

## Set V

Last revised: 2019.08.18

V01-Spoonful Of Sugar(KVF).2014.06.22.pdf  
V01-Spoonful Of Sugar(KVM).2018.09.13.pdf  
V02-Make Believe(KVD).2016.01.14.pdf  
V03-You Can't Get A Man With A Gun(KVF).2014.06.22.pdf  
V03-You Can't Get A Man With A Gun(KVM).2014.06.22.pdf  
V04-Maria(KV).2016.02.07.pdf  
V05-Wonderful Guy, A(KV).2014.06.22.pdf  
V06-I Whistle A Happy Tune(KVF).2016.04.17.pdf  
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V07-Anything Goes(KVF).2015.04.13.pdf  
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V09-Everything's Coming Up Roses(KVF).2016.02.07.pdf  
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V10-You Are My Lucky Star(KVF).2017.03.02.pdf  
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V17-Oklahoma(KVM).2018.02.22.pdf

## A Spoonful Of Sugar

F

B $\flat$  E $\flat$  F7 B $\flat$  E $\flat$  F7 Keyboard

5 B $\flat$  In ev - 'ry

job that must be done there is an el - e - ment of  
feath - er - ing his the nest has ver - y lit - tle time to  
bees that fetch the nec - tar from the flow - ers to the

8 B $\flat$ /D D $\flat$ 7

fun. You find the fun and snap! The job's a  
rest while gath - er - ing his bits of twine and  
comb nev - er tire ev - er buz - zing to and

11 F7/C E $\flat$

game. And ev - 'ry task you und - er -  
twig. Though quite cause in - tent take in his lit - pur -  
fro, be - cause they take a a lit - tle

14 G $\flat$  B $\flat$  C7 F

take. be - comes a piece of cake, a lark, a  
suit, he has a mer - ry tune to they toot. He knows a  
nip from ev - 'ry flow - er that sip. And hence, they

18 F F $^{\circ}$ 7 F7 G $^{\circ}$ 7

spree. It's ver - y clear to see that a  
song will move the job a - see For a  
find their task is not a a grind. Yes, a

23 F7 B $\flat$  F7

spoon - ful of sug - ar helps the med - i - cine go down, the med - i - cine go

28 B $\flat$  G $^{\circ}$ 7 F7

down, med - i - cine go down. Just a spoon - ful of sug - ar helps the

33 B $\flat$  F7 To Coda  $\Phi$

med - i - cine go down in a most de - light - ful

2

37  $B\flat$  (Sax)  $F7$  1.  $B\flat$

way. \_\_\_\_\_ A rob - in

43 2.  $B\flat$  (Sax)  $E\flat$

49  $E\flat/G$   $G\flat^{\circ}7$   $B\flat7/F$   $A\flat$   $B$

55  $E\flat$   $E^{\circ}7$   $B\flat$   $B\flat^{\circ}7$   $B\flat$   $B\flat^{\circ}7$   $B\flat7$

61  $E\flat$   $E\flat^{\circ}7$   $B\flat7$   $E\flat$

67  $B\flat7$   $E\flat$   $C^{\circ}7$   $B\flat7$

73  $E\flat$   $B\flat7$   $E\flat$

80  $F7$  (Keyboard)  $F^{\circ}7$   $C7$   $F7$  D.S. al Coda

84  $\text{Coda}$   $B\flat$   $F7$   $B\flat$   $F7$  The hon - ey -

88  $B\flat$   $E\flat$  (Sax)  $F7$   $B\flat$  it's no lon - ger fright - ful, it's the most de - light - ful

way. \_\_\_\_\_

# A Spoonful Of Sugar

# M

F B $\flat$  C7 F B $\flat$  C7 Keyboard

5 F

In ev - 'ry

8 F/A A $\flat$ 7

fun. rest comb You find the fun and snap! The job's a  
 feath - er - ing his nest has ver - y lit - tle time of  
 bees that fetch the nec - tar from the flow - ers to the

11 C7/G B $\flat$

game. And ev - 'ry task you und - er -  
 twig. Though quite in - tent in his pur -  
 fro, be - cause they take a lit - tle

14 D $\flat$  F G7 C

take. be - comes a piece of cake, a lark, a  
 suit, he has a mer - ry tune to toot. He knows a  
 nip from ev - 'ry flow - er that they sip. And hence, they

18 C C $\circ$ 7 C7 D $\circ$ 7

spree. It's ver - y clear to see that a  
 song will move the job a - long For a  
 find their task is not a grind. Yes, a

23 C7 F C7

spoon - ful of sug - ar helps the med - i - cine go down, the med - i - cine go

28 F D $\circ$ 7 C7

down, med - i - cine go down. Just a spoon - ful of sug - ar helps the

33 F C7 To Coda  $\Phi$

med - i - cine go down in a most de - light - ful

2

37 F (Keyboard) C7 1. F

way. A rob - in

43 2. (Keyboard) B $\flat$

49 B $\flat$ /D D $\flat$ 7 F 7/C E $\flat$  G $\flat$

55 B $\flat$  D $\flat$ 7 F F $^\circ$ 7 F7 F $^\circ$ 7 F7

61 B $\flat$  B $\flat$ 7 F7 B $\flat$

67 F7 B $\flat$  G $^\circ$ 7 F7

73 B $\flat$  F7 B $\flat$

80 C7 C $^\circ$ 7 G7 C7 D.S. al Coda

The hon - ey -

84 Coda F C7 F C7

it's no lon - ger fright - ful, it's the most de - light - ful

88 F B $\flat$  (Keyboard) C7 F


way.

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. For this evening's program, our selections all be songs from Broadway and movie musicals. We hope you'll recollect some of the songs and the musicals.

Our opening selection - "A Spoonful Of Sugar" - was from what musical? That's right - Mary Poppins - a Walt Disney film from the year 1964. Who was the star in the movie? You got it - Julie Andrews.

Our next selection was written in 1927 by Jerome Kern and Oscar Hammerstein for the Broadway musical "Showboat." In the movie of 1951, it was sung by Howard Keel and Kathryn Grayson. \_\_\_\_\_ and I'll sing it for you now. Here we go with "Make Believe."

30 

34  $B\flat$   $Gm9$   $C7$   $Cm7$   $F7$   $B^\circ7$   
 you, (F) could - n't I, (Both) could - n't we \_\_\_\_\_ (F) make be -

38  $F7$   
 lieve our lips \_\_\_\_\_ are blend - ing \_\_\_\_\_ in a

42  $B\flat$   $C7$   
 phan - tom kiss \_\_\_\_\_ or two or three? \_\_\_\_\_ (M) Might as

46  $E\flat$   $E^\circ7$   $B\flat$   $G7$   
 well make be - lieve I love you, \_\_\_\_\_ (F) for to

50  $Cm7$   $F7$   $B\flat$   $B^\circ7$  (Sax)  
 tell the truth, \_\_\_\_\_ I do. \_\_\_\_\_

54  $E^\circ7$   $B\flat$   $Am7$   $G7$   $F7$   
 lieve I love you, \_\_\_\_\_ (F) for to tell the truth, \_\_\_\_\_

58  $B\flat$   $Cm7$   $B\flat6$   
 I do. \_\_\_\_\_



Thank you.

Our next selection was written in 1946 by Irving Berlin for the musical “Annie Get Your Gun.” It was originally sung by Ethel Merman, but others who have sung it include Betty Hutton, Bernadette Peters, and Judy Garland.

Here’s the song that advises ladies how not to attract men. It’s called “You Can’t Get A Man With A Gun.”

# You Can't Get A Man With A Gun

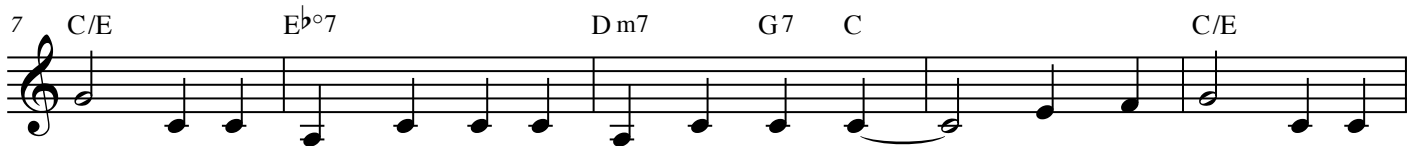
**F**

Keyboard

Keyboard only - freely



Oh, my



moth - er was fright-ened by a shot-gun, they say.\_\_\_\_ That's why I'm such a



won-der - ful shot.\_\_\_\_ I'd be out in the cac - tus and I'd



prac-tice all day.\_\_\_\_ And now, tell me what have I got?\_\_\_\_ I'm

All- In Rhythm

quick on the trig-ger with tar-gets not much big - ger than a pin - point, I'm  
I shot a rab-bit, some fur - ri - er would grab it for a coat that wouldnum - ber one.\_\_\_\_ But my score with a fel - ler is  
warm some - one.\_\_\_\_ But you can't shoot a lov - er andlow - er than a cel - lar, Oh you can't get a man with a gun.\_\_\_\_  
use him for a cov - er, Oh you can't get a man with a gun.\_\_\_\_— When I'm with a pis - tol, I spar - kle like a crys-tal, yes, I  
— The gals with um-brel-lers are al - ways out with fel - lers in the

2/3

43 C Dm9 G G7 C CMaj7/B

shine like the morn - ing sun. But I lose all my  
rain or the blaz - ing sun. But a man nev - er

48 C7/Bb F/A G#°7 C/G G7

lus - ter when with a bron - co bus - ter, Oh you can't get a man with a  
tri - fles with gals who car - ry ri - fles, Oh you can't get a man with a

53 C F C N.C. F (Sax) C (Sax)

gun. With a gun,  
gun. With a gun,  
with a gun,  
with a gun.

58 A m7/C D7 G7 /F /E /D

No, you can't get a man with a gun. If  
No, you can't get a man with a gun. A

63 C Dm7 G7 C

I went to bat - tle with some - one's herd of cat - tle, you'd have steak when the  
Tom, Dick, or Har - ry will build a house for Car - rie when the preach - er has

68 D9 G G7 C CMaj7/B C7/Bb

job was done. But if I shot the herd - er, they'd  
made them one. But he can't build you hous - es with

73 F/A G#°7 C/G G7 C CMaj7

hol - ler "blood - y mur - der," 'cause you can't shoot a male in the tail like a  
buck - shot in his trous - ers, for a man may be hot but he's not when he's

78 F C G7 C (Sax) A m7 Dm7 G7

quail, Oh you can't get a man with a gun.  
shot. Oh you can't get a man with a gun.

1 2

83 C Dm7 G G7 C Dm7 G7 C

If

# You Can't Get A Man With A Gun

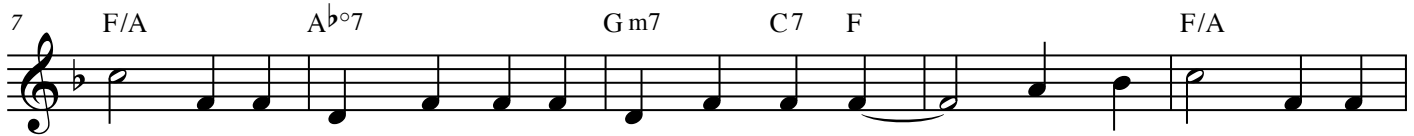
# M

Keyboard

Keyboard only - freely



Oh, her



moth - er was fright - ened by a shot-gun, they say.\_\_\_\_ That's why she's such a



won - der - ful shot.\_\_\_\_\_ She'd be out in the cac - tus and she'd



prac - tice all day.\_\_\_\_ And now, tell me what has she got?\_\_\_\_\_ She's

All- In Rhythm

quick on the trig - ger with tar - gets not much big - ger than a pin - point, she's  
she shot a rab-bit, some fur - ri - er would grab it for a coat that wouldnum - ber one.\_\_\_\_\_ But her score with a fel - ler is  
warm some - one.\_\_\_\_\_ But you can't shoot a lov - er andlow - er than a cel - lar, Oh you can't get a man with a gun.\_\_\_\_  
use him for a cov - er, Oh you can't get a man with a gun.\_\_\_\_— When she's with a pis - tol, she spar - kles like a crys - tal, yes, she  
— The gals with um - brel - lers are al - ways out with fel - lers in the

2/3 F G m9 C C7 F F Maj7/E

shines like the morn - ing sun. But she loses all her  
rain or the blaz - ing sun. But a man nev - er

48 F7/E<sup>b</sup> B<sup>b</sup>/D C<sup>#</sup>7 F/C C7

lus - ter when with a bron - co bus - ter, Oh you can't get a man with a  
tri - fles with gals who car - ry ri - fles, Oh you can't get a man with a

53 F B<sup>b</sup> F N.C. B<sup>b</sup> (Keyboard) F (Keyboard)

gun. With a gun, with a gun,  
gun. With a gun, with a gun.

58 D m7/F G7 C7 /B<sup>b</sup> /A /G

No, you can't get a man with a gun. If  
No, you can't get a man with a gun. A

63 F G m7 C7 F

she went to bat - tle with some - one's herd of cat - tle, you'd have steak when the  
Tom, Dick, or Har - ry will build a house for Car - rie when the preach - er has

68 G 9 C C7 F F Maj7/E F7/E<sup>b</sup>

job was done. But if she shot the herd - er, they'd  
made them one. But he can't build you hous - es with

73 B<sup>b</sup>/D C<sup>#</sup>7 F/C C7 F F Maj7

hol - ler "blood - y mur - der," 'cause you can't shoot a male in the tail like a  
buck - shot in his trous - ers, for a man may be hot but he's not when he's

78 B<sup>b</sup> F C7 F (Keyboard) D m7 G m7 C7

quail, Oh you can't get a man with a gun.  
shot. Oh you can't get a man with a gun.

83 1 F G m7 C C7 2 F G m7 C7 F

If

Thank you.

Our next selection was written by the great Leonard Bernstein for his musical that mirrored the story of Romeo and Juliet and was situated on the streets of New York City. What's the name of this great musical? Right - West Side Story.

In the musical, Tony sings about his love, and her name was "Maria."

Enjoy!

## MALE VOCAL

## Maria

(Keyboard and vocal only on intro.  
Bob will give tempo, fairly slow  
and steady throughout the entire intro)

Keyboard

First system of the musical score for 'Maria'. It consists of a vocal line and a keyboard accompaniment line. The vocal line starts with a rest, followed by a triplet of eighth notes (G4, A4, B4) and then a quarter note (C5). The lyrics are "(Vocal) The most beau - ti - ful sound I". The keyboard accompaniment starts with a half note (B3) and a half note (D4), followed by a half note (E4) and a half note (F4). The lyrics are "ev - er heard. Ma -".

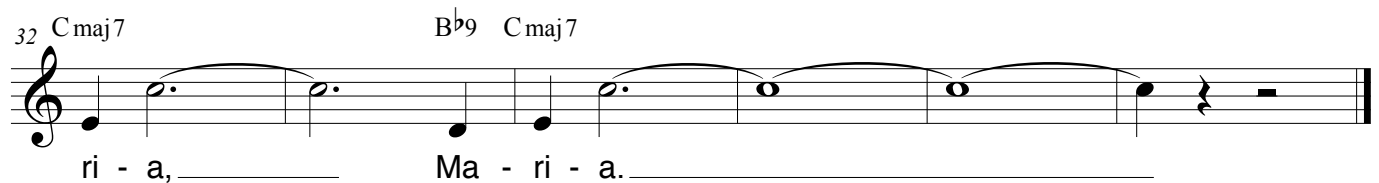
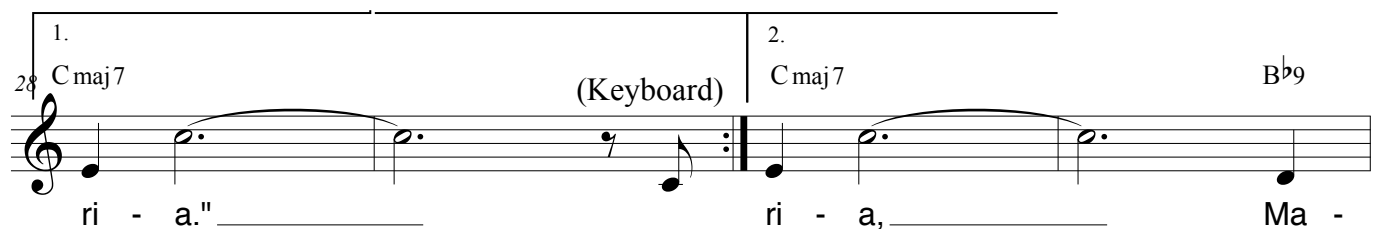
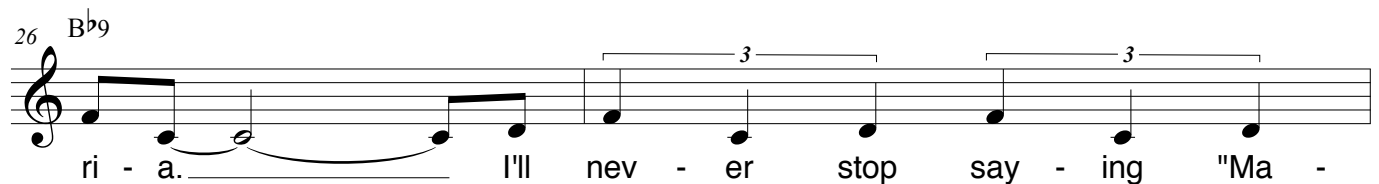
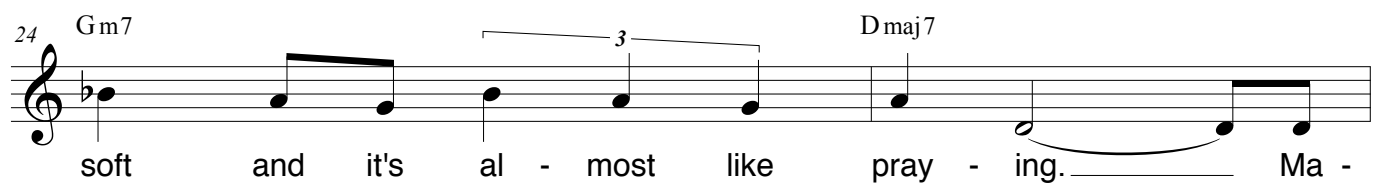
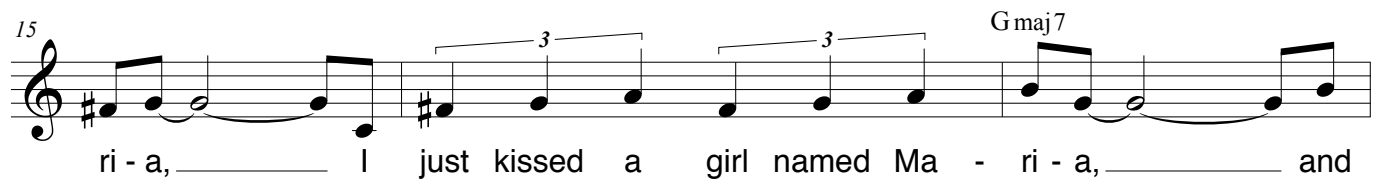
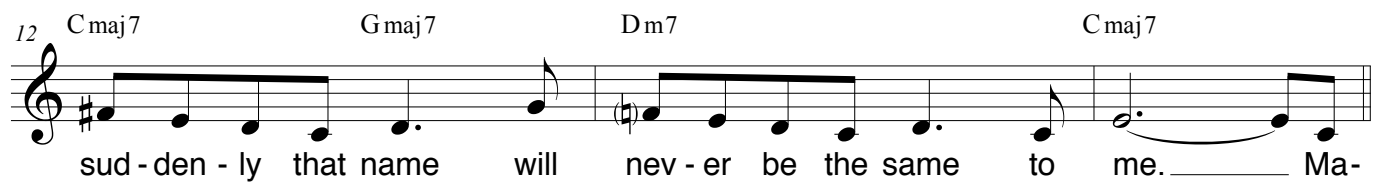
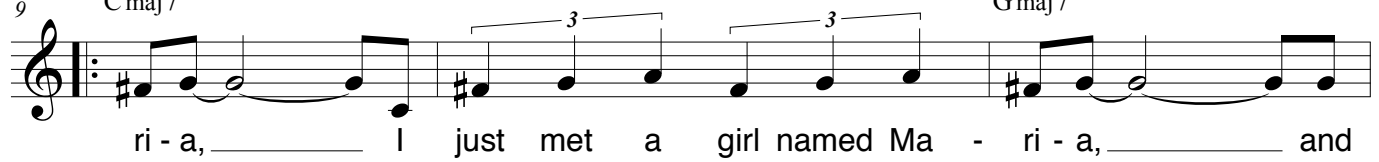
Keyboard Only

Second system of the musical score for 'Maria'. The vocal line continues with a half note (G4), a half note (A4), and a half note (B4). The lyrics are "ri - a, Ma - ri - a, Ma - ri - a, Ma". The keyboard accompaniment continues with a half note (B3) and a half note (D4), followed by a half note (E4) and a half note (F4). The lyrics are "ri - a."

Third system of the musical score for 'Maria'. The vocal line continues with a half note (G4), a half note (A4), and a half note (B4). The lyrics are "All the beau - ti - ful sounds of the world in a". The keyboard accompaniment continues with a half note (B3) and a half note (D4), followed by a half note (E4) and a half note (F4). The lyrics are "sin - gle word. Ma -".

Fourth system of the musical score for 'Maria'. The vocal line continues with a half note (G4), a half note (A4), and a half note (B4). The lyrics are "ri - a, Ma - ri - a, Ma - ri - a, Ma". The keyboard accompaniment continues with a half note (B3) and a half note (D4), followed by a half note (E4) and a half note (F4). The lyrics are "ri - a, Ma - ri - a, Ma - ri - a, Ma -".

2 All - Latin Beat  
9 C maj7





Thank you.

Well, we've just played a song where a boy named Tony sings about his love. Now, we'll play a song where a girl named Nellie sings about her love. This song is from the musical "South Pacific" by Rodgers and Hammerstein. The song was sung by Mary Martin on Broadway by Mitzi Gaynor in the movie.

Here's \_\_\_\_\_ with that musical declaration of love - "I'm In Love With A Wonderful Guy."

# A Wonderful Guy

Keyboard

(Sax)

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2

43  $A^b$   $A^b\text{maj}7$   $A^b7$   $Fm7/E^b$   $B^bm7(b5)$   
 I'm as cor - ny as Kan - sas in Au - gust, high as the

48  $E^b7$   $E^\circ7$   $E^b7$   $A^b/C$   $A^b7/E^b$   
 flag on the fourth of Ju - ly. If you'll ex - cuse an ex -

53  $D^b$   $B^bm7$  **To Coda**  $A^b\text{maj}7$   $E^b7/B^b$   $Cm7$   
 pres-sion I use, "I'm in love, I'm in love, I'm in love, I'm in

58  $D^b\circ7$   $D^b\text{maj}7$   $B^bm7$   $A^b$   $E^b9$  **D.S. al Coda**  
 love, I'm in love with a won - der - ful guy!"

**⊕ Coda**  
 63  $A^b\text{maj}7$  (Sax)  $E^b7/B^b$   $Cm7$  (Sax)  $B^bm7$   
 love, I'm in love, I'm in

67  $A^b\text{maj}7$  (Sax)  $E^b7/B^b$   $Cm7$  (Sax)  $B^bm7$   
 love I'm in love, I'm in

71  $A^b\text{maj}7$  (Sax)  $E^b7/B^b$   $Cm7$  (Sax)  $D^b\circ7$   
 love, I'm in love, I'm in

75  $D^b\text{maj}7$   $B^bm7$   $A^b$   $E^b7$   $A^b$   
 love with a won - der - ful guy!\_\_\_\_\_

Thank you very much.

Our next song is a cheery song from the musical "A King And I," by Rogers and Hammerstein. In the musical, Anna sings this song to her son, Louis, to persuade him not to be afraid as they arrive in Siam and are ready to meet the King.

Her method of bucking up her courage was simply to "Whistle A Happy Tune."

Enjoy!

# I Whistle A Happy Tune

# F

(Keyboard)

Keyboard

(Keyboard)  
 E $\flat$ 6 E $\flat$  E $\flat$ 6 E $\flat$   
 When -  
 5 E $\flat$  E $\flat$ 7 A $\flat$  Fm7 B $\flat$   
 ev - er I feel a - fraid I hold my head e - rect and whis-tle a hap-py  
 shiv-er-ing in my shoes I strike a care-less pose and whis-tle a hap-py  
 10 B $\flat$ 7 E $\flat$  1. B $\flat$ 7 E $\flat$   
 tune so no one will sus - pect: I'm a - fraid. While  
 tune and no - one ev - er  
 15 2. B $\flat$ 7 E $\flat$   
 knows: I'm a - fraid. The re -  
 18 C $\flat$  C $\flat$ maj7 E $\flat$ /B $\flat$  E $\flat$ /C  
 sult of this de - cep - tion is ver - y hard to tell, for  
 22 B $\flat$ /D B $\flat$ m/D $\flat$  Cm6 B $\flat$ 7  
 when I fool the peo-ple I fear, i fool my - self as well. I  
 26 E $\flat$  E $\flat$ 7 A $\flat$  Fm7 B $\flat$   
 whis-tle a hap-py tune and ev-'ry sin-gle time the hap-pi-ness in the  
 31 B $\flat$ 7 E $\flat$  B $\flat$ 7 To Coda E $\flat$   
 tune con - vinc - es me that I'm not a - fraid.

36  $A^b$   $E^b$   $A^b$   
 Make-be-lieve you're brave, and the trick will take you far. You can be as

41  $E^b$   $A^b$  (Whistle or sax)  
 brave as you make - be - lieve you are.

45  $E^b$   $Cm7$   
 You may be as brave

50  $Cm7/B^b$   $B^b7$   $E^b$  **D.S. al Coda** (Sax)  
 as you make - be - lieve you are. \_\_\_\_\_

**Coda**  
 54  $E^b$  (Whistle or sax)  $B^b7$   $E^b$  (Whistle or sax)  
 fraid. I'm not a - fraid.

60  $B^b7$   $E^b$   
 I'm not a - fraid. \_\_\_\_\_

64  $Cm7$   $Cm7/B^b$   $B^b7$  (Sax)  
 You may be as brave as you make - be - lieve you

68  $E^b$   $B^b7$   $E^b$   $B^b7$   $E^b$   
 are. \_\_\_\_\_

# I Whistle A Happy Tune

# M

Keyboard

(Keyboard)

A<sup>b</sup>6                      A<sup>b</sup>                      A<sup>b</sup>6                      A<sup>b</sup>  
 When -

5                      A<sup>b</sup>                      A<sup>b</sup>7                      D<sup>b</sup>                      B<sup>b</sup>m7                      E<sup>b</sup>  
 ev - er I feel a - fraid I hold my head e - rect and whis-tle a hap-py  
 shiv-er-ing in my shoes I strike a care-less pose and whis-tle a hap-py

10                      E<sup>b</sup>7                      A<sup>b</sup>                      1. E<sup>b</sup>7                      E<sup>b</sup>7                      A<sup>b</sup>  
 tune so no one will sus - spect: I'm a - fraid. While  
 tune and no - one ev - er

15                      2. E<sup>b</sup>7                      A<sup>b</sup>  
 knows: I'm a - fraid. The re -

18                      F<sup>b</sup>                      F<sup>b</sup>maj7                      A<sup>b</sup>/E<sup>b</sup>                      A<sup>b</sup>6/F  
 sult of this de - cep - tion is ver - y hard to tell, for

22                      E<sup>b</sup>/G                      E<sup>b</sup>m/G<sup>b</sup>                      Fm6                      E<sup>b</sup>7  
 when I fool the peo-ple I fear, i fool my - self as well. I

26                      A<sup>b</sup>                      A<sup>b</sup>7                      D<sup>b</sup>                      B<sup>b</sup>m7                      E<sup>b</sup>  
 whis-tle a hap-py tune and ev-'ry sin-gle time the hap-pi-ness in the

31                      E<sup>b</sup>7                      A<sup>b</sup>                      To Coda                      A<sup>b</sup>  
 tune con - vinc - es me that I'm not a - fraid.

36  $D^b$   $A^b$   $D^b$   
 Make-be-lieve you're brave, and the trick will take you far. You can be as

41  $A^b$   $D^b$  (Whistle or keyboard)  
 brave as you make - be - lieve you are.

45  $A^b$   $Fm7$   
 You may be as brave

50  $Fm7/E^b$   $E^b7$   $A^b$  **D.S. al Coda** (Keyboard)  
 as you make - be - lieve you are. \_\_\_\_\_

**⊕ Coda**  
 54  $A^b$  (Whistle or keyboard)  $E^b7$   $A^b$  (Whistle or keyboard)  
 afraid. I'm not a - afraid.

60  $E^b7$   $A^b$   
 I'm not a - afraid. \_\_\_\_\_

64  $Fm7$   $Fm7/E^b$   $E^b7$  (Keyboard)  
 You may be as brave as you make - be - lieve you

68  $A^b$   $E^b7$   $A^b$   $E^b7$   $A^b$   
 are. \_\_\_\_\_



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

Every time we play for you, we feature a noted artist from yesteryear. Let's see if you can guess who our artist is this evening? She was born in 1908 and died in 1984. She was known as the "undisputed First Lady of the musical comedy stage." Anyone have a guess? Here's another clue: In 1959, she appeared in the stage performance of "Gypsy," the memoirs of Gypsy Rose Lee. Does that help? OK. One final clue - she had a very powerful voice. She could really belt out the songs. Right? You got it - Ethel Merman.

For our first Ethel Merman hit, we're choosing a song from a musical of the same name written by Cole Porter and first performed by Miss Merman in 1934. Here's \_\_\_\_\_ to tell us that "Anything Goes."

# Anything Goes

# F

Keyboard

(Sax)

E<sup>b</sup>m Cm7 Fm7 B<sup>b</sup>7 E<sup>b</sup> E<sup>o</sup>7 Fm7 B<sup>b</sup>7 In  
 5 E<sup>b</sup>6  
 old - en days a glimpse of stock-ing was looked on as some-thing shock-  
 auth-ors, too, who once knew bet - ter words, now on - ly use four let -  
 8 Cm E<sup>b</sup>7 Fm7 E<sup>b</sup>6 Fm7 Fm7(b5) E<sup>b</sup>6 Fm 1. E<sup>b</sup>6 B<sup>b</sup>7 2. E<sup>b</sup>6 D7  
 - ing. Now heav-en knows, — an-y-thing goes. — Good The world has gone  
 - ter words writ-ing prose, — an-y-thing goes. —  
 14 G D7 Gm D7  
 mad to-day and good's bad to-day, and black's white to-day, and day's night to-day, when most  
 18 Gm Gm7 E<sup>o</sup> F<sup>#</sup> E<sup>o</sup> B<sup>b</sup>7  
 guys to-day that wom-en prize to-day are just sil-ly gig - ol - os. — And  
 22 E<sup>b</sup>6  
 though I'm not a great ro - manc-er, I know that I'm bound to an -  
 25 Cm E<sup>b</sup>7 Fm7 E<sup>b</sup>6 Fm7 Fm7(b5) E<sup>b</sup>6 Fm7 E<sup>b</sup>6 B<sup>b</sup>7 (Sax)  
 - swer when you pro - pose, — "An-y-thing goes."  
 30 E<sup>b</sup> E<sup>o</sup>7 Fm7 B<sup>b</sup> F F<sup>#</sup>7 Gm7 C7  
 When

2

34 F6

grand-ma - ma whose age is eight-y in night clubs is get - ting mate-moth - ers pack and leave poor fath - er be - cause they de - cide they'd rath -

37 Dm F7 Gm7 F6 Gm7 Gm7(b5) F6 Gm

1. F6 C7 2. F6 E7

- y with gig - ol - os, an y-thing goes. When If driv-ing fast  
- er be ten-nis pros, an y-thing goes.

43 A E7 Am E7

cars you like, if low bars you like, if old hymns you like, if bare limbs you like, if Mae

47 Am Am7 F#° G#° F#° C7

West you like or me, un-dressed you like, why no - bod-y will op - pose! When

51 F6

ev - 'ry night the set that's smart is in - tru-ding in nud - ist part -

54 Dm F7 Gm7 F6 Gm7 Gm7(b5) A

- ies in stu - di - os, an - y-thing goes!

59 Gm7 (Sax) C9

an - y - thing, an - y - thing, an - y - thing, an - y - thing

63 F Gm7 F Gm7

goes!

67 F Gm7 F (Sax) Bbm7 C9 F

# Anything Goes

# M

Keyboard

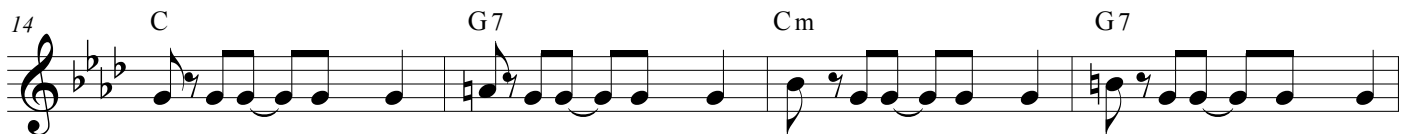
(Keyboard)



old - en days a glimpse of stock-ing was looked on as some-thing shock-  
auth-ors, too, who once knew bet - ter words, now on-ly use four let -



- ing. Now heav-en knows, — an-y-thing goes. — Good The world has gone  
- ter words writ-ing prose, — an-y-thing goes. —



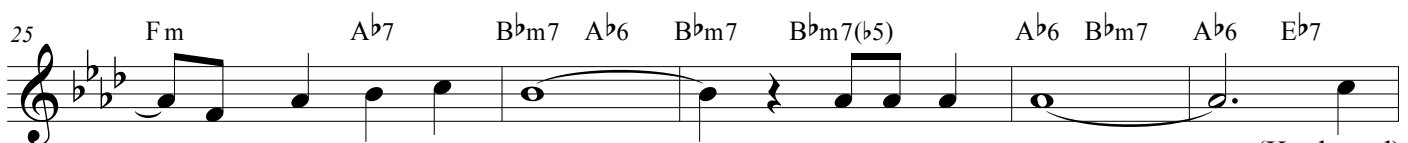
mad to-day and good's bad to-day, and black's white to-day, and day's night to-day, when most



guys to-day that wom-en prize to-day are just sil-ly gig - ol - os. — And



though I'm not a great ro - manc-er, I know that she's bound to an -



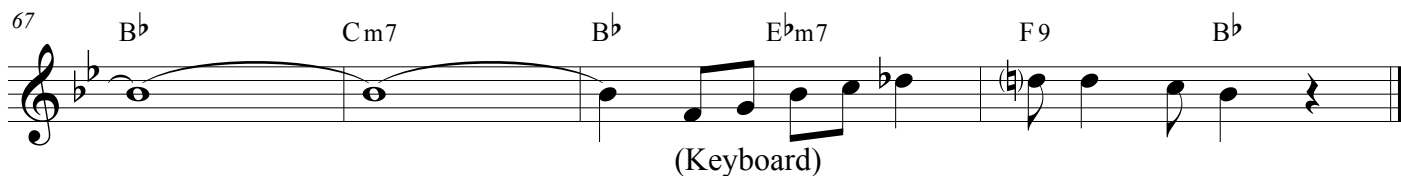
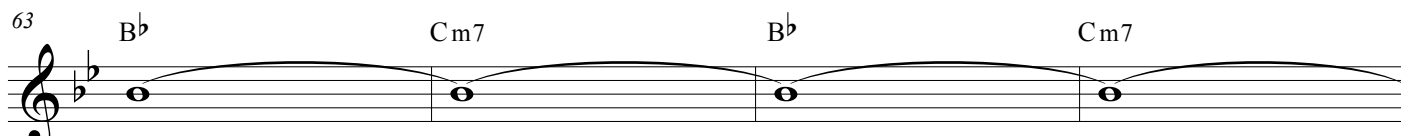
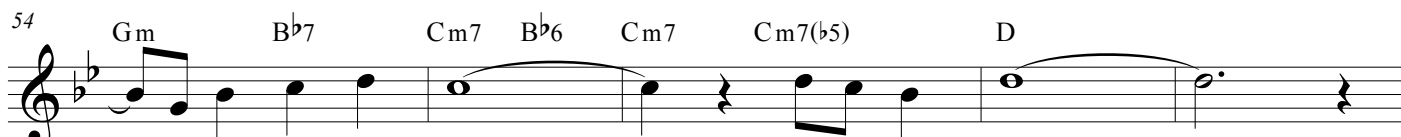
- swer when I pro - pose, — "An - y-thing goes."

(Keyboard)



When

2



Thank you.

Our next big Ethel Merman song was written by Irving Berlin for the musical that we named earlier - Annie Get Your Gun. It's actually sung three times in the musical. In 1954, Miss Merman sang it in the movie version of the Broadway production. It became one of her standards and was often performed by her at concerts and on television.

Here's \_\_\_\_\_ with a bold declaration. She says that "There's No Business Like Show Business." We all agree.

# There's No Business Like Show Business

# F

Keyboard/Bass - Freely

Keyboard

F6 A<sup>b</sup>7 Gm7 C9  
 The  
 5 F6 E7 E<sup>b</sup>maj7 D7  
 butch - er, the bak - er, the gro - cer the clerk are  
 7 Gm7 C7 F maj7  
 sec - ret - ly un - hap - py men, be - cause the  
 9 Cm B aug E<sup>b</sup>/B<sup>b</sup> A m7(b5)  
 butch - er, the bak - er, the gro - cer the clerk get  
 11 A<sup>b</sup>7 Gm7 C7 F  
 paid for what they do but no ap - plause. They'd  
 13 A A maj7 B m11 E7  
 glad - ly bid their drear - y jobs good - bye for  
 15 F Dm7 Gm11 C7  
 an - y - thing the - at - ric - al and why? There's

## 2 (All - In rhythm)

17 F F maj7

no bus - 'ness like show bus - 'ness like  
no bus - 'ness like show bus - 'ness like if

19 F6 F

no bus - 'ness I know.  
you tell me it's so.

21 Gm C7 F

Ev - 'ry - thing a - bout it is ap - peal - ing,  
You get word be - fore the show has start - ed

23 Gm C7 F

ev - 'ry - thing that tra - fic will al - low.  
that your fav - 'rite un - cle died at dawn

25 Gm C7 Dm7

No - where could you get that hap - py feel - ing when you are  
Top of that, your pa and ma have part - ed, you're bro - ken

27 G7 B<sup>b</sup>7 Gm7 C7

steal - ing that ex - tra bow. There's  
heart - ed, but you go on. There's

29 F F maj7

no peo - ple like show peo - ple, they  
no peo - ple like show peo - ple they



31 F6 B $\flat$  B $\flat$ maj7/A

smile smile when they are low.  
when they are low.

33 Gm C7 D7

E - ven with a tur - key that you know will fold, you  
Yes - ter - day they told you you would not go far that

35 G7 C7 F D7

may be strand - ed out and in the cold.  
night you o - pen and there you are.

37 Gm C7 D7

Still you wouldn - n't change it for a sack of gold, let's  
Next day on your dress - sing room they've hung a star, let's

39 G7 C7 A7 1. G7 C7 F C7

go on with the show, let's go on with the show. There's  
go on with the show, let's

43 2. G7 C7 F F7/A B $\flat$  G7 Gm7/D C7 F

go on with the show.

# There's No Business Like Show Business

# M

Keyboard/Bass - Freely

Keyboard



## 2 (All - In rhythm)

17  $B\flat$   $B\flat\text{maj}7$

no bus - 'ness like show bus - 'ness like  
no bus - 'ness like show bus - 'ness like

19  $B\flat 6$   $B\flat$

no bus - 'ness I know.  
you tell \_\_\_\_\_ me it's so.

21  $Cm$   $F7$   $B\flat$

Ev - 'ry - thing a - bout it is ap - peal - ing,  
You get word be - fore the show has start - ed

23  $Cm$   $F7$   $B\flat$

ev - 'ry - thing that tra - fic will al - low.  
that your fav - 'rite un - cle died at dawn

25  $Cm$   $F7$   $Gm7$

No - where could you get that hap - py feel - ing when you are  
Top of that, your pa and ma have part - ed, you're bro - ken

27  $C7$   $E\flat 7$   $Cm7$   $F7$

steal - ing that ex - tra bow. There's  
heart - ed, but you go on. There's

29  $B\flat$   $B\flat\text{maj}7$

no peo - ple like show peo - ple, they  
no peo - ple like show peo - ple they

31  $B\flat 6$   $E\flat$   $E\flat \text{maj } 7/D$

smile when \_\_\_\_ they are low.  
smile when \_\_\_\_ they are low.

33  $Cm$   $F 7$   $G 7$

E - ven with a tur - key that you know will fold, \_\_\_\_ you  
Yes - ter - day they told you you would not go far \_\_\_\_ that

35  $C 7$   $F 7$   $B\flat$   $G 7$

may be strand - ed out in the cold. \_\_\_\_  
night you o - pen and there you are. \_\_\_\_

37  $Cm$   $F 7$   $G 7$

Still you wouldn - n't change it for a sack of gold, let's  
Next day on your dres - sing room they've hung a star, let's

39  $C 7$   $F 7$   $D 7$  1.  $C 7$   $F 7$   $B\flat$   $F 7$

go on \_\_\_\_ with the show, let's go on \_\_\_\_ with the show. There's  
go on \_\_\_\_ with the show, let's

43 2.  $C 7$   $F 7$   $B\flat$   $B\flat 7/D$   $E\flat$   $C 7$   $Cm 7/G$   $F 7$   $B\flat$

go on with the show. \_\_\_\_\_

Thank you.

For our final Ethel Merman hit song, we'll move forward in time to 1959 and the musical "Gypsy," the great hit of Stephen Sondheim and Jules Styne. It's performed right at the end of the first act of the show, and really shows off Miss Merman's brassy booming voice.

Here we go with that great hit of this great star - "Everything's Coming Up Roses."

Enjoy!

# Everything's Coming Up Roses

# F

Keyboard

(Sax)

F Gm7  
 5 Am7 Gm7 C7 F°7  
 9 Gm7 C7(#5) F6 Fm Gm7 Things look  
 swell, things look great, gon - na have the whole world on a  
 15 F6 E7(b9) Am F7 Bbmaj7  
 plate. Start - ing here, start - ing now, hon - ey,  
 21 F6 3 Am7 3 Gm7 C7  
 ev - 'ry - thing's com - ing up ros - es!  
 27 F°7 Gm7 C7(#5) F6 Fm  
 Clear the deck, clear the tracks, you've got  
 33 Gm7 C7 F6 E7(b9) Am F7  
 noth-ing to do but re - lax. Blow a kiss, take a  
 39 Bbmaj7 F6 3 Am7 3  
 bow, hon - ey ev - 'ry thing's com - ing up  
 45 Cm7 F7  
 ros - es.

49  $B\flat 6$   $C 7$   $F \text{maj} 7$   $F 6$   $G \text{m} 7$   $C 9$

Now's your in - ning, stand the world on it's  
You can do it, all you need is a

55  $F$   $D \text{m} 7$   $G 7$   $C \text{maj} 7$   $C 6$

ear. hand. Stead - y, it's spin - ning.  
we can do it.

61  $D \text{m} 7$   $G 7$   $B$   $C 7$   $F^\circ 7$

That 'll be is just the be - gin - ning. Cur - tain  
Mom - ma is gon - na see to it.

65  $G \text{m} 7$   $C 7(\sharp 5)$   $F 6$   $F \text{m}$   $G \text{m} 7$   $C 7$

up light the lights, we got noth ing to hit but the

71  $F 6$   $E 7(\flat 9)$   $A \text{m}$   $F 7$   $B\flat \text{maj} 7$   $E 7(\flat 9)$

heights. You'll be swell, you'll be great. I can  
I can tell, wait and see, there's the

77  $A \text{m}$   $F 7$   $B\flat \text{maj} 7$   $C 7$   $F$   $C 7$   $D \text{m} 7$   $B\flat \text{m}$

tell, just you wait. That luck - y star I  
bell, fol - low me. And noth - ing's gon - na

83  $F$   $D \text{m} 7$   $A \text{m}$   $D \text{m}$   $G 7$   $F\sharp 7(\sharp 5)$   $G 9$   $F\sharp 7(\sharp 5)$   $G 9$

talk a - bout is due. Hon - ey,  
stop us till we're through.

89 F6 3 3 Am7 3 3 1. Gm7 3 3  
 ev - 'ry thing's com - ing up ro - ses for

95 C7 3 3 F F/E F/D C°7 (Sax)  
 me and for you.

101 2. Gm7 3 3 C7 F6 3 3  
 ro - ses and daf - fo - dils, ev - 'ry thing's

107 Am7 3 3 Gm7 3 3 C7  
 com - ing up sun - shine and San - ta Claus,

113 F6 3 3 Am7 3 3 Gm7 3 3  
 ev - 'ry thing's gon - na be bright lights and

119 C7 F6 3 3 Am7 3 3  
 lol - li pops, ev - 'ry thing's com - ing up

125 Gm7 3 3 C7 3 3  
 ro - ses for me and for

129 F  
 you.



# Everything's Coming Up Roses

# M

(Keyboard)

Keyboard

B $\flat$  Cm7  
 5 Dm7 Cm7 F7 B $\flat$ 7  
 9 Cm7 F7(#5) B $\flat$ 6 B $\flat$ m Cm7 F7  
 swell, \_\_\_\_\_ things look great, \_\_\_\_\_ gon - na have the whole world \_\_\_\_\_ on a  
 15 B $\flat$ 6 A7(b9) Dm B $\flat$ 7 E $\flat$ maj7  
 plate. \_\_\_\_\_ Start - ing here, \_\_\_\_\_ start - ing now, \_\_\_\_\_ hon - ey,  
 21 B $\flat$ 6 3 Dm7 3 Cm7 F7  
 ev - 'ry - thing's com - ing \_\_\_\_\_ up ros - es! \_\_\_\_\_  
 27 B $\flat$ 7 Cm7 F7(#5) B $\flat$ 6 B $\flat$ m  
 Clear the deck, \_\_\_\_\_ clear the tracks, \_\_\_\_\_ you've got  
 33 Cm7 F7 B $\flat$ 6 A7(b9) Dm B $\flat$ 7  
 noth-ing to do \_\_\_\_\_ but re - lax. \_\_\_\_\_ Blow a kiss, \_\_\_\_\_ take a  
 39 E $\flat$ maj7 B $\flat$ 6 3 Dm7 3  
 bow, \_\_\_\_\_ hon - ey ev - 'ry \_\_\_\_\_ thing's com - ing \_\_\_\_\_ up  
 45 Fm7 B $\flat$ 7  
 ros - es. \_\_\_\_\_

49  $E\flat 6$   $F 7$   $B\flat \text{maj} 7$   $B\flat 6$   $C m 7$   $F 9$

Now's your in - ning, stand the world on it's  
You can do it, all you need is a

55  $B\flat$   $G m 7$   $C 7$   $F \text{maj} 7$   $F 6$

ear. Stead - y, it's spin - ning.  
hand. we can do it.

61  $G m 7$   $C 7$   $E$   $F 7$   $B\flat 7$

That 'll be just the be - gin - ning. Cur - tain  
Mom - ma is gon - na see to it.

65  $C m 7$   $F 7(\sharp 5)$   $B\flat 6$   $B\flat m$   $C m 7$   $F 7$

up light the lights, we got noth ing to hit but the

71  $B\flat 6$   $A 7(\flat 9)$   $D m$   $B\flat 7$   $E\flat \text{maj} 7$   $A 7(\flat 9)$

heights. You'll be swell, you'll be great. I can  
I can tell, wait and see, there's the

77  $D m$   $B\flat 7$   $E\flat \text{maj} 7$   $F 7$   $B\flat$   $F 7$   $G m 7$   $E\flat m$

tell, just you wait. That luck - y star I  
bell, fol - low me. And noth - ing's gon - na

83  $B\flat$   $G m 7$   $D m$   $G m$   $C 7$   $B 7(\sharp 5)$   $C 9$   $B 7(\sharp 5)$   $C 9$

talk a - bout is due. Hon - ey  
stop us till we're through.

89  $B\flat 6$  3 3  $Dm7$  3 3 1.  $Cm7$  3 3  
 ev - 'ry \_\_\_ thing's com - ing \_\_\_ up ro - ses \_\_\_ for

95  $F7$  3 3  $B\flat$   $B\flat/A$   $B\flat/G$   $F^\circ 7$  (Keyboard)  
 me and \_\_\_ for you. \_\_\_\_\_

101 2.  $Cm7$  3 3  $F7$   $B\flat 6$  3 3  
 ro - ses \_\_\_ and daf - fo - dils, \_\_\_ ev - 'ry \_\_\_ thing's

107  $Dm7$  3 3  $Cm7$  3 3  $F7$   
 com - ing \_\_\_ up sun - shine \_\_\_ and San - ta Claus, \_\_\_

113  $B\flat 6$  3 3  $Dm7$  3 3  $Cm7$  3 3  
 ev - 'ry \_\_\_ thing's gon - na \_\_\_ be bright lights \_\_\_ and

119  $F7$   $B\flat 6$  3 3  $Dm7$  3 3  
 lol - li pops, \_\_\_ ev - 'ry \_\_\_ thing's com - ing \_\_\_ up

125  $Cm7$  3 3  $F7$  3 3  
 ro - ses \_\_\_ for me and \_\_\_ for

129  $B\flat$   
 you. \_\_\_\_\_

Thank you. Thank you very much. So, how was that? Did you enjoy our tribute to the great Ethel Merman? Great!

Speaking of stars, our next song has the word “star” in it’s title. It was written back in 1935 for the musical called “Broadway Melody of 1936.” The song was the debut of a young starlet by the name of Eleanor Powell. Remember Eleanor? The film also starred Jack Benny and Robert Taylor.

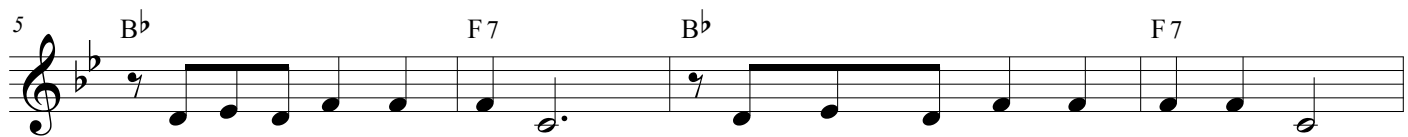
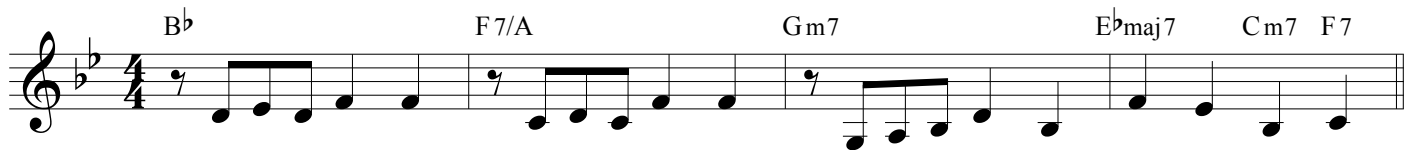
Here’s \_\_\_\_\_ to sing our version of “You Are My Lucky Star.”

# You Are My Lucky Star

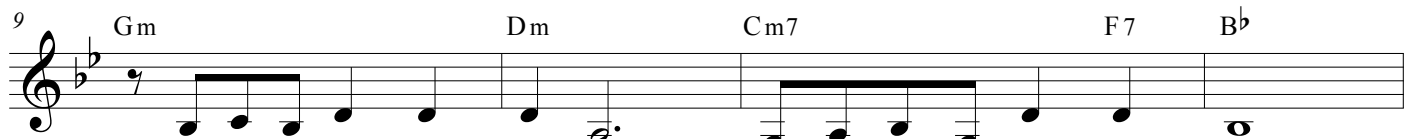
# F

Keyboard

Keyboard - Freely



In my im-ag - i - na-tion, I searched the star - lit sky so bright.



In my im-ag - i - na-tion, there I saw you in the light.

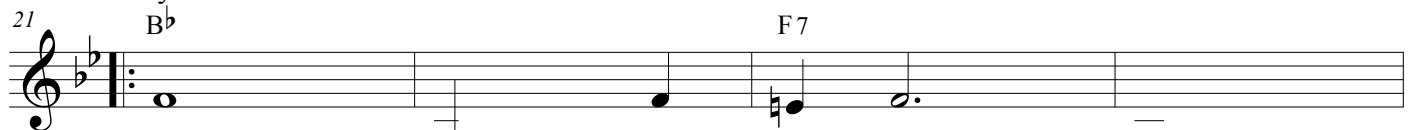


And then one day I found you. How could I help but re - al - ize

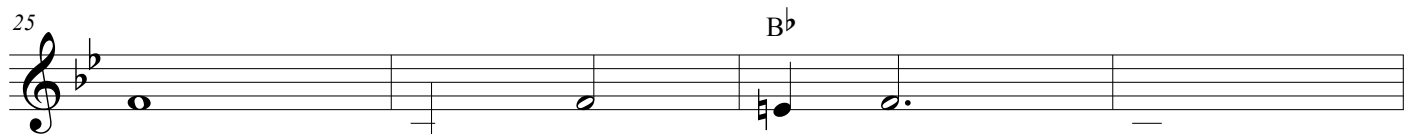


my luck-y star was shin - ing right there be-fore my ver - y eyes?

Add Rhythm



You are my luck - y star.  
You are my luck - y star.



I saw you from a - far.  
I saw you from a - far.

2  
29

C7

Two love - ly eyes, at me - they were gleam - ing,  
If Gab - le is the hand - som - est crea - ture,

33

F7 B $\flat$  E $\flat$  E7 F7

beam - ing. I four - was star star feat - struck.  
you're a ure.

37

B $\flat$  F7

You are my luck - y charm.  
Though you are nev - er seen

41

B $\flat$

I'm luck - y in your arms.  
up on some mov - ie screen,

45

B $\flat$ 7 E $\flat$ 9 E $\flat$ m9

You've open - ed heav-en's por-tal here on earth for this poor mor - tal,  
You are my Bo - gart, Tay-lor, Kel - ly, Coop - er, and my Ga - ble,

49

B $\flat$  1. F7 B $\flat$  Gm (Sax) Cm F7

You are my luck-y star.  
You are my

57

2. F7 Cm7 F7 B $\flat$  (Sax) F7/A

luck - y, my luck - y star.

61

E $\flat$ maj7 C $\circ$ 7 B $\flat$ 6

# You Are My Lucky Star

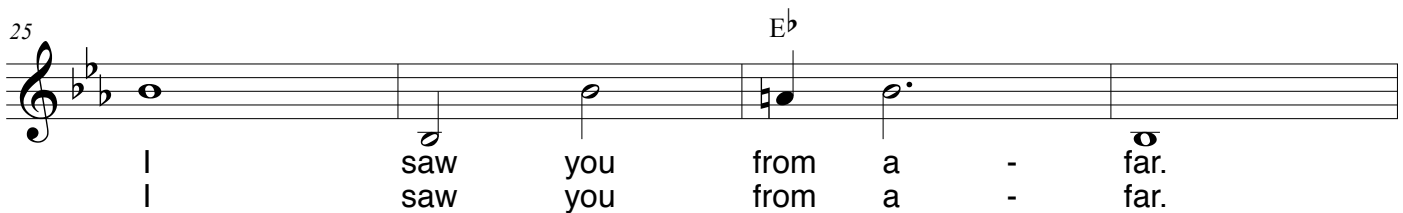
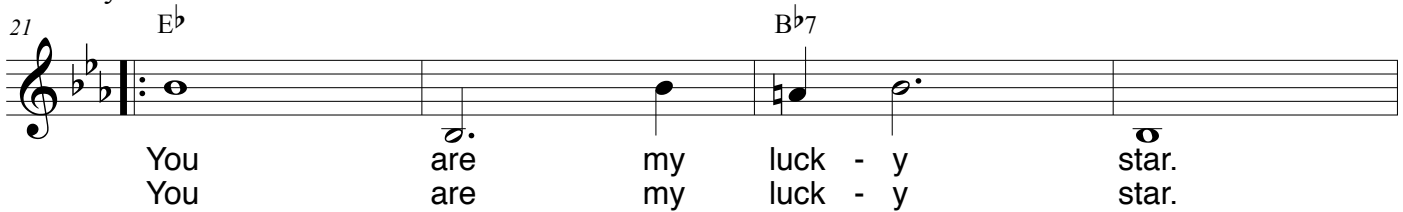
# M

Keyboard

Keyboard - Freely



Add Rhythm



2

29 F7  
Two love - ly eyes, at me — they were gleam - ing,  
If Gar bo is a glam - or - ous crea - ture,

33 B $\flat$ 7 E $\flat$  A $\flat$  A7 B $\flat$ 7  
beam - ing. I was star - struck.  
you're a four - star feat - ure.

37 E $\flat$  B $\flat$ 7  
You are my luck - y charm.  
Though you are nev - er seen

41 E $\flat$   
I'm luck - y in your arms.  
up on some mov - ie screen,

45 E $\flat$ 7 A $\flat$ 9 A $\flat$ m9  
You've open - ed heav - en's por - tal here on earth for this poor mor - tal,  
You are my Die - trich, Craw - ford, Hep - burn, Har - low, and my Gar - bo,

49 E $\flat$  1. B $\flat$ 7 E $\flat$  Cm (Keyboard) Fm B $\flat$ 7  
You are my luck - y star.  
You are my

57 2. B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$  (Keyboard) B $\flat$ 7/D  
luck - y, my luck - y star. \_\_\_\_\_

61 A $\flat$ maj7 F $\circ$ 7 E $\flat$ 6



Thank you.

Our next song was written in the same year as the one we just played - 1935. The composer was Cole Porter and the musical was "Jubilee." Later, it was featured in 2 Doris Day movies, "Lullaby Of Broadway" in 1951 and "Young At Heart" in 1954. Since then, it's been recorded by many artists, including Nat King Cole, Frank Sinatra, Louis Armstrong, and Susan Hayward among others.

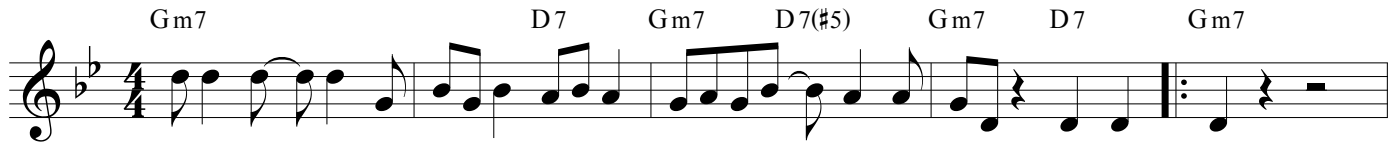
Here we go with a tale of a fortunate happenstance of life - "It Was Just One Of Those Things."

# Just One Of Those Things

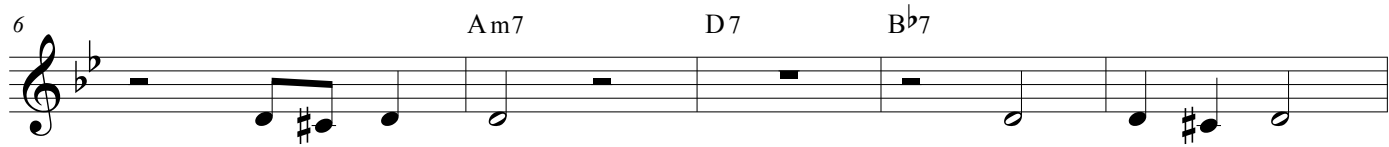
# F

Keyboard

(Sax)

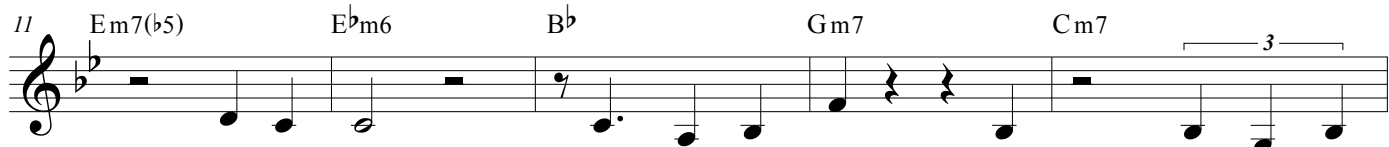


It was just



one of those things,

just one of those

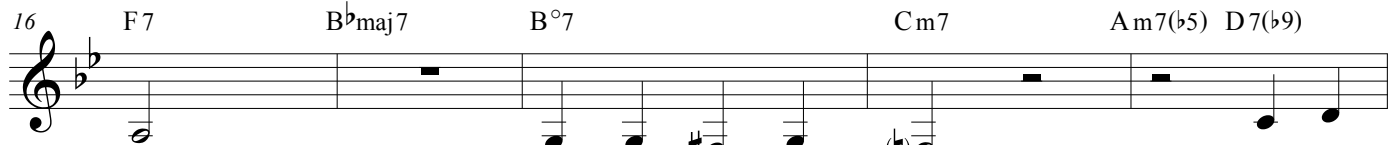


cra-zy things,

one of those bells

that

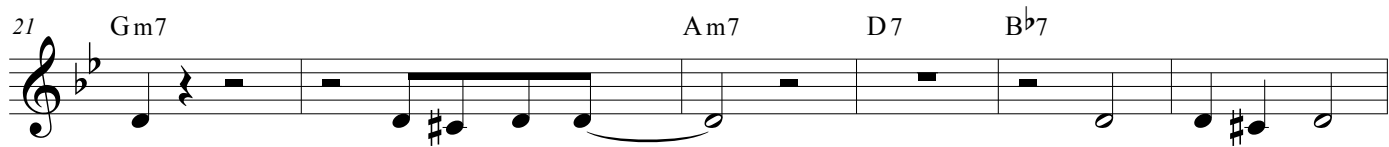
now and then



rings,

just one of those things.

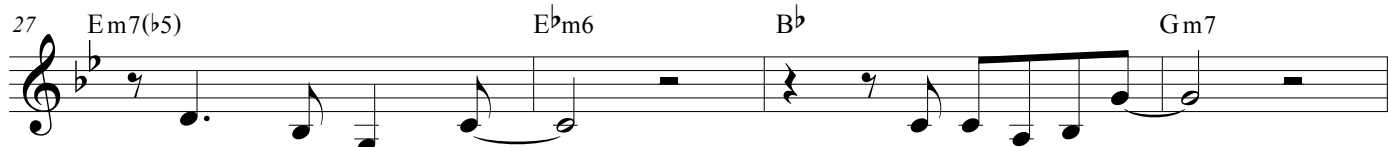
It was



just

one of those nights, —

just one of those



fab - u - lous flights,

a trip to the moon



on gos-sa-mer wings, —

just one of those things.

If we'd

2

37  $A^{\flat}maj7$   $A^{\circ}7$   $B^{\flat}m7$   $E^{\flat}7$   $A^{\flat}maj7$

thought a bit of the end of it — when we start - ed

42  $Gm7$   $C7$   $Fmaj7$   $Dm7$

paint-ing the town, we'd have been a-ware that our

47  $Bm7(b5)$   $B^{\flat}m7$   $Am7$   $B^{\circ}7$   $Cm7$   $Am7(b5)D7$

— love affair was too hot not to cool down. So good-

53  $Gm7$   $Am7$   $D7$   $B^{\flat}7$

bye, dear, and a-men. — Here's — hop-ing we'll

59  $Em7(b5)$   $E^{\flat}m6$   $Dm7$   $G7$

meet now and then. — It was great fun, — but it was

63  $B^{\circ}7$   $Cm$   $F7$  1.  $B^{\flat}$   $Dm7$   $Gm7$   $E^{\flat}maj7$   $D7$  (Sax)

just one of those things.

69 2.  $B^{\flat}$   $Dm7$   $G7$   $B^{\circ}7$   $Cm$   $F7$

things. It was just one of those

73  $B^{\flat}$   $Dm7$   $Cm$   $F7$   $B^{\flat}$   $B^{\flat}6$

things. Just one of those things!

## Just One Of Those Things

# M

## Keyboard

(Keyboard)

It was just

one of those things, just one of those

II

A m7(b5)      A<sup>b</sup>m6      E<sup>b</sup>      C m7      F m7      3

cra-zy things, one of those bells that now and then


16 B $\flat$ 7 E $\flat$ maj7 E $^{\circ}$ 7 Fm7 Dm7(b5) G7(b9)




Detailed description: This block contains the musical notation for measures 16 through 22. Measure 16 starts with a treble clef and a key signature of two flats (Bb, Eb). It contains a single quarter note Bb. Measure 17 has a whole rest. Measure 18 contains four eighth notes: Eb, Gb, Ab, and Bb. Measure 19 has a half note Bb. Measure 20 has a whole rest. Measure 21 has a whole rest. Measure 22 contains four eighth notes: D, F, Ab, and Bb. Above the staff, the chords for each measure are indicated: Bb7 for measure 16, Ebmaj7 for measure 17, Eo7 for measure 18, Fm7 for measure 19, Dm7(b5) for measure 20, and G7(b9) for measure 21. Measure 22 is not explicitly labeled with a chord in the image.

rings, just one of those things. It was

just                    one of those nights, \_\_\_\_                    just    one of those

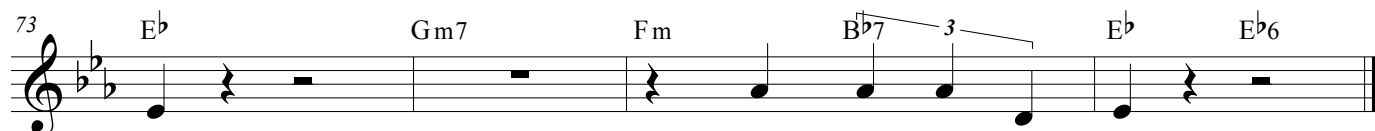
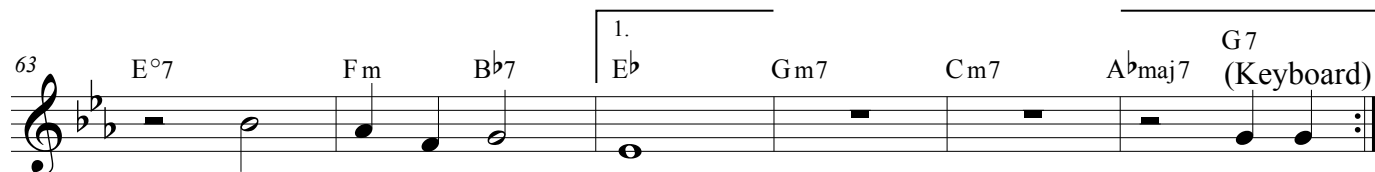
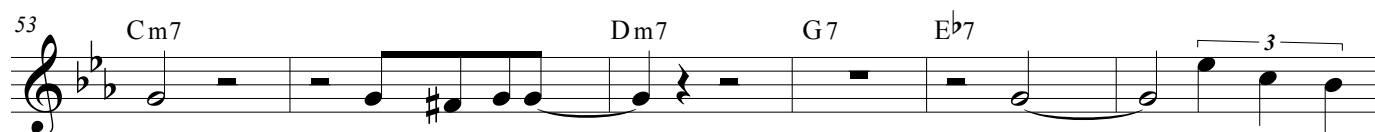
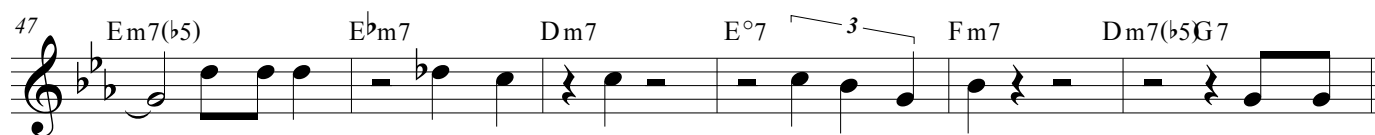
27 

fab - u - lous flights, a trip to the moon

31 

on gos-sa-mer wings, \_\_\_\_\_ just one of those things. If we'd

2



Thank you. How are we doing? Are you having a good time remembering these great songs from musical theatre?

Our next song is from a musical which has been called "the perfect musical," - "My Fair Lady" - written by Lerner and Loewe in 1956. You'll remember the story of the young lady, Eliza Doolittle, with the cockney accent who was schooled in the ways of refined speech by her mentor, Professor Henry Higgins.

The song we'll perform was sung by Eliza's father, Alfred, and is about a list of everyday situations that people find themselves in. By taking the easy way out, one's fate might change, thus avoiding any responsibility.

Here we go with our version of "With A Little Bit Of Luck." Take it away, Mr. Doolittle!

## MALE VOCAL

## With A Little Bit Of Luck

## Keyboard

(Keyboard)

C Dm7 Em F°7 Am7 D7 G7

The Lord a -

6 C Cmaj7/B F6/A G7 C Cmaj7/B C6/A F/G G

bove gave man an arm of i - ron so he could  
 bove made liq - uor for temp - ta - tion to see if

10 C Cmaj7/B C6 F G7 C Cmaj7/B C6 G/B C7/B<sup>b</sup>

do his job and a - nev - er from shirk. The Lord a -  
 man could turn a way from sin. The Lord a -

14 F/A /F A7 Dm /C E7

bove gave man an arm of i - ron, but with a  
 bove made liq - uor for temp - ta - tion,

18 Am D7 G G9(#5) C E7

lit - tle bit of luck, with a lit - tle bit of luck, some - one  
 when temp -

22 F C° C F6 C G7 C

else will do the blink - ing work. With a  
 ta - tion comes you'll give right in.

26 G7 C

lit - tle bit, with a lit - tle bit, with a

30 G7 C

lit - tle bit of luck you'll nev - er work. The Lord a - Oh, you can  
 of luck you'll give right in.

1. G7 2. C7

2

35 F C G°

walk the straight and nar at - row, but with a  
throw - ing good - ness at you, but with a

39 G D7 C D7 G

lit-tle bit of luck you'll run a - muck! The gen - tle  
lit-tle bit of luck a man can duck! The Lord a -

43 C Cmaj7/B F6/A G7 C Cmaj7/B C6/A F/G G

sex was made for man to mar - ry, to share his  
bove made to man help to help his neigh - bor no mat - ter  
made to help sup-port his child - ren which is the

47 C Cmaj7/B C6 F G7 C Cmaj7/B C6 G/B C7/B♭

nest and see his food is cooked. The gen - tle  
where, on land or sea or foam. The Lord a -  
right and prop - er thing to do. A man was

51 F/A /F A7 Dm /C E7

sex was made for man to mar - ry, but with a  
bove made to man help to help his neigh - bor, but but  
made to help sup-port his child - ren, but but

55 Am D7 G G9(#5) C E7

lit-tle bit of luck, with a lit-tle bit of luck, you can  
when they'll go

59 F C° C F6 C G7 C

have it all and not get hooked. With a  
comes a - round you sup - port - ing home. you.  
out and start



63 G7 C  
lit - tle bit, with a lit - tle bit, with a

67 G7 C  
lit - tle bit of luck you won't get hooked. With a  
of luck you'll won't be home.  
of luck they'll work for you.

71 G7 C  
lit - tle bit, with a lit - tle bit, with a

75 Am Dm G7 C 1. C7 2. C7 (Keyboard)  
lit - tle bit of bloom - ing luck. They're al - ways

80 F C G°

84 G D7 C D7 G G7 D.S. al Coda  
A man was

88 Coda (Keyboard) C C7 F C  
luck. with a

94 G7 C  
lit - tle bit of bloom - ing luck. \_\_\_\_\_

Thank you.

We'll slow things down a bit for our next selection. It is from the great Rodgers and Hammerstein musical of 1945 entitled "Carousel."

In the movie version of 1956, the song was performed by Gordon McRae and Shirley Jones as they hesitantly declare their love for each other.

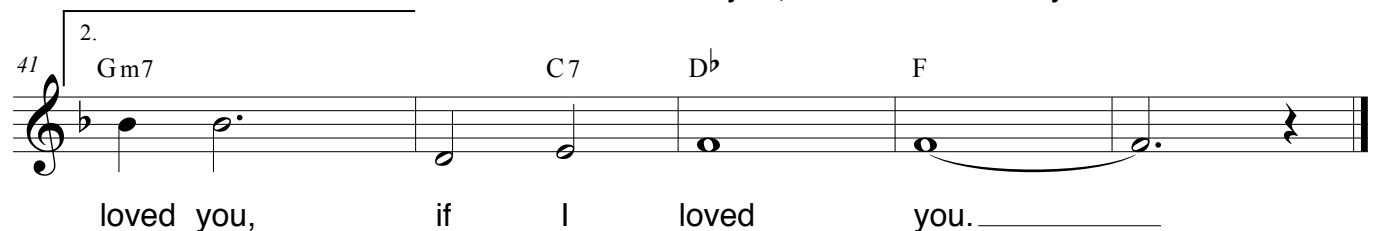
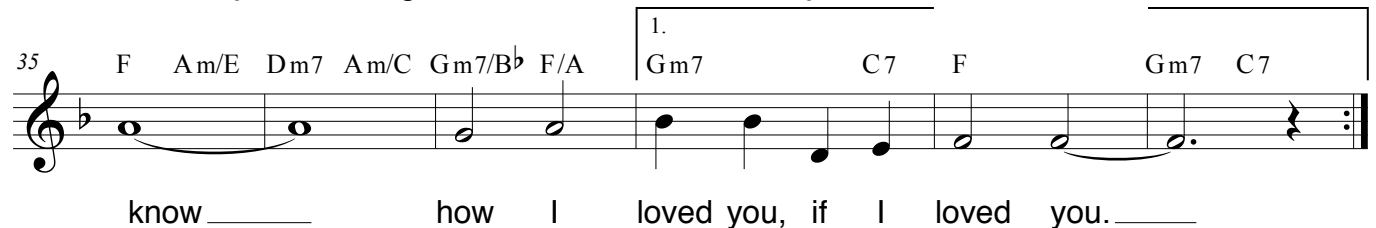
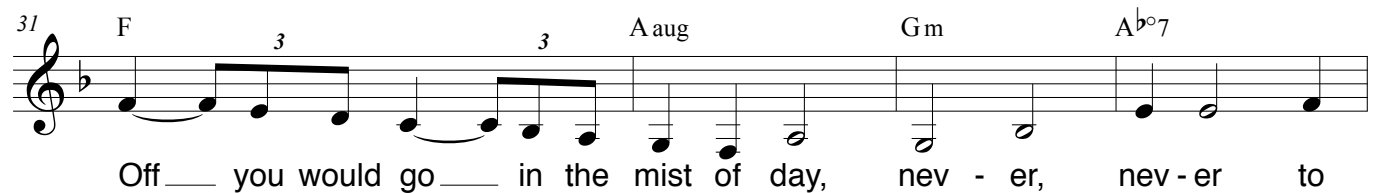
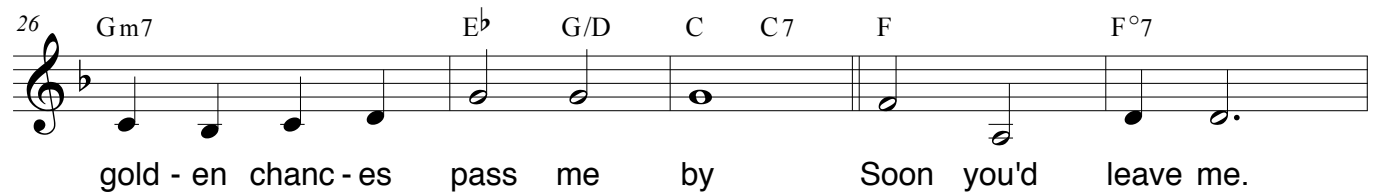
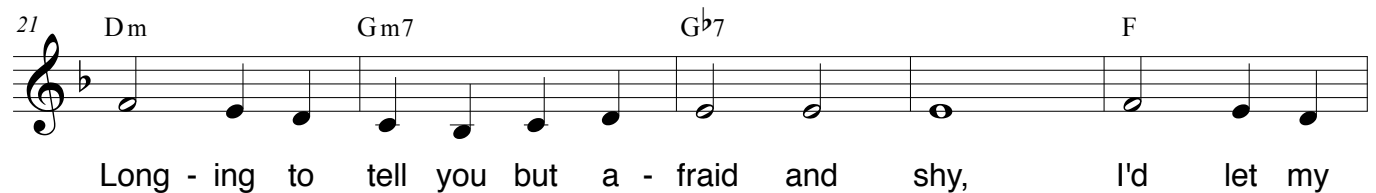
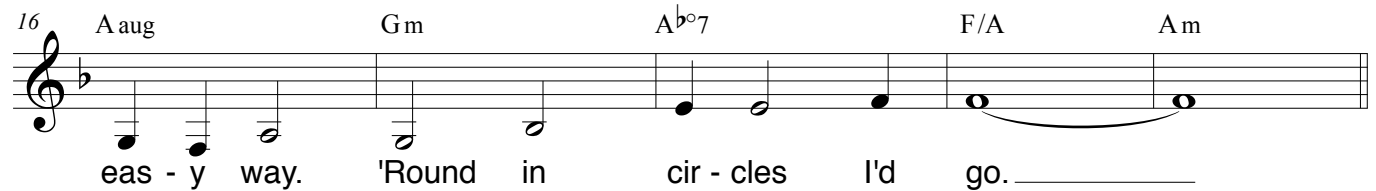
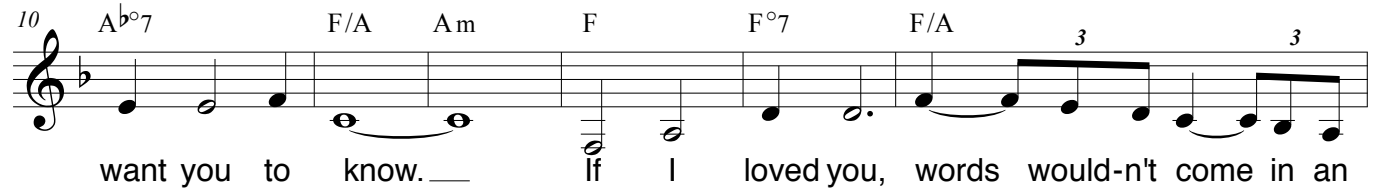
Here is \_\_\_\_\_ to sing the beautiful "If I Loved You."

# If I Loved You

# F

Keyboard Intro - Freely

Keyboard

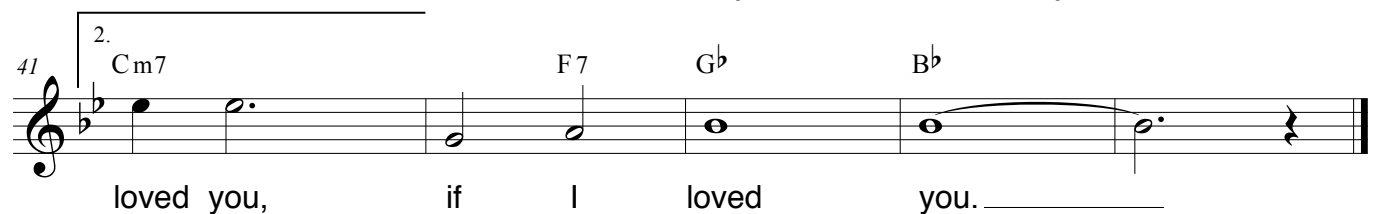
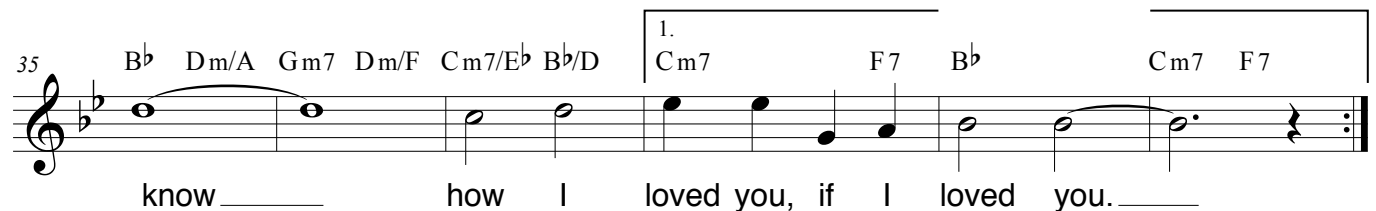
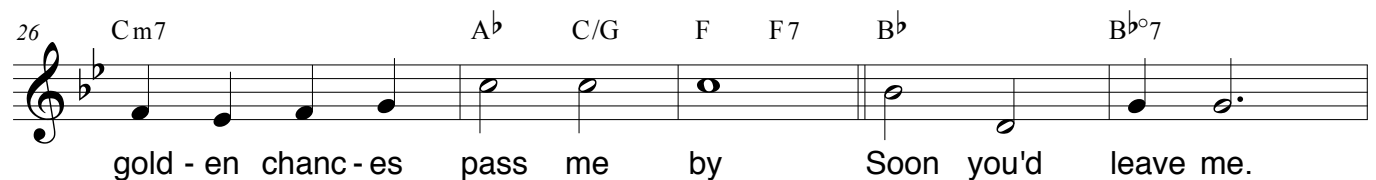
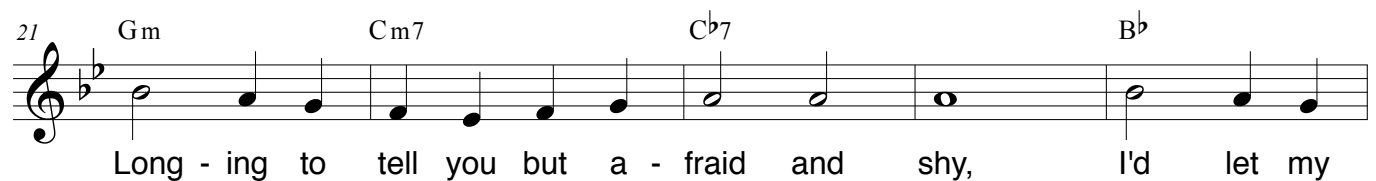
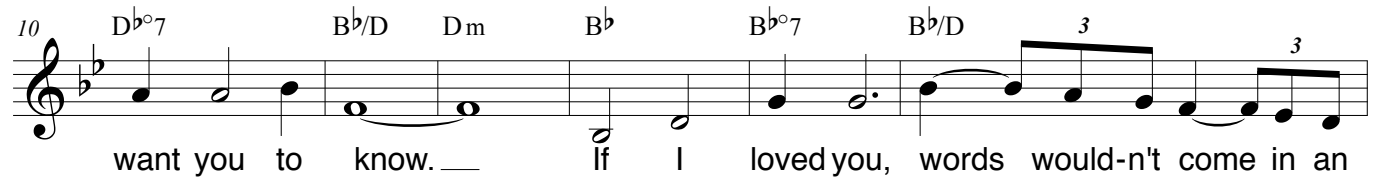
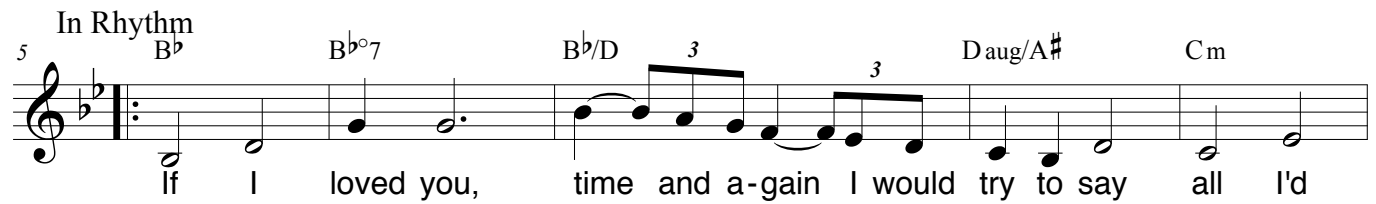


# If I Loved You

# M

Keyboard Intro - Freely

Keyboard



Thank you very much.

Our next song is really not a Broadway hit song, but it's close. Whenever we play an evening of music for you, we like to include a polka, since it's a type of music that is near and dear to my heart. As you may know, I'm of Czech lineage, and the polka is the national dance of my homeland, the Czech Republic.

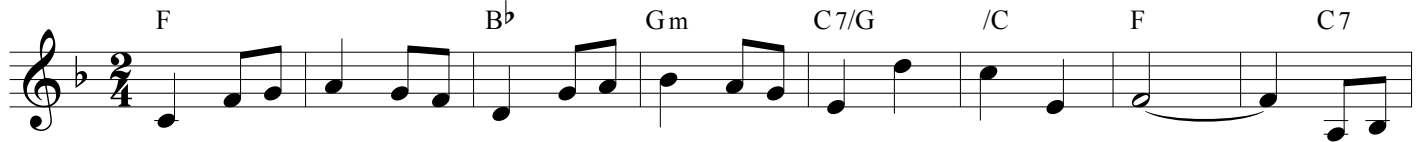
So, I arranged a song that is regularly played in a great showtime establishment in Los Angeles - Disneyland. It's a tune that's played on a beautiful water ride called "It's A Small World." How many of you have taken that ride?

Great! So here's our version of that song. We call it the "Small World Polka."

# Small World Polka

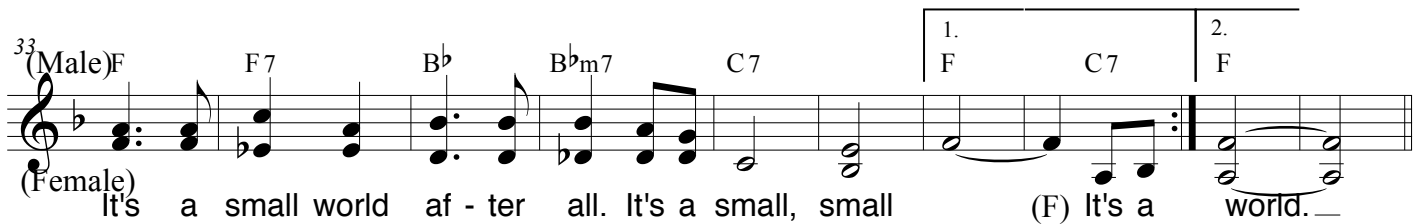
Keyboard

(Keyboard)

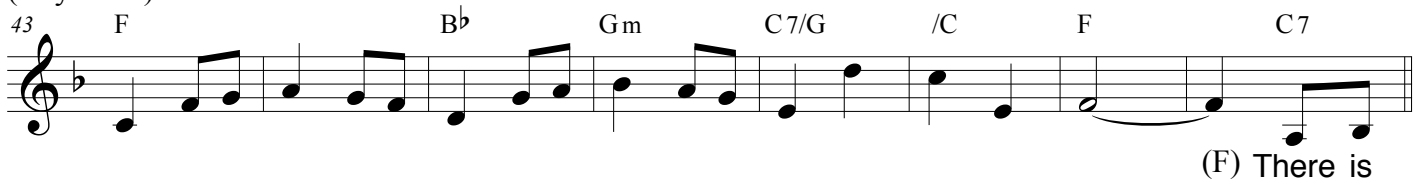


(Sax)

(Sax 1st, Vocal 2nd)



(Keyboard)



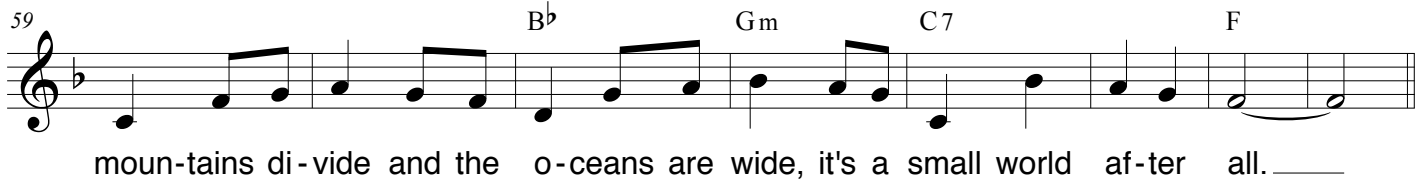
2

51 F C7 F



just one moon and one gold-en sun, and a smile means friendship to ev-'ry one. Though the

59 B $\flat$  Gm C7 F



moun-tains di-vide and the o-ceans are wide, it's a small world af-ter all. \_\_\_\_

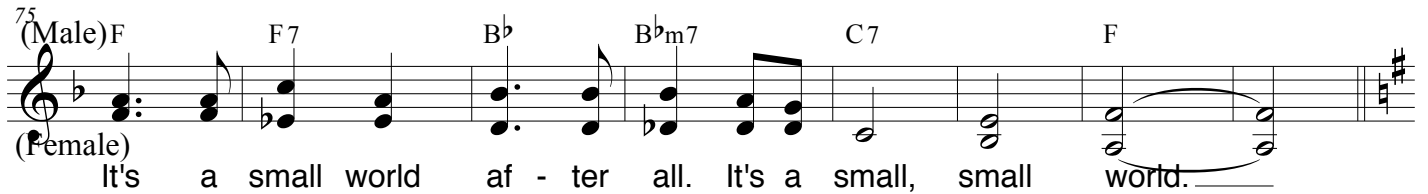
67 F C7 F



(Both) It's a small world, af - ter all. It's a small world, af - ter all.

75 (Male) F F7 B $\flat$  B $\flat$ m7 C7 F

(Female)



It's a small world af - ter all. It's a small, small world. \_\_\_\_

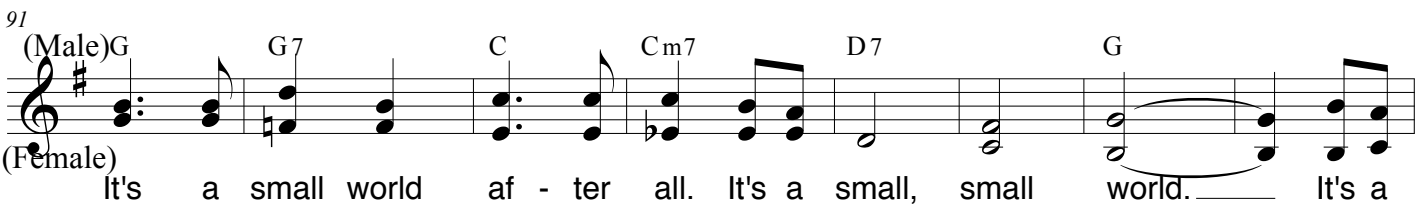
83 G D7 G



(Both) It's a small world, af - ter all. It's a small world, af - ter all.

91 (Male) G G7 C Cm7 D7 G

(Female)



It's a small world af - ter all. It's a small, small world. \_\_\_\_ It's a

99 D7 G D7



small, small world. \_\_\_\_ It's a small world af - ter

107 G D7 G



all. \_\_\_\_ Af-ter all,. it's a ver - y small world. \_\_\_\_

Thank you.

We'll pick up the tempo with our next selection, written in 1940 by Rodgers and Hart for their musical "Pal Joey." Remember that musical?

In 1957, the musical was transformed into a movie starring Frank Sinatra, Rita Hayworth, and Kim Novak. Wow! What a threesome! The song we're going to perform now was sung by Sinatra to his lady, Kim Novak, in his attempt to impress her with his devotion to her.

Here's \_\_\_\_\_ to tell us how she might respond to a simple question from her guy about what she thinks of him. It's called "If You Asked Me, I Could Write A Book."



# I Could Write A Book

# F

Keyboard

(Sax)  
F maj7

Gm7

Am7

Gm7

5 F maj7 Gm7 Am7 G°7 C7

9 F Fmaj7/A Gm7 F C7 F C7 F C7

asked me, I could write a book a-bout the way you walk and

14 F6 F#°7 Gm7 C7 F/A A°7 Gm7 C7 F6

whis-per and look. I could write a pre-face on how we

20 Am F F°7 C A°7 Dm7 G7 C Gm7 C7

met, so the world would nev - er for - get. And the

25 F Fmaj7/A Gm7 C7 F C7 F C7

sim - ple sec - ret of the plot is just to tell them that I

30 F6 F#°7 Gm7 C7 F/A A°7 Gm7 C7 Cm7 F7

love you a lot. Then the world dis - cov-ers, as my book

36 B♭ Gm7 F F aug Gm7 C7 1. F Gm7 C7 (Sax)

ends, how to make two lov - ers of friends.

41 2. F (Sax) Gm7 Am7 Dm7 B D♭ Fmaj7

friends. *rit.*

# I Could Write A Book

**M**  
Keyboard

(Keyboard)

5 If they

9 asked me, I could write a book a-bout the way you walk and

14 whis-per and look. I could write a pre-face on how we

20 met, so the world would nev-er for-get. And the

25 sim-ple sec-ret of the plot is just to tell them that I

30 love you a lot. Then the world dis-cov-ers, as my book

36 ends, how to make two lov-ers of friends.

41 friends. *rit.*

1. B $\flat$  Cm7 F7 (Keyboard)

2. B $\flat$  Cm7 Dm7 Gm7 E G $\flat$  B $\flat$  maj7

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'd like to feature a selection that was written back in 1959 as one of the songs in my favorite musical of all time. This musical was about a famous musical family in Austria in the World War II. What was the name of the movie? Right - The Sound of Music. What was the name of the family? Right - The Von Trapp family. What was the name of the leading lady of the movie who played the part of Maria, the nun? Right - Julie Andrews.

Remember that opening scene when she comes running over the mountainside? Wow!!

The movie had a ton of great songs, but this song was sung by the Mother Abbess to her young nun as a song of encouragement.

Here's \_\_\_\_\_ with the beautiful "Climb Every Mountain."

# Climb Every Mountain

# F

Keyboard

(Keyboard - 12/8 feel. Play arpeggiated chords throughout)

**F**

3 **F** **G7** **Cmaj7** **Cm7** **F7** **Bbmaj7**  
 Climb ev - 'ry moun - tain, search high and low.

7 **Bbm6** **F/A** **Gm7** **C7** **F**  
 Fol - low ev - 'ry by - way, ev - 'ry path you know.

11 **F** **G7** **Cmaj7** **Cm7** **F7** **Bbmaj7**  
 Climb ev - 'ry moun - tain, ford ev - 'ry stream.

15 **Bbm6** **F/A** **Gm7** **C7** **To Coda** **F** **F7**  
 Fol - low ev - 'ry rain - bow till you find your dream. A

19 **Bb** **Bbmaj7** **Gm** **C7** **F** **Fmaj7** **Dm7** **G7**  
 dream that will need \_\_\_\_\_ all the love you can give \_\_\_\_\_ ev-'ry

23 **C** **Am7** **D7** **G** **G7**  
 day of your life \_\_\_\_\_ for as long as you live. \_\_\_\_\_

27 C D7 G maj7 G m7 C F maj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream.

31 D m D m7 G m/Bb G m7 F/C F 7(#5) Bb6 C7

Fol - low ev - 'ry rain - bow till you find your

35 F D.S. al Coda

dream. \_\_\_\_\_

37 F A

38 Cb Abm7 Db Db7 Gb Gbmaj7 Ebm7 Ab7

dream that will need \_\_\_\_\_ all the love you can give \_\_\_\_\_ ev-'ry

42 Db Dbmaj7 Bbm Eb Ab Ab7

day of your life \_\_\_\_\_ for as long as you live. \_\_\_\_\_

46 Db Eb Ab Abm7 Db Gbmaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream.

50 Ebm Ebm7/Db Abm/Cb Abm7 Gb/Db Bbaug

Fol - low ev - 'ry rain - bow till you

53 Cb6 Db7 Gb Abm Gb/Bb Cb Gb

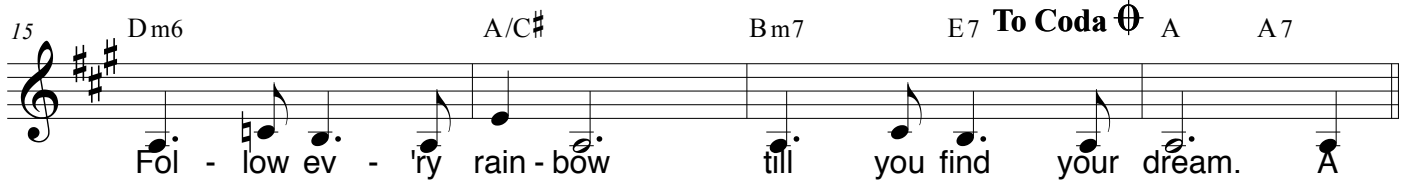
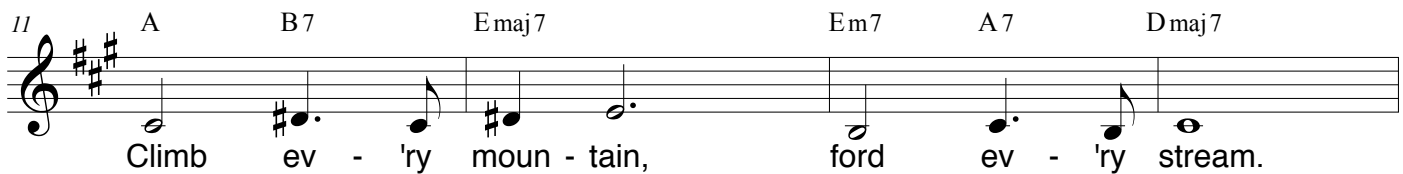
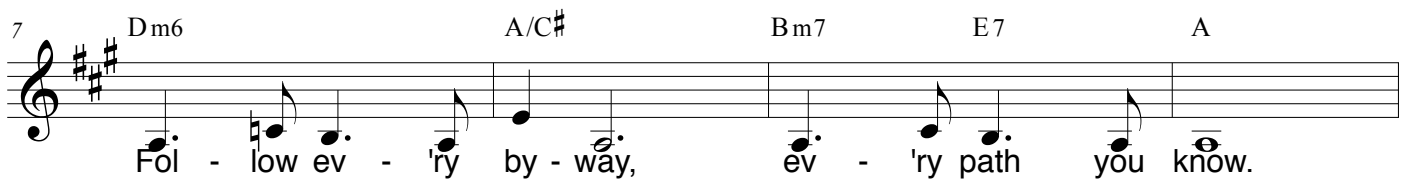
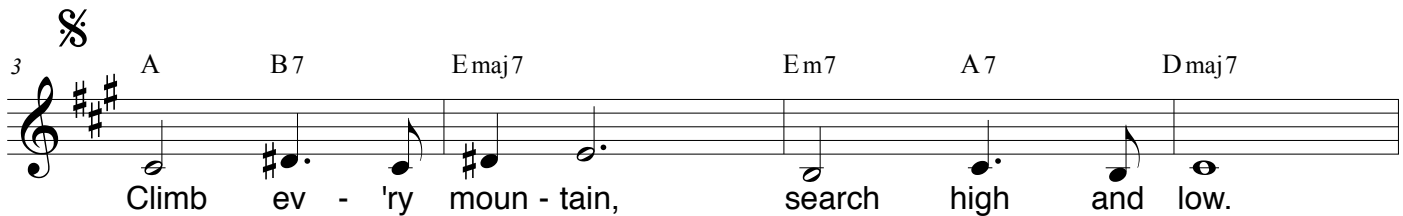
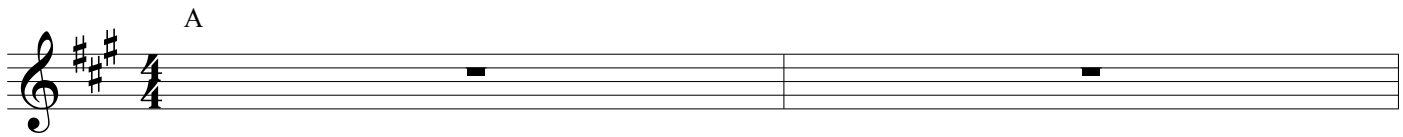
find your dream. \_\_\_\_\_

# Climb Every Mountain

# M

Keyboard

(Keyboard - 12/8 feel. Play arpeggiated chords throughout)



27 E F#7 Bmaj7 Bm7 E Amaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream.

31 F#m /E Bm/D Bm7 A/E A7(#5) D6 E7

Fol - low ev - 'ry rain - bow till you find your

35 A D.S. al Coda

dream. \_\_\_\_\_

37 Coda A

\_\_\_\_\_

38 Eb Cm7 F F7 Bb Bbmaj7 Gm7 C7

dream that will need \_\_\_\_\_ all the love you can give \_\_\_\_\_ ev-'ry

42 F Fmaj7 Dm G C C7

day of your life \_\_\_\_\_ for as long as you live. \_\_\_\_\_

46 F G C Cm7 F Bbmaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream.

50 Gm Gm7/F Cm/Eb Cm7 Bb/F Daug

Fol - low ev - 'ry rain - bow till you

53 Eb6 F7 Bb Cm Bb/D Eb Bb

find your dream. \_\_\_\_\_

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

We're going to close with the song from a musical of the same name, written by Rodgers and Hammerstein and first performed on Broadway in 1943. It's about a state just north of Texas. What's the name of the musical? Right. Oklahoma.

The musical won dozens of awards, and in the film version, the song is sung by Gordon McRae. Remember him?

So, if you happen to be from Oklahoma, stand up and sing out proudly your state song!

Here we go with "Oklahoma."



# Oklahoma

# F

Keyboard &amp; Bass Only

Keyboard

5 B $\flat$  C7 F B $\flat$  C7 F B $\flat$  C7

Brand new state! Brand new state, gon - na treat you

10 Add Drums B $\flat$

great! \_\_\_\_\_ Gon - na give you bar-ley,

16 Am

car-rots and per - ta-ters, pas-tures fer the cattle, spin-ach and ter - may-ters!

22 Gm F

Flow-ers on the prair - ie where the June bugs zoom. Plen-ty of air and

28 B $\flat$  C7

plen-ty of room. Plen-ty of room to swing a rope! \_\_\_\_\_

34 F Gm7 F/A B $\flat$  F/A Gm7 F

Plen - ty of heart and plen - ty of hope!

38 (Sax) Dm C7

42 F /E /D /C /B<sup>b</sup> /A /G /F  
O - - - k la - ho - ma, where the

46 C7 C<sup>o</sup>7 C7sus C7  
wind comes sweep - in' down the plain. And the

50 F9 B<sup>b</sup>6 B<sup>b</sup>m/G  
wav - in' wheat can sure smell sweet when the

54 F F<sup>sus</sup> D7 G7 C7  
wind comes right be - hind the rain.

58 F /E /D /C /B<sup>b</sup> /A /G /F  
O - - - k la - ho - ma, ev - 'ry

62 C7 C<sup>o</sup>7 C7sus C7  
night my hon - ey lamb and I sit a -

66 F9 B<sup>b</sup>6 B<sup>b</sup>m/G  
lone and talk and watch a hawk mak - in'

70 F/C C7 F  
la - zy cir - cles in the sky. We

74  $B\flat$  F  
 know we be - long to the land, \_\_\_\_\_ and the

78  $C7$   $G7$   $C9$   $/B\flat$   $/A$   $/G$   
 land we be - long to is grand. \_\_\_\_\_ And when we

82 F  $/E$   $/D$   $/C$   $B\flat$   $/A$   $F/G$   $/F$   
 say \_\_\_\_\_ "Yeow! A - yip - i - o - ee

86  $G7$   $/F$   $/E$   $/D$   $C$   $/B\flat$   $G/A$   $/G$   
 ay!" \_\_\_\_\_ We're on - ly say - in'

90 F  $A7$   $Dm$   $G7$   
 "You're do - in' fine, Ok - la - ho - ma! Ok - la

94 F  $C7$  1. F  $F^\circ7/C$   $C7$   
 ho - ma, \_\_\_\_\_ O. K."

98 2. F C F C F C F  $B\flat$   
 K L A H O M A, Ok - la -

102  $C7$  F  
 ho - - - - - ma!

# Oklahoma

# M

Keyboard &amp; Bass Only

Keyboard

5  $A\flat 7$

5  $D\flat$   $E\flat 7$   $A\flat$   $D\flat$   $E\flat 7$   $A\flat$   $D\flat$   $E\flat 7$

Brand new state! Brand new state, gon - na treat you

10 Add Drums  $D\flat$

great! \_\_\_\_\_ Gon - na give you bar-ley,

16  $Cm$

car-rots and per - ta-ters, pas-tures fer the cattle, spin-ach and ter-may-ters!

22  $B\flat m$   $A\flat$

Flow-ers on the prair-ie where the June bugs zoom. Plen-ty of air and

28  $D\flat$   $E\flat 7$

plen-ty of room. Plen-ty of room to swing a rope! \_\_\_\_\_

34  $A\flat$   $B\flat m 7$   $A\flat/C$   $D\flat$   $A\flat/C$   $B\flat m 7$   $A\flat$

Plen - ty of heart and plen - ty of hope!

38 (Keyboard)  $Fm$   $E\flat 7$

42  $A^b$  /G /F /E $^b$  /D $^b$  /C /B $^b$  /A $^b$

O - - - k la - ho - ma, where the

46 E $^b$ 7 E $^b$ 7 E $^b$ 7sus E $^b$ 7

wind comes sweep - in' down the plain. And the

50 A $^b$ 9 D $^b$ 6 D $^b$ m/B $^b$

wav - in' wheat can sure smell sweet when the

54 A $^b$  A $^b$ sus F7 B $^b$ 7 E $^b$ 7

wind comes right be - hind the rain.

58  $A^b$  /G /F /E $^b$  /D $^b$  /C /B $^b$  /A $^b$

O - - - k la - ho - ma, ev - 'ry

62 E $^b$ 7 E $^b$ 7 E $^b$ 7sus E $^b$ 7

night my hon - ey lamb and I sit a -

66 A $^b$ 9 D $^b$ 6 D $^b$ m/B $^b$

lone and talk and watch a hawk mak - in'

70 A $^b$ /E $^b$  E $^b$ 7 A $^b$

la - zy cir - cles in the sky. We

74  $D^b$   $A^b$

know we be - long to the land, \_\_\_\_\_ and the

74

78  $E^b7$   $B^b7$   $E^b9$   $/D^b$   $/C$   $/B^b$

land we be - long to is grand. \_\_\_\_\_ And when we

78

82  $A^b$   $/G$   $/F$   $/E^b$   $D^b$   $/C$   $A^b/B^b$   $/A^b$

say \_\_\_\_\_ "Yeow! A - yip - i - o - ee

82

86  $B^b7$   $/A^b$   $/G$   $/E$   $E^b$   $/D^b$   $B^b/C$   $/B^b$

ay!" \_\_\_\_\_ We're on - ly say - in'

90  $A^b$   $C7$   $Fm$   $B^b7$

"You're do - in' fine, Ok - la - ho - ma! Ok - la

94  $A^b$   $E^b7$   $1. A^b$   $A^b\circ7/E^b$   $E^b7$

ho - ma, \_\_\_\_\_ O. K."

4

98

The musical score is written in G major (one sharp) and 4/4 time. The vocal line (treble clef) begins at measure 98 with a melody of eighth notes: A4, E4, A4, E4, A4, E4, A4, and D5. A bracket above the first four notes indicates a second ending. The piano accompaniment (treble clef) starts at measure 102 with a series of chords: E4b7, E4, E4, E4, and A4. The lyrics 'K L A H O M A, Ok - la - ho - - - - - ma!' are aligned with the notes and chords.

K L A H O M A, Ok - la -

102

ho - - - - - ma!