

## Set Sixties

Last revised: 2024.06.21

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Chubby Checkers 1960 cover of this next song reached number 1 on the Billboard Hot 100 on September 19, 1960 where it stayed for a week. Hank Ballard wrote this song named “The Twist” after seeing teenagers in Tampa, Florida twisting their hips while dancing.

The movements are like you would do if you were drying your back with a towel.

So, everyone get out on the dance floor and get moving for this one! No partner needed! Everyone can do it!

Here we go with that timeless classic, “The Twist”.

# The Twist

(Keyboard)

B♭ A♭ E♭

Keyboard

(F) Come on,

5 E♭

ba - by, let's do the twist. Come on,

sleep-in' and mam-ma ain't a round. Yeah! My dad-dy's just

(M) Doo wop wop! Doo wop wop!

9 A♭ E♭

ba - by, let's do the twist. Take me by my lit - tle

sleep-in' and ma-ma ain't a round. We're gon-na twist and twist and

Doo wop wop! Doo wop wop!

13 B♭ A♭ E♭

hand and go like this. Do the

twist on till we tear the house down. Come on and

Doo wop! Doo wop wop!

17 E♭

twist, ba - by, ba - by twist. Woo

twist, Yeah, ba-by twist. Woo

Round and a round and a round and a round. Round and a round and a round and a round.

This musical score for 'The Twist' is arranged for piano and voice. The piano part includes chords (B♭, A♭, E♭) and a bass line. The vocal part features lyrics with various vocalizations ('Come on!', 'Yeah!', 'Doo', 'wop', 'hand', 'twist on', etc.) and a final rhythmic pattern. The score is in 4/4 time and includes measure numbers (5, 9, 13, 17) and lyrics.

2

21 A♭ E♭

Yeah! Just like this!

Round and a round and a round and a round. Round and a round and a

24 B♭ A♭

Come on, don't you miss just do the

round and a round. Doo wop!

27 E♭ 1. 2.

twist. My dad-dy is Oh, yeah!

Round and a round and a round. round.

30 E♭

(Keyboard) (Sax)

34 A♭ E♭

B♭ A♭ E♭

(F) Yeah! You should

42 E♭

see my lit-tle broth - er. You should

42 (M) Doo A♭

wop wop! Doo wop wop!

46 A♭

see - my my lit-tle brother. He real - ly knows how to

Doo wop wop! Doo wop wop!

3

50              B♭              A♭              E♭              3

50 rock,

he knows how to twist.

Come on, and

Doo wop!

54 twist, yeah, ba - by twist.

Yeah! That's all now.

Round and a round and a round and a round.

Round and a round and a

57 Woo Yeah! Just like this!

Yeah! Twist all night!

round and a round. Roundand a roundand a round and a round.

round and a round and a round and a round.

round and a round.

61 Come on, don't you miss just do the twist.

Twist, twist!

round and a round.

Doo wop!

Round and a round and a

65 1. round and a round.

2. round.

(Keyboard)

Thank you. Did you enjoy our tribute to the Ames Brothers?

For our next selection, we'll play a non-sensical song that was performed way back in 1910 at British music halls by a Cockney comedian named Harry Champion. It became his closing theme song. Then, in 1965, it became the fastest-selling song in history to that point when it was revived by Herman's Hermits, becoming the group's second number-one on the Billboard Hot 100 chart.

If you remember British History, one of a long line of kings was Henry the Eighth. This song is titled, "I'm Henery The Eighth, I Am," but it's about different "Henry, the Eighth" entirely. You'll soon learn the story of this chap!

Enjoy!

# I'm Henery The Eighth, I Am

MALE VOCAL

Keyboard

(Drums Only - Rock Beat) (Keyboard)

E (Add Bass - As written)

7 A D A

I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.

II A B m E7

I got mar-ried to the wid-ow next door. She's been mar-ried sev-en times be-fore, and

15 A E7 'Enery D E7 Not a Sam!

ev - 'ry one was an 'En-er-y. She would-n't have a Wil-lie or a Sam. I'm her

19 A C#m7 D F#m B m E7 (Drums continue)

eighth old man, I'm Hen-er - y. Hen - er - y the Eighth, I

22 1. A N.C. (Drums continue) 2. A N.C. (Drums - Rock Beat Lead In)

am. Sec-ond verse, same as the first! am.

27 A (Keyboard Adlib) D A

A (Keyboard Adlib) D A

31 B m E7

B m E7

35 A E7 D E7

39 A C♯m7 D F♯m B m E7 A N.C.  
(Drums - Rock Beat Lead In)

44 A D A  
I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.

48 A B m E7  
I got mar-ried to the wid-ow next door. She's been mar-ried sev-en times be-fore, and

52 A E7 'Enery! D E7  
ev - 'ry one was an 'En-er-y. She would-n't have a Wil-lie or a Sam. I'm her

56 A C♯m7 D F♯m B m E7 A  
eighth old man, I'm Hen-er-y. Hen-er-y the Eighth, I am.

60 H E N R Y Hen-er - y, Hen-er - y F♯m  
Henery! Henery!

64 B m E7 F♯m B m E7  
Hen-er - y the Eighth, I am, I am. Hen-er - y the Eighth, I

67 A (Keyboard) F♯m D E7 A (Drums)  
am.

The musical score consists of ten staves of music. Measures 35-38 show a lead-in with chords A, E7, D, and E7. Measure 39 starts the main melody with chords A, C♯m7, D, F♯m, B m, E7, and A, followed by a notation for 'N.C.' and '(Drums - Rock Beat Lead In)'. Measures 44-47 show the lyrics 'I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.' with chords A, D, and A. Measures 48-51 show the lyrics 'I got mar-ried to the wid-ow next door. She's been mar-ried sev-en times be-fore, and' with chords A, B m, and E7. Measures 52-55 show the lyrics 'ev - 'ry one was an 'En-er-y. She would-n't have a Wil-lie or a Sam. I'm her' with chords A, E7, 'Enery!', D, and E7. Measures 56-59 show the lyrics 'eighth old man, I'm Hen-er-y. Hen-er-y the Eighth, I am.' with chords A, C♯m7, D, F♯m, B m, E7, and A. Measures 60-63 show the lyrics 'H E N R Y Hen-er - y, Hen-er - y' with chords F♯m and the words 'Henery!' repeated. Measures 64-67 show the lyrics 'Hen-er - y the Eighth, I am, I am. Hen-er - y the Eighth, I' with chords B m, E7, F♯m, B m, and E7. Measures 68-71 show the lyrics 'am.' with chords A (Keyboard), F♯m, D, E7, A (Drums), and a final measure ending with a fermata over the A chord.

Thank you.

Time for another medley of great rock and roll songs. These songs are by the great Ritchie Valens, the Beach Boys, and Chubby Checker. See if you remember all of these great hits. Take it away!

# Rock Medley 1-La Bamba, Surfin' USA, Let's Twist Again

Keyboard

B♭ N.C.

(F) Pa-ra bai-lar La Bam-

5 E♭ A♭ B♭ E♭ A♭ B♭  
- ba. Pa-ra bai-lar La Bam - ba, se ne-ce - si - ta un po-ca de

9 E♭ A♭ B♭ E♭ A♭ B♭  
gra-cia. Un - a po-ca de gra-cia pa'ra mi pa'ra ti - y ar-ri-ba, ar-ri -

13 E♭ A♭ B♭ E♭ A♭ B♭  
- ba. y ar-ri - ba, ar-ri - ba, por ti se re, per ti se

17 E♭ A♭ B♭ N.C. E♭ A♭ B♭  
re, por ti se re. Yo no say mar-i - ne-ro. Yo no say mar-i -

21 E♭ A♭ B♭ E♭ A♭ B♭  
ne-ro, soy cap - i-tan, soy cap - i-tan, soy cap - i-tan.

2  
25 E♭ A♭ B♭ E♭ A♭ B♭  
Bam - ba, Bam - ba. Bam - ba, Bam - ba.

25  
29 E♭ A♭ B♭ E♭ A♭ E♭ N.C.  
Bam - ba, Bam - ba. Bam-ba. (M) If ev-'ry-bod-y had an

29  
33 B♭ N.C. E♭ N.C.  
o - cean a-cross the U S A. Then ev-'ry-bod-y'd be  
(F) Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

37 B♭7 N.C. B♭ N.C. B♭7  
surf - in' \_\_\_\_\_ like Cal-i-form-eye-ay. You'd see them wear-in' their bag-  
Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

41 A♭ N.C. E♭ N.C.  
- gies, huar-a-chi san-dals, too. A bush-y, bush-y blond  
Ooo \_\_\_\_\_

45 B♭7 N.C. B♭7 E♭  
hair - do, surf-in' U S A. Ooo \_\_\_\_\_  
Ooo \_\_\_\_\_ come on, let's

49 E♭ Cm 3

twist a - gain like we did last sum-mer. Yeah, let's

53 A♭6 B♭ B♭7

twist a - gain like we did last year. Do you re -

57 E♭ Cm

mem-ber when things we real-ly hum-min'? Yeah, let's

61 A♭6 B♭7 E♭ A♭

twist a - gain, twist - in' time is here. Yeah, round and round 'n

66 E♭ A♭

up 'n down we go a-gain. Oh ba-by make me know you love me

71 B♭ E♭ Cm

so. Then let's twist a - gain like we did last sum-mer.

76 A♭6 B♭7 E♭ A♭ E♭

Come on, let's twist a-gain, twist-in' time is here. come on, let's

81 A♭6 B♭7 E♭ A♭ E♭ A♭6

twist a - gain, like we did last year. Come on, let's twist a-gain,

86 B♭7 E♭

twist - in' time is here.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. This time, we're going to highlight some songs by a very famous Jazz trumpet player and singer born on August 4, 1901, in the great city of New Orleans. Who would that be? Right - Louis Daniel Armstrong, otherwise known as "Louie."

Louie died of a heart attack on July 6, 1971. During the 70 years of his life on earth, he became one of the most influential jazz musicians in history.

We're going to play three of his selections this evening. The first was recorded by Louie in 1968, just shortly before his death. The lyrics of the song present a hopeful, optimistic tone with regard to the future, talking about green trees, red roses, blue skies, white clouds, rainbows, and babies being born with a great future ahead of them.

Here is Louie Armstrong's "What A Wonderful World."

VOCAL ONLY

## What A Wonderful World

Keyboard

F G m F G m7 C7  
2  
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7  
I see them bloom  
trees of green, red roses, too.  
skies of blue, and clouds of white,  
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7  
for me and you, and I think to myself,  
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7  
2  
"What a wonderful world." I see

11 2. F 6 B♭7 F 6  
The  
world."

13 G m7 C7 F Maj7  
are  
colors of the rainbow so pretty in the sky

15 G m7 C7 F Maj7  
I see  
also on the faces of the people passing by.

2

17 D m7 A m7 D m7 A m7

friends shak-ing hands say-ing "How do you do."

19 D m7 D7(b9) G m7 F#7 C7 2

They're real-ly say-ing, "I love you." I hear

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

ba - bies cry, I watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D♭7 G m7 C7 To Coda Φ 3

than I'll ev-er know, and I think to my-self, "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." (Keyboard)

29 Φ Coda A 13 A 7#5 D 9sus4 D7(b9) G m7

world." Yes, I think to my - self,

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world."

Thank you very much.

Our next song won an Oscar for Best Original Song in 1969. It was the featured song in a movie about a couple of notorious cowpokes - Butch Cassidy and Sundance Kid. B.J. Thomas had the original recording, but others who have covered the song include Bobbie Gentry, Peggy Lee, Dean Martin, and Perry Como.

Here's \_\_\_\_\_ to sing this great song about a person who has a problem. She says, "Raindrops Keep Falling On My Head."

# Raindrops Keep Falling On My Head

F

Keyboard

(Keyboard)

A musical staff in G clef and common time. It shows a sequence of chords: Bb, Bbmaj7, Bb7, Bb, Bb7, Bb, Bb7. The Bb7 chord is circled with a brace underneath it.

3 Bb Bbmaj7 Bb7  
Rain - drops keep fall - in' on my head, and just like the guy whose feet are

6 Eb Dm7 G7 Dm7 G7  
too big for his bed, noth - ing seems to fit. Those

9 Cm7 E♭/F F  
rain - drops are fall - in' on my head. They keep fall - in', so I just

12 Bb Bbmaj7 Bb7  
did me some talk - ing to the sun, and I said I did - n't like the

15 Eb Dm7 G7 Dm7 G7  
way he got things done. He's sleep ing on the job. Those

18 Cm7 E♭/F F  
rain drops are fall in' on my head. They keep fall - in', But there's one

2  
21 B♭ thing I know, — the blues they send to greet

B♭maj7 E7 E♭

24 F — me won't de -feat me. It won't be long till

F7 Dm7

27 G7 Cm7 Cm7 (Sax) F Cm7 F

hap - pi - ness steps out to greet me.

31 B♭ Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

B♭maj7 B♭7

34 E♭ soon be turn - ing red. Cry - ing's not for me, 'cause

Dm7 G7 Dm7 G7

37 Cm7 I'm nev - er gon - na stop the rain by com-plain - ing,

39 E♭/F F B♭ Cm7 F7

be - cause I'm free noth - ing's wor - ry - ing

42 B♭ F E7 E♭ F F7

me.

46 Dm7 It won't be long till hap - pi - ness steps out

G7

49 Cm7 Cm7 (Sax) F Cm7 F

to greet me.

52 B♭ B♭maj7 B♭7  
Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

55 E♭ Dm7 G7 Dm7 G7  
soon be turn - ing red. Cry - ing's not for me, 'cause

58 Cm7 E♭/F F  
I'm nev - er gon - na stop the rain by com-plain - ing, be - cause I'm

61 B♭ Cm7 F7 B♭  
free, \_\_\_\_\_ Noth - ing's wor - ry - ing me, \_\_\_\_\_

64 Cm7 rit. F7 N.C. B♭maj7  
noth - ing's wor - ry - ing me. \_\_\_\_\_

**M**  
Keyboard

# Raindrops Keep Falling On My Head

(Keyboard)

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 4, and the right column contains staves 5 through 8. Each staff begins with a treble clef, a key signature of one flat (F#), and a common time signature. Chords are indicated above the staff, and lyrics are written below the staff.

**Chords and Key Signatures:**

- Staff 1: E♭, E♭maj7, E♭7
- Staff 2: A♭, Gm7, C7, Gm7, C7
- Staff 3: Fm7, A♭/B♭, B♭
- Staff 4: E♭, E♭maj7, E♭7
- Staff 5: A♭, Gm7, C7, Gm7, C7
- Staff 6: Fm7, A♭/B♭, B♭
- Staff 7: E♭, E♭maj7, E♭7
- Staff 8: A♭, Gm7, C7, Gm7, C7

**Lyrics:**

3 Rain - drops keep fall - in' on my head, and just like the guy whose feet are

6 too big for his bed, noth - ing seems to fit. Those

9 rain - drops are fall - in' on my head. They keep fall - in', so I just

12 did me some talk - ing to the sun, and I said I did - n't like the

15 way he got things done. He's sleep ing on the job. Those

18 rain drops are fall in' on my head. They keep fall - in', But there's one

2  
21 E♭ E♭maj7 A7 A♭  
thing I know, the blues they send to greet

24 B♭ B♭7 Gm7  
— me won't de -feat me. It won't be long till

27 C7 Fm7 Fm7 (Keyboard) B♭ Fm7 B♭  
hap-pi - ness steps out to greet me.

31 E♭ E♭maj7 E♭7  
Rain - drops keep fall - in' on my head, but that does -n't mean my eyes will

34 A♭ Gm7 C7 Gm7 C7  
soon be turn - ing red. Cry - ing's not for me, 'cause

37 Fm7  
I'm nev - er gon - na stop the rain by com-plain - ing,

39 A♭/B♭ B♭ E♭ Fm7 B♭7  
be - cause I'm free noth - ing's wor - ry - ing

42 E♭ B♭ A7 A♭ B♭ B♭7  
me.

46 Gm7 C7  
It won't be long till hap - pi - ness steps out

49 Fm7 Fm7 (Keyboard) B♭ Fm7 B♭  
— to greet me.

52 E♭ E♭maj7 E♭7 3

Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

55 A♭ Gm7 C7 Gm7 C7

soon be turn - ing red. Cry - ing's not for me, 'cause

58 Fm7 A♭/B♭ B♭

I'm nev - er gon - na stop the rain by com-plain - ing, be - cause I'm

61 E♭ Fm7 B♭7 E♭

free, \_\_\_\_\_ Noth - ing's wor - ry - ing me, \_\_\_\_\_

64 Fm7 rit. B♭7 N.C. E♭maj7

— noth - ing's wor - ry - ing me. \_\_\_\_\_

Thank you very much.

Our next selection was written by Rodgers and Hart back in 1934 and has since been recorded by many artists, including Billy Ekstein, Mel Torme, Frank Sinatra, Elvis Presley, The Platters, and the list goes on forever. It's also the anthem of a couple of British soccer teams.

Just sit back and enjoy as \_\_\_\_\_ sings our version of a song you all know and remember: "Blue Moon."

F

## Blue Moon

B<sup>b</sup> (Sax) G m C m F7 3 Keyboard

3 B<sup>b</sup> G m C m F7 Blue

5 B<sup>b</sup> G m C m F7 B<sup>b</sup> G m

moon, you saw me stand - ing a - lone  
moon, you knew just what I was there for,

8 C m F7 B<sup>b</sup> G m

— with - out a dream in my heart,  
— you heard me say - ing a prayer for,

10 C m F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F7 Blue

— with - out a love of my own care  
— some - one I real - ly could

13 2. B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> 7 And then there

for.

15 C m7 F7 B<sup>b</sup> C m7 F7

sud-den - ly ap-peared be - fore me the on - ly one my arms will ev - er

18 B<sup>b</sup> E<sup>b</sup> m A<sup>b</sup> 7 D<sup>b</sup>

hold. I heard some - bod - y whis - per, "Please a - dore me," and when I

21 F C7 C m7 F7

looked the moon had turned to gold. Blue

2

23 B♭ G m C m F7 B♭ G m C m F7

moon, now I'm no long-er a lone with-out a dream in my heart,

27 B♭ G m C m F7 B♭<sup>6</sup> G m C m7 F7 (Sax)

with - out a love of my own.

31 B♭ G m C m F7 B♭ G m C m F7

35 B♭ G m C m F7 B♭ G m C m F7

39 B♭ G m C m F7 B♭ G m C m F7 3

43 B♭ G m C m F7 B♭ E♭ B♭ B♭<sup>7</sup>

And then there

47 C m7 F7 B<sup>♭</sup> C m7 F7

sud-den-ly ap-peared be - fore me the on-ly one my arms will ev - er

50 B<sup>♭</sup> E<sup>♭</sup>m A<sup>♭</sup>7 D<sup>♭</sup>

hold. I heard some - bod-y whis- per, "Please a - dore me," and when I

53 F C7 C m7 F7

looked the moon had turned to gold. Blue

55 B<sup>♭</sup> G m C m F7 B<sup>♭</sup> G m C m F7

moon, now I'm no long-er a lone with-out a dream in my heart,

59 B<sup>♭</sup> G m C m F7 B<sup>♭</sup>6 G m C m F7

with-out a love of my own. with-out a love of my own.

63 B<sup>♭</sup>6 G m C m F7 B<sup>♭</sup> C m C m7 B<sup>♭</sup>6

with - out a love of my own.

Thank you very much.

We're rapidly approaching the end of our time with you today/tonight.

For our next to last song, we'd like you to remember a great rock and roll song recorded by the Four Seasons back in 1963. I'll ask \_\_\_\_\_ to join me in telling you about some important advice my father gave me a long time ago. He said, "Son, you just gotta 'Walk Like A Man.'"

VOCAL  
DUET

## Walk Like A Man

Solid Rock

Keyboard

(Snare) (Tom) (Snare) (BD) (Simile)

The drum part consists of five measures. Measure 1: Snare (x), Tom (x), Snare (x), Tom (x). Measure 2: Snare (x), Tom (x), Snare (x), Tom (x). Measure 3: Snare (x), Tom (x), Snare (x), Tom (x). Measure 4: Snare (x), Tom (x), Snare (x), Tom (x). Measure 5: Snare (x), Tom (x), Snare (x), Tom (x).

3 F7 B♭ F7 B♭ F7 B♭ F7 B♭

Ooo - wee - 000 - 000 - 000 - 000 - 000 -

F7

(Bass - as written)

The vocal part starts with a rest followed by a note on the first beat of measure 3. Measures 4-7 follow a similar pattern with the vocal line: 'wee.' (measures 4-5) and 'Walk, walk, walk, walk.' (measures 6-7). The bass part provides harmonic support throughout.

7 A7 B♭ F7 B♭ F7 B♭ F7 B♭

Ooo - 000 - 000 - 000 - 000 - 000 - 000 -

wee.

Walk, walk, walk, walk.

The vocal part continues with 'wee.' (measures 8-9) and 'Walk, walk, walk, walk.' (measures 10-11). The bass part remains consistent, providing harmonic support.

II F B♭ F C7

Walk like a man.

The vocal part concludes with the lyrics 'Walk like a man.' The melody consists of sustained notes on each syllable, with a melodic line connecting the 'a' and 'man' in 'like a man.'

15 F Gm F Gm F Gm

15 Doo-wah Doo-wah

15 Oh, how you tried to cut me down to size by tell-ing dir-ty lies to my  
Fine-eyed ba - by, I don't mean may - be. We're gon-na get a long some -

18 F Gm F Gm

18 Doo - wah, wah, wah

19 friends.  
how.

20 But Soon, my you'll be fath - er cry - in' said, on

20 F Gm F Gm F F7

20 Doo-wah

21 He said,  
He's gon-na

20 "Give her up, don't both-er, the world is-n't com - ing to an end.  
'count of all your ly - in'. Oh yeah, just look who's laugh - in' now."

23 B♭ E♭ B♭ E♭ B♭ Dm Cm F7

23 Walk like a man,  
Walk like a man,

24 talk like a man.  
fast as he can.

25 Walk like a man, my  
Walk like a man, from

26 son. you.

"Walk like a man,  
Walk like a man,  
talk like a man.  
fast as I can.

Walk like a man, my  
Walk like a man, from

son. you.

27            B♭            E♭            B♭            E♭            B♭            Dm            Cm    F

No wom-an's worth\_\_\_\_ crawling on the earth.  
He'll tell the world, "For-get a-bout it girl."

No wom-an's worth\_\_\_\_ crawling on the earth, so walk like a man my son.  
I'll tell the world, "For-get a-bout it girl," and walk like a man from you.

31            F            B♭            F            B♭            F            B♭            F            B♭

Ooo-wee-ooo - 000-000 - 000 - 000 - wee

ooo - wee -eee - 000.

Walk,      walk,      walk,      walk.

35            1.            F            B♭            F            B♭            F            C7

Ooo - 000 - 000 - 000 - 000 - 000 - 000

39            2.            F            B♭            F            B♭            F            B♭            F

Ooo-ooo-ooo - 000-000-000-000 - 000.

Walk,      walk,      walk,      walk.      Walk,      walk,      walk,      I'm gon-na walk!

Thank you. Thank you very much.

For our final song in tribute to Peter, Paul, and Mary, we'll jump back to the year 1962. You'll remember that this period in America was a time when protest songs were quite popular. And this song by the trio quickly found its way to the top of the charts.

Here's that great Peter, Paul, and Mary hit that poses a number of questions about peace, war, and freedom - "Blowin' In The Wind."

## VOCAL DUET

Last revised: 2024.05.16 11-Blowin' In The Wind(KVSX20183.21.pdf)

## Blowin' In The Wind

Em

Keyboard

D

1 C D G Em Keyboard D

5 C D G

9 G C G  
How many roads must a man walk down before they

14 C Am D D7 G C G  
call him a man? How many seas must a white dove

20 Em G C Am D D7  
sail before she sleeps in the sand?

25 G C G  
How many times must the cannon balls fly before they're for -

30 C Am D D7 C D G  
ever banned? The answer, my friend, is blowing in the wind.

D

2  
36 Em C D7 G

The an - sver is blow-ing in the wind.

41 G C G C Am D D7

(F) How man-y years can a mountain ex - ist be - fore it is washed to the sea? —

49 G C G Em G

How man-y years can some peo - ple ex - ist be - fore they're al -

54 C Am D D7 G C G

lowed to be free? How man-y times can a man turn his

60 C Am D D7

head and pre - tend that he just does-n't see? The

65 C D G Em

an - sver, my friend, is blow-ing in the wind. The

69 C D7 G

an - sver is blow-ing in the wind. —

3 D

73 G C G C Am

73 How man-y times must a man look up, before he can see the

79 D D7 G C G Em

79 sky? How man-y ears must one man have been

85 G C Am D D7 G C

85 fore he can hear people cry? How many deaths will it.

91 G C Am D D7

91 take till he knows that too many people have died? The

97 C D G Em C

97 an - swer, my friend, is blowing in the wind. The an - swer is

102 D7 G (Keyboard) D7

102 blowing in the wind.

107 G C D7 G

107 The an - swer is blowing in the wind.

Thank you. OK. What were some 5 syllable words that you heard: (Irresponsible, Unreliable, Undependable, Unpredictable, Undeniably, Irresponsibly). Great!

Now, our next song was written back in 1955 and is thought to be the most recorded song of the 20th century. By some counts, over 500 versions have been recorded throughout the world in hundreds of different languages. The one we probably all remember was recorded by an artist whose name was Al Hibler. Al had sung for years with Duke Ellington's band, but this was the song that really brought him fame. Anyone care to guess the name of this next song? Right - Unchained Melody.

F

## Unchained Melody

Keyboard

The musical score consists of two staves: a piano staff (treble and bass) and a vocal staff (soprano). The piano part provides harmonic support with chords and rhythmic patterns. The vocal part includes lyrics and specific performance instructions like '3' for triplets.

**Piano Part (Treble and Bass Staves):**

- Measures 1-4: E♭, C, E♭, C, A♭, C, B♭, E♭, C, E♭.
- Measures 5-8: E♭, C, A♭, B♭, E♭, C, B♭, E♭.
- Measures 9-12: A♭, C, B♭, E♭, C, A♭, B♭, E♭.
- Measures 13-16: E♭, C, A♭, B♭, E♭, C, A♭, B♭.
- Measures 17-20: E♭, C, B♭, E♭, C, A♭, B♭, E♭.
- Measures 21-24: E♭, G, C, G, A♭, B♭, E♭, E♭, B♭, E♭.
- Measures 25-28: A♭, B♭, E♭, E♭, A♭, B♭, E♭, E♭, B♭, E♭.
- Measures 29-32: A♭, B♭, E♭, E♭, A♭, B♭, E♭, E♭, B♭, E♭.
- Measures 33-36: A♭, B♭, E♭, E♭, A♭, B♭, E♭, E♭, B♭, E♭.

**Vocal Part (Soprano Staff):**

Lyrics and performance markings:

- Measures 1-4: Oh, my love, my dar-ling, I've hung-ered for your touch a
- Measures 5-8: long lone - ly time. And time goes by so slow ly, and
- Measures 9-12: time can do so much. Are you still mine? |
- Measures 13-16: need your love. I need your love. God
- Measures 17-20: speed your love to me. |
- Measures 21-24: Lone - ly riv - ers flow to the sea to the sea,
- Measures 25-28: to the sea, to the sea, to the sea,
- Measures 29-32: to the sea, to the sea, to the sea,
- Measures 33-36: to the sea, to the sea, to the sea.

33 A♭ 3 B♭ 3 A♭ 3 G♭  
Lone - ly riv - ers sigh, "Wait for me, wait for me."

35 A♭ 3 B♭ 3 E♭  
I'll be com - ing home, wait for me.

37 E♭ C m A♭ B♭  
Oh, my love, my dar - ling, I've hung - ered for your

41 E♭ C m B♭ B♭7  
touch a long lone - ly time. And

45 E♭ C m A♭ B♭  
time goes by so slow - ly, and time can do so

49 E♭ C m B♭ B♭7  
much. Are you still mine? I

53 E♭ G m C m G m  
need your love, I need your love. God

57 A♭ B♭ B♭7 E♭ C m A♭ A♭° E♭6  
speed your love to me.

The musical score consists of eight staves of music for a single voice. Each staff begins with a treble clef and a key signature of one flat (F#). Measures are numbered 33 through 57 above the staff. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the staff, corresponding to the chords. Measure 33 starts with A♭, followed by three measures of B♭, then three measures of A♭, and finally G♭. The lyrics are "Lone - ly riv - ers sigh, 'Wait for me, wait for me.'". Measure 35 starts with A♭, followed by three measures of B♭, and ends with E♭. The lyrics are "I'll be com - ing home, wait for me.". Measure 37 starts with E♭, followed by C m, A♭, and B♭. The lyrics are "Oh, my love, my dar - ling, I've hung - ered for your". Measure 41 starts with E♭, followed by C m, B♭, and B♭7. The lyrics are "touch a long lone - ly time. And". Measure 45 starts with E♭, followed by C m, A♭, and B♭. The lyrics are "time goes by so slow - ly, and time can do so". Measure 49 starts with E♭, followed by C m, B♭, and B♭7. The lyrics are "much. Are you still mine? I". Measure 53 starts with E♭, followed by G m, C m, and G m. The lyrics are "need your love, I need your love. God". Measure 57 starts with A♭, followed by B♭, B♭7, E♭, C m, A♭, A♭°, and E♭6. The lyrics are "speed your love to me.".

Here's a song made famous by Van Morrison.

Brown Eyed Girl.

## MALE VOCAL

# Brown-Eyed Girl

## (Keyboard)

## Keyboard

Hey, where did we go—  
days when the rains\_came?

Down in the hol-low  
play - in' a new\_game.

Laugh-in and a run-nin', hey, hey,  
skip-pin' and a jump-in'

in the mis - ty morn - in fog with  
our,— our hearts a - thump-in' and

you,  
my brown-eyed  
girl.

You, my  
brown-eyed  
girl.—

And what-ev-er hap - pened  
Tues - day and so—slow

go-in' down the old\_mine  
with a  
tran - sis-tor ra - dio?

Stand-in' in the sun-light laugh-in', hid-in' 'hind a rain-bow's wall?  
 Slip-pin' and a slid - in' all a-long the wa - ter fall with  
 you, my brown-eyed girl. You, my— brown-eyed girl.

Do you re-mem - ber when we used to sing,  
 "Sha la— la la— la la— la la— la la— ti dah.—  
 Sha la— la la— la la— la la— la la— ti dah,— la ti dah.

(Keyboard) (Bass)

E♭ A♭ E♭ B♭7

68

E♭ A♭ E♭ B♭7

So hard to find—my way now that I'm on—my own.

E♭ A♭ E♭ B♭7

I saw you just the oth-er day, my,— how you have grown.

80 E♭ A♭ E♭ B♭7

Cast my mem'ry back there, Lord.

Some-times, I'm o-ver-come, think-in' 'bout it.

84 E♭ A♭ E♭ B♭7

Mak-in' love in the green— grass

be-hind the sta-di-um with you,

88 A♭ B♭7 E♭ C m

— my brown-eyed girl.—

92 A♭ B♭ E♭

You, my— brown-eyed girl.—

96 B♭7

Do you re-mem - ber when we used to sing,

99 E♭ A♭ E♭ B♭7

— "Sha la— la la— la la— la la— la la— ti dah.—

103 E♭ A♭ E♭ B♭7

Sha la— la la— la la— la la— la la— ti dah,—

107 E♭ A♭ E♭ B♭7

"Sha la— la la— la la— la la— la la— ti dah.—

III E♭ A♭ E♭ B♭7 E♭

Sha la— la la— la la— la la— la la— ti dah,— la, ti— dah.

Thank you.

Time for another medley of great rock and roll hits from the past. This one features songs by Bob Seger, the Beatles, and the Isley Brothers.

You can all dance this medley of rock and roll songs, so let's get up and get those feet a jumping!

# Rock Medley 2-Ticket To Ride, Old Time Rock & Roll, Twist And Shout

VOCAL DUET

Keyboard

**(Keyboard & Guitar Only)**

5      E $\flat$       E $\flat$  sus      E $\flat$       E $\flat$  sus      E $\flat$       E $\flat$  sus      E $\flat$       E $\flat$  sus

Day, The  
think I'm gon-na be sad, I think it's to-day, yeah! The  
girl that's driv - in' me mad girl that's driv - in' me mad is go - in' a - way.

**(Add Bass & Drums)**

9      E $\flat$       E $\flat$  sus      E $\flat$       E $\flat$  sus      F m      B $\flat$

9      girl that's driv - in' me mad      girl that's driv - in' me mad is go - in' a - way.

13      C m      A $\flat$       C m      D $\flat$  maj 7

13      She's got a tick-et to ri - hide. She's got a tick-et to ri - hi - hide.  
She's got a tick-et to ri - hide. She's got a tick-et to ri - hi - hide.

17      C m      B $\flat$       E $\flat$

17      She's got a tick-et to ride. but she don't care. Just take those old records  
She's got a tick-et to ride, but she don't care.

2  
21 E♭ off the shelf. A♭ I'll sit and lis - ten to 'em by my - self.

24 B♭ To - day's mu - sic ain't got the same soul. I like that old - time

27 E♭ rock 'n' roll. Don't try to take me to a dis - co.

30 A♭ You'll nev'er e - ven get me out on the floor. In ten min - utes I'll be

33 B♭ late for the door. I like that old - time rock 'n' roll.

36 B♭ Still like that old - time rock 'n' roll. E♭ That kind of mu - sic just

39 A♭ soothes my soul. B♭ I rem - i - nisce a - bout the days of old

42 E♭ B♭ B♭7 with that old - time rock 'n' roll. B♭ Well, shake it up ba -

45 E♭ A♭ B♭ B♭7 E♭ A♭ B♭ B♭7  
 - by now, twist and shout. Comeon, comeon, comeon, comeon

45

Shake it up, ba - by, twist and shout. \_\_

3

This musical score consists of six staves of music for two voices (Soprano and Bass) in E-flat major and common time. The lyrics are integrated into the vocal parts, and chords are indicated above the notes.

**Chords:**

- 49: E♭, A♭, B♭, B♭7, E♭, A♭, B♭, B♭7
- 53: E♭, A♭, B♭, B♭7, E♭, A♭, B♭, B♭7
- 57: E♭, A♭, B♭, B♭7, E♭, A♭
- 60: B♭, B♭7, E♭, A♭, B♭, B♭7
- 63: E♭, A♭, B♭7

**Lyrics:**

49: ba-by now, come on and work it on out. Well, twist lit-tle girl,  
Come on ba - by, work it on out. —

53: — you know you twist so fine. Come on a twist a lit-tle  
Twist lit-tle girl, twist so fine. —

57: clo-ser now and let me know that you're mine.  
Lit-tle clo - ser, let me know you're mine.

60: Well, shake it, shake it, shake it ba-by now, Well, shake it, shake it, shake it  
— Shake it up, ba - by,

63: ba - by now, Twist and shout!  
Shake it up, ba - by,

Thank you. How was that? Did you enjoy our tribute to the great Willie Nelson?

Our next country hit was both written and recorded by Tammy Wynette in 1968. It's ranked as the #1 song on Country Music Television's list of the Top 100 Country Music Songs.

Here's \_\_\_\_\_ with a recommendation to all of you ladies out there. Just "Stand By Your Man."

FEMALE VOCAL

## Stand By Your Man

Keyboard

(Sax) D♭ E♭ B♭m7 E♭7 A♭

5 A♭ /G /F E♭7  
Some-times it's hard to be a wom-an,

9 B♭m7 E♭7 A♭ A♭7 /A♭ /B♭ /C  
giv-ing all your love to just one man.

13 D♭ A♭  
You'll have bad times, and he'll have good times

17 B♭7 E♭ E♭7 /E♭ /F /G  
do - ing things that you don't un-der - stand.

21 A♭ /G /F E♭7  
But if you love him, you'll for - give him,

25 B♭m7 E♭7 A♭ A♭7 /A♭ /B♭ /C  
ev - en though he's hard to un-der - stand.

29 D♭ A♭ D♭  
And, if you love him, oh, be proud of him,

33 A♭ D♭ A♭ /E♭ /F /G  
'cause af - ter all, he's just a man.

2

37 A♭ C D♭ /C /B♭  
 Stand by your man. Give him two arms to cling to

41 A♭ F B♭ E♭ E♭7  
 and some-thing warm to come to when nights are cold and lone - ly.

45 A♭ C D♭ B♭m /C /B♭  
 Stand by your man and tell the world you love him.

49 A♭ E♭7 C F7  
 Keep giv-ing all the love you can.

53 D♭ E♭ E♭7 A♭ D♭ A♭ /E♭ /F /G  
 Stand by your man.

57 A♭ C D♭ /C /B♭  
 Stand by your man and show the world you love him.

61 A♭ E♭ C F7  
 Keep giv-ing all the love you can.

65 D♭ E♭ E♭7 A♭ D♭ A♭ D♭  
 Stand by your man.

69 A♭ (Sax) D♭ A♭  
 (Sax)

Thank you very much.

For this third great hit by Dionne Warwick, we'll again turn to the compositional wizardry of Burt Bacharach. This song conveys a woman's concern for her man who's serving in the Vietnam War. This song was released in 1967 and became a million-selling hit, reaching the #4 spot on the Billboard Top 100. Aretha Franklin also produced a notable recording.

Here's \_\_\_\_\_ with this great Warwick hit - "I Say A Little Prayer For You."

# I Say A Little Prayer For You

**F**  
Keyboard

(Sax)

F maj7

C9

F maj7

The musical score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef parts with various chords and patterns. The third staff is for the piano bass. The fourth staff is for the piano treble. The fifth staff is for the piano bass. The bottom two staves are for the saxophone, with lyrics written below them. The lyrics are:

1. The mo - ment I run\_\_ for the bus, dear,  
    wake up, bus, dear,  
    be - fore rid - ing I while put on think my  
    on think of

15. F Bb A7 (Sax)  
make - up, us dear. I say a lit - tle prayer for you.  
                  I say a lit - tle prayer-for you.

18. Dm7 Gm7 C  
While comb-ing At work, I just hair, now  
    take time, and won - d'ring what  
    and all through the dress to  
    what cof - fee

22. F Bb A7 (Sax)  
wear now, break time, I say a lit - tle prayer for you.  
                  I say a lit - tle prayer-for you.

25      B♭            C9            A m            Dm            E♭            F

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

28      B♭            C9            A m            Dm            E♭            F

ev er and ev er, we nev - er will part, oh how I'll love you, to

31      B♭            C9            A m            Dm            E♭            F

geth-er, to - geth-er, that's how it must be. To live with - out you would

34      B♭            C9            A (Sax)

on - ly mean heart-break for me. \_\_\_\_\_

37      Dm7 (Sax)      Gm7            (Keyboard)      C            F

42      B♭            A7 (Sax)      Dm7            Gm7            (Keyboard)

say a lit-tle prayer for you. \_\_\_\_\_

47      C            F            B♭            A7 (Sax)

I say a lit - tle prayer for you. \_\_\_\_\_ For-

51      B♭            C9            A m            Dm            E♭            F

ev - er, for - ev - er, you'll stay in my heart and I will love you for -

54            B♭            C9            A m            D m            E♭            F  
 ev er and ev er, we nev - er will part, oh how I'll love you, to

57            B♭            C9            A m            D m  
 geth - er, to - geth - er, that's how it must be. To

59            E♭            F            B♭            C9            A (Sax)  
 live with - out you would on - ly mean heart-break for me.

63            Dm7            Gm7            B♭/C            B♭  
 My dar - ling be - lieve me, for me there is no one but

68            F maj7            C9sus            F maj7            C9sus            F maj7            C9sus  
 you. Please love me, too. I'm in love with you. An-swer my

74            F maj7            C9sus            F maj7            (Sax)            C9sus  
 prayer. Say you'll love me, too.

79            F maj7            (Sax)            C9sus  
 Why don't you ans - wer my prayer?

83            F maj7            (Sax)            C9sus  
 Ev-'ry day I say a lit - tle prayer. Why don't you

87            F maj7            (Sax)            C9sus            F maj7  
 just ans-wer my prayer?

Thank you.

We'll close this tribute to the Beatles with my personal favorite. It was written for their album entitled "Help," and has the most cover versions of any song ever written. It was written by Paul McCartney for himself as a solo. It was voted as the best song of the 20th century by the BBC. Here is "Yesterday."

# Yesterday

F

**Keyboard**

(Keyboard)

Keyboard

A♭ A♭  $\text{S}_{A\flat}$

Yes - ter - day  
Sud-den - ly

4 G m7 C7 Fm Fm7/E♭ D♭ E♭7

all my trou-bles seemed so far a-way.  
I'm not half the girl I used to be.  
Now it looks as though they're  
There's a sha - dow hang - ing

7 A♭ A♭/G Fm7 B♭7 D♭ A♭

here to stay, Oh, I be - lieve in yes - ter - day.  
ov - er me. Oh, yes - ter - day came sud - den - ly.

10 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭

Why he had to go, I don't know, he would - n't say.

14 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭

I said some - thing wrong, now I long for yes - ter - day.

18 A♭ G m7 C7 Fm Fm/E♭D♭ E♭7

Yes-ter-day love was such an ea - sy game to play. Now I need a place to

22 A♭ A♭/G Fm7 B♭7 To Coda D♭ A♭ D.S. al Coda

hide a - way. Oh, I be - lieve in yes - ter - day.

25 D♭ A♭ Fm7 B♭7 D♭ A♭

yes - ter - day. Oh, I be - lieve in yes - ter - day.  
Rit.

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Our featured artist this evening was born in 1935 in Great Britain. She made her Broadway debut in 1954 at the age of 19 and was the leading lady in a ton of musicals, including My Fair Lady, Camelot, Mary Poppins, and my all-time favorite - The Sound Of Music. Who is she? You got it - Julie Andrews.

We're going to play 3 of her greatest hits. Remember a couple of songs back when we talked about 5 syllable words in the song. Well, this first song has 14 syllables in its title and 34 letters in its name. Julie sang it in the film "Mary Poppins." Anyone have a guess? Right. Supercalifragilisticexpialidocious, which simply means "fantastic."

Here's \_\_\_\_\_ to give us a simply fantastic version of the song.

VOCAL ONLY

## Supercalifragilisticexpialidocious

D

Keyboard

A<sup>b</sup> E<sup>b7/G</sup> /E<sup>b</sup> A<sup>b</sup> E<sup>b7/G</sup> /E<sup>b</sup>

5 A<sup>b</sup> A<sup>b</sup> maj7 A<sup>b</sup><sub>6</sub> A<sup>o7</sup> E<sup>b7</sup>  
(F) Su - per - cal - i - frag - i - lis - tic - ex - pi - alo - i - do - cious!

9 B<sup>b</sup><sub>m7</sub> E<sup>b7</sup> B<sup>b</sup><sub>m7</sub> E<sup>b7</sup> A<sup>b</sup>  
E - ven though the sound of it is some-thing quite a - tro - cious,

13 A<sup>b</sup> maj7 A<sup>b</sup><sub>7</sub> D<sup>b</sup>  
if you say it loud e - nough, you'll al - ways sound pre - co - cious.

17 D<sup>b</sup><sub>6</sub> D<sup>o7</sup> A<sup>b</sup> A<sup>o7</sup> E<sup>b7</sup> A<sup>b</sup>  
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

21 A<sup>b</sup> E<sup>b7</sup> A<sup>b</sup> E<sup>b7</sup>  
Um did-dle did-dle, um did-dle ay! Um did-dle did-dle, um, did dle ay!(M) Be  
(F) He  
(F) So

25 A<sup>b</sup> A<sup>b</sup> maj7 A<sup>b</sup><sub>6</sub> A<sup>o7</sup> E<sup>b7</sup>  
cause I was a - fraid to speak when I was just a lad, me  
trav - eled all a - round the world and ev - 'ry where he went he'd  
when the cat has got your tongue, there's no need to dis - may. Just

29 B<sup>b</sup><sub>m7</sub> E<sup>b7</sup> B<sup>b</sup><sub>m7</sub> E<sup>b7</sup> A<sup>b</sup>  
fath - er gave me nose a tweak and told me I was bad. But  
used his word and all would say, "There goes a clev - er gent!" When  
sum - mon up this word and then you've got a lot to say. (M) But

D

33 A<sup>b</sup>maj7 A<sup>b</sup>7 D<sup>b</sup>

then one day I learned a word that saved me ach - in' nose, the  
dukes and ma-ha - ra - jahs pass the time of day with me,  
bet - ter use it care - ful - ly or it can change your life. One

37 F<sup>°</sup>7 B<sup>b</sup>7 E<sup>b</sup>7

big - gest word you ev - er 'eard and this is 'ow it goes: Oh!  
say me spe - cial word and then they ask me out to tea. (Both) Oh.  
night I said it to me girl, and now me girl's me wife! (Both) Oh!

41 A<sup>b</sup> A<sup>b</sup>maj7 A<sup>b</sup>6 A<sup>o</sup>7 E<sup>b</sup>7

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!  
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!  
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

45 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>

E - ven though the sound of it is some-thing quite a - tro - cious,  
E - ven though the sound of it is some-thing quite a - tro - cious,  
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

49 A<sup>b</sup>maj7 A<sup>b</sup>7 D<sup>b</sup>

if you say it loud e - nough, you'll al - ways sound pre - co - cious.  
if you say it loud e - nough, you'll al - ways sound pre - co - cious.  
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

53 D<sup>b</sup>6 D<sup>o</sup>7 A<sup>b</sup> A<sup>o</sup>7 E<sup>b</sup>7 A<sup>b</sup>

1,2

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!  
Su - per - cal - i - frag - il - lis - tic - ex - pi - al - i - do - cious!  
Su - per - cal - i - frag - i - lis - tic

57 E<sup>b</sup>7 (M) A<sup>b</sup> D<sup>b</sup>6 D<sup>o</sup>7 A<sup>b</sup> A<sup>o</sup>7 E<sup>b</sup>7 A<sup>b</sup>

3

(F)

ex - pi - al - i - do - cious!

Our next song debuted on *Billboard*'s Hot 100 on August 7, 1961, and remained for twelve weeks, peaking at #7. It was written by Barry Mann and Gerry Goffin. It's a doo-wap song about how doo-wap songs made the song writer's girl fall in love with him. Wow. If were only that easy!

I'll bet you dollars to doughnuts you haven't heard this one for a long, long, time. Get it? – Dough-NUTS?

Here we go with "Who Put the Bomp".

No intro - Give pitch

## Who Put The Bomp?

F

Keyboard

(Keyboard &amp; Bass - Freely)

A7 D Bm

I'd like to thank the guy who wrote the song that made my  
ba - by fall in love with me (All in twist rhythm)

Who put the bomp in the bomp, bah bomp, bah bomp?  
Who put the ram in the ram - a lam - a ding dong?  
Who put the bop in the bop, shoo bop, shoo bop?  
Who put the dip in the dip, da dip, da dip?  
Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

Chords indicated: A7, D, Bm, Em, A7, D, A7, G, A7, D, Bm, G, A7, D, F#7, G, A7, D, Bm, Em, A7, D, A7, To Coda Ø

2  
24 D Bm G A7

When my ba-by heard: \_\_\_\_\_ Bomp, bah bah bomp, bah bomp \_\_\_\_\_ bah bomp bah,

28 D Bm G A7

ev - 'ry word went right in - to his heart. \_\_\_\_\_ And

32 D Bm G A $\flat$ 7

when he heard them singing: Ram-a ram a, ram a, lam-a, lam-a, ding dong,

36 D A7 D A7 D.S. al Coda

$\emptyset$  Coda he said we'd nev - er have to part. \_\_\_\_\_ So,

40 D B $\flat$ 7 E $\flat$  Cm

me. Each time that we're a - lone:

44 A $\flat$  3 3 3 3 3 3

Boog - i - ty, book - i - ty, boog - i - ty shoo,

46 E $\flat$  Cm A $\flat$  B $\flat$ 7

sets my ba - by's heart all a - glow. \_\_\_\_\_ And

50 E $\flat$  Cm A $\flat$  A $\circ$ 7

ev - 'ry - time we dance to dip, da dip, da dip, dip, da - dip, da-dip,

54 E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7

he al - ways says he me so. \_\_\_\_\_ So,

(Sax adlib 2nd time)

3

58 E♭ Cm

Who put the bomp in the bomp, bah bomp, bah bomp?

60 A♭ B♭7

Who put the ram in the ram - a lam - a ding dong?

62 E♭ Cm

Who put the bop in the bop, shoo bop, shoo bop?

64 A♭ B♭7

Who put the dip in the dip, da dip, da dip?

66 E♭ G7 A♭ A°7

Who was that man? I'd like to shake his hand. He

70 E♭ Cm Fm B♭7 E♭ B♭7

made my ba - by fall in love with me.

74 E♭ G7 A♭ A°7

Who was that man? I'd like to shake his hand. He

78 E♭ Cm Fm B♭7 E♭

made my ba - by fall in love with me. He

82 E♭ Cm Fm B♭7 E♭

made my ba - by fall in love with me. He

No intro - Give pitch

# Who Put The Bomp?

**M**  
Keyboard

(Keyboard &amp; Bass - Freely)

D7 G Em

I'd like to thank the guy who wrote the song that made my

4 A m D7 G D7

ba - by fall in love\_ with me (All in twist rhythm)

8 G Em

Who put the bomp in the bomp, bah bomp, bah bomp?

10 C D7

Who put the ram in the ram - a lam - a ding dong?

12 G Em

Who put the bop in the bop, shoo bop, shoo bop?

14 C D7

Who put the dip in the dip, da dip, da dip?

16 G B7 C D<sup>b</sup>7

Who was that man? I'd like to shake his hand. He

20 G E m A m D7 To Coda Φ G D7

made my ba - by fall in love with me.

2  
24 G Em C D7

When my ba-by heard: \_\_\_\_\_ Bomp, bah bah bomp, bah bomp \_\_\_\_\_ bah bomp bah,

28 G Em C D7

ev - 'ry word went right in - to her heart. \_\_\_\_\_ And

32 G Em C D<sup>b</sup>7

when she heard them singing: Ram-a ram a, ram a, lam-a, lam-a, ding dong,

36 G D7 G D7 D.S. al Coda

**Coda** she said we'd nev - er have to part. \_\_\_\_\_ So,

40 G E<sup>b</sup>7 A<sup>b</sup> Fm

me. Each time that we're a - lone:

44 D<sup>b</sup> 3 3 3 3 3 3 E<sup>b</sup>7 3 3

Boog-i - ty, boog - i - ty, boog - i - ty, boog - i - ty, book-i - ty, boog-i - ty shoo,

46 A<sup>b</sup> Fm D<sup>b</sup> E<sup>b</sup>7

sets my ba - by's heart all a - glow. \_\_\_\_\_ And

50 A<sup>b</sup> Fm D<sup>b</sup> D<sup>o</sup>7

ev - 'ry - time we dance to dip, da dip, da dip, dip, da - dip, da-dip,

54 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7

she al - ways says she loves me so. \_\_\_\_\_ So,

58 A♭ Fm Who put the bump in the bump, bah bump, bah bump?

60 D♭ E♭7 Who put the ram in the ram - a lam - a ding dong?

62 A♭ Fm Who put the bop in the bop, shoo bop, shoo bop?

64 D♭ E♭7 Who put the dip in the dip, da dip, da dip?

66 A♭ C7 D♭ D°7 Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

70 A♭ Fm B♭m E♭7 A♭ E♭7 Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

74 A♭ C7 D♭ D°7 Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

78 A♭ Fm B♭m E♭7 A♭ Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

82 A♭ Fm B♭m E♭7 A♭ Who was that man? I'd like to shake his hand. He  
made my ba - by fall in love with me.

Thank you. What a weird creature!

One final medley of the day coming up right now. This one contains songs by such rock and roll greats as Elvis Presley, Joey Dee and the Starlighters, and Bill Haley and the Comets.

This medley really moves out, so if you're a bit faint of heart, beware!

Let's rock!

# Rock Medley 3-Blue Suede Shoes, Peppermint Twist, Rock Around The Clock

Keyboard

TWIST BEAT

F (Keyboard)      E♭      B♭      N.C.  
(F) Well, it's a

5      B♭ N.C.      B♭ N.C.      B♭ N.C.      B♭7  
one for the mon-ey,      two for the show, a      three to get read-y, now      go cat, go, but

9      E♭      E♭7      B♭  
don't you      step on my blue      suede      shoes.      Well, you can

13      F      E♭      B♭  
do an-y-thing, but stay off\_\_ of my blue suede shoes.      Well, you can

17      B♭ N.C.      B♭ N.C.      B♭ B♭ N.C.      B♭ B♭ N.C.      B♭  
knock me down,      step on my face,      slan-der my name all      o-ver the place. Well,

21      B♭ N.C.      B♭      B♭ N.C.      B♭      B♭      B♭7  
do an-y-thing that you wan-na do,      but uh      uh hon-ey, lay off\_\_ of them shoes. Oh

25      E♭7      B♭  
don't you      step on my blue      suede      shoes.      Well, you can

29      F      E♭7      B♭  
do an - y - thing, but stay off\_\_ of my blue      suede      shoes.      Well, we

2  
33 B<sub>b</sub>

33 got a new dance, and it goes like this: Bop-a shoo - op, bop-a bop-a shoo-op.The  
(M)

37 E<sub>b</sub>  
B<sub>b</sub>

37 name of the dance is "The Pep-per-mint Twist." Bop-a shoo - op, bop-a, bop-a shoo-op. I

41 F E<sub>b</sub>  
B<sub>b</sub>

41 like \_\_ it like this, the pep-per-mint twist. Bop-a shoo - op, bop-a, bop-a shoo-op.

45 B<sub>b</sub>  
B<sub>b</sub>7 E<sub>b</sub>  
B<sub>b</sub>

45 Round and round, up and down. Round and round, up and down.

53 F E<sub>b</sub>  
N.C. N.C.

53 Round and round and a up and down and-a one, two, three, four, one, two, three, kick!

57                    B♭ N.C.

One, two, three o-clock, four o-clock rock, five, six, seven o-clock,

60                    B♭ N.C.

eight o-clock rock, nine, ten, eleveno-clock, twelve o-clock, rock. We're gon-na

63                    F7 N.C.

rock a-round the clock to - night. Put your

65                    B♭ (Sing 1 & 2, Sax 3, Sing 4)

glad rags on and join me, hon, We'll the  
clock strikes two, cool off, four, if start a -  
clock strikes twelve, we'll cool off, then start a -

67

have some fun when the clock strikes one. We're gon - na  
band slows down, the yell for a more. gain.  
rock - ing round we'll the clock yell for a more. gain.

69                    E♭7

rock a-round the clock to - night. We're gon - na rock, rock, rock 'til

72

broad day-light. We're gon - na rock, we're gon - na rock a - round the clock to - night.

75

1. B♭                2. B♭                3. B♭

(Sax)                (Sax)                (Sax)

When the              When the

81                    4. B♭ (Sax) B♭/D E♭ D♭°/E F F7 B♭

Thank you. Thank you very much.

Our next song was recorded by Elvis Presley, topping the charts in Great Britain in 1962 and later rising to #1 on the easy listening charts in the US. During his live shows, Elvis often closed with this number.

Here's \_\_\_\_\_ to sing the beautiful "Can't Help Falling In Love."

Slow 12/8 Feel

## Can't Help Falling In Love

F

B<sub>b</sub> (Keyboard) 3 F 3 B<sub>b</sub> 3 F 3 Keyboard

3 B<sub>b</sub> Dm Gm Gm7/F 3 Eb B<sub>b</sub> Cm F 3 Eb F7

Wise men say, "On-ly fools rush in." But I can't  
8 Gm Eb 3 Bb/F F7 Bb Bb Dm Gm Gm7/F 3 Eb Bb

help fall-ing in love with you. Shall I stay? Would it be a  
14 Cm F 3 Eb F7 Gm Eb 3 Bb/F F7 Bb

sin if I can't help fall-ing in love with you.

(Sing both times)

Dm 3 D $\flat$ <sup>o</sup>7 Dm 3 D $\flat$ <sup>o</sup>7

19 Dm 3 D $\flat$ <sup>o</sup>7 Dm 3 D $\flat$ <sup>o</sup>7

Like a riv - er flows sure - ly to the sea,  
21 Dm 3 D $\flat$ <sup>o</sup>7 Dm 3 Cm7 F7

dar - ling so it goes. Some things are meant to be.  
24 B<sub>b</sub> Dm Gm Gm7/F 3 Eb B<sub>b</sub> Cm F 3

Take my hand. Take my whole life, too, for  
28 E $\flat$  F7 Gm E $\flat$  Bb/F F7 B<sub>b</sub> To Coda ① D.S. al Coda

① Coda I can't help fall-ing in love with you.  
32 B<sub>b</sub> E $\flat$  F7 Gm E $\flat$  Bb/F F7 B<sub>b</sub>

you, for I can't help fall-ing in love with you.

Thank you very much.

Our next song is another transcription from an old Italian song originally titled “O Sole Mio.” Tony Martin recorded his version in 1949 with the title of “There’s No Tomorrow,” and then Elvis Presley recorded his version with an entirely different lyric and title - “It’s Now Or Never.”

\_\_\_\_\_ will perform Elvis’ version this afternoon/evening.

Enjoy!

Latin Beat

## It's Now Or Never

F

Keyboard

(Sax)

F7 B♭ Cm It's now or  
never, come hold me tight. Kiss me, my  
dar - lin', be mine to - night. To -  
mor - row will be too late. It's now or  
never, my love won't wait. When I first  
saw you with your smile so ten - der, my heart was  
captured. My soul sur - ren - dered. I spent a  
life - time waiting for the right time. Now that you're  
near, the time is here at last. It's now or

37 B♭

nev-er, come hold me tight. Kiss me, my

41 F7 B♭

dar - lin', be mine to - night. To -

45 E♭m B♭

mor - row will be too late. It's now or

49 F7 B♭

nev-er, my love won't wait. It's now or

53 F7 B♭

nev-er, my love won't wait. It's now or

57 F7 B♭

nev - er, my love won't wait.

Thank you very much. Great job gang.

Our next rock and roll song is one that was the biggest hit by Sam the Sham and the Pharaohs. It was named Billboard Magazine's "Biggest Hit Of The Year" in 1965.

\_\_\_\_\_, what's the name of this strange creature with two big horns and a wolly jaw?

(Response). OK. Here's our version of "Wooly Bully."

## VOCAL DUET

## Wooly Bully

Keyboard

G7

5 G7

(M) Mat-ty told Hat-ty \_\_\_\_\_ a-bout a thing she saw, \_\_\_\_\_ had two big horns

10 C7 G7

(F) Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

10 15

and a wool-y jaw. Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

15 D7 C7 G

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

15 20

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

20 G7

(M) Mat-ty told Hat-ty \_\_\_\_\_ "Let's don't take no chance. Let's not be 'L-Sev-en.'

25 C7 G7

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

25 30

Come and learn to dance."Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

30 D7 C7 G

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

30 35

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

2  
35 G7

39 G7 (Guitar/Sax Adlib)

43 C7 G7

47 D7 C7 G7

51 G7

(M) Mat-ty told Hat-ty, \_\_\_\_\_ "It's the thing to do. \_\_\_\_\_ Get you some-one real-ly

56 C7 G7

(F) Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

61 D7 C7 G Wool-y Bul-ly. \_\_\_\_\_

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_

Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly, \_\_\_\_\_ Wool-ly Bul-ly. \_\_\_\_\_ G

66 G7 rit.

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

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number was "Get Happy," written back in 1930 by Harold Arlen and recorded by Judy Garland, Frank Sinatra, and many others.

Our next selection is a waltz, and it was written more recently, in 1965, by Burt Bacharach. It was featured in may films - My Best Friend's Wedding, Happy Gilmore, Forrest Gump and many others.

Here's \_\_\_\_\_ to tell us what we all already know - "What The World Needs Now is ?" You got it - "Love."

# What The World Needs Now Is Love

F

F#m7                    Bm7                    F#m7                    Bm7                    N.C.                    Keyboard

5                    F#m7                    Bm7                    F#m7                    Bm7                    world                    needs                    now                    is love,                    sweet                    love.

9                    G6                    G                    F#m                    A7                    It's                    the on - ly thing                    that there's                    just                    too lit - tle of.                    What the

13                    F#m7                    Bm7                    F#m7                    Bm7                    world                    needs                    now                    is love,                    sweet                    love.

17                    G6                    G                    F#                    F#7                    No,                    not just                    for some                    but                    for                    ev - 'ry-one

21                    Bm7                    Lord, we don't need                    an - oth - er moun - tain,                    there there are                    Lord, we don't need                    an - oth - er mead - ow,                    there there are

25                    A7                    D<sup>6</sup>                    Gmaj7                    G6                    moun-tains                    corn - fields                    and                    hill - sides                    and                    wheat-fields                    e - nough to climb;                    there there are                    e - nough to grow;                    there there are

29                    A7                    D<sup>6</sup>                    Gmaj7                    Bm7                    oceans                    sun-beams                    and                    riv - ers                    e - nough to cross.                    E - nough to last                    O, lis - ten, Lord,

33                    E7                    1. A9                    Em7/A                    till if                    the end you want                    of to time.                    What the

2  
36

2.  
A9

know What the

40 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

44 A♭6 A♭ Gm B♭7

It's the on - ly thing that there's just too lit - tle of. What the

48 Gm7 Cm7 Gm7 Cm7

world needs now is love, sweet love.

52 A♭6 A♭ Gm7

No, not just for some Oh, but just for

56 A♭maj7 B♭7 E♭ N.C.  
(Sax)

ev - 'ry, ev - 'ry one.

60 Gm7 Cm7 Gm7 Cm7 Gm7 Cm7 Gm7

What the world needs now is love, sweet

67 Cm7 Gm7 Cm7 Gm7 Cm7 (Sax) E♭

love. What the world needs now is love, sweet love.

Thank you.

You know, when I first heard the Beatles, I didn't like them at all. But now, I think their music was really great. Our next selection was written by Paul McCartney and originally recorded in 1968. It was written to comfort John Lennon's son, Julian, during his parent's divorce. Here is "Hey, Jude.

# Hey Jude

F  
F  
F

Keyboard

(Sax)

D♭ A♭ E♭7 A♭ E♭7

Hey

5 A♭ E♭ E♭7 E♭7sus

Jude, don't make it bad.  
Jude, don't be afraid,  
Take a sad song and make it  
go out and

8 A♭ D♭ A♭

bet-ter. Re - mem-ber to let her in - to your heart. Then you can start  
get her. The min - ute you let her in - to your heart, then you be - gin -

II E♭7 1 A♭ 2. A♭ A♭7

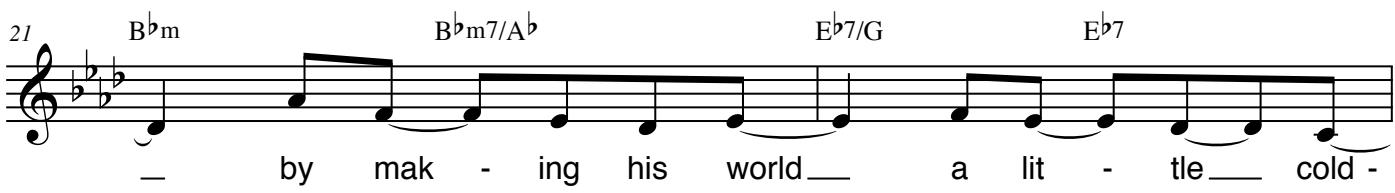
to make it bet - ter. Hey ter. And an - y - time you feel the  
to make it bet

15 D♭ D♭Maj7/C B♭m B♭m7/A♭ E♭7/G E♭7

pain, hey Jude, re - frain. Don't car - ry the world up - on your shoul -

18 A♭ A♭7 D♭ D♭Maj7/C

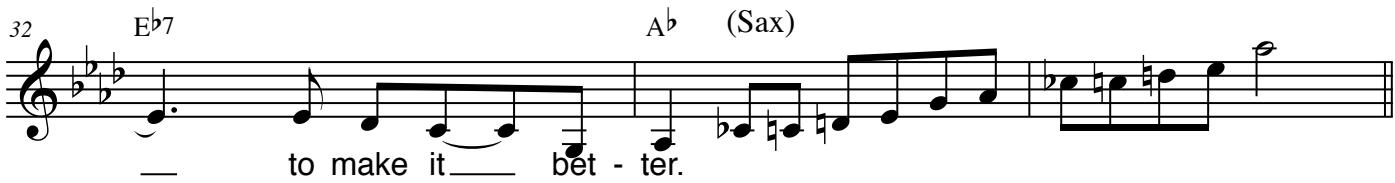
- der. Forwell you know that it's a fool who plays it cool

21      B♭m                  B♭m7/A♭                  E♭7/G                  E♭7  


23      A♭                  (Sax)                  A♭7                  E♭7  


26      A♭                  E♭                  E♭7                  E♭7sus  


29      A♭                  D♭                  A♭  


32      E♭7                  A♭                  (Sax)  


(Play 4 times, louder each time)

35      A♭                  G♭                  D♭                  A♭  


(Sing 3rd & 4th times)

Thank you very much.

This next song was the first great hit by John Fogerty and Creedence Clearwater Revival back in 1969. Since that time, it's been recorded by Bruce Springsteen, Ed Ames, and Tina Turner among many.

It's all about leaving painful, stressful things behind for a more tranquil and meaningful life on a great Mississippi river boat by the name of "Proud Mary?" Let's rock!

VOCAL DUET

## Proud Mary

Keyboard

B♭ G      B♭ G      B♭ G F E♭      C E♭ C

5 C      C  
(F) Left a good job in the city, cleaned a lot of plates in Memphis,  
(M)

9 work - in' for the man ev - 'ry night and day. New Or - leans.  
pumped a lot of pain down in.

12 - ute of sleep - In' side of the cit - y, un - worryin' bout the way things might have been.  
till I hitched a ride on a riv - er boat queen.

15 G      A m  
Big wheel keep on turn-in'. Proud Mar - y keep on burn - int. Roll -  
15

19 C  
 - in', roll - in', roll - in' on the riv - er.

19

23 C A C A C A G F D F D

23

27 D D If you come down to the riv - er,

27

31 bet you gon - na find some peo - ple who live.

31

33 You don't have to wor - ry 'cause you have no mon - ey.

33

35 Peo-ple on the riv - er are happy to give. Big wheel keep on A

35

38 B m

38

turn - in'. Proud Mar - y keep on burn - in'. Roll -.

41 D

41

- in', roll - in', roll - in' on the riv - er. Roll -.

45 D

45

- in', roll - in', roll - in' on the riv - er. Roll -.

49 D

49

- in', roll - in', roll - in' on the riv - er.

53 C A C A C A G F D F D D

53

C A C A C A G F D F D D