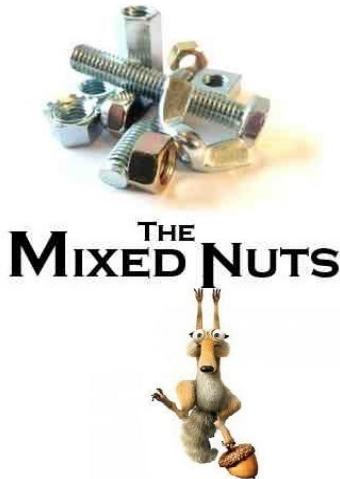


## Set J

Last revised: 2021.05.11

- J01-Way Down Yonder In New Orleans(KVF).2020.06.22.pdf  
J01-Way Down Yonder In New Orleans(KVM).2020.06.22.pdf  
J02-Let Me Call You Sweetheart(KVF).2014.02.15.pdf  
J02-Let Me Call You Sweetheart(KVM).2014.02.15.pdf  
J03-Spanish Eyes(KV).2016.02.28.pdf  
J04-Bill Bailey(KVF).2016.02.28.pdf  
J04-Bill Bailey(KVM).2016.02.28.pdf  
J05-I Don't Know Why(KVF).2015.11.16.pdf  
J05-I Don't Know Why(KVM).pdf  
**J06-You're Just In Love(KVD).2021.05.11.pdf**  
J07-Give Me A Kiss To Build A Dream On(KVF).2014.11.29.pdf  
J07-Give Me A Kiss To Build A Dream On(KVM).2014.11.29.pdf  
J08-Nebraska Polka(K).pdf  
J09-Michelle(KVF).2014-01-28.pdf  
J09-Michelle(KVM).2014-01-28.pdf  
J10-Hey Jude(KVF).2016.02.07.pdf  
J10-Hey Jude(KVM).2016.02.07.pdf  
J11-When I'm 64(KV).2016.05.05..pdf  
J12-Yesterday(KVF).2016.05.05.pdf  
J12-Yesterday(KVM).2016.05.05.pdf  
J13-Pennies From Heaven(KVF).2016.02.07.pdf  
J13-Pennies From Heaven(KVM).2016.02.07.pdf  
J14-Vaya Con Dios(KVF).2014.11.29.pdf  
J14-Vaya Con Dios(KVM).2014.11.29.pdf  
J15-Darktown Strutter's Ball(KV).2014.01.01.pdf  
J16-Birth Of The Blues(KVF).2017.02.16.pdf  
J16-Birth Of The Blues(KVM).2017.02.16.pdf  
J17-Jersey Bounce(K).pdf



## Set J

Last revised: 2023.10.13

- J01-Way Down Yonder In New Orleans(KVF).2020.06.22.pdf  
**J01-Way Down Yonder In New Orleans(KVF)Lrg.2023.10.13.pdf**  
J01-Way Down Yonder In New Orleans(KVM).2020.06.22.pdf  
**J01-Way Down Yonder In New Orleans(KVM)Lrg.2023.10.13.pdf**  
J02-\$MusicScriptJ The Beatles.jpg.pdf  
J02-Let Me Call You Sweetheart(KVF).2014.02.15.pdf  
**J02-Let Me Call You Sweetheart(KVF)Lrg.2023.10.13.pdf**  
J02-Let Me Call You Sweetheart(KVM).2014.02.15.pdf  
**J02-Let Me Call You Sweetheart(KVM)Lrg.2023.10.13.pdf**  
J03-\$MusicScriptJ The Beatles2.jpg.pdf  
J03-Spanish Eyes(KV).2016.02.28.pdf  
**J03-Spanish Eyes(KV)Lrg.2023.10.13.pdf**  
J04-\$MusicScriptJ The Beatles3.jpg.pdf  
J04-Bill Bailey(KVF).2016.02.28.pdf  
**J04-Bill Bailey(KVF)Lrg.2023.10.13.pdf**  
J04-Bill Bailey(KVM).2016.02.28.pdf  
**J04-Bill Bailey(KVM)Lrg.2023.10.13.pdf**  
J05-\$MusicScriptJ The Beatles4.jpg.pdf  
J05-I Don't Know Why(KVF).2015.11.16.pdf  
J05-I Don't Know Why(KVM).pdf  
**J05-I Dont Know Why(KVF)Lrg.2023.10.13.pdf**  
**J05-I Dont Know Why(KVM)Lrg.2023.10.13.pdf**  
J06-\$MusicScriptJ The Beatles5.jpg.pdf  
J06-You\_re Just In Love(KVD).2021.05.11.pdf  
**J06-You're Just In Love(KVD)Lrg.2023.10.13.pdf**  
J07-\$MusicScriptJ The Beatles6.jpg.pdf  
J07-Give Me A Kiss To Build A Dream On(KVF).2014.11.29.pdf  
**J07-Give Me A Kiss To Build A Dream On(KVF)Lrg.2023.10.13.pdf**  
J07-Give Me A Kiss To Build A Dream On(KVM).2014.11.29.pdf  
**J07-Give Me A Kiss To Build A Dream On(KVM)Lrg.2023.10.13.pdf**  
J08-\$MusicScriptJ The Beatles7.jpg.pdf  
J08-Nebraska Polka(K).pdf  
**J08-Nebraska Polka(K)Lrg.2023.10.13.pdf**  
J09-\$MusicScriptJ The Beatles8.jpg.pdf  
J09-Michelle(KVF).2014-01-28.pdf  
**J09-Michelle(KVF)Lrg.2023.10.13.pdf**  
J09-Michelle(KVM).2014-01-28.pdf  
**J09-Michelle(KVM)Lrg.2023.10.13.pdf**  
J10-Hey Jude(KVF).2016.02.07.pdf  
**J10-Hey Jude(KVF)Lrg.2023.10.13.pdf**  
J10-Hey Jude(KVM).2016.02.07.pdf  
**J10-Hey Jude(KVM)Lrg.2023.10.13.pdf**  
J11-When I'm 64(KV).2016.05.05.pdf  
**J11-When Im 64(KV)Lrg.2023.10.13.pdf**

J12-Yesterday(KVF).2016.05.05.pdf

J12-Yesterday(KVF)Lrg.2023.10.13.pdf

J12-Yesterday(KVM).2016.05.05.pdf

J12-Yesterday(KVM)Lrg.2023.10.13.pdf

J13-Pennies From Heaven(KVF).2016.02.07.pdf

J13-Pennies From Heaven(KVF)Lrg.2023.10.13.pdf

J13-Pennies From Heaven(KVM).2016.02.07.pdf

J13-Pennies From Heaven(KVM)Lrg.2023.10.13.pdf

J14-Vaya Con Dios(KVF).2014.11.29.pdf

J14-Vaya Con Dios(KVF)Lrg.2023.10.13.pdf

J14-Vaya Con Dios(KVM).2014.11.29.pdf

J14-Vaya Con Dios(KVM)Lrg.2023.10.13.pdf

J15-Darktown Strutter's Ball(KV).2014.01.01.pdf

J15-Darktown Strutters Ball(KV)Lrg.2023.10.13.pdf

J16-Birth Of The Blues(KVF).2017.02.16.pdf

J16-Birth Of The Blues(KVF)Lrg.2023.10.13.pdf

J16-Birth Of The Blues(KVM).2017.02.16.pdf

J16-Birth Of The Blues(KVM)Lrg.2023.10.13.pdf

J17-Jersey Bounce(K).pdf

J17-Jersey Bounce(K)Lrg.2023.10.13.pdf

(3 Times  
Vocal 1st & 3rd)**Way Down Yonder In New Orleans****F**  
**Keyboard**

(Bass) B♭ (Sax) A7 G7 C7 B♭°7 F7

5

9

13

17

21

Way down yon - der in New Or-leans,  
in the land of dream-y scenes,

there's a gar-den of E - den,  
that's what I mean.

Cre-ole ba - bies with flash-ing eyes,  
soft-ly whis-per with ten-der sighs.

Stop!  
Oh won't you give your la-dy fair a lit-tle smile?

Stop!  
You bet your life you'll lin - ger there a lit-tle while.

25                            B<sup>b</sup>    G m                                      B<sup>b</sup>    G<sup>b7</sup>

There is hea - ven right here on earth,  
They've got an - gels right here on earth,  
with those beau - ti - ful scenes,  
wear - ing nav - y blue jeans,

29                            1,2.  
B<sup>b</sup>    B<sup>o7</sup>    C m7 F7                              B<sup>b6</sup>    B<sup>o7</sup>

way down yon - der in New Or - leans.

33                            3.  
B<sup>b</sup>    (Sax)                                      G m    (Sax)

way down yon - der,                                      way down yon - der,

37                            E<sup>b</sup>Maj7                                      D m7                                      C m7                                      F7

way down yon - der,                                      in New                                      Or - - -

41                            B<sup>b6</sup>  
(Sax)    E<sup>b</sup>m7

leans.

43                            F7    B<sup>b6</sup>

(3 Times  
Vocal 1st & 3rd)

# Way Down Yonder In New Orleans

F  
Keyboard

1 (Bass) B♭ (Sax) A7 G7 C7 B♭7 F7  
 (Keyboard)

5 F7 Cm7 F7 B♭M7  
 Way down yon - der in New Or-leans, in the land of dream-y scenes,

9 F7 Cm7 F7(5) B♭ B7  
 there's a gar-den of E - den, that's what I mean.\_\_\_\_

13 F7 Cm7 F7 B♭M7  
 Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs.

17 B♭7sus4 N.C. B♭7 E♭6 B♭7(5) E♭ D7 D♭7  
 Stop! Oh won't you give your la-dy fair a lit-tle smile?

21 C7 N.C. C7 F7sus4 F7  
 Stop! You bet your life you'll lin - ger there a lit-tle while.

25                  B♭                  Gm                  B♭                  G♭7

There is hea - ven right here on earth,  
They've got an - gels right here on earth,

with those beau - ti - ful scenes,  
wear - ing nav - y blue jeans,

1,2.                  29                  B♭                  B♭7                  Cm7 F7                  B♭6                  B♭7

way down yon - der in                  New                  Or -                  leans.

33                  B♭                  (Sax)                  Gm                  (Sax)

way down yon - der,                  way down yon - der,

37                  E♭M7                  Dm7                  Cm7                  F7

way down yon - der,                  in                  New                  Or - - -

41                  B♭6                  (Sax)                  E♭m7

leans.

43                  F7                  B♭6

(3 Times  
Vocal 1st & 3rd)**Way Down Yonder In New Orleans****M**  
**Keyboard**

(Bass) E♭ D7 C7 F7 E♭°7 B♭7

(Keyboard)

5 B♭7 F m7 B♭7 E♭Maj7

Way down yon - der in New Or-leans, in the land of dream-y scenes,

9 B♭7 F m7 B♭7(#5) E♭ E°7

there's a gar-den of E - den, that's what I mean. —

13 B♭7 F m7 B♭7 E♭Maj7

Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs.

17 E♭7sus4 N.C. E♭7 A♭6 E♭7(#5) A♭ G7 G♭7

Stop! Oh won't you give your la-dy fair a lit-tle smile?

21 F7 N.C. F7 B♭7sus4 B♭7

Stop! You bet your life you'll lin-ger there a lit-tle while.

25 E♭ C m E♭ B7

There is hea - ven right here on earth,  
They've got an - gels right here on earth,  
with those beau - ti - ful scenes,  
wear - ing nav - y blue jeans,

1, 2. 29 E♭ E°7 F m7 B♭7 E♭6 E°7

way down yon - der in New Or - leans.

3. 33 E♭ (Keyboard) C m (Keyboard)

way down yon - der, way down yon - der,

37 A♭Maj7 G m7 F m7 B♭7

way down yon - der, in New Or - - -

41 E♭6 (Keyboard) A♭m7

leans.

43 B♭7 E♭6

(3 Times  
Vocal 1st & 3rd)

# Way Down Yonder In New Orleans

**M**  
Keyboard

(Bass) E | D7 | C7 | F7 | Eb7 | Bb7 |

(Keyboard)

Bb7 | Fm7 | Bb7 | EbMaj7 |

Way down yon - der in New Or-leans, in the land of dream-y scenes,

Bb7 | Fm7 | Bb7(5) | Eb | E7 |

there's a gar-den of E - den, that's what I mean. —

Bb7 | Fm7 | Bb7 | EbMaj7 |

Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs.

Eb7sus4 | N.C. | Eb7 | Ab6 | Eb7(5) | Ab | G7Gb7 |

Stop! Oh won't you give your la-dy fair a lit-tle smile?

F7 | N.C. | F7 | Bb7sus4 | Bb7 |

Stop! You bet your life you'll lin-ger there a lit-tle while.

25                    E♭                    C m                    E♭                    B 7

There is hea - ven right here on earth,  
They've got an - gels right here on earth,  
with those beau - ti - ful scenes,  
wear - ing nav - y blue jeans,

29                    1, 2.                    E♭                    E °7                    F m7                    B♭ 7                    E♭ 6                    E °7

way down yon - der in  
New Or - leans. \_\_\_\_\_

33                    3.                    E♭                    (Keyboard)                    C m                    (Keyboard)

way down yon - der,  
way down yon - der,

37                    A♭ M7                    G m7                    F m7                    B♭ 7

way down yon - der,  
in New  
Or - - - -

41                    E♭ 6                    (Keyboard)                    A♭ m7

leans. \_\_\_\_\_

43                    B♭ 7                    E♭ 6

Good evening. We're happy to see all of you here. We're the Mixed Nuts and we're here to play for your listening enjoyment.

Tonight, we'd like to take you down memory lane once again and revisit some of the biggest hit songs from yesteryear. Our opening number, "Way Down Yonder in New Orleans," was written way back in 1922. Most recently, it was performed by Harry Connick, Jr. in a September NBC fundraiser for Hurricane Katrina that raised over \$50 million.

Our next selection goes even a bit further back. It was written in 1910 and has been sung by artists ranging from mainstream soloists to barbershop quartets. You all know this one - "Let Me Call You Sweetheart." Sing along with us.

F

Keyboard

## Let Me Call You Sweetheart

(Sax) E<sup>b</sup>/G      G<sup>b</sup><sup>o</sup>7      Fm7      B<sup>b</sup>7

5      E<sup>b</sup>      G<sup>b</sup><sup>o</sup>7      Fm7      B<sup>b</sup>7      E<sup>b</sup>  
I am dream - ing, dear, of you,

9      E<sup>b</sup>      G<sup>b</sup><sup>o</sup>7      Fm7      B<sup>b</sup>7  
day by day.

13      Fm7      E<sup>7</sup>      B<sup>b</sup>/D      B<sup>b</sup>7  
Dream - ing where the skies are blue

17      Fm7      C<sup>o</sup>7      E<sup>b</sup>  
when they're grey.

21      G7      C m7  
When the sil - v'ry moon - light gleams,

25      F7      B<sup>b</sup>  
still I wan - der on in dreams

29      C m      C<sup>o</sup>7      B<sup>b</sup>      G7  
in the land of love, it seems,

33      Cm7      F7      B<sup>b</sup>      B<sup>b</sup>7  
just with you.

37 E♭

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

42 C7 F7 B♭7

with you. Let me hear you

47 Fm7 /B♭ E♭ B♭ B♭7 F7 B♭7

whis-per that you love me, too.

53 E♭ E♭° E♭

Keep the love - light glow - ing in your eyes

57 A♭ C7 F A♭

eyes so true. Let me

62 E♭° E♭ C7 F7 B♭7

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

67 1. E♭ B♭ F7 B♭7 2. E♭ (Sax) G♭°7

you.

71 Fm7 D aug B♭7 E♭6

Fm7 D aug B♭7 E♭6

# Let Me Call You Sweetheart

**F**  
Keyboard

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

5      E♭      G♭<sup>o</sup>7      F m7      B♭7      E♭  
 I am dream - ing, dear, of you,

9      E♭      G♭<sup>o</sup>7      F m7      B♭7  
 day by day.

13      F m7      E<sup>o</sup>7      B♭/D      B♭7  
 Dream - ing where the skies are blue

17      F m7      C<sup>o</sup>7      E♭  
 when they're grey.

21      G7      C m7  
 When the sil - v'ry moon - light gleams,

25      F7      B♭  
 still I wan - der on in dreams

29      C m      C<sup>o</sup>7      B♭      G7  
 in the land of love, it seems,

33      C m7      F7      B♭      B♭7  
 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 F m7 /B♭ E♭ B♭7 F7 B♭7

whis-per that you love me, too.

53 E♭ E♭ E♭

Keep the love - light glow - ing in your

57 A♭ C7 F A♭

eyes so true. Let me

62 E♭ E♭ C7 F7 B♭7

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

67 1. E♭ B♭ F7 B♭7 2. E♭ (Sax) G♭7

you.

71 F m7 D aug B♭7 E♭6

**M**  
Keyboard

# Let Me Call You Sweetheart

(Keyboard)

1 A♭/C B°7 B♭m7 E♭7

5 A♭ B°7 B♭m7 E♭7 A♭  
I am dream - ing, dear, of you,

9 A♭ B°7 B♭m7 E♭7  
day by day.

13 B♭m7 A°7 E♭/G E♭7  
Dream - ing where the skies are blue

17 B♭m7 F°7 A♭  
when they're grey.

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

25 B♭7 E♭  
still I wan - der on in dreams

29 F m F°7 E♭ C7  
in the land of love, it seems,

33 F m7 B♭7 E♭ E♭7  
just with you.

37 A♭

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

42 F7 B♭7 E♭7

with you. Let me hear you

47 B♭m7 /E♭ A♭ E♭º E♭7 B♭7 E♭7

whis - per that you love me, too.

53 A♭

Keep the love - light glow - ing in your

57 D♭ F7 B♭ D♭

eyes so true. Let me

62 A♭º A♭ F7 B♭7 E♭7

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

67 1. A♭ E♭ B♭7 E♭7 2. A♭ B°7

you. Keyboard) you.

71 B♭m7 G aug E♭7 A♭º

**M**  
Keyboard

# Let Me Call You Sweetheart

(Keyboard) A♭/C

B°7

B♭m7

E♭7



5      A♭                  B°7                  B♭m7                  E♭7                  A♭  
 I      am      dream - ing,      dear,      of      you,

9      A♭                  B°7                  B♭m7                  E♭7  
 day      by                  day. \_\_\_\_\_

13     B♭m7                  A°7                  E♭/G                  E♭7  
 Dream - ing      where      the      skies      are      blue

17     B♭m7                  F°7                  A♭  
 when      they're                  grey. \_\_\_\_\_

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

25     B♭7                  E♭  
 still      I      wan - der      on      in      dreams

29     F m                  F°7                  E♭                  C7  
 in      the      land      of      love,      it      seems,

33     F m7                  B♭7                  E♭                  E♭7  
 just      with                  you. \_\_\_\_\_

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

42 F7 B♭7 E♭7 Let me hear you

47 B♭m7 /E♭ A♭ E♭ō 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♭ō 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)

71 B♭m7 G a g E♭7 A♭6

Thank you.

Our next selection originally had a different title when it was composed in 1965. Its title was "Moon Over Naples." It became a hit single in 1966 and spent four weeks atop the Billboard Easy Listening chart in early 1966. The song was performed by Elvis Presley, Engelbert Humperdinck, and Wayne Newton, and it was even sung by Homer Simpson of the Simpsons.

Here is "Spanish Eyes."

MALE VOCAL

## Spanish Eyes

Keyboard

4 3 2 1 C7 F

6 F  
Blue Span - ish eyes,

10 C7  
pre - ti - est eyes in all of Mex - i - co.

14  
True Span - ish eyes,

18 Dm C7  
please smile for me once more be - fore I go.

22 F  
Soon, I'll re - turn

26 F7 B♭  
bring-ing you all the love your heart can hold.

30 B♭m B♭m6 F  
Please say, "Si Si." Say

34 Gm7 C7 F D  
you and your Span - ish eyes will wait for me.

38 G  
 Blue \_\_\_\_\_ Span - ish eyes, \_\_\_\_\_

42 D7  
 tear-drops are fall - ing from your Span - ish eyes. \_\_\_\_\_

46  
 Please, \_\_\_\_\_ please don't cry. \_\_\_\_\_

50 Em D7  
 This is just a - di - os and not good - bye. \_\_\_\_\_

54 G  
 Soon, \_\_\_\_\_ I'll return \_\_\_\_\_

58 G7 C  
 bring-ing you all the love your heart can hold. \_\_\_\_\_

62 C m C m6 G  
 Please \_\_\_\_\_ say, "Si Si." \_\_\_\_\_ Say

66 A m7 D7 E m  
 you and your Span - ish eyes will wait for me. \_\_\_\_\_ Say

70 A m7 D7 G  
 you\_ your Span - ish eyes will wait for me. \_\_\_\_\_

MALE VOCAL

## Spanish Eyes

Keyboard

The musical score consists of ten staves of music for male vocal and keyboard. The vocal part is in G clef, 4/4 time, and includes lyrics. The keyboard part is indicated by letter chords (C7, F, Bb, Dm, C7, F, Bbm, Bbm6, F, Gm7, C7, F, D) placed above the vocal line. The lyrics are as follows:

Blue Span - ish eyes,  
pret - ti - est eyes in all of Mex - i - co.  
True Span - ish eyes,  
please smile for me once more be - fore I go.  
Soon, I'll re - turn  
bring-ing you all the love your heart can hold.  
Please say, "Si Si." Say  
you and your Span - ish eyes will wait for me.

2

38 G

Blue, Span - ish eyes,

42

D7

tear-drops are fall - ing from your Span - ish eyes.

46

G

Please, please don't cry.

50

Em

D7

This is just a - di - os and not good - bye.

54

G

Soon, I'll return

58

G7

C

bring-ing you all the love your heart can hold.

62

Cm

Cm6

G

Please say, "Si Si." Say

66

Am7

D7

Em

you and your Span - ish eyes will wait for me. Say

70

Am7

D7

G

you - your Span - ish eyes will wait for me.

Thank you.

Now, we'll pick up the tempo a little bit with a song that was written way back in 1902 about a guy who worked as a brakeman on the Baltimore and Ohio railroad. Apparently, he ditched his lady love, and she sings this song begging him to return.

Here's our version of "Bill Bailey, Won't You Please Come Home."

(3 Times - Vocal 1st and 3rd)

**Bill Bailey****F****Keyboard**  
F7

(Sax)      B<sup>b</sup>      B<sup>b</sup>7/A<sup>b</sup>      E<sup>b</sup>/G      G<sup>b</sup>7      B<sup>b</sup>/F      /D      C m7      F7

5      B<sup>b</sup>

Won't you come home, Bill Bai - ley, won't you come home?

9      B<sup>o</sup>7      F7/C      /F

I'm cry-in' all night long.      I'll do the cook-ing, hon-ey,

15      F9(#5)      B<sup>b</sup>

I'll pay the rent.      I know I've done you wrong. \_\_\_\_\_

21

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a

26      D<sup>o</sup>      C m      G7      C m      E<sup>b</sup>      E<sup>o</sup>7      B<sup>b</sup>/F

fine tooth comb? \_\_\_\_\_ I know I'm to blame, well, ain't that a

32      G7      C7      F9      F7      B<sup>b</sup>      C m7      F7

shame? Bill Bail - ey won't you please come home? \_\_\_\_\_

37      B<sup>b</sup>      A7      G7      C7      F13      F7

home, I don't mean may-be! Bill Bail-ey \_\_\_\_\_ won't you please come

43      B<sup>b</sup>

home. \_\_\_\_\_

(3 Times - Vocal 1st and 3rd)

**Bill Bailey****F**

(Sax)      B $\flat$       B $\flat$ 7/A $\flat$       E $\flat$ /G      G $\flat$ 7      B $\flat$ /F      /D      Cm7      F7

Keyboard

5      B $\flat$

Won't you come home, Bill Bai - ley, won't you come home?

9      B $\circ$ 7      F7/C      /F

I'm cry-in' all night long.

I'll do the cook-ing, hon-ey,

15      F9sus      B $\flat$

I'll pay the rent.      I know I've done you wrong.

21

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a

26      D $\circ$       Cm      G7      Cm      E $\flat$       E7      B $\flat$ /F

fine tooth comb?      I know I'm to blame, well, ain't that a

32      G7      C7      F9      F7      B $\flat$       Cm7      F7

1, 2.

shame? Bill Bail-ey won't you please come home?

37      B $\flat$       A7      G7      C7      F13      F7

3.

home, I don't mean may-be! Bill Bail-ey won't you please come

43      B $\flat$       Cm7      F7      B $\flat$

home.

(3 Times - Vocal 1st and 3rd)

**Bill Bailey****M**

Keyboard

(Keyboard) E♭ E♭7/D♭ A♭/C B 7 E♭/B♭ /G F m7 B♭7

This section shows the piano accompaniment for the first and third endings of the vocal part. The piano line consists of eighth and sixteenth-note patterns. The vocal line follows the piano, starting with a dotted half note followed by eighth-note pairs.

5 E♭

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

Won't you come home, Bill Bai - ley, won't you come home?

9 E°7 B♭7/F /B♭

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

She moans the whole night long. \_\_\_\_\_ I'll do the cook-ing, hon-ey,

15 B♭9(\$5) E♭

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

I'll pay the rent. I know I've done you wrong. \_\_\_\_\_

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a

26 G° F m C7 F m A♭ A°7 E♭/B♭

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

fine tooth comb? \_\_\_\_\_ I know I'm to blame, well, ain't that a

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

shame? Bill Bail - ey won't you please come home? \_\_\_\_\_

32 C7 F7 B♭9 B♭7 1, 2. E♭ F m7 B♭7

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

home, I don't mean may-be! Bill Bail - ey. \_\_\_\_\_ won't you

37 E♭ D7 C7 F7

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

please come home. \_\_\_\_\_

41 B♭13 B♭7 E♭ F m7 B♭7 E♭

The piano line concludes with a final eighth-note pair. The vocal line ends with a dotted half note followed by eighth-note pairs.

(3 Times - Vocal 1st and 3rd)

**Bill Bailey****M**

(Keyboard) E♭ E♭7/D♭ A♭/C B7 E♭/B♭ /G Fm7 B♭7

5 E♭

9 E7 B♭7/F/B♭

15 B♭9sus E♭

I know I've done you wrong.\_\_\_\_\_

21

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a

G° Fm C7 A♭ A7 E♭/B♭

32 C7 F7 B♭9 B♭7 1, 2. E♭ Fm7 B♭7

37 3. E♭ D7 C7 F7

41 B♭13 B♭7 E♭ Fm7 B♭7 E♭

Thank you.

We'll slow things up a bit with this next song, written back in 1931. It has since been recorded by a whole host of artists, including Frank Sinatra, Dean Martin, Tony Bennett, Sarah Vaughn, and many others.

Here's \_\_\_\_\_ to sing the very lovely ballad - "I Don't Know Why."

# I Don't Know Why

**F**

Keyboard

Sheet music for keyboard showing measures 1-4. The key signature is B-flat major (two flats). The chords are B-flat (B♭), A-flat 13 (A♭13), G7(♯5) (G7(♯5)), G7 (G7), C minor 7 (C m7), C minor 7/F (C m7/F), and F9 (F9).

Sheet music for keyboard showing lyrics from measure 5 to 7. The chords are B-flat major 7 (B♭Maj7), B-flat 6 (B♭6), D minor 7 (D m7), and D-flat 7 (D♭°7).

5 I don't know why — I love you like I do. I don't know why, I just

Sheet music for keyboard showing lyrics from measure 8 to 10. The chords are C minor 7 (C m7), F7 (F7), C minor 7 (C m7), and C minor 7 (C m7).

8 do. I don't know why — you thrill me like you do. —

Sheet music for keyboard showing lyrics from measure 11 to 13. The chords are F7 (F7), F7(♭9) (F7(♭9)), B-flat 6 (B♭6), B-flat (B♭), B-flat 7/A-flat (B♭7/A♭), and G7 (G7).

11 I don't know why, you just do. You nev - er seem to want my ro -

Sheet music for keyboard showing lyrics from measure 14 to 16. The chords are C9 (C9), F9 (F9), B-flat (B♭), C9 (C9), C minor 7 (C m7), F9 (F9), and F7(♭9) (F7(♭9)).

14 manc - ing. The on - ly time you hold me is when we're danc - ing.

Sheet music for keyboard showing lyrics from measure 17 to 19. The chords are B-flat major 7 (B♭Maj7), E-flat major 9 (E♭Maj9), D minor 7 (D m7), G7 (G7), C minor 7 (C m7), F7(♭9) (F7(♭9)), B-flat (B♭), C minor 7(♭5) (C m7(♭5)), F7(♭9) (F7(♭9)), B-flat (B♭), C minor 7 (C m7), B-flat major 7 (B♭Maj7), and B-flat 6 (B♭6).

17 don't know why — love you like I do. —

Sheet music for keyboard showing lyrics from measure 19 to 21. The chords are C minor 7 (C m7), F7(♭9) (F7(♭9)), 1. B-flat (B♭), C minor 7(♭5) (C m7(♭5)), F7(♭9) (F7(♭9)), 2. B-flat (B♭), C minor 7 (C m7), B-flat major 7 (B♭Maj7), and B-flat 6 (B♭6).

19 I don't know why, I just do. do. —

# I Don't Know Why

**M**  
Keyboard

5 FMaj7 F6 A m7 A♭7

I don't know why — I love you like I do. — I don't know why, I just

8 G m7 C7 G m7 3

do. I don't know why — you thrill me like you do. —

11 C7 C7(♭9) F6 F F7/E♭ D7

I don't know why, you just do. You nev - er seem to want my ro -

14 G 9 C 9 F G 9 G m7 C 9 C7(♭9)

manc - ing. The on - ly time you hold me is when we're danc - ing.

17 FMaj7 B♭Maj9 A m7 3 D7

I don't know why — I love you like I do. —

19 G m7 C7(♭9) 1. F G m7(♭5) C7(♭9) 2. F G m7 F♯Maj7 F 6

I don't know why, I just do. do. —

## I Don't Know Why

F

Keyboard

B<sub>b</sub> A<sub>b</sub><sub>13</sub> G<sub>7</sub><sub>(5)</sub> G<sub>7</sub> C<sub>m7</sub> C<sub>m7/F</sub> F<sub>9</sub>

5 B<sub>b</sub><sub>Mj7</sub> B<sub>b</sub><sub>6</sub> D<sub>m7</sub> D<sub>b</sub><sub>o7</sub>

I don't know why I love you like I do. I don't know why, I just

8 C<sub>m7</sub> F<sub>7</sub> C<sub>m7</sub>

do. I don't know why you thrill me like you do.

11 F<sub>7</sub> F<sub>7(b9)</sub> B<sub>b</sub><sub>6</sub> B<sub>b</sub> B<sub>b</sub><sub>7/A<sub>b</sub></sub> G<sub>7</sub>

I don't know why, you just do. You nev - er seem to want my ro -

14 C<sub>9</sub> F<sub>9</sub> B<sub>b</sub> C<sub>9</sub> C<sub>m7</sub> F<sub>9</sub> F<sub>7(b9)</sub>

manc - ing. The on - ly time you hold me is when we're danc - ing.

17 B<sub>b</sub><sub>Mj7</sub> E<sub>b</sub><sub>Mj9</sub> D<sub>m7</sub> G<sub>7</sub>

don't know why love you like I do.

19 C<sub>m7</sub> F<sub>7(b9)</sub> 1. B<sub>b</sub> C<sub>m7(b5)</sub> F<sub>7(b9)</sub> 2. B<sub>b</sub> C<sub>m7</sub> B<sub>Mj7</sub> B<sub>b</sub><sub>6</sub>

I don't know why, I just do. do.

# I Don't Know Why

**M**  
Keyboard

1 F E♭B D7(5) D7 Gm7 Gm7/C C9

5 FM<sup>i</sup>7 F6 A m7 Ab<sup>o</sup>7

I don't know why, I love you like I do. I don't know why, I just

8 Gm7 C7 Gm7

do. I don't know why, you thrill me like you do.

11 C7 C7(b9) F6 F F7/E♭ D7

I don't know why, you just do. You never seem to want my ro -

14 G9 C9 F G9 Gm7 C9 C7(b9)

manc - ing. The on - ly time you hold me is when we're danc - ing.

17 FM<sup>i</sup>7 B♭M<sup>i</sup>9 A m7 D7

I don't know why, I love you like I do.

19 Gm7 C7(b9) 1. F Gm7(b5) C7(b9) 2. F Gm7 F#M<sup>i</sup>7 F6

I don't know why, I just do. do.

Thank you very much. You're very kind.

Now, we'll move forward in time to 1950 and a song written by the great Irving Berlin and first performed by Ethel Merman and Russell Nype in "Call Me Madam."

It's been recorded by many artists. Perry Como and the Fontaine Sisters' version appeared on the Billboard Chart in December 1950, spending 17 weeks there, peaking at #5.

The song is "You're Just In Love," and \_\_\_\_\_ and I will sing it for you now.

VOCAL ONLY

## You're Just In Love

(Keyboard) C maj7 D m7 Em7 D m7 G 7 Keyboard

5 C  
(F) I hear sing-ing and there's no one there. I smell blos-soms and the

11 D m7 G 7 D m7  
trees are bare. All day long I seem to walk on air, I won-der

17 G 7 C Am D m7 G 7 C  
why, I won-der why. I keep toss-ing in my sleep at night.

25 C 7 F D m7 G 7  
And, what's more, i've lost my ap - pe-tite. Stars that used to twin-kle

31 C C<sup>#</sup>7 D m7 G 7 C C 7  
in the skies are twink-ling in my eyes, I won-der why?

37 F  
(M) You don't need an-a-lyz-ing, it is not so sur-pris-ing that you feel

42 G m7 C 7 G m7  
ver-y strange but nice. Your heart goes pit - ter pat-ter,

47 C 7 F D m7 G 7 C 7  
I know just what's the mat-ter be-cause I've been there once or twice. Hon-ey,

53 F  
put your head on my shoul-der, you need some-one who's old-er, a rub down

The musical score consists of two staves. The top staff is for the vocal part, starting with a C major chord (C, E, G). The lyrics begin with '(F) I hear sing-ing and there's no one there.' The vocal part continues with 'I smell blos-soms and the trees are bare.' The lyrics then shift to 'All day long I seem to walk on air,' followed by 'I won-der why, I won-der why.' The vocal part concludes with 'I keep toss-ing in my sleep at night.' The bottom staff is for the keyboard, showing chords such as D minor 7, G major 7, C major, A minor, D minor 7, G major 7, C major, C sharp major 7, D minor 7, G major 7, C major, and C major 7. The lyrics continue with 'And, what's more, i've lost my ap - pe-tite. Stars that used to twin-kle in the skies are twink-ling in my eyes, I won-der why?' The vocal part then shifts to '(M) You don't need an-a-lyz-ing, it is not so sur-pris-ing that you feel ver-y strange but nice.' The lyrics then shift to 'Your heart goes pit - ter pat-ter,' followed by 'I know just what's the mat-ter be-cause I've been there once or twice. Hon-ey, put your head on my shoul-der, you need some-one who's old-er, a rub down.'

2  
58 F7 3 B♭6 Gm7 C7

63 F Gm7 C7 F A7

69 D  
(F) I hear sing - ing and there's no one there.

69 (M) You don't need an - al - yz - ing, it is not so - sur-pris - ing

73 Em7 A7

73 I smell blos - soms and the trees are bare.

73 that you feel ver - y strange but nice.

77 Em7

77 All day long I seem to walk on air, I won - der

77 Your heart goes pit - ter pat-ter, I know just what's the mat-ter

81 A7 D Bm Em7 A7

81 why, I won - der why.

81 be-cause I've been there once or twice.

85 D

I keep tossing in my sleep at night.

put your head on my shoul-der, you need some - one who's old - er,

89 D 7 G

And, what's more, i've lost my ap - pe - tite.  
a rub down with a vel - vet glove.

93 E m7 A 7 D D#7

Stars that used to twin - kle in the skies are twink - ling

There's noth-ing you can take to re-lieve that pleas - ant ache.

97 E m7 A 7 F#m Em7

in my eyes, I won-der why? Dar - ling we're not sick, we're

You're not sick, you're just in love. Dar - ling, we're not sick, we're

102 A 7 D maj7 (Keyboard) Em7 F#m7 Em7 A 7 D

just in love.

just love.

VOCAL ONLY

**You're Just In Love**

(Keyboard) Cmaj7 Dm7 Em7 Dm7 G7 Keyboard

**C**

(F) I hear sing-ing and there's no one there. I smell blos-soms and the

Dm7 G7 Dm7

trees are bare. All day long I seem to walk on air, I won-der

G7 C Am Dm7 G7 C

why, I won-der why. I keep toss-ing in my sleep at night.

C7 F Dm7 G7

And, what's more, i've lost my ap - pe - tite. Stars that used to twin-kle

C C#7 Dm7 G7 C C7

in the skies are twink-ling in my eyes, I won-der why?

F

(M) You don't need an-a-lyz-ing, it is not so sur-pris-ing that you feel

Gm7 C7 Gm7

ver-y strange but nice. Your heart goes pit - ter pat-ter,

C7

I know just what's the mat-ter be-cause I've been there once or twice. Hon-ey,

F

put your head on my shoul-der, you need some-one who's old-er, a rub down

The musical score consists of two staves. The top staff is for the vocal part, starting with a C major chord (Cmaj7). The lyrics begin with '(F) I hear sing-ing and there's no one there.' Chords shown include Dm7, Em7, Dm7, G7, and a keyboard part. The lyrics continue with 'trees are bare. All day long I seem to walk on air, I won-der' and 'why, I won-der why. I keep toss-ing in my sleep at night.' The vocal part ends with a C7 chord. The bottom staff is for the bass or piano part, featuring a continuous eighth-note pattern. The lyrics continue with 'And, what's more, i've lost my ap - pe - tite. Stars that used to twin-kle' and 'in the skies are twink-ling in my eyes, I won-der why?' The bass part ends with a C7 chord. The vocal part resumes with '(M) You don't need an-a-lyz-ing, it is not so sur-pris-ing that you feel' and 'ver-y strange but nice.' The lyrics end with 'Your heart goes pit - ter pat-ter,' followed by 'I know just what's the mat-ter be-cause I've been there once or twice. Hon-ey,' and 'put your head on my shoul-der, you need some-one who's old-er, a rub down.'

2  
58 F7 B<sub>b</sub>6 Gm7 C7

with a vel - vet glove. Hon-ey, there is noth-ing you can take

63 F F#7 Gm7 C7 F A7

to re-lieve that pleas-ant ache. You're not sick, you're just in love.

69 D

{ 69 (F) I hear sing - ing and there's no one there.

(M) You don't need an - al - yz - ing, it is not so - sur-pris - ing

73 Em7 A7

{ 73 I smell blos - soms and the trees are bare.

that you feel ver - y strange but nice.

77 Em7

{ 77 All day long I seem to walk on air, I won - der

Your heart goes pit - ter pat-ter, I know just what's the mat-ter

81 A7 D Bm Em7 A7

{ 81 why, I won - der why.

be-cause I've been there once or twice.

85 D  
I keep toss-ing in my sleep at night.

85 put your head on my shoul-der, you need some - one who's old - er,

89 D7 G  
And, what's more, i've lost my ap - pe - tite.

a rub down with a vel - vet glove.

93 Em7 A7 D D#7  
Stars that used to twin - kle in the skies are twink - ling

There's noth-ing you can take to re-lieve that pleas - ant ache.

97 Em7 A7 F#m Em7  
in my eyes, I won-der why? Dar - ling we're not sick, we're

You're not sick, you're just in love. Dar - ling, we're not sick, we're

102 A7 Dmaj7 (Keyboard) Em7 F#m7 Em7 A7 D  
just in love.

just love.

Thank you.

Our next song was written back in 1935, and it really rose to prominence with recordings by the great Louis Armstrong in 1951 and then by Hugo Winterhalter's orchestra in 1952.

Here is a beautiful request: "Give Me A Kiss To Build A Dream On."

# Give Me A Kiss To Build A Dream On

F

(Sax) G B<sup>b</sup>7 Am7 D7 Em 3 G<sup>o</sup>7 Am7 D7 Keyboard

5 G B<sup>b</sup>7 3 Give me a kiss to build a dream on, and my i - mag-i - na -

Give me a kiss be - fore you leave me, and my i - mag-i - na -

7 Am7 D7 3 Am7 D7 Am7 D7 3 - tion will thrive up - on that kiss. Sweet-heart, I ask no more than

- tion will feed my hun-gry heart. Leave me one thing be - fore we

10 1. Am7 D7 3 G Am7 D7 this, a kiss to build a dream on.

13 2. Am7 D7 G G7 3 part, a kiss to build a dream on. When I'm a -

16 Cm7 F7 B<sup>b</sup>maj7 B<sup>b</sup>7 Cm7 B<sup>b</sup>maj7 lone with my fan - cies, I'll be with you

20 Cm6 D7 Gm A7 3 weav - ing ro - man - ces, mak - ing be - lieve they're true.

24 G B<sup>b</sup>7 3 Give me your lips for just a mo - ment, and my i - mag-i - na -

26 Am7 D7 3 Am7 D7 Am7 D7 3 tion will make that mo-moment live. Give me what you a - lone can

2

29 A m7 D 7 G A m7 D 7

give, a kiss to build a dream on.

32 G B<sup>o</sup>7 A m7 D 7 A m7 D 7  
(Sax)

36 A m7 D 7 A m7 D 7 1. G Am7 D 7 2. G G 7 When I'm a-

42 C m7 F 7 B<sup>b</sup>maj7 B<sup>o</sup>7 C m7 B<sup>b</sup>maj7  
lone with my fan - cies, I'll be with you

46 C m6 D 7 G m A 7 B<sup>b</sup>m7 E<sup>b</sup>7  
weav - ing ro - man - ces, mak - ing be - lieve they're true. So,

50 A<sup>b</sup> B<sup>o</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7  
give me your lips for just a mo - ment, and my i - mag - i - na -

52 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7  
- tion will make that mo - ment live. Give me what you a - lone can

55 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> (Sax) A<sup>b</sup> C m  
give, a kiss to build a dream on.

58 D<sup>b</sup> D<sup>o</sup>7 A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>m E<sup>b</sup>7 A<sup>b</sup>maj7

# Give Me A Kiss To Build A Dream On

F

(Sax) G B<sup>b</sup>7 Am7 D7 Em<sup>3</sup> G<sup>7</sup> Am7 D7 Keyboard

5 G B<sup>b</sup>7 Give me a kiss to build a dream on, and my i - mag-i - na -

Give me a kiss be - fore you leave me, and my i - mag-i - na -

7 Am7 D7 Am7 D7 Am7 D7 3

- tion will thrive up - on that kiss. Sweet-heart, I ask no more than  
- tion will feed my hun-gry heart. Leave me one thing be - fore we

10 1. Am7 D7 G Am7 D7

this, a kiss to build a dream on.

13 2. Am7 D7 G G7 3

part, a kiss to build a dream on. When I'm a -

16 Cm7 F7 B<sup>b</sup>maj7 B<sup>b</sup>7 Cm7 B<sup>b</sup>maj7 3

lone Cm6 D7 with my fan - cies, I'll be with you D D7

20 Gm A7 3

weav - ing ro - man - ces, mak - ing be - lieve they're true.

24 G B<sup>b</sup>7 3

Give me your lips for just a mo - ment, and my i - mag-i - na -

26 Am7 D7 Am7 D7 Am7 D7 3

tion will make that mo-moment live. Give me what you a - lone can

2

29 Am7 D7 G Am7 D7

32 G Bb7 Am7 D7 Am7 D7

(Sax)

36 Am7 D7 Am7 D7 G Am7 D7 G7

When I'm a-

42 Cm7 F7 Bbmaj7 Bb7 Cm7 Bbmaj7

lone with my fan - cies, I'll be with you

46 Cm6 D7 Gm A7 Bbm7 E7

weav - ing ro - man - ces, mak - ing be - lieve they're true. So,

50 Ab B7

give me your lips for just a mo - ment, and my i - mag - i - na -

52 Bbm7 E7 Bbm7 E7 Bbm7 E7

- tion will make that mo - ment live. Give me what you a - lone can

55 Bbm7 E7 Ab (Sax) Ab Cm

give, a kiss to build a dream on.

58 Db D7 Ab/Eb Bbm E7 Abmaj7

# Give Me A Kiss To Build A Dream On M

(Keyboard)

C E<sup>b</sup>7 C7 Dm7 G7 Am 3 C°7 Dm7 G7 Keyboard

5 C

E<sup>b</sup>7

3

Give me a kiss to build a dream on, and my i - mag-i - na -  
Give me a kiss be - fore you leave me, and my i - mag-i - na -

7 Dm7

G7

3

Dm7

G7

G7

3

- tion will thrive up - on that kiss. Sweet-heart, I ask no more than  
- tion will feed my hun-gry heart. Leave me one thing be - fore we

10 Dm7

G7

3

C

Dm7

G7

this, a kiss to build a dream on.

13 A 7sus

G7

C

C7

part, a kiss to build a dream on.

When I'm a -

16 Fm7

B<sup>b</sup>7E<sup>b</sup>maj7E<sup>b</sup>7

Fm7

E<sup>b</sup>maj7

lone with my fan - cies,

I'll be with you

20 Fm6

G7

Cm

D7

G

G7

weav - ing ro - man - ces, mak - ing be - lieve they're true.

24 C

E<sup>b</sup>7

3

Give me your lips for just a mo - ment, and my i - mag-i - na -

26 Dm7

G7

3

Dm7

G7

G7

3

tion will make that mo-ment live. Give me what you a - lone can

2

29 Dm7 G7 C Dm7 G7  
 give, a kiss to build a dream on.

32 C E<sup>b</sup>7 Dm7 G7 Dm7 G7 (Keyboard)  
 36 Dm7 G7 Dm7 G7 1. C Dm7 G7 2. C C7 When I'm a-  
 42 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7 E<sup>b</sup>7 Fm7 E<sup>b</sup>maj7  
 lone with my fan - cies, I'll be with you  
 46 Fm6 G7 Cm D7 E<sup>b</sup>m7 A<sup>b</sup>7  
 weav - ing ro-man - ces, mak - ing be - lieve they're true. So,  
 50 D<sup>b</sup> E<sup>7</sup>  
 give me your lips for just a mo - ment, and my i - mag - i - na -  
 52 E<sup>b</sup>m7 A<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7  
 - tion will make that mo-ment live. Give me what you a - lone can  
 55 B<sup>b</sup>7sus A<sup>b</sup>7 D<sup>b</sup> (Keyboard) D<sup>b</sup> Fm  
 give, a kiss to build a dream on.

58 G<sup>b</sup> G<sup>7</sup> D<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>m A<sup>b</sup>7 D<sup>b</sup>maj7

# Give Me A Kiss To Build A Dream On M

(Keyboard)

C E♭7 C7 Dm7 G7 Am 3 C7 Dm7 G7 Keyboard

C

E♭7

Give me a kiss to build a dream on, and my imagination will thrive up on that kiss.  
Give me a kiss before you leave me, and my imagination will feed my hungry heart.

Dm7

G7

C

Dm7

G7

this, a kiss to build a dream on.

A7sus

G7

C

C7

part, a kiss to build a dream on.

When I'm a -

Fm7

B♭7

E♭maj7

E♭7

Fm7

E♭maj7

lone Fm7 G7 with my fan - cies,

I'll be with you G G7

Cm

D7

weav - ing ro - man - ces,

mak - ing be - lieve they're true.

C

E♭7

Give me your lips for just a moment, and my imagination will make that moment live.

Give me what you alone can

2

29 Dm7 G7 C Dm7 G7  
give, a kiss to build a dream on.

32 C E♭7 Dm7 G7 Dm7 G7  
(Keyboard)

36 Dm7 G7 Dm7 G7 | 1. C Dm7 G7 | 2. C C7  
When I'm a-

42 Fm7 B♭7 E♭maj7 E♭7 Fm7 E♭maj7  
lone with my fan - cies, I'll be with you

46 Fm6 G7 Cm D7 E♭m7 A♭7  
weav - ing ro-man - ces, mak - ing be - lieve they're true. So,

50 D♭ E♭7  
give me your lips for just a mo - ment, and my i - mag - i - na -

52 E♭m7 A♭7 E♭m7 A♭7 E♭m7 A♭7  
- tion will make that mo-ment live. Give me what you a - lone can

55 B♭7sus A♭7 D♭ (Keyboard) D♭ Fm  
give, a kiss to build a dream on.

58 G♭ G7 D♭/A♭ E♭m A♭7 D♭maj7

Thank you.

Now, we'll switch gears and play a type of music that is near and dear to my heart.

(Do the Polka schtick)

This particular polka is named after the state where I was born. Here we go with the "Nebraska Polka!"

# Nebraska Polka

Keyboard

(Keyboard)

E<sup>b</sup>      A<sup>b</sup>      B<sup>b</sup>      B<sup>b</sup><sub>7</sub>

5      E<sup>b</sup>      B<sup>b</sup><sub>7</sub>

II      E<sup>b</sup>      B<sup>b</sup><sub>7</sub>

17      E<sup>b</sup>      B<sup>b</sup><sub>7</sub>      1. E<sup>b</sup> (Keyboard)      2. E<sup>b</sup> (Sax)

22      B<sup>b</sup>      F7      B<sup>b</sup>

27      F7      B<sup>b</sup> (Keyboard)      B<sup>b</sup> (Sax)

31      E<sup>b</sup>      B<sup>b</sup><sub>7</sub>

37      E<sup>b</sup>      B<sup>b</sup><sub>7</sub>

43      E<sup>b</sup>      B<sup>b</sup><sub>7</sub>      E<sup>b</sup>      E<sup>b</sup><sub>7</sub>

2 (Keyboard)

47 A♭ E♭7 A♭

54 E♭7 A♭ E♭7

61 A♭ E♭7 A♭ (Sax) E♭7 A♭ E♭7

66 A♭ E♭7 A♭

73 E♭7 A♭ E♭7 A♭ (Keyboard-in octaves)

79 Fm

83 E♭ B♭7 E♭ (Sax) E♭7

87 A♭ E♭7

93 A♭ E♭7 A♭ E♭7

99 A♭ E♭7 A♭

# Nebraska Polka

Keyboard  
(Sax)

(Keyboard) E♭ A♭ B♭ B♭7

5 E♭ B♭7

11 E♭ B♭7

17 E♭ B♭7 |<sup>1</sup>E♭ (Keyboard) |<sup>2</sup>E♭ (Sax)

22 B♭ F7 B♭

27 F7 |<sup>1</sup>B♭ (Keyboard) |<sup>2</sup>B♭ (Sax)

31 E♭ B♭7

37 E♭ B♭7

43 E♭ B♭7 E♭ E♭7 (Keyboard)

27 A♭ E♭7 A♭

54 E♭7 A♭ E♭7

61 A♭ E♭7 A♭ (Sax) E♭7 A♭ E♭7

66 A♭ E♭7 A♭

73 E♭7 A♭ E♭7 A♭ (Keyboard-in octaves)

79 Fm

83 E♭ B♭7 E♭ (Sax) E♭7

87 A♭ E♭7

93 A♭ E♭7 A♭ E♭7

99 A♭ E♭7 A♭

Thank You.

Each time we play for you, we like to feature the music of a great artist or artists of the 40s or 50s. This time, we're going to remember a group of four young lads who formed a band in Liverpool in 1960, and they called themselves by the somewhat buggy name. Who were they? You got it - "The Beatles." What were their first names? Right. John and Paul and Ringo and George. They were an instant hit in the US, appearing many times on the Ed Sullivan Show and were one of the most commercially successful musical groups in the history of music.

Our first selection was written in 1965, a collaborative effort by Paul and John. Paul had attended a party in Liverpool where an entertainer had sung a French song. Paul liked the sound of the French language, so he wrote this song which later became very famous. Here is "Michelle."

# Michelle

F

(Keyboard)

G m

G m/F♯

G m/F

G m/E

E♭Maj7

D

Keyboard

Musical score for measures 1-4. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time. The bottom staff has a bass clef, a key signature of one flat, and a common time. Chords indicated: G, Gm/F#, Gm/F, Gm/E, E♭Maj7, and D.

Musical score for measures 5-7. The top staff continues with a treble clef, one flat key signature, and common time. The bottom staff continues with a bass clef, one flat key signature, and common time. Chords indicated: G, Cm7, and F6.

Mi - chelle my belle. These sont des mots that qui

Musical score for measures 8-11. The top staff has a treble clef, one flat key signature, and common time. The bottom staff continues with a bass clef, one flat key signature, and common time. Chords indicated: E°7, To Coda, D, C♯°7, 1st ending of D, and 2nd ending of D.

go vont to - geth - er well, my Mi - chelle. semble. en \_\_\_\_\_

Musical score for measures 12-13. The top staff has a treble clef, one flat key signature, and common time. The bottom staff continues with a bass clef, one flat key signature, and common time. Chords indicated: Gm and B♭7.

love you, I love you, I love you. That's all I want to

Musical score for measures 15-16. The top staff has a treble clef, one flat key signature, and common time. The bottom staff continues with a bass clef, one flat key signature, and common time. Chords indicated: E♭, D7, Gm.

say. Un - til I find a way. I will

Musical score for measures 18-19. The top staff has a treble clef, one flat key signature, and common time. The bottom staff continues with a bass clef, one flat key signature, and common time. Chords indicated: Gm, Gm/F♯, Gm/F, Gm/E, E♭Maj7, and D.

say the on - ly words I know that you'll un - der - stand.

Musical score for measures 22-25. The top staff has a treble clef, one flat key signature, and common time. The bottom staff continues with a bass clef, one flat key signature, and common time. Chords indicated: D, C♯°7, D, (Sax) G, and Cm7.

well, my Mi - chelle.

Musical score for measures 26-29. The top staff has a treble clef, one flat key signature, and common time. The bottom staff continues with a bass clef, one flat key signature, and common time. Chords indicated: F, E°7, D, D♭°7, and D.

|

2

30 Gm 3 ————— 3 ————— B♭7  
 want you, I want you, I want you. I think you know by

33 E♭ D7 Gm  
 now. I'll get to you some - how. Un -  
 G m G m/F♯ G m/F G m/E E♭Maj7 D

36 til I do, I'm tell - ing you so you'll un - der - stand.  
 G Cm7 F6

40 Mi - chelle, my belle. Sont des mots qui  
 E°7 D C♯7

43 vont tres bien en - semble. Tres bien en - semble. I will  
 Gm Gm/F♯ Gm/F Gm/E E♭Maj7 D

46 say the on - ly words I know that you'll un - der - stand.  
 Cm7 F

50 (Sax)G

53 E°7 3 D D♭°7 3 Gm Gm/F♯  
 I will say the on - ly words

57 Gm/F Gm/E E♭Maj7 D rit. G  
 I know that you'll un - der - stand, my Mi - chelle.

# Michelle

F

(Keyboard)

Gm Gm/F♯ Gm/F Gm/E E♭Maj7

D Keyboard

Chords: Gm, Gm/F♯, Gm/F, Gm/E, E♭Maj7

5

G Cm7 F6

Mi - chelle, my belle.  
Mi - chelle, my belle,

These sont des mots  
qui

8 E°7 To Coda D C♯°7 | 1 D 2. D

go to - geth - er well, my Mi - chelle.  
vont tres bien en - semble, tres bien en \_\_\_\_\_ semble. I

12 Gm 3 B♭7

love you, I love you, I love you. That's all I want to

15 E♭ D7 Gm

say. Un - til I find a way. I will

18 Gm Gm/F♯ Gm/F Gm/E E♭Maj7 D D.S. al Coda

say the on - ly words I know that you'll un - der - stand.

22 Coda D C♯°7 D (Sax) G Cm7

well, my Mi - chelle.

26 F E°7 D D♭°7 D

30 Gm 3——— 3——— B♭7  
 want you, I want you, I want you. I think you know by

33 Eb D7 Gm now. I'll get to you some - how. Un -  
 36 Gm Gm/F♯ Gm/F Gm/E EbMj7 D  
 til I do, I'm tell - ing you so you'll un - der - stand.

40 G Mi - chelle, my belle. Sont des mots qui  
 E⁰7 Cm⁷ C♯⁰7 vont tres bien en - semble. Tres bien en - semble. I will

43 Gm Gm/F♯ Gm/E EbMj7 D  
 say the on - ly words I know that you'll un - der - stand.  
 (Sax) G Cm⁷ F

50 E⁰7 D D♭⁰7 D Gm Gm/F♯  
 I will say the on - ly words

53 Gm/F Gm/E EbMj7 D rit. G  
 I know that you'll un - der - stand, my Mi - chelle.

# Michelle

**M**  
Keyboard

(Keyboard)

C m      C m/B      C m/B $\flat$       C m/A      A $\flat$ Maj7      G      Keyboard

5      C      F m7      B $\flat$ 6

Mi - chelle      my belle.      These Sont are words mots that qui

8      A $\circ$ 7      To Coda  $\oplus$  G      E $\sharp$ 7      1 G      2. G

go to - geth - er      well, \_\_\_\_\_ my Mi - chelle.      semble.      I  
vont tres bien en - semble, tres bien en \_\_\_\_\_

12      C m      E $\flat$ 7

love you, I love you, I love you.      That's all I want to

15      A $\flat$       G7      C m

say.      Un - til I find a way. \_\_\_\_\_ I will

18      C m      C m/B      C m/B $\flat$       C m/A      A $\flat$ Maj7      G      D.S. al Coda

say the on - ly words I know that you'll un - der - stand.

22      Coda      G      F $\sharp$ 7      G      (Keyboard) C 3      F m7

well, \_\_\_\_\_ my Mi - chelle.

26      B $\flat$       A $\circ$ 7      G      G $\flat$ 7 3 — G

2

30 C m E♭7  
 want you, I want you, I want you. I think you know by

33 A♭ G7  
 now. C m C m/B I'll get to you some - how. Un -

36 C m/B♭ C m/A A♭Maj7 G  
 til I do, I'm tell - ing you so you'll un - der - stand.

40 C F m7 B♭6  
 Mi - chelle, my belle. Sont des mots qui

43 A°7 G F♯7  
 vont tres bien en - semble. Tres bien en - semble. I will

46 C m C m/B C m/B♭ C m/A A♭Maj7 G  
 say the on - ly words I know that you'll un - der - stand.

50 C (Keyboard) F m7 B♭  
 A°7 G G♭°7 C m C m/B

53 3 3 3  
 I will say the on - ly words

57 C m/B♭ C m/A A♭Maj7 G rit. C  
 — I know that you'll un - der - stand, my Mi - chelle.

The musical score consists of two staves. The top staff is for the vocal part, starting with a C minor chord at measure 30. The lyrics "want you, I want you, I want you." are followed by a progression to E♭7, with the lyrics "I think you know by". At measure 33, the lyrics "now." are followed by a progression through A♭, G7, C m, and C m/B. The lyrics "I'll get to you some - how. Un -" continue. Measure 36 shows a progression through C m/B♭, C m/A, A♭Maj7, and G, with the lyrics "til I do, I'm tell - ing you so you'll un - der - stand.". Measures 40-43 show a progression through C, F m7, B♭6, A°7, G, and F♯7, with the lyrics "Mi - chelle, my belle. Sont des mots qui vont tres bien en - semble. Tres bien en - semble. I will". Measures 46-50 show a progression through C m, C m/B, C m/B♭, C m/A, A♭Maj7, and G, with the lyrics "say the on - ly words I know that you'll un - der - stand.". The bottom staff is for the keyboard part, starting at measure 50 with a C major chord. It includes a dynamic marking 'rit.' and ends with a C major chord at measure 57. The lyrics "I will say the on - ly words" are aligned with the keyboard part's chords.

# Michelle

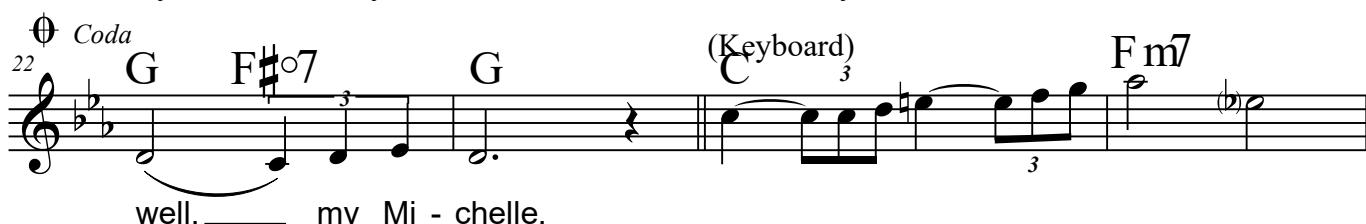
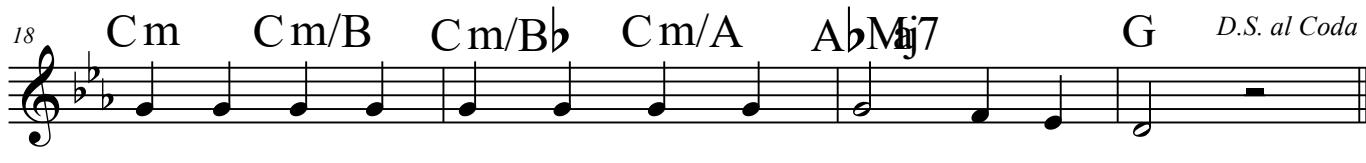
**M**  
Keyboard

(Keyboard) Cm Cm/B Cm/B♭ Cm/A A♭M7

G



Mi - chelle my belle. These sont des mots that qui



I

2

30 Cm E♭7  
 want you, I want you, I want you. I think you know by

33 A♭ G7  
 now. Cm Cm/B Cm/B♭ Cm/A I'll get to you some - how. Un -

36 Cm/B♭ Cm/A AbM7 G  
 til C I do, I'm Fm7 tell - ing you so you'll un - der - stand.

40 C Mi7 - chelle, my belle. F♯7 Sont des G mots qui

43 A7 G F♯7 vont tres bien en - semble. Tres bien en - semble. I will

46 Cm Cm/B Cm/B♭ Cm/A AbM7 G  
 say the on - ly words I know that you'll un - der - stand.

50 C (Keyboard) Fm7 B♭  
 A7 G G♭7 G Cm Cm/B

53 A7 G G♭7 G Cm Cm/B  
 I will say the on - ly words

57 Cm/B♭ Cm/A AbM7 G rit. C  
 — I know that you'll un - der - stand, my Mi - chelle.

Thank you.

You know, when I first heard the Beatles, I didn't like them at all. But now, I think their music was really great. Our next selection was written by Paul McCartney and originally recorded in 1968. It was written to comfort John Lennon's son, Julian, during his parent's divorce. Here is "Hey, Jude.

# Hey Jude

F  
Keyboard

(Sax)

D♭ A♭ E♭7 A♭ E♭7  
Hey

5 A♭ E♭ E♭7 E♭7sus

Jude, don't make it bad.  
Jude, don't be afraid,  
Take a sad song and make it go out and

8 A♭ D♭ A♭

bet-ter.  
Re - mem - ber to let her in - to your heart. Then you can start  
get her. The min - ute you let her in - to your heart, then you be - gin -

II E♭7 1 A♭ 2. A♭ A♭7

to make it bet - ter.  
Hey ter.  
And an - y - time you feel the  
to make it bet

15 D♭ D♭Maj7/C B♭m B♭m7/A♭ E♭7/G E♭7

pain, hey Jude, re - strain.  
Don't car - ry the world up - on your shoul -

18 A♭ A♭7 D♭ D♭Maj7/C

der.  
Forwell you know that it's a fool who plays it cool

21                   B♭m                   B♭m7/A♭                   E♭7/G                   E♭7

— by mak - ing his world \_\_ a lit - tle \_\_ cold -

23                   A♭                   (Sax)                   A♭7                   E♭7

— der. Hey

26                   A♭                   E♭                   E♭7                   E♭7sus

Jude, \_\_\_\_ don't let me down.. You have found her now go and

29                   A♭                   D♭                   A♭

get her. Re-mem-ber to let her in - to your heart. Then you can start

32                   E♭7                   A♭                   (Sax)

— to make it bet - ter.

(Play 4 times, louder each time)

35                   A♭                   G♭                   D♭                   A♭

Na na na na na na, na na na na, Hey Jude

(Sing 3rd & 4th times)

# Hey Jude

F  
Keyboard

(Sax)

D $\flat$       A $\flat$       E $\flat$ 7      A $\flat$       E $\flat$ 7  
Hey

A $\flat$       E $\flat$       E $\flat$ 7      E $\flat$ 7sus  
Jude, don't make it bad.  
Jude, don't be afraid,  
Take a sad song and make it go out and

A $\flat$       D $\flat$       A $\flat$   
bet-ter. Re-mem-ber to let her in - to your heart. Then you can start  
get her. The min - ute you let her in - to your heart, then you be - gin -

E $\flat$ 7      <sup>1</sup>A $\flat$       <sup>2</sup>A $\flat$       A $\flat$ 7  
to make it bet-ter. Hey ter. And an-y-time you feel the  
to make it bet

D $\flat$       D $\flat$ M7/C      B $\flat$ m      B $\flat$ m7/A $\flat$       E $\flat$ 7/G      E $\flat$ 7  
pain, hey Jude, re-frain. Don't car - ry the world up-on your shoul-

A $\flat$       A $\flat$ 7      D $\flat$       D $\flat$ M7/C  
- der.  
Forwell you know that it's a fool who plays it cool

21      B♭m                  B♭m7/A♭                  E♭7/G                  E♭7  

— by mak - ing his world \_\_ a lit - tle \_\_ cold -

23      A♭                  (Sax)                  A♭7                  E♭7  

- der.                  (Sax)                  Hey

26      A♭                  E♭                  E♭7    E♭7sus  

Jude, \_\_\_\_ don't let me down..                  You have found her \_\_ now go and

29      A♭                  D♭                  A♭  

get her.                  Re-mem-ber                  to let her in - to your heart. Then you can start

32      E♭7                  A♭    (Sax)  

— to make it \_\_ bet - ter.

(Play 4 times, louder each time)

35      A♭                  G♭                  D♭                  A♭  

Na na na na na na,                  na na na na,                  Hey Jude

(Sing 3rd & 4th times)

# Hey Jude

**M**  
Keyboard

(Keyboard)

F C G7 C G7  
Hey

5 C G G7 G7sus

Jude, \_\_\_\_ don't make it bad.  
Jude, \_\_\_\_ don't be a - fraid,  
Take a sad song \_\_ and make it  
you were made to \_\_\_\_ go out and

8 C F C

bet-ter.  
Re - mem-ber to let her in - to your heart.  
Then you can start  
get her.  
The min - ute you let her in - to your heart,  
then you be - gin -

H G7 1 C 2. C C7

— to make it bet - ter.  
Hey ter.  
And an - y - time you feel the  
— to make it bet

15 F F Maj7/E D m D m7/C G7/B G7

pain, hey Jude, re - frain.  
Don't car - ry the world up - on your shoul -

18 C C7 F F Maj7/E

- der.  
Forwell you know that it's a fool who plays it cool

21 D m                    D m7/C                    G 7/B                    G 7  

— by mak - ing his world\_\_ a lit - tle \_\_ cold -

23 C                    (Keyboard) C7                    G 7  

- der. Hey

26 C                    G                    G 7                    G7sus  

Jude, \_\_\_\_ don't let me down.. You have found her\_\_ now go and

29 C                    F                    C  

get her. Re-mem-ber\_\_ to let her in - to your heart. Then you can start

32 G 7                    C                    (Keyboard)  

— to make it\_\_ bet - ter.

(Play 4 Times: Keyboard first 2 times, Sax last two times, louder each time)

35 C                    B♭                    F                    C  

Na na na na na na na, na na na na, Hey Jude.  
 Sing 3rd & 4th times)

# Hey Jude

**M**  
Keyboard

(Keyboard)

F                    C                    G7                    C     G7  
Hey

5                    C                    G                    G7     G7sus  
Jude, \_\_\_\_ don't make it bad.      Take a sad      song \_\_\_\_ and make it  
Jude, \_\_\_\_ don't be a - fraid,      you were made      to \_\_\_\_ go out and

8                    C                    F                    C  
bet-ter.      Re - mem-ber \_\_\_\_ to let her in - to your heart.      Then you can start  
get her.      The min - ute \_\_\_\_ you let her in - to your heart,      then you be - gin -

11                  G7                    |<sup>1</sup>C                    |<sup>2.</sup>C                    C7  
— to make it \_\_\_\_ bet - ter.      Hey ter.                    And an - y - time you feel the  
— to make it \_\_\_\_ bet

15                  F                    FM7/E                    Dm                    Dm7/C                    G7/B                    G7  
pain, hey Jude, re - frain. \_\_\_\_ Don't car - ry the world \_\_\_\_ up - on \_\_\_\_ your shoul -

18                  C                    C7                    F                    FM7/E  
- der.                                    Forwell you know that it's a fool who plays it cool

21 Dm                    Dm7/C                    G7/B                    G7

— by mak - ing his world\_\_ a lit - tle\_\_ cold -

23 C                    (Keyboard) C7                    G7

- der. Hey

26 C                    G                    G7                    G7sus

Jude,\_\_\_\_ don't let me down.. You have found her\_\_ now go and

29 C                    F                    C

get her. Re-mem-ber\_\_ to let her in - to your heart. Then you can start

32 G7                    C                    (Keyboard)

— to make it\_\_ bet - ter.

(Play 4 Times: Keyboard first 2 times, Sax last two times, louder each time)

35 C                    B♭                    F                    C

Na na na na na na na na, na na na na, Hey Jude.

Sing 3rd & 4th times)

Thank you.

Our next selection was written by Paul when was only 16. The Beatles sang it in their early days at a rock and roll club in Liverpool called the Cavern. The song is sung by a young man to his loved one and is about his plans of growing old together with her.

Here is "When I'm 64."

MALE VOCAL

## When I'm 64

(Keyboard)  
B♭

E♭ F7 B♭ Keyboard F7

When I get old - er, los - ing my hair, man - y years from now.

8 F7 (Piano)

Will you still be send - ing me a val-en - tine,

11 F7 N.C.

B♭

B♭

birth - day greet - ings, bot-tle of wine? If I'd been out \_ till

14 B♭

B♭7

E♭

quar - ter to three, would you lock the door \_\_\_

17 E♭

G♭7(♭5)/E

B♭/F

G7

C9

F7

B♭

Will you still need me, will you still feed me\_ when I'm six-ty four?

21 G m

(Keyboard)

F

G m

D

You'll be old - er, too.

(Keyboard)  
G m

C m

E♭

F

and if you say the word\_\_\_ I could stay with

(Keyboard)  
B♭

F

you.

2

38  B<sup>b</sup> (Keyboard) F7  
I can be han - dy chang-ing a fuse when your lights have gone.  
Send me a post-card, drop me a line stat - ing point of view.  
N.C.

42 F7 B<sup>b</sup>  
Your can knit a sweater by the fire \_\_\_\_ side, Sun-daymorning, go for a ride.  
In - di-cate pre-cise - ly what you mean to say, yours sin-cere - ly wast-ing a way.

46 B<sup>b</sup> B<sup>b</sup> 7 E<sup>b</sup>  
Do - ing the gar - den, dig-ging the weeds, who could ask for more?  
Give me your an - swer, fill in the form mine for - ev - er more.

50 E<sup>b</sup> G<sup>b</sup>7(5)/E B<sup>b</sup>/F G7 C9 F7 To Coda  B<sup>b</sup>  
Will you still need me, will you still feed me, When I'm six-ty four?

54 G m F G m  
Ev' ry sum-mer we can rent a house-boat on Lake Pow-ell, that will be great fun!

58 D G m C m  
We shall scrimp and save; Grandchild-ren on your knee;

66 E<sup>b</sup> F (Keyboard) B<sup>b</sup> F D.S. al Coda  
Ve - ra, Chuck, and Dave. Pratt.

71  Coda B<sup>b</sup> (Keyboard) E<sup>b</sup> F7 B<sup>b</sup>  
four? Ho!

MALE VOCAL

## When I'm 64

(Keyboard)

E♭ F7 B♭ Keyboard F7

5 B♭

When I get old - er, los - ing my hair, man - y years from now.

8 F7 (Piano)

Will you still be send - ing me a val-en - tine,

11 F7 N.C. B♭ B♭

birth - day greet - ings, bot-tle of wine? If I'd been out \_ till

14 B♭ B♭7 E♭

quar - ter to three, would you lock the door \_\_

17 E♭ G♭7(b5)/E B♭/F G7 C9 F7 B♭

Will you still need me, will you still feed me\_\_ when I'm six-ty four?

21 Gm (Keyboard) F Gm D

You'll be old - er, too.

29 Gm (Keyboard) Cm E♭ F

and if you say the word\_\_ I could stay with

35 (Keyboard) B♭ F

you.

2

38 **B<sub>b</sub>** F7 (Keyboard)  
I can be han - dy chang-ing a fuse when your lights have gone.  
Send me a post-card, drop me a line stat - ing point of view.  
N.C.

42 F7 F7 B<sub>b</sub>  
Your can knit a sweater by the fire \_\_\_\_ side, Sun-day morning, go for a ride.  
In - di-cate pre-cise-ly what you mean to say, yours sin-cere-ly wast-ing a way.

46 B<sub>b</sub> B<sub>b</sub> 7 G<sub>b</sub>  
Do - ing the gar - den, dig-ging the weeds, who could ask for more?  
Give me your an - swer, fill in the form mine for - ev - er more.

50 E<sub>b</sub> G<sub>b</sub> 7(5)/E B<sub>b</sub>/F G7 C9 F7 To Coda B<sub>b</sub>  
Will you still need me, will you still feed me, When I'm six-ty four?

54 Gm F Gm  
Ev' ry sum-mer we can rent a house-boat on Lake Pow-ell, that will be great fun!

58 D Gm Cm  
We shall scrimp and save; Grandchild-ren on your knee;

(Keyboard)

66 E<sub>b</sub> F B<sub>b</sub> F D.S. al Coda  
Ve - ra, Chuck, and Dave. Pratt.

Coda B<sub>b</sub> (Keyboard) E<sub>b</sub> F7 B<sub>b</sub>  
four? Ho!

Thank you.

We'll close this tribute to the Beatles with my personal favorite. It was written for their album entitled "Help," and has the most cover versions of any song ever written. It was written by Paul McCartney for himself as a solo. It was voted as the best song of the 20th century by the BBC. Here is "Yesterday."

# Yesterday

F

Keyboard

(Keyboard)

A♭ A♭ § A♭

Yes - ter - day  
Sud-den - ly

4 G m7 C7 Fm Fm7/E♭ D♭ E♭7

all my trou-bles seemed so far a-way.  
I'm not half the girl I used to be.  
Now it looks as though they're  
There's a sha - dow hang - ing

7 A♭ A♭/G Fm7 B♭7 D♭ A♭

here to stay, Oh, I be - lieve in yes - ter - day.  
ov - er me. Oh, yes - ter - day came sud - den - ly.

10 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭

Why he had to go, I don't know, he would - n't say.

14 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭

I said some - thing wrong, now I long for yes - ter - day.

18 A♭ G m7 C7 Fm Fm/E♭D♭ E♭7

Yes-ter-day love was such an ea-sy game to play. Now I need a place to

22 A♭ A♭/G Fm7 B♭7 To Coda D♭ A♭ D.S. al Coda

hide a - way. Oh, I be - lieve in yes - ter - day.

25 D♭ A♭ Fm7 B♭7 D♭ A♭

yes - ter - day. Oh, I be - lieve in yes - ter - day.  
Rit.

# Yesterday

F  
Keyboard

(Keyboard)

A♭ A♭ §A♭

4 Gm7 C7 Fm Fm7/E♭ D♭ E♭7 Yes - ter - day  
Sud-den - ly

7 A♭ A♭/G Fm7 B♭7 D♭ A♭  
here to stay, Oh, I be - lieve in yes - ter - day.  
ov - er me. Oh, yes - ter - day came sud - den - ly.

10 Gm7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭  
Why he had to go, I don't know, he would - n't say.

14 Gm7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭  
I said some - thing wrong, now I long for yes - ter - day.

18 A♭ Gm7 C7 Fm Fm/E♭ D♭ E♭7  
Yes-ter-day love was such an ea-sy game to play. Now I need a place to

22 A♭ A♭/G Fm7 B♭7 To Coda D♭ A♭ D.S. al Coda  
hide a - way. Oh, I be - lieve in yes - ter - day.

25 Coda D♭ A♭ Fm7 B♭7 D♭ A♭  
yes - ter - day. Oh, I be - lieve in yes - ter - day.  
Rit.

# Yesterday

**M**

Keyboard

(Keyboard)

Yes - ter - day  
Sud-den - ly

all my trou-bles seemed so far a-way.  
I'm not half the man I used to be.

Now it looks as though they're  
There's a sha - dow hang - ing

here to stay, Oh, I be - lieve in yes - ter - day.  
ov - er me. Oh, yes - ter - day came sud - den - ly.

Why she had to go, I don't know, she would - n't say.

I said some - thing wrong, now I long for yes - ter - day.

Yes-ter-day love was such an ea-sy game to play. Now I need a place to

hide a - way. Oh, I be - lieve in yes - ter - day.

D.S. al Coda

yes - ter - day. Oh, I be - lieve in yes - ter - day.  
Rit.

# Yesterday

**M**  
Keyboard

(Keyboard)

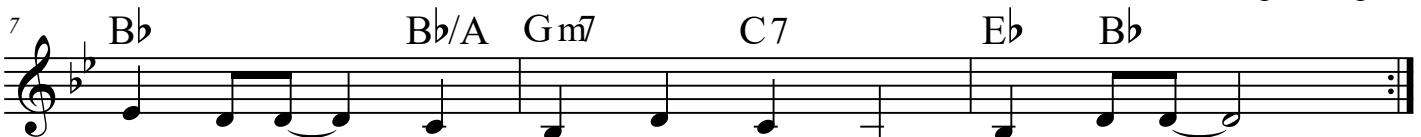
**B<sub>b</sub>****B<sub>b</sub>****§B<sub>b</sub>**

Yes - ter - day  
Sud-den - ly



all my trou-bles seemed so far a-way.  
I'm not half the man I used to be.

Now it looks as though they're  
There's a sha - dow hang - ing



here to stay, Oh, I be - lieve in yes - ter - day.  
ov - er me. Oh, yes - ter - day came sud - den - ly.



Why she had to go, I don't know, she would - n't say.



I said some - thing wrong, now I long for yes - ter - day.



Yes-ter-day love was such an ea-sy game to play. Now I need a place to



D.S. al Coda

hide a - way. Oh, I be - lieve in yes - ter - day.



yes - ter - day. Oh, I be - lieve in yes - ter - day.

Rit.

Thank you. I hope you enjoyed our tribute to the Beatles.

Our next selection was introduced in a movie of the same name by Bing Crosby back in 1936. Since then, it's become a standard and has been recorded by many artists. It presents a positive view of life which says that even though things may appear to be dark and dreary, there's always a bright silver lining amongst those clouds.

Here we go with "Pennies From Heaven."

# Pennies From Heaven

**F**

**Keyboard**

(Sax) F F° G m7 A m/C C7

5 F6 G m7 A m7 A♭°7 G m7 C7  
Ev - 'ry time it rains, it rains pen-nies from heav - en. —

9 F6 G m7 A m7 A♭°7 G m7 C7  
Don't you know each cloud con-tains pen-nies from heav - en? —

13 F7 B♭Maj7  
You'll find your for - tune fall - ing all o - ver town.

17 G7 C7  
Be sure that your um - brel - la is up - side down.

21 F6 G m7 A m7 A♭°7 G m7 C7  
Trade them for a pack-age of sun-shine and flow - ers. —

25 F C m7 F7 B♭Maj7  
If you want the things you love, you must have show - ers. —

29      B♭Maj7                    E♭7                    FMaj7                    D7  
 So when you hear it thun-der, don't run un-der a tree. \_\_\_\_\_ There'll be

33      G m7                    3                    3                    C7                    F6                    G m7                    C7  
 pen - nies from heav - en for you and me.

37      2.                    C7                    F                    E♭°7                    D7  
 you and me. \_\_\_\_\_ So take a

40      G m                    A°                    G m7                    A♭°                    A m                    G m7                    A 7                    D m  
 big, big breath of the clean fresh air, put a smile on your face, be a bil-lion-aire. The

44      G m7                    (Keyboard)                    A♭°7                    (Keyboard)                    3  
 streets out - side are paved with gold. There'll be

48      G m7                    3                    A♭°7                    3                    G m7                    C 9  
 pen - nies from heav - en for you and for

51      F                    D m7                    B♭6                    A♭°                    F 6                    G m7                    C 7                    F 6  
 me. \_\_\_\_\_

# Pennies From Heaven

F  
Keyboard

(Sax) F

F<sup>o</sup>

G m7

A m/C

C7



5 F6 Gm7 Am7 Ab°7 Gm7 C7

Ev - 'ry time it rains, it rains pen-nies from heav - en. —

9 F6 Gm7 Am7 Ab°7 Gm7 C7

Don't you know each cloud con-tains pen-nies from heav - en? —

13 F7 B♭M7

You'll find your for - tune fall - ing all o - ver town.

17 G7 C7

Be sure that your um - brel - la is up - side down.

21 F6 Gm7 Am7 Ab°7 Gm7 C7

Trade them for a pack-age of sun-shine and flow - ers. —

25 F Cm7 F7 B♭M7

If you want the things you love, you must have show - ers. —

29      **B♭M7**      **E♭7**      **F M7**      **D7**

33      **G m7**      **C7**      **F6**      **G m7 C7**

37      **C7**      **F**      **E♭7**      **D7**

40      **G m**      **A°**      **G m7**      **A♭°**      **A m**      **G m7**      **A7**      **D m**

44      **G m7**      (Keyboard)      **A♭7**      (Keyboard)

48      **G m7**      **A♭7**      **G m7**      **C9**

51      **F**      **D m7**      **B♭6**      **A♭°**      **F6**      **G m7**      **C7**      **F6**

# Pennies From Heaven

**M**

(Keyboard)

B<sup>♭</sup>      B<sup>♭°</sup>      C m7      D m/F      F7

**Keyboard**

5      B<sup>♭6</sup>      C m7      D m7      D<sup>♭°7</sup>      C m7      F7  
Ev - 'ry time it rains, it rains pennies from heaven. \_\_\_\_\_

9      B<sup>♭6</sup>      C m7      D m7      D<sup>♭°7</sup>      C m7      F7  
Don't you know each cloud contains pennies from heaven? \_\_\_\_\_

13      B<sup>♭7</sup>      E♭Maj7  
You'll find your for-tune fall-ing all o-ver town.

17      C7      F7  
Be sure that your um-brel-la is up-side down.

21      B<sup>♭6</sup>      C m7      D m7      D<sup>♭°7</sup>      C m7      F7  
Trade them for a pack-age of sun-shine and flow-ers. \_\_\_\_\_

25      B<sup>♭</sup>      F m7      B<sup>♭7</sup>      E♭Maj7  
If you want the things you love, you must have show-ers. \_\_\_\_\_

29 E♭Maj7 A♭7 B♭Maj7 G7  
 So when you hear it thun-der, don't run un-der a tree. There'll be

33 C m7 3 F7 B♭6 C m7 F7  
 pen - nies from heav - en for you and me.

1.  
 2. F7 B♭ A♭°7 G7  
 you and me. So take a

40 C m D° C m7 D♭° D m C m7 D 7 G m  
 big, big breath of the clean fresh air, put a smile on your face, be a bil-lion-aire. The

44 C m7 (Keyboard) D♭°7 (Keyboard) 3  
 streets out - side are paved with gold. There'll be

48 C m7 3 D♭°7 3 C m7 F 9  
 pen - nies from heav - en for you and for

51 B♭ G m7 E♭6 D♭° B♭6 C m7 F 7 B♭6  
 me. 3

The musical score consists of eight staves of music. The first staff starts at measure 29 with E♭Maj7, followed by A♭7, B♭Maj7, and G7. The lyrics are "So when you hear it thun-der, don't run un-der a tree. There'll be". The second staff begins at measure 33 with C m7, followed by F7, B♭6, and C m7. The lyrics are "pen - nies from heav - en for you and me.". The third staff starts at measure 37 with F7, followed by B♭, A♭°7, and G7. The lyrics are "you and me. So take a". The fourth staff begins at measure 40 with C m, followed by D°, C m7, D♭°, D m, C m7, D 7, and G m. The lyrics are "big, big breath of the clean fresh air, put a smile on your face, be a bil-lion-aire. The". The fifth staff starts at measure 44 with C m7, followed by (Keyboard), D♭°7, (Keyboard), and 3. The lyrics are "streets out - side are paved with gold. There'll be". The sixth staff begins at measure 48 with C m7, followed by D♭°7, C m7, and F 9. The lyrics are "pen - nies from heav - en for you and for". The seventh staff starts at measure 51 with B♭, followed by G m7, E♭6, D♭°, B♭6, C m7, F 7, and B♭6. The lyrics are "me. 3". Measure numbers 29, 33, 37, 40, 44, 48, and 51 are indicated above the staves, while measure 37 also includes a measure repeat sign. Measure 37 also includes two endings, labeled 1. and 2., enclosed in brackets above the staff. Measure 44 includes two keyboard parts, (Keyboard) and (Keyboard), separated by a bracket. Measure 48 includes a measure repeat sign. Measure 51 includes a measure repeat sign and a measure number 3 above the staff.

# Pennies From Heaven

**M**

Keyboard

(Keyboard)

5      B $\flat$ 6      Cm7      Dm7      D $\flat$ o7      Cm7      F7

Ev - 'ry time it rains, it rains      pennies from heav - en. \_\_\_\_\_

9      B $\flat$ 6      Cm7      Dm7      D $\flat$ o7      Cm7      F7

Don't you know each cloud con-tains      pennies from heav - en? \_\_\_\_\_

13      B $\flat$ 7      E $\flat$ M $\sharp$ 7

You'll find your for - tune fall - ing      all o - ver town.

17      C7      F7

Be sure that your um - brel - la is up - side down.

21      B $\flat$ 6      Cm7      Dm7      D $\flat$ o7      Cm7      F7

Trade them for a pack-age of sun-shine and flow - ers. \_\_\_\_\_

25      B $\flat$       Fm7      B $\flat$ 7      E $\flat$ M $\sharp$ 7

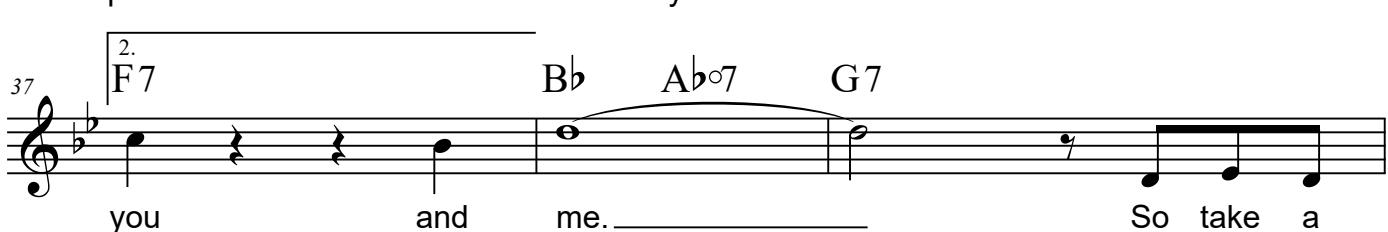
If you want the things you love, you must have show - ers. \_\_\_\_\_

29      E♭M7                  A♭7                  B♭M7                  G7  

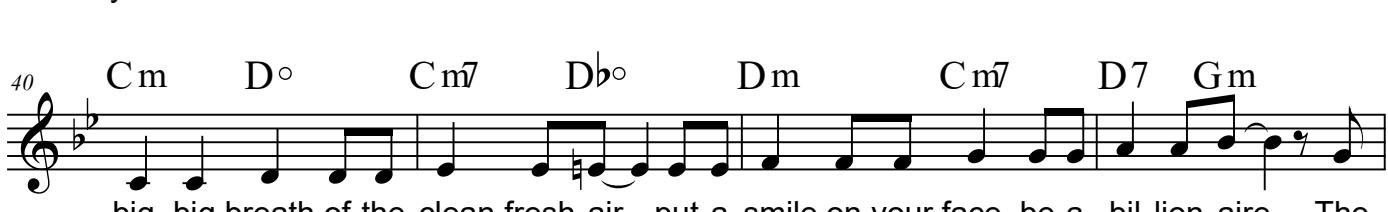

So when you hear it thun-der, don't run un-der a tree. There'll be

33      Cm7                  [1. F7]                  B♭6                  Cm7 F7  


pen - nies from heav - en for you and me.

37      [2. F7]                  B♭                  A♭7                  G7  


you and me. So take a

40      Cm                  D°                  Cm7                  D♭°                  Dm                  Cm7                  D7                  Gm  


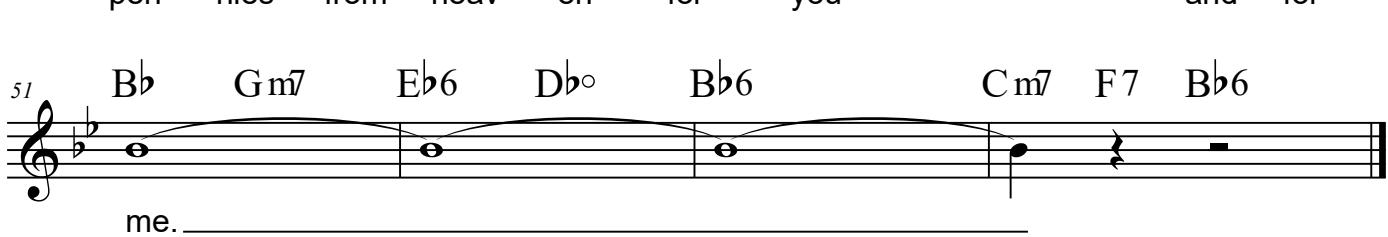
big, big breath of the clean fresh air, put a smile on your face, be a bil-lion-aire. The

44      Cm7                  (Keyboard)                  D♭7                  (Keyboard)                  [3]  


streets out - side are paved with gold. There'll be

48      Cm7                  D♭7                  Cm7                  F9  


pen - nies from heav - en for you and for

51      B♭                  Gm7                  E♭6                  D♭°                  B♭6                  Cm7                  F7                  B♭6  


me.

Thank you.

Our next selection was written back in 1953, and the most popular version of the song was that recorded by Les Paul and Mary Ford. Remember Les Paul and his wife, Mary? It first reached the Billboard chart in June of 1953 and spent the next 31 weeks there, reaching #1 in August and remaining there for the next 9 weeks.

The title is in Spanish - translated it means go with God. Does anyone have a guess as to it's Spanish title? Right - "Vaya Con Dios." Enjoy.

# Vaya Con Dios

F

(Sax) D♭

Keyboard

5 E♭7 B♭m7 E♭7 A♭ E♭7  
Now the

had - ci - en - da's dark\_\_\_\_ the town is sleep-ing.\_\_\_\_ Now the  
vil - lage mis - sion bells\_\_\_\_ are soft - ly ring - ing.\_\_\_\_ If you

13 B♭m7 E♭7 A♭ A♭7  
time has come to part,\_\_\_\_ the time for them weep - ing.  
lis - ten with your heart\_\_\_\_ you'll hear sing - ing.

17 D♭ A♭ E♭7  
Va - ya con Di - os, my dar - ling.\_\_\_\_ May God be

22 1. B♭m7 E♭7 A♭ 2. B♭m7 E♭7 A♭ D♭ A♭  
with you, my love.\_\_\_\_ Now the with you, my love.\_\_\_\_ Where

28 E♭m7 A♭7 D♭  
ev - er you may be\_\_\_\_ I'll be be - side you,\_\_\_\_ al -

32 E♭m7 A♭7 D♭  
though you're man - y mil - lion dreams a - way.\_\_\_\_ Each

36 F m7 B<sup>b</sup>7 E<sup>b</sup>  
 night I'll say a prayer, a prayer to guide you, to

40 F m7 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7  
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 A<sup>b</sup> A<sup>b</sup>6 E<sup>b</sup>7  
 dawn is break - ing through a gray to - mor - row. But the

48 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7  
 mem - o - ries we share are there to bor - row.

52 D<sup>b</sup> A<sup>b</sup>  
 Va - ya con Di - os, my dar - ling.

56 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 To Coda A<sup>b</sup> E<sup>b</sup>7 D.S. al Coda  
 May God be with you, my love.

**CODA** 60 A<sup>b</sup> D<sup>b</sup> A<sup>b</sup>  
 love.

# Vaya Con Dios

F

(Sax) D $\flat$  Keyboard

5 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$  E $\flat$ 7

9  $\frac{8}{8}$  A $\flat$  A $\flat$ 6 E $\flat$ 7

had - ci - en - da's dark\_\_\_\_ the town is sleep-ing.\_\_\_\_ Now the  
vil - lage mis - sion bells\_\_\_\_ are soft - ly ring - ing.\_\_\_\_ If you

13 B $\flat$ m7 E $\flat$ 7 A $\flat$  A $\flat$ 7

time has come to part,\_\_\_\_ the time you'll hear for them weep - ing.\_\_\_\_  
lis - ten with your heart\_\_\_\_ sing - ing.

17 D $\flat$  A $\flat$  E $\flat$ 7

Va - ya con Di - os, my dar - ling.\_\_\_\_ May God be

22 1. B $\flat$ m7 E $\flat$ 7 A $\flat$  2. B $\flat$ m7 E $\flat$ 7 A $\flat$  D $\flat$  A $\flat$

with you, my love.\_\_\_\_ Now the with you, my love.\_\_\_\_ Where

28 E $\flat$ 7 A $\flat$ 7 D $\flat$

ev - er you may be\_\_\_\_ I'll be be - side you,\_\_\_\_ al -

32 E $\flat$ 7 A $\flat$ 7 D $\flat$

though you're man - y mil - lion dreams a - way.\_\_\_\_ Each

2

36 Fm7 B♭7 E♭  
 night I'll say a prayer, a prayer to guide you, to

40 Fm7 B♭7 E♭7 B♭m7 E♭7  
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 A♭ A♭6 E♭7  
 dawn is break - ing through a gray to - mor - row. But the

48 B♭m7 E♭7 A♭ A♭7  
 mem - o - ries we share are there to bor - row.

52 D♭ A♭  
 Va - ya con Di - os, my dar - ling.

56 E♭7 B♭m7 E♭7 A♭ To Coda E♭7 D.S. al Coda  
 May God be with you, my love.

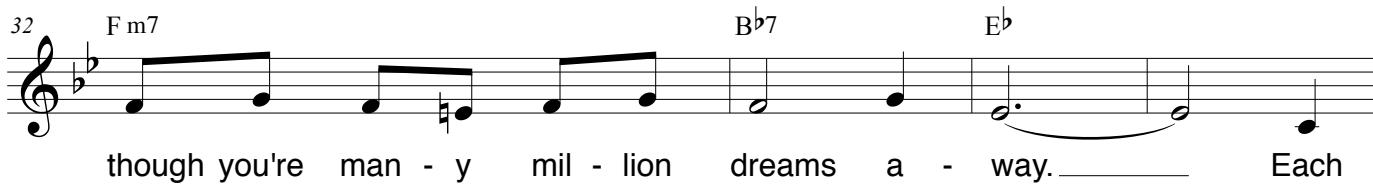
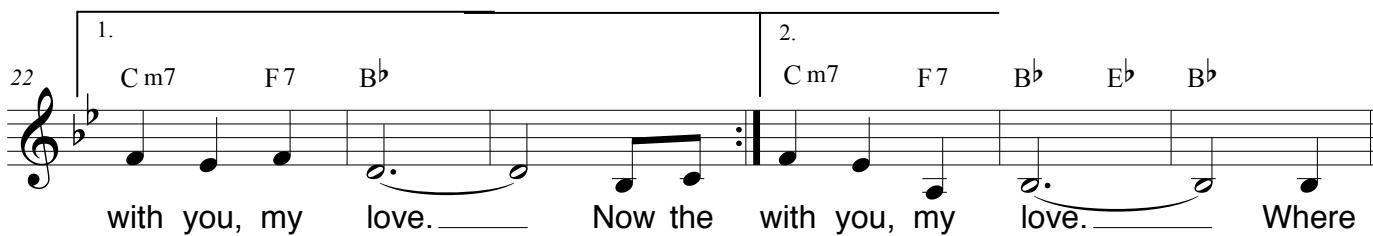
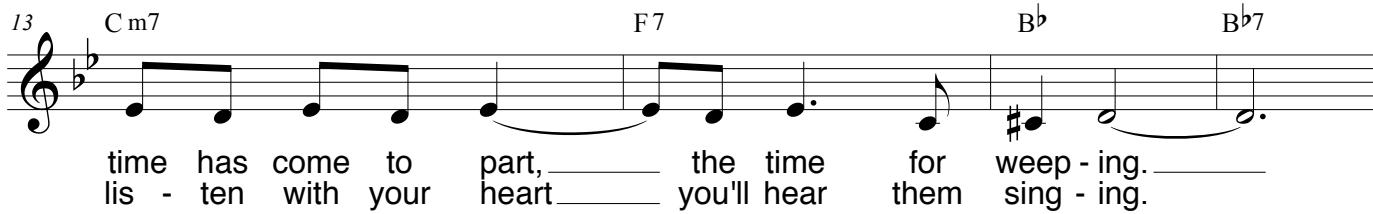
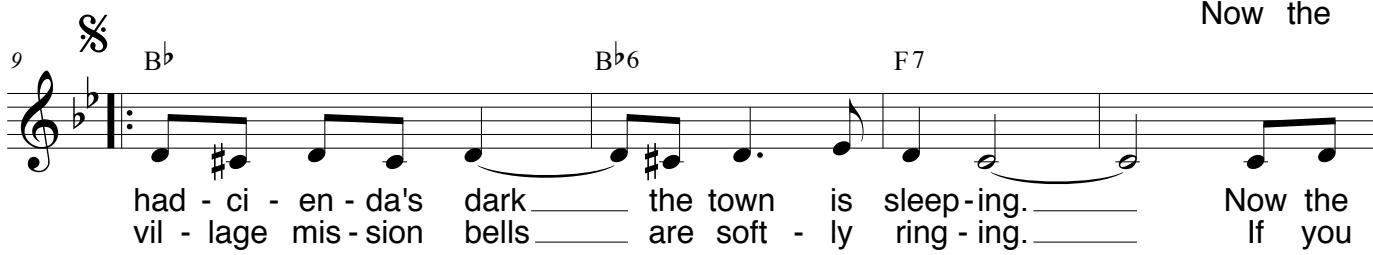
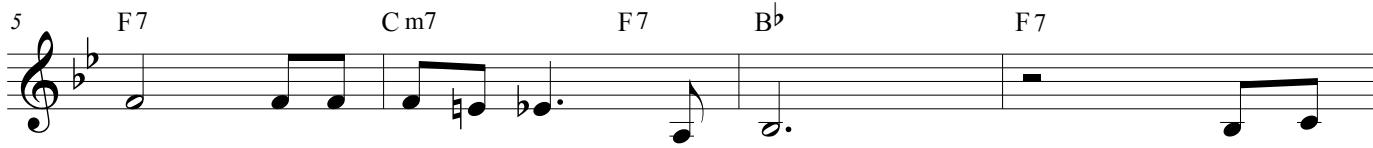
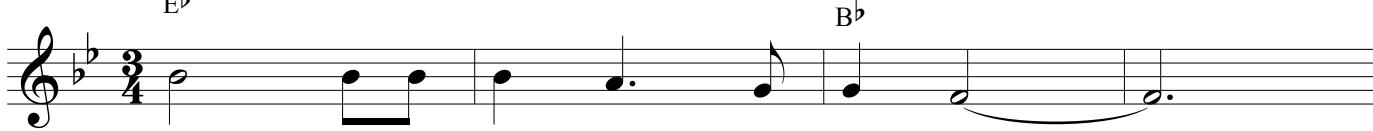
CODA 60 A♭ D♭ A♭  
 love.

# Vaya Con Dios

**M**

(Keyboard) E♭

Keyboard



36 G m7 C7 F  
 night I'll say a prayer, a prayer to guide you, to

40 G m7 C7 F7 C m7 F7  
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 B♭ B♭6 F7  
 dawn is break - ing through a gray to - mor - row. But the

48 C m7 F7 B♭ B♭7  
 mem - o - ries we share are there to bor - row.

52 E♭ B♭  
 Va - ya con Di - os, my dar - ling.

56 F7 C m7 F7 To Coda B♭ F7 D.S. al Coda  
 May God be with you, my love.

**CODA** B♭ E♭ B♭  
 love.

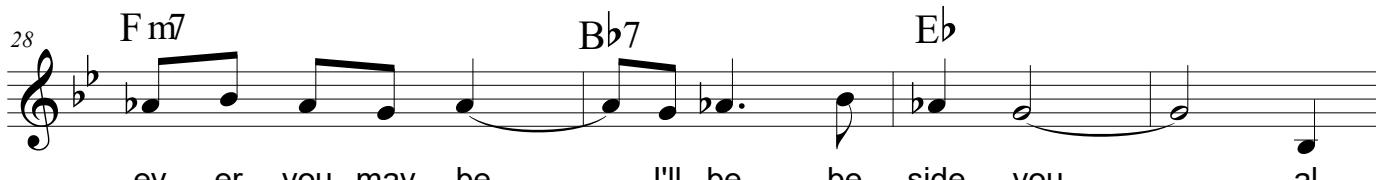
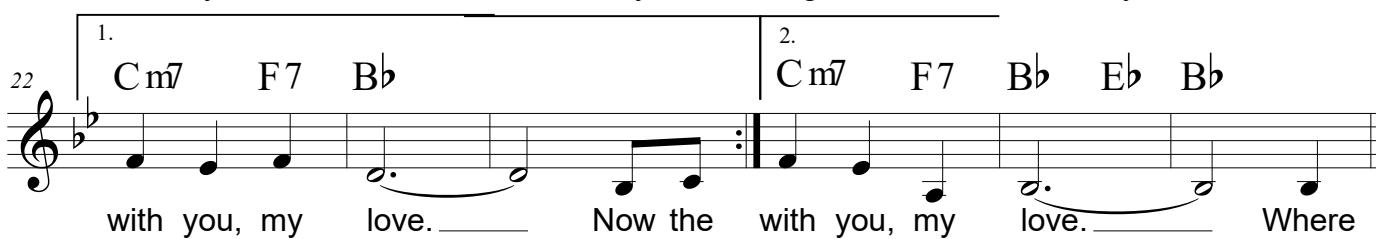
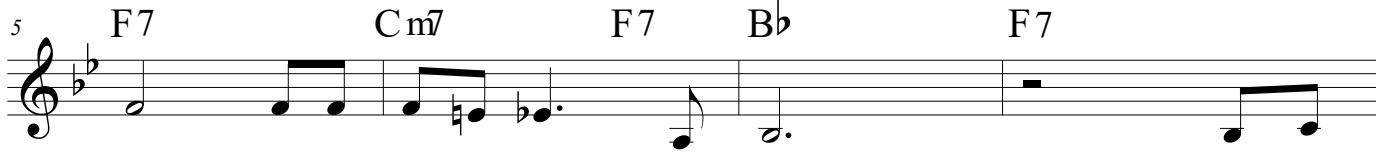
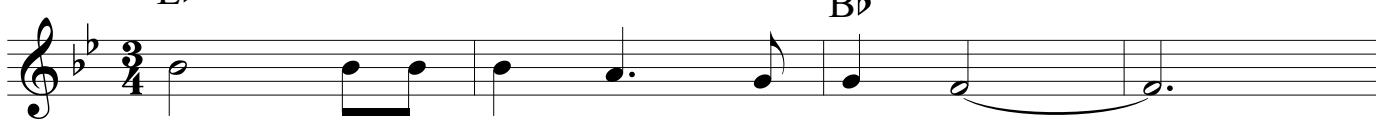
The musical score consists of eight staves of music. Staff 1 starts at measure 36 in G minor 7th (Gm7), moves to C7, and then to F. Staff 2 starts at measure 40 in Gm7, moves to C7, F7, Cm7, and F7. Staff 3 starts at measure 44 in B♭, moves to B♭6, and then to F7. Staff 4 starts at measure 48 in Cm7, moves to F7, and then to B♭ and B♭7. Staff 5 starts at measure 52 in E♭, moves to B♭, and then to B♭. Staff 6 starts at measure 56 in F7, moves to Cm7, then to F7 (labeled 'To Coda' with B♭), and then to F7 (labeled 'D.S. al Coda'). Staff 7 is a coda starting at measure 60 in B♭, followed by E♭ and B♭. The lyrics are written below each staff, corresponding to the chords and measures.

# Vaya Con Dios

**M**

(Keyboard) E♭

Keyboard



2

36 Gm7 C7 F  
 night I'll say a prayer, a prayer to guide you, to

40 Gm7 C7 F7 Cm7 F7  
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 B♭ B♭6 F7  
 dawn is break - ing through a gray to - mor - row. But the

48 Cm7 F7 B♭ B♭7  
 mem - o - ries we share are there to bor - row.

52 E♭ B♭  
 Va - ya con Di - os, my dar - ling.

56 F7 Cm7 F7 To Coda B♭ F7 D.S. al Coda  
 May God be with you, my love.

**CODA** B♭ E♭ B♭  
 love.

Thank you.

Our next selection was written way back in 1917 and has been recorded by many artists, including Phil Harris, Pee Wee Hunt, and Fats Waller. It's become a jazz standard.

Here's our version of "The Darktown Strutter's Ball."

Vocal 1st & 3rd  
Keyboard - 2nd

# Darktown Strutter's Ball

**Keyboard**

(Keyboard)

C m7 C<sup>#</sup>7 B<sup>b</sup>/D G7 C7 F7 B<sup>b</sup> F7

I'll be

B<sup>b</sup> G7 C7

down to get you in a tax - i, hon-ey. You bet - ter be read - y a - bout

F7 B<sup>b</sup>

half-past eight. Now dear-ie, don't be late, I want to be there when the

F7 B<sup>b</sup> G7 C7

band starts play-ing. Re-mem-ber when we get there, hon-ey, the two-steps, I'm a-goin' to

E<sup>b</sup> E<sup>o</sup> B<sup>b</sup> D7

have 'em all. Goin' to dance off both my shoes, when they play the "Jel - ly Roll

G7 C7 1, 2.  
F7 B<sup>b</sup> C m7 F7

Blues," to - mor - row night at the Dark-town Strut-ters Ball. I'll be

3.  
F7 G m7 D7 G7 C7 F7

Dark-town Strut-ters Ball, Oh yeah! To-mor-row night at the Darktown Strutter's Ball.

(Keyboard)

B<sup>b</sup> C m C<sup>#</sup>7 B<sup>b</sup>/D G7 C7 F7 B<sup>b</sup>

Vocal 1st & 3rd  
Keyboard - 2nd

# Darktown Strutter's Ball

Keyboard

(Keyboard)

l'll be

down to get you in a tax - i, hon-ey. You bet - ter be read - y a - bout

half-past eight. Now dear-ie, don't be late, I want to be there when the

band starts play-ing. Re-mem-ber when we get there, hon-ey, the two-steps, I'm a-goin' to

have 'em all. Goin' to dance off both my shoes, when they play the "Jel - ly Roll

Blues," to - mor - row night at the Dark-town Strut-ters Ball. l'll be

Dark-town Strut-ters Ball, Oh yeah! To-mor - row night at the Darktown Strutter's Ball.

(Keyboard)

Thank you. Are you enjoying our trip down memory lane?

For our next to last number this evening, we'll play a selection written back in 1926 and recorded by Cab Calloway in 1943. Remember Cab Calloway? It was nominated for an Oscar in a film of the same name starring Bing Crosby, and has been recorded by Frank Sinatra, Sammy Davis, Jr., and Pearl Bailey. Remember Pearl?

Here we go with \_\_\_\_\_ to tell us all about the "Birth Of The Blues."

# Birth Of The Blues

F  
Keyboard

(Sax) 3 F7 3 3 3 (Sax) 3

These are the blues, \_\_\_\_\_

3 Bb7 3 3 3 (Sax) 3 Bb7 3 F

noth-ing but blues. \_\_\_\_\_

7 F F7 Bb

Oh, \_\_\_\_\_ they say some peo - ple long a - go

10 Bbm7 F Bbm7

were search - ing for a dif - frent tune, one that they could

12 C7 Bbm7 C7 F Fm7 C7

croon as on - ly they can. They on - ly had the rhy - thm,

15 F F7 Bb

so \_\_\_\_\_ they start - ed sway - ing to and fro.

18 Bbm7 F Bbm7

They did - n't know just what to use, this is how the

20 C7 Bbm7 C7 F Gm7 C7

blues real - ly be - gan. They heard the

The score consists of eight staves of music for keyboard in F major. The first two staves feature a soprano vocal line with lyrics and a piano line labeled '(Sax)'. The third staff shows a piano line with lyrics. The fourth staff features a soprano vocal line with lyrics. The fifth staff shows a piano line with lyrics. The sixth staff features a soprano vocal line with lyrics. The seventh staff shows a piano line with lyrics. The eighth staff features a soprano vocal line with lyrics. Chords are indicated above the staff lines, such as F7, Bb7, C7, and Gm7. Measure numbers are present on the left side of the staves.

2

23 F Maj7 F $\sharp$ °7 G m7 C7 F Maj7 A7

breeze jail through the came the trees wail sing - ing of weird down mel - o - dies, heart-ed frail,

26 B $\flat$ Maj7 B°7 C7 G m7 C7 C7 1. F 6 A $\flat$ °7 G m7 C7

— and they named — that the start of the blues. And from a

2. 31 F 6 B $\flat$ 7 F 6 A7

blues. From a whip-poor - will high on a hill, they took a new note,

36 D7 G7 C7 G7 C7 G7

pushed it through a horn till it was worn in-to a blue note. And then they

41 F Maj7 F $\sharp$ °7 G m7 C7 F Maj7 A7 B $\flat$ Maj7 B°7

nursed it, re - hearsed it, and gave out the news that the

45 C7 G m7 C7 F 6 B $\flat$ °7 G m7 C7 D.S. al Coda

To Coda  $\Theta$

$\Theta$  Coda south - land gave birth to the blues. (Sax)

49 A G m7 A m7 B $\flat$ Maj7

blues. And they nursed it, re-hearsed it, and gave out the news

53 G 7 G m7 C7 F (Sax)  $\underline{\underline{3}}$   $\underline{\underline{3}}$

that the south-land gave birth to the blues.

56 B $\flat$ 7 F 6 B $\flat$ m7 C7 B $\flat$ m7 F 6

This musical score consists of six staves of music, each with a treble clef and a key signature of one flat. The music is in common time. The lyrics are integrated into the musical lines, with some words underlined. Chords are indicated above the staff at the beginning of each measure. Measure numbers are provided on the left side of the page. The score includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The lyrics tell the story of the blues' birth, mentioning a breeze, jail, trees, singing, weirdness, and a heart-ed frail, among other things. The music features a mix of homophony and heterophony, with different voices (vocals, piano, etc.) contributing to the overall sound. The score concludes with a 'D.S. al Coda' section.

## Birth Of The Blues

F

Keyboard

(Sax) F7 (Sax)

These are the blues, \_\_\_\_\_

B♭7 F (Sax) B♭7 F

noth-ing but blues. \_\_\_\_\_

F F7 B♭

Oh, \_\_\_\_\_ they say some peo - ple long a - go

B♭m7 F B♭m7

were search - ing for a dif - frent tune, one that they could

C7 B♭m7 C7 F Fm7 C7

croon as on - ly they can. They on - ly had the rhy - thm,

F F7 B♭

so they start - ed sway - ing to and fro.

B♭m7 F B♭m7

They did - n't know just what to use, this is how the

C7 B♭m7 C7 F Gm7 C7

blues real - ly be - gan. They heard the

2

23 F M<sup>j</sup>7 F <sup>#</sup>7 G m7 C7 F M<sup>j</sup>7 A7  
 breeze jail through the came the trees wail sing - ing of weird down mel - o - dies,  
 jail came the trees wail sing - ing of weird down mel - o - dies,  
 jail came the trees wail sing - ing of weird down mel - o - dies,  
 jail came the trees wail sing - ing of weird down mel - o - dies,  
 jail came the trees wail sing - ing of weird down mel - o - dies,

26 B<sup>b</sup>M<sup>j</sup>7 B<sup>o</sup>7 C7 G m7 C7 C7 1. F<sup>6</sup> A<sup>b</sup><sup>o</sup>7 G m7 C7  
 — and they named — that the start of the blues. And from a  
 — and they called — that the start of the

31 2. F<sup>6</sup> B<sup>b</sup><sup>7</sup> F<sup>6</sup> A7  
 blues. From a whip-poor - will high on a hill, they took a new note,  
 D7 G7 C7 G7 C7

36 pushed it through a horn till it was worn in-to a blue note. And then they

41 F M<sup>j</sup>7 F <sup>#</sup>7 G m7 C7 F M<sup>j</sup>7 A7 B<sup>b</sup>M<sup>j</sup>7 B<sup>o</sup>7  
 nursed it, re-hearsed it, and gave out the news that the

45 C7 G m7 C7 To Coda F<sup>6</sup> B<sup>b</sup><sup>7</sup> G m7 C7 D.S. al Coda  
 south - land gave birth to the blues. (Sax)

49 Coda A G m7 A m7 B<sup>b</sup>M<sup>j</sup>7  
 blues. And they nursed it, re-hearsed it, and gave out the news

53 G7 G m7 C7 F (Sax) 3 3  
 that the south-land gave birth to the blues.

56 B<sup>b</sup><sup>7</sup> F<sup>6</sup> B<sup>b</sup>m7 C7 B<sup>b</sup>m7 F<sup>6</sup>

# Birth Of The Blues

**M**  
Keyboard

(Keyboard) B<sup>b</sup>7 3 (Keyboard)

These are the blues, \_\_\_\_\_

3 E<sup>b</sup>7 3 (Keyboard) 3 B<sup>b</sup>7 3 (Keyboard) 3 E<sup>b</sup>7 3 B<sup>b</sup>

not-hing but blues. \_\_\_\_\_

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

Oh, \_\_\_\_\_ they say some peo - ple long a - go

10 E<sup>b</sup>m7 B<sup>b</sup> E<sup>b</sup>m7

were search - ing for a dif - f'rent tune, one that they could

12 F7 E<sup>b</sup>m7 F7 B<sup>b</sup> B<sup>b</sup>m7 F7

croon as on - ly they can. They on - ly had the rhy - thm,

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

so they start - ed sway - ing to and fro.

18 E<sup>b</sup>m7 B<sup>b</sup> E<sup>b</sup>m7

They did - n't know just what to use, this is how the

20 F7 E<sup>b</sup>m7 F7 B<sup>b</sup> Cm7 F7

blues real - ly be - gan. They heard the

2

23 B♭Maj7 B°7 C m7 F7 B♭Maj7 D 7

breeze jail through the came the trees wail sing-ing of a weird down - mel-o-dies, heart-ed frail,

26 E♭Maj7 E°7 F7 C m7 F7 F7 1.

— and they named — that the start of the blues. And from a  
 — and they called — that the start of the

31 2. B♭6 E♭7 B♭6 D 7

blues. From a whip-poor-will high on a hill, they took a new note,

36 G7 C7 F7 C7 C7 F7

pushed it through a horn till it was worn in-to a blue note. And then they

41 B♭Maj7 B°7 C m7 F7 B♭Maj7 D 7 E♭Maj7 E°7

nursed it, re-hearsed it, and gave out the news that the

45 F7 C m7 F7  B♭6 E♭°7 C m7 F7 

To Coda (Keyboard)

south - land gave birth to the blues. (Keyboard)

 Coda D C m7 D m7 E♭Maj7

blues. And they nursed it, re-hearsed it, and gave out the news

53 C7 C m7 F7 B♭ (Keyboard)

that the south-land gave birth to the blues.

56 E♭7 B♭6 E♭m7 F7 E♭m7 B♭6

E♭7 B♭6 E♭m7 F7 E♭m7 B♭6

# Birth Of The Blues

**M**  
Keyboard

(Keyboard) B♭7<sup>3</sup> (Keyboard)

These are the blues, \_\_\_\_\_

E♭7 (Keyboard)<sup>3</sup> B♭ E♭7 B♭

noth-ing but blues. \_\_\_\_\_

B♭ B♭7 E♭

Oh, \_\_\_\_\_ they say some peo - ple long a - go

E♭m7 B♭ E♭m7

were search - ing for a dif - frent tune, one that they could

F7 E♭m7 F7 B♭ B♭m7 F7

croon as on - ly they can. They on - ly had the rhy - thm,

B♭ B♭7 E♭

so they start - ed sway - ing to and fro.

E♭m7 B♭ E♭m7

They did - n't know just what to use, this is how the

F7 E♭m7 F7 B♭ Cm7 F7

blues real - ly be - gan. They heard the

The musical score consists of eight staves of music for keyboard. The first staff starts with a B♭7 chord (marked with a '3' above it). The lyrics 'These are the blues, \_\_\_\_\_' are written below the staff. The second staff starts with an E♭7 chord (marked with a '3'). The lyrics 'noth-ing but blues. \_\_\_\_\_' are written below the staff. The third staff starts with a B♭ chord. The lyrics 'Oh, \_\_\_\_\_ they say some peo - ple long a - go' are written below the staff. The fourth staff starts with an E♭m7 chord. The lyrics 'were search - ing for a dif - frent tune, one that they could' are written below the staff. The fifth staff starts with an F7 chord. The lyrics 'croon as on - ly they can. They on - ly had the rhy - thm,' are written below the staff. The sixth staff starts with a B♭ chord. The lyrics 'so they start - ed sway - ing to and fro.' are written below the staff. The seventh staff starts with an E♭m7 chord. The lyrics 'They did - n't know just what to use, this is how the' are written below the staff. The eighth staff starts with an F7 chord. The lyrics 'blues real - ly be - gan. They heard the' are written below the staff. Chords are indicated above the staff, and lyrics are placed directly beneath the corresponding musical notes.

2

23 **B♭M<sub>j</sub>7**      **B<sup>○</sup>7**      **Cm7**      **F7**      **B♭M<sub>j</sub>7**      **D7**

breeze jail      through the came the trees wail      sing - ing of a weird down - mel - o - dies, heart-ed frail,

26 **E♭M<sub>j</sub>7**      **E<sup>○</sup>7**      **F7**      **Cm7**      **F7**      **F7**      **B♭6**  
**D♭<sub>○</sub>7**      **Cm7**      **F7**

— and they named — that the start of the blues. And from a  
— and they called — that the start of the

31 **2. B♭6**      **E♭7**      **B♭6**      **D7**

blues. From a whip-poor - will high on a hill, they took a new note,

36 **G7**      **C7**      **F7**      **C7**      **F7**

pushed it through a horn till it was worn in-to a blue note. And then they

41 **B♭M<sub>j</sub>7**      **B<sup>○</sup>7**      **Cm7F7**      **B♭M<sub>j</sub>7**      **D7**      **E♭M<sub>j</sub>7**      **E<sup>○</sup>7**

nursed it, re-hearsed it, and gave out the news that the

45 **F7**      **Cm7**      **F7**      **To Coda** **B♭6**      **E♭<sub>○</sub>7**      **Cm7**      **F7**      **D.S. al Coda**

south - land gave birth to the blues. (Keyboard)

49 **⊕ Coda D**      **Cm7**      **Dm7**      **E♭M<sub>j</sub>7**

blues. And they nursed it, re-hearsed it, and gave out the news

53 **C7**      **Cm7**      **F7**      **B♭**      **(Keyboard)**

that the south-land gave birth to the blues.

56 **E♭7**      **B♭6**      **E♭m7**      **F7**      **E♭m7**      **B♭6**

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

We're going to close with one of the all-time greats in swing music. It was popularized by Benny Goodman and the great Glenn Miller back in the early forties and hit #1 on the charts in 1942. It was even used as the nickname on some B24 and B17 bombers during the war.

Get your feet to tapping as we close our evening together with a song that we'll dedicate to Governor Chris Christie. Here's our version of "The Jersey Bounce."

# Jersey Bounce

**Keyboard**

The sheet music consists of ten staves of musical notation for keyboard. The music is in 4/4 time and uses a treble clef. The key signature is one flat (B-flat). The music is divided into measures by vertical bar lines. Chords are labeled above certain notes or groups of notes. The chords include G♭9, F7, B♭, C9, F9, D♭7, C m7, F13, B♭, G♭9, B♭, A♭9, G♭9, F7, F7(♯5), B♭, C9, F9, 1. B♭, G♭9, B♭, F7, 2. B♭, G♭9, A♭, E9, C m7, B Maj7, and B♭6.

1 G♭9 F7

5 B♭ C9

9 F9 B♭ D♭7 C m7 F13

13 B♭ C9

17 F9 B♭ G♭9 B♭

21 B♭9 A♭9

25 G♭9 F7 F7(♯5)

29 B♭ C9

33 F9 1. B♭ G♭9 B♭ F7

37 2. B♭ G♭9 A♭ E9 C m7 B Maj7 B♭6

# Jersey Bounce

Keyboard

The sheet music consists of two staves of musical notation. The top staff is for a keyboard instrument, showing a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff is for a bass instrument, also with a treble clef, one flat key signature, and 4/4 time. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at various points. Measure numbers are placed to the left of the staves. A section labeled "Keyboard" is positioned at the top right.

Chord progression and measure numbers:

- Measures 1-4: G<sup>b</sup>9, F7
- Measures 5-8: B<sup>b</sup>, C9
- Measures 9-12: F9, B<sup>b</sup>, D<sup>b</sup>7, Cm7, F13
- Measures 13-16: B<sup>b</sup>, C9
- Measures 17-20: F9, B<sup>b</sup>, G<sup>b</sup>9, B<sup>b</sup>
- Measures 21-24: B<sup>b</sup>9, A<sup>b</sup>9
- Measures 25-28: G<sup>b</sup>9, F7, F7(5)
- Measures 29-32: B<sup>b</sup>, C9
- Measures 33-36: F9, 1. B<sup>b</sup>, G<sup>b</sup>9, B<sup>b</sup>, F7
- Measures 37-40: 2. B<sup>b</sup>, G<sup>b</sup>9, A<sup>b</sup>, E9, Cm7, BM<sup>b</sup>7, B<sup>b</sup>6