



## Set S

Last revised: 2019.02.17

S01-It's A Good Day(KVF).2015.10.27.pdf  
S01-It's A Good Day(KVM).2015.10.27.pdf  
S02-Tell Me Why(KVF).2015.05.10.pdf  
S02-Tell Me Why(KVM).2015.05.10.pdf  
S03-Hello, My Baby(KVD).2015.09.20.pdf  
S04-Ciribiribin(KVF).2016.09.18.pdf  
S04-Ciribiribin(KVM).2016.09.18.pdf  
S05-Sheik Of Araby(KV).2017.12.28.pdf  
S06-Somewhere Out There(KVD).2017.12.28.pdf  
S07-When My Baby Smiles At Me(KVF).2017.12.28.pdf  
S07-When My Baby Smiles At Me(KVM).2017.12.28.pdf  
S08-The Shadow Of Your Smile(KVF).2016.09.18.pdf  
S08-The Shadow Of Your Smile(KVM).2016.09.18.pdf  
S09-Born Free(KVF).pdf  
S09-Born Free(KVM).pdf  
S10-Days Of Wine And Roses(KVF).2015.11.16.pdf  
S10-Days Of Wine And Roses(KVM).2015.11.16.pdf  
S11-Good Times Polka(KV).2015.07.16.pdf  
S12-Sentimental Journey(KVF).2014.01.23.pdf  
S12-Sentimental Journey(KVM).2014.01.23.pdf  
S13-Dipsy Doodle(KV).2017.12.28.pdf  
S14-Lonely Goatherd, The(KVF).2014.03.31.pdf  
S14-Lonely Goatherd, The(KVM).2014.03.31.pdf  
**S15-Green, Green Grass Of Home, The(KVF).2019.02.17.pdf**  
S15-Green, Green Grass Of Home, The(KVM).2017.12.28.pdf  
S16-Standing On The Corner(KV).2013.11.05.pdf  
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

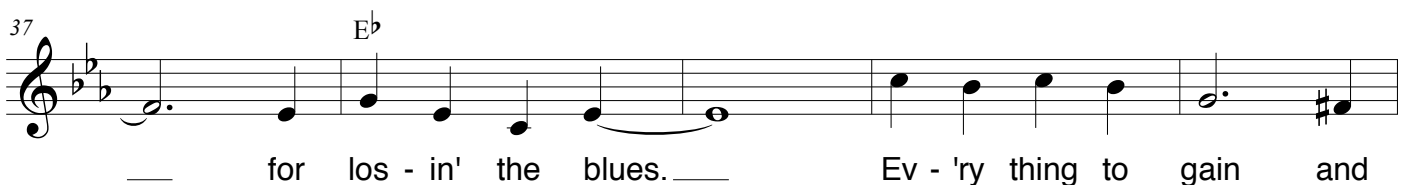
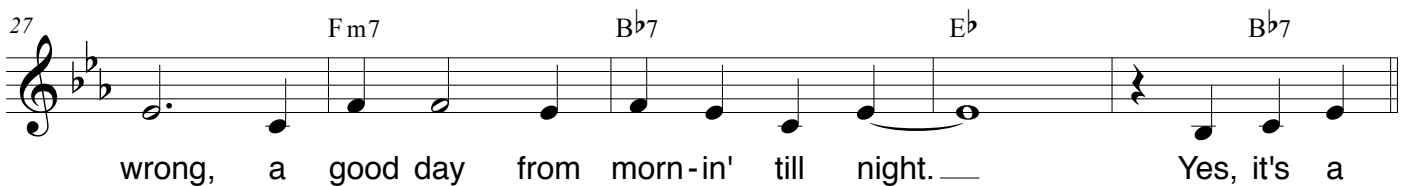
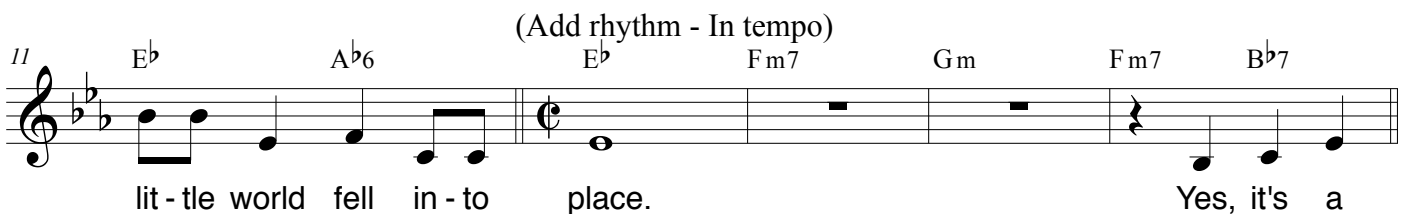
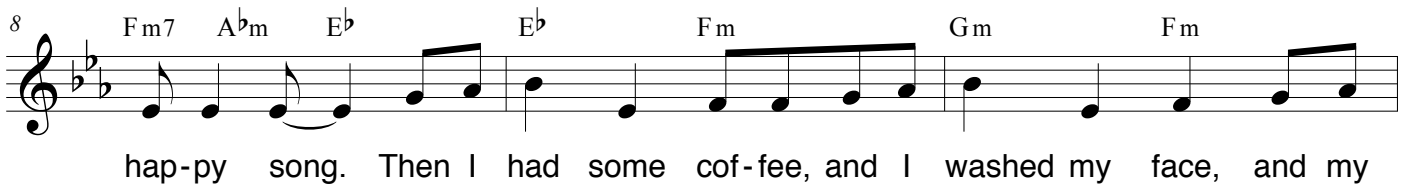
86 Cm7 B $\natural$  maj7 B $\flat$  Cm7 B $\natural$  maj7 B $\flat$ 6

good day from morn - in' till night.

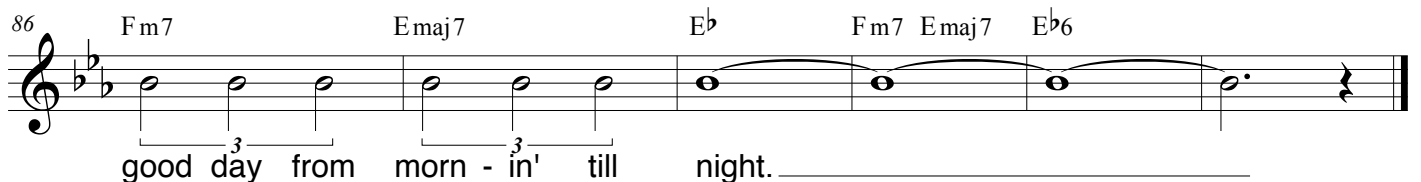
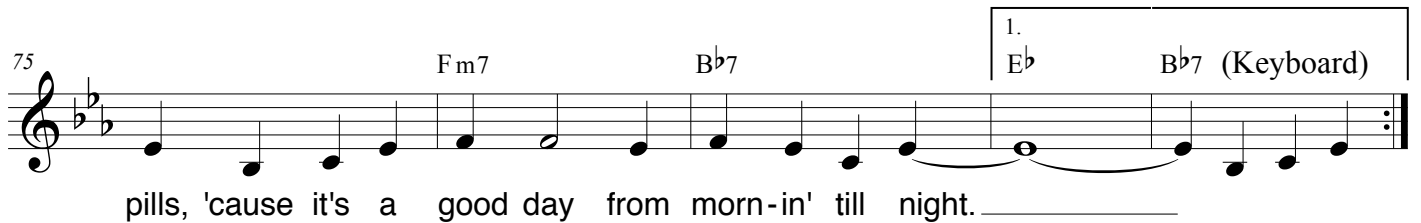
# It's A Good Day

# M

(Keyboard &amp; Bass - Freely)



2



# 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  $\Phi$   
 love from the start. — Why don't we give it a try? —

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

$\Phi$  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. —

# Tell Me Why

B♭maj7 Cm7 Dm Cm7 F6 F6 Keyboard  
 4 B♭maj9 G7 Fm B♭7 E♭maj9 Tell me  
 why, though I try to for - get, tell me why, why I  
 why, when we danced un - til three, tell me why, why my  
 7 Gm7 G♭maj7 B♭ Dm7/A G7  
 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. C7 Cm7 F6 2. Cm7 F7 B♭  
 What has hap-pened to me? Tell me nev-er gave it a chance. When I  
 14 Fm7 B♭7 E♭maj7 Fm7 B♭7 E♭  
 think of how you looked that day in your gown of silk and lace, should have  
 18 Gm7 C7 Fmaj7 Gm7 C7 Cm7 F6  
 known the day you came my way, that this was the time and the place. Tell me  
 22 B♭maj9 G7 Fm B♭7 E♭maj9  
 why I keep los - ing my heart when I know it was  
 25 Gm7 G♭maj7 B♭ Dm7/A G7 To Coda  
 love from the start. Why don't we give it a try?  
 28 Cm7 F7 B♭ F6 D.S. al Coda  
 If you know, tell me why. (Keyboard)  
 30 Cm7 F7 D7 Cm7 F13 B♭9  
 If you know tell me why. Tell me, tell me why.

VOCAL ONLY

## Hello, My Baby

(Keyboard - ala phone ring)

Keyboard

8<sup>va</sup> *tr* 8<sup>va</sup> *tr* (Keyboard) G F E<sup>°</sup>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<sup>b</sup>7 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<sup>b</sup>7 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)

# Ciribiribin

# F

Keyboard

(Sax)

$A^b$   $Fm7$   $D^b$   $C^\circ7$   $B^bm7$   $E^b$   $E^b7$

9  $A^b$   $F^\circ7$

moon hangs low in Nap-o-li, there's a hand - some gon - do -

15  $E^b7$

lie. Ev-'ry night he sings so hap-pi-ly so his lad - y love can

23  $A^b$   $E^b7$   $A^b$   $A^\circ7$   $F7$

hear. In a man - ner so bra - vis-si-mo, he re - peats his ser - e -

31  $B^bm$   $E^bm7$   $E^b7$   $A^b$   $Fm$   $A^b/E^b$

nade. And his heart beats so for - tis-si-mo when she rais-es her Ven-

38  $B^bm7$   $E^b7$   $A^b$   $A^\circ7$   $E^b7/B^b$   $E^b7N.C.$

i - tian shade. Cir-i-bir-i - bin, cir-i-bir-i - bin, cir-i-bir-i - bin. Cir-i-bir-i -

45  $A^b$

bin, he waits for her each night be - neath her bal - co -

51  $E^b7$

ny. Cir-i-bir-i - bin, he begs to hold her tight but knows she won't a -

59  $A^b6$   $E^b7$   $A^b$

gree. Cir-i-bir-i - bin, she throws a rose and blows a kiss from

66  $A^b7$   $D^b$   $A^b\circ7$   $A^b$

up - a - bove. Cir-i-bir-i - bin, \_\_\_\_\_ cir-i-bir-i - bin, \_\_\_\_\_ cir-i-bir-i -

73  $B^bm7$   $E^b7$   $A^b$   $E^b7$  (Sax)  $2. A^b$  (Sax)

bin, they're so in love. love.

79  $B^bm7$   $E^b7$   $A^b$

love.

# Ciribiribin

# M

Keyboard

(Keyboard)  $D^b$   $B^b m7$   $G^b$   $F^\circ 7$   $E^b m7$   $A^b$   $A^b 7$

When the

9  $D^b$   $B^b \circ 7$

moon hangs low in Nap-o-li, there's a hand - some gon - do -

15  $A^b 7$

lier. Ev-'ry night he sings so hap-pi-ly so his lad - y love can

23  $D^b$   $A^b 7$   $D^b$   $D^\circ 7$   $B^b 7$

hear. In a man-ner so bra - vis-si-mo, he re - peats his ser - e -

31  $E^b m$   $A^b m7$   $A^b 7$   $D^b$   $B^b m$   $D^b/A^b$

nade. And his heart beats so for - tis-si - mo when she rais-es her Ven-

38  $E^b m7$   $A^b 7$   $D^b$   $D^\circ 7$   $A^b 7/E^b$   $A^b 7 N.C.$

i - tian shade. Cir-i-bir-i - bin, cir-i-bir-i - bin, cir-i-bir-i - bin. Cir-i-bir-i -

79 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>

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

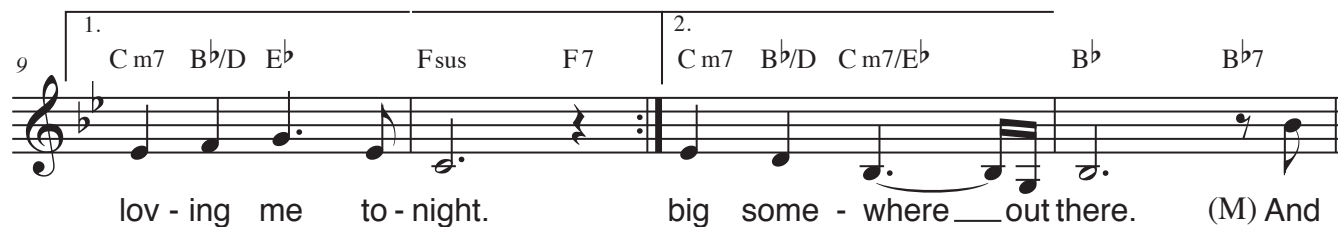
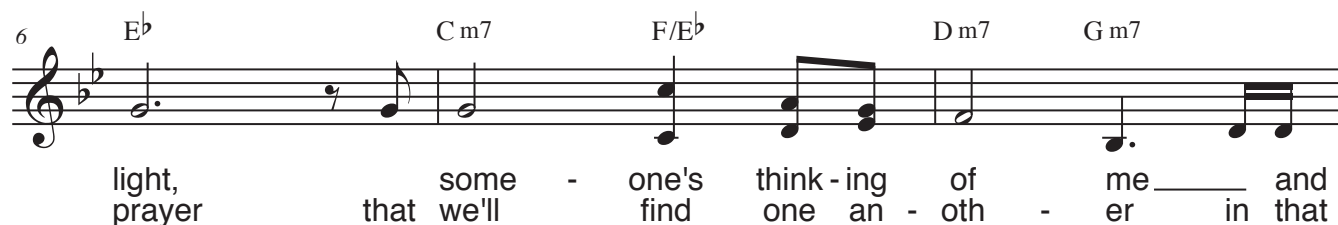
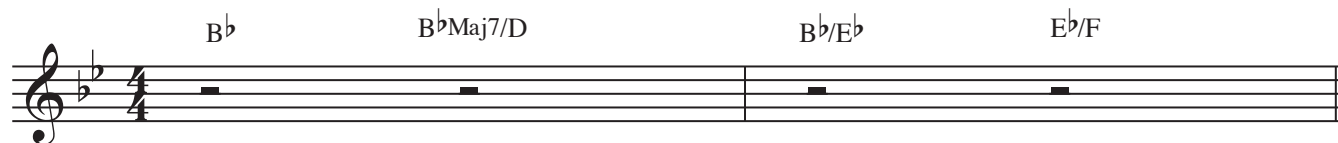


## VOCAL DUET

## Somewhere Out There

(Keyboard - Arpeggios)

Keyboard



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*  $\text{Coda symbol}$   $F$

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

22  $B^b$   $B^b\text{Maj7}/D$   $B^b/E^b$   $E^b/F$   $B^b$   $B^b\text{Maj7}/D$   $E^b$   $C\text{m}7$   $F/E^b$

(Sax)

27  $D\text{m}7$   $G\text{m}7$   $E^b$   $F$   $F7$   $B^b$   $C\text{m}$   $F7$   $B^b7$

*D.S. al Coda*

(M) And

$\text{Coda symbol}$  *Coda*  $F$   $D\text{m}7$   $G7$   $C$   $C\text{Maj7}/E$   $C/F$   $F/G$   $C$   $C\text{Maj7}/E$

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

36  $F$   $D\text{m}7$   $G/F$   $E\text{m}7$   $A\text{m}7$

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

love\_\_\_\_\_ that brings sweet har - mo - ny. I

2 F

33  $B\flat 6$   $B^{\circ} 7$   $F/C$   $D 7$  **To Coda**  $\oplus$

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

37  $G m$   $G 7$   $C 7$  1.  $F$   $A^{\circ} 7$   $C 7/G$   $C 7$  (Keyboard)

ba - by \_\_\_ smiles at me.

41 2.  $F$   $A^{\circ} 7$   $G m 7$   $B^{\circ} 7$   $A m 7$   $G m 7/D$   $C 7$  **D.S. al Coda**

Now when my

$\oplus$  **Coda**  $G m$   $G\flat$

ba - by, \_\_\_ my dear sweet ba - by, \_\_\_ yes, when my

49  $B\flat$   $G m 7$   $C 9$   $F 7$   $B\flat$  (Keyboard)  $G m 7$

ba - by smiles at me.

53  $F 7$   $B\flat$

# The Shadow Of Your Smile

# F

(Keyboard &amp; Bass - freely)

Keyboard

5 Ab6 Bbm7 Cm7 Eb7 Abmaj7 Ab6

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

9 Am7 Dm7 Gm7 C7 Bb6 F6

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

13 Eb7 F7(b9) Bbm Bbm7 Gm7(b5) C7 Gb9 F7

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

17 Bbm7 Ab° Gm7 Cm7 Fm7 Bb7 Ab6 Eb6 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 &amp; 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 13-16). 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

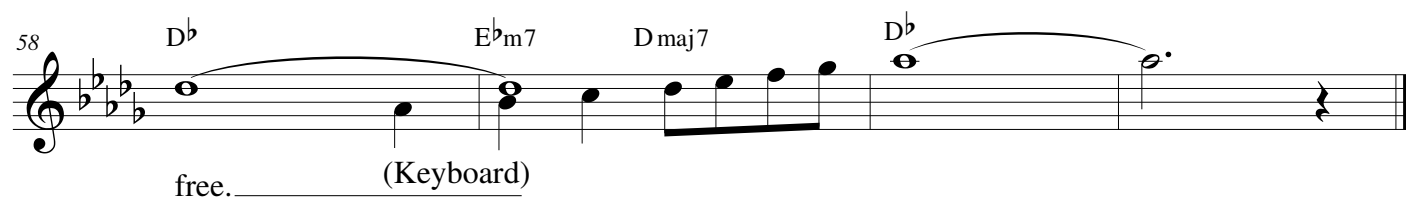
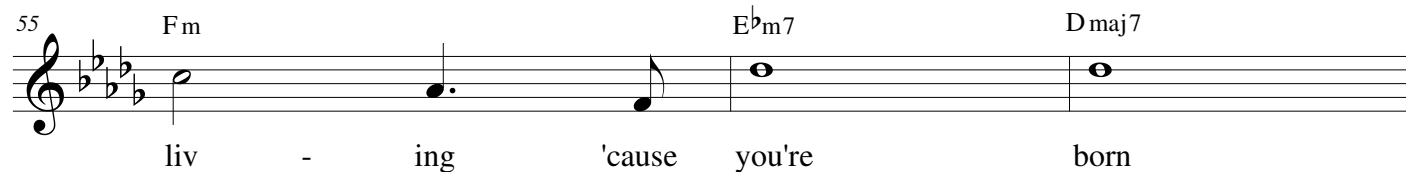
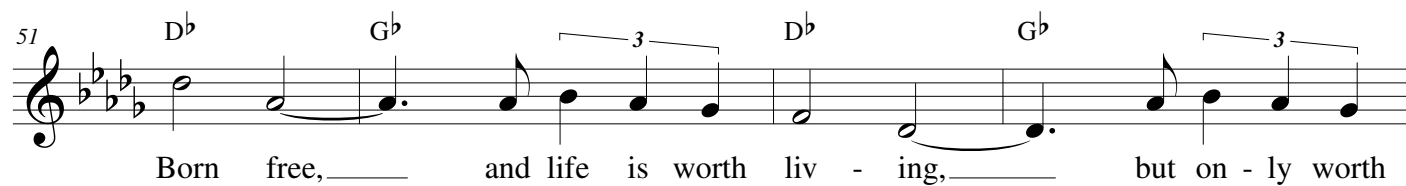
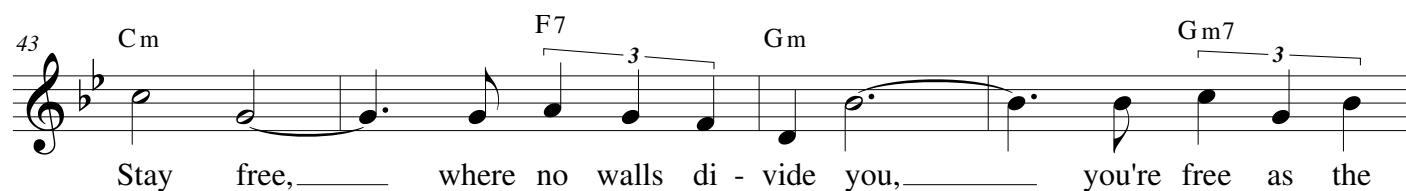
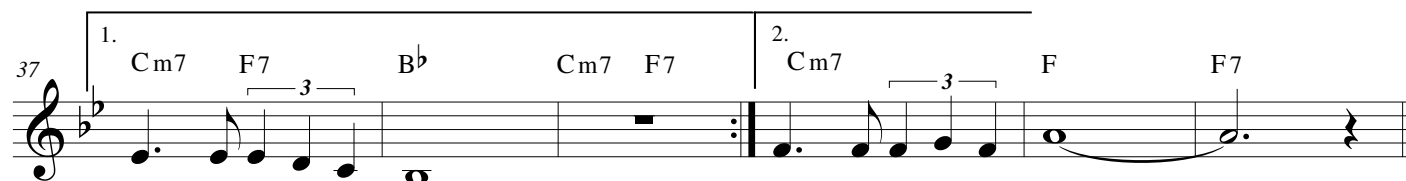
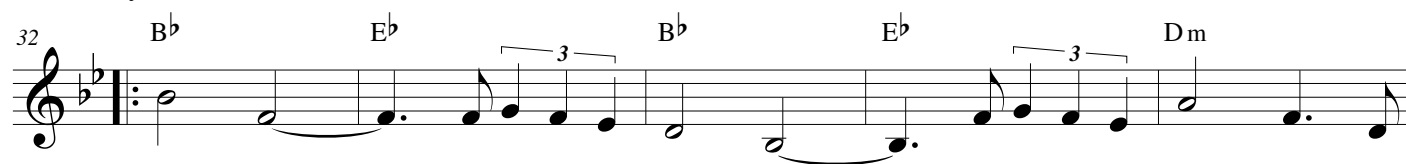
Fifth system of musical notation (measures 17-20). The melody continues in the treble clef. Chords indicated above the staff are Gm7(b5), Ebm6/Gb, F, Cm7/F, and F7. The lyrics are: roar - ing tide, so there's no need to hide.

Sixth system of musical notation (measures 21-24). The melody continues in the treble clef. Chords indicated above the staff are Bb, Eb, Bb, and Eb. There are triplet markings over measures 22 and 23. The lyrics are: Born free, and life is worth liv - ing, but on - ly worth

Seventh system of musical notation (measures 25-28). 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)



(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

$E\flat$   $maj 7$   $D\flat 7$   $C 7(b5)$   $C 9$   $F m 7$  days of wine and ros - es, laugh and run a - way

10  $A\flat m 6$   $D\flat 7$   $G m 7$   $C m 7$  like a child at play. Through the mea-dow-land and toward a clos-ing

15  $F m 7$   $B\flat 7$   $D m 7(b5)$   $G 7$   $C m 7$   $F 7$   $F m 7$   $B\flat 7$  door, a door marked ne-ver-more that was-n't there be - fore. The

21  $E\flat$   $maj 7$   $D\flat 7$   $C 7(b5)$   $C 9$   $F m 7$  lone - ly night dis - clos - es just a pas-sing breeze filled with

27  $A\flat m 6$   $D\flat 7$   $G m 7$   $C m 7$   $C m 7/B\flat$   $A m 7(b5)$  mem-o - ries of the gol - den smile that in - tro-duced me to

32  $D 7(b9)$   $G m 7$   $C m 7$   $F m 7$   $B\flat 7$   $E\flat$   $F m 7$   $B\flat 7(\#5)$  (Sax) the days of wine and ros - es and you.

37  $F m 7$   $D 7(b9)$   $G m 7$   $C m 7$   $F m 7$   $D 7(b9)$  ro - ses, the days of wine and ros - es, the

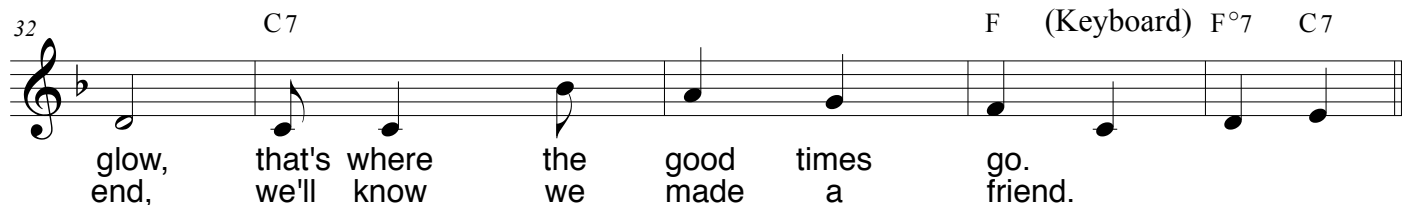
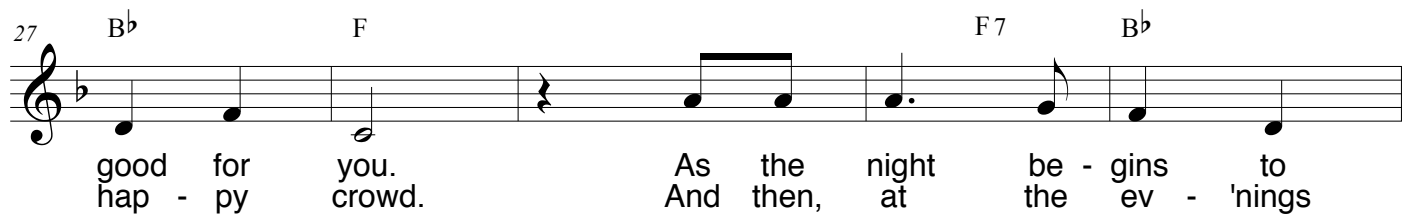
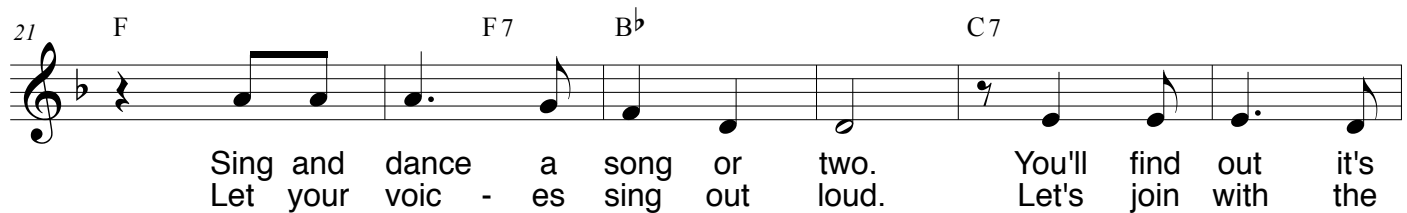
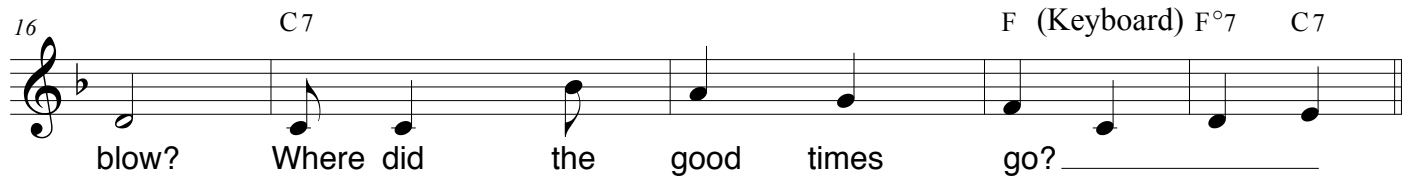
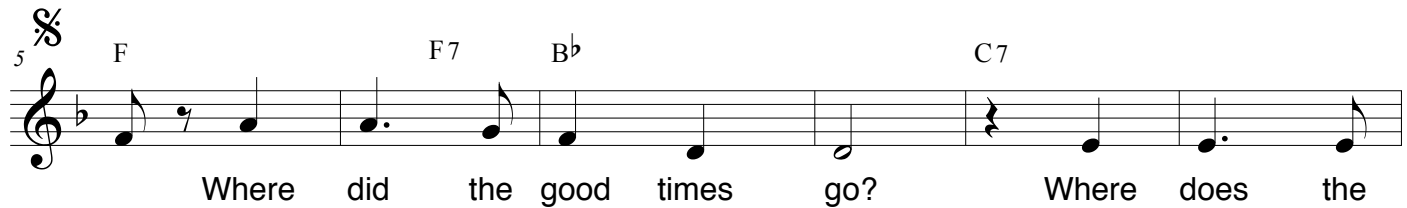
40  $G m 7$   $C m 7$   $F m 7$   $B\flat 7$   $E\flat$   $B\flat 7(\#5)$   $B\flat m$   $B\flat 7(\#5)$   $E\flat$  days of wine and ros-es and you.



# 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

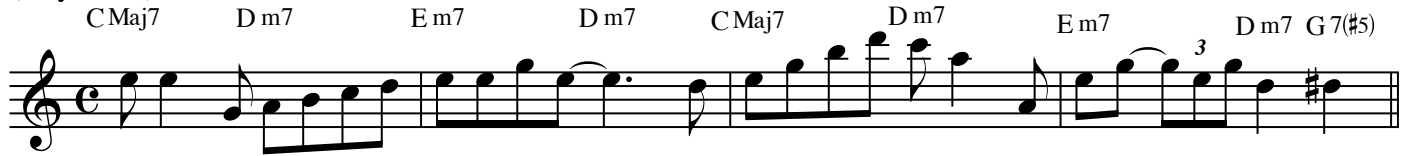
Sen - ti - men-tal jour-ney \_\_\_\_\_ home. \_\_\_\_\_

# 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. $\text{al}^6$ 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 &amp; Keyboard)

5

9 E $\flat$

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 A $\flat$  E $\flat$  B $\flat$ 7

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 E $\flat$  F7 B $\flat$ 7 E $\flat$

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 B $\flat$ m7 E $\flat$ 7 A $\flat$  B $\flat$ m7 E $\flat$ 7 A $\flat$

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

25 C $\flat$ m7 F7 B $\flat$  A $\flat$  B $\flat$ 7


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!

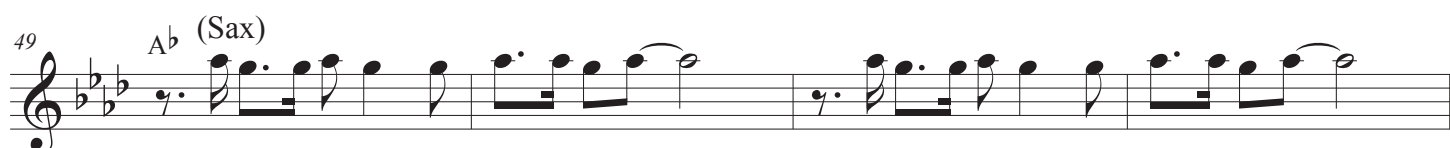
41 (Bass & Keyboard)



45  $E^b7$



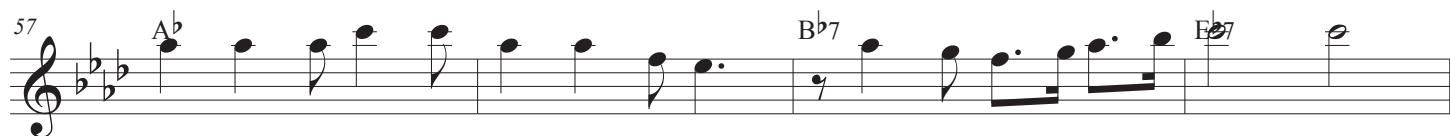
49  $A^b$  (Sax)



53  $D^b$   $A^b$   $E^b7$



57  $A^b$   $B^b7$   $E^b7$



61  $A^b$





# The Lonely Goatherd

# F

Keyboard

(Sax)

First system of musical notation for the Saxophone part. It consists of two staves. The first staff has a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the staff: Bb, F7, Bb, Db, Ab7, Db. The second staff starts with a repeat sign and continues the melody and bass line. Chords are indicated: F, C7, F, C7, F, C7, F, F7, Bb, Bb/F, Bb, Bb/F.

Second system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the staff: Bb, F7, Bb, F7, Bb. The second staff continues the melody and bass line. Chords are indicated: Bb, Bb/F, Bb, Bb/F.

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,

Third system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the staff: F7, Bb, F7, Cm7, F7, Bb. The second staff continues the melody and bass line. Chords are indicated: F7, Bb, F7, Cm7, F7, Bb.

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,

Fourth system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the staff: Bb, F7, Bb, F7, Bb. The second staff continues the melody and bass line. Chords are indicated: Bb, F7, Bb, F7, Bb.

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,

Fifth system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the staff: F7, Bb, F7, Cm7, F7, Bb. The second staff continues the melody and bass line. Chords are indicated: F7, Bb, F7, Cm7, F7, Bb.

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,

Sixth system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the staff: F7, Bb, F7, Bb. The second staff continues the melody and bass line. Chords are indicated: F7, Bb, F7, Bb.

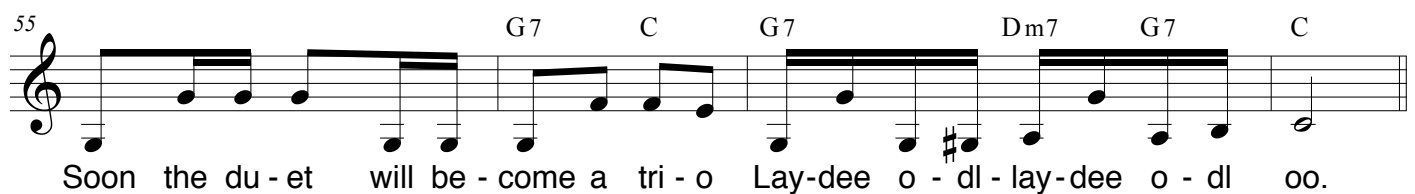
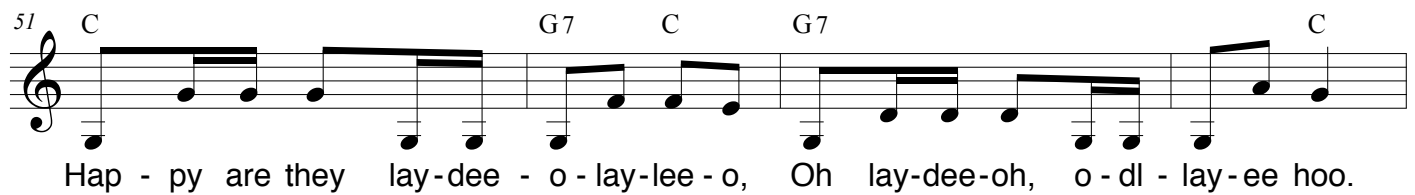
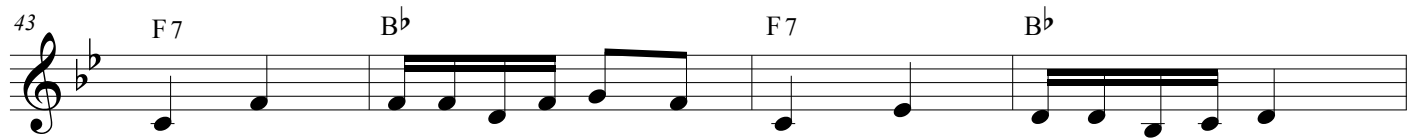
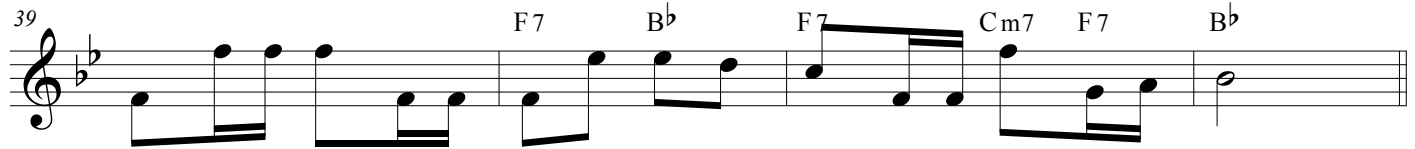
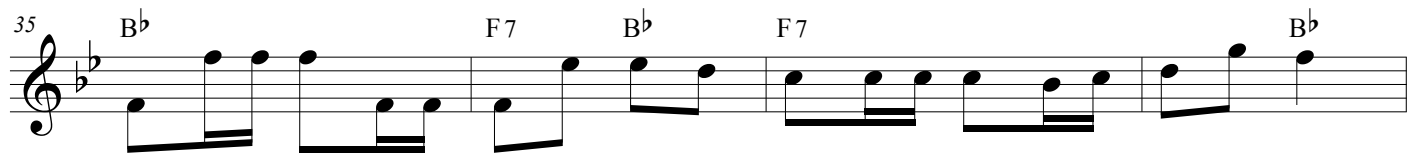
Hi ho, lay dee o - dl - lee ho, hi ho lay-dee o - dl - lay.

Seventh system of musical notation. It consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the staff: F7, Bb, F, C7, F. The second staff continues the melody and bass line. Chords are indicated: F7, Bb, F, C7, F.

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

2

(Sax)

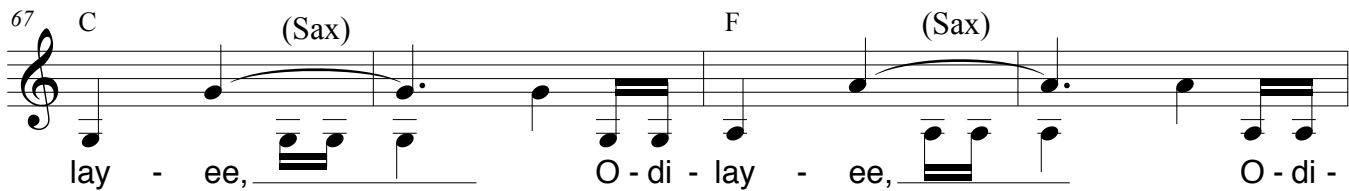




Hi ho, lay dee o - dl lee ho, hi ho, lay dee o - dl lay.



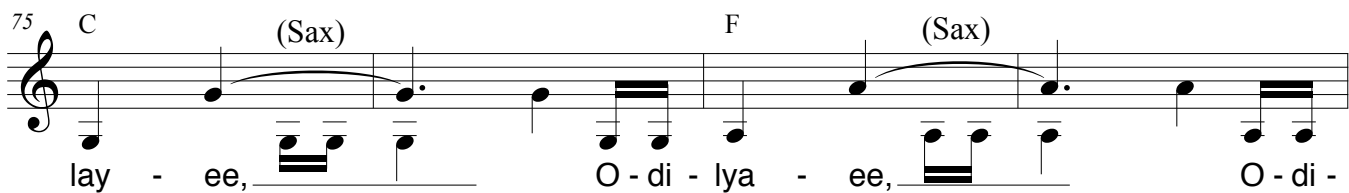
Hi ho, lay dee o - dl lee - ho, lay dee o - dl lee ho lay. O-di-



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.

# The Lonely Goatherd

# M

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,

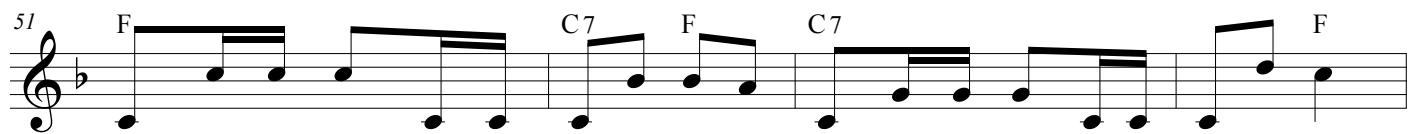
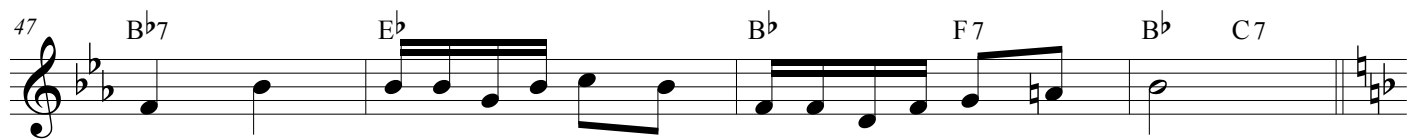
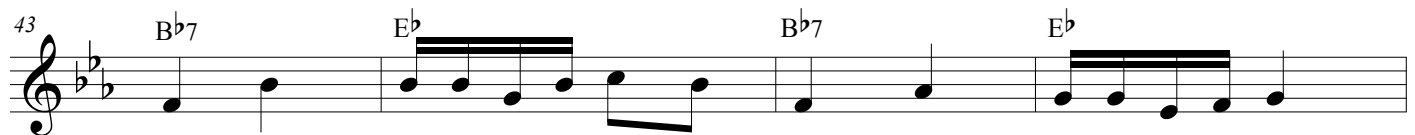
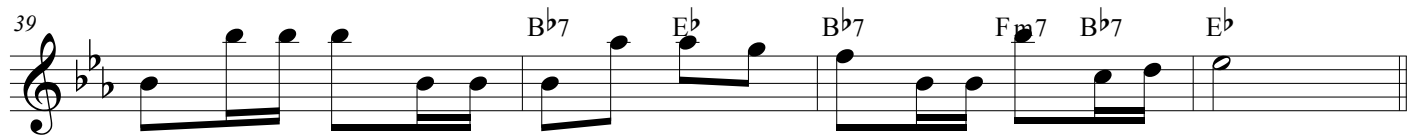
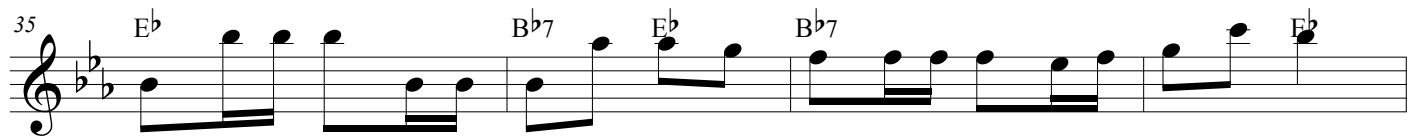
Lus - ty and clear from the goat - herd's throat heard, Lay-ee o - dl-lay-ee o dl - oo."  
Soon her ma - ma with a gleam - ing gloat heard,

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

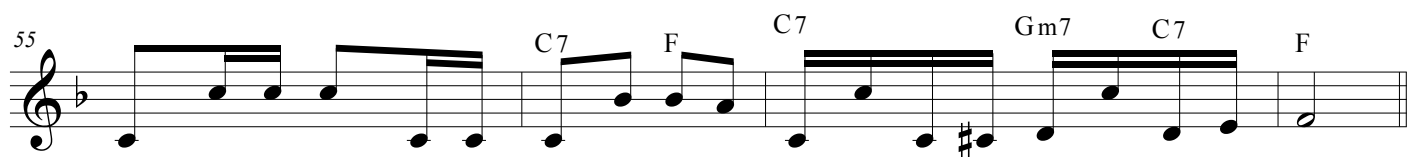
Hi ho, lay dee o - dl - lee - ho, lay dee o - dl - lee ho lay.

2

(Sax)



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



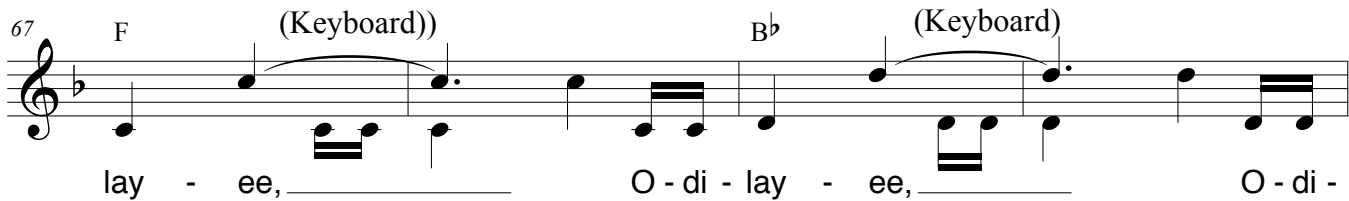
Soon the du - et will be - come a tri - o Lay-dee o - dl - lay-dee o - dl oo.



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-



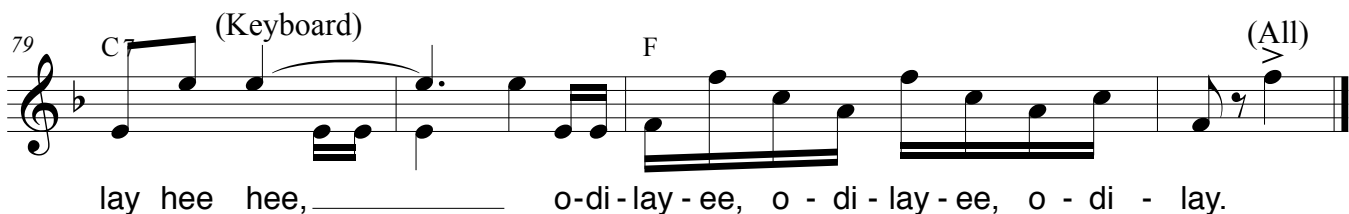
lay - ee, O - di - lay - ee, O - di -



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



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



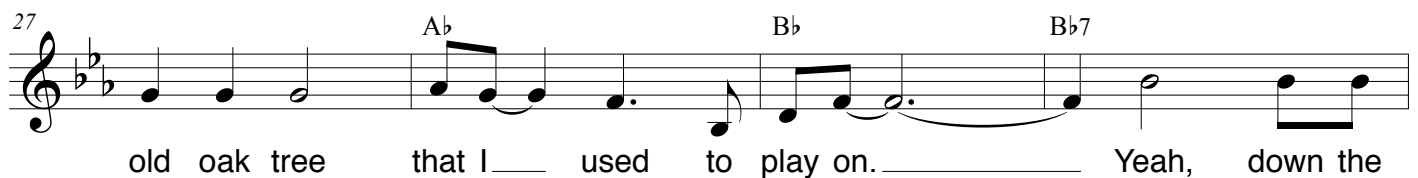
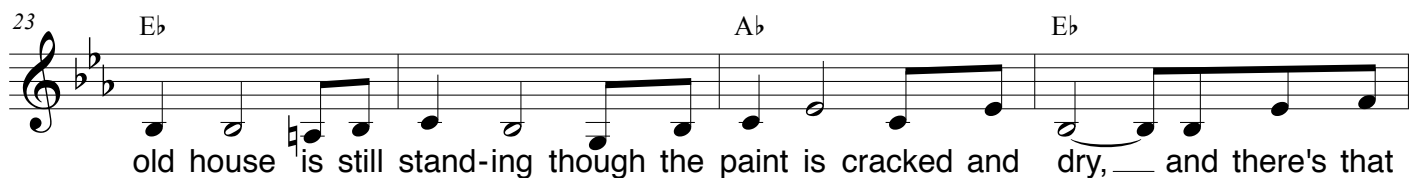
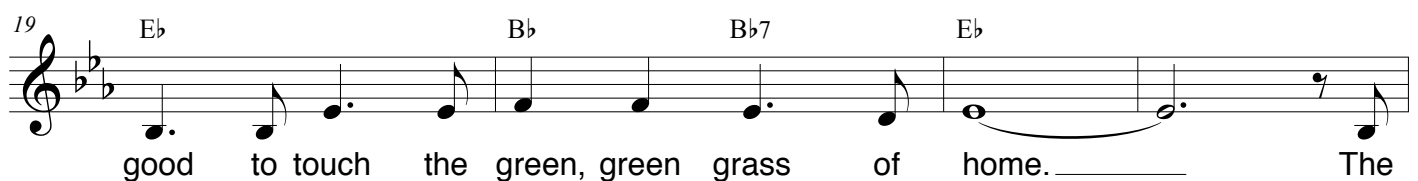
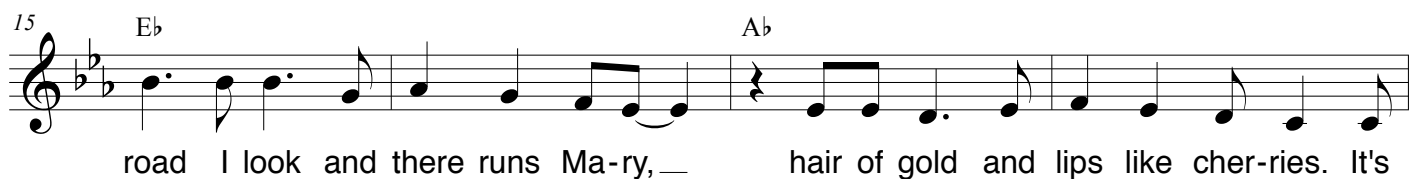
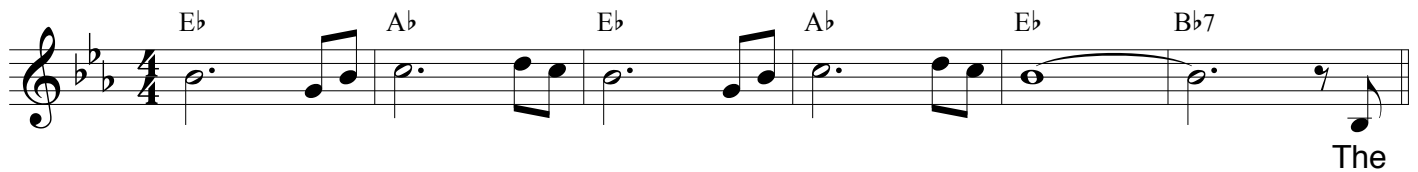
lay hee hee, o-di-lay - ee, o - di - lay - ee, o - di - lay.

# Green, Green Grass Of Home, The


# F

(Sax)

Keyboard

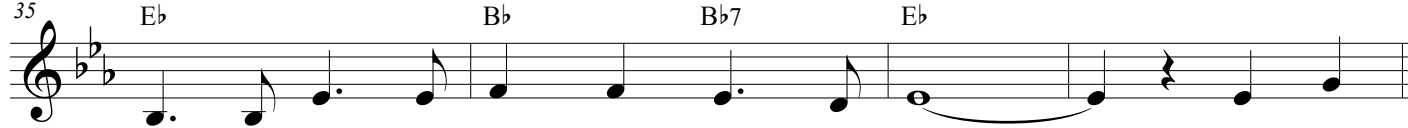


31 E $\flat$  A $\flat$



lane I walk with dear sis-ter Ma-ry, — hair of gold and lips like cher-ries. It's

35 E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$



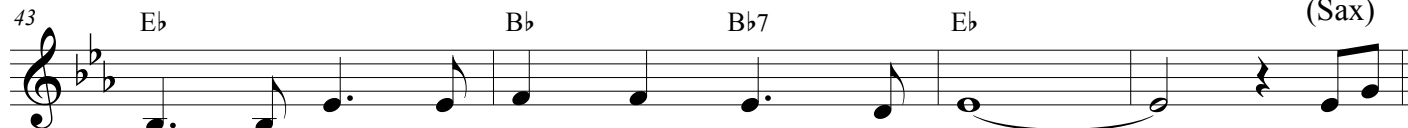
good to touch the green, green grass of home. — Yes. they'll

39 E $\flat$  A $\flat$



all come to meet me arms a-reach-in', — smil-ing sweet-ly. — Oh, It's

43 E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  (Sax)

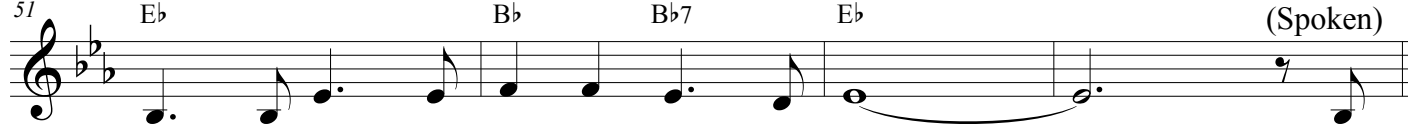


good to touch the green, green grass of home. —

47 E $\flat$  A $\flat$



51 E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  (Spoken)



Then,



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.

# Green, Green Grass Of Home, The

# M

Keyboard

(Keyboard)



The



old home town looks the same as I step down from the train, and there to



meet me is my mom-ma and my pa-pa. Down the



road I look and there runs Ma-ry, hair of gold and lips like cher-ries. It's



good to touch the green, green grass of home. The



old house is still stand-ing though the paint is cracked and dry, and there's that



old oak tree that I used to play on. Yeah, down the

31  $A\flat$   $D\flat$

lane I walk with my sweet ry,— hair of gold and lips like cher-ries. It's

35  $A\flat$   $E\flat$   $E\flat 7$   $A\flat$

good to touch the green, green grass of home.\_\_\_\_\_ Yes. they'll

39  $A\flat$   $D\flat$

all come to meet me arms a - reach-in',— smil-ing sweet-ly.\_\_\_\_\_ Oh, It's

43  $A\flat$   $E\flat$   $E\flat 7$   $A\flat$  (Keyboard)

good to touch the green, green grass of home.\_\_\_\_\_

47  $A\flat$   $D\flat$

51  $A\flat$   $E\flat$   $E\flat 7$   $A\flat$  (Spoken)

Then,

55 (Sing)

*I a-wake and look a-round me, four grey walls\_\_sur-round me and I*

59

*real-i lize I\_\_\_\_\_ was on-ly dream-in'\_\_\_\_\_ There's a*

63

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

67

*gain, I'll touch the green, green grass of home.\_\_\_\_\_ Yes, they'll*

71

*all come to see me in the shade of an old oak tree. as they*

75

*lay me\_\_ neath the green, green grass of home,\_\_\_\_\_ 'neath the*

79

*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-lionaire 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)  $E$   $A$   $E$   $A$   $B7$   $E$

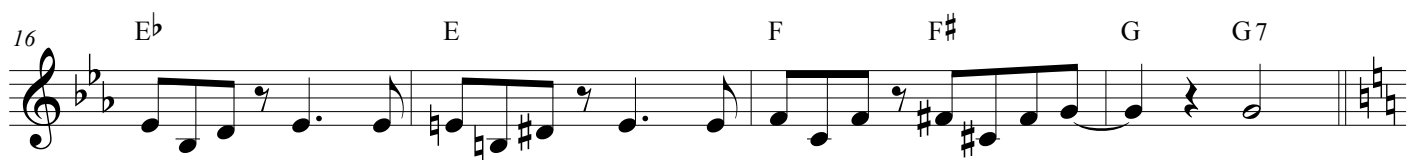
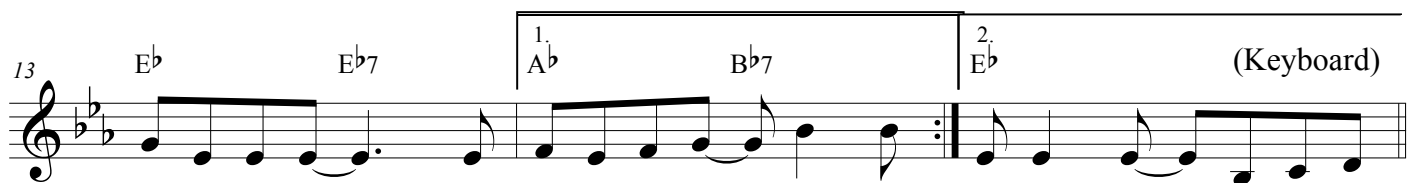
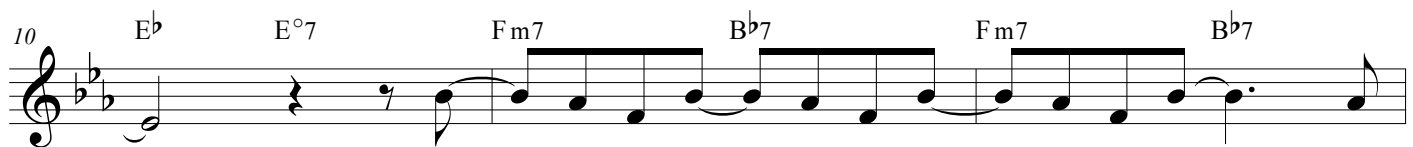
# I Got A Gal In Kalamazoo

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.