

Set M

Last revised: 2024.03.04

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M16-La Cucaracha(KVF).2021.04.21.pdf

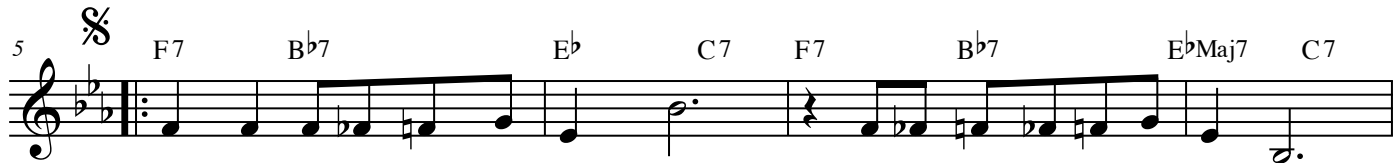
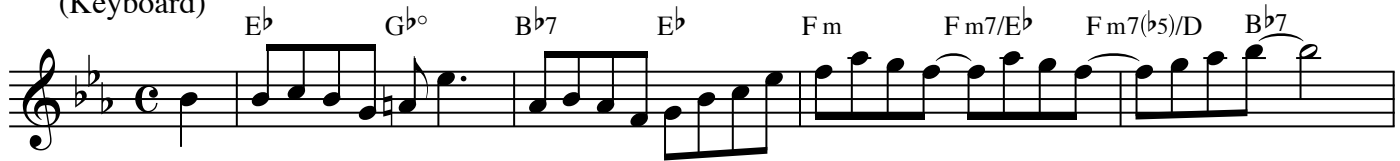
M16-La Cucaracha(KVM).2021.04.21.pdf

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Love Is Just Around The Corner

Keyboard

(Keyboard)



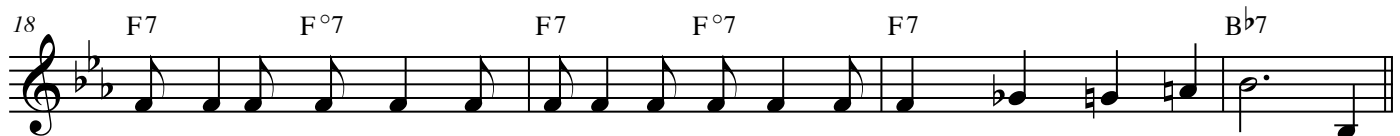
Love is just a-round the cor - ner, an - y coz - y lit - tle cor - ner.
I'm a sen - ti - men - tal mourn - er, and I could - n't be fo - lorn - er



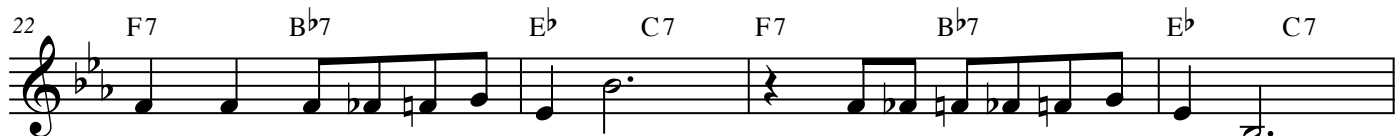
Love is just a-round the cor - ner when I'm a - round you. you.
when you keep me on that cor - ner just wait - ing for



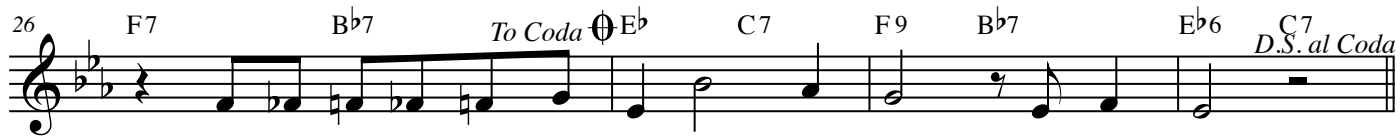
Ve - nus de Mil - o was not - ed for her charms. But



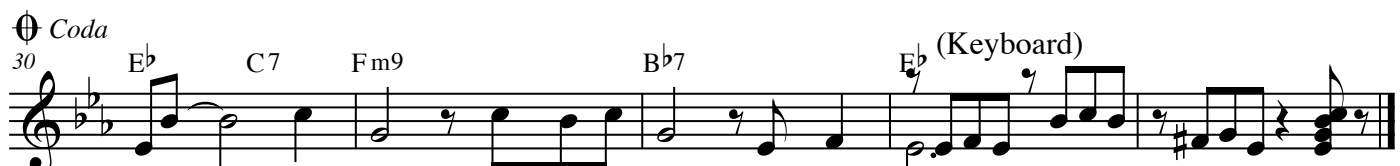
strict - ly be - tween us, you're cut - er than Ve - nus, and what's more you've got arms. So



let's go cud - dle in a cor - ner an - y coz - y lit - tle cor - ner.



Love is just a-round the cor - ner when I'm a - round you.



cor - ner when I'm, when - ev - er I'm a - round you.

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. Our opening number "Love Is Just Around The Corner" was written back in 1934, and the recording that I remember was done by the Four Freshmen. Remember those guys?

Our next selection was written in 1952 and Nat King Cole's recording lasted 20 weeks on Billboard magazine's best seller chart in 1953.

Here we go with "Pretend."

Pretend

F

Keyboard

(Sax)

F maj7 Gm7

3 Am Gm7 C7 N.C.

Pre-tend you're hap - py when you're

5 F F maj7 F 6 Gm7 C7

blue. It is - n't ver - y hard to do,

8 Gm7 C7 Gm7 C7 Gm7/C C7 C7(#5)

and you'll find hap - pi-ness with - out an end when - ev - er you pre-

11 F F maj7 F 6 N.C. F F maj7

tend. Re-mem - ber an - y - one can dream,

14 F 6 Gm7 C7 Gm7 C7 Gm7/C

and noth - ing's bad as it may seem. The lit - tle things you have - n't

17 C7 Gm7/C C7 C7(#5) F Gm7 F N.C.

got could be a lot if you'd pre - tend. _____ You'll find a love you can

21 Am B \flat B \circ 7

share, one you can call all your

23 F/C C7(#5) F6 Bm7(b5) E7 Bm7/F#

own. Just close your eyes, he'll be there.

26 E7/G# E7 Am A \flat 7 C7/G N.C.

You'll nev - er be a - lone. And if you sing this mel - o -

29 F Fmaj7 F6 Gm7 C7

dy, you'll be pre-tend - ing, just like me.

32 Gm7 C7 Gm7/C C7 Gm7/C

The world is mine, it can be yours, my friend, so

34 1. C7 C7(#5) F F \circ 7 C7 (Sax) N.C.

why don't you pre - tend.

37 2. C7 Gm7 C7 F (Sax) C7 F

why don't you pre tend.

Pretend

M
Keyboard

(Keyboard)

3

Pre-tend you're hap - py when you're

5

blue. It is - n't ver - y hard to do,

8

and you'll find hap - pi-ness with - out an end when - ev - er you pre-

11

tend. Re-mem - ber an - y - one can dream,

14

and noth - ing's bad as it may seem. The lit - tle things you have - n't

17

got could be a lot if you'd pre - tend. You'll find a love you can

21 Dm E^b E^o7

share, one you can call all your

23 B^b/F F7(#5) B^b6 Em7(b5) A7 Em7/B

own. Just close your eyes, he'll be there.

26 A7/C# A7 Dm D^b7 F7/C N.C.

You'll nev - er be a - lone. And if you sing this mel - o -

29 B^b B^bmaj7 B^b6 Cm7 F7

dy, you'll be pre-tend - ing, just like me.

32 Cm7 F7 Cm7/F F7 Cm7/F

The world is mine, it can be yours, my friend, so

34 1. F7 F7(#5) B^b B^b7 F7 (Keyboard) N.C.

why don't you pre - tend.

37 2. F7 Cm7 F7 B^b (Keyboard) F7 B^b

why don't you pre tend

Thank you.

Our next selection is an American folk standard first recorded back in 1933 by Huddy "Lead Belly" Ledbetter. His version was given the Grammy Hall Of Fame Award in 2002. The version by the Weavers reached #1 on the charts in 1950, and a whole host of other artists also recorded it.

_____ and I will sing this classic for you now. Here we go with our version of "Goodnight, Irene."

VOCAL ONLY

Goodnight, Irene

D

Keyboard

(Keyboard)

Eb

Eb7

Ab

Fm7

Bb7

Eb

Bb7



9

Eb

Bb7

Eb

9 (F) I - rene, good night. I - rene, good night. Good

9 (M) I - rene, good night. I - rene, good night. Good

17

Eb7

Ab

A°7

Eb/Bb

Bb7

Eb To Coda

Bb7

17 night, I - rene, good night, I - rene, I'll see you in my dreams. Last

17 night, I - rene, good night, I - rene. I'll see you in my dreams. Last

25

Eb

Gb°7

Bb7/F

Bb7

Eb

25 Sat-ur - day night I got mar-ried. Me and my love set-tled down. Now

33

Eb7

Ab

Bb7

Eb Gb°7 Fm7 Bb7

D.S. al Coda

33 me and my love are part-ed. I'm gon-na take an-oth-er stroll down - town.

2

⊕ Coda

41 $B\flat 7$ $E\flat$ $G\flat 7$ $B\flat 7/F$ $B\flat 7$ $E\flat$

(M) Some-times I live in ___ the coun-try. ___ Some-times I live in town. ___

50 $E\flat 7$ $A\flat$ $B\flat 7$ $E\flat G\flat 7 Fm7 B\flat 7$

Some-times I have a great no-tion ___ to jump in-to the riv-er ___ and drown.

58 $E\flat$ $B\flat 7$ $E\flat$

58 I - rene, good night. ___ I - rene, good night. ___ Good

I - rene, good night. ___ I - rene, good night. ___ Good

66 $E\flat 7$ $A\flat$ $A^\circ 7$ $E\flat/B\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

66 night, I - rene, good night, I - rene, I'll see you in my dreams. Stop

night, I - rene, good night, I - rene. I'll see you in my dreams.

74 $E\flat$ $G\flat 7$ $B\flat 7/F$ $B\flat 7$ $E\flat$

ramb-lin', ___ stop your gamb-lin.' ___ Stop stay-ing out late at night. ___ Go

82 $E\flat 7$ $A\flat$ $B\flat 7$ $E\flat G\flat 7 Fm7 B\flat 7$

home to your wife and your fam-'ly. ___ Sit down by the fire-side bright.

90 Eb Bb7 Eb

I - rene, good night. I - rene, good night. Good

I - rene, good night. I - rene, good night. Good

98 Eb7 Ab A°7 Eb/Bb Bb7 Eb C7

night, I - rene, good night, I rene. I'll see you in my dreams.

night, I - rene, good night, I - rene. I'll see you in my dreams.

106 F C7 F

I - rene, good night. I - rene, good night. Good

I - rene, good night. I - rene, good night. Good

114 F7 Bb B°7 F/C C7 F (Keyboard)

night, I - rene, good night, I rene. I'll see you in my dreams.

night, I - rene, good night, I - rene. I'll see you in my dreams.

122 F F7 Bb Gm7 C7 F

I - rene, good night, I rene. I'll see you in my dreams.

Thank you.

Our next selection was written fairly recently, in 1965. Bert Kaempfert and Milt Gabler wrote it for Nat King Cole's album, and the album was released shortly before his death on February 15, 1965.

Here's a song which has a definition for each letter in its title. It's simply called "L O V E."

L-O-V-E

F

Keyboard

(Sax) D

5 D Dmaj7 Em7 A7

L is for the way you look at me. O is

10 Dmaj7 D6 D D7 Gmaj7

for the on-ly one I see V is ver-y, ver-y ex-tra-or-

16 E7 A7

- din-ar-y, E is e-ven more than an-y - one that you a-dore, and

21 D Dmaj7 Em7 A7

love is all that I can give to you. Love is more than just a game

27 Dmaj7 D6 D D7 Gmaj7 G#7

for two. Two in love can make it, take my heart and please don't break it.

33 D/A A7 D (Sax) Bb7

Love was made for me and you.

37 Eb Ebmaj7 Fm7 Bb7

43 Ebmaj7 Eb6 Eb Eb7 Abmaj7 A°7

49 E^b/B^b B^b7 E^b $B7$

53 E $E\text{maj}7$ $F\sharp m7$ $B7$

58 $E\text{maj}7$ $E6$ E $E7$ $A\text{maj}7$

64 $F\sharp7$ $B7$

69 E $E\text{maj}7$ $F\sharp m7$ $B7$

75 $E\text{maj}7$ $E6$ E $E7$ $A\text{maj}7$ $A\sharp\circ7$

81 E/B $B7$ E $C\sharp\circ7$ $F\sharp m7$ $B7$

87 E $C\sharp\circ7$ $F\sharp m7$ $B7$ E (Sax)

92 A $A\circ7$ E/B E $E9$

L is for the way you look at me. O is
for the on-ly one I see. V is ver-y, ver-y ex-tra-or-
-din-ar-y, E is e-ven more than an-y one that you a-dore, and
love is all that I can give to you. Love is more than just a game
for two. Two in love can make it, take my heart and please don't break it.
Love was made for me and you. Love was made for me and
you. Love was made for me and you
you.

L-O-V-E

M

Keyboard

(Keyboard)

F
 5 F F maj7 Gm7 C7
 L is for the way you look at me. O is
 10 F maj7 F6 F F7 B^b maj7
 for the on-ly one I see V is ver-y, ver-y ex-tra-or-
 16 G7 C7
 - din-ar-y, E is e-ven more than an-y - one that you a-dore, and
 21 F F maj7 Gm7 C7
 love is all that I can give to you. Love is more than just a game
 27 F maj7 F6 F F7 B^b maj7 B^o
 for two. Two in love can make it, take my heart and please don't break it.
 33 F/C C7 F (Keyboard) D^b7
 Love was made for me and you.
 37 G^b G^b maj7 A^b m7 D^b7
 43 G^b maj7 G^b6 G^b G^b7 B maj7 C^o7

49 G^b/D^b D^b7 G^b $D7$

53 G $G\text{maj}7$ $A\text{m}7$ $D7$

L is for the way you look at me. O is

58 $G\text{maj}7$ $G6$ G $G7$ $C\text{maj}7$

for the on - ly one I see. V is ver-y, ver-y ex-tra-or -

64 $A7$ $D7$

- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 G $G\text{maj}7$ $A\text{m}7$ $D7$

love is all that I can give to you. Love is more than just a game

75 $G\text{maj}7$ $G6$ G $G7$ $C\text{maj}7$ $C^\#7$

for two. Two in love can make it, take my heart and please don't break it.

81 G/D $D7$ G $E^\circ7$ $A\text{m}7$ $D7$

Love was made for me and you. Love was made for me and

87 G $E^\circ7$ $A\text{m}7$ $D7$ G (Keyboard)

you. Love was made for me and you

92 C $C^\circ7$ G/D G $G9$

Thank you.

We'll slow things up with our next selection, written in 1939 and made famous by the great Tommy Dorsey orchestra. You remember Tommy, don't you? What instrument did he play? Right, the trombone. The best known version of the song was the one recorded by Frank Sinatra when he was singing with Tommy and his orchestra. It held the #1 spot on the charts for 12 weeks.

Here's our version of "I'll Never Smile Again."

I'll Never Smile Again

F

Keyboard

(Sax) D m7 D^bMaj7 C m7 C m7(b5) F7 D m7 D^b°7

I'll nev - er

5 C m7 F[#]7 F7 B^bMaj7 D m7 D^b°7

smile a - gain un - til I smile at you. I'll nev - er

9 C m7 F[#]7 F7 B^b6 E^b9 D m7 D^b7(b5)

laugh a - gain. What good would it do? For

13 C m7 F7(b9) B^b6 C m7 F7(#5) B^bMaj7 A 9

tears would fill my eyes, my heart would re - al - ize that

17 D Maj7 A 7/E D/F[#] D^b° C m7 F7 D m7 D^b°7

our ro - mance is through. I'll nev - er

21 C m7 F[#]7 F7(b9) B^bMaj7 D m7 D^b°7

love a - gain, I'm so in love with you. I'll nev - er

25 C m7 F[#]7 F7 B^bMaj7 B^b6 F m6 E 7(b5)

thrill a - gain to some - bod - y new. With -

29 E^bMaj7 E^bm7 B^bMaj7 G 9

in my heart I know I will nev - er start to

33 C m7 F7(b9) 1. B^b6 B^b°7 F7 (Sax) D m7 D^b°7

smile a - gain un - til I smile at you.

37 2. B^b6 (Sax) G^b F7 B^bMaj7

you.

I'll Never Smile Again

M

Keyboard

(Keyboard)

G m7 G^bMaj7 F m7-3 F m7(b5) B^b7 G m7 G^b°7

I'll nev - er

5 F m7 B7 B^b7 E^bMaj7 G m7 G^b°7

smile a - gain un - til I smile at you. I'll nev - er

9 F m7 B7 B^b7-3 E^b6 A^b9 G m7 G^b7(b5)

laugh a - gain. What good would it do? For

13 F m7 B^b7(b9) E^b6 F m7 B^b7(#5) E^bMaj7 D 9

tears would fill my eyes, my heart would re - al - ize that

17 G Maj7 D7/A G/B G^b° F m7 B^b7 G m7 G^b°7

our ro - mance is through. I'll nev - er

21 F m7 B7 B^b7(b9) E^bMaj7 G m7 G^b°7

love a - gain, I'm so in love with you. I'll nev - er

25 F m7 B7 B^b7-3 E^bMaj7 E^b6 B^bm6 A 7(b5)

thrill a - gain to some - bod - y new. With -

29 A^bMaj7 A^bm7 E^bMaj7-3 C 9

in my heart I know I will nev - er start to

33 F m7 B^b7(b9) 1. E^b6 E^b°7 B^b7 (Keyboard) G m7 G^b°7

smile a - gain un - til I smile at you.

37 2. (Keyboard) E^b6 B B^b7 E^bMaj7

you.

Thank you.

We'll pick up the tempo with our next selection, written back in 1926. Anyone here born in 1926? Early recordings of this song were done by Al Jolson and Jan Garber and his orchestra. Do you remember Jan Garber?

Here we go with a number from the Flapper era of music. It's called "Baby Face."

Baby Face

F

Keyboard

(Sax)

F F#° G m7 C7

5 F

Ba - by face, ____ you've got the cut - est lit - tle

9 C7

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

13 C7 F C m6 D7

(b) take your place, ____ ba - by face. ____

17 G7 C7

My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

21 F

Ba - by face, ____ I'm up in heav - en when I'm

25 A7 E m7 A7 D m F7

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

29 B♭ B °7 F/C D7

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

33 G7 G7(#5) C7

1. F F °7 G m7 C7 2. F D7

pret - ty ba - by face. ____

39 G
Ba - by face, ____ you've got the cut - est lit - tle

43 D7
ba - by face. ____ There's not an - oth - er one could

47 D7 G Dm6 E7
take your place, ____ ba - by face. ____

51 A7 D7
My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 G
Ba - by face, ____ I'm up in heav - en when I'm

59 B7 Em G7
in your fond em - brace. ____ I did - n't

63 C C#7 G/D E7
need a shove, ____ 'cause I just fell in love ____ with your

67 A7 D7
pret - ty ____ ba - - - by

71 G (Sax) Am7 D7 G
face. ____

Baby Face

M

Keyboard

(Keyboard)

B \flat B $^\circ$ C m7 F7

5 B \flat

Ba - by face, you've got the cut - est lit - tle

9 F7

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

13 F7 B \flat F m6 G7

take your place, ba - by face.

17 C7 F7

My poor heart is jump-in'; you sure have start - ed some-thin'.

21 B \flat

Ba - by face, I'm up in heav - en when I'm

25 D7 A m7 D7 G m B \flat 7

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

29 E \flat E $^\circ$ 7 B \flat /F G7

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

33 C7 C7(#5) F7

1. B \flat B \flat $^\circ$ 7 C m7 F7 2. B \flat G7

pret - ty ba - by face.

39 C
Ba - by face, ____ you've got the cut - est lit - tle

43 G7
ba - by face. ____ There's not an - oth - er one could

47 G7 C Gm6 A7
take your place, ____ ba - by face. ____

51 D7 G7
My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 C
Ba - by face, ____ I'm up in heav - en when I'm

59 E7 Am C7
in your fond em - brace. ____ I did - n't

63 F F#°7 C/G A7
need a shove, ____ 'cause I just fell in love ____ with your

67 D7 G7
pret - ty ____ ba - - - by

71 C (Keyboard) Dm7 G7 C
face. ____

Thank you.

We're going to stay in the same time period for this next song, written back in 1929, but it's not the typical Flapper variety of song. Most likely, we'll remember it from the recordings by Doris Day or Ella Fitzgerald, but it was recorded by a whole host of artists.

Here we go with our version of "Mean To Me."

Mean To Me

F

Keyboard

(Sax)

B \flat B \flat 7/A \flat G m7 G \flat Maj7

3 3

3 B \flat /F B \flat 7 C m7 F7 F7(#5)

3

5 B \flat G m7 C m7 F9 F7/E \flat D m7 G m7

mean to me. Why must you be mean to me?

8 E \flat Maj7 A \flat 9 D m7 G7

Gee, hon - ey, it seems to me

10 C m7 F13 B \flat Maj9 B \flat 6 G m7 C7 C m9/F F7

you love to see me cry - in'. I don't know why.

13 B \flat G m7 C m7 F9 F7/E \flat D m7 G m7

I stay home each night. When you say you'll phone,

16 E \flat Maj7 A \flat 9 D m7 G m7

you don't, and I'm left a - lone

18 C m7 F13 B \flat Maj9 B \flat 6 F m7 B \flat 7(b9)

sing - in' the blues and sigh - in'. You treat me

2

21 $E\flat\text{Maj}7$ $C\text{m}7$ $F\text{m}7$ $B\flat7(\flat9)$

cold - - ly each day ____ of the

23 $E\flat6$ $A\flat9$ $G7(\flat9)$ $C\text{m}9$ $C\text{m}7$

year. ____ You al - ways scold me

26 $A\flat9$ $G7(\flat9)$ $G7$ $C9$ $E\flat6/F$ $F7\sharp5$

when - ev er some - bod - y is near, dear.

29 $B\flat$ $G\text{m}7$ $C\text{m}7$ $F9$ $F7/E\flat$ $D\text{m}7$ $G\text{m}7$

It must be ____ great fun ____ to be mean to me. _

32 $E\flat\text{Maj}7$ $A\flat9$ $D\text{m}7$ $G\text{m}7$

You should - n't, for can't you see ____ what you

34 1. $C\text{m}7$ $F7$ $B\flat6$ $G\text{m}7$ $C\text{m}7$ $F7$ (Sax)

mean to me. ____

37 2. $C\text{m}7$ C° $B\flat$ $E\flat\text{m}(\text{maj}7)$ $B\flat\text{Maj}7$

mean to me. ____

Mean To Me

M

Keyboard

(Keyboard)

Eb Eb7/Db Cm7 B Maj7
 3 3
 3 Eb/Bb G°7 Fm7 Bb7 Bb7(#5)
 You're
 5 Eb Cm7 Fm7 Bb9 Bb7/Ab Gm7 Cm7
 mean to me. Why must you be mean to me?
 8 AbMaj7 Db9 Gm7 C7
 Gee, hon - ey, it seems to me
 10 Fm7 Bb13 EbMaj9 Eb6 Cm7 F7 Fm9/Bb Bb7
 you love to see me cry - in'. I don't know why.
 13 Eb Cm7 Fm7 Bb9 Bb7/Ab Gm7 Cm7
 I stay home each night. When you say you'll phone,
 16 AbMaj7 Db9 Gm7 Cm7
 you don't, and I'm left a - lone
 18 Fm7 Bb13 EbMaj9 Eb6 Bbm7 Eb7(b9)
 sing - in' the blues and sigh - in'. You treat me

2

21 $A^b\text{Maj7}$ $F\text{m7}$ $B^b\text{m7}$ $E^b7(b9)$
 cold - - ly each day ____ of the

23 A^b6 D^b9 $C7(b9)$ $F\text{m9}$ $F\text{m7}$
 year. ____ You al - ways scold me

26 D^b9 $C7(b9)$ $C7$ $F9$ A^b6/B^b $B^b7^{\flat9}_{\sharp5}$
 when - ev er some - bod - y is near, dear.

29 E^b $C\text{m7}$ $F\text{m7}$ B^b9 B^b7/A^b $G\text{m7}$ $C\text{m7}$
 It must be ____ great fun ____ to be mean to me. ____

32 $A^b\text{Maj7}$ D^b9 $G\text{m7}$ $C\text{m7}$
 You should - n't, for can't you see ____ what you

34 1. $F\text{m7}$ B^b7 E^b6 $C\text{m7}$ $F\text{m7}$ B^b7 (Keyboard)
 mean to me. ____

37 2. $F\text{m7}$ F° E^b $A^b\text{m(maj7)}$ $E^b\text{Maj7}$
 mean to me. ____

Thank you.

I'm pretty sure all of you will be able to join in singing our next song, written in 1939 and recorded hundreds of times. The one I remember was done by Gene Autry. It's been declared one of the state songs of Louisiana as a result of its association with former state governor and country music singer, Jimmie Davis.

I'm quite sure you all know it, so sing along with us as we play "You Are My Sunshine."

VOCAL DUET

You Are My Sunshine

D
Keyboard

(Keyboard)

C F G7 C N.C.

(F)The oth - er

6 C C7 F G G7 C C7

night, dear, ___ as I lay sleep-ing, ___ I dreamed I held you in my arms. ___ When I a-

14 F G7 C Am F#° /A C/G G G7 C N.C.

woke dear, ___ I was mis-tak - en. ___ So I hung my head and cried ___ You are my

22 C C7 F

sun - shine, ___ my on - ly sun - shine. ___ You make me hap - py ___

27 C C7 F

___ when skies are grey. ___ You'll nev - er know, dear, ___ how much I

32 C Am F#° /A C/G G G7 C

love ___ you. ___ Please don't take my sun - shine a - way. ___

37 G7 C7 F

37 So let the sun - shine in. Face it with a grin. Smil-ers nev-er

(M)

43 C G7 C G7 C7 F C

43 lose, and frown-ers nev-er win. So let the sun-shine in. Face it with a

49 G7 C/G G7 C

49 grin. O - pen up your heart and let the sun - shine in. (F)My

2 55 F C G7 **D**

mom-my told me some-thing that lit - tle girls should know. It's all a-bout the

60 C F

dev-il, and I've learned to hate him so. I know he'll be un - hap-py 'cause I'll

65 C /B /A G7 C/G G7

nev-er wear a frown. May-be if we keep on smil-ing, he'll get tired of hang-in'

70 C G7 C7 F C

round. So let the sun - shine in. Face it with a grin.

(M)You are my sun - shine, my on-ly sun - shine. You make me

75 G7 C G7/D C7/E

Smil - ers nev-er lose, and frown-ers nev-er win. So let the

hap - py when skies are gray. You'll nev - er

79 F C G7

sun-shine in. Face it with a grin. O-pen up your heart and let the

know, dear, how much I love you. O-pen up your heart and let the

85 1. C/G G7 C G7 C7 2. C/G G7 C F G6 G7 C

sun - shine in. So let the sun - shine in.

sun - shine in. You are my sun - shine in.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. Tonight, we're going to highlight a fabulous movie star who was born on April 3, 1922 and named Doris Mary Ann Kappelhoff. However, when she moved into show business, she changed her name to ????. Right - Doris Day. Her entertainment career began in the 1940s as a big band singer. In 1945, she had her first hit recording, and in 1948, she appeared in her first film.

During her entertainment career, she appeared in 39 films, recorded more than 650 songs, received an Academy Award nomination, won a Golden Globe and a Grammy Award, and, in 1989, received the Cecil B. DeMille Award for lifetime achievement in motion pictures. As of 2009, Day was the top-ranking female box office star of all time. A truly fantastic artist.

For our first song, we'll revisit a movie in which Doris played the part of Calamity Jane and for which she won the Academy Award in 1953. Here we go with "Secret Love."

Secret Love

F

(Sax)

Keyboard

F7(b9)

B \flat maj7 Cm7 F7 B \flat maj7 Cm7
 5 B \flat maj7 Cm7 F7 B \flat maj7 Cm7 F7(b9) B \flat maj7 E \flat maj7
 10 Dm7 G7(b9) Cm7 F7 Cm7
 14 F7 Cm7 F7 Cm7 F7 F7(b9)
 19 1. B \flat 6 Cm7 F7(b9) 2. B \flat 6 D7b9(#5) Gm7 C7
 25 Fmaj7 F6 Fm7 B \flat 7 E \flat maj7
 30 E \flat m7 A \flat 7 B \flat maj7 Cm7 Dm7 E \flat maj7 A \flat 13 G9
 35 Cm7 F7 F7(b9) B \flat 6 G7 Cm7 F7
 39 F7 F7(b9)B \flat B \flat maj7 Cm7 F7 B \flat 6

Once I had a sec - ret love, that lived with -
 So I told a friend - ly star, the way that
 in the heart of me. All too
 dream - ers of - ten do, just how
 soon my sec - ret love be - came im - pa - tient to be
 won - der - ful you are and why I'm so in love with
 free. you. Now I shout it from the
 high - est hills, e - ven told the gold - en daf - fo -
 dils. At last, my heart's an o - pen door and
 To Coda D.S. al Coda
 my sec - ret love's no sec - ret an - y - more.
 Coda (Sax)
 sec - ret an - y - more.

Secret Love

M

(Keyboard) Keyboard

4/4

1. 2.

5

10

14

19

25

30

35

39

sec-ret an-y - more.

Once I had a sec - ret love, that lived with -
So I told a friend - ly star, the way that
in the heart of me. All too
dream - ers of - ten do, just how
soon my sec - ret love be - came im - pa - tient to be
won - der - ful you are and why I'm so in love with
free. you. Now I shout it from the
high - est hills, e - ven told the gold - en daf - fo -
dils. At last, my heart's an o - pen door and
my sec - ret love's no sec - ret an - y - more.
sec-ret an-y - more.

To Coda D.S. al Coda

Coda

(Keyboard)

Thank you very much.

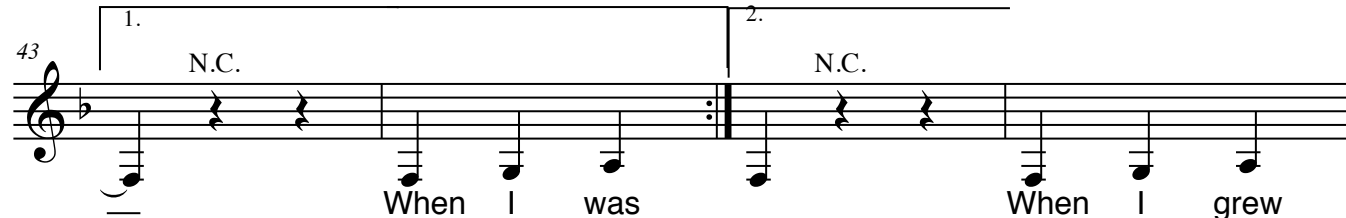
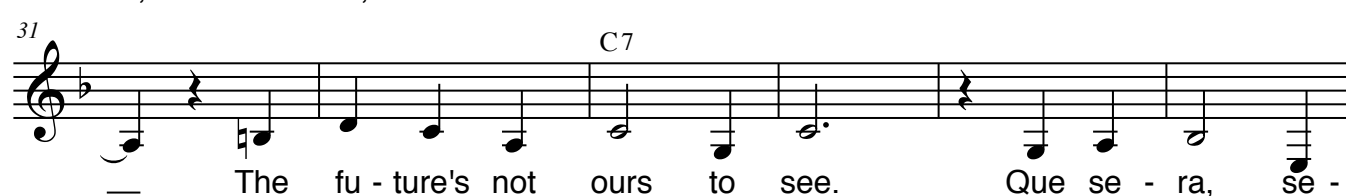
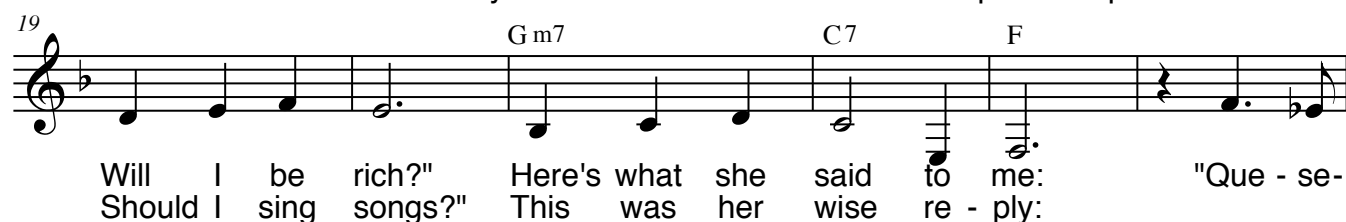
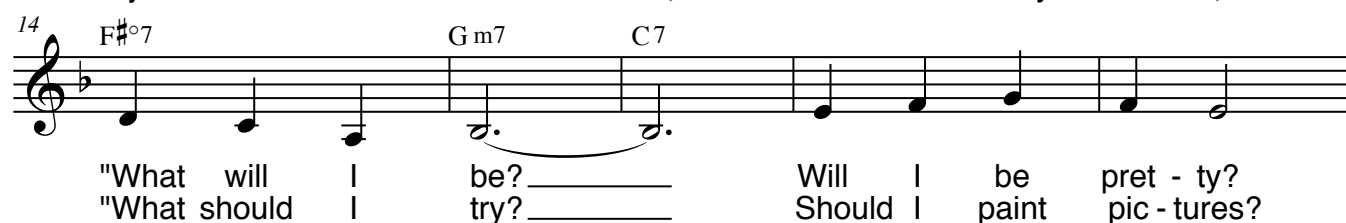
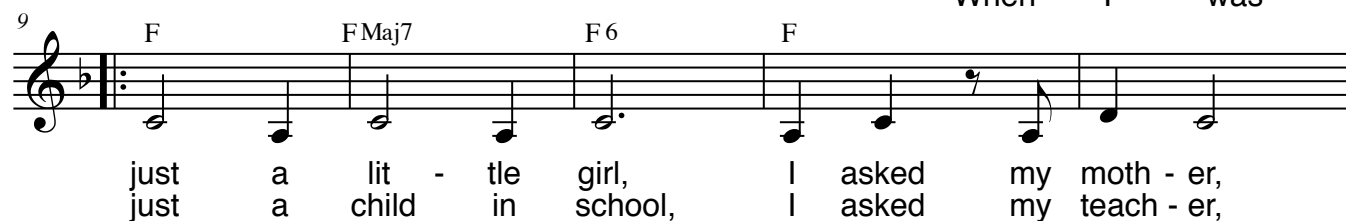
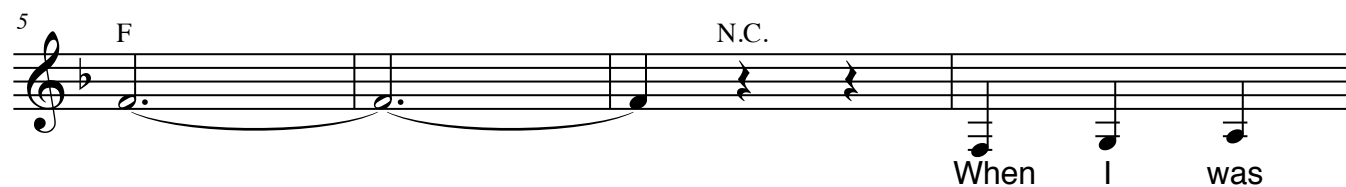
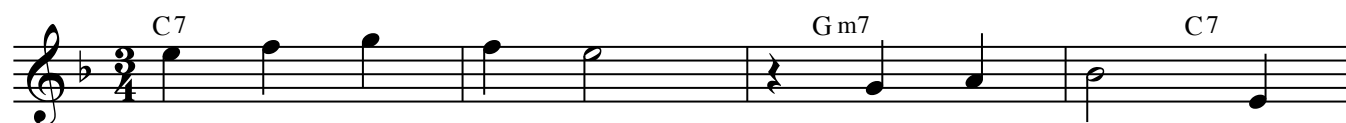
In 1956, Doris appeared in Alfred Hitchcock's film "The Man Who Knew Too Much" and sang another song which won the Academy Award for Best Original Song and later became the theme song for her CBS television show (1968-73). Would anyone like to guess the name of this great Doris Day hit? Right! Here we go with our version of "Que Sera, Sera."

Que Sera, Sera

F

(Sax)

Keyboard



2

47 F FMaj7 F6 F

up and fell in love, I asked my sweet-heart,
 child - ren of my own, they ask their moth - er,

52 F#°7 Gm7 C7

"What lies a - head? _____ Will we have rain - bows
 "What will I be? _____ Will I be pret - ty?

57 Gm7 C7 F

day af - ter day?" Here's what my sweet - heart said: "Que se -
 Will I be rich?" I tell them ten - der - ly:

63 Bb F

ra, se - ra, _____ What - ev - er will be will

68 C7

be. _____ The fu - ture's not ours to see.

73 F Gm7

Que se - ra, se - ra. _____ What will

78 C7 F 1. N.C.

be will be! _____ Now I have

83 2. Gm C7 F Gm/F F

Que se - ra, se - ra! _____

Que Sera, Sera

M

Keyboard

(Sax) F7 Cm7 F7

5 B \flat N.C.

9 B \flat B \flat Maj7 B \flat 6 B \flat When I was

just a lit - tle in girl, I asked my moth - er,
just a child in school, I asked my teach - er,

14 B \circ 7 Cm7 F7

"What will I be? _____ Will I be pret - ty?
"What should I try? _____ Should I paint pic - tures?

19 Cm7 F7 B \flat

Will I be rich?" Here's what she said to me: "Que - se -
Should I sing songs?" This was her wise re - ply:

25 E \flat B \flat

ra, se - ra, _____ What - ev - er will be will be. _____

31 F7

— The fu - ture's not ours to see. Que se - ra, se -

37 B \flat Cm7 F7 B \flat

ra. _____ What will be will be!" _____

43 1. N.C. 2. N.C.

— When I was When I grew

2

47 B^b $B^b\text{Maj}7$ B^b6 B^b

up and fell in love, I asked my sweet-heart,
child - ren of my own, they ask their moth - er,

52 $B^{\circ}7$ $Cm7$ $F7$

"What lies a - head? _____ Will we have rain - bows
"What will I be? _____ Will I be pret - ty?

57 $Cm7$ $F7$ B^b

day af - ter day?" Here's what my sweet - heart said: "Que se -
Will I be rich?" I tell them ten - der - ly:

63 E^b B^b

ra, se - ra, _____ What - ev - er will be will

68 $F7$

be. _____ The fu - ture's not ours to see.

73 B^b $Cm7$

Que se - ra, se - ra. _____ What will

78 $F7$ B^b 1. N.C.

be will be!" _____ Now I have

83 2Cm $F7$ B^b Cm/B^b B^b

Que se - ra, se - ra! _____

Thank you very much.

For our final Doris Day tribute, we'll go to the year 1952 for her recording of a song that first entered the Billboard Best-Selling Records chart on March 7 of that year and lasted 19 weeks. Doris' version also reached #1 on the Australian charts. The lyrics tell the history of one girl's relationship with her man.

Here we go with "A Guy Is A Guy."

A Guy Is A Guy

F

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

Chords: D^b B^bm G^b E^bm A^b A^b7 D^b B^bm G^b E^bm A^b A^b7

(Keyboard - Play 8va lower)

Chords: D^b A^b7 E^bm7 A^b7

walked down the street like a good girl should. He followed me down the street like I
walked to my house like a good girl should. He followed me to my house like I

Chords: D^b A^b7 D^b A^b7/E^b A^b7

knew he would. Be-cause a guy is a guy where ev-er he may be. So
knew he would. Be-cause a guy is a guy where - ev - er he may be. So

Chords: E^bm7 A^b7 D^b A^b7 D^b A^b7 D^b

lis-ten and I'll tell you what this fel-la did to me. I fel-la did to me. I
lis-ten while I tell you what this

Chords: G^b D^b E^bm7 A^b7 D^b D^b7

nev-er saw the boy be-fore. so noth-ing could be sil-li-er. At

Chords: G^b D^b E^bm7 A^b7

clo-ser range his face was strange, but his man-ner was fa - mil-i - ar. So, I

2

22 D^b A^b7 E^bm7 A^b7

walked up the stairs like a good girl should. — He fol-lowed me up the stairs like I

25 D^b A^b7 D^b A^b7/E^b A^b7

knew he would. Be-cause a guy is a guy — where - ev - er he may be. — So

28 E^bm7 A^b7 D^b A^b7

lis - ten and I'll tell you what this fel - la did to me.

30 D^b $A7$ $A7$ D Bm G Em A $A7$ D Bm G Em A $A7$

(Bass & Keyboard)

(Keyboard - Play 8va lower)

35 D $A7$ $Em7$ $A7$ D $A7$

stepped to my door like a good girl should. He stopped at my door like I knew he would. Because a

39 D $A7/E$ $A7$ $Em7$ $A7$ D A D

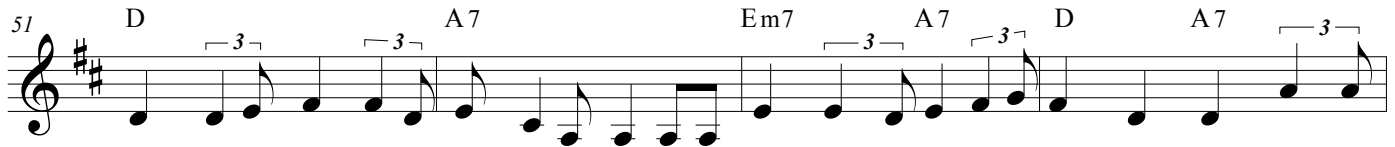
guy is a guy where - ev - er he may be. So lis - ten while I tell you what this fel - la did to me. He

43 G D $Em7$ $A7$ D $D7$

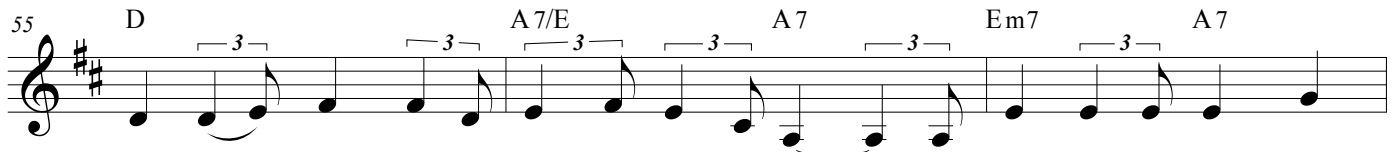
asked me for a good-night kiss. — I said "It's still good day." — I

47 G D $Em7$ $A7$

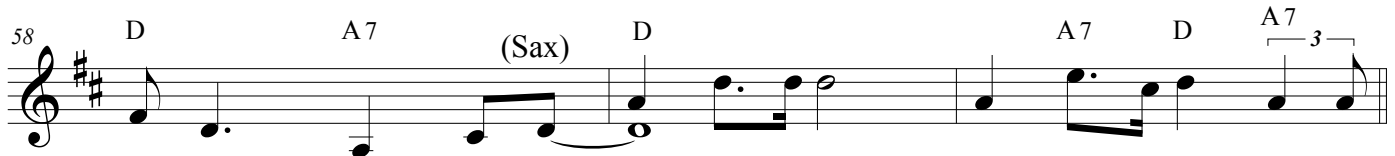
would have told him more — ex - cept his lips got in — the way. — So, — I



talked to my mom like a good girl should, and ma talked to pa like I knew she would. And they



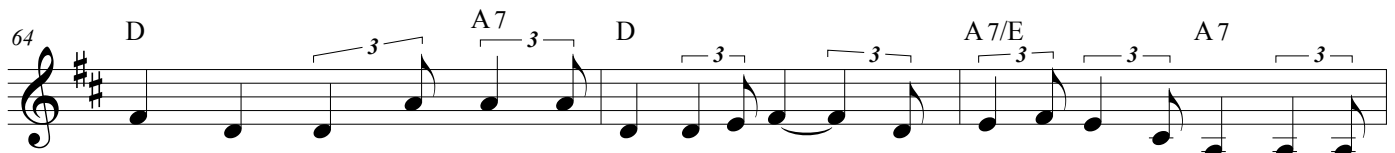
all a - greed on a mar - ried life for me. The guy is my guy where



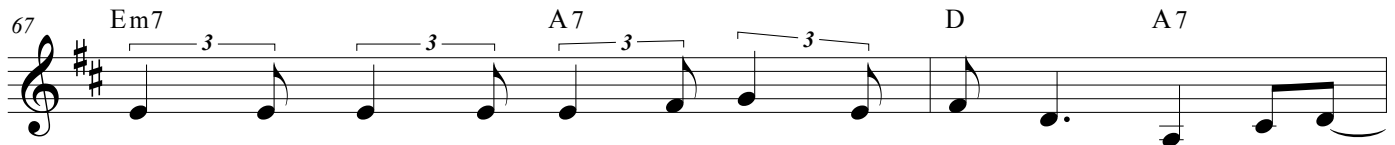
ev - er he may be. So I



walked down the aisle like a good girl should. He fol - lowed me down the aisle like I



knew he would. Be - cause a guy is a guy where - ev - er he may be. And



now you've heard the stor - y of what some - one did to me



That's what he did to me!

A Guy Is A Guy

M

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

(Keyboard - Play 8va lower)

walked down the street like a good girl should. He fol-lowed me down the street like I
walked to my house like a good girl should. He fol-lowed me to my house like I

knew he would. Be-cause a guy is a guy_ where ev-er he may be._ So
knew he would. Be-cause a guy is a guy_ where -ev-er he may be._ So

lis-ten and I'll tell you what this fel-la did to me. I fel-la did to me. I
lis-ten while I tell you what this

nev-er saw the boy_ be-fore. so noth-ing could be sil-li-er._ At

clo-ser range his face was strange but his man-ner was fa-mil-i-ar._ So, I

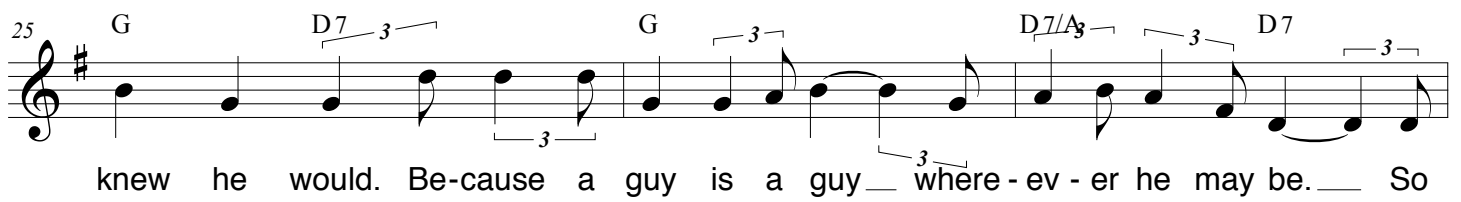
2

22 G D7 Am7 D7



walked up the stairs like a good girl should. He fol-lowed me up the stairs like I

25 G D7 G D7/A3 D7



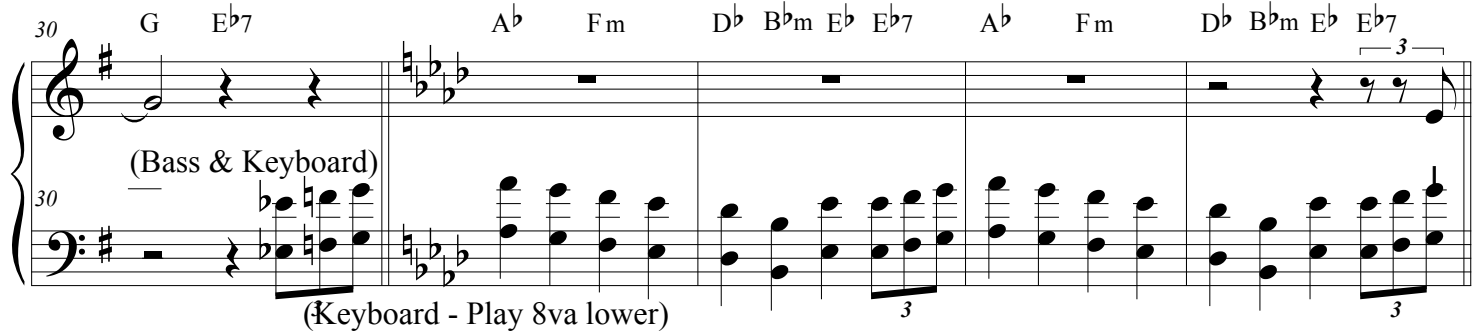
knew he would. Be-cause a guy is a guy where - ev - er he may be. So

28 Am7 D7 G D7



lis - ten and I'll tell you what this fel - la did to me.

30 G Eb7 Ab Fm Db Bbm Eb Eb7 Ab Fm Db Bbm Eb Eb7



(Bass & Keyboard)
(Keyboard - Play 8va lower)

35 Ab Eb7 Bbm7 Eb7 Ab Eb7



stepped to my door like a good girl should He stopped at my door like I knew he would. Because a

39 Ab Eb7/Bb Eb7 Bbm7 Eb7 Ab Eb Ab



guy is a guy where - ev - er he may be. So lis - ten while I tell you what this fel - la did to me. He

43 Db Ab Bbm7 Eb7 Ab Ab7



asked me for a good-night kiss. I said "It's still good day." I

47 Db Ab Bbm7 Eb7



would have told him more ex - cept his lips got in the way. So, I

51 A^b E^b7 B^bm7 E^b7 A^b E^b7

talked to my mom like a good girl should, and ma talked to pa like I knew she would. And they

55 A^b E^b7/B^b E^b7 B^bm7 E^b7

all agreed on a married life for me. The guy is my guy where

58 A^b E^b7 (Sax) A^b E^b7 A^b E^b7

ev - er he may be. So I

61 A^b E^b7 B^bm7 E^b7

walked down the aisle like a good girl should. He followed me down the aisle like I

64 A^b E^b7 A^b E^b7/B^b E^b7

knew he would. Be-cause a guy is a guy where - ev - er he may be. And

67 B^bm7 E^b7 A^b E^b7

now you've heard the stor - y of what some-one did to me

69 (Sax) A^b $Cm7$ D^b B^bm / D^b A^b/E^b E^b7 A^b E^b7 A^b

That's what he did to me! —

Thank you. Thank you very much. How was that? Did you enjoy our tribute to Doris Day?

Our next selection was featured in the musical 'Where's Charlie' and the man who won the Tony Award as the leading man in that show was Ray Bolger. Do you remember Ray? What other role is he very famous for? Right - He was the Scarecrow in "The Wizard of Oz."

This song describes what happens when a man falls in love with a girl named Amy. Here's our version of "Once In Love With Amy."

Once In Love With Amy

Keyboard

Chords: E^b E^o F m B^b7 E^b E^o F m B^b7

5 Chords: E^b E^bmaj7 E^b7 E^b6

caught you, sir, hav - ing a look at her as
warn you, sir, nev - er to dream of her, just

7 Chords: E^b F m7 B^b7 E^b E^o

she went strol - ling by. Now did-n't your heart beat
bid such thoughts "Be - gone!" Or it - 'll be boom, boom,

10 Chords: 1. F m B^b7 E^b C m7 F m7 B^b7

boom, boom, boom, boom, boom, now did-n't you sigh a sigh? I

13 Chords: 2. F m B^b7 E^b F7 B^b B^b7

boom, boom, boom, boom, boom, boom, boom, boom, boom, from then on. For

16 Chords: E^bMaj7 E^o F m7 B^b7 E^bMaj7 E^o7

once in love with A - my, al - ways in love with
Once you're kissed by A - my, tear up your list, it's

19 F m7 B \flat 7 E \flat Maj7 E \flat 7 A \flat Maj7 E \flat /G
 A - my. _____ Ev - er and ev - er, fas - cin - a - ted by her,
 A - my. _____ Ply her with bon-bons, po - et - ry and flow - ers,

22 F m7 E \flat 1. F7 F m7 B \flat 7 2. G7 G m7(b5) C7
 set your heart a - fire _____ to stay. way. You
 moon a mil - lion hours a _____

25 F m7 B \flat 7 E \flat Maj7 A \flat 7 E \flat Maj7 A \flat 7 E \flat Maj7 G m7 C7
 might the quite the fic - kle - heart - ed rov - er, so care - free and bold, who

29 F m7 B \flat 7 E \flat Maj7 A \flat 7 B \flat Maj7 F7 F m7/B \flat E7(#11)
 loves a girl and lat - er thinks it ov - er, then just quits cold. Ah, but

33 E \flat Maj7 E $^{\circ}$ 7 F m7 B \flat 7 E \flat Maj7 E $^{\circ}$ 7 F m7 B \flat 7
 once in love with A - my, _____ al - ways in love with A - my. _____

37 E \flat Maj7 E \flat 7 A \flat Maj7 E \flat /G F m7 E \flat
 Ev - er and ev - er, sweet - ly you'll ro - mance her. Trou - ble is the ans - wer will

40 G7 G m7(b5) C7 F m7 G m7 C7(#5) F7 B \flat 7 E \flat E $^{\circ}$ F m7 B \flat 7
 be that A - my'd rath - er stay in love with me. _____
To Coda **D.S. al Coda**

CODA
 45 F7 B \flat 7 E \flat (Keyboard) B \flat 7 F m7 B \flat B \flat 7 E \flat 6
 love with me! _____

Thank you.

Ok. . . it's time to infuse some lively polka vibes into our show.

This classic polka was made famous by the legendary Frankie Yankovic, often referred to as the 'America's Polka King'.

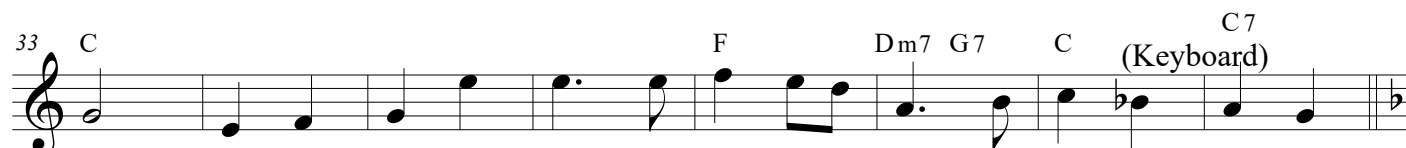
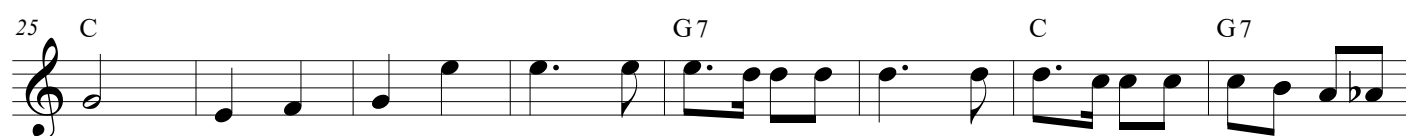
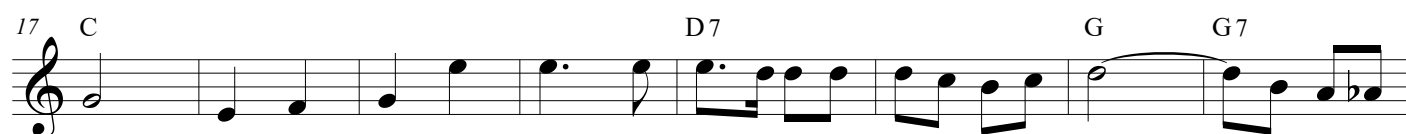
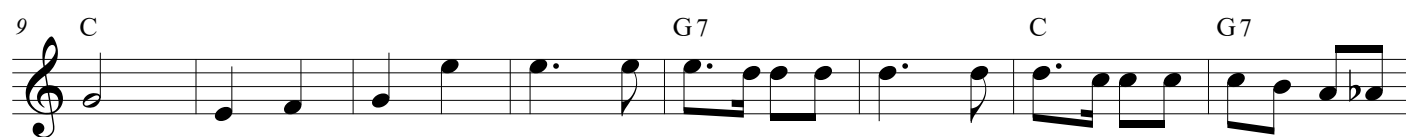
Here we go with the fun and lively polka: 'Oh, What You Do to Me Polka.'

Oh, What You Do To Me Polka

F

Keyboard

(Keyboard)



2

57 F C7
oh, what you do to me! You kiss me, what a thrill; you

63 F C7 F
squeeze me and I chill. It must be love! What else can it

68 B \flat Gm7 C7 F To Coda Φ (Keyboard) C
be? 'Cause oh, what you do to me. _____

73 G7 C D7 G7
[Musical notation]

79 C G7 C
[Musical notation]

84 D7 G7 1. C (Sax) 2. C (Keyboard) D.S. al Coda C7
[Musical notation]

Φ Coda 91 F N.C. (Keyboard) F7 B \flat C7
[Musical notation]

97 F7 B \flat F7 B \flat
[Musical notation]

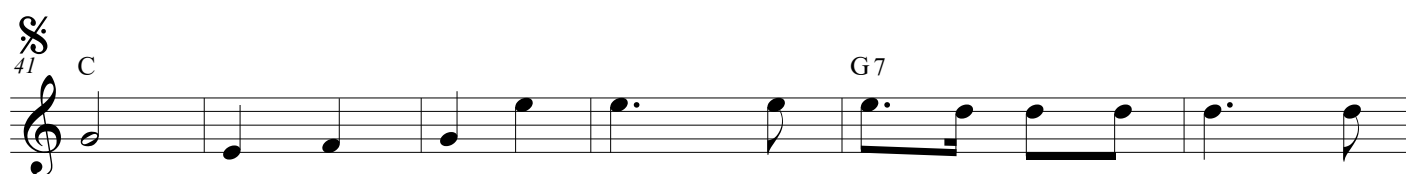
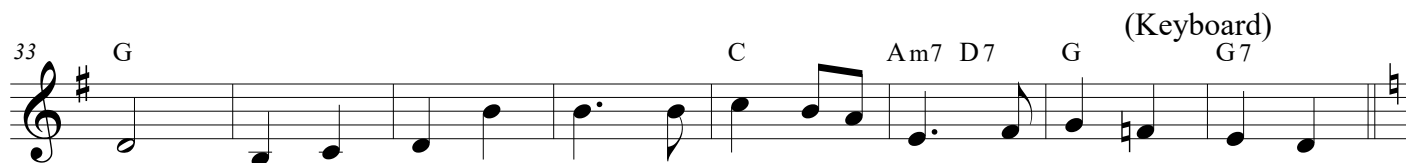
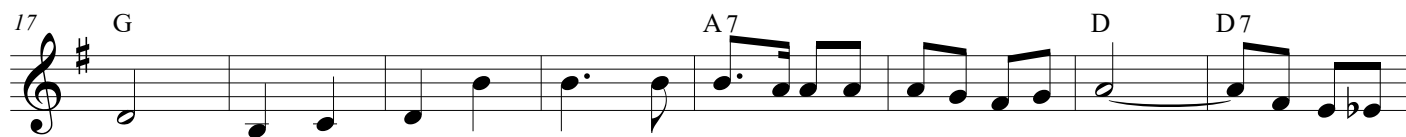
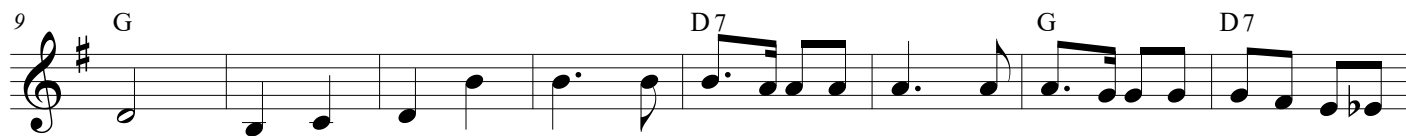
103 C7 F7 1. B \flat (Sax) 2. B \flat
[Musical notation]

Oh, What You Do To Me Polka

M

Keyboard

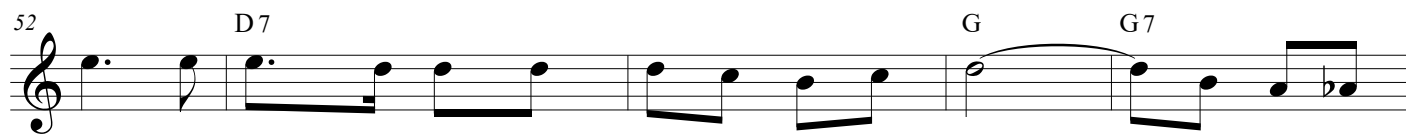
(Keyboard)



Oh, what you do to me! When - ev - er you're a - round my



heart be-gins to pound. Oh, hon - ey, oh, what you do to



me! I can't re-sist when I am in your arms. _____ Oh, ba - by,

2

57 C G7



oh, what you do to me! You kiss me, what a thrill; you

63 C G7 C




squeeze me and I chill. It must be love! What else can it

68 F Dm7 G7 C To Coda (Keyboard) G




be? 'Cause oh, what you do to me.


73 D7 G A7 D7



79 G D7 G



84 A7 D7 1. G (Sax) 2. G (Keyboard) D.S. al Coda



Coda


91 C N.C. (Keyboard) C7 F G7



97 C7 F C7 F



103 G7 C7 1. F (Sax) 2. F



Thank you.

Our next selection was written by Hoagy Carmichael in 1938 and recorded in that year by the great Glenn Miller Orchestra, with a vocal by Ray Eberle. This recording lasted 8 weeks on the Billboard chart, but it has since been recorded by a whole host of artists, including Paul Anka, Eddy Arnold, Pat Boone, Rosemary Clooney, Nat King Cole, and the list goes on and on. Recently, Willie Nelson featured this song in his album entitled "Lost Highway."

Here's the beautiful ballad - "The Nearness Of You."

The Nearness Of You

F

(Sax)

Keyboard

B \flat 6 G m7 C m7 F7
 3 B \flat 6 G m7 C m7 F7
 5 B \flat Maj7 F m7 B \flat 7 E \flat Maj7
 It's not the
 pale moon that ex - cites me, that thrills and de -
 sweet con - ver - sa - tion that brings this sen -
 8 E \flat o7 D m7 D \flat 7 C m7 F7
 lights me, oh no. It's just the near - ness of
 sa - tion, oh no. It's just the near - ness of
 11 1. D m7 G7 C m7 F7 2. B \flat 6 E \flat Maj7 B \flat /D D \flat 7
 you. It's not your you. When you're in my
 15 C m7 F7
 arms and I feel you so
 17 B \flat Maj7 B \flat 7 F m7 B \flat 7 E \flat Maj7
 close to me, all my wild - est
 20 D m7(b5) G7 C m7 A \flat 7 F7
 dreams come true. I need no

23 $B\flat$ Maj7 F m7 $B\flat$ 7 $E\flat$ Maj7

soft lights to en - chant me, if you'll on - ly

26 $E\flat$ °7 D m7 $D\flat$ 7 C m7 F 7

grant me the right to hold you ev - er so

29 D m7(\flat 5) G 7 C m7 *To Coda* Coda

tight and to feel in the night, the

32 F 7 $B\flat$ 6 G m7 C m7 F 7 (Sax) *D.S. al Coda*

near - ness of you.

Coda 35 $F\sharp$ ° F 7 $B\flat$ 6 B Maj7 $G\flat$ Maj7 $B\flat$ Maj7

near - ness of you.

The Nearness Of You

M

(Keyboard)

Keyboard

Eb6 Cm7 Fm7 Bb7
 3
 3
 5
 EbMaj7 Bbm7 Eb7 AbMaj7
 8
 Ab7 Gm7 Gb7 Fm7 Bb7
 11
 1. Gm7 C7 Fm7 Bb7 2. Eb6 AbMaj7 Eb/G Gb7
 15
 Fm7 Bb7
 17
 EbMaj7 Eb7 Bbm7 Eb7 AbMaj7
 20
 Gm7(b5) C7 Fm7 Db7 Bb7

It's not the
 pale moon that ex - cites me, that thrills and de -
 sweet con - ver - sa - tion that brings this sen -
 lights me, oh oh no. It's just the near - ness of
 sa - tion, oh oh no. It's just the near - ness of
 you. It's not your you. When you're in my
 arms and I feel you so
 close to me, all my wild - est
 dreams come true. I need no

23 $E\flat\text{Maj}7$ $B\flat\text{m}7$ $E\flat7$ $A\flat\text{Maj}7$
soft lights to en - chant me, if you'll on - ly

26 $A\flat\circ7$ $G\text{m}7$ $G\flat7$ $F\text{m}7$ $B\flat7$
grant me the right to hold you ev - er so

29 $G\text{m}7(\flat5)$ $C7$ $F\text{m}7$ *To Coda* Θ
tight and to feel in the night, the

32 $B\flat7$ $E\flat6$ $C\text{m}7$ $F\text{m}7$ $B\flat7$ (Keyboard) *D.S. al Coda*
near - ness of you.

Θ *Coda*
35 B° $B\flat7$ $E\flat6$ $E\text{Maj}7$ $B\text{Maj}7$ $E\flat\text{Maj}7$
near - ness of you.

Thank you. Are you enjoying yourselves remembering these favorites from yesteryear?

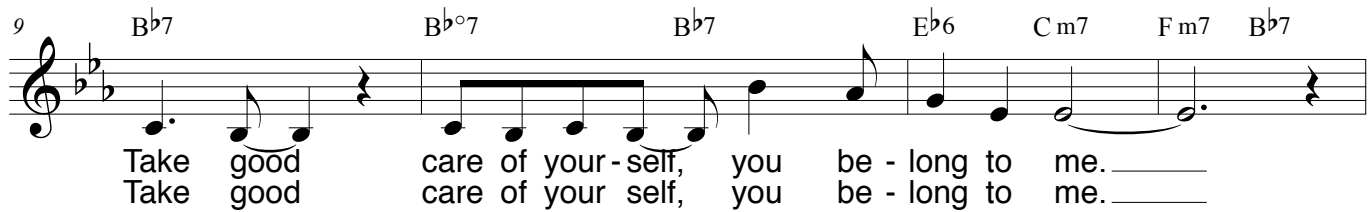
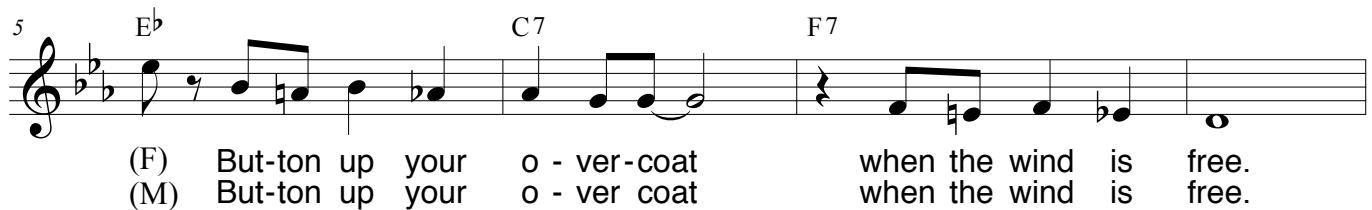
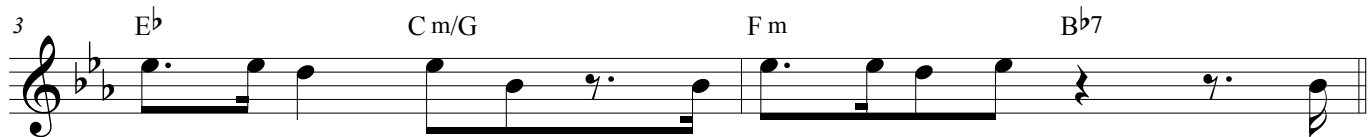
Our next song was written back in 1928 and was first performed later that same year by vocalist Ruth Etting. However, the most famous rendition of this song was recorded early in 1929 by singer Helen Kane. You'll remember that Helen's childlike voice and Bronx dialect eventually became the inspiration for the voice of cartoon character Betty Boop. Remember "Boop Boop a Doop"?

In this song, a young girl gives advice to her man about what to do in order to remain healthy and continue to be a part of her life. And her man then responds with similar advice for her. I'll join with _____ in this song filled with cautions: "Button Up Your Overcoat."

VOCAL DUET

Button Up Your Overcoat

Keyboard



D

2

21 $A\flat 6$ $E\flat 6$

fro - zen ponds, oo oo! Perox - ide blondes, oo oo!
cross - ing streets, oo oo! Don't eat meats, oo oo!

25 $C m7$ $F 9$ $B\flat 7$ $C m7/B\flat$ $B\flat 7$ $F m7/B\flat$ $A^\circ/B\flat$

Stocks and bonds, oo - oo! You'll get a pain and ru - in your bank - roll!
Cut out sweets, oo - oo! You'll get a pain and ru - in your tum - tum!

29 $E\flat$ $C7$ $F7$

Keep a - way from boot - leg hootch when you're on a spree.
Don't go out with col - lege boys when you're on a spree.

33 $B\flat 7$ $B\flat^\circ 7$ $B\flat 7$ $E\flat 6$

Take good good care of your - self, you be - long to me.
Take good good care of your - self, you be - long to me.

36 1. $B\flat 7$ 2. $E\flat 6$ $B\flat 7$ $B\flat^\circ 7$ $B\flat 7$

(F) Take good care of your - self, you be -

40 $E\flat 6$ $B\flat 7$ $B\flat^\circ 7$ $B\flat 7$

long to me. (Both) Take good care of your - self, you be -

44 $C m7$ (M) $B\flat 7$ $E\flat$ $F m7$ $B\flat 7$ $E\flat 6$

long to me.

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'll switch moods to the Latin style as we tell the story of a particular insect that I'm sure we're all acquainted with - the cockroach! This one is a traditional folksong from the Mexican culture.

Please enjoy the story as _____ sings our version of "La Cucaracha."

Latin Beat

La Cucaracha

(Keyboard) B \flat B \flat maj7/A Gm G \flat aug F E \flat /G F7 B \flat N.C.

In the house, no-bod-y

5 B \flat F7
wants her, and they throw her out the back door.

8 B \flat
So she goes to find some mu - sic, and she's danc-ing on the dance floor.

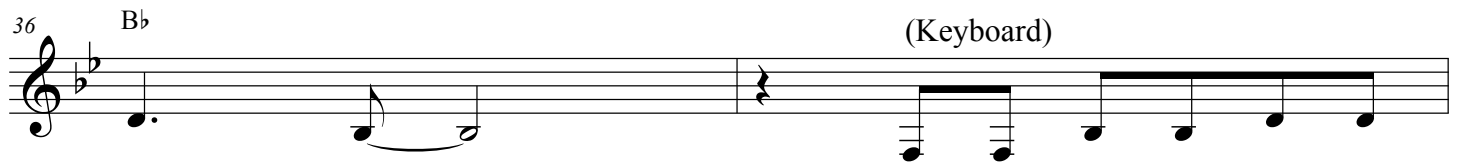
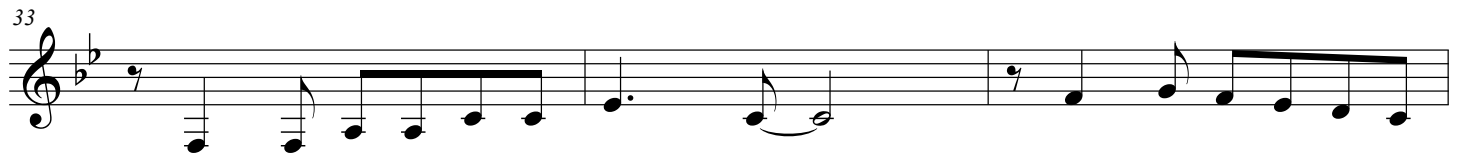
12 B \flat
She won't stay where they don't want her, there are bet-ter things to

15 F7
ask for. Now, the mu-sic seems to charm her as she's danc-ing on the

19 B \flat
dance floor. La cu-ca - ra - cha, the lit-tle cock - roach,

23 F7
all she want-ed was to dance. She does-n't mind that her leg is mis - sing.

27 B \flat (Sax)
She would nev - er miss the chance.



In the house, no - bod - y

58 C G7
wants her, and they throw her out the back door. So she goes to find some mu - sic, —

63 C
and she's danc-ing on the dance floor. She won't stay where they don't

66 C G7
want her, there are bet-ter things to ask for. — Now, the mu-sic seems to

70 C
charm her — as she's danc-ing on the dance floor. La cu-ca-

74 G7
ra - cha, the lit-tle cock - roach, all she want-ed was to dance. She does-n't

78 C
mind that her leg is mis - sing. She would nev - er miss the chance,

82 G7 C
all she want-ed was to dance. The lit-tle cock - roach, the lit-tle cock - roach,

86 G7 C
all she want - ed was to dance.

Latin Beat

La Cucaracha

(Keyboard) E \flat E \flat maj7/D C \flat m B \flat aug B \flat A \flat /C B \flat 7 E \flat N.C.

In the house, no-bod-y

5 E \flat B \flat 7

wants her, and they throw her out the back door.

8 E \flat

So she goes to find some mu - sic, — and she's danc-ing on the dance floor.

12 E \flat

She won't stay where they don't want her, there are bet-ter things to

15 B \flat 7

ask for. — Now, the mu-sic seems to charm her — as she's danc-ing on the

19 E \flat

dance floor. La cu-ca - ra - cha, the lit-tle cock - roach,

23 B \flat 7

all she want-ed was to dance. She does-n't mind that her leg is mis - sing.

27 E \flat (Sax)

She would nev - er miss the chance.

2
30 Eb Bb7

33

36 Eb (Keyboard)

38 Eb Bb7

42

45 Eb (Sax)

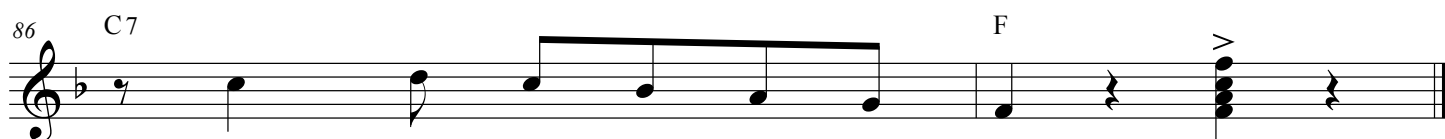
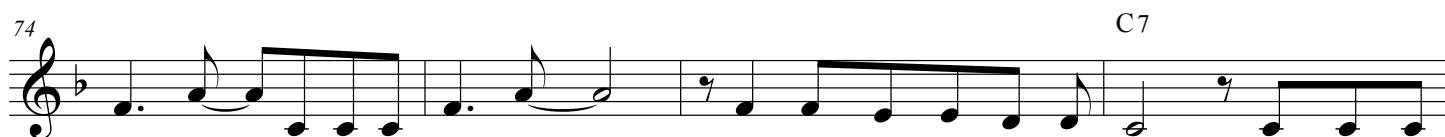
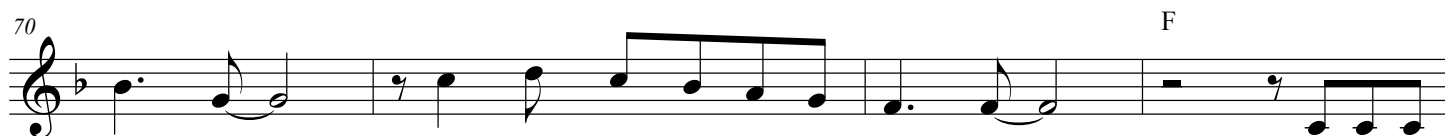
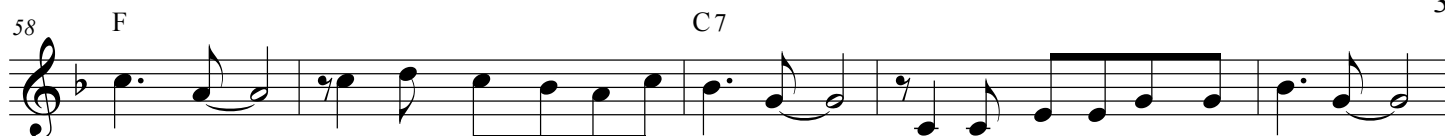
48 (Keyboard) Bb7 (Sax)

51 (Keyboard) Eb (Sax)

54 Dbm Bb°7 Dbm Bb°7 C7

Detailed description: This is a musical score for a single melodic line in treble clef, spanning measures 30 to 54. The key signature has three flats (Bb, Eb, Ab). Measure 30 starts with a half note Eb, followed by a quarter note Gb, a half note Bb, and a quarter note D. Measure 31 has a quarter rest, a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 32 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 33 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 34 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 35 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 36 has a half note Eb, followed by a quarter note Gb, a half note Bb, and a quarter note D. Measure 37 has a quarter rest, a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 38 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 39 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 40 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 41 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 42 has a half note Eb, followed by a quarter note Gb, a half note Bb, and a quarter note D. Measure 43 has a quarter rest, a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 44 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 45 has a quarter rest, a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 46 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 47 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 48 has a quarter rest, a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 49 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 50 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 51 has a half note Eb, followed by a quarter note Gb, a half note Bb, and a quarter note D. Measure 52 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 53 has a quarter note Bb, an eighth note Ab, and an eighth note Gb. Measure 54 has a quarter note Bb, an eighth note Ab, and an eighth note Gb.

In the house, no - bod - y



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 number that was first recorded way back in 1917 by the Original Dixieland Jazz Band. It became a standard, with over 136 cover versions by 1942 . And if you happen to be a graduate of the Universities of Clemson, Missouri, Memphis, Auburn, Louisiana State, or Princeton, you'll recognize it as one of your college fight songs.

Here we go with our closing selection for the evening - our version of the "Tiger Rag."

Tiger Rag

Keyboard

Musical score for "Tiger Rag" (Keyboard arrangement). The score is written in treble clef, key of B-flat major (two flats), and common time (C). The piece consists of 40 measures, organized into 10 staves of 4 measures each. The notation includes various chords (Bb, F7, C7, F, Eb, Bb7) and melodic lines with eighth and sixteenth notes, rests, and repeat signs. The score begins with a repeat sign at measure 1. The key signature changes to B-flat major at measure 38.

Measures 1-4: Bb, F7, Bb

Measures 5-8: F7, 1. Bb, 2. Bb G7

Measures 9-12: C7, F7, C7, F

Measures 13-16: C7, F7, C7, F F7

Measures 17-20: Bb, F7, Bb

Measures 21-24: F7, Bb, Bb7

Measures 25-28: Eb

Measures 29-32: Bb7

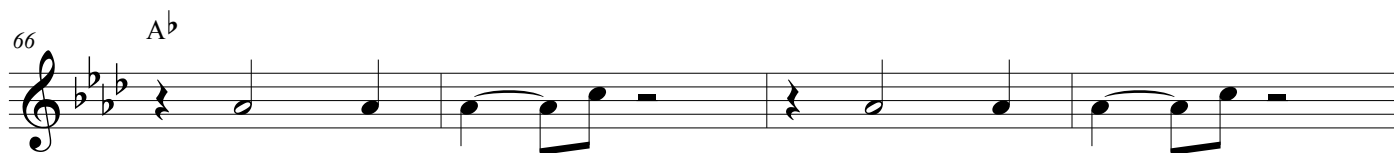
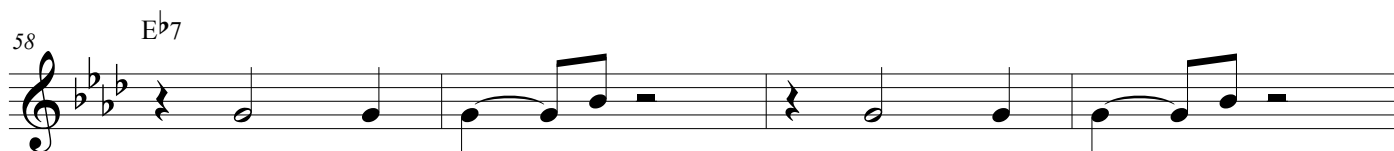
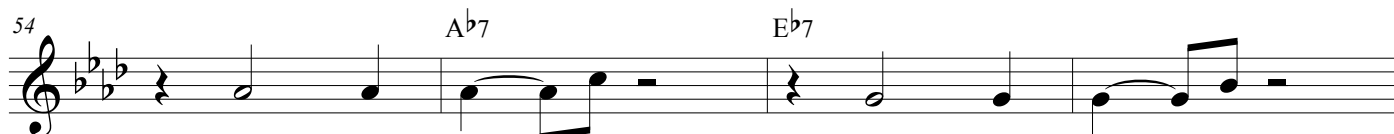
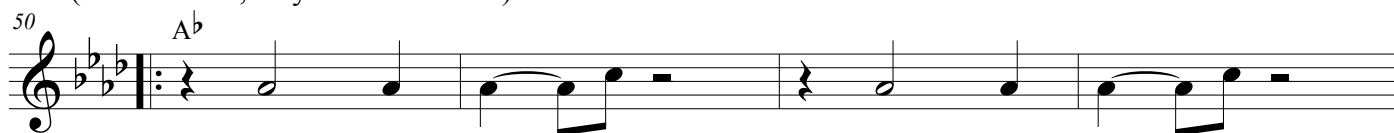
Measures 33-36: Eb

Measures 37-40: Bb7, Eb

2



(Sax 1st time, Keyboard 2nd time)



(Sax both times)

