

Set EE

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I'm Sittin' On Top Of The World

F

(Sax)

Keyboard Keyboard

F F^o7 F Dm7

G7 C7 F E^b7 Dm7 C7

9 F F^o7 F Dm7 I'm

sit - tin' on top of the world, just rol - lin' a - long,

13 G7 C7 F Dm7 C7

just rol - lin' a - long. And I am

17 F7 F^o7 F Dm7

quit - tin' the blues of the world, just sing - in' a song,

21 G7 C7 F F7

just sing - in' a song. Glo - ry hal - le - lu - jah!

25 B^b D^o7 F

I just phoned the par - son, "Hey, Par, get read - y to call."

29 Dm D7 G7 C7

Just like Hump - ty Dump-ty, I'm go - ing to fall. I am

33 F F^o7 F Dm7

sit - tin' on top of the world, just rol - lin' a - long,

37 G7 C7 F C7

just rol - lin' a - long. (Sax)

2
41 F F^{°7} F Dm7

45 G7 C7 F C7

49 F F^{°7} F Dm7

53 G7 C7 F F7
Glo - ry hal-le - lu-jah!

57 B♭ D^{°7} F
I just phoned the par - son, "Hey, Par, get ready to call."

61 Dm D⁷ G7 C7
Just like Hump - ty Dump-ty, I'm a - bout to fall. I am

65 F F^{°7} F Dm7 G7
sit - tin' on top of this world, just rol - lin' a - long,

70 C7 C^{°7} Gm7 C7
just rol - lin' a - long. I am sit-tin' on top of the world sing-in' a song.

75 F F^{°7} F Dm7 B♭7 F
(Sax)

The musical score consists of eight staves of music. The first four staves are for piano/vocal, featuring a treble clef, a key signature of one flat, and common time. Chords indicated include F, F°7, G7, C7, Dm7, B♭, D°7, F, G7, Dm, D°7, G7, C7, F, F°7, F, Dm7, Gm7, C7, F, F°7, F, Dm7, B♭7, and F. The vocal part includes lyrics such as 'Glo - ry hal-le - lu-jah!', 'I just phoned the par - son, "Hey, Par, get ready to call."', 'Just like Hump - ty Dump-ty, I'm a - bout to fall. I am', 'sit - tin' on top of this world, just rol - lin' a - long,', and 'just rol - lin' a - long. I am sit-tin' on top of the world sing-in' a song.'. The last staff is for a saxophone, indicated by '(Sax)' and a treble clef.

I'm Sittin' On Top Of The World

M
Keyboard

(Keyboard

B_b B_b⁷ B_b Gm7
5 C7 F7 B_b A_b⁷ Gm7 F7
9 B_b B_b⁷ B_b Gm7 I'm
13 sit - tin' on top of the world, just rol - lin' a - long,
C7 F7 B_b F7
17 just rol - lin' a - long. And I am
B_b⁷ B_b⁷ B_b Gm7
21 quit - tin' the blues of the world, just sing - in' a song,
C7 F7 B_b B_b⁷
25 just sing - in' a song. Glo - ry hal - le - lu - jah!
E_b G⁷ B_b
29 Gm G7 C7 F7
Just like Hump - ty Dump-ty, I'm go - ing to fall. I am
33 B_b B_b⁷ B_b Gm7
sit - tin' on top of the world, just rol - lin' a - long,
C7 F7 B_b F7 (Keyboard)
just rol - lin' a - long.

2

41 B♭ B♭°7 B♭ G m7

45 C7 F7 B♭ F7

49 B♭ B♭°7 B♭ G m7

53 C7 F7 B♭ B♭7

Glo - ry hal-le-lu-jah!

57 E♭ G°7 B♭

I just phoned the par - son, "Hey, Par, get ready to call." —

61 Gm G7 C7 F7

Just like Hump - ty Dump-ty, I'm a - bout to fall. — I am

65 B♭ B♭°7 B♭ G m7 C7

sit - tin' on top of this world, just rol - lin' a - long, —

70 F7 F°7 C m7 F7

just rol-lin' a-long. — I am sit-tin' on top of the world sing-in' a song.

75 B♭ (Keyboard) B♭°7 B♭ G m7 E♭7 B♭

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, "I'm Sittin' On Top Of The World," was written back in 1925 and recorded by artists such as Doris Day, Bobby Darin, Frank Sinatra, and Les Paul.

Our next selection is a waltz, written over 20 years earlier in 1902 - back in the Tin Pan Alley days. Here we go with a great oldie from back then - "In The Good Old Summertime."

In The Good Old Summertime

F

Keybaord

(Sax)

E♭ G7 Cm Fm7 B♭ B♭7

There's a

E♭ E♭7 A♭

time in each year that we al - ways hold dear: Good old sum-mer -

E♭ B♭7 E♭ G°7

time. With the birds in the trees and the sweet scent - ed breez-es,

B♭/F F7 B♭7 E♭

good old sum-mer - time. When your days work is o-ver and you are in

E7 A♭ E7 B♭ E7 A♭

clo - ver, and life is one beau - ti - ful rhyme. No trou - ble an -

E7 A♭ E7 B♭ F7 B♭ B7

noy - ing, each one is en - joy-ing the good old sum - mer - time. In the

41 E♭

good old sum - mer - time, ____ in the good old sum - mer - time, ____

49 G7 Cm F7 B♭7

stroll - ing through the sha - dy lanes with your ba - by fine. ____ You

57 E♭

hold his hand and he holds yours, and that's a ver y good sign ____ that

65 G7 Cm Fm7 B♭7 1. E♭ B♭7 (Sax)

he's your toot - sie woot - sie in the good old sum - mer - time. ____

73 2. E♭ Fm7 B♭ B♭7

time, ____ in the good old sum - mer -

(Sax) E♭ A♭ F7 E♭ B♭7 E♭

time. ____

In The Good Old Summertime

M
Keyboard

(Keyboard)

A♭ C7 Fm B♭m7 E♭ E♭7

There's a

A♭ A♭7 D♭

time in each year that we al - ways hold dear: Good old sum-mer -

A♭ E♭7 A♭ C°7

time. With the birds in the trees and the sweet scent-ed breez-es,

E♭/B♭ B♭7 E♭7 A♭

good old sum-mer - time. When your days work is o-ver and you are in

A♭7 D♭ A♭ D♭

clo - ver, and life is one beau-ti - ful rhyme. No troub-le an -

A♭ D♭ A♭ E♭ B♭7 E♭ E♭7

noy - ing, each one is en - joy-ing the good old sum - mer - time. In the

41 A♭

good old sum-mer - time, ____ in the good old sum-mer - time, ____

49 C7 Fm B♭7 E♭7

stroll - ing through the sha - dy lanes with your ba - by fine. ____ You

57 A♭ A♭7 D♭ A♭

hold her hand and she holds yours, and that's a ver y good sign. ____ That

65 C7 Fm B♭m7 E♭7 1. A♭ E♭7(Keyboard)

she's your toot - sie woot - sie in the good old sum - mer - time. ____

73 2. A♭ B♭m7 E♭ E♭7

time, ____ in the good old sum - mer -

79 A♭ (Keyboard) D♭ B♭7 A♭ E♭7 A♭

time. ____

Thank you.

We'll go way back to 1912 for our next song, a popular barbershop quartet favorite. We've decided to spice it up a bit by giving it a Latin beat.

Here we go with our arrangement of this great old favorite "Moonlight Bay."

Enjoy!

Moonlight Bay

F

Cha-Cha Rhythm

Keyboard

(Sax)

B♭ F7 B♭ F7 B♭ F7 B♭ N.C.

We were sail-ing a -

5 B♭ B♭aug E♭ B♭

long on Moon-light Bay. We could hear the voic - es

9 F7 B♭ N.C.

ring - ing, they seemed to say, "You have stol - en my

13 B♭ B♭aug E♭ B♭ E♭ B♭

heart, now don't go 'way. As we

17 F7

sang love's old sweet song on Moon - light

19 1. B♭ N.C. (Sax) 2. B♭

Bay.

2

(Sax)

23 C G7 C G7 C G7 C N.C.

27 C C aug F C

long on Moon-light Bay. We could hear the voic - es

31 G7 C N.C.

ring - ing, they seemed to say, "You have stol - en my

35 C C aug F C F C

heart, now don't go 'way.' As we

39 G7 C N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 C N.C. C N.C.

long, oh, just cruis-ing a - long, we were sail-ing a -

47 C G7 C (Sax) G7

long on Moon - light Bay.

Moonlight Bay

M

Cha-Cha Rhythm

Keyboard

(Keyboard)

E♭ B♭⁷ E♭ B♭⁷ E♭ B♭⁷ E♭ N.C.

We were sail-ing a -

5 E♭ E♭^{aug} A♭ E♭

long on Moon-light Bay. We could hear the voic - es

9 B♭⁷ E♭ N.C.

ring - ing, they seemed to say, "You have stol - en my

13 E♭ E♭^{aug} A♭ E♭ A♭ E♭

heart, now don't go 'way." As we

17 B♭⁷

sang love's old sweet song on Moon - light

19 1. E♭ N.C. (Keyboard) 2. E♭

Bay.

2

(Keyboard)

23 F C7 F C7 F C7 F N.C.

We were sail-ing a -

27 F F aug B^b F

long on Moon-light Bay. We could hear the voic - es

31 C7 F N.C.

ring - ing, they seemed to say, "You have stol - en my

35 F F aug B^b F B^b F

heart, now don't go 'way.' As we

39 C7 F N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 F N.C. F N.C.

oh, just cruis-ing a - long, we were sail-ing a -

47 F C7 F (Keyboard) C F

long on Moon - light Bay.

Thank you. Thank you very much.

We'll slow things up a bit for this next song that became a hit at the end of World War II. Harry James' recording reached the #1 spot on the Billboard charts in 1945.

Here's _____ to tell us all about the joys of osculation. The song is "Kiss Me Once And Kiss Me Twice And Kiss Me Once Again, It's Been A Long, Long Time."

It's Been A Long, Long Time

F

Keyboard

(Sax)

E♭maj7 E♭°7 Dm7 D♭°7 Cm7 B♭°7 F7

B♭maj7 B°7 Cm7 F7

Nev - er thought that you would be standing here so close to me.

F°7 G7 Cm7 F7

There's so much I feel that I should say. But

B♭maj7 Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

words can wait un - til an-oth-er day.

B Dm/A Gm B♭6/F

Kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

Gm G♯7 F7/A /F Cm B aug

long, long time. Have - n't felt like this, my dear, since

18 Cm7 F7 Cm7 Faug B^b
can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 B^b Fm6/D G7
know how man - y dreams I dreamed a - bout you, or

23 Cm E^bm6/C Cm/F F7
just how emp - ty they all seemed with - out you. So,

25 B^b Dm/A Gm D^bo7
kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Cm7 F7 B^b F7 | 2. Cm7 F7 Dm7 D^bo7
long, long time. long, long time, _____ it's been a

31 Cm7 F7 (Sax) B^b Dm7/A Cm7 F7 B^b
long, long time.

It's Been A Long, Long Time

M
Keyboard

(Keyboard)

A♭maj7 A♭°7 Gm7 G♭°7 Fm7 E♭°7 B♭7

E♭maj7 E°7 Fm7 B♭7

Nev - er thought that you would be stand-ing here so close to me.

B♭7 C7 Fm7 B♭7

There's so much I feel that I should say. But

E♭maj7 Cm7 Fm7 B♭7 E♭ Cm7 Fm7 B♭7

words can wait un - til an-oth-er day.

E♭ Gm/D Cm E♭6/B♭

Kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

Cm C♯°7 B♭7/D /B♭ Fm Eaug

long, long time. Have - n't felt like this, my dear, since

18 Fm7 B⁷ Fm7 B⁷_{aug} E^b

can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 E^b B^bm6/G C7

know how man - y dreams I dreamed a - bout you, or

23 Fm A^bm6/F Fm/B^b B⁷

just how emp - ty they all seemed with - out you. So,

25 E^b Gm/D Cm G^bo7

kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Fm7 B⁷ E^b B⁷ 2. Fm7 B⁷ Gm7 G^bo7

long, long time. long, long time, _____ it's been a

31 Fm7 B⁷ (Keyboard) E^b Gm7/D Fm7 B⁷ E^b

long, long time. _____

Thank you.

Here's a cute up-tempo song written way back in 1927. Anyone here born in that year? It's been recorded by many artists, but Kay Starr's version recorded in 1945 is probably the one best known.

Here we go with our version of a great standard - "Side By Side."

Side By Side

06

(Sax)

Keyboard

Keyboard

A^b 7 A^b/C D^b7 D^o7 A^b/E^b E^b7 A^b E^b9

A^b D^b A^b

Oh, we
ain't got a bar - rel of mon - ey; May-be we're rag - ged and
Don't know what's com - in' to - mor-row, may-be it's trou - ble and

fun-ny, but we'll trav-el a - long, sing-ing a song, side by side. side.
sor-row, but we'll trav-el the road, shar-ing our load, side by side.

14 C7 F7
Through all kinds of weath-er, ____ what if the sky should fall? _____ Just as

Through all kinds of weath-er, _____ what if the sky should fall? _____ Just as

what if the sky should fall? _____ Just as

18 B^b7 E^b7 E^b^o7 E^b7
long as we're to-ge-th-er, __ it does-n't mat-ter, does-n't mat-ter at all. When they've

long as we're to-ge-th-er, __ it does-n't mat-ter, does-n't mat-ter at all. When they've

it does-n't mat-ter, does-n't mat-ter at all. When they've

A musical score for voice and piano. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics "all had their trou - bles and" are followed by a repeat sign and the lyrics "part - ed, we'll be the same as we". The key signature changes from A minor (no sharps or flats) to D major (one sharp). The tempo is indicated as 22.

all had their trou - bles and part - ed, we'll be the same as we

25 D♭ A♭ D♭ To Coda Θ A♭ F 7 B♭7 E♭7 A♭ E⁹
start-ed, just a-trav'-ling a-long, sing-in' a song, side by side. (Sax)

start-ed, just a-trav-ling a-long, sing-in' a song, side by side. (Sax)

The musical score shows a coda section starting at measure 30. The key signature is B-flat major (two flats). The piano part consists of two staves. The left staff shows a bass line with notes in C7, Fm7, B-flat7, E-flat7, A-flat7, and A-flat/C. The right staff shows a treble line with eighth-note patterns. The title 'Coda' is written above the first measure.

sing - in' a song, side by side. _____

Musical score for piano, page 34, showing a melodic line over a harmonic progression. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows a harmonic progression with labels above the notes: D♭7, D°7, A♭/E♭, E♭7, and A♭. The key signature is B-flat major (two flats), and the time signature is common time.

Side By Side

M
Keyboard

(Keyboard)

C°7 C/E F7 F#7 C/G G7 C G9
Oh, we

S C F C
ain't got a bar - rel of mon - ey; May - be we're rag - ged and
Don't know what's com - in' to mor - row, may - be it's trou - ble and

8 F C F C A7 D7 G7 1. C G7 2. C
fun - ny, but we'll trav - el a - long, sing - ing a song, side by side. side.
sor - row, but we'll trav - el the road, shar - ing our load, side by side. side.

14 E7 A7
Through all kinds of weath - er, what if the sky should fall? Just as

18 D7 G7 G°7 G7
long as we're to - geth - er, it does - n't mat - ter, does - n't mat - ter at all. When they've

22 C F C
all had their trou - bles and part - ed, we'll be the same as we

25 F C F To Coda ♫ C A7 D7 G7 C G9 D.S. al Coda
start - ed, just a-trav - ling a - long, sing - in' a song, side by side. (Keyboard)

30 E7 Am7 D7 G7 C°7 (Keyboard) C/E
sing - in' a song, side by side. side.

34 F7 F#7 C/G G7 C
F7 F#7 C/G G7 C

Thank you.

We'll slow things up for this next selection, written back in 1932. Ted Lewis and Ruth Etting had hits with it in 1933.

Here we go with a good suggestion to all of us men about how to treat that special gal in our lives. What we should do is simply "Try A Little Tenderness."

MALE VOCAL

Try A Little Tenderness

Keyboard

(Keyboard & Bass - Freely)

C Am F maj7 F[#]7 C/G C°7 Dm7 G7

In the
hus-tle of the day, we're all in-clined to miss lit - tle things that mean so much: A

word, a smile, and a kiss. When a wom-an loves a man, he's a

her - o in her eyes, and a her - o he can al-ways be if he'll just re - a-lize.

She may be wear-y, wom-en do get wear-y wear-ing the same shab-by

dress. And when she's wear-y, try a lit-tle ten - der - ness.

She may be wait-ing, just an-tic - i - pat-ing things she may nev - er pos -

sess. And while she's with-out them, try a lit-tle ten-der - ness. For it's

29 F E7 Am A7

33 Dm A7 Dm Dm7 G7

37 C (Vocal both times) Dm7 G7 C Gm A A7

41 D7 1. Dm7 G7 C C7 Keyboard)

45 2. Dm7 G7 Em7 A Dm7 Bbm7 G7

49 C C°7 Dm7 D♭maj7 Cmaj7

Thank you very much.

Our next selection dates way back to 1908 and the Ziegfeld Follies. It soon became a pop standard and continues to be recorded to this day.

Here we go with a song you all know - "Shine On Harvest Moon."

Shine On, Harvest Moon

F

Keyboard

(Sax)

Am E7/B A m/C Dm Am/E F7 E7

5 Am F#m7(b5) E7 Am F#m7(b5) E7

The

9 Am E7/B A m/C Dm Am/E F7

night was might - y dark so you could hard - ly see, for the moon re-fused to
can't see why a boy should sigh when by his side is the girl he loves so

12 E7 Am E7 Am D7

shine. Two lov - ers sit - ting un - der - neath a wil - low tree, for
true? When all he has to say is "Won't you be my bride, for

15 G D7/F# G7/F /D G7 Dm/A

love they pine. The lit - tle miss was kin - da 'fraid of
I love you." Oh, why should I be tel - ling you this

18 G7/B G7 C D7 Em Em7

dark-ness, so she said, "I'll guess I'll go." The boy be - gan to sigh, he
se - cret when I know that you can guess? The har-vest moon will smile, and

22 D7 Em Em7 Am D7 G G7

looked up at the sky, and then he told the moon his tale of woe. "Oh,
shine on all the while, if the lit - tle girl should an - swer, "Yes." So,

2

25 A7 D7
 shine on, shine on har - vest moon up in the

28 G7
 sky. I ain't had no lov - in' since

31 C Dm7 E^b7 Dm7 C A7
 Jan - uar - y, Feb - ruar - y, June, or Ju - ly. Snow - time

34 D7
 ain't no time to stay out-doors and spoon, so

37 G7 C F7
 shine on, shine on har - vest moon, for me and my

40 1. C (Sax) Am F#m7(b5) E7
 gal."

43 Am F#m7(b5) E7
 I

45 2. C A7 Dm7 G7
 guy. Yes, shine on, shine on har - vest

48 C F7 C
 moon, for me and my guy.

The musical score consists of ten staves of music. The first staff starts at measure 25 in A7. The second staff starts at measure 28 in G7. The third staff starts at measure 31 in C. The fourth staff starts at measure 34 in D7. The fifth staff starts at measure 37 in G7. The sixth staff starts at measure 40 with a first ending in C. The seventh staff starts at measure 43 with a first ending in Am. The eighth staff starts at measure 45 with a second ending in C. The ninth staff starts at measure 48 in C. Each staff contains lyrics corresponding to the chords indicated above the staff. Measures 40-43 show a transition from a first ending to a second ending. Measure 45 shows a continuation of the melody after a repeat sign. Measures 48-50 show a final section starting with a C chord.

M

Keyboard

(Keyboard)

Dm A 7/E D m/F Gm D m/A B^b7 A 7

5 Dm B m7(b5) A 7 Dm B m7(b5) A 7

The

9 Dm A 7/E D m/F Gm D m/A B^b7

night was might-y dark so you could hard-ly see, for the moon re-fused to
can't see why a boy should sigh when by his side is the girl he loves so

12 A 7 Dm A 7 Dm G7

shine. Two lov - ers sit - ting un - der -neath a wil - low tree, for
true? When all he has to say is "Won't you be my bride, for

15 C Em7 G7 G9(#5) C7 E^b7 Gm E^b7 C7 E^b7/D^b Gm/D E^b7

love they pine. The lit - tle miss was kin - da 'fraid of
I love you." Oh, why should I be tel - ling you this

18 C7/E C7 F C F G7 Am Am7

dark-ness, so she said, "I'll guess I'll go." The boy be - gan to sigh, he
se - cret when I know - that you can guess? The har-vest moon will smile, and

22 G7 Am Am7 Dm G7 C C7

looked up at the sky, and then he told the moon his tale of woe. "Oh,
shine on all the while, if the lit - tle girl should an - swer, "Yes." So,

2

25 D7 G7

shine on, shine on har - vest moon up in the

28 C7

sky. I ain't had no lov - in' since

31 F Gm7 D°7 F D7

Jan - uar - y, Feb - ruar - y, June, or Ju - ly. Snow - time

34 G7

ain't no time to stay out-doors and spoon, so

37 C7 F B♭7

shine on, shine on har - vest moon, for me and my

40 1. F (Keyboard) Dm Bm7(b5) A7

gal."

43 Dm Bm7(b5) A7

gal.

45 2. F D7 Gm7 C7

Yes, shine on, shine on har - vest moon,

48 F B♭7 F

for me and my gal.

Thank you.

Our next song was written in 1955 by Frank Foster for the Count Basie Orchestra. It became a great hit. It embodied all of the aspects of song that were important to the Count.

Here's _____ to sing our version of this fun song. It's all about her "Shiny Stockings."

Enjoy!

2
21 Cm9 F9 Cm9 F9

Then came a - long some chick with great big stock-ings, too, when

25 Bbmaj9 Bbm7 Dm7 Db7

you changed your mind a - bout me. Why? I nev-er knew. I

29 Cm7 F7 Dm7 G7/F

guess I'll have to find a new, a new kind, a

33 Cm7 F7 1. Bb6 Bm9 (Sax)

guy who digs my shin - y stock-ings, too.

37 2. Bb6 Cm7 F7 Bb

A guy who digs my shin-y stock-ings, too. A new guy

43 Cm7 F7 Bb6 N.C. Bbmaj9

— who digs my shin - y stock-ings, too.

Shiny Stockings

M
Keyboard

Swing it!

Fm7/B♭

B♭13

E♭6 N.C.

Em9

5 Fm9

B♭9

Fm9

B♭9

silk shin-y stock - ings that you wear when I'm with you, ___ You

9 E♭maj9

E♭m7

Gm7

G♭°7

wear 'cause I told ___ you that I dig that cra - zy hue. ___ Do

13 Fm7

B♭7

Gm7

C7/B♭

we go to a dance, ___ do I think of ro - mance? ___ No, all

17 A m7

D9

G6

Gm7(♭5)

C7(♭9)

I do is glance ___ at those shin - y stock-ings.

2
21 Fm9 B \flat 9 Fm9 B \flat 9

Then came a - long some guy who dug your stock-ings, too, when

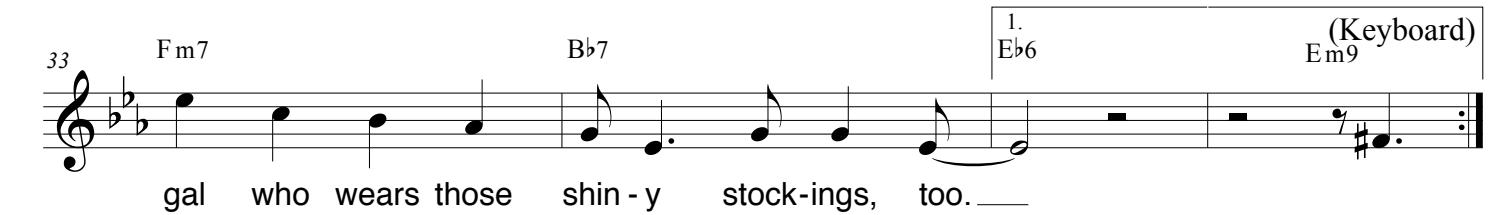
25 E \flat maj9 E \flat m7 Gm7 G \flat \circ 7

you changed your mind a - bout me. Why? I nev-er knew. I

29 Fm7 B \flat 7 Gm7 C7/B \flat

guess I'll have to find a new, a new kind, a

33 Fm7 B \flat 7 1.
E \flat 6 (Keyboard) Em9



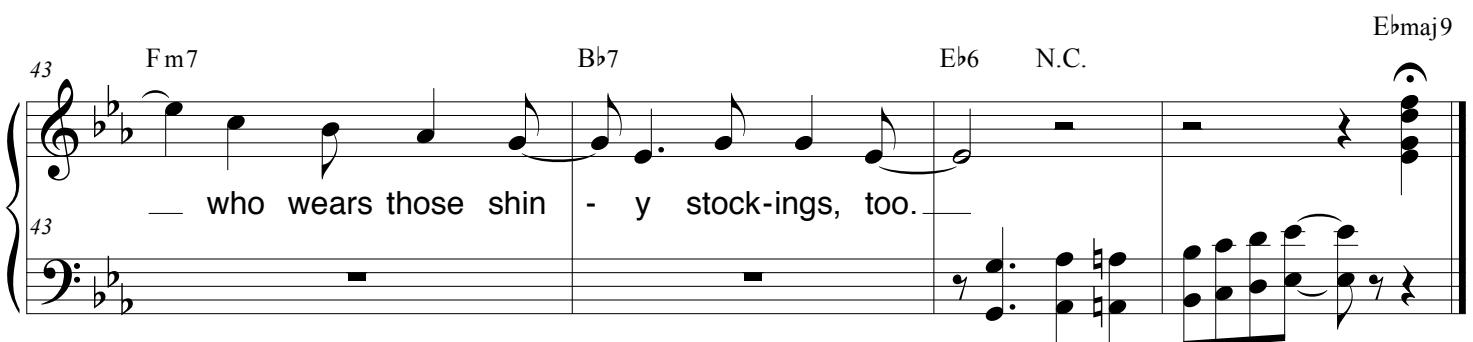
gal who wears those shin - y stock-ings, too.

37 2.
E \flat 6 Fm7 B \flat 7 E \flat



A gal who wears those shin-y stock-ings, too. A new gal

43 Fm7 B \flat 7 E \flat 6 N.C. E \flat maj9



— who wears those shin - y stock-ings, too.

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. Tonight, we'd like to have you remember a famous male ensemble from the 30s who sang through the 50s. They called themselves the Ink Spots, and they were inducted into the Rock & Roll Hall of Fame in 1999.

Many of their songs were identical in construct. They began with a standard 4-bar intro, followed by the main verse sung by their lead vocalist, Bill Kenny. Then, there was a spoken free-form verse and finally a last portion again sung. We're going to do our best to emulate their performance.

We'll lead off with one of their biggest hits, written back in 1939. It sold over 19 million copies and is the 7th best-selling single of all time. Here's _____ to sing this great ballad - If I Didn't Care."

If I Didn't Care

F

Keyboard

(Keyboard as written;
bass on chord root)

Keyboard as written; bass on chord root

4 E♭ E°7 B♭7/F B♭7 E♭6 E°7 B♭7/F N.C.

5 E♭ B♭aug E♭ E♭ B♭aug E♭ more than words can say? If I did-n't care,

9 F7 Fm7 would I feel this way? If this is - n't

13 G7 Cm love, then why do I thrill? And what makes my

17 F7 Fm7 F°7 B♭7 N.C.

head go round and round while my heart stands still? If I did-n't care,

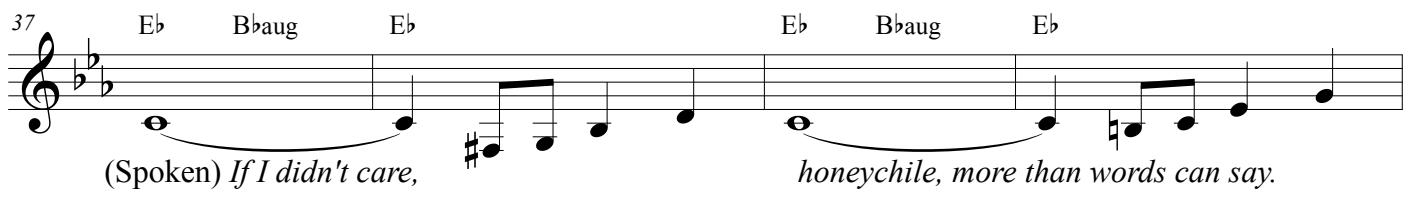
21 E♭ B♭aug E♭ E♭ B♭aug E♭ would it be the same? Would my ev - 'ry

25 F7 prayer be-gin and end with just your name? And would I be

29 G7(♭9) C7 N.C.

sure that this is love be-yond com - pare? Would all this be true

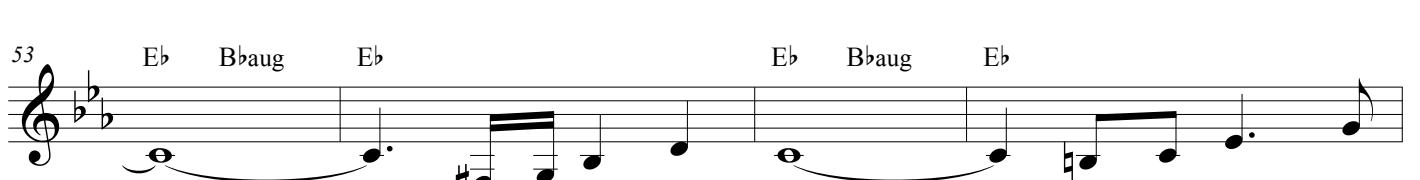
33 F7 B♭7/F B♭7 E♭ E°7 B♭7/F B♭7 if I did-n't care for you? (Keyboard)

37 E♭ B♭aug E♭ E♭ B♭aug E♭


41 F7


45 G7 Cm


49 F7 Fm7 F°7 B♭7 N.C.


53 E♭ B♭aug E♭ E♭ B♭aug E♭


57 F7


61 G7(9) C7


65 F7 Fm7 B♭7 E♭ Cm7 Fm7 E♭


If I Didn't Care

M
Keyboard

(Keyboard as written;
bass on chord root)

Ab A°7 E♭7/B♭ E♭7 Ab6 A°7 E♭7/B♭ N.C.

5 Ab E♭aug Ab more than words can say? If I did - n't care,

9 B♭7 B♭m7 would I feel this way? If this is - n't

13 C7 Fm love, then why do I thrill? And what makes my

17 B♭7 B♭m7 B♭°7 E♭7 N.C.

head go round and round while my heart stands still? If I did-n't care,

21 Ab E♭aug Ab would it be the same? Would my ev - 'ry

25 B♭7 prayer be-gin and end with just your name? And would I be

29 C7(b9) F7 N.C.

sure that this is love be-yond com - pare? Would all this be true

33 B♭7 E♭7/B♭ E♭7 Ab A°7 E♭7/B♭ E♭7

— if I did-n't care for you? (Keyboard)

37 A♭ E♭aug A♭ A♭ E♭aug A♭
 (Spoken) *If I didn't care,* honeychile, more than words can say.

41 B♭7
if I didn't care, would I feel this way? Darling, if this isn't love,

45 C7 3 F m 3
then why do I thrill so much? And what is it

49 B♭7 B♭m7 B♭°7 E♭7 N.C.
that makes my head go round and round while my heart just stands still? If I did - n't care,

53 A♭ E♭aug A♭ A♭ E♭aug A♭
 _____ would it be the same? _____ Would my ev - 'ry

57 B♭7
prayer be-gin and end _____ with just your name? _____ And would I be

61 C7(9) F 7
sure that this is love be-yond com - pare? _____ Would all this be true

65 B♭7 B♭m7 E♭7 A♭ F m7 B♭m7 A♭
 _____ if I _____ did-n't care for you? _____

Thank you. Thank you very much.

Our next Ink Spots hit was written back in 1946 and became another of their greatest hits, holding the #1 position on the charts that year for 13 weeks.

Here we go with our version of the Ink Spots story about a very special lady called "The Gypsy."

The Gypsy

F

(Keyboard as written;
bass on chord root)

Keyboard

This musical score consists of eight staves of music for keyboard, arranged in two systems. The first system starts with a treble clef, a key signature of four flats, and a common time. It includes chords A♭, A°7, B♭m7, E♭7, A♭, A°7, B♭m7, and E♭7. The lyrics begin with "In a". The second system starts with a treble clef, a key signature of four flats, and a common time. It includes chords A♭maj7, A°7, B♭7, B♭m7, E♭7, A♭, A°7, B♭m7, and E♭7. The lyrics continue with "quaint car-a-van___ there's a la-dy they call___ 'The Gyp-sy.'___ She can". The third system starts with a treble clef, a key signature of four flats, and a common time. It includes chords B♭m7, E♭7, A♭, A°7, B♭m7, and E♭7. The lyrics continue with "look in the fu-ture and drive a-way all your fears._____ Ev'-ry-". The fourth system starts with a treble clef, a key signature of four flats, and a common time. It includes chords A♭maj7, A°7, B♭7, B♭m7, E♭7, A♭, A°7, B♭m7, and E♭7. The lyrics continue with "thing will come right if you on-ly be-lieve___ 'The Gyp-sy.'___ She could". The fifth system starts with a treble clef, a key signature of four flats, and a common time. It includes chords B♭m7, E♭7, A♭, A°7, B♭m7, E♭7, A♭, and A°7. The lyrics continue with "tell at a glance that my heart was so full of tears._____ She". The sixth system starts with a treble clef, a key signature of four flats, and a common time. It includes chords B♭m7, E♭7, A♭, A°7, B♭m7, E♭7, A♭, and A°7. The lyrics continue with "looked at my hand and told me___ my lov-er was al - ways___ true.____ And". The seventh system starts with a treble clef, a key signature of four flats, and a common time. It includes chords G7, Cm, B♭m7, and E♭7. The lyrics end with "yet in my heart, I knew, dear, some-bod-y else___ was kiss-ing you. But I'll". Measure numbers 1, 5, 9, 13, 17, 21, and 25 are indicated above the staves.

29 A♭maj7 3 A°7 3 B♭7

33 B♭m7 E♭7 A♭ A°7

37 B♭m7 3 E♭7 A♭ A°7 B♭m7 E♭7 A♭ (Keyboard)

41 G7 3 Cm 3 B♭m7 E♭7

45 A♭maj7 3 A°7 3 B♭7

49 B♭m7 E♭7 Cm7 F7

53 B♭m7 3 E♭7 3 A♭ Fm B♭m7 A♭

The Gypsy

M
Keyboard
G7

(Keyboard as written;
bass on chord root)

Keyboard part in 4/4 time. Chords: C, C[#]7, Dm7, G7, C, C[#]7, Dm7, G7. The lyrics "In a" are present at the end of the first line.

5 C maj7 C[#]7 D7

quaint car-a-van there's a la-dy they call "The Gyp-sy." She can

9 Dm7 G7 C C[#]7 Dm7 G7

look in the fu-ture and drive a-way all your fears. Ev'-ry-

13 C maj7 C[#]7 D7

thing will come right if you on-ly be-lieve "The Gyp-sy." She could

17 Dm7 G7 C C[#]7

tell at a glance that my heart was so full of tears. She

21 Dm7 G7 C C[#]7 Dm7 G7 C

looked at my hand and told me my lov-er was al - ways true. And

25 B7 Em Dm7 G7

yet in my heart, I knew, dear, some-bod-y else was kiss-ing you. But I'll

29 C maj7 3 C[#]7 3 D7
go there a - gain 'cause I want to be-lieve__ "The Gyp-sy, " _____ that my

Musical score for 'Lover Is True' in 33 time. The score consists of two staves. The first staff starts with a Dm7 chord (D, F#, A, C) followed by a G7 chord (G, B, D, E). The lyrics 'lover is true' are sung over the Dm7 chord. The second staff begins with a C chord (C, E, G) followed by a C#7 chord (C, E, G, B). The lyrics 'and will come back to me some day.' are sung over the C#7 chord.

37 Dm7 G7 C C♯7 Dm7 G7 C (Keyboard)

(Spoken) You see, she looked in my hand and told me,
that my baby would always be true.

A musical score for a single melodic line. The key signature is B major (one sharp). The time signature is common time (indicated by '4'). The melody starts in B7, moves to Em, then Dm7, and finally G7. The lyrics are: "And yet, in my heart, I knew, dear, that somebody else was kissing you. But I'll". The melody consists of eighth and sixteenth note patterns.

45 C maj7 3 C[#]7 3 D7
go there a - gain 'cause I want to be-lieve__ "The Gyp-sy, " _____ that my

49 Dm7 G7 Em7 A7
lov-er is true and will come back to me some - day. _____ Oh, I

Musical notation for the lyrics "want to be - lieve that she'll come back to me some - day." The notation includes a treble clef, a key signature of D major (one sharp), a common time signature, and a 3/4 measure grouping indicator. The melody consists of eighth and sixteenth notes. Chords shown are Dm7, G7, C, Am, Dm7, and C.

Thank you. Thank you very much.

Our final Ink Spots hit was recorded in 1946. It reached the Billboard charts in August of that year and stayed there for eleven weeks, hitting the #1 spot on September 21.

Here's _____ to sing the beautiful ballad "To Each His Own."

To Each His Own

F

Keyboard

(Keyboard)

(Bass - play bass clef notes as written)

B^b B⁷ Cm7 F7 B^b B⁷ Cm7 F7

5 B^b Gm B^b Gm
rose must re - main with the sun and the rain, or its
good is a song if the words just don't be - long and a

7 B^b Gm7 F7/A /C F7
love - ly prom - ise won't come true. To each his own, to
dream must be a dream for two? No good a - lone, to

10 Cm7 1. F7 B^b B⁷ Cm7 F7
each his own, and my own is you. What

13 2. F7 B^b B⁷
For me there's you. If a

15 E^b Dm7 G7
flame is to grow there must be a glow, to op - en each door, there's a

18 Dm7 G7 C
key. I need you, I know, can't let you go, your

21 C7 F F7
touch means too much to me. Two

23 B♭ Gm7 B♭ Gm7
 lips must in - sist on two more to be kissed, or they'll

25 B♭ Gm7 F7/A /C F7
 nev - er know what love can do. To each his own, I've

28 Cm7 F7 B♭ B♭7 (Keyboard)
 found my own one and on - ly you.

31 E♭ Dm7 G7 Dm7 G7
 (Spoken) If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.

35 C C7 F F7
 I need you, I know, I can't let you go, 'cause honey, your touch means too much to me. Two

39 B♭ Gm7 B♭ Gm7
 lips must in - sist on two more to be kissed, or they'll

41 B♭ Gm7 F7/A /C F7
 nev - er know what love can do. To each his own, I've

44 Cm7 F D7
 found my own one and on - ly you. My

47 Cm7 F B♭ E♭ Cm7 B♭
 one a - lone is you.

To Each His Own

M
Keyboard

(Keyboard)

(Bass - play bass clef notes as written)

The musical score consists of two staves of bass clef notes. Chords are indicated above the notes, and lyrics are provided below the staff.

Chords:

- E♭ (Measures 1-2)
- E°7 (Measure 2)
- Fm7 (Measure 3)
- B♭7 (Measure 4)
- E♭ (Measure 5)
- E°7 (Measure 6)
- Fm7 (Measure 7)
- B♭7 (Measure 8)
- E♭ (Measure 9)
- Cm (Measure 10)
- E♭ (Measure 11)
- Cm7 (Measure 12)
- B♭7/D (Measure 13)
- /F (Measure 13)
- B♭7 (Measure 14)
- Fm7 (Measure 15)
- E♭ (Measure 16)
- E°7 (Measure 17)
- Fm7 (Measure 18)
- B♭7 (Measure 19)
- A♭ (Measure 20)
- 1. B♭7 (Measure 21)
- E♭ (Measure 22)
- E°7 (Measure 23)
- Fm7 (Measure 24)
- B♭7 (Measure 25)
- B♭7 (Measure 26)
- Gm7 (Measure 27)
- C7 (Measure 28)
- Gm7 (Measure 29)
- C7 (Measure 30)
- F (Measure 31)
- Gm7 (Measure 32)
- C7 (Measure 33)
- F (Measure 34)
- Gm7 (Measure 35)
- C7 (Measure 36)
- F (Measure 37)
- Gm7 (Measure 38)
- C7 (Measure 39)
- F (Measure 40)
- Gm7 (Measure 41)
- C7 (Measure 42)
- F (Measure 43)
- Gm7 (Measure 44)
- C7 (Measure 45)
- F (Measure 46)
- Gm7 (Measure 47)
- C7 (Measure 48)
- F (Measure 49)
- Gm7 (Measure 50)
- C7 (Measure 51)
- F (Measure 52)
- Gm7 (Measure 53)
- C7 (Measure 54)
- F (Measure 55)
- Gm7 (Measure 56)
- C7 (Measure 57)
- F (Measure 58)
- Gm7 (Measure 59)
- C7 (Measure 60)
- F (Measure 61)
- Gm7 (Measure 62)
- C7 (Measure 63)
- F (Measure 64)
- Gm7 (Measure 65)
- C7 (Measure 66)
- F (Measure 67)
- Gm7 (Measure 68)
- C7 (Measure 69)
- F (Measure 70)
- Gm7 (Measure 71)
- C7 (Measure 72)
- F (Measure 73)
- Gm7 (Measure 74)
- C7 (Measure 75)
- F (Measure 76)
- Gm7 (Measure 77)
- C7 (Measure 78)
- F (Measure 79)
- Gm7 (Measure 80)
- C7 (Measure 81)
- F (Measure 82)
- Gm7 (Measure 83)
- C7 (Measure 84)
- F (Measure 85)
- Gm7 (Measure 86)
- C7 (Measure 87)
- F (Measure 88)
- Gm7 (Measure 89)
- C7 (Measure 90)
- F (Measure 91)
- Gm7 (Measure 92)
- C7 (Measure 93)
- F (Measure 94)
- Gm7 (Measure 95)
- C7 (Measure 96)
- F (Measure 97)
- Gm7 (Measure 98)
- C7 (Measure 99)
- F (Measure 100)

Lyrics:

rose — must re - main — with the sun — and the rain, — or its
good — is a song — if the words just — don't be - long — and a

love - ly prom - ise won't come true. To each his own, to
dream must be a dream for two? No good a - lone, to

each his own, and my own is you. What

For me there's you. If a

flame is to grow there must be a glow, to open each door, there's a

key. I need you, I know, I can't let you go, your

touch means too much to me. Two

23 E♭ Cm7 E♭ Cm7
 lips must in - sist on two more to be kissed, or they'll

25 E♭ Cm7 B♭7/D /F B♭7
 nev - er know what love can do. To each his own, I've

28 Fm7 B♭7 E♭ E♭7
 found my own one and on - ly you. (Keyboard)

31 A♭ Gm7 C7 Gm7 C7
 (Spoken) If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.

35 F 3 F7 B♭ B♭7
 I need you, I know, I can't let you go, 'cause honey, your touch means too much to me. Two

39 E♭ Cm7 E♭ Cm7
 lips must in - sist on two more to be kissed, or they'll

41 E♭ Cm7 B♭7/D /F B♭7
 nev - er know what love can do. To each his own, I've

44 Fm7 B♭7 G7
 found my own one and on - ly you. My

47 Fm7 B♭ E♭ A♭ Fm7 E♭
 one a - lone is you.

Thank you. Thank you very much. How're we doing? Did you enjoy our tribute to The Ink Spots?

Thank you. Our next selection holds a special place in my heart.

(Do Czech schtick).

The national dance of the Czech Republic is the polka, and we're gonna play one now. But this is not a Czech Polka. It's an old American square-dancing song from the early 1800s. We've decided to make it a polka.

So, here's our polka version of "Skip To My Lou."

Enjoy.

VOCAL DUET

Skip To My Lou Polka

Keyboard

E^b(Sax)B^{b7}E^bB^{b7}E^b9 E^bB^{b7}

(F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

13 E^bB^{b7}E^b

Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

17 E^bB^{b7}

(M) Flies in the but-ter-milk, shoo fly, shoo. Flies in the but-ter-milk, shoo fly, shoo.

21 E^bB^{b7}E^b

Flies in the but-ter-milk, shoo fly, shoo. Skip to my Lou, my darl - ing.

25 E^bB^{b7}

(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

29 E^bB^{b7}E^b

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

33 E^bB^{b7}E^b

(M) Lost my part - ner, what'll I do? Lost my part - ner, what'll I do?

41 E^bB^{b7}E^b

Lost my part - ner, what'll I do? Skip to my Lou, my darl - ing.

45 E♭ B♭7

(F) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

49 E♭ B♭7 E♭

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

53 E♭ (Sax) B♭7 E♭

E♭ (Sax) Lou, Lou, skip to my Lou. Lou, Lou, skip to my Lou.

57 E♭ B♭7

(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

61 E♭ B♭7 E♭

Lou, Lou, skip to my Lou. Skip to my Lou, my darl - ing.

65 E♭ B♭7 E♭

Hey, hey, skip to my Lou. Skip to my Lou, my darl - ing.

69 E♭ B♭7

(M) I'll get an-oth-er one, pret-ti-er than you. I'll get an-oth-er one pret-ti-er than you.

73 E♭ B♭7 E♭

I'll get an-oth-er one, pret-ti-er than you. Skip to my Lou, my darl - ing.

77 E♭ B♭7

(F) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

81 E♭ B♭7 E♭

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

85 E♭(Sax) B♭7 E♭

(F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

89 E♭ B♭7

Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

93 E♭ B♭7 E♭

Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

97 E♭ B♭7

(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

101 E♭ B♭7 E♭

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

105 E♭(Keyboard) B♭7

(E♭(Keyboard))

109 E♭(Sax) B♭7 E♭

(E♭(Sax))

Thank you very much. Whew!

Time to relax a bit after all that excitement. Here's a nice slow tune that we all know, written way back in 1931 and made very popular by Wayne King and Guy Lombardo.

Here's _____ to sing this beautiful song - "Goodnight, Sweetheart." Please sing along if you know the words.

Goodnight Sweetheart

F

Keyboard

(Sax)

The musical score consists of eight staves of music. Staff 1 (measures 1-4) starts with F, followed by F maj 7, Gm7, C7, Am7, A♭°, Gm7, and C7. Staff 2 (measures 5-8) continues with F, F♯°7, Gm7, C7, F, and F♯°7, with lyrics: "The day is o - ver and its cares and woes, in peace - ful". Staff 3 (measures 9-12) includes Gm7, C7, F, F♯°7, Gm7, and C7, with lyrics: "sweet re - pose, will fade and die.". Staff 4 (measures 13-16) includes F, F♯°7, Gm7, C7, Dm, and G7, with lyrics: "A dream - y dream-land beck-ons you and me. How hap-py". Staff 5 (measures 17-20) includes C, /E, Dm, G7, C/E, E♭°7, D°7, and C7, with lyrics: "life would be if we could dream for ev - er". Staff 6 (measures 21-24) includes F, B♭, and F, with lyrics: "Good - night, sweet - heart, till we meet to - mor - row.". Staff 7 (measures 25-28) includes C7, followed by a repeat sign and lyrics: "Good - night, sweet - heart, sleep will ban - ish sor - row.". Staff 8 (measures 29-32) includes Dm, B♭, and C7, with lyrics: "Tears and part - ing may make us for - torn,".

33 F maj 7 Dm Gm C7
 but with the dawn, a new day is born. So I'll say

37 F B♭ F
 good - night, sweet-heart, though I'm not be - side you.

41 C7
 Good - night, sweet-heart, still my love will guide you.

45 Dm G7 G♯7
 Dreams en - fold you; in each one I'll hold you.

49 F C°7 1. C7 F Gm7 C7
 Good - night, sweet - heart, good - night.

53 2. C7 F (Sax)
 sweet - heart, good - night.

57 B♭ F C7 F
 Good - night, sweet - heart, good - night.

61 (Sax) Dm Gm7 F♯maj7 F maj7

Goodnight Sweetheart

M

Keyboard

(Keyboard)

B♭ B♭maj7 Cm7 F7 Dm7 D♭° Cm7 F7

5 B♭ B°7 Cm7 F7 B° B°7

The day is o - ver and its cares and woes, _____ in peace - ful

9 Cm7 F7 B° B°7 Cm7 F7

sweet re - pose, _____ will fade and die. _____

13 B♭ B°7 Cm7 F7 Gm C7

A dream - y dream-land beck-ons you and me. _____ How happy

17 F /A Gm C7 F/A A♭°7 G°7 F7

life would be _____ if we could dream for ev - er.

21 B° E♭ B°

Good - night, sweet-heart, till we meet to - mor - row.

25 F7

Good - night, sweet-heart, sleep will ban - ish sor - row.

29 Gm E♭ F7

Tears and part - ing may make us for - lorn, _____

33 B^bmaj7 Gm Cm F7
 but with the dawn, a new day is born. So I'll say

37 B^b E^b B^b
 good - night, sweet-heart, though I'm not be - side you.

41 F7
 Good - night, sweet-heart, still my love will guide you.

45 Gm C7 C[#]7
 Dreams en - fold you; in each one I'll hold you.

49 B^b F[°]7 1. F7 B^b Cm7 F7
 Good - night, sweet - heart, good - night.

53 2. F7 B^b (Keyboard)
 sweet - heart, good - night.

57 E^b B^b F7 B^b
 Good - night, sweet - heart, good - night.

61 Keyboard Gm Cm7 B maj7 B^bmaj7

Thank You.

We're going way back in time, back to 1917, for this next song. It's from a Broadway production entitled "Follow Me." One of the notables who recorded it was Wee Bonnie Baker.

Here's _____ to sing this song about a very special person in her life named Johnny.

Tell us all about how he affects you, _____!

FEMALE VOCAL ONLY

Oh Johnny

F

Keyboard

(Keyboard)

F Dm7 Gm C7 F Dm7 Gm C7

5 F Dm7 Gm7 C7 F C/G F/A A°7

All the girls are cra - zy 'bout a cer-tain lit - tle lad. Al - though he's

9 Gm7 C7 Gm7 C7 F Dm7 Gm7 C7

ver-y, ver-y bad. He could be aw - f'ly good when he want-ed to.

13 F Dm7 Gm7 C7 F C/E F/A A♭7

Bad or good, he un - der-stood 'bout love and oth-er things, for ev'-ry girl

17 C F°7 C F°7 C G7 C C7

— in town fol-lowed him a - round, just to hold his hand and say,

(3 Times - Vocal, Sax, Vocal)

21 F F♯7 Gm7 C7

Oh John ny! Oh John - ny! How you can love.

25 Gm7 C7 F C7

Oh John-ny! Oh John-ny! Hea - vens a - bove! You make my

29 F Dm7 Gm7

sad heart jump with joy, and when you're

33 C7 D⁷ Gm7 C7

near, I just can't sit still a min - ute. I'm so,

37 F F^{#7} Gm C7

Oh John - ny! Oh John - ny! please tell me, dear, what

41 Em7(b5) /B^b A7 G9

makes me love you so? You're not

45 F Dm7 G F⁷

hand-some, it's true, but when I look at you, I just,

49 1,2. Gm7 C7 F Gm7 C7

Oh, John - ny! Oh John - ny! Oh!

53 3. Gm7 C7

Oh, John - ny! Oh John - ny!

57 N.C. (Spoken seductively) F (Keyboard) C Gm7 C7 F C7 F

Oh, John-ny! Oh!

FEMALE VOCAL ONLY

Oh Johnny

M
Keyboard

(Keyboard)

B♭ Gm7 Cm F7 B♭ Gm7 Cm F7

5 B♭ Gm7 Cm7 F7 B♭ F/C B♭/D D°7

All the girls are cra-z-y 'bout a cer-tain lit-tle lad. Al-though he's

9 Cm7 F7 Cm7 F7 B♭ Gm7 Cm7 F7

ver-y, ver-y bad. He could be aw-f'lly good when he want-ed to.

13 B♭ Gm7 Cm7 F7 B♭ F/A B♭/D D°7

Bad or good, he un-der-stood 'bout love and oth-er things, for ev'-ry girl

17 F B°7 F B°7 F C7 F F7

— in town fol-lowed him a-round, just to hold his hand and say,

(3 Times - Vocal, Sax, Vocal)

21 B♭ B°7 Cm7 F7

Oh John ny! Oh John - ny! How you can love.

25 Cm7 F7 B♭ F7

Oh John-ny! Oh John-ny! Hea - vens a - bove! You make my

29 B♭ Gm7 Cm7

sad heart jump with joy, and when you're

33 F7 G°7 Cm7 F7
near, I just can't sit still a min - ute. I'm so,

37 B♭ B°7 Cm F7
Oh John - ny! Oh John - ny! please tell me, dear, what

41 A m7(♭5) /E♭ D7 C9
makes me love you so? You're not

45 B♭ Gm7 C B♭°7
hand-some, it's true, but when I look at you, I just,

49 1, 2.
Cm7 F7 B♭ Cm7 F7
Oh, John - ny! Oh John - ny! Oh!

53 3.
Cm7 F7
Oh, John - ny! Oh John - ny!

57 (Spoken seductively)
N.C. B♭ (Keyboard) F Cm7 F7 B♭ F7 B♭
Oh, John-ny! Oh!

The musical score consists of eight staves of music for voice and piano. The vocal part is in common time, mostly in E-flat major (indicated by a treble clef and a key signature of one flat). Chords are indicated above the staff. The lyrics are written below the notes. The score includes sections 1 and 2, a spoken section, and a keyboard section.

Thank you.

It's time for another waltz. Patti Page's recording of this song reached #2 on the charts in 1951, and the Les Paul and Mary Ford version also reached the top ten charts in that year.

So, now's the time to get up and try out your waltz steps as we play this great old favorite - "Mockin' Bird Hill."

VOCAL DUET

Mockin' Bird Hill

Keyboard

1 E♭ A♭ B♭ B♭7 E♭ N.C.
(F) (M) Tra - la -

5 E♭ 3 A♭ E♭ B♭7
la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

10 E♭ E♭ 3
morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's

15 A♭ E♭ B♭7 E♭ A♭ E♭ N.C.
peace and good-will. You're wel-come as the flow-ers on Mock-in' Bird Hill. When the

21 E♭ A♭ B♭7
sun in the morn - in' peeps o - ver the hill and kiss-es the ro - ses 'round

27 E♭ E♭ A♭
my win - dow sill. Then my heart fills with glad - ness when I hear the

32 B♭7 E♭
trill of the birds in the tree - tops on Mock - in' Bird

72 C7 F 3 B_b F C7

Hill. Tra-la - la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

78 F F 3 B_b

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's peace and good

84 F C7 F B_b F

will. You're wel - come as the flow - ers on Mock-in' Bird Hill. You're

89 C7 C7

wel - come as the flow - ers, you're

(M) You're wel - come as the flow - ers, you're

93 C7 F C7 F (Keyboard)

wel - come as the flow-ers on Mock-in' Bird, Mock-in' Bird Hill. _____

99 F Gm C7 F

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 fun number with a Latin beat that hit the #1 spot on the charts back in 1958. Many artists recorded it, including Dizzy Gillespie and Perez Parado, and it's also been included in a whole host of movies and TV shows.

So, here we go with our version of a song about a famous Mexican beverage - "Tequila!"

Tequila

Keyboard

(Keyboard)

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line is silent.

(Add Drums)

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line consists of eighth-note pairs.

13 (Sax)

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line consists of eighth-note pairs.

17 F E♭ F E♭ F E♭ F E♭

4/4 time signature. The melodic line starts with eighth-note pairs (F, E♭) followed by a sixteenth-note休止符 (rest). This pattern repeats three more times. The bass line consists of eighth-note pairs.

17

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line consists of eighth-note pairs.

21 F E♭ F E♭ F E♭ 1. F E♭ 2. F

4/4 time signature. The melodic line starts with eighth-note pairs (F, E♭) followed by a sixteenth-note休止符 (rest). This pattern repeats three more times. The bass line consists of eighth-note pairs. The score then splits into two endings:

21

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line consists of eighth-note pairs.

Swing it!

26 B_b7 F B_b7 F

30 B_b7 F G C7 (Spoken) (Sax) Te-qui-la!

34 F E_b F E_b F E_b F E_b

34 F E_b F E_b F E_b F E_b

38 F E_b F E_b F E_b To Coda Φ F (Ad lib)

38 F E_b F E_b F E_b F E_b

42 F 3 E_b 3 F E_b F 3 E_b 3 F E_b

46 F E_b F E_b F E_b F E_b

50 F E_b F E_b F E_b F E_b

54 F E_b F 3 E_b F E_b F D.S. al Coda

∅ Coda

(Keyboard, Bass, & Drums)

58

58

63

63

67 (Drums out)

67

71

(All-Spoken)

Te - qui - la!

71

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 Hoagy Carmichael favorite composed back in 1951 and recorded by such greats as Bing Crosby, Dean Martin, Frank Sinatra, and Bette Midler. Our version, however, is a duet in the style of Frankie Laine and Jo Stafford.

Join us as we learn about the joys that can be found "In The Cool, Cool, Cool Of The Evening."

VOCAL DUET In The Cool, Cool, Cool Of The Evening

Keyboard

E♭ (Keyboard) Fm7 Gm Fm7 B♭7

5 E♭ C7(♭9) Fm7 (Both) In the
cool, cool, cool of the ev'-ning, tell 'em we'll be there. In the

9 B♭7 B♭7(♭9) E♭ B♭7
cool, cool, cool of the ev'-ning, bet-ter save a pair. When the

13 E♭ F°7 A♭
par - ty's get - tin' a glow on and sing-in' fills the air. In the

17 Fm7 E♭ C7 Fm B♭7 E♭ B♭7 (Keyboard)
shank of the night when the do-in's al-right, you can tell 'em we'll be there.

21 E♭ Fm7 Gm Fm7 A♭ F♯7 Dm7 G7

25 C F C F
(F) Sue Days wants when it's aw - be-cue, Sam we wants stay to boil at home a ham, a lot

27 C F C
Grace goof - votes in' for bouil - la - laisse stew.
goof - in' watch T. V.

29 D♭ G♭ D♭ G♭
(M) Jake Our wants a wee - ny bake, steak, and a lay - er cake.
air con - di - tion - ing, that does - n't mean a thing

31 D♭
He'll when get a tum - my ache, too.
when it's a hun - dred and three.

33

(F) We'll rent a tent or tee - pee, let the town cri - er cry.
That's when we change and show - er, just as the sun goes down.

37

(M) And if it's "R S V P", this is what we'll re - ply.
And, in a - bout an hour, we're on our way to town.

41

cool, cool, cool, cool, cool of the eve-ning, we'll be there. In the
cool, cool, cool, cool, cool of the eve-ning, we'll be there.

45

cool, cool, cool, cool, cool of the eve-ning, save a pair. When the
cool, cool, cool, cool, cool of the eve-ning, save a pair.

49

par - ty's get - tin' a glow on and sing-in' fills the air. (M) If I
par - ty's get - tin' a glow on and sing-in' fills the air.

53

D.S. al Coda

ain't in the clink and there's some-thing to drink, you can bet that I'll be there.

Coda

57 A♭ Fm7 E♭ C7

air. (M) As the night gets its start, we'll be do - in' our part. (F) When the

60 Fm7 E♭ C7

folks start to sing, that's when we start to swing. (Both) As the

62 Fm7 Gm7

place starts to move, we'll be right in the groove. You can

64 Fm7 Em7 Fm7 B♭7

tell 'em we're not square. Yeah, tell 'em we'll both be

68 E♭ Fm7 (Keyboard) B♭7 E♭

there. We'll be there!