

Set FF

Last revised: 2019.11.13

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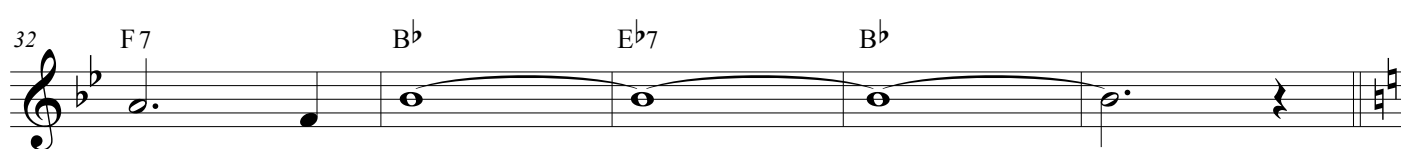
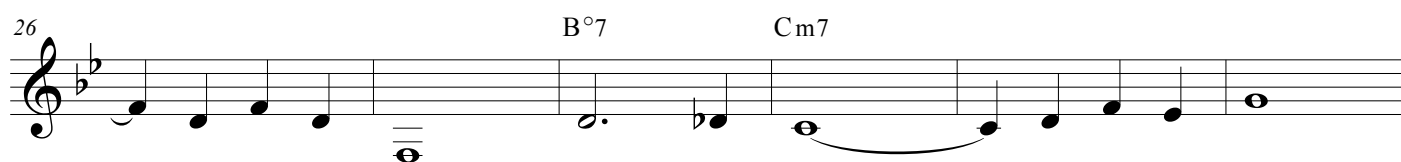
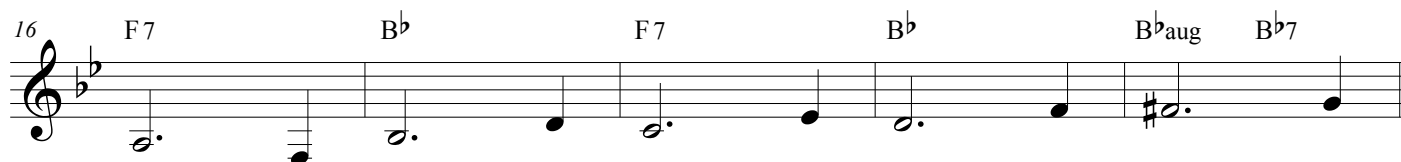
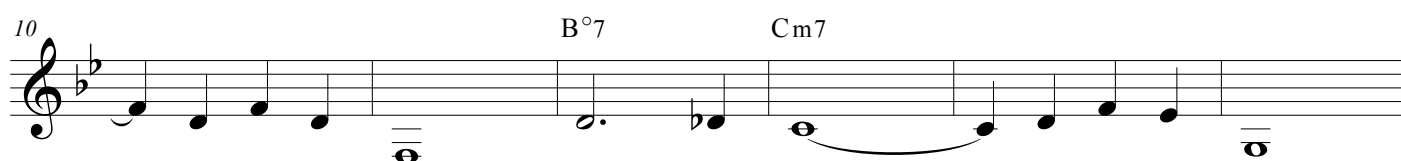
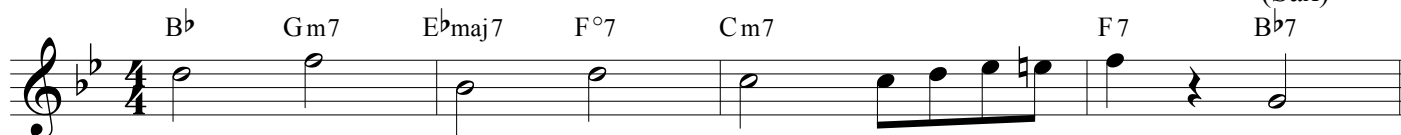
MALE VOCAL

Marie

Keyboard

(Keyboard)

(Sax)



(Keyboard)



Ma -

2

41 F F#°7

rie, _____ the dawn is break - ing. Mar -

45 C C#°7

ie, _____ we'll soon be wak - ing to

49 Dm7 G7

find _____ our hearts are ach - ing. And

53 C G7 C Caug C7 (Sax 2nd)

tears will fall as you re - call the

57 F F#°7

moon _____ in all it's splen - dor, a

61 C C#°7

kiss _____ so ver - y ten - der, the

65 Dm7 G7

words, _____ "Will you sur - ren - der to

1. 69 C F7 C C7 (Keyboard)

me." _____

2. 73 C (Keyboard) A°7 Dm7 G7 C

_____ (Keyboard) _____

Good evening. We're so very glad to be back with you again. It's nice to see so many familiar faces here in the audience.

Tonight, we're again going to take a journey down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number, "Marie," was written back in 1929 by Irving Berlin, and Tommy Dorsey's version reached the #1 spot in 1937.

Our next selection is a waltz that was a big hit for Anne Murray in 1980, reaching #1 on the charts that year. It has somewhat of a country flavor.

_____ and I will join in the singing of our version of this great hit
- "Could I Have This Dance?"

Could I Have This Dance?

(Keyboard)

Keyboard

Chords: C, C7, Dm7, G7, (F) I'll

5 Chords: C, C7, F, G7

al - ways re - mem - ber the song they were play - ing the
al - ways re - mem - ber that mag - gi - cal mo - ment, when

9 Chords: F, G7, C, Dm7/G

first time we danced and I knew. As we
I held you close _____ to me. As

13 Chords: C, C7, F, G7

swayed to the mus - ic _____ and held to each oth - er, _____
we moved to - geth - er, I knew for - ev - er _____

17 Chords: F, G7, C, G, Dm7/A, G7/B

I you're fell in love with you. Could
you're all I'll ev - er _____ need.

21 C C7 F

I have this dance for the rest of my life? Would

25 G7 F G7

you be my part - ner ev - 'ry night?

29 C C7 F Fm

When we're to - geth - er, it feels so right. Could

33 C G7

I have this dance for the rest of my

36 1. C Dm7/G 2. C A Em7/B A7/C#

life? I'll life? Could

40 D D7 G

I have this dance for the rest of my life? Would

44 A7 G A7

you be my part-ner ev - 'ry night?

48 D D7 G Gm D

When we're to-gether, it feels so right. Could I have this

53 A7 D

dance for the rest of my life?

(Keyboard)

58 D D7 Em7 A7 D

(Keyboard)

Thank you. Thank you very much.

We'll pick up this tempo with a song written way back in 1929. The most notable recording was by Maurice Chevalier. It's the story of an act of nature that speaks the name of a particular lady very softly.

I'll do my best to emulate Maurice as I tell you that "Every Little Breeze Seems To Whisper Louise."

Every Little Breeze Seems To Whisper Louise

Keyboard

(Keyboard)

Eb Eb7 Ebm7 Eb7 Eb Eb7 Bb7
 5 Eb Eb^{aug}
 Ev'ry lit - tle breeze seems to whis - per "Lou - ise."
 Ev - 'ry lit - tle beat to that I feel in my heart
 7 Cm Eb F7 Eb Eb7
 Birds in the trees seem to twit - ter "Lou - ise."
 seems to re - peat what I felt at the start. Each lit - tle rose
 Each lit - tle sigh
 10 Bb7 1. Fm7 Bb7 Fm7 Bb7 2. Fm7 Bb7 Eb
 tells me it knows I love you, love you. dore you, Lou - ise.
 tells me that I a
 15 Gm Eb7 D7 Gm Cm Gm
 Just to see and hear you brings joy I nev - er knew.
 19 C7 F7 Fm7 Bb7
 But to be so near you thrills me through and through.
 23 Eb Eb^{aug}
 An - y one can see why I want - ed your kiss.
 25 Cm Eb F7 Eb Eb7
 It had to be, but the won der is this: Can it be true,
 28 Bb7 Fm7 Bb7 Eb Bb7
 some one like you could love me, Lou - ise?

2
31 E^b $E^b\circ 7$ $E^b m 7$ $E^b\circ 7$ E^b $E^b\circ 7$ B^b $C 7$

(Keyboard)

35 F $F\circ 7$ $F m 7$ $F\circ 7$ F $F\circ 7$ $C 7$

39 F $F aug$ $D m$ F $G 7$

(Sax 1st
Keyboard 2nd)

43 F $F\circ 7$ $C 7$ 1. $G m 7$ $C 7$ $G m 7$ $C 7$ 2. $G m 7$ $C 7$ F

49 $A m$ $F 7$ $E 7$ $A m$ $D m$ $A m$

Just to see and hear you brings joy I nev-er knew.

53 $D 7$ $G 7$ $G m 7$ $C 7$

But to be so near you thrills me through and through.

57 F $F aug$

An - y one can see why I want - ed your kiss. —

59 $D m$ F $G 7$ F $F\circ 7$

It had to be, but the won der is this: Can it be true,

62 $C 7$ $G m 7$ $C 7$ F $C 7$

some one like you could love me, Lou - ise?

65 F $F\circ 7$ $F m 7$ $F\circ 7$ $C 7$ F

(Keyboard)

Thank you.

Here's a song with a suggestion for you. It was written back in 1960 and since recorded by such stars as Doris Day, Perry Como, Jimmy Durante, Judy Garland, and many others.

_____, what's some good advice for all of us this evening?
(Response - "Make Someone Happy").

Swing it!

Make Someone Happy

F

Keyboard

(Sax) A Aug Bm E7 A A Aug Bm E7

5 A maj7 A aug A 6 A maj7 A aug A 6

Make some - one hap - py, make just one some - one hap - py.

9 Em7 A 7

Make just one heart the heart you sing to.

13 Dmaj7 D aug D 6 Dm6 Bm7(b5) E7(b9)

One smile that cheers you, one face that lights when it nears you,

17 A maj7 A 6 C#m7 F#7 Bm7 C#m7 Dmaj9 E7sus

One man you're ev - ry - thing to.

21 A maj7 A aug A 6 A maj7 A aug A 6

Fame, if you win it, comes and goes in a min - ute.

25 Em7 A 7 Dmaj7 D aug D 6

Where's the real stuff in life to cling to. Love is the ans - wer,

31 Dm6 Bm7(b5) E7(b9) A A maj7 Bm7

some - one to love is the ans - wer. Once you've found him,

35 C#m7 F#7(b9) Bm7 E7/D

build your world a - round him. Make some - one hap - py,

39 C#m7 F#7(b9) Bm7 E7

make just one some - one hap - py, and you will be hap - py,

2
43 (Sax) A A^{aug} B^m E⁷ B^b B^baug C^m F⁷

too.

47 B^bmaj⁷ B^baug B^b6 B^bmaj⁷ B^baug B^b6

51 F^m7 B^b7

55 E^bmaj⁷ E^baug E^b6 E^bm6 C^m7(b5) F⁷(b9)

Love is the ans - wer, some - one to love is the ans - wer.

59 B^b B^bmaj⁷ C^m7 D^m7 G⁷(b9)

Once you've found him, build your world a - round him.

63 C^m7 F⁷/E^b D^m7 G⁷(b9)

Make some - one hap - py, make just one some - one hap - py,

67 C^m7 F⁷ B^b (Sax) B^baug

and you will be hap - py, too.

70 C^m F⁷ B^b B^baug C^m F⁷

You'll be hap - py, too. You'll be hap - py,

73 B^b B^baug C^m F⁷ B^b

too.

Swing it!

Make Someone Happy

M

Keyboard

(Keyboard)

D Daug Em A7 D Daug Em A7

5 Dmaj7 Daug D6 Dmaj7 Daug D6

Make _____ some - one hap - py, _____ make just one _____ some - one hap - py. _____

9 Am7 D7

Make just one _____ heart the heart you sing to.

13 Gmaj7 Gaug G6 Gm6 Em7(b5) A7(b9)

One _____ smile that cheers you, one face that lights _____ when it nears you,

17 Dmaj7 D6 F#m7 B7 Em7 F#m7 Gmaj9 A7sus

One girl you're ev - ry - thing to.

21 Dmaj7 Daug D6 Dmaj7 Daug D6

Fame, _____ if you win it, _____ comes and goes _____ in a min - ute.

25 Am7 D7 Gmaj7 Gaug G6

Where's the real _____ stuff in life to cling to. Love _____ is the ans - wer,

31 Gm6 Em7(b5) A7(b9) D Dmaj7 Em7

some - one to love _____ is the ans - wer. Once you've found her,

35 F#m7 B7(b9) Em7 A7/G

build your world a - round her. Make _____ some - one hap - py,

39 F#m7 B7(b9) Em7 A7

make just one _____ some - one hap - py, _____ and you _____ will be hap - py,

2 (Keyboard)

43 D D^{aug} E^m A⁷ E^b E^b^{aug} F^m B^b7

too.

47 E^b^{maj}7 E^b^{aug} E^b6 E^b^{maj}7 E^b^{aug} E^b6

51 B^b^m7 E^b7

55 A^b^{maj}7 A^b^{aug} A^b6 A^b^m6 F^m7(b5) B^b7(b9)

Love _____ is the ans - wer, some - one to love _____ is the ans - wer.

59 E^b E^b^{maj}7 F^m7 G^m7 C7(b9)

Once you've found her, build your world a - round her.

63 F^m7 B^b7/A^b G^m7 C7(b9)

Make _____ some - one hap - py, make just one _____ some - one hap - py, —

67 F^m7 B^b7 E^b (Keyboard) E^b^{aug}

and you _____ will be hap - py, too.

70 F^m B^b7 E^b E^b^{aug} F^m B^b7

You'll be hap - py, too. You'll be hap - py,

73 E^b E^b^{aug} F^m B^b7 E^b

too.

Thank you.

Let's liven things up a bit now with a polka! This type of music holds a special place in my heart.

(Do Czech schtick).

Actually, our song is an American song that originated as a folk song back in 1836. It became popular with the Confederate army during the Civil War, but we remember it from the recording by Mitch Miller in 1955.

We've turned it into a polka! Here's the story of a beautiful young lady from the great state of Texas - "The Yellow Rose Of Texas."

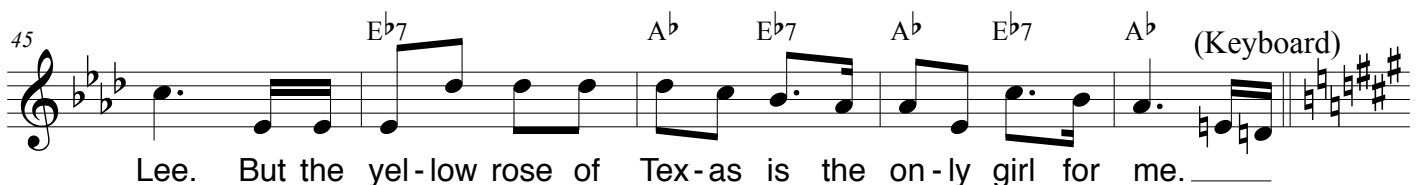
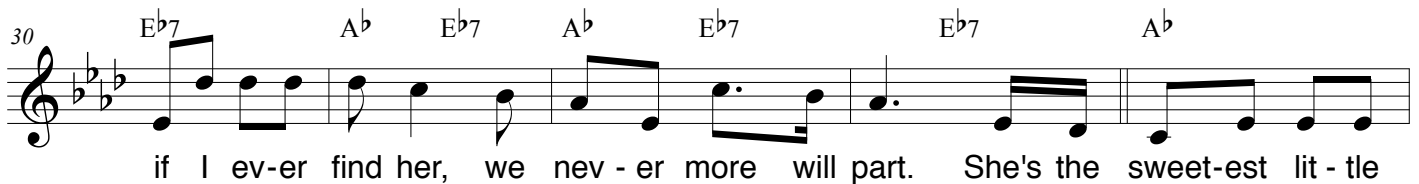
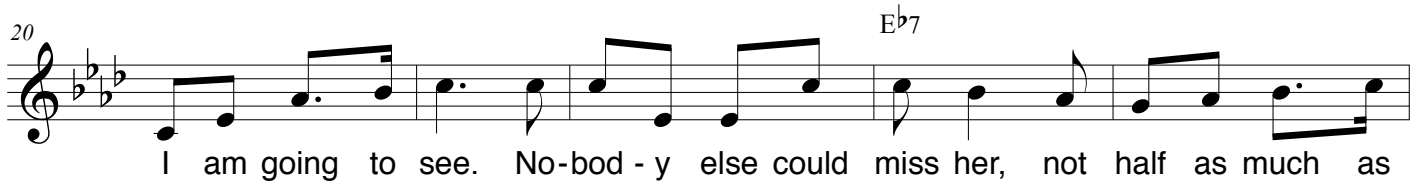
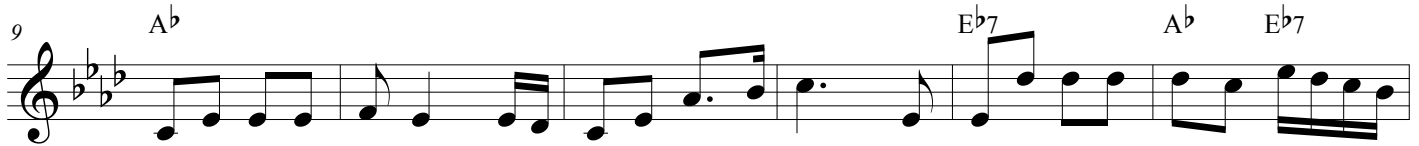
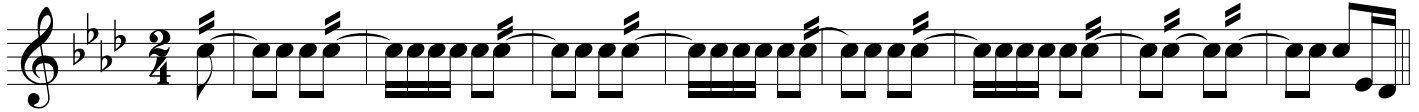
MALE VOCAL

Yellow Rose Of Texas

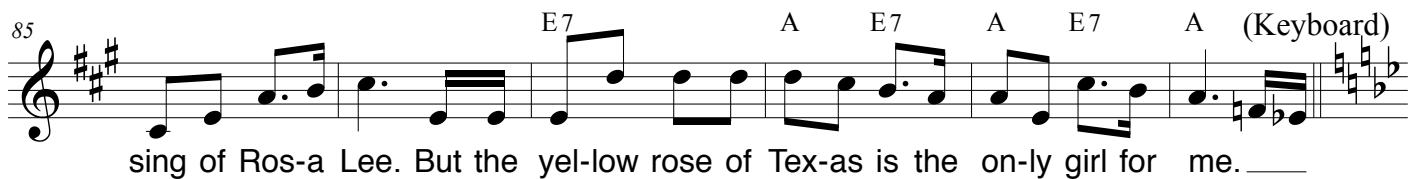
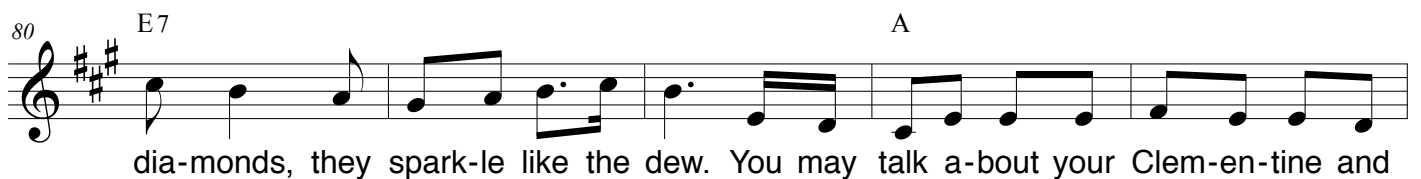
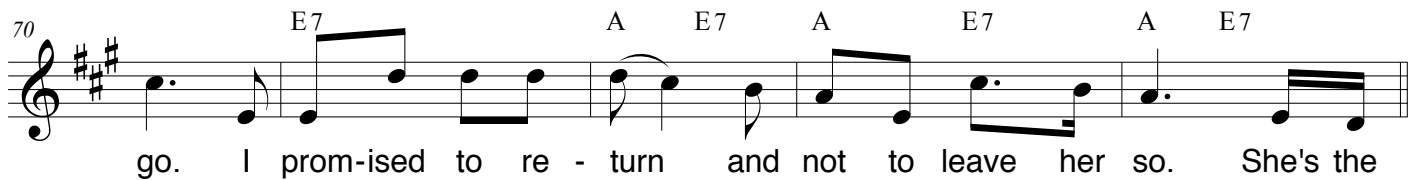
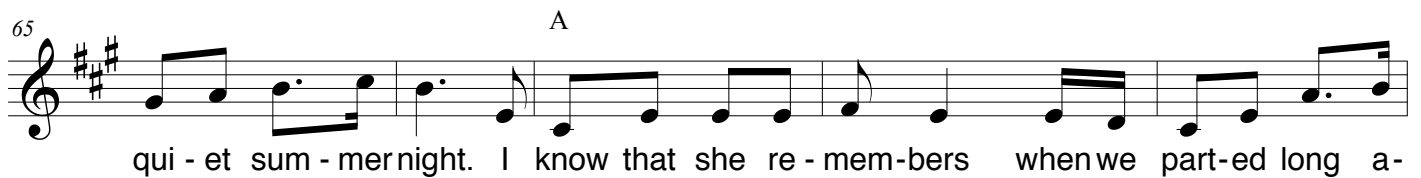
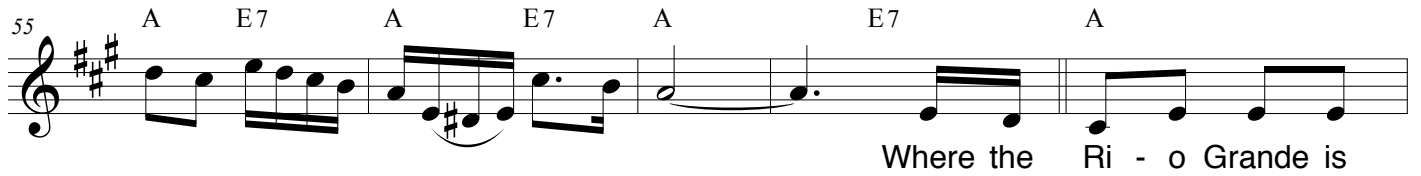
Keyboard

(Drums)

(Keyboard)



2



96 $B\flat$ F7 $B\flat$ F7 $B\flat$ F7 $B\flat$

Oh, now I'm going to

101 F7

find her, for my heart is full of woe. We'll do the things to - geth-er we

106 $B\flat$

did so long a - go. We'll play the ban - jo gail - y, she'll love me like be -

111 F7 $B\flat$ F7 $B\flat$ F7 $B\flat$ F7

fore. And the yel-low rose of Tex-as shall be mine for-ev - er more. She's the

116 $B\flat$

sweet-est lit - tle rose-bud that Tex-as ev - er knew. Her eyes are bright as

121 F7 $B\flat$

dia-monds, they spark-le like the dew. You may talk a-bout your Clem-en-tine and

126 F7 $B\flat$ F7 $B\flat$ F7

sing of Ros - a Lee. But the yel-low rose of Tex-as is the on - ly girl for

131 $B\flat$ (Keyboard) F7 $B\flat$ F7 $B\flat$ F7 $B\flat$ (Drums)

me.

136

Thank you very much.

Our next song - "Only You" - was written in 1955 and became a big hit for the Platters, holding a high position on the Billboard Charts for 30 weeks that year. Later that year, it was released on 45 rpm records in the UK, with another Platters' hit on the reverse - "The Great Pretender."

Here's _____ to sing this great hit for you.

12/8 Feel

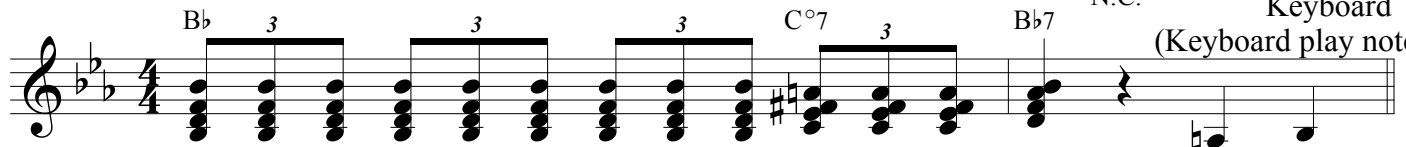
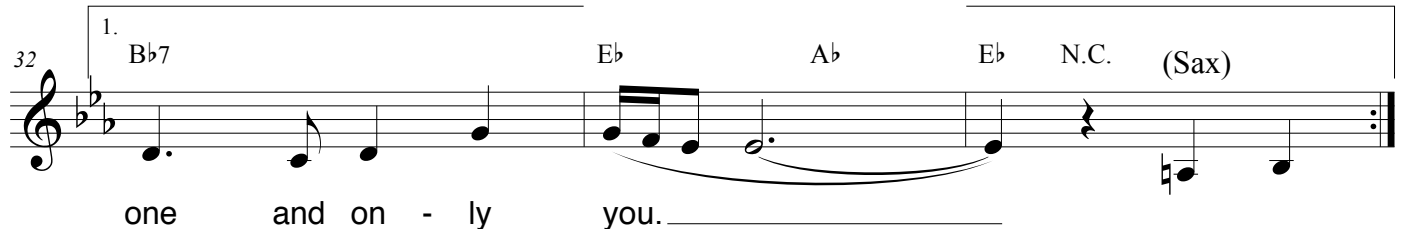
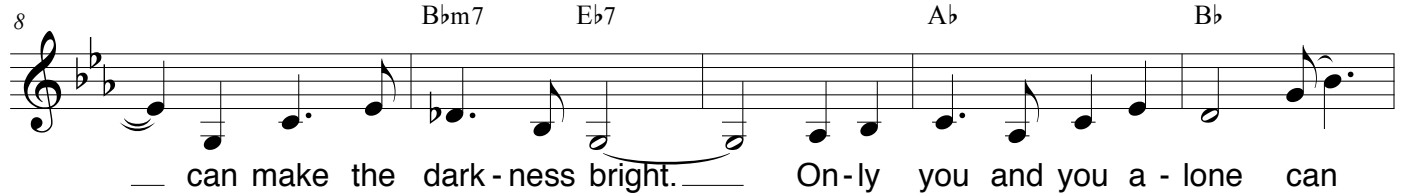
Only You

(Keyboard)

N.C.

Keyboard

(Keyboard play notes)

On - ly
Cm

12/8 Feel

Only You

Keyboard

(Keyboard) $E\flat$ $F^\circ 7$ $E\flat 7$ N.C. (Keyboard play notes)

On - ly

3 $A\flat$ $C 7$ $F m$

you _____ can make all this world seem right. _____ On - ly you _____

8 $E\flat m 7$ $A\flat 7$ $D\flat$ $E\flat$

_____ can make the dark - ness bright. _____ On - ly you and you a - lone can

13 $A\flat$ $C 7$ $F m$ $B\flat 7$ $E\flat 7$

thrill me like you do _____ and fill my heart with love for on - ly _____ you. _____

18 N.C. $A\flat$ $C 7$

_____ Ah on - ly you _____ can make all this change in me. _____ For it's

23 $F m$ $E\flat m 7$ $A\flat 7$ $D\flat$

true, _____ you are my des - tin-y. _____ When you hold my hand, I

28 $E^\circ 7$ $A\flat$ $C 7$ $F 7$ $B\flat 7$

un - der-stand the mag - ic that you do. You're my dream come true, my

32 1. $E\flat 7$ $A\flat$ $D\flat$ $A\flat$ N.C. (Keyboard)

one and on - ly you. _____

35 2. $E\flat 7$ (Keyboard) $A\flat$ $D\flat$ $A\flat$

one and on - ly you. _____

Thank you very much.

Our next selection dates back to 1925 and is also considered somewhat of a folk song. It's very commonly sung in England and Ireland, and it's the theme song of a Scottish soccer team.

It's the story of someone who has imbibed a bit too much and needs some assistance in order to find his residence.

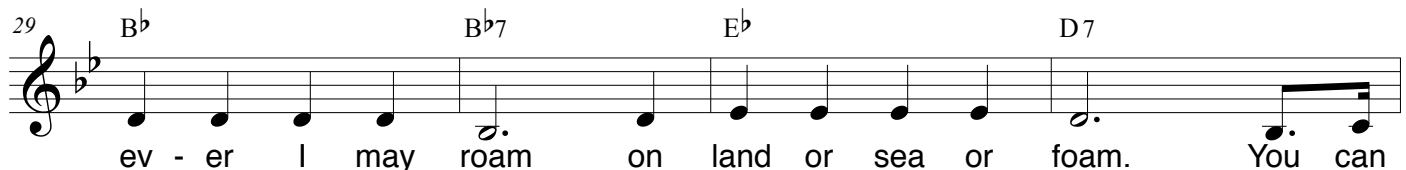
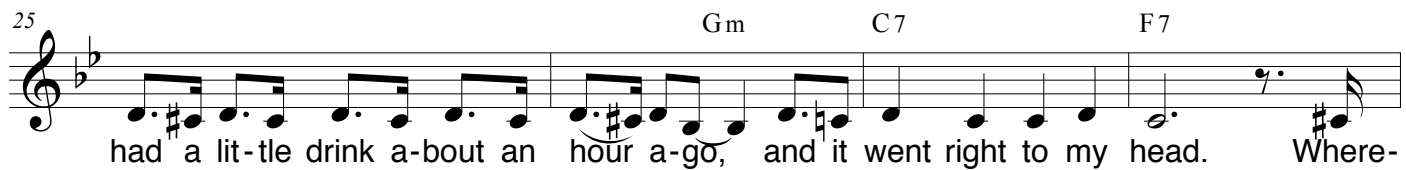
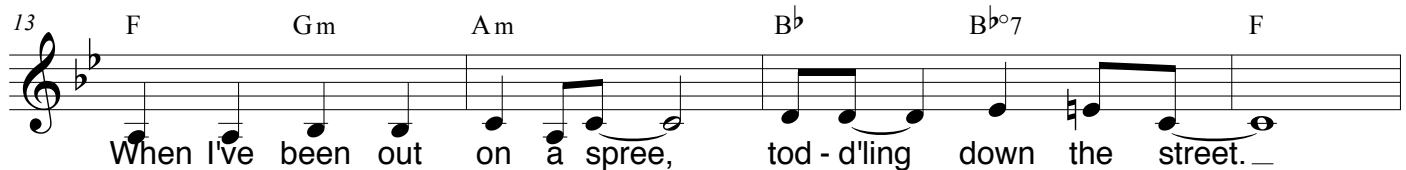
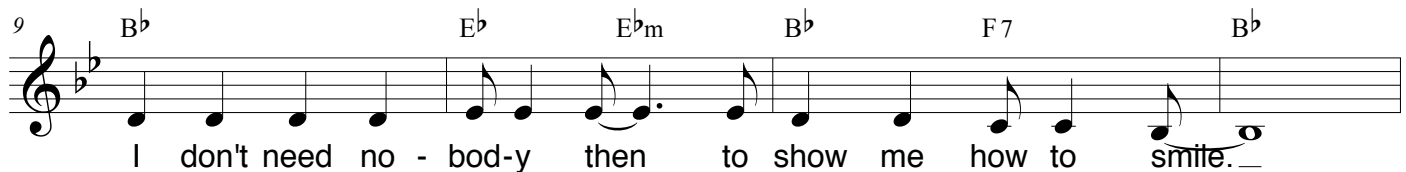
Here's _____ with a plea for help - "Show Me The Way To Go Home."

Show Me The Way To Go Home

F

Keyboard

(Sax)



33 **To Coda** Φ
 B \flat Gm C7 F7 1. B \flat 2. B \flat
 al-ways hear me sing-ing this song: Show me the way to go home.

38 B \flat E \flat E \flat m B \flat 3 C7 F7
 Miss Fitz-sim-mons went in swim-min' ear-ly one sum-mer morn. She

42 B \flat E \flat E \flat m B \flat F7 B \flat
 took a dip, and she heard a rip. She knew her suit was torn.

46 F Gm Am B \flat B \flat \circ 7 F
 She stayed till the change of tide took the wat-er out. But

50 Gm Am D7 D \circ 7 C7 F F7 **D.S. al Coda**
 when no long-er she could hide, she be-gan to shout!

Φ **Coda**
 54 C7 F7 B \flat G7 G \circ 7 G \flat \circ 7 F \circ 7
 Show me the way to go, don't tell me where to go.

58 C7 F7 B \flat (Sax) Cm7 B
 Show me the way to go home.

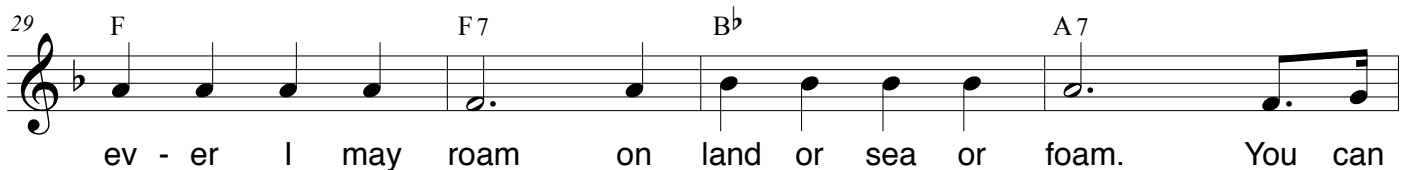
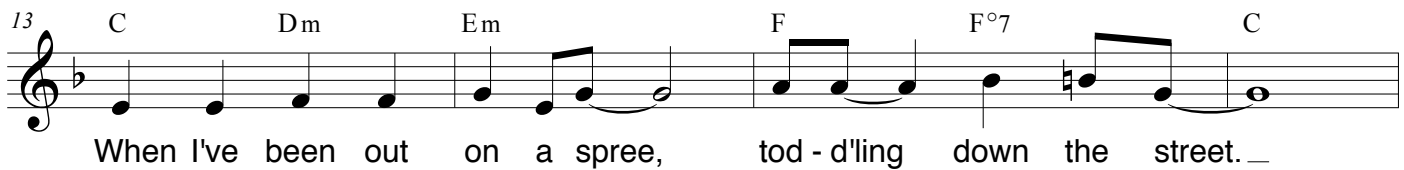
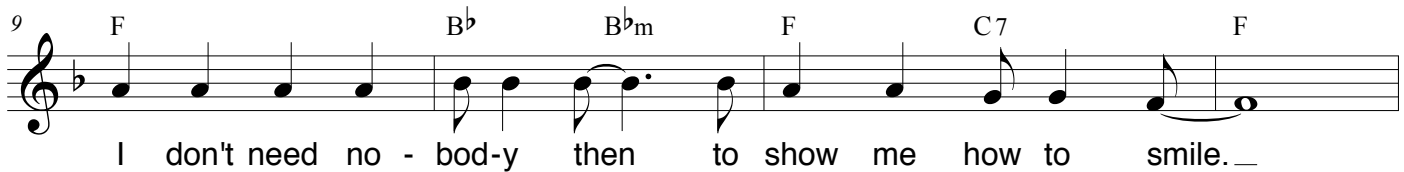
62 B \flat E \flat m7 B \flat F7 B \flat

Show Me The Way To Go Home

M

Keyboard

(Keyboard)



33 **To Coda** Φ

F Dm G7 C7

1. F 2. F

al-ways hear me sing-ing this song: Show me the way to go home.

38 F B \flat B \flat m F 3 G7 C7

Miss Fitz-sim-mons went in swim-min' ear-ly one sum-mer morn. She

42 F B \flat B \flat m F C7 F

took a dip, and she heard a rip. She knew her suit was torn.

46 C Dm Em F F $^{\circ}$ 7 C

She stayed till the change of tide took the wat-er out. But

50 Dm Em A7 A $^{\circ}$ 7 G7 C **C7 D.S. al Coda**

when no long-er she could hide, she be-gan to shout!

Φ **Coda**

54 G7 C7 F D7 D $^{\circ}$ 7 D \flat 7 C $^{\circ}$ 7

Show me the way to go, don't tell me where to go.

58 G7 C7 F (Keyboard) Gm7 G \flat

Show me the way to go home.

62 F B \flat m7 F C7 F

Thank you.

We'll move forward a bit to the year 1930 for this next song, written by Ziggy Elman and recorded by the great Benny Goodman in that year.

This one surely will get your feet to tapping. Here's our version of a great swing classic - "And The Angels Sing."

And The Angels Sing

F

Keyboard

(Sax) A^b $Fm7$ B^bm7 E^b7

We

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

meet _____ and the an - gels sing. _____ The an - gels
 speak _____ and the an - gels sing, _____ or am I

9 B^bm B^bm7 B^b7 E^b7 1. A^b E^b7 2. A^b B^b7 E^b7 A^b

sing the sweet-est song I ev-er heard. _____ We
 read-ing mu - sic in - to ev-'ry word? _____

15 E^bm7 $A^{\circ}7$ 3 A^b7 3 E^bm7 A^b7

Sud-den-ly the set-ting is strange. I can see wat-er and moon-light beam-ing.

19 E^bm7 A^b7 E^bm7 A^b7

Sil-ver waves that break on some un - dis-cov - ered shore. _____ Then

23 E^bm7 $A^{\circ}7$ 3 A^b7 3

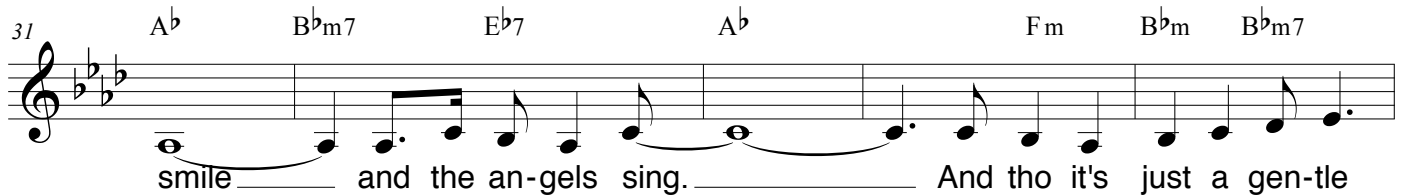
sud - den-ly, I see it all change; long win - ter nights with the

26 E^bm7 A^b7 D^b6 B^bm7 E^b7 A^b $Fm7$ B^bm7 $E^b7(b9)$

can-dles gleam-ing. Thru it all, _____ it's your face that I a - dore. _____ You

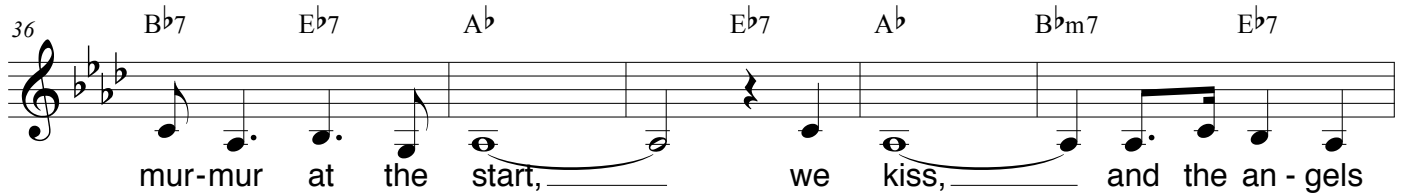
2

31 A^b $B^b m7$ $E^b 7$ A^b $F m$ $B^b m$ $B^b m7$



smile and the an-gels sing. And tho it's just a gen-tle

36 $B^b 7$ $E^b 7$ A^b $E^b 7$ A^b $B^b m7$ $E^b 7$



mur-mur at the start, we kiss, and the an-gels

41 A^b $F m$ $B^b m$ $A maj7$ A^b D^b A^b



sing and leave their mu-sic ring-ing in my heart.

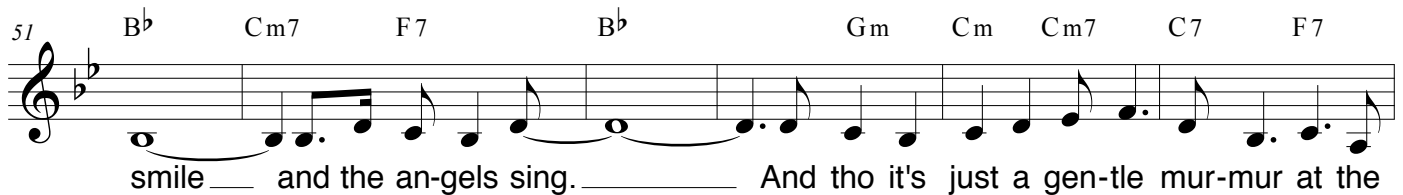
47 A^b $F m7$ $F 7$ B^b $G m7$ $C m7$ $F 7$

(Sax)



You

51 B^b $C m7$ $F 7$ B^b $G m$ $C m$ $C m7$ $C 7$ $F 7$



smile and the an-gels sing. And tho it's just a gen-tle mur-mur at the

57 B^b $F 7$ B^b $C m7$ $F 7$ B^b $G m$ $C m$



start, we kiss, and the an-gels sing and leave their mu-sic ring-ing

64 $C 7$ $F 7$ B^b $F^{\#} 7$ $G m$ $C m$ $C 7$ $F 7$



down in-side my heart. They leave their mu-sic ring-ing down in-side my heart.

69 B^b $C m$ E^b/B^b $A m7(b5)$ $F 7$ B^b (Sax)



Their mu-sic's ring-ing way down deep in-side my heart.

And The Angels Sing

M
Keyboard

(Keyboard)

B \flat Gm7 Cm7 F7

We

5 B \flat Cm7 F7 B \flat Gm

meet and the an-gels sing. The an-gels
speak and the an-gels sing, or am I

9 Cm Cm7 C7 F7

1. B \flat F7 2. B \flat C7 F7 B \flat

sing the sweet-est song I ev-er heard. We
read-ing mu - sic in - to ev-ry word?

15 Fm7 B \circ 7 B \flat 7 Fm7 B \flat 7

Sud-den-ly the set-ting is strange. I can see wat-er and moon-light beam-ing.

19 Fm7 B \flat 7 Fm7 B \flat 7

Sil-ver waves that break on some un-dis-cov-ered shore. Then

23 Fm7 B \circ 7 B \flat 7

sud-den-ly, I see it all change; long win-ter nights with the

26 Fm7 B \flat 7 E \flat 6 Cm7 F7 B \flat Gm7 Cm7 F7(b9)

can-dles gleam-ing. Thru it all, it's your face that I a-dore. You

2

31 B \flat Cm7 F7 B \flat Gm Cm Cm7

smile and the an-gels sing. And tho it's just a gen-tle

36 C7 F7 B \flat F7 B \flat Cm7 F7

mur-mur at the start, we kiss, and the an - gels

41 B \flat Gm Cm Bmaj7 B \flat E \flat B \flat

sing and leave their mu-sic ring-ing in my heart.

47 (Keyboard) B \flat Gm7 G7 C Am7 Dm7 G7

You

51 C Dm7 G7 C Am Dm Dm7 D7 G7

smile and the an-gels sing. And tho it's just a gen-tle mur-mur at the

57 C G7 C Dm7 G7 C Am Dm

start, we kiss, and the an-gels sing and leave their mu-sic ring-ing

64 D7 G7 C G \sharp 7 Am Dm D7 G7

down in-side my heart. They leave their mu-sic ring-ing down in-side my heart.

69 C Dm F/C Bm7(b5) G7 C (Keyboard)

Their mu-sic's ring-ing way down deep in-side my heart.

Thank You.

You know, each time we come to play for you, we like to feature the music of an artist or artist of the 40s or 50s. The lady we're honoring this evening was born in 1917, and her singing and acting career spanned 50 years. She began singing with her two sisters and later became the lead singer with the Pied Pipers.

Any guesses as to who I'm describing? OK, see if this helps. She sang as a member of the USO for the troops in World War II and received the nickname "G. I. Jo." Does that help? She has 3 stars on the Hollywood Walk Of Fame. Her name? Jo Stafford.

Our first featured song by Jo topped the charts in the United States and United Kingdom, the record becoming the first by a female artist to reach number one on the U.K. Singles Chart. Here's _____ to sing this beautiful ballad - "You Belong To Me."

You Belong To Me

F

Keyboard

Eb (Sax) Cm 3 3 3 Cb Bb7 Eb Cm 3 3 3 Cb Bb7
 5 Eb Gm
 See the py - ra - mids a - long the Nile.
 7 Ab Eb C7
 Watch the sun - rise on a trop - ic isle.
 9 Fm7 Abm Eb Cm7
 Just re - mem - ber dar - ling, all the while,
 11 F7 Bb7
 you be - long to me.
 13 Eb Gm
 See the mar - ket - place in old Al - giers.
 15 Ab Eb C7
 Send me pho - to - graphs and sou - ven - irs.
 17 Fm7 Abm Eb Cm7
 But re - mem - ber when a dream ap - pears
 19 F7 Bb7 Eb
 You be - long to me.

2

21 $E\flat 7$ $A\flat$

I'll _____ be _____ so a - lone _____ with - out you. _____

25 $F 7$ $B\flat$ $B\flat 9$

May - be _____ you'll be lone - some, too, and blue.

29 $E\flat$ Gm

Fly the o - cean in a sil - ver plane.

31 $A\flat$ $E\flat$ $C 7$

See the jun - gle _____ when it's wet _____ with rain.

33 $Fm 7$ $A\flat m$ $E\flat$ $Cm 7$

Just re - mem - ber _____ till you're home _____ a - gain,

35 1. $F 7$ $B\flat 7$ $E\flat$

You be - long _____ to me.

37 2. $F 7$ $B\flat 7$ $E\flat$

you be - long to _____ me _____

41 (Sax) $E\flat$ $Cm 3$ $C\flat$ $B\flat 7$ $E\flat$ $Cm 3$ $C\flat$ $B\flat 7$ $E\flat$

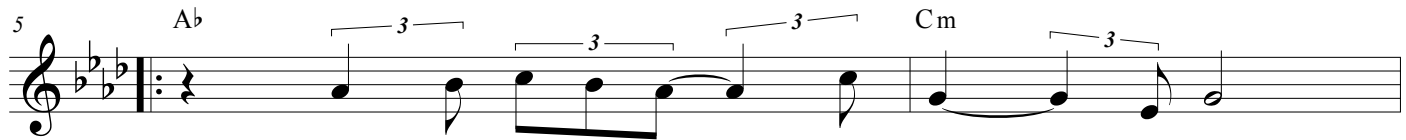
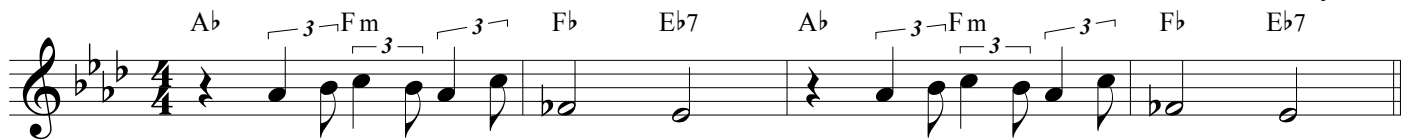
12/8/Feel

You Belong To Me

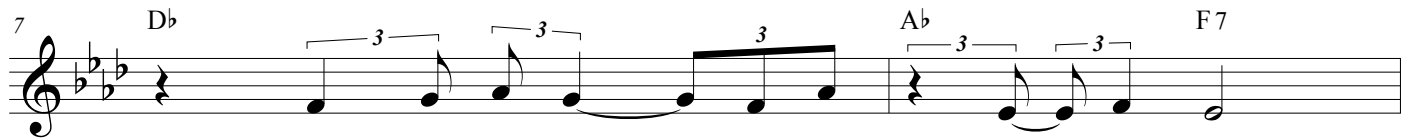
M

Keyboard

(Keyboard)



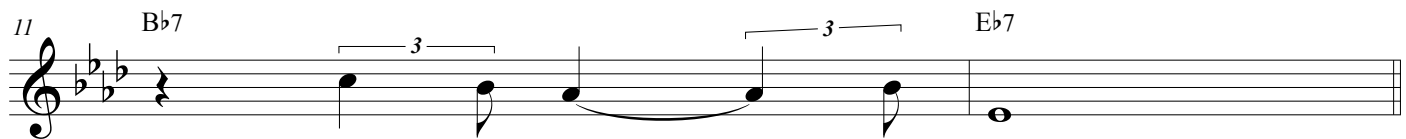
See the py - ra - mids a - long the Nile.



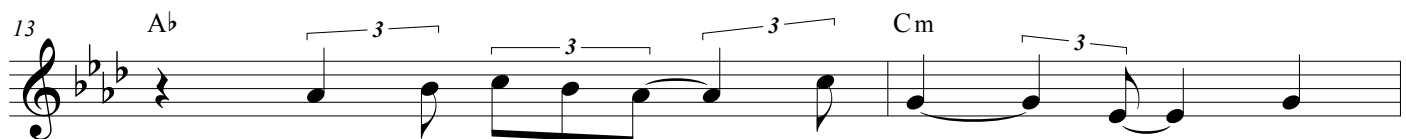
Watch the sun - rise on a trop - ic isle.



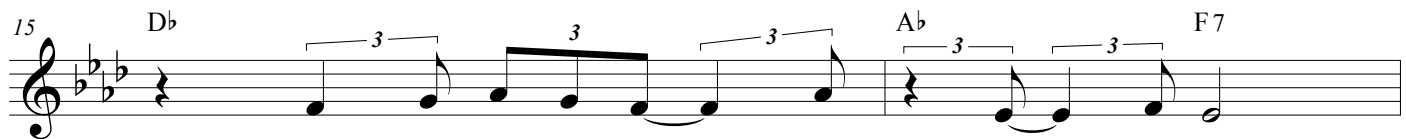
Just re - mem - ber dar - ling, all the while,



you be - long to me.



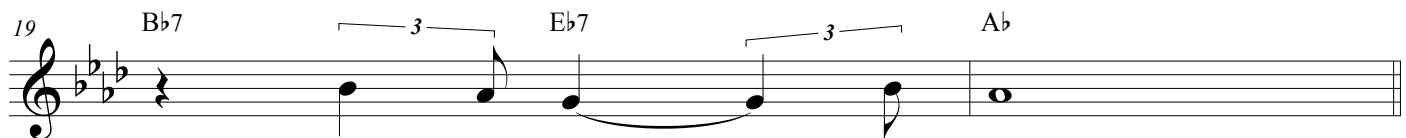
See the mar - ket - place in old Al - giers.



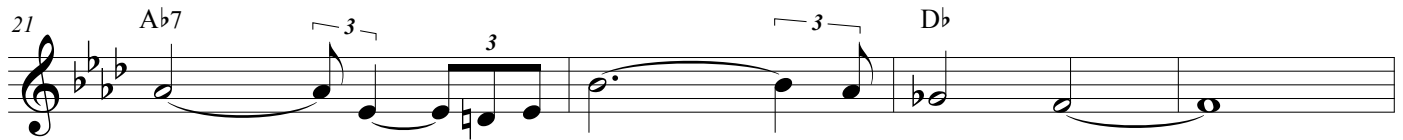
Send me pho - to - graphs and sou - ven - irs.



But re - mem - ber when a dream ap - pears



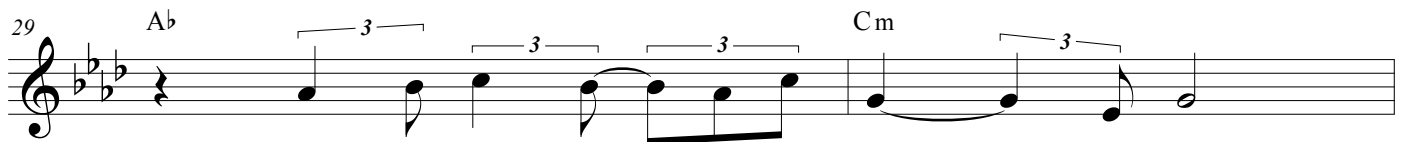
You be - long to me.



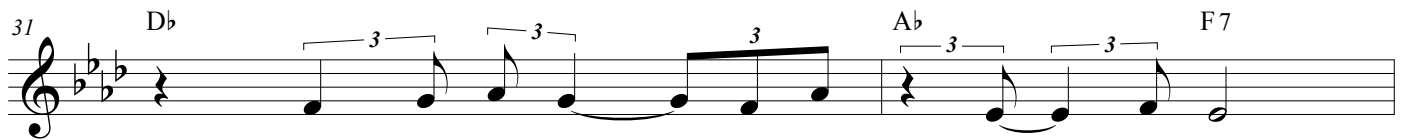
I'll _____ be _____ so a - lone _____ with - out you. _____



May - be _____ you'll be lone - some, too, and blue.



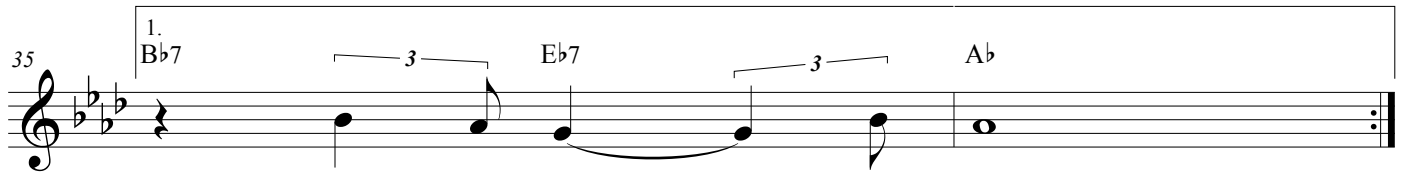
Fly the o - cean in a sil - ver plane.



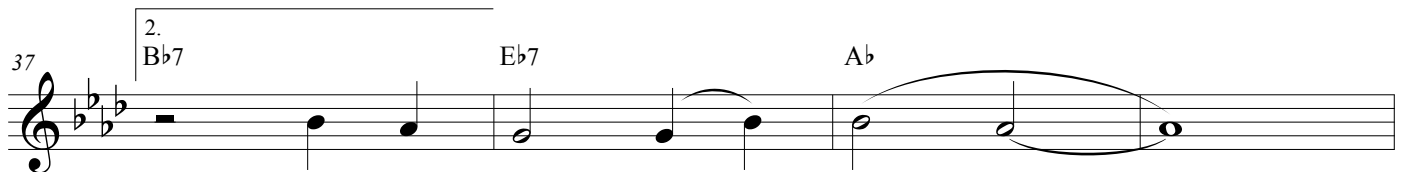
See the jun - gle _____ when it's wet _____ with rain.



Just re - mem - ber _____ till you're home _____ a - gain,

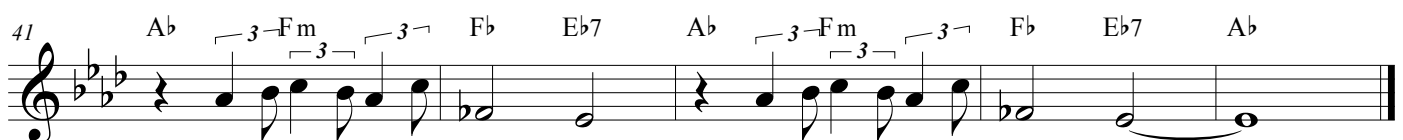


You be - long _____ to me.



you be - long to _____ me _____

(Keyboard)



Thank you. Thank you very much.

Our next Jo Stafford hit has a different mood, and it was also recorded by such artists as Bing Crosby and Perry Como.

It describes a desire to do something now that one may regret later. It's title is simply "Temptation."

Temptation

F

LATIN

(Sax)

Keyboard

3 F G \flat

5 F G \flat 3 F G \flat 3

You came, I was a - lone. I should have

9 F G \flat 3 F

known you were temp - ta - tion.

13 G \flat 3 F G \flat 3

You smiled, lur - ing me on. My heart was

17 F G \flat 3 F 3

gone, you were temp - ta - tion. It would be

21 A \flat 7 G7 3

thrill - ing if you were will - ing. If it can

25 G \flat 7 F7 E7 E \flat 7 D7 D \flat 7 C7

nev - er be, pit - y me. For

29 F G^b 3 F G^b 3
 you were born to be kissed. I can't re -

33 F G^b 3 E^bm 3 F7
 sist. You are temp - ta - tion and I am

37 B^b E^bm B^b E^b
 yours. Here is my heart. Take it and

41 B^b B 3 B^b G^b 3
 say we'll nev - er part. I'm just a

45 F G^b 3 F G^b
 slave, on - ly a slave to

49 F B^bm 1. F
 you, temp - ta - tion.

53 2. F G^b C7
 ta - tion. I'm your

57 F G^b C7 F
 slave.

Temptation

M

LATIN

Keyboard

(Keyboard)

3 B \flat B

5 B \flat B B \flat B

You came, I was a - lone. I should have

9 B \flat B B \flat

known you were temp - ta - tion.

13 B B \flat B

You smiled, lur - ing me on. My heart was

17 B \flat B B \flat

gone, you were temp - ta - tion. It would be

21 D \flat 7 C7

thrill - ing if you were will - ing. If it can

25 B7 B \flat 7 A7 A \flat 7 G7 G \flat 7 F7

nev - er be, pit - y me. For

29 B^b B B^b B
 you were born to be kissed. I can't re -

33 B^b B $A^b m$ $B^b 7$
 sist. You are temp - ta - tion and I am

37 E^b $A^b m$ E^b A^b
 yours. Here is my heart. Take it and

41 E^b E E^b B
 say we'll nev - er part. I'm just a

45 B^b B B^b B
 slave, on - ly a slave to

49 B^b $E^b m$ 1. B^b
 you, temp - ta - tion.

53 2. B^b B $F 7$
 ta - tion. I'm your

57 B^b B $F 7$ B^b
 slave.

Thank you. Thank you very much.

Our final Jo Stafford hit was recorded in 1943 and it vied for the #1 spot on the charts with another great song - Doris Day's "Secret Love." Other artists who recorded it included Tommy Dorsey and Anne Murray.

Here's _____ with a bold request - "Make Love To Me."

12/8 Feel

Make Love To Me

F

(Keyboard) $A\flat$ $D\flat$ $E\flat$ $E\flat 7$ Keyboard

(M) Babuhbuhbuh-

5 $A\flat$

(F) Take me in your arms and nev - er let me go.
Kiss me once a - gain be - fore we say "Good - night."

boom, ba - buh-buh-buh -

7 $A\flat 7$

Whis - per to me soft - ly while the moon is low.
Take me in your lov - in' arms and squeeze me tight.

boom, ba - buh-buh-buh -

9 $D\flat$

Hold me close and tell me what I want to know.
Put me in a mood so I can dream all night.

boom, Ba - buhbuhbuh -

11 $A\flat$

Say it to me gent - ly, let the sweet talk flow.
Ev - 'ry - bod - y's sleep - ing, so it's quite al - right.

boom.

2
13

E \flat 7 D \flat

1. A \flat Fm7 E \flat 7 2. A \flat B \flat m7 A \flat 7

Come a lit-tle clo-ser. Make love to me. me.

Ba-buh-buh-buh

(Keyboard 2nd time)

19

D \flat D $^{\circ}$ 7 A \flat E \flat 7 A \flat

When you're near, so help me dear, chills run up my spine.

23

B \flat E \flat E \flat 7 (Sing both times)

Don't you know I love you so, I won't be hap-py till you're mine.

Ba-buh-buh-buh

27

A \flat

When I'm in your arms, you give my heart a treat.

boom, ba - buh-buh-buh -

29

A \flat 7

Ev - 'ry - thing a - bout you is so dog-gone sweet.

boom, ba - buh-buh-buh -

31 $D\flat$

Ev - 'ry time we kiss, you make my life com - plete. Ba - buh-buh-buh -

boom,

33 $A\flat$

Ba - by doll, you know you swept me off my feet. boom.

35 $E\flat 7$

Now's the time to tell you, "Make love to me."

1. $D\flat$ $A\flat$

39 2. $E\flat 7$ (Sax) $D^{\circ} 7$ $B\flat m 7$

"Hey, hey ba - by! Make love to me."

42 $A\flat$ (Sax) $F m 7$ $B\flat m 7$ $A\flat maj 9$

Make love to me.

12/8 Feel

Make Love To Me

M

Keyboard

(Keyboard)

(M) Ba-buh-buh-buh-

5 C

Take me in your arms and nev - er let me go.
Kiss me once a - gain be - fore we say "Good - night."

boom, ba - buh-buh-buh -

7

Whis-per to me soft - ly, while the moon is low.
Take me in your lov - in' arms and squeeze me tight.

boom, ba - buh-buh-buh -

9 F

Hold me close and tell me what I want dream to know.
Put me in a mood so I can dream all night.

boom, Ba - buh-buh-buh -

11 C

Say it to me gent - ly, let the sweet talk flow.
Ev - 'ry - bod - y's sleep - ing, so it's quite al - right.

boom.

2
13 G7 F 1. C Dm7 G7 2. C Dm7 C7

Come a lit-tle clo-ser. Make love to me. me.

Ba-buh-buh-buh

(Keyboard 2nd time)

19 F F#°7 C G7 C

When you're near, so help me dear, chills run up my spine.

23 D G G7 (Sing both times)

Don't you know I love you so, I won't be hap-py till you're mine.

Ba-buh-buh-buh

27 C

When I'm in your arms, you give my heart a treat.

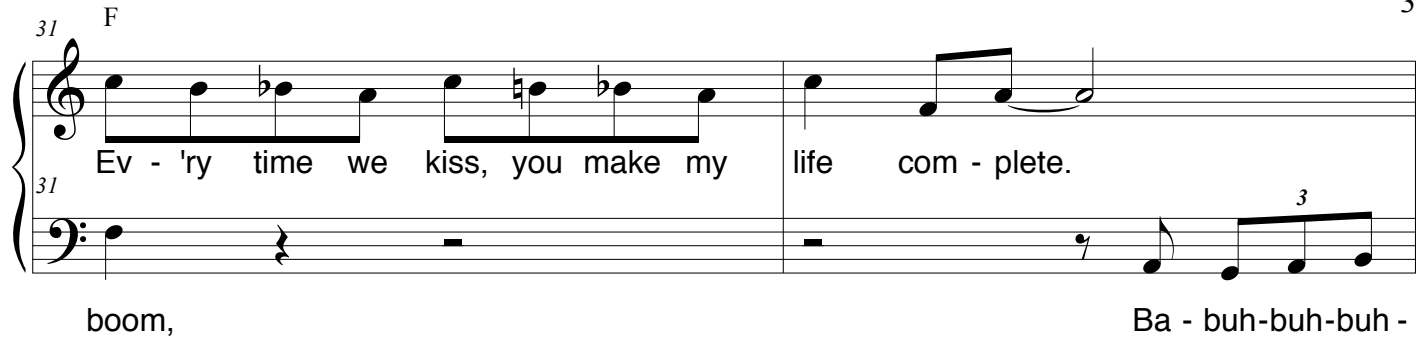
boom, ba - buh-buh-buh -

29 C7

Ev - 'ry - thing a - bout you is so dog - gone sweet.

boom, ba - buh-buh-buh -

31 F



Ev - 'ry time we kiss, you make my life com - plete.

boom, Ba - buh-buh-buh -

33 C



Ba - by doll, you know you swept me off my feet.

boom.

35 G7

1. F C



Now's the time to tell you, "Make love to me."

2. 39 G°7 (Sax) Gb°7 Dm7



"Hey, hey_ ba - by! Make love to me."

42 C (Sax) Am7 Dm7 Cmaj9



Make love to me."

Thank you. Thank you very much. How're we doing? Did you enjoy our tribute to Jo Stafford?

We'll really switch moods with this next selection, recorded by Bing Crosby back in 1936. It's a comic cowboy song, and it was also recorded by such artists as Roy Rogers, Johnnie Ray, Frank Sinatra, and a bunch of others.

Listen as I tell you the story of an individual who has aspirations to be something that he is probably is not. It's title - "I'm An Old Cowhand."

VOCAL ONLY

I'm An Old Cowhand

Boogie Beat

Keyboard

(Keyboard)

7 (Vamp)

Now, step aside, you old onery tenderfoot,
'cause I'm about to sing my song. I'm an old cow -

11

hand _____ from the Ri - o Grande, _____ but my legs ain't
and I learned to

15

bowed _____ and my cheeks ain't to tanned. _____ Well, i'm a
ride, _____ 'fore I learned to stand. _____ Well, I'm a

19

cow - boy who nev - er roped a cow, nev - er roped a steer 'cause I
rid - ing fool who is up to date. I know ev 'ry trail in the

22

don't know how. And I sure ain't fix - in' to start in now.
Lone Star State, 'cause I ride the range in a Ford V - 8.

25

Yip - py - i - o - ky - ay. _____ Hey! Yip py - i - o - ky -

28

ay. I'm an old cow

2
33 Fm Bb7 Eb Fm Bb7 Eb

41 Cm Gm Cm Gm Cm Gm

47 Fm7 Bb7 Eb C7 Fm7 Bb7 Eb (Vamp)

I'm an old cow-

54 Fm Bb7 Eb

hand from the Ri-o Grande, and I come to

58 Fm Bb7 Eb

town just to hear the band. I know
wild 'round the bor-der land. Where the

62 Cm Gm Cm

all the songs that the cow-boys know, 'bout the big cor-ral where the
buf-fa-lo roam all a-round the zoo, and the In-di-ans make you a

65 Gm Cm Gm C7

dog-gies go, 'cause I learned them all on the ra-di-o.
rug or two, and the old Bar X is a bar-be-que.

68 Fm7 Bb7 Eb C7 Fm7 Bb7

Yip-py-i-o - ky-ay. Hey! Yip py-i-o - ky-

71 1. Eb (Vamp) N.C. 2. Eb

ay. Now, my story's almost done. Ain't got much
longer now. So, listen up! I'm an old cow - ay.

76 Fm7 Bb7 Eb C7 Fm7 Bb7 Eb

Yip-py-i-o - ky-ay. Hey! Yip py-i-o - ky-ay.

Thank you.

Our next song was written back in 1939 as a ballad. Notable recordings were by Bob Crosby and his Bob Cats, Benny Goodman, and Bing Crosby.

We've decided to put it to a Latin beat for you. Here we go with another question - "What's New?"

LATIN

What's New

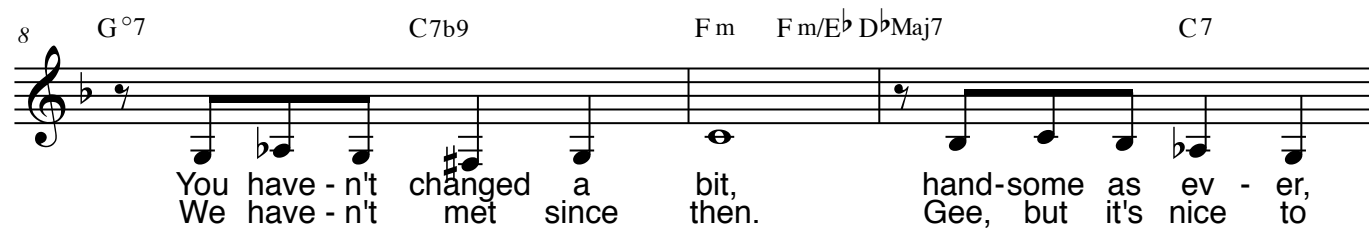
F

Keyboard

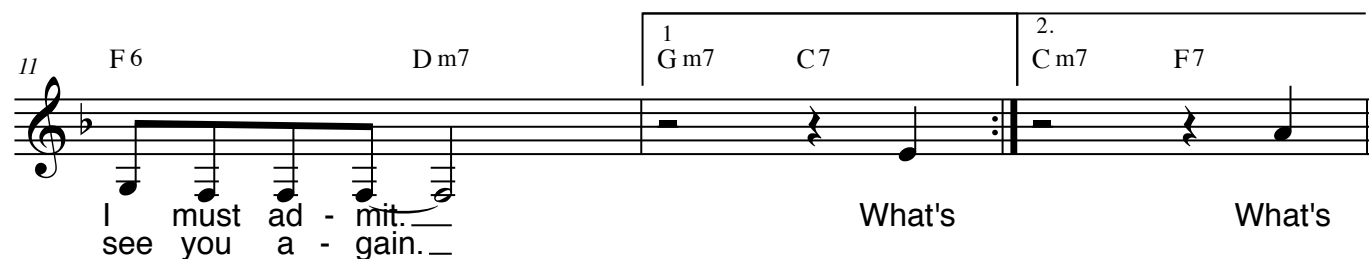
(Sax)



new? How is the world treat - ing you?
new? How did that ro - mance come through?



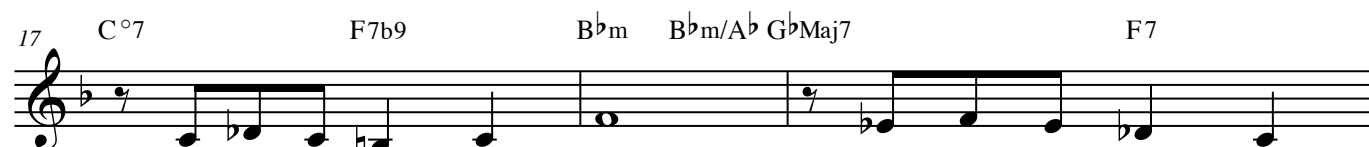
You have - n't changed a bit, hand - some as ev - er,
We have - n't met since then. Gee, but it's nice to



I must ad - mit. What's What's
see you a - gain.



new? Prob - ab - ly I'm bor - ing you,



but see - ing you is grand, and you were sweet to



of - fer your hand. I un - der - stand. A -

33 G m7 F#7 G m7 F#7 F Maj7

LATIN

What's New

M

Keyboard

(Keyboard)

B \flat Maj7 E \flat $^{\circ}$ 7 G m7/D C \sharp $^{\circ}$ 7 D m7 C m7 G m7 C m7 F7
 What's
 5 B \flat 6 G m7 A \flat m7 3 D \flat 7 3 G \flat Maj7 E \flat 7
 new? How is the world treat - ing you?
 new? How did that ro - mance come through?
 8 C $^{\circ}$ 7 F7b9 B \flat m B \flat m/A \flat G \flat Maj7 F7
 You have - n't changed a bit, love - ly as ev - er,
 We have - n't met since then. Gee, but it's nice to
 11 B \flat 6 G m7 1 C m7 F7 2. F m7 B \flat 7
 I must ad - mit. — What's What's
 see you a - gain. —
 14 E \flat 6 C m7 D \flat m7 3 G \flat 7 3 B Maj7 A \flat m7
 new? Prob - ab - ly I'm bor - ing you,
 17 F $^{\circ}$ 7 B \flat 7b9 E \flat m E \flat m/D \flat B Maj7 B \flat 7
 but see - ing you is grand, and you were sweet to
 20 E \flat m6 Cm7b5 F7
 of - fer your hand. — I un - der - stand. A -

22 $B\flat 6$ $G m7$ $A\flat m7$ 3 $D\flat 7$ 3 $G\flat Maj7$ $E\flat 7$

dieu! Par - don my ask - ing, "What's new"?

25 $C^\circ 7$ $F7b9$ $B\flat m$ $B\flat m/A\flat G\flat Maj7$ $F7$

To Coda

Of course, you could - n't know. I have - n't changed, I

28 $B\flat 6$ $G m7$ $C m7$ $F7$ *D.S. al Coda*

still love you so.

Θ Coda

30 $G\flat Maj7$ $F7$ $B\flat 6$ (Keyboard)

I have - n't changed, I still love you so.

33 $C m7$ $B7$ $C m7$ $B7$ $B\flat Maj7$

Thank You.

Now, no celebration would be complete without experiencing a song from the dance craze inspired by Chubby Checker in 1960. What am I referring to? You got it - the Twist.

So, here we go with a song made popular by Joey Dee and the Starlighters back in 1961. Get ready to wiggle your feet and perhaps move your hips to our version of the "Peppermint Twist."

Here we go!

VOCAL

Peppermint Twist

Keyboard

D

(Keyboard - Play Octaves)

G

F



5

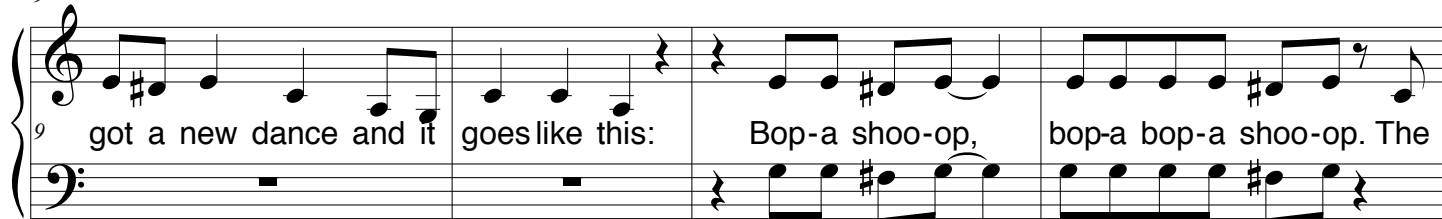
C



9

C

Well, we



13

F7

C



17

G

F

C



21

C

C7

F

C



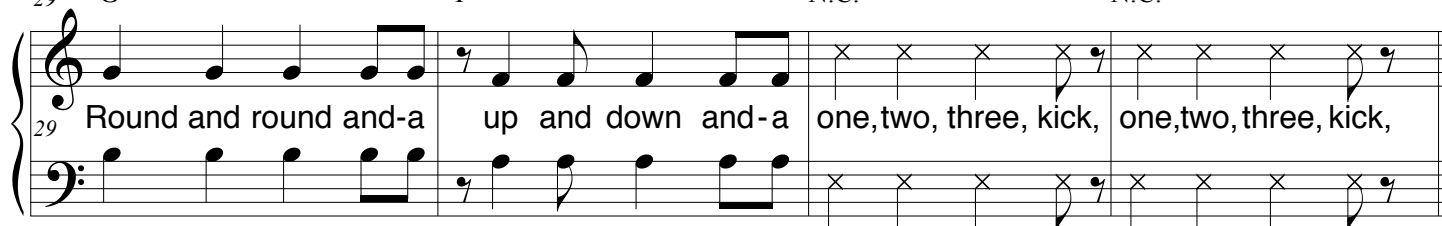
29

G

F

N.C.

N.C.



2

D

33 C(Bass and Keyboard in octaves) C7

37 (Keyboard - Adlib 1st time, Sax - Adlib 2nd time) F C G F C To Coda

45 C

45 Meet me. ba-by, down at for-ty fifth street, Bop-a shoo-op, bop-a bop-a shoo-op.

49 F7 C

49 where the pep-per-mint twist-ers meet. Bop-a shoo-op, bop-a bop-a shoo-op. I

53 G F C D.S. al Coda

53 like it like this, The Pep-per-mint Twist. Bop-a shoo-op, bop-a bop-a shoo-op.

57 Coda C C7

57 It's al-right, all night, it's al-right! It's O. K.

62 F C It's al-right, it's al-right, it's al-right

62 all day, it's O. K. If you learn It's O. K. it's O. K. it's O. K.

66 G F C

66 to do this, the Pep-per-mint Twist. Bop-a shoo-op, bop.

Hey, ay, ay,

70 C C7 F7

70 Hey, ay, ay, ay! Hey, ay, ay, ay! Hey, ay, ay, ay!

ay! Hey-ay-ay ay! Hey, ay, ay, ay! Hey, ay, ay,

76 C G F C

76 Hey, ay, ay, ay! Hey, ay, ay! Hey, ay, ay, ay!

ay! Hey, ay, ay! Hey, ay, ay, ay! Hey, ay, ay,

82 C C7 F7

82 Hey, ay, ay, ay! Hey, ay, ay, ay! Hey, ay, ay, ay!

ay! Hey, ay, ay, ay! Hey, ay, ay, ay! Hey, ay, ay,

88 C G F C

88 Hey, ay, ay, ay! Hey, ay, ay, ay! Hey, ay, ay, ay!

ay! Hey, ay, ay, ay! Hey, ay, ay, ay!

94 C (Bass & Keyboard in octaves)

98 G F N.C.

98 one, two, three, kick, one, two, three, jump!

Thank you.

It's time for another waltz. This song was the theme from the movie "Around The World In 80 Days." Many, many artists have recorded it, among them The Chordettes, Nat King Cole, Bing Crosby, and Connie Francis.

Let's take a trip together "Around The World."

Around The World

F

Keyboard

(Sax) F Am7 Gm7 C7 F Eb°7 Bb6Ab°7 Gm7 C9

9 F Caug F6

round the world I've searched for you. I trav - eled

13 F#°7 Gm7 C7

on when hope was gone to keep a ren - dez - vous. I

17 Gm7 C7 Gm7 C7

knew some - where, some - time, some - how, you'd look at

21 Gm7 Caug F C7

me, and I would see that smile you're smil - ing now. It

25 F Caug F6

might have been in coun - ty down or in New

29 D7 Gm7

York, in gay Par - ee, or e - ven Lon - don town. No

33 G#°7 F D7

more will I go all a - round the world, for I have

37 Gm7 C7 F F7 (Sax)

found my world in you. _____

2

41 B^b F^{aug} B^b6

45 B^baug $Cm7$ $F7$

49 $Cm7$ $F7$ $Cm7$ $F7$

53 $Cm7$ B^b7 $Gm7$ $C7$
It

57 F C^{aug} $F6$
might have been in coun - ty down or in New

61 $D7$ $Gm7$
York, in gay Par - ee, or e - ven Lon - don town. No

65 $G^{\#}7$ F $D7$
more will I go all a - round the world, for I have

69 $Gm7$ $C7$ F (Sax) $Am7$
found, found my world in you

73 $Gm7$ B^bm7 $F6$

M

Keyboard

(Keyboard)

Around The World

B \flat Dm7 Cm7 F7 B \flat A \flat 7 E \flat 6D \flat 7 Cm7 F9
 B \flat F aug B \flat 6 A-

9
 round the world I've searched for you. I trav - eled
 B \flat 7 Cm7 F7

13
 on when hope was gone to keep a ren - dez - vous. I
 Cm7 F7 Cm7 F7

17
 knew some - where, some - time, some - how, you'd look at
 Cm7 F aug B \flat F7

21
 me, and I would see that smile you're smil - ing now. It
 B \flat F aug B \flat 6

25
 might have been in coun - ty down or in New
 G7 Cm7

29
 York, in gay Par - ee, or e - ven Lon - don town. No
 C \sharp 7 B \flat G7

33
 more will I go all a - round the world, for I have
 Cm7 F7 B \flat B \flat 7

37
 found my world in you. _____ (Keyboard)

2

E \flat B \flat augE \flat 6

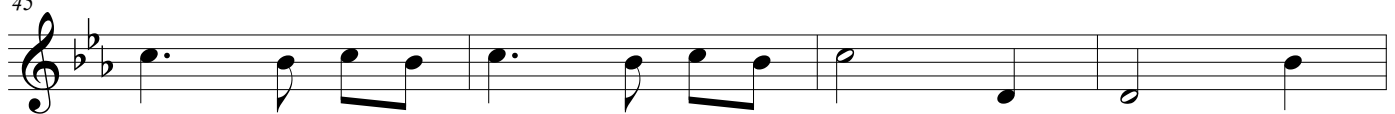
41

E \flat aug

Fm7

B \flat 7

45



Fm7

B \flat 7

Fm7

B \flat 7

49



Fm7

E \flat 7

Cm7

F7

53



It

B \flat

Faug

B \flat 6

57



might

have

been

in

coun - ty

down

or

in New

G7

Cm7

61



York,

in

gay Par - ee,

or

e - ven

Lon - don

town.

No

C \sharp 7B \flat

G7

65



more

will

I

go all

a - round

the world,

for

I have

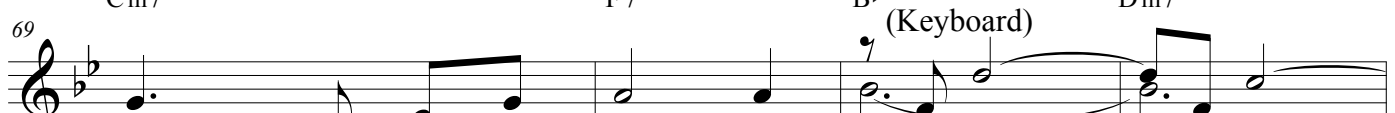
Cm7

F7

B \flat

Dm7

69



found,

I

found my

world

in

you

Cm7

E \flat m7B \flat 6

73



Thank you.

We're getting close to the end of our time with you this evening. For our next to last song, we're going to switch beats and play a Latin number with two titles. Originally, it was called "A Summer Samba," but it was later renamed "So Nice."

_____, would you be so nice and sing it for us? Thanks.

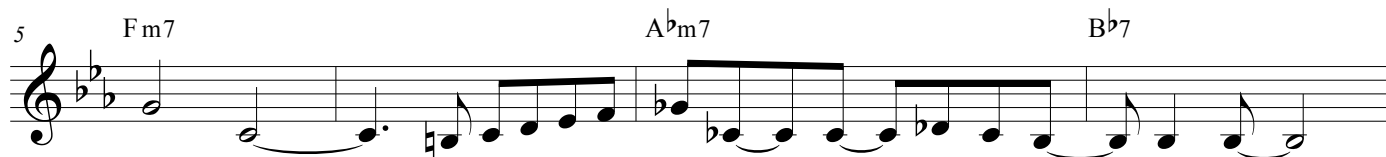
LATIN

So Nice

F

(Sax)

Keyboard



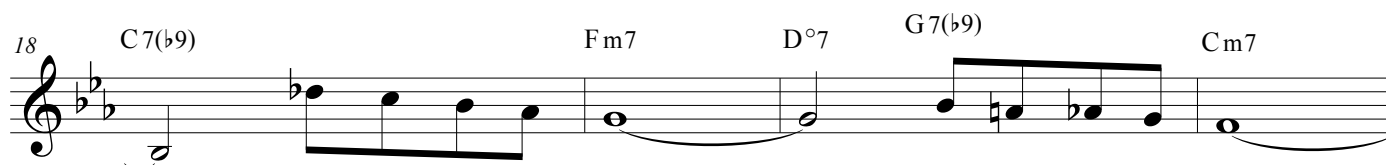
Some-one to hold me tight, that would be ver - y nice. Some-one to love me right,



that would be ver - y nice. Some-one to un-der-stand each lit-tle dream in me;



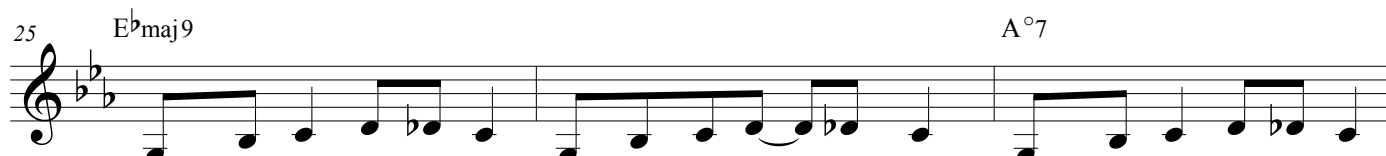
some-one to take my hand to be a team with me. So nice, —



— life would be so nice, — if some day I find —



— some-one who would take my hand and sam-ba through life — with me.



Some-one to cling to me, stay with me right or wrong. Some-one to sing to me

2

28 D7(#5) A^bmaj7 A^b6

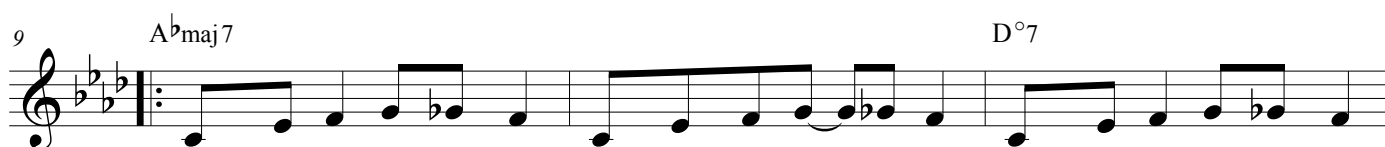
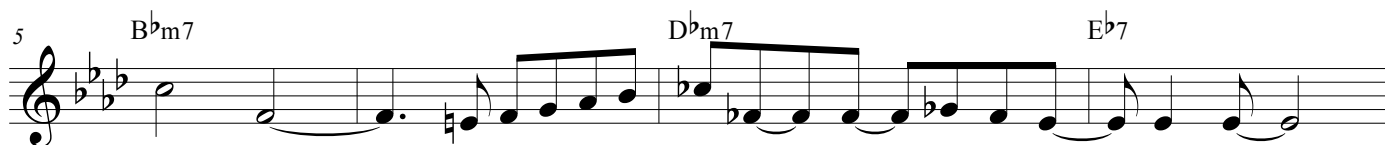
LATIN

So Nice

M

(Keyboard)

Keyboard



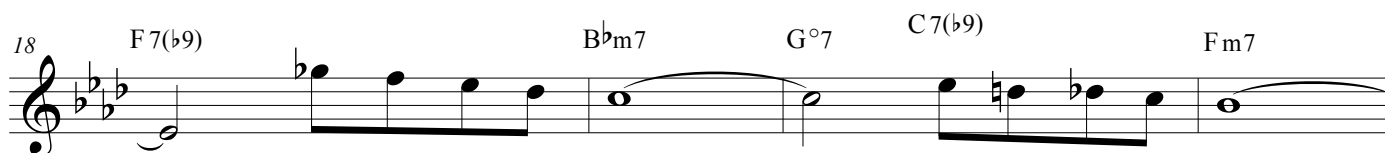
Some-one to hold me tight, that would be ver - y nice. Some-one to love me right,



that would be ver - y nice. Some-one to un-der-stand each lit-tle dream in me;



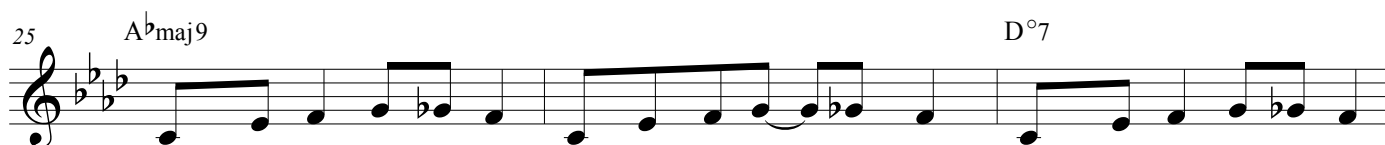
some-one to take my hand to be a team with me. So nice, —



— life would be so nice, — if some day I find —



— some-one who would take my hand and sam-ba through life — with me.



Some-one to cling to me, stay with me right or wrong. Some-one to sing to me

2

28 G7(#5) D^bmaj7 D^b6



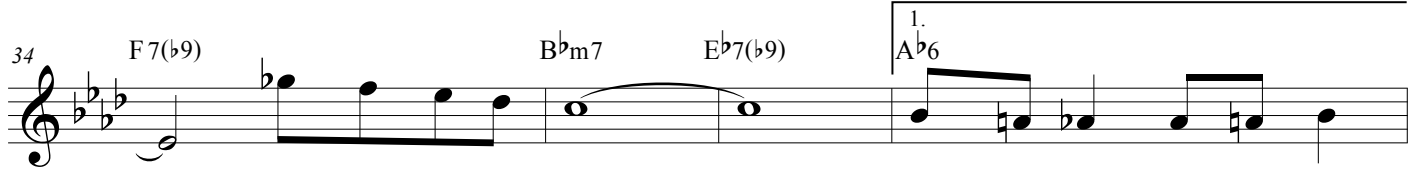
some lit-tle sam-ba song. Some-one to take my heart and give his heart to me.

31 G^b7 Cm7



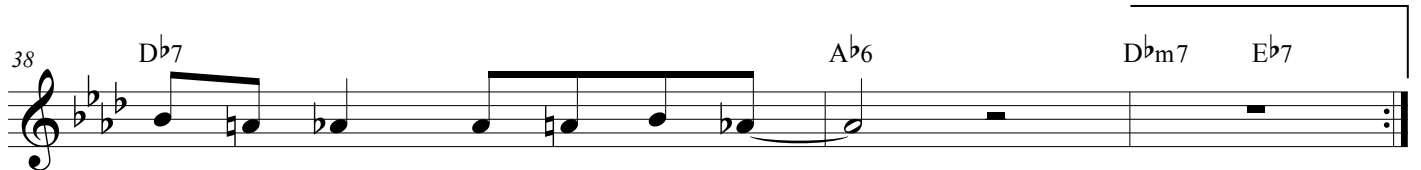
Some-one who's read-y to give love a start with me. Oh, yeah,

34 F7(b9) B^bm7 E^b7(b9) 1. A^b6



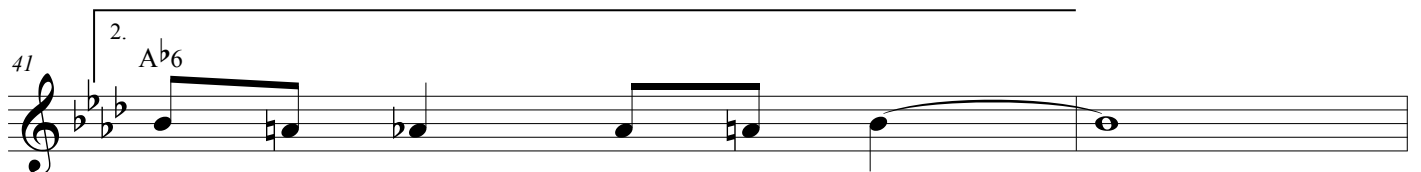
that would be so nice. Should-n't we, you and me?

38 D^b7 A^b6 D^bm7 E^b7



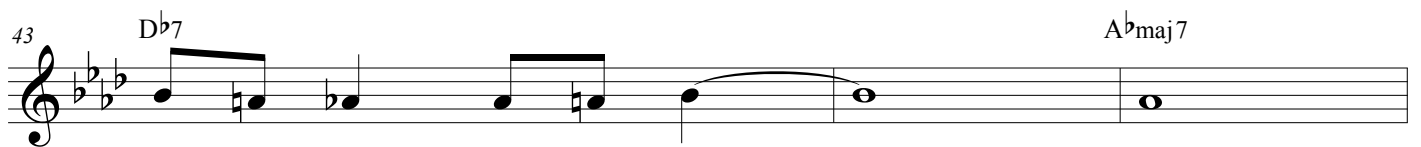
I can see it will be nice.

41 2. A^b6



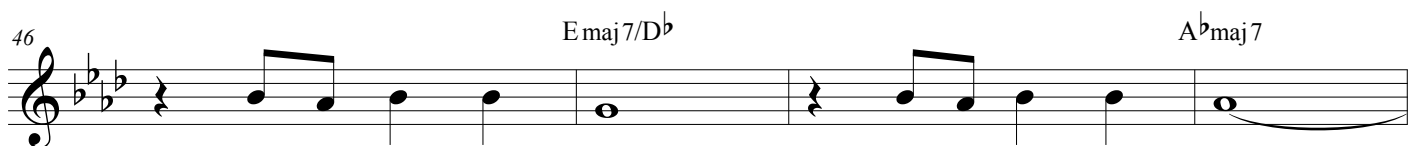
Should it be, you and me?

43 D^b7 A^bmaj7




I can see it would be nice.

46 E maj7/D^b A^bmaj7



It would be so nice. Oh, so ver-y nice.

50 E maj7 N.C. A^b6



(Keyboard)

Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves as we've again journeyed down Memory Lane?

We're going to close with a swing number written back in 1926 and first recorded that year by the great Louis Armstrong. Later, it was recorded by such great bands as Bob Crosby, Lionel Hampton, and Woody Herman.

Get ready to swing out as we play our final selection of the evening - "The Muskrat Ramble."

Hit it!

Muskrat Ramble

Keyboard

Keyboard E^b $E^b\circ 7$ $E^b 7$

5 Sax A^b $E^b 7$ A^b

9 Cm $G 7$ Cm $E^b 7$

13 A^b $E^b 7$ A^b

17 $F 7$ $B^b m 7$ $B^b 7$ $B^b m 7$ $E^b 7$ A^b

21 $B^b 7$ $E^b 7$ A^b $B^{\circ} 7$

25 $B^b m 7$ $E^b 7$ A^b

29 $B^b 7$ $E^b 7$ A^b

33 $F 7$ $B^b m 7$ $B^b 7$ $B^b m 7$ $E^b 7$ A^b

Keyboard E^b $E^b\circ 7$ $E^b 7$

2 Sax
41 A^b E^b A^b Cm

47 $G7$ Cm E^b7 A^b E^b7

52 A^b $F7$ B^bm7 B^b7 B^bm7 E^b7 A^b

Keyboard E^b E^b7 E^b7 A^b

61 Sax A^b E^b7 A^b

65 Cm $G7$ Cm E^b7

69 A^b E^b7 A^b

73 $F7$ B^bm7 B^b7 B^bm7 E^b7 A^b Keyboard

77 $D^{\circ}7$ A^bm A^b

81 $D^{\circ}7$ A^bm D^b7 Sax Fm B^bm7 A^b

The musical score is written for Saxophone and Keyboard. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The Saxophone part consists of nine staves, and the Keyboard part consists of one staff. The score includes various chords such as A^b , E^b , Cm , $G7$, $F7$, B^bm7 , B^b7 , E^b7 , A^bm , $D^{\circ}7$, and Fm . The Saxophone part includes melodic lines with eighth and sixteenth notes, while the Keyboard part provides harmonic support with sustained chords and moving lines.