

## Set S

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# It's A Good Day

F

(Keyboard & Bass - Freely)

(Keyboard & Bass - Freely)  Keyboard

B♭ Cm Dm Cm B♭ Gm Cm7 E♭m B♭

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  
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

*(Add rhythm - In tempo)*

B♭ Cm7 Dm Cm7 F7

16 B♭ Cm7  
good day \_\_\_\_\_ for sing-ing a song, \_\_\_\_\_ and it's a good day \_\_\_\_\_ for

22 B♭ F7 B♭  
mov-in' a long. Yes, it's a good day, \_\_\_\_\_ how could an - y-thing be

27 Cm7 F7 B♭ F7  
wrong, a good day from morn-in' till night. Yes, it's a

32 B♭ Cm7  
good day \_\_\_\_\_ for shin - in' your shoes, \_\_\_\_\_ and it's a good day \_\_\_\_\_

37 B♭  
for los - in' the blues. Ev - 'ry thing to gain and

42 Cm7 F7 B<sup>b</sup>  
noth-ing to lose, 'cause it's a good day from morn-in' till night.

48 B<sup>b</sup>7 E<sup>b</sup> Cm7  
said to the sun, "Good morn-ing, Sun. Rise and shine to - day.

54 F7 B<sup>b</sup> B°7  
You know, you got-ta get go - in' if you're gon - na-make a

59 Cm7 D°7 Cm7 F7  
show-in'. And, you've got the right - of - way." "Cause it's a

64 B<sup>b</sup> Cm7  
good day for pay - in' your bills, and it's a good day

69 B<sup>b</sup> F7 B<sup>b</sup>  
for cur-in' your ills. So, take a deep breath and throw a-way the

75 Cm7 F7 B<sup>b</sup> F7 (Sax)  
pills, 'cause it's a good day from morn-in' till night.

80 B<sup>b</sup> Cm7 F7 B<sup>b</sup>  
night, Yes, it's a good day from morn in' till night. Yes, it's a

86 Cm7 B maj7 B<sup>b</sup> Cm7 B maj7 B<sup>b</sup>6  
good day from morn - in' till night.

# It's A Good Day

**M**

(Keyboard & Bass - Freely)

The musical score consists of ten staves of music. The first staff starts with E♭, followed by Fm, Gm, Fm, E♭, Cm, Fm7, A♭m, and E♭. The second staff continues with E♭, Fm, Gm, Fm, E♭, and Cm. The lyrics for the first two staves are: "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". The third staff starts with Fm7, A♭m, E♭, E♭, Fm, Gm, and Fm. The lyrics for the third staff are: "lit-tle world fell in-to place. Yes, it's a". The fourth staff starts with E♭, A♭6, E♭, Fm7, Gm, Fm7, and B♭7. The lyrics for the fourth staff are: "good day \_\_\_\_\_ for sing-ing a song,\_\_\_\_ and it's a good day \_\_\_\_\_ for". The fifth staff starts with E♭, B♭7, E♭, E♭, B♭7, E♭, and B♭7. The lyrics for the fifth staff are: "mov-in' a long.\_\_\_\_ Yes, it's a good day,\_\_\_\_ how could an - y-thing be". The sixth staff starts with Fm7, B♭7, E♭, B♭7, E♭, and B♭7. The lyrics for the sixth staff are: "wrong, a good day from morn-in' till night.\_\_\_\_ Yes, it's a". The seventh staff starts with E♭, E♭, E♭, E♭, E♭, and Fm7. The lyrics for the seventh staff are: "good day \_\_\_\_\_ for shin - in' your shoes,\_\_\_\_ and it's a good day \_\_\_\_\_. The eighth staff starts with E♭, E♭, E♭, E♭, E♭, and E♭. The lyrics for the eighth staff are: "for los - in' the blues.\_\_\_\_ Ev - 'ry thing to gain and".

Keyboard

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 \_\_\_\_\_. The

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

2

42 Fm7 B<sup>b</sup>7 E<sup>b</sup>

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

48 E<sup>b</sup> A<sup>b</sup> Fm7

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

54 B<sup>b</sup>7 E<sup>b</sup> E<sup>o</sup>7

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

59 Fm7 G<sup>o</sup>7 Fm7 B<sup>b</sup>7

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

64 E<sup>b</sup> Fm7

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

69 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

\_\_\_\_ for cur-in' your ills. \_\_ So, take a deep breath \_\_ and throw a-waythe

75 Fm7 B<sup>b</sup>7 1. E<sup>b</sup> B<sup>b</sup>7 (Keyboard)

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

2. 80 E<sup>b</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup>

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

86 Fm7 Emaj7 E<sup>b</sup> Fm7 Emaj7 E<sup>b</sup>6

good day from morn - in' till night. \_\_\_\_\_

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

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number was "It's A Good Day" And it really is a good day, isn't it? The song was written back in 1947 and recorded by many artists.

Our next selection was written back in 1941 and recorded by the Four Aces that year. Remember the Four Aces? Later, Eddie Fisher also had a recording that hit the Top Ten in the charts.

Here's our version of a question - "Tell Me Why."

**Tell Me Why**

F  
Keyboard

(Sax) F maj7 G m7 A m G m7 C6 Tell me

4 F maj9 D 7 C m F 7 B<sup>b</sup>maj9 why, though I try to for - get, tell me why, why  
why, when we danced un - til three, tell me why, why my

7 D m7 D<sup>b</sup>maj7 F A m7/E D 7 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 C m7 F 7 B<sup>b</sup>maj7 C m7 F 7 B<sup>b</sup> think of how you looked that day, cra-zy eyes and smil-ing face, should have

18 D m7 G 7 C maj7 D m7 G 7 Gm7 C 6 known the day you came my way, that this was the time and the place. Tell me

22 F maj9 D 7 C m F 7 B<sup>b</sup>maj9 why I keep los - ing my heart when I know it was

25 D m7 D<sup>b</sup>maj7 F A m7/E D 7 To Coda ⊕ love from the start. Why don't we give it a try? C 6 D.S. al Coda

28 G m7 C 7 (Sax) If you know, tell me why.

30 G m7 C 7 A 7 G m7 C 13 F 9 If you know tell me why. Tell me, tell me why.

This musical score for 'Tell Me Why' includes two staves: a piano staff and a saxophone staff. The piano part features a treble clef, a key signature of one flat, and a common time signature. It includes lyrics and chords such as F maj7, G m7, A m, G m7, C6, F maj9, D 7, C m, F 7, B<sup>b</sup>maj9, D m7, D<sup>b</sup>maj7, F, A m7/E, G7, C7, F, C m7, F 7, B<sup>b</sup>, D m7, G 7, C maj7, D m7, G 7, G m7, C 6, F maj9, D 7, C m, F 7, B<sup>b</sup>maj9, D m7, F 7, B<sup>b</sup>maj7, F, A m7/E, D 7, G m7, C 7, A 7, G m7, C 13, and F 9. The saxophone part follows the piano's lead, with lyrics like 'Tell me why, though I try to forget, tell me why, why my', 'I know I'll never be free.', 'What has happened to me?', 'When I', 'think of how you looked that day, crazy eyes and smiling face, should have', 'known the day you came my way, that this was the time and the place. Tell me', 'why I keep losing my heart when I know it was', 'love from the start. Why don't we give it a try?', 'If you know, tell me why.', and 'Tell me, tell me why.' The score also includes a 'Coda' section starting at measure 25 and a 'D.S. al Coda' section starting at measure 28.

**M**  
Keyboard

(Keyboard)

**Tell Me Why**

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

Thank you.

Our next selection was written a ways back - in fact, way back in 1899. It's a Tin Pan Alley song about a man who has a girlfriend that he only knows through the telephone. Today, we have the same thing when people meet each other on the Internet.

You'll remember the song. It's called "Hello, My Baby." \_\_\_\_\_ and I will engage in this conversation.

VOCAL ONLY

## Hello, My Baby

(Keyboard - ala phone ring)

*8va* *tr* *8va* *tr*

Keyboard

G F E<sup>o</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

The musical score consists of two staves. The top staff is for the keyboard, featuring a series of chords and specific notes. The bottom staff is for the voice, with lyrics written below the notes. Measure numbers are provided on the left side of the vocal staff. Chords are indicated above the staff, and specific notes or dynamics are marked with small text above the staff line. The vocal part includes several melodic phrases with varying note values and rests.

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 E<sup>b7</sup>  
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 - tie 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)  
 (Woodblock)  
 bye, Good - bye, Good-bye!

Thank you.

Our next selection is a Latin selection recorded by the great Artie Shaw back in 1940. It was 13 weeks as the #1 song on Billboard's pop chart and was inducted into the Grammy Hall of Fame in 1982. Among those who recorded it were Natalie Cole, Bing Crosby, The Four Freshman, Glenn Miller, Frank Sinatra, and dozens of others.

So, here's \_\_\_\_\_ to sing our version of the great song whose title is Spanish for "frenzy." It's called "Frenesi." Don't get too much in a frenzy as you sing it, \_\_\_\_\_.

LATIN

## Frenesi

F

Keyboard

(Sax)

E♭ E♭°7 Fm B♭7 Cm7 E♭°7 B♭7 N.C.

It was fi-es-ta down in

Fm7 B♭7 Fm7 B♭7 Fm7 B♭7

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,

Fm7 B♭7 E♭6 Fm B♭7

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-

II E♭ 1. E♭ N.C. 2. E♭ N.C.

si." A hand-some cab-al-ler-o He stopped and turned his eyes to

Gmaj7 Fm Gmaj7 N.C.

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

18 Gmaj7 Cm A°7 Fm7 B♭7 N.C.

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

22 Fm7 B♭7 Fm7 B♭7 Fm7 B♭7

call my own, a great-er hap-pi-ness I've nev-er known, be-cause his kiss-es are for

26 E♭ Fm7 B♭7 E♭ B♭7 (Sax)

me a - lone, who would-n't say, "Fren - e - si?" E♭ E♭°7 Fm B♭7

30 E♭ E♭°7 Fm B♭7 E♭ E♭°7 Fm B♭7

34 E♭ E♭°7 Fm B♭7 E♭ D7 (Keyboard)

2  
38 G G°7 Am D7 G G°7 Am D7

42 G G°7 Am D7 G G°7 B♭7 N.C. (Sax)

46 Fm7 B♭7 Fm7 B♭7 Fm7 B♭7

49 Fm7 B♭7 E♭ Fm7 B♭7

52 E♭ 1. E♭ Fm 2. E♭ N.C.

He stopped and turned his eyes to

55 G maj7 Fm G maj7 N.C. G

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

59 G maj7 Cm A°7 Fm7 B♭7

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

63 Fm7 B♭7 Fm7 B♭7 Fm7 B♭7

call my own, a greater hap-pi-ness I've nev-er known,

66 Fm7 B♭7 E♭ Fm7 B♭7

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

69 E♭ Fm7 B♭7 E♭ F7 B♭7

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

73 E♭ (Sax) Fm7 B♭7 E♭ F7 E♭

si?"

LATIN

## Frenesi


  
Keyboard

(Sax)

A♭ A♭°7 B♭m E♭7 Fm7 A♭°7 E♭7 N.C.

It was fi-es-ta down in

B♭m7 E♭7 B♭m7 E♭7 B♭m7 E♭7

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,

B♭m7 E♭7 A♭6 B♭m E♭7

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-

II A♭ 1. A♭ N.C. 2. A♭ N.C.

si." A hand-some cab-al-ler-o He stopped and turned his eyes to

Cmaj7 B♭m Cmaj7 N.C.

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

18 Cmaj7 Fm D°7 B♭m7 E♭7 N.C.

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

B♭m7 E♭7 B♭m7 E♭7 B♭m7 E♭7

call my own, a great-er hap-pi-ness I've nev-er known, be-cause his kiss-es are for

26 A♭ B♭m7 E♭7 A♭ E♭7 (Sax)

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

30 A♭ A♭°7 B♭m E♭7 A♭ A♭°7 B♭m E♭7

G7 (Keyboard)

A♭ A♭°7 B♭m E♭7 A♭ G7 (Keyboard)

2  
38 C C°7 Dm G7 C C°7 Dm G7

42 C C°7 Dm G7 C C°7 E♭7 (Sax) N.C.

46 B♭m7 E♭7 B♭m7 E♭7 B♭m7 E♭7

49 B♭m7 E♭7 A♭ B♭m7 E♭7

52 A♭ 1. A♭ B♭m 2. A♭ N.C.  
He stopped and turned his eyes to

55 C maj7 B♭m C maj7 N.C. C  
mine, his lips just plead-ed to be kissed. His eyes were dark and so de-

59 C maj7 Fm D°7 B♭m7 E♭7  
vine, so how was I to re-sist? And now, with-out a heart to

63 B♭m7 E♭7 B♭m7 E♭7 B♭m7 E♭7  
call my own, a greater hap-pi-ness I've nev-er known,

66 B♭m7 E♭7 A♭ B♭m7 E♭7  
be-cause his kiss-es are for me a-lone, who would-n't say, "Fren-e-

69 A♭ B♭m7 A♭ B♭7 E♭7  
si?" Who would-n't say, "Fren-e-si?" Who would-n't say, "Fren-e-

73 A♭ (Sax) B♭m7 E♭7 A♭ B♭7 A♭  
si?"

Thank you.

Now, We'll jump forward in time, all the way to 1921, and play a song that was composed in response to the popularity of the Rudolph Valentino film "The Sheik."

It was a Tin Pan Alley hit and became a part of the repertoire of all of the jazz bands at that time.

Here we go with the tale of "The Shiek Of Araby."

## MALE VOCAL

## Sheik Of Araby

(Keyboard) A<sup>b</sup> F<sup>°7</sup> A<sup>b</sup> Fm7 B<sup>b7</sup> E<sup>b7</sup> (Sax)

5 A<sup>b</sup> (Sax 1st - Vocal 2nd) C<sup>°7</sup> E<sup>b7</sup>  
Sheik of Ar - a - by, \_\_\_\_\_ your love be - longs to

11 A<sup>b</sup> F<sup>°7</sup> E<sup>b7</sup>  
me. \_\_\_\_\_ At night when you're a - sleep, \_\_\_\_\_ in -

17 B<sup>b</sup>m7 E<sup>b7</sup> E<sup>b</sup>aug A<sup>b</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b</sup> C<sup>°7</sup>  
to your tent I'll creep. \_\_\_\_\_ The stars that shine a -

23 E<sup>b7</sup> E<sup>b</sup>aug C  
bove \_\_\_\_\_ will light our way to love. \_\_\_\_\_ You'll

29 F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup>  
rule this land with me, \_\_\_\_\_ the Sheik of Ar - a

35 1. A<sup>b</sup> A<sup>b</sup> (Keyboard) F<sup>°7</sup>

39 A<sup>b</sup> A<sup>b</sup>°7 B<sup>b7</sup> E<sup>b7</sup> 2. A<sup>b</sup> E<sup>b7</sup> (Keyboard)  
I'm the by. \_\_\_\_\_

43 A♭ C°7 E♭7

49 A♭ F°7 E♭7

55 B♭m7 E♭7 E♭aug A♭ C7 F7 (Sax) B♭ D°7

61 F7 F aug D

67 G7 C7 F7

73 D7 G7 C7

79 F7 B♭ (Keyboard) B♭°7

83 Cm7 F7 B♭

Thank you, Thank you very much.

Now, we're going to bring you way forward in time to 1986 and an animated feature by Don Bluth entitled "An American Tail." The song describes the bond between a brother and a sister and their hope of being able to see one another again after being separated.

It was recorded by Linda Ronstadt and James Ingram and won the Grammy Award in 1988 for best song of the year. Here is the beautiful "Somewhere Out There." \_\_\_\_\_ will join me in singing it.

VOCAL DUET

# Somewhere Out There

(Keyboard - Arpeggios)

**Keyboard**

Keyboard arpeggios in B-flat major:

- Measure 1: B-flat
- Measure 2: B-flat Maj7/D
- Measure 3: B-flat/E-flat
- Measure 4: E-flat/F

Keyboard arpeggios and vocal lyrics:

- Measure 3: B-flat, B-flat Maj7/D, B-flat/E-flat, E-flat/F, B-flat, B-flat Maj7/D
- Lyrics: (M) Some - where out there be - neathe the pale moon -  
(F) Some - where out there some - one's saying a

Keyboard arpeggios and vocal lyrics:

- Measure 6: E-flat, C m7, F/E-flat, D m7, G m7
- Lyrics: light, prayer that some - one's find think - ing of me \_\_\_\_ in and

Keyboard arpeggios and vocal lyrics:

- Measure 9: 1. C m7 B-flat/D E-flat, Fsus, F7 | 2. C m7 B-flat/D C m7/E-flat, B-flat, B-flat 7
- Lyrics: lov - ing me to - night. big some - where out there. (M) And

Keyboard arpeggios and vocal lyrics:

- Measure 13: E-flat Maj7, F/E-flat, E-flat Maj7, F/E-flat
- Lyrics: e - ven though I know how ver - y far a - part we are, it

Keyboard arpeggios and vocal lyrics:

- Measure 15: E-flat Maj7, F/E-flat, E-flat Maj7, F/E-flat
- Lyrics: helps to think we might be wish-ing on that same bright star. (F) And

17 G<sup>b</sup> A<sup>b/G<sup>b</sup></sup> G<sup>b</sup> A<sup>b/G<sup>b</sup></sup>

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

19 G<sup>b</sup> A<sup>b/G<sup>b</sup></sup> To Coda Φ F

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

22 B<sup>b</sup> B<sup>b</sup>Maj7/D (Sax) B<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>/F B<sup>b</sup> B<sup>b</sup>Maj7/D E<sup>b</sup> C m7 F/E<sup>b</sup>

3

27 D m7 G m7 E<sup>b</sup> F F7 B<sup>b</sup> C m F7 B<sup>b</sup>7 D.S. al Coda

(M) And

32 Coda F D m7 G 7 C (M) CMaj7/E C/F F/G C CMaj7/E

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

36 F D m7 G/F E m7 A m7

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

39 F G G7 C D m C

out there, out where dreams come true.

Thank you very much.

Let's head back in time once again to the year 1920 for our next song. It was the first big hit for Ted Lewis. Remember Ted? It became the theme song for his orchestra and spent 18 weeks on the charts, 7 weeks in the number 1 spot.

Here's that old, old favorite - "When My Baby Smiles At Me."

# When My Baby Smiles At Me

F

(Sax)

## Keyboard

C

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The bottom staff begins with a bass clef and a common time signature. The music features eighth-note patterns, including some grace notes and slurs. The instrumentation is indicated as '1st B.C.' (Bassoon/Corno) in the title block.

5

Dm7 G7

3 times - Vocal, Sax, Vocal

A musical score for voice and piano. The vocal line starts with a half note on B-flat, followed by quarter notes on A and G. The lyrics 'smiles' and 'at' are on the next two measures. The vocal line continues with quarter notes on F, E, D, C, and B-flat. The lyrics 'me.' and a melodic line starting on A and descending to G are shown. The vocal line concludes with quarter notes on F and E. The piano accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand.

A musical score for a solo voice. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '13'). The vocal line starts on a C sharp, followed by a G7 chord. The lyrics are: "roam - ing to par - a - dise." There is a melodic line with a dotted half note and a sixteenth-note run. The score ends with "And when my".

Musical notation for the lyrics "ba - by smiles at me, there's such a". The staff starts with a G clef, a key signature of one sharp (F#), and a common time signature. The first four notes are eighth notes: "ba" (B), a space, "by" (D), and "smiles" (G). The "smiles" note has a sharp sign above it. The next four notes are eighth notes: "at" (A), a space, "me," (E), and a long horizontal line. The "me," note has a circle below it. A curved line connects the "me," note to the first note of the next measure. The next five notes are eighth notes: "there's" (C), "such" (D), a space, and "a" (E).

A musical score for voice and piano. The vocal line starts with a quarter note on G4, followed by eighth notes on A4, B4, C5, D5, E5, F5, and G5. The lyrics are: "won der ful light in his eyes. The King of". The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. Measure numbers 21 and 22 are indicated above the staff.

25 C

light that just brings love, the kind of

29 A7 love \_\_\_\_\_ that brings sweet har - mo - ny. I

Dm

2 F

# When My Baby Smiles At Me

**M**

Keyboard

F (Keyboard)

Gm7 C7

Now when my

3 times - Vocal, Keyboard, Vocal

9 **S** F

ba - by smiles at me, my thoughts go

13 F#7 C7

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

17 C C7

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

21 F

won der ful light in her eyes. The kind of

25 F

light that just brings love, the kind of

29 D7 Gm

love that brings sweet har - mo - ny. I

2 F

33 B<sup>b</sup><sub>6</sub> B<sup>°</sup><sub>7</sub> F/C D<sub>7</sub> To Coda  $\emptyset$

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

37 Gm G<sup>7</sup> C<sup>7</sup> 1. F A<sup>°</sup><sub>7</sub> C<sup>7/G</sup> (Keyboard) C<sup>7</sup>

ba - by smiles at me.

41 2. F A<sup>°</sup><sub>7</sub> Gm<sup>7</sup> B<sup>°</sup><sub>7</sub> A<sup>m</sup><sub>7</sub> Gm<sup>7/D</sup> C<sup>7</sup> D.S. al Coda

Now when my

$\emptyset$  Coda

45 Gm G<sup>b</sup>

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

49 B<sup>b</sup> Gm<sup>7</sup> C<sup>9</sup> F<sup>7</sup> B<sup>b</sup> (Keyboard) Gm<sup>7</sup>

ba - by smiles at me.

53 F<sup>7</sup> B<sup>b</sup>

Thank you. Each time we play for you, we like to showcase a noted artist of yesteryear. This time, we're going to highlight some songs by an artist who recorded 17 gold record albums and 3 platinum record albums during the course of his lifetime. He was born in 1927 and passed away recently in 2012. Any ideas? OK. Here's another clue - for the last many years, he had his own theatre in Branson, Missouri, called the Moon River Theatre. Now, do you know? OK. Final clue - He had his own TV show from 1962 - 1971 and always had a great special show every Christmas. You got it! Howard Andrew Williams, known to all as Andy Williams.

This evening, to honor Andy, we're going to play three of his greatest hits. The first is from an album of the same name released in the year 1966. The song was the theme song of the movie, "The Sandpiper," which starred Richard Burton and Elizabeth Taylor.

Here we go with the beautiful ballad - "The Shadow Of Your Smile."

# The Shadow Of Your Smile

(Keyboard &amp; Bass - freely)

**F**

A<sup>b</sup>6                    D<sup>b</sup>6                    A<sup>b</sup>6                    D<sup>b</sup>6                    Keyboard

5                    A<sup>b</sup>6                    B<sup>b</sup>m7                    Cm7                    E<sup>b</sup>7                    A<sup>b</sup>maj7                    A<sup>b</sup>6

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

9                    A m7                    D m7                    G m7                    C 7                    B<sup>b</sup>6                    F 6

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

13                    E<sup>b</sup>m7                    F 7(b9)                    B<sup>b</sup>m                    B<sup>b</sup>m7                    G m7(b5)                    C 7                    G<sup>b</sup>9                    F 7

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

17                    B<sup>b</sup>m7                    A<sup>b</sup><sup>o</sup>                    G m7                    C m7                    F m7                    B<sup>b</sup>7                    A<sup>b</sup>6                    E<sup>b</sup>6                    N.C.                    (In tempo)

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

2

(All - Latin beat)

22 D m7 G7 Cm N.C.

smile when you are gone will col - or all my

26 F m7 B<sup>7</sup> E<sup>b</sup>maj7 A<sup>b</sup>maj7

dreams and light the dawn. Look in - to my

30 D m7(b5) G7 Cm7

eyes, my love, and see all the love - ly

34 A m7(b5) D7 Dm7/F G7 N.C.

things you are to me. Our wist - ful lit - tle

38 D m7 G7 Cm N.C.

star was far too high. A tear - drop kissed your

42 F m7 B<sup>7</sup> Gm7(b5) C7(b9)

lips and so did I. Now when I re -

46 F m7 A<sup>b</sup>m7 Gm7 C7(b9)

mem - ber spring, all the joy that love can bring, I will be re -

50 F 13 F m7 B<sup>7</sup> 1. E<sup>b</sup>6 G7(b9) (Sax)

mem - ber-ing the shad-ow of your smile

54 2 E<sup>b</sup> A<sup>b</sup>m A<sup>b</sup> E<sup>b</sup>6

smile.

# The Shadow Of Your Smile

(Keyboard &amp; Bass - Freely)

B<sup>flat</sup>6 E<sup>flat</sup>6 B<sup>flat</sup>6 E<sup>flat</sup>6

**M**  
Keyboard

5 B<sup>flat</sup>6 Cm7 Dm7 F7(b5) B<sup>flat</sup>maj7 B<sup>flat</sup>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(b9) Cm Cm7 Am7(b5) D7 A<sup>b9</sup> G7

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

(In tempo)

17 Cm7 B<sup>b9</sup> A<sup>b9</sup> Dm7 Gm7 C7 B<sup>flat</sup>6 F6 N.C.

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 Fmaj7 B<sup>b</sup>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<sup>b</sup>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 shadow of your smile (Keyboard)

54 2 F B<sup>b</sup>m B<sup>b</sup> F6

smile.

Thank you. Thank you very much.

Our next Andy Williams hit was from an album of the same name released in 1966. It won the Academy Award that year as best original song. It also stayed on the Billboard Charts for 79 weeks! Wow!

You may remember the song also from the real-life film of the same name about Elsa, the Lioness.

Here we go with this great Andy Williams hit - "Born Free."

# Born Free

**F**

Latin

Keyboard

Latin Keyboard

1. F B♭/F F Gm7/C C9

5 F B♭ F B♭ A m

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-founds 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♭m6/D♭ C Gm7/C C7

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

24 F B♭ F B♭

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

28 A m Gm7 F C9

liv - ing 'cause you're born free.

32 (Sax) F B♭ F B♭ A m

37 1. Gm7 C7 F 2. Gm7 C7 Gm7 C7

43 Gm C7 Dm Dm7

Stay free, where no walls divide you, you're free as the

47 Dm7(b5) B♭m6/D♭ C Gm7/C E♭7

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

51 A♭ D♭ A♭ D♭

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

55 Cm B♭m7 A maj7

liv - ing 'cause you're born

58 A♭ B♭m7 A maj7 A♭

free. (Sax)

# Born Free

Latin

**M**  
Keyboard

The musical score consists of two staves: a treble clef piano staff and a bass clef vocal staff. The vocal part includes lyrics in English. Chords are indicated above the staff, and measure numbers are provided.

**Piano (Top Staff):**

- Measures 1-4: B♭, E♭/B♭, B♭, Cm7/F, F9
- Measures 5-8: B♭, E♭, B♭, E♭, Dm
- Measures 9-12: Cm7, F7, B♭, Cm7, F7
- Measures 13-16: Cm7, F7, F, F7
- Measures 17-20: Cm, F7, Gm, Gm7
- Measures 21-24: Gm7(b5), E♭m6/G♭, F, Cm7/F, F7
- Measures 25-28: B♭, E♭, B♭, E♭
- Measures 29-32: Dm, Cm7, B♭, F9

**Vocal (Bottom Staff):**

Measures 5-8 lyrics: 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

Measures 9-12 lyrics: free to fol - low your heart.

Measures 13-16 lyrics: time you look at a star.

Measures 17-20 lyrics: Stay free, where no walls di - vide you, you're free as the

Measures 21-24 lyrics: roar - ing tide, so there's no need to hide.

Measures 25-28 lyrics: Born free, and life is worth liv - ing, but on - ly worth

Measures 29-32 lyrics: liv - ing 'cause you're born free.

2 M

(Keyboard)

32 B♭ E♭ B♭ E♭ D m

37 1. Cm7 F7 B♭ Cm7 F7 | 2. Cm7 F F7

43 Cm F7 Gm Gm7

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

47 Gm7(♭5) E♭m6/G♭ F Cm7/F A♭7

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

51 D♭ G♭ D♭ G♭

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

55 Fm E♭m7 D maj7

liv - ing 'cause you're born

58 D♭ E♭m7 D maj7 D♭

free. (Keyboard)

Thank you. Thank you very much.

For our final song in tribute to the great Andy Williams, we'll move to the year 1962 and a film of the same name. The film's title song won the Academy Award that year. Andy recorded the song in 1963 and his album soon reached the top of the charts.

Here's our version of this great Andy Williams hit - "The Days Of Wine And Roses."

# Days Of Wine And Roses

F

Bossa Nova Beat

Keyboard

B<sup>b</sup> F7(<sup>#</sup>5) Fm F7(<sup>#</sup>5) B<sup>b</sup> F7(<sup>#</sup>5) Fm F7(<sup>#</sup>5)

5 B<sup>b</sup>maj7 A<sup>b7</sup> G7(<sup>b5</sup>) G9 Cm7 The

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

11 E<sup>b</sup>m6 A<sup>b7</sup> Dm7 Gm7 Cm7

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

16 F7 A m7(<sup>b5</sup>) D7 Gm7 C7 Cm7 F7

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

21 B<sup>b</sup>maj7 A<sup>b7</sup> G7(<sup>b5</sup>) G9 Cm7

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

27 E<sup>b</sup>m6 A<sup>b7</sup> Dm7 Gm7 Gm7/F E m7(<sup>b5</sup>)

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

32 A 7(<sup>b9</sup>) Dm7 Gm7 1. Cm7 F7 B<sup>b</sup> Cm7 F7(<sup>#</sup>5) (Sax)

the days of wine and ros - es and you.

37 2. Cm7 A 7(<sup>b9</sup>) Dm7 Gm7 Cm7 A 7(<sup>b9</sup>)

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

40 Dm7 Gm7 Cm7 F7 B<sup>b</sup> F7(<sup>#</sup>5) Fm F7(<sup>#</sup>5) B<sup>b</sup>

days of wine and ros-es and you.

# Days Of Wine And Roses

**M**

Keyboard

Bossa Nova Beat

The musical score consists of eight staves of music for keyboard, arranged in two systems. The first system starts with a Bossa Nova beat in 4/4 time. The lyrics begin with "The days of wine and roses," followed by "like a child at play." The second system continues with "Through the meadow-land and toward a clos-ing door," and ends with a solo line for Saxophone. The score includes various chords such as E♭maj7, D♭7, C7(b5), C9, Fm7, A♭m6, Gm7, Cm7, F7, B♭7, Dm7(b5), G7, Cm7, Fm7, B♭7, E♭maj7, D♭7, C7(b5), C9, Fm7, A♭m6, D♭7, Gm7, Cm7, Cm7/B♭, A m7(b5), D7(b9), Gm7, Cm7, Fm7, B♭7(#5)(Sax), D7(b9), Gm7, Cm7, Fm7, D7(b9), Fm7, D7(b9), Gm7, Cm7, Fm7, B♭7, E♭, B♭7(#5), B♭m, B♭7(#5), E♭.

5      E♭maj7      D♭7      C7(b5)      C9      Fm7      The  
 days      of wine and      ros - es,      laugh and      run a - way  
 10      A♭m6      D♭7      Gm7      Cm7  
 like a      child at play.      Through the      meadow-land      and toward a clos-ing  
 15      Fm7      B♭7      Dm7(b5) G7      Cm7      F7      Fm7      B♭7  
 door,      a      door marked ne- ver - more      that was-n't there be - fore.      The  
 21      E♭maj7      D♭7      C7(b5) C9      Fm7  
 lone      -      ly night dis - clos - es      just a      pas-sing breeze      filled with  
 27      A♭m6      D♭7      Gm7      Cm7      Cm7/B♭      A m7(b5)  
 mem-o - ries      of the gol - den smile that      in - tro-duced me      to  
 32      D7(b9)      Gm7      Cm7      1. Fm7      B♭7      E♭      Fm7      B♭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♭7      E♭      B♭7(#5)      B♭m      B♭7(#5)      E♭  
 days of      wine and      ros-es      and you.

Thank you. Thank you very much. How was that? Did you enjoy our tribute to the great Andy Williams?

OK. Now, we're really going to switch gears and play a song near and dear to my heart.

(Do the Czech thing)

So, get your feet to tapping as we play this polka which talks about all of the good times. In fact, that's the title of the song - it's the "Good Times Polka."

# Good Times Polka

Keyboard

(Keyboard)

F                    C7                    F                    F°7                    C7

**S**

F                    F7                    B♭                    C7

Where did the good times go? Where does the

**II**

B♭                    F                    F7                    B♭

riv - er flow? Where do the north winds

**16**

C7                    F (Keyboard)                    F°7                    C7

blow? Where did the good times go? \_\_\_\_\_

**21**

F                    F7                    B♭                    C7

Sing and dance - a song or two. You'll find out it's the  
Let your voic - es sing out loud. Let's join with the

**27**

B♭                    F                    F7                    B♭

good - for you. As the night begins to  
hap - py crowd. And then, at ev - 'nings

**32**

C7                    F (Keyboard)                    F°7                    C7

glow, that's where the we good times a go.  
end, we'll know we made friend.

2

37 F F 7 B<sup>b</sup> C7

Where did the good times go?  
Where does the

43 B<sup>b</sup> F F 7 B<sup>b</sup>

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 D7 C7 D.S. al Coda

(Keyboard)

### ♫ Coda

73 G7 C G7 C

Thank you.

We'll move to the year 1944 for our next selection, a composition written by the band leader Les Brown and sung by a vocalist in his band at the time, Doris Day. It became her first hit song. The song's release coincided with the end of World War II and became the unofficial homecoming theme for many soldiers.

Here's \_\_\_\_\_ to tell you about taking a "Sentimental Journey."

# Sentimental Journey

F

(Sax)

G Maj7 A m7 B m7 A m7 G Maj7 A m7 B m7 A m7 D 7(♯5)

Keyboard

§ 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 E 7 E♭7 D 7 G 6 C 7

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,

II G 6 F Maj7 1 E m7 D 7 G 6 2 E m7 D 7 G 6 G 7

to re - new old mem o - ries "All\_ a - board."

I long to hear that

14 C Maj7 G Maj7

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

18 A 7 D 7 To Coda ⊕ B m7 A m7 D 7

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

2

22 G 6 G 6 FMaj7 E7 E7 D7

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

Musical score for "Sentimental Journey" with lyrics:

26 G 6 C7 G 6 F Maj E m7 D7 D.S. *at* Coda

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

Musical score for 'Yearny' starting at measure 30. The key signature changes from G major to E♭ major (B-flat major) at the start of the measure. The lyrics are: 'takes me back. Nev - er thought my heart could be so year - ny.'

33 A<sup>b</sup>6 G<sup>b</sup>Maj7 F7 E7 E<sup>b</sup>7 A<sup>b</sup>6 D<sup>b</sup>7  
Why did I de-cide to roam? Got-ta take this sen-ti-men-tal jour-ney,

A musical score for a single melodic line on a treble clef staff. The key signature is A-flat major (two flats). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are: "sen-ti-men-tal jour - ney home." The score includes a dynamic instruction "pp" (pianissimo) and a tempo instruction "Largo". The vocal range is approximately from middle C to G above middle C.

41 B♭m7 A Maj7 A♭Maj7

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

# Sentimental Journey

**M**

**Keyboard**

(Keyboard)

C Maj7 D m7 E m7 D m7 C Maj7 D m7 E m7 D m7 G 7(#5)

**S**

5 C 6 C 6 B♭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 A 7 A♭7 G 7 C 6 F 7

heart at ease.  
could af - ford.  
Gon - na make  
Like a child  
a sen - ti - men - tal jour - ney  
in wild an - ti - ci - pa - tion,

II C 6 B♭Maj7 1 A m7 G 7 C 6 2 A m7 G 7 C 6 C 7

I to re - new old  
mem o - ries  
"All\_ a - board."  
I long to hear that

14 F Maj7 C Maj7

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

18 D 7 G 7 To Coda E m7 D m7 G 7

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

2

Musical score for piano showing measures 22-27. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 22 starts with a C6 chord. Measures 23-26 show a continuous eighth-note pattern. Measure 27 starts with a C6 chord, followed by B♭Maj7, A7, A♭7, and G7 chords.

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

Musical score for piano showing a melodic line with chords C6, F7, C6, B♭Maj, A m7, G7, and D.S. al Coda.

Got-a take this sen-ti-men-tal jourNEY,      sen-ti-men-tal jourNEY home.

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

Musical score for piano, page 33, showing a melodic line over harmonic chords. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic chords: D<sup>b</sup>6, B Maj7, B<sup>b</sup>7, A7, A<sup>b</sup>7, D<sup>b</sup>6, and G<sup>b</sup>7.

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

Musical score for piano, page 37, featuring a melodic line and harmonic progression. The score includes a treble clef, a key signature of one flat, and a common time signature. The harmonic progression is as follows:

- D<sup>b</sup>6 (D minor 6th chord)
- B Maj (B major chord)
- B<sup>b</sup>m7 (B minor 7th chord)
- A<sup>b</sup>7 (A minor 7th chord)
- D<sup>b</sup>6 (D minor 6th chord)
- D<sup>b</sup>6 (D minor 6th chord)
- B Maj (B major chord)
- B<sup>b</sup>m7 (B minor 7th chord)
- A<sup>b</sup>7 (A minor 7th chord)
- D<sup>b</sup>6 (D minor 6th chord)

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

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

Thank you.

Our next selection is one of the great hits from the year 1937. It was written by Larry Clinton and recorded by a number of artists including Ella Fitzgerald and Tommy Dorsey.

Here we go with the “Dipsy Doodle.” Enjoy!

MALE OR FEMALE VOCAL

## Dipsy Doodle

Keyboard

(Sax)

(Bass & Keyboard)

B♭7

E♭

The dip-sy doo-dle's a thing to be-ware.  
The dip-sy doo-dle is ea - sy to find.

The dip - sy doo - dle will get in your hair.  
It's al-most al-ways in back of your mind.

A♭

E♭

B♭7

And if it gets you, it could-n't be worse.  
You nev-er know it un - til it's too late,

The things you say will come out in re-verse like  
and then you're in such a ter-ri-ble state, like the

E♭

F7

B♭7

E♭

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.

B♭m7

E♭7

A♭

B♭m7

E♭7

A♭

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

Cm7

F7

B♭

A♭

B♭7

not your mind that's ha-z-y. \_\_ It's your tongue that's at fault, not your noo-dle. \_\_

2  
29 E♭

33 A♭ E♭ B♭7

37 E♭ F7 B♭7 E♭

41 (Bass & Keyboard)

45 E♭7

49 A♭ (Sax)

53 D♭ A♭ E♭7

57 A♭ B♭7 E♭7

61 A♭ E♭7

Thank you.

Our next selection was written back in 1959 for my favorite musical of all time - The Sound Of Music. Mary Martin sang the song in that production, and when the movie came out in 1965, Julie Andrews sang it as part of a marionette show that she and the Von Trapp children presented to their father.

Here we go with a song about a goatherd whose yodelling is heard from far off and by passers-by, until he falls in love with a girl who wears a pale-pink coat, with her mother joining in the yodelling.

Here's the story of "The Lonely Goatherd." Are you ready to yodel,  
\_\_\_\_\_?

## The Lonely Goatherd

F

Keyboard

(Sax)

Sheet music for Saxophone and Keyboard. The key signature is B-flat major (two flats), and the time signature is 2/4. The piano part shows chords: B-flat, F7, B-flat, D-flat, A-flat7, D-flat, F, C7, F, C7, F, C7, F, F7, B-flat, B-flat/F, B-flat, B-flat/F. The vocal part includes lyrics: "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,"

Continuation of the musical score. The vocal part continues: "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,

Continuation of the musical score. The vocal part continues: "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,

Continuation of the musical score. The vocal part continues: "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,

Continuation of the musical score. The vocal part concludes: "Hi ho, lay dee o - dl - lee ho, hi ho lay-dee o - dl - lay.

Continuation of the musical score. The vocal part concludes: "Hi ho, lay dee o - dl - lee - ho, lay dee o - dl - lee ho lay.

2

(Sax)

Musical score for Saxophone part, measures 35-38. The key signature is B-flat major (two flats). The music consists of eighth-note patterns. Chords indicated above the staff are F7, B-flat, F7, and B-flat.

Musical score for Saxophone part, measures 39-42. The key signature is B-flat major (two flats). The music consists of eighth-note patterns. Chords indicated above the staff are F7, B-flat, F7, Cm7, F7, and B-flat.

Musical score for Saxophone part, measures 43-46. The key signature is B-flat major (two flats). The music consists of eighth-note patterns. Chords indicated above the staff are F7, B-flat, F7, and B-flat.

Musical score for Saxophone part, measures 47-50. The key signature is B-flat major (two flats). The music consists of eighth-note patterns. Chords indicated above the staff are F7, B-flat, F, C7, and F.

Musical score for Saxophone part, measures 51-54. The key signature is C major (no sharps or flats). The music consists of eighth-note patterns. Chords indicated above the staff are C, G7, C, G7, and C. The lyrics "Hap - py are they lay-dee - o - lay-lee - o, Oh lay-dee-oh, o - dl - lay - ee hoo." are written below the staff.

Musical score for Saxophone part, measures 55-58. The key signature is C major (no sharps or flats). The music consists of eighth-note patterns. Chords indicated above the staff are G7, C, G7, Dm7, G7, and C. The lyrics "Soon the du - et will be - come a tri - o Lay-dee o - dl - lay-dee o - dl oo." are written below the staff.

59 G7 C G7 C

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

63 G7 C G D7 G

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

67 C (Sax) F (Sax)

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

71 G7 (Sax) C (Sax)

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

75 C (Sax) F (Sax)

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

79 G7 (Sax) C (All)

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)

Musical score for Saxophone part, measures 35-38. The key signature is B-flat major (two flats). The melody consists of eighth-note patterns. Chords indicated above the staff are E-flat, B-flat 7, E-flat, B-flat 7, and E-flat.

Musical score for Saxophone part, measures 39-42. The key signature is B-flat major (two flats). The melody continues with eighth-note patterns. Chords indicated above the staff are B-flat 7, E-flat, B-flat 7, F-sharp 7, B-flat 7, and E-flat.

Musical score for Saxophone part, measures 43-46. The key signature is B-flat major (two flats). The melody includes a sustained note on B-flat followed by eighth-note patterns. Chords indicated above the staff are B-flat 7, E-flat, B-flat 7, and E-flat.

Musical score for Saxophone part, measures 47-50. The key signature changes to C major (no sharps or flats). The melody consists of eighth-note patterns. Chords indicated above the staff are B-flat 7, E-flat, B-flat, F 7, B-flat, and C 7.

Musical score for Saxophone part, measures 51-54. The key signature changes to F major (one sharp). The melody consists of eighth-note patterns. Chords indicated above the staff are F, C 7, F, C 7, F, and F.

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

Musical score for Saxophone part, measures 55-58. The key signature changes to F major (one sharp). The melody consists of eighth-note patterns. Chords indicated above the staff are C 7, F, C 7, G major 7, C 7, and F.

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

59 C7 F C7 F

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

63 C7 F C G7 C

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

67 F (Keyboard) B♭ (Keyboard)

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

71 C (Keyboard) F (Keyboard)

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

75 F (Keyboard) B♭ (Keyboard)

lay - ee, O - di - ly a - ee, O - di -

79 C (Keyboard) F (All)

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

Thank you.

We're going to again switch the moods with a song that was composed in 1965 and became a great hit when it was recorded in the following year by the great Welsh singer, Tom Jones.

I'm sure you'll all remember this story about a person who awakes from a dream to discover his true circumstance. Here's \_\_\_\_\_ to tell us about "The Green, Green Grass Of Home."

# Green, Green Grass Of Home, The

F

Keyboard

(Sax)

Sheet music for the first line of the song. The key signature is E♭ major (one flat). The melody starts on E♭, moves to A♭, then E♭, A♭, E♭, and finally B♭7. The lyrics "The" are written below the notes.

Sheet music for the second line of the song. The melody continues with E♭, A♭, and E♭. The lyrics "old home town looks the same as I step down from the train, and there to" are written below the notes.

Sheet music for the third line of the song. The melody continues with E♭, A♭, B♭, and B♭7. The lyrics "meet me is my mom-ma and my pa-pa. \_\_\_\_\_ Down the" are written below the notes.

Sheet music for the fourth line of the song. The melody continues with E♭ and A♭. The lyrics "road I look and there runs Ma-ry, hair of gold and lips like cherries. It's" are written below the notes.

Sheet music for the fifth line of the song. The melody continues with E♭, B♭, B♭7, and E♭. The lyrics "good to touch the green, green grass of home. \_\_\_\_\_ The" are written below the notes.

Sheet music for the sixth line of the song. The melody continues with E♭, A♭, and E♭. The lyrics "old house is still stand-ing though the paint is cracked and dry, and there's that" are written below the notes.

Sheet music for the seventh line of the song. The melody continues with A♭, B♭, and B♭7. The lyrics "old oak tree that I used to play on. \_\_\_\_\_ Yeah, down the" are written below the notes.

2

A musical score page for 'I Walk with Dear Sister Mary'. The page number '31' is at the top left. The key signature has one flat, and the time signature is common time. The vocal line starts with 'E♭' and continues with 'A♭'. The lyrics 'lane I walk with dear sis-ter Ma-ry, — hair of gold and lips like cherries. It's' are written below the notes. The music consists of a single melodic line with various note values and rests.

35 E♭ B♭ B♭7 E♭  
good to touch the green, green grass of home. \_\_\_\_\_ Yes. they'll

Musical score for "All Come to Meet Me" starting at measure 39. The key signature changes to E♭ major (two flats) and then to A♭ major (one flat). The lyrics are: "all come to meet me arms a-reach-in',\_\_ smil-ing sweet-ly.\_\_ Oh, It's". The music consists of a single melodic line on a treble clef staff.

43 E♭ B♭ B♭7 E♭ (Sax)

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

Musical score for piano, page 10, measures 47-50. The score consists of two staves. The top staff is in E♭ major and the bottom staff is in A♭ major. Measure 47 starts with a half note in E♭, followed by a dotted half note, a eighth note, a sixteenth note, and a eighth note. Measure 48 starts with a half note in A♭, followed by a eighth note, a sixteenth note, and a eighth note. Measure 49 starts with a half note in E♭, followed by a eighth note, a sixteenth note, and a eighth note. Measure 50 starts with a half note in A♭, followed by a eighth note, a sixteenth note, and a eighth note.

51

E♭ B♭ B♭7 E♭ (Spoken) Then,

55 E♭ I a-wake and look a-round me,  
A♭ four grey walls sur-round me, and I  
(Sing)

59 A♭ B♭ B♭7 real - lize I \_\_\_\_\_ was on - ly dream-in'. There's a

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

67 E♭ B♭ B♭7 E♭ gain, I'll touch the green, green grass of home. Yes, they'll

71 E♭ A♭ all come to see me in the shade of an old oak tree. as they

75 E♭ B♭ B♭7 E♭ lay me neath the green, green grass of home, 'neath the

79 Fm7 E♭/G B♭7 E♭ A♭ E♭ green, green grass of home.

# Green, Green Grass Of Home, The

**M**

Keyboard

(Keyboard)



The



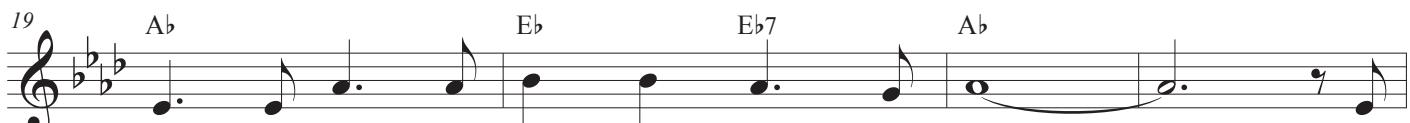
old home town looks the same as I step down from the train, and there to



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♭ D♭

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

35 A♭ E♭ E♭7 A♭

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

39 A♭ D♭

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

43 A♭ E♭ E♭7 A♭ (Keyboard)

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

47 A♭ D♭

51 A♭ E♭ E♭7 A♭ (Spoken)

Then,

55 A♭ D♭ A♭ (Sing)

I a-wake and look a-round me, four grey walls sur-round me and I

59 D♭ E♭ E♭7

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

63 A♭ D♭

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

67 A♭ E♭ E♭7 A♭

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

71 A♭ D♭

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

75 A♭ E♭ E♭7 A♭

lay me neath the green, green grass of home, 'neath the

79 B♭m7 A♭/C E♭7 A♭ D♭ A♭

green, green grass of home.

Thank you very much.

For our next to last song this evening, we'll play a number written by Frank Loesser in 1956 for his Broadway musical entitled "Most Happy Fella."

The most famous of the artists who recorded the song were the Four Lads. Remember those guys?

Here we go with a song about a lad engaging in one of his favorite pursuits - "Standing On The Corner, Watching All The Girls Go By."

VOCAL ONLY

# Standing On The Corner

Keyboard

(Keyboard)

E♭m E♭m(maj7)/G♭ G♭/B♭ E Maj7 E♭m E♭m(maj7)/G♭ G♭/B♭ E Maj7

5 E♭ E♭7 A♭Maj7 D♭9 E♭ G♭7/D♭ B9 B♭7

9 E♭ E♭7 A♭Maj7 D♭9 C7sus4 F7 B9 B♭7

13 E♭ E♭7 A♭Maj7 A♭m6

16 B♭7 E♭ E♭7 A♭Maj7 B6

19 E♭/B♭ C m7 F m7 B♭7 E♭ G♭7/D♭ B9 B♭7 E♭ G7

23 C m7 C m(#5) C m6 C m(#5) C m C m(#5)

26 C m6 C m(#5) E♭ E♭aug E♭6 E♭aug

Lyrics:

- Standing on the cor - ner watch-ing all the girls go by.
- 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.
- Stand-ing on the cor-ner giv - ing all the girls the eye.
- Broth-er, you Broth-er, if
- 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
- 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
- all the girls, watch-ing all the girls go by.
- all the girls, watch-ing all the girls go by.
- 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,
- but I can dream. Have-n't got a girl,
- and that's no joke. Still, I'm liv - ing like but I can wish, so I
- a mil-liion-naire when I



Thank you.

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

We're going to close with one of the great hits from the year 1942. The song was a big hit for the great Glenn Miller orchestra in that year. It's about a girl who lives in a city in the great state of Michigan. Anyone have a guess as to it's title? You got it!

Here we go with our closing number - "I Got A Gal In Kalamazoo."

# I Got A Gal In Kalamazoo

Keyboard

(Keyboard)

E♭      E♭7/D♭      A♭/C      B♭7      E♭      E♭7/D♭      A♭/C      B♭7

(Sax)

5      E♭      E♭7/D♭      A♭/C      B♭7      E♭/G      E♭7/D♭      A♭/C      E♭      Fm7

10      E♭      E°7      Fm7      B♭7      Fm7      B♭7

13      E♭      E♭7      1 A♭      B♭7      2 E♭      (Keyboard)

16      E♭      E      F      F♯      G      G7

20 C C7/B<sup>b</sup> F/A G7 C/E C7/B<sup>b</sup> F/A  
A B C D E F G H I got a gal in

24 C Dm7 C C<sup>#</sup>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<sup>b</sup> F/A  
Kal-a-ma-zoo, zoo, zoo, zoo. Years have gone by; my,

32 C Dm7 C C<sup>#</sup>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, I'm gon-na

38 E 7(b9) A 7(b9) G m6  
send a wire hop-pin' on a fly - er, leav - in' to - day.

41 A 7 D 7(b9)  
Am I dream-in? I can hear her scream - in' "Hi -

44 G 7/F E °7 D m7 D 9/A G 7(b5) G 7  
ya, Mis - ter Jack - son." Ev - 'ry - thing's O.

The musical score consists of eight staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). Measure 20 starts with a C chord followed by a C7/Bb chord. The lyrics 'A B C D E F G H I got a gal in' are sung over these chords. Measure 24 starts with a C chord followed by a Dm7 chord. The lyrics 'Kal-a-ma-zoo. Don't want to boast but I know she's the toast of' are sung over these chords. Measure 28 starts with a C chord followed by a C7 chord. The lyrics 'Kal-a-ma-zoo, zoo, zoo, zoo. Years have gone by; my,' are sung over these chords. Measure 32 starts with a C chord followed by a Dm7 chord. The lyrics 'my, how she grew! I liked her looks, when I car -' are sung over these chords. Measure 35 starts with a Dm7 chord followed by a G7 chord. The lyrics 'ried her books in Kal - a - ma - zoo, zoo, zoo, I'm gon-na' are sung over these chords. Measure 38 starts with an E7(b9) chord followed by an A7(b9) chord. The lyrics 'send a wire hop-pin' on a fly - er, leav - in' to - day.' are sung over these chords. Measure 41 starts with an A7 chord followed by a D7(b9) chord. The lyrics 'Am I dream-in? I can hear her scream - in' "Hi -' are sung over these chords. Measure 44 starts with a G7/F chord followed by an E°7 chord. The lyrics 'ya, Mis - ter Jack - son." Ev - 'ry - thing's O.' are sung over these chords.

46 C C7/B♭ F/A G7 C/E C7/B♭ F/A 3

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

50 C Dm7 C C♯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♭ F/A Fm/A♭ G7

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

58 1. C Dm7 G7

(Keyboard)

61 Dm7 G7 C C7 F C

I'm gon-na

64 2. 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♯maj7 C