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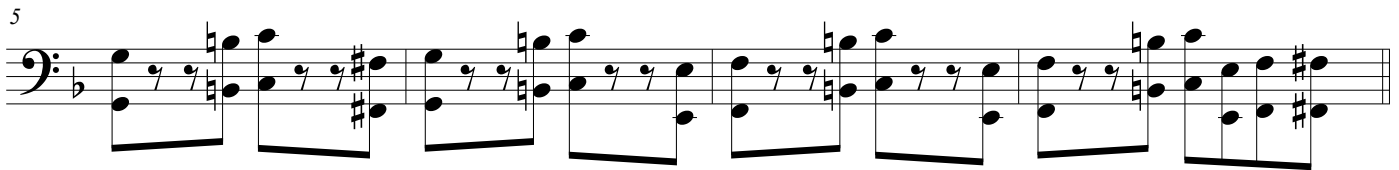
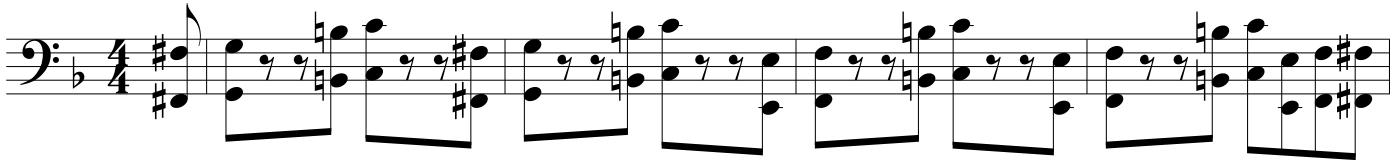
Last revised: 2020.06.24

U01-Hot Toddy(KV).2016.04.10.pdf
U02-Mood Indigo (KVF).2015.01.15.pdf
U02-Mood Indigo (KVM).2015.01.15.pdf
U03-Anniversary Song(KVF).2016.09.25.pdf
U03-Anniversary Song(KVM).2016.09.18.pdf
U04-Let's Do It, Let's Fall In Love(KVF).2015.01.15.pdf
U04-Let's Do It, Let's Fall In Love(KVM).2015.01.15.pdf
U05-Chances Are(KVF).2020.06.24.pdf
U05-Chances Are(KVM).2020.06.24.pdf
U06-Julida Polka(KV).2016.09.18.pdf
U07-The Object Of My Affection(KVF).2015.08.03.pdf
U07-The Object Of My Affection(KVM).2018.06.26.pdf
U08-Somebody Else Is Taking My Place(KVF).pdf
U08-Somebody Else Is Taking My Place(KVM).pdf
U09-Ghost Riders In The Sky(KVF).2016.10.21.pdf
U09-Ghost Riders In The Sky(KVM).2016.10.21.pdf
U10-Manana(KVF).2016.09.18.pdf
U10-Manana(KVM).2016.09.18.pdf
U11-Witchcraft(KVF).2014.07.27.pdf
U11-Witchcraft(KVM).2014.07.27.pdf
U12-Takin' A Chance On Love(KVF).2014.05.03.pdf
U12-Takin' A Chance On Love(KVM).2014.05.03.pdf
U13-Georgia On My Mind(KV).2016.10.21.pdf
U14-Something's Gotta Give(KVF).2015.08.22.pdf
U14-Something's Gotta Give(KVM).2015.08.22.pdf
U15-Music, Music, Music(KVF).2015.01.15.pdf
U15-Music, Music, Music(KVM).2015.01.15.pdf
U16-Fools Rush In(KVF).2016.02.28.pdf
U16-Fools Rush In(KVM).2016.02.28.pdf
U17-Bless You For The Good That's In You(KVD).2016.01.13.pdf

Hot Toddy

Keyboard

(Bass & Keyboard play as written; drums lightly)



Add Rhythm

9 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6

Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot Doo Doo, Doot Doo Doo,

13 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6

Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot Doo Doo, Doot Doo Doo,

17 F7 Cm F7 Cm Bbmaj7 Bb6 Bbmaj7 Bb6

Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot Doo Doo Doot Doo Doo,

21 G7 Dm G7 Dm C7 /G /G /A /B

Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot, Doo Doo.

2

25 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6

Doo Doo-dy-oot, Doot Doo Doody-oot, Doot Doo Doo, Doot Doo Doo,

29 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6

Doo Doo-dy-oot, Doot Doo Doody-oot, Doot Doo Doo, Doot Doo Doo,

33 F7 Cm F7 Cm Bbmaj7 Bb6 Bbm

Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot Doo Doo, Doot Doo Doo,

37 C6 Gm C6 Gm **To Coda** C6 Gm F6

Doo Doo-dy-oot, Doot Doo Doody-oot, Doot Doo Doo-dy-Doo Doot.

Sax Adlib)

41 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6

49 F7 Cm F7 Cm Bbmaj7 Bb6 Bbmaj7 Bb6 G7 Dm G7 Dm C7 **D.S. al Coda**
/G /G /A /B

Coda

57 C6 Gm F6 C6 Gm F6

Doot Doo Doo-dy-Doo Doot. Doot Doo Doo-dy-Doo Doot.

61 C6 Gm F6 C6 Gm F6 F9

Doot Doo Doo-dy-Doo Doot. Doot Doo Doo-dy-Doo Doot.

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.

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Does anyone know the name of the first selection we played. Right - Hot Toddy. It was one of the songs in the library of Ralph Flanagan.

Our next selection was written in 1930 by the great Duke Ellington and has since been recorded by such greats as Ella Fitzgerald, Frank Sinatra, Louis Armstrong, Nat King Cole, and a whole host of others. Here's our version of "Mood Indigo."

Mood Indigo

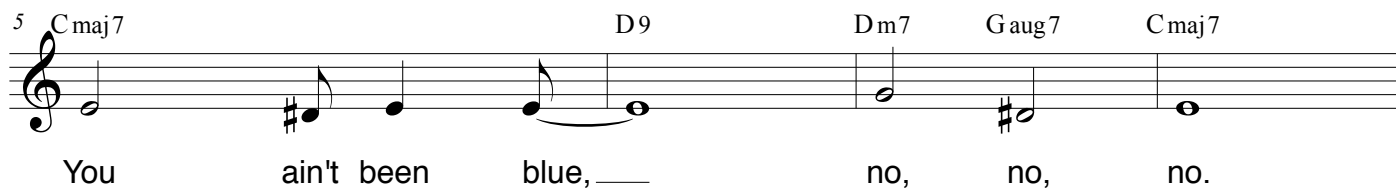
F

Keyboard

(Sax)



5



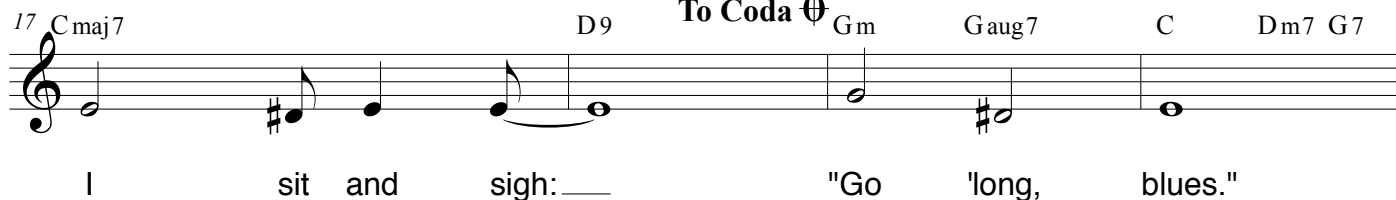
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13

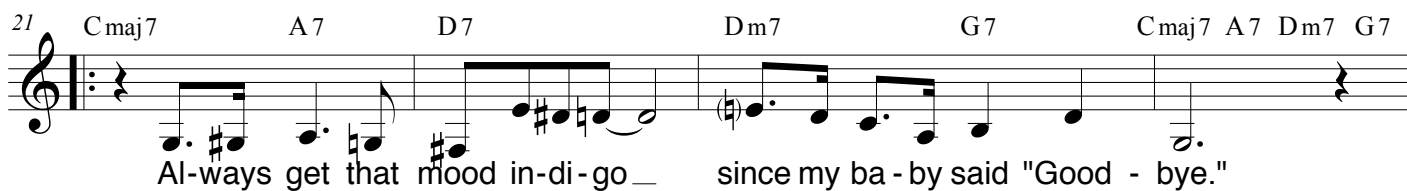


17



To Coda

21 C maj7 A7 D7 Dm7 G7 C maj7 A7 Dm7 G7



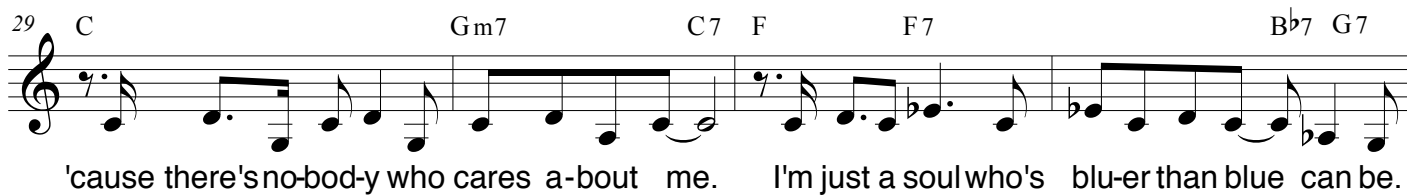
Al-ways get that mood in-di-go _ since my ba-by said "Good - bye."

25 C maj7 A7 D7 G#7 G7



In the eve-nin', when lights are low, I'm so lone-some I could cry,

29 C Gm7 C7 F F7 Bb7 G7



'cause there's no-bod-y who cares a-bout me. I'm just a soul who's blu-er than blue can be.

33 C maj7 A7 D7 Dm7 G7

1. C6 G7 2. C6 G7

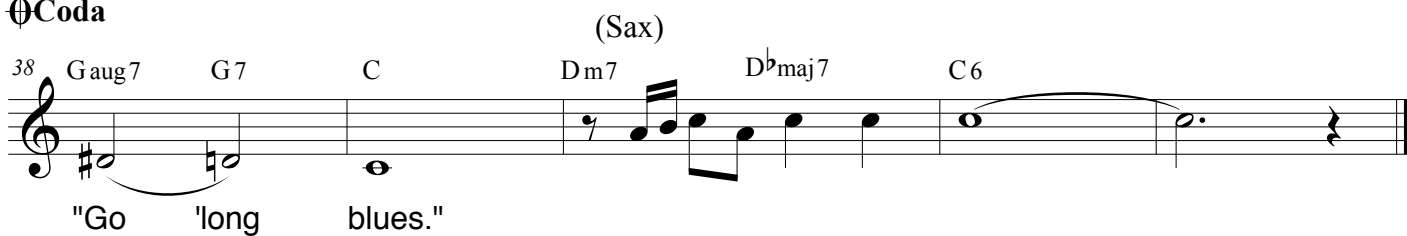
D.S. al Coda



When I get that mood in-di-go, I could lay me down and die.

⊕ Coda

38 G aug7 G7 C (Sax) Dm7 Dbmaj7 C6



"Go 'long blues."

Mood Indigo

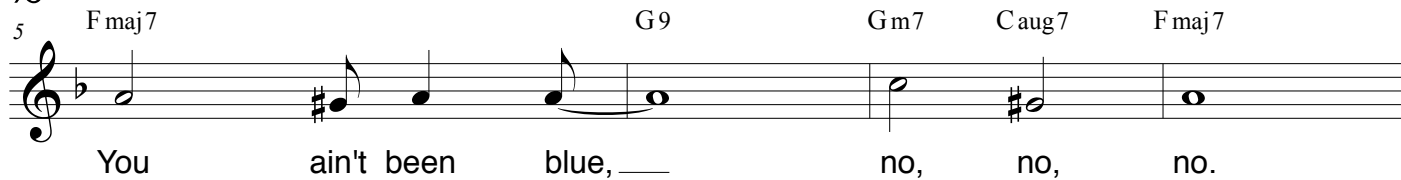
M

Keyboard

(Keyboard)



5



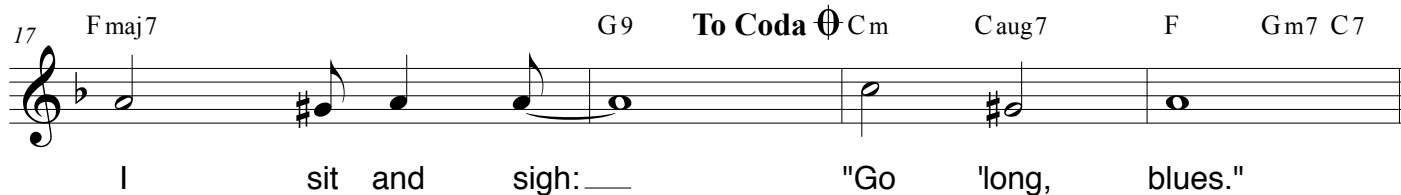
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13



17



21 F maj7 D7 G7 Gm7 C7 F maj7 D7 Gm7 C7

Al-ways get that mood in-di-go _ since my ba-by said "Good - bye."

25 F maj7 D7 G7 C#7 C7

In the eve-nin', when lights are low, I'm so lone-some I could cry,

29 F Cm7 F7 Bb Bb7 Eb7 C7

'cause there's no-bod-y who cares a-bout me. I'm just a soul who's blu-er than blue can be.

33 F maj7 D7 G7 Gm7 C7

D.S. al Coda

1. F6 C7 2. F6 C7

When I get that mood in-di-go, I could lay me down and die.

⌘ Coda (Keyboard)

38 Caug7 C7 F Gm7 Gbmaj7 F6

"Go 'long blues."

Thank you. Here's a beautiful waltz for you now, first recorded by the great Al Jolson in 1947 and later recorded by Dinah Shore, Guy Lombardo, Frank Sinatra, and many others. So, grab a partner and let's dance to the beautiful "Anniversary Song."

Anniversary Song

F

(Sax)

Keyboard

Am E7 Am E7 Am E7 Am

9 E7 Am

Oh, how we danced on the night we were wed. We
 night seemed to fade in the blossoming dawn. The

17 Dm Am E7 Am

vowed our true love though a word was - n't said. The
 sun shone a - new, but the dance lingered on. Could

25 E7 Am

world was in bloom, there were stars in the skies ex -
 we but re - live that sweet moment sublime, we'd

33 Dm Am E7 Am

cept for the few that were there in your eyes.
 find that our love is - n't altered by time.

41 Dm Dm7 G7 C Dm Dm7 G7 C

Dear, as I held you so close in my arms, an-gels were sing-ing a hymn to your

48 Dm6 E7 Am Dm Am E7

charms. Two hearts gently beat-ing were mur-mur-ing low," My dar-ling, I love you

1. 55 Am (Sax) Dm Am E7 Am

so. The

2. 61 Am Dm Am E7 Am (Sax) Dm Am

so. My dar-ling, I love you so.

Anniversary Song

M

(Keyboard)

Keyboard

Dm A7 Dm A7 Dm A7 Dm
 9 A7 Dm
 Oh, how we danced on the night we were wed. We
 night seemed to fade in the blossoming dawn. The
 17 Gm Dm A7 Dm
 vowed our true love though a word was - n't said. The
 sun shone a - new, but the dance lingered on. Could
 25 A7 Dm
 world was in bloom, there were stars in the skies ex -
 we but re - live that sweet moment sublime, we'd
 33 Gm Dm A7 Dm
 cept for the few that were there in your eyes.
 find that our love is - n't altered by time.
 41 Gm Gm7 C7 F Gm Gm7 C7 F
 Dear, as I held you so close in my arms, angels were sing - ing a hymn to your
 48 Gm6 A7 Dm Gm Dm A7
 charms. Two hearts gently beat - ing were mur - mur - ing low, " My dar - ling, I love you
 55 1. Dm (Keyboard) Gm Dm A7 Dm
 so." The
 61 2. Dm Gm Dm A7 Dm (Keyboard) Gm Dm
 so. My dar - ling, I love you so.

Thank you.

Now we'll pick up the tempo with a song also written by Cole Porter back in 1928 and recorded by artists such as Mary Martin, Louis Armstrong, Frank Sinatra, Ella Fitzgerald and many others.

Here's _____ with an excellent suggestion. She says, "Let's Do It, Let's Fall In Love."

Let's Do It, Let's Fall In Love

F

Keyboard

(Sax) D^b6 B^b7/D E^bm7 A^b7 $A^b7(\#5)$

21 $\text{D}^{\flat}6$ $\text{B}^{\flat\circ}7$ $\text{E}^{\flat}m7$ $\text{A}^{\flat}7_{\text{sus}4}$ $\text{D}^{\flat}6$ $\text{B}^{\flat}m7$ $\text{G}^{\flat}6$ $\text{G}^{\flat}m7$

birds do it, bees do it, ev-en ed - u - ca-ted fleas do it.

25 $\text{D}^{\flat}6$ $\text{B}^{\circ}7$ $\text{E}^{\flat}m7$ $\text{A}^{\flat}7$ $\text{D}^{\flat}maj7$ $\text{B}^{\flat}m7$ G^{\flat} $\text{E}^{\flat}m$ $\text{A}^{\flat}7$

Let's do it, let's fall in love. In Spain, the

29 $\text{D}^{\flat}6$ $\text{B}^{\flat\circ}7$ $\text{E}^{\flat}m7$ $\text{A}^{\flat}7_{\text{sus}4}$ $\text{D}^{\flat}6$ $\text{B}^{\flat}m7$ $\text{G}^{\flat}6$ $\text{G}^{\flat}m7$

best up-per sets do it. Lith-u - an - i - ans and Lats do it.

33 $\text{D}^{\flat}6$ $\text{B}^{\circ}7$ $\text{E}^{\flat}m7$ $\text{A}^{\flat}7$ D^{\flat} G^{\flat} D^{\flat} $\text{F}7$

Let's do it, let's fall in love. The Dutch in
The most re -

37 $\text{B}^{\flat}m$ $\text{F}7$ $\text{B}^{\flat}m7$ $\text{F}7$ $\text{D}^{\flat}7$

old Am - ster - dam do it, not to men-tion the Finns.
fined la - dy bugs do it, when a gen - tle man calls.

41 G^{\flat} A $\text{G}^{\flat}\text{dim}$ D^{\flat} E **To Coda** $\text{A}^{\flat}7$ $\text{E}^{\flat}m$ $\text{A}^{\flat}7$

Folks in Si - am do it, think of Si - a - mese twins. Some Ar-gen
Moths in your rugs do it. What's the use of moth_____

45

D^b6 B^b7 E^bm7 A^b7sus4 D^b B^bm7 G^b6 B^bm7

times with-out means do it. Peo-ple say in Bos-ton e-ven beans do it.

49 D^b B^o7 E^bm7 A^b7 D^b G^b E^bm A^b7 **D.S. al Coda**

Let's do it, let's fall in love.____ (Sax)

53 **Coda** A \flat B \flat 7 E \flat 6 C $^{\circ}$ 7 F m7 B \flat 7sus4 E \flat C m7


balls. The chimpan - zees in the zoos do it. Ev-en some cour-a-geous kan-ga-

57 A^b6 C m7 E^b D^b°7 F m7 B^b7 G°7

roos do it. Let's do it, let's fall in love.____

61

C7 Fm7 B \flat 7 E \flat



what do you say, let's do it, _____ let's fall in love. _____

66 (Sax) B \flat 7 E \flat



66 (Sax) B \flat 7 E \flat

Let's Do It, Let's Fall In Love

M

Keyboard

(Keyboard) F6 D7/F# Gm7 C7 C7(#5)

When the

5 F6 C7 F Gm7 C7 F F^{aug} F6 (Keyboard)

lit - tle blue - bird who has nev - er said a word, starts to sing, "Spring, Spring."

8 C7(#5) F6 C7 F Gm7 C7

When the lit - tle blue - bell in the bot - tom of the dell starts to

11 F F^{aug} F6 (Keyboard) C7(#5) F7 B^b6 B^bm6 F/A

ring, "Ding, Ding." When the lit - tle blue clerk in the

14 G7 C9 F/A D7(b9) Gm11 C7 C7(#5)

mid - dle of his work starts a tune to the moon up a - bove. It is

17 F6 F7 B^b6 B^bm7 F6 C7(#5) F6 C7(#5)

na - ture, that's all, sim - ply tell - ing us to fall in love. And that's why

21 F6 D°7 Gm7 C7sus4 F6 Dm7 Bb6 Bbm7

birds do it, bees do it, ev-en ed - u - ca-ted fleas do it.

25 F6 Eb°7 Gm7 C7 Fmaj7 Dm7 Bb Gm C7

Let's do it, let's fall in love. In Spain, the

29 F6 D°7 Gm7 C7sus4 F6 Dm7 Bb6 Bbm7

best up-per sets do it. Lith - u - an - i - ans and Lats do it.

33 F6 Eb°7 Gm7 C7 F Bb F A7

Let's do it, let's fall in love. The Dutch in
The most re -

37 Dm A7 Dm7 A7 F7

old Am - ster - dam do it, not to men-tion the Finns.
fined la - dy bugs do it, when a gen - tle man calls.

41 Bb Db Bbdim F Ab To Coda C7 Gm C7

Folks in Si - am do it, think of Si - a - mese twins. Some Ar - gen
Moths in your rugs do it. What's the use of moth_____

45 F 6 D°7 G m7 C 7sus4 F D m7 B♭6 D m7

times with-out means do it. Peo-ple say in Bos-ton e - ven beans do it.

49 F Eb7 G m7 C7 F Bb Gm C7 **D.S. al Coda**

Let's do it, let's fall in love. (Keyboard)

Coda

53

C D7 G6 E°7 Am7 D7sus4 G Em7

balls. The chim-pan - zees in the zoos do it. Ev-en some cour-a-geous kan-ga-

57 C 6 E m7 G F°7 A m7 D7 B°7

roos do it. Let's do it, let's fall in love. ____

61

what do you say, let's do it, let's fall in love. _____

66 (Keyboard)

D7 G

Thank you.

Now, We'll jump forward in time to 1957 and play a song that became one of Johnny Mathis' greatest hits. It reached #4 on the Billboard Charts that year, and in 1998, it received the Grammy Hall Of Fame Award.

Here we go with a beautiful ballad - "Chances Are."

Chances Are

F

(Keyboard)

1 2 3 4
E^b Cm7 Fm7 B^b7 E^b Cm7 Fm7 B^b7 Keyboard

Chan-ces

5 A^b6 E^b7(#5) A^b Fm7

are cause 'cause I wear a sil - ly grin, the
cause my com - po - sure sort of slips, the

7 E^b/B^b Gm7 C9 C7 Fm7 F7

mo-moment you come in - to view, chanc-es are you think that
mo-moment that your lips meet mine, chanc-es are you think my

10 1 B^b7 Fm7 B^b7 E^b B7 B^b E^b7(#5)

I'm in love with you. Just be -

13 2 B^b7 Fm7 B^b7 B^b7(b9) E^b B7 E^b E^bmaj7

heart's your Val - en - tine. In the mag - ic of

16 A^bm A^bm6 E^bm

moon - light, _____ when I sigh, "Hold me close, dear," _____

19 Cm7(b5) F7

_____ chanc-es are you be - lieve the stars that fill the skies are

22 B9 B^b9 B^b7 N.C.

in my eyes. Guess you feel you'll al - ways

Chances Are

M

(Keyboard)

1 2 3 4

A^b F^m7 B^bm7 E^b7 A^b F^m7 B^bm7 E^b7 Keyboard

Chan-ces

5

D^b6 A^b7(#5) D^b B^bm7

are 'cause I wear a sil - ly of grin, the
cause my com - po - sure sort of slips, the
A^b/E^b C^m7 F⁹ F⁷ B^bm7 B^b7

mo-moment you come in - to view, chanc-es are you think that
mo-moment that your lips meet mine, chanc-es are you think my

10 1 E^b7 B^bm7 E^b7 A^b E⁷ E^b A^b7(#5)

I'm in love with you. Just be -

13 2 E^b7 B^bm7 E^b7 E^b7(b9) A^b E⁷ A^b A^bmaj7

heart's your Val - en - tine. In the mag - ic of

16 D^bm D^bm6 A^bm

moon - light, _____ when I sigh, "Hold me close, dear," _____

19 F^m7(b5) B^b7

— chanc-es are you be - lieve the stars that fill the skies are

22 E⁹ E^b9 E^b7 N.C.

in my eyes. Guess you feel you'll al - ways

Thank you. Thank you very much.

Now, we're really going to switch gears and play a selection that really warms my heart. As you may know, I am of Czech lineage. My great grandfather came here from Bohemia in the middle 1800s. So, the music of Czechoslovakia is special to me. Does anyone know what that national music of the Czech Republic is? You got it - the polka.

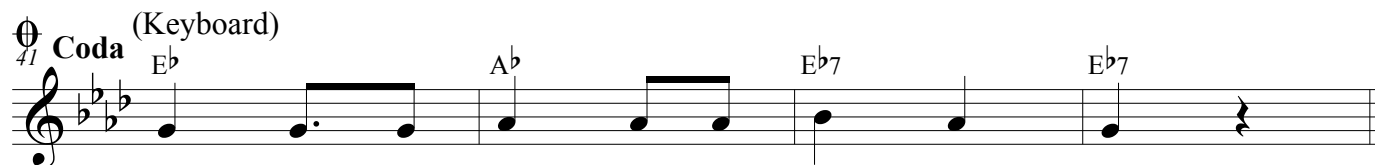
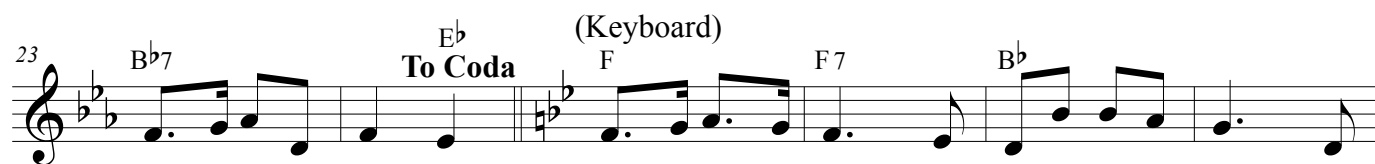
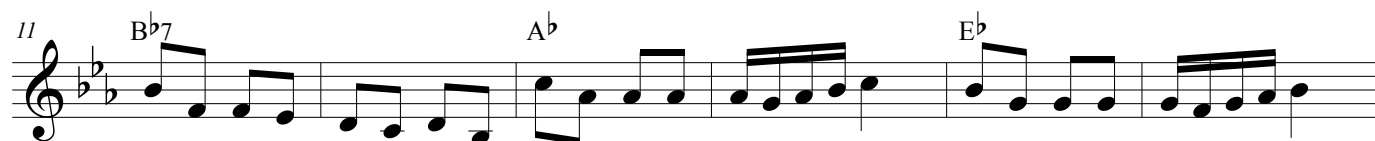
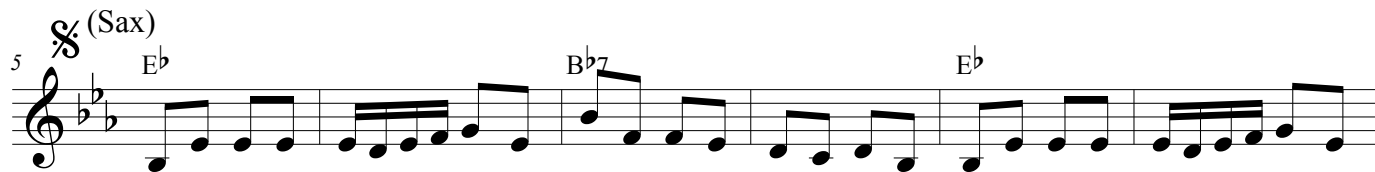
We're going to play a polka made its first appearance in the year 1940 and became a big hit on Columbia Records. Not only was it recorded by such polka greats as Frankie Yankovic and Lawrence Welk, even Jimmy Dorsey made a recording of it.

Here we go with a song about a lovely young miss named Julida. The "Julida Polka."

Julida Polka

(Keyboard)

Keyboard



45 A^b E^b7

I have a girl - friend, she calls me "Hon - ey." We go to
She tells me jokes, and they're not so fun ny. But I laugh at

50 A^b A^b

tav - erns and spend all her mon ey. Jul - i - da, Jul - i - da,
all her jokes 'cause she's got the mon - ey.

55 E^b7 A^b

you are my sweet-ie, Jul - i - da, Jul - i - da, you're the girl for me.

61 (Keyboard) F^m $C7$ F^m

65 B^b7 E^b B^b7 E^b

69 A^b E^b7 $F7$

73 (Sax) B^b $F7$

79 B^b B^b

84 $F7$ B^b

Thank you.

We'll go back in time to about the year 1934 for this next song, written by Pinky Tomlin for his girlfriend while he was attending the University of Oklahoma. Shortly thereafter, it was recorded by the Boswell Sisters and later by Dean Martin.

Here's our version of "The Object Of My Affection."

The Object Of My Affection

F

Keyboard

(Sax) (Keyboard)

B \flat Gm

3 3 3 3 3 3 3 3

3 (Sax) E \flat F7

5 $\text{\textcircled{S}}$ B \flat The

ob - ject of my af - fec - tion can change my com - plex - ion from
man - y guys who can thrill me and some who can fill me with

7 Cm (Sax) 3 3 3

white to ros - y red,
dreams of hap - pi - ness,

9 Cm7 Dm Cm7 F7

an - y - time he holds my hand and tells me that he's
but I know I'll nev - er rest un - til he says he's

11 1. B \flat Cm F7 2. B \flat

mine. There are mine. Now

15 B \flat 7 E \flat

I'm not a - fraid that he'll leave me, 'cause he's not the kind who'll be un -

18 C7

fair. But in-stead I trust him im - plic-it - ly. — He can

21 F7 Faug

go where he wants to go, do what he wants to do, I won't care. Oh, the

23 Bb

ob-ject of my af - fec - tion can change my com - plex - ion from

25 Cm (Sax)

white to ros - y red,

27 Cm7 Dm To Coda Cm7 F7 Bb Cm D.S. al Coda (Sax)

an-y-time he holds my hand — and tells me that he's mine.

31 Cm7 F7 (Sax) Bb Gm7

hand and tells me that he's mine. —

33 Cm7 C°7 Bb F7 Bb F7 Bb

The Object Of My Affection

M

Keyboard

(Keyboard) E^b (Sax) Cm

3 B^b7

(Keyboard) A^b

5 E^b The

ob - ject of my af - fec - tion can change my com - plex - ion from
man - y gals who can thrill me and some who can fill me with

7 Fm (Keyboard)

white to ros - y red,
dreams of hap - pi - ness,

9 $Fm7$ Gm $Fm7$ B^b7

an - y - time she holds my hand _____ and tells me that she's
but I know I'll nev - er rest _____ un - til she says she's

11 1. E^b Fm B^b7 2. E^b

mine. There are mine. Now

15 E^b7 A^b

I'm not a-fraid that she'll leave me, 'cause she's not the kind who'll be un-

18 fair. But in-stead I trust her im - plic-it - ly. — She can

21 go where she wants to go, do what she wants to do, I won't care. Oh, the

23 ob-ject of my af - fec - tion can change my com - plex - ion from

25 white to ros - y red,

27 an-y-time she holds my hand — and tells me that she's mine.

Coda (Keyboard) 31 hand and tells me that she's mine. —

33 — — — — —

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. This time, we're going to highlight some songs by a lady who was born in a small town in North Dakota in 1920. She reached the big time when she began singing with the Benny Goodman orchestra in 1941.

The artist is Peggy Lee, and in her 60-year-long career, she received 3 Grammy awards including the Lifetime Achievement Award, and she also received an Academy Award nomination.

We're going to perform three of her selections this evening. The first was recorded by Peggy in 1942 and immediately became a hit.

Here's _____ to sing Peggy Lee's first big hit "Somebody Else Is Taking My Place."

Somebody Else Is Taking My Place

F

Keyboard

(Sax) E^b $C^{\circ}7$ $B^{\circ}7$ B^b7 $B^b\text{aug}$

5 E^b E^b° $C7$ $F7$ B^b7 B^b°

Some - bod - y else is tak - ing my place. Some - bod - y

10 B^b7 E^b E^b7 A^b

else now shares your em - brace. While I am try - ing

15 E^b E^b7 E^b° $C7$ F F° $F7$ B^b7 $B^b\text{aug}$

to keep from cry-ing, you go a - round with a smile on your face.

21 E^b E^b° $C7$ $F7$ B^b7 B^b°

Lit - tle you care for vows that you made. Lit - tle you

26 B^b7 E^b E^b7 A^b

care how much I have paid. My heart is ach - ing,

31 E^b E^b7 E^b° $C7$ $F7$ B^b7 E^b $Fm7$ B^b7

my heart is break-ing, for some-bod-y's tak-ing my place. _____

37 2. $F7$ $F^{\#}7$ G $G7$

some - bod - y's tak - ing my place. _____ Yes,

41 $Fm7$ B^b7 E^b $Fm7$ B^b7 E^b

some - bod - y's tak - ing my place. _____

Somebody Else Is Taking My Place

M

Keyboard

(Keyboard)

F D[°]7 D^{b°}7 C7 C^{aug}
 5 F F[°] D7 G7 C7 C[°]
 Some - bod - y else is tak - ing my place. Some - bod - y
 10 C7 F F7 B^b
 else now shares your em - brace. While I am try - ing
 15 F F7 F[°] D7 G G[°] G7 C7 C^{aug}
 to keep from cry-ing, you go a - round with a smile on your face.
 21 F F[°] D7 G7 C7 C[°]
 Lit - tle you care for vows that you made. Lit - tle you
 26 C7 F F7 B^b
 care how much I have paid. My heart is ach - ing,
 31 F F7 F[°] D7 1. G7 C7 F Gm7 C7
 my heart is break-ing, for some-bod-y's tak-ing my place. _____
 37 2. G7 G^{#°}7 A A7
 some - bod - y's tak - ing my place. _____ Yes,
 41 Gm7 C7 F Gm7 C7 F
 some - bod - y's tak - ing my place. _____

Thank you. Thank you very much.

For our second Peggy Lee selection, we'll play a number written in 1948 and based on the melody "When Johnny Comes Marching Home."

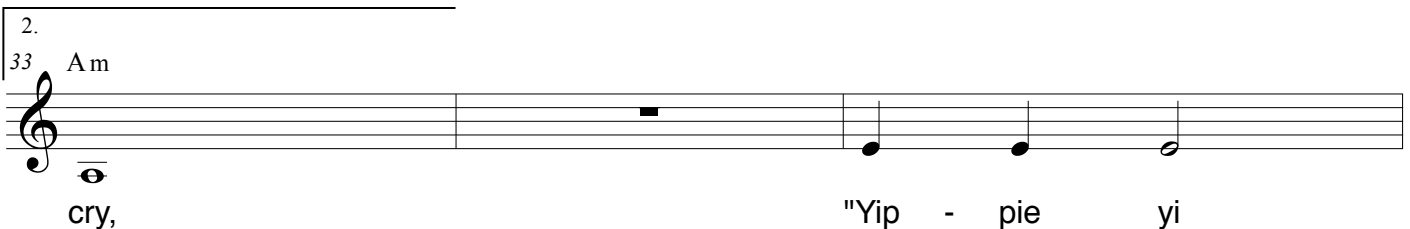
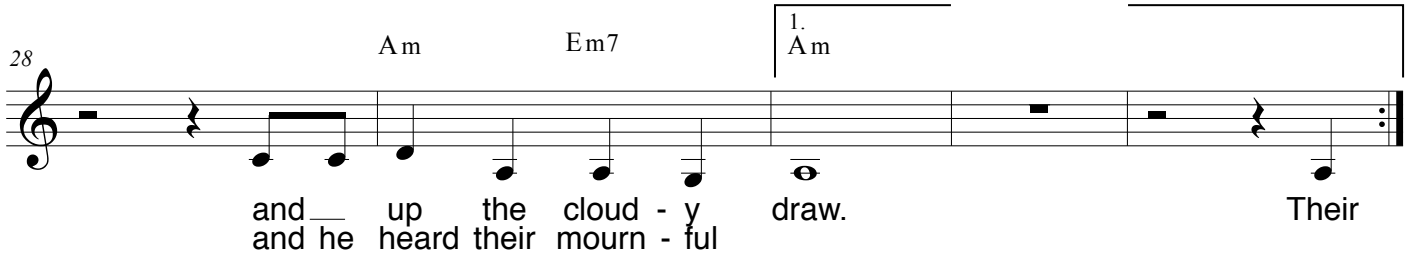
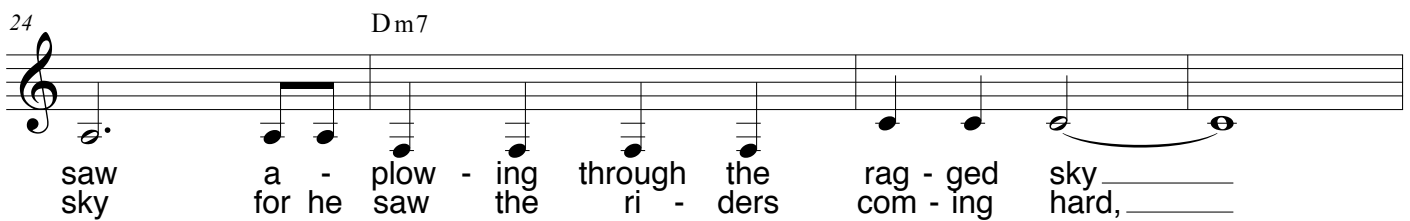
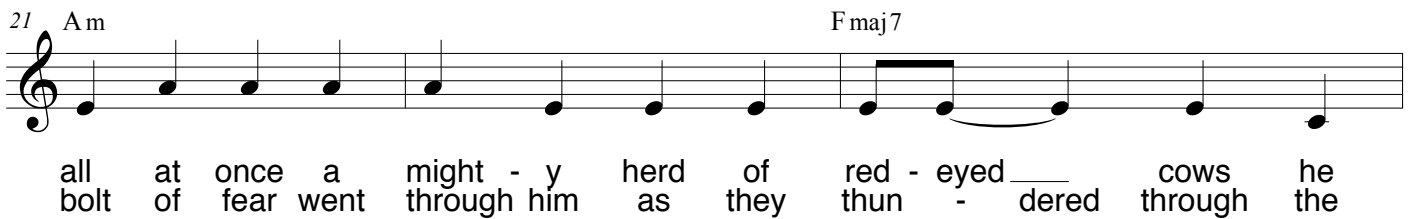
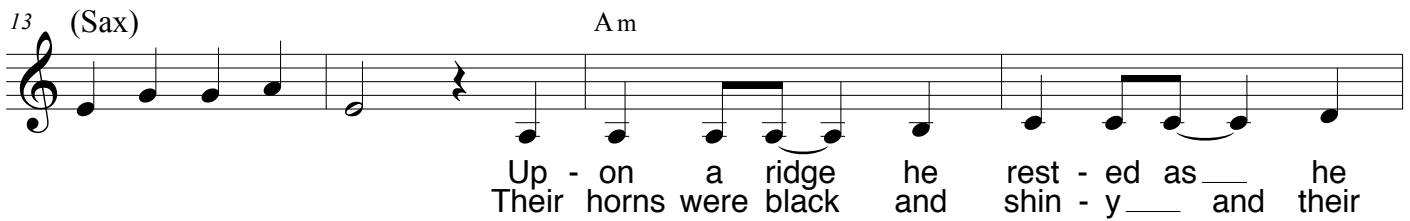
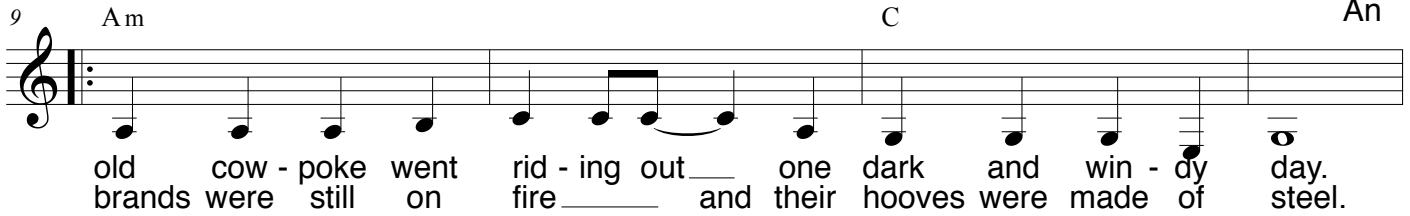
This is the tale of a cowboy who has visions and is warned that he'd better change his ways or suffer a interminable fate. Here's Peggy Lee's great song "The Ghost Riders In The Sky."

Ghost Riders In The Sky

F

(Keyboard, Bass, and Drums)

Keyboard



2

36 C Am

Oh. Yip-pie yi ay."

44 F Dm7 Am (Keyboard, Bass, and Drums)

Ghost ri - ders in the sky.

52 Bm

Their

60 Bm D

fa - ces gaunt, their eyes were blurred, their shirts all soaked with sweat.
ri - ders loped on by him he heard one call his name,

64 (Sax) Bm

He's rid - ing hard to catch that herd, but
"If you want to save your soul from hell a -

68 D (Sax)

he ain't caught 'em yet. 'Cause they've then

72 Bm Gmaj7

got to ride for - ev - er on that range up in the sky. on
cow - boy change your ways to - day or with us you will ride just

76 Em7

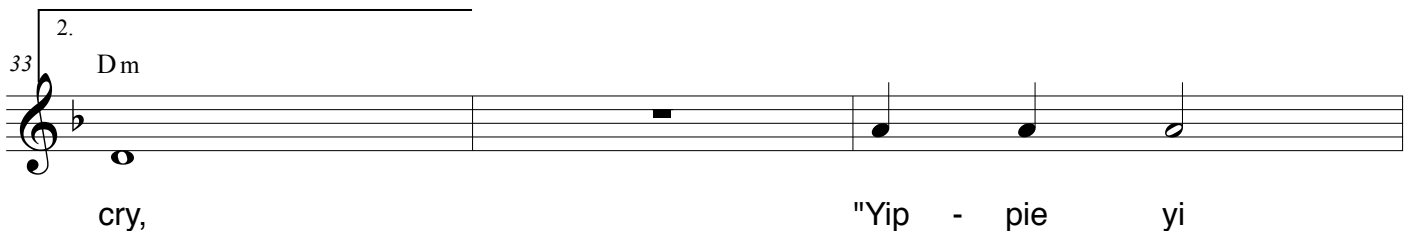
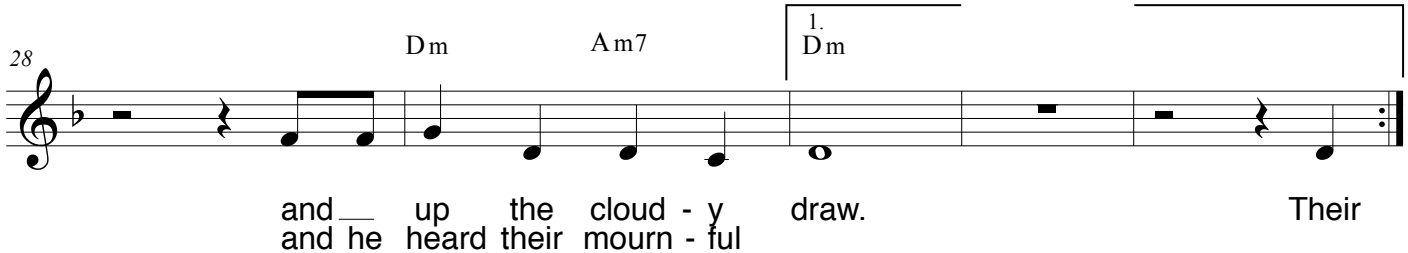
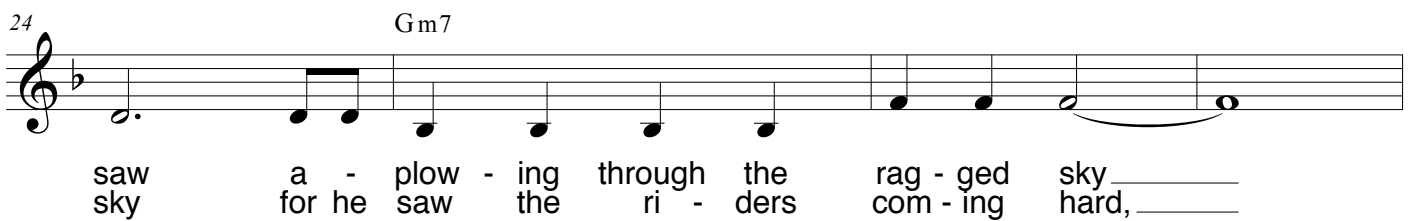
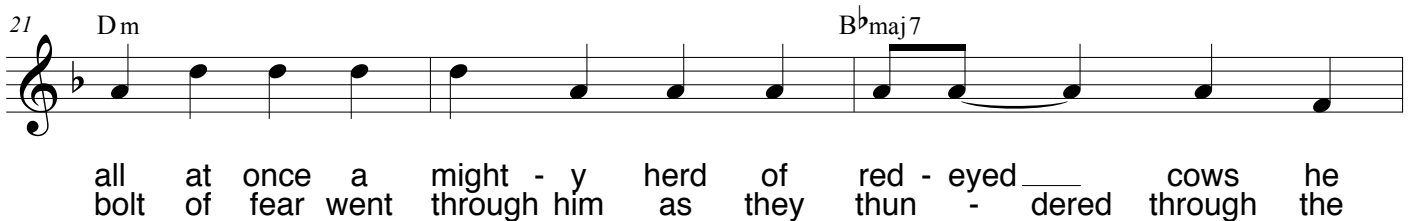
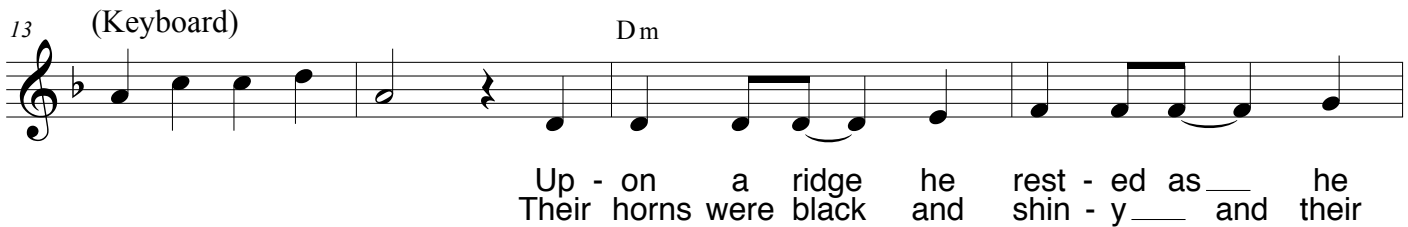
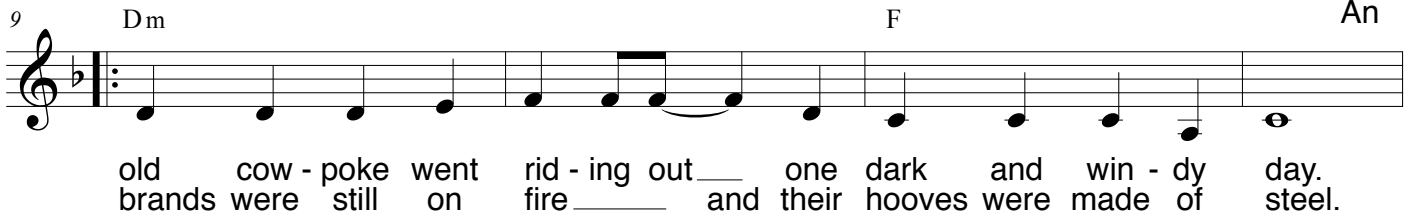
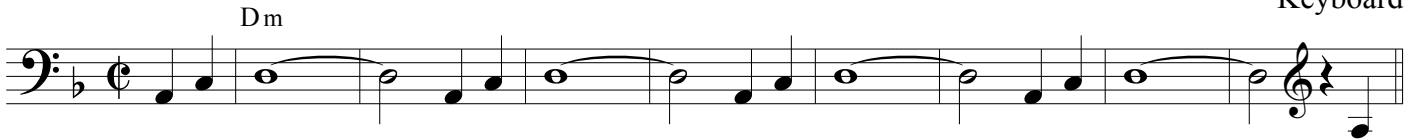
hor trying - ses to snort catch - ing the fire. dev - il's herd

Ghost Riders In The Sky

M

(Keyboard, Bass, and Drums)

Keyboard



76 Am7

hor - ses snort - ing the fire. dev - il's herd

79

Em Bm7

1.
Em

3

84 2. Em
skies. Yip - pie yi

87 G Em

oh, _____ Yip-pie yi ay." _____

95

C Am7 Em

Ghost ri - ders in _____ the sky. _____

103

C Am7 Em

Ghost ri - ders in _____ the sky. _____

III C Am7 Em

Ghost ri - ders in the sky. in

Thank you. Thank you very much.

For our final song by Peggy Lee, we'll take you back to 1948 and the #1 song in the US that year.

Here's a song about a person who is able to find an easy way to get out of doing any work. It's simple. Put it off until tomorrow, or as they say in Mexico, "Manana."

Samba rhythm

Mañana

FKeyboard
E \flat

(Sax)
E \flat B \flat 7

5 C7 F7 E \circ 7 Fm7 B \flat 7 E \flat B \flat 7

9 E \flat B \flat 7

13 E \flat 6 E \circ 7 Fm7 B \flat 7

17 E \flat C7 F7

21 B \flat 7 E \flat

25 E \flat A \flat B \flat 7

30 1, 2. E \flat 3. E \flat

The
fau - cet she is drip - ping and the fence she's fall - ing down. My
moth - er's al - ways work - ing, she's work - ing ver - y hard. But
once I had some mon - ey but I gave it to my friend. He
pock - et needs some mon - ey, so I can't go in - to town. My
ev - 'ry time she looks for me, I'm sleep - ing in the yard. My
said he'd pay me dou - ble, it was on - ly for a lend. He
broth - er is - n't work - ing and my sis - ter does - n't care. The
moth - er thinks I'm laz - y, and may - be she is right. I'll
said a lit - tle la - ter that the horse she was so slow Why he
car she needs a mot - or so I can't go an - y - where. Ma -
go to work ma - na - na but I got - ta sleep to - night. Ma
give the horse my mon - ey is some - thing I don't know. Ma
na - na, ma - na - na, ma - na - na is
good e - nough for me My Oh, me.

2

(Sax)

35 E^b B^b7 E^b

39 $C7$ $F7$ $E^\circ7$ $Fm7$ B^b7 E^b $B7$ My

43 E $B7$

broth - er took a suit - case and he went a - way to school. My
 win - dow she is bro - ken and the rain is com - ing in. If

47 $E6$ $F^\circ7$ $F\sharp m7$ $B7$

fath - er said he'd on - ly learned to be a sil - ly fool. My
 some one does - n't fix it, I'll be soak - ing to my skin. But

51 E $C\sharp7$ $F\sharp7$

fath - er said that I should learn to make a chil - e pot. But
 if we wait a day or two, the rain may go a - way. and

55 $B7$ E

then, I burned the house down, the chil - e was too hot. $Ma -$
 we don't need a win - dow on such a sun - ny day. Ma

59 E A $B7$

na - na, _____ ma - na - na, _____ ma - na - na is

64 E $B7$ E

good e - nough for me _____ The me. _____ $Ma -$

69 $B7$

na - na _____ is good e - nough for

73 E $B7$ (Sax) E

me. _____

Samba rhythm

Mañana

M

Keyboard

(Keyboard)

A^b E^b7 A^b

5 F7 B^b7 A^o7 B^bm7 E^b7 A^b E^b7

9 A^b E^b7

13 A^b6 A^o7 B^bm7 E^b7

17 A^b F7 B^b7

21 E^b7 A^b

25 A^b D^b E^b7

30 1, 2. A^b 3. A^b

The
 fau - cet she is drip - ping and the fence she's fall - ing down. My
 moth - er's al - ways work - ing, she's work - ing ver - y hard. But
 once I had some mon - ey but I gave it to my friend. He
 pock - et needs some mon - ey, so I can't go in - to town. My
 ev - 'ry time she looks for me, I'm sleep - ing in the yard. My
 said he'd pay me dou - ble, it was on - ly for a lend. He
 broth - er is - n't work - ing and my sis - ter does - n't care. The
 moth - er thinks I'm laz - y, and may - be she is right. I'll
 said a lit - tle la - ter that the horse she was so slow Why he
 car she needs a mot - or so I can't go an - y - where. Ma -
 go to work ma - na - na but I got - ta sleep to - night. Ma
 give the horse my mon - ey is some - thing I don't know. Ma
 na - na, ma - na - na, ma - na - na is
 good e - nough for me My
 Oh, me.

2 (Keyboard)

35 A^b E^b7 A^b

39 $F7$ B^b7 $A^\circ7$ B^bm7 E^b7 A^b $E7$ My

43 A $E7$ My
broth - er took a suit - case and he went a - way to school. My
win - dow she is bro - ken and the rain is com - ing in. If

47 $A6$ $A^\#7$ $Bm7$ $E7$
fath - er said he'd on - ly learned to be a sil - ly fool. My
some one does - n't fix it, I'll be soak - ing to my skin. But

51 A $F^\#7$ $B7$
fath - er said that I should learn to make a chil - e pot. But
if we wait a day or two, the rain may go a - way. and

55 $E7$ A
then, I burned the house down, the chil - e was too hot. Ma -
we don't need a win - dow on such a sun - ny day. Ma

59 A D $E7$
na - na, _____ ma - na - na, _____ ma - na - na is

64 A $E7$ A
good e - nough for me _____ The me. _____ Ma -

69 $E7$
na - na _____ is good e - nough for

73 A $E7$ A
me. _____ (Keyboard)

Thank you. Thank you very much. How was that? Did you enjoy your remembrances of Peggy Lee?

For our next selection, we'll go back to the year 1957 and a song first recorded by Frank Sinatra. At the 1st Grammy Awards, Frank Sinatra's recording of this song was nominated for the Record of the Year, Song of the Year, Best Vocal Performance, Male, and Nelson Riddle's arrangement nominated for the Grammy Award for Best Arrangement.

Here's _____ to tell us all a person under the spell of one who is practicing "Witchcraft."

Witchcraft

F

Keyboard

(Sax) $B\flat$ $E\flat m$

3 $Cm7$ $F7$

5 $B\flat6$ $D\flat7/B\flat$

9 $Cm7$ $F7(b9)$ $B\flat maj7$ $Fm7$ $B\flat7$

13 $E\flat maj7$ $E\flat m7/A\flat$

17 $D\flat6$ $C7(\#5)$ $Fmaj7$ $Cm7/F$ $F7$

21 $B\flat maj7$ $E\flat13$

Those fin - gers in my hair, that sly come hith-er stare

that strips my con-science bare, it's witch - craft.

And I've got no de fense for it, the heat is too in - tense for it,

what good would com-mon sense for it do? 'Cause it's

witch - craft, wick-ed witch - craft, and al -

25 $B^b\text{maj}7$ $E\text{m}7(b5)$ $A7(b9)$

though I know _____ it's strict - ly tab - oo. _____

29 $D\text{m}7$ B^b $D\text{m}6$ B^b $D\text{m}$

When you a - rouse the need in me, my heart says, "Yes, in-deed," in me.

33 $C\text{m}$ $A^b\text{m}$ $C\text{m}7$ $F7$

Pro - ceed with what you're lead - ing me to. _____

37 B^b6 $D^b\text{o}7/B^b$

It's such an an-cient pitch, but one I would-n't switch,

41 $C\text{m}7$ 1. $F7$ B^b6 $C\text{m}7$ $F7$

'cause there's no ni - cer witch than you. _____

45 2. $F7$ B^b (Sax)

nic - er witch than you. _____

49 $F7$ B^b6

Witchcraft

M

Keyboard

(Keyboard)
E^b

A^bm

3 Fm7

3 B^b7

5 E^b6

G^b7/E^b

9 Fm7

B^b7(b9)

E^bmaj7

B^bm7

E^b7

13 A^bmaj7

A^bm7/D^b

17 G^b6

F 7(#5)

B^bmaj7

Fm7/B^b

B^b7

21 E^bmaj7

A^b13

witch - craft, _____

wick-ed witch - craft, _____

and al -

Those fin - gers in my hair, that sly come hith-er stare

that strips my con-science bare, it's witch - craft. _____

And I've got no de fense for it, the heat is too in - tense for it,

what good would com-mon sense for it do? _____ 'Cause it's

25 $E\flat\text{maj}7$ $A\text{m}7(\flat 5)$ $D7(\flat 9)$

though I know _____ it's strict - ly tab - oo. _____

29 $G\text{m}7$ $E\flat$ $G\text{m}6$ $E\flat$ $G\text{m}$

When you a - rouse the need in me, my heart says, "Yes, in-deed," in me.

33 $F\text{m}$ $D\flat\text{m}$ $F\text{m}7$ $B\flat7$

Pro - ceed with what you're lead - ing me to. _____

37 $E\flat6$ $G\flat7/E\flat$

It's such an an-cient pitch, but one I would-n't switch,

41 $F\text{m}7$ $B\flat7$ $E\flat6$ $F\text{m}7$ $B\flat7$

'cause there's no ni - cer witch than you. _____

45 $B\flat7$ $E\flat$ (Keyboard)

nic - er witch than you. _____

49 $B\flat7$ $E\flat6$

Thank you.

We'll switch moods for this next selection written back in 1940 and first recorded by the great Ethel Waters. Since then, it's been recorded by virtually every artist of note.

I'm sure you'll remember this one. It's called "Taking A Chance On Love."

Taking A Chance On Love

F

Keyboard

(Bass)

(Keyboard)

6

10

F maj7 F#°7 Gm7 C7 Gm7 C7 F A7

Here I go a - gain, I hear the trum - pets blow a - gain,
Here I slip a - gain a - bout to take that trip a - gain,

14

Dm7 G7 Gm7 C7 F C7

all a - glow a - gain, tak - ing a chance on love.____
got my grip a - gain, tak - ing a chance on love.____

18

F maj7 F#°7 Gm7 C7 Gm7 C7 F A7

Here I slide a - gain, a - bout to take that ride a - gain,
Now I prove a - gain, that I can make life move a - gain.

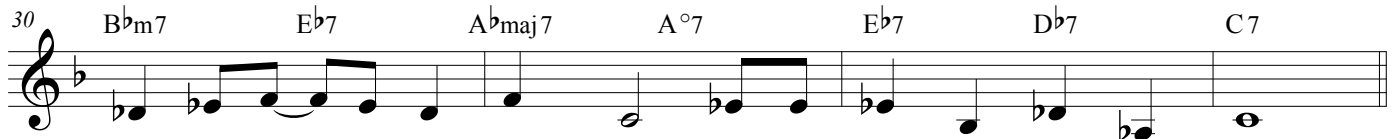
22

Dm7 G7 Gm7 C7 F maj7

star - ry eyed a - gain, tak - ing a chance on on love. I
in the groove a - gain, tak - ing a chance on love. I



thought the cards were a frame up, I nev - er would try. But
walk a - round with a horse-shoe in clo - ver I lie. And



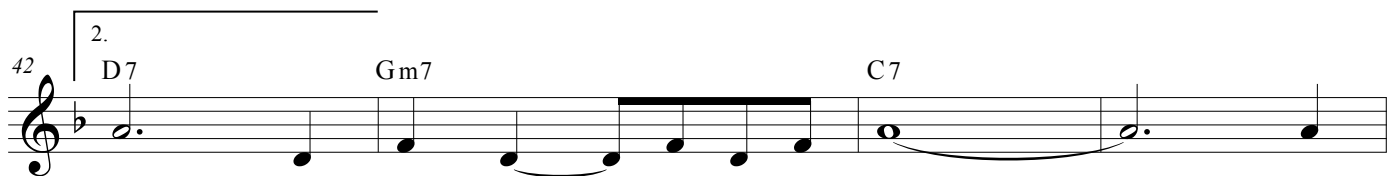
now I'm tak - ing the game up and the ace of hearts is high.
broth - er rab - bit, of course, you bet - ter kiss your foot good - bye.



Things are mend-ing now, I see a rain - bow blend-ing now.
On the ball a - gain, I'm rid-ing for a fall a - gain,



We'll have a hap - py end - ing now tak-ing a chance on love.
I'm gon - na give my all a - gain, tak-ing a chance on ____



love. I'm will - ing ____ to take a chance ____ on



love. I'm tak-ing a chance on love!

Taking A Chance On Love

M

Keyboard

26 Fm7 Bb7 Ebmaj7 E°7 Fm7 Bb7 Ebmaj7

thought the cards were a frame up, I nev - er would try. But
walk a - round with a horse-shoe in clo - ver I lie. And

30 Ebmaj7 Ab7 Dbmaj7 D°7 Ab7 Gb7 F7

now I'm tak - ing the game up and the ace of hearts is high.
broth - er rab - bit, of course, you bet - ter kiss your foot good - bye.

34 Bbmaj7 B°7 Cm7 F7 Cm7 F7 Bb D7

Things are mend-ing now, I see a rain - bow blend-ing now.
On the ball a - gain, I'm rid - ing for a fall a - gain,

38 Gm7 C7 Cm7 F7 Bbmaj7 F7

We'll have a hap - py end - ing now tak-ing a chance on love.
I'm gon - na give my all a - gain, tak-ing a chance on _____

42 G7 Cm7 F7

love. I'm will - ing _____ to take a chance _____ on

46 Bb /D Eb6 Eb6/C Bb F7 Bb Bb

love. I'm tak-ing a chance on love!

Thank you.

Now, we'll jump way back to 1930 and a song written and recorded in that year by the great Hoagy Carmichael. Since then, many artists have recorded it, and in 1960, a recording by Ray Charles, a native of Georgia, led to the song's adoption as the official state song of Georgia.

Here we go with that great hit "Georgia On My Mind."

MALE VOCAL

Georgia On My Mind

Keyboard

(Keyboard)

E^b C7 A^bMaj7 A^o7 E^b Cm7 Fm7 B^b7
 E^bMaj7 Dm7b5 G7 Cm Cm/B^b F/A A^bm6
 9 E^bMaj7 C7 Fm7 B^b7 Gm7 C7b9 Fm7 B^b7(#5)
 13 2. Fm7 B^b7 E^b6 D^b9 E^b6 Dm7b5 G7b9 Cm Fm6 Cm7 A^b7
 18 Cm Fm6 Cm7 F7 Cm Cm/B
 21 Cm/B^b Am7b5 D7b9 Gm7 C7b9 Fm7 B^b7 B^b7(#5)
 24 E^bMaj7 Dm7b5 G7 Cm Cm/B^b F/A A^bm6
 28 E^bMaj7 C7 To Coda Fm7 B^b9 E^b6 D^b9 E^b6 Gm7 B^b7 D.S. al Coda
 32 Coda Fm7 G7 Cm E^bMaj7 C7
 36 Fm7 B^b9 E^b6 D^b9(#11) E^b6 D^b9(#11) E^bMaj7

Geor-gia, — Geor - gia, the whole day through, — just an
 Geor-gia, — Geor - gia, a song of you — comes as
 old sweet song keeps Geor - ia on my mind. (Keyboard) I say
 sweet and — clear as moon
 light through the pines. — Oth-er arms reach out to me,
 oth - er eyes smile ten-der-ly. Still, in peace - ful dreams
 — I see — the road — leads back to you. I said
 Geor-gia, — oh, Geor-gia, — no peace I find, — just an
 old sweet song — keeps Geor-gia on my mind. —
 Geor-gia — on my mind. — Just an old sweet song — keeps
 Geor-gia — on my mind. —

Thank you.

Our next selection was written for a musical "Daddy Long Legs," which starred Fred Astaire in the leading role. The song playfully asks what happens when an irresistible force meets an immovable object - such as a relationship between a vivacious woman and an older, world-weary man. The most famous recording was by a trio of young sisters - The McGuire Sisters. Remember those gals?

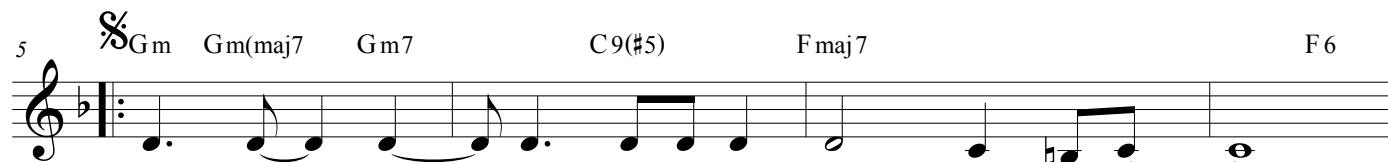
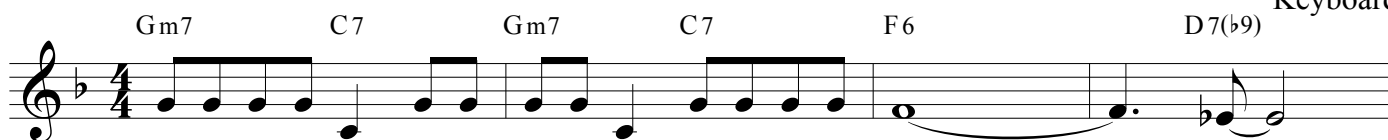
Well, to answer the question of what happens, _____ tells us that "Something's Gotta Give."

Something's Gotta Give

F

(Sax)

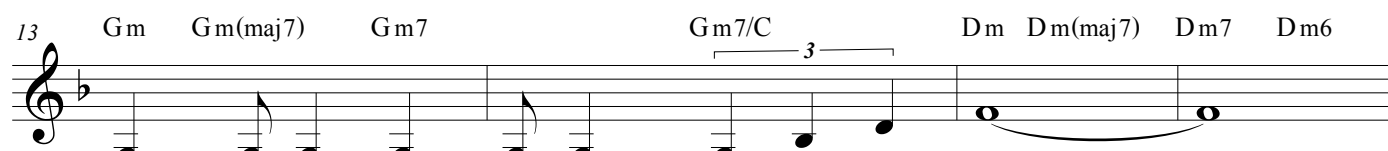
Keyboard



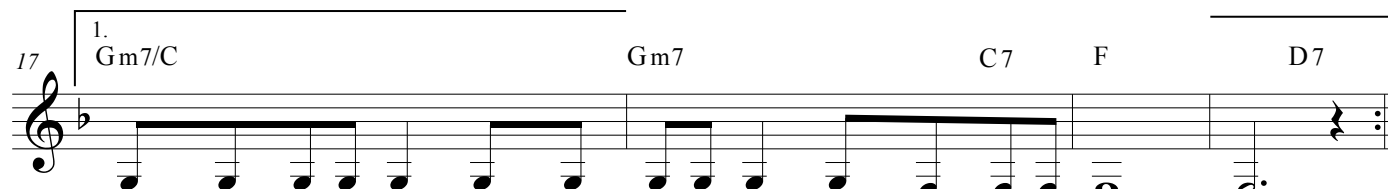
When an ir - re - sist - i - ble force such as you
 When an ir - re - pres - si - ble smile such as yours



meets an old im - mov - a - ble ob - ject like me,
 warms an old im - pla - ca - ble heart such as mine



you don't can say bet as sure as you live,
 don't say "No" be - cause I in - sist



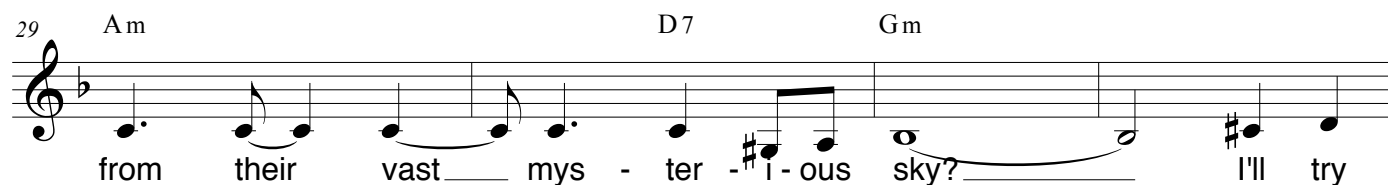
some-thing's got-ta give, some-thing's-got-ta give, some-thing's got-ta give.



some-where, some - how, some - one's gon-na be kissed. So on



guard, who knows what the fates have in store



from their vast mys - ter - i - ous sky? I'll try

33 Dm7 G7 Cmaj7
hard _____ ig - nor - ing those lips I a - dore, _____

37 Dm G C7 C°7 G7 D7
but how long _____ can an - y - one try? _____

41 Gm Gm(maj7) Gm7 C9(b5) Fmaj7 F6
Fight, fight, fight _____ fight, fight it with all of our might. _____

45 Gm Gm(maj7) Gm7 C9 G°7/F F Fmaj7 F6
Chan - ces _____ are _____ some heav-en - ly star span - gled night _____

49 Gm Gm(maj7) Gm7 Gm7/C 3 Dm Dm(maj7) Dm7 Dm6
we'll find out _____ as sure as we live, _____

53 Gm7/C Gm7 To Coda \oplus C7 F D.S. al Coda D7
some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta give. _____

\oplus Coda
57 D7 Gm7 C7
give. _____ Some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta

61 F Gm7 F#maj7 F6
give. _____

Something's Gotta Give

M

(Keyboard)

Cm7 F7 Cm7 F7 B \flat 6 G7(b9) Keyboard

5 $\text{\textcircled{C}}$ Cm Cm(maj7) Cm7 F9(#5) B \flat maj7 B \flat 6

When an ir - re - sist - i - ble force such as you
 When an ir - re - pres-si-ble smile such as yours

9 Cm Cm(maj7) Cm7 F9 C $^\circ$ 7/B \flat B \flat B \flat maj7 B \flat 6

meets an old im - mov - a - ble ob - ject like me,
 warms an old im - pla - ca - ble heart such as mine

13 Cm Cm(maj7) Cm7 Cm7/F 3 Gm Gm(maj7) Gm7 Gm6

you don't can say bet "No" as be - sure cause as you live, sist

17 1. Cm7/F Cm7 F7 B \flat G7

some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta give.

21 2. Cm7/F Cm7 F7 B \flat

some-where, some - how, some-one's gon - na be kissed. So on

25 Fm7 B \flat 7 E \flat maj7

guard, who knows what the fates have in store

29 Dm G7 Cm

from their vast mys - ter - i - ous sky? I'll try

33 *Gm7* *C7* *F maj7*
hard _____ ig - nor - ing those lips I a - dore, _

37 *Gm* *C* *F7* *F°7* *C7* *G7*
but how long _____ can an - y - one try? _____

41 *Cm* *Cm(maj7)* *Cm7* *F9(b5)* *B♭maj7* *B♭6*
Fight, fight, fight _____ fight, fight it with all of our might. _____

45 *Cm* *Cm(maj7)* *Cm7* *F9* *C°7/B♭* *B♭* *B♭maj7* *B♭6*
Chan - ces are _____ some heav-en - ly star span - gled night _____

49 *Cm* *Cm(maj7)* *Cm7* *Cm7/F* *Gm* *Gm(maj7)* *Gm7* *Gm6*
we'll find out _____ as sure as we live, _____

53 *Cm7/F* *Cm7* *To Coda* *F7* *B♭* *D.S. al Coda* *G7*
some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta give. _____

⊕ Coda
57 *G7* *Cm7* *F7*
give. _____ Some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta

61 *B♭* *Cm7* *Bmaj7* *B♭6*
give. _____

Thank you very much. Isn't that a great song?

Now, let's see if we can get your feet to tapping with a song written back in 1949 that became a big hit for Teresa Brewer. Remember Teresa? It's been rumored that some radio stations refused to play the song because there's a line in it that says "I'd do anything for you, anything you want me to." They thought that line in the song was a bit suggestive.

We'll let you be the judge, because we're going to play it for you now. Here's _____ to sing Teresa Brewer's great hit "Music, Music, Music."

Music, Music, Music

F

Keyboard

(Sax)

F7 F°7 F F°7 F7 /F /G /A

5 B♭

Put a - noth - er nick-el in,___ in the nick - el - o - de - an,___

9 C7 F7 B♭ F7

all I want is lov-ing you___ and mu - sic, mu - sic, mu - sic.

13 B♭

I'd do an - y thing for you, an - y - thing you want me to,___

17 C7 F7 B♭

all I want is kiss-ing you___ and mu - sic, mu - sic, mu - sic.

21 F7 B♭

Clo - ser,___ my dear, come clos - er.___ The nic - est

25 F7 B♭ F Cm7 F7

part of an - y mel-o - dy___ is when you're danc - ing close to me. So,

29 B♭

put an - oth - er nick-el in,___ in the nick - el - o - di - an,___

2

33 C7 F7 B \flat To Coda Φ

all I want is hav-ing you_ and mu - sic, mu - sic, mu - sic.

(Keyboard)

37 B \flat B \circ 7 C7 /C /D /E

(Sax)

41 F

45 G7 C7 F C7

49 F

53 G7 C7 F D.C. al Coda

 Φ Coda

57 C

mu-sic. Put a-noth-er nick-el in,_ in the nick-el - o-de-an,_and we'll have

62 Dm7 G9 C G7 C

mu - sic all the time._____ (Sax and Keyboard)

Music, Music, Music

M

(Keyboard)

Keyboard

B \flat 7 B \flat 7 B \flat B \flat 7 B \flat 7 /B \flat /C /D

5 E \flat

Put a - noth - er nick-el in, _ in the nick - el - o - de - an, _

9 F7 B \flat 7 E \flat B \flat 7

all I want is lov-ing you and mu - sic, mu - sic, mu - sic.

13 E \flat

I'd do an - y thing for you, an - y - thing you want me to, _

17 F7 B \flat 7 E \flat

all I want is kiss-ing you _ and mu - sic, mu - sic, mu - sic.

21 B \flat 7 E \flat

Clo - ser, _ my dear, come clos - er. _ The nic - est

25 B \flat 7 E \flat B \flat Fm7 B \flat 7

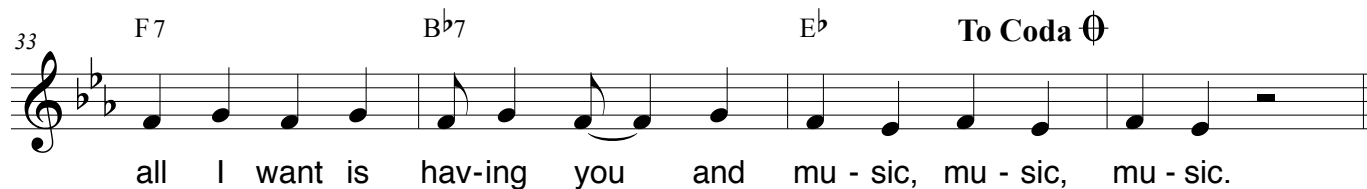
part of an - y mel-o - dy _ is when you're danc - ing close to me. So,

29 E \flat

put an - oth - er nick-el in, _ in the nick - el - o - de - an, _

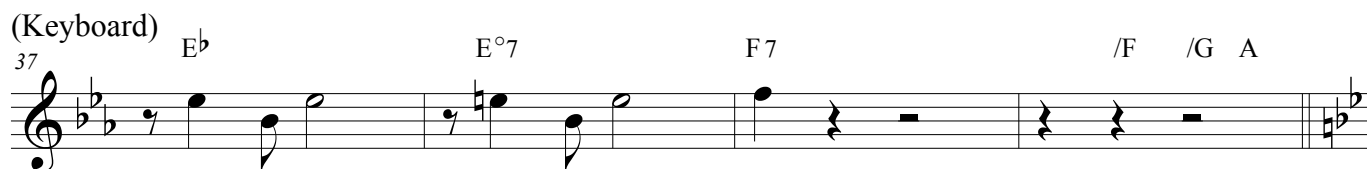
2

33 F7 B \flat 7 E \flat To Coda \oplus

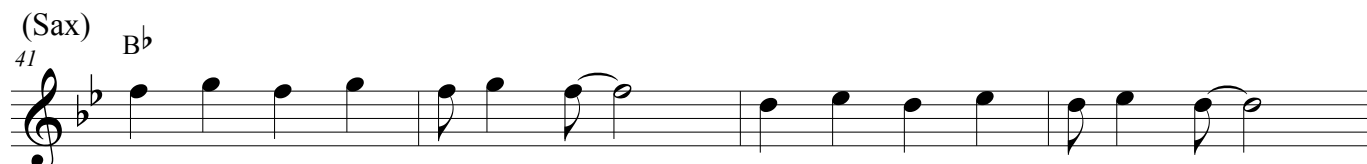


all I want is hav-ing you and mu - sic, mu - sic, mu - sic.

(Keyboard) 37 E \flat E \circ 7 F7 /F /G A



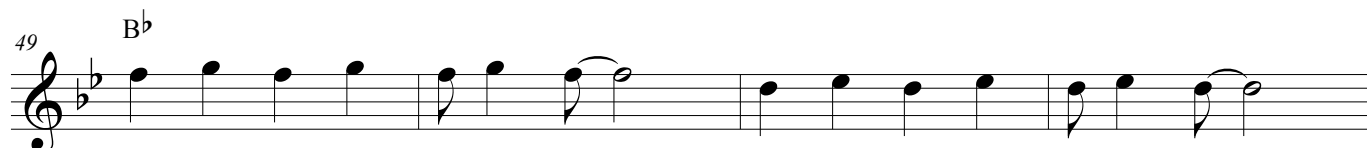
(Sax) 41 B \flat



45 C7 F7 B \flat F7



49 B \flat



53 C7 F7 B \flat D.C. al Coda

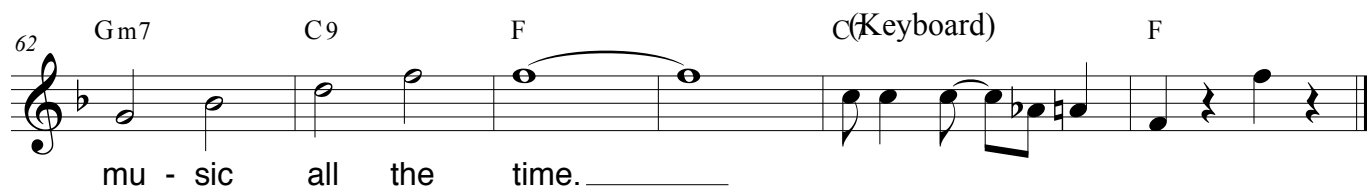


\oplus Coda 57 F



mu - sic. Put a-noth-er nick-el in, in the nick-el - o-de-an, and we'll have

62 Gm7 C9 F c(Keyboard) F



mu - sic all the time.

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'd like to feature a selection that's been recorded by dozens of artists, including Glenn Miller, Frank Sinatra, Tommy Dorsey, Doris Day, and a whole host of others.

Here's _____ to sing our version of that Johnny Mercer classic - "Fools Rush In."

LATIN

Fools Rush In

F

Keyboard

F6 Dm7 Gm7 C7 F Dm7 Gm7 C7
 5 Gm7 C7 F Dm7 Gm7
 10 C7 F D7 ³ B^b Gm C7
 15 F Dm7 G7(b5) Dm7 G7 Gm7 C7
 21 Gm7 C7 F Dm7 Gm7
 26 C7 E^b7(b5) D7 Gm7 B^bm6 E^b7 F
 32 Dm Gm7 C7 1. F Am7(b5) D7
 37 2. F Dm Gm7 C7 F
 42 C7 F B^bm7 Fmaj9 Gm7 G^o7 Fmaj9

Fools rush in _____ where an-gels fear to tread, _____ and so, I come to you, my love,
 _____ my heart a-bove my head. _____ Though I see _____ the dan-ger
 there, _____ if there's a chance for me, _____ then I don't care. _____ Oh,
 fools rush in _____ where wise men nev-er go, _____ but wisemen nev-er fall in love,
 _____ so how are they to know? _____ When we met _____ I felt my life be-gin,
 _____ so o-pen up your heart and let _____ this fool rush in. _____
 in, _____ so o-pen up your heart and let _____ this fool rush in. _____
 _____ this fool rush in. _____ Let me come in. _____

LATIN

(Keyboard)

Fools Rush In

M
 Keyboard

B \flat 6 Gm7 Cm7 F7 B \flat Gm7 Cm7 F7

5 Cm7 F7 B \flat Gm7 Cm7

Fools rush in _____ where an-gels fear to tread, _____ and so, I come to you, my love,

10 F7 B \flat G7 3 E \flat Cm F7

_____ my heart a-bove my head. _____ Though I see _____ the dan-ger

15 B \flat Gm7 C7(b5) Gm7 C7 Cm7 F7

there, _____ if there's a chance for me, _____ then I don't care. _____ Oh,

21 Cm7 F7 B \flat Gm7 Cm7

fools rush in _____ where wise men nev-er go, _____ but wise men nev-er fall in love,

26 F7 A \flat 7(b5) G7 Cm7 E \flat m6 A \flat 7 B \flat

_____ so how are they to know? _____ When we met _____ I felt my life be-gin,

32 Gm Cm7 F7

_____ so o-pen up your heart and let _____ this fool rush in. _____

37 1. B \flat Dm7(b5) G7

2. B \flat Gm Cm7 F7 B \flat

in, _____ so o-pen up your heart and let _____ this fool rush in. _____

42 F7 B \flat E \flat m7 B \flat maj9 Cm7 Bmaj7 B \flat maj7

_____ this fool rush in. _____ Let me come in. _____

Thank you. Well, we've certainly had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with a song that was featured in the movie "Gangster Squad." The movie wasn't very good, but the song is fun!

So, here we go with a wish that we send out to all of you out there. "Bless You For The Good That's In You."

VOCAL DUET

Bless You For The Good That's In You

D
Keyboard

(Keyboard) B \flat E \flat Cm7 F7 B \flat E \flat B \flat Keyboard B \flat

5 B \flat Cm Dm Cm B \flat 7 F7 B \flat B \flat Cm

(F) Bless you for the good that's in you, bless you ev-'ry day. (M) There's some good in

10 Dm Gm7 Em7(b5) F7 B \flat

ev - 'ry - body, we're just made that way. (F) Good morn-ing, oh

14 B \flat 7 E \flat E \circ 7

mis - er - a - ble, you're not as bad as you make out. (M) That

17 B \flat Cm Dm E \flat maj7 F F \circ 7 F7

frown don't set right, get right up and shout, (F) yeah shout.

21 B \flat Cm Dm Cm B \flat 7 F7 B \flat

Bless you for the good that's in you, bless you ev - 'ry night.

25 B \flat Cm Dm Gm7 Em7(b5) F7

If you shine like a love-light bea - con, you'll make out made al-right. (M) If

29 B \flat B \flat 7 E \flat E \circ 7

an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

33 B \flat Cm Dm E \flat maj7 Cm7 F7 B \flat

(F) Bless you for the good that's in you, bless you ev - 'ry day.

2

D

(Keyboard)

37 B \flat Cm Dm Cm B \flat 7 F7 B \flat B \flat Cm Dm Gm7

43 Em7(b5) F7 B \flat B \flat 7 E \flat

48 E $^{\circ}$ 7 B \flat Cm Dm E \flat maj7 Cm7 F7 B \flat

(F) You know that

53 B \flat Cm Dm Cm B \flat Cm D $^{\circ}$ 7 F7

life is like an old steam en - gine, you can eith-er go a-head or in re-verse.(M)Now the

57 B \flat Cm Dm Cm B \flat Cm

road a - head might look pret-ty rock - y but the road be - hind is bound

60 Dm7 Cm E \flat Fm Gm Fm

to beworse. (F)If you close your eyes you won't see the sun - shine. If you

63 E \flat Fm Gm F7 B \flat Cm

plug your ears you won't hear a thing. (M)And if you shut your heart, you'll

66 Dm Cm B \flat Cm F7 B \flat

shut out the feel-ing and there'll nev - er be an-y rea-son to sing.

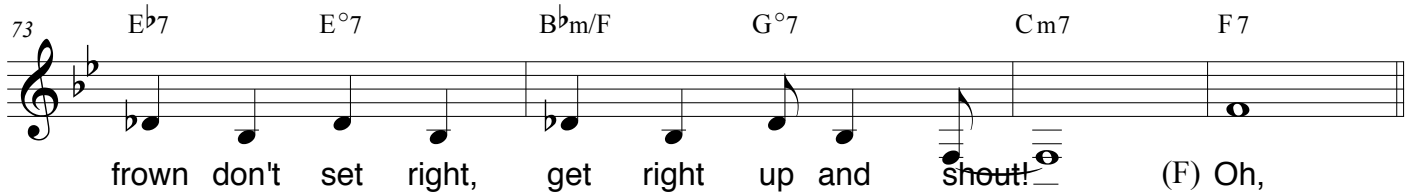
D 3

69 $E\flat\text{maj}9$ $F7$ $B\flat6$



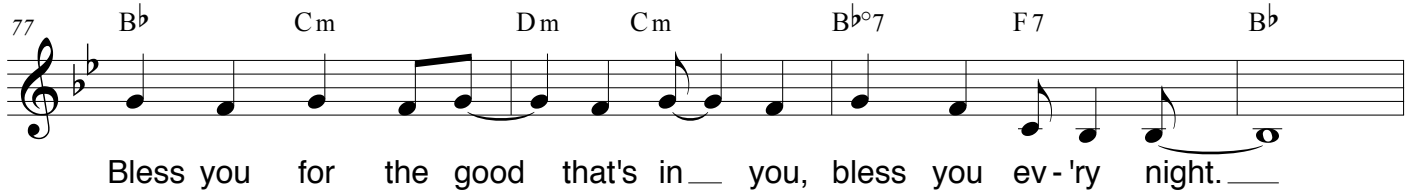
(F) Bless you, yes, bless you. (M) That

73 $E\flat7$ $E^\circ7$ $B\flat\text{m}/F$ $G^\circ7$ $C\text{m}7$ $F7$



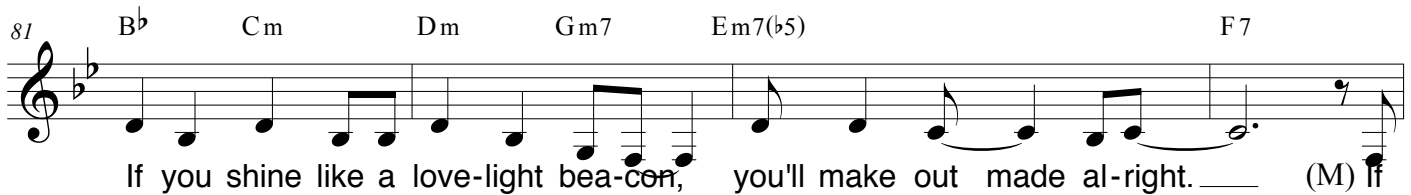
frown don't set right, get right up and shout! (F) Oh,

77 $B\flat$ $C\text{m}$ $D\text{m}$ $C\text{m}$ $B\flat^\circ7$ $F7$ $B\flat$



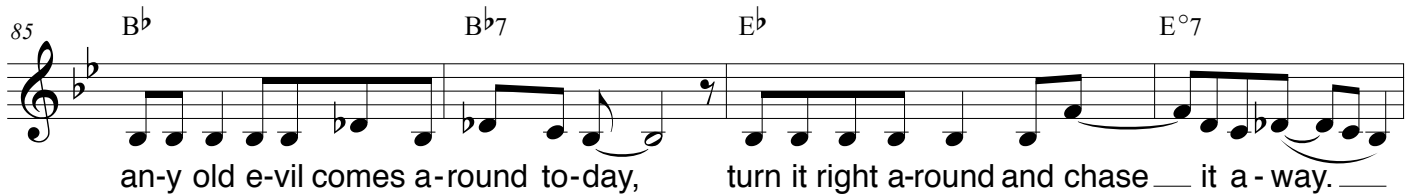
Bless you for the good that's in you, bless you ev-'ry night.

81 $B\flat$ $C\text{m}$ $D\text{m}$ $G\text{m}7$ $E\text{m}7(\flat5)$ $F7$



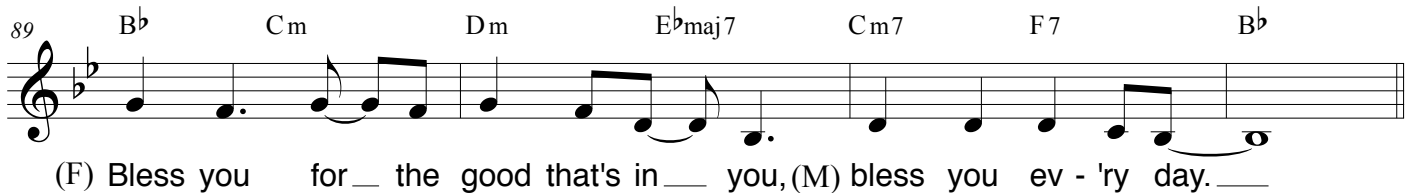
If you shine like a love-light beacon, you'll make out made al-right. (M) If

85 $B\flat$ $B\flat7$ $E\flat$ $E^\circ7$



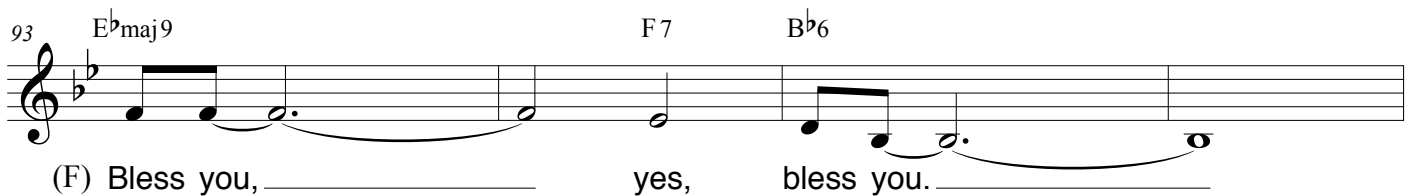
an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

89 $B\flat$ $C\text{m}$ $D\text{m}$ $E\flat\text{maj}7$ $C\text{m}7$ $F7$ $B\flat$



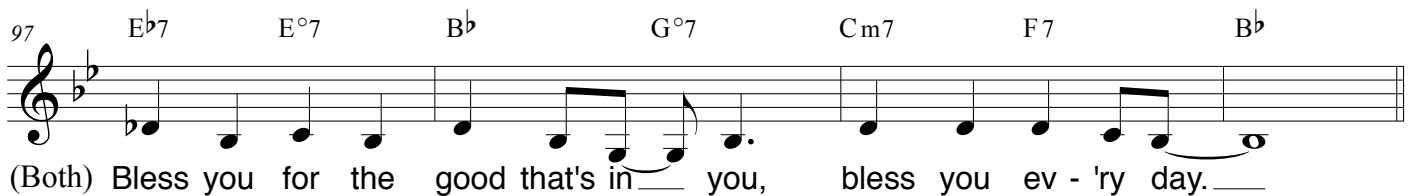
(F) Bless you for the good that's in you, (M) bless you ev-'ry day.

93 $E\flat\text{maj}9$ $F7$ $B\flat6$



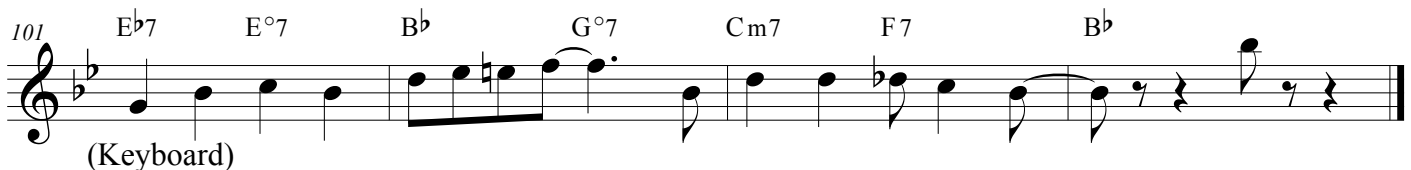
(F) Bless you, yes, bless you.

97 $E\flat7$ $E^\circ7$ $B\flat$ $G^\circ7$ $C\text{m}7$ $F7$ $B\flat$



(Both) Bless you for the good that's in you, bless you ev-'ry day.

101 $E\flat7$ $E^\circ7$ $B\flat$ $G^\circ7$ $C\text{m}7$ $F7$ $B\flat$



(Keyboard)