

Set K

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Vocal 1st & 3rd times, Sax 2nd time

'S Wonderful

F

(Keyboard)
FMaj 7F[#]

Gm13

C9

Keyboard

1
 FMaj 7 F[#] Gm13 C9 Keyboard

5 'Swon-der-ful. 'Smar-vel ous. You should care

10 for me. 'Saw - ful nice.

15 'Spar - i - dise. 'Swhat I love to see. You've My

21 made dear, my it's life four so leaf glam clo - or - ous. ver - time.

A7 D7 G7 C7

25 You can't blame me for be - ing am - or - ous. Oh,
From now on, my heart's work - ing o - ver-time.

FMaj 7 G7^b9 1,2 Gm7

29 'Swon-der-ful. 'Smar-vel-ous that you should

C7 FMaj 7 Gm7 C7 | 3 Gm7 C7

34 care for me. that you should care for

Dm F[#] Gm7 Am Gm/B^b Am Gm E° Dm Dm/A

39 me. 'Swon-der-ful, mar-vel-ous, glor - i - ous, it's glam-or - ous,

Gm7 C7 F Dm Gm7 G^bMaj 7 F6

45 that you should care for me.

'S Wonderful

Vocal 1st & 3rd times, Keyboard 2nd time

M

(Keyboard)

B♭Maj 7 B° Cm13 F9 Keyboard

5 'Swon-der-ful. 'Smar-vel ous. You should care

10 for me. 'Saw - ful nice.

15 B° Cm7 F7 B♭Maj 7 A7

20 'Spar - i - dise. 'Swhat I love to see. You've My

25 DMaj 7 A7 DMaj 7 A7

30 made dear, my it's life four so leaf glam clo - or - ous. ver - time.

35 D7 G7 C7 F7

40 You can't blame me for be - ing am or - ous. Oh,

45 From now on, my heart's work - ing o - ver-time. 1,2
Cm7

50 B♭Maj 7 C7⁹ that you should

55 F7 B♭Maj 7 Cm7 F7 3
Cm7 F7

60 care for me. that you should care for

65 Gm B° Cm7 Dm Cm/E♭ Dm Cm A° Gm Gm/D

70 me. 'Swon-der-ful, mar-vel-ous, glor - i - ous, it's glam-or - ous,

75 Cm7 F7 B° Gm Cm7 B♭Maj 7 B♭6

80 that you should care for me.

Good afternoon/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.

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

Our opening selection, “‘S Wonderful” was written by George and Ira Gershwin way back in 1927 for a Broadway musical called “Funny Face” and then reintroduced in the 1951 move “An American In Paris” where it was sung by Gene Kelly. It has been recorded by a whole bunch of artists.

We'll switch gears for our next selection. It's a waltz that was written in 1932 and recorded by Dinah Shore, Nat King Cole, and Pete Fountain (remember Pete?) It's even been heard on the TV series “General Hospital.” Here's _____ to sing our version of this beautiful waltz - “Fascination.”

Fascination

F
Keyboard

(Sax)

The musical score consists of two staves. The top staff is for the Saxophone (Sax), and the bottom staff is for the Keyboard. The music is in 3/4 time, primarily in F Major (F Maj7) with changes to C11, FMaj7, C11, and N.C. (No Change). The lyrics describe a fleeting encounter ('Just a passing glance, just a brief romance') and a desire for intimacy ('I touch your hand and next moment I kiss you'). The score concludes with a return to the initial key and a final line 'to love.' The keyboard part includes a section for 'Sax' starting at measure 33.

Chords indicated in the score:

- Measure 1: F Maj7
- Measure 2: C11
- Measure 3: FMaj7
- Measure 4: C11
- Measure 5: N.C.
- Measure 6: F
- Measure 7: na - tion, A^b°
- Measure 8: I know, G m
- Measure 9: D7
- Measure 10: G m
- Measure 11: and it might have
- Measure 12: end - ed right then at the start. G m7
- Measure 13: Just a pass - ing
- Measure 14: G m7
- Measure 15: glance, just a brief ro - mance, G m7 G m7(5) C7
- Measure 16: and I might have
- Measure 17: G m7
- Measure 18: gone on my way emp - ty heart - ed. It was fas - ci -
- Measure 19: F
- Measure 20: na - tion, A^b°
- Measure 21: I know, G m
- Measure 22: D7
- Measure 23: G m
- Measure 24: see - ing you a -
- Measure 25: lone with the moon - light
- Measure 26: a - bove. C7
- Measure 27: Then I touch your
- Measure 28: hand and next mo - ment I kiss you.
- Measure 29: Fas - ci - na - tion
- Measure 30: 1. G m
- Measure 31: C7
- Measure 32: F
- Measure 33: (Sax)
- Measure 34: turned to love.
- Measure 35: 2. E^o
- Measure 36: F
- Measure 37: B^o
- Measure 38: F 6
- Measure 39: to love.

Fascination

M
Keyboard

(Keyboard)

The musical score consists of ten staves of music for voice and piano. The vocal part is in common time, mostly in B-flat major, with some changes in key signature and mode. The piano part provides harmonic support with various chords.

Chords and Key Signatures:

- Staff 1: B♭Maj7, F11, B♭Maj7, F11, N.C.
- Staff 2: B♭, Cm, G7, Cm
- Staff 3: D♭°, Cm7, G7, Cm
- Staff 4: Cm7, Cm7, Cm7(b5), F7
- Staff 5: Cm7, Cm7, Cm7(b5), F7
- Staff 6: Cm7, Cm7, Cm7(b5), F7
- Staff 7: Cm, G7, Cm
- Staff 8: Cm7, F7, Cm
- Staff 9: Cm7, F7, Cm
- Staff 10: A°, E°, B♭6

Lyrics:

It was fasci -
na - tion, I know, _____ and it might have
end - ed right then at the start. Just a pass - ing
glance, _____ just a brief ro - mance, _____ and I might have
gone on my way emp - ty heart - ed. It was fasci -
na - tion, I know, _____ see - ing you a -
lone with the moon - light a - bove. Then I touch your
hand and next mo - ment I kiss you. Fas - ci - na - tion
turned to love.
to love.

Thank you. Our next selection was written in 1933 and later recorded by Ethel Waters and Benny Goodman. It was also heard in the 2004 movie "The Aviator," the biographical drama about Howard Hughes.

Here we go with a song you all know - "Moonglow."

Moonglow

F

Keyboard

(Sax)

Musical score for the first section of the solo, featuring four measures of music. The key signature changes every measure: C Maj7 (no sharps or flats), A♭ Maj7 (one sharp), F Maj7 (two sharps), and Co(maj7) C m7(♭5) (one flat). The time signature is 4/4 throughout. The melody consists of eighth-note patterns.

Musical score for piano showing measures 5-8. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 5 starts with an F#6 chord. Measure 6 begins with a Bb9(#11) chord. Measure 7 begins with a C6 chord. Measure 8 begins with a D7(b5) chord.

It must have been moon-glow,
G7(♭9) C/E E♭⁹⁷ D m7 E♭⁹⁷ C/E

A musical score for voice and piano. The vocal line consists of a soprano melody with lyrics: "it must have been moon-glow that led me straight to you." The piano accompaniment features a harmonic progression from E6 to B7(11), then G6, and finally D7(5). The score includes dynamic markings such as forte, piano, and sforzando.

17 I still hear you say-ing,
G7(♭9) "Dear one, hold me fast."
C/E E♭⁷ D m7 E♭⁷ C/E

21 And I start in pray-ing: Oh Lord, please let this last.

C 9 B 9 B⁹ A 9 E m7 A 7

A musical score in G clef, common time. The melody starts on a quarter note, followed by a eighth note tied to a sixteenth note, a quarter note, two eighth notes, a sharp sign, another eighth note, a sharp sign, a quarter note, and ends with a eighth note tied to a sixteenth note.

Musical score for the lyrics "We seemed to float right thru the air." The score consists of a single staff in G major (indicated by a treble clef) with a common time signature. The melody is in eighth-note patterns. The chords are A m7, D 7, D m7, G 7, and C 7(#5). The lyrics are written above the staff.

Heav-en - ly songs _____ seemed to come ev - 'ry where.
29 . F6 B⁹⁽¹¹⁾ C6 D7(^{b5})

A musical score showing the beginning of a melody. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a dotted half note followed by a quarter note, then a eighth note tied to a sixteenth note. This is followed by a quarter note, a dotted half note, another quarter note, and finally a whole note.

33 And now when there's moon-glow way up in the blue,
D m7 G7(♭9) C/E E♭⁹7 D m7 D♭Maj7 C 6

37 (Sax) C/E E^b°7 D m7 D^bMaj7 C 6

I al-ways re - mem-ber that moon-glow gave me you.

A musical staff in treble clef. It features a dotted half note, followed by two quarter notes, a half note, another half note, and a dotted half note. The last note is a half note with a curved line underneath it, indicating it is sustained. A fermata is placed above the final note.

Moonglow

M

Keyboard

(Keyboard)

F Maj7 D♭ Maj7 B♭ Maj7 F(maj7) F m7(b5)

B♭6 E♭9(#11) F6 G 7(b5)

It must have been moon-glow, way up in the blue;

G m7 C7(b9) F/A A♭°7 G m7 A♭°7 F/A

it must have been moon-glow that led me straight to you.

B♭6 E♭9(#11) F6 G 7(b5)

I still hear you say-ing, "Dear one, hold me fast."

G m7 C7(b9) F/A A♭°7 G m7 A♭°7 F/A

And I start in pray-ing: Oh Lord, please let this last.

F9 E9 D9 A m7 D7

We _____ seemed to float right thru the air. _____

D m7 G7 G m7 C7 F7(#5)

Heav-en - ly songs _____ seemed to come ev - 'ry where.

B♭6 E♭9(#11) F6 G 7(b5)

And now when there's moon-glow way up in the blue,

G m7 C7(b9) F/A A♭°7 G m7 G♭ Maj7 F6

I al-ways re - mem-ber that moon-glow gave me you.

(Keyboard) F/A A♭°7 G m7 G♭ Maj7 F6

Thank you. Back in 1937, Carl Stalling composed a song with a Latin beat for the movie "In Caliente." Later, the song took on a life of its own in many Warner Brothers cartoons, whenever one of the characters would appear in a red outfit. Bugs Bunny even sang a few bars in one of his sketches.

Here's _____ to tell us all about a "Lady In Red."

Lady In Red

(Sax)

Keyboard

C

Dm7

Em

Dm7

Db

C

C7

Oh, the

5

C7

la-dy in red, — the fel-lahs are craz - y for the la-dy in red.

9 C7

F

C7

She's a bit gaud-y, but law-dy, what a per-son - al - i - ty. _____ Oh, the

13 F

C7

La dy in red is fresh as a dais y when the town is in bloom.

17 C7

F

danc-ing and din - ing and shin-ing with or-i-gin - al - i-ty. She's ver-y

2

21 B♭m F C^{aug} 3 F

prop-er, she's noth-ing more than a pal, but oh me and oh my. You'd nev-er

25 B♭m G7 F G° G7 C Gm7 C7

stop her, she'd be a dan-ger-ous gal if she should ev-er meet the right guy. Oh, the

29 F C7

la-dy in red, the fel-lahs are craz - y for the la-dy in red.

33 1. C7 F (Sax) C7

Is she a stud - y, oh bud-dy, what a per-son - al - i - ty.

2. C7 (Sax) Gm7 C7 (Sax) Gm7

She's a bit gaud-y, you could say bawd-y.

41 C7 F

She's quite a stud - y, and bud-dy, what a per-son - al - i - ty.

Lady In Red

M
Keyboard

(Keyboard)

F G_{m7} A_m G_{m7} G^b F F₇

Oh, the

B^b F₇

la-dy in red, the fel-lahs are craz - y for the la-dy in red._____

F₇ B^b F₇

She's a bit gaud-y, but law-dy, what a per-son - al - i - ty._____ Oh, the

B^b F₇

la-dy in red_ is fresh as a dais - y when the town is in bed,_____

F₇ B^b F₇

danc-ing and din - ing and shin-ing with or-i-gin - al - i - ty._____ She's ver-y

2

21 E♭m B♭ F^{aug}₃ B♭

proper, she's noth-ing more than a pal, but oh me and oh my. You'd nev-er

25 E♭m C7 B♭ C° C7 F Cm7 F7

stop her, she'd be a dan-ger-ous gal if she should ev-er meet the right guy. Oh, the

29 B♭ F7

la-dy in red, the fel-lahs are craz - y for the la-dy in red._____

33 1. F7 B♭ (Keyboard) F7

Is she a stud - y, oh bud-dy, what a per-son - al - i - ty._____

2. F7 (Keyboard) Cm7 F7 (Keyboard) Cm7

She's a bit gaud-y,

you could say bawd-y._____

41 F7 B♭

She's quite a stud - y, and bud-dy, what a per-son - al - i - ty._____

Thank you. Back in 1939, a couple of British composers wrote a song for a show called "New Faces." Since then, this song has become a standard, having been recorded by Frank Sinatra, Nat King Cole, Bobby Darin, and Mel Torme.

Here's the story about a bird singing in a leafy square in Mayfair, an expensive part of London - "A Nightingale Sang In Berkley Square."

A Nightingale Sang In Berk'ley Square

F

Keyboard

(Sax) B♭

5

7

10

13

2

17 D B m7 E m7 A 7
 The moon that lin - gered o - ver Lon - don town, poor

19 F#m7 F°7 E m7 A 7(b9) D B m7
 puz - zled moon he wore a frown, How could he know we two were

22 E m7 A 7 F#m7 F°7 C m7 F 7
 so in love? The whole darn world seemed up - side down. The

25 B♭Maj7 G m7 D m7 B♭9 E♭ 3 D 7 3
 streets of town were paved with stars, It was such a ro-man-tic af -

28 G m7 E♭m6 B♭Maj7 F 7 B♭7 E♭m7 A♭7
 fair. And as we kissed and said "good - night," a

31 B♭Maj7 G m7 C m7 F 7 To Coda Φ B♭6 G m7 C m7 F 7 D.S. al Coda
 night-in - gale sang in Berk - 'ley Square. (Sax)

35 ♀ Coda B♭Maj7 F m7 G 7 G 7(b9) E♭Maj7
 Square. I know 'cause I was there that night in

38 C m7 F 7 B♭ (Sax) C m B maj7 B♭maj7
 Berk - 'ley Square

A Nightingale Sang In Berk'ley Square M

Keyboard

(Keyboard)

Keyboard score for measures 1-4. Key signature: B-flat major (two flats). Time signature: 4/4. Chords: D-flat, B-flat minor 7, E-flat minor 7, A-flat 7.

Keyboard score for measures 5-8. Key signature: B-flat major (two flats). Time signature: 4/4. Chords: D-flat, B-flat minor 7, E-flat minor 7, A-flat 7. The word "That" is written below the staff.

Keyboard score for measures 9-12. Key signature: B-flat major (two flats). Time signature: 4/4. Chords: D-flat major 7, B-flat minor 7, F minor 7, D-flat 9. The lyrics "cer - tain - be night, right, the I night may we be met, wrong, there but was I'm" are written below the staff.

Keyboard score for measures 13-16. Key signature: B-flat major (two flats). Time signature: 4/4. Chords: G-flat major 7, F 7, B-flat minor 7, G-flat minor 6, D-flat major 7, A-flat 9. The lyrics "mag - ic a - broad in the air. swear There were an - gels din - ing per - fect - ly a - will - ing to There that when you turned and" are written below the staff.

Keyboard score for measures 17-20. Key signature: B-flat major (two flats). Time signature: 4/4. Chords: D-flat 7, G-flat minor 7, B 7, D-flat major 7, B-flat minor 7, E-flat minor 7, A-flat 7. The lyrics "at smiled the Ritz, and a night-in-gale sang in Berk Berk - 'ley at at me, a night-in-gale sang in Berk Berk - 'ley" are written below the staff.

Keyboard score for measures 21-24. Key signature: B-flat major (two flats). Time signature: 4/4. Chords: D-flat 6, B-flat minor 7, E-flat minor 7, A-flat 7 (1st ending), D-flat 6, B-flat minor 7, G minor 7 (flat 5), C 7 (2nd ending). The lyrics "Square." are written below the staff.

2

17 F D m7 G m7 C7
 The moon that lin - gered o - ver Lon - don town, poor

19 A m7 A[♭]o7 G m7 C7(b9) F D m7
 puz - zled moon he wore a frown, How could he know we two were

22 G m7 C7(b9) A m7 A[♭]o7 E[♭]m7 A[♭]9
 so in love? The whole darn world seemed up - side down. The

25 D[♭]Maj7 B[♭]m7 F m7 D[♭]7 G[♭] F7
 streets of town were paved with stars, It was such a ro-man-tic af -

28 B[♭]m7 G[♭]m6 D[♭]Maj7 A[♭]7 D[♭]7 G[♭]m7 B 7
 fair. And as we kissed and said "good - night," a

31 D[♭]Maj7 B[♭]m7 E[♭]m7 A[♭]7 D[♭]6 B[♭]m7 E[♭]m7 D.S. al Coda
 night-in - gale sang in Berk - 'ley Square. _____ (Keyboard)

35 ♩Coda D[♭]Maj7 A[♭]m7 B[♭]7 B[♭]7(b9) G[♭]Maj7
 Square. I know 'cause I was there _____ that night _____ in

38 E[♭]m7 A[♭]7 D[♭] (Keyboard) E[♭]m D maj7 D[♭]maj7
 Berk - 'ley Square

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Measure 17 starts with a half note F, followed by a quarter note D m7, a half note G m7, and a quarter note C7. The lyrics are 'The moon that lin - gered o - ver Lon - don town, poor'. Measure 19 starts with a quarter note A m7, followed by a half note A♭o7, a quarter note G m7, a half note C7(b9), a quarter note F, and a half note D m7. The lyrics are 'puz - zled moon he wore a frown, How could he know we two were'. Measure 22 starts with a quarter note G m7, followed by a half note C7(b9), a quarter note A m7, a half note A♭o7, a quarter note E♭m7, and a half note A♭9. The lyrics are 'so in love? The whole darn world seemed up - side down. The'. Measure 25 starts with a quarter note D♭Maj7, followed by a half note B♭m7, a quarter note F m7, a half note D♭7, a quarter note G♭, and a half note F7. The lyrics are 'streets of town were paved with stars, It was such a ro-man-tic af -'. Measure 28 starts with a half note B♭m7, followed by a quarter note G♭m6, a half note D♭Maj7, a quarter note A♭7, a half note D♭7, a quarter note G♭m7, and a half note B 7. The lyrics are 'fair. And as we kissed and said "good - night," a'. Measure 31 starts with a half note D♭Maj7, followed by a quarter note B♭m7, a half note E♭m7, a half note A♭7, a half note D♭6, a half note B♭m7, a half note E♭m7, and a half note D.S. al Coda. The lyrics are 'night-in - gale sang in Berk - 'ley Square. _____ (Keyboard)'. Measure 35 starts with a half note ♩Coda, followed by a half note D♭Maj7, a half note A♭m7, a half note B♭7, a half note B♭7(b9), and a half note G♭Maj7. The lyrics are 'Square. I know 'cause I was there _____ that night _____ in'. Measure 38 starts with a half note E♭m7, followed by a half note A♭7, a half note D♭ (Keyboard), a half note E♭m, a half note D maj7, and a half note D♭maj7. The lyrics are 'Berk - 'ley Square'.

Thank you very much.

We'll stay in England for our next number, written in the mid-fifties by Lerner and Lowe for a musical about a lady in that town who went through an amazing transformation. You know the musical - "My Fair Lady" - and the most famous recording of this song was by Vic Damone in 1956. But it was also recorded by Eddie Fisher and Andy Williams (remember those guys?) and a whole bunch of other artists.

Here we go with our version of "On The Street Where You Live."

On The Street Where You Live

F

(Sax)

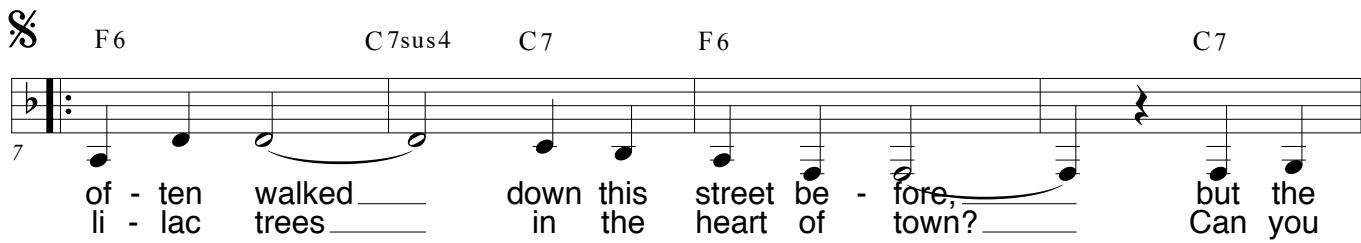
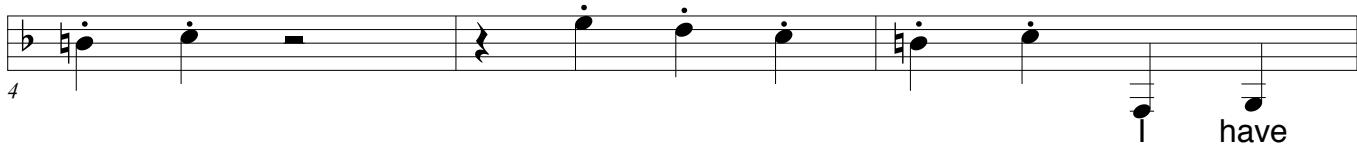
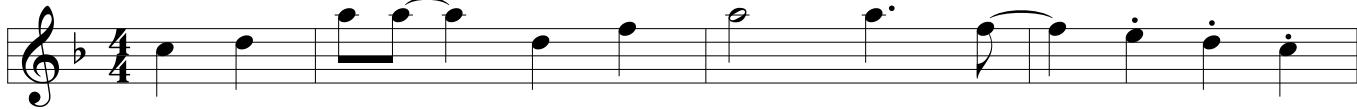
G m9

G°

C7

F

Keyboard
/C

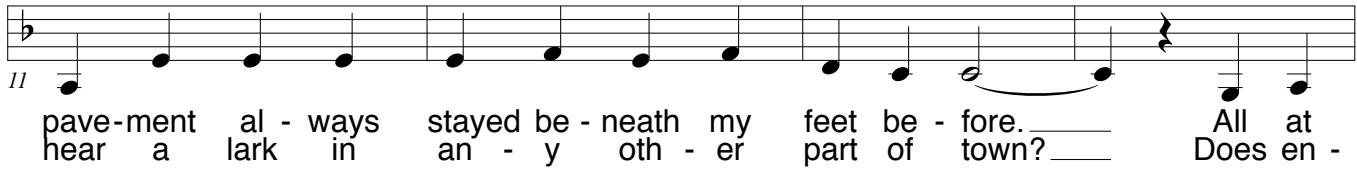


F maj7

F°7

G m7

C7



G m7

B♭m6

A m7

D m7



G 7

¹C9

F 6

F♯7

G m7

C7sus4



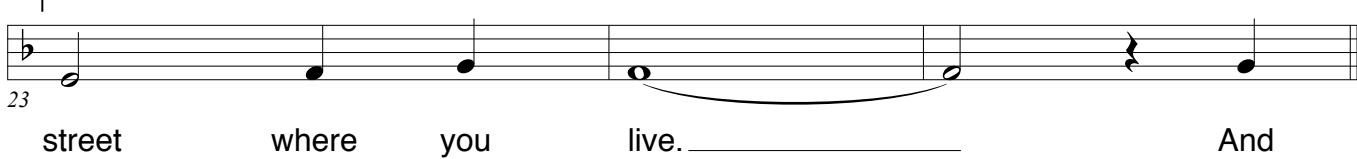
²C9

F 6

G m7

F♯7

F/A



A 7 B m7 C°7 A 7/C# 3 B b6
 oh, the tow - er - ing feel - ing, just to
 B b6 B°7 3 F F/E F/E b F/D
 know some - how you are near. The
 D b7 F/C B m7(b5) E 7sus4 E 7
 ov - er pow - er - ing feel - ing that an - y
 A maj7 A 6 D 7 G m7 C 9
 sec - ond you may sud - den - ly ap - pear! Peo - ple
 F 6 C 7sus4 C 7 F 6 C 7
 stop and stare. They don't both - er me, for there's
 F maj7 F °7 G m7 C 7
 no - where else on earth that I would rath - er be. Let the
 G m7 B b6 A m7 D m7
 time go by, I won't care if I can be
 G 7 To Coda Φ C 9 F G m7 C 7
 here on the street where you live. (Sax) D.S. al Coda
 Φ Coda C 9 F 6 D b6 F 6
 street where you live.

On The Street Where You Live

M

(Keyboard)

Cm9

C°

F7

B♭

Keyboard
/F



B♭

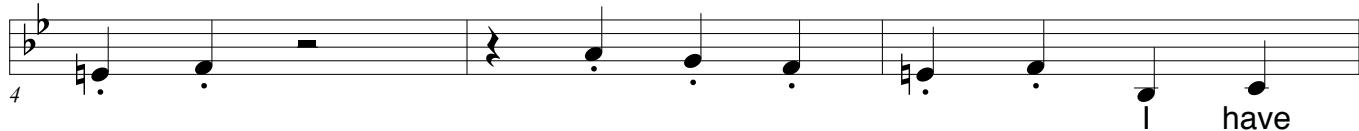
/F

B♭

/F

B♭

N.C.



S

B♭6

F7sus4

F7

B♭6

F7

of - ten walked down street be - fore, but Can you
li - lac trees in this heart of town? Can you

B♭maj7

B♭°7

Cm7

F7

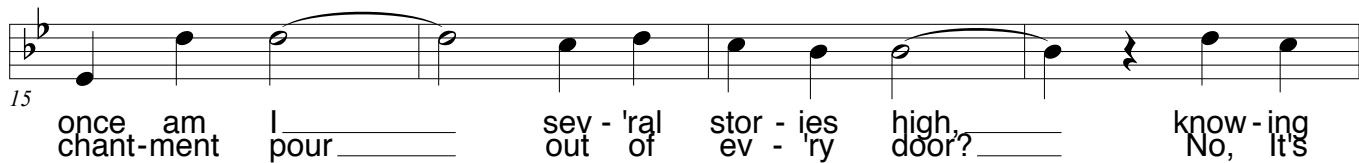


Cm7

E♭m6

Dm7

Gm7



once am sey - 'ral stor - ies high, know - ing
chant - ment I pour out of ev - 'ry door? No, It's

C7

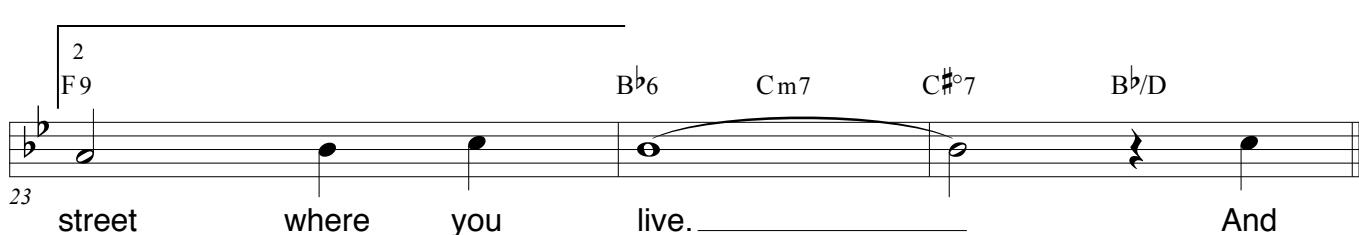
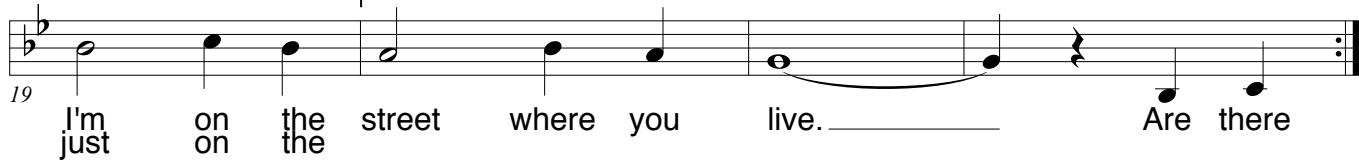
¹F9

B♭6

B°7

Cm7

F7sus4



street

where you

live.

And

26 D 7 Em7 F[°]7 D 7/F[♯]
oh, _____ the tow - er - ing feel - ing, _____ just to

30 E[♭]m6 E[°]7 B[♭] B[♭]/A B[♭]/A B[♭]/G
know _____ some - how you are near. _____ The

34 G[♭]7 B[♭]/F Em7(b5) A 7sus4 A 7
ov - er pow - er - ing feel - ing _____ that an - y

38 D maj7 D 6 G 7 Cm7 F 9
sec - ond you may sud - den - ly ap - pear! _____ Peo - ple

42 B[♭]6 F 7sus4 F 7 B[♭]6 F 7
stop and stare. _____ They don't both - er me, _____ for there's

46 B[♭]maj7 B[♭]7 Cm7 F 7
no - where else on earth that I would rath - er be. _____ Let the

50 Cm7 E[♭]m6 Dm7 G m7
time go by, _____ I won't care if I _____ can be

54 C 7 F 9 B[♭] Cm7 F 7
here on the street where you live. _____ D.S. al Coda
To Coda ♀

58 ♂ Coda F 9 B[♭]6 G[♭]6 B[♭]6
street where you live. _____ (Keyboard)

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

We'll slow things up a bit for our next selection, written back in 1935 for the movie "Every Night At Eight." Since that time, it's become a standard, with recordings by more than 100 musical artists. You name the artist, and he or she has probably recorded it.

Here's our version of this ballad - "I'm In The Mood For Love."

I'm In The Mood For Love

F

Keyboard

(Sax)

A♭Maj7 B♭m7 A♭Maj7/C E7/B

3 B♭m7 C m7 B♭m7 E♭7

5 A♭ B♭m7 E♭7 A♭

I'm in the mood for love sim-ply be-cause you're near me.

9 C m7 B° B♭m7 E♭7 A♭ B♭m7E♭aug

Fun-ny, but when you're near me, I'm in the mood for love.

13 A♭ B♭m7 E♭7 A♭

Heav-en is in your eyes, bright as the stars we're un-der.

17 C m7 B° B♭m7 E♭7 A♭

Oh, is it an - y won-der I'm in the mood for love.

2

21 B♭m7 E♭7 A♭ E♭m6 F7 D♭m6 E♭7 A♭

Why stop to think of wheth-er this lit - tledream might fade?

25 F m6 G 7 C m A♭m6 B♭7 D♭m6 B♭m7 E♭7

We've put our hearts to - gether Now we are one; I'm not a-fraid!

29 A♭ 3 B♭m7 E♭7 3 A♭

If there's a cloud a - bove; if it should rain, we'll let it.

33 C m7 B° 1. B♭m7 E♭7 A♭ A♭° E♭7

But for to-night, for - get it! I'm in the mood for love.

2. B♭m7 3 A♭Maj7 B♭m7 A♭Maj7 E 7/B

get it, _____ 'cause I'm in the mood for love. _____

41 B♭m7 3 C m/E♭ E♭7 A♭ (Sax) B♭m A Maj7 A♭Maj7

I'm in the mood for love. _____

M
Keyboard

(Keyboard)

1 C Maj7 D m7 C Maj7/E G[#]7/D[#]

3 D m7 E m7 D m7 G 7

5 C 3 D m7 G 7 3 C

I'm in the mood for love sim - ply be-cause you're near me.

9 E m7 E^b° D m7 G 7 C D m7 G aug

Fun-ny, but when you're near me, I'm in the mood for love.

13 C 3 D m7 G 7 3 C

Heav-en is in your eyes, bright as the stars we're un - der.

17 E m7 E^b° D m7 G 7 C

Oh, is it an - y won - der I'm in the mood for love.

2

21 D m7 G7 C G m6 A 7 F m6 G7 C

25 A m6 B 7 E m C m6 D 7 F m6 D m7 G 7

29 C D m7 G 7 C

33 E m7 E♭° 1. D m7 G 7 C C° G 7

2. D m7 CMaj7 D m7 CMaj7 G♯/D♯

D m7 E m/G G 7 C D m C♯ Maj7 CMaj7 (Keyboard)

Thank you. Thank you very much.

Now it's time to feature an artist from yesteryear. See if you can guess who I'm describing. He was born in 1932 and died in September of 2003. He's regarded as one of the most influential musical artists of the 20th century. He sang in a deep bass-baritone voice, which is unusual for male recording artists. Any ideas so far?

OK. Here's another clue - he primarily sang country music, and he provided free concerts for people residing behind prison walls. Now I bet you know - who is he? Right - Johnny Cash.

We'll play three of his most famous selections today. The first was written by his wife - remember her name? Right - June Carter. It was recorded in 1963 and was Johnny's biggest hit, staying #1 on the charts for seven weeks.

Here we go with "Ring Of Fire."

MALE VOCAL

Ring Of Fire

Keyboard

8 B^b E^b B^b F7 B^b

10 Love taste is a burn-ing of love is thing sweet and it when

16 makes hearts - a fire - y ring. meet.

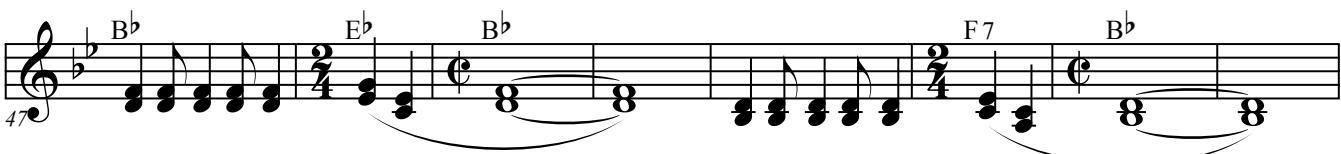
22 Bound I fell by wild de - sire. child.

28 Oh, fell in - to a ring of fire. wild.

32 I fell in - to a burn-ing ring of fire I went down, down,

37 down and the flames went high-er. And it burns, burns, burns,

42 the ring of fire, the ring of fire. To Coda ♪

47 

55 

63 

I fell in - to a burn-ing ring of fire I went down, down,

68 

down__ and the flames went high-er. And it burns, burns, burns,

D.S. al Coda

73 

the ring of fire, the ring of fire.. The

Coda

78 

I fell in - to a burn-ing ring of fire I went down, down,

83 

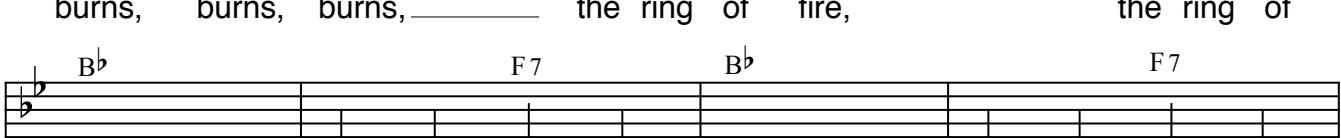
down__ and the flames went high-er. And it burns, burns, burns,

88 

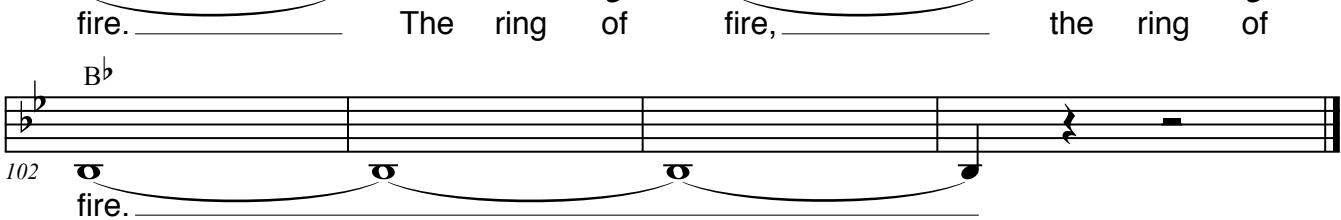
the ring of fire, the ring of fire.. And it

93 

burns, burns, burns, the ring of fire, the ring of

98 

fire. The ring of fire, the ring of

102 

fire.

Thank you very much.

Our next Johnny Cash hit was one of his signature songs. Johnny was inspired to write the song in 1951 while he was serving in the Air Force in Germany. He saw a movie about prisoners in Folsom Prison, wrote the song, and later sang it for the men in that prison in 1968.

Here is Johnny Cash's hit about that prison in California - The "Folsom Prison Blues."

MALE VOCAL

Folsom Prison Blues

Keyboard

(Keyboard) E A

Vocal 1st and 2nd; Keyboard 3rd; Vocal 4th & 5th)

A

6 hear the train a - com - in,' it's rol - lin' round the bend. And
 I was just a ba - by, my ma - ma told me, "Son, _____
 bet there's rich folks eat - in' in a fan - cy din - ing car. They're
 freed me from this pri - son, if that rail - road track was mine,
 /B /C#

A

10 I ain't seen the sun - shine since don't ev - er play with when. I'm
 al - ways be a good boy, don't smok - in' big cig - ars. But I
 prob - ly drink ing cof - fee and smok - in' big cig - ars. But I
 bet I'd move it on a lit - tle far - ther down the line. _____

D

14 stuck at Fol - som Pris - on and time keeps drag - gin'
 shot a man in Re - no just to watch him
 know I had it com-in,' I know I can't be
 Far from Fol - som Pris on, that's where I'd want to

A A°/D# /C A

/D /D# E7

18 on. But that train keeps rol - lin'
 die. When I hear that whis - tle blow - in'
 free. But those peop - le keep a - mov - in',
 stay, and I'd let that lone - some whis - tle

A^{2, 3, 4.}

24 on down to San - An - tone When
 I hang my head and cry. When
 and that's what tor blues - - me. Well, if they
 blow my blues - - - - -

5 A (Keyboard) E A

Thank you. Thank you very much.

Our final Johnny Cash hit was actually his first hit recording back in 1956. The song features the rhythm of the freight train common in many of his songs.

This song has been ranked #30 on the list of the 500 greatest songs of all time. Here we go with that Johnny Cash favorite - "I Walk The Line."

Vocal Only

I Walk The Line

(Keyboard/Guitar)

C

F

C

Keyboard

C F C
 G D7 G
 13 D7 I keep a close watch on this heart of
 19 G D7 G mine. I keep my eyes wide o - pen all the time. I keep the
 25 C G D7 To Coda Ø ends out for the tie that binds. Be - cause you're mine, I walk the
 31 G (Keyboard/Guitar) C line.
 37 G7 C I find it ver - y ver - y eas - y to be true. I find my -
 43 G7 C F self a - lone when each day's through. Yes, I'll ad - mit that I'm a fool for
 49 C G7 C (Keyboard/Guitar) you. Be cause you're mine, I walk the line.

55 F

As sure as

61 C7 F C7

night is dark and day is light, _____ I keep you on my mind both day and

67 F B♭ F

night, _____ and hap-pi - ness I've known proves that it's right. _____ Be-cause you're

73 C7 F (Keyboard/Guitar) C

mine, _____ I walk the line.

81 G7 C F

You've got a way to keep me on your side. _____ You give me

87 G7 C F

cause for love that I can't hide. _____ For you I know I'd e-ven try to turn the

93 C G7 C (Keyboard/Guitar) D.S. al Coda

tide. _____ Be cause you're mine, _____ I walk the line.

Coda 99 G (Keyboard/Guitar)

line.

Thank you. Did you enjoy our tribute to Johnny Cash?

We'll slow things up a bit with our next selection. It was introduced in the 1938 Broadway musical "Knickerbocker Holiday" and tells the story of an older man lamenting the passing of his youth. Many female artists have also recorded it - Sarah Vaughn, Ella Fitzgerald, Jo Stafford, Patti Page, and many others.

Here's _____ to sing our version of "September Song."

September Song

F

Keyboard - Freely

Keyboard

The musical score consists of ten staves of music. The first staff starts with Gm7, followed by G°, F/A, A°, Gm11, C7, F6, and N.C. The lyrics begin with "For it's a". The second staff starts with Fm6, followed by B♭m7, E♭7, FMaj 7, Gm7, Am7, and Dm7. The lyrics continue with "long, long while", "from May to De-cem-ber," and "but the days grow". The third staff starts with G7, followed by Gm7(b5), C7(b9), FMaj 7, FMaj 7, and N.C. The lyrics include "short", "when you reach Sep-tem-ber.", and "When the aut-umn". The fourth staff starts with Fm6, followed by B♭m7, E♭7, FMaj 7, Gm7, Am7, and Dm7. The lyrics mention "weath-er", "turns the leaves to flame,", and "one has-n't got". The fifth staff starts with G7, followed by Gm7(b5), C7(b9), FMaj 7, and N.C. The lyrics include "time", "for the wait-ing game.", and "Oh, the". The sixth staff starts with B♭m7, followed by B°7. The lyrics mention "days dwindle down", "to a prec-ious few,", and "Sep-". The seventh staff starts with B♭m7, followed by B°7, C7sus4, and N.C. The lyrics include "tem-ber,", "No-vem-ber.", and "And these few". The eighth staff starts with Fm6, followed by B♭m7, E♭7, FMaj 7, Gm7, Am7, and Dm7. The lyrics continue with "prec-ious days", "I'll spend with you,", and "these prec-ious". The ninth staff starts with G7, followed by Gm7(b5), C7(b9), F6, and N.C. (Sax). The lyrics include "days I'll spend with you.". The tenth staff starts with F6, followed by Gm9(b5) and FMaj 7. The lyrics end with "you." and "Sep-tem-ber."

Chords indicated above the staff:

- Staff 1: Gm7, G°, F/A, A°, Gm11, C7, F6, N.C.
- Staff 2: Fm6, B♭m7, E♭7, FMaj 7, Gm7, Am7, Dm7
- Staff 3: G7, Gm7(b5), C7(b9), FMaj 7, FMaj 7, N.C.
- Staff 4: Fm6, B♭m7, E♭7, FMaj 7, Gm7, Am7, Dm7
- Staff 5: G7, Gm7(b5), C7(b9), FMaj 7, N.C.
- Staff 6: B♭m7, B°7
- Staff 7: B♭m7, B°7, C7sus4, N.C.
- Staff 8: Fm6, B♭m7, E♭7, FMaj 7, Gm7, Am7, Dm7
- Staff 9: G7, Gm7(b5), C7(b9), F6, N.C. (Sax)
- Staff 10: F6, Gm9(b5), FMaj 7

September Song

M

Keyboard

Keyboard - Freely

The musical score consists of two staves of music. The top staff is labeled "Keyboard - Freely" and the bottom staff is labeled "Keyboard". The lyrics are written below the notes, corresponding to the chords indicated above them.

Chords:

- 1st staff: Cm7, C°, B♭/D, D°, Cm11, F7, B♭6 N.C.
- 2nd staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 3rd staff: C7, Cm7(b5), F7(b9)
- 4th staff: B♭Maj7, B♭Maj7 N.C.
- 5th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 6th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 7th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 8th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 9th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 10th staff: C7, Cm7(b5), F7(b9), B♭Maj7, Cm7, Dm7, Gm7
- 11th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 12th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 13th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 14th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 15th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 16th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 17th staff: B♭m6, E♭m7, A♭7, B♭Maj7
- 18th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 19th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 20th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 21st staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 22nd staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 23rd staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 24th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 25th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 26th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 27th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 28th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 29th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 30th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 31st staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 32nd staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 33rd staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 34th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 35th staff: B♭m6, E♭m7, A♭7, B♭Maj7, Cm7, Dm7, Gm7
- 36th staff: C7, Cm7(b5), F7(b9), B♭Maj7
- 37th staff: B♭m6, E♭m7, A♭7, B♭Maj7

Lyrics:

For it's a
 long, long while from May to De-cem-ber,
 but the days grow
 short when you reach Sep-tem-ber.
 When the aut-umn
 weath-er turns the leaves to flame,
 one has-n't got
 time for the wait-ing game.
 Oh, the
 days dwin-dle down to a prec-ious few,
 Sep-
 tem-ber,
 No - vem - ber. And these few
 prec - ious days I'll spend with you,
 these prec - ious
 days I'll spend with you.
 you. Sep - tem - ber.

Thank you very much.

For our next selection, we're going to play a type of music that is near and dear to my heart.

(Do Polka Schtick)

So, here's a polka that will surely get your feet to tapping. It's called the "Slippery Sax" polka, and you'll understand why it's called that very shortly.

Slippery Sax Polka

Keyboard

(Keyboard)

B♭

5 B♭ F 7

9 B♭

13 E♭

17 B♭ F 7 B♭

21 E♭ B♭ 1. F 7 B♭

(Keyboard)

25 2. F 7 B♭ (Sax) C 7 F

29 C 7 F C 7 F

33 1. C 7 F | 2. C 7 F F 7 (Sax)

(Keyboard)

2 37 $\frac{2}{8}$ B \flat

41

45 E \flat

49 B \flat F7 B \flat

53 E \flat B \flat To Coda \oplus F7 B \flat B \flat 7 (Keyboard)

57 E \flat (Sax - Keyboard) E \flat 7

61 A \flat B \flat 7 E \flat B \flat 7

67 E \flat E \flat 7 A \flat B \flat 7

73 $\begin{matrix} {}^1\text{E}\flat & \text{B}\flat 7 & \text{E}\flat \\ \hline \end{matrix}$ $\begin{matrix} {}^2\text{E}\flat & \text{B}\flat 7 & \text{E}\flat \\ \hline \end{matrix}$ D.S. al Coda
Coda (Sax)

77 F7 B \flat

Thank you. Are you having a good time?

We'll play a waltz for our next number, made famous by Patti Page and later by Les Paul and Mary Ford. You all know the traditional version, but recently the song was revived by a couple of pop artists of today - Bonnie Raitt and Nora Jones. You may not know them, but they sing very, very well.

We'll follow their lead and play it for you in their new style. Here we go with the "Tennessee Waltz."

Tennessee Waltz

F

(Keyboard Intro)

N.C.

Keyboard

13

18

25

32

39

F B^b A m C7/G F C7 F A7 ³

me. I re-mem-ber the night

B^b6 F

— and the Ten - nes-see Waltz, and I knew just how

Dm7 Dm7 Gm7 C7 F

much I had lost. Yes, I lost my

F maj7 F7 B^b B°7

— lit-tle dar - lin' the night they were play-ing the

F/C Dm7 G9 C7 1 F B^b A m7 C7/G F C7 (Sax)

beau-ti - ful Ten - nes-see Waltz. (Sax)

2 F F7 B^b B°7 F

waltz. the beau - ti - ful the

C7 B^b F/A C7/G F

Ten - nes-see Waltz.

Tennessee Waltz

M

(Keyboard Intro)

Keyboard Intro in 3/4 time, B-flat major. Measures 1-6. Chords: N.C., B-flat, B-flat major 7, B-flat 7.

Keyboard section with chords: E-flat, E-flat 7, B-flat/F, G minor 7, C minor 9.

Keyboard section with chords: F 7, B-flat, E-flat, D minor, F 7/C, B-flat, F 7sus4. Lyric: I was

Keyboard section with chords: B-flat, B-flat major 7, B-flat 7, E-flat. Lyric: dan-cin' with my dar-lin' to the Ten-nes - see Waltz

Keyboard section with chords: E-flat 7, B-flat/F, G minor, C minor. Lyric: when an old friend I just hap-pened to see.

Keyboard section with chords: F 7, B-flat, B-flat major 7, B-flat 7. Lyric: I in-tro-duced him to my dar-lin' and while

Keyboard section with chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, F 7. Lyric: they were walt-zing, my friend stole my sweet-heart from

B♭ E♭ Dm F7/C B♭ F7 B♭ D7

me. I re-mem-ber the night

E♭6 B♭

— and the Ten - nes-see Waltz, and I knew just how

Gm7 Gm7 Cm7 F7 B♭

much I had lost. Yes, I lost my

B♭maj7 B♭7 E♭ E°7

— lit-tle dar - lin' the night they were play-ing

B♭/F Gm7 C9 F7 1 B♭ E♭ Dm7F7/C B♭ F7 (Keyboard)

beau-ti - ful Ten - nes-see Waltz.

2 B♭ B♭7 E♭ E°7 B♭

waltz. the beau - ti - ful

F7 E♭ B♭/D F7/C B♭

Ten - nes - see Waltz.

Thank you. Isn't that a neat arrangement?

Now, we'll switch gears and play a song written back in 1938 for the movie "Going Places." Louis Armstrong was the first to record it, but since then it's been recorded by Bing Crosby, Hayley Mills, and the Hi-Lo's among others.

Here's _____ to sing this fun number called "Jeepers Creepers."

Jeepers Creepers

F

(Sax)

E♭ N.C.

E♭ N.C.

Keyboard

5 E♭ N.C.

F m7

B♭

9 B♭7

E♭

B♭7

E♭

I don't care what the weath-er-man says, when the weath-er-man says it's rain-ing, you'll

13 B♭7

E♭

F m7

B♭7

E♭

nev-er hear me com - plain-ing, I'm cer-tain the sun will shine.

17 B♭

B♭7

E♭

B♭

B♭7

E♭

I don't care how the weath-er vane points, when the weath-er vane points to gloom-y, it's

21 G m7

F 7

B♭7

got-ta be sun - ny to me, when your eyes look in - to mine.

25 F m7

B♭7

E♭maj7

G♭°

F m7

B♭7

E♭6

Jeep - ers, creep - ers, Where'd ya get those peep - ers?

29 F m7

B♭7

E♭maj7

G♭°

F m7

B♭7

E♭

Jeep - ers, creep - ers, where'd ya get those eyes?

33 Fm7 B^b7 E^bmaj7 G^b^o Fm7 B^b7 E^b6
Gosh all git up! How'd they get so lit up?

37 Fm7 B^b7 E^bmaj7 G^b^o Fm7 B^b7 E^b
Gosh all gee oh! How'd they get that size?

41 B^bm7 E^b7 A^bmaj9 B^bm7 E^b7 A^bmaj7
Gol - ly gee! When you turn those heat - ers on,

45 Cm7 F7 B^bmaj7 Cm7 F7 Fm7 B^b7
woe is me, got to put my cheat - ers on.

49 Fm7 B^b7 E^bmaj7 G^b^o Fm7 B^b7 E^b6
Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53 Fm7 B^b7 Gm7(b5) C7 Fm7 B^b7 E^b Fm7 B^b7 E^b
Oh, those weep-ers, how they hyp-no - tize. where'd ya get those eyes?

59 2. E^b Fm7 B^b7 E^b Fm7 B^b7 E^b
eyes? Won't you put me wise? Pays to ad - ver - tise.

64 Fm7 B^b7 E^b (Sax)
Where did you get those eyes?

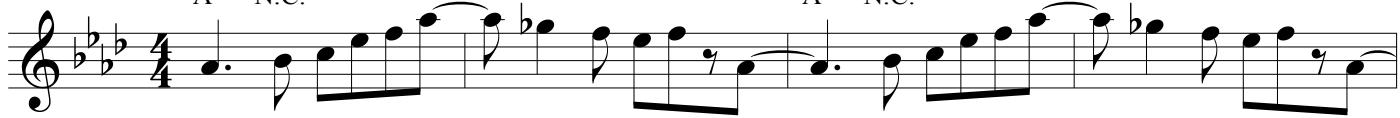
67 Fm7 E^b6

Jeepers Creepers

M
Keyboard

(Keyboard) A♭ N.C.

A♭ N.C.



5 A♭ N.C.

B♭m7

F♯



9 E♭7

A♭

E♭7

A♭



I don't care what the weath-er-man says, when the weath-er-man says it's rain-ing, you'll

13 E♭7

A♭

B♭m7

E♭7

A♭

nev-er hear me com - plain-ing, I'm cer-tain the sun will shine.

17 E♭

E♭7

A♭

E♭

E♭7

A♭

I don't care how the weather vane points, when the weather vane points to gloom-y, it's

21 Cm7

B♭7

E♭7



got-ta be sun - ny to me, when your eyes look in - to mine.

25 B♭m7

E♭7

A♭maj7

B°

B♭m7

E♭7

A♭6



Jeep - ers, creep - ers, Where'd ya get those peep - ers?

29 B♭m7

E♭7

A♭maj7

B°

B♭m7

E♭7

A♭



Jeep - ers, creep - ers, where'd ya get those eyes?

2

33 $B\flat m7$ $E\flat 7$ $A\flat maj7$ B° $B\flat m7$ $E\flat 7$ $A\flat 6$
Gosh all git up! How'd they get so lit up?

37 $B\flat m7$ $E\flat 7$ $A\flat maj7$ B° $B\flat m7$ $E\flat 7$ $A\flat$
Gosh all gee oh! How'd they get that size?

41 $E\flat m7$ $A\flat 7$ $D\flat maj9$ $E\flat m7$ $A\flat 7$ $D\flat maj7$
Gol - ly gee! When you turn those heat - ers on,

45 $Fm7$ $B\flat 7$ $E\flat maj7$ $Fm7$ $B\flat 7$ $B\flat m7$ $E\flat 7$
woe is me, got to put my cheat - ers on.

49 $B\flat m7$ $E\flat 7$ $A\flat maj7$ B° $B\flat m7$ $E\flat 7$ $A\flat 6$
Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53 $B\flat m7$ $E\flat 7$ $Cm7(\flat 5)$ $F7$ $B\flat m7$ $E\flat 7$ $A\flat$ $B\flat m7$ $E\flat 7$ $A\flat 6$
Oh, those weep-ers, how they hyp-no-tize. where'd ya get those eyes?
1. $A\flat$

59 $A\flat$ $B\flat m7$ $E\flat 7$ $A\flat$ $B\flat m7$ $E\flat 7$ $A\flat$
eyes? Won't you put me wise? Pays to ad - ver - tise.

64 $B\flat m7$ $E\flat 7$ $A\flat$ (Keyboard)
Where did you get those eyes?

67 $B\flat m7$ $E\flat 7$ $A\flat 6$

Thank you. Our next song was written back in 1928 by George Gershwin and featured in two productions - "Treasure Girl" and "Strike Up The Band." Since then, it's become a jazz standard and been recorded by Frank Sinatra, Ella Fitzgerald, Dinah Washington, Julie Cristy, and many others.

Here's _____ to reveal a little secret. She says "I've Got A Crush On You."

I've Got A Crush On You

F
Keyboard

(Keyboard - freely)

1 E♭ E°7 F m7 B♭7

How

5 E♭ B°7 C m7 B°7 E♭ F m7

glad the man-y mil-lions of Dirks and Mikes and Will-iiams would be to cap-ture

8 E♭/G B♭7 E♭ B°7 C m7 B°7

me. But you had such per-sis-tence, you wore down my re-sis-tance, I

11 G C maj7 G maj7 N.C. C m7 B°7 B♭7 E♭

fell, and it was swell. You're my big and brave and hand-some Ro-me-o. How I

15 C m7 F m7 B°7 E♭ B°7

won you I will nev-er nev-er know. It's not that you're at-trac-tive, oh, but

18 C m7 B°7 F 7 B°7

my heart grew ac-tive when you came in-to view. I've got a

2 (In Rhythm)

21 Gm7 G[°]7 Fm7 B[°]13(b9) Gm7 G[°]7 Fm7 B[°]13(b9)/A[°]

crush on you, sweet-ie pie. All the day and night-time, hear me sigh. I

25 E[°]maj7 Cm7 F9 Cm7 F9 Fm7 B[°]9A[°]7

nev-er had the least no - tion that I could fall with so much e - mo - tion.

29 Gm7 G[°]7 Fm7 B[°]13(b9) Gm7 G[°]7 Fm7 Dm7(b5G7)

Could you coo, could you care for a coun-tr-y cot-tage we could share? The

33 1. Cm7 F13 F[♯]7 Gm7 Cm7

world will par - don my mush 'cause I've got a

36 Fm7 B[°]13(b9) E[°]6 C7 Fm7 B[°]7 (Sax)

crush, my ba - by, on you.

39 2. E[°] E[°]7 E[°] A[°]maj7 E[°] Cm7

world will have to par-don my mush 'cause I've got a crush, I have got a

42 Fm7 B[°]7 E[°] (Sax) A[°]7 E[°]6 E[°]maj7

crush, my ba - by, on you.

I've Got A Crush On You

M
Keyboard

(Keyboard - freely)

A[♭] A°7 B♭m7 E♭7
 How

5 A[♭] E°7 Fm7 E°7 A[♭] B♭m7
 glad the man-y mil-lions of An-na-bel-lies and Lill-i-ans would be ___ to cap-ture

8 A[♭]/C E♭7 A[♭] E°7 Fm7 E°7
 me. But you had such per-sis-tence, you wore down my re-sis-tance, I

11 C F maj7 C maj7 N.C. Fm7 E°7 E♭7 A[♭]
 fell, ___ and it was swell. I'm your big and brave and hand-some Ro-me-o. How I

15 Fm7 B♭m7 B♭7 E♭7 A[♭] E°7
 won you I will nev-er nev-er know. It's not that you're at-trac-tive, oh, but

18 Fm7 E°7 B♭7 E♭7
 my heart grew ac-tive when you ___ came in-to view. I've got a

2 (In Rhythm)

21 Cm7 B°7 B♭m7 E♭13(b9) Cm7 B°7 B♭m7 E♭13(b9)/D♭

crush on you, sweet-ie pie. All the day and night-time, hear me sigh. I

25 A♭maj7 Fm7 B♭9 Fm7 B♭9 B♭m7 E♭D♭b7

nev-er had the least no - tion that I could fall with so much e - mo - tion.

29 Cm7 B°7 B♭m7 E♭13(b9) Cm7 B°7 B♭m7 Gm7(b5C7)

Could you coo, could you care for a coun-try cot-tage we could share? The

33 1. Fm7 B♭13 B°7 Cm7 Fm7

world will par - don my mush 'cause I've got a

36 B♭m7 E♭13(b9) A♭6 F7 B♭m7 E♭7 (Keyboard)

crush, my ba - by, on you.

39 2. A♭ A♭b7 A♭ A♭ D♭maj7 3 A♭ Fm7

world will have to par-don my mush 'cause I've got a crush, I have got a

42 B♭m7 E♭7 A♭ (Keyboard) D♭7 A♭6 A♭maj7

crush, my ba - by, on you.

For our next to last song this evening, we'll play a number written by a Mexican composer. The song has a Latin beat and its title is Spanish for "faithless, false." It's been recorded by artists such as Julie London, Mel Torme, Nat King Cole, and Lawrence Welk among others. More than 150 versions have been recorded.

Here's _____ to tell us a tale of love and betrayal - "Perfidia."

LATIN

Perfidia

F

(Keyboard)

E♭ Cm7 Fm7 B♭9 E♭ Cm7 Fm7 B♭9

Keyboard

5 E♭ Cm Fm B♭9 E♭ Cm

you, eyes my heart cries out "Per - fid - i - a,"
are ech - o - ing "Per - fid - i - a,"

8 Fm B♭9 E♭ Cm Fm7 A♭9

for I found you, the love of my life, in some-bod - y el - se's
for - get - ful of our prom - ise of love, you're shar - ing an - oth - er's

II 1 G7 B♭7 2 G7

arms. Your charms. With a

15 Fm6

sad la - ment my dreams have fad - ed like a bro - ken mel - o -

17 G7 Fm6

dy, While the gods of love look down and laugh at

20 G B♭7

what ro - man - tic fools we mor - tals be. And

23 E♭ Cm Fm B♭7 E♭ Cm

now, _____ I know my love was not for you, _____

26 Fm B♭7 E♭ Cm

_____ and so I'll take it back with a sigh, per -

28 Fm7 B♭7 To Coda ♫ E♭ Fm7 B♭7 D.S. al Coda (Sax)

fi - di - a's one good - bye.

♩ Coda

31 E♭ (Keyboard) Cm7 Fm7 B♭9

bye.

33 Fm7 B♭7 E♭

LATIN

Perfidia

M
Keyboard

(Keyboard)

B^b Gm7 Cm7 F9 B^b Gm7 Cm7 F9
To
you, eyes my heart cries out "Per - fid - i - a,"
are ech - o - ing "Per - fid - i - a,"

8 Cm F7 B^b Gm Cm7 E^b7
for I found you, the love of my life, in some-bod - y el - se's
for-get - ful of our prom-ise of love, you're shar - ing an-oth - er's

II 1 D7 F7 2 D7
arms. Your charms. With a

15 Cm6
sad la - ment my dreams have fad - ed like a bro - ken mel - o -

17 D7 Cm6
dy, While the gods of love look down and laugh at

20 D F7
what ro - man - tic fools we mor - tals be. And

23 B♭ Gm Cm F7 B♭ Gm

26 Cm F7 B♭ Gm

— and so I'll take it back with a sigh, per -

28 Cm7 F7 To Coda Φ B♭ Cm7 F7 (Keyboard) D.S. al Coda

fi - di - a's one good - bye. _____

Φ Coda (Keyboard)

31 B♭ Gm7 Cm7 F9

bye. _____

33 Cm7 F7 B♭

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 a song that was written back in 1937 by Count Basie and became his theme song. He closed every concert with it for the next fifty years. It was later recorded by all of the big bands of the era - Harry James, Benny Goodman, Lionel Hampton, among others.

Put on your dancing shoes and get hoppin' as we play the "One O'Clock Jump."

One O'Clock Jump

2
29 B^b (Sax) E^{b7} B^b F7 B^b B^{b7}

33 E^{b7} B^b F7 B^b

37 F7 E^{b7} B^b F7 B^b

41 B^b E^{b7} B^b B^{b7}

45 E^{b7} B^b

49 F7 B^b

53 B^b E^{b7} B^b B^{b7}

57 E^b B^b

61 F7 B^b

3

65 B♭ E♭7 B♭ B♭7

Measures 65-70: B♭, E♭7, B♭, B♭7.

69 E♭7 B♭

Measures 69-73: E♭7, B♭, F7, B♭.

73 F7 B♭

Measures 73-77: F7, B♭, B♭7, B♭7.

77 B♭ E♭7 B♭ B♭7

Measures 77-81: B♭, E♭7, B♭, B♭7.

81 E♭7 B♭

Measures 81-85: E♭7, B♭, B♭7, B♭7.

85 F7 B♭

Measures 85-89: F7, B♭, B♭7, B♭7.

89

Measure 89: B♭7.