

Set ValBC

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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?

Here's a song written back in 1928 but I'm sure the sentiment is 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

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 Dm7 Em7 D m7

3 C maj7 F maj7 D m7/G G 7 3 Look at

5 CMaj7 G m7 C7

7 FMaj7 F m7 B♭7

9 CMaj7 A m7 D m7 G7 3

11 1. E m7 A 7(♭9) D m7 G7(♭9) 2. C Maj7 F m7

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

G m7 C7 G m7 C7(♭9)

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

A^bMaj7 A°7 B^bm11 G° D^bMaj7 E^b7

There were

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

A^bMaj7 A°7 B^bm7 D^bm7 G^b9

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

A^bMaj7 C m7 B m7 B^bm7 E^b7 C m7 B 7 B^bm7 E^b7

(In rhythm)

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

A^bMaj7 A°7 B^bm7 D^bm7 G^b9

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

A^bMaj7 C m7 B m7 B^bm7 E^b7 A^b6 D^bm6 A^bMaj7

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^bMaj7 B°7 C m11 A° E^bMaj7 F7

There were

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

B^bMaj7 B°7 C m7 E^bm7 A^b9

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

B^bMaj7 Dm7 D^bm7 C m7 F7 Dm7 D^b7 C m7 F7

(In rhythm)

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

B^bMaj7 B°7 C m7 E^bm7 A^b9

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

B^bMaj7 Dm7 D^bm7 C m7 F7 B^b6 E^bm6 B^bMaj7

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 F m7 B^b7

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 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. 1. E♭ B♭ F7 B♭7 2. E♭ (Sax) G♭°7 you.

71 Fm7 D aug B♭7 E♭6

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 (three flats) and common time (4/4).

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 C m7 D m C m7/E♭ E° F 7 N.C.

5 B♭ F aug B♭ Maj7 G 7

9 C 7 G m7 C 7 G m7 C 7

13 C m7 F 7 D 7 G m

17 C 7 F7 F°7 F 7 N.C.

2

21 B♭ F aug B♭Maj7 G 7

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

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♭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 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♭ø

— 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 "wonder-ful you". 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 measure number 33. The vocal line consists of eighth and sixteenth notes. The piano accompaniment is indicated by a keyboard icon and includes chords B-flat 7, F major, B-flat 7, E-flat major (with a circled degree symbol), E-flat minor (with a circled degree symbol), and B-flat 7 N.C. (Keyboard). The vocal line starts on a low note, moves to a higher note, and then descends again.

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♭, G 7, C m
- Measure 7: I'm cra - zy for feel - in' so lone-ly. I'm
- Measure 8: F 7, C♯7, B♭, B°7, C m7, F 7
- Measure 9: cra - zy, cra - zy for feel - in' so blue.
- Measure 10: B♭, A♭, G 7, C m
- Measure 11: I knew you'd love me as long as you want-ed, 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, indicating they sing the same melody.

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♭ 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 -

49 Cm7 F7 B♭ Fm7 B♭7
 tal - i - ty! _____ 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^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.

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!

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

11 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. — 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. — 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 staves:

- 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[#]
- 4th staff: C/G, F, Dm7, Em, E^o
- 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[#]).
- 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^o).
- 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^b G^b B^b E^bm B^b G m7 C m7 F7
9 B^bMaj7 D 7(5) E^bMaj7 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^b° 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^b° C m7 F7
— to be - hap - py for ev - er I know.
— when the prince of my dreams comes to me.
25 B^bMaj7 D 7(5) E^bMaj7 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^b7 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^b/F C m7/F F7 B^b E^b F7
day when my dreams come true.
41 2. B^b/F F7 E° E m7(b5)
day when my dreams come true. Oh,
45 B^b/F F7 B^b(Sax) C m7 F7 B^b
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.

1. E♭/B♭ F m7/B♭ B♭7 E♭ A♭ B♭7

day when my dreams come true.

2. E♭/B♭ B♭7 A° A m7(♭5)

day when my dreams come true. Oh,

45 E♭/B♭ B♭ B♭7 E♭ (Sax) F m7 B♭7 E

please make my dreams come true.

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

Love me tender, love me sweet, never let me go.
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.
Love me tender, love me true, all my dreams fulfilled.

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

3. G7 C G7 C6

Love Me Tender

Keyboard

Musical score for the first section of the piece, featuring a treble clef, a key signature of one flat, and a time signature of 4/4. The score consists of two staves of music. The first staff begins with a measure in F major, followed by a measure in B♭ major with a three-beat count (indicated by a '3' above the staff). The second staff begins with a measure in A minor, followed by a measure in G major 7th (G m7) and C7, also with a three-beat count. The third staff begins with a measure in F major, followed by a measure in B♭ major with a three-beat count. The fourth staff begins with a measure in A minor, followed by a measure in G major 7th (G m7) and C7, also with a three-beat count.

(3 Times)

F

G7

C7

F

Love me ten - der, love me sweet,
nev - er let me go.
Love me ten - der, love me dear,
Tell me you are mine.

Love me ten-der, love me true,
all my dreams ful - filled.
Love me ten-der, love me true,
all my dreams ful - filled.

For my dar - lin', I love you, and I al-ways will.
For my dar - lin', I love you

A musical score for a single melodic line. The top staff shows a melody starting on C7, moving to F, then C7 again, and finally F6. The lyrics "and I always will, al-ways will." are written below the notes. The melody consists of eighth and sixteenth note patterns.

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."

Baby Face

F

Keyboard

(Sax)

The musical score consists of two staves of music. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The music is in common time and includes lyrics. Chords are indicated above the staff at various points.

Saxophone (Sax) Part:

- Measure 1: F
- Measure 2: F
- Measure 3: F#
- Measure 4: G m7
- Measure 5: C7
- Measure 6: F
- Measure 7: Ba - by face, __
- Measure 8: you've got the cut - est lit - tle
- Measure 9: C7
- Measure 10: ba - by face. __
- Measure 11: There's not an - oth - er one could
- Measure 12: C7
- Measure 13: take your place, __
- Measure 14: ba - by face. __
- Measure 15: F
- Measure 16: C m6
- Measure 17: D 7
- Measure 18: G 7
- Measure 19: C7
- Measure 20: My poor heart __ is jump-in'; you sure have start - ed some-thin'.
- Measure 21: F
- Measure 22: Ba - by face, __
- Measure 23: I'm up in heav - en when I'm
- Measure 24: A 7
- Measure 25: E m7
- Measure 26: A 7
- Measure 27: D m
- Measure 28: F7
- Measure 29: in your fond em - brace. __
- Measure 30: I did - n't
- Measure 31: B^b
- Measure 32: B °7
- Measure 33: F/C
- Measure 34: D 7
- Measure 35: need a shove, __ 'cause I just fell in love __ with your
- Measure 36: G 7
- Measure 37: G 7(♯5)
- Measure 38: C7
- Measure 39: 1. F F °7 G m7 C7
- Measure 40: 2. F D 7
- Measure 41: 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 staff, and specific notes are highlighted with dots or stems. Measure numbers are placed at the beginning of each staff, and key signatures are indicated by sharps (#).

Baby Face

M
Keyboard

(Keyboard)

1 B♭ C m7 F7

5 B♭ Ba - by face,___ you've got the cut - est lit - tle

9 F7 ba - by face.____ There's not an - oth - er one could

13 F7 B♭ F m6 G7 take your place,___ ba - by face.____

17 C7 F7 My poor heart___ is jump-in'; you sure have start - ed some-thin'.

21 B♭ Ba - by face,___ I'm up in heav - en when I'm

25 D7 A m7 D7 G m B♭7 in your fond em - brace.____ I did - n't

29 E♭ E°7 B♭/F G7 need a shove,___ 'cause I just fell in love____ with your

33 C7 C7(♯5) F7 1. B♭ B♭°7 C m7 F7 2. B♭ G7 pret - ty ba - by face._____

The musical score consists of eight staves of music for keyboard. The key signature is mostly B-flat major (two flats), with occasional changes to C major (no sharps or flats), F major (one sharp), and G major (one sharp). The time signature varies between common time and 2/4 time. Chords indicated include B-flat major, C major, F major, G major, B-flat minor, A minor, D major, G minor, B-flat dominant seventh, E-flat major, E-flat dominant seventh, B-flat/F major, G dominant seventh, C major, C major with a sharp fifth, F major, B-flat major, B-flat dominant seventh, C major, F major, B-flat major, and G major. The lyrics are integrated into the music, with some words underlined. The first staff begins with a B-flat major chord. The second staff starts with a B-flat major chord and includes lyrics "Ba - by face,___ you've got the cut - est lit - tle". The third staff begins with an F major chord and includes lyrics "ba - by face.____ There's not an - oth - er one could". The fourth staff begins with an F major chord and includes lyrics "take your place,___ ba - by face.____". The fifth staff begins with a C major chord and includes lyrics "My poor heart___ is jump-in'; you sure have start - ed some-thin'.". The sixth staff begins with a B-flat major chord and includes lyrics "Ba - by face,___ I'm up in heav - en when I'm". The seventh staff begins with a D major chord and includes lyrics "in your fond em - brace.____ I did - n't". The eighth staff begins with an E-flat major chord and includes lyrics "need a shove,___ 'cause I just fell in love____ with your". The ninth staff begins with a C major chord and includes lyrics "pret - ty ba - by face._____". The score concludes with a final section starting at measure 33, which includes a 1. section with a B-flat major chord, B-flat dominant seventh, C major, and F major, followed by a 2. section with a B-flat major chord and G major.

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 C G m6 A7

 take your place, ____ ba - by face. ____

51 D7 G7

 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 A m C7

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

63 F F#7 C/G A7

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

67 D7 G7

 pret - ty ____ ba - - - - by

71 C (Keyboard) D m7 G7 C

 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 |¹A♭Maj7 F m B♭m7 E♭7 |²A♭ 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 maj 7 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 A m7 D m/F G m7

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

9 D m7 G7 C A m7 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 A 7

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

15 D m7 G7

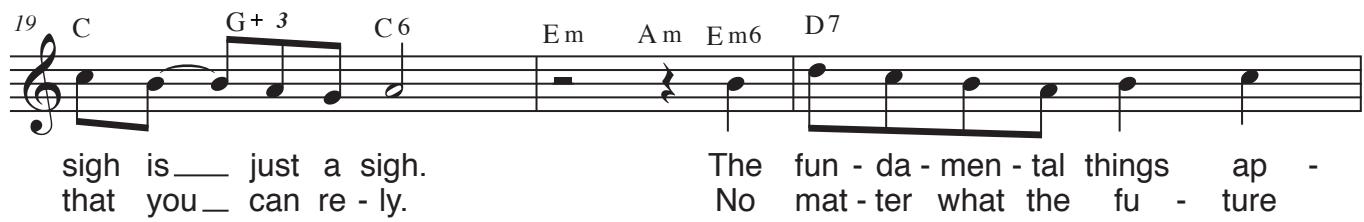
sim - ple facts of life are such, they can - not be re-moved. You

§ (Add drums - in rhythm)

17 D m 3 G 7 G m6 3 G 7

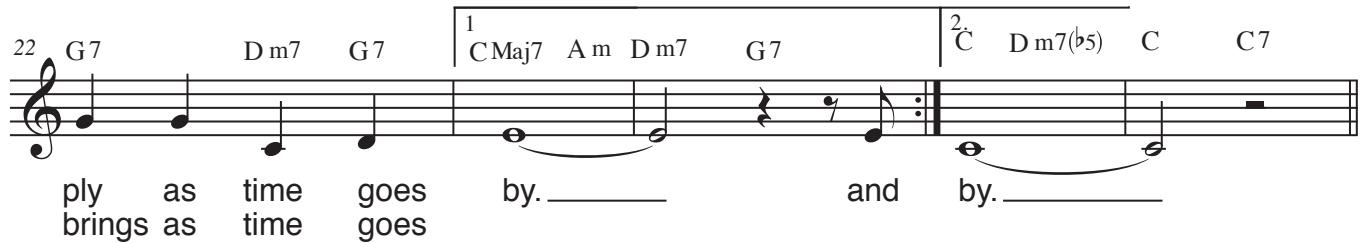
must re - mem - ber this,
when two__ lov - ers woo,
a they still say__ "I love you."
a On

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 C Maj7 A m D m7 G 7 2 C D m7(b5) C C 7



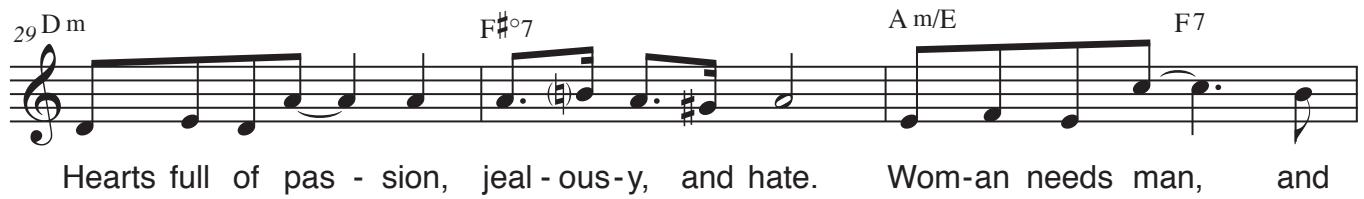
ply as time goes by. _____
brings as time goes by. _____ and by. _____

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

Musical score for 'Still the Same Old Story' on page 35. The score consists of two staves of music with lyrics underneath. The first staff starts with a D major chord (D, F#, A) followed by a G7 chord. The second staff begins with a G major 6th chord (G, B, D, E, G, B). The lyrics are: "still the same old story, a fight for love and glory, a". The music includes eighth and sixteenth note patterns, and a fermata over the word 'glory'.

37 C G+ 3 C6 E m A m E m6 D7 D[#]7
case of __ do or die. The world will al - ways wel - come

40 C/E C[#] To Coda D m7 G 7([#]5) C D m7 G 7
lov - ers as time goes by. (Sax)

The musical score shows a treble clef staff with a key signature of one sharp (F#). The time signature is common time. The vocal line consists of the lyrics "time goes by. Yes, the world will always welcome - come". Above the staff, the chords are labeled: D m7, G 7(#5), E m, A m, E m6, and D7. The notes are primarily eighth notes, with some sixteenth-note patterns in the "always" and "welcome" sections. The "D7" chord is highlighted with a thick black bar underneath it.

46 E m7 C[#]7 D m7 G7
lovers as time goes

Musical score for piano showing measures 49-51. The score includes a treble clef, a key signature of D major (one sharp), and a common time signature. Measure 49 starts with a D major 7th chord (D, F#, A, C#) followed by a bass note B. Measure 50 begins with a C# major 7th chord (C#, E, G, B). Measure 51 begins with a C6 chord (C, E, G, A). The lyrics "by" are written below the staff.

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 & Bass - freely)

F

A^b6 D^b6 A^b6 D^b6 Keyboard

5 A^b6 B^bm7 Cm7 E^b7 A^bmaj7 A^b6

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

9 A m7 D m7 G m7 C 7 B^b6 F 6

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

13 E^bm7 F 7(b9) B^bm B^bm7 G m7(b5) C 7 G^b9 F 7

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

17 B^bm7 A^b^o G m7 C m7 F m7 B^b7 A^b6 E^b6 N.C. (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 B⁷ E^bmaj7 A^bmaj7

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 B⁷ Gm7(b5) C7(b9)

lips and so did I. Now when I re -

46 F m7 A^bm7 Gm7 C7(b9)

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

50 F 13 F m7 B⁷ 1. E^b6 G7(b9) (Sax)

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

54 2 E^b A^bm A^b E^b6

smile.

The Shadow Of Your Smile

(Keyboard & Bass - Freely)

B^{flat}6 E^{flat}6 B^{flat}6 E^{flat}6

M
Keyboard

5 B^{flat}6 Cm7 Dm7 F7(b5) B^{flat}maj7 B^{flat}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^{flat}9 G7

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

(In tempo)

17 Cm7 B^{flat} A m7 Dm7 Gm7 C7 B^{flat}6 F6 N.C.

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^bmaj7

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^bm7 Am7 D7(b9)

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

50 G13 Gm7 C7 1. F6 A7(b9) N.C.

mem - ber-ing the shadow of your smile (Keyboard)

54 2 F B^bm B^b 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."

F

Keyboard

(Sax) B[♭] D[♭]^o C m7 C⁷ B[♭] B⁷ C m7 F7

5 B[♭]Maj7 C m7 F7 B[♭]Maj7 E[♭]7

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

9 B[♭]Maj7 G⁷ F7sus4 B[♭]6 C m7 F7

I won - der who he can be.

13 B[♭]Maj7 C m7 F7 B[♭]Maj7 E m7(♭5) A 7(♭9)

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

17 D m7 B⁷ 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[♭]Maj7 C m7 F7 B[♭]Maj7 E[♭]7

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

33 1. D m7 G 7 C m7 F7 B[♭]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[♭] C m7 B[♭]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)

Keyboard

Chords indicated above the vocal line:

- B♭ (Measures 1-4)
- B♭Maj7 (Measures 5-8)
- C m7 (Measures 9-12)
- C m7(♭5) (Measures 13-16)
- D m7 (Measures 17-20)
- C m9 (Measures 21-24)
- F7 (Measures 25-28)
- B♭Maj7 (Measures 29-32)
- C m7 F7 B♭Maj7 (Measures 33-36)
- E m7(♭5) A 7 DMaj7 (Measures 37-40)
- B 7 E m7 (Measures 41-44)
- A 7 D7 G7 C7 F7 (Measures 45-48)
- B♭Maj7 C m7 F7 B♭Maj7 (Measures 49-52)
- A 7 A♭7 G7 (Measures 53-56)
- C m7 To Coda (Measures 57-58)
- E♭Maj7 E♭m7 F♯ (Measures 59-62)
- E♭m7 A♭7 B♭Maj7 C7 (Measures 63-66)
- C m7 F7 B♭Maj7 (Measures 67-70)
- C m7 D. E♭7 al Coda (Measures 71-74)
- E♭Maj7 E♭m7 F♯ (Measures 75-78)
- B♭Maj7/F G m7 (Measures 79-82)
- C m7 Not for just a day, (Measures 83-86)
- B♭Maj7 B Maj7 B♭6 (Measures 87-90)

Vocal Part

Lyrics:

be lov-ing you, al - ways, — with a love that's true,
al - ways. When the things you've planned need a help-ing
hand, I will un - der - stand, al - ways, al - ways.
Days may not be fair, al - ways. That's when I'll be there,
al - ways. Not for just an hour, not for just a day,
not for just a year, but al - ways. —
Not for just an hour, not for just a day,
not for just a year, but al - ways.

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.

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^b7 E7 E^b7 E7 E^b7 E^b+ A^b6

(Sax - adlib)

36

A^b6 A^b7 D^b6 D^b7 A^b6

43

E^b7 A^b6 D^b6 1. E7 B^bm7

48

2. E7 Eb sus4 A^b6 B^bm7 E7 E^b9 A^b6 N.C. E^b7

51

A^b6 A^b7

55

D^b6 D^b7 A^b6

59

E^b7 1, 2, 3. A^b N.C. A^b6

65

4. A^b N.C. D^b N.C. E^b7 A^b