

## Set JJ

Last revised: 2022.09.12

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JJ17-Hucklebuck, The(KVM).2018.09.01.pdf

## VOCAL ONLY

## This Could Be The Start Of Something Big

(Keyboard)  $A^b$   $Cm7$   $B^bm7$   $E^b7$  N.C. Keyboard

(Both) You're walk-ing a -

5  $A^b$   $Fm$   $B^bm7$   $E^b7$   $Faug$

long a street or you're at a par - ty, or else you're a -

9  $B^bm7$   $/A^b$   $E^b7/G$   $E^b7$   $Fm$   $Fm(maj7)$   $E^bm7$   $Dm7(b5)$

lone and then you sud - den-ly dig. You're looking in

13  $D^b$   $D^{\circ}7$   $Cm7$   $B^bm$   $F9$

some - one's eyes, you sud - den-ly re - al - ize that

17  $B^bm7$   $E^b7$   $A^b$   $A^{\circ}7$   $E^b7$

this could be the start of some-thing big. (Female) You're lunch-ing at  
You're watching the

21  $A^b$   $Fm7$   $B^bm7$   $E^b7$   $Faug$

Twen - ty One and watch-ing your di - et, de-clin - ing a  
sun come up and count-ing your mon-ey, or else in a

25  $B^bm7$   $/A^b$   $E^b7/G$   $E^b7$   $Fm$   $Fm(maj7)$   $Fm7$   $Dm7(b5)$

char - lotte russe, ac - cept - ing a fig. When out of a  
dim caf - e, you - re or - der-ing wine. Then sud-den-ly

29  $D^b$   $D^{\circ}7$   $Cm$   $B^bm$   $F9$

clear blue sky, \_\_\_\_\_ it's sud - den - ly gal and guy, \_\_\_\_\_ and  
there he is \_\_\_\_\_ and you want to be where he is, \_\_\_\_\_

33  $B^bm7$   $E^b7$   $A^b$

this could be the start of some-thing big. (F) There's no con -

37  $E^bm7$   $A^b7$   $E^bm7$   $A^b$

trol - ling the un - roll - ing of your fate, my friend. \_\_\_\_\_ Who knows what's

41  $E^bm7$   $A^b7$   $E^bm7$   $A^b7$

writ - ten in the mag - ic book? \_\_\_\_\_ (M) But when a

45  $D^bmaj7$   $E^bm7$   $D^b$   $B^bm7$

lov - er you dis - cov - er at the gate my friend, \_\_\_\_\_ in - vite her

49  $Fm7$   $B^b7$   $B^bm7$   $E^b7$

in with - out a sec - ond look. \_\_\_\_\_ (F) You're up in an

53  $A^b$   $Fm$   $B^bm7$   $E^b7$   $Faug$

aer - o - plane\_\_\_ or din-ing at Sar-di's,\_\_\_ or ly - ing at

57  $B^bm7$   $/A^b$   $E^b7/G$   $E^b7$   $Fm$   $Fm(maj7)$   $Fm7$   $Dm7(b5)$

Mal - i - bu,\_\_\_ a - lone on the sand. You sud-den-ly

61  $D^b$   $D^o7$   $Cm$   $B^bm$   $F9$  **To Coda  $\Theta$**

hear a bell,\_\_\_ and right a-way you can tell\_\_\_ that

65  $B^bm7$   $E^b7$   $A^b$   $E^b7$  **D.S. al Coda**  
(Keyboard)

this could be the start of some-thing grand.

$\Theta$  **Coda**  
69  $F7$   $B^bm7$   $E^b7$

(F)that this could be the start\_\_\_ of some - thing,

72  $Cm7$   $F7$   $B^bm7$

(M)this must be the start\_\_\_ of some-thing, (Both)this

76  $E^b7$   $A^b$   $B^bm7$   $A\ maj7$   $A^b$

will be the start of some-thing big.\_\_\_\_\_

VOCAL  
DUET

## This Could Be The Start Of Something Big

(Keyboard)  $A^b$   $Cm7$   $B^bm7$   $E^b7$  N.C. Keyboard

(Both) You're walk-ing a -

5  $A^b$   $Fm$   $B^bm7$   $E^b7$   $Faug$

long a street or you're at a par - ty, or else you're a -

9  $B^bm7$   $E^b7$   $Fm$   $Fm(maj7)$   $Fm7$   $Dm7(b5)$

lone and then you sud - den-ly dig. You're looking in

13  $D^b$   $D^o7$   $Cm$   $B^bm$   $F9$

some - one's eyes, you sud - den-ly re - al - ize that

17  $B^bm7$   $E^b7$   $A^b$   $A^o7$   $E^b7$

this could be the start of some-thing big. (F) You're lunch-ing at  
You're watching the

21  $A^b$   $Fm$   $B^bm7$   $E^b7$   $Faug$

Twen - ty One and watch-ing your di - et, de-clin - ing a  
sun come up and count-ing your mon - ey, or else in a

21 Twen - ty One di - et, girl.  
sun come up mon - ey, girl,

25  $B^bm7$   $E^b7$   $Fm$   $Fm(maj7)$   $Fm7$   $Dm7(b5)$

char - lotte russe, ac - cept - ing a fig. When out of a  
dim caf - e, you - re or - der-ing wine. Then sud-den-ly

25 char - lotte russe  
dim caf - e

fig, fig, fig, fig,  
wine, wine, wine, wine,

29  $D^b$   $D^{\circ}7$   $Cm$   $B^bm$   $F9$

clear blue sky, it's sud - den - ly gal and he guy, and  
there he is, and you want to be where he is, and

clear blue sky, it's sud - den - ly gal and he guy, and  
there she is, and you want to be where she is, and

33  $B^bm7$   $E^b7$   $A^b$  (F)

this could be the start of some-thing big. There's no con -

this could be the start of some-thing big.

37  $E^bm7$   $A^b7$   $E^bm7$   $A^b$

trol-ling the un - roll - ing of your fate, my friend. Who knows what's

41  $E^bm7$   $A^b7$   $E^bm7$   $A^b7$

writ - ten in the mag - ic book? (M) But when a

45  $D^bmaj7$   $E^bm7$   $D^b$   $B^bm7$

lov - er you dis - cov - er at the gate my friend, in - vite her

49  $Fm7$   $B^b7$   $B^bm7$   $E^b7$

in with - out a sec - ond look. (F) You're up in an

53  $A^b$   $Fm$   $B^bm7$   $E^b7$   $Faug$

aer - o - plane or din-ing at Sar-di's, or ly - ing at

aer - o - plane Sar - di's there.

57  $B^bm7$   $E^b7$   $Fm$   $Fm(maj7)$   $Fm7$   $Dm7(b5)$

Mal - i - bu, a - lone on the sand. You sud-den - ly

Mal - i - bu, sand, sand, sand, sand,

61  $D^b$   $D^o7$   $Cm$   $B^bm$   $F9$  **To Coda**

hear a bell, and right a-way you can tell that

hear a bell and right a-way you can tell that

65  $B^bm7$   $E^b7$   $A^b$   $E^b7$  **D.S. al Coda** (Keyboard)

this could be the start of some-thing grand.

this could be the start of some-thing grand.

**Coda**  $F7$   $B^bm7$   $E^b7$   $Cm7$   $F7$

that this could be the start of some-thing.

this must be the start of some-thing,

74  $B^bm7$   $A^b7$   $A^b$   $B^bm7$   $A^b$   $A^b$

(Both) this will be the start of some-thing big.

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

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

Our opening selection, "This Could Be The Start Of Something Big" was the theme song for the Steve Allen TV show which ran on NBC in 1956. We think it also applies to what will be forthcoming this evening.

Our next selection is a nice waltz, and it hold special meaning for me because it's a waltz from the Czech Republic that hit the big time when it was recorded by Frankie Yankovic.

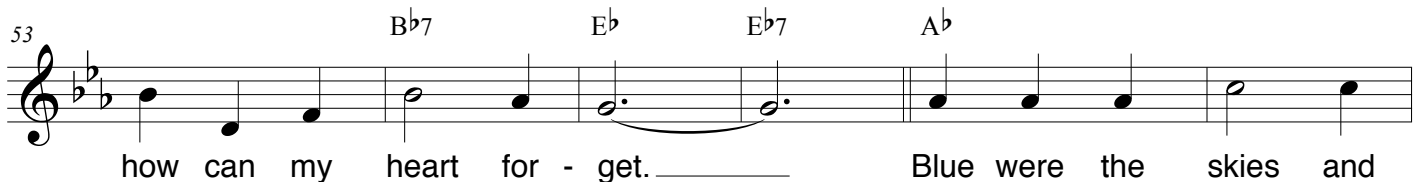
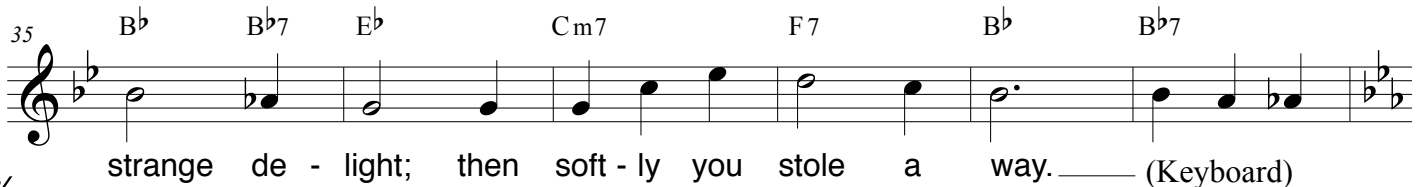
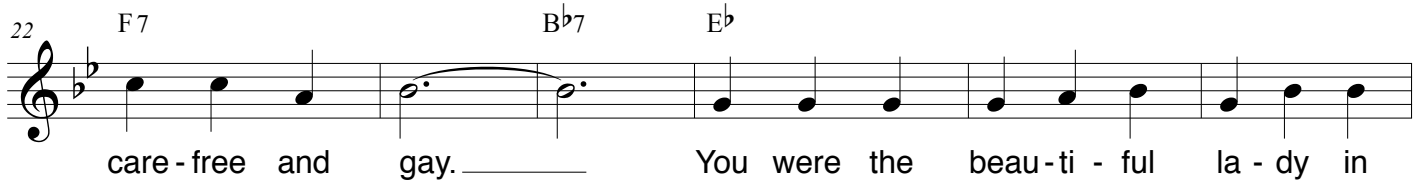
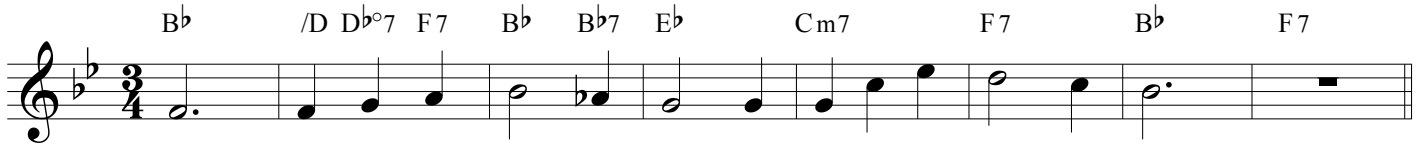
In Czech, it's called "Sukinka," but you may know it as the "Blue Skirt Waltz."



# Blue Skirt Waltz

Keyboard

(Keyboard)



59  $E\flat$

blue were your eyes; just like the blue skirt you wore. \_\_\_\_\_

65  $B\flat7$   $A\flat$   $B\flat7$  **To Coda**  $\Phi$

Come back, blue la - dy, come back, don't be blue an - y -

71  $E\flat$   $B\flat$   $F7$

more. \_\_\_\_\_ (Keyboard)

77  $B\flat$

83  $B\flat7$   $E\flat$   $B\flat$   $F7$   $B\flat$   $B\flat7$

89  $E\flat$   $B\flat$   $F7$   $B\flat$   $B\flat7$  **D.S. al Coda**

$\Phi$  **Coda**

94  $E\flat$   $B\flat$   $B\flat7$   $E\flat$

more. (Keyboard)

100  $B\flat$   $F7$   $B\flat$   $B\flat7$

104  $E\flat$   $B\flat$   $F7$   $B\flat$

Thank you very much.

We'll switch moods to a Latin beat for this next selection. It originated in Argentina under the Spanish title "El Choclo" and became one of most popular tangos in Argentina. In the United States, it was given English lyrics and recorded by such artists as Tony Martin, Billy Ekstein, Nat King Cole, Guy Lombardo, and Connie Francis.

So, start thinking in a Latin beat as \_\_\_\_\_ sings about a fascinating aspect of her special friend. He has the gift of a "Kiss Of Fire."

# Kiss Of Fire

# F

(Sax) Cm B♭ A♭ G Keyboard

I touch your

5 Cm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 G7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11 Cm

must sur - ren - der to your kiss of fire. Just like a

13 C7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 Fm Cm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 G7 Cm

crash - es with - out your kiss of fire. I can't re -

21   
 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24   
 sire. Since first I kissed you, my heart was yours com - plete-ly. If I'm a

27   
 slave, then it's a slave I want to be. Don't pit - y

29   
 me, don't pit - y me. Give me your

32   
 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35   
 mor - row. I know that I must have your kiss al - though it

37   
 dooms me, tho it con - sumes me, your kiss of fire.

40   
 sumes me, your kiss of fire, your kiss of

44   
 fire, your kiss of fire!

# Kiss Of Fire

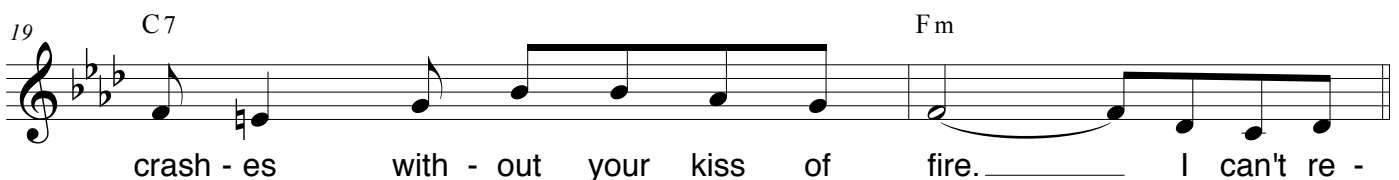
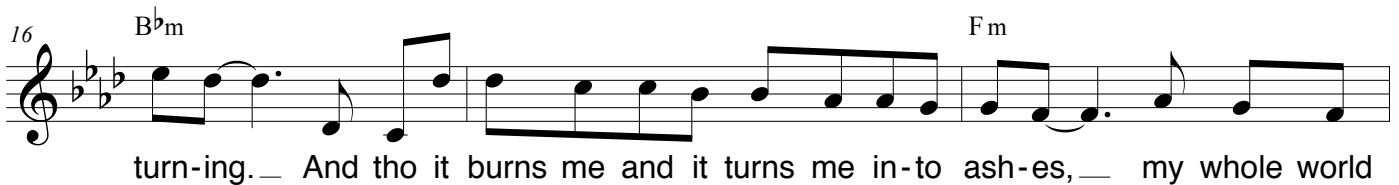
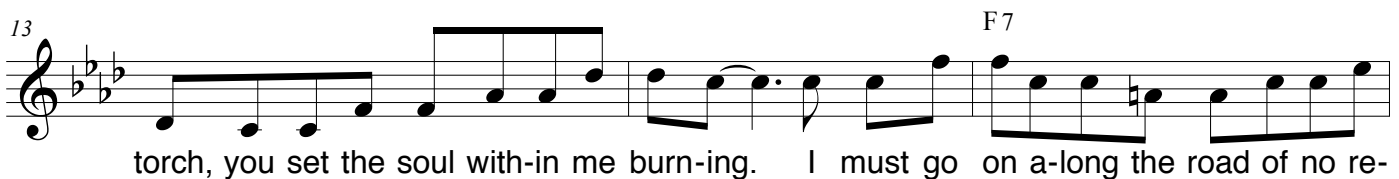
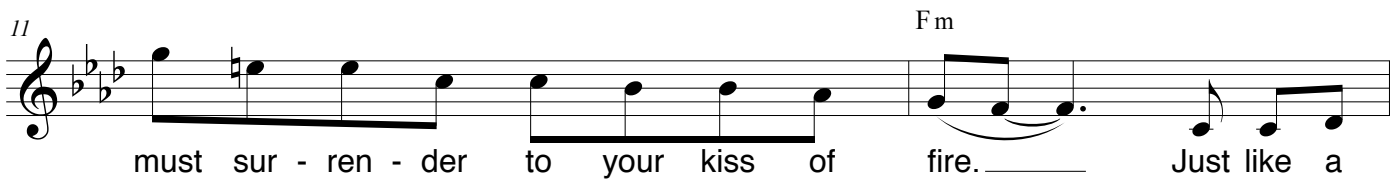
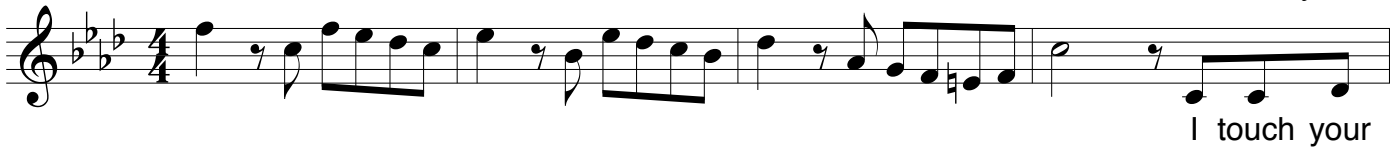
# M

(Keyboard) Fm

E $\flat$ D $\flat$ 

C

Keyboard



21  $E\flat 7$   $A\flat$   $A\flat/C$   $B^\circ 7$   $E\flat 7$

sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24  $A\flat$   $C 7$   $F m$

sire. — Since first I kissed you, my heart was yours com - plete-ly. — If I'm a

27  $D\flat 7$   $C$   $D\flat 7$

slave, then it's a slave I want to be. — Don't pit - y

29  $C 7$   $D\flat 7$   $C$

me, — don't pit - y me. — Give me your

32  $F m$   $F 7$

lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35  $B\flat m$

mor - row. — I know that I must have your kiss al - though it

37  $F m$  **To Coda**  $C 7$   $F m$  **D.S. al Coda**

dooms me, tho it con - sumes me, — your kiss of fire. —

**Coda**

40  $C 7$   $F m$   $C 7$

sumes me, — your kiss of fire, your kiss of

44  $F m$   $C 7$   $F m$

fire, your kiss of fire!

Thank you.

Our next selection was composed back in 1928 by Victor Young. Since that time, it's been recorded by artists such as Miles Davis, the Mills Brothers and the orchestras of Tommy Dorsey and Benny Goodman.

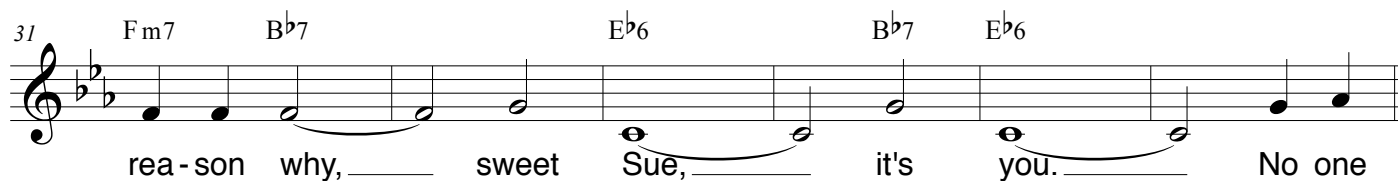
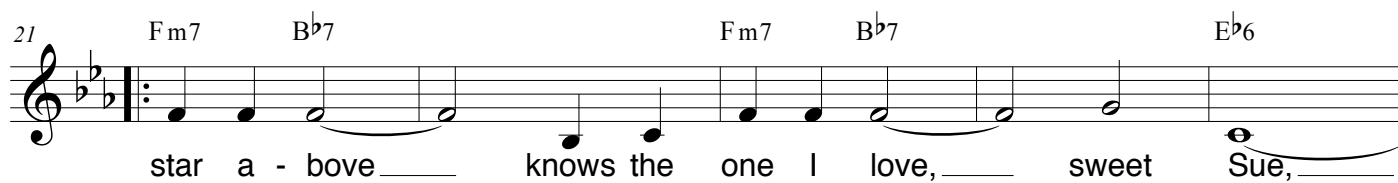
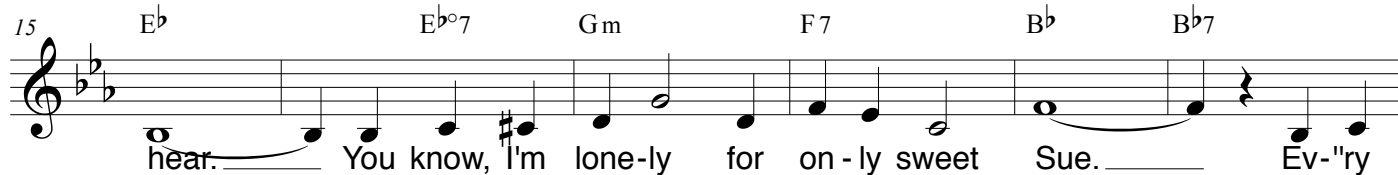
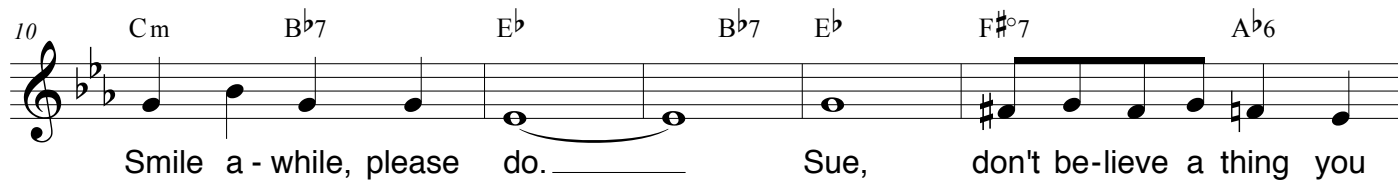
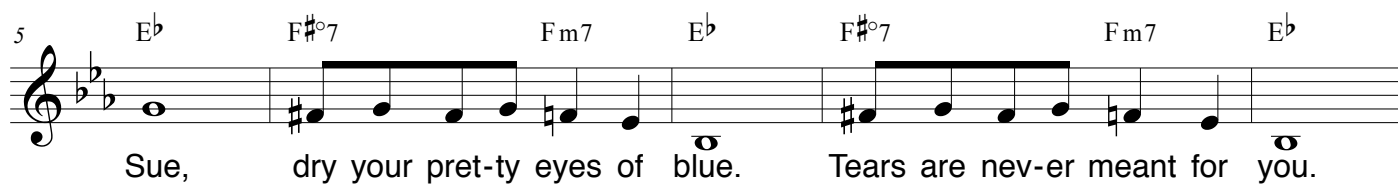
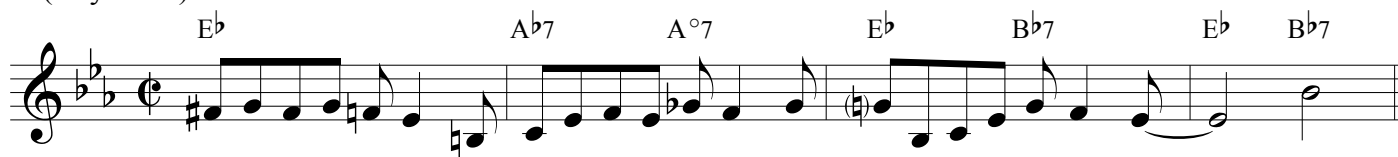
Here's one man's song to the gal he loves. Her name is Sue, and he calls her "Sweet Sue."



# Sweet Sue, Just You

Keyboard

(Keyboard)



37  $B^b m7$   $E^b7$   $B^b m7$   $C7$

else, it seems, \_\_\_\_\_ ev - er shares my dreams, \_\_\_\_\_ and with -

41  $Fm$   $Fm7$   $A^b m6$   $B^b7$

out you, dear, I don't know what I'd do. \_\_\_\_\_ In this

45  $Fm7$   $B^b7$   $Fm7$   $B^b7$

heart of mine, \_\_\_\_\_ you live, all the time, \_\_\_\_\_ sweet

49 1.  $E^b6$   $A^b9$   $E^b6$   $B^b7$

Sue, \_\_\_\_\_ just you. \_\_\_\_\_

53 2.  $E^b$   $A^b6$   $G$   $C7$

Sue, \_\_\_\_\_ just you. \_\_\_\_\_ So, dry your pret - ty eyes of blue, for

59  $Fm7$   $F^{\circ}7$   $E^b$   $Cm7$   $Fm7$   $B^b7$

tears are nev - er meant for you, and smile a while, \_\_\_\_\_ my dear sweet

(Keyboard)

63  $E^b$   $A^b7$   $A^{\circ}7$   $E^b$   $B^b7$   $E^b$   $B^b7$   $E^b$

Sue. \_\_\_\_\_

Thank you very much.

We'll go back to 1953 for this next song. The recording by Kitty Kallen reached #1 on the charts in 1954. Billboard ranked it as the #1 song of the year in that year. Other artists who recorded it include Harry James, Anita Bryant, Joni James, Julie London, and a whole host of others.

Here's \_\_\_\_\_ to sing "Little Things Mean A Lot."

# Little Things Mean A Lot

# F

12/8 Feel

Keyboard

(Keyboard)

Blow me a kiss from a - cross the room.  
Give me your arm as we cross the street.

Say I look nice when I'm  
Call me at six on the

not. \_\_\_\_\_ Touch my hair as you pass my chair.  
dot. A line a day when you're far a - way:

Lit-tle things mean a lot.

Lit-tle things mean a lot.

Don't have to buy me dia-monds and pearls, cham-pagne, sab-les, and such.

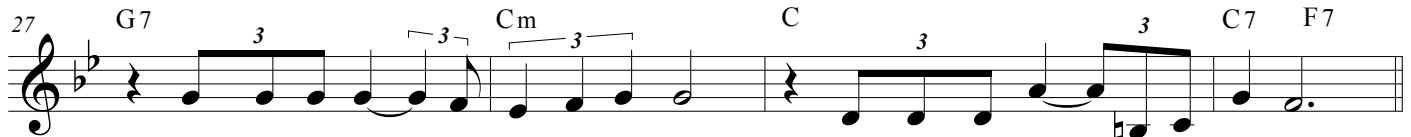
I nev - er cared much for dia - monds and pearls, 'cause

hon - est - ly hon - ey, they just cost mon - ey.

**S** (Sax on D.S.)



Give me your hand when I've lost my way. Give me your shoulder to cry on.

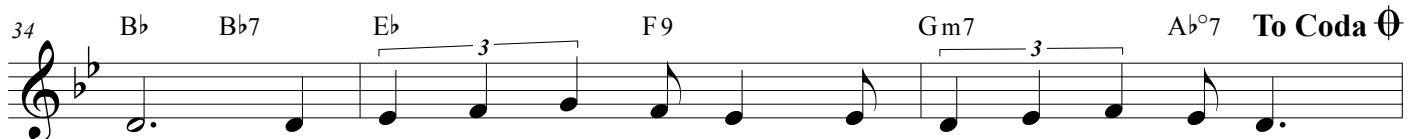


Whether the day is sunny or gray, give me your heart to rely on.

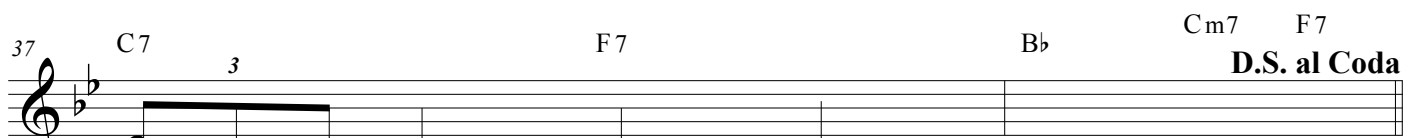
(Vocal both times)



Send me the warmth of a secret smile to show me you haven't for

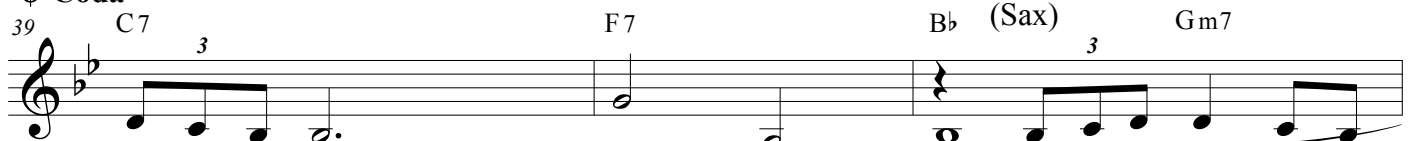


got. For now and forever, that's always and ever,

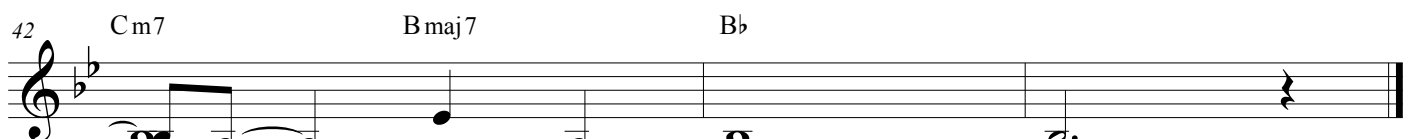


little things mean a lot.

**Coda**



little things mean a lot.



# Little Things Mean A Lot

# M

12/8 Feel

Keyboard

(Keyboard)

Blow me a kiss from a - cross the room.  
Give me your arm as we cross the street.

Say I look nice when I'm  
Call me at six on the

not. \_\_\_\_\_ Touch my hair as you pass my chair.  
dot. A line a day when you're far a - way:

Lit-tle things mean a lot.

Lit-tle things mean a lot.

Don't have to buy me dia-monds and pearls, cham-pagne, sab-les, and such.

I nev - er cared much for dia - monds and pearls, \_\_\_\_\_ 'cause

hon - est - ly hon - ey, they just cost mon - ey.

♩ (Sax on D.S.)



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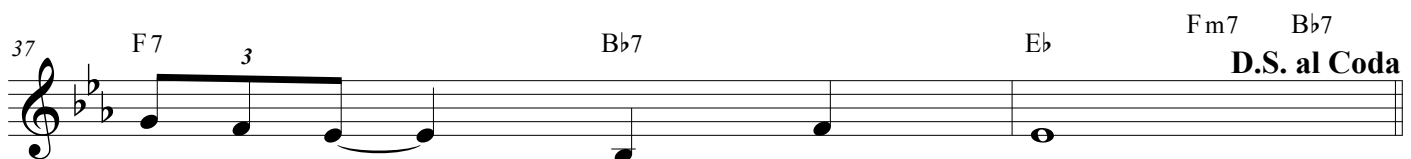
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Send me the warmth of a secret smile to show me you haven't for



got. For now and forever, that's always and ever,

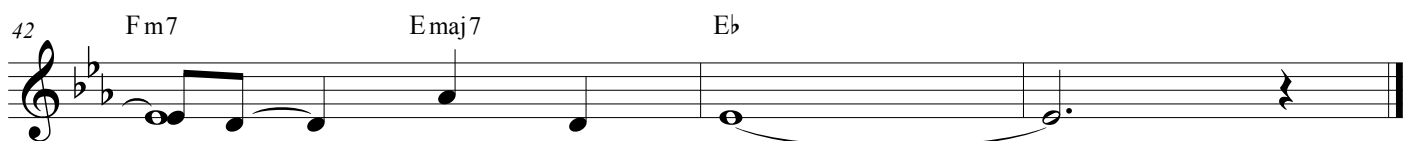


little things mean a lot.

♩ Coda



little things mean a lot.



Thank you.

OK. It's time now for a type of music that is near and dear to my heart.

(Do Czech schtick)

Well, the national dance of Czechoslovakia is the polka, and we're going to do one right now. This is actually an American pop song that we've transformed into a polka. It was written back in 1951 and recorded by such artists as Mitch Miller, Vic Damone, and Tommy Dorsey. \_\_\_\_\_ will join me in singing this fun song - "My Truly, Truly Fair Polka."



## VOCAL DUET

## My Truly, Truly Fair

Keyboard

(Both) Oh ho!

(M) Tru - ly, tru - ly fair, tru - ly, tru - ly fair. How I love my tru - ly

fair. There's songs to sing her, trink-ets to bring her,

flow - ers for her gold-en hair. My tru - ly, tru - ly fair,

(F) His tru - ly fair.

tru - ly, tru - ly fair, how I love my tru - ly fair. There's

Ooo.

songs to sing her, trink-ets to bring her, flow - ers for her gold-en

hair. (F) Oh ho!

(M) Some men plow the o - pen plains, some men sail the brine. But

I'm in love with a pret - ty lit - tle maid, for work I have no time. She's my

2  
47

A D A

tru - ly, tru - ly fair, tru - ly, tru - ly fair, how I love my tru - ly

53 Bm7 E A A7 D/F# A/E

(F) His tru - ly fair. Ooo.

53 fair. There's songs to sing her, trink-ets to bring her,

59 E E7 A Bm7 E7

flow - ers for her gold - en hair. (F) Oh ho!

65 A D A A D

(M) Once I sailed from Bostonbay, bound for Sing-a-pore. But one day out and I missed her so, I

71 E7 A A D

swam right back to shore, back to my tru - ly fair, tru - ly, tru - ly fair,

77 Bm7 E A A7 D/F#

(F) His tru - ly fair. Ooo.

77 how I love my tru - ly fair. There's songs to sing her, trink-ets to

84 A/E E E7 A Bb

bring her, flow - ers for her gold - en hair. (F) Oh ho!

91 Bb Eb Bb Bb Eb

(M) I loveshe, and she loves me, par-don if I boast. At times we fight all the live long night 'bout

97 F7 Bb Bb Eb

who loves who the most. My tru - ly, tru - ly fair, tru - ly, tru - ly fair,

103 B♭ Cm7 F B♭ B♭7 E♭/G

(F) His tru-ly fair. Ooo. \_\_\_\_\_

how I love my tru-ly fair. There's songs to sing her, trink-ets to

110 F F7 B♭ Cm7 F7

bring her, flow - ers for her gold-en hair. (F)Oh ho! \_\_\_\_\_

117 B♭ E♭ B♭ B♭ E♭

(M) Soon I'm gon-na mar-ry her, love her till I die. There ain't no liv-in' on love a-lone, but

123 F7 B♭ B♭ E♭

still I'm gon-na try. Tru - ly, tru ly fair, tru - ly, tru-ly fair,

129 Cm7 F B♭ B♭7 E♭/G

(F) His tru-ly fair. Ooo. \_\_\_\_\_

how I love my tru-ly fair. There's songs to sing her, trink-ets to

136 B♭/F F F7 B♭

bring her, flow - ers for her gold - en hair. (F)for her gold-en hair

141 F B♭

(M)How I love my tru - ly fair. (F) loves his tru - ly fair.

145 C7 F7 B♭ E♭ F7 B♭ F B♭

(F) how he loves his tru-ly fair.

(M) Wow! How I love my tru-ly fair.

Thank you. Thank you very much.

Our next song was written in 1961 and forever established a clarinetist by the name of Aker Bilk on the music scene. In May, 1969, Gene Cernan and the crew of Apollo 10 were treated to this song by Mission Control on their mission to the moon.

Here we go with our version of "Stranger On The Shore."

# Stranger On The Shore

# F

Keyboard

(Sax) B $\flat$  Cm F7 B $\flat$  E $\flat$  E $^{\circ}$ 7

5 B $\flat$  B $\flat$ maj7 Cm F7

9 B $\flat$  Cm F7 B $\flat$  E $\flat$  E $^{\circ}$ 7

13 B $\flat$  B $\flat$ maj7 B $^{\circ}$ 7 Cm F7 B $\flat$  B $\flat$ 7

17 E $\flat$  F7 B $\flat$  Cm F7 B $\flat$

21 E $\flat$  Dm Cm B $^{\circ}$ 7 F/A F7

25 B $\flat$  Cm F7 B $\flat$  E $\flat$

29 B $\flat$  B $\flat$ maj7 B $^{\circ}$ 7 Cm F7 B $\flat$  G (Keyboard) G7

2  
34 C Dm G7 C F F#°7

Here I stand watch-ing the tide go out, so

38 C Cmaj7 Dm G7

all a-lone and blue, just dream - ing dreams of you.

42 C Dm G7 C F F#°7

watched your ship as it sailed out to sea

46 C Cmaj7 Db°7 Dm G7 C C7

tak-ing all my dreams and tak - ing all of me. The

50 F G7 C Dm G7 C

sigh - ing of the waves, the wail - ing of the wind, the

54 F Em Dm Db°7 G/B G7

tears in my eyes burn, plead-ing, "My love re - turn."

58 C Dm G7 C F

Why, oh why, must I go on like this? Shall

62 C Cmaj7 Db°7 Dm G7

I just be a - lone ly strang - er on the

66 C (Sax) Dm Db°7 G7 C

shore.

# Stranger On The Shore

# M

Keyboard

(Sax) Eb Fm Bb7 Eb Ab A°7

5 Eb Ebmaj7 Fm Bb7

9 Eb Fm Bb7 Eb Ab A°7

13 Eb Ebmaj7 E°7 Fm Bb7 Eb Eb7

17 Ab Bb7 Eb Fm Bb7 Eb

21 Ab Gm Fm E°7 Bb/D Bb7

25 Eb Fm Bb7 Eb Ab

29 Eb Ebmaj7 E°7 Fm Bb7 Eb C (Keyboard) C7

2  
34 F Gm C7 F B $\flat$  B $\circ$ 7

Here I stand watch-ing the tide go out, so

38 F F maj7 Gm C7

all a-lone and blue, \_\_\_\_\_ just dream-ing dreams of you. I

42 F Gm C7 F B $\flat$  B $\circ$ 7

watched your ship as it sailed out \_\_\_\_\_ to sea

46 F F maj7 G $\flat$  $\circ$ 7 Gm C7 F F7

tak-ing all my dreams \_\_\_\_\_ and tak-ing all of me. The

50 B $\flat$  C7 F Gm C7 F

sigh-ing of the waves, \_\_\_\_\_ the wail-ing of the wind, \_\_\_\_\_ the

54 B $\flat$  Am Gm G $\flat$  $\circ$ 7 C/E C7

tears in my eyes burn, plead-ing, "My love re-turn."

58 F Gm C7 F B $\flat$

Why, oh why, \_\_\_\_\_ must I go on \_\_\_\_\_ like this? \_\_\_\_\_ Shall

62 F F maj7 G $\flat$  $\circ$ 7 Gm C7

I just be a-lone ly strang-er on the

66 (Sax) F Gm G $\flat$  $\circ$ 7 C7 F

shore. \_\_\_\_\_



Thank you.

We'll jump back about 40 years for this next song, written in 1921. The most notable recording was by that great singer, Ethel Waters.

Here's \_\_\_\_\_ to discuss some issues that have been bothering her and to inform you about what's going to happen as a result. She says "There'll Be Some Changes Made."

# There'll Be Some Changes Made

# F

Keyboard

(Sax)

5

9

14

20

25

30

35

41

There'll be a  
change in the weath - er and a change in the sea. From now  
on, there'll be a change in me. My walk will be dif-f'rent, my talk and my  
name. Noth-in' a - bout me's gon-na be the same. I'm gon-na change  
my way of liv-in', and if that ain't e-nough, I'm gon-na change  
the way I strut my stuff. 'Cause no - bod-y wants you when you're  
old and grey. There'll be some chan - ges made to-day.  
There'll be some chan - ges made.

(Sax)

E $\flat$  D7 D $\flat$ m Cm7 A $\flat$ 7 Fm7 E $\flat$

E $\flat$  D7 D $\flat$ m Cm7 A $\flat$ 7 A $\flat$ m7 E $\flat$

C7 F7

G7 C7

F7 B $\flat$ 7

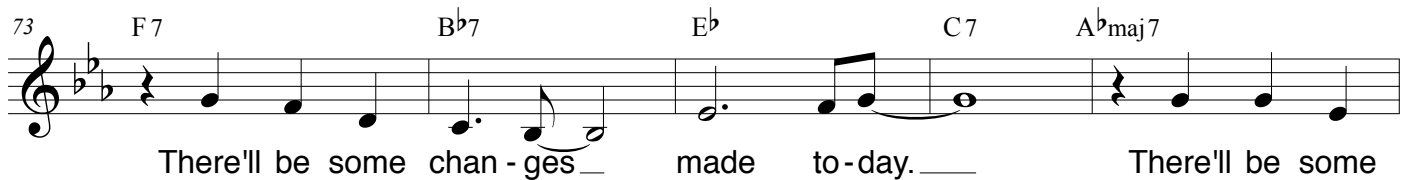
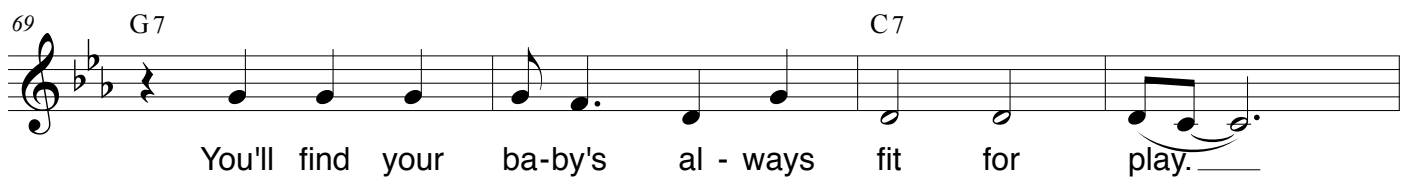
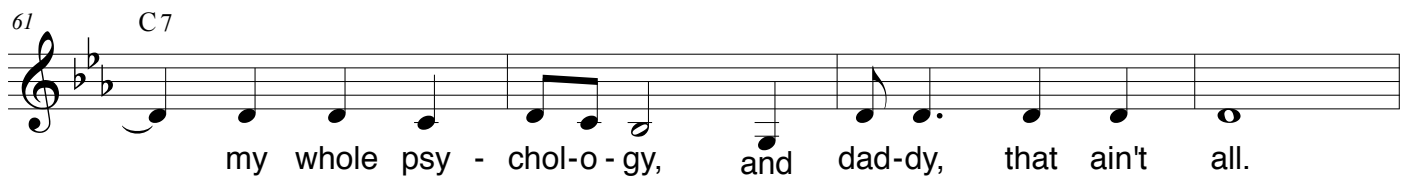
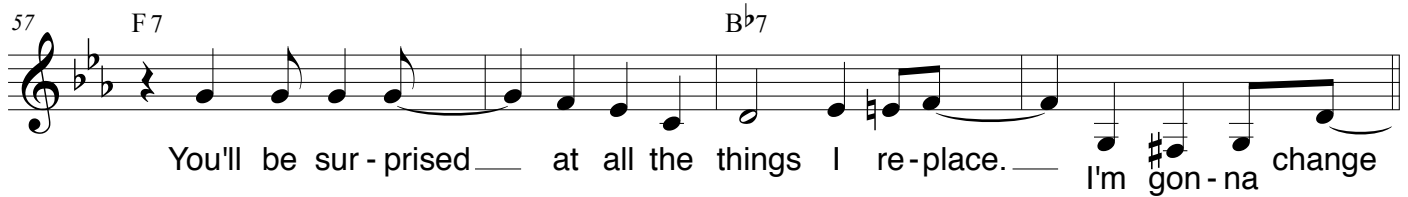
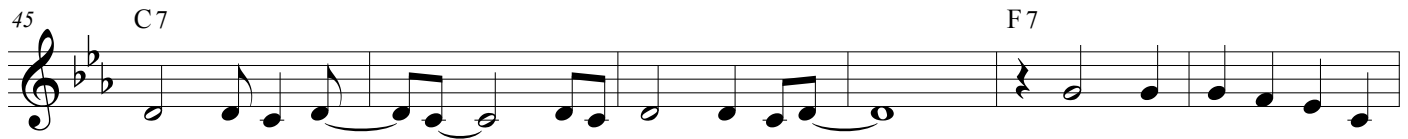
C7 F7

G7

C7 F7 B $\flat$ 7 E $\flat$  C7

F7 B $\flat$ 7 E $\flat$  (Sax)

2



# There'll Be Some Changes Made

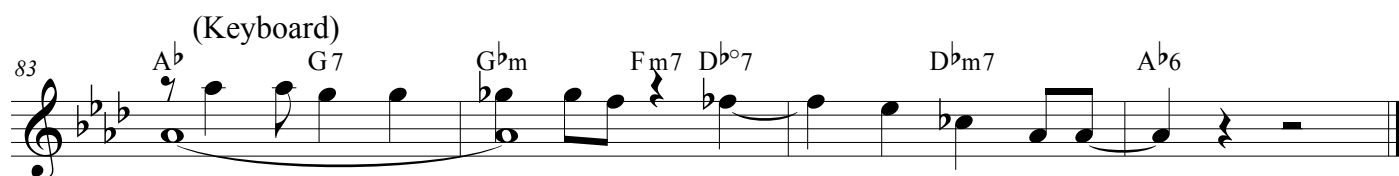
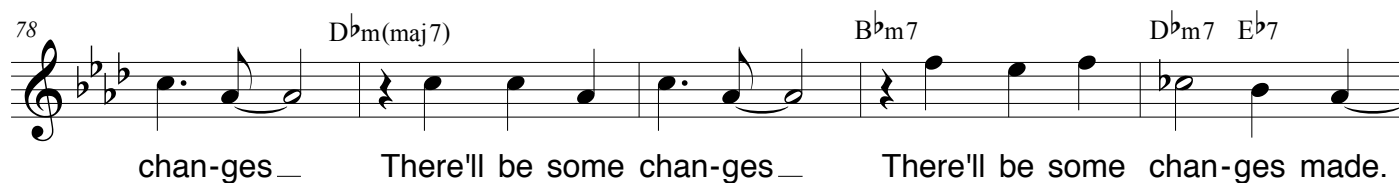
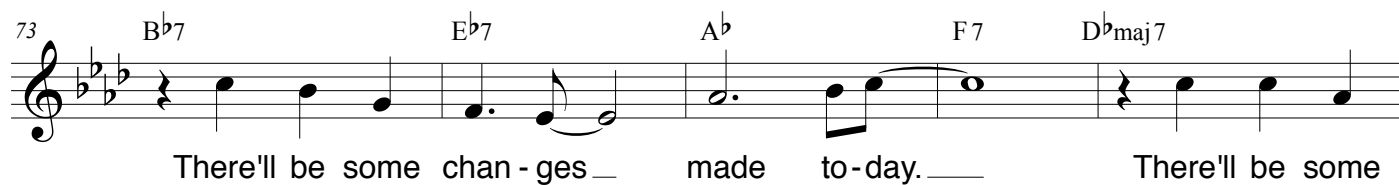
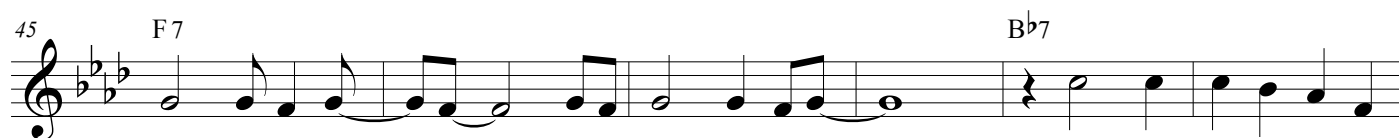
# M

Alto Sax

(Keyboard)

A<sup>b</sup> G7 G<sup>b</sup>m Fm7 D<sup>b</sup>7 B<sup>b</sup>m7 A<sup>b</sup>  
 5 A<sup>b</sup> G7 G<sup>b</sup>m Fm7 D<sup>b</sup>7 D<sup>b</sup>m7 A<sup>b</sup>  
 9 F7 B<sup>b</sup>7  
 There'll be a  
 change in the weath - er \_\_\_ and a change in the sea. \_\_\_ From now  
 14 C7 F7  
 on, there'll be a change in me. My walk will be dif-f'rent, my talk and my  
 20 B<sup>b</sup>7 E<sup>b</sup>7  
 name. Noth-in' a - bout \_\_\_ me's gon-na be the same. \_\_\_ I'm gon-na change  
 25 F7 B<sup>b</sup>7  
 my way of liv-in', \_\_\_ and if that ain't e-nough, \_\_\_ I'm gon-na change  
 30 C7  
 \_\_\_ the way I strut my stuff. 'Cause no - bod-y wants \_\_\_ you when you're  
 35 F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> F7  
 old and grey. There'll be some chan - ges \_\_\_ made to-day. \_\_\_  
 41 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> (Keyboard)  
 There'll be some chan - ges \_\_\_ made. \_\_\_

2



It's time now for our highlight of the evening. Each time we play for you, we like to feature music of a great musical artist of the past. Tonight, our featured artists comprise a folk singing trio began their trip to stardom in 1961 at the Bitter End, a coffee house in New York City.

All of their music was of the folk song genre. The group broke up in 1970, but they reunited in 1972 for a concert at Madison Square Garden in support of George McGovern's presidential campaign. They continued to perform together for the next 37 years, finally ceasing their tours when the female member of their trio died of complications of surgery in connection with her battle with leukemia.

Anyone have a guess as to who our featured artists will be this evening? Yes, you got it. Peter, Paul, and Mary.

For our first number, we'll perform a selection that they first recorded back in 1962, which quickly rose to #2 on the Billboard charts. It's the story of a very famous dragon - not a scary dragon, but one with magical powers. Anyone have a guess as to the title? Right! You got it!

Here's our version of "Puff, The Magic Dragon."

VOCAL ONLY

# Puff, The Magic Dragon

Keyboard

(Keyboard)

Chords: Eb Gm Ab Eb

Chords: Ab Eb Cm F7 Bb7 Eb Bb7

Chords: Eb Gm Ab Eb

(F) Puff, the mag - ic drag - on, lived by the sea and

Chords: Ab Eb Cm F7 Bb7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

Chords: Eb Gm Ab Eb

Lit - tle Jack - ie Pa - per loved that ras - cal Puff and

Chords: Ab Eb Cm F7 Bb7 Eb Bb7

brought him strings and seal-ing wax and oth-er fan - cy stuff. Oh,

Chords: Eb Gm Ab Eb

Puff, the mag - ic drag - on, lived by the sea and

Chords: Ab Bb7 Eb Cm F7 Bb7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

2  
33

E♭ Gm A♭ E♭

33 Puff, the mag - ic drag - on, lived by the sea and

37 A♭ B♭7 E♭ Cm F7 B♭7 E♭ B♭7 To Coda

37 frolicked in the aut-umn mist in a land called Hon - ah Lee. (F) To-  
A

41 E♭ Gm A♭ E♭

41 geth-er they would trav-el on a boat with bil-lowed sail.

45 A♭ B♭7 E♭ Cm F7 B♭7

45 Jack-ie kept a look-out perched on Puff's gi - gan - tic tail.

49 E♭ Gm A♭ E♭

49 No - ble kings and prin - ces would bow when-e'er they came.

53 A♭ B♭7 E♭ Cm F7 B♭7 E♭ B♭7 D.S. al Coda

53 Pi - rate ships would low-er their flags when Puff roared out his name. Oh,

57 Coda E♭ Gm A♭ E♭

57 drag - on lives for - ev - er, but not so lit - tle boys.  
head was bent in sor-row, green scales fell like rain.

61 A♭ B♭7 E♭ Cm F7 B♭7

61 Paint-ed wings and gi - ant's rings make way for oth - er toys.  
Puff no long - er went to play a - long the cher-ry lane. With-



65 Eb Gm Ab Eb

One grey night it hap - pened. Jack - ie Pa - per came no more! And  
out his life - long friend, Puff could not be brave. So

69 Ab Eb Cm F7 Bb7 Eb Bb7 Eb Bb7

Puff that might-y drag-on he ceased his fear-less roar. His cave. Oh,  
Puff that might-y drag-on sad-ly slipped in - to his

74 Eb Gm Ab Eb

Puff, the mag - ic drag - on, lived by the sea and

78 Ab Bb7 Eb Cm F7 Bb7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

82 Eb Gm Ab Eb Ab Bb7

Puff, the mag - ic drag-on, lived by the sea and frol-icked in the

87 Eb Cm F7 Bb7 Eb Bb7 Eb

aut-umn mist in a land called Hon - ah Lee.

Thank you.

For our 2nd great hit by Peter, Paul, and Mary, we'll move to the year 1969 and a song which hit the #1 spot that year in the US and the #2 spot in the UK. It was written by John Denver and was also used in commercials for United Airlines in the late 70s.

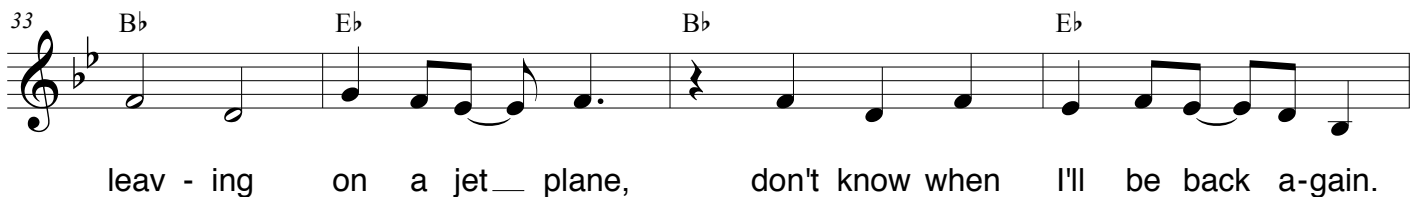
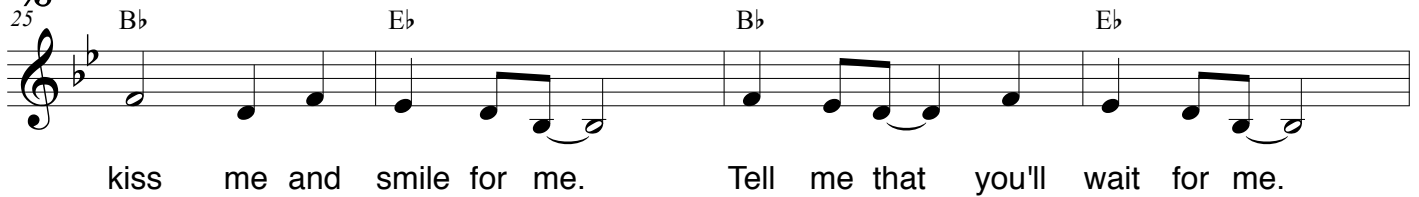
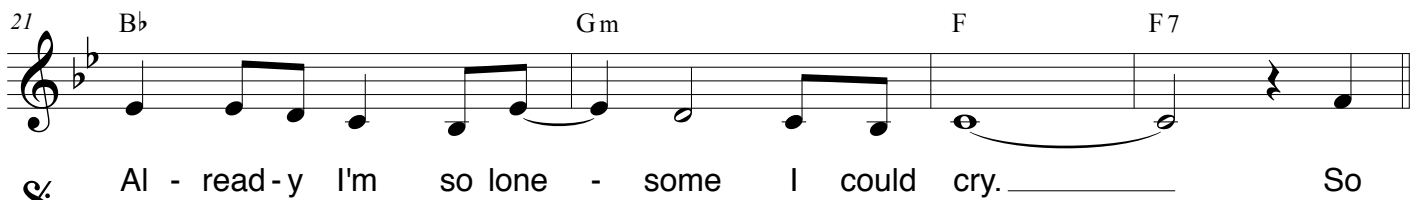
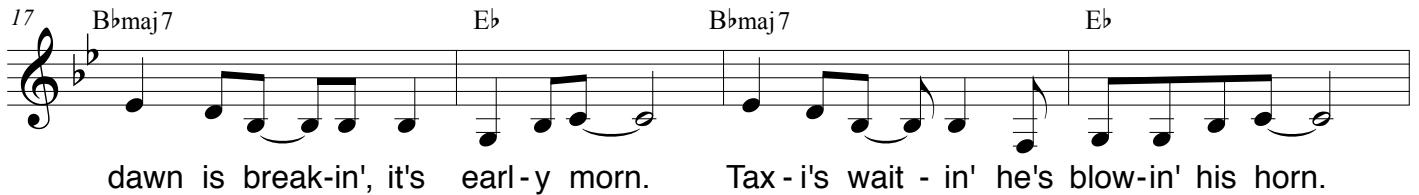
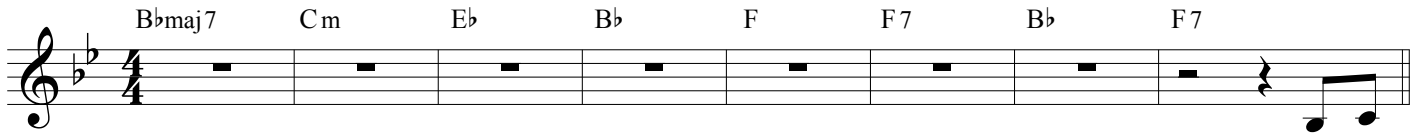
Let's get ready for the take-off, as \_\_\_\_\_ tells us about a trip she has planned. She'll soon be "Leaving On A Jet Plane."

# Leaving On A Jet Plane

# F

Keyboard

(Keyboard - ala vamp)



37 **To Coda**  $\Theta$   $B\flat$   $E\flat$   $Cm$   $F7$

Oh babe, I hate to go. There's so

41  $B\flat maj7$   $E\flat$   $B\flat maj7$   $E\flat$

man-y times I've let you down, so man-y times I've played a-round. I

45  $B\flat$   $E\flat$   $F$   $F7$

tell you now, they don't mean a thing. Ev-'ry place

49  $B\flat maj7$   $E\flat$   $B\flat maj7$   $E\flat$

place I go, I think of you. Ev-'ry song I sing, I sing for you. When

53  $B\flat$   $E\flat$   $F$   $F7$  **D.S. al Coda**

I come back I'll wear your wed - ding ring. So

$\Theta$  **Coda**

57  $E\flat$   $Cm$   $F7$

babe, I hate to go.

60  $B\flat maj7$   $E\flat$   $B\flat maj7$   $E\flat$

Now the time has come to leave you. One more time, let me kiss you. Then

64  $B\flat$   $Gm$   $F$   $F7$

close your eyes, I'll be on my way.

68 B♭maj7 E♭ B♭maj7 E♭

Dream a-bout the days to come, when I won't have to leave a-lone. A-

72 B♭ E♭ F F7

bout the time I won't have to say, \_\_\_\_\_

76 B♭ E♭ B♭ E♭

"Kiss me and smile for me. Tell me that you'll wait for me.

80 B♭ Cm F

Hold me like\_ you'll nev-er\_ let me go.\_\_\_\_\_ I'm

84 B♭ E♭ B♭ E♭

leav-ing on a jet\_ plane, I don't know when I'll be back a-gain.

88 B♭ E♭ B♭ E♭

leav-ing on a jet\_ plane, I don't know when I'll be back a-gain.

92 B♭ E♭ B♭ E♭ B♭

leav-ing on a jet\_ plane, I don't know when I'll be back a-gain. Oh

97 E♭ Cm F7 B♭

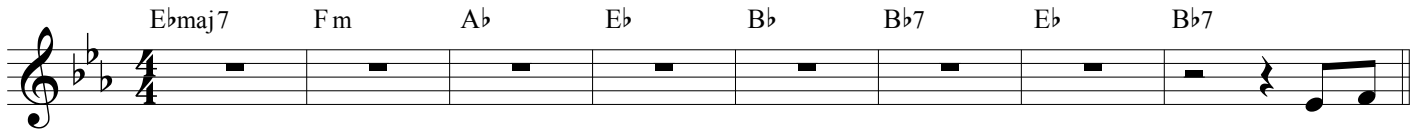
babe, I hate to go."\_\_\_\_\_

# Leaving On A Jet Plane

# M

Keyboard

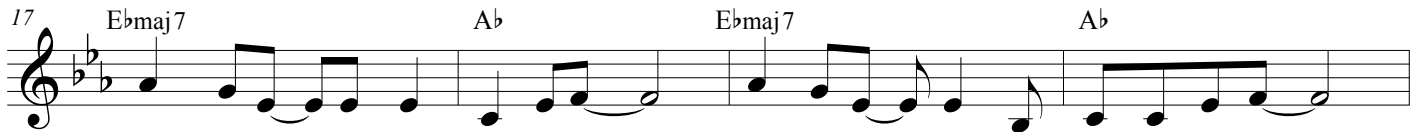
(Keyboard - ala vamp)



bags are packed, I'm ready to go. I'm standing here outside your door. I



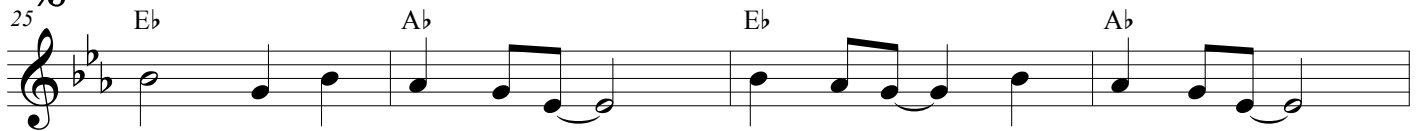
hate to wake you up to say "Good-bye." But the



dawn is breakin', it's early morn. Taxi's waitin' he's blowin' his horn.



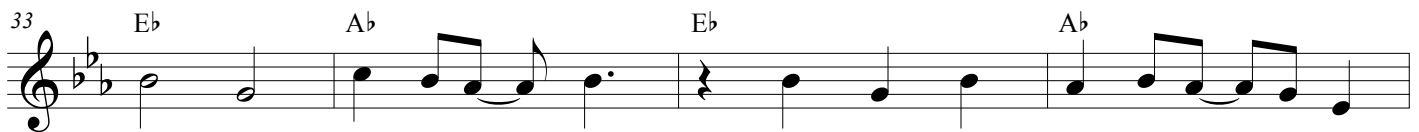
Al-ready I'm so lonely - some I could cry. So



kiss me and smile for me. Tell me that you'll wait for me.



Hold me like you'll never let me go. I'm



leaving on a jet plane, don't know when I'll be back again.

37  $E\flat$  **To Coda**  $A\flat$   $Fm$   $B\flat7$

Oh babe, I hate to go. \_\_\_\_\_ There's so

41  $E\flat maj7$   $A\flat$   $E\flat maj7$   $A\flat$

man-y times I've let you down, so man-y times I've played a-round. I

45  $E\flat$   $A\flat$   $B\flat$   $B\flat7$

tell you now, they don't mean a thing. \_\_\_\_\_ Ev-'ry place

49  $E\flat maj7$   $A\flat$   $E\flat maj7$   $A\flat$

place I go, I think of you. Ev-'ry song I sing, I sing for you. When

53  $E\flat$   $A\flat$   $B\flat$   $B\flat7$  **D.S. al Coda**

I come back I'll wear your wed - ding ring. \_\_\_\_\_ So

**Coda**

57  $A\flat$   $Fm$   $B\flat7$

babe, I hate to go. \_\_\_\_\_

60  $E\flat maj7$   $A\flat$   $E\flat maj7$   $A\flat$

Now the time has come to leave you. One more time, let me kiss you. Then

64  $E\flat$   $Cm$   $B\flat$   $B\flat7$

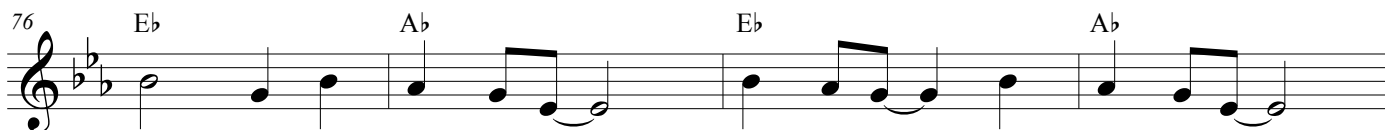
close your eyes, I'll be on \_\_\_\_\_ my way. \_\_\_\_\_



Dream a - bout the days to come, when I won't have to leave a - lone. A -



bout the time I won't have to say, \_\_\_\_\_



"Kiss me and smile for me. Tell me that you'll wait for me.



Hold me like\_ you'll nev - er\_ let me go. \_\_\_\_\_ I'm



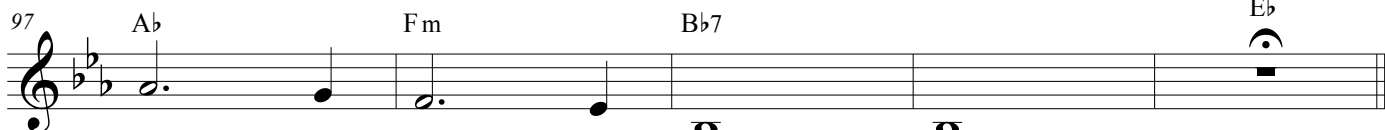
leav - ing on a jet\_ plane, I don't know when I'll be back a - gain.



leav - ing on a jet\_ plane, I don't know when I'll be back a - gain.



leav - ing on a jet\_ plane, I don't know when I'll be back a - gain. Oh



babe, I hate to go." \_\_\_\_\_



Thank you. Thank you very much.

For our final song in tribute to Peter, Paul, and Mary, we'll jump back to the year 1962. You'll remember that this period in America was a time when protest songs were quite popular. And this song by the trio quickly found its way to the top of the charts.

Here's that great Peter, Paul, and Mary hit that poses a number of questions about peace, war, and freedom - "Blowin' In The Wind."

## VOCAL DUET

## Blowin' In The Wind

Em Keyboard

D

5

9

14

20

25

30

How man-y roads must a man walk down be - fore they

call him a man? How man-y seas must a white dove

sail be - fore she sleeps in the sand?

How man-y times must the can - non balls fly be - fore they're for -

ev - er banned? The an - swer, my friend, is blow-ing in the wind.

Chords: C, D, G, Em, Am, D7

## D

2  
36

Em C D7 G

36 The an - swer is blow - ing in the wind.

41

G C G C Am D D7

(F) How man - y years can a moun - tain ex - ist be - fore it is washed to the sea? \_\_

49

G C G Em G

49 How man - y years can some peo - ple ex - ist be - fore they're al -

54

C Am D D7 G C G

54 lowed to be free? \_\_ How man - y times can a man turn his

60

C Am D D7

60 head and pre - tend that he just does - n't see? \_\_ The

65

C D G Em

an - swer, my friend, is blow - ing in the wind. \_\_ The

69

C D7 G

an - swer is blow - ing in the wind. \_\_

73 G C G C Am

73 How man-y times must a man look up, be- fore he can see the

79 D D7 G C G Em

79 sky? How man-y ears must one man have be-

85 G C Am D D7 G C

85 fore he can hear peo-ple cry? How man-y deaths will it.

91 G C Am D D7

91 take till he knows that too man-y peo- ple have died? The

97 C D G Em C

97 an- swer, my friend, is blow-ing in the wind. The an- swer is

102 D7 G (Keyboard) D7

102 blow-ing in the wind.

107 G C D7 G

107 The an- swer is blow-ing in the wind.

Thank you. Did you enjoy our tribute to Peter, Paul, and Mary?  
(Response).

We'll move back to the year 1924 and a beautiful ballad that you'll all remember. It spent 7 weeks at the top of the charts in 1925, and some artists who since recorded it include Doris Day, Louis Armstrong, Ella Fitzgerald, Andy Williams, and a whole host of others.

Here's \_\_\_\_\_ to tell you about her plans for the immediate future. She says "I'll See You In My Dreams."

# I'll See You In My Dreams

# F

Keyboard

(Sax)  $B\flat m7$   $C7$   $Fm$   $E\flat m6$   $G7$   $Cm7$   $F^\circ7$

5  $E\flat$   $E\flat m$   $B\flat$

see you in my dreams; hold you

10  $G^\circ7$   $B\flat$   $G7$

in my dreams. Some - one took you

15  $C7$   $F7$

out of my arms. Still I feel the thrill of your charms.

21  $E\flat$   $E\flat m$   $B\flat$

Lips that once were mine, ten - der

26  $G^\circ7$   $B\flat$   $G7$   $D7$

eyes that shine. They will light my way to

32  $Gm$   $Cm7$   $E\flat m$   $F7$   $B\flat$  (Sax)

night. I'll see you in my dreams.

37  $B\flat$   $Fm7$   $Gm$   $Cm7$   $Bmaj7$   $Bmaj7$   $B\flat maj7$

dreams. (Sax)

# I'll See You In My Dreams

# M

Keyboard

(Keyboard)

$E\flat m7$   $F7$   $B\flat m$   $A\flat m6$   $C7$   $Fm7$   $B\flat 7$

5  $A\flat$   $A\flat m$   $E\flat$  I'll

see you in my dreams; \_\_\_\_\_ hold you

10  $C^\circ 7$   $E\flat$   $C7$

in my dreams. \_\_\_\_\_ Some - one \_\_\_\_\_ took you

15  $F7$   $B\flat 7$  3

out of my arms. Still I feel \_\_\_\_\_ the thrill \_\_\_\_\_ of your charms.

21  $A\flat$   $A\flat m$   $E\flat$

Lips that once \_\_\_\_\_ were mine, \_\_\_\_\_ ten - der

26  $C^\circ 7$   $E\flat$   $C7$   $G7$

eyes that shine. \_\_\_\_\_ They will light my way \_\_\_\_\_ to

32  $Cm$   $Fm7$   $A\flat m$   $B\flat 7$   $E\flat$  (Keyboard)

night. I'll see you in my \_\_\_\_\_ dreams. \_\_\_\_\_

37  $E\flat$  2  $B\flat m7$   $Cm$   $Fm7$   $E\text{maj}7$   $E\text{maj}7$   $E\flat\text{maj}7$

dreams. \_\_\_\_\_ (Keyboard)

Thank you.

We'll slow things up a bit with this next selection, written back in 1926, and recorded by Gene Austin one year later. Recordings were also made by Frankie Laine, Lawrence Welk, and even Alvin and the Chipmunks.

\_\_\_\_\_ and I will join in presenting our version of this great hit -  
"Tonight You Belong To Me."



# Tonight You Belong To Me

(Female Lead)

VOCAL DUET

Keyboard

*C* (Keyboard)

3 *C* *Gm* *Fmaj7* *Fm7*

know you be - long to some - bod - y new, but to -

I know you be - long to some - bod - y new, but to -

7 *C* *G7* *C* (Keyboard)

night you be - long to me. Al -

night you be - long to me.

11 *C* *Gm* *Fmaj7* *Fm7*

though we're a - part, you're part of my heart, and to -

Al-though we're a - part you're part of my heart, and to -

15 *C* *G7* *C* (Keyboard) *C7*

night you be - long to me. Lay

night you be - long to me.

2

19 Fm7 Fm6 3 Fm7 Fm6 Fm7 Fm6 3 Fm7 Fm6

19 down by the stream, how sweet it will seem, once

23 C6 A7 D7 (Keyboard) G7

23 My hon - ey, I more just to dream in the moon - light.

27 C Gm Fmaj7 Fm7

27 I know with the dawn that you will be gone, but to-

31 C G7 C G7 (Keyboard) C7

31 night you be - long to me, just to lit-tle old me. Lay

36 Fm7 Fm6 Fm7 Fm6 Fm7 Fm6 Fm7 Fm6

down, lay down along the stream, how ver-y, ver-y sweet it will seem,

36

once

40 C6 A7 D7 G7

My hon - ey, I

40

more just to dream in the sil - ver-y moon - light.

44 C Gm Fmaj7 Fm7

know with the dawn that you will be gone, but to-

44

I know with the dawn that you will be gone, but to-

48 C G7 C N.C. G7 C

night you be - long to me, just to lit - tle old me.

48

night you be - long to me, just to lit - tle old me.

# Tonight You Belong To Me

VOCAL DUET

(Male Lead)

Keyboard

(Keyboard)

G

3 3 3 3

(M) I

3 G Dm Cmaj7 Cm7

(F) I know you be - long to some - bod - y new, but to -

know you be - long to some - bod - y new, but to -

7 G D7 (Keyboard) G

night you be - long to me.

night you be - long to Al -

11 G Dm Cmaj7 Cm7

Al - though we're a - part you're part of my heart, and to -

though we're a - part, you're part of my heart, and to -

15 G D7 (Keyboard) G7

night you be - long to me. Lay

night you be - long to me.

19 Cm7 Cm6 Cm7 Cm6 Cm7 Cm6 Cm7 Cm6

down by the stream, how sweet it will seem,

once

23 D6 E7 A7 (Keyboard) 3 D7

more just to dream in the moon-light. My hon-ey, I

27 G Dm7 Cmaj7 Cm7

I know with the dawn that you will be gone, but to-

know with the dawn that you will be gone, but to-

31 G D7 G D7 (Keyboard) 3 G7

night you be - long to me, just to lit-tle old me. Lay

night you be - long to me, just to lit-tle old me. Lay

36 Cm7 Cm6 3 3 Cm7 3 Cm6 Cm7 3 3 Cm6 Cm7 3 Cm6

down, lay down along the stream, how ver-y, ver-y sweet it will seem, once

down, lay down along the stream, how ver-y, ver-y sweet it will seem, once

40 G6 E7 A7 D7

more just to dream in the sil-ver-y moon-light.

more just to dream in the sil-ver-y moon-light. My hon-ey, I

44 G Dm Cmaj7 Cm7

I know with the dawn that you will be gone, but to-

know with the dawn that you will be gone, but to-

48 G D7 G N.C. D7 G

night you be-long to me, just to lit-tle old me.

night you be-long to me, just to lit-tle old me.

Thank you.

Now, let's really pick up the tempo with a song from the 1933 film entitled "The Gold Diggers of 1933." It was also the theme song of the Merrie Melodies cartoon of the same name.

Here's a song about one person's idea of success - "We're In The Money."

# We're In The Money

# F

(Sax) F G $\flat$ 7 Gm6 C7 Keyboard

5 F /A Gm7 C7(b5)/G $\flat$  F /A Gm7 C7(b5)/G $\flat$  F /A

We're in the mon-ey, we're in the mon-ey. We've got a  
We're in the mon-ey, that sky is sun-ny. Old Man De -

10 B $\flat$  B $\flat$ m F C7 1. F Gm7 C7 2. F G $\flat$ 7

lot of what it takes to get a - long.  
pres - ion, you are through, you done us wrong.

14 Am E E7 Am E7

We nev-er see a head-line a-bout a bread-line to - day.

18 Am E A $\flat$ m Gm G $\flat$ m C7

And when we see the land-lord, we can look that guy straight in the eye.

22 F /A Gm7 C7(b5)/G $\flat$  F /A Gm7 C7(b5)/G $\flat$  To Coda

We're in the mon-ey, come on, my hon - ey.

26 F /A B $\flat$  B $\flat$ m F C7 F Gm7 C7 D.S. al Coda

Let's lend it, spend it, send it rol - ling a - long.

30 Coda F F $\circ$ 7

Let's spend it, let's lend it.

34 F /A B $\flat$  B $\flat$ m F Gm7 C7

Let's spend it, lend, and send it roll - ling a -

38 F (Sax) F $\circ$ 7 F C7 F

long.



# We're In The Money

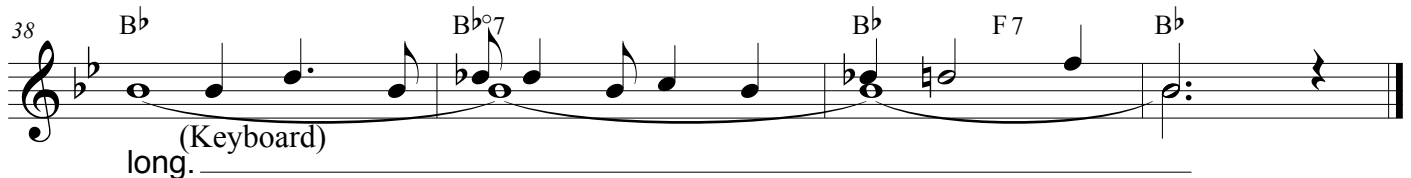
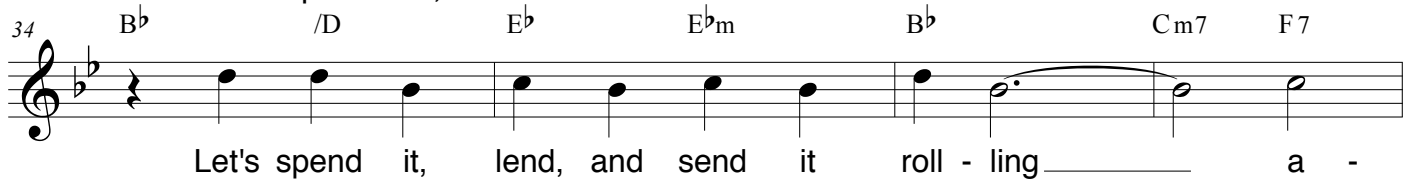
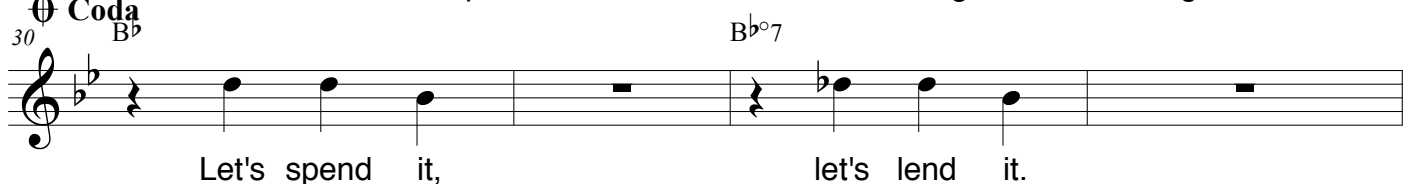
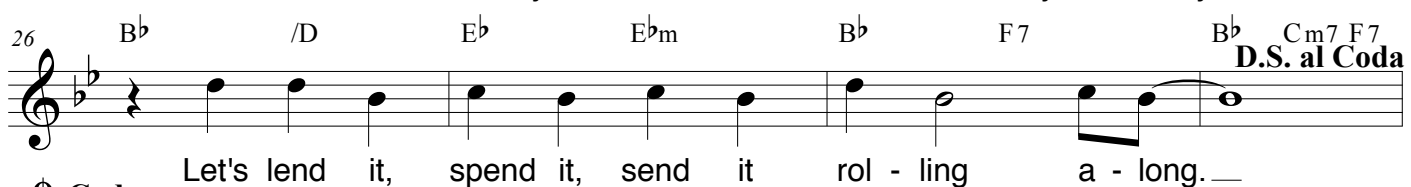
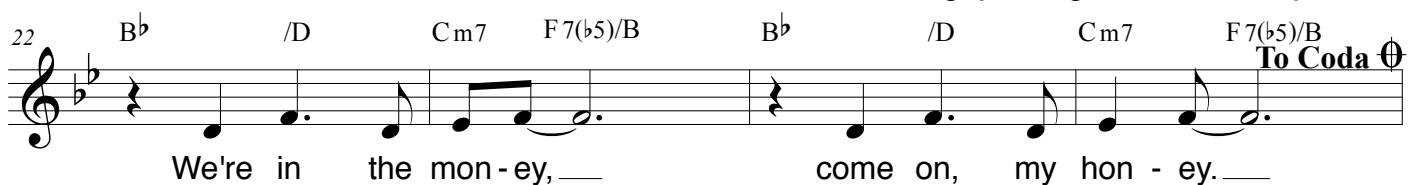
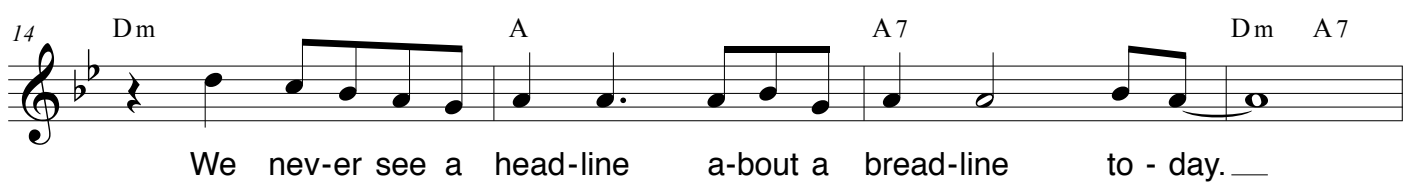
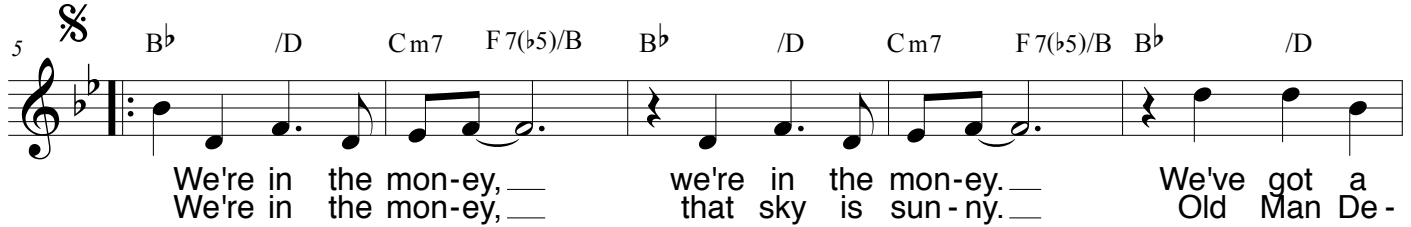
# M

(Keyboard) B $\flat$ B $\circ$ 7

Cm6

F7

Keyboard



(Keyboard)

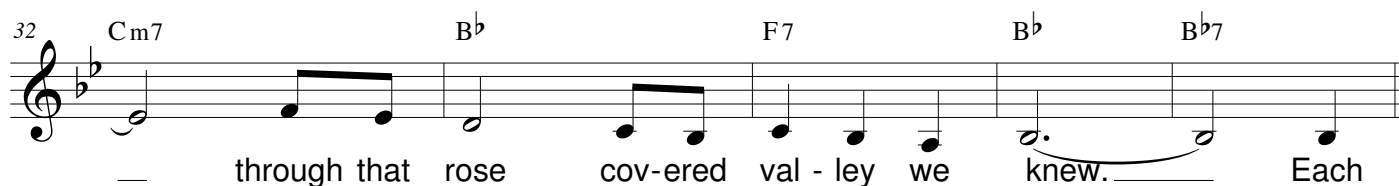
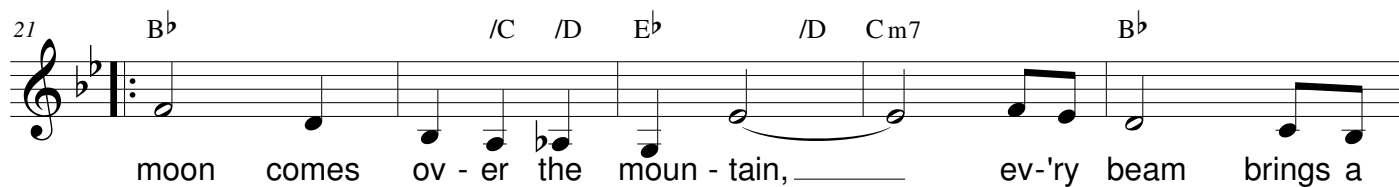
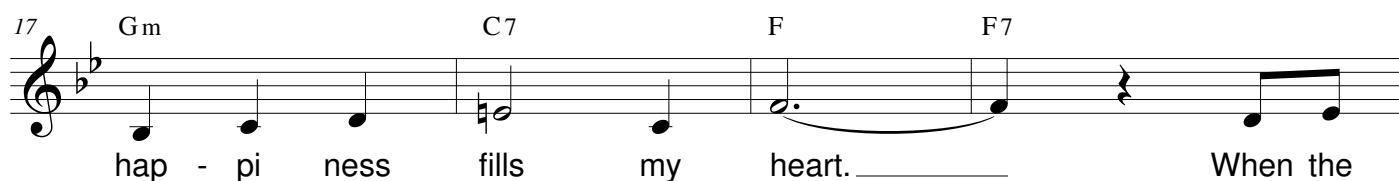
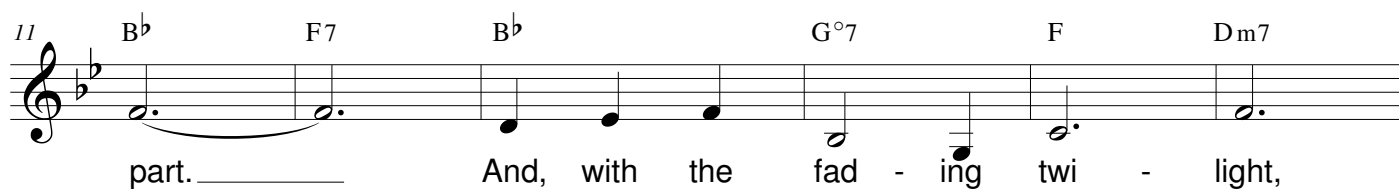
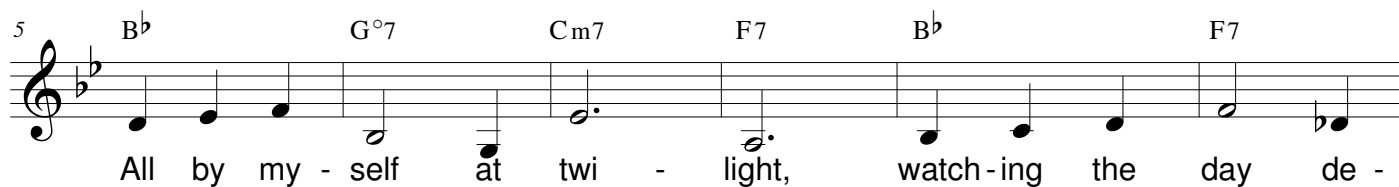
Thank you.

It's time for another waltz. Here's a Kate Smith favorite written back in 1931. I'm sure you'll remember it.

Here's our arrangement of "When The Moon Comes Over The Mountain."

# When The Moon Comes Over The Mountain F

Keyboard



37  $E^b$   $B^b\circ 7$   $B^b$   
day is gray and drear - y, \_\_\_\_\_ but the

41  $Gm$   $C7$   $F$   $F7$   
night is bright and cheer - y. \_\_\_\_\_ When the

45  $B^b$   $/C$   $/D$   $E^b$   $/D$   $Cm7$   
moon comes ov - er the moun - tain, \_\_\_\_\_ I'm a -

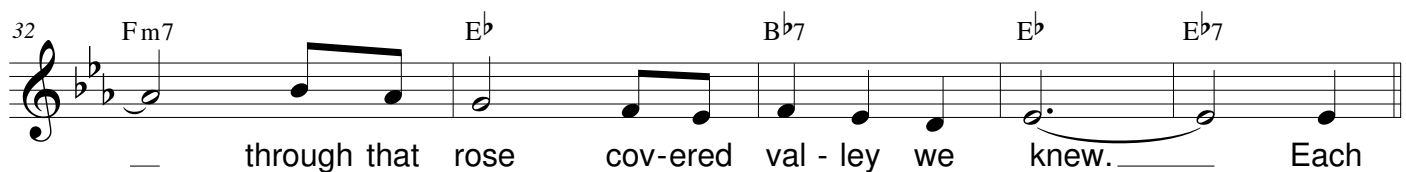
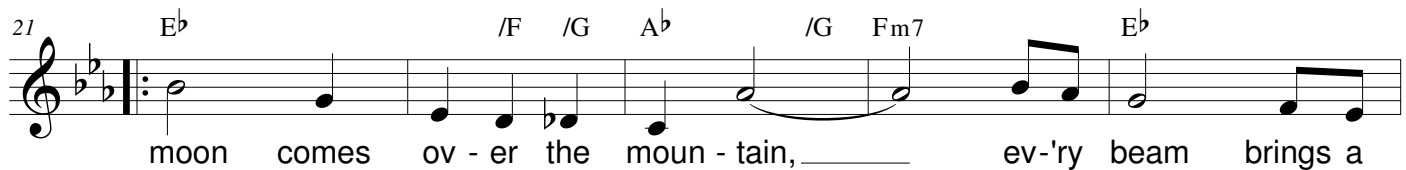
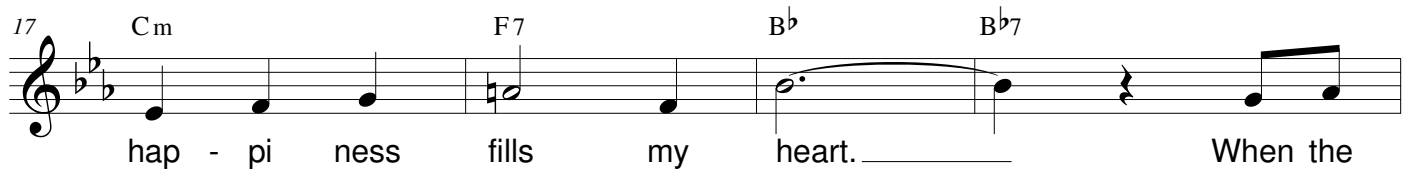
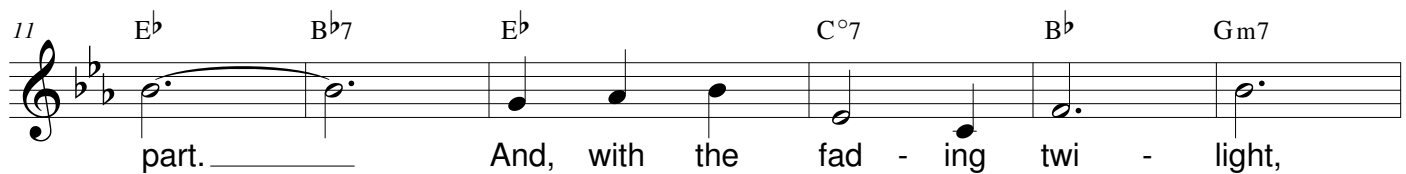
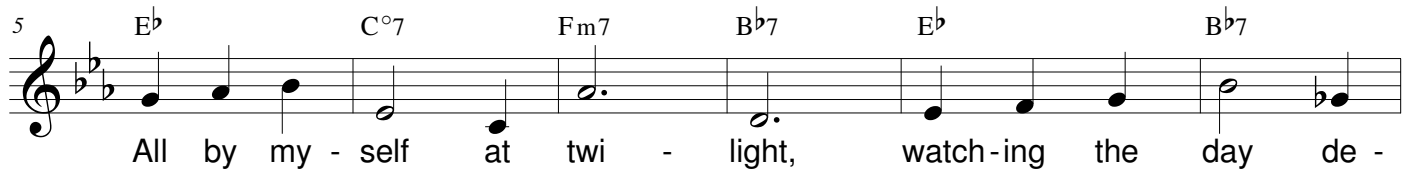
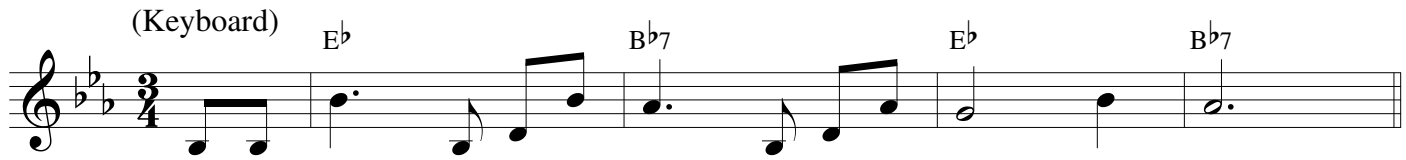
49  $B^b$   $F7$  1.  $B^b$   $F7$   
lone with my mem - 'ries of you. \_\_\_\_\_

53 2.  $Dm7$   $D\circ 7$   $C7$   $Cm7$   $F7$   
you, \_\_\_\_\_ all a - lone with my mem - 'ries of

59  $B^b$  (Sax)  $E^b$   $E^b\circ 7$   $B^b$   
you. \_\_\_\_\_

# When The Moon Comes Over The Mountain

Keyboard



37  $A^b$   $E^b\circ 7$   $E^b$   
day is gray and drear - y, \_\_\_\_\_ but the

41  $Cm$   $F7$   $B^b$   $B^b7$   
night is bright and cheer - y. \_\_\_\_\_ When the

45  $E^b$   $/F$   $/G$   $A^b$   $/G$   $Fm7$   
moon comes ov - er the moun - tain, \_\_\_\_\_ I'm a -

49  $E^b$   $B^b7$  1.  $E^b$   $B^b7$   
lone with my mem - 'ries of you. \_\_\_\_\_

53 2.  $Gm7$   $G\circ 7$   $F7$   $Fm7$   $B^b7$   
you, \_\_\_\_\_ all a - lone with my mem - 'ries of

59  $E^b$  (Keyboard)  $A^b$   $A^b\circ 7$   $E^b$   
you. \_\_\_\_\_

Thank you. Thank you very much.

Well, we're rapidly approaching the end of our evening together. For our next to last number, we'll go back to the year 1938 and a song which appeared in a couple of movies - *Laura* and *The Big Sleep* - and was recorded by artists such as Fats Waller, Duke Ellington, Billie Holliday, and Judy Garland among others. Alec Wilder considered the song a "minor masterpiece."

Here's \_\_\_\_\_ with our version of this Latin favorite entitled "You Go To My Head."

SLOW LATIN BEAT

## You Go To My Head

F

(Sax) B $\flat$  Dm B $\flat$ m7 F7 B $\flat$  D $\flat$ maj7 G $\flat$ 7 F7 Keyboard

5 B $\flat$  Dm E $\flat$ m7 A $\flat$ 7 B $\flat$ m B $\flat$ m6

8 C7 F7 B $\flat$ m B $\flat$ m6 C7 F7(b9)

11 B $\flat$  1. Cm7 F7 2. Fm7 B $\flat$ 7

14 E $\flat$ 6 A7

16 B $\flat$  E $\flat$ m7 3 A7 3

19 D 3 E $\flat$ m7 3 A7 3 D F7

go to my head,  
go to my head

and you lin - ger like a haunt - ing re - frain,  
like a sip of spark - ing Bur - gun - dy brew,

and I find you spin - ning 'round in my brain  
and I find the ver - y men - tion of you\_

like the bub - bles in a  
like the kick - er in a

glass of cham - pagne.  
jul - ep or two. \_\_\_\_\_

You The

thrill of the thought that you might give a thought to my

plea cast a spell o - ver me. \_\_\_\_\_ Still I say to my - self get a

hold of your - self. Can't you see that it nev - er can be"? You



2

22  $B^b$   $Dm$   $E^b m7$   $A^b7$   $B^b m$   $B^b m6$

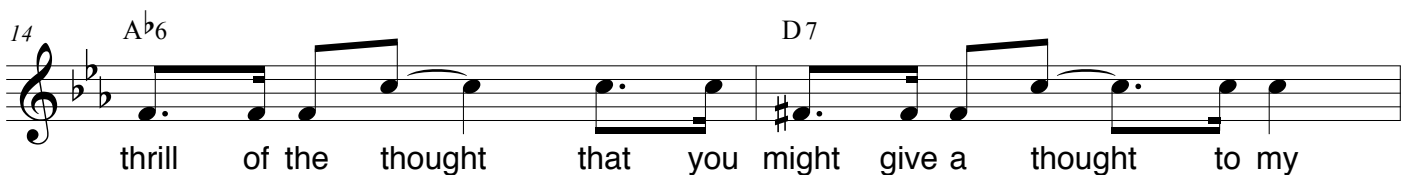
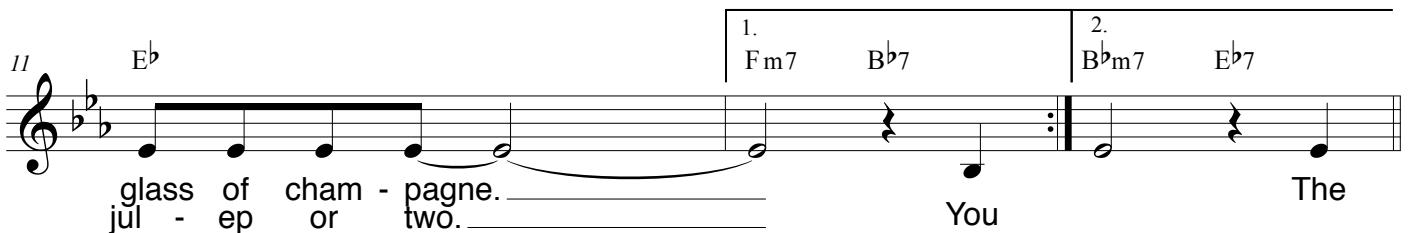
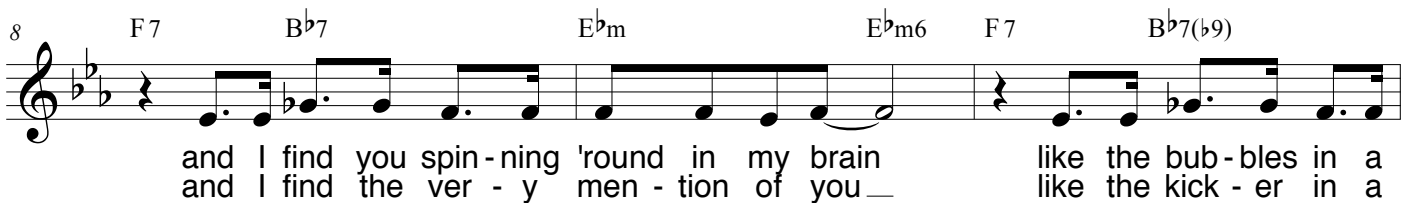
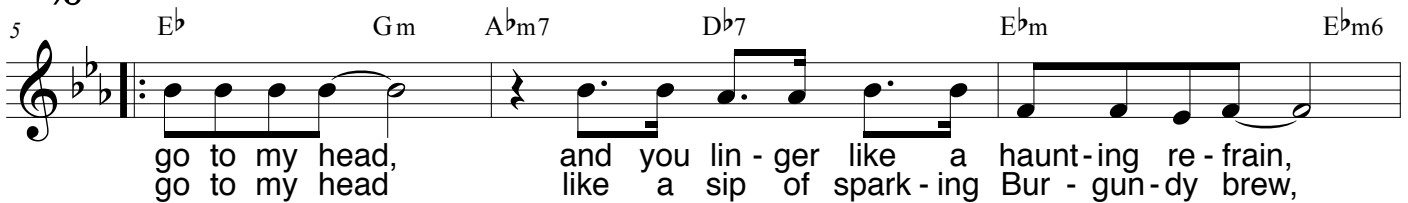
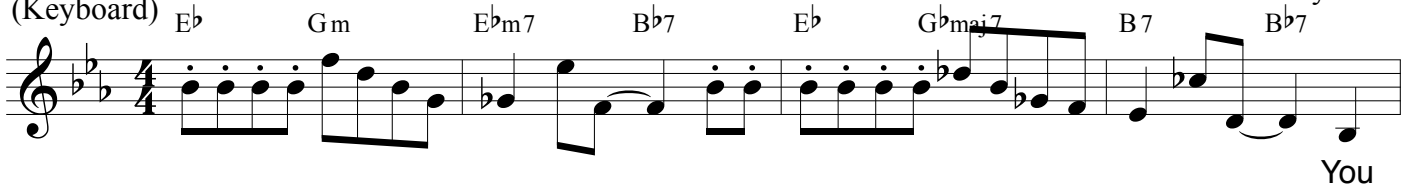
SLOW LATIN BEAT

## You Go To My Head

M

(Keyboard)

Keyboard



2

22  $E^b$   $Gm$   $A^b m7$   $D^b7$   $E^b m$   $E^b m6$

go to my head with a smile that makes my tem-p'ra-ture rise

25  $F7$   $B^b7$   $E^b$   $E^b m6$   $F7$   $B^b7(b9)$

like a sum-mer with a thou-sand Ju-lys. You in-tox-i cate my

28  $E^b$   $B^b m7$   $E^b7$   $Fm7$   $B^b7$   $A^b m6$

soul with your eyes. Tho i'm cer-tain that this heart of mine

32  $E^b$   $Gm$   $Cm$   $E^b$   $C^{\circ}7$   $B^b7$   $E^{\circ}7$   $Fm7$   $B^b7$  **To Coda**  $\Phi$

has-n't a ghost of a chance in this cra-zy ro-mance. You go to my

36  $E^b$   $A^b m6$   $B^b7$   $E^b$  **D.S. al Coda**

head. You go to my head.

**Coda**  $\Phi$

40  $E^b$   $A^b m6$   $B^b7$   $E^b$   $A^b m6$   $B^b7$

head. You go to my head. You go to my

(Keyboard)

44  $E^b$   $Gm$   $E^b$   $G^b m7$   $E^b$

head.

Thank you.

It's been great playing for you. Have you had a good time?

Great! We'll close with a song made popular by a British rockabilly band called "Coast To Coast" back in 1981. You may not remember the band, but I'm sure you'll remember the song. It asks you to dance in a particular way. You've got to "Do The Hucklebuck." Enjoy!

Fast Twist Tempo

## The Hucklebuck

F

Keyboard

(Sax) D C G D7 G

Now here's—

6 C G

— a dance you should know Oh, ba-by, when— the lights are down

12 D G

low. I say grab— your ba - by then go Ah,

17 G

do the huck-le-buck. do the huck-le-buck. If— you don't know how to do it,

20 C

then you're out of luck. push your ba-by out, then you hunch your back. Start

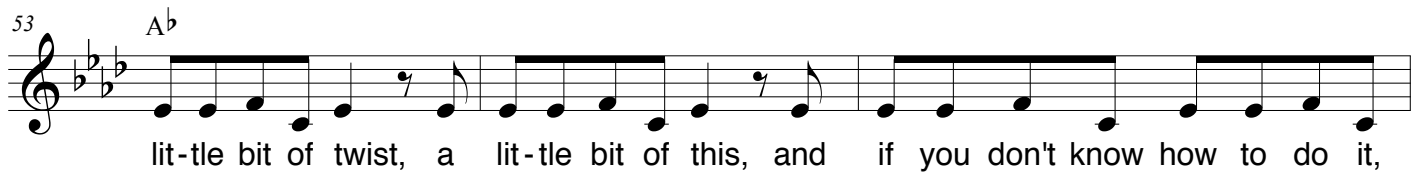
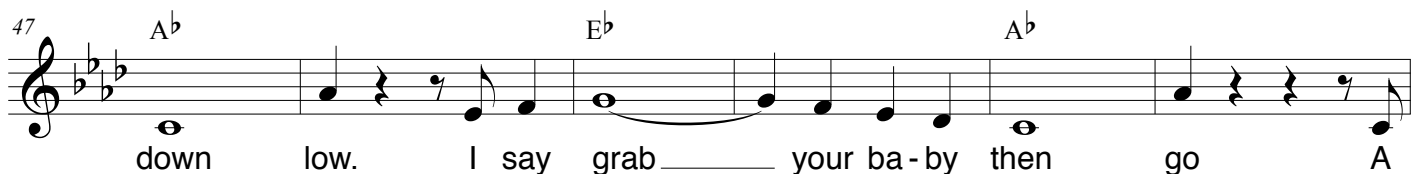
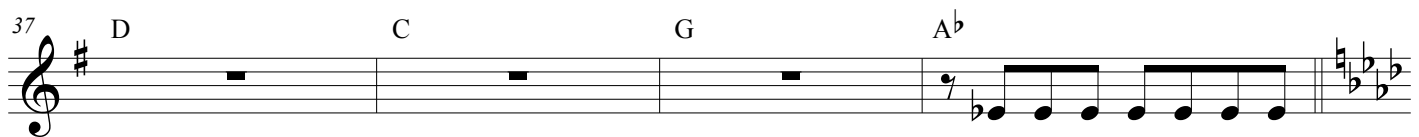
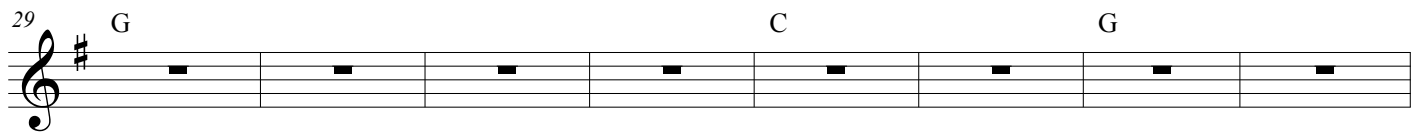
23 G D

— a lit - tle move-ment in your sac-ro-il - i ac. Wig-gle like a snake, ah,

26 C G


wad-dle like a duck. That's what you do when you do the huck-le-buck,


## (Keyboard Adlib)



(Sax Adlib)

65 A<sup>b</sup> D<sup>b</sup> A<sup>b</sup>



73 

77  $A^b$

lit-tle bit of twist, a lit-tle bit of this, and if you don't know how to do it,

80 D<sup>b</sup>



ask my lit-tle sis. push your part-ner out, then you hunch your back. Start

83 Ab Eb

86 D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> (Sax) E<sup>b</sup>7

wad-dle like a duck. That's what you do — Do the huck-le -

89

A<sup>b</sup> D<sup>b</sup> A<sup>b</sup>

buck.

Fast Twist Tempo

## The Hucklebuck

**M**

Keyboard

(Keyboard)

G F C G7 C

Now here's\_\_\_

6 F C

\_\_\_ a dance you should know Oh, ba-by, when\_\_\_ the lights are down

12 G C

low. I say grab\_\_\_ your ba - by then go Ah,

17 C

do the huck-le-buck. do the huck-le-buck. If\_\_\_ you don't know how to do it,

20 F

then you're out of luck. push your ba-by out, then you hunch your back. Start

23 C G

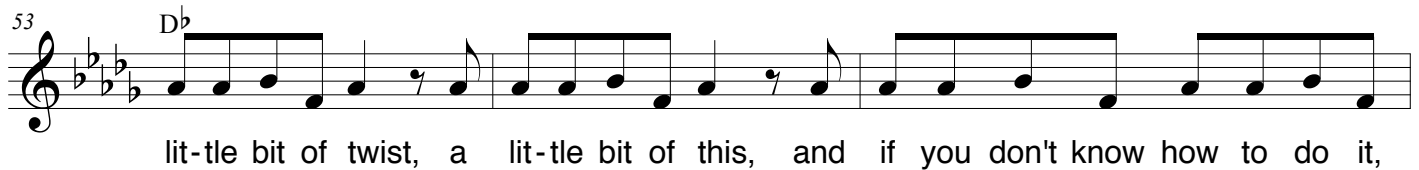
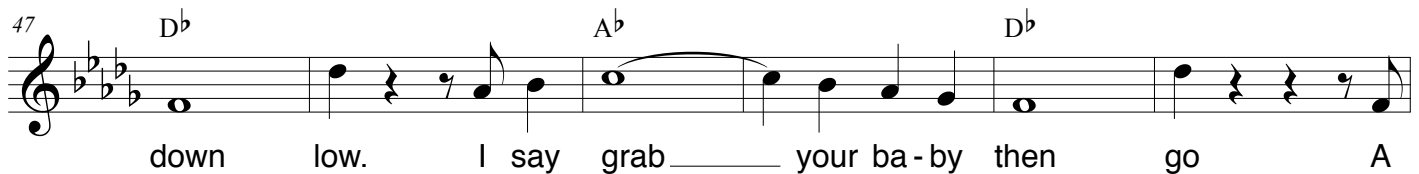
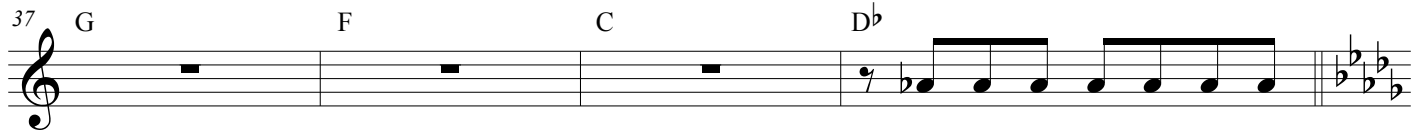
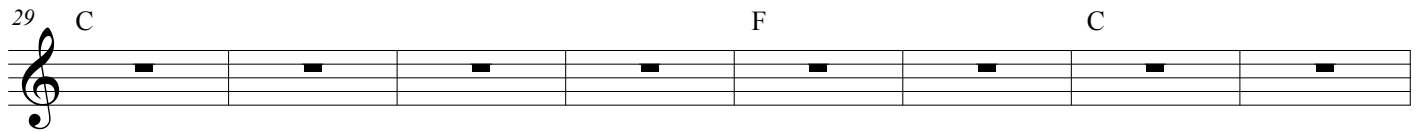
\_\_\_ a lit - tle move-ment in your sac-ro-il - i ac. Wig-gle like a snake, ah,

26 F C

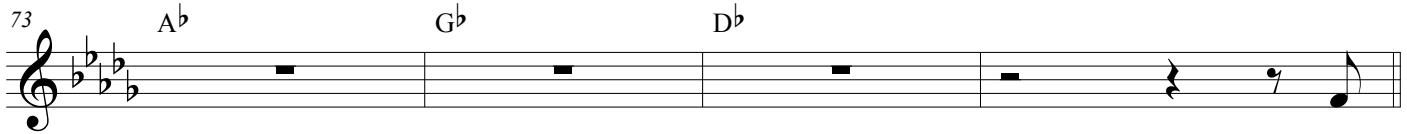
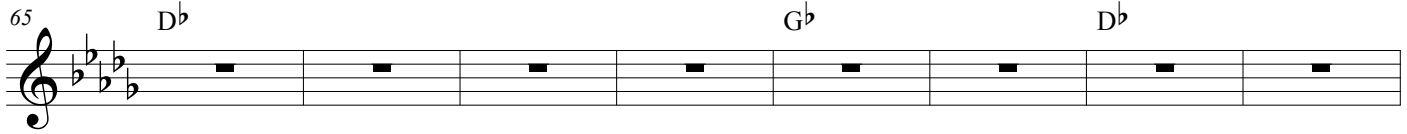
wad-dle like a duck. That's what you do when you do the huck-le-buck,



(Keyboard Adlib)



(Keyboard Adlib)



lit-tle bit of twist, a lit-tle bit of this, and if you don't know how to do it,



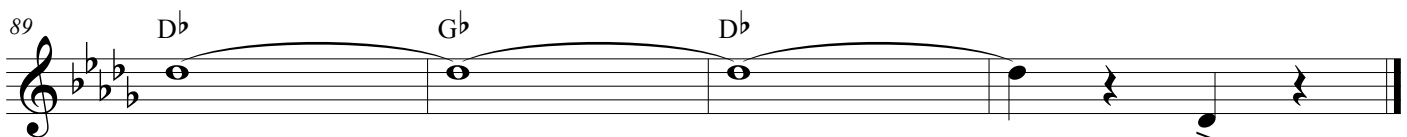
ask my lit-tle sis. push your part-ner out, then you hunch your back. Start



— a lit-tle move-ment in your sac-ro-il-i ac. Wig-gle like a snake, ah,



wad-dle like a duck. That's what you do — Do the huck-le -



buck. \_\_\_\_\_