



Set ValAB

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Love Is Just Around The Corner

Keyboard

(Keyboard)

Keyboard sheet music showing chords E♭, G♭°, B♭7, E♭, Fm, Fm7/E♭, Fm7(♭5)/D, and B♭7.

Keyboard sheet music showing chords F7, B7, E♭, C7, F7, B7, E♭Maj7, and 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

Keyboard sheet music showing chords F7, B7, E♭, C7, F9, B7, E♭6, and C7.

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

Keyboard sheet music showing chords Dm7, G7, Cm7, Dm7, G7, and Cm7.

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

Keyboard sheet music showing chords F7, F°7, F7, F°7, F7, and B7.

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

Keyboard sheet music showing chords F7, B7, E♭, C7, F7, B7, E♭, and C7.

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

Keyboard sheet music showing chords F7, B7, To Coda, E♭, C7, F9, B7, E♭6, and C7.

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

Keyboard sheet music showing chords E♭, C7, Fm9, B7, E♭, and (Keyboard) chords.

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.”

My Funny Valentine

F
Keyboard

(Sax)

1 G m 3 G m7³ 3 G m6³ 3

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 C 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)

1 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

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 G 7 C m B♭m7 A 7 A♭Maj7 D m7(♭5) G 7(♭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) G 7(♭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) G 7(♭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) Keyboard

A♭maj7 B♭m7 Cm7 B°7 B♭m7 E♭7 A♭ D♭maj7 Cm7 Fm7 B♭m7 E♭7

5 A♭ Fm Cm E♭m7 A♭7

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

9 D♭ D♭6 D♭maj7 B♭m6 Fm

13 B♭m7 A - pril rose that on - ly grows in the ear - ly spring. Love is Gm7(♭5) C7(♭9)

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

17 Fm Fm7 G7 C E♭7

gold - en crown that makes a man a king.

21 A♭ Fm Cm E♭m7 A♭7

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

25 D♭ D♭6 D♭maj7 B♭m6 Cm F7

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

29 B♭m B♭m7 Gm7(♭5) C7(♯5) F7(♯5) F7 B7 D♭m6

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

33 A♭/E♭ Fm 1. B♭m7 E♭9 A♭ B♭m7 E♭7

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

37 2. B♭m7 E♭9 A♭ (Sax) Fm7 B♭m7 E♭maj7 A♭maj7

a man - y splen-dored thing.

Love Is A Many-Splendored Thing

M

(Keyboard)

Keyboard

D^bmaj7 E^bm7 Fm7 E[°]7 E^bm7A^b7 D^b G^bmaj7 Fm7 B^bm7 E^bm7 A^b7

5 D^b B^bm Fm A^bm7 D^b7

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

9 G^b G^b6 G^bmaj7 E^bm6 B^bm A - pril rose that on - ly grows in the ear - ly Spring. Love is

13 E^bm7 Cm7(b5) F7(b9)

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

17 B^bm B^bm7 C7 F A^b7

gold - en crown that makes a man a king.

21 D^b B^bm Fm A^b7 D^b7

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

25 G^b G^b6 G^bmaj7 E^bm6 Fm B^b7

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

29 E^bm E^bm7 Cm7(b5) F7(#5) B^b7(#5) B^b7 E^b7 G^bm6

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

33 D^b/A^b B^bm 1. E^bm7 A^b9 D^b E^bm7 A^b7

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

37 2. E^bm7 A^b9 D^b (Keyboard) B^bm7 E^bm7 A^bmaj7 D^bmaj7

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)

Sheet music for "Besame Mucho" featuring vocal and piano parts. The vocal part is in soprano clef, and the piano part is in treble clef. The music is in common time.

Vocal Part:

- Measures 1-4: A m (D major), D m (A major), A m (D major), E7 (A7)
- Measures 5-8: A m (D major), E7 (A7), A m (D major), E7 (A7)
- Measures 9-11: A m6 (D major 6), D m6 (A major 6)
- Measures 12-14: A7(b9) (A7(b9)), D m6 (D major 6), E7(b9) (E7(b9))
- Measures 15-18: A m6 (D major 6), B m7 (B major 7), E7 (A7), A7 (A7), G/B (G/B), A7/C# (A7/C#), A7(b9) (A7(b9))
- Measures 19-22: D m6 (D major 6), A m (D major), A m/G (D major/G), F7 (F major 7), E7 (A7), A m6 (D major 6)
- Measures 23-26: Bes - a - me, mu - cho. (Besame Mucho), Each time I si cling fuer - a your esta kiss noch - e hear la mu - sic di - ma
- Measures 27-30: vine. vez. (vine. vez.), Bes - a - me, bes - a - me
- Measures 31-34: mu - cho. (mu - cho.), Hold Que ten - my dar mied - ling, and per -
- Measures 35-38: say der - that te, you'll per - al der - ways be des - mine. pues.

Piano Part:

- Measures 1-4: A m (D major), D m (A major), A m (D major), E7 (A7)
- Measures 5-8: A m (D major), E7 (A7), A m (D major), E7 (A7)
- Measures 9-11: A m6 (D major 6), D m6 (A major 6)
- Measures 12-14: A7(b9) (A7(b9)), D m6 (D major 6), E7(b9) (E7(b9))
- Measures 15-18: A m6 (D major 6), B m7 (B major 7), E7 (A7), A7 (A7), G/B (G/B), A7/C# (A7/C#), A7(b9) (A7(b9))
- Measures 19-22: D m6 (D major 6), A m (D major), A m/G (D major/G), F7 (F major 7), E7 (A7), A m6 (D major 6)
- Measures 23-26: Bes - a - me, mu - cho. (Besame Mucho), Each time I si cling fuer - a your esta kiss noch - e hear la mu - sic di - ma
- Measures 27-30: vine. vez. (vine. vez.), Bes - a - me, bes - a - me
- Measures 31-34: mu - cho. (mu - cho.), Hold Que ten - my dar mied - ling, and per -
- Measures 35-38: say der - that te, you'll per - al der - ways be des - mine. pues.

2015.02.15

25 D m6 A m6
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,
 ten - er - te muy ca mir - ar - me tus

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 -

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 ati."

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

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

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

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

46 F7 E7 A m6 E7
 make all my dreams come true. pues.

49 A m A m/G F7 E7 A m6
 Love me for - ev - er and make all my dreams come true. pues.

Que ten - go mied - do per - der - te, per - derte des -

Besame Mucho

M Keyboard

(Keyboard)

Sheet music for the song "Besame Mucho" featuring vocal parts and piano accompaniment. The music is in 2/4 time and includes lyrics in English and Spanish. Chords indicated include Dm, Gm, A7, Dm, A7, Dm6, Gm6, D7(♭9), Gm6, A7(♭9), Dm6, Em7, A7, D7, C/E, D7/F♯, D7(♭9), Gm6, Dm, Dm/C, B♭7, A7, Dm6, and various rests.

1 D m G m D m A 7
5 D m A 7 3 D m A 7
9 D m6 G m6
Bes - a - me, bes - a - me mu - cho.
12 — D 7(♭9) G m6 A 7(♭9)
Each time I cling to your kiss I hear mu - sic di -
Co - mo si fuer - a esta noch - e la ul - ti - ma
15 D m6 E m7 A 7 D 7 C/E D 7/F♯ D 7(♭9)
vine. Bes - a - me, bes - a - me
19 G m6 D m D m/C
mu - cho. Hold me, dar - ling, and per -
Que ten - my go - ddo, -
22 B♭7 A 7 D m6
say - that you'll al - ways be mine.
der - te, per - der - te des - pues.

25 G m6 D m6
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,
 ten - er - te tuy ca mir - ar - me tus

27 A7 D m6 D7(b9) G 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 -

30 D m6 E7 B7 A7
 hold - ing you close to me, whis-p'ring, "It's you I a - dore."
 na - na yo es - ta re - le - jos "Muy le - jos de - ti."

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

36 D7(b9) G m6 A7(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

39 D m6 E m7 A7 D7 C/E D7/F# D7(b9)
 through. Bes - a - me, bes - a - me

43 G m6 D m D m/C
 mu - cho. Love me for - ev - er and per -
 que ten - go mied - do per - der - te

46 B7 A7 D m6 A7
 make all my dreams come true.
 der - te, per - der - te des - pue.

49 D m D m/C B7 A7 D m6
 Love me for - ev - er and make all my dreams come true.
 que ten - go mied - do per - der - te des - pue.

Thank you. Are you having a good time?

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

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

Tennessee Waltz

F

(Keyboard Intro)

N.C.

Keyboard

13

18

25

32

39

F B^b A m C7/G F C7 F A7 ³

me. I re-mem-ber the night

B^b6 F

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

Dm7 Dm7 Gm7 C7 F

much I had lost. Yes, I lost my

F maj7 F7 B^b B°7

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

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

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

2 F F7 B^b B°7 F

waltz. the beau - ti - ful the

C7 B^b F/A C7/G F

Ten - nes-see Waltz.

Tennessee Waltz

M

(Keyboard Intro)

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

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

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

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

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

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

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

B♭ E♭ Dm F7/C B♭ F7 B♭ D7

me. I re-mem-ber the night

E♭6 B♭

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

Gm7 Gm7 Cm7 F7 B♭

much I had lost. Yes, I lost my

B♭maj7 B♭7 E♭ E°7

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

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

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

2 B♭ B♭7 E♭ E°7 B♭

waltz. the beau - ti - ful

F7 E♭ B♭/D F7/C B♭

Ten - nes - see Waltz.

Thank you 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^b7 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^bMaj7 E^b7

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 ¹B^b7 A7 D7 G7 C7

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

17 2.
B^b7 C7sus4 F6 B^b7 F6

off in the blue. Once I get you

20 D^bMaj7 D^b6 G^bMaj7 E^bm7

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

24 A^b7 D^b6 E^bm7 A^b7sus4

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

28 D^bMaj7 D^b6 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^b7 G m7 C7

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

40 FMaj7 F6 C m7 F7 B^bMaj7 E^b7

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

44 FMaj7 F6 B^b7 A m7(5) E^b7 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^bm7 G m7

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

58 G m7/C F F6 B^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
S
5 B♭Maj7 B♭6 D m7 D♭°7 C m7 F7
fly with me, let's fly, let's fly a-way. If
9 B♭Maj7 B♭6 F m7 B♭7 Pe-ru. In
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 D 7 G 7 C 7 F 7
on and fly with me, let's fly a-way. Come
fly with me, let's take

2. 17 E♭7 F 7sus4 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 F Maj7 D m7
up there, I'll be hold - ing you so near,

2

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."

Body And Soul

F
Keyboard

The musical score consists of two staves. The top staff represents the piano keyboard, showing chords and fingerings. The bottom staff represents the vocal part, with lyrics written below the notes. The score includes various chords such as D♭m, A♭/C, E7/B, (B)B♭m7, E♭7, B♭m7, F7(b9), A♭Maj7, D♭7, C m7, B°7, G m7(b5), C7, F m7, B♭m7, E♭7, A♭6, F7(b9), B♭m7, F7(b9), B♭m7, E7, A♭Maj7, D♭7, C m7, B°7, B♭m7, G m7(b5), C7, F m7, 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 believe 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^b°7

27 A m7 D 7 G 7 F#7 F 7 F 7(b9)

29 B^bm7 F 7(b9) B^bm7 E^b7 A^bMaj7 D^b7

32 C m7 B °7 B^bm7 G m7(b5) C 7

35 1. F m7 B^bm7 E^b7 A^b6 F 7(b9)

37 2. F m7 B^bm7 A° F 7

39 B^bm7 E^b7 E m(maj7) A^bMaj7

Body And Soul

M
Keyboard

1 G^bm D^b/F A 7/E E^b7 A^b7

5 E^bm7 B^b7(b9) E^bm7 A^b7 D^bMaj7 G^b7
My heart is sad and lone - ly. For you I sigh, for

8 Fm7 E^o7 E^bm7 C m7(b5) F7
you, dear, on - ly. Why have - n't you seen it?

11 B^bm7 E^bm7 A^b7 D^b6 B^b7(b9) E^bm7 B^b7(b9)
I'm all for you, bod - y and soul. I spend my days in

14 E^bm7 A^b7 D^bMaj7 G^b7 Fm7 E^o7
long - ing and won - d'ring why it's me you're wrong - ing.

17 E^bm7 C m7(b5) F7 B^bm7 E^bm7 A^b7 D^b6 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[#]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

Are you pre-tend - ing? It looks like the end - ing un - .

27 D m7 G7 C7 B7 B \flat 7 B \flat 7(b9)

less I can have one more chance to prove, dear.

29 Ebm7 B \flat 7(b9) Ebm7 A \flat 7 D \flat Maj7 G \flat 7

My life a wreck you're mak - ing. You know I'm yours for

32 Fm7 E \circ 7 Ebm7 Cm7(b5) F7

just the tak - ing I'd glad - ly sur - ren - der

35 1. B \flat m7 Ebm7 A \flat 7 3 D \flat 6 B \flat 7(b9)

my - self to you, bod - y and soul.

37 2. B \flat m7 Ebm7 D \circ 3 B \flat 7

my - self to you, bod - y and soul.

39 Ebm7 A \flat 7 Am(maj7) 3 D \flat Maj7

I'd give my - self to you, bod - y and soul.

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, 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

Chords:

- F, F7/A, B^b, B dim7, F/C, F7/E^b, D7(b9), D^b7, C9
- F, D m7, G m7, C7(b9), F, D m7, G m7, C7
- G m7, C7, F, D m7, G m7, C7
- F, F7/E^b, D7(b9), D^b7, C9
- F, B^b, FMaj9
- G m7, C7, FMaj9, F6
- E7/B, E7, A m, D m7, G7
- C Maj7, C[#]7, D m7, G7, C, C7
- F, D m7, G m7, C7(b9), F, D m7
- G m7, C7, F, D m7, G m7, C7
- F, D m7, G m7, C9

Lyrics:

last, my love skies has come a - long, blue,
the the skies a - bove are
my lone - ly days are o - ver, and life is like a
my heart was wrapped in clo - ver, the night I looked at
song. At you. I found the
dream that I can speak to, a dream that
I can call my own. I found a thrill to press my
cheek to, a thrill I've nev - er known. You
smiled and then the spell was cast.
and here we are in heav - en for you are mine at
last. (Sax) last.

Measure Numbers:

- 1. II
- 15
- 17
- 20
- 23
- 26
- 29
- 31

Other markings:

- 12/8
- D.S. al Coda
- To Coda
- 3/4 Coda

At Last

M

Keyboard

12/8 Feel

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

At

5 B♭ G m7 C m7 F7(♭9) B♭ G m7

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

8 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

15 C m7 F7 B♭Maj9 B♭6

dream that I can speak to, a dream that

17 A7/E A7 Dm G m7 C7

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

20 FMaj7 F♯7 G m7 C7 F F7

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

23 B♭ G m7 C m7 F7(♭9) B♭ G m7

smiled and then the spell was cast,

26 C m7 F7 B♭ G m7 C m7 F7 To Coda ♀

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

29 B♭ G m7 C m7 F9 D.S. al Coda

last. (Keyboard)

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."

I Can't Give You Anything But Love

Keyboard

(Keyboard)

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

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

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

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

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

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

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

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.

G m7 C m7 F Maj7 B♭Maj7

2.

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 F7 D.S. al Coda

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

Look at

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

tree, play, and or it feel like I'm cling - ing sound of your "hel - lo." That

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

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

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

11 1, E m7 A 7(b9) D m7 G7(b9) | 2, C Maj7 F m7

15 G m7 C7 G m7 C7(b9)

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

A♭Maj7 A°7 B♭m11 G° D♭Maj7 E♭7

There were

This section consists of a single staff in 4/4 time, starting with an A♭Maj7 chord. It includes a bass line and a treble line with eighth-note patterns. The chords are labeled above the staff: A♭Maj7, A°7, B♭m11, G°, D♭Maj7, and E♭7.

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

This section starts with a vocal entry at measure 5, featuring a bass line and a treble line. The lyrics "bells on the hill but I nev - er heard them ring - ing. No, I" are written below the notes. Chords are labeled above the staff: A♭Maj7, A°7, B♭m7, D♭m7, and G♭9.

9 A♭Maj7 C m7 3 B m7 B♭m7 E♭7 C m7 B 7 3 B♭m7 E♭7

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

This section continues the vocal line, with lyrics "nev - er heard them at all, till there was you. There were" appearing below the notes. Chords are labeled above the staff: A♭Maj7, C m7, B m7, B♭m7, E♭7, C m7, B 7, B♭m7, and E♭7. Measure numbers 9 and 13 are indicated at the beginning of the staff.

(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

This section continues the vocal line, with lyrics "birds in the sky but I nev - er saw them wing - ing. No, I" appearing below the notes. Chords are labeled above the staff: A♭Maj7, A°7, B♭m7, D♭m7, and G♭9. Measure number 13 is indicated at the beginning of the staff.

17 A♭Maj7 C m7 3 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

This section concludes the vocal line, with lyrics "nev - er saw them at all, till there was you. And there was" appearing below the notes. Chords are labeled above the staff: A♭Maj7, C m7, B m7, B♭m7, E♭7, A♭6, D♭m6, and A♭Maj7. Measure number 17 is indicated at the beginning of the staff.

21 D^bMaj7 D °7 A^bMaj7 F7
 mus - ic and there were won - der - ful ros - es, they tell me, in

25 B^bm7 C m7 D m7(♭5) B^bm7/E^b E^b7(♯5)
 sweet fra - grant mead-ows of dawn and dew. There was

29 A^bMaj7 A °7 B^bm7 To Coda ♩ D^bm7 G^b9
 love all a - round but I nev - er heard it sing - ing. No, I

33 A^bMaj7 C m7 B m7 B^bm7 E^b7 A^b6 D^bm6 A^b6 B^bm7 E^b7 D.S. al Coda
 nev - er heard it at all, till there was you. (Sax)

37 ♩ Coda D^b° G^b9 A^bMaj7 F m7 B^bm7 E^b7 A^b6 B^bm7 A Maj7 A^bMaj7
 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

This section consists of a single melodic line on a treble clef staff. It starts with a B♭Maj7 chord, followed by a B°7 chord, a C m11 chord, an A° chord, an E♭Maj7 chord, and a F7 chord. The lyrics "There were" are written below the staff.

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

This section continues the melodic line. It includes a B♭Maj7 chord, a B°7 chord, a C m7 chord, an E♭m7 chord, and an A♭9 chord. The lyrics "bells on the hill but I nev - er heard them ring - ing. No, I" are written below the staff.

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

This section continues the melodic line. It includes a B♭Maj7 chord, a D m7 chord, a D♭m7 chord, a C m7 chord, an F7 chord, a D m7 chord, a D♭7 chord, a C m7 chord, and an F7 chord. The lyrics "nev - er heard them at all, till there was you. There were" are written below the staff.

(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

This section continues the melodic line. It includes a B♭Maj7 chord, a B°7 chord, a C m7 chord, an E♭m7 chord, and an A♭9 chord. The lyrics "birds in the sky but I nev - er saw them wing - ing. No, I" are written below the staff.

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

This section continues the melodic line. It includes a B♭Maj7 chord, a D m7 chord, a D♭m7 chord, a C m7 chord, an F7 chord, a B♭6 chord, an E♭m6 chord, and a B♭Maj7 chord. The lyrics "nev - er saw them at all, till there was you. And there was" are written below the staff.

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

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^b/G G^b^o7 Fm7 B^b7

5 E^b G^b^o7 Fm7 B^b7 E^b

I am dream - ing, dear, of you,

9 E^b G^b^o7 Fm7 B^b7

day by day.

13 Fm7 E⁷ B^b/D B^b7

Dream - ing where the skies are blue

17 Fm7 C^o7 E^b

when they're grey.

21 G7 C m7

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

25 F7 B^b

still I wan - der on in dreams

29 C m C^o7 B^b G7

in the land of love, it seems,

33 Cm7 F7 B^b B^b7

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♭

eyes so true. Let me

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.

71 Fm7 D aug B♭7 E♭6

M
Keyboard

Let Me Call You Sweetheart

(Keyboard)

Keyboard musical score for "Let Me Call You Sweetheart". The score is in A-flat major (two flats) and common time (indicated by '3'). Chords are labeled above the staff at the beginning of each measure. The lyrics are written below the staff.

Chords:

- 1-4: A♭/C, B°7, B♭m7, E♭7
- 5-8: A♭, B°7, B♭m7, E♭7, A♭
- 9-12: A♭, B°7, B♭m7, E♭7
- 13-16: B♭m7, A°7, E♭/G, E♭7
- 17-20: B♭m7, F°7, A♭
- 21-24: C7, Fm7
- 25-28: B♭7, E♭
- 29-32: Fm, F°7, E♭, C7
- 33-36: Fm7, B♭7, E♭, E♭7

Lyrics:

I am dream - ing, dear, of you,
day by day.

Dream - ing where the skies are blue
when they're grey.

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

still I wan - der on in dreams

in the land of love, it seems,

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 Cm7 Dm Cm7/E♭ E° F7 N.C.
It had to be you,

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

9 C7 Gm7 C7 Gm7 C7
and fin-al-ly found the some-bod-y who could make me be true,

13 Cm7 F7 D7 Gm
could make me feel blue, and ev - en be glad,

17 C7 F7 F°7 F7 N.C.
just to be sad, think-ing of you. Some oth-ers I've seen

2

21 B♭ F aug B♭Maj7 G 7

might nev - er be mean, _____ might nev - er be cross

Musical score for 'For no-bod-y else'. The score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "or try to be boss, but they would-n't do. For no-bod-y else". The melody starts on C7, moves to G m7, then back to C7, G m7, C7, and finally G m.

29 E♭Maj7C m7 E♭m6 F 7 B♭Maj7D 7 G m7 B♭ø
— gave me a thrill, — with all your faults — I love you still. — It had to be you,

33 F7 C m F7 [1. B \flat B \flat^o] 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 F7 C m7 F7 C m7 F7 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,

Musical score for the vocal line "wonder-ful you" from the song "I'm Gonna Live It Up". The score includes lyrics, a treble clef, a key signature of B-flat major (two flats), a time signature of common time (indicated by 'C'), and a dynamic marking of forte (F). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features chords in B-flat major (B-flat 7, F major, B-flat 7) and B-flat minor (B-flat 7 N.C.). The keyboard part includes a melodic line with eighth and sixteenth notes, and a bass line with quarter notes.

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)

The musical score consists of two staves of musical notation for a keyboard instrument and a saxophone. The top staff is for the Keyboard, and the bottom staff is for the Saxophone. The music is in 4/4 time, with various key changes indicated by Roman numerals and sharps or flats. The lyrics are written below the notes, corresponding to the vocal part.

Keyboard Staff:

- Measures 1-2: B♭, E♭
- Measure 3: D m7
- Measure 4: C m7
- Measure 5: F 7
- Measure 6: B♭, A♭, G7, C m
- Measure 7: Cra-zy. I'm cra-z-y for feel-in' so lone-ly. I'm
- Measure 8: F 7, C♯7, B♭, B°7, C m7, F 7
- Measure 9: cra-z-y, cra-z-y for feel-in' so blue.
- Measure 10: B♭, A♭, G7, C m
- Measure 11: I knew you'd love me as long as you wanted, and then
- Measure 12: F 7, B♭, C m7, C♯dim7, B♭7/D
- Measure 13: some day, you'd leave me for some-bo-dy new.
- Measure 14: E♭6, E°7, B♭, B♭, A, B♭, B
- Measure 15: Wor-ry. Why do I let my-self wor-ry?
- Measure 16: C7, F 7, 3, F 7#5
- Measure 17: Won-drin', what in the world did I do, what did I do? I'm

Saxophone Staff:

The lyrics for the Saxophone staff are identical to the Keyboard staff, starting with "Cra-zy." and continuing through the final measure.

29 B♭ A♭ G7 3 C m

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 3 3 D m

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

41 F E m7 D m7 3 C♯°7 3 D m7 3 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 C 6

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

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^b A^b G

5 Cm7 F7 B^bMaj 7 Dm7(b5) G7(b9)

got you _____ un - der my skin. _____ I've

9 Cm7 F7 B^bMaj 7 Gm7

got you _____ deep in the heart of me, so

13 Cm7 F7 F7/E^b Dm7 G7

deep in my heart _____ that you're real - ly a part of me. I've

17 Cm7 F7 B^bMaj 7 Dm7(b5) G7(b9)

got you _____ un - der my Skin. _____ I've

21 Cm7 F7 B^bMaj 7 Dm7(b5) G7

tried so _____ not to give in. I've

25 Cm7(b5) F7(b9) A/B^b B^bMaj 7

said to my - self this af - fair nev-er will go so well. But

29 A m7 D7 F#G GMaj 7

why should I try to re - sist, when, ba - by, I know so well. I've

33 Cm7 F7 B^bMaj 7 Dm7(b5) G7

got you _____ un - der my skin. I'd

2

37 Cm7 3 — 3 — F7 3 — F7/E^b 3 — Dm7 3 — G7 3 — 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^b 3 — Dm7 3 — D^b7 3 — Cm7 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^bdim7 Dm7 G7
 know, lit - tle fool, _____ you nev-er can win? _____ Use your men -
 tal - i - ty! _____

49 Cm7 F7 B^b Fm7 B^b7
 Wake up to re - al - i - ty!" _____ But each

53 E^bMaj 7 A^b7 B^bMaj 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^b Dm7 G7 (Sax)
 got you _____ un-der my skin. _____

61 2 B^b Dm7(b5) G7(b9) Cm7 F7(b9) B^b Dm7(b5) G7(b9)
 skin. _____ I've got you _____ un-der my skin. _____ I've

67 Cm7 B maj 7 B^b Cm7 B9 B^bMaj 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(b5) C7(b9)
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(b5) C7(b9)
got you un - der my skin. I've

21 Fm7 B♭7 E♭Maj 7 Gm7(b5) C7
tried so not to give in. I've

25 Fm7(b5) B♭7(b9) D/E♭ E♭Maj 7
said to my - self this af - fair never 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(b5) C7
got you un - der my skin. I'd

2

37 Fm7 3 B^b7 3 B^b7/A^b 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^b7 3 B^b7/A^b 3 Gm7 3 G^b7 3 Fm7 B^b7 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^bdim7 Gm7 C7

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

49 Fm7 B^b7 E^b B^bm7 E^b7

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

53 A^bMaj 7 D^b7 E^bMaj 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^b7(b9) 1 E^b Gm7 C7 (Keyboard)

got you _____ un-der my skin. _____

61 2 E^b Gm7(b5) C7(b9) Fm7 B^b7(b9) E^b Gm7(b5) C7(b9)

skin. _____ I've got you _____ un-der my skin. _____ I've

67 Fm7 E maj7 E^b Fm7 E9 E^bMaj 9

got you _____ un-der my skin. _____

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

$A^{\flat}6 \quad \quad \quad A^{\flat}7 \quad D^{\flat}6 \quad D^{\flat}7 \quad A^{\flat}6$

43

$E^{\flat}7 \quad \quad \quad A^{\flat}6 \quad D^{\flat}6 \quad \boxed{1. \quad E7 \quad B^{\flat}m7}$

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

$A^{\flat}6 \quad \quad \quad A^{\flat}7$

55

$D^{\flat}6 \quad D^{\flat}7 \quad A^{\flat}6$

59

$E^{\flat}7 \quad \quad \quad \boxed{1, 2, 3. \quad A^{\flat} \quad N.C.} \quad A^{\flat}6$

65

$\boxed{4. \quad A^{\flat} \quad N.C.} \quad D^{\flat} \quad N.C. \quad E^{\flat}7 \quad A^{\flat.}$