand, and the UK. Since that time, Whitney performed it on countless show tours.

So, here we go with our version of that great Mariah Carey hit - "Dreamlover." Take it away, _____.

LATIN BEAT

Dream Lover

F

Keyboard

(Sax) E♭ Cm E♭ Cm

5 E♭ Cm

Ev-'ry night I hope and pray — a dream lov-er will come my way.

9 E♭ Cm

A guy to hold in my arms — and know the mag-ic of his charms. 'Cause I

13 (Sax & Keyboard) E♭ B♭7 (Sax & Keyboard) E♭ (Sax & Keyboard) A♭ (Sax & Keyboard)

want > a guy to call > my own, I want a

17 E♭ Cm A♭ B♭7 E♭ (Sax & Keyboard) B♭7 /A♭ /G /F

dream lov-er, so I don't have to dream a - lone.

21 E♭ Cm

Dream lov-er, where are you — with a love, oh, so true,

25 E♭ Cm

and a hand that I can hold — to feel you near as I grow old? Be-cause I

2

29 (Sax & Keyboard) B_b (Sax & Keyboard) E_b (Sax & Keyboard) A_b (Sax & Keyboard)

want > a guy to call > my own, I want a

(Sax & Keyboard)
E_b7

33 E_b C_m A_b B_b7 E_b

dream lov-er, so I don't have to dream a - lone.

37 A_b E_b

Some-day, I don't know how, I hope he'll hear my plea.

(Sax & Keyboard)

41 F7 B_b7 /A_b /G /F

Some way, I don't know how, he'll bring his love to me

45 E_b C_m

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

49 E_b C_m

That's the on - ly thing to do till all my lov-er's dreams come true. Be-cause I

53 (Sax & Keyboard) B_b (Sax & Keyboard) E_b (Sax & Keyboard) A_b (Sax & Keyboard)

want > a guy to call > my own, I want a

57 E♭ Cm A♭ B♭7 E♭ B7 (Sax & Keyboard)

dream lov-er, so I don't have to dream a - lone.

61 E C♯m

Dream lov-er, un-till then, I'll go to sleep and dream a gain.

65 E C♯m

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Sax & Keyboard) B7 (Sax & Keyboard) E (Sax & Keyboard) A (Sax & Keyboard)

want > a guy to call >> my own, I want a

73 E C♯m A B7 E

dream lov-er, so I don't have to dream a - lone.

76 C♯m E C♯m E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80 C♯m E (Sax & Keyboard) C♯m A B7 E

No, I don't want to dream a - lone.

LATIN BEAT

Dream Lover

M
Alto Sax

(Keyboard)

A♭ Fm A♭ Fm

5 A♭ Fm
Ev-'ry night I hope and pray a dream lov-er will come my way.

9 A♭ Fm
A girl to hold in my arms and know the mag-ic of her charms. 'Cause I

13 A♭(Keyboard) E♭(Keyboard) A♭(Keyboard) D♭(Keyboard)
want >> a girl >> to call >> my own, I want a

17 A♭ Fm D♭ E♭7 A♭ E♭7 /D♭ /C /B♭
dream lov-er, so I don't have to dream a - lone.

21 A♭ Fm
Dream lov-er, where are you with a love, oh, so true,

25 A♭ Fm
and a hand that I can hold to feel you near as i grow old? Be-cause I

2

29 A^b(Keyboard) E^{b7}(Keyboard) A^b(Keyboard) D^b(Keyboard)

want >> a girl >> to call >> my own, I want a

33 A^b F m D^b E^{b7} A^b A^{b7}(Keyboard)

dream lov-er, so I don't have to dream a - lone.

37 D^b A^b

Some-day, I don't know how, I hope she'll hear my plea.

41 B^{b7} E^{b7} /D^b /C /B^b

Some way, I don't know how, she'll bring her love to me

45 A^b F m

Dream lov-er, un-till then, I'll go to sleep and dream a gain.

49 A^b F m

That's the on - ly thing to do till all my lov-er's dreams come true. Be-cause I

53 A(Keyboard) E(Keyboard) A(Keyboard) D^b(Keyboard)

want >> a girl >> to call >> my own, I want a

57 A♭ Fm D♭ E♭7 A♭ (Keyboard) F♯7

dream lov-er, so I don't have to dream a - lone.

61 E C♯m

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

65 E C♯m

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Keyboard) B7 (Keyboard) E (Keyboard) A (Keyboard)

want > a girl > to call > my own > I want a

73 E C♯m A B7 E

dream lov-er, so I don't have to dream a - lone.

76 C♯m E C♯m 3 E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80 C♯m E C♯m (Keyboard) A B7 E

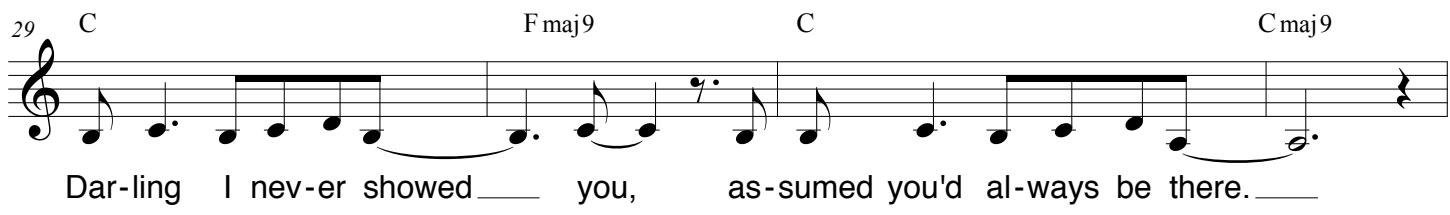
No, I don't want to dream a - lone.

Thank you. Thank you very much.

We've saved the best till last when it comes to Mariah Carey's greatest hits. This song, a joint effort of Carey and Boyz II Men, was inspired by sufferers of the AIDS epidemic and spent 16 weeks atop the Billboard charts in 1995, becoming the longest-running #1 song in the chart's history at the time.

Here's _____ to sing our version of that great song of Mariah Carey - "One Sweet Day."

2

29 C F maj9 C C maj9

 Darling I never showed you, assumed you'd always be there.

33 C F maj9

 I, I took your presence for granted, but I

35 B♭maj7(add 9) D m7/G

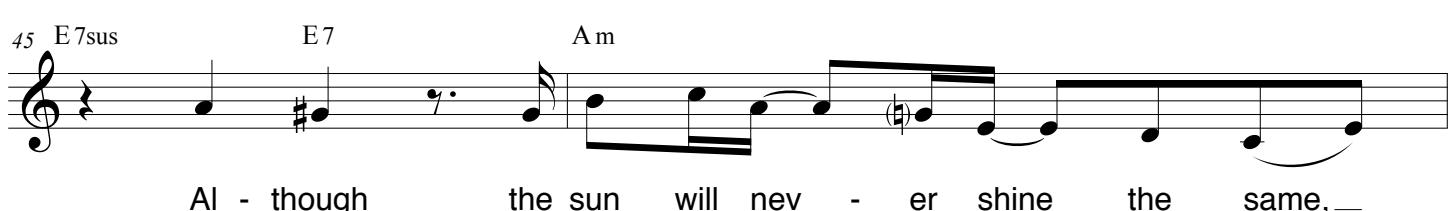
 always cared, and I miss the love we shared. And I

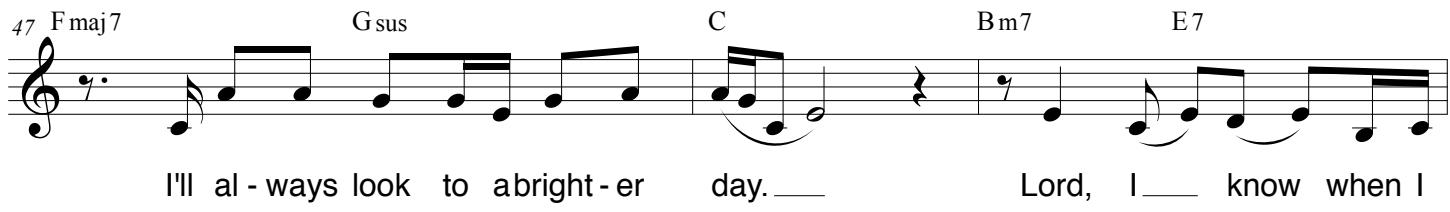
37 C F maj9 C

 know you're shining down on me from heaven like so many friends we've lost along the way.

40 F maj9 C F maj9 B♭maj7(add 9) D m7/G

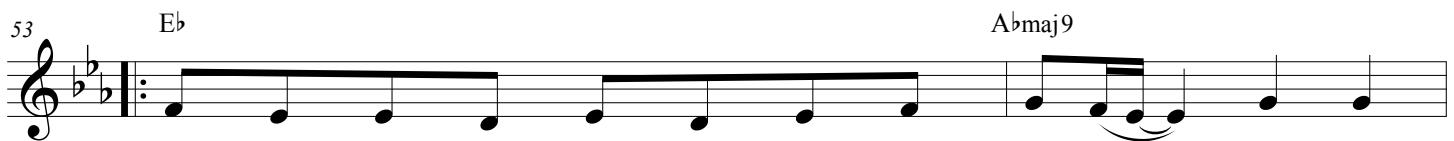
 way. And I know eventually we'll be together one sweet day.

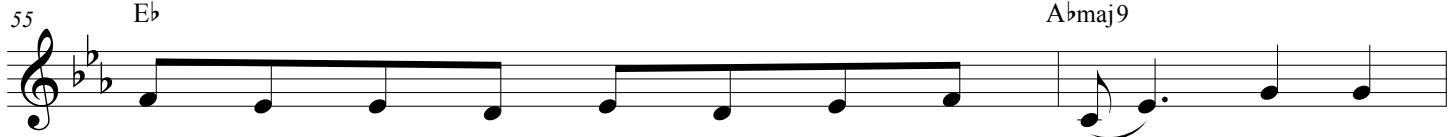
45 E 7sus E 7 A m

 Although the sun will never shine the same,

47 F maj7 G sus C B m7 E 7

 I'll always look to a brighter day. Lord, I know when I

50 A m C/G F maj7 D m7 D m7/G

 lay me down to sleep, you will always listen as I pray. And I

53 E♭ A♭maj9

 know you're shin - ing down on me from heav-en ____ like so

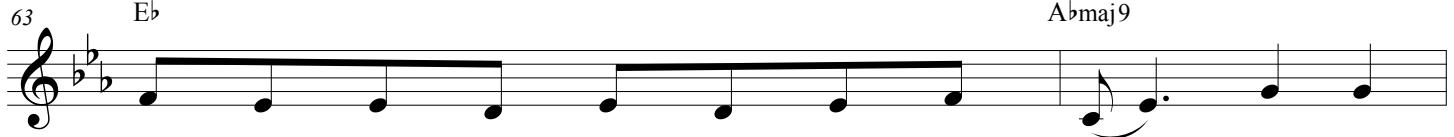
55 E♭ A♭maj9

 man - y friends we've lost a - long the way. And I

57 E♭ A♭maj9 D♭maj7(add 9) Fm7/B♭

 know e-ven-tu-al-ly we'll be to-gether ____ one sweet day. ____ And I

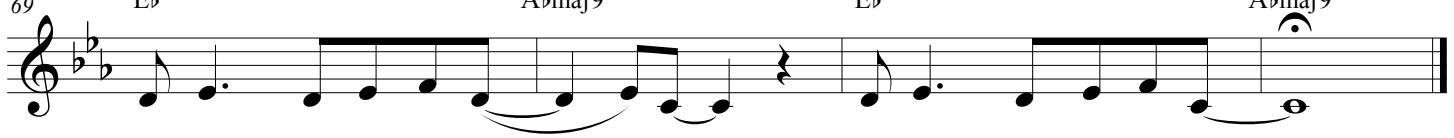
61 E♭ A♭maj9

 know you're shin - ing down on me from heav en ____ like so

63 E♭ A♭maj9

 man - y friends we've had a - long the way. And I

65 E♭ A♭maj9 D♭maj7(add 9) Fm7/B♭

 know e-ven-tu-al-ly we'll be to-gether ____ one sweet day. ____

69 E♭ A♭maj9 E♭ A♭maj9

 Sor-ry I nev-er told ____ you all I wanted to say. ____

One Sweet Day

M
Keyboard

(Keyboard)

F B^{flat}maj9 E^bmaj7(add 9) Gm7/C

5 F B^{flat}maj9 F B^{flat}maj9

Sor-ry I nev-er told you all I want-ed to say. And

9 F B^{flat}maj9 E^bmaj7(add 9)

now, it's too late to hold you, 'cause you've flown a-way so far a-way.

13 F B^{flat}maj9 F F maj9

Nev-er had I i-mag - ined liv - ing with - out your smile.

17 F B^{flat}maj9 E^bmaj7(add 9) Gm7/C

Feel-ing and know-ing you hear me, it keeps me a-live, a-live. And I

21 F B^{flat}maj9 F

know you're shin-ing down on me from heav en, like so man-y friends we've lost a-long the

24 B^{flat}maj9 F B^{flat}maj9 E^bmaj7(add 9) Gm7/C

way. And I know e-ven-tu-al-ly we'll be to-geth-er one sweet day.

2

29 F B♭maj9 F F maj9
 Darling I nev-er showed you, as-sumed you'd al-ways be there.

33 F B♭maj9
 I, I took your pres - ence for grant - ed, but I

35 E♭maj7(add 9) Gm7/C
 al-ways cared, and I miss the love we shared. And I

37 F B♭maj9 F
 know you're shin-ing down on me from heav en like so man-y friends we've lost a-long the

40 B♭maj9 F B♭maj9 E♭maj7(add 9) Gm7/C
 way. And I know e-ven-tu-al-ly we'll be to-geth-er one sweet day.

45 A 7sus A 7 Dm
 Al - though the sun will nev - er shine the same,

47 B♭maj7 C sus F E m7 A 7
 I'll al - ways look to a bright - er day. Lord, I know when I

50 Dm F/C B♭maj7 G m7 Gm7/C
 lay me down to sleep, you will al - ways lis-ten as I pray. And I

53 A♭ D♭maj9
know you're shin - ing down on me from heav-en____ like so

55 A♭ D♭maj9
man - y friends we've lost a - long the way. And I

57 A♭ D♭maj9 G♭maj7(add 9) B♭m7/E♭
know e-ven-tu-al-ly we'll be to-gether____ one sweet day.____ And I

61 A♭ D♭maj9
know you're shin - ing down on me from heav en____ like so

63 A♭ D♭maj9
man - y friends we've had a - long the way. And I

65 A♭ D♭maj9 G♭maj7(add 9) B♭m7/E♭
know e-ven-tu-al-ly we'll be to-gether____ one sweet day.____

69 A♭ D♭maj9 A♭ D♭maj9
Sor-ry I nev-er told____ you all I want-ed to say.____

Thank you very much.

Let's pick up the tempo just a bit now with a song by Toni Braxton that was 11 weeks atop the Billboard Hot 100 chart. It also reached top spots in Austria, Belgium, Sweden, and Switzerland. In 1997, it won Toni the Grammy Award.

So, here's _____ with our version of that great Toni Braxton hit - "Unbreak My Heart."

Unbreak My Heart

F

Keyboard

(Keyboard)

Keyboard score for measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is F#7 (one sharp). The chords are F#7, Bm, Em7, A, and F#7. The melody consists of eighth and sixteenth note patterns.

Keyboard score for measures 6-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is G (no sharps or flats). The chords are G, A/G, and F#7. The melody continues with eighth and sixteenth note patterns.

Keyboard score and lyrics for measures 10-13. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to Bm (two sharps). The chords are Bm, Em7, and A. The lyrics are:

Don't leave me in all this pain,
Take back that sad word "Good-bye,"
don't leave me out
bring back the joy

Keyboard score and lyrics for measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to Bm (two sharps). The chords are Bm, Em7, and Bm. The lyrics are:

in the rain.
to my life. Come back and bring back my smile, come and
Don't leave me here with these tears, come and

Keyboard score and lyrics for measures 16-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to A (one sharp). The chords are A, F#7, Bm, and Em7. The lyrics are:

take those tears a-way.
kiss this pain a-way.
I need your arms to hold me now, the
I can't for-get the day you left,

Keyboard score and lyrics for measures 20-23. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to Bm (one sharp). The chords are A, Bm, and Bm. The lyrics are:

nights are so un-kind.
Time is so un-kind. Bring back those nights
Life is so cruel

Keyboard score and lyrics for measures 23-26. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to Em (no sharps or flats). The chords are Em and A. The lyrics are:

when I held you here be-side me. Un-break my heart,

2

26 Dm Gm7 C A7

say you love me a - gain.
Un - do this hurt

30 Dm Gm7 C

— you caused when you walked out the door and walked out of my life.

33 A7 Dm F Gm7

Un - cry these tears I cried so man - y nights.

36 C A7 C/B♭

Un - break my heart,
1. B♭ A F♯ 2. B♭ E♭ (Sax)

44 G♯m C♯m7 F♯ D♯m7

48 G♯m C♯m7 F♯7 B

52 Bm Em7 A

Don't leave me in all this pain, don't leave me out in the rain.

56 Bm Em7 A

Bring back the nights when I held you be-side me. Un - break my

60 Dm Gm7 C A7
heart, say you love me a - gain. _____ Un - do this hurt

64 Dm Gm7 C
— you caused when you walked out the door and walked out of my life.

67 A7 Dm F Gm7
Un - cry these tears _____ I cried so man - y, man-y nights.

71 A7 Dm Gm7 C
Un - break my, un-break my heart, oh ba - by. Come back and say

75 A7 Dm Gm7 C
— you love me. Un-break my heart, sweet dar - ling, with-out you, I —

79 A7 Dm Gm7 C9 A7
— just can't go on, _____ can't go

84 Dm Gm7 (Sax) C7 A7
on. _____

88 Dm Gm7 C7 A7 Dm

Unbreak My Heart

M
Keyboard

(Keyboard)

Keyboard sheet music showing a treble clef staff and a bass clef staff. The key signature is F# major (one sharp). The melody consists of eighth-note patterns. Chords indicated above the staff are B7, Em, Am7, D, and B7.

Keyboard sheet music showing a treble clef staff and a bass clef staff. The key signature is F# major (one sharp). The melody consists of eighth-note patterns. Chords indicated above the staff are C, D/C, and B7.

Keyboard sheet music showing a treble clef staff and a bass clef staff. The key signature is F# major (one sharp). The melody consists of eighth-note patterns. Chords indicated above the staff are Em, Am7, and D. The lyrics are:

Don't leave me in all this pain,
Take back that sad word "Good - bye,"
don't leave me out
bring back the joy

Keyboard sheet music showing a treble clef staff and a bass clef staff. The key signature is F# major (one sharp). The melody consists of eighth-note patterns. Chords indicated above the staff are Em and Am7. The lyrics are:

in the rain.
to my life. Come back and bring back my smile, come and
Don't leave me here with these tears, come and

Keyboard sheet music showing a treble clef staff and a bass clef staff. The key signature is F# major (one sharp). The melody consists of eighth-note patterns. Chords indicated above the staff are D, B7, Em, and Am7. The lyrics are:

take those tears a - way.
kiss this pain a - way. I need your arms to hold me now, the
I can't for - get the day you left,

Keyboard sheet music showing a treble clef staff and a bass clef staff. The key signature is F# major (one sharp). The melody consists of eighth-note patterns. Chords indicated above the staff are D and Em. The lyrics are:

nights are so un - kind.
Time is so un - kind. Bring back those nights
Life is so cruel

Keyboard sheet music showing a treble clef staff and a bass clef staff. The key signature is F# major (one sharp). The melody consists of eighth-note patterns. Chords indicated above the staff are Am and D. The lyrics are:

when I held you here be - side me. Un - break my heart,
with - out you here be - side me.

2

26 Gm Cm7 F D7

say you love me a - gain.
Un - do this hurt

30 Gm Cm7 F

you caused when you walked out the door and walked out of my life.

33 D7 Gm B♭ Cm7

Un - cry these tears
I cried so man - y nights.

36 F D7 F/E♭

Un - break my heart,

39 1. E♭ D B 2. E♭ A♭ (Keyboard)

— my heart.

44 C♯m F♯m7 B G♯m7

48 C♯m F♯m7 B7 E

52 Em A m7 D

Don't leave me in all this pain,
don't leave me out in the rain.

56 Em A m7 D

— Bring back the nights when I held you be-side me.
Un - break my

60 Gm Cm7 F D7
heart, say you love me a - gain. _____ Un - do this hurt

64 Gm Cm7 F
you caused when you walked out the door and walked out of my life.

67 D7 Gm B♭ Cm7
Un - cry these tears _____ I cried so man - y, man-y nights.

71 D7 Gm Cm7 F
Un - break my, un-break my heart,____ oh ba - by. Come back and say

75 D7 Gm Cm7 F
— you love me. Un-break my heart,____ sweet dar - ling, with-out you, I—

79 D7 Gm Cm7 F9 D7
— just can't go on, _____ can't go

84 Gm Cm7 (Keyboard) F7 D7
on. _____

88 Gm Cm7 F7 D7 Gm

Thank you very much.

Our next song comes from the movie “Armageddon” in 1998. It was the first and only #1 single for Aerosmith, and it also was high on the charts in Australia, Ireland, Norway, and the UK. It was nominated for an Academy Award that year but lost out to “When You Believe.”

Here's _____ with our version of this great Aerosmith hit - “I Don't Want To Miss A Thing.”

I Don't Want To Miss A Thing

F

Keyboard

C 7sus B♭/D F sus C 7sus B♭/D F sus (Sax) C 7sus B♭/D

6 F sus (Sax) C 7sus B♭/D F sus (Sax) I could

9 E♭ B♭ C m E♭
stay a - wake just to hear you breath - ing, watch you

11 A♭ E♭ F m B♭
smile while you are sleep - ing while you're far a - way and dream - ing. I could

13 C B♭ C m E♭ A♭ E♭
spend my life in this sweet sur - ren - der. I could stay lost in this mo - ment for

16 F m G m A♭ B♭ B♭7
ev - er. — Ev - 'ry mo - ment spent with you is a mo - ment I treas - ure.

19 E♭ B♭ F m
Don't wan-na close my eyes, I don't want to fall a - sleep, 'cause I

21 A♭ B♭ E♭ B♭
miss you, babe, and I don't want to miss a thing, — 'cause ev - en when I dream of you,

2

23 Fm A♭ B♭
the sweet-est dream would nev-er do. I'd still miss you, babe, and I don't want to miss a thing.

25 E♭ (Sax) B♭ Fm B♭
— Ly - ing

27 E♭ B♭ Cm E♭
close to you, feel - ing your heart beat - ing, and I'm

29 A♭ E♭ Fm B♭
won - d'ring what you're dream - ing, won-d'ring if it's me you're see - ing. Then I

31 E♭ B♭ Cm E♭
kiss your eyes and thank God we're to geth - er. I just want to

33 Gm A♭ B♭ B♭7
stay with you in this mo-ment for ev - er, for ev - er and ev - er.

35 E♭ B♭ Fm
I don't wan-na close my eyes, I don't want to fall a - sleep, 'cause I

37 A♭ B♭ E♭ B♭
miss you, babe, and I don't want to miss a thing, 'cause ev-en when I dream of you,

39 Fm A♭ B♭ $\frac{2}{4}$
the sweet-est dream would nev-er do. I'd still miss you, babe, and I don't want to miss a thing.

41 E♭ D♭

I don't want to miss one smile.

43 A♭ C♭

miss one kiss. I just want to be with you right here with you

45 G♭ D♭

just like this. I just want to hold you close.

47 A♭ E♭m 3 B♭ B♭7

I feel your heart so close to mine and just stay here in this moment for all the rest of time.

50 E♭ B♭ F m

I don't wan-na close my eyes, I don't want to fall a - sleep, 'cause I

52 A♭ B♭ E♭ B♭

miss you, babe, and I don't want to miss a thing, 'cause ev-en when I dream of you,

54 F m A♭ B♭

the sweet-est dream would nev-er do. I'd still miss you, babe, and I don't want to miss a thing.

56 A♭ B♭ A♭ B♭

I don't want to miss a thing. I don't want to miss a thing.

58 E♭ (Sax) A♭ E♭

(Sax)

I Don't Want To Miss A Thing

M

Keyboard

F 7sus E♭/G B♭sus F 7sus E♭/G B♭sus (Sax) F 7sus E♭/G

6 B♭sus (Sax) F 7sus E♭/G B♭sus (Sax) I could

9 A♭ E♭ F m A♭ stay a - wake just to hear you breath - ing, watch you

II D♭ A♭ B♭m E♭ smile while you are sleep - ing while you're far a - way and dream - ing. I could

13 F E♭ F m A♭ D♭ A♭ spend my life in this sweet sur-ren-der. I could stay lost in this mo-men-for

16 B♭m C m D♭ E♭ E♭7 ev - er. Ev-'ry mo-ment spent with you is a mo-ment I treasure.

19 A♭ E♭ B♭m Don't wan-na close my eyes, I don't want to fall a - sleep, 'cause I

21 D♭ E♭ A♭ E♭ miss you, babe, and I don't want to miss a thing, 'cause ev-en when I dream of you,

2

23 Bbm D \flat E \flat
the sweet-est dream would nev-er do. I'd still miss you, babe, and I don't want to miss a thing.

25 A \flat (Sax) E \flat Bbm E \flat
— Ly - ing

27 A \flat E \flat Fm A \flat
close to you, feel - ing your heart beat - ing, and I'm

29 D \flat A \flat Bbm E \flat
won - d'ring what you're dream - ing, won-d'ring if it's me you're see - ing. Then I

31 A \flat E \flat Fm A \flat
kiss your eyes and thank God we're to geth - er. I just want to

33 Cm D \flat E \flat E \flat 7
stay with you in this mo-ment for ev - er, for ev - er and ev - er.

35 A \flat E \flat Bbm
I don't wan-na close my eyes, I don't want to fall a - sleep, 'cause I

37 D \flat E \flat A \flat E \flat
miss you, babe, and I don't want to miss a thing, 'cause ev-en when I dream of you,

39 Bbm D \flat E \flat
the sweetest dream would nev-er do. I'd still miss you, babe, and I don't want to miss a thing.

41 A♭ G♭

I don't want to miss one smile.

43 D♭ F♭

miss one kiss. I just want to be with you right here with you

45 C♭ G♭

just like this. I just want to hold you close. I feel your heart so

47 D♭ A♭m E♭ E♭7

close to mine and just stay here in this moment for all the rest of time.

50 A♭ E♭ B♭m

I don't wanna close my eyes, I don't want to fall asleep, 'cause I

52 D♭ E♭ A♭ E♭

miss you, babe, and I don't want to miss a thing, 'cause even when I dream of you,

54 B♭m D♭ E♭

the sweetest dream would never do. I'd still miss you, babe, and I don't want to miss a thing.

56 D♭ E♭ D♭ E♭

I don't want to miss a thing. I don't want to miss a thing.

58 A♭ (Sax) D♭ A♭

(Sax)

Thank You.

We'll pick up the tempo a bit with this next song, a great hit by Janet Jackson in the year 1993. It topped the Billboard charts that year for 8 weeks and is the longest running #1 hit of any member of the Jackson family. It also peaked at #1 in Canada, Australia, New Zealand, Hungary, South Africa, and Japan. The song also received the Grammy Award that year for Best R&B Song.

_____ and I will join together now to present our version of that great Janet Jackson hit - "That's The Way Love Goes."

NO SAX

That's The Way Love Goes

VOCAL DUET

Keyboard

1 Gm F6 Gm
(F) Like a moth to a flame, burned by the fire. Can't you see my desire?

5 Gm F6 Gm N.C.
That's the way love goes. (F) Like a

9 E♭maj7 F6
moth to a flame, burned by the fire, my
(goes.) That's the way love

11 Gm 1. 2.
love is blind, can't you see my de-sire? Like a That's the way
goes. That's the way love

14 E♭maj7 F6 Gm
love goes. Like a moth to a flame, burned by the fire,
That's the way, that's the way.

2
17

E♭maj7 F6

That's the way love goes. My love is blind. Can't you see my desire?
That's the way love goes.

20 Gm

(M) That's the way, that's the way. That's the way, love goes.

22 E♭maj7 F6

(F) Come with me, don't you wor - ry, I'm gon - na make you cra - zy.

24 Gm E♭maj7

I'll give you the time of your life. I'm gon - na take you plac - es

27 F6 Gm

you've nev - er been be - fore, and you'll be so hap - py that you came.

30 B♭ F/A

Ooo, I'm gon - na take you there.

32 Fm/A♭ G7 Gm E♭maj7

Ooo. That's the way love goes.

35 E♭maj7 F6

Don't mind if I light candles,
Oh, sugar, don't you hurry.
I like to watch us play, and night.

37 Gm E♭maj7

ba - by, I've got on what you like.
Just close your eyes and hold on tight.
Come clo-ser, ba - by, clo - ser,
Oh, ba - by, don't stop, don't stop,

40 F6 Gm

reach out and touch my bod - y.
go deep - er, ba - by, deeper.
I'm gon-na give you all my love.
You feel so good, I'm gon-na cry.

43 B♭ F/A Fm/A♭

Oh, _____. I'm gon-na take you _____. there.
Ooo.

46 G7 Gm E♭maj7 F7 B♭

That's the way love goes.
that's the way love goes.

50 Gm E♭maj7 F7 B♭

That's the way love goes.
that's the way love goes.

54 Gm E♭maj7 F7 B♭

That's the way love goes.
that's the way love goes.
Like a

4
59 E♭maj7 F 6

moth to a flame, burned by the fire, my

61 Gm 1. 2.

love is blind, can't you see my de-sire? Like a

64 E♭maj7 F 6

(F) Ooo, that's the way love.
(M) That's the way, that's the way. That's the way, that's the way love goes.

66 E♭maj7 F 6

goes. that's the way love.
That's the way, that's the way. That's the way, that's the way love goes.

68 E♭maj7 F 6

goes. That's the way love goes, it real - ly.
That's the way, that's the way. That's the way, that's the way love goes.

70 E♭maj7 Gm

goes. That's the way.
That's the way, that's the way love goes.

72 E♭maj7 F7 B♭

72 love goes,
That's the way, that's the way love goes.

75 Gm E♭maj7

75 That's the way, that's the way love goes.

77 F7 B♭

77 that's the way love goes.

79 That's the way, that's the way love goes.

80 E♭maj7 F7

80 That's the way, that's the way.

82 B♭

82 That's the way, that's the way love goes.

84 E♭maj7 F7

84 That's the way, that's the way.

86 goes. That's the way, that's the way love goes.

Thank you.

This next song was written by Bob Dylan and first released commercially by Billy Joel. It has since been recorded by many artists - Clare Dunn, Adele, Garth Brooks, and Kelly Clarkson among others. In 2013, Heart Radio listed this song as the #1 song of all time in its Hall of Fame Top 500.

Sit back and enjoy as _____ sings our version of this great hit by "To Make You Feel My Love."

To Make You Feel My Love

Keyboard

F

Musical score for piano showing measures 1-4 of the first system. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time (indicated by a '4'). The bottom staff is in bass clef, B-flat key signature, and common time. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 starts with a dotted half note followed by eighth-note pairs. Measure 3 starts with a dotted half note followed by eighth-note pairs. Measure 4 starts with a dotted half note followed by eighth-note pairs.

Musical score for piano showing measures 5-8. 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 and a key signature of one flat (B-flat). Measure 5 starts with a B-flat major chord (B-flat, D, F) followed by a G major chord (G, B-flat, D). Measure 6 begins with a B-flat major chord. Measure 7 starts with a C major 7th chord (C, E, G, B-flat) followed by an F major 7th chord (F, A, C, E). Measure 8 concludes with an F major 7th chord.

A musical score for a soprano voice. The key signature changes from B-flat major to F/A major to F major/A-flat major to E-flat major. The lyrics are: "When the rain is blow-ing in your face and the whole world is on your case,"

When the rain is blow-ing in your face and the whole world is on your case,

12 E♭m B♭ Gm7 Cm7 F Fsus F7

I would of-fer you a warm em-brace to make you feel my love.

I would of-fer you a warm em-brace to make you feel my love.

Musical score for piano showing measures 16-19. The score consists of four staves. Measure 16 starts with a B-flat chord (B-flat, D, F) followed by a bass note. Measures 17-19 are in common time, featuring chords of F/A, F major/Ab, and Eb, respectively, with bass notes.

When evening shadows and the stars appear, and there's no one there to dry your tears,

I could hold you for a million years to make you feel my love. _____

24 E♭ B♭ D E♭maj7
I know you have-n't made your mind up yet,
but I would nev-er do you

27 B♭ E♭ B♭
wrong. I've known it from the mo - ment that we met,

30 Cm7 F 7sus F 7
no doubt in my mind where you be - long.

32 B♭ F/A Fm/A♭ E♭
I'd go hun-gry, I'd go black and blue. I'd go crawl-ing down the av-e-nue.

36 E♭m B♭ Gm7 Cm7 F 7
There ain't noth-ing that I would-n't do_ to make you feel my_

39 B♭ (Sax) F/A
love.

41 Fm/A♭ E♭/G E♭m/G♭

44 B♭/F Cm7 F 7 B♭

47 E♭ B♭ D E♭maj7
The storms are rag-ing on a roll-ing sea down the high-way of re-

50 B♭ E♭ B♭
gret. The winds of change are blow-ing wild and free,

53 Cm7 F 7sus F F 7sus (Sax) F 7
but you ain't seen noth-ing like me yet.

56 B♭ F/A Fm/A♭
There ain't noth-ing that I would-n't do, go to the ends of the

59 Eb/G Ebm/G♭ B♭/F Gm
earth for you, make you hap-py, make your dreams come true.

62 Cm7 F 7 B♭ (Sax) F/A
to make you feel my love.

65 Fm/A♭ Eb/G Ebm/G♭ 3
Fm/A♭ Eb/G Ebm/G♭ 3

68 B♭/F Cm7 rit. F 7 B♭

To Make You Feel My Love

M
Keyboard

E♭

B♭/D

B♭m/D♭

A♭

A musical score for piano in E-flat major (two sharps) and common time. The left hand plays eighth-note chords, while the right hand plays eighth-note patterns. The chords are labeled above the staff: E♭, B♭/D, B♭m/D♭, and A♭.

5 A♭m

E♭

F m7

B♭7

A musical score for piano in E-flat major (two sharps) and common time. The left hand plays eighth-note chords, while the right hand plays eighth-note patterns. The chords are labeled above the staff: A♭m, E♭, F m7, and B♭7.

8 E♭

B♭/D

B♭m/D♭

A♭

A musical score for piano in E-flat major (two sharps) and common time. The left hand plays eighth-note chords, while the right hand plays eighth-note patterns. The chords are labeled above the staff: E♭, B♭/D, B♭m/D♭, and A♭.

When the rain is blow-ing in your face and the whole world is on your case,

12 A♭m

E♭

C m7

F m7

B♭ B♭sus B♭7

A musical score for piano in E-flat major (two sharps) and common time. The left hand plays eighth-note chords, while the right hand plays eighth-note patterns. The chords are labeled above the staff: A♭m, E♭, C m7, F m7, B♭, B♭sus, and B♭7.

I would of-fer you a warm em-brace to make you feel my love.

16 E♭

B♭/D

B♭m/D♭

A♭

A musical score for piano in E-flat major (two sharps) and common time. The left hand plays eighth-note chords, while the right hand plays eighth-note patterns. The chords are labeled above the staff: E♭, B♭/D, B♭m/D♭, and A♭.

Whenev-ning shadows and the stars ap-pear, and there's no one there to dry your tears,

20 A♭m

E♭/G

C m

F m7

B♭sus

E♭

A musical score for piano in E-flat major (two sharps) and common time. The left hand plays eighth-note chords, while the right hand plays eighth-note patterns. The chords are labeled above the staff: A♭m, E♭/G, C m, F m7, B♭sus, and E♭.

I could hold you for a mil-lion years to make you feel my love. —

24 A♭ E♭ G A♭maj7

I know you have-n't made your mind up yet, but I would nev-er do you

27 E♭ A♭ E♭

wrong. I've known it from the mo - ment that we met,

30 Fm7 B♭7sus B♭7

no doubt in my mind where you be - long.

32 E♭ B♭/D B♭m/D♭ A♭

I'd go hun-gry, I'd go black and blue. I'd go crawl-ing down the av - e-nue.

36 A♭m E♭ Cm7 Fm7 B♭7

There ain't noth-ing that I would-n't do to make you feel my

39 E♭ (Keyboard) B♭/D

love.

41 B♭m/D♭ A♭/C A♭m/B

E♭/B♭ Fm7 B♭7 E♭

47 A♭ E♭ G A♭maj7

The storms are rag-ing on a roll-ing sea down the high-way of re-

50 E♭ A♭ E♭

gret. The winds of change are blow-ing wild and free,

53 F m7 B♭7sus B♭ B♭7sus (Keyboard) B♭7

but you ain't seen noth-ing like me yet.

56 E♭ B♭/D B♭m/D♭

There ain't noth-ing that I would-n't do, go to the ends of the

59 A♭/C A♭m/B E♭/B♭ C m

earth for you, make you hap make your dreams come true.

62 F m7 B♭7 E♭ (Keyboard) B♭/D

to make you feel my love.

65 B♭m/D♭ A♭/C A♭m/B 3

E♭/B♭ F m7 rit. B♭7 E♭

68

This next song was penned by the iconic Madonna and producer Shep Pettibone. It became a worldwide sensation. Madonna, the Queen of Pop herself, brought it to life, making it a cultural phenomenon. The song not only captured the essence of the ballroom culture but also became a dance floor anthem. So, let's celebrate the art of self-expression and dance the night away to the timeless beats of "Vogue".

NO SAX

Vogue

F

Keyboard

F7/C

F7/C

C7sus

9 F

Look a-round, ev - 'ry-where you turn is heart - ache,

11

it's ev - 'ry - where that you go.

13

You try ev - 'ry-thing you can to es-cape the pain of life that you know.

16

When all__ else fails, and you long to be__ some-thing

19 F9

bet - ter than you are to - day, I know a place where you can

22 F9

get a - way. It's called a dance floor, and here's what it's for. So,

2
25 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm
 come-on, vogue, let your bod - y move to the mu - sic,

28 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm
 hey, hey, — hey. Come on, vogue,

30 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm
 let your bod - y go — with the flow. You — know you can do it.

33 F
 All you need is your own i-mag-i-na-tion, so use it, that's what it's for.

36
 — Go in-side for your fin - est in - spi - ra - tion

39
 your dreams will o - pen the door. It

41 Cm11 F9
 makes no diff'rence if you're black or white, if you're a boy or girl.

44 Cm11
 — If the mu - sic's pump - in', it will give you new life. You - re

47 F9
 sup - er - star, yes, that's what — you are. — You know it.

3

49 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm
 Come on, vogue, let your bod - y move to the mu - sic,

52 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm
 hey, hey, hey. Come on, vogue, let your bod - y

55 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm
 go ____ with the flow. ____ You ____ know you ____ can do it.

57 Fsus
 Beau-ty's where you find it, ____ not ____ just where you bump and grind it.

61 C7sus
 Soul is in the mus-i - cal, ____ that's ____ where I feel so beau-ti - ful,

65 C7 C7sus C7
 mag - i - cal. Life's a ball, so get up on the dance floor.

68 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm
 Come on, vogue, let your bod - y move to the mu - sic,

71 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm
 hey, hey, hey. Come on, vogue, let your bod - y

74 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm
 go ____ with the flow. ____ You ____ know you ____ can do it.

4

76 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

Gret-a Gar-bo and Mon-ro-e, Diet-rich and Di-mag-gi-o. Mar-lon Bran-do, Jim-my Dean

79 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

on the cov-er of a mag-a-zine. Grace Kel-ly, Har-low, Jean, pic-ture of a beau-ty queen.

82 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

Gene Kel-ly, Fred As-taire, Gin-ger Rog-ers, dance on air.

84 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

They had style, they had grace, Ri-ta Hay-worth gave good face. Laur-en, Kath-ryn, La-na, too,

87 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

Bet-te Dav-is, we love you. Lad-ies with an at-ti-tude, fel-las that were in the mood.

90 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

Don't just stand there, let's get to it, strike a pose, there's noth - ing to it.

92 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

Vogue.

Vogue.

96 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

Ooo, _____ you've got to make your bod-y move____ to the mu - sic.

100 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

Ooo, _____ you've got to just let your bod-y go____ with the flow

104 Fm7 E♭maj7 D♭ Cm Fm7 E♭maj7 D♭ Cm

Ooo, _____ you've got to Vogue.

NO SAX

Vogue

M

Keyboard

B♭7/F

5 F7sus

9 B♭

Look a-round, ev - 'ry-where you turn is heart - ache,

11 it's ev - 'ry - where that you go.

13 You try ev - 'ry-thing you can to es-cape the pain of life that you know.

16 Fm11

When all else fails, and you long to be some-thing

19 B♭9 Fm11

bet-ter than you are to - day, I know a place where you can

22 B♭9

get a - way. It's called a dance floor, and here's what it's for. So,

2
25 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm
 come-on, vogue, let your bod - y move to the mu - sic,

28 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm
 hey, hey, hey. Come on, vogue,

30 Bbm7Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm
 let your bod - y go _ with the flow. You _ know you can do it.

33 Bb
 All you need is your own i-mag-i-na-tion, so use it, that's what it's for.

36
 — Go in-side for your fin - est in - spi - ra - tion

39
 your dreams will o - pen the door. It

41 Fm11 Bb9
 makes no diff'rence if you're black or white, if you're a boy or girl.

44 Fm11
 — If the mu - sic's pump - in', it will give you new life. You - re

47 Bb9
 sup - er - star, yes, that's what you are. You know it.

3

49 Bbm7 Abmaj7 Gb Fm Bbm7Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm
 Come on, vogue, let your bod - y move to the mu - sic,

52 Bbm7 Abmaj7Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm
 hey, hey, hey. Come on, vogue, let your bod - y

55 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm
 go with the flow. You know you can do it.

57 Bbsus
 Beau-ty's where you find it, not just where you bump and grind it.

61 Soul is in the mus-i - cal, that's where I feel so beau-ti - ful,
 F 7sus

65 F 7 F 7sus F 7
 mag - i - cal. Life's a ball, so get up on the dance floor.

68 Bbm7 Abmaj7 Gb Fm Bbm7Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm
 Come on, vogue, let your bod - y move to the mu - sic,

71 Bbm7 Abmaj7Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm
 hey, hey, hey. Come on, vogue, let your bod - y

74 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm
 go with the flow. You know you can do it.

4

76 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

Gret-a Gar-bo and Mon-roe, Diet-rich and Di-maggi-o. Mar-lon Bran-do, Jim-my Dean

79 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

on the cov-er of a mag-a-zine. Grace Kel-ly, Har-low, Jeapic-ture of a beau-ty queen.

82 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

Gene Kel-ly, Fred As-taire, Gin-ger Rog-ers, dance on air.

84 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

They had style, they had grace, Ri-ta Hay-worth gave good face. Laur-en, Kath-ryn, La-na, too,

87 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

Bet-te Dav-is, we love you. Lad-ies with an at-ti-tude, fel-las that were in the mood.

90 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

Don't just stand there, let's get to it, strike a pose, there's noth - ing to it.

92 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

Vogue.

Vogue.

96 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

Ooo, _____ you've got to make your bod - y move to the mu - sic.

100 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

Ooo, _____ you've got to just let your bod - y go with the flow

104 Bbm7 Abmaj7 Gb Fm Bbm7 Abmaj7 Gb Fm

Ooo, _____

you've got to

Vogue.

Thank you very much.

For our next to last song, we'll move to the year 1993 and a song by the Swedish pop group Ace of Base. It became an international hit, reaching number 2 in the UK and topping the charts in the US for six weeks. It also reached the #1 spot in Australia, Canada, Germany, and New Zealand.

Sit back and enjoy, as _____ sings this neat song about a relationship on the verge of ending. Its title is simple - "The Sign."

Slow Rock

The Sign

Keyboard

(Sax)

Sheet music for 'The Sign' featuring two staves. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The lyrics are: 'I got a new life. You'd hard - ly rec-og nize me. I'm so glad.' The chords are B-flat minor (B-flat m), D-flat major (D-flat m), B-flat major (B-flat), and C major (C).

6 F Dm B♭ C
I got a new life. You'd hard - ly rec-og nize me. I'm so glad.

8 F Dm B♭ C F Dm
How could a per - son like me check on you? Why do I both - er when

11 B♭ C F Gm C
you're not the one for me? Ooo. Is e-nough e - enough?

14 F Dm B♭ C
I saw the sign, and it o - pened up my eyes I saw the sign.

16 F Dm B♭ C
— Life_ is de-mand-ing with-out un - der standing. I saw the sign, and it

19 B♭ C F Dm
o-pened up my eyes I saw the sign. No_ one's gon-na drag you up to get

21 B♭ C B♭ C
in-to the light where you_ be - long, but where do you be - long?

23 B♭m (Sax) D♭ E♭ B♭m D♭ E♭ B♭m D♭ E♭ B♭m B♭ C
—

2

27 F Dm B_b C
 Un-der the pale moon for so man-y years I won-dered who you are.

29 F Dm B_b C F Dm
 How could a per-son like you bring me joy un-der the pale moon, where

32 B_b C F Gm C
 I see a lot of stars? Ooo. Is e-nough e - nough?

35 F Dm B_b C
 I saw the sign, and it o - pened up my eyes. I saw the sign.

37 F Dm B_b C F Dm
 — Life is de-mand-ing with-out un - der standng. I saw the sign, — and it

40 B_b C F Dm
 o - pened up my eyes. I saw the sign. — No one's gon-na drag you up to get

42 B_b C B_b C
 in - to the light where you be - long, but where do you be - long?

44 B_bm (Sax) D_b E_b B_bm D_b E_b B_bm D_b E_b B_bm D_b E_b
 —

48 B_bm D_b E_b B_bm D_b E_b B_bm D_b E_b B_bm B_b C

52 F Dm B♭ C
I saw the sign, and it o - pened up my mind. And I am

54 F Dm B♭ C
hap-py now liv - ing with - out you I loved you, oh, oh, oh __

56 F Dm B♭ C
I saw the sign, ___ and it o - pened up my __ eyes. I saw the sign.

58 F Dm B♭ C
— No __ one's gon-na drag you up to get in-to the light where you __ be - long,

60 F Dm B♭ C
I saw the sign. I saw the sign. I saw the sign.

62 F Dm B♭ C
— I saw the sign. I saw the sign. I saw the sign. __

64 F Dm B♭ C
I saw the sign. I saw the sign. I saw the sign,

66 F Dm B♭ C N.C. F
— and it o - pened up my __ eyes. I saw the sign. __

Slow Rock

The Sign

M
Keyboard

(Keyboard)

Keyboard

E♭m G♭ A♭ E♭m G♭ A♭ E♭m G♭ A♭ E♭m G♭ F E♭ F

6 B♭ Gm E♭ F
I got a new life. You'd hard - ly rec-og nize me. I'm so glad.

8 B♭ Gm E♭ F B♭ Gm
How could a per - son like me check on you? Why do I both - er when

11 E♭ F B♭ Cm F
you're not the one for me? Ooo. Is e-nough e - nough?

14 B♭ Gm E♭ F
I saw the sign, and it o - pened up my eyes I saw the sign.

16 B♭ Gm B♭ Gm
— Life is de-mand-ing with-out un - der standing. I saw the sign, and it

19 E♭ F B♭ Gm
o - pened up my eyes I saw the sign. No one's gon-na drag you up to get

21 E♭ F E♭ F
in - to the light where you be - long, but where do you be - long?

23 E♭m (Keyboard) G♭ A♭ E♭m G♭ A♭ E♭m E♭ F

2

27 B♭ Gm E♭ F
 Un-der the pale moon for so man-y years I won-dered who you are.

29 B♭ Gm E♭ F B♭ Gm
 How could a per-son like you bring me joy un-der the pale moon, where

32 E♭ F B♭ Cm F
 I see a lot of stars? Ooo. Is e-nough e - nough?

35 B♭ Gm E♭ F
 I saw the sign, and it o - pened up my eyes. I saw the sign.

37 B♭ Gm E♭ F B♭ Gm
 Life is de-mand-ing with-out un - der standng. I saw the sign, and it

40 E♭ F B♭ Gm
 o-pened up my eyes. I saw the sign. No one's gon-na drag you up to get

42 E♭ F E♭ F
 in-to the light where you be - long, but where do you be-long?

44 E♭(Keyboard) G♭ A♭ E♭ G♭ A♭ E♭ G♭ A♭ E♭ G♭ A♭

48 E♭ G♭ A♭ E♭ G♭ A♭ E♭ G♭ A♭ E♭ E♭ F

52 B♭ Gm E♭ F
I saw the sign, and it o - pened up my mind. And I am

54 B♭ Gm E♭ F
hap-py now liv - ing with - out you I loved you, oh, oh, oh

56 B♭ Gm E♭ F
I saw the sign, and it o - pened up my eyes. I saw the sign.

58 B♭ Gm E♭ F
No one's gon-na drag you up to get in-to the light where you be-long,

60 B♭ Gm E♭ F
I saw the sign. I saw the sign. I saw the sign.

62 B♭ Gm E♭ F
— I saw the sign. I saw the sign. —

64 B♭ Gm E♭ F
I saw the sign. I saw the sign. I saw the sign,

66 B♭ Gm E♭ F N.C. B♭
— and it o - pened up my eyes. I saw the sign. —

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 80's. We hope that our musical offerings have enhanced your day. If it's been good for you, please let your activities director know, 'cause she's the one who hired us. If you didn't have any fun, just keep your mouth shut!

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

For our final selection this afternoon/evening, we'll perform a song by the Canadian musical group Bare Naked Ladies that charted high in the UK, Canada, as well as the US. The title of the song is "If I Had \$1,000,000." Keep track of how that money might be spent as _____ and I tell you all about this pleasant prospect.

VOCAL DUET

If I Had \$1,000,000

Keyboard

A E D

6 A E D N.C. 3

10 A E D

14 A (M) If I had a mil - lion dol - lars, (F) If you had a mil - lion dol -
 E D

18 A (M) Well, I'd buy you a house. (F) You would buy me a house?

22 A E D

26 A E D

Ot-to man? (M) And if I had a mil - lion dol - lars, (F) If you had a mil - lion dol -

30 A E D

- lars, (M) Well, I'd buy you a K - car. (F) A nice re - li - a - ble

2
34 A E
au - to - mo - bile. (M) And if I _____ had a mil - lion
D E
dol - lars, (F) I'd buy your love.
(M) I'd buy your love.

36 D E
dol - lars, (F) I'd buy your love.
(M) I'd buy your love.

42 D E A F#m
If I had a mil-ion dol-lars,
If I had a mil-ion dol-lars, I'd build a tree - fort in our yard.

46 D E A F#m
If I had a mil-ion dol-lars,
If I had a mil-ion dol-lars, You could help, it would-n't be that hard.

50 D E A F#m
If I had a mil-ion dol-lars,
If I had a mil-ion dol-lars, maybe we could put a lit-tle ti-ny bridge in there some-

54 D E A E
where. (M) We could just go up there and open the fridge, and there'd be foods laid out for us -

58 D A
little pre-wrapped sausages and things - Mmm! (F) They have pre-wrapped sausages,

61 E D
but they don't have pre-wrapped bacon. (M) Well, can you blame 'em? (F) Uh, yeah.

64 A E D
 (M) If I had a mil - lion dol - lars, (F) If you had a mil - lion dol -

68 A E D
 - lars, (M) Well, I'd buy you a fur coat. (F) But not a real fur coat that's cruel.

72 A E D
 (M) And if I had a mil - lion dol - lars, (F) If you had a mil - lion dol -

76 A E D
 - lars, (M) Well, I'd buy you an ex-o-tic pet. (F) Yep! Like a llam-a or an

80 A E D
 e-mu. (M) And if I had a mil - lion dol - lars, (F) If you had a mil - lion dol -

84 A E D
 - lars, (M) Well, I'd buy you John Meri - rick's re - mains. (F) Mmm, all them

87 A E
 cra - zy el - e - phant bones. (M) And if I had a mil - lion

90 D E
 dol - lars, (F) I'd buy your love.

90 (M) I'd buy your love.

46 D E A F♯m

If I had a mil-ion dol-lars,

If I had a mil-ion dol-lars, We would-n't have to walk to the store.

100 D E A F♯m

If I had a mil-ion dol-lars,

If I had a mil-ion dol-lars, We'd take a lim-o sine, 'cause it costs more.

104 D E A F♯m

If I had a mil-ion dol-lars,

If I had a mil-ion dol-lars, we would - n't have to eat Kraft

108 D E

din - ner. (F) But we would eat Kraft dinner. (M) Of course we would, we'd just eat more.

110 A E D A E D

And buy really expensive ketchups with it. (F) That's right, all the fanciest - Dijon ketchups. Mmm!

118 A E D

(M) If I had a mil - lion dol - lars, (F) If you had a mil - lion dol -

122 A E D

- lars, (M) Well, I'd buy you a green dress. (F) But not a real green dress, that's cruel.

126 A E D

(M) And if I had a mil - lion dol - lars, (F) If you had a mil - lion dol -

130 A E D
 - lars, (M) Well, I'd buy you some art. (F) A Pic-cas - so or a Gar-fun-

134 A E D
 - kel. (M) And if I had a mil - lion dol - lars, (F) If you had a mil - lion dol -

138 A E D
 - lars, (M) Well, I'd buy you a mon - key. (F) Now I've al-ways want-ed a mon-

142 A E
 - key. (M) And if I had a mil - lion

144 D E D
 dol - lars, (F) I'd buy your love. If I

144 (M) I'd buy your love. If I

151 E A F[#]m 1. D 2. D
 had a mil-lion dol-lars, if you had a mil - lion If I dol-lars. If I

151 had a mil-lion dol - lars, If I If I

156 E A F[#]m D
 had a mil - ion dol - lars,

156 had a mil - ion dol - lars,

160 A
 I'd be rich!