



## Set W

Last revised: 2021.06.12

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W16-In The Still Of The Night(KVM).2014.08.17.pdf  
W17-In A Shanty In Old Shanty Town(KVD).2019.02.04.pdf

Vocal-1st & 3rd,  
Sax-2nd

# I'm Just Wild About Harry

Keyboard

(Sax) F G7 B $\flat$ 7 C7 /D /E $\flat$  /E

9 F Gm7 C7

14 Fmaj7

19 Gm7 B $\flat$ m6 F Aug F C7

25 F Gm7 C7

30 Dm Gm G7

35 Am D7 1, 2. Gm7 C7 F Gm7 C7

41 3. Gm7 B $\flat$ m7 Gm7 C7

47 A A7 Gm7 C7

53 F Gm Am Gm F C7 F

I'm just wild a - bout Har - ry, and Har - ry's wild  
a - bout me. The heav - 'nly bliss - es  
of his kiss - es fills me with ec - sta - sy. He's  
sweet just like choc - 'late can - dy or like the hon -  
ey from a bee. Oh, I'm just wild a - bout  
Har - ry, and he's just wild a - bout me.  
he's just wild a - bout, can - not do with - out, he's just wild a - bout  
me. Yes, Har - ry's wild a - bout  
me.

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

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

Our opening selection, "I'm Just Wild About Harry" was written way back in 1921 for the show "Shuffle Along." Then, in 1948, it became the campaign song for which president? You're right - Harry Truman.

We'll switch gears for our next selection. It's a waltz that was written even earlier, back in 1903, but the lyrics weren't added until 1954. Billy Vaughn had the recording that reached #2 on the charts that year. Here's our version of "Melody Of Love."

# Melody Of Love

# F

(Sax)

Keyboard

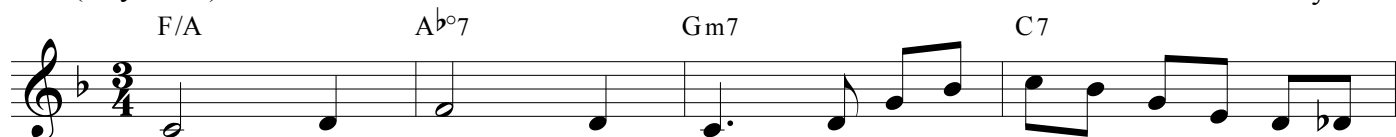
C/E E $\flat$ 7 Dm7 G7  
 5 C Cmaj7 Dm/A A7 D7  
 Hold me in your arms, dear, dream with me.  
 13 G G $\circ$ 7 G7 C C $\sharp$ 7 Dm11 G7  
 Crad - led by your kiss - es ten - der - ly.  
 21 C Cmaj7 Dm/A A7 D7  
 While a choir of ang - els from a - bove  
 29 G G7 G6 G7 C F C (Sax)  
 sing our mel - o - dy of love  
 37 F Fmaj7 Gm/D D7 G7  
 45 C C $\circ$ 7 C7 F F $\sharp$ 7 G7  
 53 C Cmaj7 Dm/A A7 D7  
 While a choir of ang - els from a - bove  
 61 G Gmaj7 G7 G6 G7 C (Sax) F C  
 sing our mel - o - dy of love

# Melody Of Love

# M

(Keyboard)

Keyboard



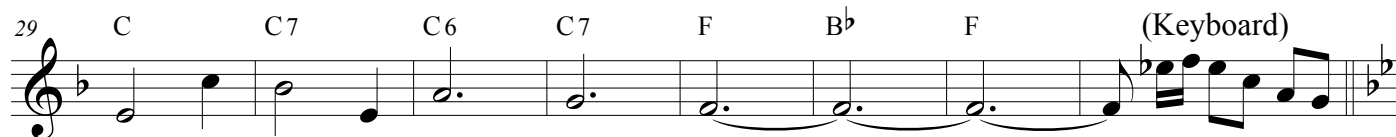
Hold me in your arms, dear, dream with me.



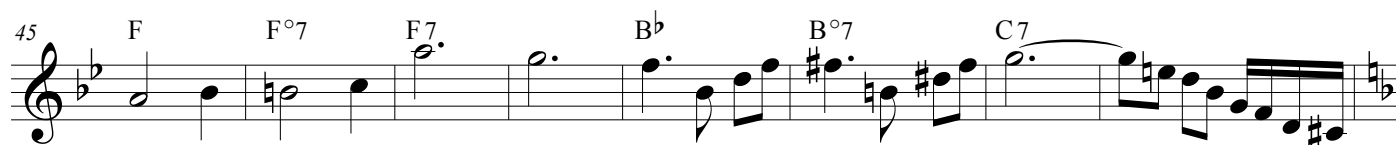
Crad - led by your kiss - es ten - der - ly.



While a choir of ang - els from a - bove



sing our mel - o - dy of love



While a choir of ang - els from a - bove



sing our mel - o - dy of love

Thank you.

We'll pick up the tempo with our next selection, written way back in 1914. The hit record of the song was recorded by Debbie Reynolds - remember Debbie - in 1951. This is a story of two members of the ape family, a monkey and a chimp, who get married by a baboon and go on a honeymoon. Anyone got a guess as to the title of this song? Right - "Aba Daba Honeymoon."

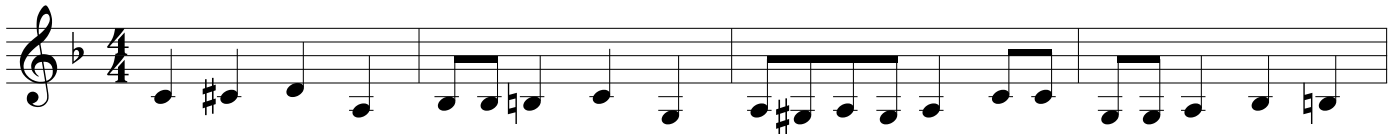
# Aba Daba Honeymoon

# F

(Sax)

Keyboard

F Dm7 Gm C7 F Dm7 Gm7 C7



"Ab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," said the chimp-ie to the monk.



"Bab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," said the mon-key to the chimp.



All night long they'd chat-ter a - way, all day long they were hap-py and gay,



swing-ing and sing - ing in a hon - key, ton - key way.



"Ab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," means "Monk, I love but you."



"Bab-a, dab-a, dab," in mon-key talk, means "Chimp, I love you, too." Then the One\_\_\_



big bab-boon, one night in June, He mar-ried them, and ver-y soon they night they were made man and wife, and now they cry, "This is the life," Since

33 G7 c7 1. F C7

went up - on their ab - a, dab - a, hon - ey - moon.  
 they came from their ab - a, dab - a, hon - ey

37 2. F Gm/B $\flat$  E7/B

moon. well, ev - 'ry mon - key needs a gen - tle wife to

41 F/C F G7

peel his ba - na - nas with a pock - et knife. and have a ball at spend - ing all his

44 C7 (Sax) G7 C7

ab - a, dab - a, mon - ey,

47 G7 C7 (Sax) G7

Ev - ry - bod - y's got to have an ab - a, dab - a, hon ey.

50 C7 G7 C7

Oh, let's go soon on an ab - a, dab - a, hon ey,

53 F B $\flat$  F

moon, a hon - ey - moon!

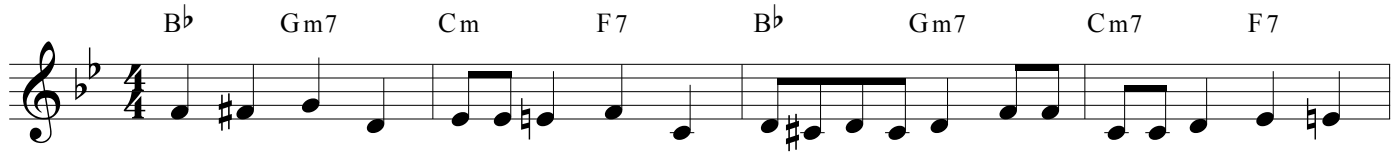


# Aba Daba Honeymoon

# M

(Keyboard)

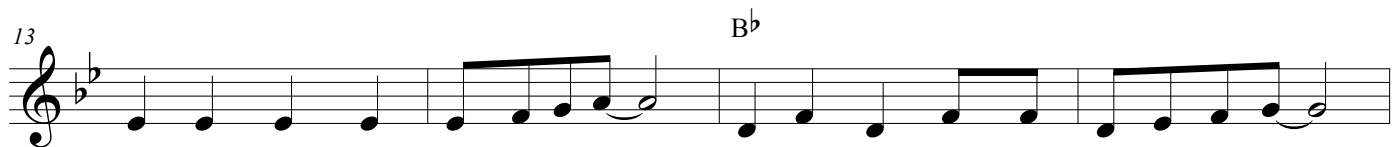
Keyboard



"Ab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," said the chimp-ie to the monk.



"Bab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," said the mon-key to the chimp.



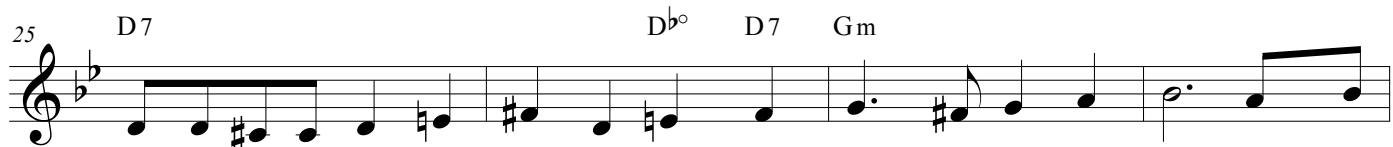
All night long they'd chat-ter a - way, all day long they were hap-py and gay,



swing-ing and sing - ing in a hon ton - key way.



"Ab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," means "Monk, I love but you."



"Bab-a, dab-a, dab," in mon-key talk, means "Chimp, I love you, too." Then the One\_\_\_



big bab-boon, one night in June, He mar-ried them, and ver - y soon they night they were made man and wife, and now they cry, "This is the life," Since

33 C7 f7 1. B $\flat$  F7

went up - on their ab - a, dab - a, hon - ey - moon.  
 they came from their ab - a, dab - a, hon - ey

37 2. B $\flat$  Cm/E $\flat$  A7/E

moon. well, ev - 'ry mon - key needs a gen - tle wife to

41 B $\flat$ /F B $\flat$  C7

peel his ba-na-nas with a pock-et knife. and have a ball at spend-ing all his

44 F7 C7 F7

ab - a, dab - a, mon - ey, (Keyboard)

47 C7 F7 C7

Ev - 'ry - bod - y's got to have an ab - a, dab - a, hon ey. (Keyboard)

50 F7 C7 F7

Oh, let's go soon on an ab - a, dab - a, hon ey,

53 B $\flat$  E $\flat$  B $\flat$

moon, a hon - ey-moon!

Thank you.

In 1957, Jimmy Duncan composed a song that spent 4 weeks in the #1 position on the country music chart. Bobby Vinton and Frankie Avalon recorded the song in 1963.

Here we go with our version of "You Are My Special Angel."

12/8 feel throughout

# You Are My Special Angel

F

Keyboard

(Sax) F  $\text{—} \text{3—} \text{Dm7} \text{—} \text{3—}$  3 Gm7  $\text{—} \text{3—} \text{C7} \text{—} \text{3—}$  F  $\text{—} \text{3—} \text{Dm7} \text{—} \text{3—}$  3 Gm7  $\text{—} \text{3—} \text{C7} \text{—} \text{3—}$

5 F Dm Am Gm7/B $\flat$  C7 F F $\sharp$ 7

You are my spec - ial an - gel sent from up a - bove.

9 Gm C6 F /E Dm G7 C7

The Lord smiled down on me and sent an an-gel to love.

13 F Dm Am Gm7/B $\flat$  C7 F F $\sharp$ 7

You are my spec - ial an - gel, right from par - a - dise.

17 Gm C6 F /E Dm Gm7 G $^\circ$  F

I know that you're an an-gel, hea-ven is in your eyes. A

21 Gm7 3 C7  $\text{—} \text{3—}$  Am7 F maj7 Gm7 3 C7  $\text{—} \text{3—}$

smile from your lips brings the sum-mer sun-shine, the tears from your eyes bring the

24 Am7 F6 Am  $\text{—} \text{3—}$  G $\sharp$ 7 N.C.  $\text{—} \text{3—}$  3 Am  $\text{—} \text{3—}$  G $\sharp$ 7 N.C.  $\text{—} \text{3—}$  3 G7  $\text{—} \text{3—}$  Gm7 C7

rain. I feel your touch, your warm em-brace, and I'm in hea-ven a-gain.

29 F Dm Am Gm7/B $\flat$  C7 F F $\sharp$ 7

You are my spec - ial an - gel through e - ter - ni - ty.

33 Gm F /E Dm Gm7 C7 3 F C7

I'll have my spec - ial an-gel here to watch o - ver me.

2 (Sax)  
37 F Dm Am Gm7/B $\flat$  C7 F F $\sharp$ 7 Gm C6 F /E Dm

43 G7 C7 F Dm Am Gm7/B $\flat$  C7

48 F F $\sharp$ 7 Gm C6 F /E Dm Gm7 G $^\circ$  F

53 Gm7 C7 Am7 Fmaj7 A

55 Gm7 C7 Am7 F6 Am G $\sharp$ 7 N.C.

58 Am G $\sharp$ 7 N.C. G7 Gm7 E $\flat$  D

61 G Em Bm Am7/C D7 G G $\sharp$ 7

65 Am G /F $\sharp$  Em Am7 D7 B B $^\circ$ 7

69 Am D7 G (Sax) C Cm

73 G G6

smile from your lips brings the sum - mer sun-shine, the  
tears from your eyes bring the rain. I feel your touch, your  
warm em-brace, and I'm in hea - ven a - gain.  
You are my spec - ial an - gel through e - ter - ni - ty.  
I'll have my spec - ial an-gel here to watch o - ver me  
here to watch o - ver me.

12/8 feel throughout

## You Are My Special Angel

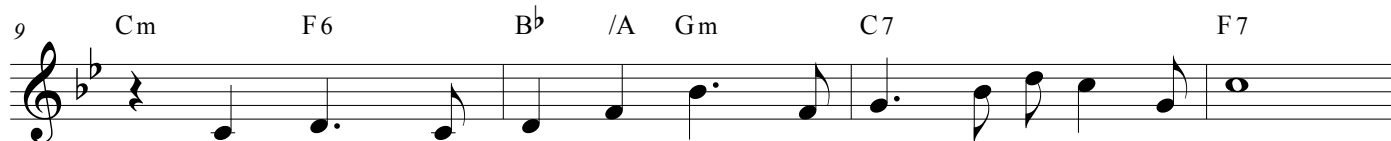
M

Keyboard

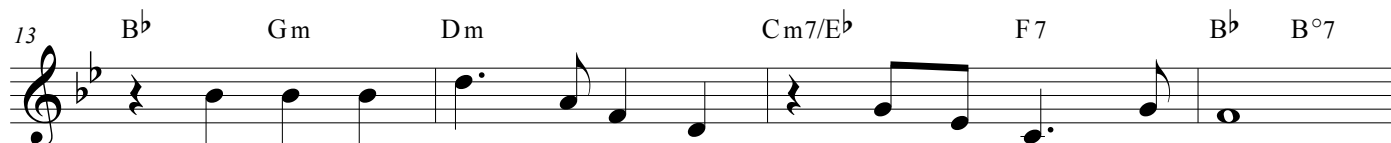
(Keyboard)



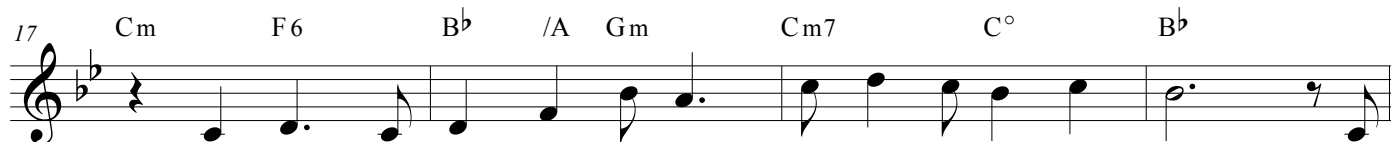
You are my spec - ial an - gel sent from up a - bove.



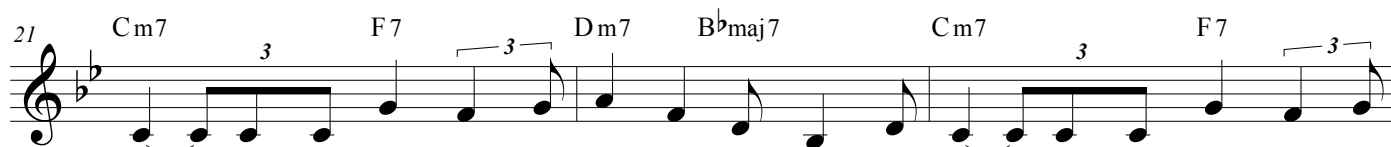
The Lord smiled down on me and sent an an-gel to love.



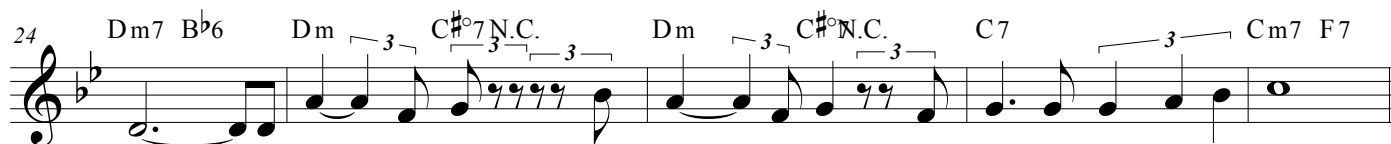
You are my spec - ial an - gel, right from par - a - dise.



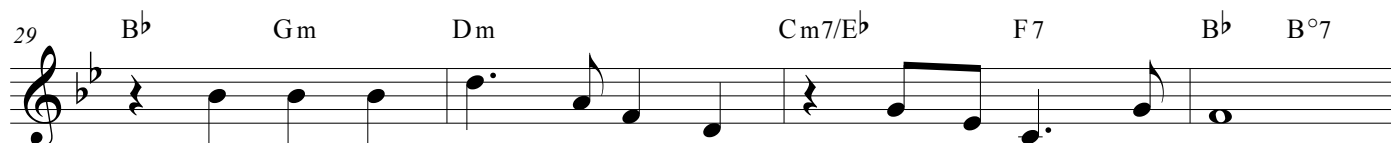
I know that you're an an-gel, hea-ven is in your eyes. A



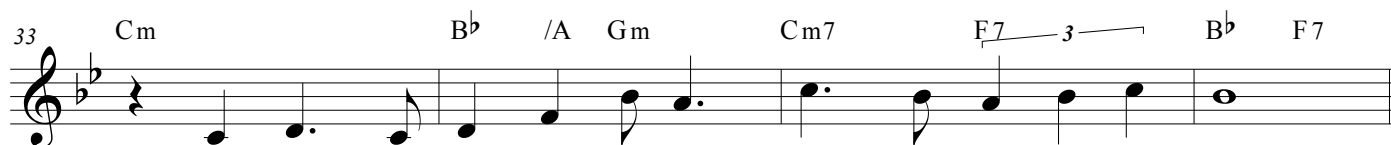
smile from your lips brings the sum-mer sun-shine, the tears from your eyes bring the



rain. I feel your touch, your warm em-brace and I'm in hea-ven a-gain.



You are my spec - ial an - gel through e - ter - ni - ty.



I'll have my spec - ial an-gel here to watch o - ver me.

(Keyboard)

2/37

B $\flat$  Gm Dm Cm7/E $\flat$  F7 B $\flat$  B $\circ$ 7 Cm F6 B $\flat$  /A Gm

43

C7 F7 B $\flat$  Gm Dm Cm7/E $\flat$  F7

48

B $\flat$  B $\circ$ 7 Cm F6 B $\flat$  /A Gm Cm7 C $\circ$  B $\flat$

53

Cm7 F7 Dm7 B $\flat$ maj7 A

55

Cm7 F7 Dm7 B $\flat$ 6 Dm C $\sharp$ 7 N.C.

58

Dm C $\sharp$ 7 N.C. C7 Cm7 A $\flat$  G

61

C Am Em Dm7/F G7 C C $\sharp$ 7

65

Dm C /B Am Dm7 G7 E E $\circ$ 7

69

Dm G7 C (Keyboard) F Fm

73

C C6

smile from your lips brings the sum - mer sun-shine, the

tears from your eyes bring the rain. I feel your touch, your

warm em-brace, and I'm in hea - ven a - gain.

You are my spec - ial an - gel through e - ter - ni - ty.

I'll have my spec - ial an-gel here to watch o - ver me

here to watch o - ver me.

Thank you.

We'll go to the year 1953 for a song originally recorded by Georgia Gibbs, peaking at #5 on the charts that year. It's a country song that describes the rather sad condition that people in love sometimes find themselves in.

\_\_\_\_\_ and I will join forces to tell you about sad situation with this song titled "Seven Lonely Days."



Musical score for "Seven Lonely Days" by The Beatles. The score is in 4/4 time, key of E-flat major (three flats). It features a piano introduction, a vocal melody with lyrics, and a coda. The lyrics are: "Seven lonely days make one lonely week. Seven lonely days make one filled with my tears. Seven lonely nights make one filled with my fears. Ever since the time you told me we were through. Guess it nev - er pays to make your lov - er blue. To Coda Sev-en lone-ly days, I cried and cried for you. (M) Oh, my dar-ling, you're cry - ing, "Boo, hoo, hoo, hoo." There's no use in de - ny - ing I cried for you. It was your fav - or-ite pas - time mak-ing me blue. Last week was the last time I cried for you." The score includes chord symbols (Eb, Ab, Gm, Bb7, Eb7, Ab, Eb, Bb7, F7) and a "D.S. al Coda" instruction.

**Coda**

37 Eb Eb7 Ab Eb

(F) Sev-en lone - ly days make one lone - ly week.

(M) cry - ing, "Boo, hoo, hoo, hoo." There's no use in de -

41 Bb7 Eb Ab Eb

Sev-en lone - ly nights make one lone - ly me.

ny - ing I cried for you. It was your fav - or - ite

45 Eb7 Ab Eb

Ev - er since the time you told me we were through.

pas - time mak - ing me blue. Last week was the

49 Bb7 Eb Ab Eb B7

Sev-en lone - ly days, I cried and cried for you.

last time I cried for you.

53 E E7 A E  
 (F) Sev-en han - kies blue I filled with my tears.

57 B7 E A  
 Sev en let - ters, too, — I filled with my

60 E E7  
 fears. Guess it nev - er pays to  
 (M) It was your fav - or-ite pas - time mak-ing me

63 A E B7  
 make your lov - er blue. Sev-en lone - ly days, I  
 blue. Last week was the last time I cried for

67 E A E B7 E A E B7  
 cried and cried for you. I cried and cried for you. I  
 you. — I cried and cried for you. I

71 E E A B7 E A E A E  
 cried, yes I cried for you. —  
 cried, yes I cried for you. —

Thank you very much.

Our next selection was written in 1955 and became a hit recording for the Four Lads. Remember those guys? Their recording peaked near the top of the charts in 1956.

The song uses a common idiom of the era to describe a person's relationship with his or her true love.

Here's our version of "No, Not Much."

# No, Not Much

# F

Keyboard

(Sax) B $\flat$  Dm7 E $\flat$  Cm7 F F $\sharp$ aug

5 B $\flat$  E $\flat$ 7 B $\flat$ /D B $\circ$ 7 Cm7 F7 Cm7 F7

I don't want my arms a - round you, no, not much.

9 B $\flat$  E $\flat$ 7 B $\flat$ /D B $\circ$ 7 Cm7 F7 Cm7 F7

I don't bless the day I found you, no, not much.

13 B $\flat$ 7 E $\flat$ 7 E $\flat$

I don't need you like the stars don't need the sky.

17 C7 Gm7 C7 Cm7 F7

I won't love you long - er than the day I die.

21 B $\flat$  E $\flat$ 7 B $\flat$ /D B $\circ$ 7 Cm7 F7 Cm7 F7

You don't please me when you squeeze me, no, not much. My

25 Fm6 Fm7 Fm6 F $\circ$ 7 Cm7

head's the light - est from your ver - y slight - est touch.

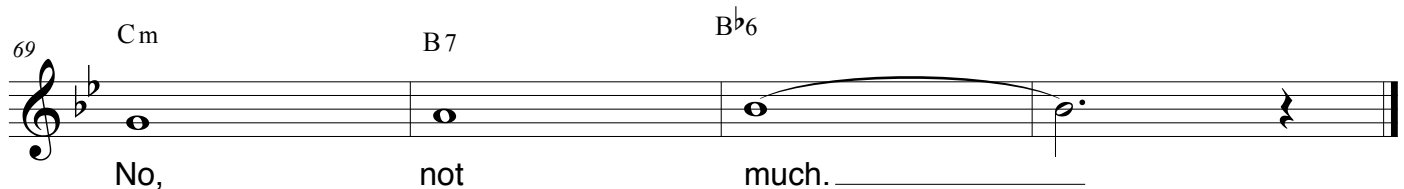
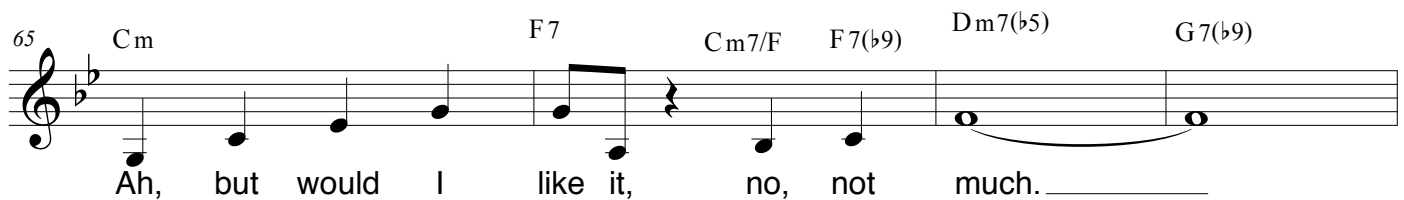
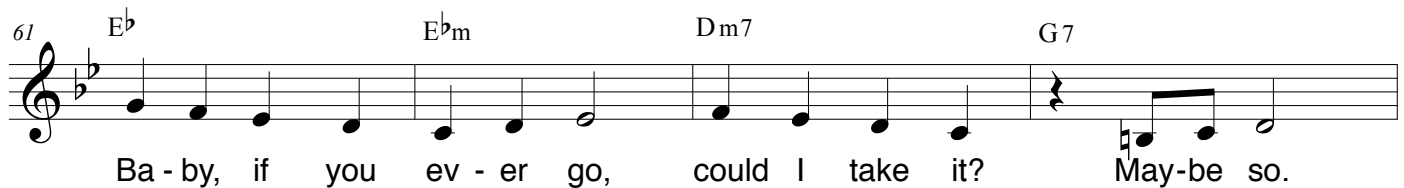
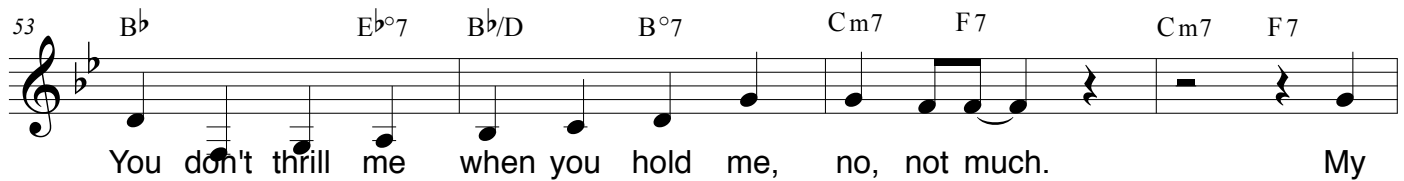
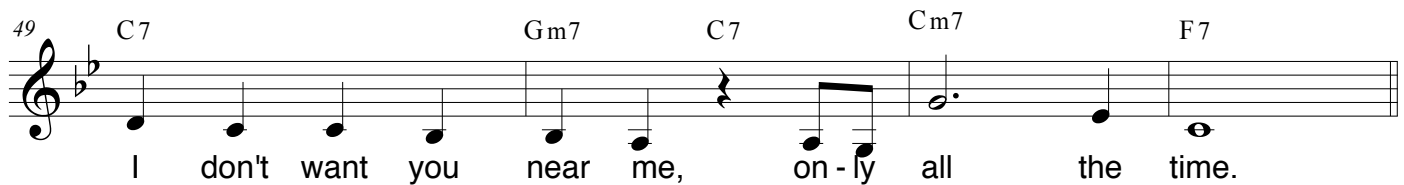
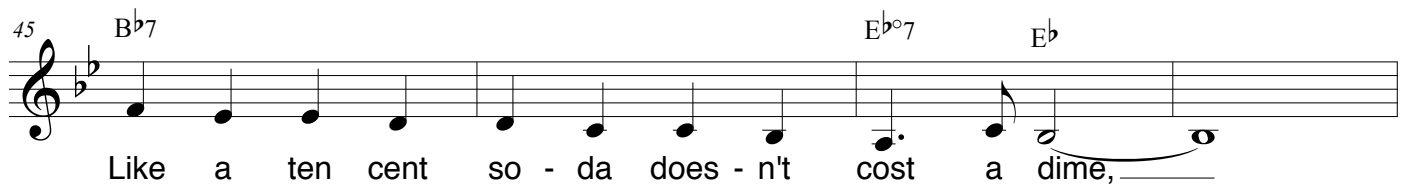
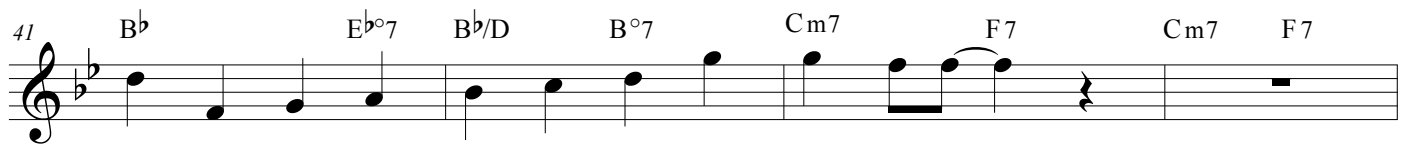
29 E $\flat$  E $\flat$ m Dm7(b5) G7

Ba - by, if you ev - er go, could I take it? May-be so.

33 Cm F7 Cm7/F F7(b9) B $\flat$

Ah, but would I like it, no, not much.

(Sax)

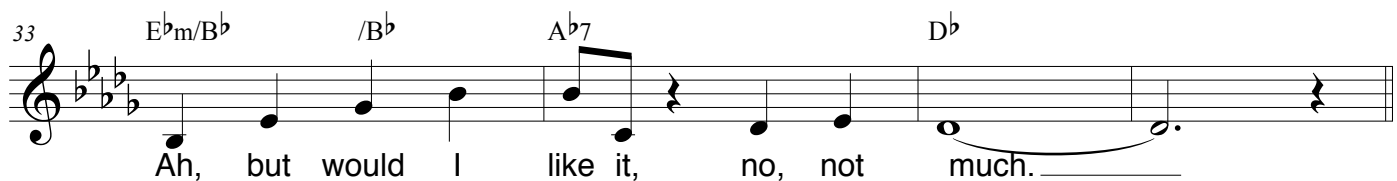
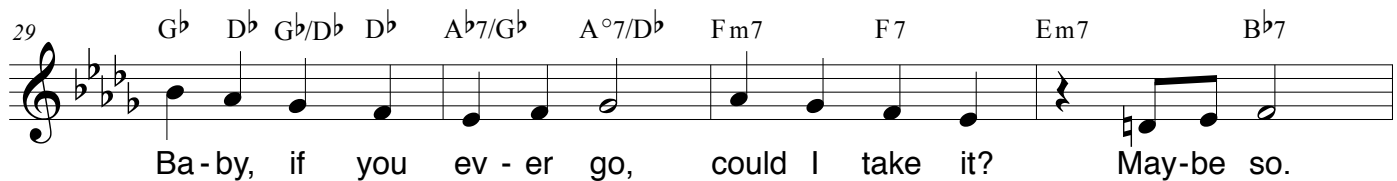
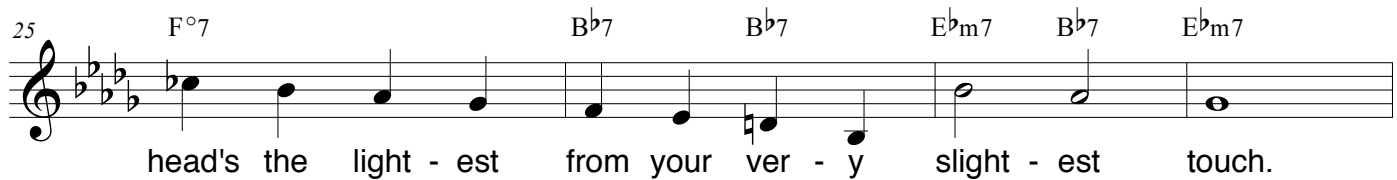
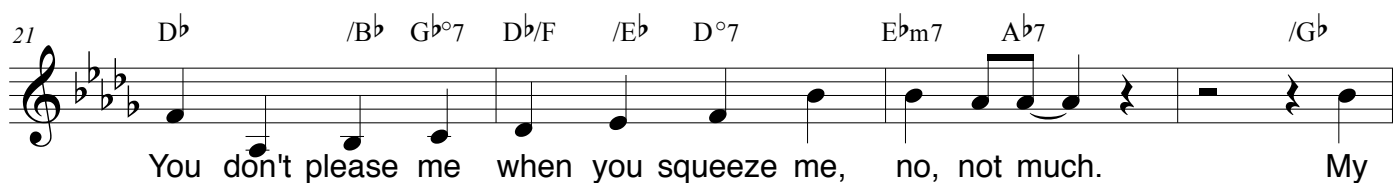
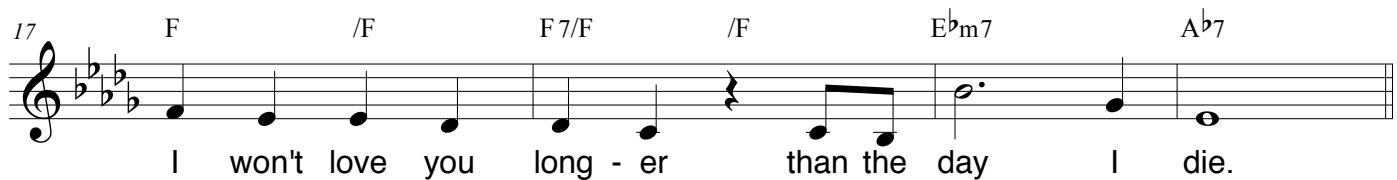
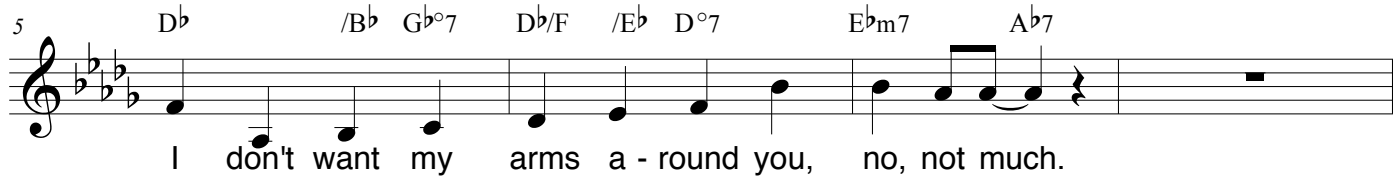


# No, Not Much

# M

Keyboard

(Keyboard)



2

(Keyboard)

37  $D^b$   $/B^b G^b\circ 7$   $D^b/F$   $/E^b D^{\circ} 7$   $E^b m 7$   $A^b 7$

41  $D^b$   $/B^b G^b\circ 7$   $D^b/F$   $/E^b D^{\circ} 7$   $E^b m 7$   $A^b 7$

45  $D^b$   $/D^b$   $D^b 7/D^b$   $/D^b$   $A^{\circ}$   $G^b$

Like a ten cent so - da does - n't cost a dime, \_\_\_\_\_

49  $F$   $/F$   $F 7$   $F$   $E^b m 7$   $A^b 7$

I don't want you near me, on - ly all the time.

53  $D^b$   $/B^b G^b\circ 7$   $D^b/F$   $/E^b D^{\circ} 7$   $E^b m 7$   $A^b 7$   $/G^b$

You don't thrill me when you hold me, no, not much. My

57  $F^{\circ} 7$   $B^b 7$   $B^b 7$   $E^b m 7$   $B^b 7$   $E^b m 7$

brain get's haz - y from your cool and craz - y touch.

61  $G^b$   $D^b$   $G^b/D^b$   $D^b$   $A^b 7/G^b$   $A^{\circ} 7/D^b$   $F m 7$   $F 7$   $E m 7$   $B^b 7$

Ba - by, if you ev - er go, could I take it? May-be so.

65  $E^b m/B^b$   $/B^b$   $A^b 7$   $/A$   $/G^b$   $F m 7$   $/E^b$   $B^b 7/D$   $/B^b$

Ah, but would I like it, no, not much. \_\_\_\_\_

69  $E^b m$   $D 7$   $D^b 6$

No, not much. \_\_\_\_\_



Thank you. How are we doing? Are you enjoying your trip down Memory Lane?

We'll really switch gears for our next selection. It's a type of music near and dear to my heart. By now, many of you know that I come from a Czech background. So, what kind of music do you think is my favorite type of music. You got it - a polka.

This next song was written in 1941 and it's been recorded by such artists as Perry Como, Gene Autry, Bing Crosby, Ray Charles, and a whole host of others.

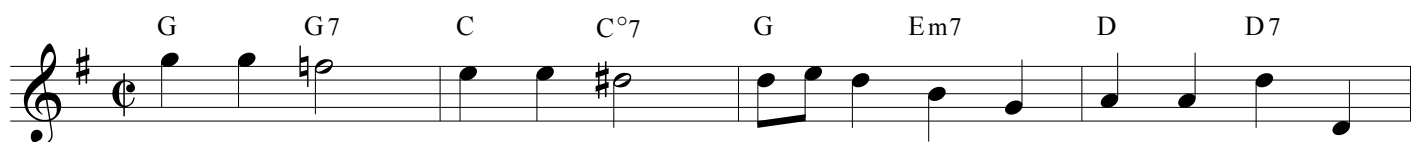
Here we go with our version of this American polka celebrating the attributes of a great state down south. We're going on a trip "Deep In The Heart Of Texas."

## VOCAL DUET

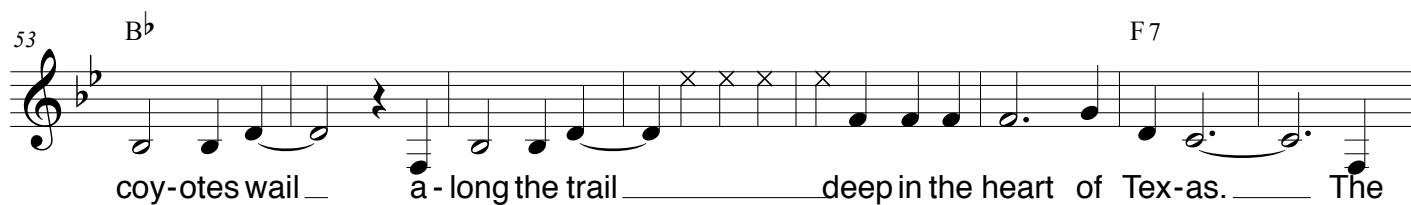
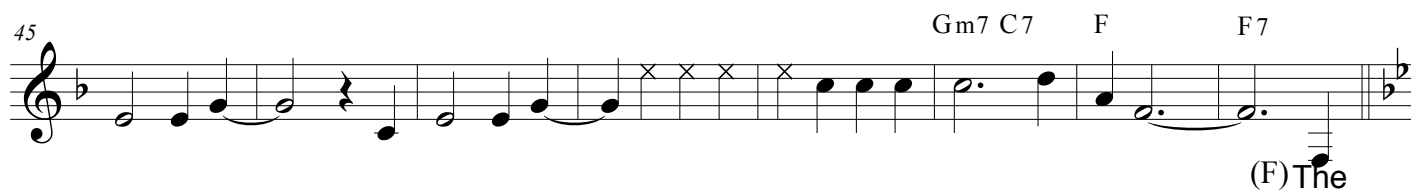
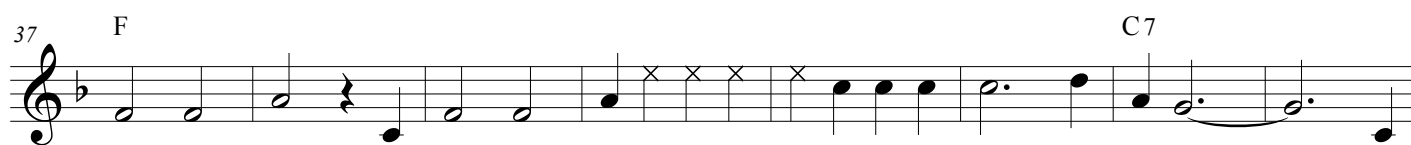
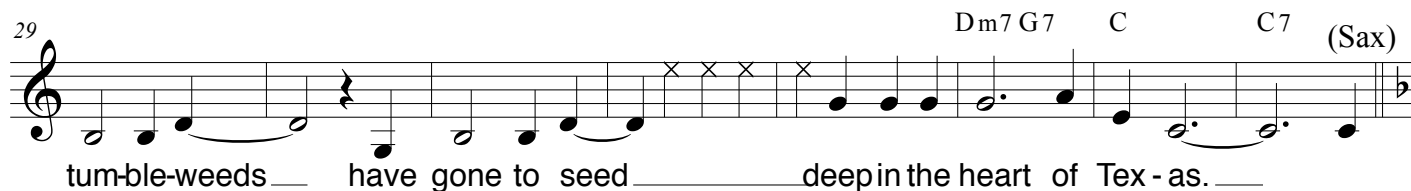
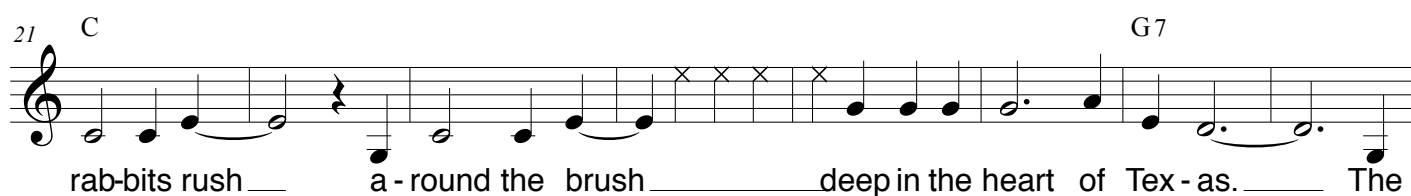
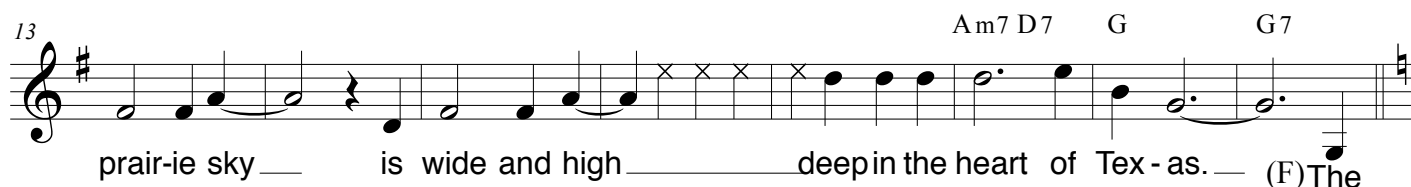
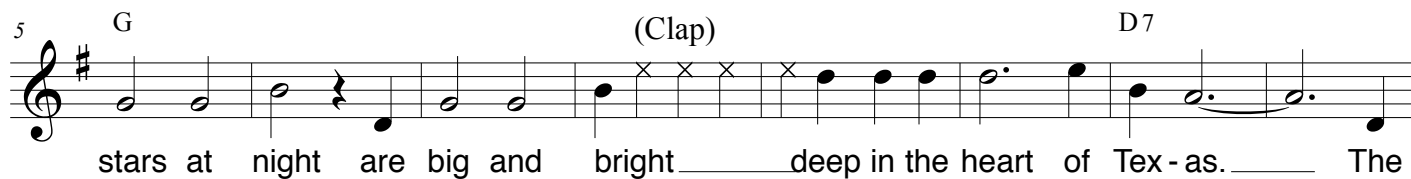
## Deep In The Heart Of Texas Polka

(Keyboard)

Keyboard



(M) The



2

61 Cm7 F7 B $\flat$  B $\flat$ 7

cow-boys cry \_\_\_ ki - yip-pee-yi \_\_\_\_\_ deep in the heart of Tex - as. \_\_\_ (Keyboard)

69 E $\flat$  B $\flat$ 7

77 Fm7 B $\flat$ 7 E $\flat$  C7

(M) The

85 F C7

sage in bloom \_\_\_ is like per-fume \_\_\_\_\_ deep in the heart of Tex-as. \_\_\_ Re-

93 Gm7 C7 F F7

minds me of \_\_\_ the one I love. \_\_\_\_\_ deep in the heart of Tex-as. \_\_\_ (F) The

101 B $\flat$  F7

cac tus plants \_\_\_ are hard on pants \_\_\_\_\_ deep in the heart of Tex-as. \_\_\_ That's

109 Cm7 F7 B $\flat$

why, per-haps, \_\_\_ cow-boys wear chaps \_\_\_\_\_ deep in the heart of Tex-as. \_\_\_

117 F7 B $\flat$  E $\flat$  F7 B $\flat$

(Both) Deep in the heart of Tex - as. \_\_\_\_\_

Thank you very much.

We'll slow things down a bit with our next selection written back in 1953. The biggest hit version of the song was by the DeCastro Sisters, but Frank Sinatra recorded a version in 1984.

Here we go with our version of this love song called "Teach Me Tonight."



29 F maj7 B $\flat$ 7 Am7 D7sus 4-3 Gm7 C7 Am7(b5) D7

clear, my love. Should the teach-er stand so near, my love? Grad-u-a-tion's al-most

33 Gm7 C7 F F $\circ$ 7 Fmaj7 (Sax) Am A $\flat$ m

here, my love. Teach me to - night.

37 Gm7 C7 Fmaj7 F $\sharp$  $\circ$ 7 Gm7 C7 F6 Bm7(b5) E7(b9)

One thing is-n't ver-y

42 Am Am7 Dm7 G7 Em (Keyboard) E $\circ$ 7 A7 D7 D7(#5)

One thing is-n't ver-y

47 Gmaj7 C7 Bm7 E7sus 4-3

clear, my love. Should the teach - er stand so

49 Am7 D7 Bm7(b5) E7 Am7

near, my love? Grad - u - a - tion's al - most here, my love.

52 Am7 D9 G (Sax) Am9 A $\flat$ maj7 G6

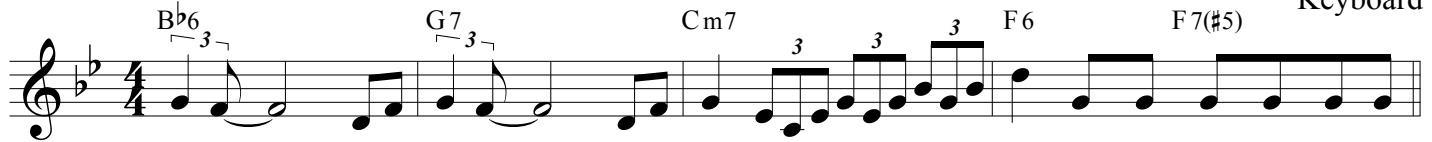
Teach me, please teach me to - night.

# Teach Me Tonight

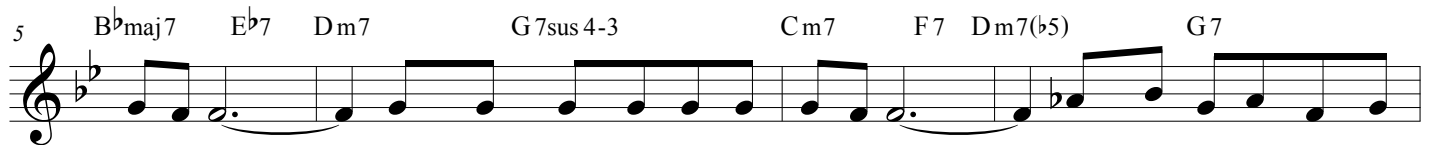
# M

Keyboard

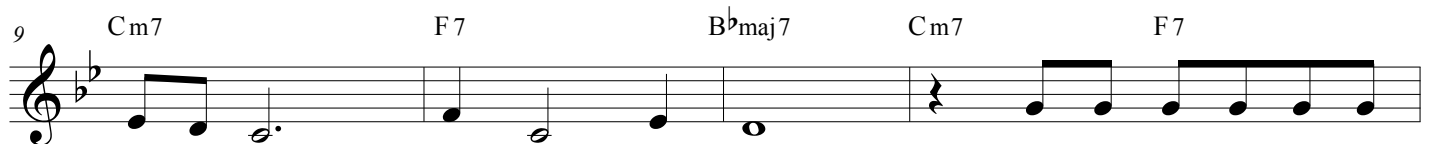
(Keyboard)



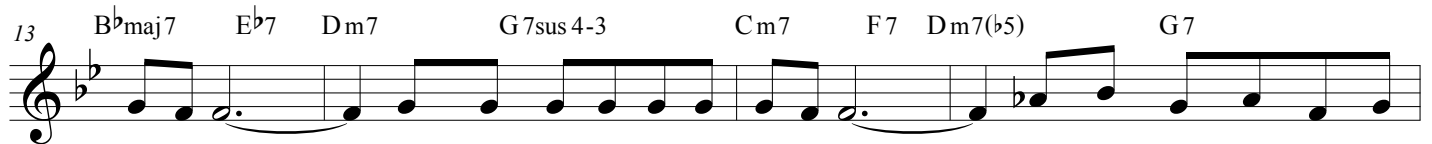
Did you say I've got a



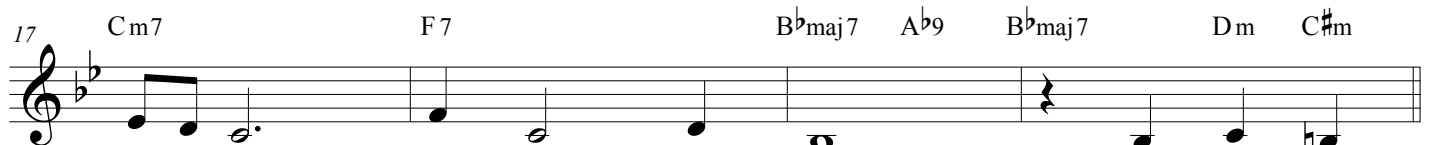
lot to learn? \_\_\_\_ Well, don't think I'm try-ing not to learn. \_\_\_\_ Since this is the per-fect



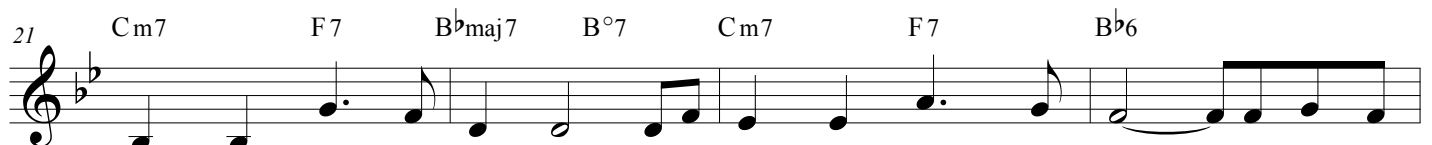
spot to learn, teach me to - night. Start-ing with the A. B.



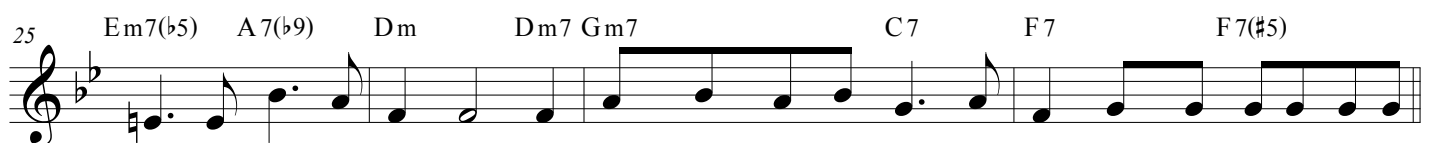
C. of it, \_\_\_\_\_ right down to the X. Y. Z. of it, \_\_\_\_\_ help me solve the mys-ter-



y of it. Teach me to - night. The sky's a



black-board high a - bove you. If a shoot-ting star should climb, \_ I'll use that



star to write "I love you," a thous-and times a-cross the sky. One thing is-n't ver-y

29  $B^b\text{maj}7$   $E^b7$   $Dm7$   $G7\text{sus}4-3$   $Cm7$   $F7$   $Dm7(b5)$   $G7$

clear, my love. — Should the teach-er stand so near, my love? — Grad-u-a-tion's al-most

33  $Cm7$   $F7$   $B^b$   $B^b\circ7B^b\text{maj}7$   $Dm$   $C\sharp m$  (Keyboard)

here, my love. Teach me to - night.

37  $Cm7$   $F7$   $B^b\text{maj}7$   $B^\circ7$   $Cm7$   $F7$   $B^b6$   $Em7(b5)$   $A7(b9)$

42  $Dm$   $Dm7$   $Gm7$   $C7$   $Am$   $A^\circ7$   $D7$   $G7$   $G7(\sharp5)$

One thing is-n't ver-y

47  $C\text{maj}7$   $F7$   $Em7$   $A7\text{sus}4-3$

clear, my love. — Should the teach - er stand so

49  $Dm7$   $G7$   $Em7(b5)$   $A7$   $Dm7$

near, my love? — Grad - u - a - tion's al - most here, my love.

52  $Dm7$   $G9$   $C$   $Dm9$   $D^b\text{maj}7$   $C6$  (Keyboard)

Teach me, please teach me to - night. —



Thank you. Thank you very much.

Now it's time to feature an artist from yesteryear. See if you can guess who I'm describing. She was born in 1917 and died in 1996. She was known as the "First Lady Of Song." (Pause) She was also known as the "Queen Of Jazz." (Pause). You got it - Ella Fitzgerald. Over the course of her 59 years of recordings, she won 13 Grammy awards, was awarded the National Medal of Arts by President Reagan, and awarded the Presidential Medal of Freedom by President George H. W. Bush.

We'll play three of Ella's most famous selections today. The first began as a children's nursery rhyme in the late 1800s, but Ella turned it into a song which became her first big hit in 1938. It was inducted into the Grammy Hall Of Fame in 1986.

Here's \_\_\_\_\_ to sing Ella's big hit - "A Tisket A Tasket."

(1st page, Vocal 1st time,  
Instrumental, 2nd time)

# A Tisket A Tasket

**F**  
Keyboard

4/4

A<sup>b</sup> /F D<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> /F D<sup>b</sup> E<sup>b</sup>7 A

5 A<sup>b</sup> C<sup>°</sup>

tis - ket a tas - ket, a green and yel - low bas-ket. I

9 B<sup>b</sup>m7 E<sup>b</sup>7 E m7 E<sup>b</sup>7 E m7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7

wrote a let - ter to my love and on the way I dropped it. I

13 A<sup>b</sup> C<sup>°</sup>

dropped it, I dropped it, yes, on the way I dropped it. A

17 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7

lit - tle boy, he picked it up and put it in his pock - et. He was

21 D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup> A<sup>b</sup>aug

truck-in' on down the av - e-nue \_\_\_ with - out a sin - gle thing to do. \_\_\_ He was

25 D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7

peck, peck, peck-in' \_\_\_ all a-round, when he spied it on the ground. He

29 A<sup>b</sup> C<sup>°</sup>

took it, he took it, my lit - tle yel - low bask - ket, and

33 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 1. A<sup>b</sup> E<sup>b</sup>7 (Sax) 2. A<sup>b</sup>

if he does-n't bring it back, I think that I shall die.

38  $A^b$  /F  $D^b$   $E^b7$   $B^b$  /G  $E^b$  F7  
 tis - ket a tas - ket, I lost my yel - low bas - ket, and

42  $B^b$   $D^\circ$   
 if that boy won't bring it back, I don't know what I'll do Oh

46  $Cm7$  F7  $F\#m7$  F7  $F\#m7$  F7  $B^b$  F7  
 dear, I won - der where my bas - ket can be Oh

50  $B^b$   $B^b\circ$   $B^b$   $D^\circ$   
 gee, I wish that lit - tle boy - I could see Oh

54  $B^b$   $B^b\circ$   $B^b$  F7  $B^b7$   
 why was I so care - less with that bas - ket of mine. That

58  $E^b$   $E^bm$   $B^b$   $B^b7$   
 it - ty bit - ty bas - ket was the joy of mine. A

62  $E^b$   $E^bm$   $B^b$  C7 F7  
 tis-ket a tas-ket I lost my yel-low bas - ket. Won't

66  $B^b$   $D^\circ$   
 someone help me find my bas-ket and make me hap-py a-gain. It's a lit-tle yel-low

70  $Cm7$  F7  $Cm7$  F7  $Cm7$  F7  $B^b$   $Cm7$  F7  
 bas - ket. A lit - tle yel - low bas - ket.

75  $B^b$   $Cm7$  F7  $B^b$   $B^b$

(1st page, Vocal 1st time,  
Instrumental, 2nd time)

# A Tisket A Tasket

**M**  
Keyboard



B $\flat$  /G E $\flat$  F7 B $\flat$  /G E $\flat$  F7  
 A

5 B $\flat$  D $^{\circ}$   
 tis - ket a tas - ket, a green and yel - low bas - ket. I

9 C m7 F7 F $\sharp$  m7 F7 F $\sharp$  m7 F7 B $\flat$  F7  
 wrote a let - ter to my love and on the way I dropped it. I

13 B $\flat$  D $^{\circ}$   
 dropped it, I dropped it, yes, on the way I dropped it. A

17 C m7 F7 C m7 F7 C m7 F7 B $\flat$  B $\flat$ 7  
 lit - tle boy, he picked it up and put it in his pock - et. He was

21 E $\flat$  E $\flat$  m B $\flat$  B $\flat$  aug  
 truck-in' on down the av - e-nue with-out a sin-gle thing to do. He was

25 E $\flat$  E $\flat$  m B $\flat$  C7 F7  
 peck, peck, peck-in' all a-round, when he spied it on the ground. He

29 B $\flat$  D $^{\circ}$   
 took it, he took it, my lit - tle yel - low bask - ket, and

33 C m7 F7 C m7 F7 C m7 F7 1. B $\flat$  F7 2. B $\flat$   
 if he does-n't bring it back, I think that I shall die. (Keyboard)

38  $B\flat$  /G  $E\flat$  F7 C /A F G7  
A

42 C  $E^\circ$   
tis - ket a tas - ket, I lost my yel - low bas - ket, and

46 Dm7 G7  $G\sharp m7$  G7  $G\sharp m7$  G7 C G7  
if that boy won't bring it back, I don't know what I'll do Oh

50 C  $C^\circ$  C  $E^\circ$   
dear, I won - der where my bas - ket can be Oh

54 C  $C^\circ$  C G7 C7  
gee, I wish that lit - tle boy - I could see Oh

58 F Fm C C7  
why was I so care - less with that bas - ket of mine. That

62 F Fm C D7 G7  
it - ty bit - ty bas - ket was the joy of mine. — A

66 C  $E^\circ$   
tis-ket a tas-ket I lost my yel-low bas - ket. Won't

70 Dm7 G7 Dm7 G7 Dm7 G7 C Dm7 G7  
some-one help me find my bas-ket and make me hap-py a-gain. It's a lit-tle yel-low

75 C Dm7 G7 C C  
bas - ket. A lit - tle yel - low bas - ket.

Thank you. Thank you very much.

Our next Ella Fitzgerald hit was one of her signature songs. It was written by George Shearing in 1952 as a tribute to the great saxophonist, Charlie "Bird" Parker who started a jazz club in New York City in 1949 called "Birdland." When Ella recorded this song in 1954, it became one of her greatest hits and actually set records in that year for time spent at the top of the charts.

Here we go with Ella's big hit - "Lullaby Of Birdland."

- low\_\_\_ if you should tell me fare - well\_\_\_ and good-bye.

23 C m A m7(b5) D7(b9) G7 C m A m7(b5)

Lul - la - by of bird-land, whis - per low, kiss me sweet,

26 F m7 Bb7 EbMaj7 C m7

and we'll go — fly - ing high in bird - land, high —

28 F m7 Bb7 To Coda  $\Theta$  EbMaj7 Bb7 Eb6 D.S. al Coda

— in the sky — up a - bove. — We're in love.

$\Theta$  Coda 31 EbMaj7 Bb7 EbMaj7 F m7

We're in love. We're fly - ing high, high in the

34 Bb7 Eb6 Eb6

sky be - cause we're in love. —

The musical score is written for a single melodic line in treble clef, with a key signature of two flats (Bb and Eb). The tempo and mood are indicated by the title 'Lullaby Of Birdland'. The score is divided into systems, with measures 23 through 34 shown. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score includes a 'To Coda' section and a 'Coda' section, both marked with a Coda symbol (a circle with a cross). The 'To Coda' section ends with a double bar line and a repeat sign, and the 'Coda' section begins with a Coda symbol and a measure rest. The score concludes with a final double bar line.



# Lullaby Of Birdland

# M

Keyboard

(Keyboard)

5

8

10

13

17

20

24

Chords: F m, /E, /E<sup>b</sup>, /D, D<sup>b</sup>13, C, F m6, G<sup>b</sup>6, F m, D m7(<sup>b</sup>5), G7(<sup>b</sup>9), C7, B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>Maj7, F m7, 1. A<sup>b</sup>Maj7, G m7(<sup>b</sup>5), C7, 2. A<sup>b</sup>Maj7, E<sup>b</sup>7, A<sup>b</sup>Maj7, F7, B<sup>b</sup>m7, B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>Maj7, C7.

Lul - la - by of bird - land, that's what I al - ways hear  
Have you ev - er heard two tur - tle doves bill and coo  
when you sigh. Nev - er in my wood - land could  
when they love? That's the kind of mag - ic mus -  
\_ there be words to re - veal in a phrase how I feel.  
- sic we make with our lips  
when we kiss. And there's a weep-y old wil - low,  
he real - ly knows how to cry. That's how I cry in my pil -  
- low if you should tell me fare - well and good-bye.

23 F m D m7(b5) G7(b9) C7 F m D m7(b5)

Lul - la - by of bird-land, whis - per low, kiss me sweet,

26 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>Maj7 F m7

and we'll go\_\_\_ fly - ing high in bird - land, high\_\_\_

28 B<sup>b</sup>m7 E<sup>b</sup>7 To Coda ⊕ A<sup>b</sup>Maj7 E<sup>b</sup>7 A<sup>b</sup>6 D.S. al Coda

\_\_\_ in the sky\_\_\_ up a - bove.\_\_\_\_\_ We're in love.

⊕ Coda

31 A<sup>b</sup>Maj7 E<sup>b</sup>7 A<sup>b</sup>Maj7 B<sup>b</sup>m7

We're in love. We're fly - ing high, high in the

34 E<sup>b</sup>7 A<sup>b</sup>6 A<sup>b</sup>6

sky be - cause we're in love.\_\_\_\_\_

Thank you.

Our final Ella Fitzgerald hit was written way back in 1924 by George and Ira Gershwin for a Broadway show of the same title. Ella's 1947 recording of the song was notable for her "scat" solo, a type of singing where she imitated the sound of an ad lib instrumentalist.

Here we go with Ella's big hit - "Lady Be Good."

# Lady Be Good

Keyboard

First system of the piano introduction, measures 1-4. Chords: F/C, C7, F/C, C9, F/C, C7, F/C, C7.

Second system of the piano introduction, measures 5-8. Chords: F/C, Dm/C, Bb/C, C7, Gm9/C, C7, N.C.

Third system, measures 9-12. Chords: F6, Bb7, F, F#. Lyrics: Oh, sweet and love - ly la - dy, be good, oh so I am so aw - fly mis - un - der - stood, so

Fourth system, measures 13-16. Chords: Gm7, C7, F, Dm7, Gm7, C7(b9), F, F7. Lyrics: la - dy be good to me. la - dy be good to me.

Fifth system, measures 19-24. Chords: Bb, B°7, F, Dm7, G7. Lyrics: Oh, please have some pi - ty. I'm all a - lone in this big

Sixth system, measures 25-30. Chords: Gm7, C7, F, Bb7, F, F#. Lyrics: ci - ty. I tell you, I'm just a lone - some babe in the wood, so

Seventh system, measures 31-34. Chords: Gm7, C7, F, Dm7, Gm7, C7(b9). Lyrics: la - dy, be good to me. **To Coda** **D.S. al Coda**

Eighth system, measures 35-38. Chords: F, /A, Bb, B°, Gm7/C, C7, F. Lyrics: me.

Thank you. How about that? Did you enjoy our tribute to the "First Lady Of Song?"

Our next selection is a song about a person who is frustrated by her/his loved one's indeciveness. It was written back in 1938, but the biggest hit version was recorded by the Ames Brothers in 1951 - remember those guys. Did you know that Ed Ames has a home here in Park City. He's now in his mid-eighties.

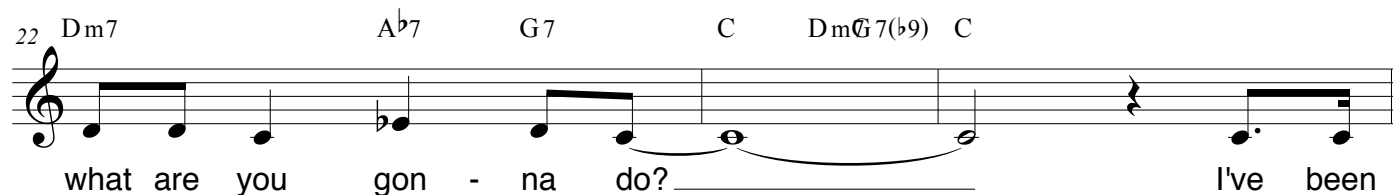
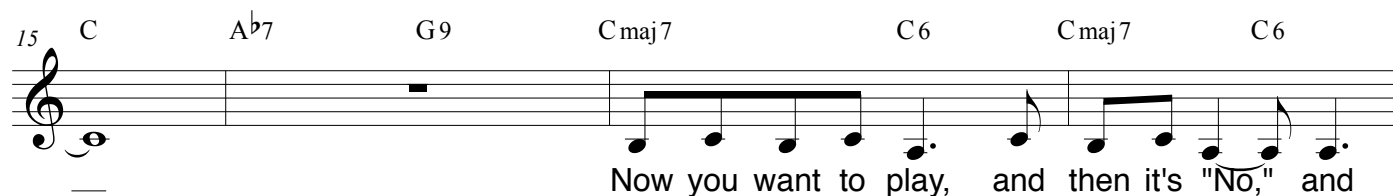
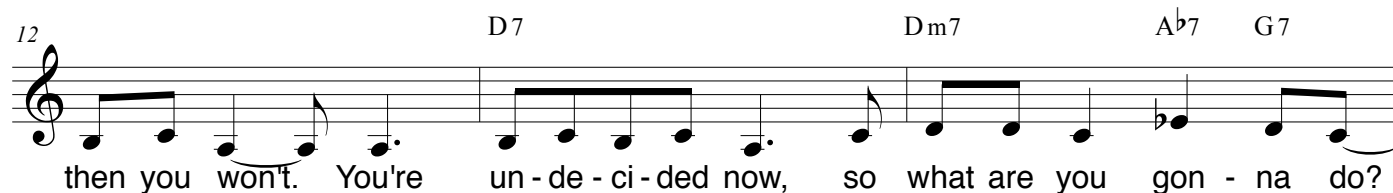
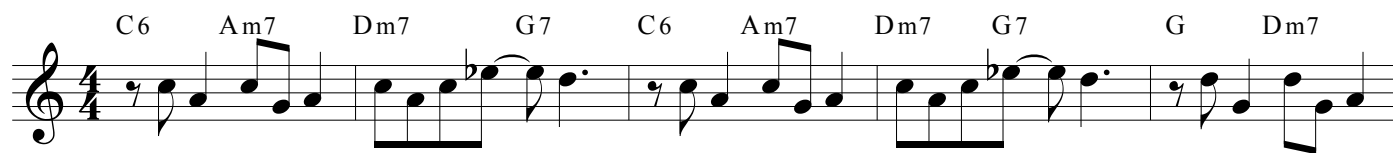
This song spent 20 weeks on the billboard charts in 1951. Here we go with our version of "Undecided."

## Undecided

F

Keyboard

(Sax)



2  
25 C7

sit - ting on a fence, and it does - n't make much sense, 'cause you

27 F

keep me in sus-pense and you know it. \_\_\_\_\_ Then you

29 D7

prom - ise to re-turn, when you don't I real - ly burn. Well, I

31 G7 G7(#5)

guess I'll nev - er learn, and I show it. \_\_\_\_\_

33 Cmaj7 C6 Cmaj7 C6 F9

If you've got a heart and if you're kind, then don't keep us a - part, make

36 D7 Dm7 Ab7 G7

up your mind. You're un - de - ci - ded now, so what are you gon - na do?

1. 39 C F Ab9 G9 G7(b9) 2. C F F7

Don't be un - de - ci - ded!

43 Dm7 C#maj7 C (Sax) Dm7 C#9 C C6

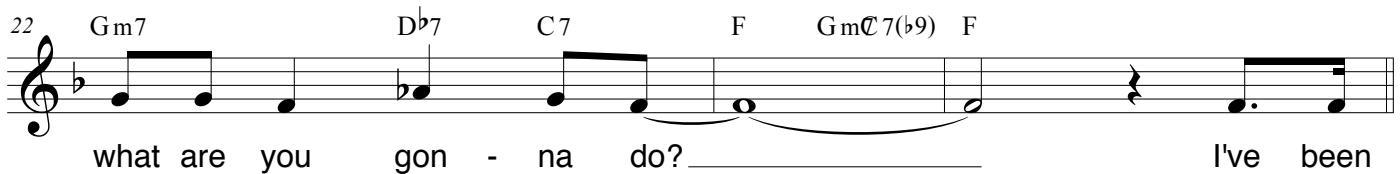
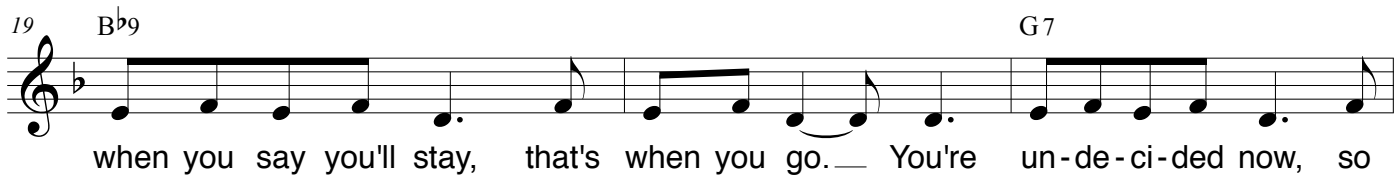
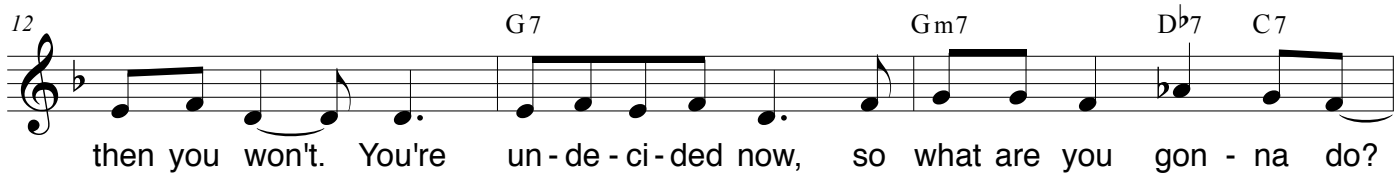
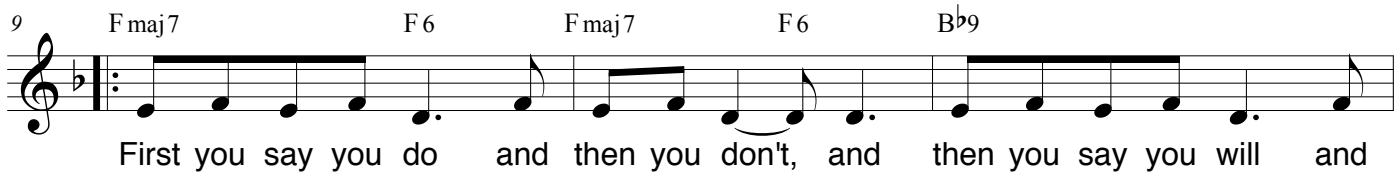
What are you gon - na do

## Undecided

M

Keyboard

(Keyboard)





2  
25 F7

sit - ting on a fence, and it does - n't make much sense, 'cause you

27 Bb

keep me in sus-pense and you know it. Then you

29 G7

prom - ise to re-turn, when you don't I real - ly burn. Well, I

31 C7 C7(#5)

guess I'll nev - er learn, and I show it.

33 F maj7 F6 F maj7 F6 Bb9

If you've got a heart and if you're kind, then don't keep us a-part, make

36 G7 Gm7 Db7 C7

up your mind. You're un-de-ci-ded now, so what are you gon - na do?

39 1. F Bb Db9 C9 C7(b9) 2. F Bb Bb7

Don't be un - de - ci - ded!

43 Gm7 F#maj7 F (Keyboard) Gm7 F#9 F F6

What are you gon - na do

Thank you. What a fun song?

Now, we'll switch gears and play a song written back in 1952 which became a big hit for Nat King Cole. His recording lasted 22 weeks on the Billboard chart, peaking at #8.

Here's \_\_\_\_\_ to sing "Somewhere Along The Way."

# Somewhere Along The Way

**F**

Keyboard

*A $\flat$ /C* (Sax) *C aug7* *D $\flat$ 6* *E $\flat$ 13* *E $\flat$  aug7*

3 *A $\flat$ /C* *A $\flat$ /B* *E $\flat$ 7/B $\flat$*  *E $\flat$ 9/B $\flat$*  *A $\flat$  maj7* *C7sus* *C7* *Fm* *A $\flat$ m6*

7 *E $\flat$ /G* *E $\flat$ m/G $\flat$*  *Fm7* *B $\flat$ 9susB $\flat$ 13* *Fm* *B $\flat$ 7* *B $\flat$  aug7* *E $\flat$ 7*

11 *A $\flat$ /C* *C aug7*

13 *D $\flat$ 6* *E $\flat$ 7* *Cm7(b5)* *F aug7* *B $\flat$ 7*

17 1. *B $\flat$ m/E $\flat$*  *E $\flat$ 13* *A $\flat$*  *E $\flat$ 13*

19 2. *B $\flat$ m/E $\flat$*  *E $\flat$ 7* *A $\flat$*

Here I am with - out you, lost with - out your warm em - brace,  
still so mad a - bout you, and won-d'ring who took my place.  
I used to walk with you a - long the av - e nue,  
The friends we used to know would al - ways smile "Hel - lo."  
our hearts were care-free and gay. How could I know I'd love you  
No love like our love, they'd say. Then love slipped through our fin - gers  
some - where a - long the way?  
some-where a - long the way. I should for -

21 Cmaj9 Am7 Dm7 G7  
get, but with the lone - li - ness of night I start re -

23 C/E dm7 G7 Cmaj9 Am9  
mem-ber - ing ev - 'ry - thing. You're gone, and yet, there's still a

26 Dm7 G7 C/E Eb7  
feel - ing deep in - side that you will al - ways be part of me.

29 Ab/C Caug7  
So now I look for you a - long the av - e - nue,

31 Db6 Eb7 Cm7(b5) Faug7 Bb7 To Coda  
and as I wan - der I pray that some - day soon I'll find you,

35 Bbm/Eb Eb7 Ab Eb13 D.S. al Coda  
some - where a - long the way

37 Coda Bbm/Eb Bb°7 F7 A°7 Bbm7 Eb7  
some - where a - long the way, some - where a - long the

40 Ab Bbm7 Amaj7 Ab6  
way.

# Somewhere Along The Way

# M

Keyboard

**E $\flat$ /G (Keyboard)** **G aug7** **A $\flat$ 6** **B $\flat$ 13** **B $\flat$ aug7**

3 **E $\flat$ /G** **E $\flat$ /G $\flat$**  **B $\flat$ 7/F** **B $\flat$ 9/F** **E $\flat$ maj7** **G7sus** **G7** **Cm** **E $\flat$ m6**

7 **B $\flat$ /D** **B $\flat$ m/D $\flat$**  **Cm7** **F9sus F13** **Cm** **F7** **F aug7** **B $\flat$ 7**

11 **E $\flat$ /G** **G aug7**

13 **A $\flat$ 6** **B $\flat$ 7** **Gm7(b5)** **C aug7** **F7**

17 **1. Fm/B $\flat$**  **B $\flat$ 13** **E $\flat$**  **B $\flat$ 13**

19 **2. Fm/B $\flat$**  **B $\flat$ 7** **E $\flat$**

Here I am with - out you, lost with - out your warm em - brace,  
still so mad a - bout you, and won-d'ring who took my place.  
I used to walk with you a - long the av - e nue,  
The friends we used to know would al - ways smile "Hel - lo."  
our hearts were care-free and gay. How could I know I'd love you  
No love like our love, they'd say. Then love slipped through our fin - gers  
some - where a - long the way?  
some-where a - long the way. I should for -

21 Gmaj9 Em7 Am7 3 D7  
get, but with the lone - li - ness of night I start re -

23 G/B am7 D7 Gmaj9 Em9  
mem-ber - ing ev - 'ry - thing. You're gone, and yet, there's still a

26 Am7 3 D7 G/B Bb7  
feel - ing deep in - side that you will al - ways be part of me.

29 Eb/G Gaug7 3  
So now I look for you a - long the av - e - nue,

31 Ab6 Bb7 Gm7(b5) Caug7 F7 To Coda  $\Theta$   
and as I wan - der I pray that some - day soon I'll find you,

35 Fm/Bb Bb7 Eb Bb13 D.S. al Coda  
some - where a - long the way

$\Theta$  Coda  
37 Fm/Bb F°7 C7 E°7 Fm7 Bb7  
some - where a - long the way, some - where a - long the

40 Eb Fm7 Emaj7 Eb6  
way.

Thank you. We'll pick up the tempo with our next song, written back in 1954 (that's the year I graduated from high school). The most famous recording was by a group of four young ladies who called themselves the Chordettes. Remember that group?

\_\_\_\_\_ and I will join forces for this song about a fictional individual who comes to us at night and brings us those great dreams. He's called "Mister Sandman."

# Mister Sandman

VOCAL DUET

Keyboard

(Keyboard) B $\flat$ maj7 Gm7 Cm7 F7 B $\flat$ maj7 Gm7 Cm7 F7

(M) Mis-ter

5 B $\flat$  A D7 G

Sand-man, bring me a dream. Make her the cut-est that I've ev-er seen.

9 C F B $\flat$  G $\flat$  F

Give her two lips like ro-ses in clo - ver and tell her that her lone-some nights are o-ver.

13 B $\flat$  A D7 G

Sand-man, I'm so a - lone, don't have no-bod-y to call my own.

17 Cm E $\flat$ m B $\flat$  C F7 B $\flat$  (Keyboard)

Please turn on \_ your mag-ic beam. Mis-ter Sand-man, bring me a dream.

21 E $\flat$ maj7 Cm7 Fm7 B $\flat$ 7

(F) Mis - ter

23 E $\flat$  D G7 C

Sand-man, bring me a dream. Make him the cut-est that I've ev-er seen.

27 F B $\flat$  E $\flat$  B B $\flat$

Give him the word that I'm not a ro - ver and tell him that his lonesome nights are o-ver.



2

31  $E\flat$  D  $G7$  C

Sand-man, I'm so a-lone, don't have no-bod-y to call my own.

35  $Fm$   $A\flat m$   $E\flat$  F  $B\flat7$   $E\flat$  (Keyboard)

Please turn on — your mag-ic beam. Mis-ter Sand-man, bring me a dream.

39  $E\flat maj7$   $Cm7$   $F7$   $Cm7$   $Dm7$   $Cm7$   $F7$

43  $B\flat$  A  $D7$  (M) Mis-ter

Sand-man, bring me a dream. Give her a pair of eyes with a

46 G C F

come hith - er gleam. Give her a lone - ly heart like Pag - li - ac - chi.

49  $B\flat$   $G\flat$  F  $B\flat$  A

and lots of wav-y hair like Li-ber-a-ce. Mis-ter Sand-man, some-one to hold.

53  $D7$  G  $Cm$   $E\flat m$

would be so peach-y be-fore we're too old. so please turn on your mag-ic beam. Mis-ter

57  $B\flat$  C  $B\flat$  C  $B\flat$

Sand - man,bring me, (F) please, please, bring me, (Both) Mis - ter Sand-man

60 C  $F7$   $B\flat$  (Keyboard)  $Cm7$   $B\flat$

bring me a dream.

Thank you.

We'll go back to 1922 for this next song, made famous by the great Al Jolson. Other artists to have later successes with the song included Bing Crosby, Dean Martin, Jimmy Durante, Dinah Shore, Judy Garland, and Danny Kaye.

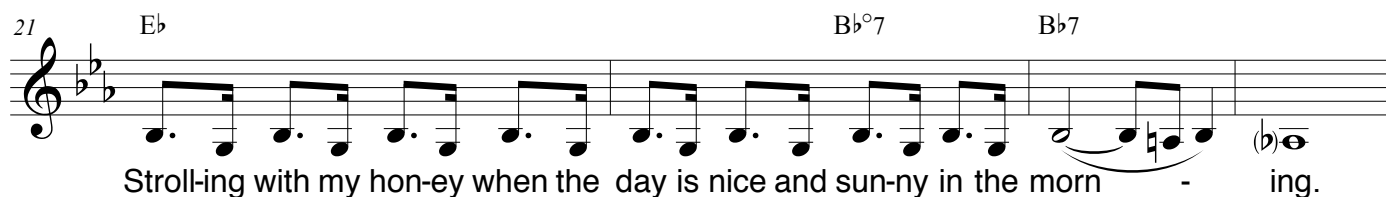
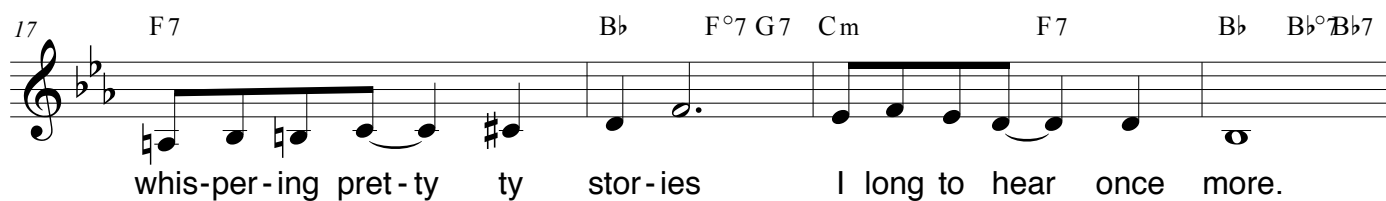
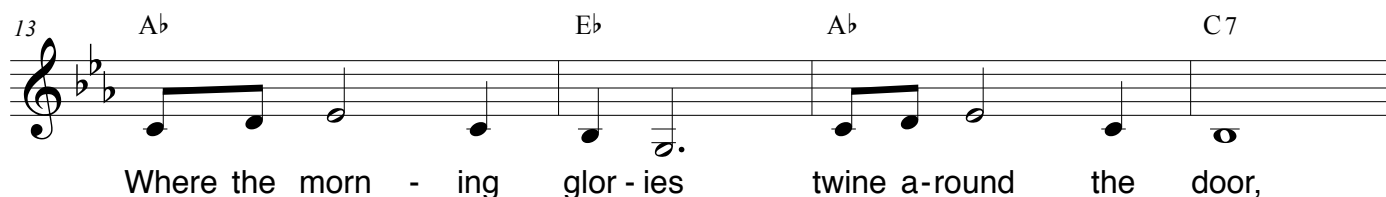
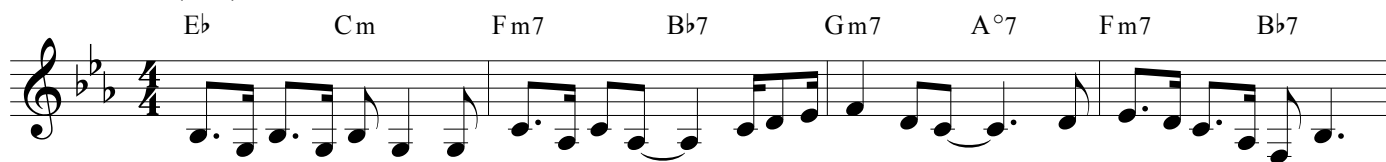
Here's our version of one person's observation of the weather in a great Southern state - "Nothing Could Be Finer Than To Be In Carolina In The Morning."

# Carolina In The Morning

# F

(Sax)

Keyboard



29  $E\flat$   $E\flat 7$   $A\flat$   $F 7$   $F m 7(b 5)$   $B\flat 7$

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

33  $E\flat$   $C m 7$   $E\flat$   $C m 7$   $F 7$   $F m 7(b 5)$   $B\flat 7$   $E\flat$   $C 7$

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn - ing.

37  $F$   $C^{\circ} 7$   $C 7$

Stroll-ing with my hon-ey when the day is nice and sun-ny in the morn - ing.

41  $G m$   $F^{\circ} 7$   $C 7$

But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn \_\_\_\_ ing.

45  $F$   $F 7$   $B\flat$   $G 7$   $G m 7(b 5)$   $C 7$

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

49  $F$   $D^{\circ} 7$   $F$  (Sax)  $D^{\circ} 7$   $F$   $D 7$   $F$  (Sax)  $D 7$

Noth-ing could be fin-er than to be in Car-o-lin-a \_\_\_\_

53  $G m$   $F^{\circ} 7$   $D m 7$   $C^{\sharp} 7$   $D m 7$   $G m 7$   $C 7$

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn, \_\_ the morn -

57  $F$  (Sax)  $D m 7$   $F$   $D m 7$   $G m 7$   $C 7$   $F$

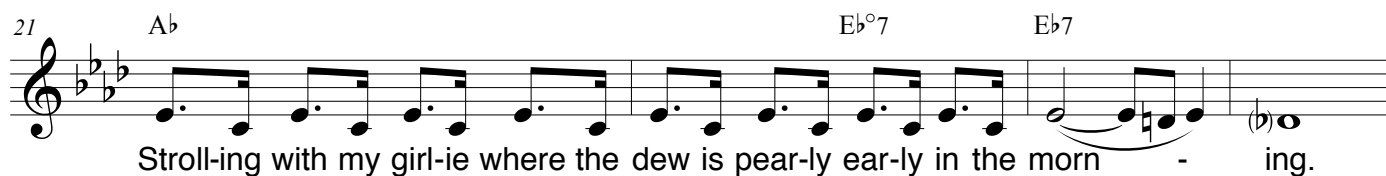
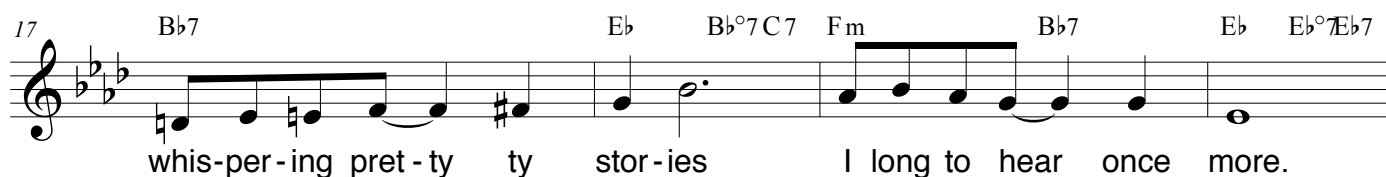
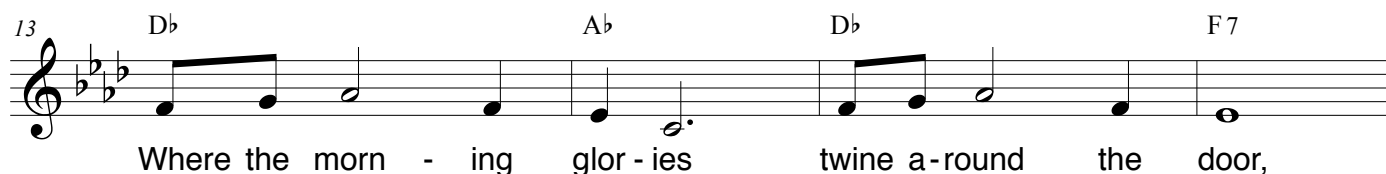
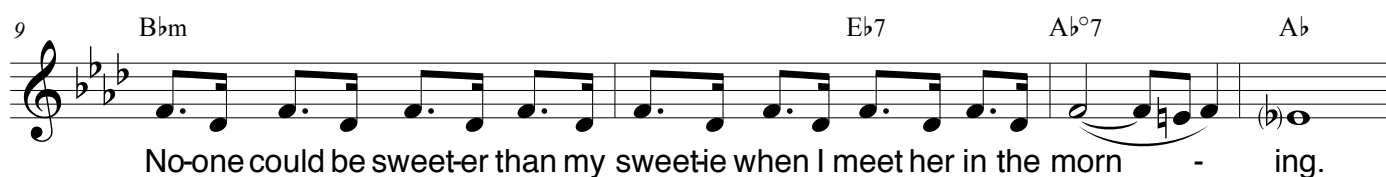
ing.

# Carolina In The Morning

# M

(Keyboard)

Keyboard



29  $A\flat$   $A\flat 7$   $D\flat$   $B\flat 7$   $B\flat m 7(b5)$   $E\flat 7$

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

33  $A\flat$   $F m 7$   $F m 7$   $B\flat 7$   $B\flat m 7(b5)$   $E\flat 7$   $A\flat$   $F 7$

Nothing could be fin-er than to be in Car-o-lin-a in the morn - ing.

37  $B\flat$   $F^\circ 7$   $F 7$

Stroll-ing with my girl-ie where the dew is pear-ly ear-ly in the morn - ing.

41  $C m$   $B\flat^\circ 7$   $F 7$

But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn\_\_\_\_\_ ing.

45  $B\flat$   $B\flat 7$   $E\flat$   $C 7$   $C m 7(b5)$   $F 7$

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

49  $B\flat$   $G^\circ 7$   $B\flat$  (Keyboard)  $G^\circ 7$   $B\flat$   $G 7$   $B\flat$  (Keyboard)  $G 7$

Noth-ing could be fin-er than to be in Car-o-lin-a

53  $C m$   $B\flat^\circ 7$   $G m 7$   $F^\circ 7$   $G m 7$   $C m 7$   $F 7$

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn,\_\_\_ the morn -

57  $B\flat$  (Keyboard)  $G m 7$   $B\flat$   $G m 7$   $C m 7$   $F 7$   $B\flat$

ing.

Thank you.

For our next to last song this evening, we'll play a number written by Cole Porter for the film "Rosalie" and sung by Nelson Eddy in that film.

We're giving it a Latin flavor this evening. Here's \_\_\_\_\_ to sing our version of "In The Still Of The Night."

# In The Still Of The Night

# F

Keyboard

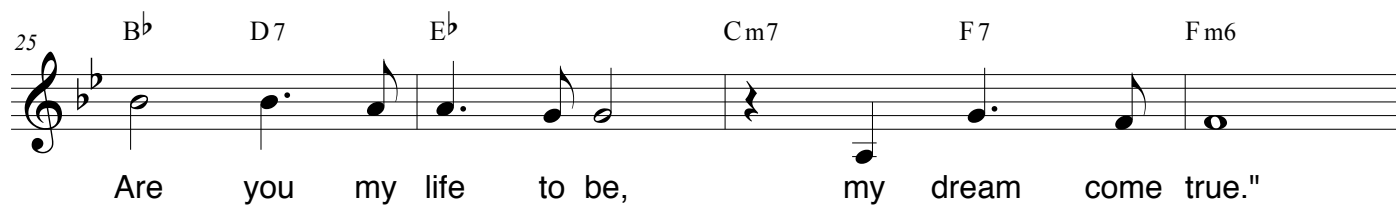
Latin

B $\flat$  (Sax) F aug B $\flat$  F aug  
 5 B $\flat$  B $\flat$ m6 B $\flat$  B $\flat$ m6  
 In the still of the night, as I gaze from my win - dow  
 9 Cm7 F7 B $\flat$ maj7 F7sus F7  
 at the moon in its flight, my thoughts all stray to you.  
 13 B $\flat$  B $\flat$ m6 B $\flat$  B $\flat$ m6 A7  
 In the still of the night while the world is in slum - ber,  
 17 Dm7 Em7 A Dm  
 oh, the times with-out num - ber, dar-ling, when I say to you.  
 21 B $\flat$  E $\flat$  Cm7 F7 B $\flat$ maj7  
 "Do you love me as I love you?



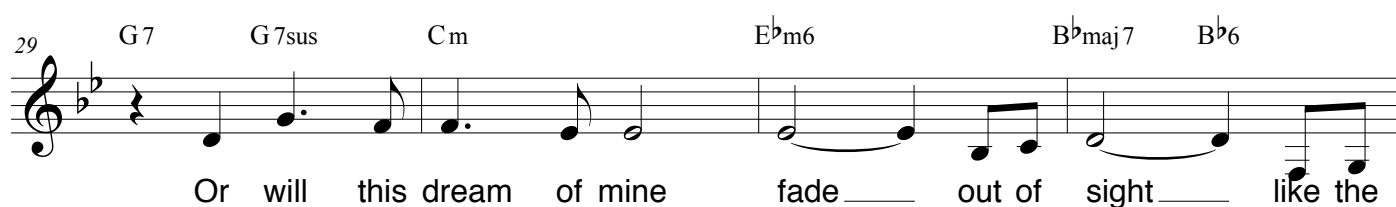
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25  $B^b$  D7  $E^b$  Cm7 F7 Fm6



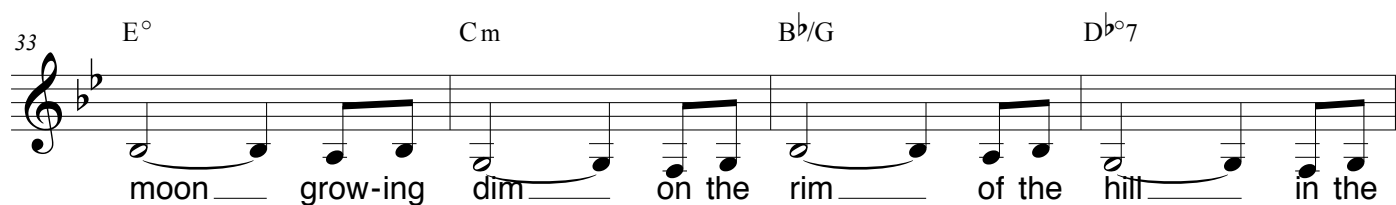
Are you my life to be, my dream come true."

29 G7 G7sus Cm  $E^b$ m6  $B^b$ maj7  $B^b$ 6



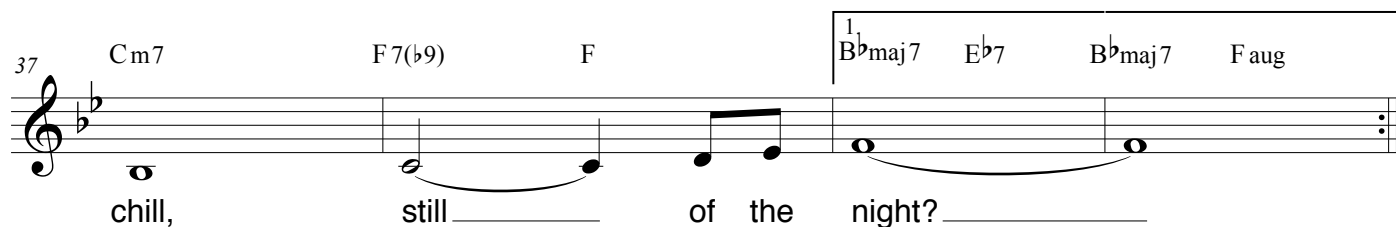
Or will this dream of mine fade out of sight like the

33  $E^\circ$  Cm  $B^b$ /G  $D^b$ °7



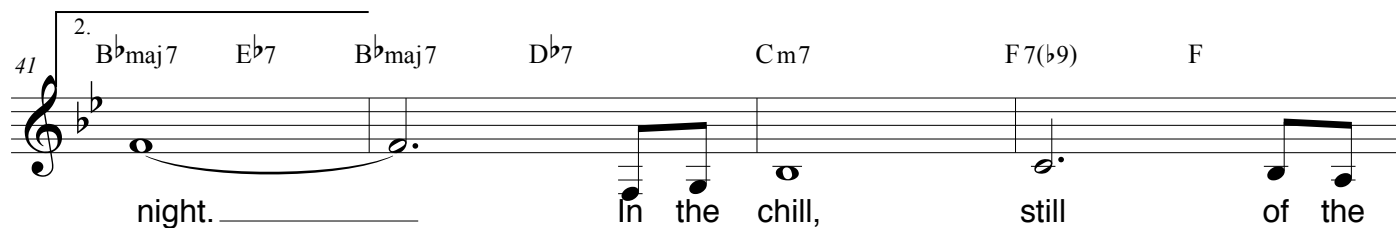
moon grow-ing dim on the rim of the hill in the

37 Cm7 F7( $b$ 9) F 1.  $B^b$ maj7  $E^b$ 7  $B^b$ maj7 F aug



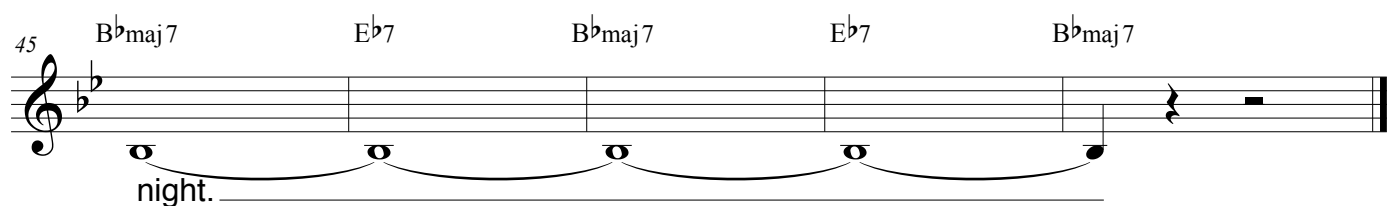
chill, still of the night?"

41 2.  $B^b$ maj7  $E^b$ 7  $B^b$ maj7  $D^b$ 7 Cm7 F7( $b$ 9) F



night. In the chill, still of the

45  $B^b$ maj7  $E^b$ 7  $B^b$ maj7  $E^b$ 7  $B^b$ maj7



night."

# In The Still Of The Night

# M

Keyboard

Latin

(Keyboard)

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into six systems, each with a measure number at the beginning. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, with some words spanning across measures. The first system (measures 1-4) has no lyrics. The second system (measures 5-8) contains the lyrics 'In the still of the night, as I gaze from my win - dow'. The third system (measures 9-12) contains 'at the moon in its flight, my thoughts all stray to you.'. The fourth system (measures 13-16) contains 'In the still of the night while the world is in slum - ber,'. The fifth system (measures 17-20) contains 'oh, the times with-out num - ber, dar-ling, when I say to you.'. The sixth system (measures 21-24) contains '"Do you love me as I love you?'. The chord symbols are: E-flat, B-flat aug, E-flat, B-flat aug, E-flat, E-flat m6, E-flat, E-flat m6, F m7, B-flat 7, E-flat maj 7, B-flat 7 sus B-flat 7, E-flat, E-flat m6, E-flat, E-flat m6 D 7, G m7, A m7, D, G m, E-flat, A-flat, F m7, B-flat 7, E-flat maj 7.

5 In the still of the night, as I gaze from my win - dow

9 at the moon in its flight, my thoughts all stray to you.

13 In the still of the night while the world is in slum - ber,

17 oh, the times with-out num - ber, dar-ling, when I say to you.

21 "Do you love me as I love you?

25 E<sup>b</sup> G7 A<sup>b</sup> Fm7 B<sup>b</sup>7 B<sup>b</sup>m6



Are you my life to be, my dream come true."

29 C7 C7sus Fm A<sup>b</sup>m6 E<sup>b</sup>maj7 E<sup>b</sup>6

Or will this dream of mine fade out of sight like the


33 A° Fm E♭/C G♭°7

moon \_\_ grow-ing dim \_\_ on the rim \_\_ of the hill \_\_ in the

37 Fm7 Bb7(b9) Bb

1 Ebmaj7 Ab7 Ebmaj7 Bbaug

chill, still \_\_\_\_\_ of the night? \_\_\_\_\_

41 

45  $E^b \text{maj} 7$   $A^b 7$   $E^b \text{maj} 7$   $A^b 7$   $E^b \text{maj} 7$

night. \_\_\_\_\_

The image shows a musical score for a vocal line. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of five half notes: E-flat, A-flat, E-flat, A-flat, and E-flat. These notes are connected by a slur. Above the staff, the chords  $E^b \text{maj} 7$ ,  $A^b 7$ ,  $E^b \text{maj} 7$ ,  $A^b 7$ , and  $E^b \text{maj} 7$  are written above the corresponding notes. Below the staff, the word "night." is written, followed by a long horizontal line indicating the continuation of the vocal line.

Thank you very much.

We've certainly enjoyed this time with you. We hope you've had a great time as well.

We're going to close with a song written back in 1932 and performed by Ted Lewis and his band in the movie "The Crooner." Johnny Long's version in 1946 was a million-seller, and Jerry Lee Lewis and Doris Day also produced recordings.

Here we go with the story of a special house in a special place - "A Shanty In Old Shanty Town."

Enjoy!

## VOCAL DUET

Swing Rhythm

## In A Shanty In Old Shanty Town

(Keyboard) Keyboard

B $\flat$  B $\flat$  $\circ$ 7 F7 Gm7 Cm7 F7 B $\flat$  Gm7 Cm7 F7 B $\flat$  Gm7 Cm7 F7

8 B $\flat$  D7 G7

on - ly a shan - ty in old shan - ty town. The  
give up a pal - ace, if I were a queen. It's

12 C7 B7(#9) C7 1.

roof is so slan - ty, it touch - es the ground. But my  
more than a pal - ace, it's my ev - 'ry

16 F F7 B $\flat$  G7

tum - ble - down shack, by an old rail - road track, like a

20 C7 F7

mil - lion - aire's man - sion, is call - ing me back. I'd

24 2. E $\flat$  E $\flat$ m B $\flat$

dream. There's a king wait - ing there with a sil - ver - y

28 G7 Cm F7 B $\flat$  B $\flat$ 7 (Keyboard)

crown in a shan - ty in old shan - ty - town.

33 E $\flat$  G7 C7 Fm B $\flat$ 7

(M) There's a

2  
37

shan-ty in the town on a lit-tle plot of ground with the green grass grow-in' all a-

40

round, all a-round. The roof's so worn, so bad-ly torn till it tum-bled to the

44

ground. Just a tum - ble-down shack and it's built way back a-bout

47

twen-ty - five feet from the rail-road track. Ling-ers on my mind most

50

all the time, keeps call-ing me back to my lit-tle old shack. I'd

53

be just as sas-sy as Hai-le Se-las-sie, if I were king, would-n't mean a thing. Put my

57

boots on tall, read the writ-in' on the wall, and it would-n't mean a thing, not a

60

dog-gone thing. There's a queen wait-ing there in a rock-in' chair, just

63

blow-in' her top on Gat-ors beer. Look-in' all a-round, and I'm

66

truck-in' on down, 'cause I'm glad to get back to my shan-ty town. —

3

69 F A7 D7

73 G7 F#7(#9) G7

(M) There's a

77 D°7 Bbm F D7 Gm

(F) in a shan - ty

queen wait-ing there — with a sil - ver - y crown

82 Am A°7 D7 Gm C7

— in old shan-ty town, shan-ty town. In a shan-ty — in old shan-ty

87 F (Keyboard) F#°7 F°7 Gm C7 F

town. —