

Set X

Last revised: 2022.01.25

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X01-I Want To Be Happy(KVM).2021.04.09.pdf
X02-These Foolish Things(KVF).2022.01.25.pdf
X02-These Foolish Things(KVM).2022.01.25.pdf
X03-The Waltz You Saved For Me(KVF).pdf
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X04-I Got The Sun In The Morning(KVF).2016.04.30.pdf
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I Want To Be Happy

F

Keyboard

(Sax) F F⁷ C7 B⁷ Gm7/B^b C7

(3 times, Vocal 1 & 3)

5 F C7

I want to be hap-py, but I won't be hap-py till I make

10 F F C7

you hap-py, too. Life's real - ly worth liv-ing when we are

16 F

mirth giv - ing. Why can't I give some to you?

21 F7 B^b B^bm6

When skies are grey and you say you are blue.

25 F D7 Gm7 Gm7(b5) C7

I'll send the sun smil - ing through.

29 F C7

I want to be hap-py, but I won't be hap-py till I make you hap-py,

35 1, 2. F Gm7(b5) C7 3. F

too. too.

39 A^b7 C7 G7 C7 F

I Want To Be Happy

M

Keyboard

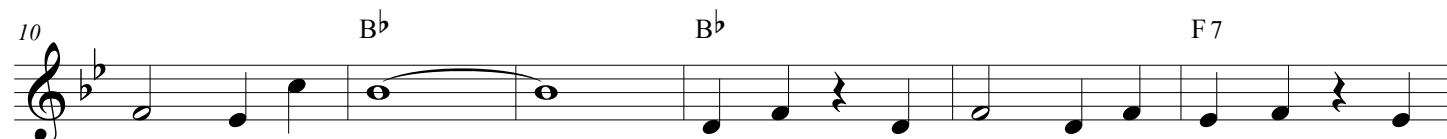
(Keyboard)



(3 times, Vocal 1 & 3)



I want to be hap-py, but I won't be hap-py till I make



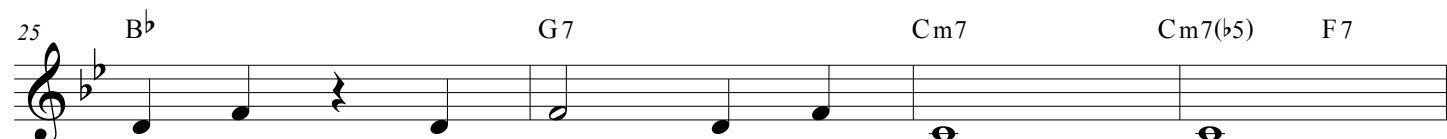
you hap-py, too. Life's real - ly worth liv-ing when we are



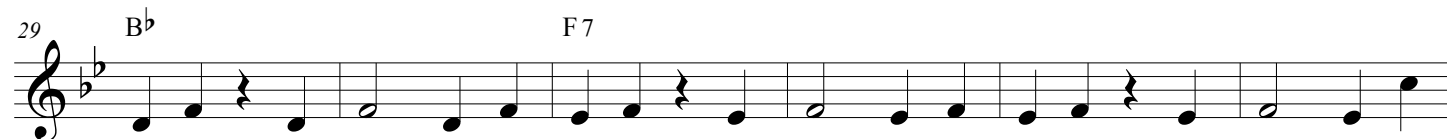
mirth giv - ing. Why can't I give some to you?



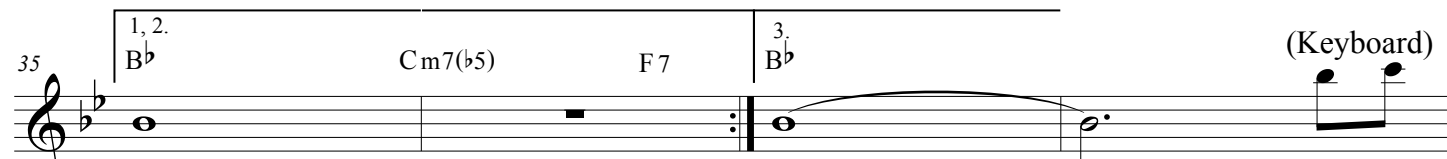
When skies are grey and you say you are blue.



I'll send the sun smil - ing through.



I want to be hap-py, but I won't be hap-py till I make you hap-py,



too.

too.

(Keyboard)



Good evening. We're so very glad to be back with you again. It's always great to be playing for an audience such as you.

Tonight, we're again going to take a journey down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number, "I Want To Be Happy," was written back in 1925 for a musical entitled "No, No, Nanette."

We'll go back to the year 1935 for our next song which first appeared in a British musical comedy entitled "Spread It Abroad." Since then, it's been recorded by artists here in the US such as Billie Holliday and Benny Goodman.

Here's _____ to tell us that "These Foolish Things Remind Me Of You."

These Foolish Things

F

Keyboard

(Sax)

3 B \flat B \flat 7 E \flat E \circ 7

3 B \flat /F G m7 C m7 B \flat /D E \flat 6 F 9sus4

5 B \flat Maj7 G m7 C m7 F7

A tink - 'ling pian - o in the next a - part-ment,
Fresh daf - fo - dils and long ex - cit - ed cab - les,

7 B \flat Maj7 G m7 C7 F7

those stum - bling words that told you what my heart meant,
and can - dle lights on lit - tle cor - ner tab - les,

9 F m7 B \flat 7 E \flat Maj7 G7

a fair - ground's paint - ed swings, — these fool - ish
and still my heart has wings, — these fool - ish

11 1. C7 C m7 F7 2. C \flat 7 F7 B \flat 7 Em7b5 A7

things re-mind me of you. things re-mind me of you.

15 D m Em7b5 A7 D m7 G9

You came, you saw, you con- quered me.
How strange, how sweet, to find you still.

19 F Maj7 D m7 G m7 C7 F7 F \circ 7 C m7 F7

When you did that to me, I knew some - how this had to be.
These things are dear to me, they seem to bring you near to me.

2

23 $B\flat$ Maj7 $G\ m7$ $C\ m7$ $F7$

The winds of March that make my heart a dan - cer,
The sigh of mid - night trains in emp - ty sta - tions,

25 $B\flat$ Maj7 $G\ m7$ $C7$ $F7$

a tel - e - phone that rings, but who's to ans - wer?
silk stock - ings thrown a - side, dance in - vi - ta - tions,

27 $F\ m7$ $B\flat7$ $E\flat$ Maj7 $G7$ **To Coda** Θ

Oh, how the ghost of you clings! These fool - ish

29 $C7$ $F7$ $B\flat6$ $F\ m7$ $F7$ **D.S. al Coda**

things re - mind me of you.

31 **Coda** $C7$ $F7$ $G\ m7$ $F\circ7$ $C\ m7$

things re - mind me of you. These fool - ish things re -

34 $F7$ $B\flat$ (Sax) $D\ m7$ $D\circ7$

mind me of you.

37 $C\ m7$ $B7$ $B\flat6$

These Foolish Things

M
Keyboard

(Keyboard)

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

3 E^b/B^b $Cm7$ $Fm7$ E^b/G A^b6 B^b9sus4

5 E^bMaj7 $Cm7$ $Fm7$ B^b7

7 E^bMaj7 $Cm7$ $F7$ B^b7

9 B^bm7 E^b7 A^bMaj7 $C7$

11 $F7$ $Fm7$ B^b7 $F7$ B^b7 E^b7 $Am7b5$ $D7$

15 Gm $Am7b5$ $D7$ $Gm7$ $C9$

19 B^bMaj7 $Gm7$ $Cm7$ $F7$ B^b7 $B^b\circ7$ $Fm7$ B^b7

When you did that to me, I knew some - how this had to be.
These things are dear to me, they seem to bring you near to me.

2

23 $E\flat$ Maj7 Cm7 Fm7 $B\flat$ 7

The winds of March that make my heart a dan - cer,
The sigh of mid - night trains in emp - ty sta - tions,

25 $E\flat$ Maj7 Cm7 F7 $B\flat$ 7

a tel - e - phone that rings, but who's to an - swer?
silk stock - ings thrown a - side, dance in - vi - ta - tions,

27 $B\flat$ m7 $E\flat$ 7 $A\flat$ Maj7 C7 3 To Coda Θ

Oh, how the ghost of you clings! These fool - ish

29 F7 $B\flat$ 7 $E\flat$ 6 $B\flat$ m7 $B\flat$ 7 D.S. al Coda

things re - mind me of you.

Θ Coda

31 F7 $B\flat$ 7 3 Cm7 $B\flat$ °7 3 Fm7

things re - mind me of you. These fool - ish things re -

34 $B\flat$ 7 $E\flat$ (Keyboard) Gm7 G° 7

mind me of you.

37 Fm7 E7 $E\flat$ 6

Thank you.

We'll switch tempos to a nice waltz for our next selection. This selection became the theme song for a man who was known as the "Waltz King." His name was "Wayne King," and his orchestra began back in 1927 and continued for 56 years until his retirement in 1983 at the age of 82. Wow! What a career.

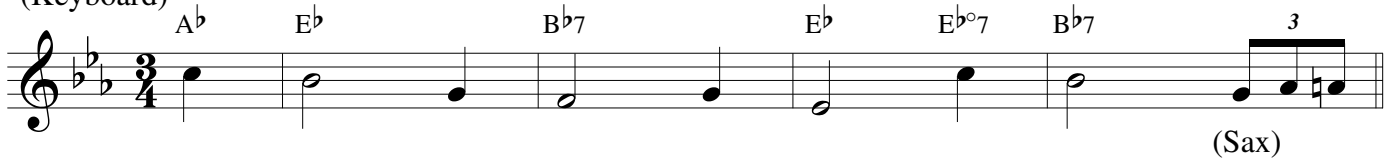
So, to honor Wayne, here's his theme song - "The Waltz You Saved For Me."

The Waltz You Saved For Me

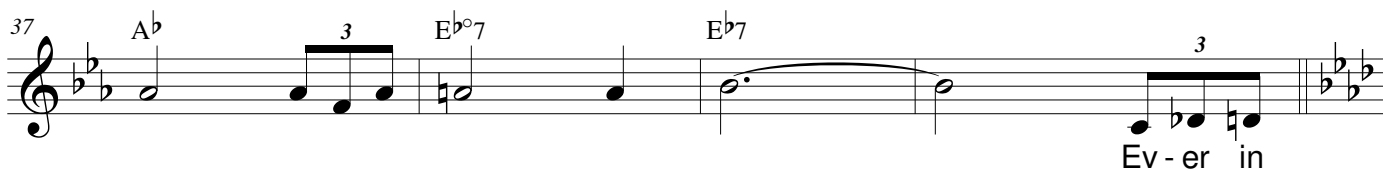
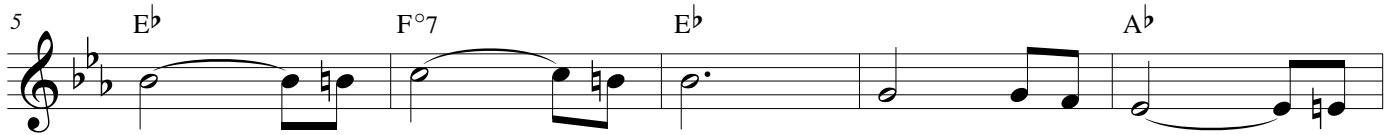
F

Keyboard

(Keyboard)



(Sax)



41 A^b $B^b\circ 7$ A^b D^b
 dreams with you I'll sway, dear, to the waltz you

46 $D^b\circ 7$ A^b $E^b 7$ A^b D^b A^b
 saved for me. When-ev-er I am far a way,

52 F $B^b 7$ $E^b 7$
 dear, I'll hear that mel - o - dy. Whis - per "Good -

57 A^b D^b A^b D^b
 bye." and tell me soft - ly you'll al - ways

62 C $F 7$ $B^b 7$
 wait for me, and you'll some - times re - mem -

68 A^b/E^b $E^b 7/G$ A^b $B^b 7$ **D.S. al Coda**
 ber the waltz you saved for me (Sax)

Coda
 73 E^b $F m 7$ E^b/G
 (Sax)

76 A^b B^b $B^b 7$ A^b E^b/G $F m 7$ E^b

Ev - er in

2 M

41 E^b A^b E^b A^b
 dreams _____ with you _____ I'll sway, dear, to the waltz _____ you

46 $A^b\circ 7$ E^b $B^b 7$ 3 E^b A^b E^b
 saved for me. _____ When - ev - er I _____ am far _____ a way,

52 C F7 $B^b 7$ 3
 dear, I'll hear that mel - o - dy. _____ Whis - per "Good -

57 E^b A^b E^b A^b
 bye." _____ and tell _____ me soft - ly _____ you'll al - ways

62 G C7 F7
 wait for me, _____ and you'll some - times re - mem -

D.S. al Coda

68 E^b/B^b $B^b 7/D$ E^b $B^b 7$ 3
 ber _____ the waltz _____ you saved for me _____ (Keyboard)

Coda

73 B^b Cm7 (Sax) 3 B^b/D

76 E^b F F7 E^b B^b/D Cm7 B^b

Thank you.

Our next selection comes from “Annie, Get Your Gun,” a musical written by Irving Berlin back in 1946. The stage play starred Ethel Merman, and a later movie had Mary Martin playing the part of Annie.

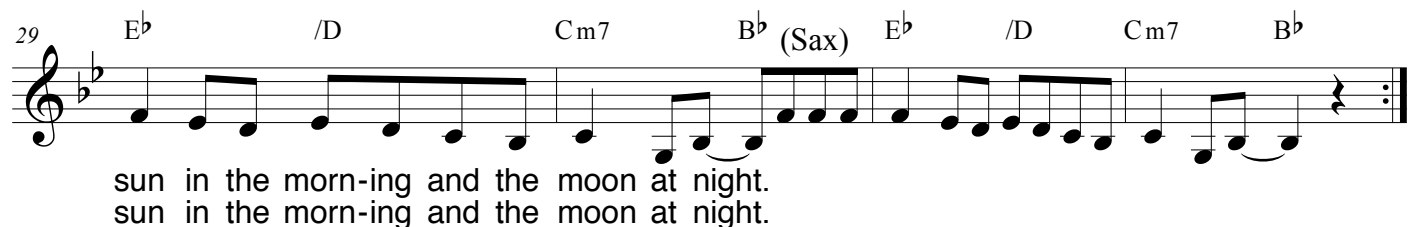
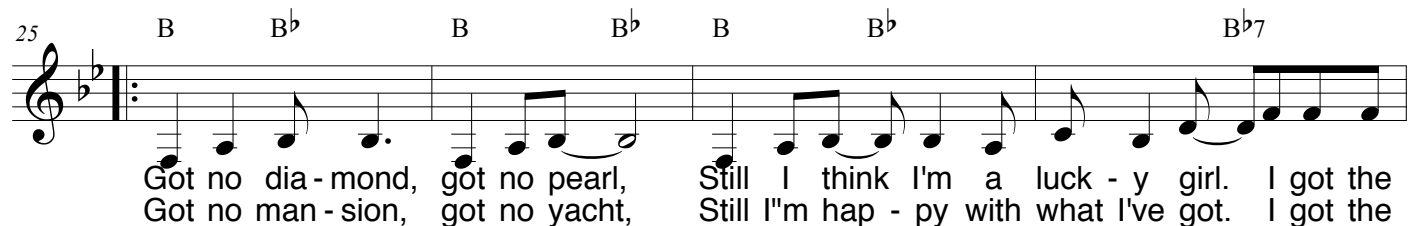
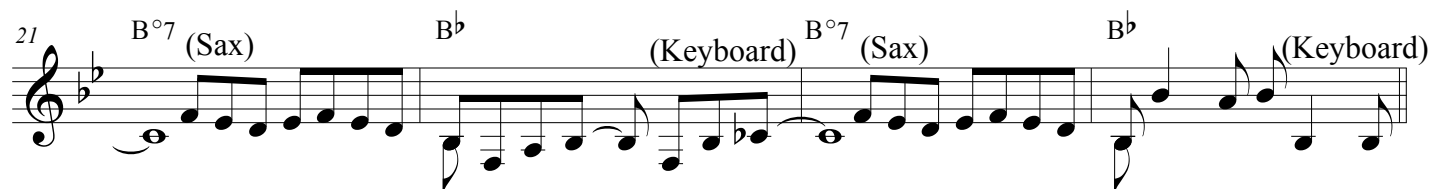
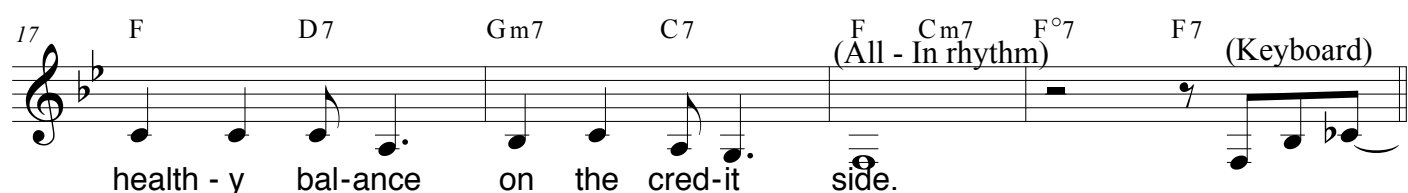
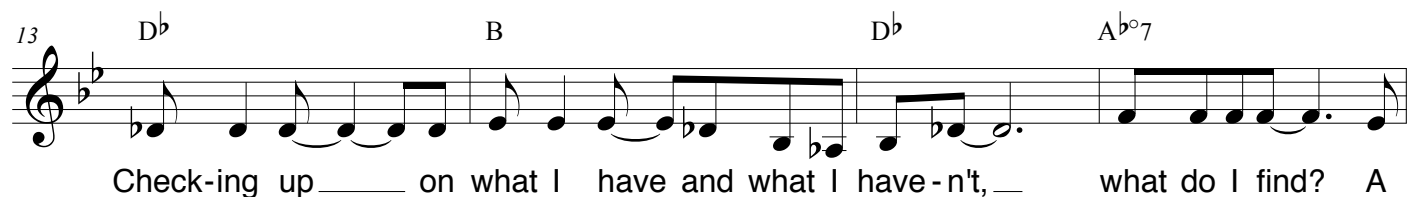
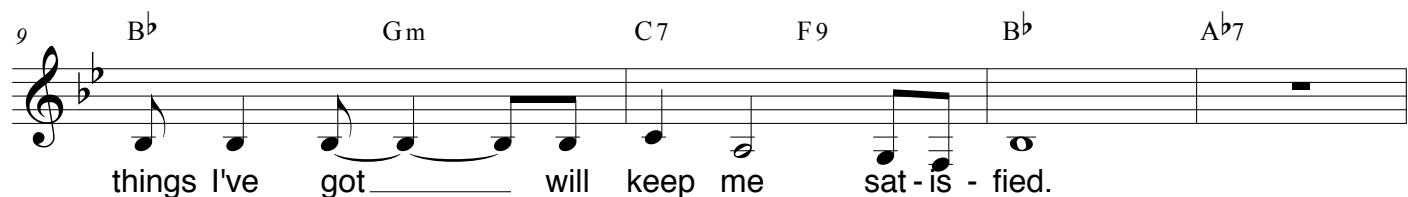
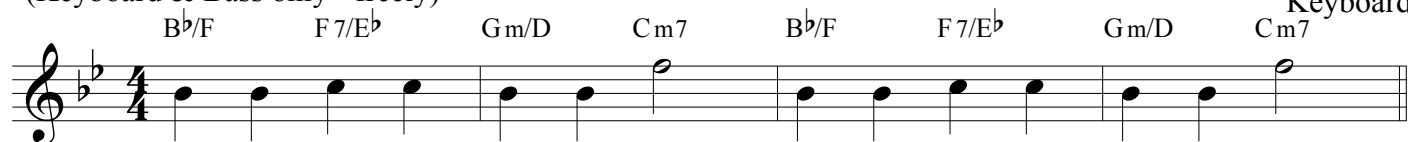
Here’s _____ to sing one of the hit songs from that movie -
“I Got The Sun In The Morning.”

I Got The Sun In The Morning

F

(Keyboard & Bass only - freely)

Keyboard



33 D7/A G7 C
Sun - shine _____ gives me a love-ly day. _____ Moon - light _____

38 C7 F7 B B \flat B B \flat
_____ gives me the Milk-y Way. _____ Got no check-book, got no banks.

43 B B \flat B \flat 7 E \flat /D
Still I'd like to ex-press my thanks. I got the sun in the morn-ing and the

46 Cm7 B \flat (Sax) E \flat /D Cm7 B \flat
moon at night. And with the

49 E \flat /D Cm/E \flat D \flat 7 Cm7 F7 B \flat (Sax)
sun in the morn-ing and the moon in the eve-ning, I'm _____ al - right.

53 B B \flat B B \flat B B \flat B \flat 7
Dee-doo-dee-

57 1. E \flat /D Cm7 B \flat (Sax) E \flat /D Cm7 B \flat
doo, doo-dee doo-dee doo doo doo doo-dee-doo.

61 2. E \flat /D Cm7 B \flat (Sax) E \flat /D Cm7 B \flat
doo, doo-dee doo-dee doo doo doo doo-deedoo.

65 D7/A G7

Sun - shine _____ gives me a love-ly day. _____

69 C C7 F7

Moon-light _____ gives me the Milk-y Way. _____

73 B Bb B Bb B Bb

Got no check-book, got no banks. Still I'd like to ex -

76 Bb7 Eb /D Cm7 Bb (Sax)

press my thanks. I got the sun in the morn-ing and the moon at night.

79 Eb /D Cm7 Bb Eb /D Eb /D

And with the sun in the morn-ing, (Sax)

83 Cm/Eb Db°7 Cm/Bb (Sax) Db°7 Cm7 N.C.

moon in the evening, I'm _____ do-ing al -

87 Bb Cm7/Eb F7 Bb Cm7/Eb F7 Bb Gm7

right. do-ing al - right. do-ing al - right.

92 Cm7 F7 Bb (Keyboard) Eb6 E°7 F7 Bb >

I'm do-ing al - right.

I Got The Sun In The Morning

M

(Keyboard & Bass only - freely)

Keyboard

E \flat /B \flat B \flat 7/A \flat C \flat /G F \flat m7 E \flat /B \flat B \flat 7/A \flat C \flat /G F \flat m7

5 E \flat D \flat E \flat B \flat 7
 Tak-ing stock of what I have and what I have-n't, what do I find? The

9 E \flat C \flat F7 B \flat 9 E \flat D \flat 7
 things I've got will keep me sat-is - fied.

13 G \flat E G \flat D \flat 7
 Check-ing up on what I have and what I have-n't, what do I find? A

17 B \flat G7 C \flat m7 F7 B \flat (All - In rhythm) F \flat m7 B \flat 7 (Keyboard)
 health - y bal-ance on the cred-it side.

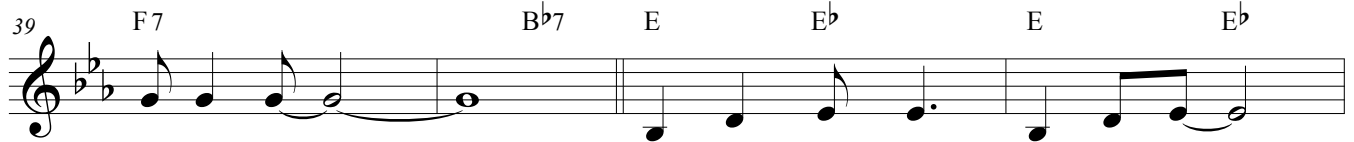
21 E \flat 7 (Sax) E \flat (Keyboard) E \flat 7 (Sax) E \flat (Keyboard)
 Got no dia-mond, got no pearl, Still I think I'm a luck - y guy. I got the
 Got no man-sion, got no yacht, Still I'm hap - py with what I've got. I got the

25 E E \flat E E \flat E E \flat E \flat 7
 sun in the morn-ing and the moon at night.
 sun in the morn-ing and the moon at night.

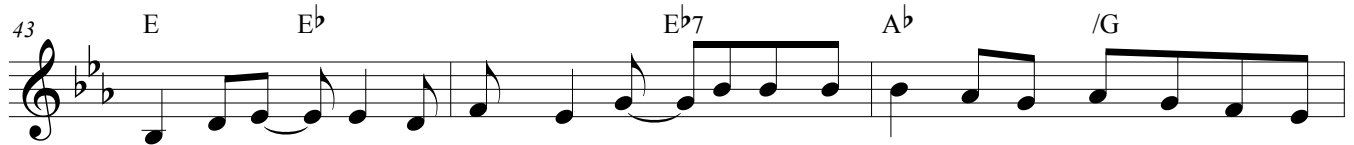
29 A \flat /G F \flat m7 E \flat (Keyboard) A \flat /G F \flat m7 E \flat



Sun - shine__gives me a love-ly day.____ Moon - light__gives me the



Milk-y Way.____ Got no check-book, got no banks.

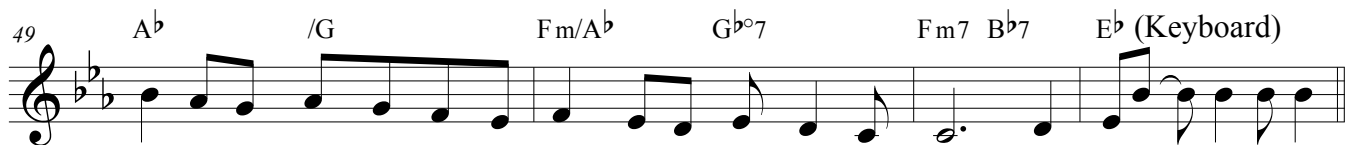


Still I'd like to ex-press my thanks.I got the sun in the morn-ing and the

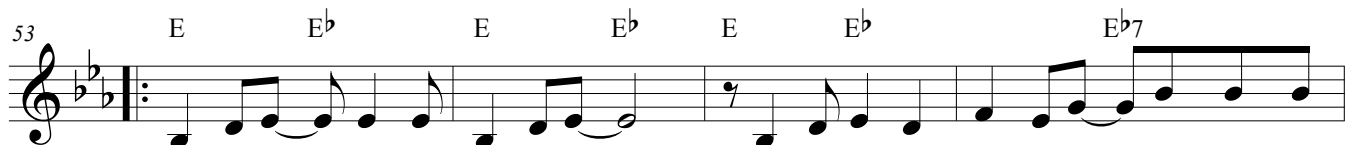


moon at night.

And with the



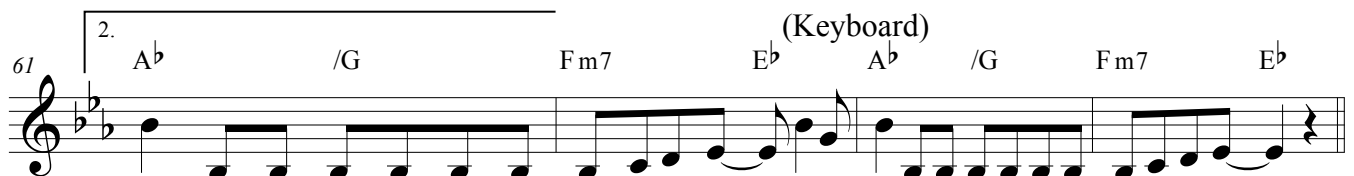
sun in the morn-ing and the moon in the eve-ning, I'm__ al - right.



Dee-doo-dee-



doo, doo-dee doo-dee doo doo doo doo-dee-doo.



doo, doo-dee doo-dee doo doo doo doo-deedoo.

65 G7/D C7 F

Sun - shine _____ gives me a love-ly day. _____ Moon-light _____

70 F7 Bb7 E Eb E Eb

— gives me the Milk-y Way. _____ Got no check-book, got no banks.

75 E Eb Eb7 Ab /G

Still I'd like to ex - press my thanks. I got the sun in the morn-ing and the

78 Fm7 Eb (Sax) Ab /G Fm7 Eb

moon at night. And with the

81 Ab /G Ab (Sax) /G Fm/Ab Gb°7 Fm/Eb (Sax) Gb°7

sun in the morn-ing, moon in the evening,

85 Fm7 N.C. Eb Fm7/Ab Bb7

I'm _____ do-ing al - right. do-ing al -

89 Eb Fm7/Ab Bb7 Eb Cm7 Fm7 Bb7

right. do-ing al - right. I'm do-ing al -

93 Eb (Keyboard) Ab6 A°7 Bb7 Eb >

right.

Thank you.

Our next selection was written rather recently - in 1957 - for the movie "Lizzie." A recording by Johnny Mathis reached #5 on the Billboard Charts that year, and Bing Crosby also made a great recording of the song.

Here's our version of the beautiful "It's Not For Me To Say."

It's Not For Me To Say

F

Keyboard

B \flat (Sax) Cm7 F7 B \flat Cm7 F7
 5 Cm Cm7 F9 F7(b9)B \flat maj7 B \flat 6 B \flat maj7 B \flat 6 Cm Cm7 It's
 not for me to say _____ you love me, _____ it's not for me to say _____
 10 F9 F9/E \flat B \flat /D G7/B \flat G7(b9) Cm Cm7/B \flat Cm6/A D7(b9)
 _____ you'll al-ways care. _____ Oh, but here for the mo-ment I can hold you
 15 Gm D7 Gm7 D/F# Bm7 Em7 A7 D maj7 D6 Cm7 F7
 fast _____ and press your lips to mine _____ and dream that love will last. As
 21 Cm Cm7 F9 F7(b9) B \flat maj7 B \flat 6 Fm7
 far as I can see, _____ this is heav - en. _____ And speak-ing just for me, _____
 26 B \flat 7 B \flat 7(#5) E \flat E \flat maj7 E \flat 6 E \flat E \flat 6 E \flat maj7 E \flat m6 Cm7(b5) B \flat /F Dm7(b5)
 _____ it's sure to share. _____ Per-haps the glow of love will grow with ev-'ry pas-sing day,
 32 1 G7 G7(b9) C7 C aug F9 F aug B \flat 6 B \flat maj7 B \flat 6 Cm7 F7 (Sax)
 _____ or we may nev-er meet a gain, but then it's not for me to say.
 37 2 G7 G7(b9) Cm A \flat /C F9/A F9 F aug B \flat 6 B \flat maj7 B \flat 6 B \flat maj7
 or we may nev-er meet a-gain, but then it's not for me to say. _____

It's Not For Me To Say

M

Keyboard

(Keyboard)

It's

not for me to say _____ you love me, _____ it's not for me to say _____

_____ you'll al-ways care. _____ Oh, but here for the mo-ment I can hold you

fast _____ and press your lips to mine _____ and dream that love will last. As

far as I can see, _____ this is heav - en. _____ And speak-ing just for me, _____

_____ it's sure to share. _____ Per-haps the glow of love will grow with ev-'ry passing day,

_____ or we may nev-er meet a gain, but then it's not for me to say.

or we may nev-er meet a-gain, but then it's not for me to say. _____

(Keyboard)

It's Not For Me To Say

F

Keyboard

B \flat (Sax) Cm7 F7 B \flat Cm7 F7
 5 Cm Cm7 F9 F7(b9) B \flat maj7 B \flat 6 B \flat maj7 B \flat 6 Cm Cm7 It's
 not for me to say _____ you love me, _____ it's not for me to say _____
 10 F9 F9/E \flat B \flat /D G7/B \flat G7(b9) Cm Cm7/B \flat Cm6/A D7(b9)
 _____ you'll al-ways care. _____ Oh, but here for the mo-ment I can hold you
 15 Gm D7 Gm7 D/F# Bm7 Em7 A7 Dmaj7 D6 Cm7 F7
 fast _____ and press your lips to mine _____ and dream that love will last. As
 21 Cm Cm7 F9 F7(b9) B \flat maj7 B \flat 6 Fm7
 far as I can see, _____ this is heav - en. _____ And speak-ing just for me, _____
 26 B \flat 7 B \flat 7(#5) E \flat E \flat maj7 E \flat 6 E \flat E \flat 6 E \flat maj7 E \flat m6 Cm7(b5) B \flat /F Dm7(b5)
 _____ it's sure to share. _____ Per-haps the glow of love will grow with ev-'ry pas-sing day,
 32 1 G7 G7(b9) C7 Caug F9 Faug B \flat 6 B \flat maj7B \flat 6 Cm7 F7 (Sax)
 _____ or we may nev-er meet a gain, but then it's not for me to say.
 37 2 G7 G7(b9) Cm A \flat /C F9/A F9 Faug B \flat 6 B \flat maj7 B \flat 6 B \flat maj7
 or we may nev-er meet a-gain, but then it's not for me to say. _____

It's Not For Me To Say

M

Keyboard

(Keyboard)

5

10

15

21

26

32

37

It's
not for me to say _____ you love me, _____ it's not for me to say _____
_____ you'll al-ways care. _____ Oh, but here for the mo-ment I can hold you
fast _____ and press your lips to mine _____ and dream that love will last. As
far as I can see, _____ this is heav - en. _____ And speak-ing just for me, _____
_____ it's sure to share. _____ Per-haps the glow of love will grow with ev-'ry passing day,
_____ or we may nev-er meet a gain, but then it's not for me to say.
_____ or we may nev-er meet a-gain, but then it's not for me to say. _____

Chords: Eb, Fm7, Bb7, Eb, Fm7, Bb7, Fm, Fm7, Bb9, Bb7(b9), Ebmaj7, Eb6, Ebmaj7, Eb6, Fm, Fm7, Bb9, Bb9/Ab, Eb/G, C7/Eb, C7(b9), Fm, Fm7/Eb, Fm6/D, G7(b9), Cm, G7, Cm7, G/B, Em7, Am7, D7, Gmaj7, G6, Fm7, Bb7, Fm, Fm7, Bb9, Bb7(b9), Ebmaj7, Eb6, Bbm7, Eb7, Eb7(#5), AbAbmaj7, Ab6, Ab, Ab6, Abmaj7, Abm6, Fm7(b5), Eb/Bb, Gm7(b5), C7, C7(b9), F7, F aug, Bb9, Bb aug, Eb, Ebmaj7, Eb6, Fm7, Bb7, C7, C7(b9), Fm, Db/F, Bb9/D, Bb9, Bb aug, Eb, Ebmaj7, Eb6, Ebmaj7.

Thank you very much.

Now, we're going to switch gears and play a selection that was written way back in 1948 by Cole Porter for the musical "Kiss Me, Kate." In the movie version that was released in 1953, the song was sung by Ann Miller. It's also been recorded by artists such as Ella Fitzgerald and Stacey Kent.

Here's _____ with a comment about the temperature in this room. She says it's just "Too Darn Hot!"

Too Darn Hot

F

Bass

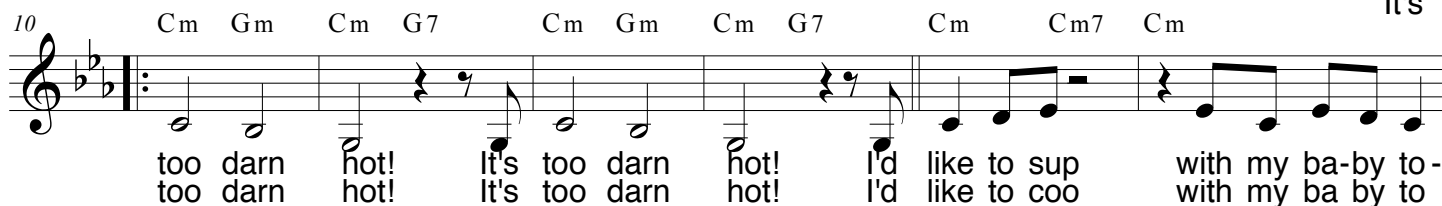
Play 4 times - Add sax on 3rd time



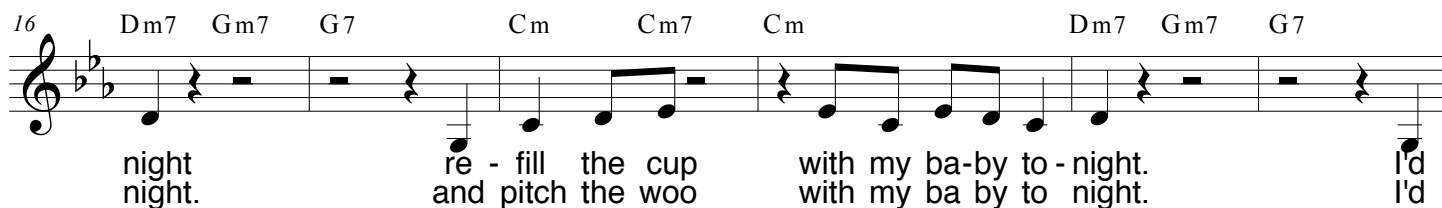
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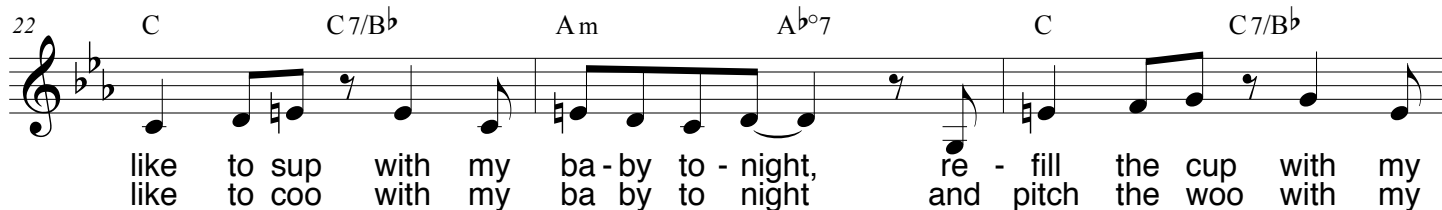
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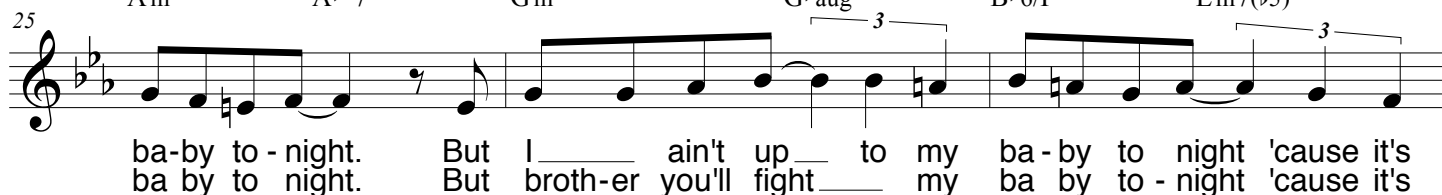
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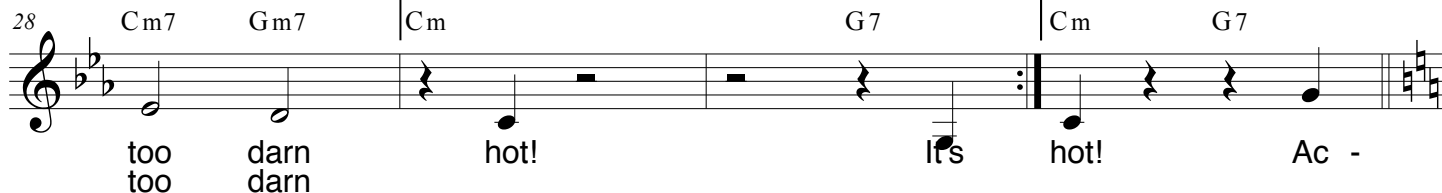
22



25



28



32



36



40 C C7 F C F F[♯]7 C/G F C/E A7 D7 G7
 when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

44 C Fm7 G7 C C^{aug} Dm7 G7
 Pants, for ro - mance, is not, 'cause it's — too, too,

48 Cm Gm7 Cm G7 Cm Gm7 Cm G7 A^bmaj7 F[♯]7 G^{aug} Cm G7 Sax)
 too darn hot. It's too darn hot! It's too, too darn hot!

56 Cm Fm7 Cm Dm7 Gm7 G7 Cm Cm7 Dm Dm7 Gm7
 (Musical notation continues)

63 G7 C C/B^b Am A^b7 C C/B^b Am A^b7
 (Musical notation continues)

68 Gm G^baug 3 B^b6/F Em7(b5) 3 Cm7 Gm7 Cm
 Ac -

72 C6
 cord-ing to the Kin - sey Re port, ev-'ry av-er-age man you know — much pre-

76 G7
 fers his lov - ey dov - ey to court when the temp-er - a - ture is low. — But

80 C C7 F C F F#°7 C/G F C/E A7 D7 G7
 when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

84 C Am A♭7 G7 C Am A♭7 G7
 gob for his squab, a ma-rine for his queen, a G.

88 C Am A♭7 G7 C Caug Dm7 G7
 I. for his cut - ie pie is not, 'cause it's too, too,

92 Cm Gm7 Cm G7 Cm Gm7 C G7
 too darn hot. It's too darn hot! It's

96 A♭maj7 F#°7 Gaug Cm G7 Cm
 too, darn hot! It's too darn hot! It's

104 G7 C Dm7 G7
 too darn hot! It's too darn

112 Cm (Sax)
 hot

116 Cm7 G7 Cm Gm7 Cm Gm7 G7 Cm
 hot

Too Darn Hot

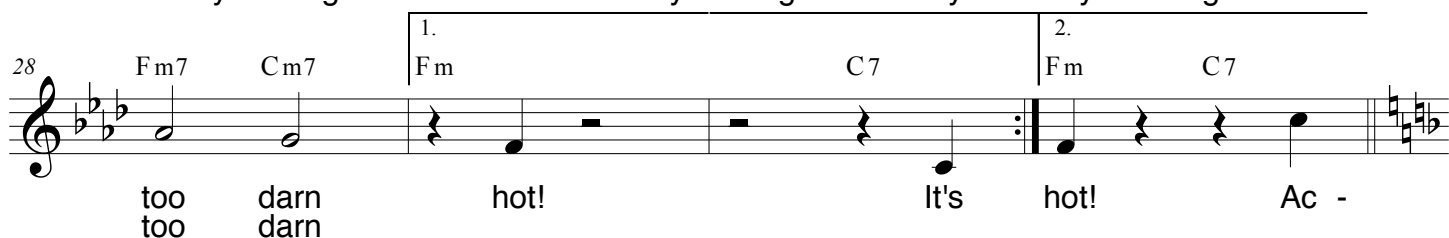
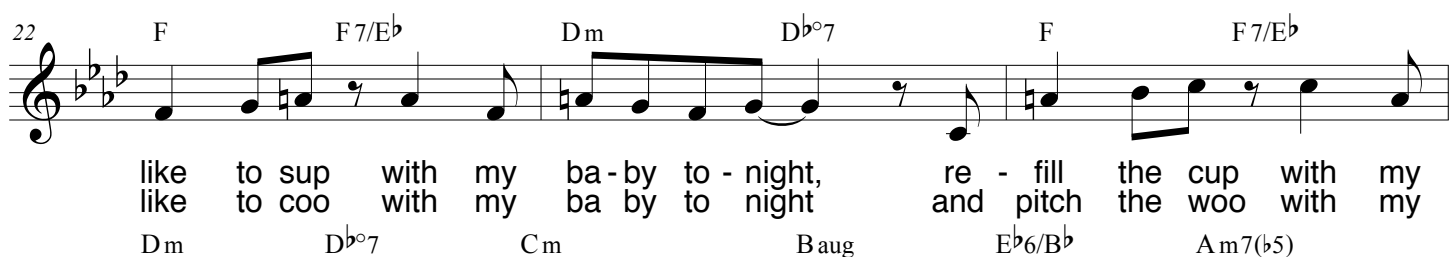
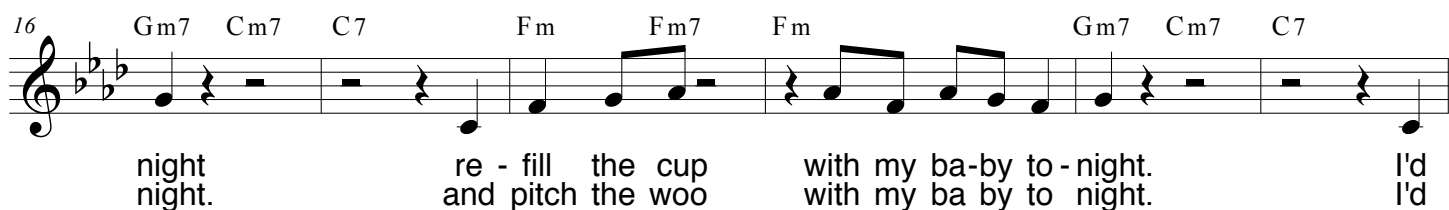
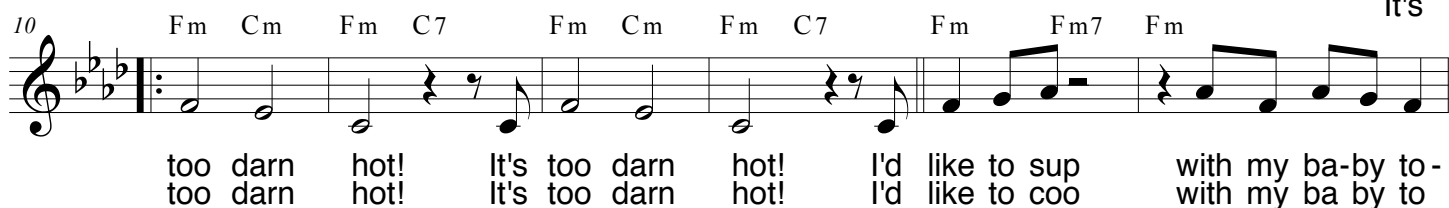
M

Bass

Play 4 times - Add sax on 3rd time



5



40 F F7 B \flat F B \flat B \circ 7 F/C B \flat F/A D7 G7 C7
 when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

44 F B \flat m7 C7 F F aug Gm7 C7
 Pants, for ro - mance, is not, 'cause it's___ too, too,

48 Fm Cm7 Fm C7 Fm Cm7 Fm C7 D \flat maj7 B \circ 7 C aug Fm C7 Sax)
 too darn hot. It's too darn hot! It's too, too darn hot!

56 Fm B \flat m7 Fm Gm7 Cm7 C7 Fm Fm7 Gm Gm7 Cm7
 (Musical notation continues)

63 C7 F F/E \flat Dm D \flat \circ 7 F F/E \flat Dm D \flat \circ 7
 (Musical notation continues)

68 Cm B aug 3 E \flat 6/B \flat A m7(\flat 5) 3 Fm7 Cm7 Fm
 (Musical notation continues)
 Ac -

72 F6
 cord-ing to the Kin - sey Re port, ev-'ry av-er-age man you know___ much pre-

76 C7
 fers his lov - ey dov - ey to court when the temp-er-a - ture is low.___ But

80 F F7 B \flat F B \flat B \circ 7 F/C B \flat F/A D7 G7 C7
 when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

84 F Dm D \flat 7 C7 F Dm D \flat 7 C7
 gob for his squab, a ma-rine for his queen, a G.

88 F Dm D \flat 7 C7 F F aug Gm7 C7
 I. for his cut - ie pie is not, 'cause it's — too, too,

92 Fm Cm7 Fm C7 Fm Cm7 F C7
 too darn hot. It's too darn hot! It's

96 D \flat maj7 B \circ 7 C aug Fm C7 Fm
 too, darn — hot! — It's too darn hot! — It's

104 C7 F Gm7 C7
 too darn — hot! — It's too — darn —

112 F (Sax)
 hot

116 Fm7 C7 Fm Cm7 Fm Cm7 C7 Fm
 hot

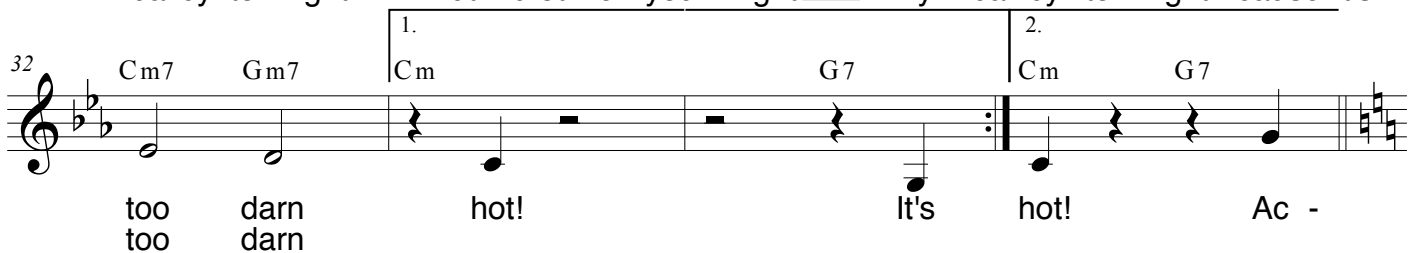
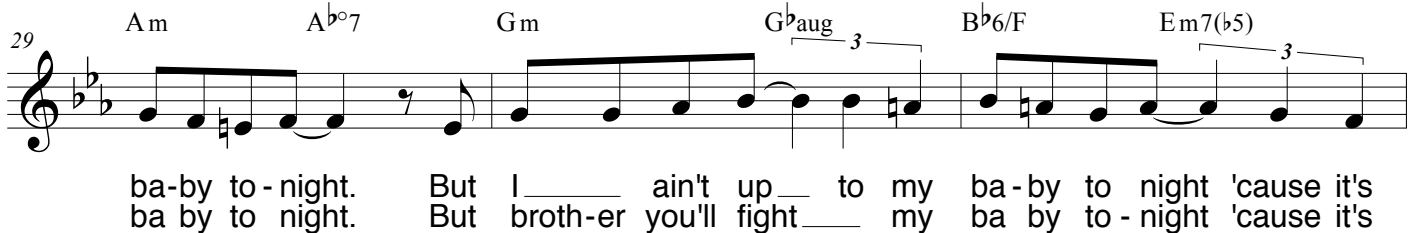
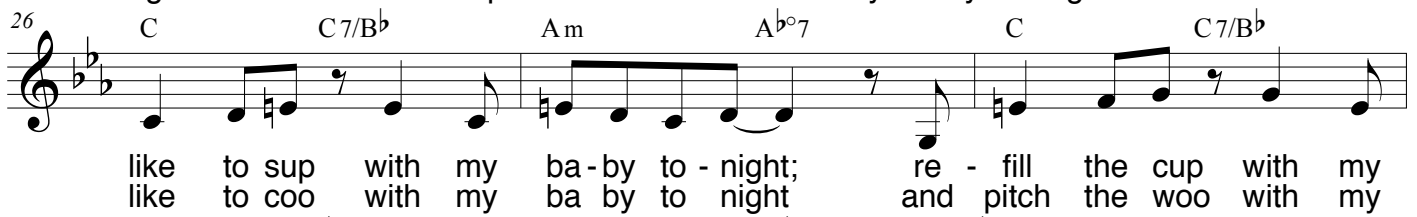
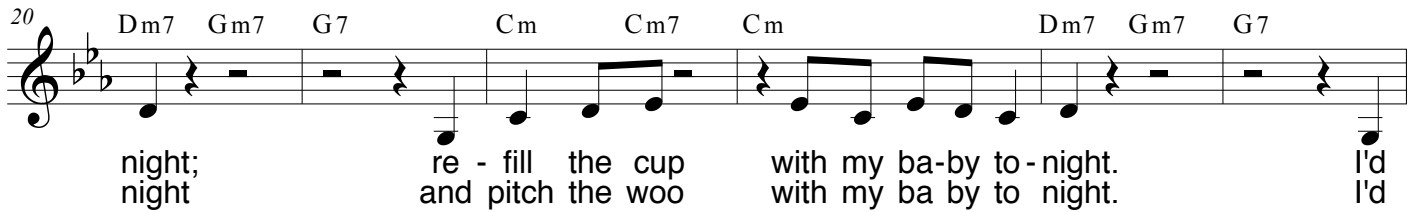
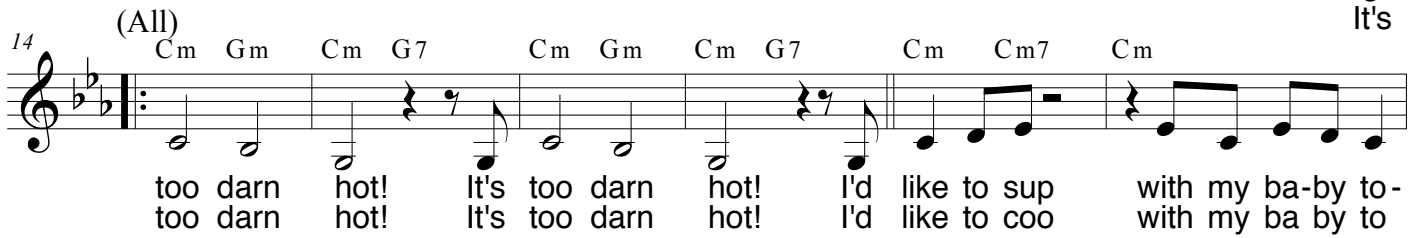
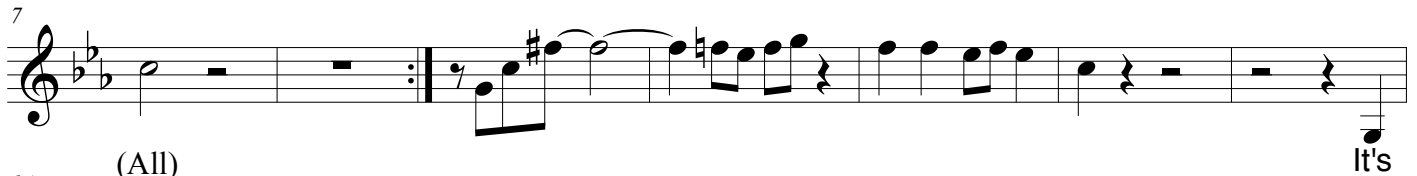
Too Darn Hot

F

(Bass, hi-hat, & finger snaps only)

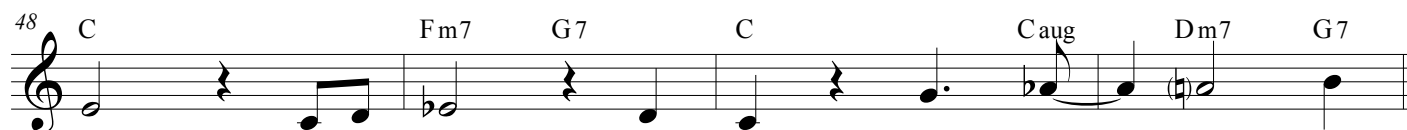
(Sax)

Keyboard

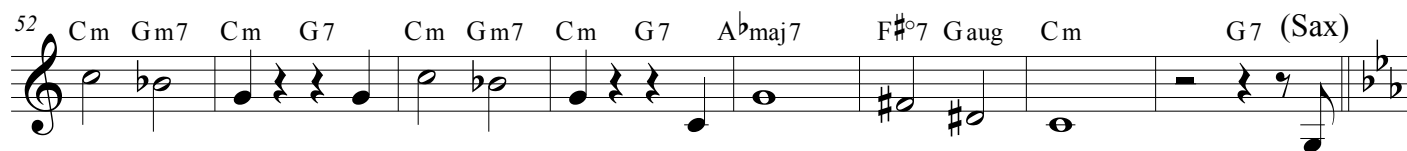




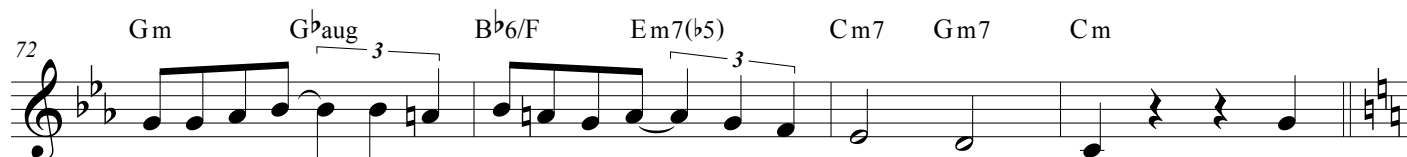
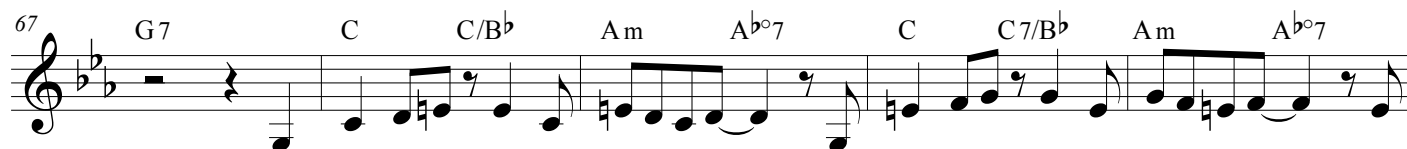
when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter



Pants, for ro - mance, is not, 'cause it's ___ too, too,



too darn hot! It's too darn hot! It's too, too darn hot!



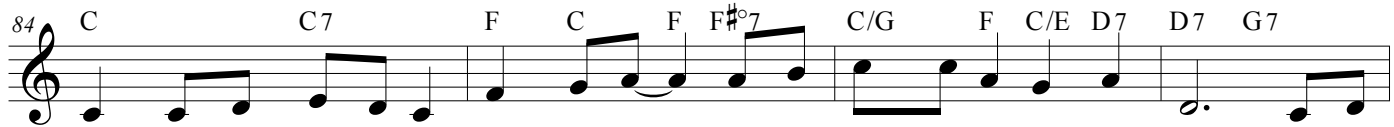
Ac -



cord-ing to the Kin - sey Re port, ev-'ry av-er-age man you know ___ much pre-



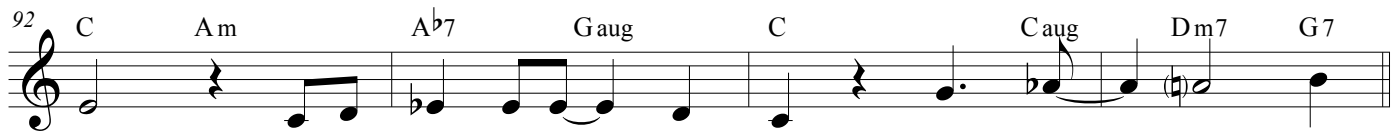
fers his lov - ey dov - ey to court when the temp-er-a - ture is low. ___ But



when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter



gob for his squab, a ma-rine for his queen, a G.



I. for his cut - ie pie is not, 'cause it's too, too,



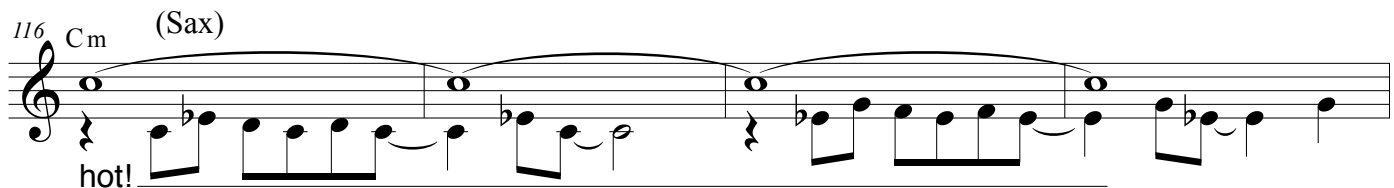
too darn hot! It's too darn hot! It's



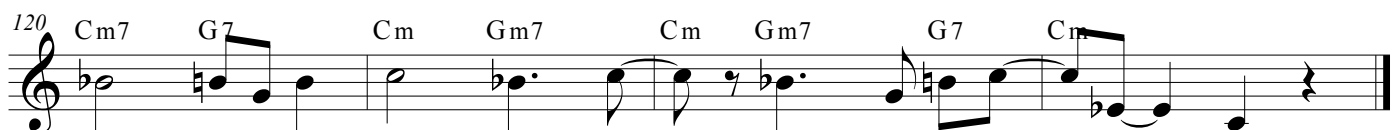
too, darn hot! It's too darn hot! It's



too darn hot! It's too darn



hot!



Too Darn Hot

M

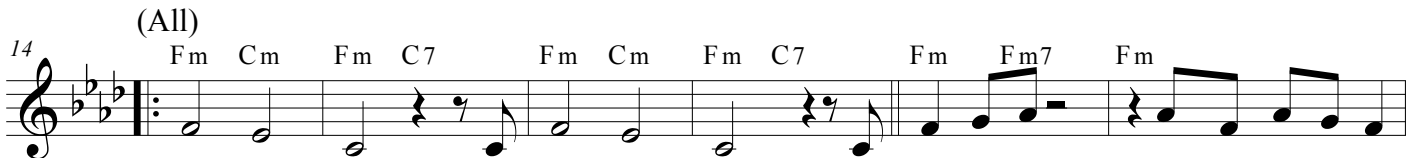
(Bass, hi-hat, & finger snaps only)

(Sax)

Keyboard



It's



too darn hot! It's too darn hot! I'd like to sup with my ba-by to-
too darn hot! It's too darn hot! I'd like to coo with my ba by to



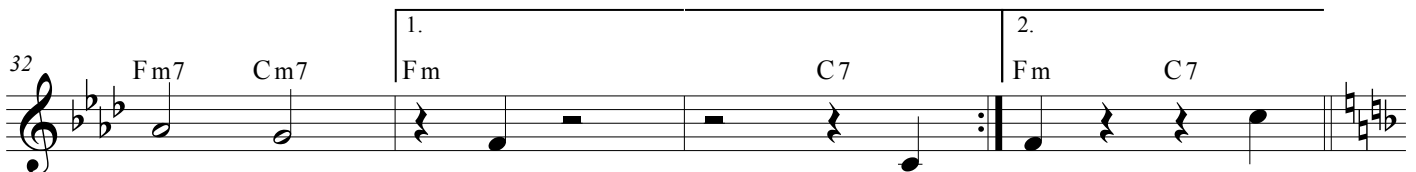
night;
night re - fill the cup with my ba-by to - night. I'd
and pitch the woo with my ba by to night. I'd



like to sup with my ba-by to - night; re - fill the cup with my
like to coo with my ba by to night and pitch the woo with my



ba-by to - night. But I _____ ain't up to my ba-by to night 'cause it's
ba by to night. But broth-er you'll fight my ba by to - night 'cause it's



too darn hot! It's hot! Ac -
too darn



cord-ing to the Kin - sey Re port, ev-'ry av-er-age man you know _____ much pre-



fers his lov - ey dov - ey to court when the temp-er-a - ture is low. _____ But

44 F F7 B \flat F B \flat B \circ 7 F/C B \flat F/A D7 G7 C7

when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

48 F B \flat m7 C7 F F \sharp aug Gm7 C7

Pants, for ro - mance, is not, 'cause it's___ too, too,

52 Fm Cm7 Fm C7 Fm Cm7 Fm C7 D \flat maj7 B \circ 7 C \sharp aug Fm C7 (Keyboard)

too darn hot! It's too darn hot! It's too, too darn hot!

60 Fm Fm7 Fm Gm7 Cm7 C7 Fm Fm7 Fm Gm7 Cm7

67 C7 F F/E \flat Dm D \flat \circ 7 F F7/E \flat Dm D \flat \circ 7

72 Cm B \sharp aug-3 E \flat 6/B \flat A \flat m7(b5) \flat 3 Fm7 Cm7 Fm

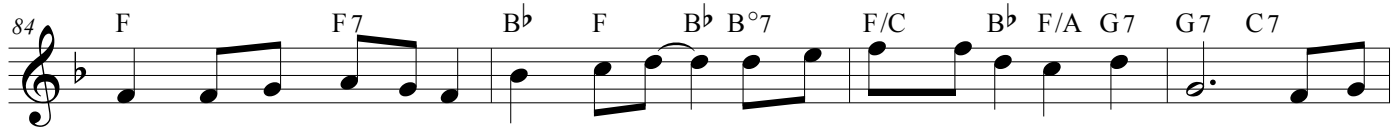
Ac -

76 F6

cord-ing to the Kin - sey Re port, ev-'ry av-er-age man you know___ much pre-

80 C7

fers his lov-ey dov - ey to court when the temp-er-a-ture is low.___ But



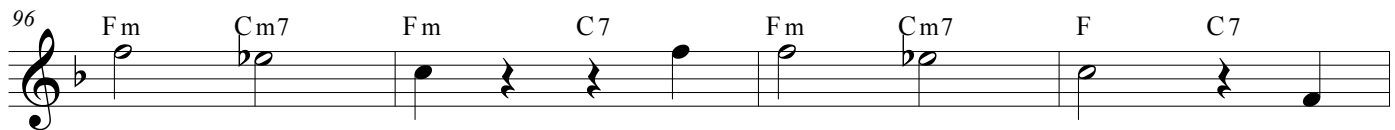
when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter



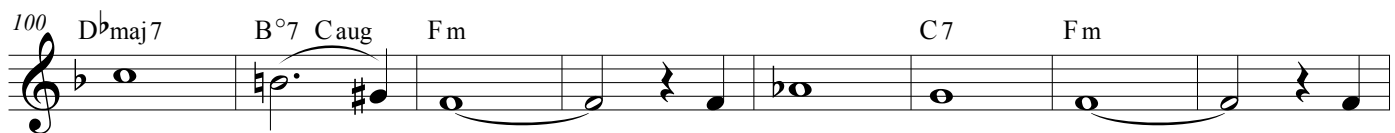
gob for his squab, a ma-rine for his queen, a G.



I. for his cut - ie pie is not, 'cause it's___ too, too,



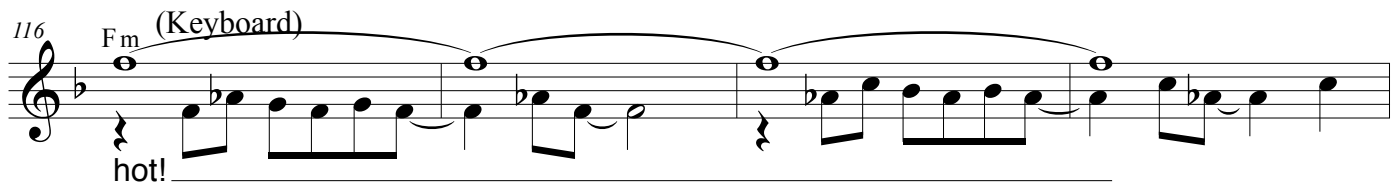
too darn hot! It's too darn hot! It's



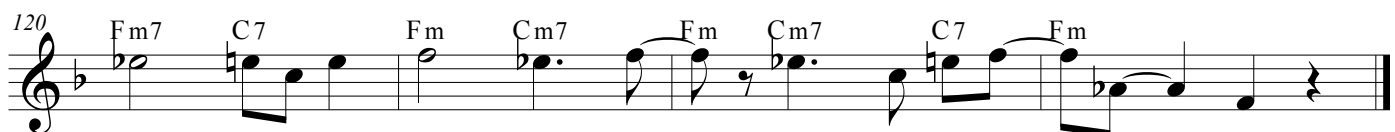
too, darn___ hot!_____ It's too darn hot!_____ It's



too darn___ hot!_____ It's too_____ darn_____



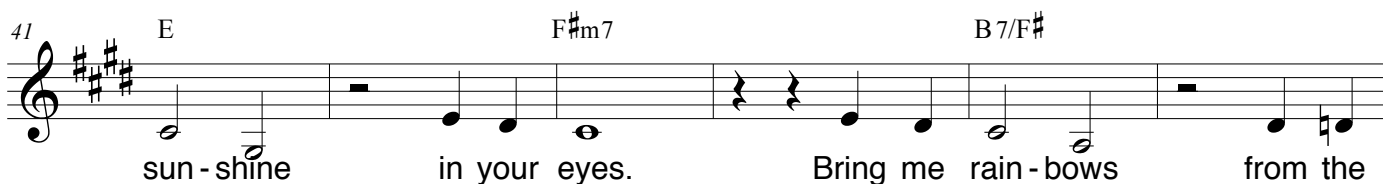
hot!



Thank you.

Our next song achieved great popularity in Great Britain and was featured as the theme song of a long-running feature on the BBC. Here in the US, it became part of the country music scene with recordings by Willie Nelson and Brenda Lee.

Here's _____ with a musical request - "Bring Me Sunshine."



47 E E7 A
 skies. Life's too short to be spent hav-ing an - y - thing but

52 F#7 B7
 fun. We can be so con-tent if we gath-er lit-tle sun-beams. Make me

57 E F#m7 B7/F#
 hap - py all day long. and I'll keep sing - ing my hap-py

63 E E7 A
 songs. Let your arms be as warm as the sun from up a -

68 F#7 B7 E C7
 bove. Bring me fun, bring me sun-shine, bring me love. _____ Make me

73 F Gm7 C7/G
 hap - py all day long. and I'll keep sing - ing my hap-py

79 F F7 Bb
 songs. Let your arms be as warm as the sun from up a -

84 G7 C7 F A7 Dm7
 bove. Bring me fun, bring me sun-shine, bring me love, sweet love. Bring me

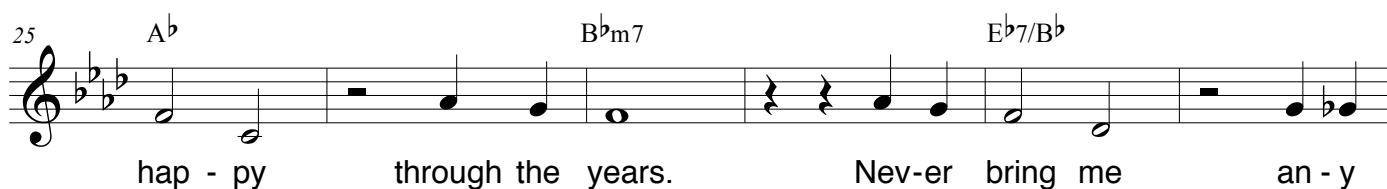
89 G7 C7 F F7/Eb Bb/D Db7 F/C Gm7 F6
 fun, bring me sunshine,bring me love. _____ (Sax)

Bring Me Sunshine

M

Keyboard

(Bass & Drums Only - Swing It!)



47 A A7 D
 skies. Life's too short to be spent hav-ing an - y - thing but

52 B7 E7
 fun. We can be so con-tent if we gath-er lit-tle sun-beams. Make me

57 A Bm7 E7/B
 hap - py all day long. and I'll keep sing - ing my hap-py

63 A A7 D
 songs. Let your arms be as warm as the sun from up a -

68 B7 E7 A F7
 bove. Bring me fun, bring me sun-shine, bring me love. _____ Make me

73 B^b Cm7 F7/C
 hap - py all day long. and I'll keep sing - ing my hap-py

79 B^b B^b7 E^b
 songs. Let your arms be as warm as the sun from up a -

84 C7 F7 B^b D7 Gm7
 bove, bring me fun, bring me sun-shine, bring me love, sweet love. Bring me

89 C7 F7 B^b B^b7/A^b E^b/G G^b7 B^b/F Cm7 B^b6
 fun, bring me sunshine,bringme love. _____ (Keyboard)

Thank You.

You know, each time we come to play for you, we like to feature the music of an artist or artist of the 40s or 50s. Tonight, we'd like to have you remember a famous country music female singer who was born in 1932 and tragically died in a plane crash in 1963 at the tender age of 31. Got a guess? You got it - Patsy Cline.

In her short lifetime, she was regarded as a pioneer in the country music industry and is often viewed with the same regard as Johnny Cash and Elvis Presley. Her records have sold in the millions.

Today/Tonight, we'll honor the memory of Patsy with three of her great hits. The first was initially performed when she auditioned for the Arthur Godfrey's Talent Scouts back in 1957. The song reached #2 on the charts that year. Here's _____ to sing that Patsy Cline classic, "Walkin' After Midnight."

Walkin' After Midnight

F

Keyboard

(Sax)

B \flat 3 E \flat 7 F7 B \flat 3 B \circ 7 C \flat m7 F7

5 B \flat E \flat 7 go out

8 C \flat m7 F7 B \flat E \flat 7 F7

11 1. B \flat B \circ 7 C \flat m7 F7 2. B \flat B \flat 7

15 E \flat B \flat

18 B \flat 7 E \flat

21 B \flat F7

23 B \flat E \flat 7

26 C \flat m7 F7 B \flat

walk-in' af-ter mid'night out in the moon-light just
miles a-long the high-way. Well, that's just my way of

like we used to do. I'm al-ways walk-in' af-ter mid-night search-in' for
say-in" "I love you." I'm al-ways walk-in' af-ter mid-night search-in' for

you. I walk for you. I stop to

see a weep-in' wil-low cry-in' on his pil-low. May-be he's cry-in' for

me. And as the skies turn gloom-y, night winds whis-per to me. I'm

lone-some as I can be. go out

walk-in' af-ter mid-night out in the star-light just

hop-in' you may be some-where a walk-in' af-ter

2

28 $E\flat 7$ $F 7$ $B\flat$ $B\flat 7$ (Sax)
 mid - night search - in' for me.

31 $B\flat$ $E\flat 7$ $F 7$ $B\flat$ $Cm 7 B\flat 7$ $F 7$ $B\flat 7$
 I stop to

35 $E\flat$ $B\flat$
 see a weep - in' wil - low cry - in' on his pil - low. May - be he's cry - in' for

38 $B\flat 7$ $E\flat$
 me. And as the skies turn gloom - y night winds whis - per to me. I'm

41 $B\flat$ $F 7$ $G 7$
 lone - some as I can be. I go out

43 C $F 7$
 walk - in' af - ter mid - night out in the star - light just

46 $Dm 7$ $G 7$ C
 hop - in' you may be some - where a walk - in' af - ter

48 $F 7$ $G 7$ C $B\flat$ A
 mid - night search - in' for me. I go out

51 $D 7$ $G 7$ C N.C. (Sax)
 walk - in' af - ter mid - night search - in' for you.

Walkin' After Midnight

M

Keyboard

(Keyboard)

5

8

11

15

18

21

23

26

E^b A^b7 B^b7 E^b E^o7 Fm7 B^b7
 E^b A^b7 Fm7 B^b7 E^b A^b7 B^b7
 E^b E^o7 Fm7 B^b7 E^b E^b7
 A^b E^b E^b7 A^b E^b7
 E^b B^b7 E^b A^b7 Fm7 B^b7 E^b

I go out
 walk-in' miles af-ter a-long the high-way. Well, that's just my way out in the moon-light just of
 like we used to do. I'm al-ways walk-in' af-ter mid-night search-in' for say-in' "I love you." I'm al-ways walk-in' af-ter mid-night search-in' for
 you. I walk for you. I stop to
 see a weep-in' wil-low cry-in' on his pil-low. May-be he's cry-in' for
 me. And as the skies turn gloom-y, night winds whis-per to me. I'm
 lone-some as I can be. I go out
 walk-in' af-ter mid-night out in the star-light just
 hop-in' you may be some-where a walk-in' af-ter

2

28 A^b7 B^b7 E^b E^b7 (Keyboard)
 mid - night search - in' for me.

31 E^b A^b7 B^b7 E^b $Fm7$ $E^{\circ}7$ B^b7 E^b7
 I stop to

35 A^b E^b
 see a weep - in' wil - low cry - in' on his pil - low. May - be he's cry - in' for

38 E^b7 A^b
 me. And as the skies turn gloom - y night winds whis - per to me. I'm

41 E^b B^b7 $C7$
 lone - some as I can be. I go out

43 F B^b7
 walk - in' af - ter mid - night out in the star - light just

46 $Gm7$ $C7$ F
 hop - in' you may be some - where a walk - in' af - ter

48 B^b7 $C7$ F E^b D
 mid - night search - in' for me. I go out

51 $G7$ $C7$ F N.C. E
 (Keyboard)
 walk - in' af - ter mid - night search - in' for you.

Thank you. Thank you very much.

Our next Patsy Cline hit was recorded in 1961 and achieved success as both a country as well as a pop standard. The song hit #1 on the country charts that year, and in a major feat for country singers of that time, it also ranked high on the pop and contemporay music scene.

Here's _____ to sing our version of Patsy's great hit - "I Fall To Pieces."

I Fall To Pieces

F

(Keyboard) $B\flat$ Cm Dm $E\flat$ F $B\flat$ N.C. Keyboard

5 $B\flat$ $E\flat$ $F7$ F E $E\flat$ $F7$ $B\flat$

I fall to piec - es each time I see you a - gain.
I fall to piec - es each time some-one speaks your name.

12 $Cm7$ $F7$ $B\flat$ $E\flat$ $F7$ F E $E\flat$ F

fall to piec - es. How can I be just your
fall to piec - es. Time on - ly adds to the

19 $B\flat$ $B\flat7$ $E\flat$

friend? You want me to act like we've nev - er kissed. You want me
flame. You tell me to find some - one else to love, some-one who'll

25 $F7$ $B\flat$

to for - get, pre - tend we've nev - er met. And I've
love me, too, the way you used to do. But each

29 $E\flat$ $F7$ $B\flat$ $A\flat/C$ $B\flat/D$ $E\flat$

cried and I've tried, but I have - n't yet. You walk by and
time I go out with some-one new, you walk by and

34 F $B\flat$ Cm $B\flat/D$ $E\flat$ F $B\flat$ N.C.

I fall to piec - es.
I fall to piec - es. (Keyboard)

41 2. $B\flat$ $A\flat/C$ $B\flat/D$ $E\flat$ F $B\flat$ $E\flat$ $B\flat$

piec - es. You walk by and I fall to piec - es.

I Fall To Pieces

M
Keyboard

(Keyboard)

1. **Chorus:**
 I fall to piec - es each time I see you a - gain.
 I fall to piec - es each time some - one speaks your name.

2. **Verse:**
 How can I be just your
 Time on - ly adds to the
 friend? You want me to act like we've nev - er kissed. You want me
 flame. You tell me to find some - one else to love, some - one who'll
 to for - get, pre - tend we've nev - er met. And I've
 love me, too, the way you used to do. But each
 cried time and I've tried, but I have - n't yet. You walk by and
 I go out with some - one new, you walk by and

3. **Bridge:**
 I fall to piec - es.
 I fall to piec - es.

4. **Outro:**
 You walk by and I fall to piec - es.

Thank you. Thank you very much.

Our final Patsy Cline hit is one that was written by the Great Willie Nelson. It eventually became her signature song and her biggest pop hit. On the night that she premiered this song at the Grand Old Opry, she received three standing ovations.

Here we go with that great Patsy Cline classic - "Crazy."

Crazy

Keyboard

(Sax)

3

5

9

13

17

21

25

B \flat E \flat

D m7 C m7 F7

B \flat A \flat G7 C m

F7 C \sharp °7 B \flat B°7 C m7 F7

B \flat A \flat G7 C m

F7 B \flat C m7 C \sharp dim7 B \flat 7/D

E \flat 6 E°7 B \flat B \flat A B \flat B

C7 F7 F7#5

Cra-zy. I'm cra-zy for feel-in' so lone-ly. I'm

cra-zy, cra-zy for feel-in' so blue.

I knew you'd love me as long as you want-ed, and then

some day you'd leave me for some-bo-dy new.

Wor-ry. Why do I let my-self wor-ry?

Won-drin' what in the world did I do, what did I do? I'm

29 $B\flat$ $A\flat$ G^7 C^m

cra-zy for think-ing that my love could hold you. I'm

33 $E\flat$ D^m7 C^m7 $B^{\circ}7$ C^m7 F^7 $B\flat$

cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you.

37 C $B\flat$ A^7 D^m

Cra-zy for think-ing that my love could hold you. I'm

41 F E^m7 D^m7 $C^{\# \circ}7$ D^m7 G^7 C G^7

cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you. I'm

45 C F C^6

cra-zy. I'm cra-zy for lov-in' you.

Thank you very much.

This next song was written in 1943 and was the first number one on the Juke Box Folk Records chart, which was later known as the Hot Country Songs chart. The version performed by Bing Crosby and The Andrews Sisters was the first number on the Juke Box Folk records charts.

This song is about a lady that nobody really ought to mess with. Here's the story of "Pistol Packin' Mama."

MALE VOCAL

Pistol Packin' Mama

(Keyboard) Keyboard

5 A^b B^bm7 E^b7

Lay that pis - tol down, babe! Lay that pis - tol down. Pis - tol pack-in' ma-ma,

11 A^b (Keyboard) E^baug A^b

lay that pis - tol down. Oh, drink-in' beer in a cab-a - ret,

17 E^b7 A^b E^baug

was I hav-in' fun! Un - til one night she caught me right, and now I'm on the run. Oh,

23 A^b E^b7

lay that pis - tol down, babe! Lay that pis - tol down. Pis - tol pack-in'

28 A^b (Keyboard) E^baug

ma-ma, lay that pis - tol down. Oh,

33 A^b E^b7

she kicked out my wind-shield, and she hit me ov-er the head. She cussed and cried and

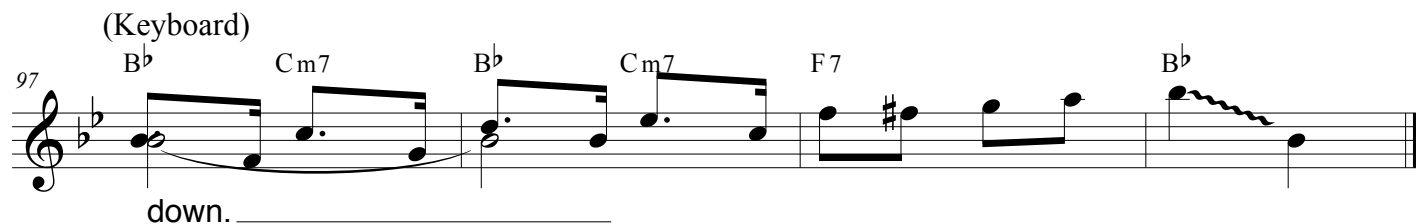
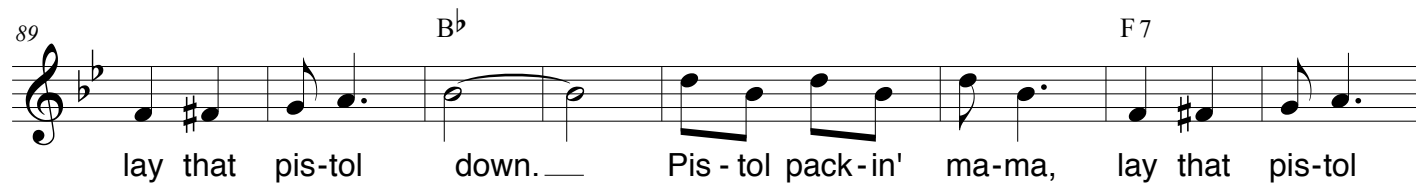
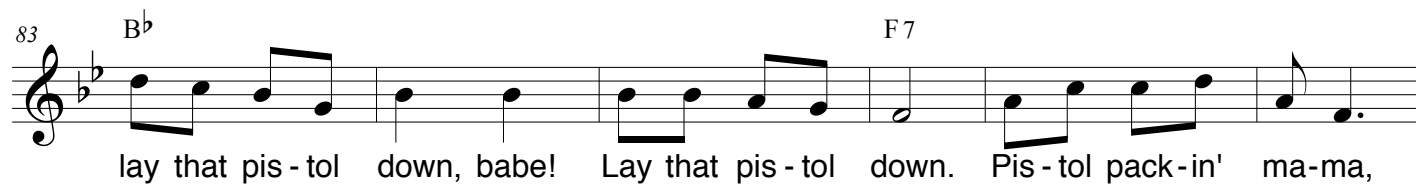
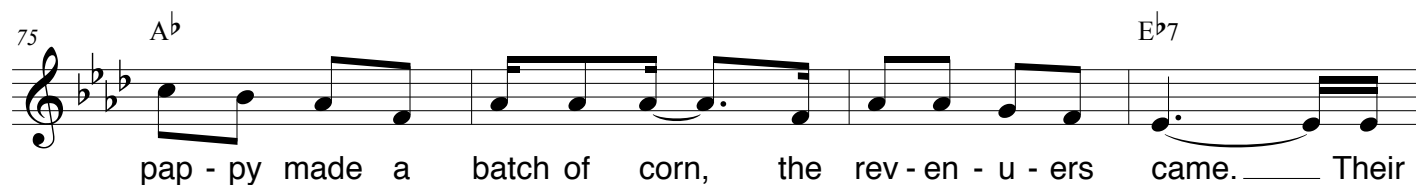
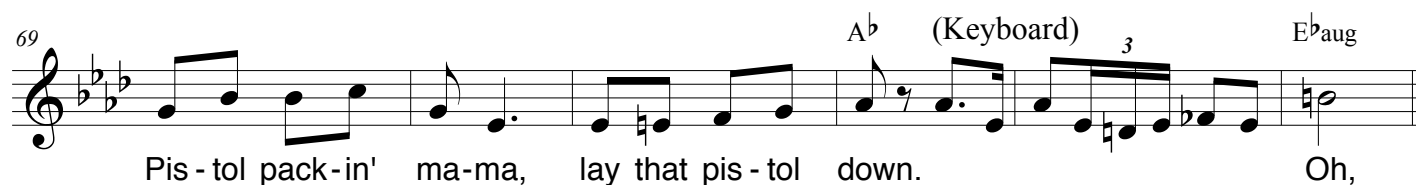
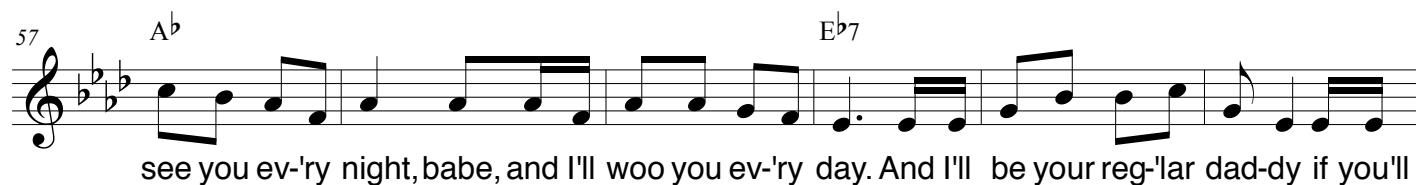
38 A^b E^baug A^b

said I lied and wished that I was dead. Oh, lay that pis - tol down, babe!

43 E^b7 A^b

Lay that pis - tol down. Pis - tol pack-in' ma-ma, lay that pis - tol down.

2 (Keyboard)



Thank you very much.

We'll really switch gears with this next song written by Australian singer and painter Rolf Harris in 1957. It's the story of an Australian stockman on his deathbed, and it became a hit across the world in the 1960s. It is one of the best-known and most successful Australian songs. It is still popular today as a children's song.

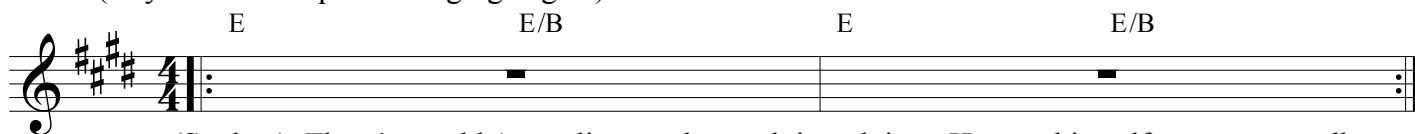
Here's our version of that Australian classic - "Tie Me Kangaroo Down."

MALE VOCAL

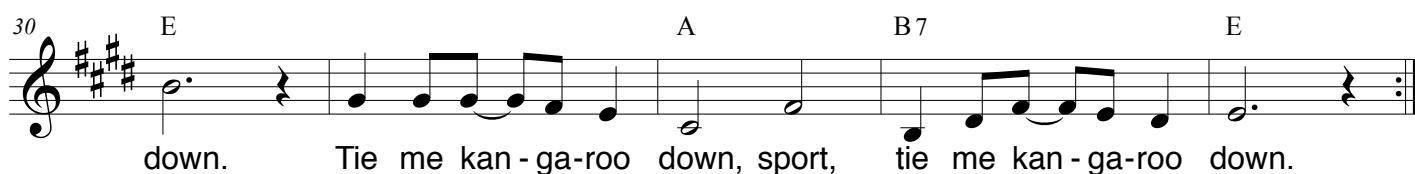
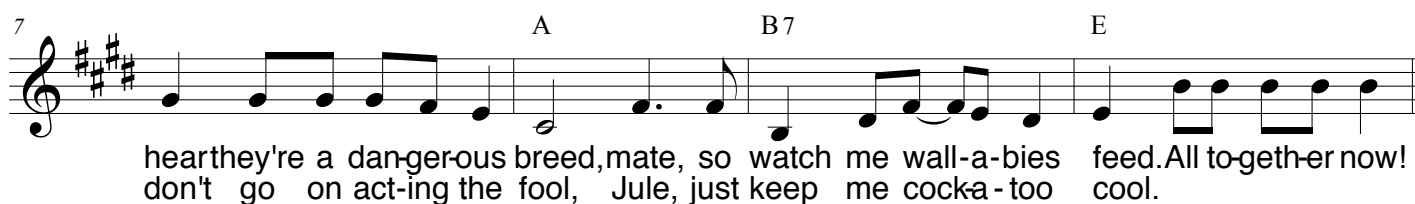
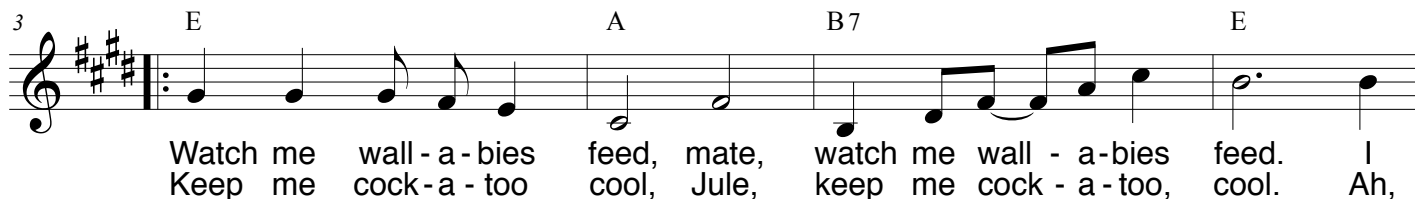
Tie Me Kangaroo Down, Sport

(Keyboard - Vamp until singing begins)

Keyboard



(Spoken) There's an old Australian stockman, lying, dying. He gets himself up onto one elbow, and he turns to his mates who are gathered all around, and he says,



2 (No rhythm - Freely)

35 E A B7 E

Play your did-ger-i - doo, Blue, play your did - ger-i - doo. Keep

39 A B7 E *a tempo*

play-ing till I shoot through, Blue, just play your did - ger-i - doo. All to-geth-er now!

(Add rhythm)

43 E A B7 E

Tie me kan - ga-roo down, sport, tie me kan - ga-roo down.

47 A B7 E

Tie me kan - ga-roo down, sport, tie me kan - ga-roo down.

(Pause)

(Spoken) And then, with his very last gasp, he just manages to get the words out -

(No rhythm - Mournfully)

51 E A B7 E *a tempo*

Tan me hide when I'm dead, Fred, tan me hide when I'm dead. So we

(Add rhythm)

55 A B7 E

tanned his hidewhen he died, Clyde, and that's it hanging on the shed. All to-geth-er now!

59 E A B7 E

Tie me kan - ga-roo down, sport, tie me kan - ga-roo down.

63 A B7 E

Tie me kan - ga-roo down, sport, tie me kan - ga-roo down.

67 E (Keyboard)

A B7 E

Thank you. Thank you very much. How're we doing? Are you enjoying your trip down memory lane?

Our next song was originally performed by Fred Astaire in the film "Swing Time," back in 1936. It won the Academy Award that year for best original song.

We've decided to give it a Latin beat. The title of the song is "The Way You Look Tonight." We hope you enjoy our arrangement of this great hit.

The Way You Look Tonight

F

Latin Beat

Keyboard

$A\flat\text{Maj7}$ (Keyboard) $F\text{m7}$ $B\flat\text{m7}$ $E\flat7$

$A\flat\text{Maj7}$ $F\text{m7}$ $B\flat\text{m7}$ $E\flat7$

5

Some - day ly, when I'm aw - fully low,
love - ly, with your smile so warm,

$A\flat\text{Maj7}$ $F7(\flat9)$ $B\flat\text{m7}$ $E\flat7$

9

when the world is cold, I will feel a glow just think-ing of
and your cheeks so soft, there is noth-ing for me but to love

$A\flat\text{Maj7}$ $A\flat7$ $D\flat\text{Maj7}$ $E\flat7$

13

— you, and just the way you look to -
— you, just the way you look to -

$A\flat\text{Maj7}$ (Keyboard) $F\text{m7}$ $B\flat\text{m7}$ 1. $E\flat7$

17

night. night. Oh, but you're

2. $C\sharp\text{m7}$ $C\flat\text{Maj7}$ $G\flat7$ $C^\circ7$ $D\flat\text{m7}$ $G\flat7$

21

With each word your ten - der - ness grows,

$C\flat\text{Maj7}$ $D^\circ7$ $D\flat\text{m7}$ $G\flat7$

26

tear-ing my fears a - part.

30 $C^{\flat}Maj7$ $C^{\circ 7}$ $D^{\flat}m7$ $G^{\flat 7}$
 And that laugh that wrin-les your nose

34 $C^{\flat}Maj7$ C° $B^{\flat}m7$ $E^{\flat 7}$
 touch-es my fool - ish heart.

38 $A^{\flat}Maj7$ $Fm7$ $B^{\flat}m7$ $E^{\flat 7}$
 Love - - - ly, nev - er ev - er change.

42 $A^{\flat}Maj7$ $F7(b9)$ $B^{\flat}m7$ $E^{\flat 7}$
 Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46 $A^{\flat}Maj7$ $A^{\flat 7}$ $D^{\flat}Maj7$ $E^{\flat 7}$ *To Coda* Θ
 — you, just the way you look to - night

50 $A^{\flat}Maj7$ (Keyboard) $Fm7$ $B^{\flat}m7$ $E^{\flat 7}$ *D.S. al Coda*
 —

Θ *Coda* (Keyboard)
 54 $A^{\flat}Maj7$ $F7$ $B^{\flat}m7$ $E^{\flat 7}$ $A^{\flat}Maj7$ $F7$ $Dm7$ $E^{\flat 7}$

58 $B^{\flat}m7$ $E^{\flat 7}$ A^{\flat} $B^{\flat}m7$ $A^{\flat}Maj7$ $A^{\flat}Maj7$
 Just the way you look to - night.

The Way You Look Tonight

M

Latin Beat

Keyboard

(Keyboard)
C Maj7 A m7 D m7 G7

5 C Maj7 A m7 D m7 G7

Some love - - day ly, when I'm _____ aw - fully low,
with your _____ smile so warm,

9 C Maj7 A7(b9) D m7 G7

when the world is cold, I will feel a glow _____ just think-ing of _____
and your cheeks so soft, there is noth-ing for _____ me but to love

13 C Maj7 C7 F Maj7 G7

_____ you you, and just the way you look look to - to -

17 C Maj7 A m7 D m7 1. G7

night. (Keyboard) Oh, but you're

21 2. F m7 Eb Maj7 Bb7 E°7 F m7 Bb7

With each word your ten - der - ness grows, _____

26 Eb Maj7 F#°7 F m7 Bb7

tear-ing my fears a - part. _____

30 $E^b\text{Maj7}$ E° $F\text{m7}$ B^b7

And that laugh that wrinkle your nose

34 $E^b\text{Maj7}$ E° $D\text{m7}$ $G7$

touch-es my fool - ish heart.

38 $C\text{Maj7}$ $A\text{m7}$ $D\text{m7}$ $G7$

Love - - - ly, nev - er ev - er change.

42 $C\text{Maj7}$ $A7(b9)$ $D\text{m7}$ $G7$

Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46 $C\text{Maj7}$ $C7$ $F\text{Maj7}$ $G7$ *To Coda*

— you, just the way you look to-night

50 $C\text{Maj7}$ $A\text{m7}$ $D\text{m7}$ $G7$ *D.S. al Coda*

(Keyboard)

Coda

54 $C\text{Maj7}$ $A7$ $D\text{m7}$ $G7$ $C\text{Maj7}$ $A7$ $F^\#\text{m7}$ $G7$

(Keyboard)

58 $D\text{m7}$ $G7$ C $D\text{m7}$ $C^\#\text{Maj7}$ $C\text{Maj7}$

Just the way you look to - night.

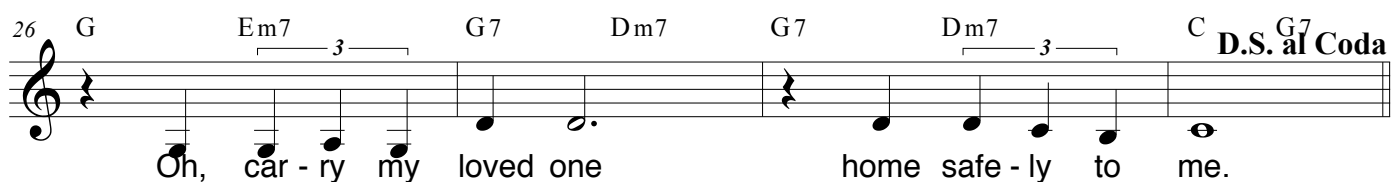
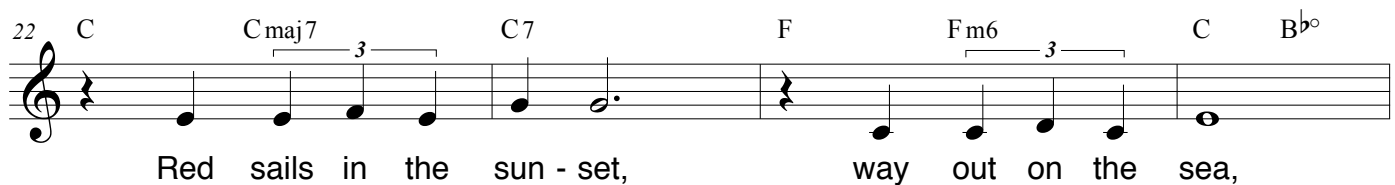
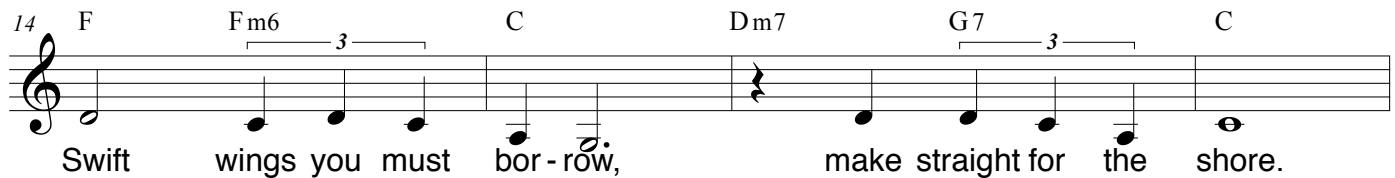
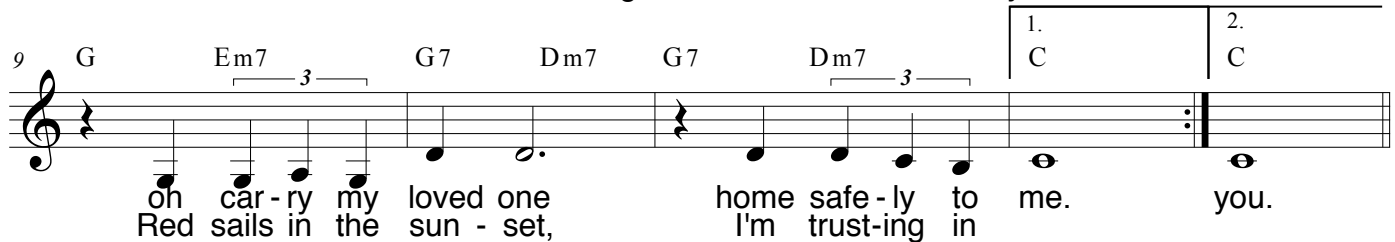
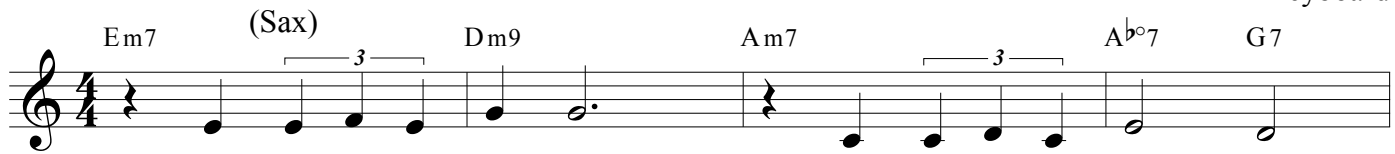
Thank you. Back in 1935, Jimmy Kennedy was inspired to write a song about the sails on a yacht he often saw off the coast of his native Ireland. He entitled his composition "Red Sails In The Sunset," and since that time, this song has been recorded by artists such as Guy Lombardo, Nat King Cole, Louis Armstrong, Patti Page, and a whole host of others.

Here's _____ with our version of this great classic hit.

Red Sails In The Sunset

F

Keyboard



♩ Coda

30 G7 A^b7

more, he'll be sail - ing no more.

32 D^b D^bmaj7 D^b7 G^b G^bm6 D^b B^o

Red sails in the sun - set. way out on the sea,

36 G^b6 Fm7 E^bm7 A^b7 G^bm7 F7

oh car - ry my loved one home safe - ly to me.

40 B^bm7 F7 E^bm7 A^b7

Please car - ry my loved one home, safe - ly to

43 D^b (Sax) D^bmaj7 E^bm7 Gm7(b5) A^b7 D^b

me.

Red Sails In The Sunset

M

Keyboard

Gm7 (Keyboard) Fm9 Cm7 B° Bb7

5 Eb Ebmaj7 Eb7 Ab Abm6 Eb Db°

Red sails in the sun - set, way out on the sea,
He sailed at the dawn-ing, all day, I've been blue.

9 Bb Gm7 Bb7 Fm7 Bb7 Fm7 Eb Eb

oh car-ry my loved one home safe-ly to me. you.
Red sails in the sun - set, I'm trust-ing in

14 Ab Abm6 Eb Fm7 Bb7 Eb

Swift wings you must bor-row, make straight for the shore.

18 Ab Abm6 Eb F7 To Coda Bb7

We mar-ry to - mor-row, and he goes sail-ing no more.

22 Eb Ebmaj7 Eb7 Ab Abm6 Eb Db°

Red sails in the sun - set, way out on the sea,

26 Bb Gm7 Bb7 Fm7 Bb7 Fm7 Eb Bb7 D.S. al Coda

Oh, car - ry my loved one home safe - ly to me.

Coda

30 $B\flat 7$ $B 7$

more, he'll be sail - ing no more.

32 E $E \text{maj} 7$ $E 7$ A $A \text{m} 6$ E D°

Red sails in the sun - set. way out on the sea,

36 $A 6$ $G\sharp \text{m} 7$ $F\sharp \text{m} 7$ $B 7$ $A \text{m} 7$ $G\sharp 7$

oh car - ry my loved one home safe - ly to me.

40 $C\sharp \text{m} 7$ $G\sharp 7$ $F\sharp \text{m} 7$ $B 7$

Please car - ry my loved one home, safe - ly to

43 E $E \text{maj} 7$ $F\sharp \text{m} 7$ $A\sharp \text{m} 7(\flat 5)$ $B 7$ E

(Keyboard)

me. _____

Thank you very much. We'll switch moods now for our next selection. It's a type of music near and dear to my heart - a polka.

So, get your feet to tappin' as we play this tune called the "Clap Your Hands" polka. You can even join with us by clapping your hands in time with the music.

Clap Your Hands Polka

Keyboard

Score for "Clap Your Hands Polka" (Keyboard and Saxophone). The score is written in 2/4 time, key of B-flat major (three flats), and consists of 36 measures.

Instrumentation and Chord Progression:

- (Keyboard) B \flat** (Measures 1-5)
- B \flat 7 (Sax)** (Measures 5-6)
- E \flat** (Measures 7-8)
- F m7** (Measure 9)
- B \flat** (Measures 10-11)
- B \flat 7** (Measures 12-13)
- E \flat** (Measures 14-15)
- E \flat 7** (Measures 16-17)
- A \flat** (Measures 18-19)
- B \flat 7** (Measures 20-21)
- E \flat** (Measures 22-23)
- E \flat 7** (Measures 24-25)
- A \flat** (Measures 26-27)
- B \flat 7** (Measures 28-29)
- E \flat** (Measures 30-31)
- B \flat 7** (Measures 32-33)
- E \flat** (Measures 34-35)
- B \flat 7 (Keyboard)** (Measures 36-37)

The score is written in treble clef with a key signature of three flats (B-flat major). The tempo is indicated by the title "Polka". The score is divided into systems of five measures each, with measure numbers 6, 12, 18, 24, 29, and 34 marked at the beginning of their respective lines.

2
38 E^b (clap) $Fm7$ B^b
 had to clap my hands 'cause ba - by you're so sweet. I

42 B^b7 (clap) E^b
 had to clap my hands 'cause ba - by you're a treat. It

46 E^b7 A^b
 may be im - po - lite, but real - ly it's al - right. For

50 B^b7 E^b
 when your big, big brown eyes dance _____ and when your

54 B^b7 E^b E^b7
 lips ro - mance _____ my heart couldn't stand a chance. _____ And

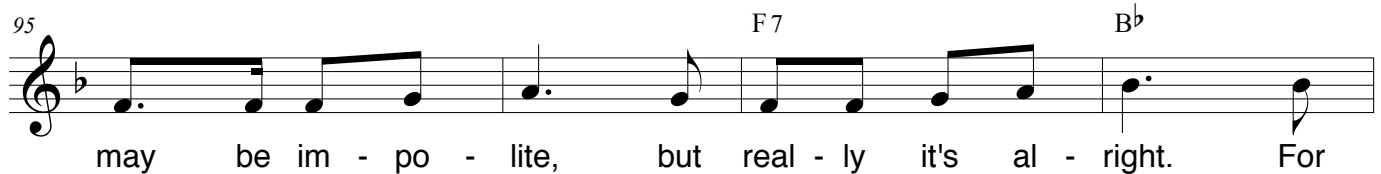
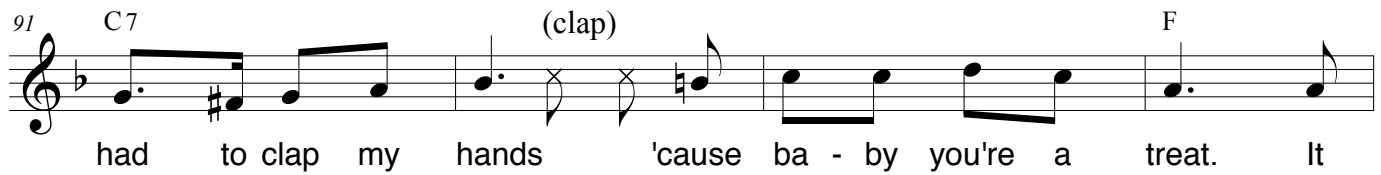
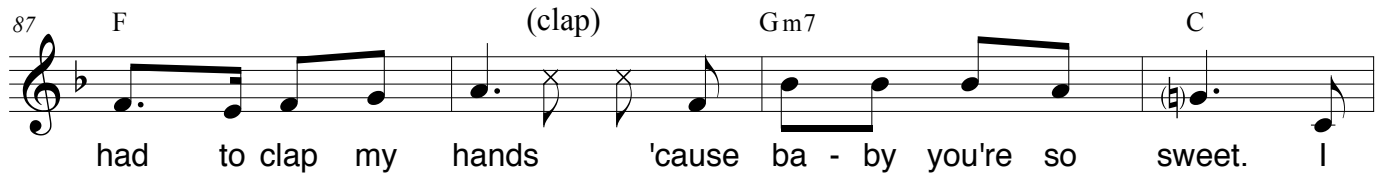
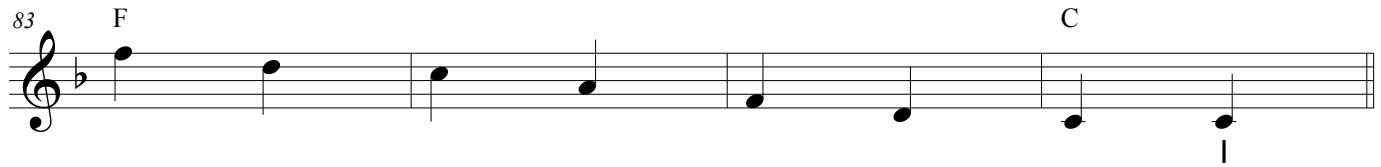
58 A^b B^b7 E^b
 when you'll say that you'll be mine _____ we'll live to the

62 B^b7 E^b B^b7 E^b $F7$ (Keyboard)
 end of time. _____ I'll clap my hands.

66 B^b $F7$

72 B^b $F7$

78 B^b $F7$ B^b $C7$



Thank you.

We're getting close to the end of our time with you this evening. For our next to last song, we're going to switch beats and play a song with a bossa-nova beat written back in 1939 by the great composer, Jerome Kern. Recordings by Tommy Dorsey and Artie Shaw propelled it to the top of the charts.

Here's _____ to sing our version of "All The Things You Are."

Latin Bossa Nova

All The Things You Are

F

Keyboard

Keyboard & Bass - freely

E^b D^b6 C^m7 B^o7 B^b7
 5 E^b B^b7/D
 9 D^bo7 C7 F7 B^b7
 13 E^b G7
 17 E^b B^b7 E^b
 21 C^m In Tempo F^m7 B^b7 E^b maj7
 25 A^b maj7 F[#]o7/A G maj7
 29 G^m7 C^m7 F7 B^b maj7
 33 E^b maj7 E^m7(b5) A7 D

Time and a-gain I'd longed for ad-ven-ture, some-thing to make my heart beat the fast-er.
 What did I long for? I nev-er real - ly knew.
 Find-ing your love, I found my ad-ven-ture, touch-ing your hand my heart beats the fas-ter.
 All that I want in all of this world is you.
 You are the prom - ised kiss of spring-time that
 makes the lone - ly win - ter seem long.
 You are the breath - less hush of eve - ning that
 trem - bles on the brink of a love - ly song. You are the

37 *Em7* *A7* *Dmaj7*
 an - gel glow — that lights a star. — The dear - est

41 *C#m7(b5)* *F#7* *Bmaj7* *E♭aug*
 things I know — are what you are. —

45 *Cm* *Fm7* *B♭7* *E♭maj7*
 Some day my hap - py arms will hold you, and

49 *A♭maj7* *C#7* *Gm7* *Dm7(b5)*
 some day I'll know that mo - ment di - vine when

53 1. *Fm7* *B♭7* *E♭6* *Dm7* *G7*
 all the things you are, are mine. —

57 2. *Fm7* *Gm7* *A♭6* *B♭9* *B♭7*
 all the things you are, — are

63 *E♭* *D♭* *E♭* (Sax) *A♭m*
 mine. —

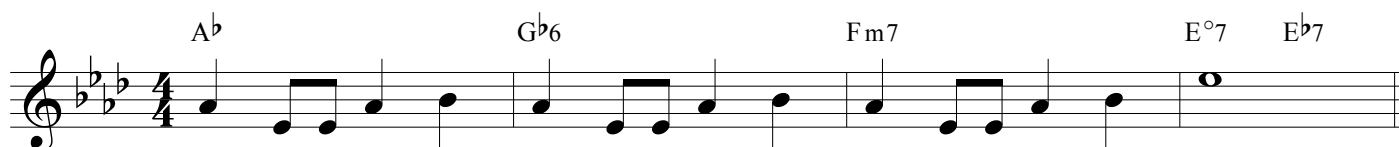
67 *E♭* *D♭* *E♭*
 — — — —

Latin Bossa Nova

All The Things You Are

X16
M
Keyboard

Keyboard & Bass - freely



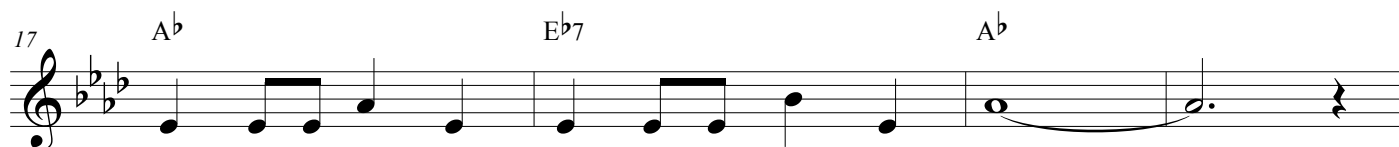
Time and a-gain I'd longed for ad-ven-ture, some-thing to make my heart beat the fast-er.



What did I long for? I nev-er real - ly knew. _____



Find-ing your love, I found my ad-ven-ture, touch-ing your hand my heart beats the fas-ter.



All that I want in all of this world is you. _____



You are the prom - ised kiss of spring-time that



makes the lone - ly win - ter seem long. _____



You are the breath - less hush of eve - ning that



trem - bles on the brink of a love - ly song. _____ You are the

37 Am7 D7 Gmaj7
 an - gel glow that lights a star. The dear - est

41 F#m7(b5) B7 Emaj7 Abaug
 things I know are what you are.

45 Fm Bbm7 Eb7 Abmaj7
 Some day my hap - py arms will hold you, and

49 Dbmaj7 F#7 Cm7 Gm7(b5)
 some day I'll know that mo - ment di - vine when

53 1. Bbm7 Eb7 Ab6 Gm7 C7
 all the things you are, are mine.

57 2. Bbm7 Cm7 Db6 Eb9 Eb7
 all the things you are, are

63 Ab Gb Ab (Keyboard) Dbm
 mine.

67 Ab Gb Ab
 mine.

Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with a song recorded back in 1945 by the great Gene Krupa Orchestra and his vocalist, Anita O'Day. It's based on a genre of music called "Boogie-Woogie" that first appeared in the late 1920's.

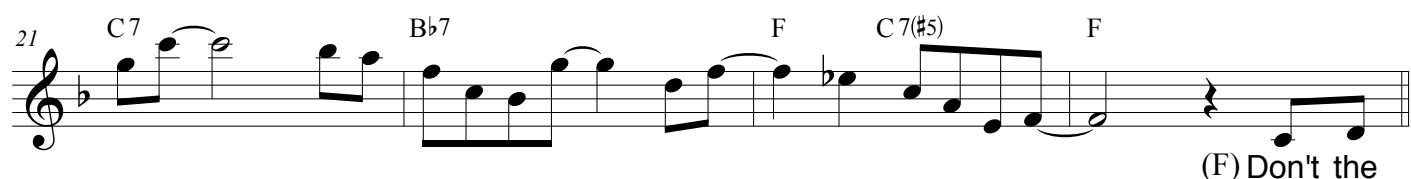
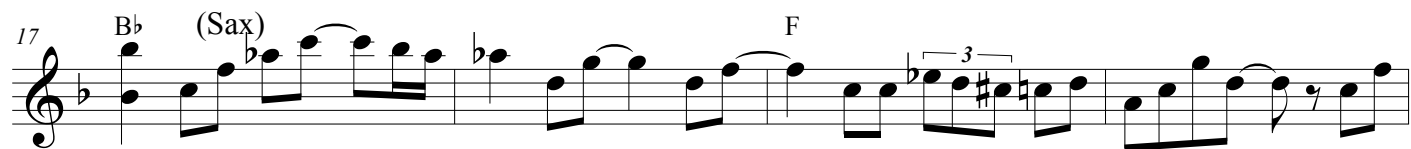
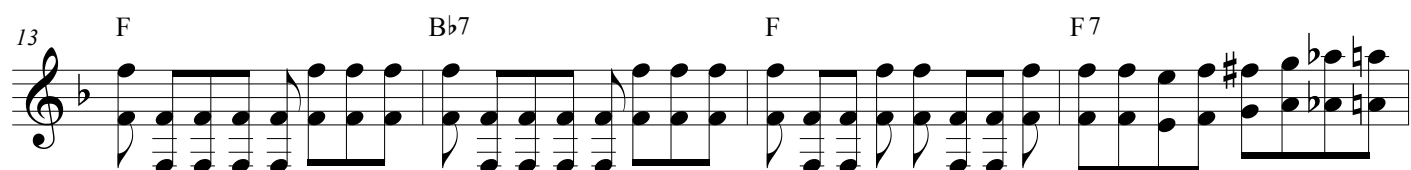
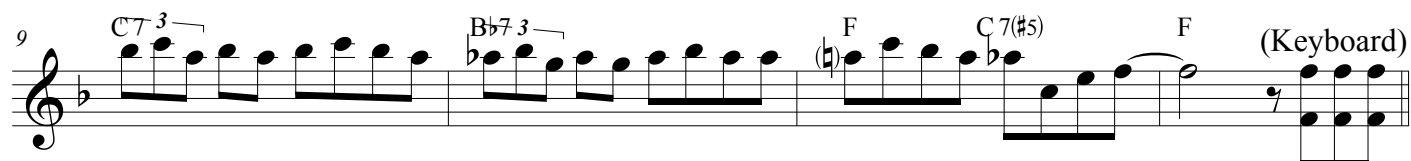
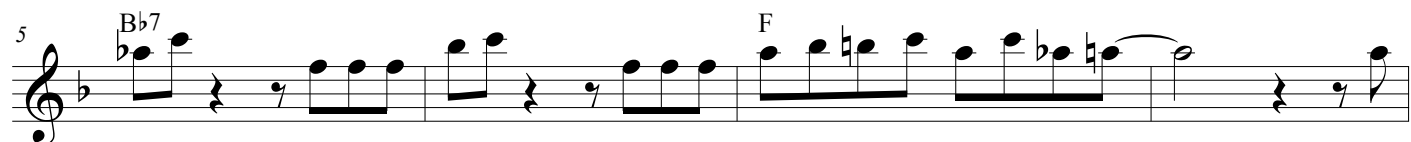
Here we go with _____ to sing Gene Krupas' great hit - the "Boogie Blues."

Enjoy!

Shuffle Rhythm

Boogie Blues

Keyboard



(F) Don't the



moon look lone-some shin-in' through the trees.

Don't the



moon look lone-some shin-in' through the trees.

Don't your



arms feel lone-some when your ba-by packs up to leave.

I'm

37 F B♭7 F F7
 goin' up on the moun-tain to call that ba-by of mine.____ Yes, I'm

41 B♭7 F
 goin' up on the moun-tain to____ call that ba-by of mine.____ But

45 C7 B♭7 F F
 some-thing tells me____ that he's not com-in' back this time.____

49 F B♭7 F F7

53 B♭7 F

57 C7 B♭7 F
 (F) He's got a

61 F B♭7 F F7
 face like a fish; he's shaped like a frog. When he loves me I hol-ler, "Ooo, hot dog!"

65 B♭7 F
 Love that man bet-ter than I do my - self.____ But now I'm

69 C7 B♭7 F (Sax)
 all a-lone, all a - lone on the shelf,____ on the shelf.____

73 F B \flat 7 F F7

77 B \flat 7 F

81 C7 3 B \flat 7 3 F C7(#5) F (Keyboard)

85 F B \flat 7 F F7

89 B \flat 7 (Sax) F

93 C7 B \flat 7 F 3 A m7/E $_3$ D m7 3 C#7 3

97 B \flat 7 F

101 C7 B \flat 7 F 3 3 F 6

Detailed description: This musical score is for a piece titled 'X17', last revised on 2019.04.07. It consists of eight staves of music, numbered 73 to 101. The key signature is one flat (B-flat major or D minor). The notation includes various chords (F, B-flat 7, F7, B-flat 7, C7, C7(#5), A m7/E3, D m7, C#7, F6) and melodic lines with triplets and slurs. The score is written for a single melodic line, likely for a saxophone or keyboard. The final measure (101) ends with a double bar line.