

## Set M

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# Love Is Just Around The Corner

**Keyboard**

(Keyboard)

Keyboard sheet music showing chords E♭, G♭°, B♭7, E♭, Fm, Fm7/E♭, Fm7(♭5)/D, and B♭7.

Keyboard sheet music showing chords F7, B7, E♭, C7, F7, B7, E♭Maj7, and C7.

Love is just a-round the cor - ner,  
I'm a sen-ti - men - tal mourn - er,

an - y coz - y lit - tle cor - ner.  
and I could-n't be fo - lorn - er

Keyboard sheet music showing chords F7, B7, E♭, C7, F9, B7, E♭6, and C7.

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

Keyboard sheet music showing chords Dm7, G7, Cm7, Dm7, G7, and Cm7.

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

Keyboard sheet music showing chords F7, F°7, F7, F°7, F7, and B7.

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

Keyboard sheet music showing chords F7, B7, E♭, C7, F7, B7, E♭, and C7.

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

Keyboard sheet music showing chords F7, B7, To Coda, E♭, C7, F9, B7, E♭6, and C7.

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

Keyboard sheet music showing chords E♭, C7, Fm9, B7, E♭, and (Keyboard) chords.

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

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

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number "Love Is Just Around The Corner" was written back in 1934, and the recording that I remember was done by the Four Freshmen. Remember those guys?

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

Here we go with "Pretend."

# Pretend

F

## Keyboard

(Sax)

F maj 7

Gm7

A musical score for piano in G minor (indicated by a treble clef and a single flat in the key signature). The time signature is common time (indicated by a '4'). The score consists of two staves. The top staff shows a melody line with various note values (eighth and sixteenth notes) and rests. The bottom staff shows harmonic support with sustained notes and occasional eighth-note chords. Measure 1 starts with a half note rest followed by an eighth note. Measure 2 starts with a sixteenth note followed by an eighth note.

} Am Gm7 C7 N.C.

Pre-tend you're happy when you're

A musical score for a single melodic line. The key signature is one flat, indicating F major. The time signature changes from common time to 6/8 at the beginning of the vocal line. The vocal line starts with a half note followed by a dotted half note, then continues with eighth notes. The lyrics "blue." are aligned with the first two notes. The vocal line ends with a half note. The piano accompaniment consists of chords: F, F major 7, F6, G major 7, and C7. The vocal line begins on the third beat of the first measure.

8 Gm7 C7 Gm7 C7 Gm7/C C7 C7(♯5)

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

II F F maj 7 F 6 N.C. F F maj 7

tend.

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

14 F6 Gm7 C7 Gm7 C7 Gm7/C  
and noth - ing's bad as it may seem The lit - tle things you have - n't

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

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

2

21 A m B♭ B°7  
 share, one you can call all your

23 F/C C 7(♯5) F 6 B m7(b5) E 7 B m7/F♯  
 own. Just close your eyes, he'll be there.

26 E 7/G♯ E 7 A m A b°7 C 7/G N.C.  
 You'll nev - er be a - lone. And if you sing this mel - o -

29 F F maj7 F 6 G m7 C 7  
 dy, you'll be pre-tend - ing, just like me.

32 G m7 C 7 G m7/C C 7 G m7/C  
 The world is mine, it can be yours, my friend, so

34 1. C 7 C 7(♯5) F F°7 C 7 (Sax) N.C.  
 why don't you pre - tend.

37 2. C 7 G m7 C 7 F (Sax) C 7 F  
 why don't you pre tend.

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time. It includes lyrics such as 'share, one you can call all your', 'Just close your eyes, he'll be there.', 'You'll nev - er be a - lone.', 'dy, you'll be pre-tend - ing, just like me.', 'The world is mine, it can be yours, my friend, so', and 'why don't you pre - tend.'. The bottom staff is for saxophone, indicated by '(Sax)' in parentheses. It follows the same key signature and time signature. The lyrics for the saxophone part are 'why don't you pre tend.' The score also includes chord symbols above the staff, such as Am, B♭, B°7, F/C, C 7(♯5), F 6, B m7(b5), E 7, B m7/F♯, E 7/G♯, A m, A b°7, C 7/G, G m7, C 7, F, F°7, and C 7. Measure numbers 21 through 37 are marked at the beginning of each line of music.

# Pretend

# M Keyboard

(Keyboard)

**B<sup>b</sup>maj7**

**Cm7**

**Dm** **Cm7** **F7** **N.C.**

Pre-tend you're happy when you're

**B<sup>b</sup>** **B<sup>b</sup>maj7** **B<sup>b</sup>6** **Cm7** **F7**

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

**Cm7** **F7** **Cm7** **F7** **Cm7/F** **F7** **F7(♯5)**

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

**B<sup>b</sup>** **B<sup>b</sup>maj7** **B<sup>b</sup>6** **N.C.** **B<sup>b</sup>** **B<sup>b</sup>maj7**

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

**B<sup>b</sup>6** **Cm7** **F7** **Cm7** **F7** **Cm7/F**

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

**F7** **Cm7/F** **F7** **F7(♯5)** **B<sup>b</sup>** **Cm7** **B<sup>b</sup>** **N.C.**

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

2

21 Dm E♭ E°7  
 share, one you can call all your

23 B♭/F F7(♯5) B♭6 Em7(♭5) A7 Em7/B  
 own. Just close your eyes, he'll be there.

26 A7/C♯ A7 Dm D♭°7 F7/C N.C.  
 You'll nev - er be a - lone. And if you sing this mel - o -

29 B♭ B♭maj7 B♭6 Cm7 F7  
 dy, you'll be pre-tend - ing, just like me.

32 Cm7 F7 Cm7/F F7 Cm7/F  
 The world is mine, it can be yours, my friend, so

34 1. F7 F7(♯5) B♭ B♭°7 F7 (Keyboard)  
 why don't you pre - tend.

37 2. F7 Cm7 F7 B♭ (Keyboard) F7 B♭  
 why don't you pre tend.

The musical score consists of eight staves of music. Each staff begins with a measure number (21, 23, 26, 29, 32, 34, 37) and a key signature of one flat. The music is in common time. The lyrics are written below the notes, corresponding to the chords indicated above the staff. Measure 21 starts with Dm, followed by E♭ and E°7. Measure 23 starts with B♭/F, followed by F7(♯5), B♭6, Em7(♭5), A7, and Em7/B. Measure 26 starts with A7/C♯, followed by A7, Dm, D♭°7, F7/C, and N.C. Measure 29 starts with B♭, followed by B♭maj7, B♭6, Cm7, and F7. Measure 32 starts with Cm7, followed by F7, Cm7/F, F7, and Cm7/F. Measure 34 starts with F7, followed by F7(♯5), B♭, B♭°7, and F7 (Keyboard). Measure 37 starts with 2. F7, followed by Cm7, F7, B♭ (Keyboard), F7, and B♭.

Thank you.

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

\_\_\_\_\_ and I will sing this classic for you now. Here we go with our version of “Goodnight, Irene.”

VOCAL ONLY

## Goodnight, Irene

**D**

Keyboard

(Keyboard)

E♭

E♭7

A♭

Fm7

B♭7

E♭

B♭7

Keyboard notation showing chords E♭, E♭7, A♭, Fm7, B♭7, E♭, and B♭7.

**S**

9 E♭ B♭7 E♭

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

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

17 E♭7 A♭ A°7 E♭/B♭ B♭7 E♭ B♭7

To Coda ⊕

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

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

25 E♭ G♭°7 B♭7/F B♭7 E♭

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

33 E♭7 A♭ B♭7 E♭ G♭°7 Fm7 B♭7

D.S. al Coda

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

2

**Coda**

41

B♭7      E♭      G♭°7      B♭7/F      B♭7      E♭

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

50

E♭7      A♭      B♭7      E♭ G♭°7 Fm7 B♭7

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

58

E♭      B♭7      E♭

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

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

66

E♭7      A♭      A°7      E♭/B♭      B♭7      E♭      B♭7

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

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

74

E♭      G♭°7      B♭7/F      B♭7      E♭

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

82

E♭      A♭      B♭7      E♭ G♭°7 Fm7 B♭7

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

90 E♭ B♭7 E♭

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

98 E♭7 A♭ A°7 E♭/B♭ B♭7 E♭ C7

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

106 F C7 F

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

114 F7 B♭ B°7 F/C C7 F (Keyboard)

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

122 F F7 B♭ Gm7 C7 F

Thank you.

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

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

## L-O-V-E

F

Keyboard

(Sax) D

This musical score consists of two staves. The top staff is for the Keyboard (Piano) and the bottom staff is for the Saxophone. The music is in common time (indicated by '4') and uses a key signature of one sharp (F#). The vocal parts are written below the piano part.

**Piano (Keyboard) Part:**

- Measure 1: D (rest)
- Measure 5: D, D maj7, Em7, A7
- Measure 10: D maj7, D6, D, D7, G maj7
- Measure 16: E7, A7
- Measure 21: D, D maj7, Em7, A7
- Measure 27: D maj7, D6, D, D7, G maj7, G7
- Measure 33: D/A, A7, D (Sax), B7
- Measure 37: E♭, E♭maj7, Fm7, B7
- Measure 43: E♭maj7, E♭6, E♭, E♭7, A♭maj7, A°7

**Saxophone Part:**

The vocal lyrics are written below the piano part, corresponding to the chords above them. The lyrics are:

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

2

49 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B 7

53 E Emaj7 F#m7 B 7  
L is for the way you look at me. O is

58 Emaj7 E6 E E7 A maj7  
for the on- ly one I see. V is ver-y, ver-y ex-tra-or-

64 F#7 B 7  
- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 E Emaj7 F#m7 B 7  
love is all that I can give to you. Love is more than just a game

75 Emaj7 E6 E E7 A maj7 A#7  
— for two. — Two in love can make it, take my heart and please don't break it.

81 E/B B 7 E C#7 F#7 B 7  
Love was made for me and you. — Love was made for me and

87 E C#7 F#7 B 7 E (Sax)  
— you. — Love was made for me and — you —

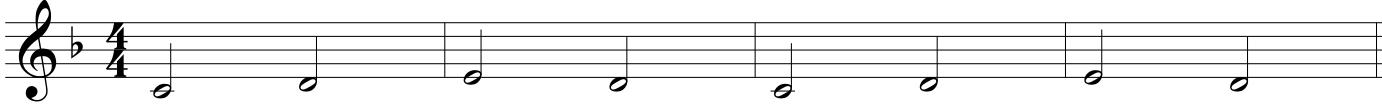
92 A A<sup>7</sup> E/B E E9

## L-O-V-E

**M**  
Keyboard

(Keyboard)

F



5 F

F maj7

Gm7

C7

L

is for the way you look at me.

O is

10

F maj7

F6

F

F7

B♭maj7

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

16

G7

C7

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

21

F maj7

Gm7

C7

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

27

F maj7

F6

F

F7

B♭maj7

B°7

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

33

F/C

C7

F (Keyboard)

D♭7

Love was made for me and you.

37

G♭

G♭maj7

A♭m7

D♭7

43 G♭maj7

G♭6

G♭

G♭7

B maj7

C°7

2

49 G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> D 7

53 G G maj7 A m7 D 7  
L is for the way you look at me. O is

58 G maj7 G 6 G G 7 C maj7  
for the on - ly one I see. V is ver-y, ver-y ex - tra-or -

64 A 7 D 7  
- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 G G maj7 A m7 D 7  
love is all that I can give to you. Love is more than just a game

75 G maj7 G 6 G G 7 C maj7 C<sup>#</sup>7  
for two. Two in love can make it, take my heart and please don't break it.

81 G/D D 7 G E<sup>7</sup> A m7 D 7  
Love was made for me and you. Love was made for me and

87 G E<sup>7</sup> A m7 D 7 G (Keyboard)  
— you. Love was made for me and — you —

92 C C<sup>7</sup> G/D G G 9

Thank you.

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

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

# I'll Never Smile Again

F

Keyboard

(Sax) D m7 D<sup>♭</sup>Maj7 C m7 C m7(b5) F7 D m7 D<sup>♭</sup>o7

I'll nev - er

5 C m7 F<sup>#</sup>7 F7 B<sup>♭</sup>Maj7 D m7 D<sup>♭</sup>o7

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

9 C m7 F<sup>#</sup>7 F7 B<sup>♭</sup>6 E<sup>♭</sup>9 D m7 D<sup>♭</sup>7(b5)

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

13 C m7 F7(b9) B<sup>♭</sup>6 C m7 F7(#5) B<sup>♭</sup>Maj7 A 9

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

17 D Maj7 A 7/E D/F<sup>#</sup> D<sup>♭</sup>o C m7 F7 D m7 D<sup>♭</sup>o7

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

21 C m7 F<sup>#</sup>7 F7(b9) B<sup>♭</sup>Maj7 D m7 D<sup>♭</sup>o7

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

25 C m7 F<sup>#</sup>7 F7 B<sup>♭</sup>Maj7 B<sup>♭</sup>6 Fm6 E 7(b5)

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

29 E<sup>♭</sup>Maj7 E<sup>♭</sup>m7 B<sup>♭</sup>Maj7 G9

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

33 C m7 F7(b9) 1. B<sup>♭</sup>6 B<sup>♭</sup>o7 F7 (Sax) D m7 D<sup>♭</sup>o7

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

37 2. (Sax) B<sup>♭</sup>6 G<sup>♭</sup> F7 B<sup>♭</sup>Maj7

you.

# I'll Never Smile Again

**M**  
Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff starts with G m7. The second staff starts with F m7. The third staff starts with F m7. The fourth staff starts with F m7. The fifth staff starts with F m7. The sixth staff starts with G Maj7. The seventh staff starts with F m7. The eighth staff starts with A bMaj7. The ninth staff starts with F m7. The tenth staff starts with E b6.

Chords indicated in the score include: G m7, G bMaj7, F m7-3, F m7(b5), B b7, G m7 G b o7, F m7, B 7, B b7, E bMaj7, G m7, G b7(b5), F m7, B b7(b9), E b6, F m7, B b7(5), E bMaj7, D 9, G Maj7, D 7/A, G/B, G b o, F m7, B b7, G m7, G b o7, F m7, B 7, B b7(9), E bMaj7, G m7, G b o7, F m7, B 7, B b7(9), E bMaj7, G m7, G b o7, F m7, B 7, B b7(9), E bMaj7, E b6, B b m6, A 7(5), A bMaj7, A b m7, E bMaj7, C 9, F m7, B b7(9), E b6, E b o7, B b7, G m7 G b o7, E b6, B, B b7, E bMaj7.

Lyrics from the score:

I'll never smile again until I smile at you. I'll never laugh again. What good would it do? For tears would fill my eyes, my heart would realize that our romance is through. I'll never love again, I'm so in love with you. I'll never thrill again to somebody new. With in my heart I know I will never start to smile again until I smile at you.

1. (Keyboard) G m7 G b o7

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

Thank you.

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

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

# Baby Face

**F**

**Keyboard**

(Sax)

The musical score consists of two staves of music. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The music is in common time and includes lyrics. Chords are indicated above the staff at various points.

**Saxophone (Sax) Part:**

- Measure 1: F
- Measure 2: F
- Measure 3: F#
- Measure 4: G m7
- Measure 5: C7
- Measure 6: F
- Measure 7: Ba - by face, \_\_
- Measure 8: you've got the cut - est lit - tle
- Measure 9: C7
- Measure 10: ba - by face. \_\_
- Measure 11: There's not an - oth - er one could
- Measure 12: C7
- Measure 13: take your place, \_\_
- Measure 14: ba - by face. \_\_
- Measure 15: F
- Measure 16: C m6
- Measure 17: D 7
- Measure 18: G 7
- Measure 19: C7
- Measure 20: My poor heart \_\_ is jump-in'; you sure have start - ed some-thin'.
- Measure 21: F
- Measure 22: Ba - by face, \_\_
- Measure 23: I'm up in heav - en when I'm
- Measure 24: A 7
- Measure 25: E m7
- Measure 26: A 7
- Measure 27: D m
- Measure 28: F7
- Measure 29: in your fond em - brace. \_\_
- Measure 30: I did - n't
- Measure 31: B<sup>b</sup>
- Measure 32: B °7
- Measure 33: F/C
- Measure 34: D 7
- Measure 35: need a shove, \_\_ 'cause I just fell in love \_\_ with your
- Measure 36: G 7
- Measure 37: G 7(♯5)
- Measure 38: C7
- Measure 39: 1. F F °7 G m7 C7
- Measure 40: 2. F D 7
- Measure 41: pret - ty ba - by face. \_\_

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

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

47 D7 G D m6 E7  
 take your place, \_\_\_\_\_ ba - by face. \_\_\_\_\_

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

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

59 B7 E m G7  
 in your fond em - brace. \_\_\_\_\_ I did - n't

63 C C $\sharp$ 7 G/D E7  
 need a shove, \_\_\_\_\_ 'cause I just fell in love \_\_\_\_\_ with your

67 A7 D7  
 pret - ty \_\_\_\_\_ ba - - - by

71 G (Sax) A m7 D7 G  
 face. \_\_\_\_\_

The musical score consists of eight staves of music. The first seven staves are for voice, with lyrics provided below each staff. The eighth staff is for a saxophone, indicated by '(Sax)' in parentheses. Chords are written above the staff, and specific notes are highlighted with dots or stems. Measure numbers are placed at the beginning of each staff, and key signatures are indicated by sharps (#).

# Baby Face

**M**  
Keyboard

(Keyboard)

1 B♭ C m7 F7

5 B♭ Ba - by face,\_\_\_ you've got the cut - est lit - tle

9 F7 ba - by face.\_\_\_\_ There's not an - oth - er one could

13 F7 B♭ F m6 G7 take your place,\_\_\_ ba - by face.\_\_\_\_

17 C7 F7 My poor heart\_\_\_ is jump-in'; you sure have start - ed some-thin'.

21 B♭ Ba - by face,\_\_\_ I'm up in heav - en when I'm

25 D7 A m7 D7 G m B♭7 in your fond em - brace.\_\_\_\_ I did - n't

29 E♭ E°7 B♭/F G7 need a shove,\_\_\_ 'cause I just fell in love\_\_\_\_ with your

33 C7 C7(♯5) F7 1. B♭ B♭°7 C m7 F7 2. B♭ G7 pret - ty ba - by face.\_\_\_\_\_

The musical score consists of ten staves of music for keyboard. The key signature is mostly B-flat major (two flats), with occasional changes to C major (no sharps or flats), F major (one sharp), and G major (one sharp). The time signature varies between common time and 2/4 time. Chords indicated include B-flat major, C major, F major, G major, B-flat minor, A minor, D major, G minor, B-flat dominant seventh, E-flat major, E-flat dominant seventh, B-flat/F major, G dominant seventh, C major, C major with a sharp fifth, F major, B-flat major, B-flat dominant seventh, C major, F major, B-flat major, and G major. The lyrics are integrated into the music, with some words underlined. The first staff begins with a B-flat major chord. The second staff starts with a B-flat major chord and includes lyrics "Ba - by face,\_\_\_ you've got the cut - est lit - tle". The third staff begins with an F major chord and includes lyrics "ba - by face.\_\_\_\_ There's not an - oth - er one could". The fourth staff begins with an F major chord and includes lyrics "take your place,\_\_\_ ba - by face.\_\_\_\_". The fifth staff begins with a C major chord and includes lyrics "My poor heart\_\_\_ is jump-in'; you sure have start - ed some-thin'.". The sixth staff begins with a B-flat major chord and includes lyrics "Ba - by face,\_\_\_ I'm up in heav - en when I'm". The seventh staff begins with a D major chord and includes lyrics "in your fond em - brace.\_\_\_\_ I did - n't". The eighth staff begins with an E-flat major chord and includes lyrics "need a shove,\_\_\_ 'cause I just fell in love\_\_\_\_ with your". The ninth staff begins with a C major chord and includes lyrics "pret - ty ba - by face.\_\_\_\_\_". The tenth staff begins with a B-flat major chord and includes lyrics "B♭ B♭°7 C m7 F7 B♭ G7". The score concludes with a final B-flat major chord.

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

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

47 G7 C G m6 A7  
  
 take your place, \_\_\_\_ ba - by face. \_\_\_\_

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

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

59 E7 A m C7  
  
 in your fond em - brace. \_\_\_\_ I did - n't

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

67 D7 G7  
  
 pret - ty \_\_\_\_ ba - - - - by

71 C (Keyboard) D m7 G7 C  
  
 face. \_\_\_\_

Thank you.

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

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

# Mean To Me

**F**

**Keyboard**

(Sax)

B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> G m7 G<sup>b</sup>Maj7

3 B<sup>b</sup>/F B<sup>b</sup>°7 C m7 F7 F7(#5)

5 B<sup>b</sup> G m7 C m7 F9 F7/E<sup>b</sup> D m7 G m7

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

8 E<sup>b</sup>Maj7 A<sup>b</sup>9 D m7 G 7

Gee, hon - ey, it seems to me

10 C m7 F13 B<sup>b</sup>Maj9 B<sup>b</sup>6 G m7 C 7 C m9/F F7

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

13 B<sup>b</sup> G m7 C m7 F9 F7/E<sup>b</sup> D m7 G m7

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

16 E<sup>b</sup>Maj7 A<sup>b</sup>9 D m7 G m7

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

18 C m7 F13 B<sup>b</sup>Maj9 B<sup>b</sup>6 F m7 B<sup>b</sup>7(b9)

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

2

21 E♭Maj7 C m7 F m7 B♭7(b9)

23 E♭6 A♭9 G7(b9) C m9 C m7

26 A♭9 G7(b9) G7 C9 E♭6/F F7♯5

29 B♭ G m7 C m7 F9 F7/E♭ D m7 G m7

32 E♭Maj7 A♭9 D m7 G m7

34 1. C m7 F7 B♭6 G m7 C m7 F7 (Sax)

37 2. C m7 C° B♭ E♭m(maj7) B♭Maj7

# Mean To Me

**M**

**Keyboard**

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a keyboard progression: E♭, E♭7/D♭, C m7, and B Maj7. The second staff begins at measure 3, showing chords E♭/B♭, G °7, F m7, B♭7, and B♭7(♯5), followed by the lyrics "You're". The third staff starts at measure 5, with chords E♭, C m7, F m7, B♭9, B♭7/A♭, G m7, and C m7, accompanied by the lyrics "mean to me.", "Why", "must you be", and "mean to me?". The fourth staff begins at measure 8, with chords A♭Maj7, D♭9, G m7, and C7, followed by the lyrics "Gee,", "hon - ey, it", "seems", and "to me\_\_". The fifth staff starts at measure 10, with chords F m7, B♭13, E♭Maj9, E♭6, C m7, F7, Fm9/B♭, and B♭7, followed by the lyrics "you love to see\_\_", "me", "cry - in'", "I", "don't know", and "why.". The sixth staff begins at measure 13, with chords E♭, C m7, F m7, B♭9, B♭7/A♭, G m7, and C m7, followed by the lyrics "I stay home", "each night.", "When you", "say", "you'll phone,", and "C m7". The seventh staff starts at measure 16, with chords A♭Maj7, D♭9, G m7, and C m7, followed by the lyrics "you", "don't, \_\_", "and", "I'm", "left", "a - lone\_\_". The eighth staff begins at measure 18, with chords F m7, B♭13, E♭Maj9, E♭6, B♭m7, and E♭7(♭9), followed by the lyrics "sing - in' the blues", "and", "sigh - in'", "You", "treat", and "me". Measure numbers 1, 2, 4, 6, 7, 9, and 12 are implied between the numbered staves.

2

21 A♭Maj7 F m7 B♭m7 E♭7(♭9)  
 cold - - ly each day \_\_\_\_\_ of the

23 A♭6 D♭9 C7(♭9) C7 F m9 F m7  
 year. You al - ways scold me

26 D♭9 C7(♭9) C7 F 9 A♭6/B♭ B♭7♯5  
 when - ev er some - bod - y is near, dear.

29 E♭ C m7 F m7 B♭9 B♭7/A♭ G m7 C m7  
 It must be great fun to be mean to me.\_

32 A♭Maj7 D♭9 G m7 C m7  
 You should - n't, for can't you see what you

34 1. F m7 B♭7 E♭6 C m7 F m7 B♭7 (Keyboard)  
 mean to me. \_\_\_\_\_

37 2. F m7 F° E♭ A♭m(maj7) E♭Maj7  
 mean to me. \_\_\_\_\_

Thank you.

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

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

VOCAL DUET

## You Are My Sunshine

D  
Keyboard

(Keyboard)

C F G7

C N.C.

6 C C7 F G G7 C C7  
 night, dear, as I lay sleep-ing, I dreamed I held you in my arms. When I a-

14 F G7 C Am F<sup>#</sup> /A C/G G G7 C N.C.  
 woke dear, I was mis-tak - en. So I hung my head and cried You are my

22 C C7 F  
 sun - shine, my on - ly sun - shine. You make me hap - py

27 C C7 F  
 when skies are grey. You'll nev - er know, dear, how much I

32 C A m F<sup>#</sup> /A C/G G G7 C  
 love you. Please don't take my sun - shine a - way.

37 G7 C7 F  
 So let the sun - shine in. Face it with a grin. Smil-ers nev-er  
 (M)

43 C G7 C G7 C7 F C  
 lose, and frown-ers nev-er win. So let the sun - shine in. Face it with a

49 G7 C/G G7 C  
 grin. O - pen up your heart and let the sun - shine in. (F) My

2 55 F C G7 D  
mom-my told me some-thing that lit - tle girls should know. It's all a-bout the

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

65 C /B /A G7 C/G G7  
nev-er wear a frown. May-be if we keep on smil-ing, he'll get tired of hang-in'

70 C G7 C7 F C  
70 round. So let the sun-shine in. Face it with a grin.  
(M) You are my sun - shine, my on - ly sun - shine. You make me

75 G7 C G7/D C7/E  
75 Smil-ers nev-er lose, and frown-ers nev-er win. So let the  
hap - py when skies are gray. You'll nev - er

79 F C G7  
sun-shine in. Face it with a grin. O - pen up your heart and let the

79 sun-shine in. Face it with a grin. O - pen up your heart and let the  
know, dear, how much I love you. O - pen up your heart and let the

85 1. C/G G7 C G7 C7 2. C/G G7 C F G6 G7 C  
85 sun - shine in. So let the sun - shine in.

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

Thank you.

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

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

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

## Secret Love

F

(Sax)

Keyboard

B<sup>b</sup>maj7 Cm7 F7 B<sup>b</sup>maj7 Cm7 F7(9) F7(9)

5 B<sup>b</sup>maj7 Cm7 F7 B<sup>b</sup>maj7 Cm7 F7(9) B<sup>b</sup>maj7 E<sup>b</sup>maj7

Once So I had a sec - ret love, star, that lived with -

10 Dm7 G7(9) Cm7 F7 Cm7

in dream - ers heart of - ten me. do. All just too how

14 F7 Cm7 F7 Cm7 F7 F7(9)

soon my sec - ret love be - came im - pa - tient to be with

won - der - ful you are and why I'm so in love with

19 1. B<sup>b</sup>6 Cm7 F7(9) 2. B<sup>b</sup>6 D7<sup>b</sup>9(#5) Gm7 C7

free. you. Now I shout it from the

25 F maj7 F6 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7

high - est hills, e - ven told the gold - en daf - fo -

30 E<sup>b</sup>m7 A<sup>b</sup>7 B<sup>b</sup>maj7 Cm7 Dm7 E<sup>b</sup>maj7 A<sup>b</sup>13 G9

dils. At last, my heart's an o - pen door and

To Coda F7 F7(9) B<sup>b</sup>6 G7 Cm7 F7 D.S. al Coda

35 Cm7

my sec - ret love's no sec - ret an - y - more.

Coda (Sax)

39 F7 F7(9)B<sup>b</sup> B<sup>b</sup>maj7 Cm7 F7 B<sup>b</sup>6

sec - ret an - y - more.

# Secret Love

M

(Keyboard)

Keyboard

The musical score consists of ten staves of music. The first staff shows a keyboard part with chords E♭maj7, Fm7, B♭7, E♭maj7, Fm7, and B♭7(b9). The second staff begins with a vocal line starting at measure 5, with lyrics "Once So I had a sec - ret love, star," and chords E♭maj7, Fm7, B♭7, E♭maj7, Fm7, B♭7(b9), E♭maj7, A♭maj7. The third staff continues the vocal line with lyrics "that lived with - the way that" and chords Fm7, B♭7. The fourth staff starts at measure 10 with Gm7, C7(b9), Fm7, B♭7, and Fm7. The fifth staff continues the vocal line with lyrics "in dream - ers heart of - ten me. do," and chords B♭7, Fm7, B♭7, Fm7. The sixth staff starts at measure 14 with B♭7, Fm7, B♭7, Fm7, B♭7, and B♭7(b9). The seventh staff starts at measure 19 with 1. E♭6, Fm7, B♭7(b9) and 2. E♭6, G7b9(#5), Cm7, F7. The eighth staff continues the vocal line with lyrics "soon my sec - ret love be - came im - pa - tient to be won - der - ful you are and why I'm so in love with free. you. Now I shout it from the" and chords B♭7, Fm7, B♭7, Fm7, B♭7, Fm7, B♭7, Fm7. The ninth staff starts at measure 25 with B♭maj7, B♭6, B♭m7, E♭7, and A♭maj7. The tenth staff continues the vocal line with lyrics "high - est hills, e - ven told the gold - en daf - fo - dils. At last, my heart's an o - pen door and my sec - ret love's no sec - ret an - y - more." and chords A♭maj7, D♭7, E♭maj7, Fm7, Gm7, A♭maj7, D♭13, C9.

**To Coda**

D.S. al Coda

The coda section starts at measure 35 with Fm7, B♭7, B♭7(b9), E♭6, C7, Fm7, and B♭7. The lyrics for the coda are "my sec - ret love's no sec - ret an - y - more." and "sec - ret an - y - more." The keyboard part for the coda includes chords B♭7, B♭7(b9), E♭, E♭maj7, Fm7, B♭7, E♭6.

Thank you very much.

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

# Que Sera, Sera

**F**  
Keyboard

(Sax)

The musical score consists of two staves. The top staff is for the Saxophone (Sax), and the bottom staff is for the Keyboard (F). The score includes lyrics and chords.

**Saxophone (Sax) Part:**

- Measure 1: C7 (x2), G m7, C7
- Measure 5: F, N.C. (x2), When I was
- Measure 9: F, FMaj7, F6, F (x2)
- Measure 14: F#7, G m7, C7 (x2)
- Measure 19: G m7, C7, F (x2)
- Measure 25: B♭, F (x2)
- Measure 31: C7 (x2)
- Measure 37: F, G m7, C7, F (x2)
- Measure 43: N.C. (x2)

**Keyboard (F) Part:**

- Measure 5: F (x2)
- Measure 9: just a lit - tle in girl, school, I asked my moth - er,
- Measure 14: just a child in school, I asked my teach - er,
- Measure 19: "What will I be? \_\_\_\_\_ Will I be pret - ty?  
"What should I try? \_\_\_\_\_ Should I paint pic - tures?
- Measure 25: Will I be rich?" Here's what she said to me:  
Should I sing songs?" This was her wise re - ply:
- Measure 31: "Que - se - ra, se - ra, \_\_\_\_\_ What - ev - er will be will be. \_\_\_\_\_
- Measure 37: The fu - ture's not ours to see. Que se - ra, se -
- Measure 43: 1. N.C. 2. N.C.

**Lyrics:**

- When I was
- When I grew

2

47 F FMaj7 F6 F  
 up child - ren fell in my love, own, I asked they ask my their sweet-heart, their moth - er,

52 F<sup>♯</sup>7 G m7 C7  
 "What lies a - head? \_\_\_\_\_ Will we have rain - bows  
 "What will I be? \_\_\_\_\_ Will I be pret - ty?

57 G m7 C7 F  
 day af - ter day?" Here's what my sweet - heart said: "Que se-  
 Will I be rich?" I tell them ten - der - ly:

63 B<sup>♭</sup> F  
 ra, se - ra, \_\_\_\_\_ What - ev - er will be will

68 C7  
 be. The fu - ture's not ours to see.

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

78 C7 F N.C.  
 be will be!" Now I have

83 2. G m C7 F G m/F F  
 Que se - ra, se - ra! \_\_\_\_\_

# Que Sera, Sera

**M**  
Keyboard

(Sax) F7 C m7 F7

5 B♭ N.C.

9 B♭ B♭Maj7 B♭6 B♭ When I was

just just a lit - tle in girl, school, I asked my moth - er,  
 14 B°7 C m7 F7 I asked my teach - er,

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

19 C m7 F7 B♭

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

ra, se - ra, \_\_\_\_\_ What - ev - er will be will be.  
 31 F7

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

37 B♭ C m7 F7 B♭

ra. \_\_\_\_\_ What will be will be!" \_\_\_\_\_

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

When I was When I grew

2

47                   B♭                   B♭Maj7                   B♭6                   B♭

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

52                   B °7                   C m7                   F7

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

57

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

63                   E♭

ra, se - ra, \_\_\_\_\_ What - ev - er will be will

68

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

73

Que se - ra, se - ra. \_\_\_\_\_ What will

78                   F7                   B♭

1. N.C.

be will be!" \_\_\_\_\_ Now I have

83                   2C m                   F7                   B♭                   C m/B♭                   B♭

Que se - ra, se - ra! \_\_\_\_\_

Thank you very much.

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

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

# A Guy Is A Guy

F

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

D♭ B♭m G♭ E♭m A♭ A♭7 D♭ B♭m G♭ E♭m A♭ A♭7

(Keyboard - Play 8va lower)

D♭ A♭7 E♭m7 A♭7

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

D♭ A♭7 D♭ A♭7/E♭ A♭7

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

E♭m7 A♭7

1. D♭ A♭7 D♭ | 2. D♭ A♭7 D♭

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

G♭ D♭ E♭m7 A♭7 D♭ D♭7

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

G♭ D♭ E♭m7 A♭7

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

2

22 D♭ A♭7 E♭m7 A♭7

walked up the stairs like a good girl should. He followed me up the stairs like I

25 D♭ A♭7 D♭ A♭7/E♭ A♭7

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

28 E♭m7 A♭7 D♭ A♭7

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

30 D♭ A7 A7 D Bm G Em A A7 D Bm G Em A A7

(Bass & Keyboard)

(Keyboard - Play 8va lower)

35 D A7 Em7 A7 D A7

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

39 D A7/E A7 Em7 A7 D A7 D A7

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

43 G D Em7 A7 D D7

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

47 G D Em7 A7

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

51 D — 3 — A7 Em7 — 3 — A7 D — 3 — A7 — 3 —

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

55 D — 3 — A7/E — 3 — A7 Em7 — 3 — A7 — 3 —

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

58 D A7 (Sax) D A7 D A7 — 3 —

ev - er he may be. So I

61 D — 3 — A7 Em7 3 — 3 — A7 — 3 —

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

64 D — 3 — A7 3 — D — 3 — A7/E — 3 — A7 — 3 —

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

67 Em7 — 3 — A7 — 3 — D — 3 — A7 — 3 —

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

69 (Sax) D F#m7 G Em /G D/A — 3 — A7 D A7 D

That's what he did to me! —

# A Guy Is A Guy

**M**

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

G Em C Am D D7 G Em C Am D D7

(Keyboard - Play 8va lower)

G D7 Am7 D7

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

G D7 G D7/A D7

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

Am7 D7 G

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

C G Am7 D7 G G7

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

C G Am7 D7

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

2

22 G D7 Am7 D7  
 walked up the stairs like a good girl should. He followed me up the stairs like I

25 G D7 Am7 D7/A3 D7  
 knew he would. Because a guy is a guy where-ever he may be. So

28 Am7 D7 G D7  
 lis - ten and I'll tell you what this fel - la did to me.

30 G E<sup>b</sup>7 A<sup>b</sup> Fm D<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> Fm D<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>7  
 (Bass & Keyboard)  
 (Keyboard - Play 8va lower)

35 A<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7  
 stepped to my door like a good girl should He stopped at my door like I knew he would. Because a

39 A<sup>b</sup> E<sup>b</sup>7/B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>  
 guy is a guy where-ever he may be. So lis - ten while I tell you what this fel - la did to me. He

43 D<sup>b</sup> A<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>  
 asked me for a good-night kiss. I said "It's still good day." I

47 D<sup>b</sup> A<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7  
 would have told him more ex - cept his lips got in the way. So, I

51 A♭ E♭7 B♭m7 E♭7 A♭ E♭7

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

55 A♭ E♭7/B♭ E♭7 B♭m7 E♭7

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

58 A♭ E♭7 (Sax) A♭ E♭7 A♭ E♭7

ev - er he may be. So I

61 A♭ E♭7 B♭m7 E♭7

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

64 A♭ E♭7 A♭ E♭7/B♭ E♭7

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

67 B♭m7 E♭7 A♭ E♭7

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

69 (Sax) A♭ Cm7 D♭ B♭m /D♭ A♭/E♭ E♭7 A♭ E♭7 A♭

That's what he did to me! —

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

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

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

# Once In Love With Amy

Keyboard

1 E♭ E° F m B♭7 E♭ E° F m B♭7

5 E♭ E♭maj7 E♭7 E♭6

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

7 E♭ F m7 B♭7 E♭ E°

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

10 1. F m B♭7 E♭ C m7 F m7 B♭7

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

13 2. F m B♭7 E♭ F 7 B♭ B♭7

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

16 E♭Maj7 E° F m7 B♭7 E♭Maj7 E°7

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

2

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

22 F m7 E<sup>b</sup> 1. F 7 F m7 B<sup>b</sup>7 2. G 7 G m7(5) C 7  
set your heart a-fire to stay. way. You  
moon a mil-lion hours a\_\_\_\_\_

25 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 A<sup>b</sup>7 E<sup>b</sup>Maj7 A<sup>b</sup>7 E<sup>b</sup>Maj7 G m7 C 7  
might the quite the fic-kle-heart-ed rov-er, so care-free and bold, who

29 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 A<sup>b</sup>7 B<sup>b</sup>Maj7 F 7 F m7/B<sup>b</sup> E 7(#11)  
loves a girl and lat-er thinks it ov-er, then just quits cold. Ah, but

33 E<sup>b</sup>Maj7 E<sup>o</sup>7 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 E<sup>o</sup>7 F m7 B<sup>b</sup>7  
once in love with A-my, al-ways in love with A-my.\_\_\_\_

37 E<sup>b</sup>Maj7 E<sup>b</sup> A<sup>b</sup>Maj7 E<sup>b</sup>/G F m7 E<sup>b</sup>  
Ev-er and ev-er, sweet-ly you'll ro-mance her. Trou-ble is the ans-ter will

40 G 7 G m7(5) C 7 F m7 G m7 C 7(#5) F 7 B<sup>b</sup>7 E<sup>b</sup> E<sup>o</sup> F m7 B<sup>b</sup>7 D.S. al Coda  
be that A-my'd rath-er stay in love with me.\_\_\_\_\_

**CODA** F 7 B<sup>b</sup>7 E<sup>b</sup> (Keyboard) B<sup>b</sup>7 F m7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>6  
love with me!\_\_\_\_\_

Thank you very much.

Now, we'll really switch moods for this next selection. As many of you know, I have a Czech heritage. My great grandfather came to this country from Bohemia which became Czechoslovakia and then became the Czech Republic. So, I am a Czech. (Do Czech schtick).

The national dance of the Czech Republic is the polka, and we're going to play one right now. So, get ready to tap your toes as we play a polka called, "Oh, What You Do To Me."

# Oh, What You Do To Me Polka

**F**

Keyboard

(Keyboard)

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, Dm7, G7, C, G7 (Sax).

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, G7, C, G7.

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, D7, G, G7.

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, G7, C, G7.

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, F, Dm7, G7, C, C7 (Keyboard).

Vocal part in 2/4 time, treble clef, key of F. Chords: F, C7. Lyrics: Oh, what you do to me! When - ev - er you're a - round my.

Vocal part in 2/4 time, treble clef, key of F. Chords: F, C7, F. Lyrics: heart be-gins to pound. Oh, hon - ey, oh, what you do to.

Vocal part in 2/4 time, treble clef, key of C. Chords: G7, C, C7. Lyrics: me! I can't re-sist when I am in your arms. Oh, ba - by,

2

57 F C7

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

63 F C7 F

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

68 B♭ Gm7 C7 F C (Keyboard)

To Coda ♫

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

73 G7 C D7 G7

79 C G7 C

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

88 ♫ Coda F N.C. (Keyboard) F7 B♭ C7

97 F7 B♭ F7 B♭

103 C7 F7 1. B♭ (Sax) 2. B♭

# Oh, What You Do To Me Polka

M

## Keyboard

(Keyboard)

•  
G

A m7

D7

(

D

7 (Sax)

Sax)

A musical score for a solo instrument in G major, 2/4 time. The score consists of two staves. The top staff shows a melodic line starting with a half note, followed by eighth notes, a dotted quarter note, eighth notes, a sixteenth-note cluster, eighth notes, a dotted quarter note, a half note, and a sixteenth-note cluster. The bottom staff shows a harmonic progression: G, Am7, D7, G, D7 (Sax). The key signature is one sharp (F#), and the time signature is 2/4.

Musical score for piano, page 9. The score consists of two staves. The top staff shows a melody line with the following notes and rests: a whole note (G), a half note (D7), a quarter note (G), and another half note (D7). The bottom staff shows harmonic chords: a whole note (G), a half note (D7), a quarter note (G), and another half note (D7). The key signature is one sharp, indicating G major.

Musical score for the first section of the piece. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The chords indicated are G, A7, D, and D7.

Musical score for piano showing measures 25-28. The key signature changes to G major (one sharp) at measure 25. The melody consists of eighth and sixteenth-note patterns. The score includes dynamic markings like 'G' and 'D7' above the staff.

Musical score for piano, page 33, featuring a melody line and harmonic progression. The score includes a treble clef, key signature of G major (one sharp), and a time signature of common time (indicated by 'C'). The harmonic progression is marked with Roman numerals: G, C, Am7, D7, G, and G7. The melody consists of eighth and sixteenth note patterns. The right hand part is labeled '(Keyboard)' above the staff.

41 C G 7

This image shows the beginning of a musical score. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (indicated by 'C'). The measure starts with a half note followed by a quarter note. The melody continues with eighth notes and sixteenth-note patterns. A dynamic marking 'G 7' is placed above the staff, indicating a change in harmonic context. The score is presented on a single page with a light gray background.

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

Musical score for piano showing measures 47-50. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 47 starts with a C major chord (C, E, G) followed by a G7 chord (G, B, D, F#). Measure 48 begins with a C major chord. Measure 49 starts with a C major chord followed by a G7 chord. Measure 50 starts with a C major chord.

heart begins to pound. Oh, honey, oh, what you do to

Musical score for piano showing measures 52-53. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 52 starts with a D7 chord (D, F#, A, C) followed by a G7 chord (G, B, D, F#). Measure 53 begins with a G chord (G, B, D) and ends with a G7 chord (G, B, D, F#).

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

2

57 C G7

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

63 C G7 C

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

68 F Dm7 G7 C To Coda ⊕ (Keyboard) G

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

73 D7 G A7 D7

79 G D7 G

84 A7 D7 1. G (Sax) 2. G D.S. al Coda G7 (Keyboard)

⊕Coda  
91 C N.C. (Keyboard) C7 F G7

97 C7 F C7 F

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

# Oh, What You Do To Me Polka

F

Keyboard

(Keyboard)

G A m7 D7 G D7 (Sax)

9 G D7 G D7

17 G A7 D G D7

25 G D7 G D7

33 G C A m7 D7 G (Keyboard) G7

41 C G7

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

47 C G7 C

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

52 D7 G G7

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

2

57 C G7

63 C G7 C

68 F Dm7 G7 C To Coda  $\oplus$  (Keyboard)

73 D7 G A7 D7

79 G D7 G

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

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

97 C7 F C7 F

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

# Oh, What You Do To Me Polka

**M**  
Keyboard

(Keyboard)

41 F C7  
Oh, what you do to me! When - ev - er you're a - round my

47 F C7 F  
heart be-gins to pound. Oh, hon - ey, oh, what you do to

52 G7 C C7  
me! I can't re-sist when I am in your arms. Oh, ba - by,

2

57 F C7

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

63 F C7 F

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

68 B♭ Gm7 C7 F C (Keyboard)

To Coda ♩

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

73 G7 C D7 G7

79 C G7 C

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

88 ♩ Coda F N.C. (Keyboard) F7 B♭ C7

97 F7 B♭ F7 B♭

103 C7 F7 1. B♭ (Sax) 2. B♭

Thank you.

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

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

# The Nearness Of You

F

## Keyboard

Keyboard

(Sax)

B♭6 G m7 C m7 F7

B♭6 G m7 C m7 F7

*It's not the*

B♭Maj7 F m7 B♭7 E♭Maj7

pale moon that ex - cit es me, that that thrills and de -

E♭7 D m7 D♭7 C m7 F7

lights me, oh oh no. It's just the near - ness of

sa - tion, sa - tion, no. It's just the near - ness of

D m7 G7 C m7 F7 B♭6 E♭Maj7 B♭/D D♭7

you. It's not your you. When you're in my

C m7 F7

arms and feel you so

B♭Maj7 B♭7 F m7 B♭7 E♭Maj7

close to me, all my wild - est

D m7(♭5) G7 C m7 A♭7 F7

dreams come true. need no

23 B♭Maj7 F m7 B♭7 E♭Maj7

26 E♭°7 D m7 D♭7 C m7 F7

29 D m7(♭5) G7 3 C m7 To Coda ⊕

32 F7 B♭6 G m7 C m7 F7 (Sax) D.S. al Coda

35 Coda F♯° F7 B♭6 B Maj7 G♭Maj7 B♭Maj7

# The Nearness Of You

M

## Keyboard

## (Keyboard)

E6

C m7

F m7

B $\flat$ 7

8 A $\flat$ <sup>o</sup>7 G m7 G $\flat$ 7 F m7 B $\flat$ 7

lights me, oh no. It's just the near - ness of  
sa - tion, oh no. It's just the near - ness of

II 1 G m7 C7 F m7 B $\flat$ 7 2. E $\flat$ 6 A $\flat$ Maj7 E $\flat$ /G G $\flat$ 7

you. It's not your you. When you're in my

This musical score consists of two staves. The top staff is in 8th time and starts with an A-flat dominant 7th chord (A-flat, C, E-flat, G). The lyrics "lights me, oh no." are followed by a melodic line that descends from G to E-flat. The next section starts with a G minor 7th chord, followed by a G-flat dominant 7th chord, and then an F minor 7th chord. The lyrics "It's just the near - ness of" are repeated. The final section of the first staff begins with a B-flat dominant 7th chord, with a measure of rest indicated above it. The bottom staff is in 11th time and starts with a G minor 7th chord, followed by a C7 chord, and then an F minor 7th chord. The lyrics "you. It's not your" are followed by a melodic line that descends from G to E-flat. The next section starts with an E-flat 6th chord, followed by an A-flat major 7th chord, an E-flat/G chord, and a G-flat dominant 7th chord. The lyrics "you. When you're in my" are followed by a melodic line that descends from G to E-flat.

15 F m7 B♭7

arms \_\_\_\_\_ and I feel you so

Musical score for 'Close to Me' with lyrics and chords:

17 E♭Maj7 E♭7 B♭m7 E♭7 A♭Maj7

close to me, all my wild - est

20 G m7(b5) C7 F m7 D♭7 B♭7

dreams come true. need no

23 E♭Maj7 B♭m7 E♭7 A♭Maj7

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

26 A♭°7 G m7 G♭7 F m7 B♭7

grant me the right to hold you ev - er so

29 G m7(♭5) C7 F m7 To Coda ⊕

tight \_\_\_\_\_ and to feel in the night, \_\_\_\_\_ the

32 B♭7 E♭6 C m7 F m7 B♭7 (Keyboard) D.S. al Coda

near - ness of you. \_\_\_\_\_

⊕ Coda B° B♭7 E♭6 E Maj7 B Maj7 E♭Maj7

near - ness of you. \_\_\_\_\_

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

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

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

D

VOCAL DUET

## Button Up Your Overcoat

Keyboard

(Keyboard)

1 E♭ C m/G F m B♭7

3 E♭ C m/G F m B♭7

5 E♭ C7 F7

(F) But-ton up your o - ver-coat when the wind is free.  
 (M) But-ton up your o - ver coat when the wind is free.

9 B♭7 B♭°7 B♭7 E♭6 C m7 F m7 B♭7

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

13 E♭ C7 F7

Eat an ap - ple ev - 'ry day; get to bed by three.  
 Wear your flan - nel un - der-wear when you climb a tree.

17 B♭7 B♭°7 B♭7 E♭6 B♭m7 E♭7

Take good care of your-self, you be - long to me. Steer clear of  
 Take good care of your self, you be - long to me. Be care - ful

21 A<sup>b</sup>6 E<sup>b</sup>6

fro - zen ponds, oo oo! Perox - ide blondes, oo oo!

25 C m7 F 9 B<sup>b</sup>7 C m7/B<sup>b</sup> B<sup>b</sup>7 F m7/B<sup>b</sup> A °/B<sup>b</sup>

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

29 E<sup>b</sup> C7 F 7

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

33 B<sup>b</sup>7 B<sup>b</sup>°7 B<sup>b</sup>7 E<sup>b</sup>6

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

36 1. B<sup>b</sup>7 2. E<sup>b</sup>6 B<sup>b</sup>7 B<sup>b</sup>°7 B<sup>b</sup>7

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

40 E<sup>b</sup>6 B<sup>b</sup>7 B<sup>b</sup>°7 B<sup>b</sup>7

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

44 C m7 (M) B<sup>b</sup>7 E<sup>b</sup> F m7 B<sup>b</sup>7 E<sup>b</sup>6

(F) to me.

Thank you very much.

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

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

Latin Beat

## La Cucaracha

F  
Keyboard

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

5 B♭ F7

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

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

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

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

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

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

27 B♭ (Sax)

2  
30 B♭ F7

33

36 B♭ (Keyboard)

38 B♭ F7

42

45 B♭ (Sax)

48 (Keyboard) F7 (Sax)

51 (Keyboard) B♭ (Sax)

54 A♭m F°7 A♭m F°7 G7

In the house, no - bod - y

3

58 C G7

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

63 C

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

66 C G7

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

70 C

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

74 G7

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

78 C

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

82 G7 C

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

86 G7 C

all she want - ed was to dance.

Latin Beat

## La Cucaracha

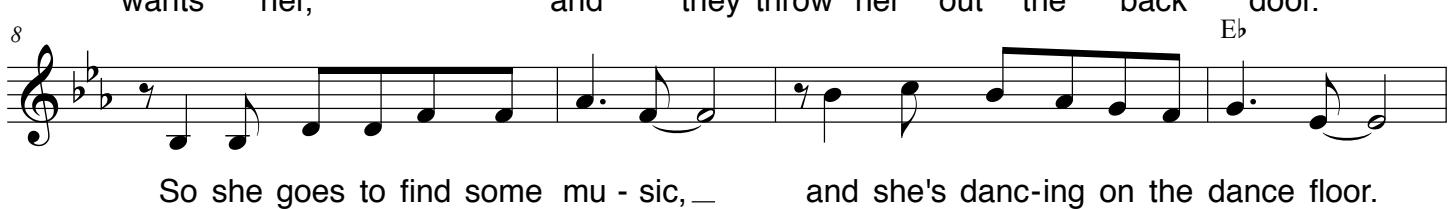
(Keyboard) E♭ E♭maj7/D Cm B aug B♭ A♭/C B♭7 E♭ N.C.



In the house, no-bod-y



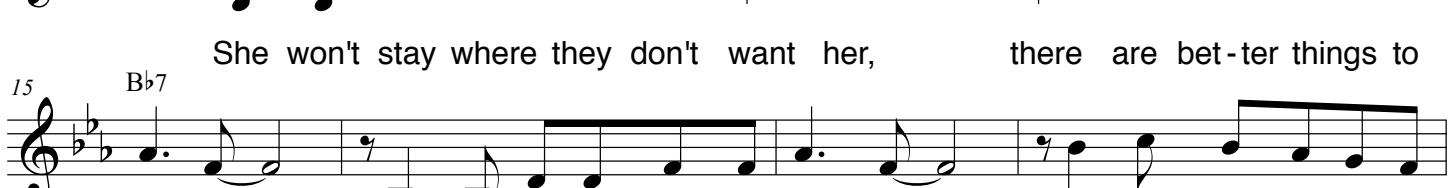
wants her, and they throw her out the back door.



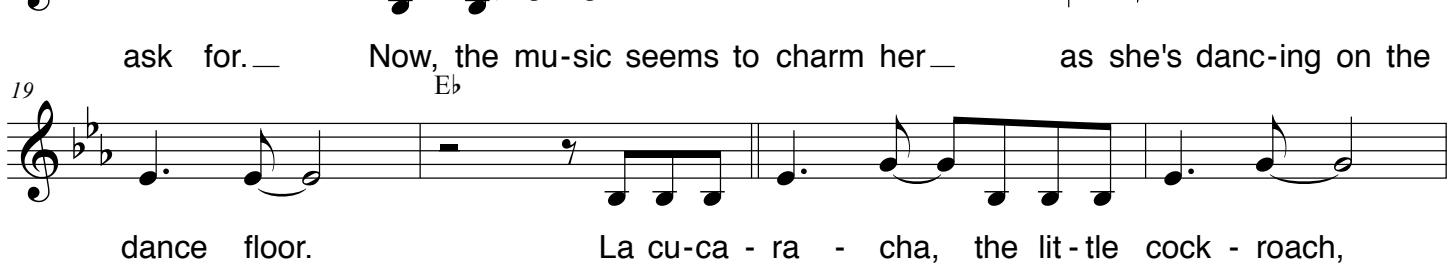
So she goes to find some mu - sic, and she's danc-ing on the dance floor.



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



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



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



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



(Sax)

She would nev - er miss the chance.

2  
30 E♭ B♭7

33

36 E♭ (Keyboard)

38 E♭ B♭7

42

45 E♭ (Sax)

48 (Keyboard) B♭7 (Sax)

51 (Keyboard) E♭ (Sax)

54 D♭m B♭°7 D♭m B♭°7 C7

In the house, no - bod - y

58 F C7 3  
  
wants her, and they throw her out the back door. So she goes to findsome mu - sic, —

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

66 F C7  
  
want her, there are bet-ter things to ask for. Now, the mu-sic seems to

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

74 C7  
  
ra - cha, the lit-tle cock - roach, all she want-ed was to dance. She does-n't

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

82 C7 F  
  
all she want-ed was to dance. The lit-tle cock - roach, the lit-tle cock - roach,

86 C7 F >  
  
all she want - ed was to dance.

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

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

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

# Tiger Rag

Keyboard

The sheet music for "Tiger Rag" is a keyboard part in B-flat major. It features ten staves of musical notation, each starting with a treble clef and a key signature of one flat. Chords are indicated above the notes, and measure numbers are provided at the beginning of each staff.

- Staff 1:** Measure 1 starts with a B-flat chord. Measures 2-4 show a sequence of chords: B-flat, F7, B-flat, B-flat, B-flat.
- Staff 2:** Measure 5 starts with an F7 chord. Measures 6-7 show a sequence: 1. B-flat, 2. B-flat, G7.
- Staff 3:** Measure 10 starts with a C7 chord. Measures 11-12 show a sequence: C7, F7, C7, F.
- Staff 4:** Measure 14 starts with a C7 chord. Measures 15-16 show a sequence: C7, F7, C7, F, F7.
- Staff 5:** Measure 18 starts with a B-flat chord. Measures 19-20 show a sequence: B-flat, B-flat, B-flat.
- Staff 6:** Measure 22 starts with an F7 chord. Measures 23-25 show a sequence: B-flat, B-flat7.
- Staff 7:** Measure 26 starts with an E-flat chord. Measures 27-28 show a sequence: E-flat, E-flat, E-flat.
- Staff 8:** Measure 30 starts with an E-flat chord. Measures 31-32 show a sequence: B-flat7, B-flat7.
- Staff 9:** Measure 34 starts with an E-flat chord. Measures 35-36 show a sequence: E-flat, E-flat, E-flat.
- Staff 10:** Measure 38 starts with a B-flat7 chord. Measures 39-40 show a sequence: B-flat7, B-flat7.

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42 B<sup>b</sup>7 E<sup>b</sup>

(Sax 1st time, Keyboard 2nd time)

50 A<sup>b</sup>

54 A<sup>b</sup>7 E<sup>b</sup>7

58 E<sup>b</sup>7

62 E<sup>b</sup>7 A<sup>b</sup> N.C. E<sup>b</sup>7 N.C.

66 A<sup>b</sup>

70 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>

(Sax both times)

74 D<sup>b</sup> D<sup>b</sup>m6 A<sup>b</sup> F7

78 B<sup>b</sup>7 E<sup>b</sup>7 1. A<sup>b</sup>

82 2. A<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup> B°/D E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>