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I'm Looking Over A Four-Leaf Clover

F

3 TIMES

Keyboard

(Sax) C B \flat 7 Dm E \flat 7 C7 D \circ 7 C7

5 F G7

I'm look-ing o-ver a four-leaf clo-ver that I o-ver-

10 C7 F

looked be-fore. One leaf is sun-shine, the sec-ond is rain,

16 G7 C7

third is the ros-es that grow in the lane.

21 F G7

No need ex-plain-ing the one re-main-ing, it's some-bod-y

26 B \flat B \circ 7 F/C

I a-dore. I'm look-ing o-ver a four-leaf

32 D7 G7 C7^{1,2.} F C7

clo-ver that I o-ver-looked be-fore.

37 G7 A7 B \flat B \circ 7 F/C

looked be-fore. I'm look-ing o-ver a four-leaf

43 D7 G7 C7 F

clo-ver that I o-ver-looked be-fore.

I'm Looking Over A Four-Leaf Clover

M

3 TIMES

(Keyboard) F Eb°7 Gm Ab°7 F7 G°7 F7 Keyboard

5 Bb C7

I'm look-ing o-ver a four-leaf clo-ver that I o-ver-

10 F7 Bb

looked be-fore. One leaf is sun-shine, the sec-ond is rain,

16 C7 F7

third is the ros-es that grow in the lane.

21 Bb C7

No need ex-plain-ing the one re-main-ing, it's some-bod-y

26 Eb E°7 Bb/F

I a-dore. I'm look-ing o-ver a four-leaf

32 G7 C7 1, 2. F7 Bb F7

clo-ver that I o-ver-looked be-fore.

37 3. C7 D7 Eb E°7 Bb/F

looked be-fore. I'm look-ing o-ver a four-leaf

43 G7 C7 F7 Bb

clo-ver that I o-ver-looked be-fore.

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 "I'm Looking Over A Four-Leaf Clover" written back in 1927. Anyone here born in 1927? OK. That was your song.

Our next selection was written rather recently, back in 1961, as a French song. Later, it was recorded by such artists as Sonny & Cher and Herb Alpert - remember the Tijuana Brass? But the most famous version was performed by Elvis Presley to a TV audience estimated to be more than a billion as part of his show called "Aloha From Hawaii."

Here's _____ to sing our version of "What Now My Love."

What Now My Love

F

Very easy 4

Keyboard

What now, my

(Continue Rhythm)

love, now that you've left me, how can I live

through an-oth - er day? Watch-ing my dreams turn in-to

ash-es, and my hopes in-to bits of clay. Once I could

(Straight 4)

see, once I could feel. Now I am none, I've be-

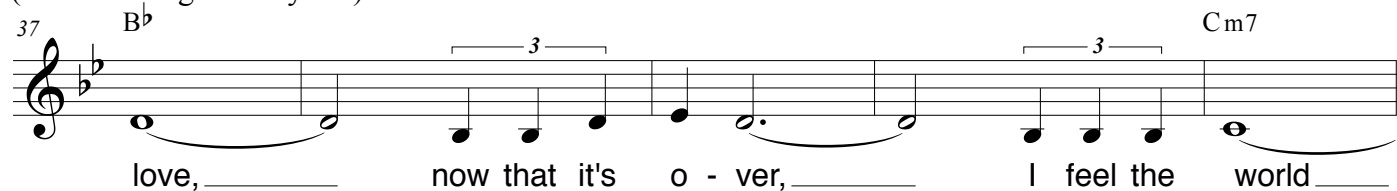
come un - real. I walk the night with-out a

goal, stripped of my heart, my soul. What now, my

2

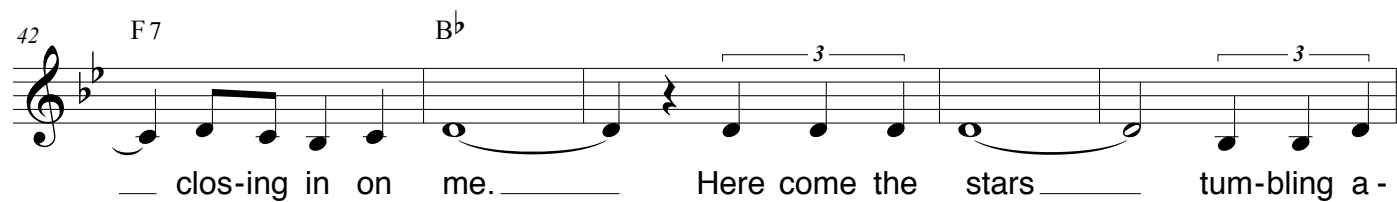
(Back To Original Rhythm)

37 B^b $Cm7$



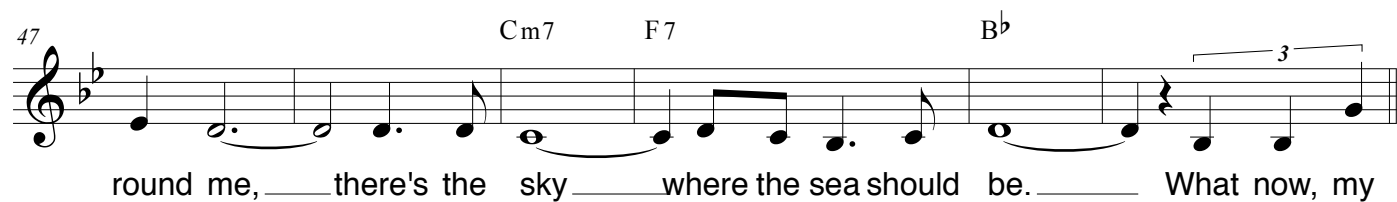
love, now that it's o - ver, I feel the world

42 $F7$ B^b



— clos-ing in on me. Here come the stars tum-bling a -

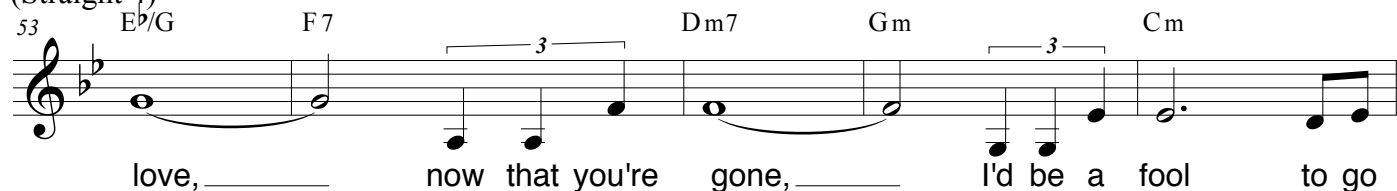
47 $Cm7$ $F7$ B^b



round me, there's the sky where the sea should be. What now, my

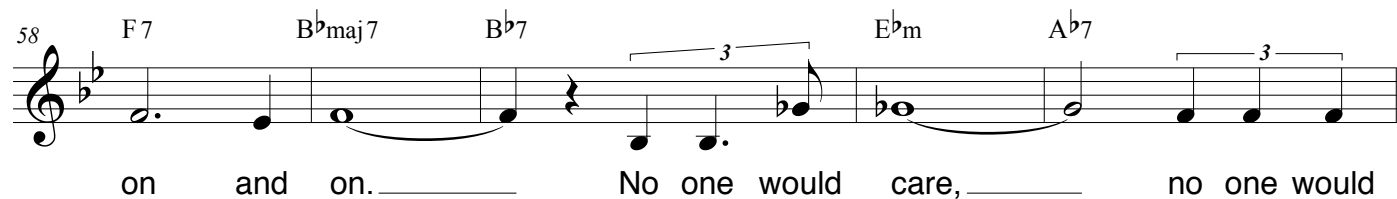
(Straight 4)

53 E^b/G $F7$ $Dm7$ Gm Cm



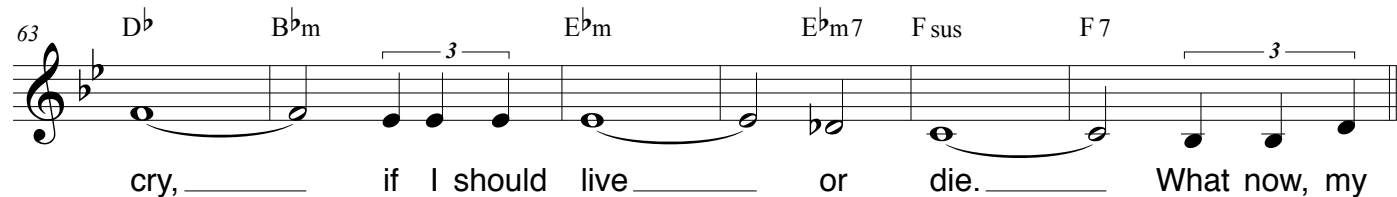
love, now that you're gone, I'd be a fool to go

58 $F7$ B^bmaj7 B^b7 E^bm A^b7



on and on. No one would care, no one would

63 D^b B^bm E^bm E^bm7 $Fsus$ $F7$



cry, if I should live or die. What now, my

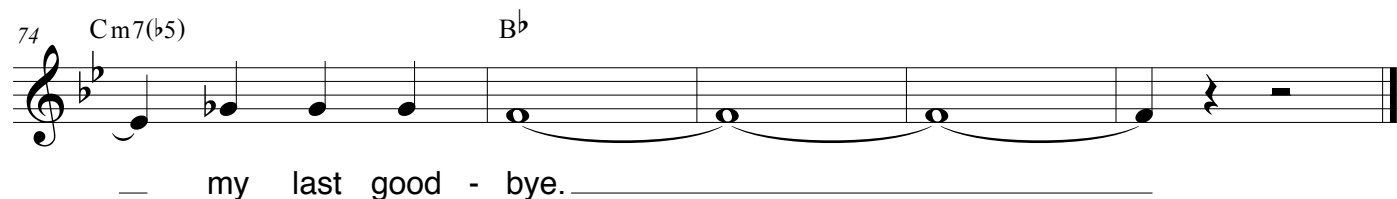
(Back To Original Rhythm)

69 B^b $Cm7$



love, now there is noth - ing, on - ly my last,

74 $Cm7(b5)$ B^b



— my last good - bye.

What Now My Love

M

Very Easy 4

Keyboard

The piano introduction consists of four measures in 4/4 time, key of E-flat major (three flats). The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The third measure includes a key signature change to D-flat major (two flats). The introduction ends with a triplet of eighth notes in the right hand.

(Continue Rhythm)

5 D^b $E^b m7$

love, _____ now that you've left me, _____ how can I live _____

10 A^b7 D^b

_____ through an-oth - er day? _____ Watch-ing my dreams _____ turn in-to

15 $E^b m7$ A^b7 D^b

ash-es, _____ and my hopes _____ in-to bits of clay. _____ Once I could

(Straight 4) 21 G^b/B^b A^b7 $F m7$ $B^b m7$ $E^b m$

see, _____ once I could feel. _____ Now I am none, I've be -

26 A^b7 $D^b maj7$ D^b7 $F\# m$ $B m7$

come un - real. _____ I walk the night _____ with-out a

31 $E maj7$ $C\# m$ $F\# m$ $F\# m7$ $A^b sus$ A^b7 $F m7$

goal, _____ stripped of my heart, _____ my soul. _____ What now, my

2

(Back To Original Rhythm)

37 E^b $Fm7$

love, _____ now that it's o - ver, _____ I feel the world _____

42 B^b7 E^b

_____ clos-ing in on me. _____ Here come the stars _____ tum-bling a -

47 $Fm7$ B^b7 E^b

round me, _____ there's the sky _____ where the sea should be. _____ What now, my

(Straight 4)

53 A^b/C B^b7 $Gm7$ Cm $Fm7$

love, _____ now that you're gone, _____ I'd be a fool to go

58 B^b7 E^bmaj7 E^b7 A^bm $Db7$

on and on. _____ No one would care, _____ no one would

63 G^b E^bm A^bm A^bm7 B^bsus B^b7

cry, _____ if I should live _____ or die. _____ What now, my

(Back To Original Rhythm)

69 E^b $Fm7$

love, _____ now there is noth - ing, _____ on - ly my last, _____

74 $Fm7(b5)$ E^b

_____ my last good - bye. _____

Thank you.

Our next selection was written by the famous composer, Irving Berlin, for the 1954 movie White Christmas. But it's not a Christmas song. The most famous recordings were by Rosie Clooney, Bing Crosby, and Eddie Fisher. Remember Eddie?

It was nominated for Best Song at the Academy Awards in 1954. Here's a song with a great message for all of us. "Count Your Blessings."

Count Your Blessings

F

Keyboard

(Sax)

F/C C F6/C C°7 Gm7 C7 B7(b9) C7

5 Dm Am/C /A B♭maj7 Am7 F/A B♭maj7 Am7 /F When

I'm wor-ried, and I can't sleep I count my bless-ings in -
 my bank-roll is get-ting small, I think of when I had

8 Gm7 A7(#5) A7 Dm G9 3

stead of _____ sheep. And I fall a - sleep _____ count-ing my
 none at _____ all. And I fall a - sleep _____ count-ing my

11 1. Gm7 C7 2. Gm7 C7 F A♭7

bless - ings. _____ When bless - ings. I

15 D♭ E° E♭m A♭ D♭

think a - bout a nur-sery, and I pic - ture cur-ly heads. And

19 D♭ B♭m7 C7 F G°7 Cm7 F7

one by one _____ I count them as they slum-ber in their beds. _____ If

23 Dm Am/C /A B♭maj7 Am7 F/A B♭maj7 Am7 /F

you're wor-ried and you can't sleep, just count your bless-ings in -

26 Gm7 A7(#5) A7 Dm G9 To Coda 3 D.S. al Coda (Sax)

stead of sheep. And you'll fall a - sleep count-ing your bless - ings.

♩ Coda (Sax)

31 Gm7 C7 F Gm7 G♭maj7 F

bless - ings. _____

Count Your Blessings

M

(Keyboard)

Keyboard

5

8

11

15

19

23

26

31

When

I'm wor-ried, and I can't sleep, I count my bless-ings in -
my bank-roll is get-ting small, I think of when I had

stead of _____ sheep. And I fall a - sleep _____ count-ing my
none at _____ all. And I fall a - sleep _____ count-ing my

1. bless - ings. _____ When bless - ings. I
2. bless - ings. I

think a - bout a nur-sery, and I pic - ture cur-ly heads. And

one by one _____ I count them as they slum-ber in their beds. _____ If

you're wor-ried and you can't sleep, just count your bless-ings in -

stead of sheep. And you'll fall a - sleep count-ing your bless - ings.

To Coda **D.S. al Coda**
(Keyboard)

Coda

bless - ings.

Thank you.

Now we're gonna move backward in time to the year 1930. Anyone here born in that year? OK. This is your song.

It's been recorded by more than 50 vocal artists, including Louie Armstrong, Bing Crosby, Ella Fitzgerald, among others. Our arrangement is similar to a recent recording by Tony Bennett and a lady by the name of K. D. Lang.

Here's _____ with our version of "Exactly Like You."

Exactly Like You

F

Moderate Swing Tempo

Keyboard

(Sax) Cm7 F7 B \flat A \circ 7 G7 Cm7 B \flat F \sharp 7 Gm7 Dm7 Cm7 B \flat F7

5 B \flat maj7 Cm7 B \flat maj7 C7

I know why I've wait - ed. I know why I've been blue. I

9 F7 B \flat E \flat B \flat F7

prayed each night for some-one ex - act-ly like you.

13 B \flat maj7 Cm7 B \flat maj7 C7

Why should we spend mon-ey on a show or two?

17 F7 B \flat E \flat B \flat B \flat 7

No one does those love scenes ex - act-ly like you. You make me

21 E \flat 6 E \flat m B \flat Gm D7 Gm

feel so grand, I want to hand the world to you. You seem to

25 Cm E \flat m F7 B \flat Cm F7

un-der stand each fool-ish lit-tle scheme I'm schem-ing, dream I'm dream-ing. Now

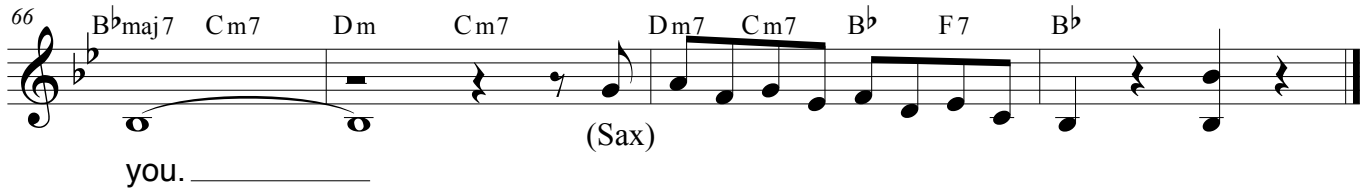
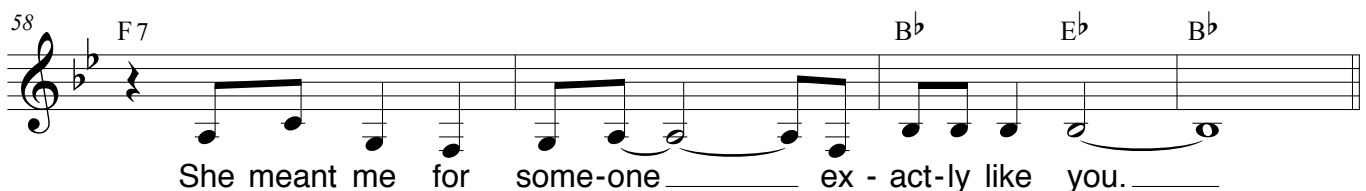
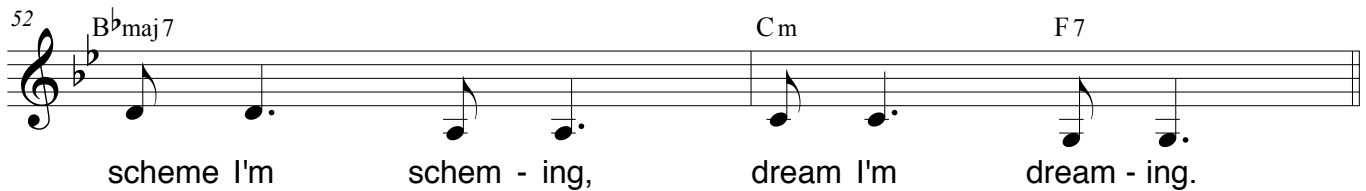
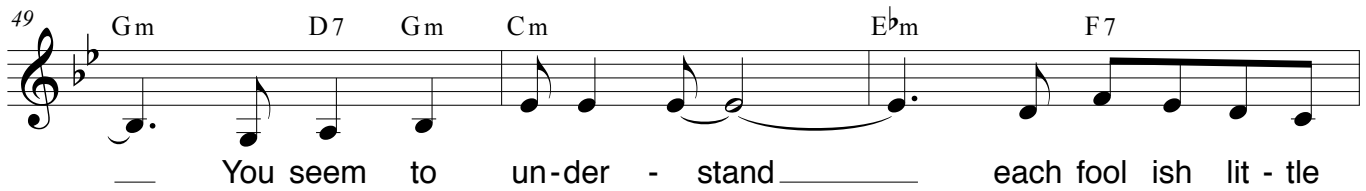
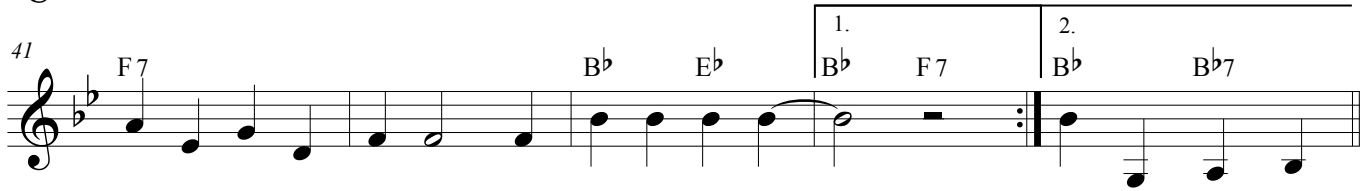
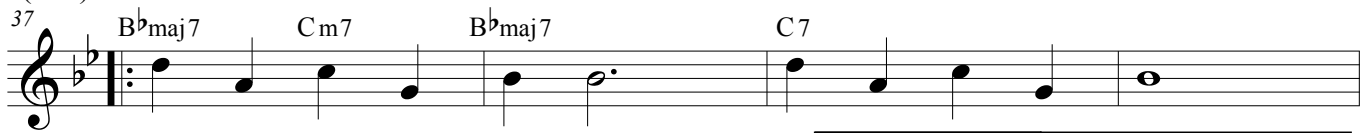
29 B \flat Cm7 B \flat maj7 C7

I know why my moth-er taught me to be true.

33 F7 B \flat E \flat B \flat F7

She meant me for some-one ex - act-ly like you.

(Sax)



Exactly Like You

M

Moderate Swing Tempo

Keyboard

(Keyboard) Fm7 Bb7 Eb D°7 C7 Fm7 Eb B°7 Cm7 Gm7 Fm7 Eb Bb7

5 Ebmaj7 Fm7 Ebmaj7 F7

I know why I've wait - ed. I know why I've been blue. I

9 Bb7 Eb Ab Eb Bb7

prayed each night for some-one ex - act-ly like you.

13 Ebmaj7 Fm7 Ebmaj7 F7

Why should we spend mon-ey on a show or two?

17 Bb7 Eb Ab Eb Eb7

No one does those love scenes ex - act-ly like you. You make me

21 Ab6 Abm Eb Cm G7 Cm

feel so grand, I want to hand the world to you. You seem to

25 Fm Abm Bb7 Eb Fm Bb7

un-der stand each fool-ish lit-tle scheme I'm schem-ing, dream I'm dream-ing. Now

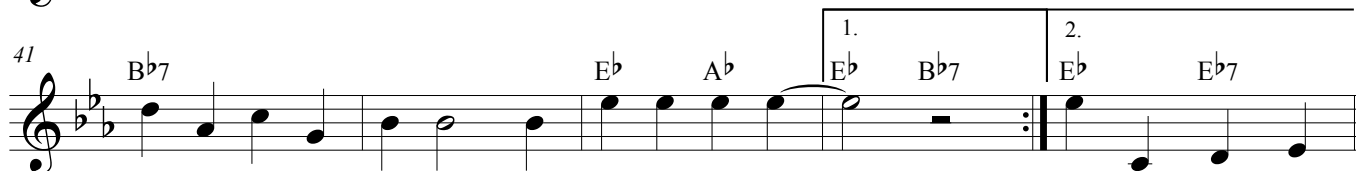
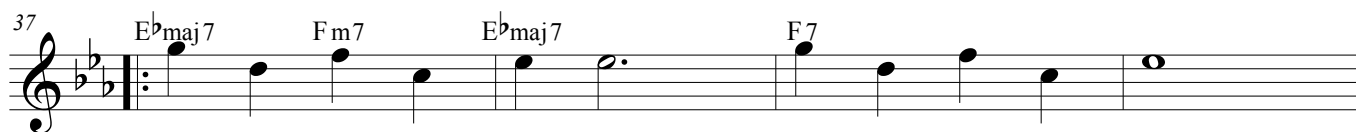
29 Eb Fm7 Ebmaj7 F7

I know why my moth-er taught me to be true.

33 Bb7 Eb Ab Eb Bb7

She meant me for some-one ex - act-ly like you.

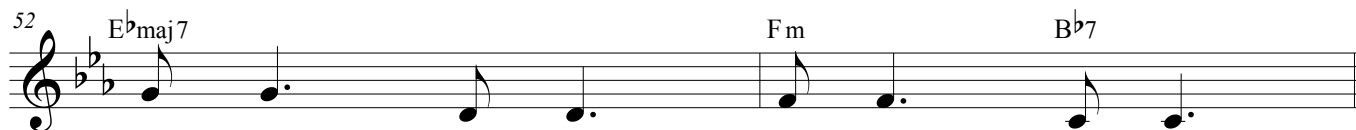
(Keyboard)



You make me feel so grand, I want to hand the world to you.



You seem to un-der - stand each fool ish lit - tle



scheme I'm schem - ing, dream I'm dream - ing.



I know why my moth-er taught me to be true.



She meant me for some-one ex - act-ly like you.



She meant me for some-one, my ba-by, ex - act - ly like



(Keyboard)

you.

Thank you.

Now, we'll jump forward in time to 1957 and play a song that was recorded by Debbie Reynolds and nominated for an Academy Award that year. Since then, it's been recorded by the Ames Brothers (remember them) and many others, including Nancy Sinatra.

This is a waltz, so if you'd like to try your dancing shoes, please feel free to do so. Here we go with "Tammy."

Tammy

F

Keyboard

B \flat E \flat Cm E \flat m F F7
 5 B \flat B \flat maj7 E \flat B \flat Dm Gm
 I hear the cot - ton-woods whis-p'rin a - bove, "Tam - my! Tam - my!
 11 Cm F7 B \flat B \flat maj7 E \flat
 Tam - my's in love." The ole hoot - ie owl hoot - ie hoots to the
 16 B \flat Dm Gm Cm F B \flat F7
 dove, "Tam - my! Tam - my! Tam - my's in love." Does my
 21 B \flat E \flat C7 F F7
 dar - ling feel what I feel when he comes near? My
 night is warm, soft and warm, I long for his charms. I'd
 25 D7 Gm B \flat Dm Cm7 F7
 heart beats so joy - ful - ly you'd think that he could hear. Wish
 sing like a vi - o - lin if I were in his arms. Wish
 29 B \flat B \flat maj7 E \flat B \flat E \flat Dm
 I knew if he knew what I'm dream-ing of. Tam - my! Tam - my!
 35 1. Cm7 F7 B \flat 2. Cm7 F7
 Tam - my's in love. Tam - my's in
 39 B \flat E \flat Cm7 F7 B \flat 6
 love.

Tammy

M

Keyboard

Eb Ab Fm Abm Bb Bb7
 5 Eb Ebmaj7 Ab Eb Gm Cm
 I hear the cot - ton-woods whis-p'rin a - bove, "Tam-my! Tam-my!
 11 Fm Bb7 Eb Ebmaj7 Ab
 Tam-my's in love." The ole hoot - ie owl hoot - ie hoots to the
 16 Eb Gm Cm Fm Bb Eb Bb7
 dove, "Tam - my! Tam - my! Tam - my's in love." Does my
 21 Eb Ab F7 Bb Bb7
 When the
 dar - ling feel what I feel when he comes near? My
 night is warm, soft and warm, I long for his charms. I'd
 25 G7 Cm Eb Gm Fm7 Bb7
 heart beats so joy - ful - ly you'd think that he could hear. Wish
 sing like a vi - o - lin if I were in his arms. Wish
 29 Eb Ebmaj7 Ab Eb Ab Gm
 I knew if he knew what I'm dream-ing of. Tam-my! Tam-my!
 35 1. Fm7 Bb7 Eb 2. Fm7 Bb7
 Tam - my's in love. Tam - my's in ____
 39 Eb Ab Fm7 Bb7 Eb6
 love. ____

Thank you.

We're going to really go back in time for this next song. It was a folk song that people think was written back in the 1870s. The first known recording was in 1926, but the more famous recordings were done by Woody Guthrie and a whole host of cowboy and pop singers.

Here's our version of that old favorite - "Red River Valley."

VOCAL DUET

Red River Valley

(Keyboard)

Keyboard

(Keyboard) B \flat 7 E \flat (M) From this

5 E \flat A \flat

9 E \flat B \flat 7

13 E \flat A \flat

17 B \flat 7 E \flat

21 E \flat

25 B \flat 7

29 E \flat E \flat 7 A \flat

33 B \flat 7 1, 2. E \flat (Keyboard)

val - ley they say you are go - ing. We will
 think - ing a long time, my darl - ing. of the
 think of the val - ley, you're leav - ing? O how
 miss your bright eyes and sweet smile. For they
 sweet words you and nev er would say. Now, al -
 lone - ly and drear - y 'twill be. Do you
 say you are tak - ing the sun - shine that has
 las, think of my the fond hopes hearts all van - ish? For they
 think of the kind you're break - ing and the
 bright - ened the path - way a - while. (M) Come and
 say you are are go - ing a - way. (F)
 pain you are bring - ing to me? Come and
 sit by my side if you love me. Do not
 hast - en to bid me a - dieu. But re -
 mem - ber the Red Riv - er Val - ley and the
 cow - boy who loved you so true.

37 $B\flat 7$ $E\flat$

(M) I've been
(M) Do you

41 $E\flat$ $C 7$ F

true. (M) They will bur - y me where you have

45 $B\flat$ F

wan - dered, near the hills where the daf - fo - dils

49 $C 7$ F $F 7$

grow. When you're gone from the Red Riv - er

53 $B\flat$ $C 7$

Val - ley, I can't love it with - out you, I

57 F F

know. (M) (F) Come and sit by my side if you

61

love me. Do not hast - en to bid me a -

65 $C 7$ F $F 7$

dieu. but re - mem - ber the Red Riv - er

69 $B\flat$ $C 7$

Val - ley and the cow - boy who loved you so

73 F (Keyboard) $C 7$ F $B\flat$ F $B\flat$ F

true.

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 man whose career began in vaudeville in 1928 when he was just 3 years old. He went on to be a world famous recording artist and was a member of Frank Sinatra's "Rat Pack." Any ideas?

Here's another clue: He lost his left eye in an automobile accident in 1954. He died in 1990 of throat cancer. Right! You've got it - Sammy Davis, Jr.

Sammy was awarded the Grammy Lifetime Achievement Award shortly after his death.

We're going to perform three of his selections this evening. The first was recorded by Sammy in 1962 and won the Grammy Award for Song Of The Year. Here is that Sammy Davis hit "What Kind Of Fool Am I."

What Kind Of Fool Am I

Keyboard

Cmaj7 A^b C Fm7 G7sus G7(b9)
 What kind of

5 Cmaj7 A7(b9) Dm7 G7sus Cmaj7
 fool am I _____ who nev-er fell in love? ____ It seems that I'm the on - ly

10 A7(b9) Dm7 G7 Cmaj7 Am7
 one that I have been think-ing of. ____ What kind of man is this? ____ An emp-ty

15 D7 Am7 D7 Bm7 Em7 Am7 D7 G7sus G7
 shell, ____ a lone-ly cell in which an emp-ty heart must dwell. ____ What kind of
 What kind of

21 Cmaj7 A7(b9) Dm7 G7sus Cmaj7
 lips are these ____ that lied with ev - 'ry kiss, ____ that whis-pered emp-ty words of
 clown am I? ____ What do I know of life? ____ Why can't i cast a - way the

26 Gm7 C7 Fmaj7 B^b7
 love that left me a-lone like this? ____ Why can't I fall in love ____ like an - y
 mask of play and live my life? ____ Why can't I fall in love ____ till I don't

31 Am7 D7 Dm7 1. G7sus G7(b9) C G7sus 4-3 G7(b9) (Keyboard)
 oth - er man, ____ and may-be then I'll know what kind of fool I am. ____
 give a damn ____ and may-be then I'll know what

2. 37 G7sus G7(b9) Dm7 G7 C Dm7 D^bmaj7 Cmaj7
 kind of fool _____ I am. _____

Thank you. Thank you very much.

Our next Sammy Davis selection is a song that first made its appearance in the film Willie Wonka And The Chocolate Factory back in 1971. Sammy Davis' version was recorded in 1972 and it became his signature song.

Here's our version of Sammy Davis' hit - the "Candy Man."

The Candy Man

Keyboard

4/4 C⁶ C/G C⁶ C/G C⁶ C/G C⁶ C/G

5/8 C maj7 C/B Am7 C6/G F A7/C#

(F) Who can take a sun - rise,
Who can take a rain - bow,
Who can take to - mor - row,

(M) Who can take a sun - rise, _____
Who can take a rain - bow, _____
Who can take to - mor - row, _____

8 Dm7 G7 F maj7 Bb7 C/G Am7

sprin-kle it with dew,
wrap it in a sigh,
dip it in a dream,

_____ cov - er it in choc-'late and a mir - a - cle or two? The
_____ soak it in the sun and make a straw-b'ry lem-on pie?
_____ sep - a - rate the sor - row and col - lect up all the cream?

11 D7 Dm7 Dm7/G C D7

The can-dy man, _____ the can-dy man can.

can-dy man, _____ the can-dy man can. _____ The can-dy man can 'cause he

16 Dm7 Dm7/G To Coda C maj7

Makes the world taste good.

1. Dm7 G7 2. Dm7 G7

Mix-es it with love and makes the world taste good. _____ The

2

20 F[#]maj7 F[#]dim7 C
 can-dy man makes ev-'ry thing he bakes sa-is-fy-ing and de - li-cious.

24 F[#]m7(b5) B7(#5) Em7 A7 Dm7 A7 G7 Dm7 G7 D.S. al Coda
 Talk a-bout your child-hood wish-es! You can e-ven eat the dish-es!

Coda
 30 Cmaj7 Cmaj7 Am7
 Makes the world taste good.____
 world tastes good.____ The

32 F[#]maj7 F[#]dim7 C
 can-dy man makes ev-'ry thing he bakes sa-is-fy-ing and de - li-cious.

36 F[#]m7(b5) B7(#5) Em7 A7 Dm7 A7 G7 Dm7 A7
 Talk a-bout your child-hood wish-es! You can e-ven eat the dish-es!

42 Dmaj7 D/C# Bm7 D6/A G B7/D#
 Who can take to-mor - row,____
 Who can take to-mor - row,____ dip it in a dream,

45 Em7 A7 Gmaj7 C7 D/A Bm7
 dip it in a dream,
 ____ sep - a - rate the sor-row and col - lect up all the cream? The

48 E7 Em7 Em7/A D

The can-dy man, _____ the can-dy man can.

can-dy man, _____ the can-dy man can. _____ The

52 E7 Em7 Em7/A Dmaj7

can-dy man can 'cause he mix-es it with love and makes the world taste good. _____

Makes the

55 Em7 D E7

world _____ taste good.

Yes, the can - dy man can 'cause he

57 Em7 Em7/A Dmaj7 Em7 D

Makes the world taste good.

mix-es it with love and makes the world taste good. _____ The can-dy

(3 times)

60 D G A7

man, the can-dy man, the can-dy man.

1, 2. 3.

D Em7 A7 D

The can-dy man.

Thank you. Thank you very much.

For our final song by Sammy Davis, we'd like to take you back to 1968 and another song that became known as his signature song. It spent 11 weeks on Billboard's Top 40 Hits.

Here we go with a song with a simple statement - I've Gotta Be Me."

Enjoy!

I've Gotta Be Me

F
Keyboard

E^b

5 **E^b maj7** **E^b6** **F m7** **B^b7** Wheth-er I'm
right, or wheth-er I'm wrong, wheth-er I'm
live, not mere-ly sur- vive! And I won't

9 **F m7** **B^b7** **E^b maj7** **E^b N.C.**
find a place in this world or nev-er be- long, I got-ta be
give up this dream of life that keeps me a- live. I got-ta be

13 **A^b** **G m7** **A^b** **G m7**
me! I've got- ta be me! What else can I
me! I've got- ta be me! The dream that I

17 1. **A^b** **G m/B^b** **C m7** **A^b maj7/E^b** **F m7** **B^b7** **N.C.**
be but what I am? I want to

21 2. **A^b** **G m/B^b** **F m7** **B^b7** **E^b** **N.C.**
see makes me what I am. That far a- way

25 **D m7** **G7** **C m** **F m** **B^b7**
prize, a world of suc- cess, is wait- ing for me if I heed the

31 **E^b maj7** **E^b6** **N.C.** **A^b maj7** **A^b6** **N.C.** **G m7**
call. I won't set- tle down, won't set- tle for less

36 **C m7** **N.C.** **C m7** **F7** **F m7** **B^b7** **N.C.**
as long as there's a chance that I can have it all. I'll go it a-

2
41 $E^b\text{maj}7$ E^b6 $Fm7$ B^b7

lone, _____ that's how it must be. _____ I can't be

45 $Fm7$ B^b7 $E^b\text{maj}7$ E^b6 N.C.

right for some-bod - y else if I'm not right for me. _____ I got-ta be

49 A^b $Gm7$ A^b $Gm7$

free, _____ I've got - ta be free, _____ dar - ing to

53 A^b $Gm7$ A^b $Fm7$ E^b $B7$

try, to do it or die, I've got - ta be me. _____ I'll go it a -

57 $E\text{maj}7$ $E6$ $F\sharp m7$ $B7$

lone, _____ that's how it must be. _____ I can't be

61 $F\sharp m7$ $B7$ $E\text{maj}7$ $E6$ N.C.

right for some-bod - y else if I'm not right for me. _____ I got-ta be

65 A $G\sharp m7$ A $G\sharp m7$

free, _____ I've just got - ta be free, _____ dar - ing to

69 A $G\sharp m7$ A $F\sharp m7$ A $F\sharp m7$ A $F\sharp m7$

try, to do it or die, _____ I

73 A $F\sharp m7$ $B7$ E A E A E

got - ta be me! _____

I've Gotta Be Me

M

Keyboard

A^b

5 **A^b maj7** **A^b6** **B^b m7** **E^b7** Wheth-er I'm

right, _____ or wheth-er I'm wrong, _____ wheth-er I
live, _____ not mere-ly sur- vive! _____ And I won't

9 **B^b m7** **E^b7** **A^b maj7** **A^b N.C.**

find _____ a place in this world or nev-er be-long, _____ I got-ta be
give up this dream _____ of life that keeps me a-live. _____ I got-ta be

13 **D^b** **Cm7** **D^b** **Cm7**

me! _____ I've got-ta be me! _____ What else can I
me! _____ I've got-ta be me! _____ The dream that I

17 1. **D^b** **Cm/E^b** **Fm7** **D^b maj7/A^b** **B^b m7** **E^b7** **N.C.**

be but what I am? _____ I want to

21 2. **D^b** **Cm/E^b** **B^b m7** **E^b7** **A^b** **N.C.**

see makes me what _____ I am. _____ That far a-way

25 **Gm7** **C7** **Fm** **B^b m** **E^b7**

prize, _____ a world of suc-cess, _____ is wait-ing for me if I heed the

31 **A^b maj7** **A^b6** **N.C.** **D^b maj7** **D^b6** **N.C.** **Cm7**

call. _____ I won't set-tle down, _____ won't set-tle for less _____

36 **Fm7** **N.C.** **Fm7** **B^b7** **B^b m7** **E^b7** **N.C.**

_____ as long as there's a chance that I can have it all. _____ I'll go it a-

2
41 $A^b\text{maj}7$ A^b6 $B^b\text{m}7$ E^b7

lone, _____ that's how it must be. _____ I can't be

45 $B^b\text{m}7$ E^b7 $A^b\text{maj}7$ A^b6 N.C.

right for some-bod - y else if I'm not right for me. _____ I got-ta be

49 D^b $C\text{m}7$ D^b $C\text{m}7$

free, _____ I've got - ta be free, _____ dar - ing to

53 D^b $C\text{m}7$ D^b $B^b\text{m}7$ A^b $E7$

try, to do it or die, I've got - ta be me. _____ I'll go it a -

57 $A\text{maj}7$ $A6$ $B\text{m}7$ $E7$

lone, _____ that's how it must be. _____ I can't be

61 $B\text{m}7$ $E7$ $A\text{maj}7$ $A6$ N.C.

right for some-bod - y else if I'm not right for me. _____ I got-ta be

65 D $C\sharp\text{m}7$ D $C\sharp\text{m}7$

free, _____ I've just got - ta be free, _____ dar - ing to

69 D $C\sharp\text{m}7$ D $B\text{m}7$ D $B\text{m}7$ D $B\text{m}7$

try, to do it or die, _____ I

73 D $B\text{m}7$ $E7$ A D A D A

got - ta be me! _____

Thank you. Thank you very much. How was that? Did you enjoy your remembrances of Sammy Davis, Jr.?

For our next selection, we'll go back to the year 1931. Anyone here born in that year? The song is "Heartaches" and the biggest recording of this song was by the Ted Weems Orchestra. Remember that orchestra? The recording featured Elmo Tanner whistling a chorus - remember that?

So, here we go with our version of "Heartaches."

3 TIMES

Heartaches

F

Keyboard

5

Heart - aches, heart - aches,

9 my lov - ing you meant on - ly heart - aches.

13 Your kiss was such a sa - cred thing to me, _____

17 I can't be - lieve it's just a burn - ing mem - o - ry.

21 Heart - aches, heart - aches,

25 what does it mat - ter how my heart breaks?

29 I should be hap - py with some - one new, _____ but

33 my heart aches for you. _____

37 you. _____ Oh how my heart aches for you. _____

1, 2.

3.

Heartaches

M

3 TIMES

Keyboard

F Gm7 C7 F Gm C7
 5 F6 F E7
 Heart - aches, heart - aches,
 9 F Cm6 D7
 my lov - ing you meant on - ly heart - aches.
 13 Gm7 C7 F Dm
 Your kiss was such a sa - cred thing to me, —
 17 G7 Bbm6 C7
 I can't be - lieve it's just a burn - ing mem - o - ry.
 21 F6 F E7
 Heart - aches, heart aches,
 25 F F7 E9 Eb9 D9
 what does it mat - ter how my heart breaks?
 29 Gm7 Bbm B°7 F G7
 I should be hap - py with some - one new, — but
 33 Gm7 C7 Gm7 C7 1, 2. F Gm7 C7
 my heart aches for you. —
 37 3. F Gm7 C7 Gm7 C7 F Gm7 C7 F
 you. — Oh how my heart aches for you. —

Thank you.

We're really going to switch moods for our next song. It was written by George Gershwin back in 1935 for his opera Porgy & Bess. It is considered to be one of the finest songs that Gershwin ever wrote. Over 30,000 versions have been performed, and it's become a jazz classic, recorded by a whole host of musical artists.

Here's _____ to sing our version of George Gershwin's beautiful "Summertime."

Summertime

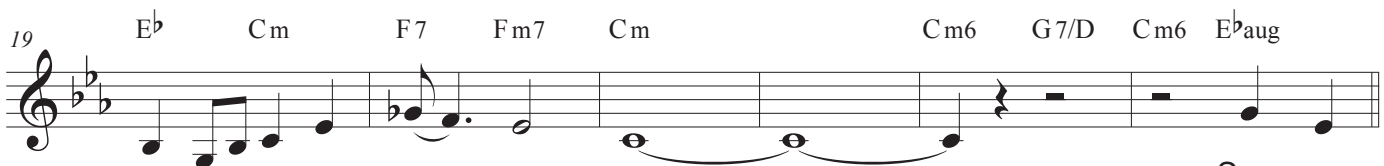
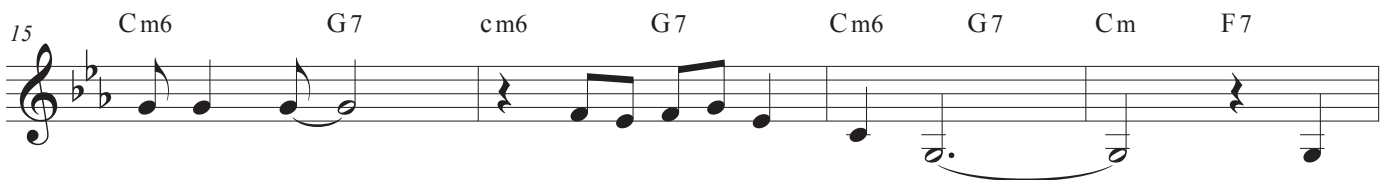
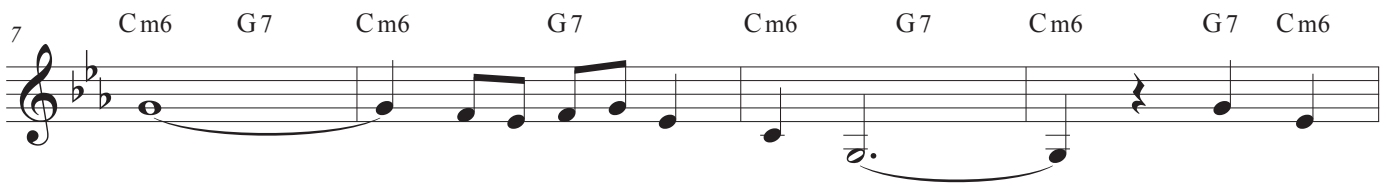
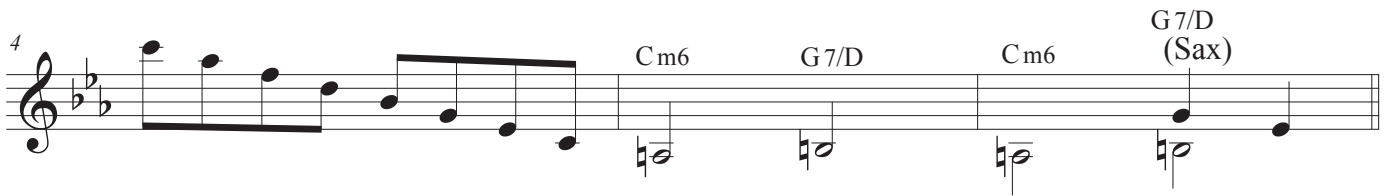
F

Keyboard

(Keyboard only freely - Play notes exactly as written)



(All - In rhythm)



Sum-mer -

25 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 G7 Cm6

time _____ and the liv - in' is eas - y, _____ fish are

25 (Sax)

29 Fm A^b Fm7 E^b G D7 G Gaug7

jump-in' _____ and the cot-ton is high. _____ Oh, your

33 Cm6 G7 Cm6 G7 Cm6 G7 Cm F7

dad dy's rich, and your ma is good look in', _____ so

37 E^b Cm F7 Fm7 Cm

hush, lit - tle ba by, don't you cry. _____

40 Cm6 G7/D Cm E^baug 3

One of these

43 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 3

morn-ings you're going to rise up sing-ing, then you'll

47 Fm A^b Fm7 E^b G D7 G Gaug7

spread your wings and you'll take to the sky. But un-til that

51 Cm6 G7 Cm6 G7 Cm6 G7 Cm F7

morn-ing, there's a noth-in' can harm you. So

55 E^b Cm F7 Fm7 Cm F7 G7

hush, lit-tle ba - by don't you cry.

59 Cm6 F7 A^b Fm7 Cm7 G7/D Cm

Don't you cry.

Summertime

M

Keyboard

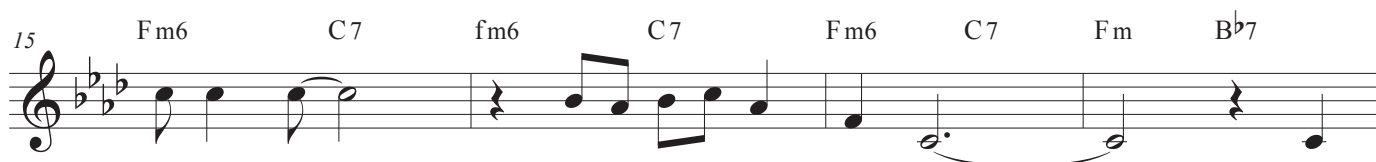
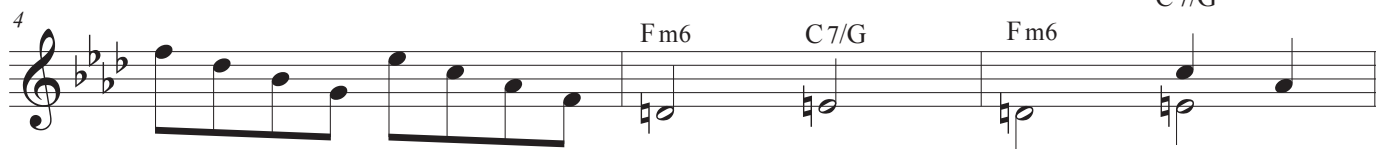
(Keyboard only freely - Play notes exactly as written)



(All - In rhythm)

(Sax)

C7/G



Sum-mer -

25 Fm6 C7 Fm6 C7 Fm6 C7 Fm6 C7 Fm6

time _____ and the liv - in' is eas - y, _____ fish are

25 (Keyboard)

29 Bbm Db Bbm7 Ab° C G7 C Caug7

jump-in' _____ and the cot-ton is high. _____ Oh, your

33 Fm6 C7 Fm6 C7 Fm6 C7 Fm Bbm7

dad dy's rich, and your ma is good look in', _____ so

37 Ab Fm Bbm7 Bbm7 Fm

hush, lit - tle ba by, don't you cry. _____

40 Fm6 C7/G Fm A7aug 3

One of these

43 Fm6 C7 Fm6 C7 Fm6 C7 Fm6 C7 Fm6 3

43 morn-ings _____ you're going to rise up sing-ing, _____ then you'll

47 Bbm Db Bbm7 Ab° C G7 C Caug7

47 spread your wings and you'll take to the sky. _____ But un-til that

51 Fm6 C7 Fm6 C7 Fm6 C7 Fm Bb7

51 morn-ing, _____ there's a noth-in' can harm you. _____ So

55 Ab Fm Bb7 Bbm7 Fm Bb7 C7

55 hush, lit-tle ba - by don't you cry.

59 Fm6 Bb7 Db Bbm7 Fm7 C7/G Fm

59 Don't you cry. _____

Thank you.

How many of you saw the movie “Groundhog Day”? You’ll remember that it was about a weatherman played by Bill Murray who got stuck in time in Punxsutawney, Pennsylvania.

In the movie, there was a song playing in the background everytime we visited the February 2 celebration of Groundhog Day in that community. The song was written in 1942 and first recorded by the Andrews Sisters. Since then, a whole host of polka bands have made it a solid selection in their repertoire.

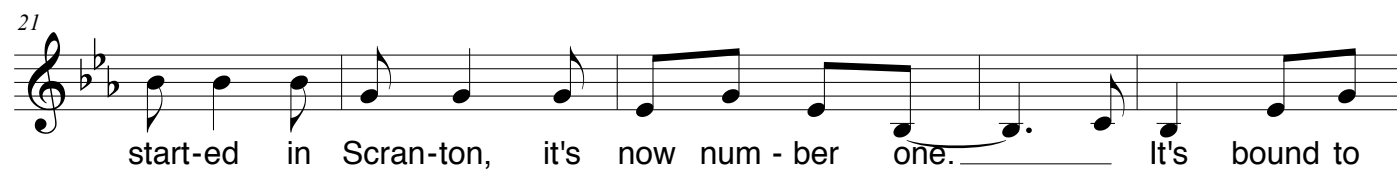
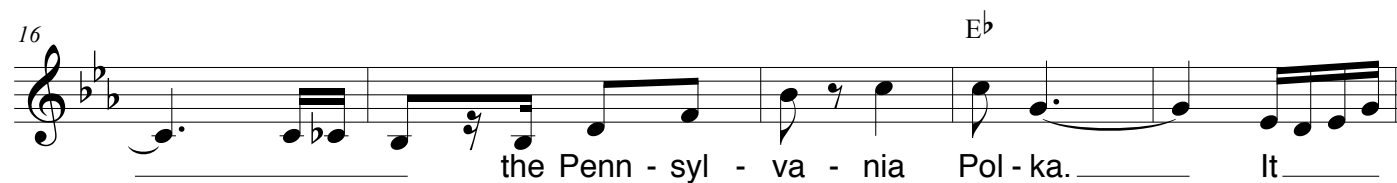
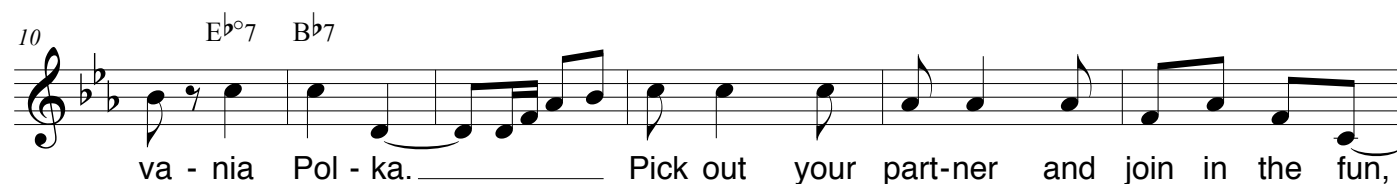
Your feet are soon going to be tapping as we play “The Pennsylvania Polka.”

MALE VOCAL

Pennsylvania Polka

Keyboard

(Keyboard)



2

(Keyboard 2nd time)

37 A^b

While they're danc - ing, ev - 'ry - bod - y's

43 E^b7

cares are quick - ly gone. Sweet ro - manc - ing,

49 A^b E^b7

this goes on and on un - til the dawn.

53 A^b $Cm7$ $B^{\circ}7$

Gay with laugh - ter, hap - py as can

59 B^bm $B^b\circ7$

be. They stop to have a beer, then the

63 A^b $A^b\circ7$ E^b7

crowd be-gins to cheer. They kiss, and then they

67 D^b E^b7 1. A^b E^b7 2. A^b B^b7 **D.S. al Coda**

start to dance a gain. (Keyboard)

70 Θ Coda B^b7 E^b B^b7 (Keyboard) E^b

Penn - syl - va - nia

Thank you.

Now, we'll jump forward to a song written in 1947 by Frank Loesser. Since then, it's been recorded by numerous musical artists, including Kay Kyser, Benny Goodman, Rosie Clooney, Liza Minnelli, Barry Manilow, Bette Midler and a whole host of others.

So, join with us now as we take an ocean cruise that might last forever. We're going "On A Slow Boat To China."

On A Slow Boat To China

Swing It!!

D \flat B \flat mFm7/A \flat E \flat 7D \flat N.C.A \flat 9

Keyboard

Piano introduction in 4/4 time, key of D \flat . The melody is played in the right hand with eighth notes and chords, while the left hand provides a bass line with eighth and quarter notes.

D \flat

Fm7

B \flat 7E \flat mE $^{\circ}$

5 I'm gon - na get you _____ on a slow boat to Chi - na, _____

D \flat

F7

G \flat E \flat mA \flat mB \flat augB \flat 7

9 all to my - self _____ a - lone. _____

E \flat mD \flat° D \flat

F7(b5)

B \flat 7

13 Get you and keep you in my arms ev - er - more, _____

E \flat 7B \flat m7E \flat 9E \flat m7

N.C.

A \flat 9

17 leave all the oth - ers _____ wait - in' on a far - a - way shore.

D \flat

Fm7

B \flat 7E \flat mD \flat°

21 (Duet) Out on the bri - ny _____ where the moon's _____ big and shi - ny, _____

D \flat

F7

G \flat E \flat mA \flat mB \flat 7

25 melt - ing your heart of stone. _____

29 $E^b m7$ C^b7 $C7$ D^b C^b7 $B^b aug$ B^b7

I'm gon - na get you on a slow boat to Chi - na,

33 E^b7 $E^b m7$ A^b7 D^b $E^b m7$ $A7$

all to my - self a - lone.

37 D Bm $F\#m7/A$ $A7$ D

41 D $F\#m7$ $B7$ Em

I'm gon - na get you on a slow boat to Chi -

44 E° D $F\#7$

- na, all to my-self a - lone.

47 G Em Am $Baug$ $B7$ Em

I'm gon-na make you mine. Get you and keep

50 E° D $F\#7(b5)$ $B7$ $E7$ $Bm7$

you in my arms ev-er - more, leave all the

54 $E9$ $Em7$ $N.C.$ B^b7

oth-ers on the shore.

57 E^b $Gm7$ $C7$ Fm

Out on the bri - ny _____ where the _____ moon's big and shi -

60 $G^b\circ$ E^b $G7$

- ny, _____ melt - ing your heart of stone.

63 A^b Fm B^bm $C7$

_____ Come on, what do you say? _____

65 $Fm7$ D^b7 $D7$ E^b D^b7 $Caug$ $C7$

I'm gon - na get _____ you _____ on a slow boat to Chi - na, _____

69 $F7$ $Fm7$ E^b7 $D7$ D^b7 $C7$

all to my - self _____ a - lone. _____ to - geth - er,

73 $Fm7$ $Fm7/E^b$ $C^{\#}7$ B^b7

all to my - self a -

77 E^b A^bmaj7 E^b D E^b

lone. _____

VOCAL ONLY

On A Slow Boat To China

Vocal

Swing It!

(Female)

I'm gon - na get you on a slow boat to Chi - na,

9

all to my - self a - lone. Get you and keep you in my

15

arms ev - er - more, leave all the oth - ers wait - in' on a far - a - way shore.

21

(Female) Out on the bri - ny where the moon's big and shi - ny,
(Male) Out on the bri - ny where the moon's big and shi - ny,

25

melt - ing your heart of stone. I'm gon - na get you on a
melt - ing your heart of stone. I'm gon - na get you on a

31

slowboat to Chi - na, all to my - self a - lone.
slowboat to Chi - na,

37 **4**

I'm gon-na get you on a slow boat to Chi-

You're nev-er goin' to get me,

44

Ha, all to my-self a lone.

not in a fast or slow boat. Use an-y trick, I just get mo-tion sick.

47

I'm gon-na make you mine. Get you and keep

Ha! You'll have to stand in line.

50

you in my arms ev-er - more, leave all the

Now, there's a new at - tack.

54

oth-ers on the shore.

For me, they'd swim to Chi-na, to Chi-na and back.

57

Out on the bri - ny where the moon's big and shi -

I would - n't like the o - cean,

60
 ny, melt - ing your heart of stone.
 not e - ven in a row - boat

63
 Come on, what do you say?
 You al - ways get your way.

65
 I'm gon - na get you on a slow boat to Chi - na,
 I'm gon - na get you on a slow boat to Chi - na,

69
 all to my - self a - lone. to - geth - er,
 all to my - self a - lone to - geth - er,

73
 all to my - self a -
 all to my - self a -

77
 lone.
 lone.

Thank you.

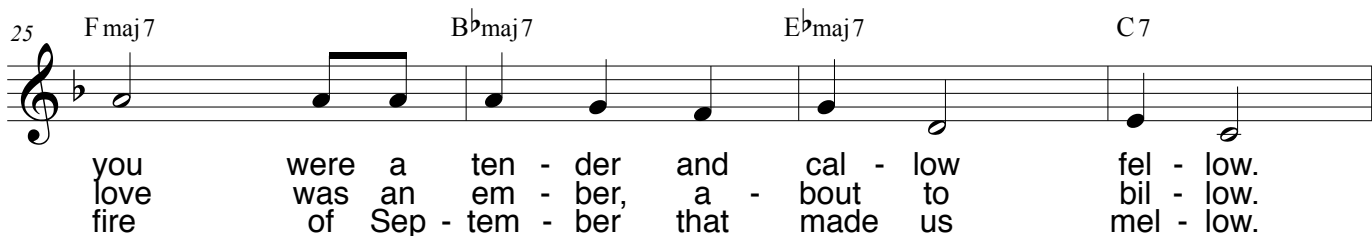
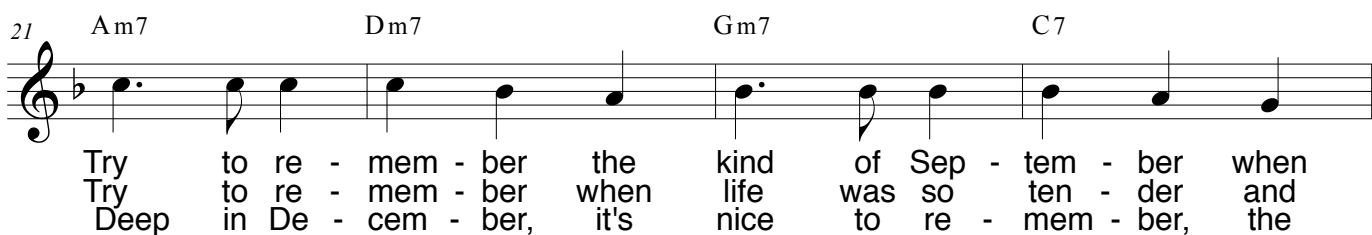
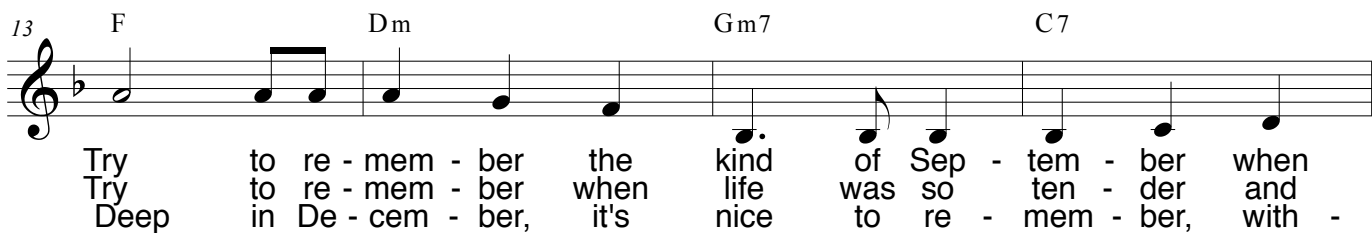
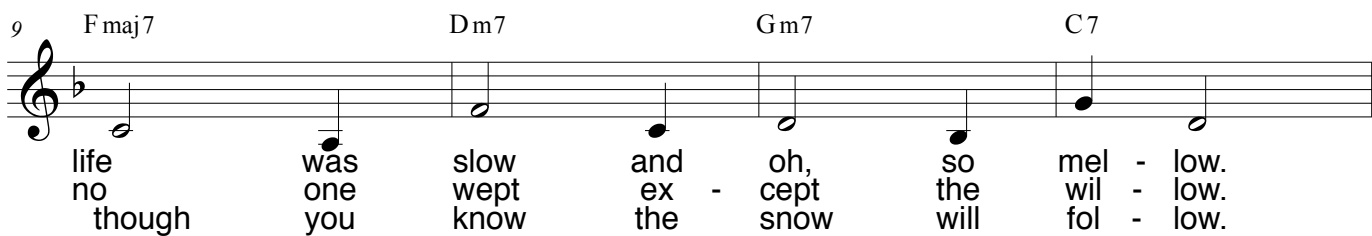
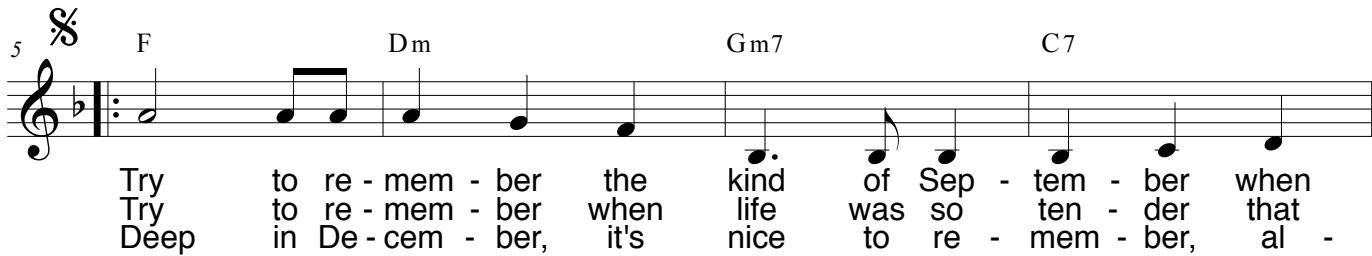
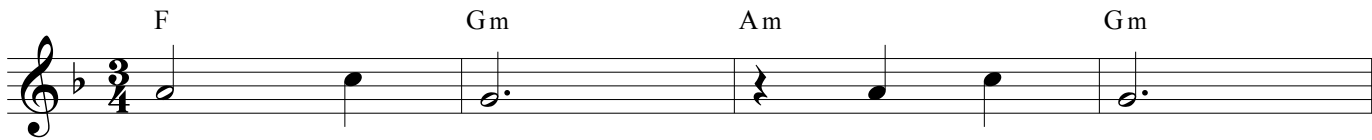
Our next selection was written for a musical that was first performed on Broadway in 1960, and it's still running today, 56 years later. The musical is "The Fantastiks" and it is by far the longest running musical in the history of Broadway.

The song has been recorded by artists such as Harry Belafonte, Julie Andrews, Andy Williams, Perry Como, and many, many others. This is a beautiful waltz that opens the show "The Fantastiks" and it has a great message for all of us. Here's our version of "Try To Remember."

Try To Remember

Keyboard

(Keyboard)



29 F Dm Gm7 C7 **To Coda** Θ

Try to re-mem-ber, and if you re-mem-ber, then
Try to re-mem-ber, and if you re-mem-ber, then
Deep in De-cem-ber, and our hearts should re-mem-ber, and

33 F Am7 1. B \flat maj7 C7

fol - low. fol - low.

37 2. B \flat maj7 C7 (Keyboard) F Dm Gm7

fol - low. fol - low.

42 C7 F Am7 B \flat maj7 C7 **D.S. al Coda**

fol - low. fol - low.

Θ **Coda** 47 F B \flat maj7 Gm7

fol - low. fol - low, fol - low, fol - low,

(Keyboard) B \flat maj7 51 F F6

fol - low. fol - low.

Thank you very much. Isn't that a great song?

We'll now take you back more than a century, back to 1905, for this next song. It's sung on the New York Stock Exchange on the last trading day of the year and also on Christmas Eve. It's also a staple of the barbershop quartet folks.

_____ and I will sing our version of this classic - "Wait Till The Sun Shines, Nellie."

Wait Till The Sun Shines, Nellie

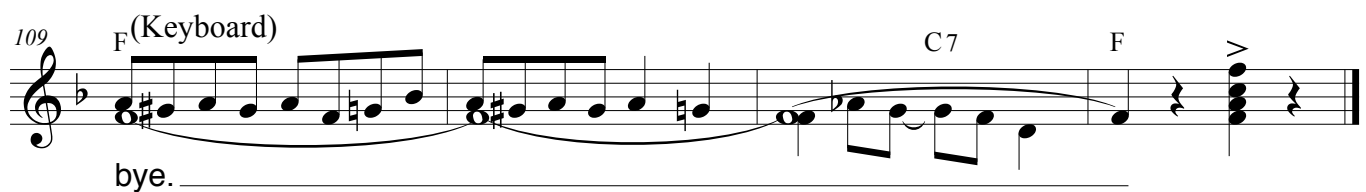
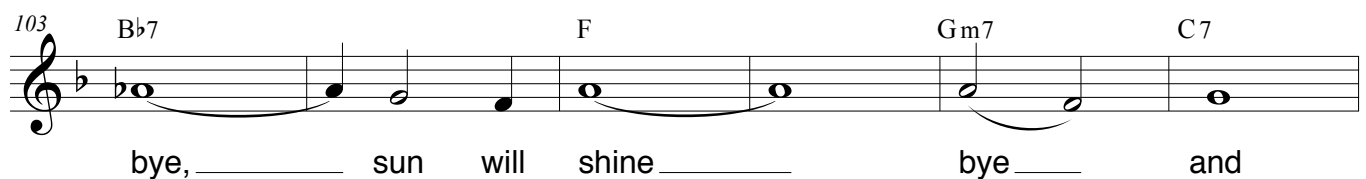
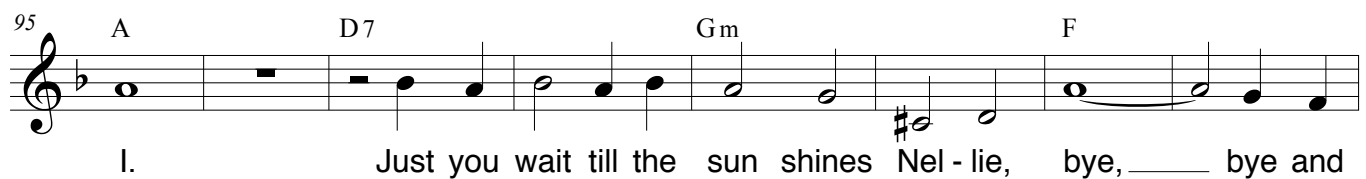
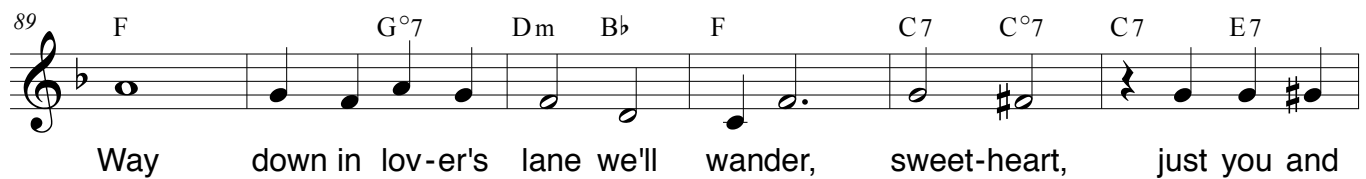
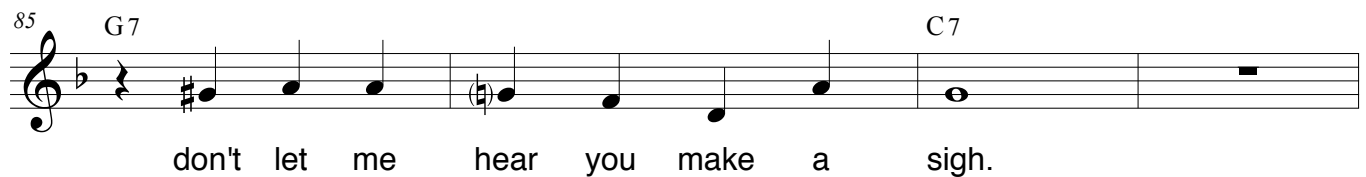
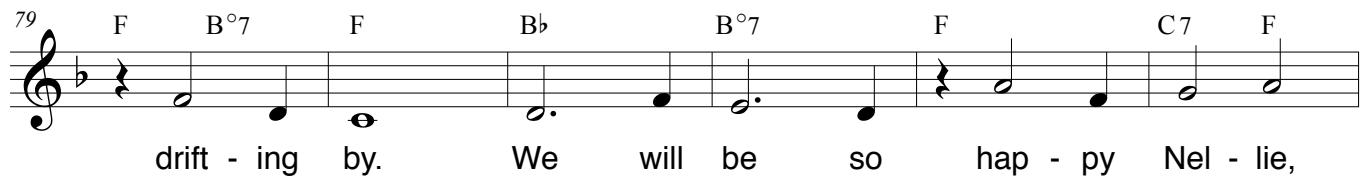
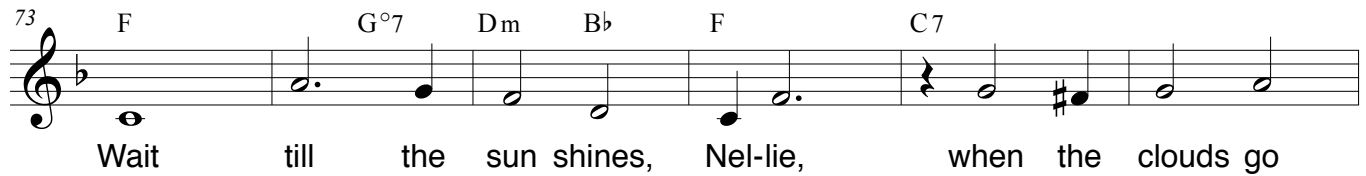
Keyboard

(Keyboard)

Eb G Fm7 Bb7
 5 Eb F°7 Cm Ab Eb Bb7 Eb A°7 Eb
 Wait till the sun shines, Nel-lie, when the clouds go drift-ing by.
 13 Ab A°7 Eb Bb7 Eb F7 Bb7
 We will be hap-py, Nel-lie, don't you cry._____
 21 Eb F°7 Cm Ab Eb Bb7 Bb°7 Bb7 D7 G
 Down lov-er's lane we'll wan-der, sweet-heart, you and I._____
 29 C7 Fm Bb7 Eb
 Wait till the sun shines, Nel-lie, bye and bye._____
 37 Eb F°7 Cm Ab Eb Bb7 Eb A°7
 Wait till the sunshines, Nel-lie, when the clouds go drift-ing
 44 Eb Ab A°7 Eb Bb7 Eb F7
 by. We will be so hap-py, Nel-lie, don't let me hearyou sigh-in'.
 51 Bb7 Eb F°7 Cm Ab
 can't stand to see you cry-in'. Down lov-er's lane we'll
 56 Eb Bb7 Bb°7 Bb7 D7 G C7
 wan-der, sweet-heart, you and I. If you will wait
 62 Fm Bb7 Eb
 till the sun shines, Nel-lie, bye,_____, bye and bye._____

2

(Keyboard)



VOCAL ONLY

Wait Till The Sun Shines, Nellie

(Keyboard)

5 (M) Wait till the sun shines, Nel-lie, when the clouds go drift-ing by.

13 We will be hap-py, Nel-lie, don't you cry. _____

21 (F) Down lov-er's lane we'll wan-der, sweet-heart, you and I. _____

29 (M) Wait till the sun shines, Nel-lie, bye and bye. _____

37 (Both) Wait till the sun shines, Nel-lie, when the clouds go

43 drift-ing by. We will be so hap-py, Nel-lie,

43

Chords: Eb, G, Fm7, Bb7, Eb, F°7, Cm, Ab, Bb7, Eb, A°7, F7, Bb7, Eb, F°7, Cm, Ab, Bb7, Bb°7, Bb7, D7, G, C7, Fm, Bb7, Eb, Eb, A°7, Eb, Ab, A°7, Eb, Bb7, Eb.

49 F7 Bb7

don't let me hear you sigh - in'.

49

can't stand to see you cry - in'.

53 Eb F°7 Cm Ab Eb Bb7 Bb°7 Bb7 D7 G

Down lov - er's lane we'll wan-der, sweet-heart, you and I.

53

60 C7 Fm

If you will wait till the sun shines,

60

Wait at the gar - den gate, now hon-ey,

64 Bb7 Eb

Nel - lie, bye, bye and bye.

64

don't be late, in the sweet bye and bye.

(Keyboard)

69 F A Gm7 C7

73 F G[°]7 Dm B^b F

Wait till the sun shines, Nel - lie,

dah-ah - ah dut bum bum bum bum bum ba do do dit bum bum

77 C7 F B[°]7 F

when the clouds go drift - ing by.

bum, ba da___ ba da bum bum a - bum pa dee-dle ut tee.

81 B^b B[°]7 F C7 F

hap - py Nel - lie,

We will be so___ hap - py Nel - lie,

85 G7 C7

don't let me hear you make a sigh.

don't let me hear you make a

89 F G[°]7 Dm B^b F

Way down in lov - er's lane we'll wan - der,

sigh_____

93 C7 C°7 C7 E7 A

sweet - heart, just you and I.
to - geth - er, bum

97 D7 Gm

Just you wait till the sun shines Nel - lie,
bum

101 F Bb7

bye, bye and bye, sun will

105 F Gm7 C7

shine bye and

(Keyboard)

109 F C7 F

bye.

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 with a Latin beat that was written back in 1932 by Cole Porter for his musical play "Gay Divorcee."

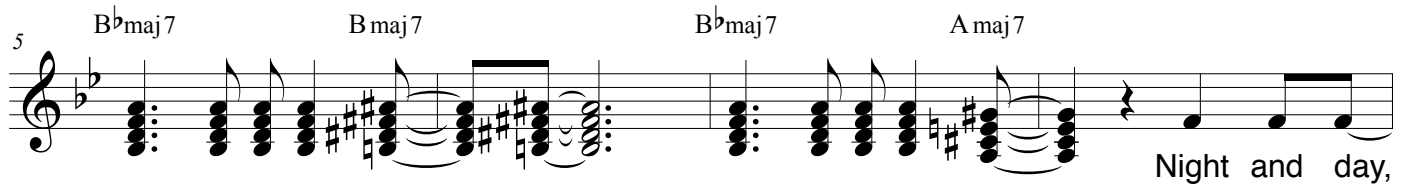
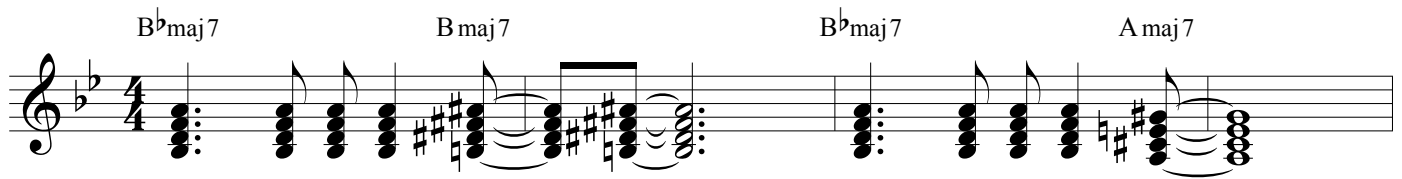
It's been recorded by dozens of artists, including Fred Astaire, Billie Holliday, Frank Sinatra, Ella Fitzgerald, and many others.

Here's our version of that Cole Porter classic - "Night And Day."

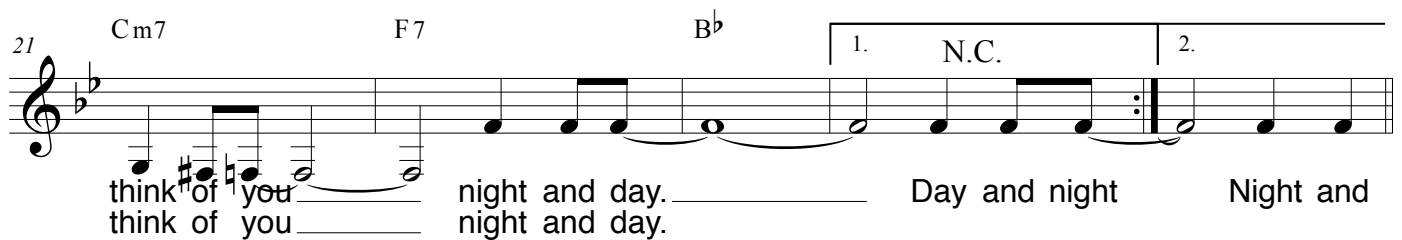
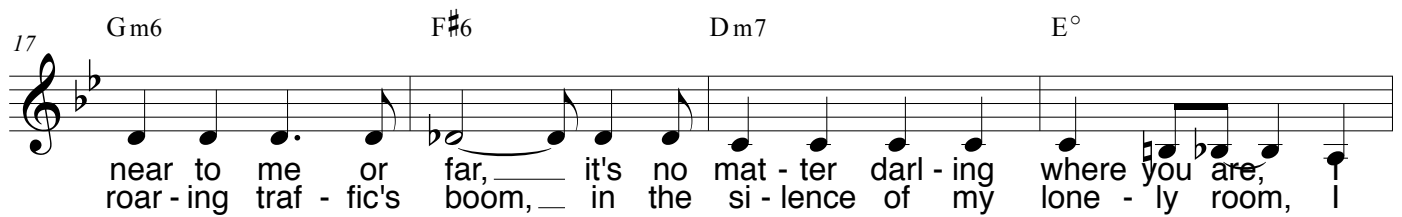
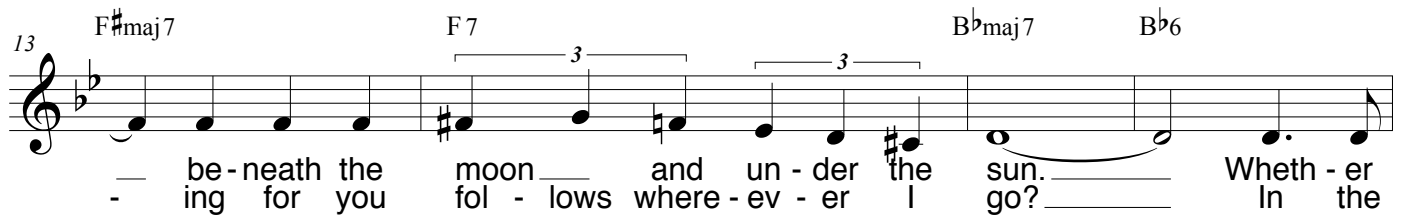
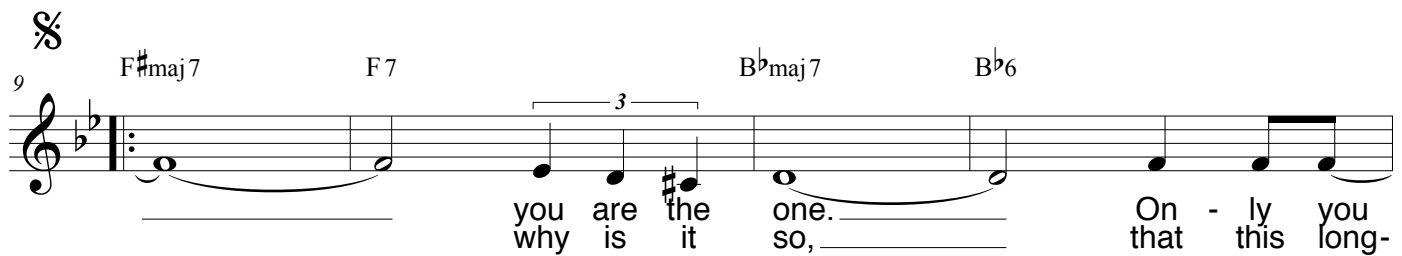
Night And Day

F

Keyboard



Night and day,



26 D^b B^b

day _____ un - der the hide of me _____ there's an

30 D^b B^b

oh, such a hun - gry yearn - ing burn-ing in - side of me. _____ And its

34 $Gm6$ $F\#6$ $Dm7$ E°

tor-ment won't be through 'til you let me spend my life mak-ing love to you,

38 $Cm7$ $F7$ $F7_4$ **To Coda** B^b $N.C.$ **D.S. al Coda**

day and night, _____ night and day. _____ (Sax)

Coda 42 B^b (Sax) F B^b F

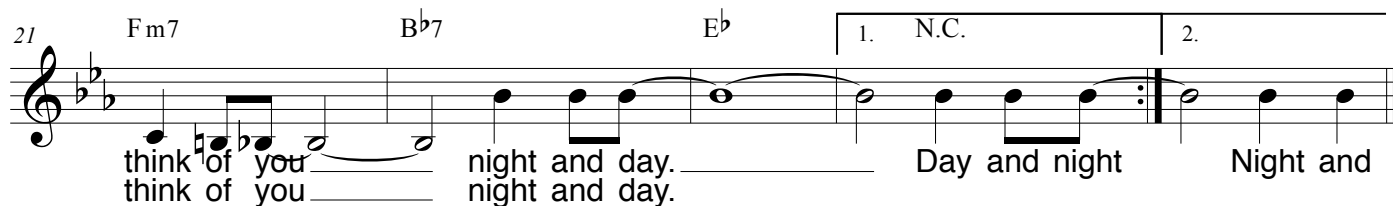
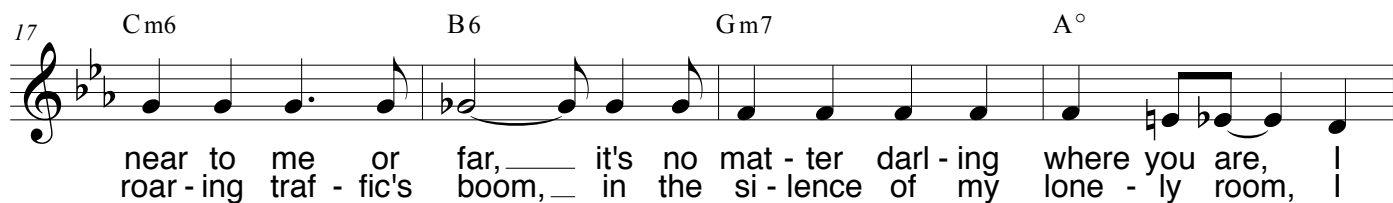
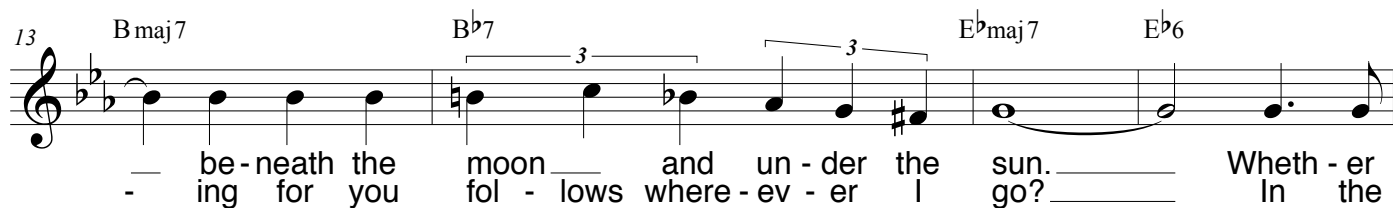
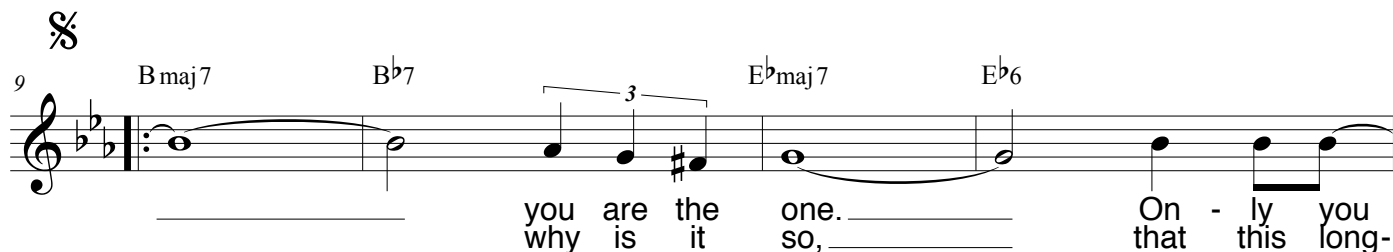
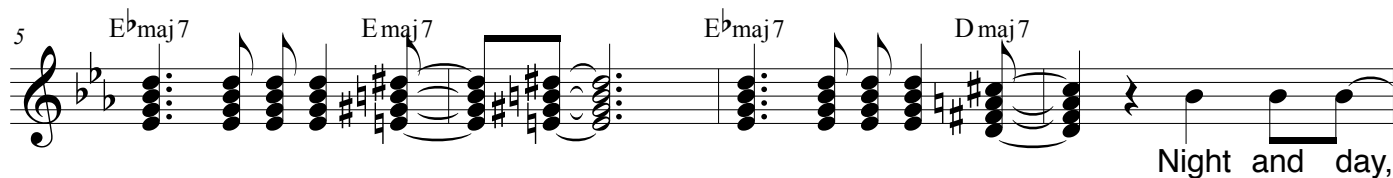
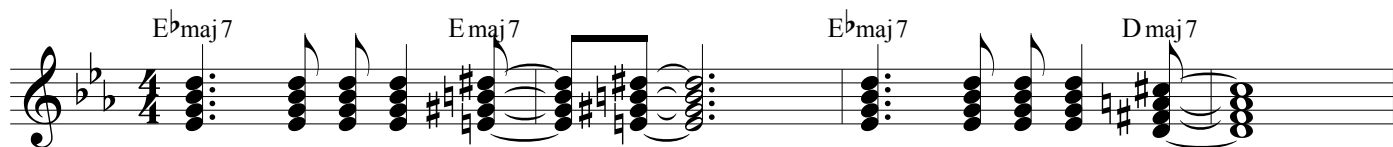
day, _____ day and night, _____ night and day.

46 B^b $B\ maj7$ B^b

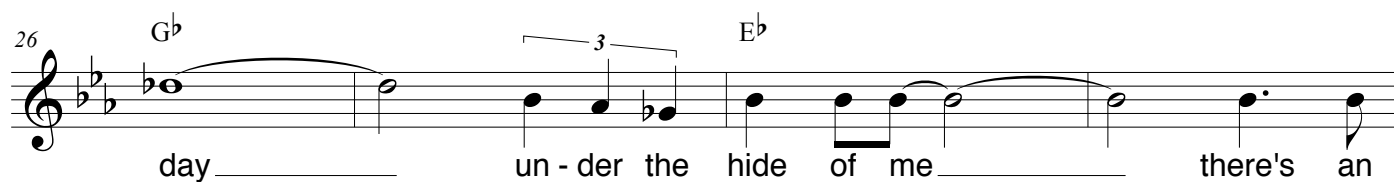
Night And Day

M

Keyboard



26 G^b E^b



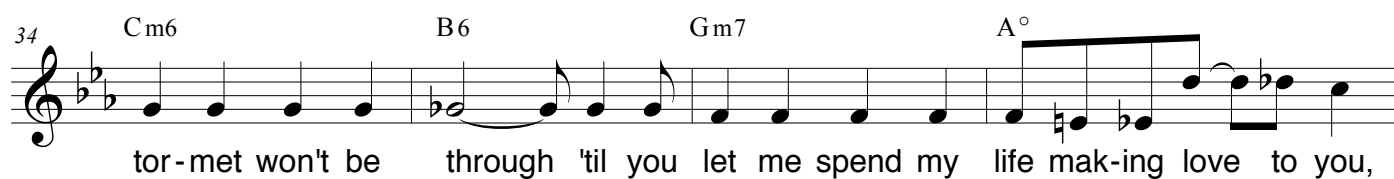
day un - der the hide of me there's an

30 G^b E^b



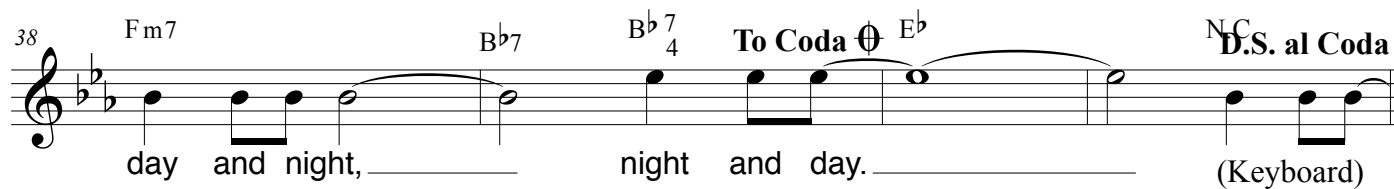
oh, such a hun - gry year - ing burn - ing in - side of me. And its

34 $Cm6$ $B6$ $Gm7$ A°



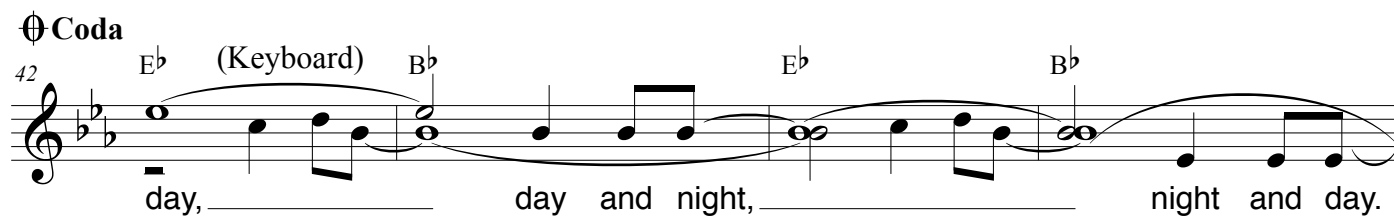
tor-met won't be through 'til you let me spend my life mak-ing love to you,

38 $Fm7$ B^b7 B^b7_4 $\text{To Coda } \Theta$ E^b $N.C.$ D.S. al Coda



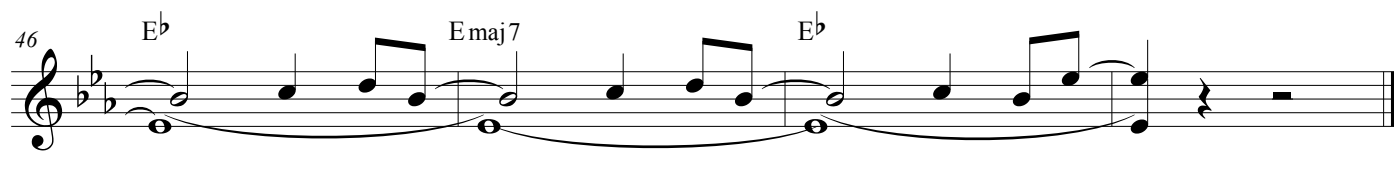
day and night, night and day. (Keyboard)

Θ Coda E^b (Keyboard) B^b E^b B^b



day, day and night, night and day.

46 E^b $E\text{maj}7$ E^b



day, day and night, night and day.

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

We're going to close with one of the all-time greats in swing music. It was written in the greatest year of the 20th century - 1936. That's the year I was born. It's been recorded by many artists, but it became well-known when Benny Goodman and his Orchestra made it their signature song.

Here we go with that great swing classic - "Sing, Sing, Sing."

Sing, Sing, Sing

Keyboard

(Tom) 15 (Keyboard in octaves)

(Tom Continues) Cm G7 Cm G7 Cm (Sax) G7

17

21

(All - In Rhythm) Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

25

Cm/Eb G7/D Cm 1. Dm7(b5) G7 Cm 2. Dm7(b5) G7 Cm

30

Eb Bb7 Fm7 Bb7 Eb

34

Eb Bb7 Fm7 Bb7 Eb

38

42 Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

47 Cm/E^b G7/D Cm Dm7(b5) Gaug7 Cm

50 (Tom continues) 8 Cm G7 Cm G7

62 Cm G7 Cm G7 (Tom Continues) 8

74 Cm G7 Cm G7 Cm G7 Cm G7

78 Cm G7 Cm G7 Cm G7 Cm

82 (Tom Continues) 7 Cm G7 Cm G7

94 Cm G7 Cm G7

The musical score is written for guitar in E-flat major (three flats) or C minor. It consists of eight staves of music. The first staff (measures 42-46) features a sequence of Cm and G7 chords with a melodic line. The second staff (measures 47-50) introduces Cm/E^b, G7/D, Dm7(b5), and Gaug7 chords. The third staff (measures 50-54) includes a tom solo (measures 50-51) and continues with Cm and G7 chords. The fourth staff (measures 62-66) features Cm and G7 chords, ending with a tom solo (measures 65-66). The fifth staff (measures 74-77) continues the Cm and G7 chord sequence. The sixth staff (measures 78-81) also features Cm and G7 chords. The seventh staff (measures 82-85) includes a tom solo (measures 82-83) and Cm and G7 chords. The eighth staff (measures 94-97) concludes with Cm and G7 chords.

Regular Rhythm

98 Cm G7 Cm G7 Cm

103 G7 Cm (Tom Continues)

114 Cm G7 Cm G7

118 Cm G7 Cm

(Regular Rhythm,
Keyboard as written)

123 Cm C°7 Cm C°7 Cm C°7

126 Cm C°7 Cm C°7 Cm C°7

129 Cm (Drums) Cm