

# Set ValABCD

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# Love Is Just Around The Corner

**Keyboard**

(Keyboard)

E♭ G♭° B♭7 E♭ Fm Fm7/E♭ Fm7(♭5)/D B♭7

5      § F7 B♭7 E♭ C7 F7 B♭7 E♭Maj7 C7

Love is just a-round the cor - ner,  
I'm a sen-ti - men - tal mourn - er,

an - y coz - y lit - tle cor - ner.  
and I could-n't be fo - lorn - er

9      F7 B♭7 E♭ C7 F9 B♭7 | 1 E♭6 C7 | 2 E♭6

Love is just a-round the cor - ner when I'm a - round you.  
when you keep me on that cor - ner just wait - ing for

14 D m7 G7 C m7 | D m7 G7 C m7

Ve - nus de Mil - o was not - ed for her charms. But

18 F7 F°7 F7 F°7 F7 B♭7

strict - ly be - tween us, you're cut - er than Ve - nus, and what's more you've got arms. So

22 F7 B♭7 E♭ C7 F7 B♭7 E♭ C7

let's go cud - dle in a cor - ner an - y coz - y lit - tle cor - ner.

26 F7 B♭7 To Coda E♭ C7 F9 B♭7 E♭6 C7 D.S. al Coda

Love is just a-round the cor - ner when I'm a-round you.

30 Coda E♭ C7 Fm9 B♭7 E♭ (Keyboard)

cor - ner when I'm, when-ev-er I'm a-round you.

Thank you very much and “Hello!”

We’re the Mixed Nuts, and we’re excited to be celebrating Valentine’s Day with you today. We’ve put together a special selection of music for this special day, and we hope you’ll find it enjoyable. Our opening selection was “Love Is Just Around The Corner,” quite appropriate for this day, wouldn’t you agree?

Our next song is perfect for this celebration. What could be more appropriate for Valentine’s Day than a song with “Valentine” in it’s title.

Here we go with “My Funny Valentine.”

**Valentines Part A starts here**

# My Funny Valentine

**F**

**Keyboard**

(Sax)

G m7<sup>3</sup> — G m6<sup>3</sup> —

3 G m7 3 C m7 3 G m C7/E C m/E♭

3 G m7 3 C m7 3 G m C7/E C m/E♭

5 G m G m(maj7) G m7 G m6

My fun - ny val - en-tine, Sweet com - ic val - en-tine,

9 E♭Maj7 C m7 A m7(♭5) D7(♭9)

You make me smile with my heart.

13 G m G m(maj7) G m7 G m6

Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

17 E♭Maj7 C m7 A m7(♭5) F7(♭9)

Yet you're my fav - 'rite work of art. Is your

21      B♭Maj7      C m7      D m7      C m7      B♭Maj7      C m7      D m7      C m7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25      B♭Maj7      D 7      G m      F m7      E 7      E♭Maj7      A m7(♭5)      D 7(♭9)

o - pen it to speak, are you smart? \_\_\_\_\_ But

29      G m      G m(maj7)      G m7      G m6

don't change a hair for me, not if you care for me,

33      E♭Maj7      A m7(♭5)      D7(♭9)      G m      F m7      E 7(♯11)

stay lit - tle val - en - tine, stay. \_\_\_\_\_

37      1.      E♭Maj7      C m7      F7(♭9)      B♭6      A m7(♭5)      D 7(♭9)

Each day is Val - en - tine's Day.

41      2.      E♭Maj7      C m7      F7(♭9)      B♭      G m      G♭(♯5)      B♭

Each day is Val-en - tine's Day. \_\_\_\_\_

# My Funny Valentine

**M**  
**Keyboard**

(Keyboard) C m7 C m6

3 C m7 F m7 C m F7/A F m/A♭

5 C m C m(maj7) C m7 C m6

My fun - ny val - en-tine, Sweet com - ic val - en-tine,

9 A♭Maj7 F m7 D m7(♭5) G7(♭9)

You make me smile with my heart.

13 C m C m(maj7) C m7 C m6

Your looks are laugh - a-ble, un-pho - to - graph - a-ble,

17 A♭Maj7 F m7 F m7(♭5) B♭7(♭9)

Yet you're my fav - 'rite work of art. Is your

2

21 E♭Maj7 F m7 G m7 F m7 E♭Maj7 F m7 G m7 F m7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 E♭Maj7 G7 C m B♭m7 A 7 A♭Maj7 D m7(♭5) G7(♭9)

o - pen it to speak, are you smart? \_\_\_\_\_ But

29 C m C m(maj7) C m7 C m6

don't change a hair for me, not if you care for me,

33 A♭Maj7 D m7(♭5) G7(♭9) C m B♭m7 A 7(♯11)

stay lit - tle val - en - tine, stay. \_\_\_\_\_

37 1. A♭Maj7 F m7 B♭7(♭9) E♭6 D m7(♭5) G7(♭9)

Each day is Val - en - tine's Day.

41 2. A♭Maj7 F m7 B♭7(♭9) E♭ C m B(♯5) E♭

Each day is Val-en - tine's Day. \_\_\_\_\_

Thank you very much.

Now, here's a song recorded by the Four Aces in 1955, and it won the Academy Award that year. I'm sure that you'll agree that Valentine's Day is the perfect time to remember that "Love Is A Many Splendored Thing."

# Love Is A Many-Splendored Thing

F

(Sax) A<sup>b</sup>maj7 B<sup>b</sup>m7 Cm7 B<sup>7</sup> B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup>maj7 Cm7 Fm7 B<sup>b</sup>m7 E<sup>b</sup>7 Keyboard

5 A<sup>b</sup> Fm Cm E<sup>b</sup>m7 A<sup>b</sup>7

Love is a man - y - splen - dored thing. It's the

9 D<sup>b</sup> D<sup>b</sup>6 D<sup>b</sup>maj7 B<sup>b</sup>m6 Fm

13 A<sup>b</sup> B<sup>b</sup>m7 April rose that on - ly grows in the ear - ly spring. Love is Gm7(b5) C7(b9)

na - ture's way of giv - ing a rea - son to be liv - ing; the

17 Fm Fm7 G7 C E<sup>b</sup>7

gold - en crown that makes a man a king.

21 A<sup>b</sup> Fm Cm E<sup>b</sup>7 A<sup>b</sup>7

Once on a high and wind - y hill, in the

25 D<sup>b</sup> D<sup>b</sup>6 D<sup>b</sup>maj7 B<sup>b</sup>m6 Cm F7

morn-ing mist two lov - ers kissed and the world stood still. Then your

29 B<sup>b</sup>m B<sup>b</sup>m7 Gm7(b5) C7(#5) F7(#5) F7 B<sup>b</sup>7 D<sup>b</sup>m6

fin - gers touched my sil - ent heart and taught it how to sing. Yes,

33 A<sup>b</sup>/E<sup>b</sup> Fm 1. B<sup>b</sup>m7 E<sup>b</sup>9 A<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7

true love's a man - y - splen - dored thing.

37 2. B<sup>b</sup>m7 E<sup>b</sup>9 A<sup>b</sup> (Sax) Fm7 B<sup>b</sup>m7 E<sup>b</sup>maj7 A<sup>b</sup>maj7

a man - y splen-dored thing.

# Love Is A Many-Splendored Thing

M

(Keyboard)

Keyboard

D<sup>b</sup>maj7 E<sup>b</sup>m7 Fm7 E<sup>°</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup> G<sup>b</sup>maj7 Fm7 B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7

5 D<sup>b</sup> B<sup>b</sup>m Fm A<sup>b</sup>m7 D<sup>b</sup>7

Love is a man - y - splen - dored thing. It's the

9 G<sup>b</sup> G<sup>b</sup>6 G<sup>b</sup>maj7 E<sup>b</sup>m6 B<sup>b</sup>m A - pril rose that on - ly grows in the ear - ly Spring. Love is

13 E<sup>b</sup>m7 Cm7(b5) F7(b9)

na - ture's way of giv - ing a rea - son to be liv - ing; the

17 B<sup>b</sup>m B<sup>b</sup>m7 C7 F A<sup>b</sup>7 gold - en crown that makes a man a king.

21 D<sup>b</sup> B<sup>b</sup>m Fm A<sup>b</sup>7 D<sup>b</sup>7

Once on a high and wind - y hill, in the

25 G<sup>b</sup> G<sup>b</sup>6 G<sup>b</sup>maj7 E<sup>b</sup>m6 Fm B<sup>b</sup>7 morn-ing mist two lov - ers kissed and the world stood still. Then your

29 E<sup>b</sup>m E<sup>b</sup>m7 Cm7(b5) F7(#5) B<sup>b</sup>7(#5) B<sup>b</sup>7 E<sup>b</sup>7 G<sup>b</sup>m6 fin - gers touched my sil - ent heart and taught it how to sing. Yes,

33 D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>m 1. E<sup>b</sup>m7 A<sup>b</sup>9 D<sup>b</sup> E<sup>b</sup>m7 A<sup>b</sup>7 true love's a man - y - splen - dored thing.

37 2. E<sup>b</sup>m7 A<sup>b</sup>9 D<sup>b</sup> (Keyboard) B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>maj7 D<sup>b</sup>maj7 a man - y splen-dored thing.

Thank you very much.

We'll switch to a Latin tempo for our next song, written back in 1940 by a young lady from Mexico. It certainly expresses the theme of the day in its title.

Here we go with "Besame Mucho."

# Besame Mucho

F  
Keyboard

(Sax)

The musical score consists of eight staves of music for keyboard and voice. The piano part is in common time, with a key signature of one sharp (F#). The vocal part follows the piano's lead, with lyrics in both English and Spanish. The piano chords are indicated above each staff, and the vocal line includes sustained notes and three-measure rests.

**1. Measures 1-4:**

- Piano chords: Am, Dm, Am, E7.
- Vocal line: Besame mucho.

**2. Measures 5-8:**

- Piano chords: Am, E7, Am, E7.
- Vocal line: Besame mucho.

**3. Measures 9-12:**

- Piano chords: A m6, D m6.
- Vocal line: Besame mucho.

**4. Measures 13-16:**

- Piano chords: A7(b9), D m6, E7(b9).
- Vocal line: Each time I cling to your kiss I hear music di -

**5. Measures 17-20:**

- Piano chords: Co-mo si fuer-a esta noch-e la ul-ti-ma
- Vocal line: Co-mo si fuer-a esta noch-e la ul-ti-ma

**6. Measures 21-24:**

- Piano chords: A m6, B m7, E7, A7, G/B, A7/C#, A7(b9).
- Vocal line: vine. Besame, besame

**7. Measures 25-28:**

- Piano chords: mu-cho.
- Vocal line: mu-cho.

**8. Measures 29-32:**

- Piano chords: A m, A m/G.
- Vocal line: Hold me, my darling, and per -

**9. Measures 33-36:**

- Piano chords: F7, E7, A m6.
- Vocal line: say der - that te, you'll per al der - ways te be des - mine pue s.

2015.02.15

25 D m6 A m6  
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,  
 joy ten - er - te new, my cer - arms en - fold - ing you,  
 3 3 3 3

27 E7 A m6 A 7(b9) D m6  
 nev - er knew this thrill be - fore. Who ev - er thought I'd be  
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -  
 3 3 3 3

30 A m6 B7 F7 E7  
 hold - ing you close to me, whis-p'ring, "It's you I a - dore."  
 na - ná yo es - ta re - le - jos "Muy le - jos de a - ti."  
 3 3 3 3

33 A m6 D m6  
 Dear - est one, if bes - a - me leave mu - me,  
 Bes - a - me, bes - a - me cho.  
 3 3

36 A 7(b9) D m6 E7(b9)  
 each lit - tle dream would take wing and my life would be  
 Co - mo si fuer - a esta noch - e la ul - ti - ma  
 3 3 3 3

39 A m6 B m7 E7 A 7 G/B A 7/C# A 7(b9)  
 through. Bes - a - me, bes - a - me  
 vez. 3

43 D m6 A m A m/G  
 mu - cho. Love me ten - for go - ev - er and per -  
 3 3 3 3

46 F7 E7 A m6 E7  
 make all my dreams come true.  
 der - te, per - der - te come des - true. pues.  
 3 3 3 3

49 A m A m/G F7 E7 A m6  
 Love me for - ev - er and make all my dreams come true.  
 Que ten - go mied - do per - der - te, per - derte come des - true. pues.  
 3 3 3 3

# Besame Mucho

**M**  
Keyboard

(Keyboard)

D m                      G m                      D m                      A 7

5                      D m                      A 7                      D m                      A 7

9                      D m6                      G m6

Bes - a - me, \_\_\_\_\_ bes - a - me mu - - cho. \_\_\_\_\_

12                      —                      D 7(b9)                      G m6                      A 7(b9)

—                      Each time Co - mo I si              cling fuer - a to              your esta              kiss noch - e              I hear la              mu - sic ul - ti - ma di -

15                      D m6                      E m7                      A 7                      D 7                      C/E                      D 7/F#                      D 7(b9)

vine. \_\_\_\_\_ Bes - a - me, \_\_\_\_\_ bes - a              me

vez. \_\_\_\_\_

19                      G m6                      D m                      D m/C

mu - - cho. \_\_\_\_\_ Hold Que              me, ten - - my              dar mied - - ling, do and per -

que, \_\_\_\_\_

22                      B b7                      A 7                      D m6

say - - der te, you'll per - al - der - - ways be des - - mine. \_\_\_\_\_

der - - te, you'll per - al - der - - ways be des - - mine. \_\_\_\_\_

pues. \_\_\_\_\_

2015.02.15

25 G m6      3      D m6      3

This joy is some - thing new, my arms en - fold - ing you,  
Quier - o ten - er - te muy cer - ca mir - ar - me tus

27 A7 3      3      D m6 D7(9) G m6      3

nev - er knew this thrill be - fore. Who ev - er thought I'd be  
o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 D m6      3      E7 3      B7 3      A7

hold - ing you close to me, whis-p'ring, "It's you I a - dore."  
na - ná yo es - ta re - le - jos "Muy le - jos de - ti."

33 D m6      3      G m6

Dear - est one, if you would leave mu - me,  
Bes - a - me, bes - a - me mu - cho.

36      3      D7(9) 3      G m6      A7(9)

— each lit - tle dream would take wing and my life would be  
— Co - mo si fuer - a esta noch - e la ul - ti - ma

39 D m6      E m7 A7      D7 C/E      D7/F#      D7(9)

through. Bes - a - me, bes - a - me

43 G m6      D m      D m/C 3

mu - cho. Love me for - ev - er and per -  
vez. Que ten - go - mied - do and per -

46 B7 3      A7 3      D m6      A7

make all my dreams come true.  
der - te, per - der - te des - pues.

49 D m      D m/C 3      B7 3      A7 3      D m6

Love me for - ev - er and make all my dreams come true.  
Que ten - go mied - do per - der - te, per - derte des - pues.

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 artist 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.

F Fmaj7 F7

Keyboard

B♭ B°7 F/C Dm7 Gm9

C7 F B♭ A m C7/G F C7sus4

I was

F F maj7 F7 B♭

18 dan-cin' with my dar-lin' to the Ten-nes - see Waltz

B°7 F/C Dm Gm

25 when an old friend I just hap-pened to see.

C7 F F maj7 F7

32 I in-tro-duced her to my dar-lin' and while

B♭ B°7 F/C Dm7 G9 C7

39 they were walt-zing, my friend stole my sweet-heart from

F B<sup>b</sup> A m C7/G F C7 F A7 <sup>3</sup>

me. I re-mem-ber the night

B<sup>b</sup>6 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<sup>b</sup> B°7

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

F/C Dm7 G9 C7 1 F B<sup>b</sup> A m7 C7/G F C7 (Sax)

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

2 F F7 B<sup>b</sup> B°7 F

waltz. the beau - ti - ful

C7 B<sup>b</sup> F/A C7/G F

Ten - nes-see Waltz.

# Tennessee Waltz

**M**

(Keyboard Intro)

Keyboard Intro musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with 'N.C.' followed by a series of eighth-note chords: B-flat, B-flat major 7, and B-flat 7. Measure 2 continues with a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, and C minor 9.

Keyboard

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with a B-flat chord followed by E-flat 7, B-flat/F, G minor 7, and C minor 9. Measure 2 continues with F 7, B-flat, E-flat, D minor, F 7/C, B-flat, and F 7sus4.

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with F 7, B-flat, E-flat, D minor, F 7/C, B-flat, and F 7sus4. Measure 2 continues with B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The lyrics 'I was' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. Measure 2 continues with B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The lyrics 'dan-cin' with my dar-lin' to the Ten-nes - see Waltz' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with E-flat 7, B-flat/F, G minor, and C minor. Measure 2 continues with E-flat 7, B-flat/F, G minor, and C minor. The lyrics 'when an old friend I just hap-pened to see.' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with F 7, B-flat, B-flat major 7, and B-flat 7. Measure 2 continues with F 7, B-flat, B-flat major 7, and B-flat 7. The lyrics 'I in-tro-duced him to my dar-lin' and while' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with E-flat, E-flat 7, B-flat/F, G minor 7, C 9, and F 7. Measure 2 continues with E-flat, E-flat 7, B-flat/F, G minor 7, C 9, and F 7. The lyrics 'they were walt-zing, my friend stole my sweet-heart from' are written below the staff.

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 very much.

We'll move forward in time now to 1957 with a song written especially for Frank Sinatra that describes adventures in such exotic locales as Bombay, Peru and Acapulco Bay.

Here we go with "Come Fly With Me."

# Come Fly With Me

F

(Sax)      Keyboard

FMaj7      D m7      G m7      C7      FMaj7      D m7      G m7      C7

5      FMaj7      F6      A m7      A<sup>b</sup>7      G m7      C7

fly with me, let's fly, let's fly a - way. If  
fly a - way, let's float down to Pe - ru. In

9      FMaj7      F6      C m7      F7      B<sup>b</sup>Maj7      E<sup>b</sup>7

you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come  
Lla - ma-land, there's a one-man band, and he'll toot his flute for you. Come

13      FMaj7      F6      <sup>1</sup>B<sup>b</sup>7      A7      D7      G7      C7

on and fly with me, let's fly a - way. Come

17      2.  
B<sup>b</sup>7      C7sus4      F6      B<sup>b</sup>7      F6

off in the blue. Once I get you

20      D<sup>b</sup>Maj7      D<sup>b</sup>6      G<sup>b</sup>Maj7      E<sup>b</sup>m7

up there where the air is rar - i - fied,

24      A<sup>b</sup>7      D<sup>b</sup>6      E<sup>b</sup>m7      A<sup>b</sup>7sus4

we'll just glide star - ry - eyed. Once I get you

28      D<sup>b</sup>Maj7      D<sup>b</sup>6      C Maj7      A m7

up there, I'll be hold - ing you so near,

2

32 D m11 G7 C7 N.C. C7

You may hear an - gels cheer 'cause we're to - geth - er.

36 FMaj7 F6 A m7 A♭7 G m7 C7

Weath - er wise it's such\_\_ a love - ly day. Just

40 FMaj7 F6 C m7 F7 B♭Maj7 E♭7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 FMaj7 F6 B7 A m7(♭5) E7 D7 Am9#11  
To Coda ⊕

per - fect for\_\_ a fly - ing hon - ey moon, O yeah! Come

48 G7 G m7 C7 F A m C9 (Sax)  
D.S. al Coda

fly with me. Pack up. Let's fly a - way.

52 Coda G m7 B♭m7 G m7

fly with me, come fly with me, come fly with me,

58 G m7/C F F6 B7 G m7 F♯Maj7 F6

let's fly a - way

M

## Come Fly With Me

(Keyboard)

Keyboard

B♭Maj7 G m7 C m7 F7 B♭Maj7 G m7 C m7 F7

Come

5 B♭Maj7 B♭6 D m7 D♭°7 C m7 F7

fly with me, let's fly, let's fly a-way. If  
fly a-way, let's float down to Peru. In

9 B♭Maj7 B♭6 F m7 B♭7 E♭Maj7 A♭7

you can use some ex-o-tic\_booze, there's a bar in far Bom-Bay. Come  
Lla-ma-land, there's a one-man band, and he'll toot his flute for you. Come

13 B♭Maj7 B♭6 1 E♭7 D7 G7 C7 F7

on and fly with me, let's fly a-way. Come  
fly with me, let's take

2. 17 E♭7 F7sus4 B♭6 E♭7 B♭6

off in the blue. Once I get you

20 G♭Maj7 G♭6 B Maj7 A♭m7

up there where the air is rar - i - fied,

24 D♭7 G♭6 A♭m7 D♭7sus4

we'll just glide star - ry - eyed. Once I get you

28 G♭Maj7 G♭6 FMaj7 D m7

up there, I'll be hold - ing you so near,

32 G m11 C7 F7 N.C. F7

You may hear an - gels cheer 'cause we're to - geth - er.

36 B♭Maj7 B♭6 D m7 D♭°7 C m7 F7

Weath - er wise it's such a love - ly day. Just

40 B♭Maj7 B♭6 F m7 B♭7 E♭Maj7 A♭7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 B♭Maj7 B♭6 E♭7 D m7(♭5) A♭7 G 7 Dm9#11  
To Coda ⊕

per - fect for a fly - ing hon - ey moon, O yeah! Come

48 C7 C m7 F7 B♭ D m F9  
D.S. al Coda

fly with me. Pack up. Let's fly a - way. (Keyboard)

52 Coda C m7 E♭m7 C m7

fly with me, come fly with me, come fly with me,

58 C m7/F B♭ B♭6 E♭7 C m7 B Maj7 B♭6

let's fly a - way

Thank you very much.

We're going to slow things down a bit with this next selection. It was written back in 1930 and became a jazz standard. The most famous recording was by a tenor saxophonist by the name of Coleman Hawkins. Does anyone remember him? This song was one of the first jazz records to become a commercial hit.

Here's our version of "Body And Soul."

F

Keyboard

Body And Soul

The musical score consists of two staves of music. The top staff is for the keyboard, showing a treble clef, a key signature of one flat, and a common time. It includes chords such as D♭m, A♭/C, E7/B, (B)B♭m7, and E♭7. The bottom staff is for the vocal part, also in treble clef, one flat key signature, and common time. It includes chords like B♭m7, F7(b9), B♭m7, E♭7, A♭Maj7, D♭7, C m7, B°7, B♭m7, G m7(b5), C7, F m7, B♭m7, E♭7, A♭6, F7(b9), B♭m7, F7(b9), B♭m7, E7, A♭6, B m7 E7, A Maj7, B m7, A/C♯, D m7, G 9, C♯m7, F♯m7, B m7, E7, A Maj7, A 6, and C♯m7.

My heart is sad and lone - ly. For you I sigh, for  
you, dear, on - ly. Why have - n't you seen it?  
I'm all for you, bod - y and soul. I spend my days in  
long - ing and won - d'ring why it's me you're wrong - ing.  
I tell you I mean it, I'm all for you bod-y and soul.  
I can't be-lieve it, it's hard to con - ceive it, that  
you'd turn a - way ro - mance.

25 A m7 D 7 G Maj7 B m7 B<sup>b</sup>o7

27 A m7 D 7 G 7 F<sup>#</sup>7 F 7 F 7(b9)

29 B<sup>b</sup>m7 F 7(b9) B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>Maj7 D<sup>b</sup>7

32 C m7 B<sup>o</sup>7 B<sup>b</sup>m7 G m7(b5) C 7

35 1. F m7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>6 F 7(b9)

37 2. F m7 B<sup>b</sup>m7 A<sup>o</sup> F 7

39 B<sup>b</sup>m7 E<sup>b</sup>7 E m(maj7) A<sup>b</sup>Maj7

# Body And Soul

**M**  
Keyboard

1 G<sup>b</sup>m D<sup>b</sup>/F A 7/E E<sup>b</sup>7 A<sup>b</sup>7

5 E<sup>b</sup>m7 B<sup>b</sup>7(b9) E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>Maj7 G<sup>b</sup>7  
My heart is sad and lone - ly. For you I sigh, for

8 Fm7 E<sup>o</sup>7 E<sup>b</sup>m7 C m7(b5) F7  
you, dear, on - ly. Why have - n't you seen it?

11 B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>6 B<sup>b</sup>7(b9) E<sup>b</sup>m7 B<sup>b</sup>7(b9)  
I'm all for you, bod - y and soul. I spend my days in

14 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>Maj7 G<sup>b</sup>7 Fm7 E<sup>o</sup>7  
long - ing and won - d'ring why it's me you're wrong - ing.

17 E<sup>b</sup>m7 C m7(b5) F7 B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>6 E m7 A 7  
I tell you I mean it, I'm all for you bod-y and soul.

21 DMaj7 E m7 D/F# G m7 C 9  
I can't be-lieve it, it's hard to con - ceive it, that

23 F<sup>#</sup>m7 B m7 E m7 A 7 D Maj7 D 6  
you'd turn a - way ro - mance.

25 D m7 G7 CMaj7 Em7 E $\flat$  $\circ$ 7

27 D m7 G7 C7 B7 B $\flat$ 7(B9)

29 E $\flat$ m7 B $\flat$ 7(B9) E $\flat$ m7 A $\flat$ 7 D $\flat$ Maj7 G $\flat$ 7

32 Fm7 E $\circ$ 7 E $\flat$ m7 C m7(b5) F7

35 1. B $\flat$ m7 E $\flat$ m7 A $\flat$ 7 3 D $\flat$ 6 B $\flat$ 7(B9)

37 2. B $\flat$ m7 E $\flat$ m7 D $\circ$  3 B $\flat$ 7

39 E $\flat$ m7 A $\flat$ 7 A m(maj7) 3 D $\flat$ Maj7

Thank you very much.

We'll liven things up a bit with our next selection which became a great hit for Dean Martin back in the early '50s. It first appeared in the movie "The Caddy" which starred Dean and his sidekick, Jerry Lewis.

Here we go with that great song about love - Italian style. "That's Amore."

VOCAL ONLY

## That's Amore

Keyboard

(Give pitch)

The musical score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the keyboard. The vocal part starts with a melodic line in 3/4 time, B-flat major. The lyrics are: "When the moon hits your eye like a big pizza pie, that's amore. When the world seems to shine like you've had too much wine, that's amore. Bells will ring, ting-a-ling-a-ling, ting-a-ling-a-ling, and you'll sing, 'Vee-tah bel-la.' Hearts will play, tip-py-tip-py tay, tip-py-tip-py tay like a gay tar-an-tel-la. When the". Chords indicated above the vocal line include B-flat, B-flat major 7, B-flat 6, D-flat 7, C minor 7, F7, C minor 7, F7, C minor 7, F7, B-flat major 7, B-flat 6, C minor 7, F7, C minor 7, F7, D-flat 7, C minor 7, F7, C minor 7, F7, B-flat major 7, B-flat 6, C minor 7, F7.

When the moon hits your eye like a big pizza pie, that's amore. When the world seems to shine like you've had too much wine, that's amore. Bells will ring, ting-a-ling-a-ling, ting-a-ling-a-ling, and you'll sing, 'Vee-tah bel-la.' Hearts will play, tip-py-tip-py tay, tip-py-tip-py tay like a gay tar-an-tel-la. When the

2

33 B♭ stars make you drool like a pas - ta fa - zool, that's a -

B♭Maj7 C m7 F7 C m7 D♭°7

37 mo - re. When you

C m7 F7 C m7 F7

41 dance down the street with a cloud at your feet, you're in

D7/A A♭7(♭5) G7

45 love. When you

C m7 C m7(♭5)

49 walk in a dream, but you know you're not B♭/F D♭°7 dream-ing, sig -

B♭ B♭/A B♭/G

53 no - re; scuz - za

C m7 F7 C m7 F7

57 me, but you see, back in old Nap - o - li, that's a -

1. B♭Maj7 B♭6 C m7 F7 (Keyboard)

mo - re!

2. B♭Maj7 B♭ (Keyboard) G♭ F7

mo - re! That's a -

B♭ B♭ F7 B♭

69 mo - re!

Thank you very much.

Our next song is one that our president and our first lady, Michelle, danced to at all eleven inauguration balls on January 20, 2009.

Here's \_\_\_\_\_ to sing the beautiful "At Last."

# At Last

F

Keyboard

12/8 Feel

At Last

**Keyboard Staff:**

- Chords: F, F7/A, B♭, B dim7, F/C, F7/E♭, D7(♭9), D♭7, C9.
- Time Signature: 12/8.
- Key: F major.

**Vocal Staff:**

last, my love skies has come a - long, blue,  
my lone - ly days are o - ver, and life is like a  
my heart was wrapped in clo - ver, the night I looked at

1. II  
song. At you. I found the

15 G m7 C7 FMaj9 F6  
dream that I can speak to, a dream that

17 E7/B E7 A m D m7 G7  
I can call my own. I found a thrill to press my

20 CMaj7 C♯7 D m7 G7 C C7  
cheek to, a thrill I've nev - er known. You

23 F D m7 G m7 C7(♭9) F D m7  
smiled and then the spell was cast.

26 G m7 C7 F D m7 G m7 C7 To Coda ♀  
and here we are in heav - en for you are mine at

29 F D m7 G m7 C9 D.S. al Coda ♀  
last. (Sax)

**Coda:** F D m7 B♭ B♭m F

# At Last

**M**

Keyboard

12/8 Feel

B♭ B♭7/D E♭ Edim7 B♭/F B♭7/A♭ G7(♭9) G♭7 F9

At

B♭ G m7 C m7 F7(♭9) B♭ G m7

last, my the love skies has come a - long, blue,

C m7 F7 B♭ G m7 C m7 F7

my lone ly days are o - ver, and life is like a  
my heart was wrapped in clo - ver, the night I looked at

---

1. II B♭ B♭7/A♭ G7(♭9) G♭7 F9 2. B♭ E♭ B♭Maj9

song. At you. I found the

C m7 F7 B♭Maj9 B♭6

dream that I can speak to, a dream that

A 7/E A 7 D m G m7 C 7

I can call my own. I found a thrill to press my

F Maj7 F♯7 G m7 C 7 F F7

cheek to, a thrill I've nev - er known. You

B♭ G m7 C m7 F7(♭9) B♭ G m7

smiled and then the spell was cast,

C m7 F7 B♭ G m7 C m7 F7 To Coda ♀

and here we are in heav en for you are mine at

B♭ G m7 C m7 F9 D.S. al Coda

last. (Keyboard)

3/4 Coda B♭ G m7 E♭ E♭m B♭

last.

Thank you very much.

Here's a song written back in 1928, but I'm sure the sentiment is probably very common on Valentine greetings of today.

Here we go with "I Can't Give You Anything But Love."

**Valentines Part B starts here**

# I Can't Give You Anything But Love

**Keyboard**

(Keyboard)

F m7      E<sup>#</sup>7      E<sup>b</sup>      C9

5      F m9      B<sup>b</sup>7      E<sup>b</sup>      Cm7      B<sup>b</sup>7

9      E<sup>b</sup>Maj7      G m7      G<sup>b</sup>7      F m7      B<sup>b</sup>7      E<sup>b</sup>Maj7

I can't give you an - y-thing but love, ba-by. That's the on - ly

14      G m7      C m7      F m7      B<sup>b</sup>7      B<sup>b</sup>m7      E<sup>b</sup>7      A<sup>b</sup>Maj7

thing I've plen-ty of, ba-by. Dream a-while, scheme a-while, we're sure to find

20      F7      F m7      B<sup>b</sup>7

—      hap-pi-ness, and I guess all the things you've al-ways pined for.

25      E<sup>b</sup>Maj7      G m7      G<sup>b</sup>7      F m7      B<sup>b</sup>7      B<sup>b</sup>m7

Gee, I'd like to see you look-ing swell, my lit-tle ba-by. Dia-mond brace-lets

30      E<sup>b</sup>7      A<sup>b</sup>Maj7      A °7

Wool-worth does-n't sell, ba-by. Till that luck-y day you know darn

35      E<sup>b</sup>Maj7/B<sup>b</sup>      C7      1. F m7      B<sup>b</sup>7      E<sup>b</sup>      F m7 B<sup>b</sup>7

well, ba-by, I can't give you an - y thing but love

41      2. F m7      B<sup>b</sup>7      F m7      B<sup>b</sup>7

I can't give you an - y thing I can't give you an - y thing

45      F m7      B<sup>b</sup>7      E<sup>b</sup>6      B<sup>b</sup>7      E<sup>b</sup>6

I can't give you an - y thing but love.

Thank you very much.

Here's another selection with a Latin beat. It's title is in French - translated into English, it is simply "It's So Good."

Here we go with "C'est Si Bon."

**C'est Si Bon****Keyboard**

(Keyboard)

1.

2.

G m7 C m7 F Maj7 B♭Maj7 F Maj7 G m7 (Sax)

7 C m7 F7 B♭Maj7 E♭Maj7 D m7 G7

11 C m7 F7 B♭6 E♭7 D m7(♭5) G7(♭9)

15 F7 B♭6 A♭m7 D♭7

18 G♭Maj7 E♭m7 A♭m7 D♭7 G♭Maj7

22 G m7 C7 C m7 F7 D m7

26 C m7 F7 B♭Maj7 E♭Maj7 D m7 G7

30 C m7 F7 D m7(♭5) G7(♭9) C m7 E♭m6

36 B♭Maj7 D♭m7 G♭7 C m7 F7 To Coda ⊕ B♭6 C m7 D.S. al Coda F7

42 Coda B♭6 C m7 F7 B♭6 C m7 F7 B♭6 E♭6 F7 B♭6

Thank you very much.

Our next song was written back in 1954, recorded by Johnny Mathis and many others, and was inducted into the Grammy Hall of Fame in 1991.

Here we go with "Misty."

# Misty

F

Keyboard

(Sax)

C maj7 D m7 Em7 D m7

3 C maj7 F maj7 D m7/G G 7

Look at

5 CMaj7 G m7 C7

me, way I'm and a help - less thou - and as vi - o - kit - ten lins be - up gin a to

7 FMaj7 F m7 B♭7

tree, play, and I feel like I'm cling - ing to a cloud. I  
or it might be the sound of your "hel - lo." That

9 CMaj7 A m7 D m7 G7

can't un-der - stand, I get mis - ty just hold - ing your you're  
mu - sic I hear, I get mis - ty the mo - ment you you're

11 1. E m7 A 7(b9) D m7 G7(b9) | 2. C4. F m7 CMaj7

hand. Walk my near. You can say that you're

G m7 C7 G m7 C7(b9)

15 lead - ing me on, but it's just what I

2

17 F Maj7 G m7 F Maj7 F#m7 B 7

want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 F#m7 B 7 E m7 A 7(b9) D m7 G7(b9) — 3 —

— That's why I'm fol - low - ing you. — On my

23 C Maj7 G m7 C7

own, would I wan - der in this won - der - land a -

25 F Maj7 — 3 — 3 — F m7 B b7

lone, nev - er know-ing my right foot from my left, my

27 C Maj7 3 A m7 To Coda D m7 G7(b9) — 3 —

hat, — from my glove. — I get mis - ty, I'm too much in

29 C 6 F m7 D m7 G7(b9) — 3 — D.S. al Coda

(Sax)

love.

31 Coda D m7 G 7 — 3 — E A 7

mis - ty, I'm too much in love. — I'm so

34 D m7 G7(b9) C B b9 C Maj7

mis - ty and too much in love.

# Misty

**M**

Keyboard

E♭maj7 (Keyboard) Fm7 Gm7 Fm7

Look at

me, way I'm as help - less as a kit - ten up a and a thou - sand vi - o - lins be - gin to.

tree, play, and I feel like I'm cling - ing to a cloud. or it might be the sound of your "hel - lo." That.

can't un-der - stand, I get mis - ty just hold - ing your mu - sic I hear, I get mis - ty the mo - ment you're.

hand. Walk my near. You can say that you're.

lead - ing me on, but it's just what I.

2

17 A♭Maj7 B♭m7 A♭Maj7 3 — 3 — A m7 D 7  
 want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 A m7 D 7 3 — G m7 C7(♭9) F m7 B♭7(♭9) 3 —  
 — That's why I'm fol - low - ing you. — On my

23 E♭Maj7 B♭m7 E♭7  
 own, would I wan - der in this won - der - land a -

25 A♭Maj7 3 — 3 — A♭m7 D♭7  
 lone, nev - er know-ing my right foot from my left, my

27 E♭Maj7 3 — C m7 To Coda ♀ F m7 B♭7(♭9) 3 —  
 hat, — from my glove. — I get mis - ty, I'm too much in

29 E♭6 A♭m7 F m7 B♭7(♭9) 3 — D.S. al Coda  
 (Keyboard)  
 love.

31 ♀ Coda F m7 B♭7 3 — G C7 3 —  
 mis - ty, I'm too much in love. — I'm so

34 F m7 B♭7(♭9) E♭ D♭9 E♭Maj7  
 mis - ty and too much in love.

Thank you very much.

OK. Now, here's a test for you. Back in 1957, a man by the name of Meredith Wilson wrote a musical about a band instrument salesman in River City, Iowa. What was the name of the musical? Right - "The Music Man."

One of the songs in that musical was recorded by the Beatles in 1963. It was the only Broadway show tuen that the Beatles ever recorded.

\_\_\_\_\_ will sing it for you now. Here's our version of "Till There Was You."

# Till There Was You

**F**

(Keyboard only - freely)

Keyboard

There were

5      A♭Maj7      A°7      B♭m7      D♭m7      G♭9

bells      on the hill      but I      nev - er      heard      them ring - ing.      No, I

9      A♭Maj7      C m7      B m7      B♭m7      E♭7      C m7      B 7      B♭m7      E♭7

nev - er      heard      them      at      all,      till      there      was      you.      There were

(In rhythm)

13      A♭Maj7      A°7      B♭m7      D♭m7      G♭9

birds      in the sky      but I      nev - er      saw      them wing - ing.      No, I

17      A♭Maj7      C m7      B m7      B♭m7      E♭7      A♭6      D♭m6      A♭Maj7

nev - er      saw      them      at      all,      till      there      was      you.      And there was

2

21 D<sup>b</sup>Maj7                    D °7                    A<sup>b</sup>Maj7                    F 7

mus - ic      and      there      were      won - der - ful      ros - es,      they      tell      me,      in

25 B<sup>b</sup>m7      C m7      D m7(°5)      B<sup>b</sup>m7/E<sup>b</sup>      E<sup>b</sup>7(#5)

sweet      fra - grant      mead-ows      of      dawn      and      dew.      There was

29 A<sup>b</sup>Maj7      A °7      B<sup>b</sup>m7      To Coda ♩ D<sup>b</sup>m7      G<sup>b</sup>9

love      all a - round      but I      nev - er      heard      it      sing - ing.      No, I

33 A<sup>b</sup>Maj7      C m7      B m7      B<sup>b</sup>m7      E<sup>b</sup>7      A<sup>b</sup>6      D<sup>b</sup>m6      A<sup>b</sup>6      D.S. al Coda B<sup>b</sup>m7 E<sup>b</sup>7

nev - er      heard      it      at      all,      till      there      was      you.      (Sax)

37 ♩ Coda D<sup>b</sup>°      G<sup>b</sup>9      A<sup>b</sup>Maj7      F m7      B<sup>b</sup>m7      E<sup>b</sup>7      A<sup>b</sup>6      B<sup>b</sup>m7 A Maj7 A<sup>b</sup>Maj7

sing-ing. No, I nev - er      heard      it      at      all,      till      there      was      you.

# Till There Was You

**M**

(Keyboard only - freely)

Keyboard

B♭Maj7      B°7      C m11      A°      E♭Maj7      F7

There were

5      B♭Maj7      B°7      C m7      E♭m7      A♭9

bells      on the hill      but I      nev - er      heard      them ring - ing.      No, I

9      B♭Maj7      D m7      3      D♭m7      C m7      F7      3      D m7      D♭7      C m7      F7

nev - er      heard them at      all,      till there was      you.      There were

(In rhythm)

13      B♭Maj7      B°7      C m7      E♭m7      A♭9

birds      in the sky      but I      nev - er      saw      them wing - ing.      No, I

17      B♭Maj7      D m7      3      D♭m7      C m7      F7      3      B♭6      E♭m6      B♭Maj7

nev - er      saw them at      all,      till there was      you.      And there was

2

21                    E♭Maj7                    E °7                    3                    B♭Maj7                    G 7

mus - ic and there were won - der - ful ros - es, they tell me, in

25                    C m7                    D m7                    E m7(♭5)                    C m7/F                    F 7(♯5)

sweet fra - grant mead-ows of dawn and dew. There was

29                    B♭Maj7                    B °7                    C m7                    To Coda ♩ E♭m7                    A♭9

love all a - round but I nev - er heard it sing - ing. No, I

33                    B♭Maj7                    D m7 3 D♭m7 C m7                    F 7 3                    B♭6 E♭m6 B♭6                    D.S. al Coda  
nev - er heard it at all, till there was you. (Keyboard)

37                    ♩ Coda                    E♭° A♭9                    B♭Maj7 G m7 3 C m7 F 7 3                    B♭6 C m7 B Maj7 B♭Maj7

sing-ing. No, I nev - er heard it at all, till there was you.

Thank you very much.

Here's a beautiful waltz that is totally in keeping with our Valentine's Day theme. Please join us in singing a song you all know - "Let Me Call You Sweetheart."

F

Keyboard

## Let Me Call You Sweetheart

(Sax) E<sup>b</sup>/G      G<sup>b</sup><sup>o</sup>7      F m7      B<sup>b</sup>7

5      I am dream - ing, dear, of you,

9      day by day.

13     Dream - ing where the skies are blue

17     when they're grey.

21     When the sil - v'ry moon - light gleams,

25     still I wan - der on in dreams

29     in the land of love, it seems,

33     just with you.

37 E♭

Let me call you sweet-heart, I'm in love

42 C7 F7 B♭7

with you. Let me hear you

47 Fm7 /B♭ E♭ B♭ B♭7 F7 B♭7

whis-per that you love me, too.

53 E♭ E♭° E♭

Keep the love - light glow - ing in your eyes

57 A♭ C7 F A♭

so true. Let me eyes

62 E♭° E♭ C7 F7 B♭7

call you sweet - heart, I'm in love with

67 1. E♭ B♭ F7 B♭7 2. E♭ (Sax) G♭°7

you. you.

71 Fm7 D aug B♭7 E♭6

D aug, B7, E6

**M**  
Keyboard

# Let Me Call You Sweetheart

(Keyboard)

A<sup>flat</sup>/C      B<sup>dom</sup>7      B<sup>flat</sup>m7      E<sup>flat</sup>7

5      A<sup>flat</sup>      B<sup>dom</sup>7      B<sup>flat</sup>m7      E<sup>flat</sup>7      A<sup>flat</sup>  
I am dream - ing, dear, of you,

9      A<sup>flat</sup>      B<sup>dom</sup>7      B<sup>flat</sup>m7      E<sup>flat</sup>7  
day by day.

13      B<sup>flat</sup>m7      A<sup>dom</sup>7      E<sup>flat</sup>/G      E<sup>flat</sup>7  
Dream - ing where the skies are blue

17      B<sup>flat</sup>m7      F<sup>dom</sup>7      A<sup>flat</sup>  
when they're grey.

21      C7      F m7  
When the sil - v'ry moon - light gleams,

25      B<sup>flat</sup>7      E<sup>flat</sup>  
still I wan - der on in dreams

29      F m      F<sup>dom</sup>7      E<sup>flat</sup>      C7  
in the land of love, it seems,

33      F m7      B<sup>flat</sup>7      E<sup>flat</sup>      E<sup>flat</sup>7  
just with you.

37 A♭

Let me call you sweet-heart, I'm in love

42 F7 B♭7 E♭7

with you. Let me hear you

47 B♭m7 /E♭ A♭ E♭º E♭7 B♭7 E♭7

whis - per that you love me, too.

53 A♭

Keep the love - light glow - ing in your

57 D♭ F7 B♭ D♭

eyes so true. Let me

62 A♭º A♭ F7 B♭7 E♭7

call you sweet - heart, I'm in love with

67 1. A♭ E♭ B♭7 E♭7 2. A♭ B°7

you. Keyboard) you.

71 B♭m7 G aug E♭7 A♭º

Thank you very much.

Here's a song that was written way back in 1924, a classic torch song, that was recorded by such artists as Paul Whiteman, Dorothy Lamour, Betty Hutton, and a whole host of others.

Listen as we tell the story of a person who is attracted by a domineering partner - "It Had To Be You."

# It Had To Be You

**F**

Keyboard

(Sax)

3 C m7 D m C m7/E♭ E° F 7 N.C.

It had to be you,

5 B♭ F aug B♭Maj7 G 7

it had to be you. I wan-dered a - round

9 C7 G m7 C7 G m7 C7

and fin-al-ly found the some-bod-y who could make me be true,

13 C m7 F 7 D 7 G m

could make me feel blue, and ev - en be glad,

17 C7 F7 F°7 F7 N.C.

just to be sad, thinking of you. Some oth-ers I've seen

2

25

C7      G m7      C7      G m7      C7      G m

— or try to be boss, — but they would-n't do. — For no-bod-y else

29      E♭MajC m7                    E♭m6 F7                    B♭Maj7D 7                    G m7    B♭  
— gave me a thrill, — with all your faults — I love you still. — It had to be you,

33 F7 C m F7 [1. B♭ B♭°] F7 N.C. (Sax)  
— won-der-ful you, — it had to be you. —

37

2. B $\flat$  (Sax) B $\flat$ 7 Cm7 F7 B $\flat$ 6

you.

# It Had To Be You

# M

Keyboard

(Keyboard)

Chords: C m7, E♭Maj7, B♭m7, E♭7

3 Fm7 Gm Fm7/A♭ A° B♭7 N.C.  
It had to be you,

5 E♭ B♭7 E♭Maj7 C7  
it had to be you. I wan-dered a - round

9 F7 C m7 F7 C m7 F7  
— and fin-al-ly found — the some-bod-y who — could make me be true,

13 F m7 B♭7 G7 C m  
could make me feel blue, and ev-en be glad,

17 F7 B♭7 B♭7 N.C.  
— just to be sad, — think-ing of you. Some oth-ers I've seen

2

25 F 7 C m7 F 7 C m7 F 7 C m

— or try to be boss, — but they would-n't do. For no-bod-y else

29      A♭MajF m7                    A♭m6B♭7                    E♭Maj7G 7                    C m7    E♭  
— gave me a thrill, — with all your faults — I love you still. — It had to be you,

33 B♭7 F m B♭7 E♭ E♭° B♭7 N.C.  
— won-der-ful you, — it had to be you. —

37

2. (Keyboard) E♭7 F m7 B♭7 E♭6

you.

Thank you very much.

We'll switch moods with our next selection and turn to a great country hit that was immortalized by Patsy Cline and LeAnne Rimes.

Here we go with "Crazy."

# Crazy

Keyboard

(Sax)

1 B♭ E♭

3 D m7 C m7 F7

5 B♭ A♭ G7 C m

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

9 F7 C♯7 B♭ B°7 C m7 F7

cra - zy for feel - in' so blue.

13 B♭ A♭ G7 C m

I knew you'd love me as long as you wanted, and then

17 F7 B♭ C m7 C♯dim7 B♭7/D

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

21 E♭6 E°7 B♭ B♭ A B♭ B

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

25 C7 F7 F7#5

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

29      B♭                A♭                G7                ——————  
cra-zy for think-ing that my love could hold you. \_\_\_\_\_ I'm

33      E♭                D m7                C m7                B °7                C m7                F7                B♭  
cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you.

37      C                B♭                A7                ——————  
Cra-zy for think-ing that my love could hold you. \_\_\_\_\_ I'm

41      F                E m7                D m7                C♯°7                D m7                G7                C                G7  
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                ——————  
cra - zy. \_\_\_\_\_ I'm cra - zy for lov - in' you.      C 6

Thank you very much.

Our next selection is a song written by Cole Porter back in 1936. It became a signature song for Frank Sinatra and, in 1966, became a top 10 hit for The Four Seasons.

Here we go with "I've Got You Under My Skin."

# I've Got You Under My Skin

F

Keyboard

Cm                      B<sup>b</sup>                      A<sup>b</sup>                      G

5                      Cm7                      F7                      B<sup>b</sup>Maj 7                      Dm7(b5)                      G7(b9)

9                      Cm7                      F7                      B<sup>b</sup>Maj 7                      Gm7

13                      Cm7                      F7                      F7/E<sup>b</sup>                      Dm7                      G7

17                      Cm7                      F7                      B<sup>b</sup>Maj 7                      Dm7(b5)                      G7(b9)

21                      Cm7                      F7                      B<sup>b</sup>Maj 7                      Dm7(b5)                      G7

25                      Cm7(b5)                      F7(b9)                      A/B<sup>b</sup>                      B<sup>b</sup>Maj 7

29                      A m7                      D7                      F#G                      GMaj 7

33                      Cm7                      F7                      B<sup>b</sup>Maj 7                      Dm7(b5)                      G7

got you \_\_\_\_\_ un - der my skin. I've  
got you \_\_\_\_\_ deep in the heart of me, so  
deep in my heart \_\_\_\_\_ that you're real - ly a part of me. I've  
got you \_\_\_\_\_ un - der my skin. I've  
tried so \_\_\_\_\_ not to give in. I've  
said to my - self this af - fair never will go so well. But  
why should I try to re - sist, when, ba - by, I know so well. I've  
got you \_\_\_\_\_ un - der my skin. I'd

2

37 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — G7 3 —  
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — D♭7 3 — Cm7 3 — F7 3 —  
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Em7(b5) E♭dim7 Dm7 G7  
 know, lit - tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men -  
 tal - i - ty! \_\_\_\_\_

49 Cm7 F7 B♭ Fm7 B♭7  
 Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 E♭Maj 7 A♭7 B♭Maj 7 Dm7(b5) G7(b9)  
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B♭ Dm7 G7 (Sax)  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 B♭ Dm7(b5) G7(b9) Cm7 F7(b9) B♭ Dm7(b5) G7(b9)  
 skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Cm7 Bmaj7 B♭ Cm7 B9 B♭Maj 9  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

# I've Got You Under My Skin

**M**  
Keyboard

Fm E♭ D♭ C  
I've

5 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)  
got you un - der my skin. I've

9 Fm7 B♭7 E♭Maj 7 Cm7  
got you deep in the heart of me, so

13 Fm7 B♭7 B♭7/A♭ Gm7 C7  
deep in my heart that you're real - ly a part of me. I've

17 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)  
got you un - der my skin. I've

21 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7  
tried so not to give in. I've

25 Fm7(♭5) B♭7(♭9) D/E♭ E♭Maj 7  
said to my - self this af - fair nev-er will go so well. But

29 Dm7 G7 B/C CMaj 7  
why should I try to re - sist, when, ba-by, I know so well. I've

33 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7  
got you un - der my skin. I'd

2

37 Fm7 3 B<sup>b</sup>7 3 B<sup>b</sup>7/A<sup>b</sup> 3 Gm7 3 C7 3

sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Fm7 3 B<sup>b</sup>7 3 B<sup>b</sup>7/A<sup>b</sup> 3 Gm7 3 G<sup>b</sup>7 3 Fm7 B<sup>b</sup>7 3

warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 A m7(b5) A<sup>b</sup>dim7 Gm7 C7

know, lit-tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men-

49 Fm7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7

tal - i - ty! \_\_\_\_\_ Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 A<sup>b</sup>Maj 7 D<sup>b</sup>7 E<sup>b</sup>Maj 7 Gm7(b5) C7(b9)

time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Fm7 B<sup>b</sup>7(b9) 1 E<sup>b</sup> Gm7 C7 (Keyboard)

got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 E<sup>b</sup> Gm7(b5) C7(b9) Fm7 B<sup>b</sup>7(b9) E<sup>b</sup> Gm7(b5) C7(b9)

skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Fm7 E maj7 E<sup>b</sup> Fm7 E9 E<sup>b</sup>Maj 9

got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

Thank you very much.

Our next song was written back in 1954 and originally titled "In Other Words." Then, Frank Sinatra and many others recorded it and after a few years, the publishers changed it to the title we know it by today - "Fly Me To The Moon."

Enjoy!

**Valentines Part C starts here**

# Fly Me To The Moon

**F**

Keyboard

(Keyboard & Bass Only - Freely)

A♭ Cm Fm9 Cm7 D♭maj7 B♭m7 E♭7  
Po-ets

6 A♭ Fm A♭ Fm A♭ Fm E♭ B♭m B♭m(maj7)  
of-ten use man-y words to say a sim-ple thing. It takes thought and

II B♭m7/A♭ B♭m6 B♭m7/A♭ E♭7 A♭ D♭ 3 D° 3  
time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A♭/E♭ D♭ B♭m7 3 Cm C° 3  
play-ing; for you I have writ-ten a song. To be

18 B♭m7 3 E♭7 3 A♭ Fm D♭6 3 B♭m7 3 C C7  
sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm) 22 Fm7 B♭m7 E♭7  
Fly me to the moon and let me play a-mong the stars.

25 A♭Maj7 A♭7 D♭Maj7 G m7(b5)  
Let me see what spring - is like on

28 C7(b9) Fm7 F7 B♭m7  
Jup - i - ter and Mars. In oth - er words,

2

31 E♭7 A♭Maj7 C m7 F7 B♭m7  
 — hold my hand. \_\_\_\_\_ m oth - er words, \_\_\_\_\_

35 E♭7 A♭Maj7 G m7(♭5) C7  
 — ba - by, kiss me. \_\_\_\_\_

38 F m7 B♭m7 E♭7  
 Fill my heart with song and let me sing for - ev - er more.

41 A♭Maj7 A♭7 D♭Maj7 G m7(♭5)  
 You are all I long for, all I

44 C7(♭9) F m7 F7 B♭m7  
 wor - ship and a - dore. \_\_\_\_\_ in oth - er words, \_\_\_\_\_

47 E♭7 1. C m7 F7  
 — please be true. \_\_\_\_\_ in

50 B♭m7 E♭7 A♭6 G m7(♭5) C7  
 oth - er words, \_\_\_\_\_ love you. \_\_\_\_\_

54 2. C m7 F7 B♭m7 /B♭ /A♭ G♭/D♭ E♭7  
 true. \_\_\_\_\_ In oth - er words, \_\_\_\_\_ I love

60 A♭ A maj7 B♭m7 /E♭ A♭6  
 you. \_\_\_\_\_

# Fly Me To The Moon

**M**

Keyboard

(Keyboard & Bass Only - Freely)

Chords indicated above the staff:

- 1st staff: C, Em, Am9, Em7, F maj7, Dm7, G7
- 2nd staff: C, Am, C, Am, C, Am, G, Dm, Dm(maj7)
- 3rd staff: Dm7/C, Dm6, Dm7/C, G7, C, F, E<sup>#</sup>
- 4th staff: C/G, F, Dm7, Em, E<sup>o</sup>
- 5th staff: Dm7, G7, C, Am, F6, Dm7, E, E7
- 6th staff: A m7, D m7, G7, C Maj7, C7, F Maj7, B m7(b5)
- 7th staff: E7(b9), A m7, A 7, D m7

Underlined notes with arrows:

- 1st staff: 7th note of the first measure (Em), 3rd note of the second measure (F), 5th note of the third measure (Dm7), 2nd note of the fourth measure (G7).
- 2nd staff: 2nd note of the first measure (Am), 4th note of the second measure (C), 6th note of the third measure (Am), 8th note of the fourth measure (G), 10th note of the fifth measure (Dm), 12th note of the sixth measure (Dm(maj7)).
- 3rd staff: 2nd note of the first measure (Dm7/C), 4th note of the second measure (Dm6), 6th note of the third measure (Dm7/C), 8th note of the fourth measure (G7), 10th note of the fifth measure (C), 12th note of the sixth measure (F), 14th note of the seventh measure (E<sup>#</sup>).
- 4th staff: 2nd note of the first measure (C/G), 4th note of the second measure (F), 6th note of the third measure (Dm7), 8th note of the fourth measure (Em), 10th note of the fifth measure (E<sup>o</sup>).
- 5th staff: 2nd note of the first measure (Dm7), 4th note of the second measure (G7), 6th note of the third measure (C), 8th note of the fourth measure (Am), 10th note of the fifth measure (F6), 12th note of the sixth measure (Dm7), 14th note of the seventh measure (E), 16th note of the eighth measure (E7).
- 6th staff: 2nd note of the first measure (A m7), 4th note of the second measure (D m7), 6th note of the third measure (G7), 8th note of the fourth measure (C Maj7), 10th note of the fifth measure (C7), 12th note of the sixth measure (F Maj7), 14th note of the seventh measure (B m7(b5)).
- 7th staff: 2nd note of the first measure (E7(b9)), 4th note of the second measure (A m7), 6th note of the third measure (A 7), 8th note of the fourth measure (D m7).

Lyrics:

Po-ets  
of - ten use man-y words to say a sim-ple thing. It takes thought and  
time and rhyme to make a po-em sing. With mu - sic and words I've been  
play-ing; for you I have writ - teh a song. To be  
sure that you know what I'm say-ing, I'll trans-late as I go a - long.  
Fly me to the moon and let me play a - mong the stars.  
Let me see what spring - is like on  
Jup - i - ter and Mars. In oth - er words,

2

31 G7 C Maj7 E m7 A 7 D m7  
 hold my hand. In oth - er words,

35 G7 C Maj7 B m7(♭5) E 7  
 ba - by, kiss me.

38 A m7 D m7 G 7  
 Fill my heart with song and let me sing for - ev - er more.

41 C Maj7 C 7 F Maj7 B m7(♭5)  
 — You are all I long for, all I

44 E 7(9) A m7 A 7 D m7  
 wor - ship and a - dore. In oth - er words,

47 G7 E m7 A 7  
 — please be true. In

50 D m7 G 7 C 6 B m7(♭5) E 7  
 oth - er words, I love you.

54 2. Em7 A 7 D m7 /D /C B♭/F G 7  
 true. In oth - er words, I love

60 C C♯maj7 D m7 /G C 6  
 you.

Thank You.

You know, when I was growing up, the movies I remember were all by Walt Disney. Remember "Pinocchio?" How about "Bambi?"

Our next selection is from the Disney classic "Snow White and the Seven Dwarves" and was written in 1937. It might also be known as the photographers theme song.

Here's \_\_\_\_\_ to sing it for you. The title? "Someday My Prince Will Come?

# Someday My Prince Will Come

F

Keyboard

(Sax)

B<sup>b</sup> G<sup>b</sup> B<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> G m7 C m7 F7

9 B<sup>b</sup>Maj7 D 7(5) E<sup>b</sup>Maj7 G 7(5) C m7 G 7(5)

Some - day my prince will come. Some - day we'll I'll

15 C7 F7 D m7 D<sup>b</sup>° C m7

meet a - gain and a - way to his cas - tle we'll go  
find my love. How a - maz - ing that mo - ment will be

20 F7 D m7 D<sup>b</sup>° C m7 F7

— to be - hap - py for ev - er I know.  
— when the prince of my dreams comes to me.

25 B<sup>b</sup>Maj7 D 7(5) E<sup>b</sup>Maj7 G 7(5) C m7 G 7(5)

Some - day when he spring is here. We'll some find one our I

31 C7 F7 F m7 B<sup>b</sup>7 E°

love a - new, and the birds will sing and wedding bells ring some  
long to see. Though he's far a - way, I'll find him some day, some

37 1. B<sup>b</sup>/F C m7/F F7 B<sup>b</sup> E<sup>b</sup> F7

day when my dreams come true.

41 2. B<sup>b</sup>/F F7 E° E m7(b5)

day when my dreams come true. Oh,

45 B<sup>b</sup>/F F7 B<sup>b</sup>(Sax) C m7 F7 B<sup>b</sup>

please make my dreams come true.

# Someday My Prince Will Come

M

Keyboard

(Sax)

Some day my prince will come.

Some day my prince will come.

Some day we'll I'll meet a gain and a way to his castle we'll go

find my love. How amazing that moment will be

to be happy for ever I know.

when the prince of my dreams comes to me.

Some day when he spring is here.

We'll some - find one our I

love a new, and the birds will sing and wedding bells ring

some long to see. Though he's far a way, I'll find him some day,

some day when my dreams come true.

Oh,

please make my dreams come true.

1. E♭/B♭ F m7/B♭ B♭7 E♭ A♭ B♭7

2. E♭/B♭ B♭7 A° A m7(♭5)

E♭ (Sax) F m7 B♭7 E♭

Thank you very much.

Our next selection is a country song, this one made famous by "The King." That's right, Elvis Presley himself.

Here we go with "Love Me Tender."

# Love Me Tender

**F**

Keyboard

C F E m D m7 G7 C F E m D m7 G7

(3 Times)

5

9

13

17

21

C D7 G7 C

Love me tender, love me sweet, never let me go.

You have made my life complete, and I love you so.

I'll be yours through all the years, till the love end of time.

Love me tender, love me true, all my dreams fulfilled.

For my darlin', I love you, and I always will.

3. G7 C G7 C6

and I always will, always will.

# Love Me Tender

Keyboard

Musical score for the first section of "Love Me Tender". The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords shown above the staff include F, B-flat, A minor, G minor 7, C7, F, B-flat, A minor, G minor 7, and C7. Measure numbers 1 through 8 are indicated on the left.

(3 Times)

Music for the first verse of "Love Me Tender". The key signature changes to F major (no sharps or flats). The melody continues with eighth and sixteenth notes. Chords shown are F, G7, C7, and F. The lyrics "Love me tender, love me sweet, never let me go." are repeated three times. Measure numbers 5 through 8 are indicated on the left.

Love me tender, love me sweet,  
never let me go.  
Love me tender, love me dear,  
Tell me you are mine.

Music for the second verse of "Love Me Tender". The key signature changes to F major. The melody continues with eighth and sixteenth notes. Chords shown are G7, C7, and F. The lyrics "You have made my life complete, and till I love you so." are repeated. Measure numbers 9 through 12 are indicated on the left.

You have made my life complete,  
and till I love you so.  
I'll be yours through the years,  
so time.

Music for the third verse of "Love Me Tender". The key signature changes to A minor. The melody continues with eighth and sixteenth notes. Chords shown are A7, Dm, F7, B-flat, B-flat major, and A7. The lyrics "Love me tender, love me true, all my dreams fulfilled." are repeated. Measure numbers 13 through 16 are indicated on the left.

Love me tender, love me true,  
all my dreams fulfilled.  
Love me tender, love me true,  
all my dreams fulfilled.

Music for the fourth verse of "Love Me Tender". The key signature changes to F major. The melody continues with eighth and sixteenth notes. Chords shown are D7, /C, G minor/B-flat, D7/A, G7, 1, 2, C7, F, and G minor 7. The lyrics "For my darlin', I love you, and I always will." are repeated. Measure numbers 17 through 20 are indicated on the left.

For my darlin', I love you,  
and I always will.  
For my darlin', I love you,  
and I always will.

Music for the fifth verse of "Love Me Tender". The key signature changes to C major. The melody continues with eighth and sixteenth notes. Chords shown are 3. C7, F, C7, F6, and a final ending. The lyrics "and I always will, al-ways will." are repeated. Measure numbers 21 through 24 are indicated on the left.

and I always will,  
al-ways will.

Thank you very much.

We'll pick up the tempo with this next selection, written way back in 1926. Jan Garber made it his #1 hit that year.

Here we go with "Baby Face."

F

## Baby Face

Keyboard

(Sax)

F F<sup>#</sup> G m7 C7

5 F Ba - by face, \_\_\_\_ you've got the cut - est lit - tle

9 C7 ba - by face. \_\_\_\_ There's not an - oth - er one could

13 C7 F C m6 D7 take your place, \_\_\_\_ ba - by face. \_\_\_\_

17 G7 C7 My poor heart\_\_\_\_ is jump-in'; you sure have start - ed some-thin'.

21 F Ba - by face, \_\_\_\_ I'm up in heav - en when I'm

25 A7 E m7 A7 D m F7 in your fond em - brace. \_\_\_\_ I did - n't

29 B<sup>b</sup> B<sup>o</sup> F/C D7 need a shove, \_\_\_\_ 'cause I just fell in love \_\_\_\_ with your

33 G7 G 7(<sup>#</sup>5) C7 1. F F<sup>o</sup>7 G m7 C7 2. F D7 pret - ty ba - by face. \_\_\_\_

39 G  
 Ba - by face, \_\_\_\_\_ you've got the cut - est lit - tle

43 D7  
 ba - by face. \_\_\_\_\_ There's not an - oth - er one could

47 D7 G D m6 E7  
 take your place, \_\_\_\_\_ ba - by face. \_\_\_\_\_

51 A7 D7  
 My poor heart \_\_\_\_\_ is jump-in'; you sure have start - ed some-thin'.

55 G  
 Ba - by face, \_\_\_\_\_ I'm up in heav - en when I'm

59 B7 E m G7  
 in your fond em - brace. \_\_\_\_\_ I did - n't

63 C C $\sharp$ 7 G/D E7  
 need a shove, \_\_\_\_\_ 'cause I just fell in love \_\_\_\_\_ with your

67 A7 D7  
 pret - ty \_\_\_\_\_ ba - - - by

71 G (Sax) A m7 D7 G  
 face. \_\_\_\_\_

The musical score consists of eight staves of music. The first seven staves are for voice, with lyrics provided below each staff. The eighth staff is for a saxophone, indicated by '(Sax)' in parentheses. Chords are written above the staves, and specific notes are highlighted with dots or stems. Measure numbers are placed at the beginning of each staff. The key signature is mostly G major (no sharps or flats), except for a brief section starting at measure 59 where it shifts to B7, Em, and G7. The time signature appears to be common time throughout.

# Baby Face

**M**  
Keyboard

(Keyboard)

Music score for Baby Face, arranged for Keyboard. The score consists of ten staves of music with lyrics underneath. Chords are indicated above the staff at the beginning of each phrase.

**Chords:**

- 1st staff: B♭, B°, C m7, F7
- 2nd staff: B♭
- 3rd staff: F7
- 4th staff: ba - by face. — There's not an - oth - er one could
- 5th staff: F7, B♭, F m6, G7
- 6th staff: take your place, — ba - by face. —
- 7th staff: C7, F7
- 8th staff: My poor heart — is jump-in'; you sure have start - ed some-thin'.
- 9th staff: B♭
- 10th staff: Ba - by face, — I'm up in heav - en when I'm
- 11th staff: D7, A m7, D7, G m, B♭7
- 12th staff: in your fond em - brace. — I did - n't
- 13th staff: E♭, E°7, B♭/F, G7
- 14th staff: need a shove, — 'cause I just fell in love — with your
- 15th staff: C7, C7(♯5), F7, 1. B♭, B♭°7, C m7, F7, 2. B♭, G7
- 16th staff: pret - ty ba - by face. —

39 C

Ba - by face, \_\_\_\_ you've got the cut - est lit - tle

43 G7

ba - by face. \_\_\_\_ There's not an - oth - er one could

47 G7

take your place, \_\_\_\_ ba - by face. \_\_\_\_

51 D7

My poor heart \_\_\_\_ is jump-in'; you sure have start - ed some-thin'.

55 C

Ba - by face, \_\_\_\_ I'm up in heav - en when I'm

59 E7

in your fond em - brace. \_\_\_\_ I did - n't

63 F

need a shove, \_\_\_\_ 'cause I just fell in love \_\_\_\_ with your

67 D7

pret - ty \_\_\_\_ ba - - - - by

71 C (Keyboard)

face. \_\_\_\_

Thank you very much.

We'll slow things up a bit with our next selection and give you a chance to catch your breath. This song was written back in 1931 and became famous when it was sung by a piano player named Sam. The movie was "Casablanca" and the song is "As Time Goes By."

Enjoy.

# As Time Goes By

F

Keyboard

(Keyboard & Bass - Freely)

1 Cm7 F9 B♭m7 E♭maj7

3 A♭maj7 A♭m13/D♭ B♭m7 E♭7

5 A♭ This day and age we're liv - ing in gives cause for ap - pre - hen - sion, with

7 A♭m(maj7)/G F m7 B♭m/D♭ E♭m7 speed and new in - ven - tion, and things like fourth di - men - sion. Yet we

9 B♭m7 E♭7 A♭ F m7 B °7 get a tri - fle wear - y with mis - ter Ein - stein's theor - y, so we

11 E♭/B♭ C m/G C m must get down to earth at times, re - lax, re-lieve the tension. No

13 F m7 E♭7 A♭ G♭6 F7 mat - ter what the prog - ress or what may yet be proved, the

15 B♭m7 E♭7 sim - ple facts of life are such, they can - not be re-moved. You

(Add drums - in rhythm)

17 B♭m 3 E♭7 E♭m6 3 E♭7

must re - mem - ber this,  
when two\_\_ lov - ers woo,  
they still say\_\_ "I love you." On

19 A♭ E♭+ 3 A♭6 C m F m C m6 B♭7

sigh is\_\_ just a sigh.  
that you can re - ly.  
The fun - da - men - tal things ap -  
No mat - ter what the fu - ture

22 E♭7 B♭m7 E♭7 |<sup>1</sup>A♭Maj7 F m B♭m7 E♭7 |<sup>2</sup>A♭ B♭m7(♭5) A♭ A♭7

ply as time goes by.  
brings as time goes by.  
and by.

27 D♭ F7/C

Moon-light and love\_\_ songs, nev - er out of date.

29 B♭m D°7 F m/C D♭7

Hearts full of pas - sion, jeal - ous-y, and hate.  
Wom-an needs man, and

32 B♭7 E♭7 E♭°7 E♭7

man must have his mate.  
That no - one can de - ny.  
It's

35 B♭m 3 E♭7 E♭m6 3 E♭7  
still the same old story, a fight for love and glory, a

37 A♭ E♭+ 3 A♭6 C m F m C m6 B♭7 B °7  
case of do or die. The world will al-ways wel - come

40 A♭/C A ° To Coda B♭m7 E♭7(#5) A♭ B♭m7 E♭7  
lov - ers as time goes by. (Sax) D.S. al Coda

Coda B♭m7 E♭7(#5) C m F m C m6 B♭7  
time goes by. Yes, the world will al - ways wel - come

46 C m7 A °7 B♭m7 E♭7  
lov - ers as time goes

49 B♭m7 (Sax) A maj7 A♭6  
by

# As Time Goes By

**M**

**Keyboard**

(Keyboard & Bass - Freely)

Em7 A9 Dm7 G maj7

3 C maj7 Cm13/F Dm7 G7

5 C C6 This

day and age we're liv - ing in gives cause for ap - pre - hen - sion, with

7 Cm(maj7)/B Am7 D m/F G7

speed and new in - ven - tion, and things like fourth di - men - sion. Yet we

9 D m7 G7 C Am7 D $\sharp$ 7

get a tri - fle wear - y with mis - ter Ein - stein's theor - y, so we

11 G/D E m/B E m

must get down to earth at times, re - lax, re - lieve the tension. No

13 A m7 G7 C B $\flat$ 6 A7

mat - ter what the prog - ress or what may yet be proved, the

15 D m7 G7

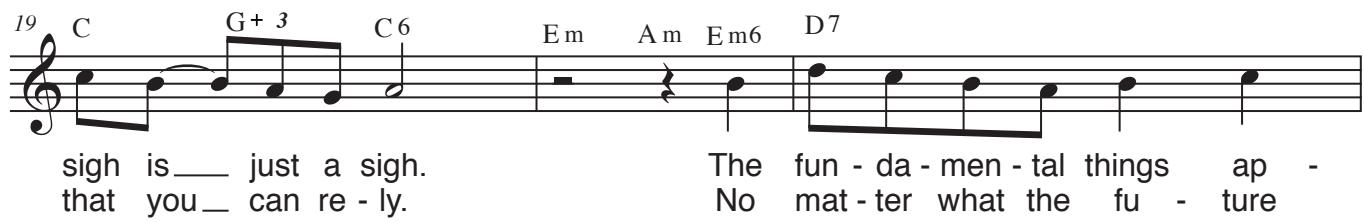
sim - ple facts of life are such, they can - not be re-moved. You

§ (Add drums - in rhythm)

17 D m G 7 G m6 G 7

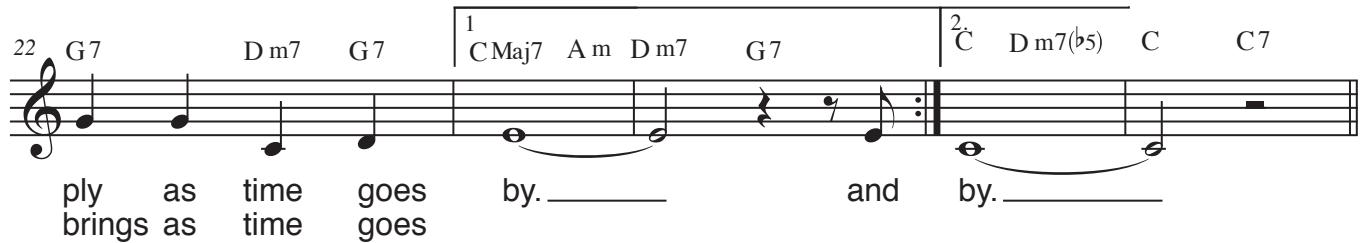
must re - mem - ber this,  
when two\_\_ lov - ers woo,  
a they still say\_\_ "I love you." a  
On

19 C G + 3 C 6 E m A m E m6 D 7



sigh is\_\_ just a sigh.  
that you\_\_ can re - ly. The fun - da - men - tal things  
No mat - ter what the fu - ture ap -

22 G 7 D m7 G 7 1 CMaj7 A m D m7 G 7 2 C D m7(b5) C C7



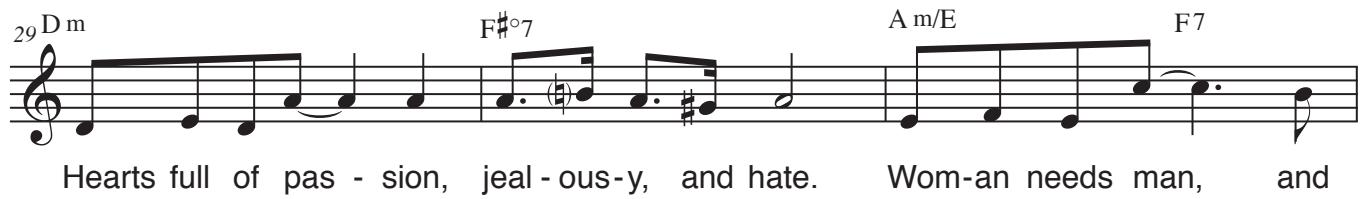
ply as time goes by.  
brings as time goes by.  
and by.

27 F A 7/E



Moon-light and love\_\_ songs, nev - er out of date.

29 D m F #7 A m/E F 7



Hearts full of pas - sion, jeal - ous-y, and hate. Wom-an needs man, and

32 D 7 G 7 G °7 G 7



man must have his mate. That no - one can de - ny. It's

35 D m                      3                      G 7                      G m6                      3                      G 7

still the same old story, a fight for love and glory, a

37 C                      G+ 3                      C 6                      E m              A m              E m6              D 7                      D 7 7

case of do or die. The world will always welcome

40 C/E                      C 7                      To Coda              D m7                      G 7(5)                      C                      D m7                      G 7  
D.S. al Coda



lov - ers as time goes by. (Sax)

$\oplus$  Coda                      D m7              G 7(5)              E m              A m              E m6              D 7

time goes by. Yes, the world will always welcome

46 E m7                      C 7 7                      D m7                      G 7

lov - ers as time goes

49 D m7 (Keyboard)              C 7 maj 7                      C 6

by.

Thank you very much.

We'll switch to a Latin beat for this next number that was written fairly recently - 1965. It was the theme song of the movie "The Sandpiper" which starred Richard Burton and Elizabeth Taylor.

Here we go with "The Shadow Of Your Smile."

# The Shadow Of Your Smile

(Keyboard &amp; Bass - freely)

**F**

Keyboard

5

day we walked a - long the sand, one day in ear - ly spring. You

9

held a pi-per in your hand to mend its bro - ken wing. Now

13

I'll re-mem-ber man-y a day and man-y a lone - ly mile. The

17

(In tempo)

ech-o \_\_ of a pi-per's song the shadow \_\_ of a smile. \_\_ The shadow of your

2

(All - Latin beat)

22 D m7 G7 Cm N.C.

smile when you are gone will col - or all my

26 F m7 B<sup>7</sup> E<sup>b</sup>maj7 A<sup>b</sup>maj7

dreams and light the dawn. Look in - to my

30 D m7(b5) G7 Cm7

eyes, my love, and see all the love - ly

34 A m7(b5) D7 Dm7/F G7 N.C.

things you are to me. Our wist - ful lit - tle

38 D m7 G7 Cm N.C.

star was far too high. A tear - drop kissed your

42 F m7 B<sup>7</sup> Gm7(b5) C7(b9)

lips and so did I. Now when I re -

46 F m7 A<sup>b</sup>m7 Gm7 C7(b9)

mem - ber spring, all the joy that love can bring, I will be re -

50 F 13 F m7 B<sup>7</sup> 1. E<sup>b</sup>6 G7(b9) (Sax)

mem - ber-ing the shad-ow of your smile

54 2 E<sup>b</sup> A<sup>b</sup>m A<sup>b</sup> E<sup>b</sup>6

smile.

# The Shadow Of Your Smile

(Keyboard &amp; Bass - Freely)

B<sup>flat</sup>6E<sup>flat</sup>6B<sup>flat</sup>6E<sup>flat</sup>6

**M**  
Keyboard

4

One

8

B<sup>flat</sup>6 E<sup>flat</sup>6 B<sup>flat</sup>6 E<sup>flat</sup>6

5

B<sup>flat</sup>6 Cm7 Dm7 F7(b5) B<sup>b</sup>maj7 B<sup>flat</sup>6

day we walked a - long the sand, one day in ear - ly spring. You

9

Bm7 Em7 Am7 D7 C6 G6

held a pi-per in your hand to mend its bro - ken wing. Now

13

Fm7 G7(b9) Cm Cm7 Am7(b5) D7 A<sup>b</sup>9 G7

I'll re - mem - ber man - y a day and man - y a lone - ly mile. The

17

Cm7 B<sup>b</sup> A m7 Dm7 Gm7 C7 B<sup>b</sup>6 F6 N.C.

(In tempo)

ech-o\_\_ of a pi-per's song, the shad - ow \_\_ of a smile. \_\_ The shadow of your

2

(All - Latin beat)

22 Em7 A7 Dm N.C.

smile when you are gone will col - or all my

26 Gm7 C7 Fmaj7 B<sup>b</sup>maj7

dreams and light the dawn. Look in - to my

30 Em7(b5) A7 Dm7

eyes, my love, and see all the love - ly

34 Bm7(b5) E7 Em7/G A7 N.C.

things you are to me. Our wist - ful lit - tle

38 Em7 A7 Dm N.C.

star was far too high. A tear - drop kissed your

42 Gm7 C7 Am7(b5) D7(b9)

lips and so did I. Now when I re -

46 Gm7 B<sup>b</sup>m7 Am7 D7(b9)

mem - ber spring, all the joy that love can bring, I will be re -

50 G13 Gm7 C7 F6 A7(b9) N.C.

mem - ber-ing the shad-ow of your smile (Keyboard)

54 2 F B<sup>b</sup>m B<sup>b</sup> F6

smile.

Thank you very much.

We'll pick up the tempo a bit with this next Valentine's Day song, written way back in 1924 by George Gershwin. One of the better known versions was recorded by the Four Lads back in 1952.

Here we go with "Somebody Loves Me."

# Somebody Loves Me

F

Keyboard

(Sax) B<sup>♭</sup> D<sup>♭</sup><sup>o</sup> C m7 C<sup>7</sup> B<sup>♭</sup> B<sup>7</sup> C m7 F7

5 B<sup>♭</sup>Maj7 C m7 F7 B<sup>♭</sup>Maj7 E<sup>♭</sup>7

Some-bod - y loves me, I won - der who.

9 B<sup>♭</sup>Maj7 G<sup>7</sup> F7sus4 B<sup>♭</sup>6 C m7 F7

I won - der who he can be.

13 B<sup>♭</sup>Maj7 C m7 F7 B<sup>♭</sup>Maj7 E m7(♭5) A 7(♭9)

Some-bod - y loves me, I wish I knew.

17 D m7 B<sup>7</sup> A 7sus4 D m G 7(♯5)

Who he can be wor-ries me. For ev - 'ry

21 C m C Maj7 C m7 C m6 C m7 A m7(♭5) D 7(♭9)

man who pas - ses by, I shout, "Hey, may - - be

25 G m7 C 7 G m7 C 7 C m7 F7

you were meant to be my lov - ing ba - by."

29 B<sup>♭</sup>Maj7 C m7 F7 B<sup>♭</sup>Maj7 E<sup>♭</sup>7

Some-bod - y loves me, I won - der who.

33 1 D m7 G 7 C m7 F7 B<sup>♭</sup>6 C m7 F7

May - - - be it's you.

37 2. D m7 C m7 D m7 G m7 D m7 G 7 C m7 F7 B<sup>♭</sup> C m7 B<sup>♭</sup>6

May - - be, ba - by. May - - be it's you.

# Somebody Loves Me

**M**

**Keyboard**

(Keyboard) 3 E♭ G♭° Fm7 F°7 E♭ E°7 Fm7 B♭7

5 E♭Maj7 Fm7 B♭7 E♭Maj7 A♭7

Some-bod - y loves me, I won - der who.

9 E♭Maj7 B7 B♭7sus4 E♭6 Fm7 B♭7

I won - der who she can be.

13 E♭Maj7 Fm7 B♭7 E♭Maj7 A m7(♭5) D7(♭9)

Some-bod - y loves me, I wish I knew.

17 G m7 E♭7 D7sus4 G m C7(♯5)

Who she can be wor-ries me. For ev - 'ry

21 Fm FMaj7 Fm7 Fm6 Fm7 D m7(♭5) G7(♭9)

girl who pas - ses by, I shout, "Hey, may - be

25 C m7 F7 C m7 F7 Fm7 B♭7

you were meant to be my lov - ing ba - by."

29 E♭Maj7 Fm7 B♭7 E♭Maj7 A♭7

Some-bod - y loves me, I won - der who.

33 1 G m7 C7 Fm7 B♭7 E♭6 Fm7 B♭7

May - - - be it's you.

37 2. G m7 Fm7 G m7 C m7 G m7 C7 Fm7 B♭7 E♭ Fm7 E♭6

May - be, ba - by, May - be it's you.

Thank you very much.

Here we go with another waltz that was written back in 1925 by Irving Berlin and presented as a gift to his wife on the occasion of their wedding. Since then, it has been sung at countless wedding ceremonies.

Here is the beautiful "Always."

# Always

F

(Sax)

**Piano Part (Keyboard)**

- Measures 1-4: B♭, B♭Maj7, Cm7, Cm7(♭5), Dm7, Cm9, F7
- Measures 5-8: B♭Maj7, Cm7, F7, B♭Maj7, Cm7, F7
- Measures 9-12: B♭Maj7, Cm7, F7, B♭Maj7, E m7(♭5), A7, DMaj7
- Measures 13-16: B7, E m7, A7, D7, G7, C7, F7
- Measures 17-20: B7, E m7, A7, D7, G7, C7, F7
- Measures 21-24: B♭Maj7, Cm7, F7, B♭Maj7, A7A♭7, G7
- Measures 25-28: B7, E m7, A7, D7, G7, C7
- Measures 29-32: Cm7, F7, B♭Maj7, Cm7
- Measures 33-36: Cm7, F7, B♭Maj7, Cm7
- Measures 37-40: Coda (E♭Maj7), E♭m7, F♯, B♭Maj7/F, Gm7
- Measures 41-44: Cm7, F7, B♭Maj7, Cm7

**Vocal Part (Sax)**

lyrics:

- Measures 1-4: (no lyrics)
- Measures 5-8: be lov-ing you, al - ways, — with a love that's true,
- Measures 9-12: al - ways. When the things you've planned need a help-ing
- Measures 13-16: al - ways. hand, I will un - der - stand, al - ways, al - ways.
- Measures 17-20: al - ways. Days may not be fair, al - ways. That's when I'll be there,
- Measures 21-24: al - ways. Not for just an hour, not for just a day,
- Measures 25-28: al - ways. Not for just a year, but al - ways. —
- Measures 29-32: Not for just an hour, not for just a day,
- Measures 33-36: Not for just a year, but al - ways. —
- Measures 37-40: Not for just an hour, not for just a day,
- Measures 41-44: Not for just a year, but al - ways. —

**Coda (Measures 37-40)**

D.S. al Coda

# Always

**M**

(Keyboard)

Keyboard

E♭ E♭Maj7 F m7 F m7(♭5) G m7 F m9 B♭7

5 E♭Maj7 F m7 B♭7 E♭Maj7 F m7 B♭7  
I'll be lov-ing you, al - ways, with a love that's true,

11 E♭Maj7 F m7 B♭7 E♭Maj7 A m7(♭5) D 7 G Maj7  
al - ways. When the things you've planned need a help-ing

16 E 7 A m7 D 7 G 7 C 7 F 7 B♭7  
hand, I will un - der - stand, al - ways, al - ways.

21 E♭Maj7 F m7 B♭7 E♭Maj7 D 7 D♭7 C 7  
Days may not be fair, al - ways. That's when I'll be there,

27 F m7 To Coda A♭Maj7 A♭m7 D♭7 E♭Maj7 F 7  
al - ways. Not for just an hour, not for just a day,

33 F m7 B♭7 E♭Maj7 F m7 D.S. al Coda  
not for just a year, but al - ways.

37 Coda A♭Maj7 A♭m7 B° E♭Maj7/B♭ C m7  
Not for just an hour, not for just a day,

41 F m7 B♭7 E♭Maj7 F m7 E Maj7 E♭6  
not for just a year, but al - ways.

Thank you very much.

Our next Valentine's selection was written back in 1928 for the Broadway musical "Good Boy." It was chosen as one of the "Songs Of The Century," and the most famous version was by Helen Kane.

So, here's \_\_\_\_\_ with a simple request. She says "I Wanna Be Loved By You."

**Valentines Part D starts here**

# I Wanna Be Loved By You

F

(Sax) F F<sup>°</sup>7 Gm C7 Keyboard

5 F Faug Caug E<sup>b</sup>  
D<sup>7</sup><sub>3</sub> G7 C7

I wan-na be loved by you, just you, and no-bod-y else, but you.  
I wan-na be kissed by you, just you, no-bod-y else, but you. I wan-na be  
I wan-na be

10 1. F G7 C7 2. F F7

loved by you a - lone. Poo-poo-pa-doop. lone. I could-n't as -  
kissed by you a

15 B<sup>b</sup> B<sup>bm</sup> F F7

pire to an - y-thing high - er than to fill the de -

19 B<sup>b</sup> F G7 C C7

sire to make you my own. Fa dump fa dump pa too bee dump. Poo!

23 F Faug Caug E<sup>b</sup>  
D<sup>7</sup><sub>3</sub> G7

I wan-na be loved by you, just you, no-bod-y else, but you.

27 C7 To Coda Θ C7 F Gm D.S. al Coda C7

I wan-na be loved by you a - lone.

31 Θ Coda C7 F 3 3 3 C7 F

loved by you. Pa doo-dle-lee doo-dle-lee doo-dle-lee dum, poo-poo-pa-doop!

# I Wanna Be Loved By You

**M**

Keyboard

(Keyboard)

B<sub>b</sub>

B<sub>b</sub><sup>o</sup>7

Cm

F7



§

5 B<sub>b</sub> B<sub>b</sub><sup>aug</sup> F<sup>aug</sup> A<sub>b</sub> G<sub>3</sub><sup>7</sup> C7 F7

I wan-na be loved by you, just you, and no-bod-y else, but you.  
I wan-na be kissed by you, just you, no-bod-y else, but you.  
I wan-na be

10 1. B<sub>b</sub> C7 F7 2. B<sub>b</sub> B<sub>b</sub>7

loved by you a - lone. Poo-poo-pa-doop. lone. I could-n't as -  
kissed by you a

15 E<sub>b</sub> E<sub>b</sub>m B<sub>b</sub> B<sub>b</sub>7

19 E<sub>b</sub> B<sub>b</sub> C7 F F7

23 B<sub>b</sub> B<sub>b</sub><sup>aug</sup> F<sup>aug</sup> A<sub>b</sub> G<sub>3</sub><sup>7</sup> C7

I wan-na be loved by you, just you, no-bod-y else, but you.

27 F7 To Coda Φ F7 B<sub>b</sub> Cm D.S. al Coda F7

I wan-na be loved by you a - lone.

31 Φ Coda F7 B<sub>b</sub> 3 3 3 F7 B<sub>b</sub>

loved by you. Pa doo-dle-lee doo-dle-lee dum, poo-poo-pa-doop!

Thank you. Thank you very much.

We'll move forward about 30 years for a song which was the theme song for a film of the same name, starring Pat Boone and Shirley Jones. It became a #1 hit and was nominated for an Academy Award in 1958. In addition to Pat Boone, Vaughn Monroe and Connie Francis had notable recordings.

Here's \_\_\_\_\_ with our version of "April Love."

## April Love

F

Keyboard

(Sax)

E♭ Gm Fm7 B♭ B♭7

5 E♭ Fm7 B♭7 E♭ E♭maj7/D Cm7 /B♭ Fm7 B♭7

A - pril love is for the ver - y young,

9 E♭ E♭maj7/D Cm7 /B♭ F7/A A♭7 E♭/G G♭7 Fm7 B♭7

Ev - 'ry star's a wish - ing star that shines for you.

13 E♭ Fm7 B♭7 E♭ E♭maj7/D Cm7 /B♭ Gm

A - pril love is all the sev - en won-ders.

17 Cm 3 E♭7 B♭/F F7 B♭

One lit-tle kiss will tell you that it's true.

21 E♭7 A♭

Some - times an A - pril day will sud - den - ly bring show - ers,

25 F7 B♭ G°7 F B♭ B♭7

rain to grow the flow - ers for her first bou - quet. But

29 E♭ Fm7 B♭7 E♭ E♭maj7/D Cm7 /B♭ Gm

A - pril love can slip right through your fin - gers. So if

33 Cm E♭7 Fm7 B♭7 E♭ C7

she's the one, don't let her run a - way.

2 (Sax)

37 F Gm7 C7 F F maj7/E Dm7 /C Gm7 C7

41 F F maj7/E Dm7 /C G7/B Bb7 F/A Ab7 Gm7 C7

45 F Gm7 C7 F F maj7/E Dm7 /C Am

49 Dm 3 F7 C/G G7 C

53 F7 Bb

Some-times an A-pril day will sud-den-ly bring show-ers,

57 G7 3 C A7 G C C7

rain to grow the flow-ers for her first bou-quet. But

61 F Gm7 C7 F 3 F maj7/E Dm7 /C Am

A-pril love can slip right through your fin-gers. So if

65 Dm F7 Gm7 C7 A

she's the one, don't let her run a-way.

68 Dm7 Gm7 C7

If she's the one don't let her run a-way.

71 F (Sax) Dm7 Gm7 C7 F

# April Love

**M**

(Keyboard)

Keyboard

A musical score for "April Love" with lyrics and chords. The score consists of eight staves of music, each with a treble clef and a key signature of A♭ major (two flats). The time signature is 4/4 throughout.

The chords used in the score are:

- Staff 1: A♭, Cm, B♭m7, E♭, E♭7
- Staff 2: A♭, B♭m7, E♭7, A♭, A♭maj7/G, Fm7, /E♭, B♭m7, E♭7
- Staff 3: A♭, A♭maj7/G, Fm7, /E♭, B♭7/D, D♭°7, A♭/C, B°7, B♭m7, E♭7
- Staff 4: A♭, B♭m7, E♭7, A♭, A♭maj7/G, Fm7, /E♭, Cm
- Staff 5: Fm, 3, A♭°7, E♭/B♭, B♭7, E♭
- Staff 6: A♭7, D♭
- Staff 7: B♭7, E♭, C°7, B♭, E♭, E♭7
- Staff 8: A♭, B♭m7, E♭7, A♭, A♭maj7/G, Fm7, /E♭, Cm
- Staff 9: Fm, A♭°7, B♭m7, E♭7, A♭, F7

The lyrics are as follows:

5  
A - pril love is for the ver - y young,

9  
Ev - 'ry star's a wish - ing star that shines for you.

13  
A - pril love is all the sev - en won-ders.

17  
One lit-tle kiss will tell you that it's true.

21  
Some - times an A - pril day will sud - den - ly bring show - ers,

25  
rain to grow the flow - ers for her first bou - quet. But

29  
A - pril love can slip right through your fin - gers. So if

33  
she's the one, don't let her run a - way.

2 (Keyboard)

37 B<sub>b</sub> Cm7 F7 B<sub>b</sub> B<sub>b</sub>maj7/A Gm7 /F Cm7 F7

41 B<sub>b</sub> B<sub>b</sub>maj7/A Gm7 /F C7/E E<sub>b</sub><sup>o</sup>7 B<sub>b</sub>/D D<sub>b</sub><sup>o</sup>7 Cm7 F7

45 B<sub>b</sub> Cm7 F7 B<sub>b</sub> B<sub>b</sub>maj7/A Gm7 /F Dm

49 Gm 3 B<sub>b</sub><sup>o</sup>7 F/C C7 F

53 B<sub>b</sub>7 E<sub>b</sub>  
Some-times an A - pril day will sud - den-ly bring show - ers,

57 C7 3 F D<sup>o</sup>7 C F F7  
rain to grow the flow-ers for her first bou - quet. But

61 B<sub>b</sub> Cm7 F7 B<sub>b</sub> B<sub>b</sub>maj7/A Gm7 /F Dm  
A - pril love can slip right through your fin - gers. So if

65 Gm B<sub>b</sub><sup>o</sup>7 Cm7 F7 D  
she's the one, don't let her run a - way.

68 Gm7 Cm7 F7 Cm7 F7  
If she's the one don't let her run a - way.

71 (Keyboard) Gm7 Cm7 F7 B<sub>b</sub>

Thank you very much.

We'll switch to a Latin beat for this next song, recorded by Perry Como in 1958. It reached #4 on the US charts and #10 on the UK charts.

We hope you enjoy our version of a song with a very simple title. It's simply named "More."

LATIN

## More

F

(Sax)

Keyboard

The musical score consists of two staves of music. The top staff is for the Saxophone (Sax), indicated by the '(Sax)' label above it. The bottom staff is for the Keyboard. The music is in 4/4 time, primarily in E♭ major, with some changes in key signature and chords. The lyrics are written below the notes, corresponding to the chords shown. The score includes lyrics for the entire song, from the beginning to the end, with the final section leading to a 'To Coda' section.

**Chords:**

- 7 E♭maj7 Cm7 Fm7 B♭9
- 11 E♭maj7 Cm7 Fm7 B♭9
- 15 E♭maj7 Cm7 Fm7 B♭9
- 19 E♭maj7 Cm7 Fm7 B♭9
- 23 Cm Cm/B Cm7/B♭ Cm6/A
- 27 Fm7/B♭ F7 Fm7 To Coda Φ B♭7
- 31 E♭maj7 Cm7 Fm7 B♭9
- 35 E♭maj7 Cm7 Fm7 B♭9

**Lyrics:**

More than the great - est love the world has known:  
This is the love I'll give to you a - lone.  
More than the sim - ple words I try to say:  
on - ly live to love you more each day.  
More than you'll ev - er know, my arms long to hold you so, my  
life will be in your keep-ing, wak - ing, sleep - ing, laugh-ing, weep - ing.  
Long - er than al - ways is a long, long time,  
but far be - yond for - ev - er you'll be mine.

39 Cm Cm/B Cm7/B<sup>b</sup> Cm6/A  
I know I nev - er lived be - fore and my heart is ver - y

43 Fm7/A<sup>b</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup> Fm7 B<sup>b</sup>7 D.S. al Coda  
sure no-one else could love you more.

**Coda**  
47 B<sup>b</sup>7 B 7 E maj7 C#m7 F#m7  
laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 B9 E maj7 C#m7 F#m7  
time, but far be - yond for - ev - er you'll be

55 B9 C#m C#m/C C#m7/B  
mine. I know I nev - er lived be - fore and my

59 C#m6/A<sup>#</sup> F#m7/A F#m7 B 7  
heart is ver - y sure no-one else could love you

63 E (Sax) C#m7 F#m7 B 7  
more.

67 E C#m7 A F#m7 B 7 E F#m7 maj7 E

# More

**M**

(Keyboard)

Keyboard

Keyboard

G F D C G F D C G

7 G maj7 Em7 Am7 D9

More than the great - est love the world has known:

II 11 G maj7 Em7 Am7 D9

This is the love I'll give to you a - lone.

15 19 G maj7 Em7 Am7 D9

More than the sim - ple words I try to say:

19 23 G maj7 Em7 Am7 D9

I on - ly live to love you more each day.

23 E m Em/D# Em7/D Em6/C#

More than you'll ev - er know, my arms long to hold you so, my

27 A m7/D A 7 Am7 To Coda  $\oplus$  D 7

life will be in your keep-ing, wak - ing, sleep - ing, laugh-ing, weep - ing.

31 G maj7 Em7 Am7 D9

Long - er than al - ways is a long, long time,

35 G maj7 Em7 Am7 D9

but far be - yond for - ev - er you'll be mine.

2

39 Em E m / D  $\sharp$  Em 7 / D Em 6 / C  $\sharp$

I know I never lived before and my heart is very

43 A m 7 / C A m 7 D 7 G A m 7 D 7 **D.S. al Coda**

sure no-one else could love you more.

**Coda**

47 D 7 E  $\flat$  7 A  $\flat$  maj 7 F m 7 B  $\flat$  m 7

laugh-ing, weep - ing. Long - er than al - ways is a long, long

51 E  $\flat$  9 A  $\flat$  maj 7 F m 7 B  $\flat$  m 7

time, but far be - yond for - ev - er you'll be

55 E  $\flat$  9 F m F m / E F m 7 / E  $\flat$

mine. I know I never lived before and my

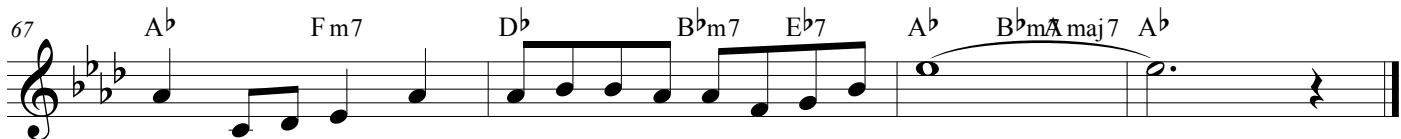
59 F m 6 / D B  $\flat$  m 7 / D  $\flat$  B  $\flat$  m 7 E  $\flat$  7

heart is ver - y sure no-one else could love you

63 A  $\flat$  (Keyboard) F m 7 B  $\flat$  m 7 E  $\flat$  7

more.

67 A  $\flat$  F m 7 D  $\flat$  B  $\flat$  m 7 E  $\flat$  7 A  $\flat$  B  $\flat$  m 7 A  $\flat$  maj 7 A  $\flat$



Thank you very much.

We'll slow things up a bit now with a beautiful ballad, written by Don McLean and made very popular by a pretty good male vocalist by the name of Perry Como. Elvin Presley, Johnny Mathis, Howard Keel, Glen Campbell, and many others have recorded it.

Here's \_\_\_\_\_ with a perfect song for this Valentine's Day:  
"And I Love You So."

# And I Love You So

**F**  
Keyboard

(Sax) F C7 F F7

5 B♭ Gm C7 Am Dm Gm Gm7 C7 F N.C.

9 Gm Gm7 F Fmaj7/E Dm

13 Gm7 B♭ Gm7 C C7 F N.C.

17 Gm Gm7 F Fmaj7/E Dm

21 Gm7 B♭ C7 F

2

25 F F aug F6 F maj7 G m7  
 yes, I know how lone - ly life can be. The

29 C C7 F maj7 F6 G m7 C7  
 shad-ows fol - low me, and the night won't set me free. But

33 F6 F aug F maj7 G m7  
 I don't let the eve - ning get me down

37 C C7 1. F N.C.  
 Now that you're a - round me. And you love me,

41 2. F N.C. G m  
 me. And I love you so,

44 C7 F F/E Dm G m7  
 the peo-ple ask me how, how I've lived till now; (Sax)

48 Bb C7 N.C. F  
 I tell them I don't know.

52 Gm Gbmaj7 F maj7(add 9)

## And I Love You So

**M**  
Keyboard

(Keyboard)

1 B♭ F7 B♭ B♭7

5 E♭ Cm F7 Dm Gm Cm Cm7 F7 B♭ N.C.

9 Cm Cm7 B♭ B♭maj7/A Gm

so, \_\_\_\_\_ the peo - ple ask me how, \_\_\_\_\_ how I've lived till  
too; \_\_\_\_\_ your thoughts are just for me. \_\_\_\_\_ You set my spir - it

13 Cm7 E♭ Cm7 F F7 B♭ N.C.

now; \_\_\_\_\_ I tell them I don't know. \_\_\_\_\_ I guess they un - der -  
free; \_\_\_\_\_ I'm hap - py that you do. \_\_\_\_\_ The book of life is

17 Cm Cm7 B♭ B♭maj7/A Gm

stand \_\_\_\_\_ how lone - ly life has been, \_\_\_\_\_ but life be-gan a -  
brief, \_\_\_\_\_ and, once a page is read, \_\_\_\_\_ all but life is

21 Cm7 E♭ F7 B♭

gain \_\_\_\_\_ the day you took my hand \_\_\_\_\_ And  
dead. \_\_\_\_\_ That is my be - lief.

2

25      B♭      B♭aug      B♭6      B♭maj7      Cm7

yes, I know how lone - ly life can be. \_\_\_\_\_ The

29      F      F7      B♭maj7      B♭6      Cm7      F7

shad-ows fol - low me, \_\_\_\_\_ and the night won't set me free. \_\_\_\_\_ But

33      B♭6      B♭aug      B♭maj7      Cm7

I don't let the eve - ning get me down. \_\_\_\_\_

37      F      F7      1. B♭      N.C.

Now that you're a - round \_\_\_\_\_ me. \_\_\_\_\_ And you love me,

41      2. B♭      N.C.      Cm

me. \_\_\_\_\_ And I love you so, \_\_\_\_\_

44      F7      B♭      B♭/A      Gm      Cm7

the peo-ple ask me how, \_\_\_\_\_ how I've lived till now; \_\_\_\_\_

48      E♭      F7      N.C.      B♭      (Keyboard)

I tell them \_\_\_\_\_ I don't know. \_\_\_\_\_

52      Cm      B maj7      B♭maj7(add 9)

Thank you very much.

We'll pick up the tempo a bit with this next Valentine's Day selection, written back in 1928 and sung by Al Jolson in an early talking picture "The Singing Fool." Bobby Darin also recorded the song some years later.

Here's \_\_\_\_\_ to tell us about her particular situation. She says "There's A Rainbow 'Round My Shoulder."

## There's A Rainbow Round My Shoulder

**F**

Keyboard

(Sax)

B♭ Cm7 B♭ Cm7 N.C.

5 B♭ G7 E♭maj7 F7 Gm F7 B♭ Cm7 N.C.

9 B♭ Cm B♭ E♭ B♭ F7

rain-bow round my shoul - der and a sky of blue a-bove. How the

13 B♭6 Dm/A Gm7 B♭7/F Cm F7 B♭ F7

sun shines bright, the world's al - right. 'cause I'm in love. There's a

17 B♭ Cm B♭ E♭ B♭ F7

rain - bow round my shoul-der and it fits me like a glove. Let it

21 B♭6 Dm/A Gm7 B♭7/F Cm F7 B♭ N.C.

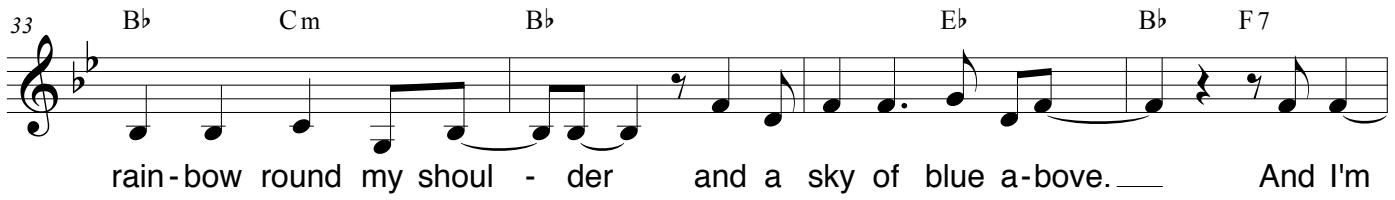
blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the

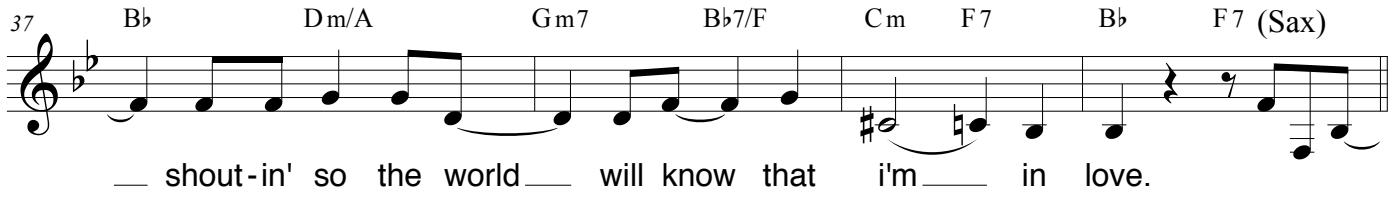
25 E♭ E♭m

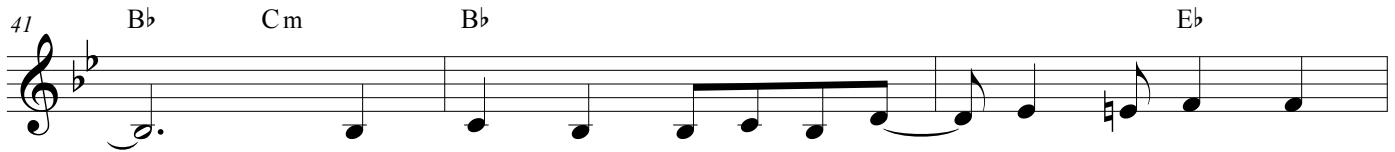
folks will stare when they see the sol-i - tare that my own big

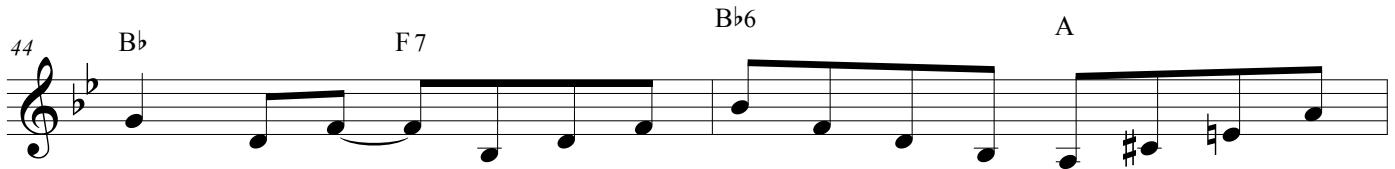
29 B♭ Gm7 Dm Cm F7

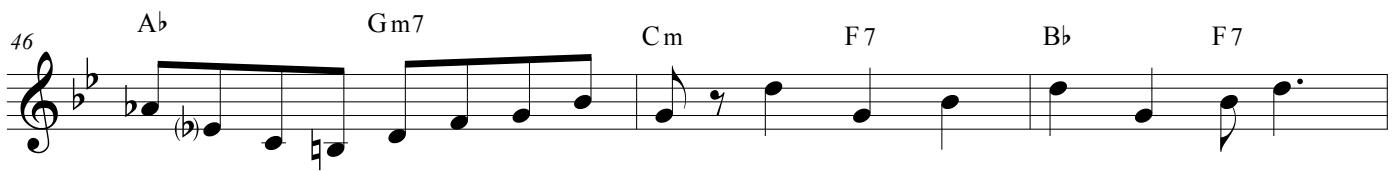
sug-ar dad - dy gave me to wear. There's a

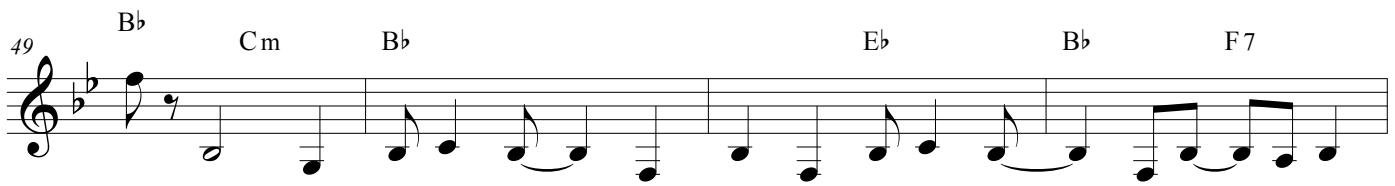
33                    B♭                    Cm                    B♭                    E♭                    B♭                    F 7  


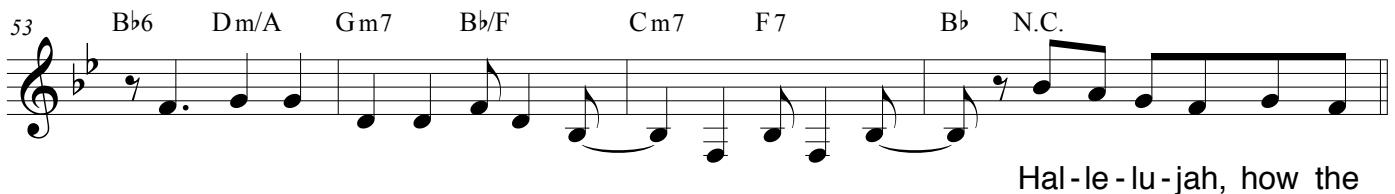
37                    B♭                    D m/A                    Gm7                    B♭7/F                    Cm                    F7                    B♭                    F7 (Sax)  


41                    B♭                    Cm                    B♭                    E♭  


44                    B♭                    F7                    B♭6                    A  


46                    A♭                    Gm7                    Cm                    F7                    B♭                    F7  


49                    B♭                    Cm                    B♭                    E♭                    B♭                    F7  


53                    B♭6                    D m/A                    Gm7                    B♭/F                    Cm7                    F7                    B♭                    N.C.  


57 E♭

60 B♭ Gm7 Dm Cm G7 N.C.

— that my own true guy gave me to wear. There's a

65 C Dm C F C G7

— shout-in' so\_\_\_ so the world will know\_\_\_

73 Dm Am7 A♭°7 Dm7 G7

i'm\_\_\_ in love. I'm\_\_\_ in love. There's a

77 C Dm Em G7

rain - bow round my shoul - der, and I'm\_\_\_ in

79 C (Sax) Em/B Am A♭°7 C/G F7 C

love. There's a

# There's A Rainbow Round My Shoulder M

(Keyboard)

Keyboard

E♭ Fm7 E♭ Fm7

5 E♭ C7 A♭maj7 B♭7 Cm B♭7 E♭ Fm7 N.C.

9 E♭ Fm E♭ A♭ E♭ B♭7

rain-bow round my shoul - der and a sky of blue a - bove. How the

13 E♭6 Gm/D Cm7 E♭7/B♭ Fm B♭7 E♭ B♭7

sun shines bright, the world's al-right. 'cause I'm in love. There's a

17 E♭ Fm E♭ A♭ E♭ B♭7

rain-bow round my shoul-der and it fits me like a glove. Let it

21 E♭6 Gm/D Cm7 E♭7/B♭ Fm B♭7 E♭ N.C.

blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the

25 A♭ A♭m

folks will stare when they see the sol-i - tare that my lit-tle

29 E♭ Cm7 Gm Fm B♭7

sug-ar ba - by is gon - na wear. There's a

33 E♭ Fm E♭ A♭ E♭ B♭7  
rain-bow round my shoul - der and a sky of blue a-bove. And I'm

37 E♭ Gm/D Cm7 E♭7/B♭ Fm B♭7 E♭ B♭7(Keyboard)  
shout-in' so the world will know that ilm in love.

41 E♭ Fm E♭ A♭

44 E♭ B♭7 E♭6 D

46 D♭ Cm7 Fm B♭7 E♭ B♭7

49 E♭ Fm E♭ A♭ E♭ B♭7

53 E♭6 Gm/D Cm7 E♭/B♭ Fm7 B♭7 E♭ N.C.  
Hal-le - lu - jah, how the

57 A♭ folks are gon-na stare\_ when they see that dia - mond sol - i - tare

60 E♭ Cm7 Gm Fm C7 N.C.

65 F Gm F B♭ F C7 rain - bow round my shoul - der\_ and a sky of blue a-bove. And I'm

69 F Dm A°7 D7 shout-in' so so the world will know

73 Gm Dm7 D♭°7 Gm7 C7 i'm\_ in love. I'm\_ in love. There's a

77 F Gm A m C7 rain - bow round my shoul - der, and I'm\_ in

79 (Keyboard) F A m/E Dm D♭°7 F/C B♭7 F love.

The musical score consists of six staves of music. The first staff starts at measure 57 in A♭ major. The second staff starts at measure 60. The third staff starts at measure 65. The fourth staff starts at measure 69. The fifth staff starts at measure 73. The sixth staff starts at measure 77. The lyrics are integrated into the music, with some words underlined and some words in italics. Chords are indicated above the staff, and a keyboard part is shown in the last staff. Measure numbers are provided at the start of each staff, and a '3' above the staff indicates a three-measure repeat. Measure 79 includes a note for the keyboard.

Thank you.

Our next selection was written fairly recently, in 1965, and it's a perfect song for our Valentine's Day celebration.

This song which has a definition for each letter in it's title. It's simply called "L O V E."

Tell us what each of these letters stand for, \_\_\_\_\_.

## L-O-V-E

F

Keyboard

(Sax) D

5 D D maj7 Em7 A7  
L is for the way you look at me. O is

10 D maj7 D6 D D7 G maj7  
for the on-ly one I see V is ver-y, ver-y ex-tra-or-

16 E7 A7  
- din-ar-y, E is e-ven more than an-y - one that you a-dore, and

21 D D maj7 Em7 A7  
love is all that I can give to you. Love is more than just a game

27 D maj7 D6 D D7 G maj7 G7  
for two. Two in love can make it, takemy heartand please don't break it.

33 D/A A7 D (Sax) B7  
Love was made for me and you.

37 Eflat Ebmaj7 Fm7 Bflat7

43 Eflatmaj7 Eb6 Eflat Eb7 Abmaj7 A7

2

49 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B 7

53 E E maj 7 F#m7 B 7  
L is for the way you look at me. O is

58 E maj 7 E 6 E E 7 A maj 7  
for the on- ly one I see. V is ver-y, ver-y ex-tra-or-

64 F#7 B 7  
- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 E E maj 7 F#m7 B 7  
love is all that I can give to you. Love is more than just a game

75 E maj 7 E 6 E E 7 A maj 7 A#7  
for two. Two in love can make it, take my heart and please don't break it.

81 E/B B 7 E C#7 F#7 B 7  
Love was made for me and you. Love was made for me and

87 E C#7 F#7 B 7 E (Sax)  
— you. Love was made for me and — you

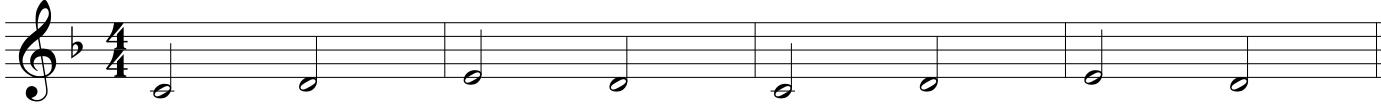
92 A A<sup>7</sup> E/B E E9

## L-O-V-E

**M**  
Keyboard

(Keyboard)

F



5 F

F maj7

Gm7

C7

L

is for the way you look at me.

O is

10

F maj7

F6

F

F7

B♭maj7

for the on - ly one I see V is ver-y, ver-y ex-tra-or-

16

G7

C7

- din-ar-y, E is e-ven more than an-y - one that you a-dore, and

21

F

F maj7

Gm7

C7

love is all that I can give to you. Love is more than just a game

27

F maj7

F6

F

F7

B♭maj7

B°7

— for two. — Two in love can make it, take my heart and please don't break it.

33

F/C

C7

F (Keyboard)

D♭7

Love was made for me and you.

37

G♭

G♭maj7

A♭m7

D♭7

43 G♭maj7

G♭6

G♭

G♭7

B maj7

C°7

2

49 G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> D 7

53 G G maj7 A m7 D 7  
L is for the way you look at me. O is

58 G maj7 G 6 G G 7 C maj7  
for the on - ly one I see. V is ver-y, ver-y ex - tra-or -

64 A 7 D 7  
- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 G G maj7 A m7 D 7  
love is all that I can give to you. Love is more than just a game

75 G maj7 G 6 G G 7 C maj7 C<sup>#</sup>7  
for two. Two in love can make it, take my heart and please don't break it.

81 G/D D 7 G E<sup>7</sup> A m7 D 7  
Love was made for me and you. Love was made for me and

87 G E<sup>7</sup> A m7 D 7 G (Keyboard)  
— you. Love was made for me and — you —

92 C C<sup>7</sup> G/D G G 9

Thank you very much.

Our next selection has two titles. It was written and recorded by John Denver in July, 1974, and it was his second #1 song in the US. It also achieved that same position in the UK.

Here we go with “Annie’s Song,” but you’ll probably remember it more easily by its other title - “You Fill Up My Senses.”

F

Keyboard

## You Fill Up My Senses

(Sax)

E♭ E♭sus E♭ E♭sus E♭ E♭maj7 E♭6 E♭ You fill-up my

A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭ sens - es like a night in a for-est, like the moun-tains in

17 A♭ Gm Fm A♭ B♭ spring - time, like a walk in the rain. Like a storm in the

25 A♭ B♭ Cm A♭ E♭ E♭/D E♭/C E♭/B♭ des - ert, like a sleep-y blue o - cean, you fill up my

33 A♭ Gm Fm B♭7 E♭ E♭sus E♭ E♭sus sens - es, come fill me a - gain. Come, let me

41 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭ love you, let me give my life to you. Let me drown in your

49 A♭ Gm Fm A♭ B♭ laugh - ter, let me die in your arms. Let me lay downbe

57 A♭ B♭ Cm A♭ E♭ E♭/D E♭/C side you, let me al - ways be with you.

64 E♭/B♭ A♭ Gm Fm B♭7 E♭ E♭sus E♭ E♭sus (Sax) Come, let me love you come love me a - gain.

2

73 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭

81 A♭ Gm Fm A♭ B♭ E♭sus

Come, let me

89 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭

love you, let me give my life to you. Come, let me

97 A♭ Gm Fm B♭7 E♭ E♭sus E♭ E♭

love you come love me a - gain. You fill-up my

105 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭

sens - es like a night in a for-est, like the moun-tains in

113 A♭ Gm Fm A♭ B♭

spring - time, like a walk in the rain. Like a storm in the

121 A♭ B♭ Cm A♭ E♭ E♭/D E♭/C E♭/B♭

des - er特, like a sleep-y blue o - cean, you fill up my

129 A♭ Gm Fm B♭7 E♭ E♭sus Fm B♭7

sens - es, come fill me a - gain. come fill me a -

137 E♭ E♭sus E♭ B♭7 E♭ E♭maj7 E♭6 E♭sus E♭

gain. Come fill me a - gain.

# You Fill Up My Senses

**M**  
Keyboard

(Keyboard)

Music score for You Fill Up My Senses, featuring lyrics and chords. The score consists of eight staves of music, each with a treble clef and a key signature of A♭ major (two flats). The time signature varies between common time (4/4) and 3/4.

**Chords:**

- Staff 1: A♭, A♭sus, A♭, A♭sus, A♭, A♭maj7, A♭6, A♭
- Staff 2: D♭, E♭7, Fm, D♭, A♭, Cm7/G, Fm, E♭
- Staff 3: D♭, Cm, B♭m, D♭, E♭
- Staff 4: D♭, E♭, Fm, D♭, A♭, A♭/G, A♭/F, A♭/E♭
- Staff 5: D♭, Cm, B♭m, E♭7, A♭, A♭sus, A♭, A♭sus
- Staff 6: D♭, E♭7, Fm, D♭, A♭, Cm7/G, Fm, E♭
- Staff 7: D♭, Cm, B♭m, D♭, E♭
- Staff 8: D♭, E♭, Fm, D♭, A♭, A♭/G, A♭/F, -

**Lyrics:**

You fill-up my  
sens - es like a night in a for-est, like the moun-tains in  
spring - time, like a walk in the rain. Like a storm in the  
des - er特, like a sleep-y blue o - cean, you fill up my  
sens - es, come fill me a - gain. Come, let me  
love you, let me give my life to you. Let me drown in your  
laugh - ter, let me die in your arms. Let me lay down be  
side you, let me al - ways be with you.  
Come, let me love you come love me a - gain.

(Keyboard)

2

73 D<sub>b</sub> E<sub>b</sub>7 Fm D<sub>b</sub> A<sub>b</sub> Cm7/G Fm E<sub>b</sub>

81 D<sub>b</sub> Cm B<sub>b</sub>m D<sub>b</sub> E<sub>b</sub> A<sub>b</sub>sus

Come, let me

89 D<sub>b</sub> E<sub>b</sub>7 Fm D<sub>b</sub> A<sub>b</sub> Cm7/G Fm E<sub>b</sub>

love you, let me give my life to you. Come, let me

97 D<sub>b</sub> Cm B<sub>b</sub>m E<sub>b</sub>7 A<sub>b</sub> A<sub>b</sub>sus A<sub>b</sub> A<sub>b</sub>

love you come love me a - gain. You fill-up my

105 D<sub>b</sub> E<sub>b</sub>7 Fm D<sub>b</sub> A<sub>b</sub> Cm7/G Fm E<sub>b</sub>

sens - es like a night in a for-est, like the moun-tains in

113 D<sub>b</sub> Cm B<sub>b</sub>m D<sub>b</sub> E<sub>b</sub>

spring - time, like a walk in the rain. Like a storm in the

121 D<sub>b</sub> E<sub>b</sub> Fm D<sub>b</sub> A<sub>b</sub> A<sub>b</sub>/G A<sub>b</sub>/F A<sub>b</sub>/E<sub>b</sub>

des - er, like a sleep-y blue o - cean, you fill up my

129 D<sub>b</sub> Cm B<sub>b</sub>m E<sub>b</sub>7 A<sub>b</sub> A<sub>b</sub>sus B<sub>b</sub>m E<sub>b</sub>7

sens - es, come fill me a - gain. come fill me a-

137 A<sub>b</sub> A<sub>b</sub>sus A<sub>b</sub> E<sub>b</sub>7 A<sub>b</sub> A<sub>b</sub>maj7 A<sub>b</sub>6 A<sub>b</sub>sus A

gain. Come fill me a - gain.

Thank you.

Wow! We're nearly at the end of our Valentine's Day observance. For our next-to-last song, we'll journey to the year 1968 and a song which won four Grammy Awards that year. Glen Campbell's version has received more than 5 million plays on the radio and was the theme song of his TV show between 1969 and 1972.

Here's \_\_\_\_\_ with a nice thought for her favorite Valentine.  
She says he is "Gentle On My Mind."

MALE VOCAL

## Gentle On My Mind

(Keyboard) D<sub>b</sub> D<sub>b</sub>Maj7 E<sub>b</sub>m7 A<sub>b</sub>7 D<sub>b</sub> D<sub>b</sub>Maj7 E<sub>b</sub>m7 A<sub>b</sub>7

Keyboard

It's  
know-in' that your door is al - ways o-pen and your path is free to walk

14 E<sub>b</sub>m E<sub>b</sub>m(maj7)  
that makes me tend to leave my sleep-in' bag

19 E<sub>b</sub>m7 A<sub>b</sub>7 D<sub>b</sub>  
rolled up and stashed be-hind your couch. And it's

25 D<sub>b</sub> D<sub>b</sub>Maj7 D<sub>b</sub>6 D<sub>b</sub>  
know-in' I'm not shack-led by for-got - ten words and bonds and the

29 E<sub>b</sub>m  
ink stains that are dried up-on some line that

35 E<sub>b</sub>m E<sub>b</sub>m(maj7) E<sub>b</sub>m7 A<sub>b</sub>7  
keeps you in the back - roads by the riv-ers of my mem'-ry, that

39 E<sub>b</sub>m7 A<sub>b</sub>7 D<sub>b</sub>  
keeps you ev-er gen-tle on my mind. It's not

45 D<sub>b</sub> D<sub>b</sub>Maj7 D<sub>b</sub>6 D<sub>b</sub>  
cling-in' to the rocks and i - vy plant-ed on their col-unms now that

49 E<sub>b</sub>m E<sub>b</sub>m E<sub>b</sub>m(maj7)  
bind me or something that some-bod-y said be-cause

55 E♭m7 A♭7 D♭  
      they thought we fit to-ge-th-er walk - in'. It's just

61 D♭ D♭Maj7 D♭6 D♭  
      know-ing that the world will not be curs-ing or for-giv-ing when I

65 E♭m  
      walk a-long some rail-road track and find that you're

71 E♭m E♭m(maj7) E♭m7 A♭7  
      mov-ing on the back - roads by the riv-ers of my mem'ry, and for

75 E♭m7 A♭7 D♭ A 7  
      ho-urs you're just gen-tle on my mind. Though the

81 D D Maj7 D 6 D  
      wheat fields and the clothes lines and the junk-yards and the high - ways come be-

85 E m E m E m(maj7)  
      tween us. And some oth-er wom - an's cry-in' to her

91 E m7 A 7 D  
      moth-er, 'cause she turned and I was gone. |

97 D D Maj7 D 6 D  
      still might run in si-lence, tears of joy might stain my face, and the

101 E m  
      sum-mer sun might burn me 'til I'm blind. But

107 E m E m(maj7) E m7 A 7  
not to where I can-not see you walk-in' on the back - roads by the

111 E m7 A 7 D B♭7  
riv-ers flow-ing gen-tle on my mind.

117 E♭ E♭Maj7 E♭6 E♭  
dip my cup of soup back from a gurg - lin' crack-lin' caul-dron in some

121 F m F m F m(maj7)  
train - yard. My beard a roughning coal pile and a

127 F m7 B♭7 E♭  
dir-ty hat pulled low a-cross my face. Through

133 E♭ E♭Maj7 E♭6  
cupped hands 'round the tin can, I pre-tend to hold you

136 E♭ F m  
to my breast and find that you're

141 F m F m(maj7) F m7 B♭7  
wait - ing from the back - roads by the riv-ers of my mem-ry, ev-er

145 F m7 B♭7 E♭ 1.  
smil-lin', ev-er gen-tle on my mind. Yes, you're

151 2. F m7 B♭7 (Keyboard) E♭ E♭Maj7/D F m7 B♭7 E♭  
Ev-er gen-tle on my mind.

Thank you very much.

Well, our time together has come to an end. We hope you've enjoyed your Valentine's Day celebration as we've reviewed some of the great songs from yesteryear.

We'll close with our final wish on this special day. We hope that our music on this special occasion has really put you "In The Mood."



2

N. C.

32

$E^{\flat}7 \quad E7 \quad E^{\flat}7 \quad E7 \quad E^{\flat}7 \quad E^{\flat}+ A^{\flat}6$

(Sax - adlib)

36

$A^{\flat}6 \quad A^{\flat}7 \quad D^{\flat}6 \quad D^{\flat}7 \quad A^{\flat}6$

43

$E^{\flat}7 \quad A^{\flat}6 \quad D^{\flat}6 \quad \boxed{1. \quad E7 \quad B^{\flat}m7}$

48

$\boxed{2. \quad E7 \quad E^{\flat}sus4 \quad A^{\flat}6} \quad B^{\flat}m7 \quad E7 \quad E^{\flat}9 \quad A^{\flat}6 \quad N.C. \quad E^{\flat}7$

51

$A^{\flat}6 \quad A^{\flat}7$

55

$D^{\flat}6 \quad D^{\flat}7 \quad A^{\flat}6$

59

$E^{\flat}7 \quad \boxed{1, 2, 3. \quad A^{\flat} \quad N.C.} \quad A^{\flat}6$

65

$\boxed{4. \quad A^{\flat}N.C. \quad D^{\flat} \quad N.C. \quad E^{\flat}7 \quad A^{\flat}.}$