

## Set MM

Last revised: 2023.03.24

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## Opus One

Keyboard

(Keyboard)

$A^b$   $A^{\circ 7}$   $B^b m7$   $E^b 7$  (Sax)

3  $A^b$   $D^b 9$

7  $B^b 9$   $B^b m7$   $E^b 9$   $A^b$   $B^{\circ 7}$   $B^b m7$   $E^b 9$

11  $A^b$   $D^b 9$

15  $B^b 9$   $B^b m7$   $E^b 9$   $A^b$   $D^b 9$   $A^b$  (Keyboard)

19  $B$   $A^b m7$   $D^b m7$   $G^b 7(b9)$   $B$   $A^b aug7$   $D^b 9$   $G^b aug9$

23  $D$   $B m7$   $E m7$   $A 7(b9)$   $D$   $E^b 13$  (Sax)

27  $A^b$   $D^b9$

31  $B^b9$   $B^bm7$   $E^b9$   $A^b$   $D^b9$   $A^b$   $G^b7$

35  $B$   $E7$

39  $F\#7$   $B$   $D7$   $C\#m7$   $F\#9$

43  $B$   $E7$

47  $F\#7$   $B$   $E$   $B$  (Keyboard)

51  $D$   $Bm7$   $Em7$   $A7(b9)$   $D$   $Baug7$   $E9$   $A\text{aug}9$

55  $F$   $Dm7$   $Gm7$   $C7(b9)$   $F$   $F\#13$  (Sax)

59  $A^b$   $D^b9$

63  $B^b9$   $B^bm7$   $E^b9$   $A^b$   $B^\circ7$   $B^bm7$   $E^b9$

67  $B^b$   $E^b9$

71  $C9$   $Cm7$   $F9$   $B^b$   $D^b\circ7$   $Cm7$   $F9$

75  $C$   $F9$

79  $D9$   $Dm7$   $G9$   $C$   $E^b\circ7$   $Dm7$   $G9$

83  $C9$

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.

Tonight, we're again going take you down memory lane and revisit some of the biggest hit songs from yesteryear. And we'll be asking you some questions about the songs, so put on your thinking caps and let's get ready to rumble.

Our opening selection, "Opus One," was written back in 1943 and was a big hit for the Tommy Dorsey orchestra in 1944.

We'll switch gears and play a great waltz for our next selection. It was written way back in 1913, but it achieved great popularity in 1948 when it was recorded seven times, by artists Bing Crosby, Margaret Whiting, Gracie Fields, Buddy Clark, Eddy Howard, Kate Smith, and Charlie Spivak.

Here's \_\_\_\_\_ to inform us that "Now Is The Hour."

# Now Is The Hour

# F

(Sax) B $\flat$  A $^{\circ}$ 7 Cm7/G F7 Keyboard

5 B $\flat$  E $\flat$  E $\flat$ m B $\flat$  Cm7

10 Now is the hour when we must  
F7 B $\flat$  B $\flat$ 7 E $\flat$  E $^{\circ}$ 7

15 say good - bye. Soon you'll be  
B $\flat$  Gm C7 F7 Cm7 F7

21 sail - ing far a - cross the sea.  
B $\flat$  E $\flat$  E $\flat$ m B $\flat$  Cm7

26 While you're a - way, oh please re -  
F7 B $\flat$  B $\flat$ 7 E $\flat$  E $^{\circ}$ 7

31 mem - ber me. When you re -  
B $\flat$ /F E $\flat$  B $\flat$ /D Cm7 F7 B $\flat$

37 turn you'll find me wait - ing here.  
B $\flat$  F E $\flat$  G7/D F7/C

42 Sun-set glow fades in the west. Night o'er the  
F7 B $\flat$  $^{\circ}$ 7 B $\flat$  Gm D7

47 val - ley is creep - ing. Birds cud-dle down in their  
E $\flat$  C7 F/C A $\flat$  $^{\circ}$ 7 C7/G C7 F6 G7

nests. Soon all the world will be sleep - ing.

2

53 C F Fm C Dm7

Now is the hour \_\_\_\_\_ when we must

58 G7 C C7 F F#7

say good - bye. \_\_\_\_\_ Soon you'll be

63 C Am D7 G7 Dm7 G7

sail - ing far a - cross the sea. \_\_\_\_\_

69 C F Fm C Dm7

While you're a - way, \_\_\_\_\_ oh please re -

74 G7 C C7 F F#7

mem - ber me. \_\_\_\_\_ When you re -

79 C/G F C/E Dm7 G#7

turn you'll find me wait - ing

83 (Sax) Am Abmaj7 Cmaj7

here. \_\_\_\_\_

# Now Is The Hour

# M

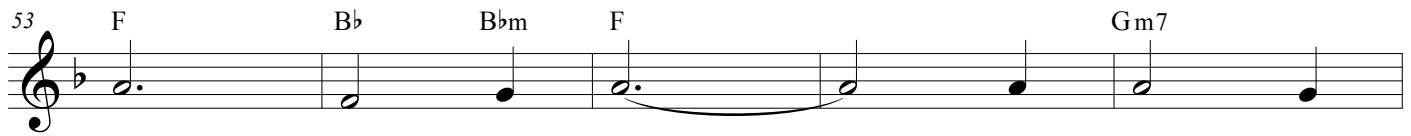
(Keyboard)

Keyboard

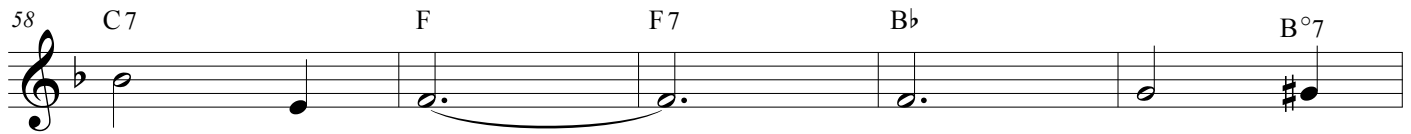
1  $E\flat$   $D^{\circ}7$   $Fm7/C$   $B\flat7$   
 5  $E\flat$   $A\flat$   $A\flat m$   $E\flat$   $Fm7$   
 10 Now is the hour when we must  
 $B\flat7$   $E\flat$   $E\flat7$   $A\flat$   $A^{\circ}7$   
 15 say good - bye. Soon you'll be  
 $E\flat$   $Cm$   $F7$   $B\flat7$   $Fm7$   $B\flat7$   
 21 sail - ing far a - cross the sea.  
 $E\flat$   $A\flat$   $A\flat m$   $E\flat$   $Fm7$   
 26 While you're a - way, oh please re -  
 $B\flat7$   $E\flat$   $E\flat7$   $A\flat$   $A^{\circ}7$   
 31 mem - ber me. When you re -  
 $E\flat/B\flat$   $A\flat$   $E\flat/G$   $Fm7$   $B\flat7$   $E\flat$   
 37 turn you'll find me wait - ing here.  
 $E\flat$   $B\flat$   $A\flat$   $C7/G$   $B\flat7/F$   
 42 Sun-set glow fades in the west. Night o'er the  
 $B\flat7$   $E\flat^{\circ}7$   $E\flat$   $Cm$   $G7$   
 47 val - ley is creep - ing. Birds cud-dle down in their  
 $A\flat$   $F7$   $B\flat/F$   $D\flat^{\circ}7$   $F7/C$   $F7$   $B\flat6$   $C7$   
 nests. Soon all the world will be sleep - ing.



2



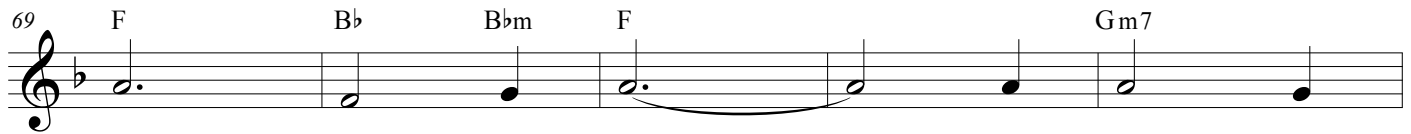
Now is the hour \_\_\_\_\_ when we must



say good - bye. \_\_\_\_\_ Soon you'll be



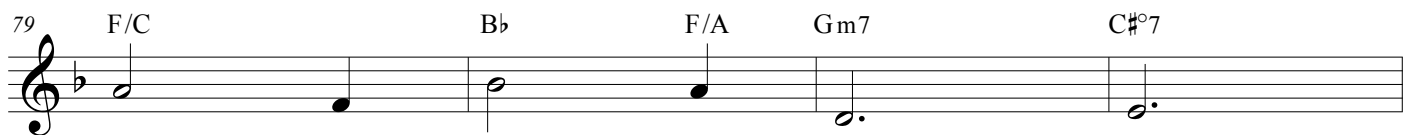
sail - ing far a - cross the sea. \_\_\_\_\_



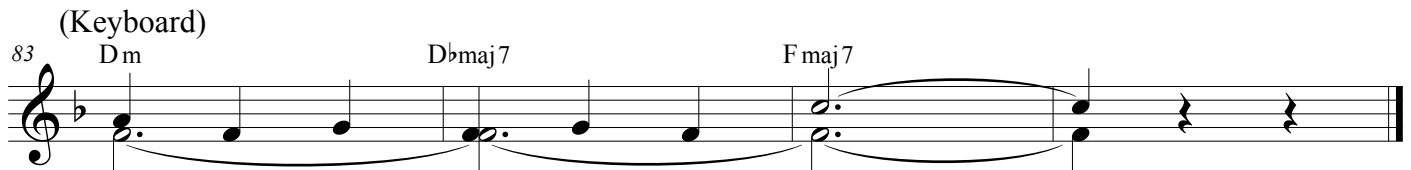
While you're a - way, \_\_\_\_\_ oh please re -



mem - ber me. \_\_\_\_\_ When you re -



turn you'll find me wait - ing



here. \_\_\_\_\_

Thank you.

We'll switch beats and play a Latin number for our next selection. It was a big hit for Harry Belafonte, and the Kingston Trio recorded it much later, back in 2006.

Here's \_\_\_\_\_ with this Jamaican-style folk song about the beauties of the West Indian Islands. It's called "Jamaica Farewell."

Enjoy!

## VOCAL DUE|T

## Jamaica Farewell

Latin beat

Keyboard

D (Keyboard) Em A7 D

5 D Em A7 D

9 D G A7 D

(M) Down the way where the nights are gay and the sun shines dai-ly on the moun-tain top.

13 G A7 D

I took a trip on a sail-ing ship, and when I reached Ja-mai - ca I made stop. But I'm

17 D G A7 D

(F) sad to say I'm on my way, won't be back for man-y a day. My

21 G A7 D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

25 D (Keyboard) Em A7 D

29 Em7 A7 D

33 D G A7 D

(M) Sounds of laugh-ter ev-'ry - where and the danc-ing girls swing to and fro. \_

37 G A7 D

I must de-clare my heart is there, though I've been from Maine to Mex - i - co. But I'm

41 D G A D

(F) sad to say I'm on my way, won't be back for man-y a day. My

45 G A D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)  
49 D Em A D

(Keyboard)  
49 D Em A D

53 Em7 A D

53 Em7 A D

57 D G A7 D



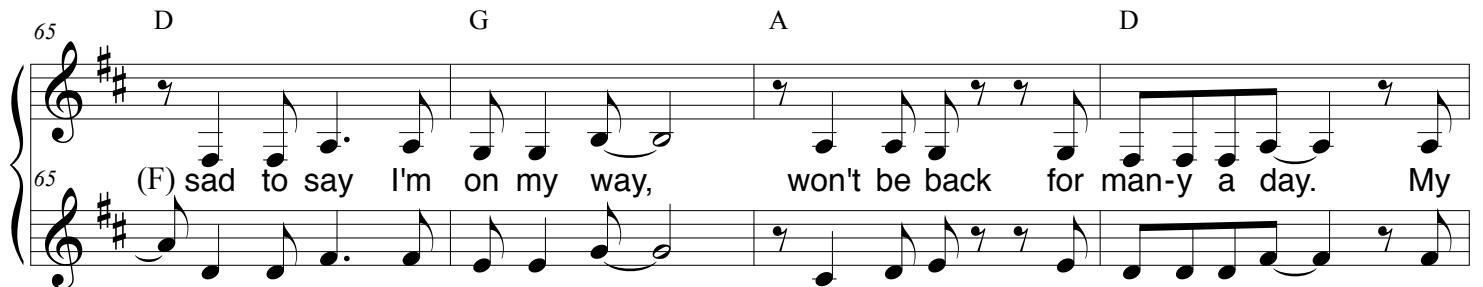
(M) Down at the mar-ket you can hear la-dies cry out while on their heads they bear

61 G A7 D



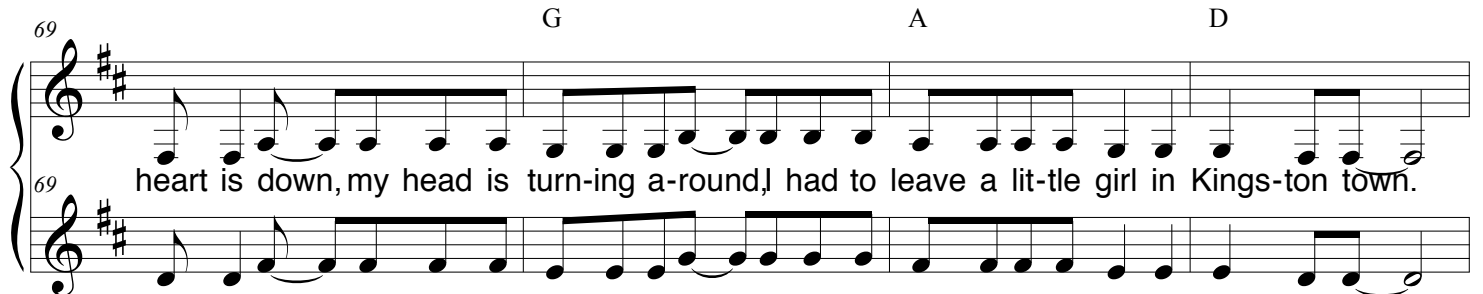
Ah-kee rice, the fish are nice, and the rum is fine an-y time o' year. But I'm

65 D G A D



(F) sad to say I'm on my way, won't be back for man-y a day. My

69 G A D




heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)  
73 D Em A D



77 D Em A D



81 D G A7 D

(M) Down the way where the nights are gay and the sun shines dai-ly on the moun-tain top.

85 G A7 D

I took a trip on a sail-ing ship, and when I reached Ja-mai - ca I made stop. But I'm

89 D G A7 D

(F) sad to say I'm on my way, won't be back for man-y a day. My

93 G A7 D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)

97 D Em A7 D

Thank you.

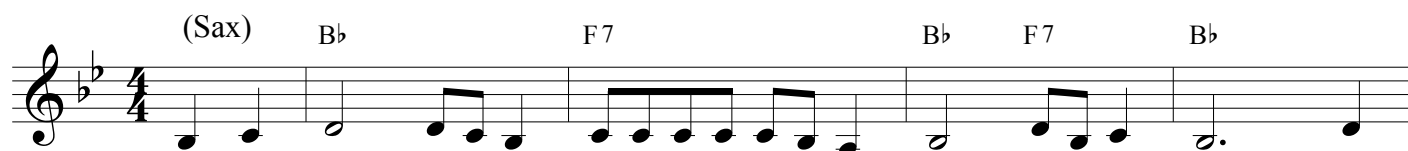
Let's switch the mood to a bit of country with this autobiographical 1969 song written and performed by the great Loretta Lynn. It became her theme song and provided the basis for a movie on her life.

Here's \_\_\_\_\_ to tell us all about how it was to be a "Coal Miner's Daughter."

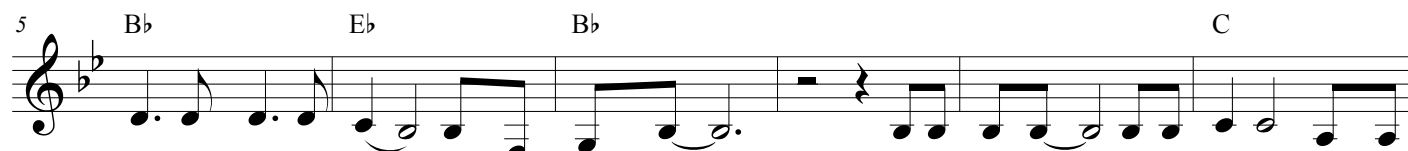
# Coal Miner's Daughter

FEMALE VOCAL

Keyboard



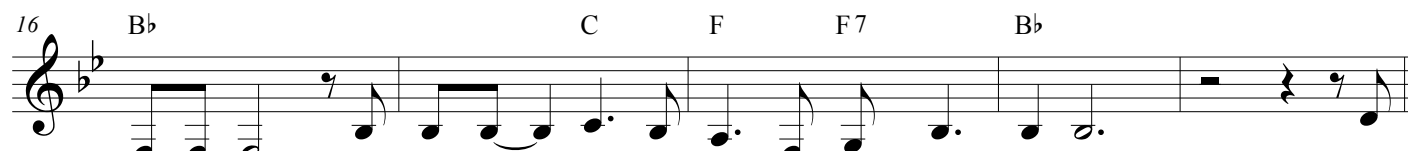
Well,



I was born a coal min-er's daugh-ter \_\_\_ in a cab-in \_\_\_ on a hill in Butch-er



Hol-ler. \_\_\_ We were poor but we had love, that's the one thing that dad-dy made



sure of. \_\_\_ He shov-eled coal to make a poor man's dol-lar. My



dad - dy \_\_\_ worked all \_\_\_ night in the Van Leer coal mine;



all day long in a field a - hoe-in' corn. Mom-ma



rocked the ba-by at night and read the bi-ble by the coal oil light. \_\_\_ And ev-'ry-



thing would start all o-ver at the break of morn Dad-dy



37 B E B

loved and raised the kids on a min-er's pay. Mom-ma

41 C# F#

scrubbed our clothes on a wash-board ev-'ry day. Why, I've

45 B B7 E B

seen her fin - gers bleed;— to com-plain, there was no need. She

49 C# F# F#7 B

smiled in mom-mie's un-der - stand-ing way. In the

53 B E B

sum-mer - time we did-n't have shoes to wear. But in the

57 C# F# F#7

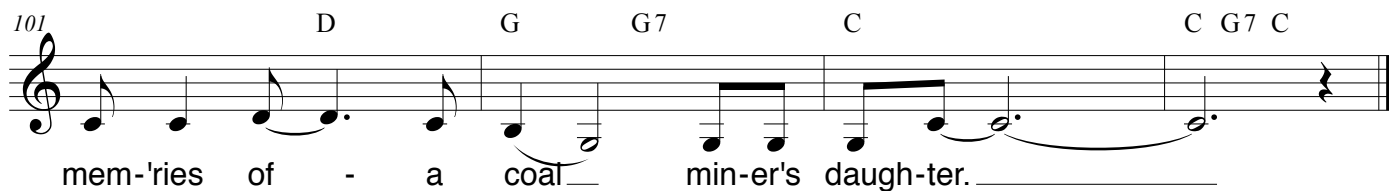
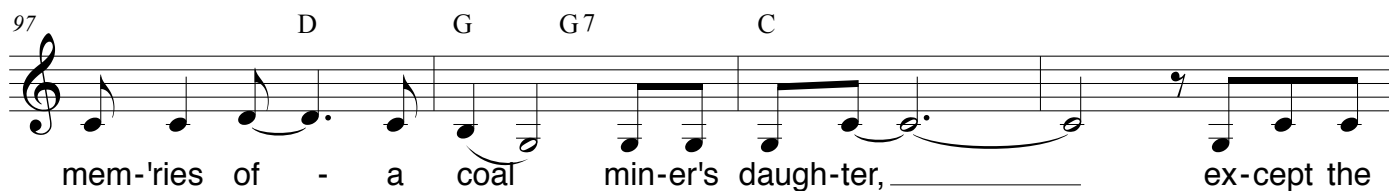
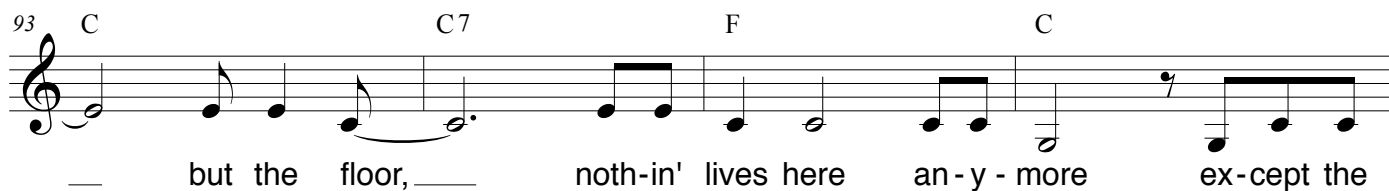
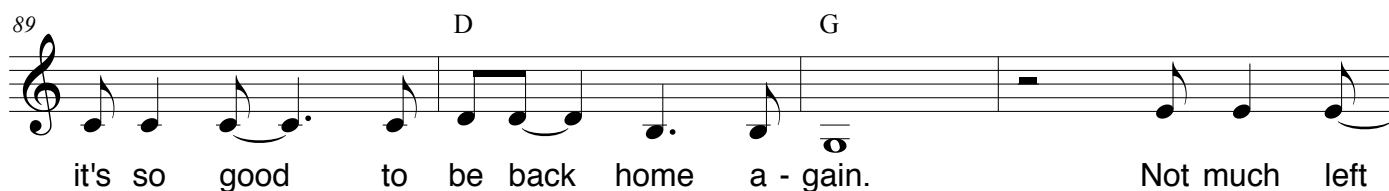
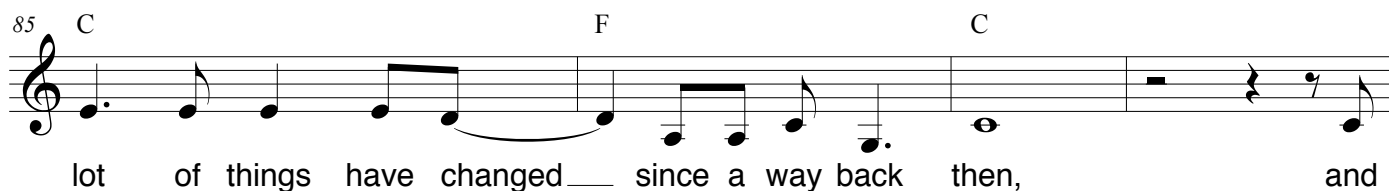
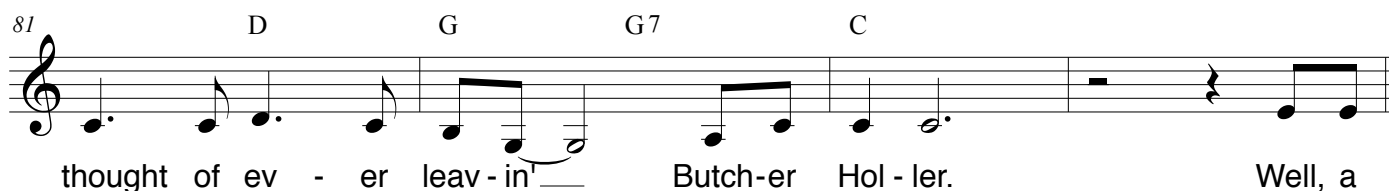
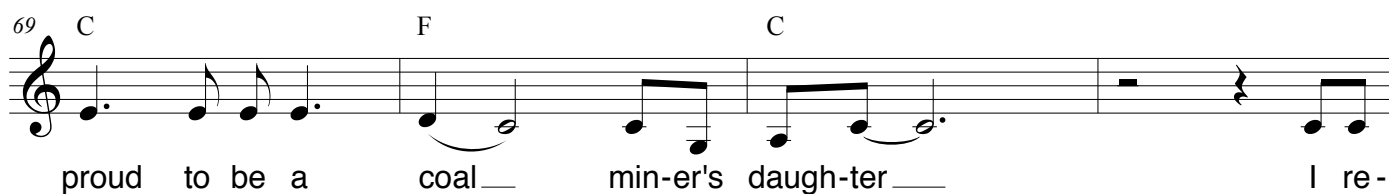
win-ter - time we'd all get a brand new pair from a

61 B B7 E B

mail or-der cat-a-log, — mon-ey saved from sell-ing a hog. — Dad-dy

65 C# F# F#7 B G7

al-ways man-aged to get the mon-ey some-where. Yeah, I'm



Thank you.

Let's slow things up a bit now. This next song was written rather recently, in 1984, by Leonard Cohen, a Canadian singer who just passed away in 2016. It is considered as the baseline of secular hymns.

Here we go with our version of the beautiful Cohen hit "Hallelujah."

Slowly - 4 beats per measure; 12/8 feel

## Hallelujah

F

Keyboard

B $\flat$  Dm B $\flat$   
 4 F C F Dm F Dm  
 7 F Dm F Dm  
 heard there was a sec-ret chord that Dav - id played and it pleased the Lord, but  
 9 B $\flat$  C F C  
 you don't real-ly care for mu - sic, do ya? Well, it  
 11 F B $\flat$  C Dm B $\flat$  C  
 goes like this, the fourth, the fifth, the min-or fall, the maj - or lift, the  
 13 C A 7/C $\sharp$  Dm C  
 baf - fled king com-pos - ing Hal - le - lu - jah. Hal-le-  
 15 B $\flat$  Dm B $\flat$  F C7 F Dm F Dm  
 lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le lu - jah. Well, your

21 F Dm 3 F Dm  
 faith was strong but you need-ed proof. You saw her bath-ing on the roof. Her

23 Bb C 3 F C  
 beau - ty and the moon - light ov - er - threw ya. Well, she

25 F Bb C Dm Bb C  
 tied you to her kitch - en chair, she broke your throne and cut your hair, and

27 C A7/C# Dm C Bb  
 from your lips she drew Hal le - lu-jah. Hal-le-

30 Dm Bb F C7 F Dm F Dm  
 lu-jah. Hal-le - lu jah. Hal - le - lu - jah.

35 F Dm  
 Ba - by, I've been here be - fore, I've seen this room and walked this floor.

37 Bb C F C  
 I used to live a-lone be - fore I knew ya. But I've

39 F Bb C  
 seen your flag on the mar-ble arch. Our love is not a vic-t'ry march, it's a

41 C A7/C# Dm C  
 cold and it's a bro - ken Hal le - lu - jah. Hal - le -

43 Bb Dm Bb F C7 F Dm F Dm  
 lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal - le - lu - jah.

49 F Dm F Dm  
May-be there's a God a - bove, but all I \_\_\_\_\_ ev-er learned from love was

51 B♭ C 3 F C  
how to shoot some-bod-y \_\_\_\_\_ who out - drew ya. \_\_\_\_\_ It's

53 F B♭ C Dm B♭ C  
not a cry \_\_\_\_\_ that you hear at night, it's not some-one who's seen the light. It's a

55 C A7/C# Dm C  
cold and it's a bro - ken Hal \_\_\_\_\_ le - lu - jah. Hal - le - lu -

57 B♭ Dm B♭ F C7  
jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu -

61 F B♭ C Dm B♭ C A7 Dm  
- jah. \_\_\_\_\_ Hal-le-

65 B♭ Dm B♭ F C7 A7  
lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu - jah. Hal -

69 B♭ Dm B♭ C F C  
- - le - lu - jah. \_\_\_\_\_ Hal-le - lu - jah. \_\_\_\_\_ Hal-le-

73 F Dm F Dm F Dm C7 F  
lu - - - - - jah.

Slowly - 4 beats per measure; 12/8 feel

## Hallelujah

M

Keyboard

Measures 1-3 of the musical score. Measure 1 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat). Measure 2 has a treble clef with a whole note chord of G minor (G, B-flat, D) and a bass clef with a whole note chord of G minor (G, B-flat, D). Measure 3 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat).

Measures 4-6 of the musical score. Measure 4 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F). Measure 5 has a treble clef with a whole note chord of F major (F, A, C) and a bass clef with a whole note chord of F major (F, A, C). Measure 6 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F).

Measures 7-9 of the musical score. Measure 7 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F). Measure 8 has a treble clef with a whole note chord of G minor (G, B-flat, D) and a bass clef with a whole note chord of G minor (G, B-flat, D). Measure 9 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F).

heard there was a sec-ret chord that Dav - id played and it pleased the Lord, but

Measures 10-12 of the musical score. Measure 10 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat). Measure 11 has a treble clef with a whole note chord of F major (F, A, C) and a bass clef with a whole note chord of F major (F, A, C). Measure 12 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F).

you don't real-ly care for mu - sic, do ya? — Well, it

Measures 13-15 of the musical score. Measure 13 has a treble clef with a whole note chord of B-flat major (B-flat, D, F) and a bass clef with a whole note chord of B-flat major (B-flat, D, F). Measure 14 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat). Measure 15 has a treble clef with a whole note chord of F major (F, A, C) and a bass clef with a whole note chord of F major (F, A, C).

goes like this, the fourth, the fifth, the min-or fall, the maj - or lift, — the

Measures 16-18 of the musical score. Measure 16 has a treble clef with a whole note chord of F major (F, A, C) and a bass clef with a whole note chord of F major (F, A, C). Measure 17 has a treble clef with a whole note chord of D7/F# (D, F#, A, C) and a bass clef with a whole note chord of D7/F# (D, F#, A, C). Measure 18 has a treble clef with a whole note chord of G minor (G, B-flat, D) and a bass clef with a whole note chord of G minor (G, B-flat, D).

baf - fled king com-pos - ing — Hal - le - lu - jah. — Hal-le -

Measures 19-21 of the musical score. Measure 19 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat). Measure 20 has a treble clef with a whole note chord of G minor (G, B-flat, D) and a bass clef with a whole note chord of G minor (G, B-flat, D). Measure 21 has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat).

lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le lu - jah. — Well, your

2  
21  $B\flat$   $Gm$  3  $B\flat$   $Gm$

faith was strong but you need-ed proof.\_\_\_\_ You saw her\_\_ bath-ing on the roof. Her

23  $E\flat$   $F$  3  $B\flat$   $F$

beau - ty\_\_\_\_ and the moon - light ov - er - threw ya.\_\_\_\_ Well, she

25  $B\flat$   $E\flat$   $F$   $Gm$   $E\flat$   $F$

tied you to her kitch - en chair, she broke your throne and cut your hair,\_\_\_\_ and

27  $F$   $D7/F\sharp$   $Gm$   $F$   $E\flat$

from your lips she drew Hal\_\_\_\_ le - lu-jah.\_\_\_\_ Hal-le-

30  $Gm$   $E\flat$   $B\flat$   $F7$   $B\flat$   $Gm$   $B\flat$   $Gm$

lu-jah. Hal-le - lu jah. Hal-le - lu - jah.\_\_\_\_

35  $B\flat$   $Gm$   $B\flat$   $Gm$

Ba - by, I've been here be - fore, I've seen this room and walked this floor.

37  $E\flat$   $F$   $B\flat$   $F$

I used to live a-lone be - fore I knew ya.\_\_\_\_ But I've

39  $B\flat$   $E\flat$   $F$   $Gm$   $E\flat$   $F$

seen your flag on the mar-ble arch.\_\_\_\_ Our love is not a vic-t'ry march, it's a

41  $F$   $D7/F\sharp$   $Gm$   $F$

cold and it's a bro - ken Hal\_\_\_\_ le - lu-jah. Hal - le -

43  $E\flat$   $Gm$   $E\flat$   $B\flat$   $F7$   $B\flat$   $Gm$   $B\flat$   $Gm$

lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu - jah.\_\_\_\_



49 B♭ Gm B♭ Gm

May-be there's a God a - bove, but all I \_\_\_\_\_ ev-er learned from love was

51 E♭ F B♭ F

how to shoot some-bod-y \_\_\_\_\_ who out - drew ya. \_\_\_\_\_ It's

53 B♭ E♭ F Gm E♭ F

not a cry \_ that you hear at night, it's not some-one who's seen the light. It's a

55 F D7/F# Gm F

cold and it's a bro - ken Hal \_\_\_\_\_ le - lu - jah. Hal - le - lu -

57 E♭ Gm E♭ B♭ F7

jah. Hal-le - lu-jah. Hal-le - lu jah. Hal - le - lu -

61 B♭ E♭ F Gm E♭ F D7 Gm

- jah. \_\_\_\_\_ Hal-le -

65 E♭ Gm E♭ B♭ F7 D7

lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu - jah. Hal -

69 E♭ Gm E♭ F B♭ F

- - le - lu - jah. \_\_\_\_\_ Hal-le - lu - jah. \_\_\_\_\_ Hal-le -

73 B♭ Gm B♭ Gm B♭ Gm F7 B♭

lu - - - - - jah.

Thank you very much. What a beautiful song!

Now, we'll really switch gears and play a type of music near and dear to my heart.

(Do Czech schtick)

The national dance of Czechoslovakia is the polka and we'll play this type of music now. This one tells us about all the fun that can be had in playing hide and seek.

Here we go, ready or not. This is the "Apple, Peaches, Pumpkin Pie" polka.

## MALE VOCAL

## Apples, Peaches, Pumpkin Pie

(Keyboard) Keyboard

C F Dm7 G G7

5 C (Sing both times) F G7

Ap - ple, peach - es, pump - kin pie, who's not read - y, hol - ler "I." Let's all play

10 1. C (Keyboard) G7 2. C

hide and seek. \_\_\_\_\_ seek. \_\_\_\_\_

15 C G7

Hi - ding here, hi - ding there, hi - ding ev - 'ry - where. I'm o - ver

20 C G7 C

here, and you're o - ver there. Hi - ding here, hi - ding there,

25 G7 Dm7 G7 C

prom - ise you won't peek Let's all play hide and seek. \_\_\_\_\_

31 C (Sing both times) F G7

Ap - ple, peach - es, pump - kin pie, who's not read - y, hol - ler "I." Let's all play

36 1. C (Keyboard) G7 2. C D7

hide and seek. \_\_\_\_\_ seek. \_\_\_\_\_

41 (Keyboard) G C D7

46 1. G D7 2. G D7

51 (Keyboard continue melody) G D7

(Spoken) Hi - ding here, hi - ding there, hi - ding ev - 'ry - where. I'm o - ver

56 G D7 G

here, and you're o - ver there. Hi - ding here, hi - ding there,

61 D7 Am7 D7 G G7

prom-ise you won't peek Let's all play hide and seek. \_\_\_\_\_

67 C (Sing both times) F G7

Ap-ple, peach-es, pump-kin pie, who's not read-y, hol-ler "I." Let's all play hide and

73 1. C (Keyboard) G7 2. C

seek. \_\_\_\_\_ seek. \_\_\_\_\_

77 C (Keyboard) F Dm7 G7 C

The musical score is written for a keyboard instrument and a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of eight staves of music. The first staff (measures 41-45) is labeled '(Keyboard)' and features a melody starting on G4, moving up stepwise to D5, then down to G4. The second staff (measures 46-50) has two endings. The first ending (measures 46-49) leads back to measure 41, and the second ending (measures 50-51) leads to measure 51. The third staff (measures 51-55) is labeled '(Keyboard continue melody)' and continues the keyboard melody. The fourth staff (measures 56-60) contains the vocal line with the lyrics 'here, and you're o - ver there. Hi - ding here, hi - ding there,'. The fifth staff (measures 61-65) continues the vocal line with 'prom-ise you won't peek Let's all play hide and seek. \_\_\_\_\_'. The sixth staff (measures 67-72) is labeled 'C (Sing both times)' and features a melody starting on G4, moving up stepwise to D5, then down to G4. The seventh staff (measures 73-76) has two endings. The first ending (measures 73-75) leads back to measure 67, and the second ending (measures 76-77) leads to measure 77. The eighth staff (measures 77-80) continues the keyboard melody with the lyrics 'seek. \_\_\_\_\_ seek. \_\_\_\_\_'.

Thank you. How are we doing? Are you enjoying your trip down Memory Lane?

We'll go to the year 1949 and a show tune by Rodgers and Hammerstein from their great musical "South Pacific." The song is performed in the first act by Lieutenant Cable when he makes love to his adored Liat and shows that love just happens and does not follow the rules of racial separation prevalent in the United States at that time.

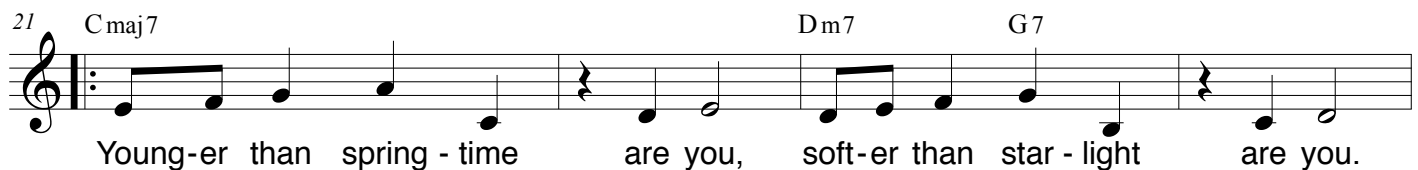
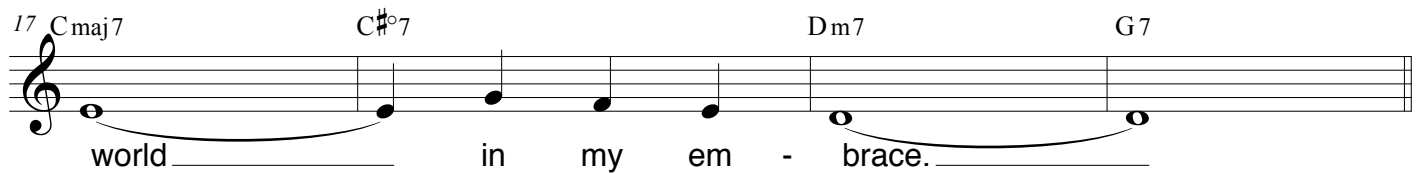
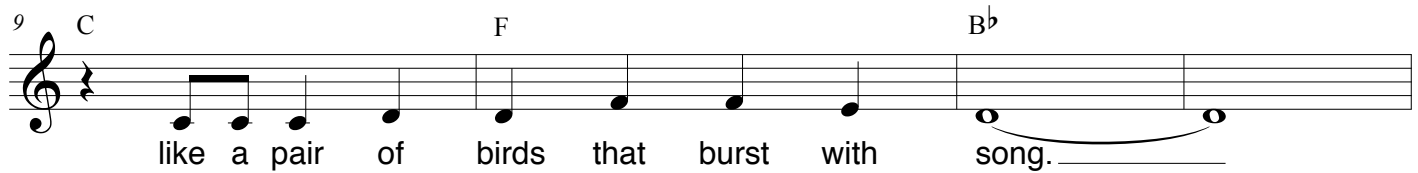
Here's our version of that beautiful love song, "Younger Than Springtime."

MALE VOCAL

## Younger Than Springtime

Keyboard

(Keyboard)



2  
29 Cmaj7 Dm7 G7

Gay-er than laugh - ter are you, sweet-er than mus - ic are you.

33 Cmaj7 Am7 D7 G

Ang-el and lov - er, heav - en and earth are you to me. And when your

37 Am7 D7 Gmaj7 Am7 D7 G G#

youth and joy in - vade my arms and fill my

41 Am7 D7 Gmaj7 Dm7 G7

heart as now they do, then,

45 C Dm7 G7

young-er than spring - time am I, gay-er than laugh - ter am I.

49 C Am Dm7 G7

Ang-el and lov - er, heav - en and earth am I with

53 1. C Dm7 G7 2. C (Keyboard) Am7

you. you.

56 Fmaj7 Dm7 G7 C6

Thank you very much.

We'll pick up the tempo a bit now and feature our drummer and our vocalist on a jazz number written by Neal Hefti for the great Count Basie. Check out the technique of \_\_\_\_\_ on the drums and the vocal stylings of \_\_\_\_\_ with our version of the great Hefti and Basie hit called, simply, "Cute."



## FEMALE VOCAL ONLY

## Cute

Keyboard

Drums (Brushes)

(Sax 1st, Vocal 2nd)

5 Bbm7 C m7 F 7b9(#5) Bbm7 Eb9 Ab6 N.C. Drums (Brushes To End Of Song)

Mind if I say, "You're cute!"

9 Bbm7 C m7 F 7b9(#5) Bbm7 Eb9 Ebm7 N.C. Drums

In ev - 'ry way, you're cute.

13 Dbmaj7 C m7 Db6 Bbm7(b5) N.C. Drums Ab Db7 C7 Fm7 N.C. Drums

Those big brown eyes, that prop-er nose,

17 Fm6 G7 Cmaj7 N.C. Drums

that cute un - care - free pose.

21 Bbm7 C m7 F 7b9(#5) Bbm7 Eb9 Ab6 N.C. Drums

I mean, I like your style,

25 Bbm7 C m7 F 7b9(#5) Bbm7 Eb9 Ebm7 N.C. Drums

that shy in - trig - uing smile.

29 Dbmaj7 C m7 Db6 Bbm7(b5) N.C. Drums Ab Db7 C7 Fm7 N.C. Drums

Your ev - 'ry mood, your at - ti-tude,

33 Bbm7 C m7 F 7(b5) Bbm7 Eb7(b9) Ab6 N.C. Drums

all add up to "You're cute!"

37 (Drum Adlib Solo) **16**

53 (Sax) Bbm7 Eb9 Abmaj7 F7 F7(b9)

57 Bbm7 Eb9 Ebm7 Ab7 Ebm7 Ab9

61 Dbmaj7 Fm7 Abmaj7 Fm7

65 Fm6 G7 Cmaj7 Cm7(b5) F7

69 Bbm7 Eb9 Abmaj7 F7 F7(b9)

73 Bbm7 Eb9 Ebm7 Ab7 Ebm7 Ab9

77 Dbmaj7 Fm7 Abmaj7 Fm7

81 Bbm7 Cm7 F7(b5) Bbm7 Eb7(b9) Ab9 Drums

(Sax)  
85 Bbm7 Cm7 F7b9(#5) Bbm7 Eb9 Ab6 F7 F7(b9)

I like the things you say,

(Sax)  
89 Bbm7 Cm7 F7b9(#5) Bbm7 Eb9 Ebm7 Ab7 Ebm7 Ab9

your most per - sua - sive way.

(Sax) (Sax)  
93 Dbmaj7 Cm7 Db6 Bbm7(b5) Ab Db7 C7 Fm7

My state of mind is re - de-signed,

(Sax)  
97 Bbm7 Cm7 F7(b5) Bbm7 Eb7(b9) Ab N.C. Drums

be - cause I find you're cute.

Ooo, yeah!

101 Dbmaj7 Cm7 Db6 Bbm7(b5) Ab Db7 C7 Fm7

My state of mind is re - de - signed,

105 Bbm7 Cm7 F7(b5) Bbm7 Eb7(b9) Ab N.C.

be - cause I find you're cute. Bop - a - you - bop, bop by - a you - do,

109 Bbm7 Ab

bop by - a you - do,

bah - dow!

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Let's see if you can figure out who he is.

He was a singer, guitarist, song writer, TV host, and actor, born in the same year as I was - 1936 - in Arkansas and passed away just recently, in August 2017. Over his career, he released more than 70 albums, with over 45 million records sales including 12 gold albums, 4 platinum albums, and one double-platinum album. In 1967, he won Grammy Awards for Best Male Country Vocal Performance, Best Country & Western Recording, Best Contemporary Vocal Performance, and Album Of The Year.

Any ideas? OK. This ought to bring this artist's name out of your memory banks. Two of his most famous songs were "Gentle On My Mind" and "By The Time I Get To Phoenix." Who are we describing? Right. Glen Travis Campbell.

Tonight, we'll perform 3 of his greatest hits. For the first selection, we'll go to the year 1975 and a song that Mr. Campbell said he identified with. The lyrics describe one's ability to survive and make it when the chips are down. It quickly rose to the #1 spot on the charts that year in the US as well as in Canada.

Here's our version of that great Glen Campbell hit - "Rhinestone Cowboy."

MALE VOCAL

## Rhinestone Cowboy

Keyboard

4/4

C

G

(Add bass)

I've been

5

C

walk-in' these streets so long,

sing-in' the same old song.

(Bass line simile)

9

G

know ev-'ry crack in these dir - ty side-walks of Broad-way.

Where

13

F

hus-tle's the name of the game,

and nice guys get washed a - way

16

C

G

\_\_ like the snow and the rain. \_\_

There's been a load of com - pro-mis-

20

F

C

F

- in' on the road \_\_ to my ho-ri - zon,

but I'm gon-na be wherethe

24

D/F#

Dm7/G

F

G

C

G7

lights are shin - in' on me. \_\_\_\_\_

Like a rhine - stone

2  
27 C F C Cmaj7 Dm7/G

cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.\_\_\_\_

32 C G7 C F C

Like a rhine-stone cow-boy get-tin' cards and let-ters from

36 Cmaj7 Dm7/G

peo-ple I don't e-ven know\_\_\_\_ and of-fers com-in' o-ver the

39 F G F G

phone. Well, I

(Bass)

43 C

real-ly don't mind the rain,\_\_\_\_ and a smile can hide all the pain.\_\_\_\_ But your

47 G

down when you're rid-in' the train\_\_\_\_ that's tak-in' the long\_\_\_\_way. And I

51 F

dream of the things I'll do\_\_\_\_ with a sub-way tok-en and a dol-lar tucked in-side my

55 C G

shoe. There'll be a load of com-pro-mis-in' on the road

59 F C F

to my\_\_\_\_ho-ri-zon, but I'm gon-na be where the

62 D/F# Dm7/G F G C G7

lights are shin-in' on me.\_\_\_\_ Like a rhine-stone

65 C F C Cmaj7 Dm7/G  
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.\_\_\_\_

70 C G7 C F C  
 Rhine-stone cow-boy get-tin' cards and let-ters from

74 Cmaj7 Dm7/G  
 peo-ple I don't e-ven know.\_\_\_\_ and of-fers com-in' o-ver the

77 F G C G7  
 phone. Like a rhine-stone  
 (Bass)

81 C F C Cmaj7 Dm7/G  
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.\_\_\_\_

86 C G7 C F C  
 Rhine-stone cow-boy get-tin' cards and let-ters from

90 Cmaj7 Dm7/G  
 peo-ple I don't e-ven know.\_\_\_\_ and of-fers com-in' o-ver the

93 F G F G C  
 phone.  
 (Bass)

Thank you. Thank you very much.

Our next Glen Campbell hit was released in 1957. (BMI) named it the third most performed song from 1940 to 1990. The song was ranked number 20 on BMI's Top 100 Songs of the Century, and Frank Sinatra called it "the greatest torch song ever written."

I get to sing this one as well. Here's our version of "By The Time I Get To Phoenix."



MALE VOCAL

## By The Time I Get To Phoenix

Keyboard

By the

time I get to Phoe-nix she'll be ris-in'. She'll

find the note I left hang-in' on her door. She'll

laugh when she reads the part that says I'm leav-in', 'cause I've

left that girl so man-y times be - fore. By the

time I make Al - bu - quer - que she'll be work-in'. She'll

prob - ly stop at lunch and give me a call. But

29  $A\flat\text{maj}7$   $B\flat9$   $Gm7$   $Cm$

she'll \_\_\_\_\_ just hear that phone keep on ring-in' \_\_\_\_\_ off the

33  $Fm7$   $D\flat$   $B\flat7$

wall. that's all. By the

37  $Fm/B\flat$   $Fm7$   $E\flat\text{maj}7$   $Fm/B\flat$

time I make Ok-la - ho-ma she'll be sleep-in'. \_\_\_\_\_ She'll turn soft-ly \_\_\_\_\_ and

42  $E\flat\text{maj}7$   $A\flat\text{maj}7$

call \_\_\_\_\_ my name out low. And she'll cry just to

46  $B\flat9$   $Gm7$

think \_\_\_\_\_ I'd real - ly leave her, \_\_\_\_\_ though

49  $Fm7$   $B\flat7$   $E\flat\text{maj}7$   $A\flat\text{maj}7$

time and time \_\_\_\_\_ I've tried to tell her so. She just did - n't

53  $Fm$   $G7$   $C$   $B\flat6$

know \_\_\_\_\_ I would real - ly go. \_\_\_\_\_

57  $C$   $B\flat$

57

Thank you.

For our final tribute to the great Glen Campbell, we'll move back to the year 1968 and a song which won 4 Grammy Awards and became the theme song for his variety show - "The Glen Campbell Goodtime Hour." It's ranked as #16 on BMI's top songs of the 20th century.

Here we go with that great Glen Campbell hit - "Gentle On My Mind."

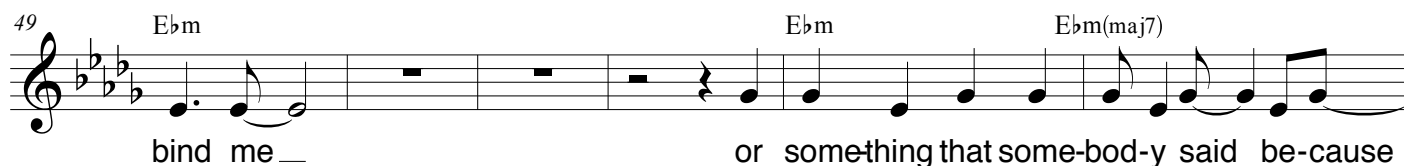
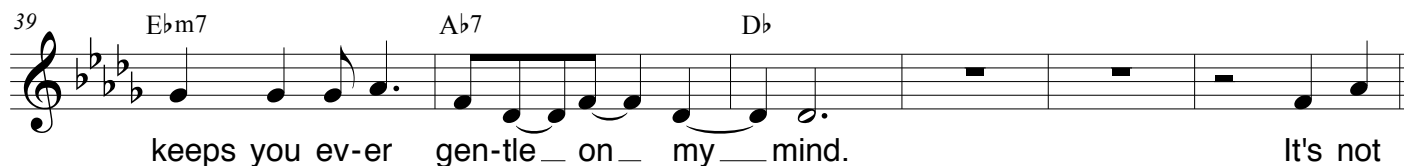
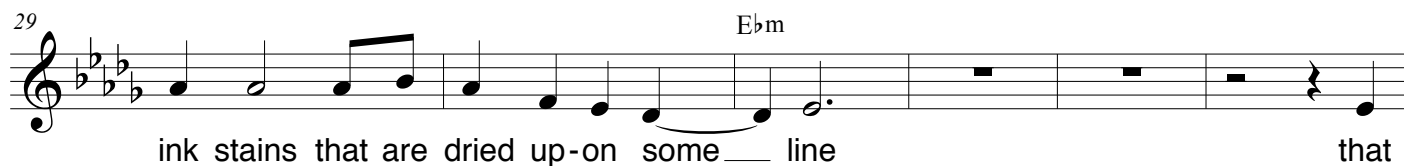
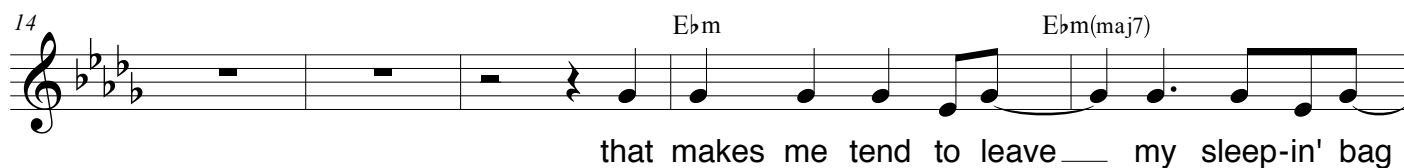
MALE VOCAL

No Sax

## Gentle On My Mind

(Keyboard)

Keyboard



55  $E\flat m7$   $A\flat 7$   $D\flat$   
 —they thought we fit to-gether walk - in'. It's just

61  $D\flat$   $D\flat Maj7$   $D\flat 6$   $D\flat$   
 know-ing that the world— will not be curs-ing or for-giv-ing when I

65  $E\flat m$   
 walk a-long some rail-road track and— find that you're

71  $E\flat m$   $E\flat m(maj7)$   $E\flat m7$   $A\flat 7$   
 mov-ing on the back - roads by the riv-ers of my mem-'ry,— and for

75  $E\flat m7$   $A\flat 7$   $D\flat$   $A 7$   
 ho-urs you're just gen-tle on my—mind. Though the

81  $D$   $D Maj7$   $D 6$   $D$   
 wheat fields and the clothes lines and the junk-yards and the high - ways come be -

85  $E m$   $E m$   $E m(maj7)$   
 tween us. And some oth-er wom - an's cry-in' to her

91  $E m7$   $A 7$   $D$   
 moth-er, 'cause she turned and I was gone. I

97  $D$   $D Maj7$   $D 6$   $D$   
 still might run in si-lence, tears of joy might stain my face,— and the

101  $E m$   
 sum-mer sun might burn me 'til I'm—blind. But

107 Em Em(maj7) Em7 A7

not to where I can-not see you walk-in' on the back - roads by the

111 Em7 A7 D Bb7

riv-ers flow-ing gen-tle on my mind.

117 Eb EbMaj7 Eb6 Eb

dip my cup of soup back from a gurg - lin' crack-lin' caul-dron in some

121 Fm Fm Fm(maj7)

train - yard. My beard a roughning coal pile and a

127 Fm7 Bb7 Eb

dir-ty hat pulled low a-cross my face. Through

133 Eb EbMaj7 Eb6

cupped hands 'round the tin can, I pre-tend to hold you

136 Eb Fm

to my breast and find that you're

141 Fm Fm(maj7) Fm7 Bb7

wait-ing from the back - roads by the riv-ers of my mem-'ry, ev-er

145 Fm7 Bb7 Eb 1.

smil-lin', ev-er gen-tle on my mind. Yes, you're

151 2. Fm7 Bb7 (Keyboard) Eb EbMaj7/D Fm7 Bb7 Eb

Ev-er gen-tle on my mind.

Thank you. Did you enjoy our tribute to Glen Campbell?

Our next selection, recorded back in 1953 by Jane Froman, was a song written to offer hope and faith to the people of the United States during the Korean War. Frankie Laine's version spent 18 weeks at the top of the charts.

\_\_\_\_\_ and I will join our voices for our version of this beautiful secular hymn - "I Believe."

## VOCAL DUET

## I Believe

Slow Rock

(Keyboard)

Keyboard

3 C /B /B $\flat$  Dm7(b5)/A $\flat$  /G /F 3 3

3 C/G G $^\circ$ 7 3 3 Dm7/F D $^\circ$ 7 G7

5 C Am7 Fmaj7 G7  
(F) I be-lieve for ev - 'ry drop of rain that falls, a flow - er

7 C C Am7  
grows. I be - lieve that some - where in the

9 Fmaj7 G7 C  
dark - est night, a can - dle glows.

11 C Am7 F B7  
(M) I be-lieve for ev - 'ry - one who goes a-stray, some-one will

13 E E7 Am  
come to show the way.

15 Dm7 G7  
I be - lieve, I be - lieve.



17 C Am7 F maj7 G7 C Am7

(F) I be-lieve a - bove the storm the small-est prayer will still be heard.

20 C Am7 F maj7 G7

I believe that some one in the great some-where hears ev - 'ry

22 C G7 C Am7

word. (M) Ev - 'ry time I hear a new - born

24 F Dm7 E E7

ba - by cry, or touch a leaf, or see the

26 Am Dm7 G7

sky, then I know why I be -


(Keyboard)


29 F Am Dm7/F G7 C

lieve.

32 Am Dm7/F G7 C G

35 

37  leaf, or see the sky, then I know why I be -

41  *lieve.*

44 Cm A<sup>b</sup> (M) F m7

(Both) (F) then I know why

(Keyboard)

46      B<sup>b</sup>      B<sup>b</sup>7      E<sup>b</sup>      C m7      F m7      E m<sup>a</sup>7      E<sup>b</sup> m<sup>a</sup>7

The musical notation is on a single staff in treble clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked '46'. The notation consists of a series of chords: B-flat, B-flat 7, E-flat, C minor 7, F minor 7, E minor 7, and E-flat major 7. The lyrics 'I be - lieve.' are written below the staff, aligned with the chords.

I      be - lieve.

Thank you.

Let's pick up the tempo with this next song written and recorded by the great country singer Ernest Tubb back in 1941. The song sold over a million copies and launched the music genre known as "honky tonk" music.

Here's \_\_\_\_\_ to describe a particularly vexing situation. She says, "I'm Walking The Floor Over You."

FEMALE VOCAL

## I'm Walkin' The Floor Over You

Keyboard

(Sax) C G7 C G7

6 C F G7 I'm

walk-in' the floor o - ver you. I can't sleep a wink, that is

12 C G7 C C7

true. I'm hop - ing and I'm pray-ing as my heart breaks right in

17 F G7 C

two. Walk - in' the floor o - ver you. You

22 C F G7

left me, and you went a - way. You said that you'd be back in just a

28 C G7 C C7 F

day. You've bro-ken your prom-ise, and you left me here a lone. I

34 G7 C

don't know why you did dear, but I do know that you're gone. I'm

39 C F G7

walk-in' the floor o - ver you. I can't sleep a wink, that is

45 C G7 C C7

true. I'm hop - ing and I'm pray-ing as my heart breaks right in

50 F G7 C

two. Walk - in' the floor o - ver you.

2

(Sax)

55 C F G7

61 C G7 C C7 F

67 G7 C

72 C F G7 Now

some-day you may be lone-some, too. Walk-in' the floor is good for

78 C G7 C C7 F

you. Just keep right on walk-in', and it won't hurt you to cry. Re-

84 G7 C

mem-ber that I loved you, and I will the day I die. I'm

89 C F G7

walk-in' the floor o-ver you. I can't sleep a wink, that is

95 C G7 C C7

true. I'm hop-ing and I'm pray-ing as my heart breaks right in

100 F G7 C

two. Walk - in' the floor o - ver you. Yes, I'm

105 G7 G7 C F C

walk - in' the floor o - ver you.

Thank you.

We'll go to the year 1966 for our next selection, first recorded by Barbara McNair with later recordings by The Four Tops, The Temptations, Diana Ross and Tony Bennett. Bennett's recording was the first to reach the pop charts.

Here's \_\_\_\_\_ with our version of this beautiful ballad - "For Once In My Life."

# For Once In My Life

# F

Keyboard

Swing it!

(Sax) B $\flat$  B $\circ$ 7 F/C D $\flat$  $\circ$ 7Dm7 B $\flat$ m7 G $\circ$ 7 F C7

For

5 F F aug F6 F $\sharp$  $\circ$ 7 Gm E $\flat$ /G

once in my life, I've got some-one who needs me, some-one I've need-ed so

8 Gm C7 Gm E $\flat$ /G C7 C7(#5)

long. For once, un - a - fraid, I can go where life leads me, and

11 F C7/G F/A Dm B $\flat$ /D

— some-how I know I'll be strong. For once I can touch what my

14 A aug B $\flat$  Gm7

heart used to dream of, long be - fore I knew

17 Fmaj7 Am Dm /C B $\flat$ maj7 G7 Gm7 C7

some-one warm like you would make my dreams come true. For

21 F Faug F6 F#°7 Gm Eb/G

once in my life, — I won't let sor-row hurt me, not like it's hurt me be-fore.

24 Gm C7 Gm Eb/G C7 C7(#5)

— For once I have some - one I know won't de - sert me;

27 F C7/G F/A Dm Bb/D

I'm not a-lone an - y - more. — For once I can say, "This is mine,

30 A aug Bb Dm/A 3 G9/B

— you can't take it." Long as I know I've got love, I can make it. For

33 1. F/C Faug Bb/F Gm7 C7 F G9 C7 (Sax)

once in my life — I've got some-one who needs me.

37 2. F/C Faug Gm7 C7 C#°7 Dm G9

once I can feel that some - bod-y's — heard my plea. — For

41 F Faug Bb/F Gm7 C7

once in my life, I have some-one — who needs

44 F (Sax) Faug Bb F#°7 Gm7 Db/F F6

me. —



# M

## Keyboard

(Keyboard) E<sup>b</sup>

For

once in my life, I've got some-one who needs me, some-one I've need-ed so

long. For once, un - a - fraid, I can go where life leads me, and

— some-how I know I'll be strong. For once I can touch what my

heart used to dream of, long be-fore I knew\_\_\_\_\_

some-one warm like you would make my dreams come true. For

21  $B^b$   $B^b_{aug}$   $B^b_6$   $B^\circ_7$   $C_m$   $A^b/C$

once in my life, I won't let sor-row hurt me, not like it's hurt me be - fore.

24  $C_m$   $F_7$   $C_m$   $A^b/C$   $F_7$   $F_7(\#5)$

— For once I have some - one I know won't de - sert me;

27  $B^b$   $F_7/C$   $B^b/D$   $G_m$   $E^b/G$

I'm not a-lone an - y - more. — For once I can say, "This is mine,

30  $D_{aug}$   $E^b$   $G_m/D$   $C_9/E$

— you can't take it." Long as I know I've got love, I can make it. For

33 1.  $B^b/F$   $B^b_{aug}$   $E^b/B^b$   $C_m7$   $F_7$   $B^b$   $C_9$   $F_7$  (Keyboard)

once in my life — I've got some-one who needs me.

37 2.  $B^b/F$   $B^b_{aug}$   $C_m7$   $F_7$   $F^\#_7$   $G_m$   $C_9$

once I can feel that some - bod-y's — heard my plea. — For

41  $B^b$   $B^b_{aug}$   $E^b/B^b$   $C_m7$   $F_7$

once in my life, I have some-one — who needs

44  $B^b$   $B^b_{aug}$   $E^b$   $B^\circ_7$   $C_m7$   $G^b/B^b$   $B^b_6$

(Keyboard) me. —

Thank you.

For our next to last song this evening, we'll play another Latin tune. This one was originally written for a 1962 film called "Mondo Cane" and became known as the "Theme From Mondo Cane." Then, lyrics were added, and it found a new title, simply "More." It was nominated for the Academy Award for Best Original Song at the 36th Academy Awards in 1963.

Here's \_\_\_\_\_ to sing this great song.

LATIN

## More

F

(Sax) Keyboard

$E^b$   $D^b$   $B^b$   $A^b$   $E^b$   $D^b$   $B^b$   $A^b$   $E^b$

7  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

More than the great - est love the world has known:

11  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

This is the love I'll give to you a - lone.

15  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

More than the sim - ple words I try to say:

19  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

I on - ly live to love you \_\_\_\_\_ more each day.

23  $Cm$   $Cm/B$   $Cm7/B^b$   $Cm6/A$

More than you'll ev - er know, my arms long to hold you so, my

27  $Fm7/B^b$   $F7$   $Fm7$  **To Coda**  $B^b7$

life will be in your keep - ing, wak - ing, sleep - ing, laugh - ing, weep - ing.

31  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

Long - er than al - ways is a long, long time,

35  $E^b\text{maj}7$   $Cm7$   $Fm7$   $B^b9$

but far be - yond for - ev - er \_\_\_\_\_ you'll be mine.

2

39 Cm Cm/B Cm7/B<sup>b</sup> Cm6/A

I know I nev - er lived be - fore and my heart is ver - y

43 Fm7/A<sup>b</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup> Fm7 B<sup>b</sup>7 **D.S. al Coda**

sure no-one else could love you more. \_\_\_\_\_

47 **⊕ Coda** B<sup>b</sup>7 B7 E maj7 C#m7 F#m7

laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 B9 E maj7 C#m7 F#m7

time, but far be - yond for - ev - er \_\_\_\_\_ you'll be

55 B9 C#m C#m/C C#m7/B

mine. I know I nev - er lived be - fore and my

59 C#m6/A# F#m7/A F#m7 B7

heart is ver - y sure no-one else could love you

63 E (Sax) C#m7 F#m7 B7

more. \_\_\_\_\_

67 E C#m7 A F#m7 B7 E F#m7 maj7 E

more. \_\_\_\_\_

# More

# M

(Keyboard)

Keyboard

G F D C G F D C G  
 More than the great - est love the world has known:  
 This is the love I'll give to you a - lone.  
 More than the sim - ple words I try to say:  
 I on - ly live to love you — more each day.  
 More than you'll ev - er know, my arms long to hold you so, my  
 life will be in your keep - ing, wak - ing, sleep - ing, laugh - ing, weep - ing.  
 Long - er than al - ways is a long, long time,  
 but far be - yond for - ev - er — you'll be mine.

Gmaj7 Em7 Am7 D9  
 11 Gmaj7 Em7 Am7 D9  
 15 Gmaj7 Em7 Am7 D9  
 19 Gmaj7 Em7 Am7 D9  
 23 Em Em/D# Em7/D Em6/C#  
 27 Am7/D A7 Am7 To Coda  $\Phi$  D7  
 31 Gmaj7 Em7 Am7 D9  
 35 Gmaj7 Em7 Am7 D9

2

39 Em Em/D# Em7/D Em6/C#

I know I nev - er lived be - fore and my heart is ver - y

43 Am7/C Am7 D7 G Am7 D7 **D.S. al Coda**

sure no-one else could love you more. \_\_\_\_\_

**Coda** 47 D7 Eb7 Abmaj7 Fm7 Bbm7

laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 Eb9 Abmaj7 Fm7 Bbm7

time, but far be - yond for - ev - er \_\_\_\_\_ you'll be

55 Eb9 Fm Fm/E Fm7/Eb

mine. I know I nev - er lived be - fore and my

59 Fm6/D Bbm7/Db Bbm7 Eb7

heart is ver - y sure no-one else could love you

63 (Keyboard) Fm7 Bbm7 Eb7

more. \_\_\_\_\_

67 Ab Fm7 Db Bbm7 Eb7 Ab Bbm7 Ab

more. \_\_\_\_\_

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

(Sell CDs)

We're going to close with the song that was written way back in 1928 and recorded at that time by the great Al Jolson and featured in a movie called "The Singing Fool." Frankie Laine and Bobby Darin made later recordings.

Here's our final number of the evening. We hope it leaves you in a very pleasant state. It's title: "There's A Rainbow 'Round My Shoulder."



LATIN

## More

**F**

(Sax)

Keyboard

Eb Db Bb Ab Eb Db Bb Ab Eb

7 Ebmaj7 Cm7 Fm7 Bb9  
 More than the great - est love the world has known:

11 Ebmaj7 Cm7 Fm7 Bb9  
 This is the love I'll give to you a - lone.

15 Ebmaj7 Cm7 Fm7 Bb9  
 More than the sim - ple words I try to say:

19 Ebmaj7 Cm7 Fm7 Bb9  
 I on - ly live to love you more each day.

23 Cm Cm/B Cm7/Bb Cm6/A  
 More than you'll ev - er know, my arms long to hold you so, my

27 Fm7/Bb F7 Fm7 To Coda Bb7  
 life will be in your keep - ing, wak - ing, sleep - ing, laugh - ing, weep - ing.

31 Ebmaj7 Cm7 Fm7 Bb9  
 Long - er than al - ways is a long, long time,

35 Ebmaj7 Cm7 Fm7 Bb9  
 but far be - yond for - ev - er you'll be mine.

39 Cm Cm/B Cm7/B<sup>b</sup> Cm6/A

I know I nev - er lived be - fore and my heart is ver - y

43 Fm7/A<sup>b</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup> Fm7 B<sup>b</sup>7 **D.S. al Coda**

sure no-one else could love you more. \_\_\_\_\_

47 **Coda** B<sup>b</sup>7 B7 E maj7 C#m7 F#m7

laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 B9 E maj7 C#m7 F#m7

time, but far be - yond for - ev - er \_\_\_\_\_ you'll be

55 B9 C#m C#m/C C#m7/B

mine. I know I nev - er lived be - fore and my

59 C#m6/A# F#m7/A F#m7 B7

heart is ver - y sure no-one else could love you

63 E (Sax) C#m7 F#m7 B7

more. \_\_\_\_\_

67 E C#m7 A F#m7 B7 E F#m7 maj7 E

more. \_\_\_\_\_

# More

# M

(Keyboard)

Keyboard

G F D C G F D C G  
 More than the great - est love the world has known:  
 This is the love I'll give to you a - lone.  
 More than the sim - ple words I try to say:  
 I on - ly live to love you — more each day.  
 More than you'll ev - er know, my arms long to hold you so, my  
 life will be in your keep - ing, wak - ing, sleep - ing, laugh - ing, weep - ing.  
 Long - er than al - ways is a long, long time,  
 but far be - yond for - ev - er — you'll be mine.

Chords: Gmaj7, Em7, Am7, D9, Em, Em/D#, Em7/D, Em6/C#, A7, D7.

Markings: >, <, 7, 11, 15, 19, 23, 27, 31, 35.

To Coda ♯

39 Em Em/D# Em7/D Em6/C#

I know I nev - er lived be - fore and my heart is ver - y

43 Am7/C Am7 D7 G Am7 D7 **D.S. al Coda**

sure no-one else could love you more.

**Coda** 47 D7 E♭7 A♭maj7 Fm7 B♭m7

laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 E♭9 A♭maj7 Fm7 B♭m7

time, but far be - yond for - ev - er you'll be

55 E♭9 Fm Fm/E Fm7/E♭

mine. I know I nev - er lived be - fore and my

59 Fm6/D B♭m7/D♭ B♭m7 E♭7

heart is ver - y sure no-one else could love you

63 A♭ Fm7 B♭m7 E♭7

(Keyboard)

more.

67 A♭ Fm7 D♭ B♭m7 E♭7 A♭ B♭maj7 A♭

more.

# There's A Rainbow Round My Shoulder

# F

Keyboard

(Sax)

B $\flat$  Cm7 B $\flat$  Cm7

5 B $\flat$  G7 E $\flat$ maj7 F7 Gm F7 B $\flat$  Cm7 N.C.

9 B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F7

13 B $\flat$ 6 Dm/A Gm7 B $\flat$ 7/F Cm F7 B $\flat$  F7

17 B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F7

21 B $\flat$ 6 Dm/A Gm7 B $\flat$ 7/F Cm F7 B $\flat$  N.C.

25 E $\flat$  E $\flat$ m

29 B $\flat$  Gm7 Dm Cm F7

There's a  
rain-bow round my shoul - der and a sky of blue a-bove. How the  
sun shines bright, the world's al - right. 'cause I'm in love. There's a  
rain-bow round my shoul-der and it fits me like a glove. Let it  
blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the  
folks will stare when they see the sol-i - tare that my own big  
sug-ar dad - dy gave me to wear. There's a

33 B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F7

rain-bow round my shoul - der and a sky of blue a-bove. And I'm

37 B $\flat$  Dm/A Gm7 B $\flat$ 7/F Cm F7 B $\flat$  F7 (Sax)

shout-in' so the world will know that i'm in love.

41 B $\flat$  Cm B $\flat$  E $\flat$

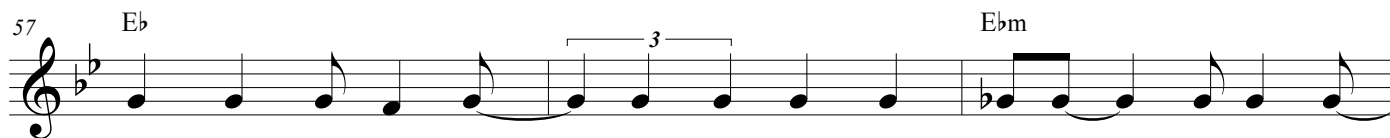
44 B $\flat$  F7 B $\flat$ 6 A

46 A $\flat$  Gm7 Cm F7 B $\flat$  F7

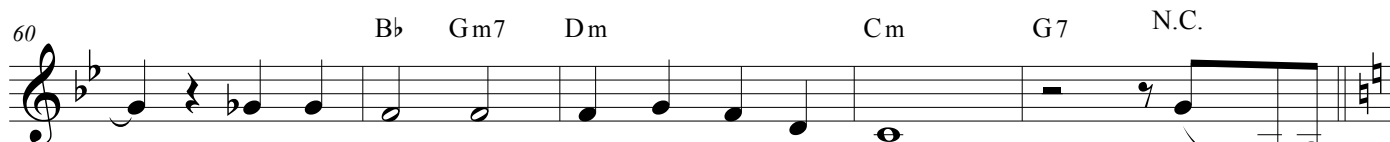
49 B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F7

53 B $\flat$ 6 Dm/A Gm7 B $\flat$ /F Cm7 F7 B $\flat$  N.C.

Hal-le-lu-jah, how the



folks are gon-na stare\_\_\_ when they see that dia-mond sol-i - tare



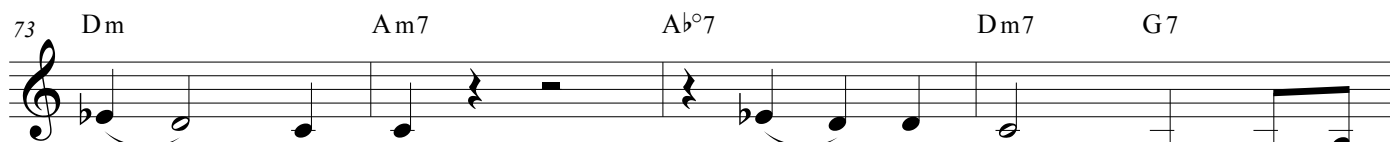
\_\_\_ that my own true guy gave me to wear. There's a



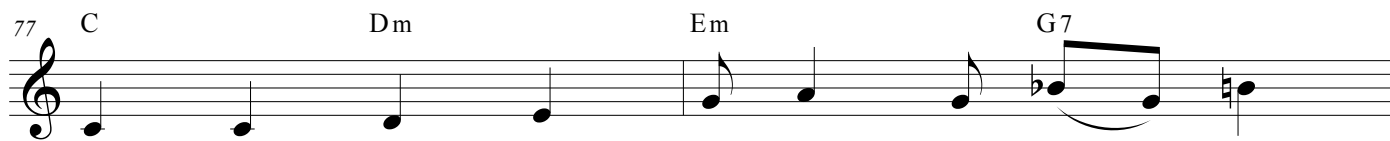
rain-bow round my shoul-der\_\_\_ and a\_\_\_ sky of blue a-bove.\_\_\_ And I'm



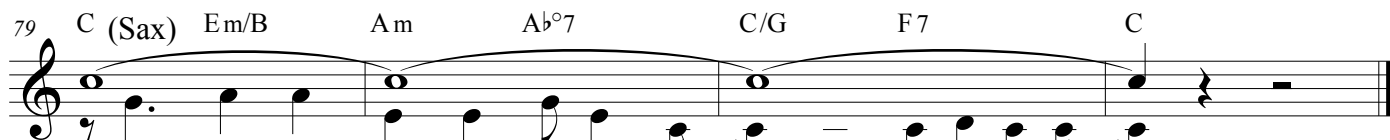
\_\_\_ shout-in' so\_\_\_ so the world will know\_\_\_



i'm\_\_\_ in love. I'm\_\_\_ in love.\_\_\_ There's a



rain - bow round my shoul-der, and I'm\_\_\_ in



love.\_\_\_

# There's A Rainbow Round My Shoulder

# M

(Keyboard)

Keyboard

Eb Fm7 Eb Fm7  
 5 Eb C7 A♭maj7 B♭7 Cm B♭7 Eb Fm7 N.C.  
 There's a  
 9 Eb Fm Eb A♭ Eb B♭7  
 rain-bow round my shoul - der and a sky of blue a - bove. How the  
 13 Eb6 Gm/D Cm7 Eb7/B♭ Fm B♭7 Eb B♭7  
 sun shines bright, the world's al-right. 'cause I'm in love. There's a  
 17 Eb Fm Eb A♭ Eb B♭7  
 rain-bow round my shoul-der and it fits me\_\_ like a glove.\_\_ Let it  
 21 Eb6 Gm/D Cm7 Eb7/B♭ Fm B♭7 Eb N.C.  
 blow, let it storm, I'll\_\_ be warm 'cause\_\_ I'm in love. Hal-le-lu-jah, how the  
 25 A♭ A♭m  
 folks will stare when they see the sol-i - tare that my lit-tle  
 29 Eb Cm7 Gm Fm B♭7  
 sug-ar ba - by\_\_ is gon - na wear.\_\_ There's\_\_ a



33 Eb Fm Eb Ab Eb Bb7  
rain-bow round my shoul - der and a sky of blue a-bove. — And I'm

37 Eb Gm/D Cm7 Eb7/Bb Fm Bb7 Eb Bb7 (Keyboard)  
— shout-in' so the world — will know that i'm — in love.

41 Eb Fm Eb Ab

44 Eb Bb7 Eb6 D

46 Db Cm7 Fm Bb7 Eb Bb7

49 Eb Fm Eb Ab Eb Bb7

53 Eb6 Gm/D Cm7 Eb/Bb Fm7 Bb7 Eb N.C.  
Hal-le-lu-jah, how the

57  $A\flat$   $A\flat m$

folks are gon-na stare when they see that dia-mond sol-i-tare

60  $E\flat$   $Cm7$   $Gm$   $Fm$   $C7$  N.C.

that my own true ba-by's gon-na wear. There's a

65  $F$   $Gm$   $F$   $B\flat$   $F$   $C7$

rain-bow round my shoul-der and a sky of blue a-bove. And I'm

69  $F$   $Dm$   $A^\circ7$   $D7$

shout-in' so so the world will know

73  $Gm$   $Dm7$   $D\flat^\circ7$   $Gm7$   $C7$

i'm in love. I'm in love. There's a

77  $F$   $Gm$   $Am$   $C7$

rain-bow round my shoul-der, and I'm in

79 (Keyboard)  $F$   $A m/E$   $Dm$   $D\flat^\circ7$   $F/C$   $B\flat7$   $F$

love.