

Set NN

Last revised: 2022.03.01

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- NN02-You Fill Up My Senses(KVF).2018.05.08.pdf
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- NN03-You Belong To My Heart(KVF).2021.05.11.pdf
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- NN04-The Wayward Wind(KVF).2019.08.24.pdf
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- NN06-Rain Rain Polka(K).2019.03.20.pdf
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- NN08-Top Of The World(KVD).2018.11.17.pdf
- NN09-Bye Bye Love(KVD).2021.05.12.pdf
- NN10-All I Have To Do Is Dream(KVD).2018.03.24.pdf
- NN11-Wake Up, Little Susie(KVD).2019.08.24.pdf
- NN12-Love Letters In The Sand(KVF).2018.11.17.pdf
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- NN13-Rags To Riches (KVF).2020.03.07.pdf
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- NN16-My Foolish Heart(KVF).2020.08.15.pdf
- NN16-My Foolish Heart(KVM).2020.08.15.pdf
- NN17-Johnson Rag(KVF).2022.03.01.pdf**
- NN17-Johnson Rag(KVM).2022.03.01.pdf**

VOCAL DUET

That's Entertainment

Keyboard

(Keyboard)

9 A♭ A♭aug D♭ B♭°7 Fm B♭m7 E♭ E♭7
(F) The

15 B♭m7 C7 C7(#5) Fm D♭ B♭ B♭m C7(#5) C7
dream of ro - mance, (M) or the scene ____ where the vil - lain is mean: ____
read - ing a will, (M) or the chase ____ for the man with the face: ____

21 B♭m7 C°7 B♭m7 E♭7 A♭ D♭m B♭m7
(Both) That's en - ter - tain - ment. ____ (F) The lights ____ on the la - dy in tights,
That's en - ter - tain - ment. ____ (The dame ____ who is known as the flame

28 E♭7 A♭6 E♭°7 B♭m7 C7 C7(#5) Fm D♭
____ or the bride ____ with a guy on the side, (M) or the ball ____ where she
____ of the king ____ of an un-der-world ring. He's an ape ____ who won't

35 B♭ B♭m C7(#5) C7 B♭m7 C°7 B♭m7 A♭9 B♭m6 A♭9
gives him her her all: ____ (Both) That's en - ter - tain - ment. ____ (F) The
let her es - cape: ____ That's en - ter - tain - ment. ____ (F) It

2

41 D_b D_baug D_b6 E_bm7 A_b7 D_b D_baug

plot can be hot, sim-ply teem-ing with sex,
might be a fight like you see on the screen,

a gay di-vor-gee who is
a swain get-ting slain for the

47

D_b6 B_b7 E_b E_baug E_b6 F9

af-ter her "ex"
love of a queen.

(M) It could be Oed-i-pus rex
Some great Shake-spear-i-an scene

where the
where the

53 E_b Fm B_bm E_b7

chap kills his fath-er
ghost and the prince meet

and caus-es a lot
ev-'ry-one ends

of both-er. (F) The
in mince meat. (F) The

57 A_b D_bm B_bm7 E_b7 A_b6 E_b^o7

clerk who is thrown out of work by the boss
gang may be wav-ing the flag that be-gan with a

63 B_bm7 C7 C7(#5) Fm D_b A_b B_b9 E7

thrown for a loss (M) by the skirt who is do-ing him dirt.
Mis-ter Co-han. (M) Hip hoo-ray! The Am-er-i-can way. (Both) The

69 A_b B_bm7 A_b B_bm7

world is a stage, the stage is a world of en-ter -
world is a stage, the stage is a world of en-ter -

73 E_b E_b7 1. A_b D_bmaj7 B_bm7 E_b7 2. A_b

tain - ment! (F) There's the ment! (F) The

79 A♭ B♭m7 A♭ B♭m7

world is a stage, the stage is a world (M) The

83 A B m7 A B m7

world is a stage, the stage is a world (F) The

87 A♭ B♭m7 A♭ B♭m7

world is a stage, (M) the stage is a world, (Both) a

91 E♭ E♭7

world of en - ter - tain - - - - -

(Keyboard)

97 A♭ B♭m7 A♭

(Keyboard)

ment!

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

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

Our opening selection, "That's Entertainment" was featured in a 1953 musical "The Band Wagon" starring, among others, Fred Astaire.

This next song is a waltz, and it has two titles. It was recorded by the great John Denver back in 1974 as "Annie's Song," but it soon became known by the first line of the lyric - "You Fill Up My Senses."

Here's _____ to sing this beautiful song of love.

F

Keyboard

You Fill Up My Senses

(Sax)

E♭ E♭sus E♭ E♭sus E♭ E♭maj7 E♭6 E♭ You fill-up my

A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭ sens - es like a night in a for-est, like the moun-tains in

17 A♭ Gm Fm A♭ B♭ spring - time, like a walk in the rain. Like a storm in the

25 A♭ B♭ Cm A♭ E♭ E♭/D E♭/C E♭/B♭ des - ert, like a sleep-y blue o - cean, you fill up my

33 A♭ Gm Fm B♭7 E♭ E♭sus E♭ E♭sus sens - es, come fill me a - gain. Come, let me

41 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭ love you, let me give my life to you. Let me drown in your

49 A♭ Gm Fm A♭ B♭ laugh - ter, let me die in your arms. Let me lay downbe

57 A♭ B♭ Cm A♭ E♭ E♭/D E♭/C side you, let me al - ways be with you.

64 E♭/B♭ A♭ Gm Fm B♭7 E♭ E♭sus E♭ E♭sus (Sax) Come, let me love you come love me a - gain.

2

73 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭

81 A♭ Gm Fm A♭ B♭ E♭sus

Come, let me

89 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭

love you, let me give my life to you. Come, let me

97 A♭ Gm Fm B♭7 E♭ E♭sus E♭ E♭

love you come love me a - gain. You fill-up my

105 A♭ B♭7 Cm A♭ E♭ Gm7/D Cm B♭

sens - es like a night in a for-est, like the moun-tains in

113 A♭ Gm Fm A♭ B♭

spring - time, like a walk in the rain. Like a storm in the

121 A♭ B♭ Cm A♭ E♭ E♭/D E♭/C E♭/B♭

des - er特, like a sleep-y blue o - cean, you fill up my

129 A♭ Gm Fm B♭7 E♭ E♭sus Fm B♭7

sens - es, come fill me a - gain. come fill me a -

137 E♭ E♭sus E♭ B♭7 E♭ E♭maj7 E♭6 E♭sus E♭

gain. Come fill me a - gain.

You Fill Up My Senses

M
Keyboard

(Keyboard)

Music score for You Fill Up My Senses, featuring lyrics and chords. The score consists of eight staves of music, each with a treble clef and a key signature of A♭ major (two flats). The time signature varies between common time (4/4) and 3/4.

The lyrics are as follows:

- Staff 1: You fill-up my
- Staff 2: sens - es like a night in a for-est, like the moun-tains in
- Staff 3: spring - time, like a walk in the rain. Like a storm in the
- Staff 4: des - er特, like a sleep-y blue o - cean, you fill up my
- Staff 5: sens - es, come fill me a - gain. Come, let me
- Staff 6: love you, let me give my life to you. Let me drown in your
- Staff 7: laugh - ter, let me die in your arms. Let me lay down be
- Staff 8: side you, let me al - ways be with you.
- Staff 9: Come, let me love you come love me a - gain.

Chords indicated above the staff include: A♭, A♭sus, A♭, A♭sus, A♭, A♭maj7, A♭6, A♭, D♭, E♭7, Fm, D♭, A♭, Cm7/G, Fm, E♭, D♭, Cm, B♭m, D♭, E♭, A♭/G, A♭/F, A♭/E♭, D♭, E♭7, Fm, D♭, A♭, Cm7/G, Fm, E♭, D♭, Cm, B♭m, D♭, E♭, A♭, A♭sus, A♭, A♭sus, A♭, A♭/E♭, D♭, Cm, B♭m, E♭7, A♭, A♭sus, A♭, A♭sus.

2

73 D_b E_b7 Fm D_b A_b Cm7/G Fm E_b

81 D_b Cm B_bm D_b E_b A_bsus

Come, let me

89 D_b E_b7 Fm D_b A_b Cm7/G Fm E_b

love you, let me give my life to you. Come, let me

97 D_b Cm B_bm E_b7 A_b A_bsus A_b A_b

love you come love me a - gain. You fill-up my

105 D_b E_b7 Fm D_b A_b Cm7/G Fm E_b

sens - es like a night in a for-est, like the moun-tains in

113 D_b Cm B_bm D_b E_b

spring - time, like a walk in the rain. Like a storm in the

121 D_b E_b Fm D_b A_b A_b/G A_b/F A_b/E_b

des - er, like a sleep-y blue o - cean, you fill up my

129 D_b Cm B_bm E_b7 A_b A_bsus B_bm E_b7

sens - es, come fill me a - gain. come fill me a-

137 A_b A_bsus A_b E_b7 A_b A_bmaj7 A_b6 A_bsus A

gain. Come fill me a - gain.

Thank you.

We'll switch beats and play a Latin number for our next selection. It was a big hit for Bing Crosby, Fats Waller, Duke Ellington, Billie Holiday, Louis Armstrong, and many other artists back in the forties.

So, if you'd like to try your hand and move your feet to a Latin beat, this is a great dance for you. Here we go with our version of "You Belong To My Heart." Enjoy!

You Belong To My Heart

F

Keyboard

(Sax)

B♭maj7 Cm7 B♭/D Cm7 F7 N.C.

You be-long to my

5 B♭ B♭maj7 B♭6 B°7 F7

heart, now and for - ev - er. And our love had it's

9 Cm7 /B♭ F7/A /F B♭

start not long a - go. We were

13 B♭ B♭maj7 B♭6 B°7

gath - er - ing stars while a mil - ion gui - tars played our

15 F7 Cm7

love song. When I said, "I love you," ev - 'ry

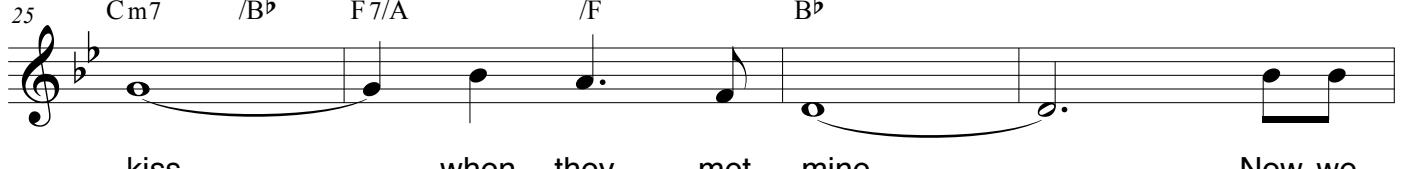
18 F7 B♭ F7 N.C.

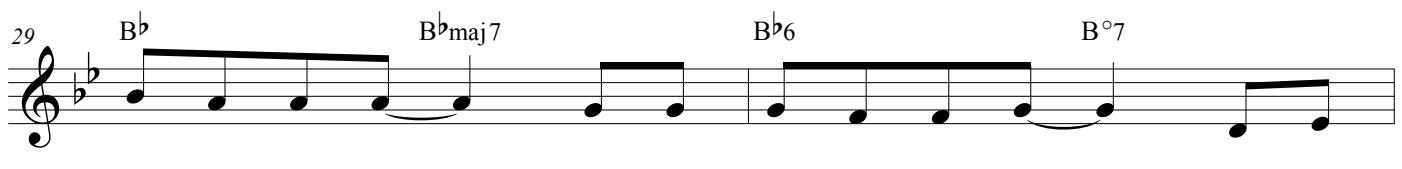
beat of my heart said it, too. Twas a mo - ment like

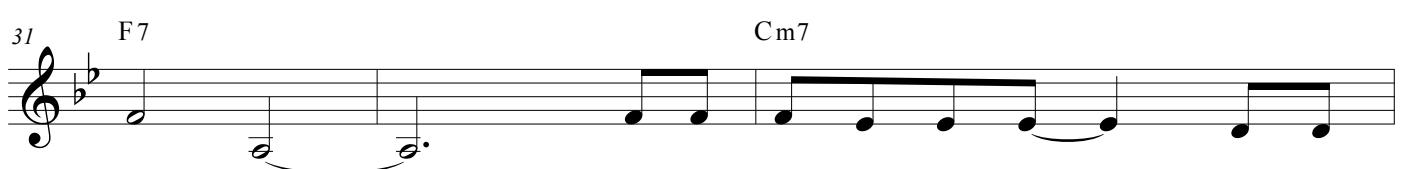
2

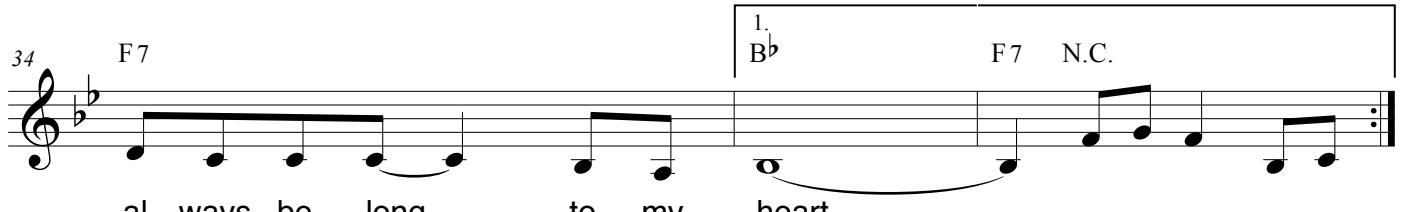
21 B^b B^bmaj7 B^b6 B^o7 F7

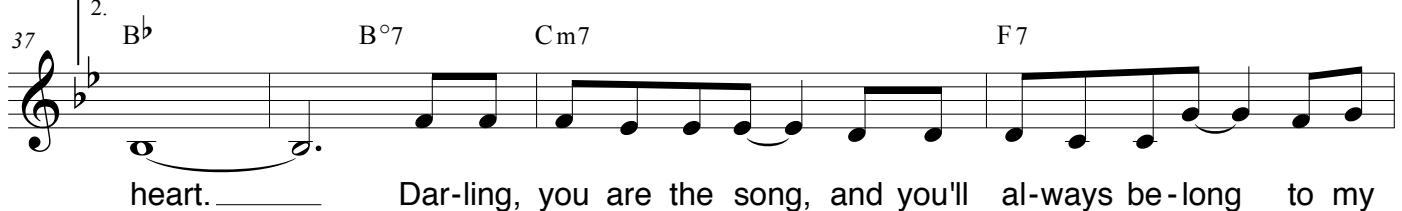
 And your eyes threw a

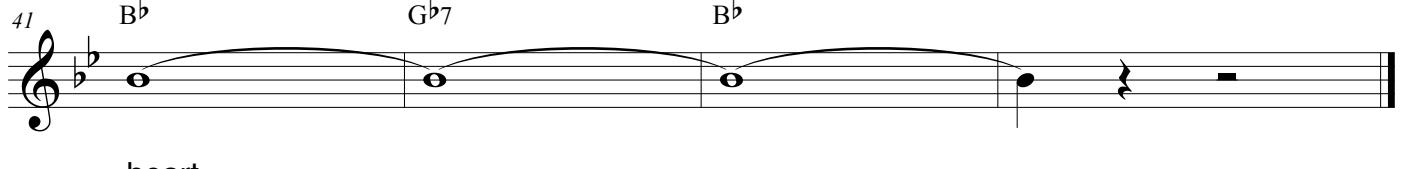
25 Cm7 /B^b F7/A /F B^b

 Now we

29 B^b B^bmaj7 B^b6 B^o7

 own all the stars _____ and the mil - lion gui - tars _____ are still

31 F7 Cm7

 play - ing. _____ Dar-ling, you are the song, and you'll

34 F7 1. B^b F7 N.C.

 al - ways be - long _____ to my heart.

37 2. B^b B^o7 Cm7 F7

 heart. _____ Dar-ling, you are the song, and you'll al-ways be-long to my

41 B^b G^b7 B^b

 heart.

You Belong To My Heart

M

Keyboard

(Keyboard)

1 E♭maj7 Fm7 E♭/G Fm7 B♭7 N.C.

You be-long to my

5 E♭ E♭maj7 E♭6 E°7 B♭7

heart, _____ now and for - ev - er. _____ And our love had it's

9 Fm7 /E♭ B♭7/D /B♭ E♭

start _____ not long a - go. _____ We were

13 E♭ E♭maj7 E♭6 E°7

gath - er - ing stars while a mil - lion gui - tars____ played our

15 B♭7 Fm7

love song. When I said, "I love you," ev - 'ry

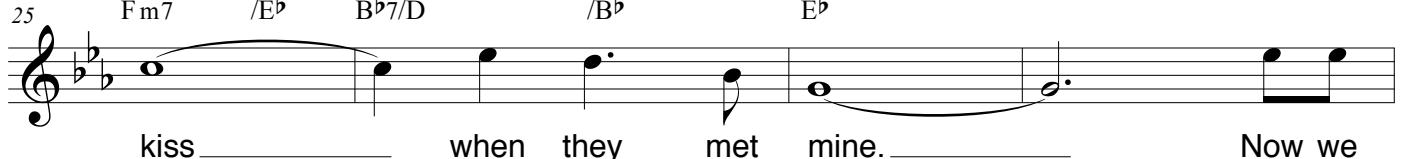
18 B♭7 E♭ B♭7 N.C.

beat of my heart said it, too. Twas a mo - ment like

2

21 E♭ E♭maj7 E♭6 E°7 B♭7

 this, _____ do you re - mem - ber? _____ And your eyes threw a

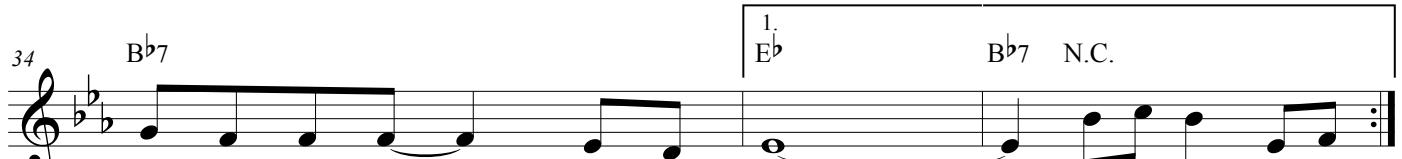
25 Fm7 /E♭ B♭7/D /B♭ E♭

 kiss _____ when they met mine. _____ Now we

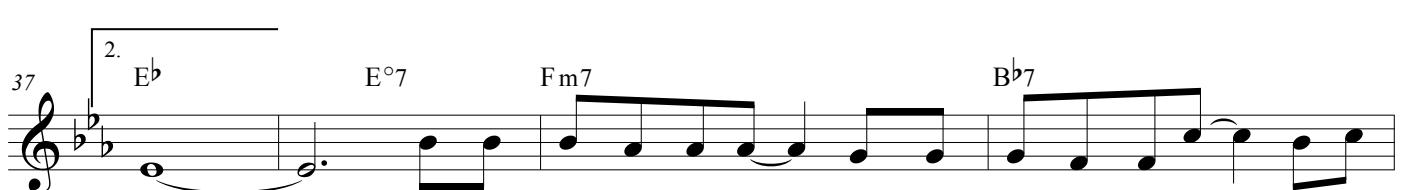
29 E♭ E♭maj7 E♭6 E°7

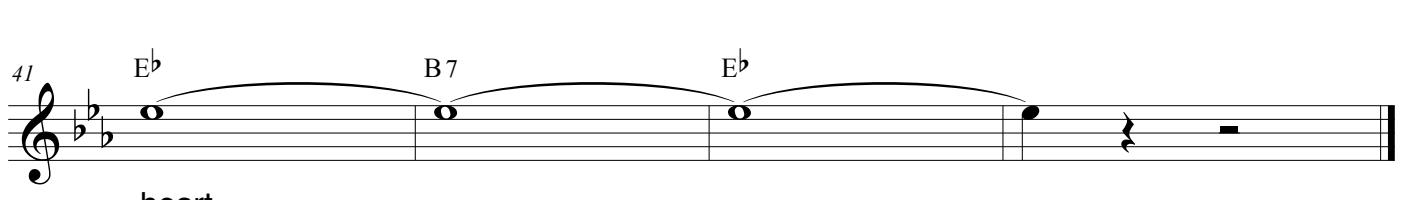
 own all the stars _____ and the mil - lion gui - tars _____ are still

31 B♭7 Fm7

 play - ing. _____ Darling, you are the song, and you'll

34 B♭7 1. E♭ B♭7 N.C.

 al - ways be - long _____ to my heart.

37 2. E♭ E°7 Fm7 B♭7

 heart. _____ Darling, you are the song, and you'll al-ways be-long to my

41 E♭ B 7 E♭

 heart. _____

Thank you.

Let's switch the mood to a bit of country with a 1956 song recorded by Gogi Grant which topped the charts that year. Later, Patsy Cline and Tex Ritter also produced recordings.

Here's _____ to tell us all about a weather phenomenon - "The Wayward Wind."

NO SAX

The Wayward Wind

F

Keyboard

(Keyboard)

E♭m

B♭

B♭/F

E♭

B♭

(Bass - Top Notes, Keyboard - Bottom Notes)

The way-ward
wind is a rest-less wind,
a rest-less
wind that yearns to wan-der.
And he was
born the next of kin,
the next of kin,
to the way-ward wind.
In a lone-ly shack by a rail-road track,
he spent his young-er days.
And I
guess the sound of the out-ward bound
made him a slave to his wan-drin'
ways.
And the way - ward

2

32 B♭ B♭7 E♭ E♭m

wind _____ is a rest - less wind,
a rest - less

36 B♭ F7

wind _____ that yearns to wan - der.
And he was

40 B♭9 B♭7 E♭ E♭m

born _____ the next of kin, the next of

44 B♭ F7 B♭

kin _____ to the way - ward wind. Oh, I

48 F/C B♭ F/C B♭

met him there in a bor - der town, he vowed we'd nev - er part. Though he

52 F/C B♭ Cm7 F7

tried his best to set - tle down, I'm now a - lone _____ with a bro - ken

56 B♭ N.C.

heart. And the way - - ward

58 C C7 F Fm

wind _____ is a rest - less wind, a rest - less

62 C G7

wind _____ that yearns to wan - der. And he was

66 C9 C7 F Fm

born _____ the next of kin, the next of

70 C G7 C Fm

kin _____ to the way - ward wind. the next of

74 C G7 C Fm (Keyboard)

kin _____ to the way - ward wind.

78 C C/G F C

(Bass) Top Notes Keyboard - Bottom Notes

NO SAX

The Wayward Wind

M
 Keyboard

(Keyboard)

A♭m E♭ E♭/B♭ A♭ E♭

(Bass - Top Notes, Keyboard - Bottom Notes)

6 E♭ E♭7 A♭ A♭m

wind_____ is a rest - less wind, a rest - less

10 E♭ B♭7

wind_____ that yearns to wan - der. And I was

14 E♭9 E♭7 A♭ A♭m

born_____ the next of kin,____ the next of

18 E♭ B♭7 E♭

kin_____ to the way - ward wind.____ In a

22 B♭/F E♭ B♭/F E♭

lone - ly shack by a rail - road track, I spent my young - er days. And I

26 B♭/F E♭ Fm7 B♭7

guess the sound of the out - ward bound made me a slave____ to my wan - d'rin'

30 E♭ N.C.

ways.____ And the way - ward

32 E♭ E♭7 A♭ A♭m

wind _____ is a rest - less wind, a rest - less

36 E♭ B♭7

wind _____ that yearns to wan - der. And I was

40 E♭9 E♭7 A♭ A♭m

born _____ the next of kin, _____ the next of

44 E♭ B♭7 3 E♭

kin _____ to the way - ward wind. _____ Oh, I

48 B♭/F E♭ B♭/F E♭

met a girl in a bor - der town, I vowed we'd nev - er part. Though I

52 B♭/F E♭ Fm7 B♭7

tried my best to set - tle down, she's now a - lone _____ with a bro - ken

56 E♭ N.C. B

heart. _____ And the way - - ward

58 F F7 B♭ B♭m

wind _____ is a rest - less wind,

62 F C7

wind _____ that yearns to wan - der. And I was

66 F9 F7 B♭ B♭m

born _____ the next of kin, _____ the next of

70 F C7 F B♭m

kin _____ to the way - ward wind. the next of

74 F C7 F B♭m (Keyboard)

kin _____ to the way - ward wind.

78 F F/C B♭ F

(Bass - Top Notes, Keyboard - Bottom Notes)

Bass - Top Notes, Keyboard - Bottom Notes

Thank you.

Let's slow things up a bit now. This next song was written back in 1954 and first recorded by a group known as the "Moonglows." But it really achieved Gold Record status when it was recorded by the "McGuire Sisters."

Here's _____ with our version of "Sincerely."

(12/8 Feel)

Sincerely

F

Keyboard

(Keyboard - Play chords as normal)

(Bass & Keyboard - As written)

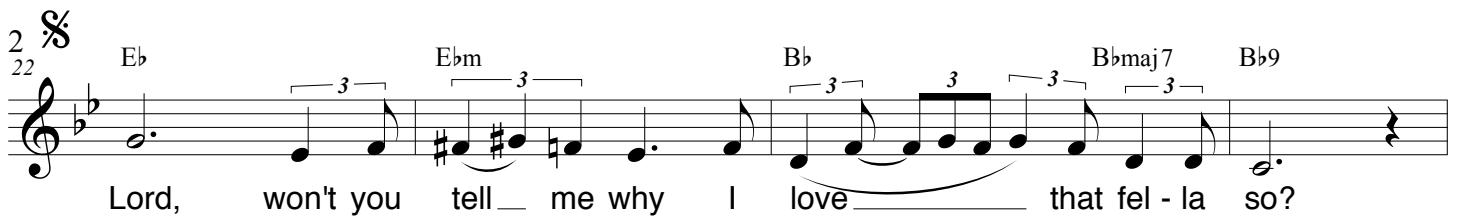
Sin -

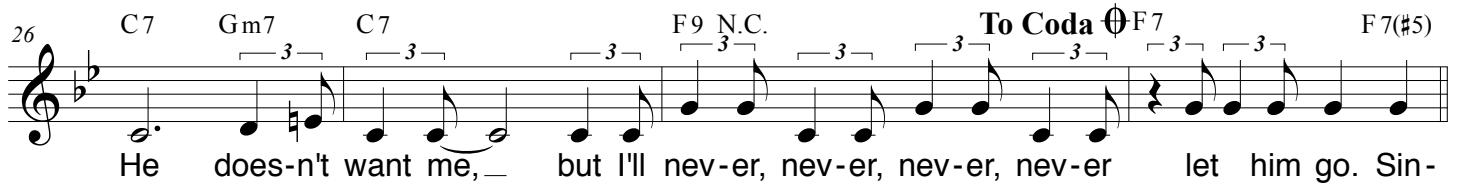
cere-ly, oh yes, sin - cere-ly, 'cause I love you so

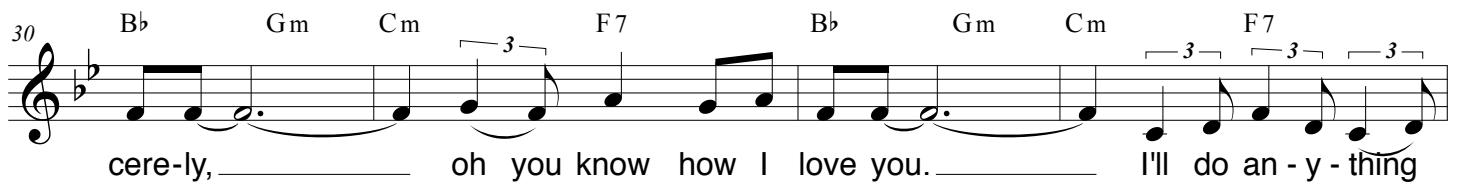
dear-ly, please say you'll be mine. Sin -

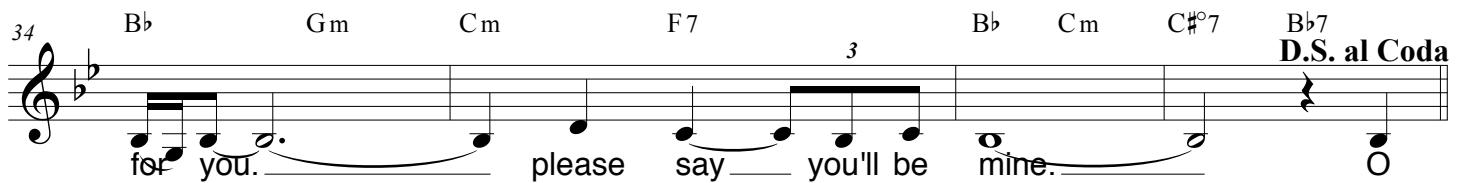
cere-ly, oh you know how I love you. I'll do an - y - thing

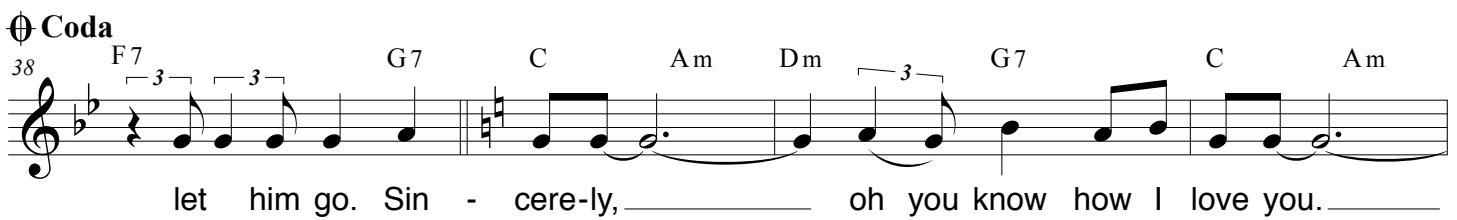
for you. please say you'll be mine. O -

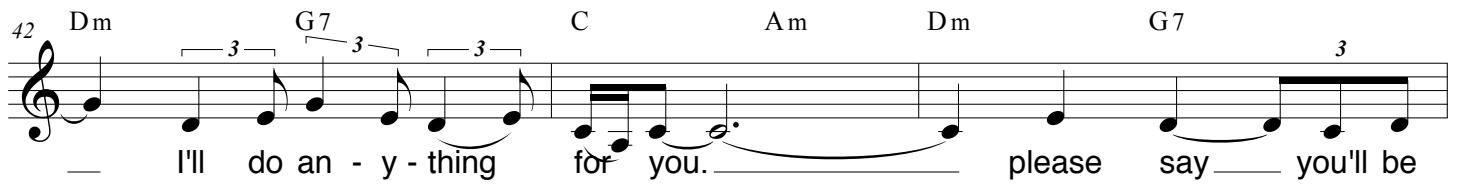
22 

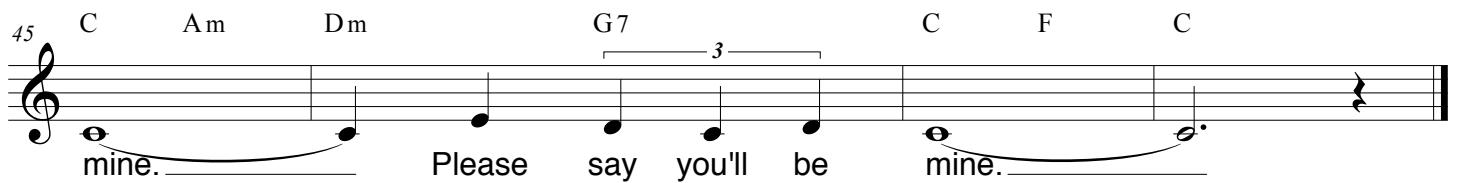
26 C7 Gm7 C7 F9 N.C. **To Coda** 

30 B♭ Gm Cm F7 B♭ Gm Cm F7 

34 B♭ Gm Cm F7 B♭ Cm C♯7 B♭7 **D.S. al Coda** 

Coda 

42 Dm G7 C Am Dm G7 

45 C Am Dm G7 C F C 

(12/8 Feel)

Sincerely

M
Keyboard

(Keyboard - Play chords as normal)

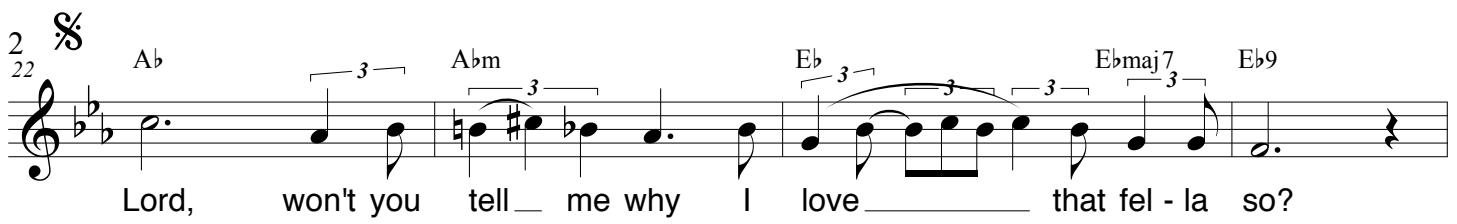
(Sax lead) E♭ Cm Fm B♭7 E♭ Cm Fm B♭7B♭7(#5)
(Bass & Keyboard - As written) Sin -

6 E♭ Cm Fm B♭7 E♭ Cm Fm B♭7
cere-ly, oh yes, sin-cere-ly, 'cause I love you so

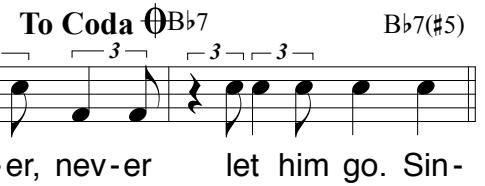
10 E♭ Cm Fm B♭7 E♭ Cm Fm B♭7 B♭7(#5)
dear-ly, please say you'll be mine. Sin -

14 E♭ Cm Fm B♭7 E♭ Cm Fm B♭7
cere-ly, oh you know how I love you. I'll do an - y - thing

18 E♭ Cm Fm B♭7 E♭ Fm F♯7 E♭7
for you. please say you'll be mine. O -

22 

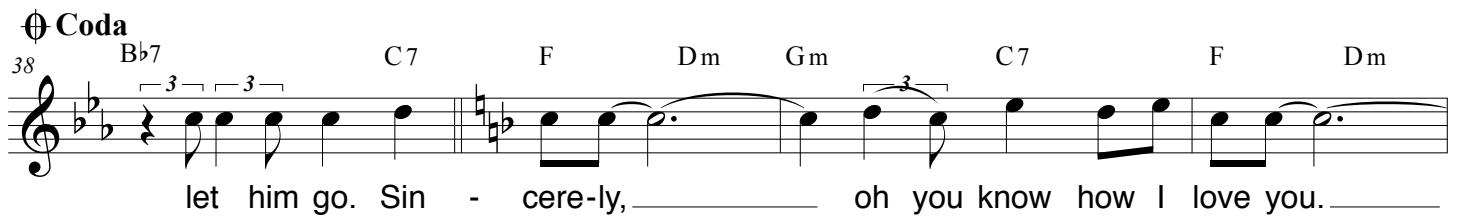
A♭ A♭m E♭ E♭maj7 E♭9
Lord, won't you tell me why I love _____ that fel - la so?

26 F7 Cm7 F7 B♭9 N.C. To Coda 

B♭7(♯5)
He does-n't want me, but I'll nev-er, nev-er, nev-er, nev-er let him go. Sin-

30 E♭ Cm Fm B♭7 E♭ Cm Fm B♭7
cere-ly, oh you know how I love you. I'll do an - y - thing

34 E♭ Cm Fm B♭7 E♭ Fm F♯7 E♭7 D.S. al Coda
for you. please say you'll be mine. O


let him go. Sin - cere-ly, oh you know how I love you.

42 Gm C7 F Dm Gm C7 F Dm
I'll do an - y - thing for you. please say you'll be

45 F Dm Gm C7 F B♭ F
mine. Please say you'll be mine.

Thank you very much. What a beautiful song!

Now, we'll really switch gears and play a type of music near and dear to my heart.

(Do Czech schtick)

The national dance of Czechoslovakia is the polka and we'll play this type of music now. This song is about a common weather occurrence - rain. In Czech, it's "Prishi, Prishi," and in English, it's the "Rain, Rain Polka."

Here we go, ready or not.

Rain Rain Polka

Keyboard

(Keyboard)

B^b B^{o7} F C7 F7

5 (Sax) B^b F7 B^b B^b^{o7} F7

13 B^b E^b B^b To Coda Φ F7 B^b

21 (Keyboard) F C7 F F^{o7} B^b₇

29 F B^b F C7 F F7 D.S. al Coda

37 Φ Coda F7 B^b (Keyboard) B^b₇ (Sax) G^b₇

41 B^b₇ E^b E^b₇ E^b

49 B^b₇ E^b

57 B[♭]7 E[♭] E[♭][○]7 E[♭]

65 B[♭]7 B[♭][○]7 B[♭]7 E[♭]/B[♭] B[♭]7 E[♭] B[♭]7 (Keyboard)

73 E[♭] B[♭]7 E[♭] B[♭]7 E[♭] B[♭]7

81 E[♭] B[♭]7 B[♭]7 E[♭] E[♭] B[♭]7 E[♭] (Sax)
G[♭]7

89 B[♭]7 E[♭] E[♭][○]7 E[♭]

97 B[♭]7 E[♭]

105 B[♭]7 E[♭] E[♭][○]7 E[♭]

113 B[♭]7 B[♭][○]7 B[♭]7 E[♭]/B[♭] B[♭]7 E[♭] B[♭]7 E[♭]

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

For our next selection, we'll move to the 1960s and a song recorded by such artists as Eddy Arnold, Donny and Marie Osmond, Jim Reeves, Elvis Presley and many others. It's a plea for assistance with a major problem - "Make The World Go Away." Wow! That's a big request!

Make The World Go Away

F

Keyboard

(Sax)

Saxophone Staff:

- Musical key: A♭ major (indicated by a treble clef and three flats).
- Time signature: 4/4.
- Chords: A♭, D♭, A♭, A♭, D♭, A♭.
- Lyrics: "Make the world go a-", "way and get it off my shoul - der.", "Say the things you used to say and make the world go a-", "way.", "Do you re - mem - ber when you", "loved me, be - fore the world took me a - stray?", "If you do, then for - give me and make the world go a-", "way. Make the world go - a -", "way and get it off my shoul - der.", "Say the things you used to say and make the world go a-", "way.".
- Performance note: "(Sax)" at the end of the staff.

Keyboard Staff:

- Musical key: A♭ major (indicated by a treble clef and three flats).
- Time signature: 4/4.
- Chords: B♭m7, E♭7, A♭, B♭m7, E♭7, A♭.
- Lyrics: "way and get it off my shoul - der.", "Say the things you used to say and make the world go a-", "Do you re - mem - ber when you", "loved me, be - fore the world took me a - stray?", "If you do, then for - give me and make the world go a-", "way. Make the world go - a -", "way and get it off my shoul - der.", "Say the things you used to say and make the world go a-", "way.".

2

29 B♭m7 E♭7 A♭

32 B♭m7 E♭7

35 A♭ E♭7
I'm sor - ry that I hurt you.

38 3 A♭
I'll make it up day by day. Just say you love me like you

41 B♭m7 E♭7 A♭
used to and make the world go a - way.

44 B♭
Make the world go - a -

45 Cm7 F7 B♭
way and get it off my shoul - der.

48 Cm7 F7
Say the things you used to say and make the world go a -

51 B♭ Cm7
way. Say the things you used to say

54 F7 B♭ (Sax) 3 E♭ 3 B♭
and make the world go a way.

Make The World Go Away

M
Keyboard

(Keyboard) B♭ 3 E♭ 3 B♭ B♭ 3 E♭ 3 B♭

Make the world go a-

way and get it off my shoul - der.

Say the things you used to say and make the world go a-

way. Do you re - mem - ber when you

loved me, be - fore the world took me a - stray?

If you do, then for - give me and make the world go a -

way. Make the world go a -

way and get it off my shoul - der.

Say the things you used to say and make the world go a -

way.

(Keyboard)

2

29 Cm7 F7 B♭

32 Cm7 F7

35 B♭ F7

I'm sor - ry that I hurt you.

38 3 B♭

I'll make it up day by day. Just say you love me like you

41 Cm7 F7 B♭

used to and make the world go a - way.

44 C

Make the world go - a -

45 Dm7 G7 C

way and get it off my shoul - der.

48 Dm7 G7

Say the things you used to say and make the world go a -

51 C Dm7

way. Say the things you used to say

54 G7 C F C

(Keyboard) 3

and make the world go a way.

Thank you very much.

We'll pick up the tempo a bit now with a song written by Richard Carpenter and recorded by Richard and Karen Carpenter back in 1972. It was at the top of the charts for several weeks back in 1973.

Here's _____ with a bold declaration: She says she's on the "Top Of The World."

VOCAL DUET

Top Of The World

Keyboard

The musical score consists of six staves of music. The top two staves are for the vocal duet (Treble and Bass clef) and the bottom four staves are for the keyboard (two staves for each hand). Chords are indicated above the staves at various points. The lyrics are written below the vocal parts.

Keyboard Chords:

- Measures 1-4: B♭, E♭/B♭, B♭, Cm, B♭/D, E♭
- Measure 5: B♭, F7, B♭
- Measure 9: B♭, E♭, B♭, E♭, B♭, E♭, B♭, F, E♭/G, F/A
- Measure 13: B♭, F, E♭, B♭
- Measure 17: Dm, Cm, F7, B♭, Cm7, B♭/D
- Measure 21: E♭, F7, Dm, G7
- Measure 25: Cm7, Cm7(♭5), Fsus, F, E♭/G, F/A

Lyrics:

(F) Such a feel - in's com - in' o - ver me. There is
Some-thing in the wind has learned my name. And it's

won - der in most ev - 'ry - thing I see. Not a
tell - in' me that things are not the same. In the

cloud leaves in the sky, got the sun in my eyes, and I
on the trees and the touch of the breeze, there's a

pleas - won't be surprised if it's a dream.
in' sense of hap - pi - ness for me.

2
29 B♭ F E♭ B♭
 There is 'ry - thing I want one wish on_ to my be mind. is now
 When this

33 Dm Cm F7 B♭ Cm7 B♭/D
 com-ing true_ es - pe - cial - ly for me. And the -
 day is through I hope that I will find that to -

37 E♭ F7 Dm G7
 rea - son is clear: It's be - cause you are here. You're the
 mor - row will be just the same for you and me. All I

41 Cm7 Cm7(♭5) F E♭/G F/A
 near - est thing will to be heav-en mine if that you I've seen. I'm on the
 need__ will be__ heav-en__ mine if__ that you__ I've seen. here. I'm on the

45 B♭ E♭/B♭ B♭ E♭ A♭/E♭ E♭
 (F)top of the world, look-in' down on cre-a - tion, and the
 (M)

49 B♭ Cm Cm7/F B♭ Cm7 B♭/D
 on - ly ex - pla-na - tion I can find is the

53 E♭ F B♭ E♭
 love that I've found ev - er since you've been a - round. Your love's

57 B♭ Cm F To Coda ♪

57 put me at the top of the world.

59 1. B♭ E♭ B♭ E♭

59 1. B♭ E♭ B♭ E♭ I'm on the

63 B♭ E♭ B♭ F E♭/G F/A 2. B♭ F D.S. al Coda
E♭/G F/A

63 B♭ E♭ B♭ F E♭/G F/A 2. B♭ F D.S. al Coda
E♭/G F/A I'm on the

67 ♪ Coda B♭ F7 B♭ E♭

67 ♪ Coda B♭ F7 B♭ E♭ I'm on the

70 B♭ E♭ B♭ E♭ B♭ F7 B♭

70 B♭ E♭ B♭ E♭ B♭ F7 B♭ I'm on the

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Let's see if you can figure out who they are.

First of all, they were brothers born in the late 1930s, one in Kentucky, and the other in Chicago. They both played the guitar and sang. Their first big hit was in 1960 - "Cathy's Clown." They influenced rock groups such as "The Beatles," "The Beach Boys," and 2914 "Simon and Garfunkel."

Any guesses? Here's their first names: Don & Phil. Phil just passed away back in 2014. You got it! The Everly Brothers.

Tonight, we'll perform 3 of their greatest hits. The first reached the #1 spot on the country charts in 1957, and the Rolling Stone magazine lists it as one of the 500 greatest songs of all time.

_____ and I will join together as Don & Phil with this great hie - "Bye, Bye Love."

VOCAL DUET

Bye Bye Love

Keyboard

F A♭ B♭ A♭ F B♭ A♭

5 (F)Bye bye love. Bye bye_hap - pi-ness. Hel-lo lone - li-ness. (M)

II think i'm a-gon-na cry - eye. Bye bye love. Bye bye_sweet

16 car-res. Hel-lo emp - ti - ness. I feel like I could die-

20 - eye. A bye bye_my love a-good bye - eye. (M)There goes my I'm through with

24 C7 F

ba - by ro - mance,
with some - one I'm through with new.
She sure looks I'm through with

28 C7 F F7

hap - py;
count - in'
I the stars am a - blue.
She was my
And here's the

32 B♭ B C7

ba - by
rea - son.
till that I'm stepped so in.
Good - bye My to
lov - in'

36 F F7

ro - mance
that is through with been.
me.

40 B♭ F B♭ F B♭ F

(F) Bye bye love.
Bye bye hap - pi-ness.
Hello lone - li-ness. I

46 C7 F B♭ F B♭

think i'm a-gon-na cry - eye.
Bye bye love.
Bye bye sweet

51 F B♭ F C7

51 — car-ress. Hel-lo emp - ti - ness. I feel like I could die-

55 F C7 F

55 - eye. A bye bye my love a-good bye - eye. A bye bye

58 C7 F C7 F

58 — my love a-good bye - eye. A bye bye my love a-good bye - eye.

(Keyboard)

62 B♭ C F

62

Thank you. Thank you very much.

Our next Everly Brothers hit was released one year later in 1958. It was the only single to be at #1 on all of the Billboard charts simultaneously. It also achieved the #1 spot in the UK and received the Grammy Hall Of Fame award in 2004.

Here we go with that great Everly Brothers hit - "All I Have To Do Is Dream."

VOCAL DUET

All I Have To Do Is Dream

(Keyboard)

F Em Dm G F G

Keyboard

C Am F G7 C Am F G7

Dream, dream, dream.

Dream, dream, dream. When

9 C Am F G7 C Am

I want you feel blue in my arms, in the night, and and I need you

12 F G7 C Am F G7

and all your charms, when - ev-er I want you all I have to do is to hold me tight, when - ev-er I want you all I have to do is

15 1. C Am F G7 2. C Dm G7 C

dream, dream, dream. When

dream,

19 F Em Dm G7 C

I can make you mine, taste your lips of wine any-time, night or day.

23 F Em D7 G7

On- ly troub-le is, gee whiz. I'm dream-ing my life a - way. I

27 C Am F G7 C Am F G7

need you so that I could die. I love you so and that is why when-

31 C Am F G7 C Dm G7 C

ev-er I want you all I have to do is dream,

(Keyboard)

35 F Em Dm G7 C

39 F Em D7 G A7

On-ly troub-le is, gee whiz. I'm dream-ing my life a-way. I

39

43 D Bm G A7 D Bm G A7

need you so that I could die. I love you so and that is why when-

43

47 D Bm G A7 D Em A7 D

ev-er I want you all I have to do is dream,

47

51 D Bm G A7 D Bm G A7 D

dream, dream, dream. dream, dream, dream.

51

Thank you.

For our final tribute to the Everly Brothers, we'll move back to the year 1957 and a song which was banned on Boston radio stations that year because the lyrics were considered too suggestive. It's the story of a couple of teenagers who fall asleep during a movie and don't wake up until 4:00 a.m., well after the girl's 10:00 p.m. curfew. Then, they worry about what their parents and friends will say.

So, here we go with that Everly Brothers' classic - "Wake Up, Little Suzie."

VOCAL DUET

Wake Up, Little Susie

Keyboard

5

D

Wake up, lit - tle Su - sie, wake up!

F G F

9

D

Wake up, lit - tle Su - sie, wake up!

F G

We've
The

13

G D7 G G D7 G

both been sound a-sleep.
mov - ie was - n't so hot.

Wake up, lit - tle Sus - ie and weep.
It did - n't have much of a weep. The mov -
plot. You fell -

17

G D7 G D7 G D7 G

- ie's o - ver, it's four o-clock, and we're in trou - ble deep.
a - sleep, our goose is cooked, our rep - u - ta - tion is shot.

Wake up, lit - tle

2
21 A G A

Sus - ie.
Wake up, lit - tle
Sus - ie.
Well,

25 A G A G A

what are we gon-na tell your mom ma?
What are we gon-na tell your pop?

29 A G A N.C.

What are we gon-na tell our friends when they say,
"Ooo la la!" Wake up, lit - tle

33 D A D To Coda A7

Sus - sie!
Wake up, lit - tle
Sus - sie!

37 D G D D 7

Well, I
told your mom-ma that you'd be in by ten. Well,
G

41 G

Wake up, lit - tle

Sus - ie, ba - by, looks like we goofed a - gain.

45 A G A G 3

45 Sus - ie.
Wake up, lit - tle
Sus - ie.
We got - ta go

49 D F G F D F G D.S. al Coda

49 home.

∅ Coda A 7

53

56 D F G F D

Thank you. Did you enjoy our tribute to the Everly Brothers?

This next song was recorded back in 1931 by Gene Austin, and it's been recorded since by such greats as Pat Boone, Andy Williams, and Bill Haley and the Comets, among others. Pat Boone's version spent 34 weeks on the Billboard charts, with 5 weeks in the #1 spot.

Here's _____ to sing about corresponding in a manner that isn't very sustaining. She writes her "Love Letters In The Sand."

Love Letters In The Sand

F

Keyboard

(Sax) Dm7 G7 C N.C.

5 C F D7 G7 On a
day like to - day we pass the time a - way writ-ing love let - ers

10 C G7 N.C. C
in the sand. How you laughed when I cried each time I saw the

16 D7 G7
tide take our love E7 let - ters from the sand. You made a

21 E Am
vow that you would ev - er be true, but some -

25 D7 G7
how that vow meant noth - ing to you. Now my

29 C F D7 G7
poor heart just aches with ev - 'ry wave that breaks ov - er love let - ters

34 1. C N.C. (Sax)
in the sand.

37 2. C (Sax)
In the sand.

40 G7 E^b7 3 C

Love Letters In The Sand

M

Keyboard

N.C.

(Keyboard)

G_{m7}

C7

F

5 F B[♭] G7 C7 On a
day like to - day we pass the time a - way writ-ing love let - ers
10 F C7 N.C. F B[♭]
in the sand. How you laughed when I cried each time I saw the
15 G7 C7 F
tide take our love let - ters from the sand. You made a
20 A A7 Dm
vow that you would ev - er be true, but some -
25 G7 C7 N.C.
how that vow meant noth - ing to you. Now my
29 F B[♭] G7 C7
poor heart just aches with ev - 'ry wave that breaks ov - er love let - ters
34 1. F N.C.
(Keyboard)
in the sand.
37 2. F (Keyboard)
In the sand.
40 C7 A[♭]7 3 F

Thank you. Isn't that a great song?

We'll slow things down a bit with this next song, recorded back in 1953 by Tony Bennett with the Percy Faith Orchestra. It was in the #1 spot for 8 weeks that year, and has since been recorded by Keely Smith, Dinah Washington, and Barry Manilow. Elvis Presley also performed it late in his career at a concert in Pittsburgh.

Here we go with our version of this great hit - "Rags To Riches."

Rags To Riches

Slow Rock 4

F
Keyboard

(Keyboard) (Add bass & drums) (Sax)

3 (Keyboard) (Add bass & drums) (Sax)

N.C.

I know I'd go from rags to rich-es tat-tered (Sax) if you would on - ly say you but in my heart I'd be a care. queen.

5 B^bm7 E^b7 3 A^b G^b7

8 F7 1. B^bm7 E^b7 And tho' my pock-ets may be emp-ty, Your love is all that ev - er I'd be a mil-lion

11 A^b (Keyboard) 3 B^bm7 3 E^b7 3 A^b N.C.

aire. My clothes may still be torn_ and

2

13 2. B♭m7 E♭ (Keyboard) E♭7

mat-tered,
(Sax)

it's ev-'ry
thing. So,

17 A♭ E♭

o-pen your arms and you'll o-pen the door,
(Keyboard) to ev-'ry trea-sure that

20 A♭

I'm hop-ing for. Hold me and kiss me and

22 E♭ A♭ N.C.
(Sing both times)

tell me you're mine ev-er-more. Must I for-ev-er be a

Slow Rock 4

B♭m7 E♭7 3

beg-gar
(Sax) whose gold-en dreams will not come

27 A♭ G♭^o7 F7 To Coda ♩³

27 true? _____

Or will I go from rags to

29 B♭m7 E♭7 3 My fate is up to

29 rich - es? _____

My fate is up to

31 A♭ (Keyboard) (Sax) D.S. al Coda

31 you.

(Sax)

D.S. al Coda

Block chords
E♭ E♭
Coda B♭m7 E♭7 N.C.

33 rich - es? _____

My fate is up to

(Sax)

36 A♭ (Sax)

36 you.

A♭ (Sax)

Rags To Riches

M
Keyboard

Slow Rock 4

(Keyboard) (Add bass & drums) (Sax)

3 3 3 3 N.C.

I know I'd go from rags to

5 Dm7 G7 3 C B^b7
rich-es tat - tered if you would on - ly say you care.
tat - tered (Sax) but in my heart I'd be a queen.

8 A7 1. Dm7 G7
And tho' my pock-ets may be emp-ty, I'd be a mil-lion
Your love is all that ev - er

II C (Keyboard) 3 3 Dm7 3 G7 3 C N.C.
aire. My clothes may still be torn and

2
13 Dm7 G (Keyboard) G7

mat-tered, it's ev - 'ry thing. So,

(Sax)

8 C G

o - pen your arms and you'll o - pen the door, to ev - 'ry trea - sure that

(Keyboard)

20 C

I'm hop - ing for. Hold me and kiss me and

22 G C N.C.
(Sing both times)

tell me you're mine ev - er - more. Must I for-ev-er be a

Slow Rock 4
25 Dm7 G7 3

beg-gar whose gold-en dreams will not come

(Sax)

27 C B^b7 A7 To Coda ♫

27 true?
Or will I go from rags to

29 Dm7 G7 3
rich - es? My fate is up to

29 rich - es?
My fate is up to

31 C (Keyboard) 3 3 3 (Sax) D.S. al Coda
you.

31 you.
(Sax)

Block chords
G G7

33 Dm7 G7 N.C. rich - es? My fate is up to

(Sax) 3 3 3

33 rich - es?
My fate is up to

36 C (Sax)
you.

36 C (Sax)
you.

Thank you.

Let's pick up the tempo with this next song written and recorded by the great country singer Merle Haggard back in 1969. The song was one of the most famous of Haggard's career and was at the #1 spot on the country charts that year as well as the being the album of the year in 1970.

_____ and I will join together now to describe life in a particular community in Oklahoma. Here's what it's like to be an "Okie From Muskogee."

VOCAL DUET

Okie From Muskogee

(Keyboard)
E♭

Keyboard

5 E♭

(M) We don't smoke mar-i juu-na in Mus - ko-gee. We don't take our trips

10 /G /A♭ B♭7

— on L S D.— We don't burn our draft cards down on

15 E♭

Main Street. We like liv-in' right, be-ing free.

We don't make a par-t-y out of lov-in'. We like hold - in' hands

26 /G /A♭ B♭7
— and pitch-in' woo.— We don't let our hair grow long and

31 E♭
shag-gy like the hip-pies out in San Fran-cis-co do. I'm

37 E♭
(M) proud to be an O - kie from Mus - ko-gee. A
(F)

41 B♭7
place where e - ven squares can have a ball.

2
45

We still wave Old Glor-y down at the court-house, and white
Ooo

49

light-ning's still the big-gest thrill of all. E

Leath-er

55

E

boots are still in style for man - ly foot-wear;

59

B7

beads and Ro-man san - dals won't be seen.

63

Foot-ball's still the roughest thing on cam-pus, and the

67

E

kids here still res - pect the col - lege dean. I'm

71

E

proud to be an O - kie from Mus - ko - gee. A

75

place where e - ven squares can have a ball.

B7

79

We still wave Old Glor-y down at the court-house, and white

Ooo

83

light - ning's still the big - gest thrill of all.

E

87

We still wave Old Glor-y down at the court-house in Mus -

Ooo

91

ko - gee, Ok - la - ho - ma, U S A

E

Thank you.

It's time for another waltz, but it's a bit too fast to dance to. Perry Como's recording hit the top of the charts in 1956.

This is a song whose title is simply an expression of great excitement about a relationship.

_____, what's the title of this song? (Response).

"Hot Diggity, Dog Ziggity, Boom"! Take it away!

Hot Diggity Dog Ziggity Boom

F

Keyboard

(Keyboard)

N.C. D Em A7 A°7 A7

II D A7

hot diggit-y, dog ziggit-y, boom, what you do to me. It's so

16 D D

new to me, what you do to me. hot diggit-y, dog ziggit-y, boom, what you

22 A7 D A7 D

do to me, when you're hold-ing me tight. Nev - er

27 D A7 Em7 A7

dreamed an - y - bod - y could kiss that-a - way, bring me bliss that-a - way,

32 Em7 D A7 D A7

what a kiss that-a - way. What a won-der - ful feel-ing to feel that-a - way.

38 Em7 A7 Em7 D A7

Tell me where have you been all my life. Oh,

2
43 D A7

49 D D Bb Bb7

55 A7 D (Keyboard) Bb Bb7

61 E♭ Bb7 Fm7 Bb7

66 Fm7 E♭ Bb7 E♭ Bb7

72 Fm7 Bb7 Fm7 E♭ Bb7

77 E♭ Bb7 E♭ Bb7

81 Bb7 E♭ E♭ Bb7

87 E♭ Bb7

93 E♭ B♭7 3

98 E♭ E♭

104 B♭7 E♭ B♭7 D.S. al Coda
There's a

Φ Coda 109 E♭ B 7 E
tight. Oh, hot dig-git - y, dog zig-git - y, boom, what you

114 B 7 C♯ A 7 B♭°7
do to me. All my fut-ure will shine. Hot dig-git-y, dog zig-git-y,

121 E/B F♯m7 B 7 E
boom, what you do to me from the mom-ent you're mine.

128 B 7 E B 7 (Keyboard) E B 7 E
Hot dog!

Hot Diggity Dog Ziggity Boom

M
Keyboard

(Keyboard)

N.C. G Am D7 D°7 D7
Oh,

This line starts with a non-chord tone (N.C.) followed by a G major chord. The melody then moves to an Am chord, followed by a D7 chord, a D°7 chord, and another D7 chord. The lyrics "Oh," are written below the final note.

G D7
hot dig-git - y, dog zig-git - y, boom, what you do to me. It's so

This line consists of two measures of eighth-note chords (G and D7) followed by the lyrics "hot dig-git - y, dog zig-git - y, boom, what you do to me. It's so".

16 G G
new to me, what you do to me. hot dig-git-y, dog zig-git-y, boom, what you

This line starts with a G chord, followed by another G chord. The lyrics "new to me, what you do to me. hot dig-git-y, dog zig-git-y, boom, what you" are written below the notes.

22 D7 G D7 G
do to me, when you're hold - ing me tight. Nev - er

This line starts with a D7 chord, followed by a G chord. The lyrics "do to me, when you're hold - ing me tight. Nev - er" are written below the notes.

G D7 Am7 D7
dreamed an - y - bod - y could kiss that-a - way, bring me bliss that-a - way,

This line starts with a G chord, followed by a D7 chord, an Am7 chord, and another D7 chord. The lyrics "dreamed an - y - bod - y could kiss that-a - way, bring me bliss that-a - way," are written below the notes.

32 Am7 G D7 G D7
— what a kiss that-a - way. What a won-der - ful feel-ing to feel that-a - way.

This line starts with an Am7 chord, followed by a G chord, a D7 chord, and another G chord. The lyrics "— what a kiss that-a - way. What a won-der - ful feel-ing to feel that-a - way." are written below the notes.

38 Am7 D7 Am7 G D7
— Tell me where have you been all my life. Oh,

This line starts with an Am7 chord, followed by a D7 chord, an Am7 chord, and another G chord. The lyrics "— Tell me where have you been all my life. Oh," are written below the notes.

2
43 G D7

hot dig-git-y, dog zig-git-y, boom, what you do to me. It's so new to me,

49 G G (Keyboard) E \flat E \flat 7

what you do to me. hot dig-git-y, dog zig-git-y, boom, what you do to me,

55 D7 G (Keyboard) E \flat E \flat 7

when you're hold-ing me tight. Nev-er

61 A \flat E \flat 7 B \flat m7 E \flat 7

knew that my heart could go zing that a way, ting - a - ling that-a - way,
cute lit - tle cot - tage for two that a way, skys are blue that-a - way,

66 B \flat m7 A \flat E \flat 7 A \flat E \flat 7

make me sing that-a-way. Said good-bye to my troub-les, they went that-a-way,
dreams come true that-a way. If you say I can share it with you that-a-way,

72 B \flat m7 E \flat 7 B \flat m7 A \flat E \flat 7

— ev - er since you came in - to my life. Oh,

77 A \flat

I'll be hap - py the rest of my life.

hot dig - git - y, dog zig - git - y, boom, what you do to me.

81 E \flat 7 A \flat A \flat

It's so new to me, what you do to me. hot dig-git-y, dog zig-git-y,

87 E \flat 7 To Coda \emptyset A \flat (Keyboard) A \flat E \flat 7

boom, what you do to me, when you're hold-ing me tight.

93 A♭ E♭7 3

98 A♭ A♭

104 E♭7 A♭ E♭7 D.S. al Coda
There's a

Coda
109 A♭ E7 A
tight. Oh, hot dig-git - y, dog zig-git - y, boom, what you

114 E7 F♯ D7 E♭°7
do to me. All my future will shine. Hot dig-git-y, dog zig-git-y,

121 A/E Bm7 E7 A
boom, what you do to me from the mom-ent you're mine.

128 E7 A E7 A
Hot dog!

Thank you.

For our next to last song this evening, we'll play another Latin tune, released in 1949 in a film of the same name by Martha Mears. Other artists who recorded it include Bing Crosby, Margaret Whiting, Frank Sinatra, Rod Stewart, Tony Bennett, and many others.

Here's _____ with our version of "My Foolish Heart."

Easy Latin Feel -
Not Fast

My Foolish Heart

F

Keyboard

(Sax)

F B♭/D F

6 D m7 B♭m7 C7
The

9 FMaj7 D m G m7 G m7/F E°7
night is like a love-ly tune, be - ware, my fool-ish heart. How

13 FMaj7 D m7 G m7 G m7(♭5) C7(♭9)
white the ev-er con-stant moon, take care my fool-ish heart. There's a

17 FMaj7 F7 F7(♯5)
line be-tween love and fas - ci - na - tion _____ that's hard to

19 B♭Maj7 E m7(♭5) A7(♭9) D m7 D m7/C
see on an eve-ning such as this, for they both give the ver-y same sen-

22 B m7(♭5) G 9 CMaj7 C 6 G m C7
sa - tion when you're lost in the mag - ic of a kiss. His

25 FMaj7 D m G m7 G m7/F E °7

lips ____ are much too close to mine, ____ be - ware, ____ my fool-ish heart. But

29 FMaj7 D m7 G m7 G m7/F A 7

should ____ our ea-ger lips com -bine, ____ then let ____ the fire start. For

33 D m D m7 D♭9 FMaj7 A m7(♭5) D 7

this time it is-n't fas-ci - na-tion or a dream that will fade and fall a - part. It's

37 G m7 1.
C9 G m7 C7(♭9) F6 D m7 G m7 C7 (Sax)

love, ____ this time it's love my fool - ish heart.

41 2.
C7 G m7 C7(♭9) A 7 B♭Maj7 C7 D♭
love my fool - ish heart. ____ This time it's real - ly love my fool-ish

46 F (Sax) B♭m7 D♭m7 F
heart. _____

Easy Latin Feel -
Not Fast

My Foolish Heart

M
Keyboard

(Sax) B♭

E♭/G B♭

6 G m7 3 E♭m7 F7
The

9 B♭Maj7 G m C m7 C m7/B♭ A °7
night — is like a love-ly tune, — be - ware, — my fool-ish heart. How

13 B♭Maj7 G m7 C m7 C m7(♭5) F7(♭9)
white — the ev-er con-stant moon, take care — my fool-ish heart. There's a

17 B♭Maj7 B♭7 B♭7(♯5)
line be-tween love and fas - ci - na - tion — that's hard to

19 E♭Maj7 A m7(♭5) D7(♭9) G m7 G m7/F
see on an eve-ning such as this, for they both give the ver-y same sen-

22 E m7(♭5) C 9 FMaj7 F 6 C m F7
sa - tion — when you're lost in the mag - ic of a kiss. His

25 B♭Maj7 G m C m7 C m7/B♭ A °7

lips ____ are much too close to mine, __ be - ware, __ my fool-ish heart. But

29 B♭Maj7 G m7 C m7 C m7/B♭ D 7

should____ our ea-ger lips com-bine, ____ then let____ the fire start. For

33 G m G m7 G ♯9 B♭Maj7 D m7(♭5) G 7

this time it is-n't fas-ci - na-tion or a dream that will fade and fall a - part. It's

37 C m7 1. F 9 C m7 F 7(♭9) B♭6 G m7 C m7 F 7 (Sax)

love, ____ this time it's love my fool - ish heart.

2. F 7 C m7 F 7(♭9) D 7 E♭Maj7 F 7 G ♯

love my fool - ish heart. _____ This time it's real - ly love my fool-ish

46 B♭(Sax) E♭m7 G♭m7 B♭

heart. _____

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

(Sell CDs)

We're going to close with the song that was written way back in 1939 and recorded that year by the great Glenn Miller orchestra.

This one should really get your feet to rockin'. For our final number this evening, here's _____ with our version of the "Johnson Rag."

Johnson Rag

(Bass, Keyboard, and Drums.)

Bass and Keyboard - Play notes as written in unison)

F

Keyboard

6

(Bass continues as written - keyboard add chords)

C F G7 C

12 F G7 Dm7 G7 Dm7 G7 C

(F) Hep

17 C

hep, _____ there goes the John-son rag, hey hep, there goes the
jump, _____ don't let your left foot drag, jeep it's like a

20 Dm7

lat - est shag. Ho ho, it's real-ly is - n't a gag, hep game of tag. Juke juke, it's ev - en good for a stag, jump.

23

1. A°7	C	2. A°7	C
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hep, there goes the John - son rag. Jump John - son rag.
jump, and do the

26 Gm7

If you're feel-in' in the groove, it sends you out of the world.

30 D7 G G7 Am D7

Fun-ny_ how it makes you move. I don't want to coax, but don't be a "mokesZig

2

34 C

zag, _____ then add a zig zig zig, zoop zoop, _____ just let your

37 D m7

shoul - ders wag. Zoom zoom, _____ and now it's right in the bag, get

40 A°7 C

hep and get hap - py with the John - son rag. ___

42 C (Keyboard)

C#

46 D E♭ B♭7

50 (Sax adlib) E♭6 A♭7

56 E♭6 B♭7 1. E♭6

62 2. E♭6 C°7 G E°7 G 7

Hep

66 C

hep, there goes the John-son rag, hey, hey, there goes the

zag, then and a zig zig zag, zoop, zoop, just let your

69 Dm7

lat - est shag. Ho Zoom ho, it real - ly is - n't a gag, hep
shoul-ders wag. Zoom zoom and now it's right in the bag, get

72 1. A°7 C

hep, there goes the John - son rag. Zig

74 2. A°7 C

hep and get hap - py with the John - son rag. It's

76 Dm7 E♭7 C/E A7

fun - ny how you just want to move when you

78 D7 G7 C (Sax)

do the John - son rag.

80 C A°7 Dm7 A7 D7 G7 C G C

C A°7 Dm7 A7 D7 G7 C G C

Johnson Rag

M
Keyboard

(Bass, Keyboard, and Drums.)

Bass and Keyboard - Play notes as written in unison)

A musical staff in 4/4 time, starting with a bass clef and a key signature of one flat. It shows a series of eighth and sixteenth note patterns.

(Bass continues as written - keyboard add chords)

6

Bass notes continue. Above the staff, the chords F, B^b, C7, and F are indicated. The bass line includes a sixteenth-note pattern followed by a quarter note.

12

Bass notes continue. Above the staff, the chords B^b, C7, Gm7, C7, Gm7, C7, and F are indicated. The bass line includes a sixteenth-note pattern followed by a quarter note.

(F) Hep

17

A vocal line begins in G clef. The lyrics are: hep, there goes the John-son rag, hey hep, there goes the. The bass line continues below.

hep, there goes the John-son rag, hey hep, there goes the
jump, don't let your left foot drag, jeep it's like a

20

A vocal line continues in G clef. The lyrics are: lat - est shag. Ho ho, it real - ly is - n't a gag, hep game of tag. Juke juke, it's ev - en good for a stag, jump

23

A vocal line continues in G clef. The lyrics are: hep, there goes the John - son rag. Jump John - son rag.

26

A vocal line continues in G clef. The lyrics are: If you're feel-in' in the groove, it sends you out of the world.

30

A vocal line continues in G clef. The lyrics are: Fun-ny how it makes you move. I don't want to coax, but don't be a "mokesZig

2

34 F

zag, _____ then add a zig zig zag, zoop zoop, _____ just let your

37 Gm7

shoul - ders wag. Zoom zoom, ___ and now it's right in the bag, get

40 D°7 F

hep and get hap - py with the John - son rag. ___

42 (Keyboard) F F♯

46 G A♭ A♭7 E♭7

(Sax adlib)

50 A♭6 D♭7

56 A♭6 E♭7 1. A♭6

62 2. A♭6 F°7 C A°7 C7

Hep

66 F

hep, ____ there goes the John-son rag, hey hey, ____ there goes the
zag, ____ then and a zig zig zag, zoop zoop, ____ just let your

69 Gm7

lat - est shag. Ho ho, ____ it real - ly is - n't a gag, hep
shoul-ders wag. Zoom zoom____ and now it's right in the bag, get

72 1. D°7 F

hep, _____ there goes the John - son rag.____ Zig

74 2. D°7 F

hep and get hap - py with the John - son rag.____ It's

76 Gm7 A♭°7 F/A D7

fun - ny how you just want to move____ when you

78 G7 C7 F (Sax)

do the John - son rag.____

80 F D°7 Gm7 D7 G7 C7 F C F