

Set W

Last revised: 2021.06.12

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Vocal-1st & 3rd,
Sax-2nd

I'm Just Wild About Harry

Keyboard

(Sax) F G7 B^b7 C7 /D /E^b /E

9 F Gm7 C7
I'm just wild a - bout Har - ry, _____ and Harry's wild

14 a - bout me. The heav - 'nly bliss - es

19 Gm7 B^bm6 F Caug F C7
of his kiss - es fills me with ec sta - sy. He's

25 Gm7 F G7 C7
sweet just like choc - 'late can dy or like the hon -

30 Dm Gm G7
- ey from a bee. Oh, I'm just wild a - bout

35 A m D 7 1, 2.
Gm7 C7 F Gm7 C7
Har - ry, and he's just wild a - bout me.

41 3.
Gm7 B^bm7 Gm7 C7
he's just wild a - bout, can - not do with-out, he's just wild a - bout

47 A A 7 Gm7 C7
me. Yes, Har - ry's wild a - bout

53 F Gm A m Gm F C7 F
me.

Good evening. We're so very glad to be back with you again. It's always a fun time for us when we come to play for you here.

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

Our opening selection, "I'm Just Wild About Harry" was written way back in 1921 for the show "Shuffle Along." Then, in 1948, it became the campaign song for which president? You're right - Harry Truman.

We'll switch gears for our next selection. It's a waltz that was written even earlier, back in 1903, but the lyrics weren't added until 1954. Billy Vaughn had the recording that reached #2 on the charts that year. Here's our version of "Melody Of Love."

Melody Of Love

F

Keyboard

(Sax)

C/E E[♭]7 D m7 G7
 5 C C maj7 D m/A A 7 D 7
 Hold me in your arms, dear, dream with me.
 13 G G⁷ G7 C C[#]7 D m11 G7
 Crad - led by your kiss - es ten - der - ly.
 21 C C maj7 D m/A A 7 D 7
 While a choir of angels from above
 29 G G7 G6 G7 C F C (Sax)
 sing our mel - o - dy of love
 37 F F maj7 Gm/D D 7 G7
 45 C C⁷ C7 F F[#]7 G7
 While a choir of angels from above
 53 C C maj7 D m/A A 7 D 7
 sing our mel - o - dy of love
 61 G G maj7 G7 G6 C (Sax) F C
 sing our mel - o - dy of love

Melody Of Love

M

Keyboard

(Keyboard)

F/A A[♭]⁹ Gm7 C7

5 F F maj7 Gm/D D7 G7

Hold me in your arms, dear, dream with me. _____

13 C C⁹ C7 F F♯⁹ Gm11 C7

Crad - led by your kiss - es ten - der - ly. _____

21 F F maj7 Gm/D D7 G7

While a choir of ang - els from a - bove _____

29 C C7 C6 C7 F B[♭] F

(Keyboard)
sing our mel - o - dy of love. _____

37 B[♭] B[♭]maj7 Cm/G G7 C7

45 F F⁹ F⁹. B[♭] B⁹ C7

53 F F maj7 Gm/D D7 G7

While a choir of ang - els from a - bove _____

61 C C maj7 C7 C6 C7 F (Keyboard) B[♭] F

sing our mel - o - dy of love. _____

Thank you.

We'll pick up the tempo with our next selection, written way back in 1914. The hit record of the song was recorded by Debbie Reynolds - remember Debbie - in 1951. This is a story of two members of the ape family. a monkey and a chimp, who get married by a baboon and go on a honeymoon. Anyone got a guess as to the title of this song? Right - "Aba Daba Honeymoon."

Aba Daba Honeymoon

F

(Sax)

F Dm7

Gm

C7

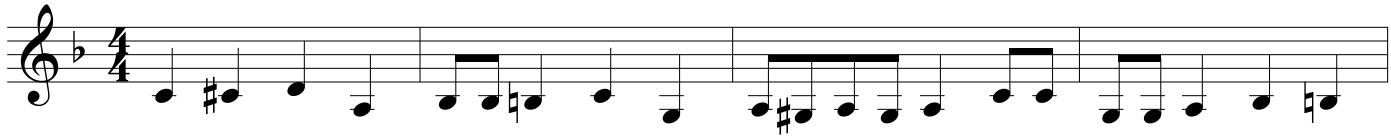
F

Dm7

Gm7

C7

Keyboard



5 F



9

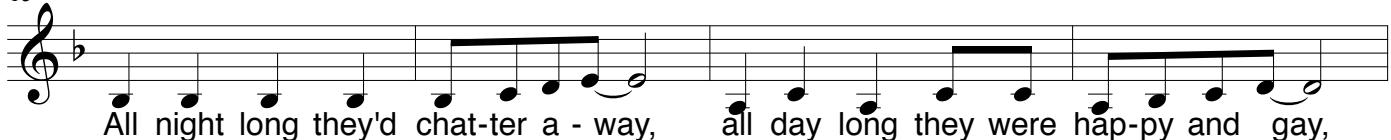
Gm7

C7



13

F

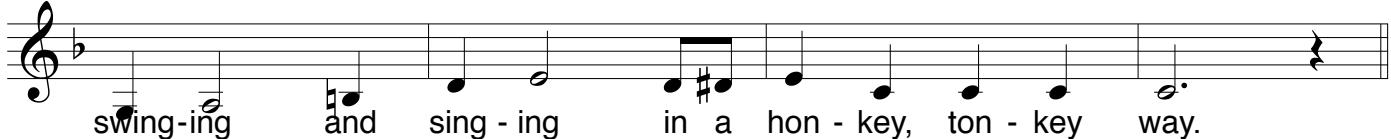


17

G7

C

C7



21

F



25

A7

A^bo

A7

Dm

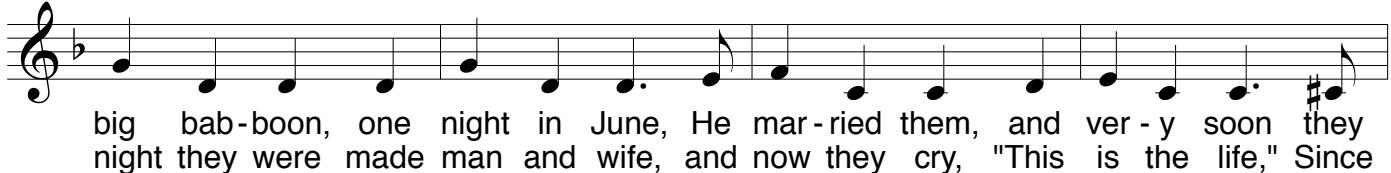


29

Gm/B^b

E 7/B F/C

F



33 G7 c7 1.
F C7

went up - on their ab - a, dab - a, hon - ey - moon.
they came from their ab - a, dab - a, hon - ey

37 2. F Gm/B♭ E7/B

moon. well, ev - 'ry mon - key needs a gen - tle wife to

41 F/C F G7

peel his ba-na-nas with a pock - et knife. and have a ball at spend-ing all his

44 C7 (Sax) G7 C7

ab - a, dab - a, mon - ey,

47 G7 C7 (Sax) G7

Ev - 'ry - bod - y's got to have an ab - a, dab - a, hon ey.

50 C7 G7 C7

Oh, let's go soon on an ab - a, dab - a, hon ey,

53 F B♭ F

moon, a hon - ey-moon!

Aba Daba Honeymoon

M

(Keyboard)

B♭ Gm7 Cm F7 B♭ Gm7 Cm7 F7

1 B♭ Gm7 Cm F7 B♭ Gm7 Cm7 F7

5 B♭

"Ab-a, dab-a, dab-a, dab-a, dab-a, dab," said the chimp-ie to the monk.

9 Cm7 F7

"Bab-a, dab-a, dab-a, dab-a, dab-a, dab," said the mon-key to the chimp.

13 B♭

All night long they'd chat-ter a - way, all day long they were hap-py and gay,

17 C7 F F7

swing-ing and sing - ing in a hon ton - key way.

21 B♭

"Ab-a, dab-a, dab-a, dab-a, dab-a, dab," means "Monk, I love but you."

25 D7 D♭ D7 Gm

"Bab-a, dab-a, dab," in mon-key talk, means "Chimp, I love you, too." Then the One ___

29 Cm/E♭ A 7/E B♭/F B♭

big bab-boon, one night in June, He mar-ried them, and ver - y soon they
night they were made man and wife, and now they cry, "This is the life," Since

33 C7 f7 1. B♭ F7

went up - on their ab - a, dab - a, hon - ey - moon.
they came from their ab - a, dab - a, hon - ey

37 2. B♭ Cm/E♭ A7/E

moon. well, ev -'ry mon - key needs a gen - tle wife to

41 B♭/F B♭ C7

peel his ba-na-nas with a pock - et knife. and have a ball at spend-ing all his

44 F7 C7 F7

ab - a, dab - a, mon - ey, (Keyboard)

47 C7 F7 C7

Ev -'ry - bod - y's got to have an ab - a, dab - a, hon ey. (Keyboard)

50 F7 C7 F7

Oh, let's go soon on an ab - a, dab - a, hon ey,

53 B♭ E♭ B♭

moon, a hon - ey-moon!

Thank you.

In 1957, Jimmy Duncan composed a song that spent 4 weeks in the #1 position on the country music chart. Bobby Vinton and Frankie Avalon recorded the song in 1963.

Here we go with our version of “You Are My Special Angel.”

12/8 feel throughout

You Are My Special Angel

F

Keyboard

(Sax) F — 3 — Dm7 — 3 — Gm7 — 3 — C7 — 3 — F — 3 — Dm7 — 3 — Gm7 — 3 — C7 — 3 —

5 F Dm Am Gm7/B^b C7 F F#7

You are my spec - ial an - gel sent from up a - bove.

9 Gm C6 F /E Dm G7 C7

The Lord smiled down on me and sent an an-gel to love.

13 F Dm Am Gm7/B^b C7 F F#7

You are my spec - ial an - gel, right from par - a - dise.

17 Gm C6 F /E Dm Gm7 G° F

I know that you're an an-gel, hea-ven is in your eyes. A

21 Gm7 C7 Am7 Fmaj7 Gm7 C7

smile from your lips brings the sum-mer sun-shine, the tears from your eyes bring the

24 Am7 F6 Am G#7 N.C. Am G#7 N.C. G7 Gm7 C7

rain. I feel your touch, your warm em-brace, and I'm in hea-ven a - gain.

29 F Dm Am Gm7/B^b C7 F F#7

You are my spec - ial an - gel through e - ter - ni - ty.

33 Gm F /E Dm Gm7 C7 F C7

I'll have my spec - ial an - gel here to watch o - ver me.

2 (Sax)

37 F Dm Am Gm7/B♭ C7 F F♯7 Gm C6 F /E Dm

43 G7 C7 F Dm Am Gm7/B♭ C7

48 F F♯7 Gm C6 F /E Dm Gm7 G° F

53 Gm7 C7 Am7 F maj7 A
smile from your lips brings the sum - mer sun-shine, the

55 Gm7 C7 Am7 F6 Am G♯7 N.C.
tears from your eyes bring the rain. I feel your touch, your

58 Am G♯7 N.C. G7 Gm7 E♭ D
warm em-brace, and I'm in hea - ven a - gain.

61 G Em Bm Am7/C D7 G G♯7
You are my spec - ial an - gel through e - ter - ni - ty.

65 Am G /F♯ Em Am7 D7 B B°7
I'll have my spec - ial an-gel here to watch o - ver me

69 Am D7 G (Sax) C Cm
here to watch o - ver me.

73 G G6

12/8 feel throughout

You Are My Special Angel

M

Keyboard

(Keyboard)

B^b Gm7₃ Cm7₃ F7₃ B^b Gm7₃ Cm7₃ F7₃

5 B^b Gm Dm Cm7/E^b F7 B^b B°7

You are my spec - ial an - gel sent from up a - bove.

9 Cm F6 B^b /A Gm C7 F7

The Lord smiled down on me and sent an an-gel to love.

13 B^b Gm Dm Cm7/E^b F7 B^b B°7

You are my spec - ial an - gel, right from par - a - dise.

17 Cm F6 B^b /A Gm Cm7 C° B^b

I know that you're an an-gel, hea-ven is in your eyes. A

21 Cm7 F7 Dm7 B^bmaj7 Cm7 F7

smile from your lips brings the sum-mer sun-shine, the tears from your eyes bring the

24 Dm7 B^b6 Dm C[#]7 N.C. Dm C[#]7 N.C. C7 Cm7 F7

rain. I feel your touch, your warm em-brace and I'm in hea-ven a-gain.

29 B^b Gm Dm Cm7/E^b F7 B^b B°7

You are my spec - ial an - gel through e - ter - ni - ty.

33 Cm B^b /A Gm Cm7 F7 B^b F7

I'll have my spec - ial an-gel here to watch o - ver me.

2
(Keyboard)

37 B♭ Gm Dm Cm7/E♭ F7 B♭ B°7 Cm F6 B♭ /A Gm

43 C7 F7 B♭ Gm Dm Cm7/E♭ F7

48 B♭ B°7 Cm F6 B♭ /A Gm Cm7 C° B♭

53 Cm7 F7 Dm7 B♭maj7 A

smile from your lips brings the sum - mer sun-shine, the

55 Cm7 F7 Dm7 B♭6 Dm C♯7 N.C. 3 C♯7 N.C. 3

tears from your eyes bring the rain. I feel your touch, your

58 Dm C♯7 N.C. 3 C7 3 Cm7 A♭ G

warm em-brace, and I'm in hea - ven a - gain.

61 C Am Em Dm7/F G7 C C♯7

You are my spec - ial an - gel through e - ter - ni - ty.

65 Dm C /B Am Dm7 G7 E E°7

I'll have my spec - ial an-gel here to watch o - ver me

69 Dm G7 C (Keyboard) F Fm

here to watch o - ver me.

73 C C6

This musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time. It includes lyrics and chords such as B♭, Gm, Dm, Cm7/E♭, F7, B♭, B°7, Cm, F6, B♭, /A Gm, C7, F7, B♭, Gm, Dm, Cm7/E♭, F7, B♭, B°7, Cm, F6, B♭, /A Gm, Cm7, C°, B♭, Cm7, F7, Dm7, B♭maj7, A, tears, from your eyes, bring the rain, I feel, your touch, your, warm, em-brace, and I'm, in hea - ven, a - gain, You, are, my, spec - ial, an - gel, through, e - ter - ni - ty, I'll, have, my, spec - ial, an-gel, here, to, watch, o - ver, me, here, to, watch, o - ver, me, C, C6. The bottom staff is for piano, indicated by a treble clef and a key signature of one sharp. It includes chords such as Dm, G7, C, C♯7, Am, Dm7/F, G7, E, E°7, and Fm. The score is numbered 2, 37, 43, 48, 53, 55, 58, 61, 65, 69, and 73.

Thank you.

We'll go to the year 1953 for a song originally recorded by Georgia Gibbs, peaking at #5 on the charts that year. It's a country song that describes the rather sad condition that people in love sometimes find themselves in.

_____ and I will join forces to tell you about sad situation with this song titled "Seven Lonely Days."

VOCAL DUET

Seven Lonely Days

Keyboard

4 E♭ A♭ Gm B♭

5 Eb E♭7 A♭ Eb
(F) Sev-en lone - ly han - kies days blue make I one filled lone - ly with my week. tears.

9 B♭7 E♭ A♭ Eb
Sev-en lone - ly let - ters, nights too, make I one filled lone - ly with my me. fears.

13 Eb A♭ Eb
Ev - er since the time you told me we were through.
Guess it nev - er pays to make your lov - er blue.

17 B♭7 E♭ A♭ Eb To Coda ♪
Sev-en lone - ly days, I cried and cried for you. (M) Oh, my dar - ling, you're

21 B♭7 E♭ A♭ F7
cry - ing, "Boo, hoo, hoo, hoo." There's no use in de -

25 B♭7 F7 B♭7 E♭
ny - ing I cried for you. It was your fav - or - ite

29 E♭ A♭ F7 3
pas - time mak-ing me blue. Last week was the

33 B♭7 F7 B♭7 E♭ A♭ F7 3
last time I cried for you. D.S. al Coda

∅ Coda

37 E♭ E♭7 A♭ E♭
 (F) Sev-en lone - ly days make one lone - ly week.
 37 (M) cry - ing, "Boo, hoo, hoo, hoo." There's no use in de -

41 B♭7 E♭ A♭ E♭

Sev-en lone - ly nights make one lone-ly me.

41 ny - ing I cried for you. It was your fav - or-ite

This image shows a musical score for a lullaby. The top staff is in B-flat major (Bb7 chord) and the bottom staff is in G major (E major chord). The lyrics are: "Sev-en lone - ly nights make one lone-ly me." followed by a repeat sign and "ny - ing I cried for you. It was your fav - or-ite". The music consists of two staves with corresponding lyrics underneath each note. The top staff starts with a Bb7 chord, followed by a melodic line with notes on Bb, A, G, and F. The bottom staff starts with an E major chord, followed by a melodic line with notes on E, D, C, and B. The lyrics are aligned with the notes, with 'nights' having a melodic line above it. The music is in common time, indicated by a 'C' at the beginning of each staff.

49 B♭7 E♭ A♭ E♭ B7

Sev-en lone - ly days, I cried and cried for you.

49 last time I cried for you.

53 E E7 A E
(F) Sev-en han - kies blue I filled with my tears.

57 B7 E A
Sev en let - ters, too, I filled with my

60 E E7
fears. Guess it nev - er pays to

60 3 (M) It was your fav - or-ite pas - time mak-ing me

63 A E B7
make your lov - er blue. Seven lone - ly days, I

63 3 blue. Last week was the last time I cried for

67 E A E B7 E A E B7
cried and cried for you. I cried and cried for you. I

67 3 you. I cried and cried for you. I

71 E E A B7 E A E E
cried, yes I cried for you. I

71 3 cried, yes I cried for you. I

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano range, and the piano part is in basso continuo range. The score includes lyrics for each staff, with some lines starting with '(F)', 'Sev en', or '(M)'. Chords are indicated above the staff at the start of each measure. Measure numbers 53, 57, 60, 63, and 71 are explicitly marked. Measure 60 includes a three-measure repeat sign. Measure 63 includes a three-measure repeat sign. Measure 71 includes a three-measure repeat sign. The music is in common time, and the key signature changes between E major and B7 (B major 7th chord).

Thank you very much.

Our next selection was written in 1955 and became a hit recording for the Four Lads. Remember those guys? Their recording peaked near the top of the charts in 1956.

The song uses a common idiom of the era to describe a person's relationship with his or her true love.

Here's our version of "No, Not Much."

No, Not Much

F

Keyboard

(Sax)

B^b Dm7 E^b Cm7 F Faug

5 B^b Eb⁷ B^b/D B⁷ Cm7 F7 Cm7 F7
I don't want my arms a-round you, no, not much.

9 B^b Eb⁷ B^b/D B⁷ Cm7 F7 Cm7 F7
I don't bless the day I found you, no, not much.

13 B^b Eb⁷ E^b B^b
I don't need you like the stars don't need the sky.

17 C7 Gm7 C7 Cm7 F7
I won't love you long-er than the day I die.

21 B^b Eb⁷ B^b/D B⁷ Cm7 F7 Cm7 F7
You don't please me when you squeeze me, no, not much.

My

25 Fm6 Fm7 Fm6 F7 Cm7
head's the light-est from your ver-y slight-est touch.

29 E^b Eb^m Dm7(b5) G7
Ba-ba, if you ev-er go, could I take it? May-be so.

33 Cm F7 Cm7/F F7(b9) B^b
Ah, but would I like it, no, not much.

2

(Sax)

37 B^b E^{b7} B^{b/D} B^{°7} Cm7 F7 Cm7 F7

41 B^b E^{b7} B^{b/D} B^{°7} Cm7 F7 Cm7 F7

45 B^{b7} E^{b7} E^b
Like a ten cent so - da does - n't cost a dime,

49 C7 Gm7 C7 Cm7 F7
I don't want you near me, on - ly all the time.

53 B^b E^{b7} B^{b/D} B^{°7} Cm7 F7 Cm7 F7
You don't thrill me when you hold me, no, not much. My

57 Fm6 Fm7 G7 Cm7
brain get's haz - y from your cool and craz - y touch.

61 E^b E^{b_m} Dm7 G7
Ba - by, if you ev - er go, could I take it? May-be so.

65 Cm F7 Cm7/F F7(9) Dm7(b5) G7(9)
Ah, but would I like it, no, not much.

69 Cm B7 B^{b6}
No, not much.

2014.08.17

No, Not Much

M

(Keyboard)

D♭

Fm7

G♭

E♭m7

A♭

A♭aug

Keyboard



5 D♭ /B♭ G♭°7 D♭/F /E♭ D°7 E♭m7 A♭7

I don't want my arms a-round you, no, not much.

9 D♭ /B♭ G♭°7 D♭/F /E♭ D°7 E♭m7 A♭7

I don't bless the day I found you, no, not much.

13 D♭ /D♭ D♭7/D♭ /D♭ A° G♭

I don't need you like the stars don't need the sky.

17 F /F F7/F /F E♭m7 A♭7

I won't love you long - er than the day I die.

21 D♭ /B♭ G♭°7 D♭/F /E♭ D°7 E♭m7 A♭7 /G♭

You don't please me when you squeeze me, no, not much. My

25 F°7 B♭7 B♭7 E♭m7 B♭7 E♭m7

head's the light - est from your ver - y slight - est touch.

29 G♭ D♭ G♭/D♭ D♭ A♭7/G♭ A°7/D♭ Fm7 F7 Em7 B♭7

Ba-by, if you ev - er go, could I take it? May-be so.

33 E♭m/B♭ /B♭ A♭7 D♭

Ah, but would I like it, no, not much.

2

(Keyboard)

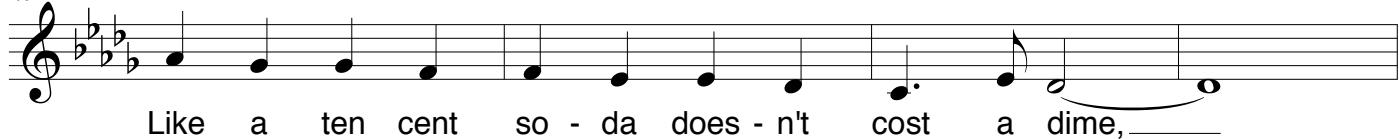
37 D♭ /B♭ G♭°7 D♭/F /E♭ D°7 E♭m7 A♭7



41 D♭ /B♭ G♭°7 D♭/F /E♭ D°7 E♭m7 A♭7

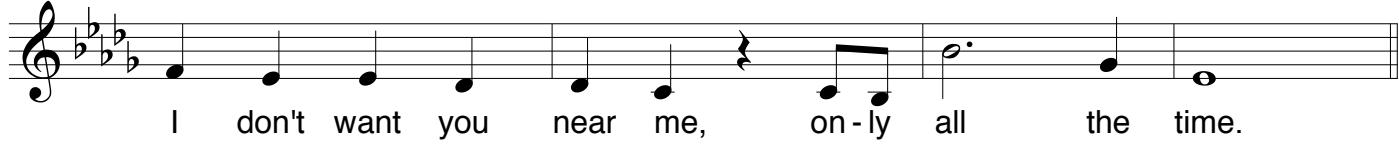


45 D♭ /D♭ D♭7/D♭ /D♭ A° G♭



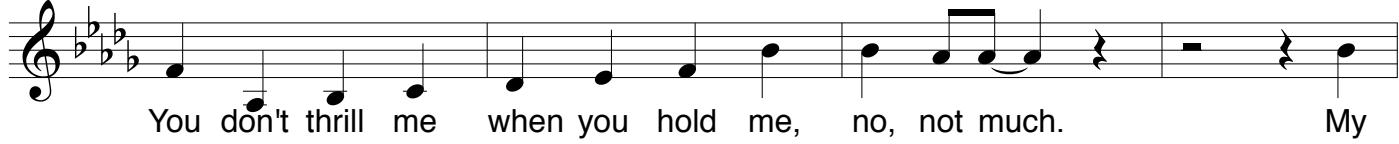
Like a ten cent so - da does - n't cost a dime,

49 F /F F7 F E♭m7 A♭7



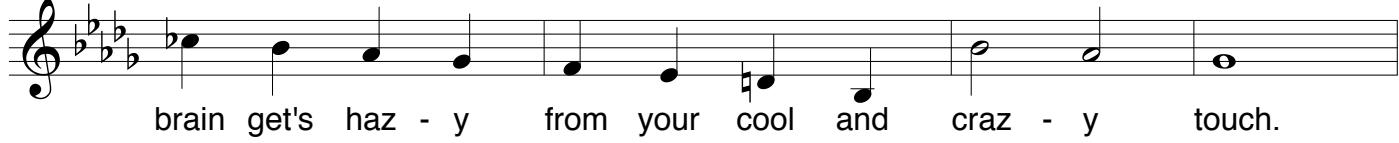
I don't want you near me, on - ly all the time.

53 D♭ /B♭ G♭°7 D♭/F /E♭ D°7 E♭m7 A♭7 /G♭



You don't thrill me when you hold me, no, not much. My

57 F°7 B♭7 B♭7 E♭m7 B♭7 E♭m7



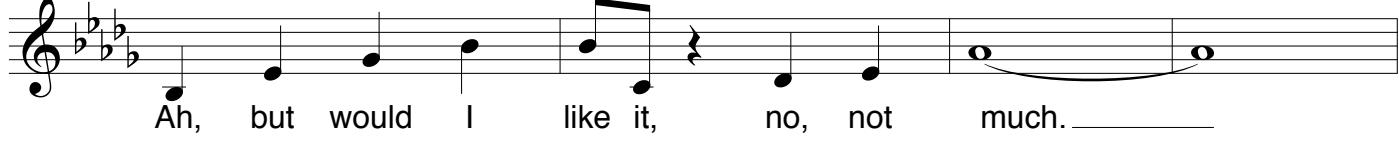
brain get's haz - y from your cool and craz - y touch.

61 G♭ D♭ G♭/D♭ D♭ A♭7/G♭ A°7/D♭ F m7 F7 E m7 B♭7



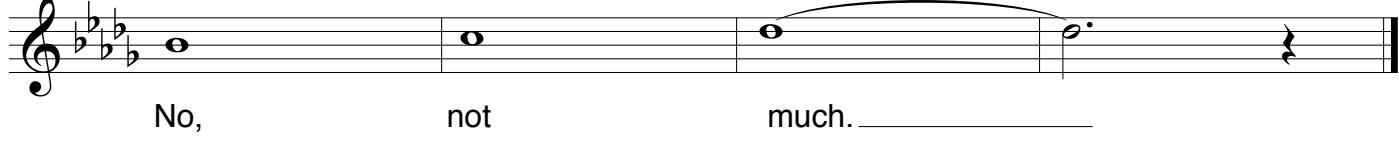
Ba - by, if you ev - er go, could I take it? May-be so.

65 E♭m/B♭ /B♭ A♭7 /A /G♭ F m7 /E♭ B♭7/D /B♭



Ah, but would I like it, no, not much.

69 E♭m D7 D♭6



No, not much.

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

We'll really switch gears for our next selection. It's a type of music near and dear to my heart. By now, many of you know that I come from a Czech background. So, what kind of music do you think is my favorite type of music. You got it - a polka.

This next song was written in 1941 and it's been recorded by such artists as Perry Como, Gene Autry, Bing Crosby, Ray Charles, and a whole host of others.

Here we go with our version of this American polka celebrating the attributes of a great state down south. We're going on a trip "Deep In The Heart Of Texas."

VOCAL DUET

Deep In The Heart Of Texas Polka

(Keyboard)

Keyboard

G G7 C C°7 G Em7 D D7
(M) The

5 G (Clap) D7
stars at night are big and bright deep in the heart of Tex-as. The

13 A m7 D7 G G7
prair-ie sky is wide and high deep in the heart of Tex-as. (F) The

21 C G7
rab-bits rush a-round the brush deep in the heart of Tex-as. The

29 D m7 G7 C C7 (Sax)
tumble-weeds have gone to seed deep in the heart of Tex-as.

37 F C7

45 G m7 C7 F F7
(F) The

53 B♭ F7
coy-otes wail a-long the trail deep in the heart of Tex-as. The

2

61

cow-boys cry ki - yip-pee-yi deep in the heart of Tex-as. (Keyboard)

69

E-flat

77

Fm7 B-flat7 E-flat C7
(M) The

85

sage in bloom is like per-fume deep in the heart of Tex-as. Re-

93

Gm7 C7 F F7
minds me of the one I love. deep in the heart of Tex-as. (F) The

101

B-flat

cactus plants are hard on pants deep in the heart of Tex-as. That's

109

Cm7 F7 B-flat
why, per-haps, cow-boys wear chaps deep in the heart of Tex-as.

117

F7 B-flat E-flat F7 B-flat
(Both) Deep in the heart of Tex-as.

Thank you very much.

We'll slow things down a bit with our next selection written back in 1953. The biggest hit version of the song was by the DeCastro Sisters, but Frank Sinatra recorded a version in 1984.

Here we go with our version of this love song called "Teach Me Tonight."

Teach Me Tonight

F

Keyboard

(Sax) F₆ D₇ Gm₇ C₆ C₇₍₅₎

Did you say I've got a

5 F maj7 B^b7 A m7 D 7sus 4-3 Gm7 C7 A m7(b5) D 7

lot to learn? Well, don't think I'm try-ing not to learn. Since this is the per-fect

9 Gm7 C7 F maj7 Gm7 C7

spot to learn, teach me to - night. Start-ing with the A. B.

13 F maj7 B^b7 A m7 D 7sus 4-3 Gm7 C7 A m7(b5) D 7

C. of it, right down to the X. Y. Z. of it, help me solve the mys-ter-

17 Gm7 C7 F maj7 E^b9 F maj7 A m G[#]m

y of it. Teach me to - night. The sky's a

21 Gm7 C7 F[#]7 Gm7 C7 F6

black-board high a - bove you. If a shoot-ting star should climb, I'll use that

25 B m7(b5) E 7(b9) A m A m7 D m7 G 7 C7 C7(5)

star to write "I love you," a thous-and times a-cross the sky. One thing is-n't ver-y

29 F maj 7 B^b7 A m7 D 7sus 4-3 G m7 C7 A m7(b5) D 7

clear, my love. Should the teacher stand so near, my love? Grad-u-a-tion's al-most

33 G m7 C7 F F^o7 F maj 7 (Sax) A m A^b m

here, my love. Teach me to - night.

37 G m7 C7 F maj 7 F[#]7 G m7 C7 F 6 B m7(b5) E 7(b9)

42 A m A m7 D m7 G 7 E m (Keyboard) E^o7 A 7 D 7 D 7(#5)

One thing is-n't ver-y

47 G maj 7 C7 B m7 E 7sus 4-3

clear, my love. Should the teach - er stand so

49 A m7 D 7 B m7(b5) E 7 A m7

near, my love? Grad - u - a - tion's al - most here, my love.

52 A m7 D 9 G (Sax) A m9 A^b maj 7 G 6

Teach me, please teach me to - night.

M

Keyboard

Teach Me Tonight

(Keyboard)

Keyboard chords: B♭6, G7, Cm7, F6, F7(♯5).

Did you say I've got a

Keyboard chords: B♭maj7, E♭7, Dm7, G7sus4-3, Cm7, F7, Dm7(♭5), G7.

lot to learn? Well, don't think I'm try-ing not to learn. Since this is the per-fect

Keyboard chords: Cm7, F7, B♭maj7, Cm7, F7.

lyrics: spot to learn, teach me to - night. Start-ing with the A. B.

Keyboard chords: B♭maj7, E♭7, Dm7, G7sus4-3, Cm7, F7, Dm7(♭5), G7.

lyrics: C. of it, right down to the X. Y. Z. of it, help me solve the mys-ter-

Keyboard chords: Cm7, F7, B♭maj7, A♭9, B♭maj7, Dm, C♯m.

lyrics: y of it. Teach me to - night. The sky's a

Keyboard chords: Cm7, F7, B♭maj7, B°7, Cm7, F7, B♭6.

lyrics: black-board high a - bove you. If a shoot-ting star should climb, I'll use that

Keyboard chords: Em7(♭5), A7(♭9), Dm, Dm7 Gm7, C7, F7, F7(♯5).

lyrics: star to write "I love you," a thou-sand times a-cross the sky. One thing is-n't ver-y

2

29 $B^{\flat}\text{maj7}$ $E^{\flat}7$ $Dm7$ $G7\text{sus 4-3}$ $Cm7$ $F7$ $Dm7(\flat 5)$ $G7$

clear, my love. — Should the teacher stand so near, my love? — Grad-u-a-tion's al-most

33 $Cm7$ $F7$ B^{\flat} $B^{\flat}7$ $B^{\flat}\text{maj7}$ Dm $C^{\sharp}m$
(Keyboard)

here, my love. Teach me to - night.

37 $Cm7$ $F7$ $B^{\flat}\text{maj7}$ $B^{\circ}7$ $Cm7$ $F7$ $B^{\flat}6$ $Em7(\flat 5)$ $A7(\flat 9)$

42 Dm $Dm7$ $Gm7$ $C7$ Am $A^{\circ}7$ $D7$ $G7$ $G7(\sharp 5)$

One thing is-n't ver-y

47 $C\text{maj7}$ $F7$ $Em7$ $A7\text{sus 4-3}$

clear, my love. — Should the teach - er stand so

49 $Dm7$ $G7$ $Em7(\flat 5)$ $A7$ $Dm7$

near, my love? — Grad - u - a - tion's al - most here, my love.

52 $Dm7$ $G9$ C (Keyboard) $Dm9$ $D^{\flat}\text{maj7}$ $C6$

Teach me, please teach me to - night. —

Thank you. Thank you very much.

Now it's time to feature an artist from yesteryear. See if you can guess who I'm describing. She was born in 1917 and died in 1996. She was known as the "First Lady Of Song." (Pause) She was also known as the "Queen Of Jazz." (Pause). You got it - Ella Fitzgerald. Over the course of her 59 years of recordings, she won 13 Grammy awards, was awarded the National Medal of Arts by President Reagan, and awarded the Presidential Medal of Freedom by President George H. W. Bush.

We'll play three of Ella's most famous selections today. The first began as a children's nursery rhyme in the late 1800s, but Ella turned it into a song which became her first big hit in 1938. It was inducted into the Grammy Hall Of Fame in 1986.

Here's _____ to sing Ella's big hit - "A Tisket A Tasket."

F

Keyboard

(1st page, Vocal 1st time,
Instrumental, 2nd time)

A Tisket A Tasket

1 A^b /F D^b E^{b7} A^b /F D^b E^{b7}

5 A^b C°

tis - ket a tas - ket, a green and yel - low bas - ket.

9 B^bm7 E^{b7} E m7 E^{b7} E m7 E^{b7} A^b E^{b7}

wrote a let - ter to my love and on the way I dropped it.

13 A^b C°

dropped it, I dropped it, yes, on the way I dropped it. A

17 B^bm7 E^{b7} B^bm7 E^{b7} B^bm7 E^{b7} A^b A^{b7}

lit - tle boy, he picked it up and put it in his pock - et. He was

21 D^b D^bm A^b A^baug

truck-in' on down the av - e-nue with - out a sin-gle thing to do. He was

25 D^b D^bm A^b B^{b7} E^{b7}

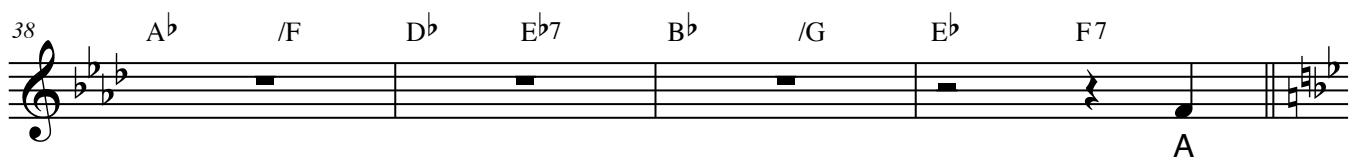
peck, peck, peck-in' all a-round, when he spied it on the ground. He

29 A^b C°

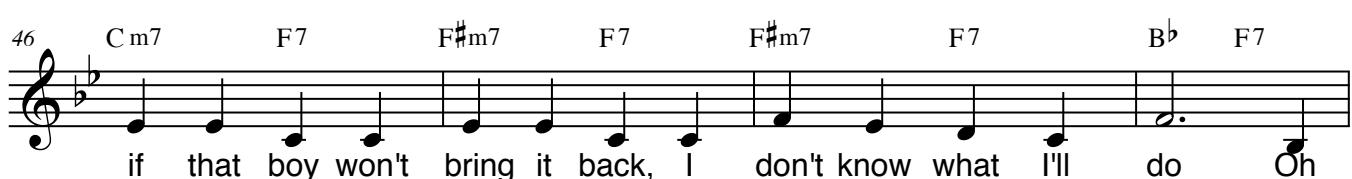
took it, he took it, my lit - tle yel - low bask - ket, and

33 B^bm7 E^{b7} B^bm7 E^{b7} B^bm7 E^{b7} [1. A^b E^{b7} (Sax) 2. A^b]

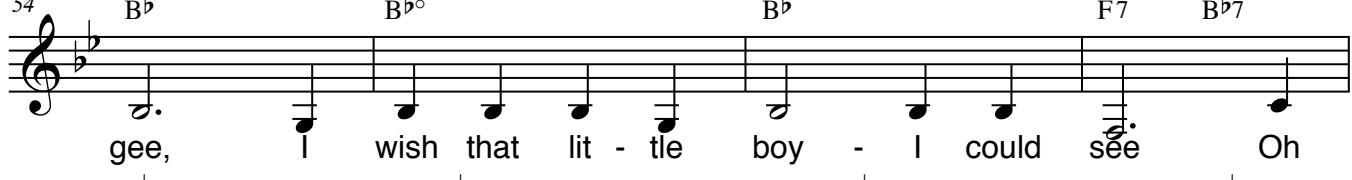
if he does-n't bring it back, I think that I shall die.

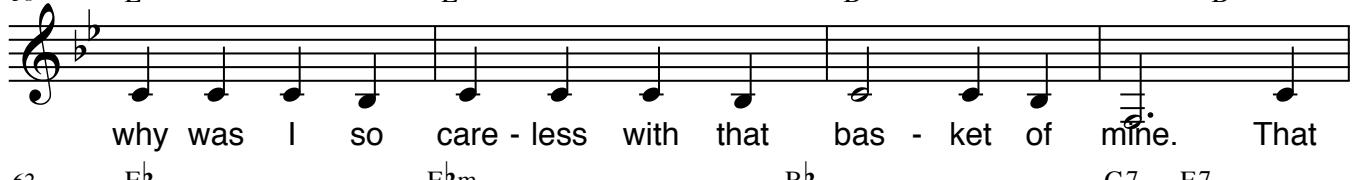
38 A♭ /F D♭ E♭7 B♭ /G E♭ F7


42 B♭


46 C m7 F7 F♯m7 F7 F♯m7 F7 B♭ F7


50 B♭ B♭° B♭ D°

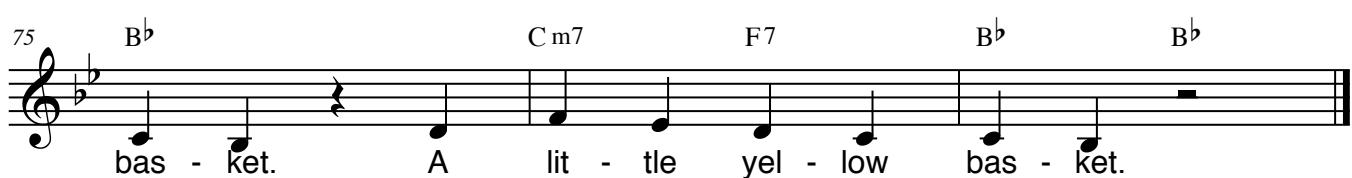

54 B♭ B♭° B♭ F7 B♭7


58 E♭ E♭m B♭ B♭7


62 E♭ E♭m B♭ C7 F7


66 B♭ D°


70 C m7 F7 C m7 F7 C m7 F7 B♭ C m7 F7


75 B♭


(1st page, Vocal 1st time,
Instrumental, 2nd time)**A Tisket A Tasket****M**
Keyboard

B♭ /G E♭ F7 B♭ /G E♭ F7
A

5 B♭ D°
tis - ket a tas - ket, a green and yel - low bas - ket. I

9 C m7 F7 F♯m7 F7 F♯m7 F7 B♭ F7
wrote a let - ter to my love and on the way I dropped it. I

13 B♭ D°
dropped it, I dropped it, yes, on the way I dropped it. A

17 C m7 F7 C m7 F7 C m7 F7 B♭ B♭7
lit - tle boy, he picked it up and put it in his pock - et. He was

21 E♭ E♭m B♭ B♭aug
truck-in' on down the av - e-nue with - out a sin - gle thing to do. He was

25 E♭ E♭m B♭ C7 F7
peck, peck, peck-in' all a-round, when he spied it on the ground. He

29 B♭ D°
took it, he took it, my lit - tle yel - low bask - ket, and

33 C m7 F7 C m7 F7 C m7 F7 1. B♭ F7 2. B♭
if he does - n't bring it back, I think that I shall die. (Keyboard)

38 B♭ /G E♭ F7 C /A F G7
 tis - ket a tas - ket, I lost my yel - low bas - ket, and

42 C E°
 if that boy won't bring it back, I don't know what I'll do Oh

46 D m7 G7 G♯m7 G7 G♯m7 G7 C G7
 dear, I won - der where my bas - ket can be Oh

50 C C° C E°
 gee, I wish that lit - tle boy - I could see Oh

54 C C° C G7 C7
 why was I so care - less with that bas - ket of mine. That

58 F Fm C C7
 it - ty bit-ty bas - ket was the joy of mine. ____ A

62 F Fm C D7 G7
 tis-ket a tas-ket I lost my yel-low bas - ket. Won't

66 C E°
 some-one help me find my bas-ket and make me hap-py a-gain. It's a lit-tle yel-low

70 D m7 G7 D m7 G7 D m7 G7 C D m7 G7
 bas - ket. A lit - tle yel - low bas - ket.

Thank you. Thank you very much.

Our next Ella Fitzgerald hit was one of her signature songs. It was written by George Shearing in 1952 as a tribute to the great saxophonist, Charlie "Bird" Parker who started a jazz club in New York City in 1949 called "Birdland." When Ella recorded this song in 1954, it became one of her greatest hits and actually set records in that year for time spent at the top of the charts.

Here we go with Ella's big hit - "Lullaby Of Birdland."

Lullaby Of Birdland

F

Keyboard

(Keyboard)

Keyboard score showing chords: C m, /B, /B♭, /A, A♭13, G7, C m6, D♭6.

5 C m A m7(b5) D7(b9) G7 C m A m7(b5)

Lul - la - by of bird - land, that's what I al - ways hear
Have you ev - er heard two tur - tle doves bill and coo

8 F m7 B♭7 E♭Maj7 C m7

when you sigh. Nev - er in my wood - land could
when they love? That's the kind mag - ic mus -

10 F m7 B♭7 1. E♭Maj7 D m7(b5) G7

there be words to re - veal in a phrase how I feel.
sic we make with our lips

13 2. E♭Maj7 B♭7 E♭Maj7 C7 F m7

when we kiss. And there's a weep - y old wil - low,

17 F m7 B♭7 E♭Maj7 C7

he real - ly knows how to cry. That's how I cry in my pil -

20 F m7 F m7 B♭7 E♭Maj7 G7

- low if you should tell me fare - well and good-bye.

23 C m A m7(b5) D7(b9) G 7 C m A m7(b5)

26 F m7 B♭7 E♭Maj7 C m7

28 F m7 B♭7 To Coda ♀ E♭Maj7 B♭7 E♭6 D.S. al Coda

31 Coda E♭Maj7 B♭7 E♭Maj7 F m7

34 B♭7 E♭6 E♭6

Lullaby Of Birdland

M
Keyboard

(Keyboard)

F m /E /E♭ /D D♭13 C F m6 G♭6

S

5 F m D m7(♭5) G7(♭9) C 7 F m D m7(♭5)

Lul - la - by of bird - land, that's what I _____ al - ways hear
Have you ev - er heard two tur - tle doves bill and coo

8 B♭m7 E♭7 A♭Maj7 F m7

when you sigh. Nev - er in my wood - land could
when they love? That's the kind of mag - ic mus -

10 B♭m7 E♭7 1. A♭Maj7 G m7(♭5) C 7

there be words to re - veal in a phrase how I feel.
- sic we make with our lips _____

13 2. A♭Maj7 E♭7 A♭Maj7 F 7 B♭m7

when we kiss. And there's a weep-y old wil - low,

17 B♭m7 E♭7 A♭Maj7 F 7

he real - ly knows how to cry. _____ That's how I cry in my pil -

20 B♭m7 B♭m7 E♭7 A♭Maj7 C 7

- low _____ if you should tell me fare - well _____ and good-bye.

23 F m D m7(b5) G7(b9) C7 F m D m7(b5)

26 B♭m7 E♭7 A♭Maj7 F m7

28 B♭m7 E♭7 To Coda ♩ A♭Maj7 E♭7 A♭6 D.S. al Coda

31 ♩ Coda A♭Maj7 E♭7 A♭Maj7 B♭m7

34 E♭7 A♭6 A♭6

Thank you.

Our final Ella Fitzgerald hit was written way back in 1924 by George and Ira Gershwin for a Broadway show of the same title. Ella's 1947 recording of the song was notable for her "scat" solo, a type of singing where she imitated the sound of an ad lib instrumentalist.

Here we go with Ella's big hit - "Lady Be Good."

Lady Be Good

Keyboard

1 F/C C7 F/C C9 F/C C7 F/C C7

5 F/C Dm/C B♭/C C7 Gm9/C C7 N.C.

9 **S** F6 B♭7 F 3 F♯

13 Gm7 3 C7 1. F Dm7 Gm7 C7(♭9) 2. F F7

19 B♭ B°7 F Dm7 G7

25 Gm7 C7 F B♭7 F 3 F♯

31 Gm7 3 C7 F Dm7 Gm7 C7(♭9)

To Coda

D.S. al Coda

The musical score consists of eight staves of music. The top two staves are for the piano, showing chords and bass notes. The subsequent six staves are for the voice, with lyrics appearing below the notes. Measure numbers are provided at the start of each staff. The vocal part begins with a piano introduction. The lyrics start with "Oh, I sweet and so love - ly lady, be good, oh so". The music includes several changes in key and chord progression, such as moving from F major to G minor and back. The vocal part ends with a coda section, which then leads into a 'D.S. al Coda' (Da Capo alla Coda) section. The lyrics continue through the coda and end with "me.".

CODA

35 F /A B♭ B° Gm7/C C7 F

The coda section begins at measure 35, starting with a single note F. It then moves through chords /A, B♭, B°, Gm7/C, C7, and F. The lyrics for this section are "me.". The music concludes with a final note F.

Thank you. How about that? Did you enjoy our tribute to the "First Lady Of Song?"

Our next selection is a song about a person who is frustrated by her/his loved one's indeciveness. It was written back in 1938, but the biggest hit version was recorded by the Ames Brothers in 1951 - remember those guys. Did you know that Ed Ames has a home here in Park City. He's now in his mid-eighties.

This song spent 20 weeks on the billboard charts in 1951. Here we go with our version of "Undecided."

Uncertain

F

Keyboard

(Sax)

Saxophone Melody:

Keyboard Chords:

C6 Am7 Dm7 G7 C6 Am7 Dm7 G7 G Dm7

Saxophone Melody:

Keyboard Chords:

G G7 C N.C. F7 G7 C

Saxophone Melody:

Keyboard Chords:

C maj7 C6 C maj7 C6 F9

Lyrics:

First you say you do and then you don't, and then you say you will and

Saxophone Melody:

Keyboard Chords:

D7 Dm7 A♭7 G7

Lyrics:

then you won't. You're un-de-ci-ded now, so what are you gon-na do?

Saxophone Melody:

Keyboard Chords:

C A♭7 G9 C maj7 C6 C maj7 C6

Lyrics:

Now you want to play, and then it's "No," and

Saxophone Melody:

Keyboard Chords:

F9 D7

Lyrics:

when you say you'll stay, that's when you go... You're un-de-ci-ded now, so

Saxophone Melody:

Keyboard Chords:

Dm7 A♭7 G7 C Dm7 G7(♭9) C

Lyrics:

what are you gon-na do? I've been

25 C7

sit - ting on a fence, and it does - n't make much sense, 'cause you

27 F

keep me in sus-pense and you know it. Then you

29 D7

prom - ise to re-turn, when you don't I real - ly burn. Well, I

31 G7

G7(♯5)

guess I'll nev - er learn, and I show it.

33 C maj7 C6 C maj7 C6 F9

If you've got a heart and if you're kind, then don't keep us a - part, make

36 D7 Dm7 A♭7 G7

up your mind. You're un - de - ci - ded now, so what are you gon - na do?

1. 39 C F A♭9 G9 G7(♭9) 2. C F F7

—

Don't be un - de - ci - ded!

43 Dm7 C♯maj7 C (Sax) Dm7 C♯9 C C6

What are you gon - na do. Dm7 C♯9 C C6

Undecided

M

Keyboard

(Keyboard)

25 F7

sit - ting on a fence, and it does - n't make much sense, 'cause you

27 B^b

keep me in sus-pense and you know it. Then you

29 G7

prom - ise to re-turn, when you don't I real - ly burn. Well, I

31 C7 C7([#]5)

guess I'll nev - er learn, and I show it.

33 F maj7 F6 F maj7 F6 B^b9

If you've got a heart and if you're kind, then don't keep us a-part, make

36 G7 Gm7 D^b7 C7

up your mind. You're un-de-ci-ded now, so what are you gon-na do?

39 1. F B^b D^b9 C9 C7(^b9) 2. F B^b B^b7

— Don't be un - de - ci - ded!

43 Gm7 F[#]maj7 F (Keyboard) Gm7 F[#]9 F F6

What are you gon - na do

Thank you. What a fun song?

Now, we'll switch gears and play a song written back in 1952 which became a big hit for Nat King Cole. His recording lasted 22 weeks on the Billboard chart, peaking at #8.

Here's _____ to sing "Somewhere Along The Way."

Somewhere Along The Way

F

Keyboard

A♭/C (Sax) C aug7 D♭6 E♭13 E♭aug7

3 A♭/C A♭/B E♭7/B♭ E♭9/B♭ A♭maj7 C7sus C7 Fm A♭m6

Here I am with - out you, lost with - out your warm em - brace,

7 E♭/G E♭m/G♭ Fm7 B♭9susB♭13 Fm B♭7 B♭aug7 E♭7

still so mad a - bout you, and won-d'ring who took my place.

II 8 A♭/C 3 C aug7 3

I used to walk with you a - long the av - e nue,
The friends we used to know would al - ways smile "Hel - lo."

13 D♭6 E♭7 Cm7(♭5) F aug7 B♭7

our hearts were care-free and gay. How could I know I'd love you
No love like our love, they'd say. Then love slipped through our fin - gers

17 1. B♭m/E♭ E♭13 A♭ E♭13

some - where a - long the way?

19 2. B♭m/E♭ E♭7 A♭

some - where a - long the way. I should for -

21 C maj9 A m7 D m7 G 7
 get, but with the lone - li - ness of night I start re -

23 C/E dm7 G 7 C maj9 A m9
 mem-ber - ing ev - 'ry - thing. You're gone, and yet, there's still a

26 D m7 G 7 C/E E^b7
 feel - ing deep in - side that you will al-ways be part of me.

29 A^b/C 3 C aug7 3
 So now I look for you a - long the av - e - nue,

31 D^b6 E^b7 Cm7(5) F aug7 B^b7 To Coda Θ
 and as I wan-der I pray that some-day soon I'll find you,

35 B^bm/E^b 3 E^b7 A^b E^b13D.S. al Coda
 some - where a - long the way

37 Θ Coda B^bm/E^b B^bo7 F 7 A^o7 B^bm7 E^b7
 some-where a - long the way, some-where a - long the

40 A^b B^bm7 A maj7 A^b6
 way.

The musical score consists of six staves of music. The first three staves are in common time, while the last three are in 12/8 time. The key signature changes frequently, indicated by various sharps and flats. Chords listed include C major 9, A minor 7, D minor 7, G 7, C/E, dm7, G 7, C major 9, A minor 9, D minor 7, G 7, C/E, E♭7, A♭/C, C augmented 7, B♭6, E♭7, C major 7(5), F augmented 7, B♭m7, E♭13, D.S. al Coda, B♭m/E♭, B♭o7, F 7, A°7, B♭m7, E♭7, A♭, E♭7, and A♭. The lyrics are integrated into the music, with some words underlined or italicized. Measure numbers 21 through 40 are marked above the staves. Measure 37 begins with a 'Theta' symbol followed by 'Coda' and ends with a circled 'Theta' symbol.

Somewhere Along The Way

M

Keyboard

E♭/G (Keyboard) G aug 7 A♭6 B♭13 B♭aug 7

3 E♭/G E♭/G♭ B♭7/F B♭9/F E♭maj 7 G 7sus G 7 C m E♭m6

Here I am with - out you, lost with - out your warm em - brace,

7 B♭/D B♭m/D♭ C m7 F 9sus F 13 C m F 7 F aug 7 B♭7

still so mad a - bout you, and won-d'ring who took my place.

11 E♭/G I used to walk with you a - long the av - e nue,
The friends we used to know would al - ways smile "Hel - lo."

13 A♭6 B♭7 G m7(♭5) C aug 7 F 7

our hearts were care-free and gay. How could I know I'd love you
No love like our love, they'd say. Then love slipped through our fin - gers

17 1. F m/B♭ B♭13 E♭ B♭13

some - where a - long the way?

19 2. F m/B♭ B♭7 E♭

some-where a - long the way. I should for -

21 G maj9 Em7 A m7 3 D 7
 get, but with the lone - li - ness of night I start re -

23 G/B am7 D 7 G maj9 Em9
 mem-ber-ing ev - 'ry - thing. You're gone, and yet, there's still a

26 A m7 3 D 7 G/B B^b7
 feel - ing deep in - side that you will al-ways be part of me.

29 E^b/G 3 G aug7 3
 So now I look for you a - long the av - e - nue,

31 A^b6 B^b7 G m7(5) C aug7 F7 To Coda ♀
 and as I wan-der I pray that some-day soon I'll find you,

35 F m/B^b B^b7 E^b B^b13 D.S. al Coda
 some - where a - long the way

37 ♀ Coda F m/B^b F⁷ C 7 E⁷ F m7 B^b7
 some-where a - long the way, some-where a - long the

40 E^b F m7 E maj7 E^b6
 way.

Thank you. We'll pick up the tempo with our next song, written back in 1954 (that's the year I graduated from high school). The most famous recording was by a group of four young ladies who called themselves the Chordettes. Remember that group?

_____ and I will join forces for this song about a fictional individual who comes to us at night and brings us those great dreams. He's called "Mister Sandman."

Mister Sandman

VOCAL DUET

Keyboard

(Keyboard) B^bmaj7 Gm7 Cm7 F7 B^bmaj7 Gm7 Cm7 F7

(M) Mis-ter

B^b A D7 G

Sand-man, bring me a dream. Make her the cut-est that I've ev-er seen.

C F B^b G^b F

Give her two lips like ro-ses in clo - ver and tell her that her lone-some nights are o-ver.

13 B^b A D7 G

Sand-man, I'm so a - lone, don't have no-bod-y to call my own.

17 Cm E^bm B^b C F7 B^b (Keyboard)

Please turn on your mag-ic beam. Mis-ter Sand-man, bring me a dream.

21 E^bmaj7 Cm7 Fm7 B^b7

(F) Mis - ter

23 E^b D G7 C

Sand-man, bring me a dream. Make him the cut-est that I've ev-er seen.

27 F B^b E^b B^b

Give him the word that I'm not a ro - ver and tell him that his lonesome nights are o-ver.

2

31 E♭ D G7 C
 Sand-man, I'm so a-lone, don't have no-bod-y to call my own.
 Fm A♭m E♭ F B♭7 E♭ (Keyboard)

35 Please turn on your mag-ic beam. Mis-ter Sand-man, bring me a dream.

39 E♭maj7 Cm7 F7 Cm7 Dm7 Cm7 F7
 B♭ A D7 (M) Mis-ter

43 Sand-man, bring me a dream. Give her a pair of eyes with a

46 G C F
 come hith - er gleam. Give her a lone - ly heart like Pag - li - ac - chi.

49 B♭ G♭ F B♭ A
 and lots of wav-y hair like Li-ber-a-ce. Mis-ter Sand-man, some-one to hold.

53 D7 G Cm E♭m
 would be so peach-y be-fore we're too old. so please turn on your mag-ic beam. Mis-ter

57 B♭ C B♭ C B♭
 Sand - man, bring me, (F) please, please, bring me, (Both) Mis - ter Sand-man

60 C F7 B♭ (Keyboard) Cm7 B♭
 bring me a dream.

Thank you.

We'll go back to 1922 for this next song, made famous by the great Al Jolson. Other artists to have later successes with the song included Bing Crosby, Dean Martin, Jimmy Durante, Dinah Shore, Judy Garland, and Danny Kaye.

Here's our version of one person's observation of the weather in a great Southern state - "Nothing Could Be Finer Than To Be In Carolina In The Morning."

Carolina In The Morning

F

Keyboard

(Sax)

E♭ Cm Fm7 B♭7 Gm7 A°7 Fm7 B♭7

5 E♭ B♭°7 B♭7

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn - ing.

9 Fm B♭7 E♭°7 E♭

No-one could be sweet-er than my sweetie when I meet him in the morn - ing.

13 A♭ E♭ A♭ C7

Where the morn - ing glor - ies twine a-round the door,

17 F7 B♭ F°7 G7 Cm F7 B♭ B♭°B♭7

whis-per-ing pret - ty stor - ies I long to hear once more.

21 E♭ B♭°7 B♭7

Stroll-ing with my hon-ey when the day is nice and sun-ny in the morn - ing.

25 Fm E♭°7 B♭7

But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn - ing.

2
29 E♭ E♭7 A♭ F7 Fm7(♭5) B♭7

If I had A-lad-din's lamp for on-ly a day,
I'd make a wish and here's what I'd say:

33 E♭ Cm7 E♭ Cm7 F7 Fm7(♭5) B♭7 E♭ C7

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn - ing.

37 F C°7 C7

Stroll-ing with my hon-ey when the day is nice and sun-ny in the morn - ing.

41 Gm F°7 C7

But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn - ing.

45 F F7 B♭ G7 Gm7(♭5) C7

If I had A-lad-din's lamp for on-ly a day,
I'd make a wish and here's what I'd say:

49 F D°7 F (Sax) D°7 F D7 F (Sax) D7

Noth-ing could be fin-er than to be in Car-o-lin-a -

53 Gm F°7 Dm7 C♯°7 Dm7 Gm7 C7

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn, - the morn -

57 F (Sax) Dm7 F Dm7 Gm7 C7 F

ing.

Carolina In The Morning

M

(Keyboard)

A^b Fm B^bm7 E^b7 Cm7 D^o7 B^bm7 E^b7

Keyboard

A^b E^b^o7 E^b7

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn - ing.

B^bm E^b7 A^b^o7 A^b

No-one could be sweet-er than my sweetie when I meet her in the morn - ing.

D^b A^b D^b F 7

Where the morn - ing glor - ies twine a-round the door,

B^b7 E^b B^b^o7C7 Fm B^b7 E^b E^b^oE^b7

whis-per-ing pret - ty stor-ies I long to hear once more.

A^b E^b^o7 E^b7

Stroll-ing with my girl-ie where the dew is pearly ear-ly in the morn - ing.

B^bm A^b^o7 E^b7

But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn - ing.

2
29 A♭ A♭7 D♭ B♭7 B♭m7(♭5) E♭7

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

33 A♭ Fm7 Fm7 B♭7 B♭m7(♭5) E♭7 A♭ F7

Nothing could be fin-er than to be in Car-o-lin-a in the morn - ing.

37 B♭ F°7 F7

Stroll-ing with my girl-ie where the dew is pearly ear-ly in the morn - ing.

41 Cm B♭º7 F7

But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn - ing.

45 B♭ B♭7 E♭ C7 Cm7(♭5) F7

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

49 B♭ G°7 B♭ (Keyboard) G°7 B♭ G7 B♭ (Keyboard) G7

Noth-ing could be fin-er than to be in Car-o-lin-a

53 Cm B♭º7 Gm7 F♯º7 Gm7 Cm7 F7

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn, the morn - .

57 B♭ (Keyboard) Gm7 B♭ Gm7 Cm7 F7 B♭

ing.

Thank you.

For our next to last song this evening, we'll play a number written by Cole Porter for the film "Rosalie" and sung by Nelson Eddy in that film.

We're giving it a Latin flavor this evening. Here's _____ to sing our version of "In The Still Of The Night."

In The Still Of The Night

F

Latin

Keyboard

B^b (Sax) F aug B^b F aug

5 B^b B^bm6 B^b B^bm6

9 Cm7 F7 B^bmaj7 F7sus F7

13 B^b B^bm6 B^b B^bm6 A7

17 Dm7 Em7 A Dm

21 B^b E^b Cm7 F7 B^bmaj7

"Do you love me as I love you?"

2

25 B♭ D7 E♭ Cm7 F7 Fm6

Are you my life to be,
my dream come true."

29 G7 G7sus Cm E♭m6 B♭maj7 B♭6

Or will this dream of mine fade out of sight like the

33 E° Cm B♭/G D♭°7

moon growing dim on the rim of the hill in the

37 Cm7 F7(b9) F 1. B♭maj7 E♭7 B♭maj7 F aug

chill, still of the night?

41 2. B♭maj7 E♭7 B♭maj7 D♭7 Cm7 F7(b9) F

night. In the chill, still of the

45 B♭maj7 E♭7 B♭maj7 E♭7 B♭maj7

night.

This musical score consists of five staves of music for voice, arranged in two systems. The first system starts at measure 25 and ends at measure 37. The second system starts at measure 41 and ends at measure 45. Each staff features a treble clef, a key signature of one flat, and a common time signature. The music includes various chords such as B♭, D7, E♭, Cm7, F7, Fm6, G7, G7sus, Cm, E♭m6, B♭maj7, B♭6, E°, B♭/G, D♭°7, Cm7, F7(b9), F, B♭maj7, E♭7, B♭maj7, F aug, B♭maj7, E♭7, B♭maj7, D♭7, Cm7, F7(b9), F, B♭maj7, E♭7, B♭maj7, E♭7, and B♭maj7. The lyrics are integrated into the music, with words like 'Are', 'you', 'my', 'life', 'to be,', 'my', 'dream', 'come', 'true.', 'Or', 'will', 'this', 'dream', 'of', 'mine', 'fade', 'out', 'of', 'sight', 'like', 'the', 'moon', 'grow-ing', 'dim', 'on', 'the', 'rim', 'of', 'the', 'hill', 'in', 'the', 'chill,', 'still', 'of', 'the', 'night?', 'night.', 'In', 'the', 'chill,', 'still', 'of', 'the', and 'night.' The score uses standard musical notation with stems, rests, and bar lines, along with specific chord symbols and lyrics placed directly under the notes.

In The Still Of The Night

M

Keyboard

Latin

(Keyboard)

The musical score consists of six staves of music. The first staff shows a keyboard part with chords E♭, B♭aug, E♭, and B♭aug. The second staff starts with E♭, followed by E♭m6, E♭, and E♭m6, with lyrics "In the still of the night, as I gaze from my window". The third staff starts with Fm7, followed by B♭7, E♭maj7, and B♭7sus/B♭7, with lyrics "at the moon in its flight, my thoughts all stray to you.". The fourth staff starts with E♭, followed by E♭m6, E♭, E♭m6, and D7, with lyrics "In the still of the night while the world is in slumber,". The fifth staff starts with Gm7, followed by A m7, D, and Gm, with lyrics "oh, the times with-out num-ber, dar-ling, when I say to you.". The sixth staff starts with E♭, followed by A♭, Fm7, B♭7, and E♭maj7, with lyrics "'Do _____ you love me as I love you?'". Chords are indicated above the staff, and lyrics are placed below the notes.

13

17

21

E♭ E♭m6 E♭ E♭m6 D7

Fm7 B♭7 E♭maj7 B♭7sus B♭7

Gm7 A m7 D Gm

E♭ A♭ Fm7 B♭7 E♭maj7

In the still of the night while the world is in slumber,
at the moon in its flight, my thoughts all stray to you.
In the still of the night while the world is in slumber,
oh, the times with-out num-ber, dar-ling, when I say to you.
"Do _____ you love me as I love you?"

25 E♭ G7 A♭ Fm7 B♭7 B♭m6

Are you my life to be,
my dream come true."

29 C7 C7sus Fm A♭m6 E♭maj7 E♭6

Or will this dream of mine fade out of sight like the

33 A° Fm E♭/C G♭°7

moon growing dim on the rim of the hill in the

37 Fm7 B♭7(b9) B♭ 1. E♭maj7 A♭7 E♭maj7 B♭aug

chill, still of the night?

41 2. E♭maj7 A♭7 E♭maj7 G♭7 Fm7 B♭7(b9) B♭

night. In the chill, still of the

45 E♭maj7 A♭7 E♭maj7 A♭7 E♭maj7

night.

Thank you very much.

We've certainly enjoyed this time with you. We hope you've had a great time as well.

We're going to close with a song written back in 1932 and performed by Ted Lewis and his band in the movie "The Crooner." Johnny Long's version in 1946 was a million-seller, and Jerry Lee Lewis and Doris Day also produced recordings.

Here we go with the story of a special house in a special place - "A Shanty In Old Shanty Town."

Enjoy!

VOCAL DUET

Swing Rhythm

In A Shanty In Old Shanty Town

(Keyboard)

B♭ B♭7 F7 Gm7 Cm7 F7 B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

Keyboard

(F) It's

8 B♭ D7 G7

on - ly a shan - ty in old shan - ty town. The
give up a pal - ace, if I were a queen. It's

12 C7 B7(#9) C7 1.

roof more is so slan - ty, it touch - es the ground. But my
more than a pal - ace, it's my ev - 'ry

16 F F7 B♭ G7

tum - ble - down shack, by an old rail - road track, like a

20 C7 F7

mil - lion - aire's man - sion, is call - ing me back. I'd

24 2. E♭ E♭m B♭

dream. There's a king wait - ing there with a sil - ver - y

28 G7 Cm F7 B♭ B♭7 (Keyboard)

crown in a shanty in old shanty - town. _____

33 E♭ G7 C7 Fm B♭7

(M) There's a

2
 37 E♭ G7 C7
 shan-ty in the town on a lit-tle plot of ground with the green grass grow-in' all a-

40 F7 E7(♯9) F7
 round, all a-round. The roof's so worn, so bad-ly torn till it tum-bled to the

44 B♭ B♭7
 ground. Just a tum - ble-down shack and it's built way back a-bout

47 E♭ C7 F7
 twen-ty - five feet from the rail-road track. Ling-ers on my mind most

50 B♭7
 all the time, keeps call-ing me back to my lit - tle old shack. I'd

53 E♭ G7 C7
 be just as sas-sy as Hai-le Se-las-sie, if I were king, would-n't mean a thing. Put my

57 F7 E7(♯9) F7
 boots on tall, read the writ-in' on the wall, and it would-n't mean a thing, not a

60 A♭ A♭m
 dog-gone thing. There's a queen wait-ing there in a rock-in' chair, just

63 E♭ C7 Fm
 blow-in' her top on Gat-ors beer. Look-in' all a-round, and I'm

66 B♭7 E♭ (Keyboard)
 truck-in' on down, 'cause I'm glad to get back to my shan-ty town.

69 F A7 D7

73 G7 F#7(9) G7

(M) There's a

77 D°7 Bbm F D7 Gm

(F) in a shan - ty

queen wait-ing there with a sil - ver - y crown

82 — in old shan-ty town, shan-ty town. In a shan-ty in old shan-ty

87 F (Keyboard) F#°7 F°7 Gm C7 F

town.