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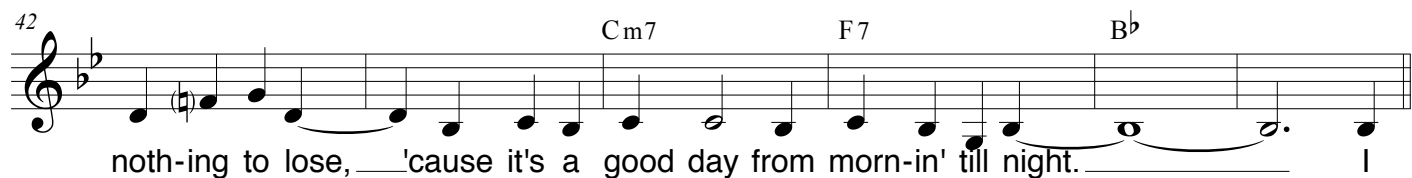
Last revised: 2020.04.13

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S17-I Got A Gal In Kalamazoo(KV).2015.09.20.pdf

for los - in' the blues. _____ Ev - 'ry thing to gain and

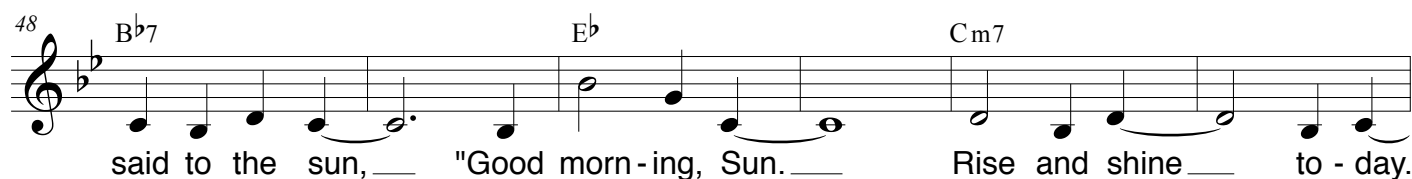
2

42 Cm7 F7 B \flat




noth-ing to lose, 'cause it's a good day from morn-in' till night.

48 B \flat 7 E \flat Cm7



said to the sun, "Good morn-ing, Sun. Rise and shine to - day.

54 F7 B \flat B \circ 7



You know, you got-ta get go - in' if you're gon - na-make a

59 Cm7 D \circ 7 Cm7 F7



show-in'. And, you've got the right - of - way." "Cause it's a

64 B \flat Cm7



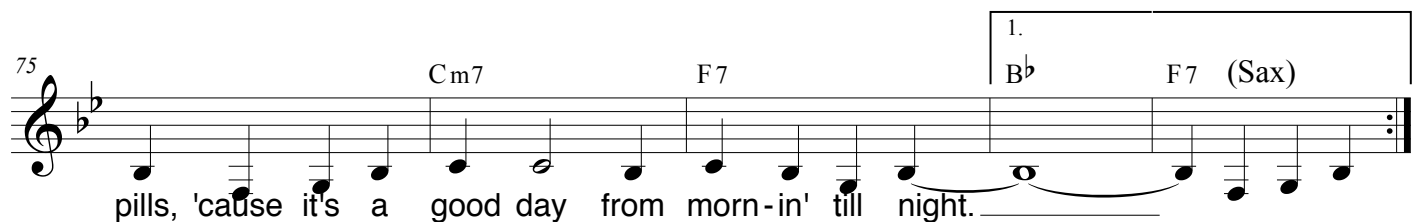
good day for pay - in' your bills, and it's a good day

69 B \flat F7 B \flat



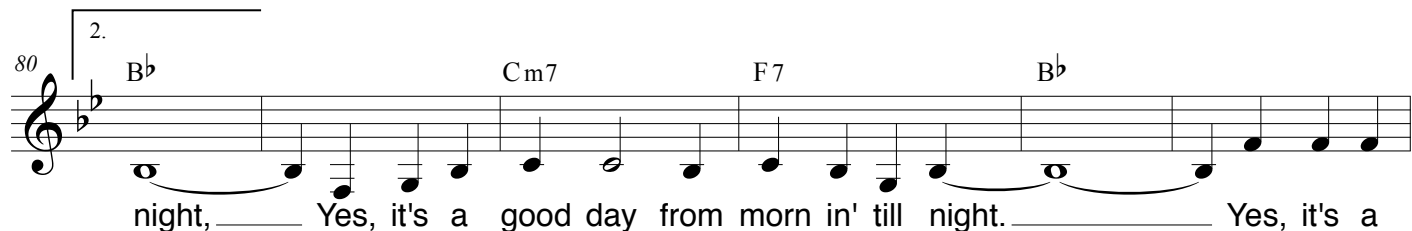
for cur-in' your ills. So, take a deep breath and throw a-way the

75 Cm7 F7 1. B \flat F7 (Sax)



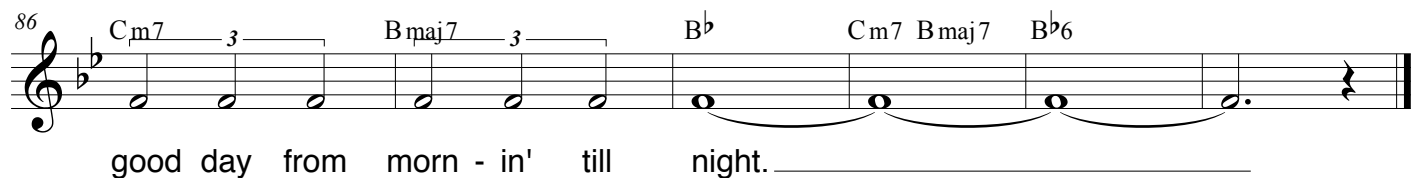
pills, 'cause it's a good day from morn-in' till night.

80 2. B \flat Cm7 F7 B \flat



night, Yes, it's a good day from morn in' till night. Yes, it's a

86 Cm7 B \natural 7 B \flat Cm7 B \natural 7 B \flat 6

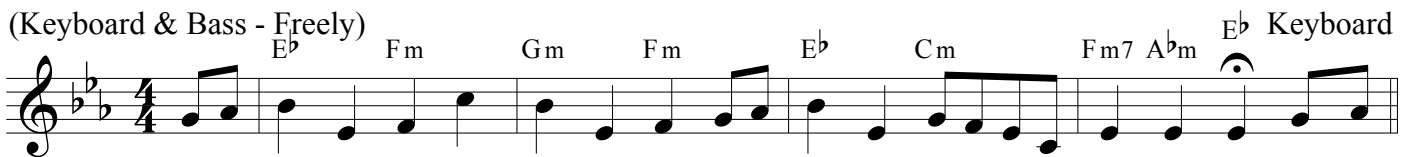


good day from morn - in' till night.

It's A Good Day

M

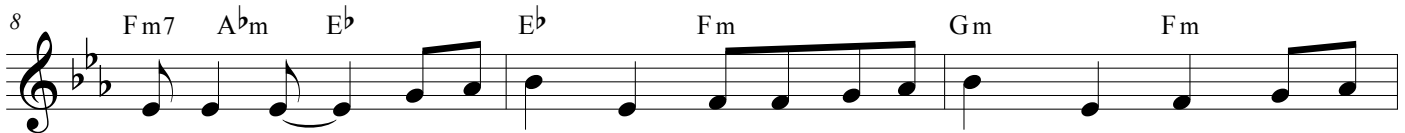
(Keyboard & Bass - Freely)



When I

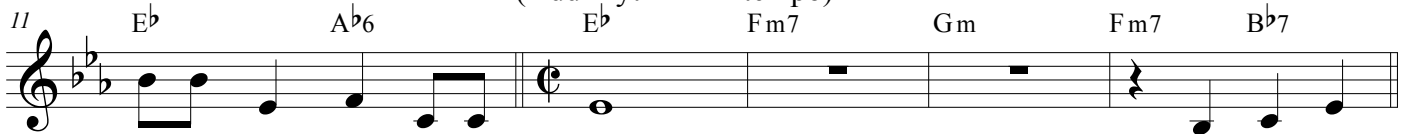


woke up this morn-ing, I was feel-ing all wrong, could-n't find an-y rea-son for a



hap-py song. Then I had some cof-fee, and I washed my face, and my

(Add rhythm - In tempo)

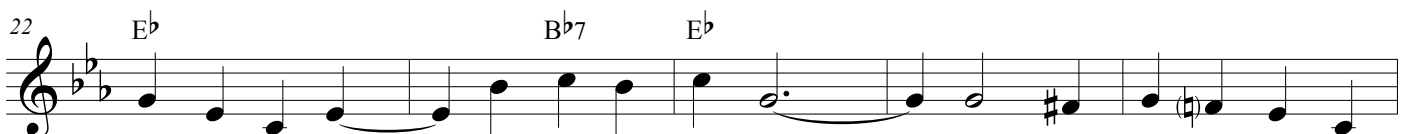


lit-tle world fell in-to place.

Yes, it's a



good day _____ for sing-ing a song, _____ and it's a good day _____ for



mov-in' a long. _____ Yes, it's a good day, _____ how could an-y-thing be

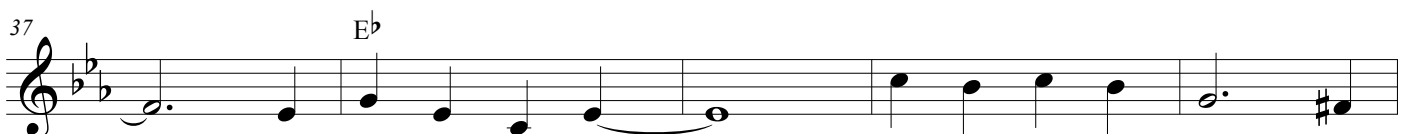


wrong, a good day from morn-in' till night. _____

Yes, it's a



good day _____ for shin-in' your shoes, _____ and it's a good day _____



_____ for los-in' the blues. _____

Ev-'ry thing to gain and

2

42 Fm7 Bb7 Eb

noth-ing to lose, ___ 'cause it's a good day from morn-in' till night. _____ I

48 Eb7 Ab Fm7

said to the sun, ___ "Good morn-ing, Sun. ___ Rise and shine ___ to - day.

54 Bb7 Eb E°7

_____ You know, you got-ta get go - in' if you're gon - na-make a

59 Fm7 G°7 Fm7 Bb7

show-in'. _____ And, you've got the right - of - way." "Cause it's a

64 Eb Fm7

good day _____ for pay - in' your bills, ___ and it's a good day _____

69 Eb Bb7 Eb

_____ for cur-in' your ills. ___ So, take a deep breath ___ and throw a-way the

75 Fm7 Bb7 1. Eb Bb7 (Keyboard)

pills, 'cause it's a good day from morn-in' till night. _____

80 2. Eb Fm7 Bb7 Eb

night, _____ Yes, it's a good day from morn in' till night. _____ Yes, it's a

86 Fm7 Emaj7 Eb Fm7 Emaj7 Eb6

good day ³ from morn - in' ³ till night. _____

Tell Me Why

F

Keyboard

(Sax)

F maj7 Gm7 Am Gm7 C6
 Tell me

4 F maj9 D7 Cm F7 B \flat maj9
 why, why, though I try to for - get, — tell me why, why
 when we danced un - til three, tell me why, why my

7 Dm7 D \flat maj7 F Am7/E D7
 think of you yet. — I know I'll nev - er be free. —
 heart could - n't see. — I nev - er dreamed of ro - mance,

10 1. G7 Gm7 C6 2. Gm7 C7 F
 What has hap-pened to me? — Tell me nev-er gave it a chance. When I

14 Cm7 F7 B \flat maj7 Cm7 F7 B \flat
 think of how you looked that day, — cra-zy eyes and smil-ing face, should have

18 Dm7 G7 Cmaj7 Dm7 G7 Gm7 C6
 known the day you came my way, — that this was the time and the place. Tell me

22 F maj9 D7 Cm F7 B \flat maj9
 why I keep los - ing my heart when I know it was

25 Dm7 D \flat maj7 F Am7/E D7 To Coda \oplus
 love from the start. — Why don't we give it a try? —

28 Gm7 C7 F C6 D.S. al Coda
 (Sax)

\oplus Coda If you know, tell me why. —

30 Gm7 C7 A7 Gm7 C13 F9
 If you know tell me why. — Tell me, tell me why. —

(Keyboard)

Tell Me Why

4/4

Chorus

1. Tell me why, why I
 though I try to for - get, — tell me why, why I
 when we danced un - til three, tell me why, why my
 think of you yet. — I know I'll nev - er be free. —
 heart could - n't see. — I nev - er dreamed of ro - mance,

2. What has hap-pened to me? — Tell me nev-er gave it a chance. When I
 think of how you looked that day — in your gown of silk and lace, should have
 known the day you came my way, — that this was the time and the place. Tell me
 why I keep los - ing my heart when I know it was
 love from the start. — Why don't we give it a try? —

To Coda

D.S. al Coda

Coda

If you know, tell me why. — (Keyboard)
 If you know tell me why. — Tell me, tell me why. —

VOCAL ONLY

Hello, My Baby

(Keyboard - ala phone ring)

Keyboard

8^{va} tr 8^{va} tr (Keyboard) G F E[°]7 G7/D /G

(F) Hello?

5 C A7 D7

(M) Hel-lo, my ba - by hel-lo, my hon - ey, hel-lo, my rag - time gal.

9 G7 F E^b7 G7

Send me a kiss by wire. Ba - by, my heart's on fire.

13 C A7 D7

If you re-fuse me, hon-ey, you'll lose me. Then, you'll be left a - lone. Oh, ba-by

17 G7 Dm7 G7 C F C G7

tel - e-phone and tell me I'm your own. (F) You

21 C A7

call me on the tel - e - phone, you tell me that you're all a - lone, I

23 D7

know that you are ly - ing through your teeth, you dir - ty ras - cal.

25 G7

how can you ex - pect me to be - lieve the lies you hand me? You've

27 F E^b7 G7

been out with the blond a gain, now do you un - der stand me? You

2

29 C A7
broke my heart and made me cry with ev - 'ry pho - ny al - i - bi, but

31 D7
I could see the lip - stick on your shirt, you dir - ty pole - cat. You

33 G7 Dm7 G7 C F C G7
tel - e - phone and tell me I'm your own. (M) I'm

37 C A7 D7
sor - ry that I made you blue, it was a beast - ly thing to do, I should - n't have up - set you like I

40 G7
did (with Lil, the bar maid.) If you'll take me back a - gain, I'll

42 F Eb7
nev - er ev - er wan - der, 'cause when I did, I found that ab - sence

44 G7 C
made the heart grow fon - der. So, cross my heart and hope to die, I'll

46 A7 D7
nev - er tell an - oth - er lie, I'll mend your bro - ken heart as good as

48 G7 Dm7 G7 C F C A7
new, my lit - tle cough - drop. Tel - e - phone and tell me I'm your own.

53 D B7 E7

(Both) Hel-lo, my ba - by hel-lo, my hon - ey, hel-lo, my rag - time gal.

57 A7 G F°7 A7

Send me a kiss by wire. Ba - by, my heart's on fire.

61 D B7 E7

If you re-fuse me, hon-ey, you'll lose me. Then, you'll be left a - lone. Oh, ba-by

65 A7 Em7 A7 D G D A7

tel - e-phone and tell me I'm your own. (M) Hel -

69 D A7

lo? (F) Hel - lo? (M) Hel - lo? (F) Hel - lo? (M) Hel - lo. (F) Hel - lo. (M) Hel-

73 D A7

lo? (F) Hel - lo? (M) Hel - lo? (F) Hel - lo? (M) Hel - lo. (F) Hel - lo. (M) Good-

77 D A7

bye. (F) Good-bye. (M) Good-bye. (F) Good-bye. (M) Good - bye (F) Good-bye. (Both) Good-

81 D A7 D A7 D

(Keyboard)

bye, Good - bye, Good-bye!

(Woodblock)

LATIN

Frenesi

F

Keyboard

(Sax)

Eb Eb°7 Fm Bb7 Cm7 Eb°7 Bb7 N.C.
 It was fi-es-ta down in
 5 Bb7 Fm Bb7 Fm Bb7 Eb7
 Mex - i - co, — and so I stopped a while to see the show.
 caught my eye. I stood and watched him as he wan-dered by, —
 8 Bb7 Eb7 Bb7
 I knew that Fren - e - si meant, "Please, love me," and I could say, "Fren-e-
 and nev - er know-ing that it came from me, I gent - ly sighed, "Fren-e-
 11 Eb 1. Eb N.C. 2. Eb N.C.
 A ver-y hand-some sen-or He stopped and turned his eyes to
 14 Fm G N.C.
 mine, his lips just plead-ed to be kissed. His eyes were dark and so de-
 18 G Ab7 A°7 Bb Bb7 N.C.
 vine, so how was I to re - sist? And now, with-out a heart to
 22 Bb7 Fm Bb7 Fm Bb7 Eb7 Bb7
 call my own, a great-er hap-pi-ness to call my own, be-cause his kiss-es are for
 26 Eb7 Bb7 Eb Bb7 (Sax)
 me a - lone, who would-n't say, "Fren - e - si?"
 30 Eb Eb°7 Fm Bb7 Eb Eb°7 Fm Bb7
 34 Eb Eb°7 Fm Bb7 Eb D7 (Keyboard)

2
38 G G°7 Am D7 G G°7 Am D7

42 G G°7 Am D7 G G°7 Bb7 N.C. (Sax)

46 Bb7 Fm Bb7 Fm Bb7 Eb6

49 Bb7 Eb7 Bb7

52 Eb 1. Bb7 Fm 2. Eb N.C.

55 G Fm G He stopped and turned his eyes to G

mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

59 Ab7 A°7 Bb Bb7 Fm

vine, so how was I to re - sist? And now, with - out a heart to

63 Bb7 Fm Bb7 Fm Bb7 Eb6

call my own, a great - er hap - pi - ness to call my own,

66 Bb7 Eb7 Bb7

be-cause his kiss-es are for me a-lone, who would-n't say, "Fren-e-

69 Eb Bb7 Eb F7 Bb7

si?"

73 Eb (Sax) Fm7 Bb7 Eb F7 Eb

LATIN

Frenesi

M
Keyboard

(Sax)

Ab Ab°7 Bbm Eb7 Fm7 Ab°7 Eb7 N.C.

It was fi-es-ta down in

5 Eb7 Bbm Eb7 Bbm Eb7 Ab7

Mex - i - co, and so I stopped a while to see the show.
caught my eye. I stood and watched him as he wan-dered by, —

8 Eb7 Ab7 Eb7

I knew that Fren - e - si meant, "Please, love me," and I could say, "Fren-e-
and nev - er know-ing that it came from me, I gent - ly sighed, "Fren-e-

11 Ab 1. Ab N.C. 2. Ab N.C.

si." A ver-y hand-some sen-or He stopped and turned his eyes to

14 C Bbm C N.C.

mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

18 C Db7 D°7 Eb Eb7 N.C.

vine, so how was I to re - sist? And now, with-out a heart to

22 Eb7 Bbm Eb7 Bbm Eb7 Ab7 Eb7

call my own, a great-er hap-pi-ness to call my own, be-cause his kiss-es are for

26 Ab7 Eb7 Ab Eb7 (Sax)

me a - lone, who would - n't say, "Fren - e - si?"

30 Ab Ab°7 Bbm Eb7 Ab Ab°7 Bbm Eb7

34 Ab Ab°7 Bbm Eb7 Ab G7 (Keyboard)

2
38 C C[°]7 Dm G7 C C[°]7 Dm G7

42 C C[°]7 Dm G7 C C[°]7 Eb7 N.C. (Sax)

46 Eb7 Bbm Eb7 Bbm Eb7 Ab6

49 Eb7 Ab7 Eb7

52 1. Ab Eb7 Bbm 2. Ab N.C.

55 C Bbm C N.C. C

mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

59 Db7 D[°]7 Eb Eb7 Bbm

vine, so how was I to re - sist? And now, with-out a heart to

63 Eb7 Bbm Eb7 Bbm Eb7 Ab6

call my own, a great-er hap - pi - ness to call my own,

66 Eb7 Ab7 Eb7

be-cause his kiss-es are for me a-lone, who would-n't say, "Fren-e -

69 Ab Eb7 Ab Bb7 Eb7

si?" Who would-n't say, "Fren-e - si?" Who would-n't say, "Fren-e -

73 (Sax) Ab Bbm7 Eb7 Ab Bb7 Ab

si?"

MALE VOCAL

Sheik Of Araby

(Keyboard) Keyboard

A^b $F^\circ 7$ A^b $Fm7$ $B^b 7$ $E^b 7$ (Sax)

5 A^b (Sax 1st - Vocal 2nd) $C^\circ 7$ $E^b 7$

Sheik of Ar - a - by, _____ your love be - longs to

11 A^b $F^\circ 7$ $E^b 7$

me. _____ At night when you're a - sleep, _____ in -

17 $B^b m7$ $E^b 7$ $E^b aug$ A^b $B^b 7$ $E^b 7$ A^b $C^\circ 7$

to your tent I'll creep. _____ The stars that shine a -

23 $E^b 7$ $E^b aug$ C

bove _____ will light our way to love. _____ You'll

29 $F7$ $B^b 7$ $E^b 7$

rule this land with me, _____ the Sheik of Ar - a

35 1. A^b A^b (Keyboard) $F^\circ 7$

39 A^b $A^b \circ 7$ $B^b 7$ $E^b 7$ 2. A^b $E^b 7$ (Keyboard)

I'm the by. _____

43 A^b $C^\circ 7$ $E^b 7$

49 A^b $F^\circ 7$ $E^b 7$

55 $B^b m 7$ $E^b 7$ $E^b aug$ A^b $C 7$ $F 7$ (Sax) B^b $D^\circ 7$

61 $F 7$ $F aug$ D

67 $G 7$ $C 7$ $F 7$

73 $D 7$ $G 7$ $C 7$

79 $F 7$ B^b (Keyboard) $B^b \circ 7$

83 $C m 7$ $F 7$ B^b

VOCAL DUET

Somewhere Out There

(Keyboard - Arpeggios)

Keyboard



3 B \flat B \flat Maj7/D B \flat /E \flat E \flat /F B \flat B \flat Maj7/D

(M) Some - where out there be - neath the pale moon -
 (F) Some - where out there some - one's saying a

6 E \flat C m7 F/E \flat D m7 G m7

light, prayer that some - one's think - ing of me _____ and
 we'll find one an - oth - er _____ in that

9 1. C m7 B \flat /D E \flat F sus F7 2. C m7 B \flat /D C m7/E \flat B \flat B \flat 7

lov - ing me to - night. big some - where _____ out there. (M) And

13 E \flat Maj7 F/E \flat E \flat Maj7 F/E \flat

e - ven though I know how ver - y far a - part we are, it

15 E \flat Maj7 F/E \flat E \flat Maj7 F/E \flat

helps to think we might be wish - ing on that same bright star. (F) And

17 G^b A^b/G^b G^b A^b/G^b

when the night wind starts to sing a lone - some lul-la-by, it

19 G^b A^b/G^b *To Coda* Φ F

helps to think we're sleep-ing — un-der - neath the same big — sky.

22 B^b $B^b\text{Maj7}/D$ B^b/E^b E^b/F B^b $B^b\text{Maj7}/D$ E^b $C\text{m7}$ F/E^b

(Sax)

27 $D\text{m7}$ $G\text{m7}$ E^b F $F7$ B^b $C\text{m}$ $F7$ B^b7 *D.S. al Coda*

(M) And

Φ *Coda* F $D\text{m7}$ $G7$ C $C\text{Maj7}/E$ C/F F/G C $C\text{Maj7}/E$

32 sky. (M) (F) Some-where out there, if love can see us

36 F $D\text{m7}$ G/F $E\text{m7}$ $A\text{m7}$

through, then we'll be to - geth - - er, some-where

39 F G $G7$ C $D\text{m}$ C

out there, out where dreams come true. —

When My Baby Smiles At Me

F

(Sax)

Keyboard

5

C

Dm7

G7

Now when my

3 times - Vocal, Sax, Vocal

9

C

ba - by smiles at me, _____ my thoughts go

13

C#7

G7

roam - ing to par - a - dise. _____ And when my

17

G

G7

ba - by smiles at me, _____ there's such a

21

C

won der ful light in _____ his eyes. _____ The kind of

25

C

light that just brings love, _____ the kind of

29

A7

Dm

love _____ that brings sweet har - mo - ny. I

2 F

33 F 6 F#°7 C/G A7 **To Coda** \oplus

sigh, I cry, it's just a glimpse of heav - en when my

37 Dm D7 G7 1. C E°7 G7/D (Sax) G7

ba - by ___ smiles at me.

41 2. C E°7 Dm7 F#°7 Em7 Dm7/A G7 **D.S. al Coda**

Now when my

 \oplus Coda

45 Dm D°

ba - by, _____ my dear sweet ba - by, _____ yes, when my

49 F Dm7 G9 C7 F (Sax) Dm7

ba - by smiles at me.

53 C7 F

When My Baby Smiles At Me

M

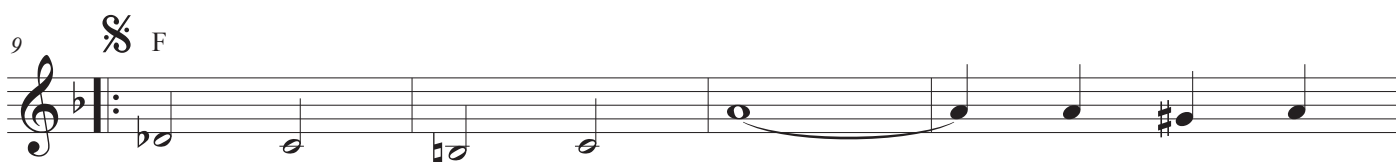
Keyboard

F (Keyboard)



Now when my

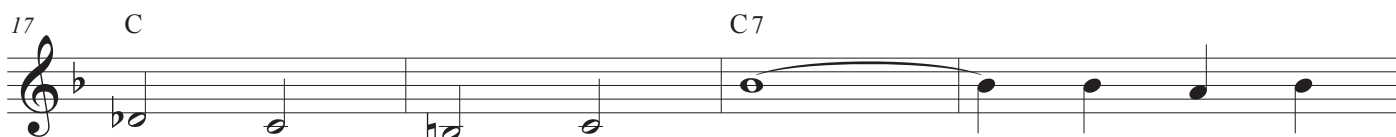
3 times - Vocal, Keyboard, Vocal



ba - by smiles at me, _____ my thoughts go



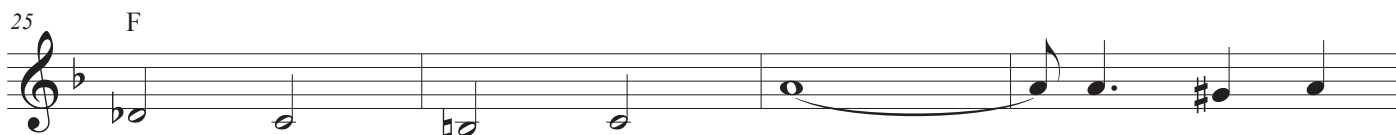
roam - ing to par - a - dise. _____ And when my



ba - by smiles at me, _____ there's such a



won der ful light in _____ her eyes. _____ The kind of



light that just brings love, _____ the kind of



love _____ that brings sweet har - mo - ny. I

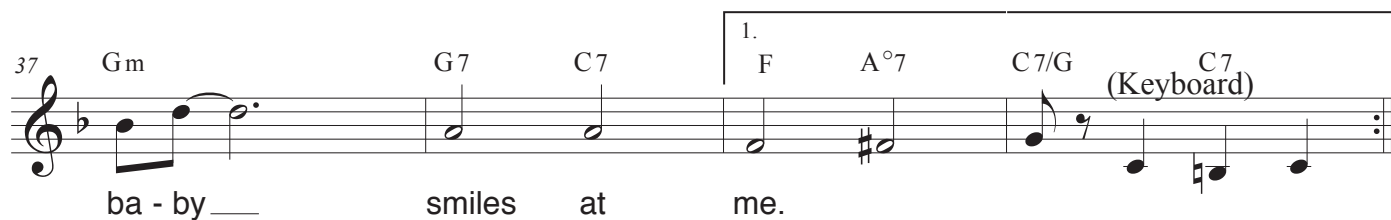
2 F

33 $B\flat 6$ $B^\circ 7$ F/C $D7$ **To Coda** Φ



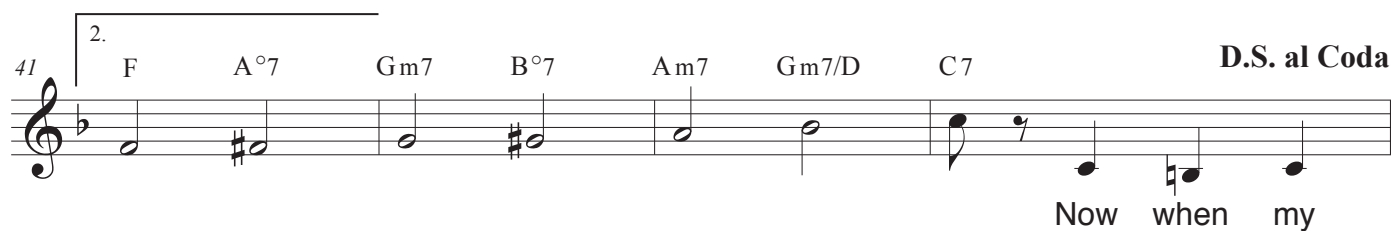
sigh, I cry, it's just a glimpse of heav - en when my

37 Gm $G7$ $C7$ 1. F $A^\circ 7$ $C7/G$ $C7$ (Keyboard)



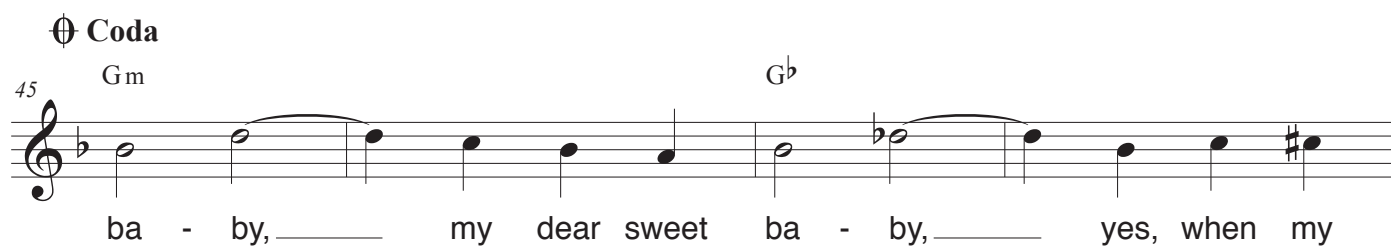
ba - by ___ smiles at me.

41 2. F $A^\circ 7$ $Gm7$ $B^\circ 7$ $Am7$ $Gm7/D$ $C7$ **D.S. al Coda**



Now when my

Φ **Coda** Gm $G\flat$



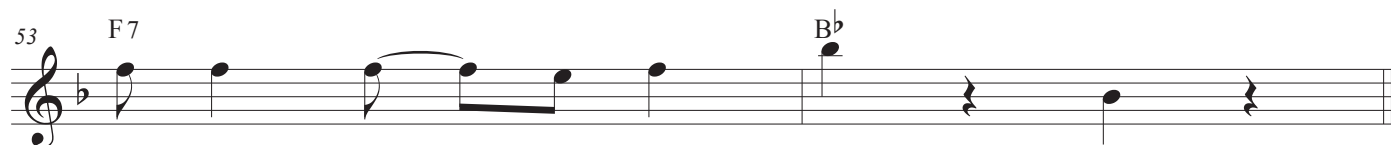
ba - by, _____ my dear sweet ba - by, _____ yes, when my

49 $B\flat$ $Gm7$ $C9$ $F7$ $B\flat$ (Keyboard) $Gm7$



ba - by smiles at me.

53 $F7$ $B\flat$



The Shadow Of Your Smile

F

(Keyboard & Bass - freely)

Keyboard

Chords: A^b6 D^b6 A^b6 D^b6

5 Chords: A^b6 B^bm7 $Cm7$ E^b7 A^bmaj7 A^b6

day we walked a - long the sand, one day in ear - ly spring. You

9 Chords: A^bm7 D^bm7 G^bm7 $C7$ B^b6 $F6$

held a pi-per in your hand to mend its bro - ken wing. Now

13 Chords: E^bm7 $F7(b9)$ B^bm B^bm7 $G^bm7(b5)$ $C7$ G^b9 $F7$

I'll re-mem-ber man-y a day and man-y a lone-ly mile. The

17 Chords: B^bm7 A^bo G^bm7 $Cm7$ F^bm7 B^b7 A^b6 E^b6 N.C. (In tempo)

ech-o _ of a pi-per's song, the shad-ow _ of a smile. _ The shadow of your

2 (All - Latin beat)

22 Dm7 G7 Cm N.C.
 smile when you are gone will col - or all my

26 Fm7 Bb7 Ebmaj7 Abmaj7
 dreams and light the dawn. Look in - to my

30 Dm7(b5) G7 Cm7
 eyes, my love, and see all the love - ly

34 Am7(b5) D7 Dm7/F G7 N.C.
 things you are to me. Our wist - ful lit - tle

38 Dm7 G7 Cm N.C.
 star was far too high. A tear - drop kissed your

42 Fm7 Bb7 Gm7(b5) C7(b9)
 lips and so did I. Now when I re -

46 Fm7 Abm7 Gm7 C7(b9)
 mem - ber spring, all the joy that love can bring, I will be re -

50 F13 Fm7 Bb7 1. Eb6 G7(b9) (Sax)
 mem - ber-ing the shad-ow of your smile

54 2 Eb Abm Ab° Eb6
 smile.

The Shadow Of Your Smile

M

Keyboard

(Keyboard & Bass - Freely)

B \flat 6 E \flat 6 B \flat 6 E \flat 6

One

5 B \flat 6 Cm7 Dm7 F7(\flat 5) B \flat maj7 B \flat 6

day we walked a - long the sand, one day in ear - ly spring. You

9 Bm7 Em7 Am7 D7 C6 G6

held a pi-per in your hand to mend its bro - ken wing. Now

13 Fm7 G7(\flat 9) Cm Cm7 Am7(\flat 5) D7 A \flat 9 G7

I'll re-mem-ber man-y a day and man-y a lone-ly mile. The

17 Cm7 B \flat o Am7 Dm7 Gm7 C7 B \flat 6 F6 N.C. (In tempo)

ech-o ___ of a pi-per's song,the shad-ow ___ of a smile. ___ The shadow of your

2 (All - Latin beat)

22 Em7 A7 Dm N.C.
 smile when you are gone will col - or all my

26 Gm7 C7 F maj7 B \flat maj7
 dreams and light the dawn. Look in - to my

30 Em7(b5) A7 Dm7
 eyes, my love, and see all the love - ly

34 Bm7(b5) E7 Em7/G A7 N.C.
 things you are to me. Our wist - ful lit - tle

38 Em7 A7 Dm N.C.
 star was far too high. A tear - drop kissed your

42 Gm7 C7 Am7(b5) D7(b9)
 lips and so did I. Now when I re -

46 Gm7 B \flat m7 Am7 D7(b9)
 mem - ber spring, all the joy that love can bring, I will be re -

50 G13 Gm7 C7 1. F6 A7(b9) N.C.
 mem - ber-ing the shad-ow of your smile (Keyboard)

54 2 F B \flat m B \flat F6
 smile.

Born Free

F

Latin

Keyboard

F B \flat /F F Gm7/C C9
 5 F B \flat F B \flat Am
 Born free, as free as the wind blows, as free as the grass grows, born
 Live free and beau-ty sur-rounds you. The world still as-tounds you each
 10 1. Gm7 C7 F Gm7 C7 2. Gm7 C C7
 free to fol - low your heart. time you look at a star.
 16 Gm C7 Dm Dm7
 Stay free, where no walls di - vide you, you're free as the
 20 Dm7(b5) B \flat m6/D \flat C Gm7/C C7
 roar - ing tide, so there's no need to hide.
 24 F B \flat F B \flat
 Born free, and life is worth liv - ing, but on - ly worth
 28 Am Gm7 F C9
 liv - ing 'cause you're born free.

32 (Sax) F B \flat F B \flat A m

37 1. G m7 C7 F G m7 C7 2. G m7 C C7

43 G m C7 D m D m7

Stay free, _____ where no walls di - vide you, _____ you're free as the

47 D m7(b5) B \flat m6/D \flat C G m7/C E \flat 7

roar - ing tide, so there's no need to hide. _____

51 A \flat D \flat A \flat D \flat

Born free, _____ and life is worth liv - ing, _____ but on - ly worth

55 C m B \flat m7 A maj7

liv - ing 'cause you're born

58 A \flat B \flat m7 A maj7 A \flat

free. _____ (Sax)

Latin

Born Free

M

Keyboard

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords indicated above the staff are Bb, Eb/Bb, Bb, Cm7/F, and F9.

Second system of musical notation (measures 5-8). The melody continues in the treble clef. Chords indicated above the staff are Bb, Eb, Bb, Eb, and Dm. There are triplet markings over measures 6 and 7. The lyrics are: Born free, as free as the wind blows, as free as the grass grows, born Live free and beau - ty sur - rounds you. The world still as - tounds you each

Third system of musical notation (measures 9-12). The melody continues in the treble clef. Chords indicated above the staff are Cm7, F7, Bb, Cm7, F7, Cm7, F, and F7. There are triplet markings over measures 10 and 11. The lyrics are: free to fol - low your heart. time you look at a star.

Fourth system of musical notation (measures 13-15). The melody continues in the treble clef. Chords indicated above the staff are Cm, F7, Gm, and Gm7. There are triplet markings over measures 14 and 15. The lyrics are: Stay free, where no walls di - vide you, you're free as the

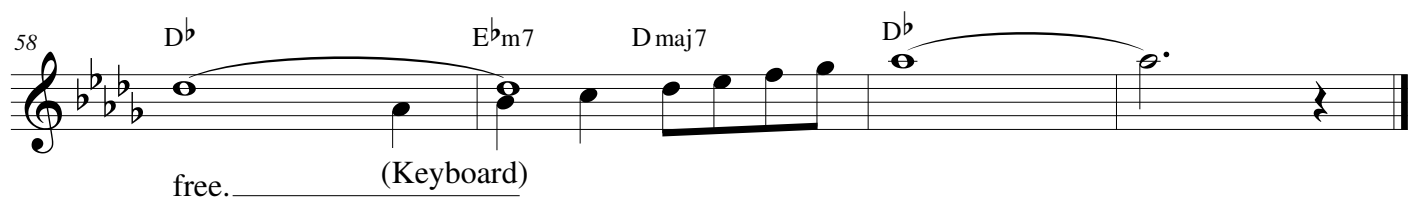
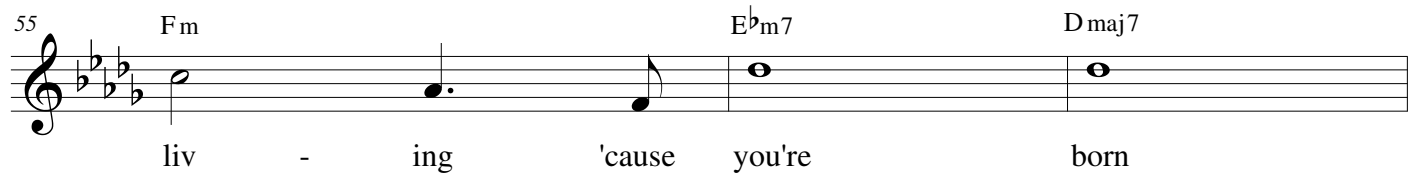
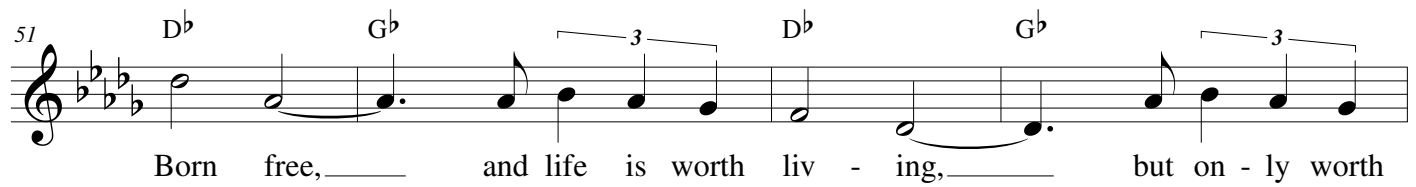
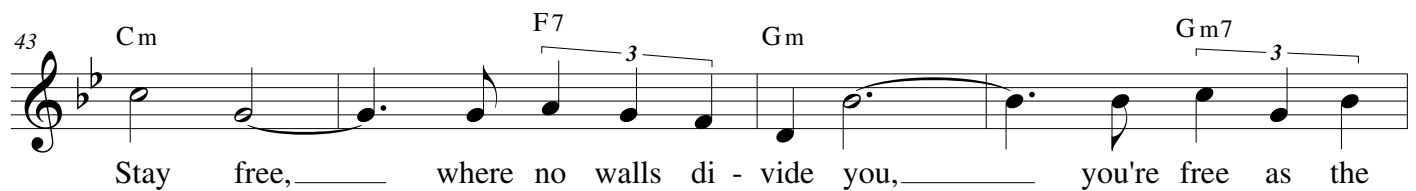
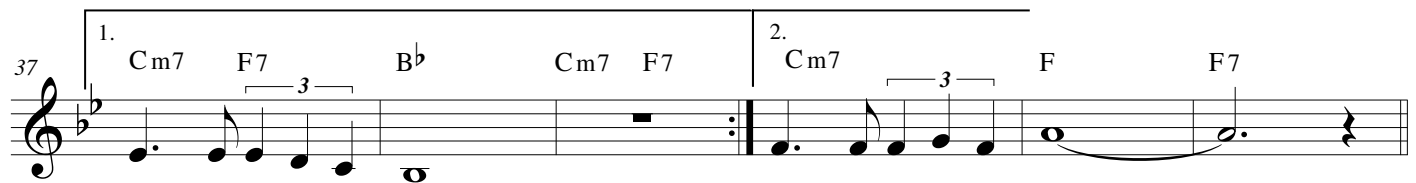
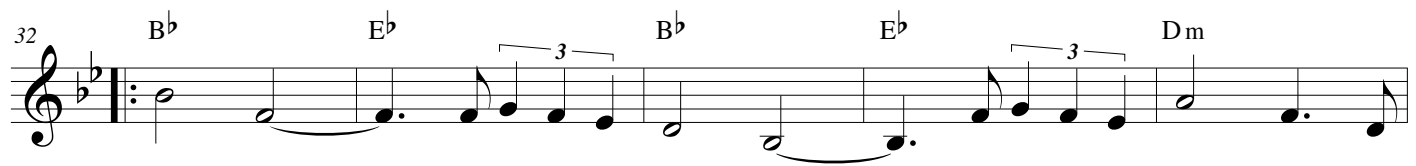
Fifth system of musical notation (measures 16-19). The melody continues in the treble clef. Chords indicated above the staff are Gm7(b5), Ebm6/Gb, F, Cm7/F, and F7. The lyrics are: roar - ing tide, so there's no need to hide.

Sixth system of musical notation (measures 20-23). The melody continues in the treble clef. Chords indicated above the staff are Bb, Eb, Bb, and Eb. There are triplet markings over measures 21 and 22. The lyrics are: Born free, and life is worth liv - ing, but on - ly worth

Seventh system of musical notation (measures 24-27). The melody continues in the treble clef. Chords indicated above the staff are Dm, Cm7, Bb, and F9. The lyrics are: liv - ing 'cause you're born free.

2 M

(Keyboard)



Days Of Wine And Roses

F

Bossa Nova Beat

Keyboard

B \flat F7(#5) Fm F7(#5) B \flat F7(#5) Fm F7(#5)
 5 B \flat maj7 A \flat 7 G7(b5) G9 Cm7 The
 days of wine and ros - es, laugh and run a - way like a
 11 E \flat m6 A \flat 7 Dm7 Gm7 Cm7
 child at play. Through the mea-dow-land and toward a clos-ing door, a
 16 F7 Am7(b5) D7 Gm7 C7 Cm7 F7
 door marked ne - ver - more that was - n't there be - fore. The
 21 B \flat maj7 A \flat 7 G7(b5) G9 Cm7
 lone - ly night dis - clos - es just a pas-sing breeze filled with
 27 E \flat m6 A \flat 7 Dm7 Gm7 Gm7/F Em7(b5)
 mem-o - ries of the gol - den smile that in - tro-duced me to
 32 A7(b9) Dm7 Gm7 1. Cm7 F7 B \flat Cm7 F7(#5) (Sax)
 the days of wine and ros - es and you.
 37 2. Cm7 A7(b9) Dm7 Gm7 Cm7 A7(b9)
 ro - ses, the days of wine and ros - es, the
 40 Dm7 Gm7 Cm7 F7 B \flat F7(#5) Fm F7(#5) B \flat
 days of wine and ros-es and you.

Days Of Wine And Roses

M

Keyboard

Bossa Nova Beat

5 $E\flat$ $B\flat 7(\#5)$ $B\flat m$ $B\flat 7(\#5)$ $E\flat$ $B\flat 7(\#5)$ $B\flat m$ $B\flat 7(\#5)$ The

days of wine and ros - es, laugh and run a - way

10 $A\flat m6$ $D\flat 7$ $Gm7$ $Cm7$

like a child at play. Through the mea-dow-land and toward a clos-ing

15 $Fm7$ $B\flat 7$ $Dm7(b5)$ $G7$ $Cm7$ $F7$ $Fm7$ $B\flat 7$

door, a door marked ne-ver-more that was-n't there be - fore. The

21 $E\flat$ $maj7$ $D\flat 7$ $C7(b5)$ $C9$ $Fm7$

lone - ly night dis - clos - es just a pas-sing breeze filled with

27 $A\flat m6$ $D\flat 7$ $Gm7$ $Cm7$ $Cm7/B\flat$ $Am7(b5)$

mem-o - ries of the gol - den smile that in - tro-duced me to

32 $D7(b9)$ $Gm7$ $Cm7$ 1. $Fm7$ $B\flat 7$ $E\flat$ $Fm7$ $B\flat 7(\#5)$ (Sax)

the days of wine and ros - es and you.

37 2. $Fm7$ $D7(b9)$ $Gm7$ $Cm7$ $Fm7$ $D7(b9)$

ro - ses, the days of wine and ros - es, the

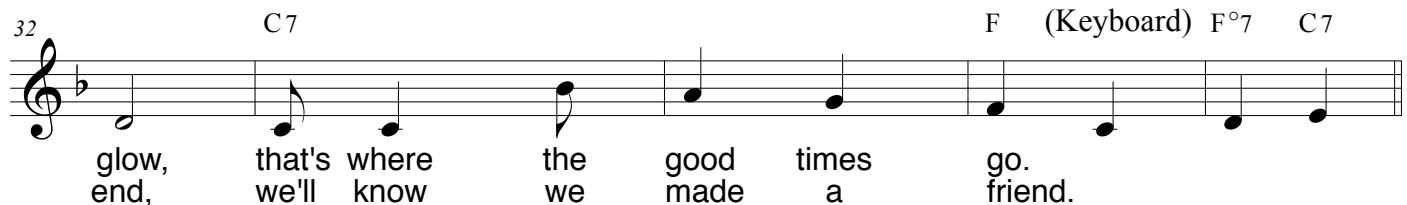
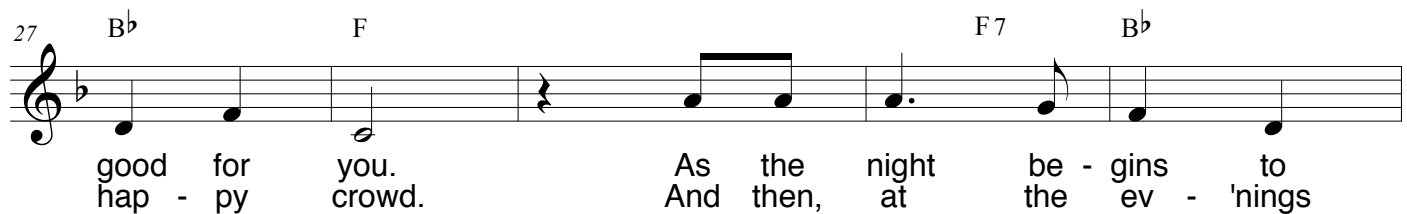
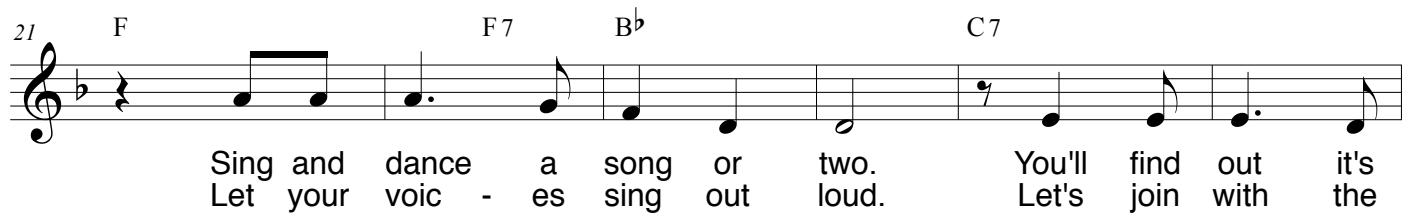
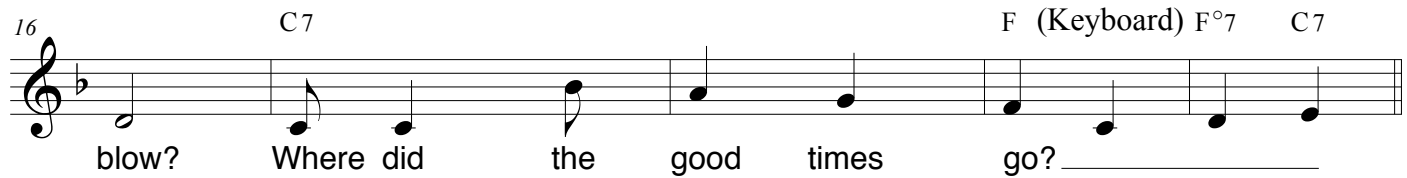
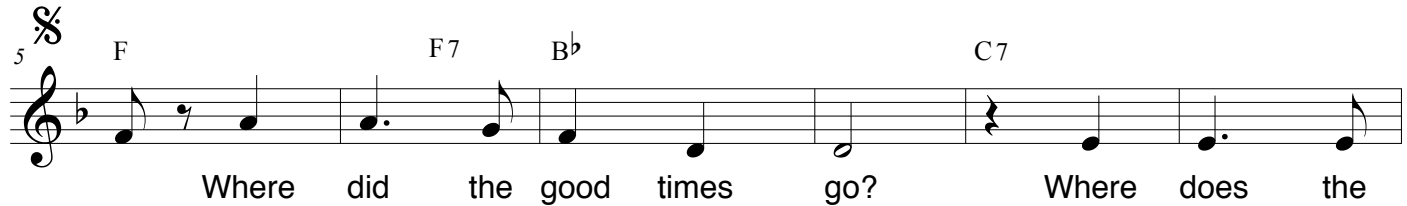
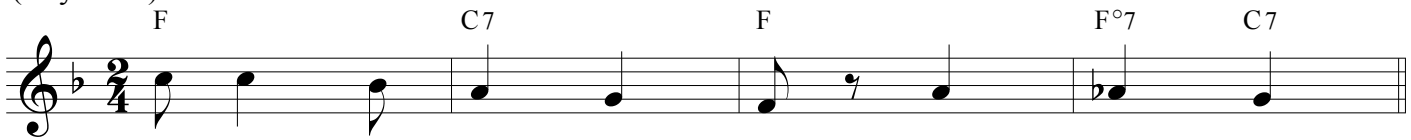
40 $Gm7$ $Cm7$ $Fm7$ $B\flat 7$ $E\flat$ $B\flat 7(\#5)$ $B\flat m$ $B\flat 7(\#5)$ $E\flat$

days of wine and ros-es and you.

Good Times Polka

Keyboard

(Keyboard)



37 F F7 B \flat C7

Where did the good times go? Where does the

43 B \flat F F7 B \flat

riv - er flow? Where do the north winds

48 C7 F C7 F C

blow? Where did the good times go? (Keyboard)

53 C G7

59 C

64 G7 To Coda 1. C G7

(Sax)

69 2. C D $^{\circ}$ 7 D.S. al Coda C7

(Keyboard)

♢ Coda

73 G7 C G7 C

Sentimental Journey

F

(Sax)

Keyboard

G Maj7

A m7

B m7

A m7

G Maj7

A m7

B m7

A m7 D7(#5)



5

G 6

G 6

F Maj7



Gon - na take a sen - ti - men - tal jour - ney.
 Got my bag, I got my res - er - va - tion.

Gon - na set my
 Spent each dime I

8

E7

E \flat 7

D7

G 6

C7



heart at ease.
 could af - ford.

Gon - na make a sen - ti - men - tal jour - ney
 Like a child in wild an - ti - ci - pa - tion,

11

G 6

F Maj7

1

E m7

D7

G 6

2

E m7

D7

G 6

G7



to re - new old
 I long to hear that

mem o - ries

"All - a - board."

14

C Maj7

G Maj7



Sev-en. — That's the time we leave, at sev-en. — I'll be wait-in' up for

18

A7

D7

To Coda \oplus B m7

A m7 D7



heav-en, — count-ing ev-'ry mile of rail-road track that takes me back.

22 G 6 G 6 FMaj7 E7 Eb7 D7

Nev-er thought my heart could be so year-ny. Why did I de-cide to roam?

26 G 6 C7 G 6 FMaj Em7 D7 D.S. al Coda

Got-ta take this sen-ti-men-tal jour-ney, sen-ti-men-tal jour - ney home.

30 Coda Eb7 Ab6

takes me back. Nev - er thought my heart could be so year - ny.

33 Ab6 Gbmaj7 F7 E7 Eb7 Ab6 Db7

Why did I de-cide to roam? Got-ta take this sen-ti-men-tal jour-ney,

37 Ab6 Gbmaj Fm7 Eb7 Ab6 Ab6 Gbmaj Fm7 Eb7 Ab6

sen-ti-men-tal jour - ney home. sen-ti-men-tal jour - ney home.

41 Bbm7 A Maj7 AbMaj7

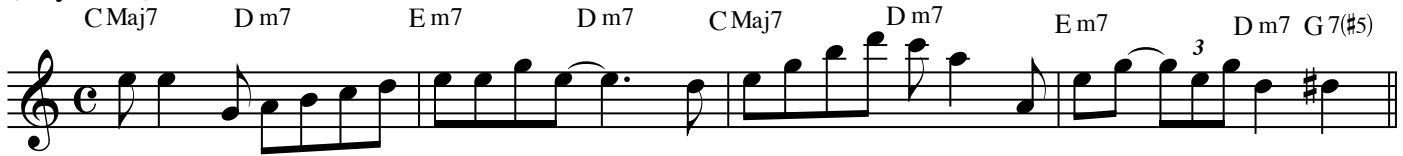
Sen - ti - men-tal jour-ney _____ home. _____

Sentimental Journey

M

(Keyboard)

Keyboard



Gon - na take a sen - ti - men - tal jour - ney.
Got my bag, I got my res - er - va - tion.

Gon - na set my
Spent each dime I



heart at ease.
could af - ford.

Gon - na make a sen - ti - men - tal jour - ney
Like a child in wild an - ti - ci - pa - tion,



to re - new old
I long to hear that

mem o - ries

"All_ a - board."




Sev-en. _ That's the time we leave, at sev-en. _ I'll be wait-in' up for



heav-en, _ count-ing ev-'ry mile of rail-road track that takes me back.

22 C 6 C 6 B \flat Maj7 A 7 A \flat 7 G 7



Nev-er thought my heart could be so year-ny. Why did I de-cide to roam?

26 C 6 F 7 C 6 B \flat Maj A m 7 G 7 D.S. al^o Coda



Got-ta take this sen-ti-men-tal jour-ney, sen-ti-men-tal jour - ney home.

30 Coda G A \flat 7 D \flat 6



takes me back. Nev - er thought my heart could be so year - ny.

33 D \flat 6 B Maj7 B \flat 7 A 7 A \flat 7 D \flat 6 G \flat 7



Why did I de-cide to roam? Got-ta take this sen-ti-men-tal jour-ney,

37 D \flat 6 B Maj B \flat m 7 A \flat 7 D \flat 6 D \flat 6 B Maj B \flat m 7 A \flat 7 D \flat 6



sen-ti-men-tal jour - ney home. sen-ti-men-tal jour - ney home.

41 E \flat m 7 D Maj 7 D \flat Maj 7



Sen - ti - men - tal jour-ney_____ home._____

MALE OR FEMALE VOCAL

Dipsy Doodle

Keyboard

(Sax)

(Bass & Keyboard)

5

9 Eb

The dip-sy doodle's a thing to be-ware. The dip-sy doo-dle will get in your hair.
The dip-sy doo-dle is ea-sy to find. It's al-most al-ways in back of your mind.

13 Ab Eb Bb7

And if it gets you, it could-n't be worse. The things you say will come out in re-verse like
You nev-er know it un-til it's too late, and then you're in such a ter-ri-ble state, like the

17 Eb F7 Bb7 Eb

you love I___ and me love you. That's the way the dip-sy doo-dle works.
moon jumped ov-er___ the cow hey diddle. That's the way the dip-sy doo-dle works.

21 Bbm7 Eb7 Ab Bbm7 Eb7 Ab

When you think that you're cra-zy. You're the vic-tim of the dip-sy doo-dle, But it's

25 Cm7 F7 Bb Ab Bb7

not your mind that's ha-zy. It's your tongue that's at fault, not your noo-dle.

2
29 E^b

You'd bet-er lis-ten and try to be good, just try to do all the things that you should.

33 A^b E^b B^b7

The dip-sy doodle will get you some-day. You'll think you're crazy, the things that you'll say, like

37 E^b $F7$ B^b7 E^b

rhy-thm got I and hot am I. That's the way the dip - sy doo-dle works!

41 (Bass & Keyboard)

45 E^b7

49 A^b (Sax)

53 D^b A^b E^b7

57 A^b B^b7 E^b7

61 A^b

The Lonely Goatherd

F

Keyboard

(Sax)

High on a hill was a lone-ly goat-herd "Lay-ee o-dl-lay-ee o-dl - lay hee-hoo."
prince on the bridge of a cas-tle moat heard,

Loud was the voice of the lone-ly goat-herd, "Lay-ee o - dl-lay-ee o-dl - oo."
Men on a road with a load to tote heard,

Folks in a town that was quite re - mote heard, "Lay-ee-o-dl-lay-ee o-dl - lay hee hoo."
One lit-tle girl in a pale pink coat heard,

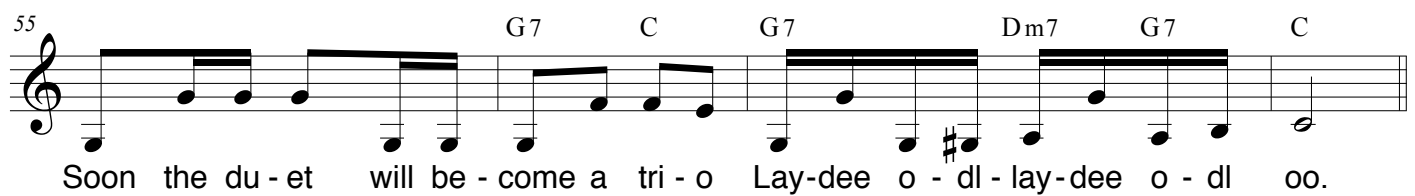
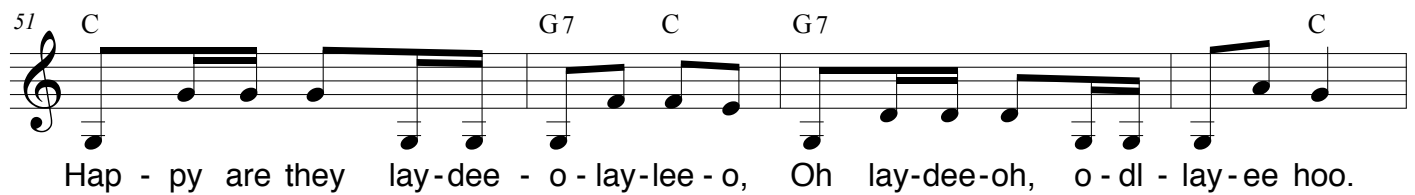
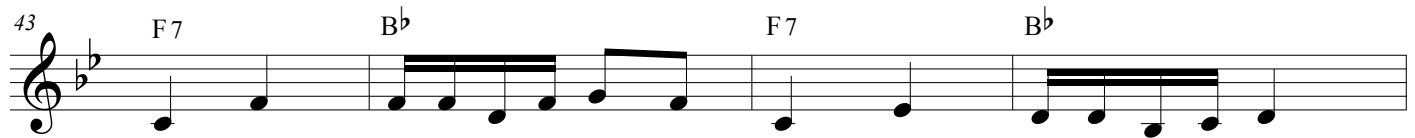
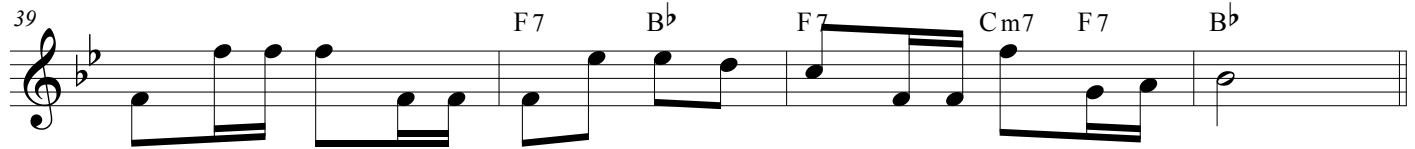
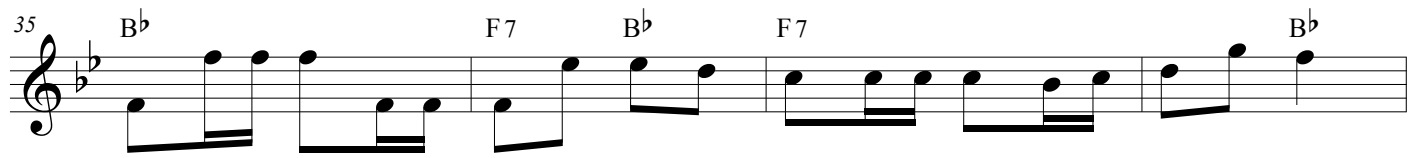
Lus - ty and clear from the goat - herd's throat heard, Lay-ee o - dl-lay-ee o dl - oo."
Soon her ma - ma with a gleam - ing goat heard,

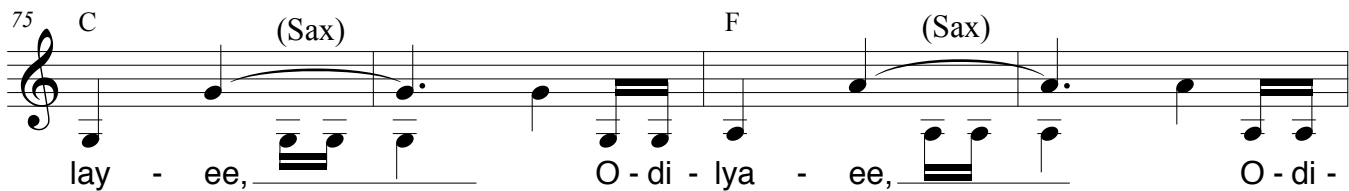
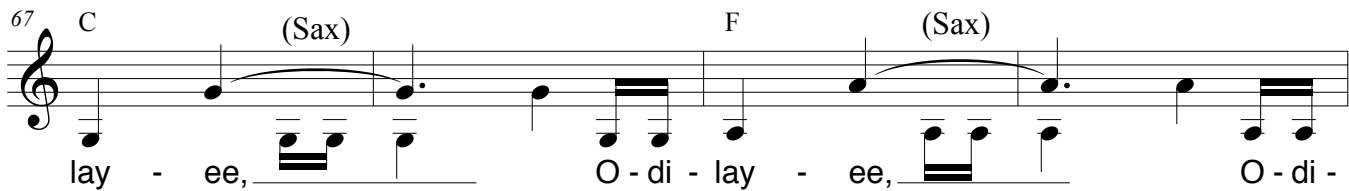
Hi ho, lay dee o - dl - lee ho, hi ho lay-dee o - dl - lay.

Hi ho, lay dee o - dl - lee - ho, lay dee o - dl - lee ho lay.

2


(Sax)







M

(Sax)

15 

23 

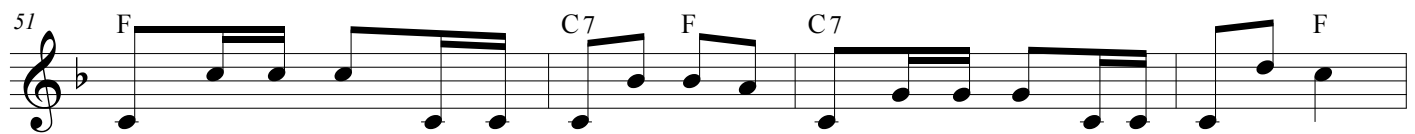
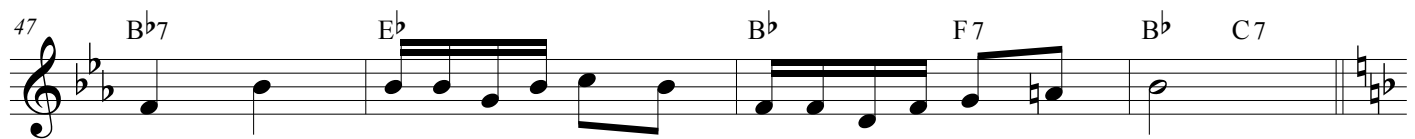
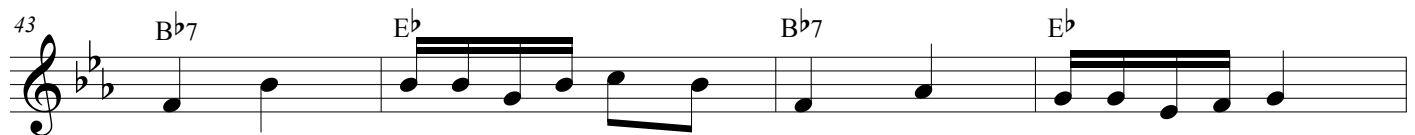
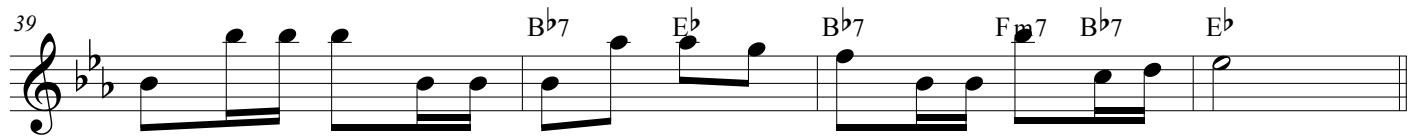
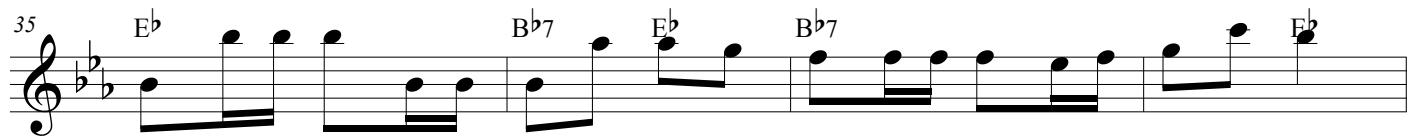
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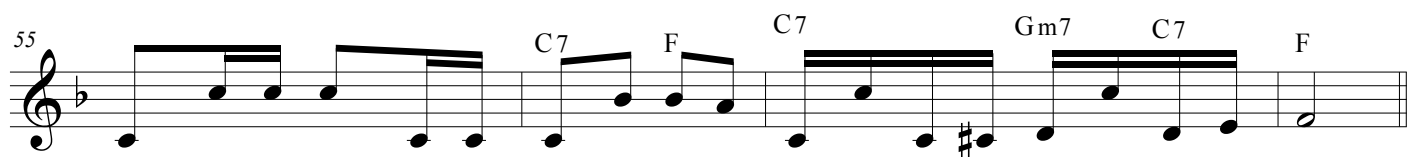
Hi ho, lay dee o - dl - lee - ho, lay dee o - dl - lee ho lay.

2

(Sax)



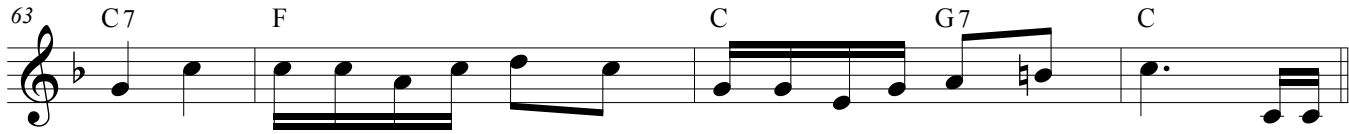
Hap - py are they lay-dee - o - lay-lee - o, Oh lay-dee-oh, o - dl - lay-ee hoo.



Soon the du - et will be - come a tri - o Lay-dee o - dl - lay-dee o - dl oo.



Hi ho, lay dee o - dl lee ho, hi ho, lay dee o - dl lay.



Hi ho, lay dee o - dl lee - ho, lay dee o - dl lee ho lay. O-di-



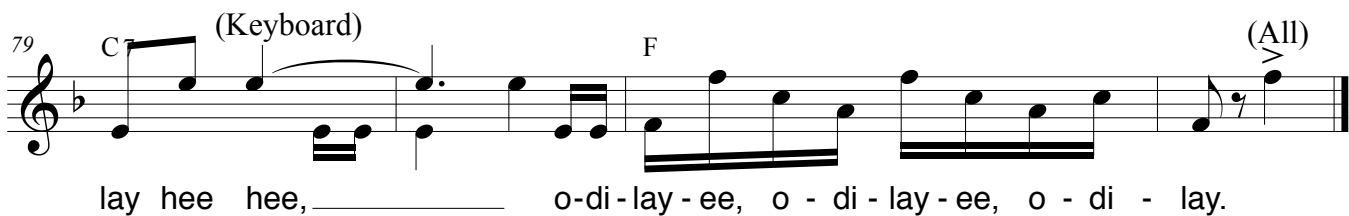
lay - ee, O - di - lay - ee, O - di -



lay hee hee, O - di - lay - ee! O - di -



lay - ee, O - di - lya - ee, O - di -



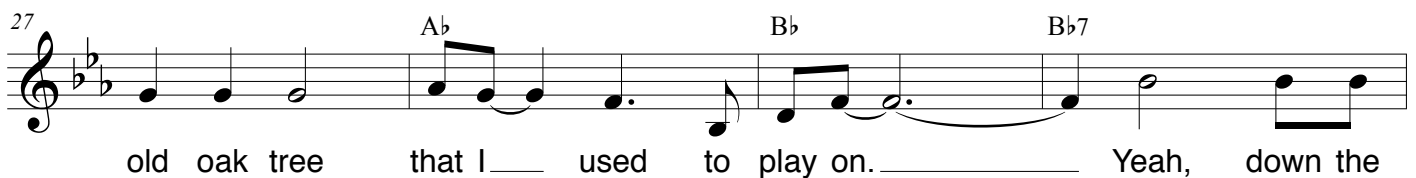
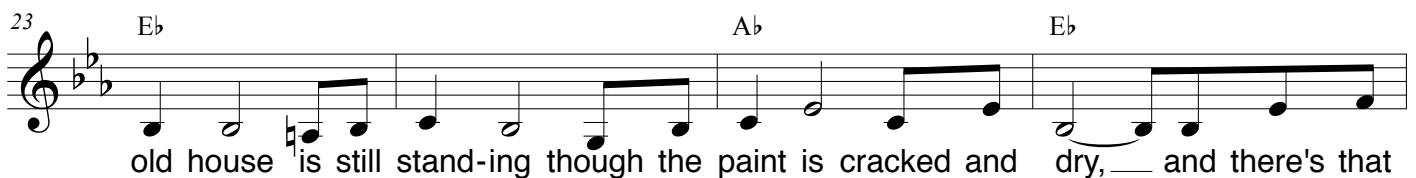
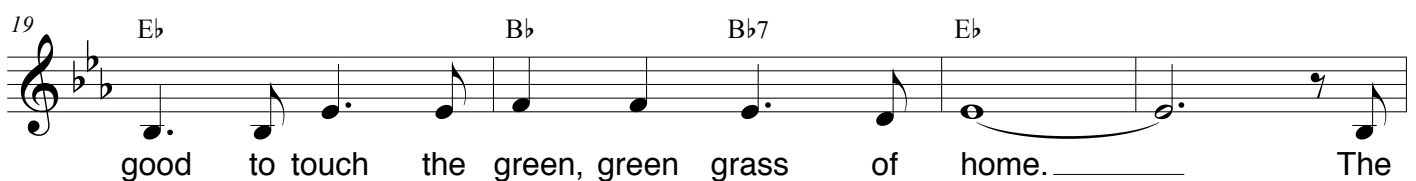
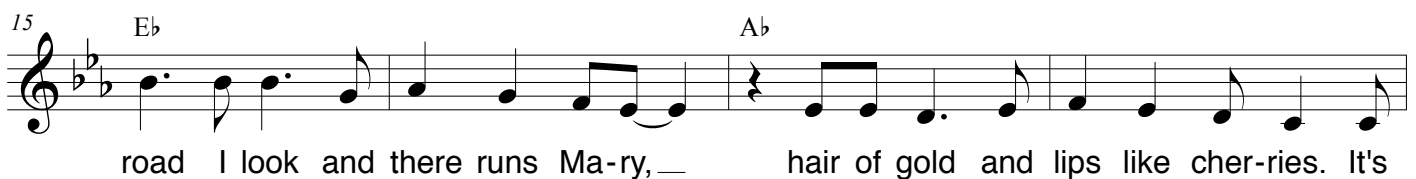
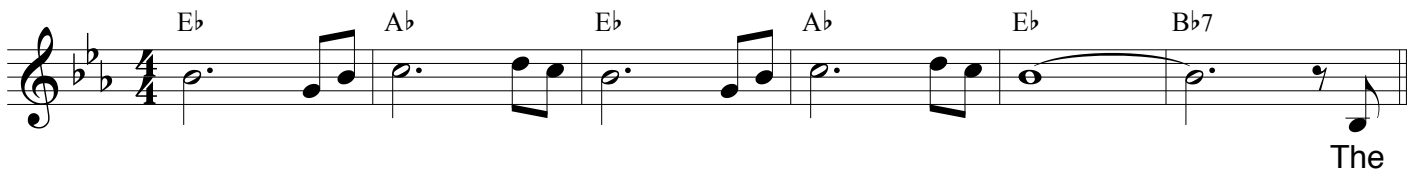
lay hee hee, o-di-lay - ee, o - di - lay - ee, o - di - lay.

Green, Green Grass Of Home, The

F

(Sax)

Keyboard



55 Eb Ab Eb (Sing)
I a-wake and look a-round me, four grey walls sur-round me, and I

59 Ab Bb Bb7
 real - lize I _____ was on - ly dream-in'. _____ There's a

63 Eb Ab
 guard and there's a sad old Pad-re, arm in arm, we'll walk at day-break. A

67 Eb Bb Bb7 Eb
 gain, I'll touch the green, green grass of home. _____ Yes, they'll

71 Eb Ab
 all come to see me _____ in the shade of an old _____ tree. as _____

75 Eb Bb Bb7 Eb
 lay me _____ neath the green, green grass of home, _____ 'neath the

79 Fm7 Eb/G Bb7 Eb Ab Eb
 green, green grass of home. _____

VOCAL ONLY

Standing On The Corner

(Keyboard) Keyboard

$E^b m$ $E^b m(maj7)/G^b$ G^b/B^b $E Maj7$ $E^b m$ $E^b m(maj7)/G^b$ G^b/B^b $E Maj7$

5 E^b E^b7 $A^b Maj7$ D^b9 E^b G^b7/D^b $B9$ B^b7

Stand-ing on the cor - ner watch-ing all the girls go by.
 Stand-ing on the cor - ner watch-ing all the girls go by.

9 E^b E^b7 $A^b Maj7$ D^b9 $C7sus4$ $F7$ $B9$ B^b7

Stand-ing on the cor - ner watch-ing all the girls go by. Broth-er, you
 Stand-ing on the cor - ner giv - ing all the girls the eye. Broth-er, if

13 E^b E^b7 $A^b Maj7$ $A^b m6$

don't know a ni - cer oc - cu - pa - tion. Mat - ter of fact, nei - ther - do
 you've got a rich i - mag - in - a - tion, give it a whirl, give it a

16 B^b7 E^b E^b7 $A^b Maj7$ $B6$

I, than stand-ing on the cor - ner watch-ing all the girls, watch-ing
 try. Try stand-ing on the cor - ner, watch-ing all the girls, watch-ing

19 E^b/B^b $Cm7$ $Fm7$ B^b7 E^b G^b7/D^b $B9$ B^b7 E^b $G7$

all the girls, watch-ing all the girls go by.
 all the girls, watch-ing all the girls go by.

23 $Cm7$ $Cm(\#5)$ $Cm6$ $Cm(\#5)$ Cm $Cm(\#5)$

I'm the cat that got the cream. Have-n't got a girl,
 Sat - ur - day and I'm so broke. Have-n't got a girl,

26 $Cm6$ $Cm(\#5)$ E^b $E^b aug$ E^b6 $E^b aug$

but I can dream. Have-n't got a girl, but I can wish, so I
 and that's no joke. Still, I'm liv - ing like a mil - lion - aire when I

29 E^b/B^b E/B^b G^b/B^b E/B^b

take me down to main-street and that's where sel - ect my
take me down to main-street and I re - view the har - em pa

31 1. E^b B^b7 $B9$ B^b7 2. E^b B^b7 G^b7 $B7$

mag-in-ar-y dish. rad-ing for me there.

35 E $E7$ $A\ Maj7$ $D9$ E $G7/D$ $C9$ $B7$

Stand-ing on the cor - ner watch-ing all the girls go by.

39 E $E7$ $A\ Maj7$ $D9$ $C^{\#}7sus4F^{\#}7$ $C9$ $B7$

Stand-ing on the cor-ner un-der-neath the spring-time sky. Broth-er, you

43 E $E7$ $A\ Maj7$ $A\ m6$

can't go to jail for what you're think-ing or for the wolf look in your

46 $B7$ E $E7$ $A\ Maj7$ $C6$

eye. You're on-ly stand-ing on the cor-ner watch-ing all the girls, watch-ing

49 E/B $C^{\#}m7$ $F^{\#}m7$ $B7$

all the girls, watch-ing all the girls go by.

52 E (Keyboard) E A E A $B7$ E

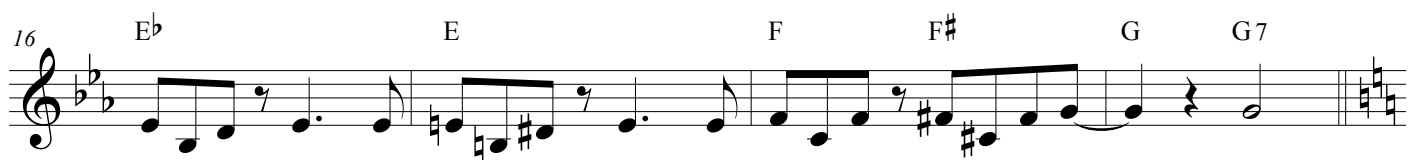
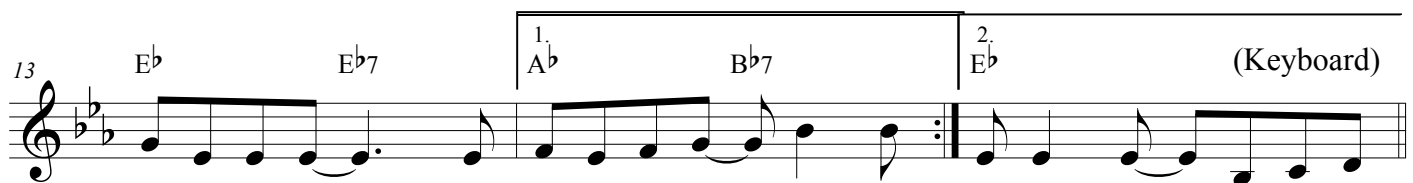
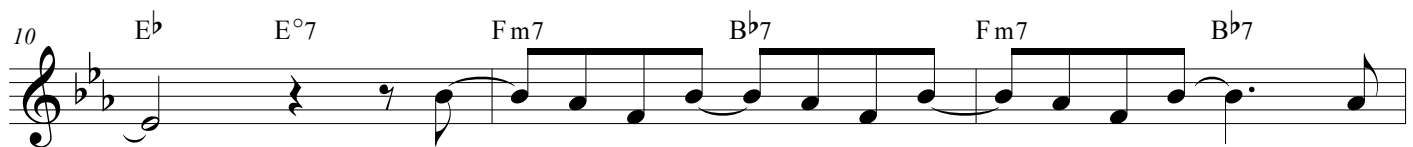
I Got A Gal In Kalamazoo

Keyboard

(Keyboard)



(Sax)



20 C C7/B \flat F/A G7 C/E C7/B \flat F/A
 A B C D E F G H I got a gal in

24 C Dm7 C C \sharp 7 Dm7 G7 Dm7 G7
 Kal-a-ma-zoo. Don't want to boast but I know she's the toast of

28 C C7 F G7 C C7/B \flat F/A
 Kal-a-ma-zoo, zoo, zoo, zoo, zoo. Years have gone by; my,

32 C Dm7 C C \sharp 7 Dm7 G7
 my, how she grew! I liked her looks, when I car -

35 Dm7 G7 C C7 F C
 - ried her books in Kal - a - ma - zoo, zoo, zoo, zoo. I'm gon-na

38 E7(b9) A7(b9) Gm6
 send a wire hop-pin' on a fly - er, leav - in' to - day.

41 A7 D7(b9)
 Am I dream-in? I can hear her scream - in' "Hi

44 G7/F E \circ 7 Dm7 D9/A G7(b5) G7
 ya, Mis - ter Jack - son." Ev - 'ry - thing's O.

46 C C7/B \flat F/A G7 C/E C7/B \flat F/A 3

K A L A M A Z O Oh what a gal, a

50 C Dm7 C C \sharp 7 Dm7 G7

real pip-per - oo. I'll make my bid for that freck -

53 Dm7 G7 E7(b5)

- le faced kid I'm hur-ry - in' to. I'm goin' to Mich - i - gan to

56 C C7/B \flat F/A Fm/A \flat G7

see the sweet - est gal in Kal - a - ma - zoo.

1. 58 C Dm7 G7

(Keyboard)

61 Dm7 G7 C C7 F C

I'm gon-na

2. 64 C Fm7 Em7 Dm7 Fm7

zoo. I'm gon-na see that sweet-est gal in Kal - a - ma - zoo.

68 C F Dm7 C \sharp maj7 C

zoo. I'm gon-na see that sweet-est gal in Kal - a - ma - zoo.