



## Set S

Last revised: 2021.08.01

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-Frenesi(KVF).2021.08.01.pdf**

S04-Frenesi(KVM).2021.06.23.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).2021.08.01.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).2021.08.01.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

# 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

(Add rhythm - In tempo)  
B♭ Cm7 Dm Cm7 F7

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

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<sup>o</sup>7  
You know, you got-ta get go - in' if you're gon-na-make a

59 Cm7 D<sup>o</sup>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 ill. 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 2. 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) E♭ Fm Gm Fm E♭ Cm Fm7 A♭m E♭ 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 \_\_\_\_\_  
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. \_\_\_\_\_

**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.

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 dynamic markings like '8va' (octave up) and 'tr' (trill). The bottom staff is for the vocal part, with lyrics written below the notes. Chords are labeled above the staff at various points: G, F, E<sup>o</sup>7, G7/D, /G, C, A7, D7, G7, F, E<sup>b</sup>7, G7, C, Dm7, G7, C, F, C, G7, C, A7, F, E<sup>b</sup>7, G7, G7, D7, and E<sup>b</sup>7. The vocal part includes several lines of lyrics, such as '(F) Hello?', '(M) Hel-lo, my ba - by hel-lo, my hon - ey, hel-lo, my rag - time gal.', 'Send me a kiss by wire. Ba - by, my heart's on fire.', 'If you re-fuse me, hon-ey, you'll lose me. Then, you'll be left a - lone. Oh, ba-by', 'tel - e-phone and tell me I'm your own. (F) You', 'call me on the tel - e - phone, you tell me that you're all a - lone, I', 'know that you are ly - ing through your teeth, you dir - ty ras - cal.', 'how can you ex - pect me to be - lieve the lies you hand me? You've', and 'been out with the blond a gain, now do you un - der stand me? You'. Measure numbers 5, 9, 13, 17, 21, 23, and 27 are also indicated.

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!

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, Cm A°7 Fm7 His eyes were dark and so de-

18 Gmaj7 Fm7 Gmaj7 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 Eb Fm7 B♭7

52 Eb 1. Eb Fm 2. Eb 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 Eb Fm7 B♭7

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

69 Eb Fm7 B♭7 Eb F7 B♭7

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

73 Eb (Sax) Fm7 B♭7 Eb F7 Eb

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

E♭7 B♭m E♭7 B♭m E♭7 A♭7

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

E♭7 A♭7 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." si." A hand-some cab-al-ler-o He stopped and turned his eyes to

C B♭m C N.C.

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

18 C D♭7 D°7 E♭ E♭7 N.C.

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

E♭7 B♭m E♭7 B♭m E♭7 A♭7 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♭7 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 N.C. (Sax)

46 E♭7 B♭m E♭7 B♭m E♭7 A♭6

49 E♭7 A♭7 E♭7 He stopped and turned his eyes to

52 A♭ 1. E♭7 B♭m 2. A♭ N.C. He stopped and turned his eyes to

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

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

63 E♭7 B♭m E♭7 B♭m E♭7 A♭6 call my own, a greater hap-pi-ness I've nev-er known,

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

69 A♭ E♭7 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?"

## 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♭

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

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

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

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

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

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

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

13 E-flat Maj7 F/E-flat E-flat Maj7 F/E-flat

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

15 E-flat Maj7 F/E-flat E-flat Maj7 F/E-flat

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

17 G<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.

# When My Baby Smiles At Me

**F**

(Sax)

Keyboard

C

5 Dm7 G7

3 times - Vocal, Sax, Vocal

9 C

13 C<sup>#</sup>7 G7

17 G G7

21 C

25 C

29 A7 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>

# 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.

# Born Free

**F**

Latin

Keyboard

Latin Keyboard

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 C 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 parentheses below the notes. Chords are indicated above the staff at various points.

**Piano (Top Staff):**

- Measures 1-4: B♭, E♭/B♭, B♭, Cm7/F, F9
- Measures 5-8: B♭, E♭, B♭, E♭, Dm
- Measures 10-13: Cm7, F7, B♭, Cm7, F7 | 2. Cm7, F, F7
- Measures 16-19: Cm, F7, Gm, Gm7
- Measures 20-23: Gm7(b5), E♭m6/G♭, F, Cm7/F, F7
- Measures 24-27: B♭, E♭, B♭, E♭
- Measures 28-31: Dm, Cm7, B♭, F9

**Vocal (Bottom Staff):**

Lyrics:

- Measures 5-8: 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 10-13: free to fol - low your heart. time you look at a star.
- Measures 16-19: Stay free, where no walls di - vide you, you're free as the
- Measures 20-23: roar - ing tide, so there's no need to hide.
- Measures 24-27: Born free, and life is worth liv - ing, but on - ly worth
- Measures 28-31: 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)

# 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 (E♭, B♭7(♯5), B♭m, B♭7(♯5), E♭, B♭7(♯5), B♭m, B♭7(♯5)). The lyrics begin with "The days of wine and roses, laugh and run away like a child at play. Through the meadow-land and toward a closing door, a door marked ne-ver-more that was-n't there be-fore. The lone ly night dis-clos-es just a pas-sing breeze filled with mem-o-ries of the gol-den smile that in-tro-duced me to the days of wine and roses, and you." The second system continues with "the days of wine and roses, the days of wine and roses, the days of wine and roses, and you." Chords indicated include E♭maj7, D♭7, C7(♭5), C9, Fm7, A♭m6, D♭7, Gm7, Cm7, F7, Fm7, B♭7, Fm7, B♭7, C7(♭5), C9, Fm7, D7(♭9), Gm7, Cm7, Fm7, B♭7, E♭, Fm7, B♭7(♯5) (Sax), D7(♭9), Gm7, Cm7, Fm7, B♭7, E♭, Fm7, B♭7(♯5) (Sax), 2. Fm7, D7(♭9), Gm7, Cm7, Fm7, D7(♭9), Fm7, B♭7(♯5), Gm7, Cm7, Fm7, B♭7, E♭, B♭7(♯5), B♭m, B♭7(♯5), E♭.

# 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

# 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

I 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?

A musical score for a single melodic line. The key signature is G major (one sharp). The time signature changes throughout the piece. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Got-a take this sen-ti-men-tal jour-ney, sen-ti-men-tal jour - ney home." The score includes labels for chords: G 6, C7, G 6, F Maj, E m7, D7, and D.S. al Coda.

Musical score for 'Yearny' at measure 30. The key signature changes to C major (no sharps or flats). The vocal line continues with lyrics: 'takes me back.' followed by 'Nev - er thought my heart could be so year - ny.' The piano accompaniment is present with chords E♭7 and A♭6.

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. The key signature is A-flat major (two flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The lyrics are: "sen-ti-men-tal jour - ney home." The score includes a staff with a treble clef, a dynamic marking 'p' (piano), and various performance instructions like 'riten.' (ritenando) and 'tie' markings.

# 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, page 22. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic chords. The harmonic progression is as follows: C6 (two measures), B♭Maj7 (one measure), A7 (one measure), A♭7 (one measure), and G7 (one measure). Measure numbers 22 and 23 are indicated above the staff.

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.

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, key signature of D<sup>b</sup>, and a time signature of common time. The harmonic progression is as follows:

- D<sup>b</sup>6 (D, F, A<sup>b</sup>)
- B Maj (B, D, G)
- B<sup>b</sup>m7 (B, D, F, A<sup>b</sup>)
- A<sup>b</sup>7 (A, C, E, G)
- D<sup>b</sup>6 (D, F, A<sup>b</sup>)
- D<sup>b</sup>6 (D, F, A<sup>b</sup>)
- B Maj (B, D, G)
- B<sup>b</sup>m7 (B, D, F, A<sup>b</sup>)
- A<sup>b</sup>7 (A, C, E, G)
- D<sup>b</sup>6 (D, F, A<sup>b</sup>)

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

41 E♭m7 D Maj7 D♭Maj7

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

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♭

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

33 A♭ E♭ B♭7

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

37 E♭ F7 B♭7 E♭

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

41 (Bass & Keyboard)

45 E♭7

49 A♭ (Sax)

53 D♭ A♭ E♭7

57 A♭ B♭7 E♭7

61 A♭ E♭7

2014.03.31

# 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 accompaniment consists of eighth-note chords. The vocal part begins at measure 15.

11 B<sup>flat</sup> F7 B<sup>flat</sup> F7 B<sup>flat</sup> A<sup>flat</sup>7 D<sup>flat</sup>

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,

15 F7 B<sup>flat</sup> F7 Cm7 F7 B<sup>flat</sup>

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,

19 B<sup>flat</sup> F7 B<sup>flat</sup> F7 B<sup>flat</sup>

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,

23 F7 B<sup>flat</sup> F7 Cm7 F7 B<sup>flat</sup>

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,

27 F7 B<sup>flat</sup> F7 B<sup>flat</sup>

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

31 F7 B<sup>flat</sup> F C7 F

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

63 G7 C G D7 G

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 one flat (B-flat). The melody consists of eighth-note patterns. Chords indicated above the staff are E♭, B♭7, E♭, B♭7, and E♭.

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

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

Musical score for Saxophone part, measures 47-50. The key signature changes to no sharps or flats. The melody consists of eighth-note patterns. Chords indicated above the staff are B♭7, E♭, B♭, F7, B♭, C7, and B♭.

Musical score for Saxophone part, measures 51-54. The key signature is one flat (B-flat). The melody consists of eighth-note patterns. Chords indicated above the staff are F, C7, F, C7, 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 one sharp (F#). The melody consists of eighth-note patterns. Chords indicated above the staff are C7, F, C7, Gm7, C7, 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.

# Green, Green Grass Of Home, The

F

Keyboard

(Sax)

Musical score for the first line of the song. The key signature is E♭ major (one flat). The melody starts on E♭, followed by A♭, E♭, A♭, E♭, and B♭7. The lyrics "The" are written below the notes.

Musical score 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.

Musical score 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.

Musical score 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.

Musical score 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.

Musical score 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.

Musical score 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

31 E♭ A♭

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

35 E♭ B♭ B♭7 E♭

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

39 E♭ A♭

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

43 E♭ B♭ B♭7 E♭ (Sax)

good to touch the green, green grass of home.

47 E♭ A♭

51 E♭ B♭ B♭7 E♭ (Spoken) Then,

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

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)

(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.

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

Keyboard

E♭ E♭7 A♭Maj7 D♭9 E♭ G♭7/D♭ B9 B♭7

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.

E♭ E♭7 A♭Maj7 D♭9 C7sus4 F7 B9 B♭7

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.

E♭ E♭7 A♭Maj7 A♭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

B♭7 E♭ E♭7 A♭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

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

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

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

I'm the cat that got the cream.  
Sat - ur - day and I'm so broke.

C m6 C m(#5) E♭ E♭aug E♭6 E♭aug

Have-n't got a girl,  
Have-n't got a girl,

but I can dream.  
and that's no joke.

Have-n't got a girl,  
Still, I'm liv - ing like

but I can wish, so I  
a mil-liionaire when I



# 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