

Set DD

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- DD01-Sweet Georgia Brown (KVF).2016.11.23.pdf
- DD01-Sweet Georgia Brown (KVM).2016.11.23.pdf
- DD02-Memories(KVF).2017.02.05.pdf
- DD02-Memories(KVM).2017.02.05.pdf
- DD03-Dream(KVF).2017.08.15.pdf
- DD03-Dream(KVM).2016.02.07.pdf
- DD04-Tiptoe Through The Tulips(KV).2018.02.11.pdf
- DD05-Come Rain Or Come Shine(KVF).2017.02.05.pdf
- DD05-Come Rain Or Come Shine(KVM).2017.02.05.pdf
- DD06-Charlie Was A Boxer(KV).2019.05.06.pdf
- DD07-Mister Wonderful(KVF).2014.12.23.pdf
- DD07-Mister Wonderful(KVM).2014.12.23.pdf
- DD08-Five Minutes More(KVF).2017.02.05.pdf
- DD08-Five Minutes More(KVM).2017.02.05.pdf
- DD09-Careless Hands(KVF).2016.11.23.pdf
- DD09-Careless Hands(KVM).2016.11.23.pdf
- DD10-Bewitched(KVF).2015.07.19.pdf
- DD10-Bewitched(KVM).2015.07.19.pdf
- DD11-I'm Beginning To See The Light(KVF).2015.07.19.pdf
- DD11-I'm Beginning To See The Light(KVM).2015.07.19.pdf
- DD12-Beyond The Sea(KVF).2014.11.29.pdf
- DD12-Beyond The Sea(KVM).2014.11.29.pdf
- DD13-La Vie En Rose(KVF).pdf
- DD13-La Vie En Rose(KVM).pdf
- DD14-Walk Don't Run(K).2014.03.08.pdf
- DD15-When I'm Not Near The Girl I Love(KV).2018.02.11.pdf
- DD16-East Of The Sun(KVF).2020.04.21.pdf**
- DD16-East Of The Sun(KVM).2020.04.21.pdf**
- DD17-Royal Garden Blues(K).2016.04.10.pdf

Sweet Georgia Brown

F

Keyboard

(Keyboard)

B^b A A^b G7 C7 F7 B^b A7

(Sax)

G7

C7

F7

F7+5

B^b

F7 F7+5 B^b G m7 D7

(Keyboard)

G7

C7

D7

G m

D7

G m

D7

B^b

G7 C7 F7 B^b A7

2

37 G7

 No gal made has got a shade on sweet Geor - gia Brown.

41 C7

 Two left feet but oh, so neat, has sweet Geor-gia Brown.

45 F7 F7+5

 They all sigh and want to cry for sweet Geor-gia Brown. I'll tell you just

49 B♭ F7 F7+5 B♭ G m7 D7

 why. You know I don't lie, not much! Well,

53 G7

 it's been said she knocks 'em dead when she lands in town.

57 C7 D7

 Since she came, why it's a shame how she cools them down.

61 G m D7 G m D7

 Fel - las she can't get must be fel - las she ain't met.

65 B♭ G7 C7 F7 B♭ A7

 Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.

(Sax)

69 G7

73 C7 D7

77 G m D7 G m D7

fel - las she can't get__ must be fel - las she ain't met.

81 B^b G7 C7 F7 B^b A7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown. Well,

85 B^b G^o7 F7 D7 C m7 F7

Geor-gia claimed her, Geor-gia named her Geor-gia, ____sweet Geor-gia Brown

89 B^b (Sax) G7 C7 C m7 F9 B^b

Sweet Georgia Brown

M
Keyboard

(Keyboard)

E^b D D^b C7 F7 B^{b7} E^b D7

(Sax)

C7

F7

B^{b7} B^{b7+5}

E^b B^{b7} B^{b7+5} E^b C m7 G7

(Keyboard)

C7

F7 G7

C m G7 C m G7

E^b C7 F7 B^{b7} E^b D7

2

37 C7

No gal made has got a shade on sweet Geor-gia Brown.

41 F7

Two left feet but oh, so neat, has sweet Geor-gia Brown.

45 B♭7

They all sigh and want to cry for sweet Geor-gia Brown. I'll tell you just

49 E♭ B♭7 B♭7+5 E♭ C m7 G7

why. You know I don't lie, not much! Well,

53 C7

it's been said she knocks 'em dead when she lands in town.

57 F7 G7

Since she came, why it's a shame how she cools them down.

61 C m G7 C m G7

Fel-las she can't get must be fel-las she ain't met.

65 E♭ C7 F7 B♭7 E♭ D7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.

(Keyboard)

69 C7

73 F7 G7

Now those

77 C m G7 C m G7

fel - las she can't get__ must be fel - las she ain't met.

81 E♭ C7 F7 B♭7 E♭ D7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown. Well,

85 E♭ C°7 B♭7 G7 F m7 B♭7

Geor-gia claimed her, Geor-gia named her Geor-gia, sweet Geor-gia Brown

89 E♭ (Keyboard) C7 F7 E m7 B♭9 E♭

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 was "Sweet Georgia Brown," written back in 1925. You'll remember it as the theme song of the Harlem Globetrotters basketball team.

Our next selection is a waltz from way back - 1915 to be exact. It's been recorded by many artists, including Bing Crosby and Mitch Miller.

This should bring back memories. In fact, that's the title of the song - "Memories." Here's _____ to sing it for you.

Memories

F

Keyboard

1 Cm A7 Dm Fm G7 C7 F7 B♭

9 B♭ A°7 F7 B♭

Round Sun - me light at twi teach - light come me for steal - ing _____
Sun - light may teach - come me for steal - ing _____
13 B♭ A°7 F7 B♭ B♭7

shad Noon - ows of days thoughts that are gone.
shad Noon - light brings days thoughts that are gone.
new.

17 Cm B°7 G7 Cm

Dreams Twi - of light brings old sighs days re - veal - ing _____
Twi - light brings old sighs days re - veal - ing _____
21 C7 1. F 2. F F7

mem - 'ries of love's gold - en dawn. you.
mem - 'ries of love's gold - en dawn. you.
Moon - light means sweet dreams of you.
Moon - light means sweet dreams of you.

(Vocal - 1st time only;
Instrumental - Entire 2nd time)

27 B♭ C7 F7

Mem - o - ries, mem - o - ries, dreams of

32 B♭ B♭7 E♭ B♭

love so true. O'er the sea of mem - o -
so true. O'er the sea of mem - o -

38 B°7 F B♭m6 C7 F F7

ry I'm drift - ing back to you. _____

43 B♭ C7 F7 F♯7
 Child - hood days, wild - wood days, a - mong the birds and

49 Gm G♯7 Cm A Dm Fm6 G7
 bees, you left me a - lone. But you're still my own in my

55 C7 F7 1. B♭ F7 2. B♭ G7
 beau - ful mem - o - ries.

61 C D7 G7 G♯7
 Child - hood days, wild - wood days, a - mong the birds and

67 Am A♯7 Dm B Em Gm6
 bees, you left me a - lone. But you're still my

72 A7 D7 G7 E E7
 own in my beau - ti - ful mem - o - ries. Yes, you

77 Dm B Em Gm6 A7 D7
 left me a - lone. But you're still my own in my beau - ti - ful
 (Sax)

82 G7 C Dm C♯maj7 C
 mem - o - ries.

Memories

M

Keyboard

Fm D7 Gm B♭m C7 F7 B♭7 E♭

9 E♭ D°7 B♭7 E♭

Round Sun - me at twi light teach - light come me for - steal - ing _____
Sun - light may teach - light come me for - get - ting; _____

13 E♭ D°7 B♭7 E♭ E♭7

shad Noon - ows of days thoughts that are gone.
shad Noon - light brings days thoughts that are gone. new. _____

17 Fm E°7 C7 Fm

Dreams Twi - of the old days re - veal - ing _____
Twi - light brings old sighs days re - gret - ting; _____

21 F7 1. B♭ B♭7 2. B♭ B♭7

mem - ries of love's gold - en dawn. _____ you. _____
mem - light means sweet dreams of

(Vocal - 1st time only;
Instrumental - Entire 2nd time)

27 E♭ F7 B♭7

Mem - o - ries, mem - o - ries, dreams of

32 E♭ E♭7 A♭ E♭

love so true. _____ O'er the sea of mem - o -
true. _____ O'er the sea of mem - o -

38 E°7 B♭ E♭m6 F7 B♭ B♭7

ry I'm drift - ing back to you. _____

43 E♭ F7 B♭7 B°7

Child - hood days, wild - wood days, a - mong the birds and

49 Cm C♯7 Fm D Gm B♭m6 C7

bees, you left me a - lone. But you're still my own in my

55 F7 B♭7 1. E♭ B♭7 2. E♭ C7

beau - ti - ful mem - o - ries.

61 F G7 C7 C♯7

Child - hood days, wild - wood days, a - mong the birds and

67 Dm D♯7 Gm E Am Cm6

bees, you left me a - lone. But you're still my

72 D7 G7 C7 A A7

own in my beau - ti - ful mem - o - ries. Yes, you

77 Gm E Am Cm6 D7 G7

left me a - lone. But you're still my own in my beau - ti - ful

82 C7 F Gm F♯maj7 F

mem - o - ries. (Keyboard)

The musical score consists of ten staves of music. The first staff starts at measure 43 in E♭ major. The second staff starts at measure 49 in C major. The third staff starts at measure 55 in F major. The fourth staff starts at measure 61 in G major. The fifth staff starts at measure 67 in D major. The sixth staff starts at measure 72 in A major. The seventh staff starts at measure 77 in G major. The eighth staff starts at measure 82 in F major. The lyrics are integrated into the staves, with some words underlined. Chords are indicated above the staves, and a keyboard part is indicated at the end of the score.

Thank you.

We'll move forward to the year 1944 for this next song. It's been recorded by many artists - The Pied Pipers, Frank Sinatra, Andy Williams, and many others.

We've decided to spice it up a bit by giving it a Latin rhythm. Here's our version of this great classic - "Dream."

Dream

F

Soft Latin Beat

Not too fast

Keyboard

E♭ (Sax) A♭m7 E♭ A♭m7

5 E♭ D7 E♭6

Dream when you're feel - ing blue. Dream,

10 C7 Fm7 Fm7(♭5) E♭

that's the thing to do. Just watch the smoke-rings rise in the air.

16 F7 Fm7 B♭7

You'll find your share of mem - o - ries there. So,

21 E♭ D7 E♭

dream when the day is through. Dream,

26 C7 Fm7 Fm7(♭5) E♭ G7

and they might come true. Things nev-er are as bad as they seem,

32 Cm7 Fm7 B♭7(♭9) E♭ B♭7

so dream, dream, dream.

37 E♭ (Sax) A♭m7

dream.

41 Fm7 Emaj7 E♭ A♭m7 E♭

Dream

M
Keyboard

Soft Latin Beat
Not too fast

A^b(Keyboard) D^bm7 A^b D^bm7

5 A^b G7 A^b6
Dream when you're feel - ing blue. Dream,

10 F7 B^bm7 B^bm7(b5) A^b
that's the thing to do. Just watch the smoke-rings rise in the air.

16 B^b7 B^bm7 E^b7
— You'll find your share of mem - o - ries there. So,

21 A^b G7 A^b6
dream when the day is through. Dream,

26 F7 B^bm7 B^bm7(b5) A^b C7
and they might come true. Things nev-er are as bad as they seem,

32 F m7 B^bm7 E^b7(b9) 1. A^b E^b7
— so dream, dream, dream.

37 2. A^b (Keyboard) D^bm7
dream.

41 B^bm7 A maj7 A^b D^bm7 A^b

Thank you very much.

This next song is another oldie, written back in 1929, for the musical "The Gold Diggers." It reached the #1 position on the charts and stayed there for 11 weeks. It was revived in 1968 when Tiny Tim played his ukelele and sang it on the Johnny Carson show. Anyone have a guess as to the name of the song? Right - "Tiptoe Through The Tulips."

_____, what do you think? May I sing this one? (Response).
OK. Take it away!

MALE VOCAL ONLY

Tiptoe Through The Tulips

Keyboard

The musical score consists of eight staves of music for piano/vocal. The top two staves show the piano accompaniment in G major, B-flat minor, and G major. The vocal part begins at measure 6, singing "Shades of night are creeping," and continues through various measures, including "old folks and babies are sleeping" and "schem-ing". The lyrics continue with "silver stars are gleam-ing" and "tip-toe to the window, by the window, that is where I'll be. Come tip-toe through the tulips with me." The piano part includes chords such as Cm, F7, B7, E7, Cm7(b5), B7, G7, F7, Cm7, F7(5), B7, C7, Dm7, Gm, F7/C, Dm7, Gm, F, F aug, B7, G7, C7, F7, B7, G7, Cm, F7(5), B7, D7, E7, E7m6, B7, G7, Cm7, F7.

MALE VOCAL ONLY

Tiptoe Through The Tulips

Keyboard

B^b G^a Cm F7(^{#5}) B^b B^b E^b Cm7(b5) B^b G^a

Cm F7 B^b E^b Cm7(b5) B^b B^b F7

II B^b Cm7 F7 F7/C Dm7 Gm
Shades of night are creeping, wil-low trees are weep, ing,

15 F7 F7(^{#5}) B^b C7 F7 F7(^{#5})
old folks and ba-bies are sleep-ing.

19 B^b Cm7 F7 F7/C Dm7 Gm
Sil-ver stars are gleam-ing, all a-lone I'm schem-ing,

23 F F aug B^b G7 C7 F7
schem-ing to get you out here, my dear. Come

27 B^b G7 Cm F7(^{#5}) B^b D7 E^b E^bm6
tip-toe to the win-dow, by the win-dow, that is where I'll be. Come

31 B^b G7 Cm F7 B^b Gm Cm7 F7
tip-toe through the tulips with me.

35 B♭ G7 Cm F7(♯5) B♭ D7 E♭ E♭m6

Tip - toe from your pil - low to the sha - dow of a wil low tree, and

39 B♭ G7 Cm F7 B♭ E♭m B♭ B♭7(♯5)

tip - toe thru the tu - lips with me. Knee -

43 E♭6 C♯7 Dm G7

deep in flow - ers we'll stray. We'll

47 A7 Dm F7 C7 F7(♯5)

Keep the show - ers a - way. And if I

51 B♭ G7 Cm F7(♯5) B♭ D7 E♭ E♭m6

kiss you in the gar - den, in the moon - light, will you par - don me? Come

55 B♭ G7 Cm F7 1. B♭ Gm Cm7 F7 2. B♭ Gm C7 G7(♯5)

tip-toe thru the tu-lips with me. me. And if I

61 C A7 Dm G7(♯5) C E7 F Fm6

kiss you in the gar - den, in the moon - light, will you par - don me? Come

65 C A7 Dm G7 C F G7 C F C

tip - toe thru the tu - lips with me.

Thank you. That was fun!

Our next song was written back in 1946 for the musical “St. Louis Woman,” and recorded by a ton of artists, among them Margaret Whiting, Jo Stafford, Dinah Shore, and Judy Garland. It’s become a standard in the pop music genre.

Here’s _____ to sing the beautiful “Come Rain Or Come Shine.”

Come Rain Or Come Shine

F

Keyboard

(Sax)

B♭/D D°7 D♭°7 F7/C A°7 A♭°7 C7/G E♭m/G♭ F7 C7(♭9) F7 F7(♭9)

A musical staff in 4/4 time with a key signature of one flat. It contains six measures of music, starting with a quarter note followed by eighth-note pairs.

5 B♭maj7 B♭6 Am7 D7(♯5) Gm7 D7(♯5) Gm7

I'm gon-na love you like no-bod-y loved you, come rain or come shine.

A musical staff in 4/4 time with a key signature of one flat. It contains six measures of music, ending with a half note on the word "shine".

9 C13 C7(♯5) F9sus F7(♭9) B♭maj7 B♭7 B♭7(♯5) B♭7 E7

Hlgh on a moun-tain and deep as the riv-er, come rain or come shine.

A musical staff in 4/4 time with a key signature of one flat. It contains six measures of music, ending with a half note on the word "shine".

13 E♭m B♭m E♭m E♭m/D♭ F7

I guess when you met me, it was just one of those things.

A musical staff in 4/4 time with a key signature of one flat. It contains five measures of music, ending with a half note on the word "things".

17 B♭m6 Fm D°7 D♭°7 B°7 A°7 A♭°7 C7/G F7

But don't ev-er bet me, 'cause I'm gon-na be true if you let me.

A musical staff in 4/4 time with a key signature of one flat. It contains six measures of music, ending with a half note on the word "me".

21 B♭maj7 B♭6 Am7 D7(♯5) Gm7 D7(♯5) Gm7

You're gon-na love me like no-bod-y's loved me come rain or come shine.

A musical staff in 4/4 time with a key signature of one flat. It contains six measures of music, ending with a half note on the word "shine".

25 Em7(♭5) E7 A7(♯9) A9 D13 D7(♯5) Am Eb9 D13

Hap - py to-geth-er, un - hap - py to-geth-er, and won't it be fine.

A musical staff in 4/4 time with a key signature of one flat. It contains six measures of music, ending with a half note on the word "fine".

2
29 G13 G 7(b13) G7 Dm7 G7 C7 G13 G 7(b13) C7 Cm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

33 Gm7 C7 E♭7 A 7(b5) D 7(b9) G7 C9 F9

I'm with you al-ways, I'm with you rain or shine.

(Sax)
37 B♭maj7 B♭6 A m7 D 7(#5) Gm7 D 7(#5) Gm7

41 Em7(b5) E7 A 7(#9) A 9 D 13 D 7(#5) Am Eb9 D 13

45 G13 G 7(b13) G7 Dm7 G7 C7 G13 G 7(b13) C7 Cm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

49 Gm7 C7 E♭7 A 7(b5) D 7(b9) G7

I'm with you al-ways, I'm with you rain or shine.

52 E♭7 A 7(b5) D 7(b9) Gm Cm7 A♭7 D 7

I'm with you rain or shine, rain, or shine, come rain or

55 Gm (Sax) Cm D7 rit. Cm7 Gm

shine.

The musical score consists of six staves of music. The first four staves are for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time signature. Chords are indicated above the staff, such as G13, G 7(b13), G7, Dm7, G7, C7, G13, G 7(b13), C7, Cm6, Gm7, C7, E♭7, A 7(b5), D 7(b9), G7, C9, F9, Em7(b5), E7, A 7(#9), A 9, D 13, D 7(#5), Am, Eb9, D 13, B♭maj7, B♭6, A m7, D 7(#5), Gm7, D 7(#5), Gm7, E♭7, A 7(b5), D 7(b9), G7, and A♭7, D 7. The lyrics are integrated into the music, with some words like 'rain' and 'shine' having three distinct notes. The fifth staff is for the saxophone, also in treble clef and one flat key signature. The sixth staff continues the piano/vocal part with a treble clef and one flat key signature. The lyrics 'Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But I'm with you al-ways, I'm with you rain or shine.' are repeated throughout the piece.

Come Rain Or Come Shine

M
Keyboard

(Keyboard)

E♭/G G°7 G♭°7 B♭7/F D°7 D♭°7 F 7/C A♭m/B B♭7 F 7(♭9) B♭7 B♭7(♭9)

Chords: E♭maj7, E♭6, Dm7, G7(♯5), Cm7, G7(♯5), Cm7.

I'm gon-na love you like no-bod-y loved you, come rain or come shine._____

Chords: F 13, F 7(♯5), B♭9sus, B♭7(♭9), E♭maj7, E♭7, E♭7(♯5), E♭7 A 7.

Hlgh on a moun-tain and deep as the riv-er, come rain or come shine._____

Chords: A♭m, E♭m, A♭m, A♭m/G♭, B♭7.

I guess when you met me, it was just one of those things.

Chords: E♭m6, B♭m, G°7, G♭°7, E°7, D°7, D♭°7, F 7/C, B♭7.

But don't ev-er bet me, 'cause I'm gon-na be true if you let me.

Chords: E♭maj7, E♭6, Dm7, G7(♯5), Cm7, G7(♯5), Cm7.

You're gon-na love me like no-bod-y's loved me come rain or come shine._____

Chords: A m7(♭5), A 7, D 7(♯9), D 9, G 13, G 7(♯5), D m, A♭9 G 13.

Hap - py to-geth-er, un - hap - py to-geth-er, and won't it be fine._____

2
29 C13 C7(b13) C7 Gm7 C7 F7 C13 C7(b13) F7 Fm6

33 Cm7 F7 A♭7 D7(b5) G7(b9) C7 F9 B♭9

(Keyboard)
37 E♭maj7 E♭6 Dm7 G7(#5) Cm7 G7(#5) Cm7

41 Am7(b5) A7 D7(#9) D9 G13 G7(#5) Dm A♭9 G13

45 C13 C7(b13) C7 Gm7 C7 F7 C13 C7(b13) F7 Fm6

49 Cm7 F7 A♭7 D7(b5) G7(b9) C7

52 A♭7 3 D7(b5) G7(b9) Cm Fm7 D♭7 G7

55 Cm (Keyboard) Fm G7 rit. Fm7 Cm

Thank you.

Let's liven things up a bit now with some music that has a special meaning for me.

(Polka Schtick)

The national music of the Czech Republic is the polka, so we'll play one now. This one tells the story of a guy named Charlie. He was a boxer, so the name of the polka is, appropriately enough, "Charlie Was A Boxer.

Enjoy!

Charlie Was A Boxer

Keyboard

(Keyboard)

The musical score consists of six staves of music. The first staff starts with a F chord. The second staff begins with a B♭ chord. The third staff starts with an E♭6 chord. The fourth staff begins with an F7 chord. The fifth staff starts with a B♭ chord. The sixth staff starts with an E♭7/D chord.

Chords:

- 1st staff: F
- 2nd staff: B♭
- 3rd staff: E♭6
- 4th staff: F7
- 5th staff: B♭
- 6th staff: E♭7/D

Lyrics:

Charlie was a hand-some lad, big and strong just like his dad.
Charlie fell in love, one day. Soph - ie stole his heart a - way.

When he won the box - ing crown, the girls all fol - lowed him a - round.
When he bought the wed - ding band, the girls all cried a - round the land.

How they screamed when he stepped in the de - ring! Hey!
How they cried be - cause they were de - nied. Hey!

Char-lie was a box - er, and oh how he could fight. Ev'ry bod-y feared him,

he was champ, al - right. All the girls a - dored him, much to his de - light. But

Char-lie was a box - er who'd rath - er love than fight. fight.

Keyboard Chords:

- 1. E♭ F7
- 2. E♭ B♭7 E♭

(Keyboard)

35 (Keyboard) F F 7/A C7 Gm7 C7 F F 7

39 B♭ E♭6 F7 B♭
Char - lie set - tled down in life with his charm - ing lit - tle wife.

43 E♭6 F7 B♭
Then her moth - er came a - long to see that Char - lie did no wrong.

47 B♭ B♭7/D F7 Cm7 F7 B♭ B♭7
Just to see that Char - lie did no wrong. Hey!

51 E♭ B♭7
Char - lie was a box - er, we all knew he could fight. But

55 E♭
Soph - ie's dar - ling moth - er was a good six feet in height.

59 B♭7
Char - lie fin - ally met his match when Soph - ie's moth - er came, and

63 (Keyboard) E♭
Char - lie lost his ti - tle to one big power - ful dame.

67 A♭

71 E♭7 A♭

75 E♭7

(Sax) 79 A♭ E♭7

83 A♭ B♭m7

87 E♭7 A♭

91 D♭ A♭

95 E♭7 A♭ E♭7 A♭

Thank you very much.

We'll slow things up a bit with our next selection, written in 1955 for a Broadway musical of the same name, starring Sammy Davis, Jr. Other recordings were by Peggy Lee and Sarah Vaughn.

Here's _____ to tell us about a very special person. She calls him "Mr. Wonderful."

F

Keyboard

(Sax)

Mister Wonderful

F Gm7 C7 N.C.
 5 F Gm7 C7 Why this
 feel - ing, why this glow, why the
 9 F F°7 C7 Gm7
 thrill when you say, "Hel - lo"? It's a
 13 Dm7 Gm7 Am A m7 A°7
 strange and ten - der mag - ic you do. Mis-ter
 17 Gm7 C7 N.C.
 Won - der - ful, that's you. Why this
 21 F Gm7 C7
 trem-bling , when you speak? Why this
 25 F F°7 C7 Gm7
 joy when you touch my cheek? I must
 29 Dm7 Gm7 Am A m7 A°7
 tell you what my heart knows is true. Mis-ter
 33 Gm7 C7 F N.C.
 Won - der - ful, that's you. And why this

The musical score consists of two staves. The top staff is for the Saxophone, starting with a key signature of one flat (B-flat), a time signature of common time (indicated by '4'), and a tempo marking of 'F' (Fast). The bottom staff is for the Keyboard, also in one flat (B-flat) and common time. The score includes lyrics for both parts, such as 'feel - ing, why this glow, why the', 'thrill when you say, "Hel - lo"? It's a', 'strange and ten - der mag - ic you do. Mis-ter', 'Won - der - ful, that's you. Why this', 'trem-bling , when you speak? Why this', 'joy when you touch my cheek? I must', 'tell you what my heart knows is true. Mis-ter', and 'Won - der - ful, that's you. And why this'. Chords are indicated above the staff, including F, Gm7, C7, N.C., F°7, Dm7, Gm7, Am, A m7, A°7, and A7. Measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 are marked along the left side of the staves.

37 F7 B♭ B♭maj7
 long-ing to know your charms, to spend for -
 41 Gm7 C7 N.C.
 ev-er here in your arms? Oh, there's
 45 F Gm7 C7
 much more I could say, but the
 49 F F°7 C7 Gm7
 words keep slip-ping a-way. And I'm
 53 Dm7 Gm7 A m A m7 A°7
 left with on-ly one point of view: Mis-ter
 57 Gm7 C7 F
 Won-der-ful, that's you.
 61 F F aug Dm7 F°7
 One more thing, then I'm through: Mis-ter
 65 Gm7 G♯7 F F°7
 Won-der-ful, Mis-ter Won-der-ful, Mis-ter
 69 Gm7 F m7 C7
 Won-der-ful, I love
 73 D♭ (Sax) F maj7
 you.

Only sung by female vocalist -
Otherwise an instrumental

M
Keyboard

Mister Wonderful

(Keyboard)

The musical score consists of ten staves of music for a keyboard instrument in B-flat major. The tempo is indicated as 4/4 time. The vocal parts are provided below the staff.

Chords and Progressions:

- Staff 1: B-flat, C minor 7, F 7, N.C.
- Staff 2: B-flat, C minor 7, F 7, Why this
- Staff 3: B-flat, B-flat 7, F 7, C minor 7
- Staff 4: B-flat, when you say, "Hello"? It's a
- Staff 5: G minor 7, C minor 7, D minor, D minor 7, D 7
- Staff 6: C minor 7, F 7, N.C.
- Staff 7: C minor 7, F 7, Why this
- Staff 8: B-flat, C minor 7, F 7
- Staff 9: B-flat, B-flat 7, F 7, Why this
- Staff 10: C minor 7, F 7, B-flat, N.C.

Vocal Lines:

Lyrics are provided for the vocal parts, corresponding to the chords above them.

- Staff 2: feel-ing, why this glow, why the
- Staff 4: thrill when you say, "Hello"? It's a
- Staff 6: strange and ten-der mag-ic you do. Mis-ter
- Staff 7: Won-der-ful, that's you. Why this
- Staff 8: trem-bling, when you speak? Why this
- Staff 9: joy when you touch my cheek? I must
- Staff 10: tell you what my heart knows is true. Mis-ter
- Staff 11: Won-der-ful, that's you. And why this

37 B^b7 E^b E^bmaj7
 long-ing to know your charms, to spend for -
 N.C.

41 Cm7 F7
 ev - er here in your arms? Oh, there's
 N.C.

45 B^b Cm7 F7
 much more I could say, but the
 Cm7

49 B^b F7 Cm7
 words keep slip - ping a - way. And I'm
 Dm Dm7 D^o7

53 Gm7 Cm7 Dm
 left with on - ly one point of view: Mis-ter

57 Cm7 F7 B^b
 Won - der - ful, that's you.

61 B^b B^baug Gm7 B^b7
 One more thing, then I'm through: Mis - ter

65 Cm7 C[#]7 B^b B^b7
 Won - der - ful, Mis-ter Won - der - ful, Mis - ter

69 Cm7 B^bm7 F7
 Won - der - ful, I love

73 G^b B^b maj7
 (Keyboard) you.

Thank you.

This next selection made it's appearance in the movie "Sweetheart of Sigma Chi" where it was sung by Phil Brito. Since then, Frank Sinatra, Bob Crosby, Tex Beneke, and many others have made recordings.

It's a fun tune. Here we go with our version of this pop classic that has a simple request as it's title - "Give Me Five Minutes More."

Five Minutes More

F

(Keyboard)

Keyboard

Keyboard sheet music in F major, common time. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are F, Gm7, Am7, and Gm7. The lyrics "Give me" are written below the staff.

Keyboard sheet music in F major, common time. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are F, B♭, and Gm. The lyrics "five min - ues more, for on - ly five min - ues more. Let me on - ly" are written below the staff.

Keyboard sheet music in C major, common time. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are C, 1. C7, F, Gm, and C7. The lyrics "stay, five let min - ues stay more in your arms. Here am" are written below the staff.

Keyboard sheet music in C major, common time. The melody consists of eighth and sixteenth notes. Chord indicated above the staff is 2. C7. The lyrics "of your charms." are written below the staff.

Keyboard sheet music in B♭ major, common time. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are B♭, B♭m, and F. The lyrics "All week long I dreamed a - bout our Sat - ur - day date." are written below the staff.

Keyboard sheet music in B♭ major, common time. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are B♭, F/A, Gm, and C7. The lyrics "Don't you know that Sun-day morn - ing you can sleep late? Give me" are written below the staff.

24 F B♭ To Coda ♪ Gm

five min-utes more, on - ly five min-utes more.

Let me stay,

28 C C7 F C7 D.S. al Coda

let me stay in your arms.

(Sax)

♩ Coda

32 Gm C C7 F

on-ly five min-utes more of your charms. Give me five

37 C C7 F

min-utes more in your arms. Let me stay

41 C C7 F (Sax)

let me stay in your arms.

45 B♭ Gm C C7

Give me five min-utes more in your

49 F F (Sax) C7 F

arms. Aw, come on!

Five Minutes More

M
Keyboard

(Keyboard)

B♭ Cm7 Dm7 Cm7

Give me

5 B♭ E♭ Cm

five min - utes more, for on - ly five min - utes more, Let me on - ly

9 F 1. F7 B♭ Cm F7

stay, five let min - utes stay more in your arms. Here am

13 2. F7 B♭

of your charms.

16 E♭ E♭m B♭

All week long I dreamed a - bout our Sat - ur - day date.

20 E♭ B♭/D Cm F7

Don't you know that Sun-day morn - ing you can sleep late? Give me

24 B♭ E♭ To Coda Θ C♯

 five min-utes more, — on - ly five min-utes more. — Let me stay,

28 F F7 B♭ F7 D.S. al Coda

 — let me stay — in your arms. (Keyboard)

Coda

32 Cm F F7 B♭

on-ly five min-utes more of your charms. Give me five

37 F F7 B♭

— min-utes more in your arms. Let me stay

41 F F7 B♭ (Keyboard)

— let me stay in your arms.

45 E♭ Cm F F7

Give me five min-utes more in your

49 B♭ B♭ F7 B♭

arms. (Keyboard) Aw, come on!

Thank you. Thank you very much. How're we doing? Are you enjoying your trip down memory lane?

Each time we play for you, we like to feature the music of a great performer from the past. Our featured artist today is was born in Chicago in 1925 and began singing at the age of 4 at a restaurant in that city. He went on to be one of the great vocal artists of the 40s and beyond. He was also a prolific composer of popular music, writing more than 250 songs before his death in 1999. Because of his beautiful silky vocal style, he was nicknamed "The Velvet Fog." Who am I talking about? Right - Mel Torme.

We'll perform three of Mel's songs this evening. This first one was a #1 hit in 1949. I'm sure you'll remember it.

Here's _____ to tell us about losing her heart to someone who had "Careless Hands."

Careless Hands

F

Keyboard

(Bass & Keyboard as written,
with rhythm)

Musical score for the first line of 'Careless Hands'. The score consists of two staves. The top staff is in bass clef and 4/4 time, showing chords C, F, F[#]7, A m7, D m7/F, and G7. The bottom staff is in treble clef and shows the lyrics 'I let my'.

Musical score for the second line of 'Careless Hands'. The score consists of two staves. The top staff is in bass clef and shows chords C, D m7, G7, C, and N.C. (No Chord). The bottom staff is in treble clef and shows the lyrics 'heart fall in - to care - less hands,'.

Musical score for the third line of 'Careless Hands'. The score consists of two staves. The top staff is in treble clef and shows chords C, F, G7, C, A m, D m7, and G7. The bottom staff is in treble clef and shows the lyrics 'care-less hands _____ that broke my heart in two. You held my'.

Musical score for the fourth line of 'Careless Hands'. The score consists of two staves. The top staff is in treble clef and shows chords D m7, G7, C, A m, D m, and N.C. The bottom staff is in treble clef and shows the lyrics 'hands _____ that broke my heart in two. You held my'.

Musical score for the fifth line of 'Careless Hands'. The score consists of two staves. The top staff is in treble clef and shows chords C, F, G7, C, A m, D m7, and G7. The bottom staff is in treble clef and shows the lyrics 'dreams like worth-less grains of sand. Care-less'.

Musical score for the sixth line of 'Careless Hands'. The score consists of two staves. The top staff is in treble clef and shows chords D m7, G7, C, F, C, and N.C. The bottom staff is in treble clef and shows the lyrics 'hands don't care when dreams slip through. I brought you joy'.

2
25 F G7 C D \flat 7
 and dear, I loved you so. But all that sun -

29 Dm7 G7 N.C.
 - shine did - n't make the ro - ses grow. If you don't

33 C C maj7 C7 F F \sharp 7
 change some day you'll know the sor - row of Care-less

37 C/G 1. Dm7 G7 C F C (Sax) G7
 hands that can't hold on to love.

2. 41 Dm7 G7 C
 can't hold on to love, care - less

44 Dm7 G7 C
 hands that can't hold on to love. Talk - in' 'bout those

48 Dm7 G7 C
 hands that can't hold on to love, ev - er lov - in'

52 Dm7 G7 C
 hands that can't hold on to love,

The musical score consists of eight staves of music. Staff 1 starts at measure 25 in F major. Staff 2 starts at measure 29 in D minor. Staff 3 starts at measure 33 in C major. Staff 4 starts at measure 37 with a C/G chord. Staff 5 starts at measure 41 with a 2. (second ending) of the first staff. Staff 6 starts at measure 44 in D minor. Staff 7 starts at measure 48 in D minor. Staff 8 starts at measure 52 in D minor. The lyrics are written below the notes, corresponding to the chords above them. The score includes various chords such as G7, C, D7, Dm7, F, F#7, and Cmaj7. Measure numbers are indicated at the beginning of each staff, and a section number 'N.C.' is shown in staff 2.

Careless Hands

M
Keyboard

(Bass & Keyboard as written,
with rhythm)

1 F B♭ B°7 Dm7 Gm7/B♭ C7

Bass clef, 4/4 time, key signature one flat. Measures 1-4 show a bass line with chords F, B♭, B°7, Dm7, Gm7/B♭, and C7. Measure 4 ends with a fermata over the bass note.

5 F Gm7 C7 F N.C.

Bass clef, 4/4 time, key signature one flat. Measures 5-8 show a bass line with chords F, Gm7, C7, and N.C. (No Chord). The lyrics "I let my" are written below the staff.

9 F B♭ C7 F Dm Gm7 C7

Bass clef, 4/4 time, key signature one flat. Measures 9-12 show a bass line with chords F, B♭, C7, F, Dm, Gm7, and C7. The lyrics "heart fall in - to care-less hands," are written below the staff.

13 Gm7 C7 F Dm Gm N.C.

Bass clef, 4/4 time, key signature one flat. Measures 13-16 show a bass line with chords Gm7, C7, F, Dm, Gm, and N.C. The lyrics "hands that broke my heart in two. You held my" are written below the staff.

17 F B♭ C7 F Dm Gm7 C7

Bass clef, 4/4 time, key signature one flat. Measures 17-20 show a bass line with chords F, B♭, C7, F, Dm, Gm7, and C7. The lyrics "dreams like worth-less grains of sand. Care-less" are written below the staff.

21 Gm7 C7 F B♭ F N.C.

Bass clef, 4/4 time, key signature one flat. Measures 21-24 show a bass line with chords Gm7, C7, F, B♭, F, and N.C. The lyrics "hands don't care when dreams slip through. I brought you joy" are written below the staff.

2
25 B♭ C7 F G♭⁹⁷
and dear, I loved you so. But all that sun -

29 G m7 C7 N.C.
- shine did - n't make the ro-ses grow. If you don't

33 F F maj7 F7 B♭ B♭⁹⁷
change some day you'll know the sor-row of Care-less

37 F/C 1. G m7 C7 F B♭ F C7
hands that can't hold on to love. (Keyboard)

41 2. G m7 C7 F
can't hold on to love, care - less

44 G m7 C7 F
hands that can't hold on to love, Talk - in' 'bout those

48 G m7 C7 F
hands that can't hold on to love, ev - er lov - in'

52 G m7 C7 F
hands that can't hold on to love,

Thank you. Thank you very much.

We'll go back to 1940 and the great musical "Pal Joey" for our next Mel Torme hit. Artists who've recorded it include Doris Day, Ella Fitzgerald, Frank Sinatra, Barbra Streisand, and dozens of others.

It's a song about someone who is totally confused by her situation - she's in love and finds herself totally "Bewitched, Bothered, and Bewildered."

_____, please tell us all about this condition, won't you?

Bewitched

F

Keyboard - Freely

G m7 A m7 B[♭]° D m/A G m7
Keyboard C7

He's a fool and old don't I know it, but a fool I've can not
Love's the same sad sen - sa - tion. Late - ly

have his charms. I'm since this love half - pint don't im - i - show it,
slept a wink, in this and pint im - i - ta - tion,

like a babe in arms. put me on the blink. I'm

All - In Rhythm

15 F Maj7 F[#]° G m7 A[♭]° E/A 3 A7 3
wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing
couldn't sleep, and wouldn't sleep, when love came and told me I

18 B[♭]Maj7 B° F/C A[♭]
child a - gain, be - witched, bo - thered and be -
shouldn't sleep, be - witched, bo - thered and be -

20 G m7 C7 G m7 C7
wil - dered am I.

23 G m7 C m7 F7 B[♭]Maj7 A m7(b5) D7(b9)
wil - dered am I.

2

26 G m Gm(Maj7) G m7 G m6 D m Dm(Maj7)

Lost my heart, but what of it. He is cold, I a -
gree. He can laugh, but I love it, al-though the
laugh's on me. I'll sing to him each Spring to him and

32 A m7 A♭° G m7 C7 FMaj7 F♯° G m7 A♭°

long for the day when I'll cling to him Be - witched, bo-thered and be -

36 F/A 3 A7 3 B♭Maj7 B° F/C A♭° To Coda

wil - dered am I

39 G m7 C7 F6 D m7 G m7 C7 (Sax) D.S. al Coda

wil - dered am I

CODA

42 G m7 D m B m7(♭5) F/C D m7

wil-dered am I. Be - witched, both-ered and be -

46 G m7 C7 F(Sax) G m7 FMaj7

wil - dered am I.

Bewitched

M

(Keyboard - Freely

Keyboard
E^b7

1 B^bm7 C m7 D^b° F m/C B^bm7 E^b7

5 B^bm7 C m7 B^bm7

She's a fool and don't I know it, but a fool I've can't
Love's the same old sad sen - sa - tion. Late - ly

8 C m7 C° B^bm7 C m7

have her charms. I'm in love and don't I show it,
slept a wink, since this half - pint im - i - ta - tion,

II 1. B^bm7 E^b7 2. B^bm7 E^b7

like a babe in arms. put me on the blink. I'm

15 (All - In Rhythm) A^bMaj7 A° B^bm7 B° A^b/C C7

wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing
could - n't sleep, and would - n't sleep, when love came and told me I

18 D^bMaj7 D° A^b/E^b B°

child a - gain, be - witched, bo - thered and be -
should - n't sleep, be - witched, bo - thered and be -

20 1. B^bm7 E^b7 B^bm7 E^b7

wil - dered am I. I.

23 2. B^bm7 E^bm7 A^b7 D^bMaj7 C m7(♭5) F7(♭9)

wil - dered am I. I.

2

26 B♭m B♭m(Maj7) B♭m7 B♭m6 Fm Fm(Maj7)

Lost my heart, but what of it. She is cold, I a -

29 Fm7 Fm6 B♭m7 E♭7 B♭m7 E♭7

gree. She can laugh, but I love it, al-though the

32 Cm7 B° B♭m7 E♭7 A♭Maj7 A° B♭m7 B°

laugh's on me. I'll sing to her each Spring to her and

36 A♭/C C7 D♭Maj7 D° A♭/E♭ B° To Coda

long for the day when I'll cling to her. Be - witched, bo-thered and be -

39 B♭m7 E♭7 A♭6 Fm7 B♭m7 E♭7 (Keyboard) D.S. al Coda

wil - dered am I _____

CODA

42 B♭m7 Fm Dm7(♭5) A♭/E♭ Fm7

wil-dered am I. Be - witched, both-ered and be -

46 B♭m7 E♭7 A♭ (Keyboard) B♭m7 A♭Maj7

wil - dered am I. _____

Thank you. Thank you very much.

For our final Mel Torme hit, we'll move forward in history to the year 1944 and a great Duke Ellington jazz classic that Mel recorded that year on an album entitled, "The Mel Torme Collection."

Here's _____ to sing this song about someone who has just become more aware of things. She says, "I'm Beginning To See The Light."

I'm Beginning To See The Light

F

Keyboard

(Sax)

12 E♭m⁷ A♭⁷ C⁶ B⁷ B♭⁷ A⁷

15 D⁷ F⁷ 1. C Dm⁷ G⁷ 2. C

18 E⁷ E♭⁹ A♭⁷ Dm⁷ G⁷

22 D⁷ E♭m⁷ A♭⁷ Dm⁷ G⁷

26 C 6 F m6 C 6 A 7 D 7 G 7
nev - er made love by lan-tern shine, I nev - er saw rain - bows

29 E♭m7 A♭7 C 6 B 7 To Coda ♫ B♭7 A 7
in my wine. But now that your lips are burn-ing mine, I'm be -

32 D 7 F7 C E m G 7 (Sax) D.S. al Coda
gin - ing to see the light. _____

34 ♫ Coda B♭7 A 7 D 7 F7
burn-ing mine, I'm be - gin - ing _____ to see the

37 C (Sax) E♭°7 D m7
light. I'm be -

39 D 7 F7 C N.C. C 6 > N.C.
gin - ning to see _____ the light. _____

The musical score consists of six staves of music. The first four staves are in common time, while the last two are in 2/4 time. The key signature varies throughout the piece, including C major, F minor, A major, D major, G major, E-flat major, A-flat major, and D major. Chords listed above the staves include C 6, F m6, C 6, A 7, D 7, G 7, E♭m7, A♭7, C 6, B 7, To Coda ♫ B♭7, A 7, D 7, F7, C, E m, G 7 (Sax) D.S. al Coda, B♭7, A 7, D 7, F7, C (Sax), E♭°7, D m7, D 7, F7, C, N.C., C 6 > N.C., and D 7, F7, C, N.C. The lyrics are integrated into the music, with some words appearing below the staff and others above it. The vocal line starts at measure 26 and continues through measure 39. The score also includes a section labeled 'Coda' starting at measure 34.

I'm Beginning To See The Light

M

(Keyboard)

Keyboard

26 F6 B♭m6 F6 D7 G7 C7
nev - er made love by lan-tern shine, I nev - er saw rain - bows

29 A♭m7 D♭7 F6 E7 To Coda E♭7 D7
in my wine. But now that your lips are burn-ing mine, I'm be -

32 G7 B♭7 F A m (Keyboard) C7
gin - ing to see the light. *D.S. al Coda*

34 Coda E♭7 D7 G7 B♭7
burn-ing mine, I'm be - gin - ing to see the

37 F (Keyboard) A♭°7 G m7
light. I'm be -

39 G7 B♭7 F N.C. > N.C.
gin - ning to see the light. *F6*

The musical score consists of six staves of music. Staff 1 starts at measure 26 in F major, moves to B♭ minor at measure 29, and ends with a keyboard part at measure 32. Staff 2 continues from measure 29, ending with a coda at measure 34. Staff 3 begins at measure 37 with a keyboard part. Staff 4 starts at measure 39. Chords indicated include F6, B♭m6, F6, D7, G7, C7, A♭m7, D♭7, F6, E7, E♭7, D7, G7, B♭7, F, A m, C7, D.S. al Coda, E♭7, D7, G7, B♭7, A♭°7, G m7, and F6.

Thank you. Thank you very much. Did you enjoy our tribute to Mel Torme?

For our next selection, we'll move to the year 1946 and a song first written in French and titled "La Mer." Now, if you speak French, you'll know that "La Mer" means "The Sea." Jack Lawrence took this song, translated it into English, added the word "Beyond" to the title, and it became a great hit for Bobby Darin in 1959. Benny Goodman, Barry Manilow, and Mantovani also had great recordings.

_____ will sing it for you now. Here we go with "Beyond The Sea."

Beyond The Sea

F
Keyboard

(Sax)

B♭

Gm

E♭

F7

B♭

Gm

E♭

F7

Some -

B♭

Gm

E♭

F7

B♭

Gm

E♭6

F7

where

where

be-yond
be-yond

the

the

sea.
sea.Some - where,
he's there,wait - ing
watch-ingfor
for

B♭

D 7/A

Gm

F7

B♭/F

Gm

E♭

G/D

me, _____
me. _____my lov - er
If I couldstands on
fly likegold - en
birds onsands _____
high, _____

Cm

F/C

D

Gm

E♭

C7

F

— and watch - es
— then straight tothe ships
his armsthat go sail
I'd go- ing.
Some -

Cm

F7

B♭

A

D

Bm

Em7

A

sail

- ing.

It's

far, _____

be-yond a

D

Bm

Em

A

D

C7

star.

It's

near,

be - yond the

moon.

2

25 F Dm Gm C7 F Dm Cm C
3

know, _____ be-yond a doubt, my heart will lead me there

29 F F/E B♭/D F/C B♭ Gm E♭ F7
F7

soon. _____ We'll meet _____ be-yond the

33 B♭ Gm E♭6 F7 B♭ D7/A Gm F7
3 3

shore. We'll kiss, just as be - fore. _____ Hap - py we'll

37 B♭/F Gm E♭ G/D Cm F/C D
3

be, be - yond the sea, _____ and nev - er a

40 Gm E♭ To Coda C7 F B♭ (Sax)
(Sax)

gain I'll go sail - ing.

43 B♭ Gm E♭ F7 B♭ Gm E♭6 F7
(Sax)

47 B♭ D7/A Gm F7 B♭/F Gm E♭ G/D Cm F/C D
(Sax)

52 Gm E♭ Cm F7 B♭ A D Bm Em7 A

57 D Bm Em A D C7
D.S. al Coda

Coda C7 F B♭ Gm E♭ F7 B♭ Gm E♭ F7
sail - ing. No more sail-ing. So long,

66 B♭ Gm E♭ F B♭ Gm E♭ F7
— sail-ing, sail-ing. No more sail-ing. Good-bye,

70 B♭ Gm E♭ F B♭ Gm E♭ F
— fare-well, my friend. No more sail-ing. No more

74 B♭ Gm E♭ F B♭ Gm E♭ F7
sail-ing. No more sail-ing.

78 B♭ (Sax) Gm Cm7 F7 B♭6

Beyond The Sea

M
Keyboard

(Keyboard)

E♭ Cm A♭ B♭7 E♭ Cm A♭ B♭7

Some -

5 E♭ Cm A♭ B♭7 E♭ Cm A♭6 B♭7

where where _____ beyond the sea. Some - where, she's there, waiting watching for for

9 E♭ G7/D Cm B♭7 E♭/B♭ Cm A♭ C/G

me, me. my If lov - er stands on gold - en sands high,

13 Fm B♭/F G Cm A♭ F7 B♭

and then watch - es straight to the her ships arms that I'd go sail - ing. Some -

17 Fm B♭7 E♭ D G Em A♭7 D

sail - ing. It's far, be-yond a

21 G Em Am D G F7

star. It's near, be - yond the moon. I



25 B♭ Gm Cm F7 B♭ Gm Fm E

know, _____ be-yond a doubt, my heart will lead me there

29 B♭ B♭/A E♭/G B♭/F E♭ Cm A♭ B♭7

soon. _____ We'll meet _____ be-yond the

33 E♭ Cm A♭6 B♭7 E♭ G7/D Cm B♭7

shore. We'll kiss, just as be - fore. _____ Hap - py we'll

37 E♭/B♭ Cm A♭ C/G Fm B♭/F G

be, be - yond the sea, _____ and nev - er a

40 Cm A♭ **To Coda Φ** F7 B♭ E♭ (Keyboard)

gain I'll go sail - ing.

43 E♭ Cm A♭ B♭7 E♭ Cm A♭6 B♭7

47 E♭ G7/D Cm B♭7 E♭/B♭ Cm A♭ C/G Fm B♭/F G

52 Cm A♭ Fm B♭7 E♭ D G Em A m7 D

57 G Em Am D G F7
D.S. al Coda

Coda

61 F7 B♭ E♭ Cm A♭ B♭7 E♭ Cm A♭ B♭7
sail - ing. No more sail - ing. So long,

66 E♭ Cm A♭ B♭ E♭ Cm A♭ B♭7
— sail - ing, sail - ing. No more sail - ing. Good - bye,

70 E♭ Cm A♭ B♭ E♭ Cm A♭ B♭
— fare - well, my friend. No more sail - ing. No more

74 E♭ Cm A♭ B♭ E♭ Cm A♭ B♭7
sail - ing. No more sail - ing.

78 (Keyboard) E♭ Cm Fm7 B♭7 E♭6

Thank you.

This next song became the song that brought international fame to the great French singer, Edith Piaf. A whole bunch of artists have recorded it, among that number being Bing Crosby, Connie Francis, Dean Martin, Jo Stafford. The one I remember most was a recording by Marlene Dietrich.

The title of the song is “La Vie En Rose,” and here’s _____ to sing it for you.

La Vie En Rose

F

Alto Sax

(Sax)

The musical score consists of ten staves of music for Alto Saxophone. The key signature is one flat (F major), and the time signature is mostly common time (4/4). The vocal melody is provided below the instrumental part.

Chords and Key Changes:

- Staff 1: Gm7, G°7, F maj7, F°7, A♭/E♭, B♭9/D, D♭m(maj7), C7
- Staff 2: F, F maj7
- Staff 3: Hold me close and hold me fast, the magic spell you
- Staff 4: F, Gm, C7, Gm
- Staff 5: cast, this is la vie en rose. When you kiss me, heav - en
- Staff 6: C7, Gm, C7, D°7, Gm7 C7
- Staff 7: sighs, and though I close my eyes, I see la vie en rose.
- Staff 8: F, F maj7
- Staff 9: When you press me to your heart, I'm in a world a -
- Staff 10: F6, B♭, B♭6, B♭m6, F maj9, To Coda Ø
- Staff 11: part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.
- Staff 12: B♭6, A♭7, Gm7, B♭m7(♭5) C7, F
- Staff 13: Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to
- Staff 14: F maj7, B♭, Gm7, C7, F, Gm7, A♭m6, C9, D.S. al Coda
- Staff 15: me and life will al - ways be la vie en rose.

Text:

Hold me close and hold me fast,
the magic spell you
cast, this is la vie en rose.
When you kiss me, heav - en
sighs, and though I close my eyes,
I see la vie en rose.
When you press me to your heart,
I'm in a world a -
part, a world where ros-es bloom.
And when you speak, an-gels sing from a-bove.
Ev - 'ry day words seem to turn in - to love songs.
Give your heart and soul to
me and life will al - ways be la vie en rose.

Coda

25 B^b6 A^b7 G m7 B^bm7(b5) C 7

Ev - ry day words seem to turn in - to love songs.

27 A^b A^bmaj7 D^b B^bm7 E^b7

Give your heart and soul to me and life will al-ways be la vie en

30 (Sax) A^b A^bmaj7 D^b B^bm7 A^bmaj7

rose.

La Vie En Rose

M
Keyboard

(Keyboard)

Chords indicated above the staff:

- Measure 1: Cm7, C°7, B♭maj7, B♭°7, D♭/A♭, E♭9/G, G♭m(maj7), F7
- Measure 5: B♭
- Measure 7: B♭
- Measure 10: F7
- Measure 13: B♭
- Measure 15: B♭6, E♭, E♭6, E♭m6, B♭maj9
- Measure 19: E♭6, D♭°7, Cm7, E♭m7(b5), F7, B♭
- Measure 22: B♭maj7, E♭, Cm7, F7, B♭, Cm7, D♭m6, F9

Lyrics:

Hold me close and hold me fast,
the magic spell you
cast, this is la vie en rose.
When you kiss me, heav-en
sighs, and though I close my eyes,
I see la vie en rose.
When you press me to your heart,
I'm in a world a -
part, a world where ros-es bloom.
And when you speak, an-gels sing from a-bove.
Ev - 'ry day words seem to turn in - to love songs.
Give your heart and soul to
me and life will al-ways be la vie en rose.

To Coda Ø

D.S. al Coda

Coda

25 E \flat 6 D \flat 7 Cm7 E \flat m7(b5) F7

Ev - 'ry day words seem to turn in - to love songs.

27 D \flat D \flat maj7 G \flat E \flat m7 A \flat 7

Give your heart and soul to me and life will always be la vie en

(Keyboard)

30 D \flat D \flat maj7 G \flat E \flat m7 D \flat maj7

rose.

Thank you.

We can't let this evening go by without playing at least one song from the dance craze that swept the nation back in the 60's, led by Chubby Checker and followed by many others. What dance was that? Right - the twist.

We'll play one of the great numbers from that period now. This one became the song that vaulted a singing group by the name of the Ventures to national fame. They actually recorded 2 versions of the song, and each version became a top ten hit.

So, get ready to move your feet and wiggle your hips. Here's our version of a suggestion for you - "Walk, Don't Run."

Let's twist, everybody!

Walk Don't Run

Keyboard

(Drum - Twist Beat)

5 (Sax) Cm B^b A^b G Cm B^b A^b G

9 Cm B^b A^b G Cm B^b A^b

13 E^b B^b 1. E^b G

17 2. E^b A^b E^b

19 E^b Cm

23 A^b G Cm N.C.

27 Cm B♭ A♭ G Cm B♭ A♭

31 E♭ B♭ To Coda ♩ E♭ A♭ E♭ B♭7

(Drum - Twist Beat) D.S. al Coda

35 E♭

♩ Coda E♭ A♭ E♭ D E♭

39

Wooeee! Thank you very much.

Now, let's take time to recover from all the excitement with a nice waltz from the 1947 Broadway musical "Finian's Rainbow." It tells the story of a guy who has a rather novel way of dealing with situations involving the girls in his life.

His solution is quite simple. The song is titled "When I'm Not Near The Girl I Love." Listen, and I'll tell you all about how he makes do with this unfortunate circumstance.

MALE VOCAL

When I'm Not Near The Girl I Love

Keyboard

3/4

G 7/D C[#]7 G 7/D E[♭]7 G 7/D G 7
 9 Dm7 G7 C
 heart femme is that beat flut - ingters wild by ly, me and is it's a
 13 G7 G[°]7 Dm7
 all flame be that cause must you're be here fanned. When When I'm not can't
 18 Fm C C[°]7 Dm7
 near fon - dle the girl hand I'm love, fond of, love fon - dle the
 22 1. G7 C 2. G7 Em7 A7
 girl I'm near. Ev - 'ry hand at hand. My
 28 Dm7 C Dm7
 heart's in a pick-le, it's con - stant - ly fickle and not too par -
 33 G7 Em7 A7 Dm7 Fm
 tick - le I fear. When I'm not near the
 38 C C[°]7 C G7 C
 girl I love, I love the girl I'm near.

2

44 E♭ B♭aug G7 C

48 C Dm7 G7

What if they're tall or ten - der?

52 C C9

What if they're small or slen - der?

56 Fmaj7

Long as they've got that gen - der, I

60 Em7 E♭ G7

s'ren der.

64 C Dm7 G7

All - ways I can't re - fuse 'em.

68 C E♭7

All - ways my feet pur - sue them.

72 Em Am D7

Long as they've got a bus - om, I

76 G7 Dm7 B♭m G7

"woos em." I'm con -

80 Dm7 G7 C
fess more - ing and a more con - fes - sion, _____ and I am

84 G7 G°7 Dm7
hope more I'm and not more ver - bose. _____ When When I'm not not

89 Fm C C°7 Dm7
close fac - to the kiss that cling fan - to, cling fan - to the the

93 1. G7 C 2. G7 Em7 A7
kiss that's close. As I'm hand face at hand. _____ For

99 Dm7 C
Shar - on I'm car - in', but Sus - an I'm choos-in', I'm

103 Dm7 G7 Em7 A7
faith - ful to "who - sin" is here. _____ When

107 Dm7 Fm C C°7
I'm not near the girl I love, _____ I

III C G7 C A♭
love the girl I'm near. _____

115 Fm7 D♭maj7 Dm7 G7 C

Thank you.

We're going to again switch the mood for our next to last number this evening. Here's a song with a Latin beat that was recorded by Frank Sinatra, Benny Goodman, Louis Armstrong, the Four Freshmen, and Ella Fitzgerald among others.

Here's _____ to tell us where she wants to build her dream house. It's at a location "East Of The Sun And West Of The Moon." Fascinating, _____. Let me know how you'll get the materials up there.

East Of The Sun

F

LATIN BEAT

Keyboard

(Keyboard - freely)

Keyboard musical notation in 4/4 time, key of E♭. Chords: E♭maj7, E°7, Fm7, B♭7(♭9).

(Keyboard & Bass)

Keyboard and Bass musical notation in 4/4 time, key of E♭. Chords: E♭, Cm7, Gm, Dm7, Cm7, C♯7.

wish that we could live up in the sky — where we could find a place a way up

Keyboard musical notation in 4/4 time, key of E♭. Chords: B♭7, Fm7, B♭7, B♭7, Cm7, F6, Fm7, B♭7.

high, — to live a-mong the stars, the sun, the moon, just you and I

~~All in rhythm - Latin beat)~~

Keyboard musical notation in 4/4 time, key of E♭. Chords: E♭maj7, A♭9(♯11), Gm7, C9.

East — of the sun and west — of the moon,

Keyboard musical notation in 4/4 time, key of E♭. Chords: Fm9, A♭m7, D♭9.

we'll build a dream house of love, dear.

Keyboard musical notation in 4/4 time, key of E♭. Chords: Fm7, B♭7, D7, G7, Cm7.

Near to the sun — in the day, and near to the moon at night. — We'll

Keyboard musical notation in 4/4 time, key of E♭. Chords: F13, Cm9, F7(♭9), Fm7, B♭7(♭9).

live in a love - ly way, dear, liv-ing on love and pale moon-light.

2

27 E♭maj7 A♭9(#11) Gm7 C9
 Just you and I for - ev - er and a day. Our

31 Fm9 A♭m7 D♭9
 love will not die, be - cause we'll keep it that way.

35 Fm7 D♭9 Cm7 F13
 Up a - mong the stars we'll find a har - mon - y of life to a love - ly tune.

39 Fm7 D♭9 B♭7(b9) To Coda Gm7 G♭m7
 East of the sun and west of the moon, dear,

43 Fm7 E7(#9) E♭6 Fm7 B♭7(b9) D.S. al Coda
 east of the sun and west of the moon.

47 Ⓛ Coda Gm7 D°7 Fm7 B♭7
 moon, dear, east of the sun and west of the

51 Gm7 D°7 Fm7 B♭7
 moon, dear, east of the sun and west of the

55 E♭ B E♭ (Sax) A♭m E♭
 moon.

East Of The Sun

M
Keyboard

LATIN BEAT

(Keyboard - freely)

F maj7 F[#]7 Gm7 C 7(b9)

(Keyboard & Bass)

3 F Dm7 Am Em7 Dm7 D[#]7

wish that we could live up in the sky _____ where we could find a place a way up

6 C7 Gm7 C7 C°7 Dm7 G6 Gm7 C7

high, _____ to live a-mong the stars, the sun, the moon, just you and I

8 (All in rhythm - Latin beat)
II F maj7 3 Bb9(#11) Am7 3 D9

East of the sun and west of the moon,

15 Gm9 Bbm7 Eb9

we'll build a dream house of love, dear.

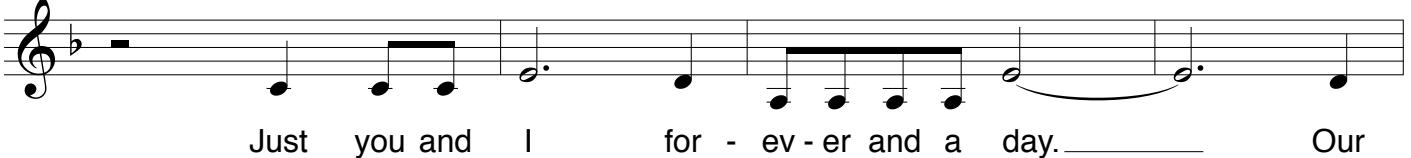
19 Gm7 C7 E7 A7 Dm7

Near to the sun in the day, and near to the moon at night. Well

23 G13 3 Dm9 G 7(b9) Gm7 C7(b9)

live in a love-ly way, dear, liv-ing on love and pale moon-light.

2

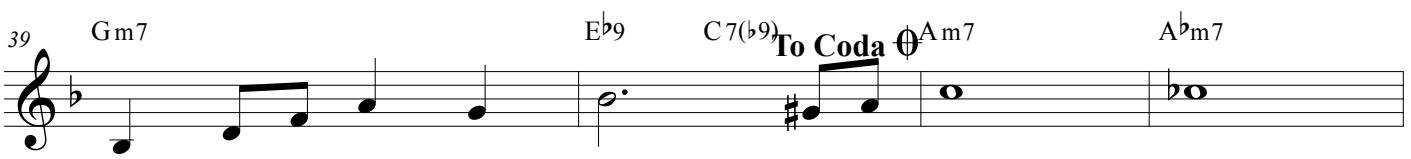
27 F maj7 B[♭]9(#11) A m7 D9

 Just you and I for - ev - er and a day. Our

31 G m9 B[♭]m7 E[♭]9

 love will not die, be - cause we'll keep it that way.

35 G m7 E[♭]9 D m7 G 13

 Up a-mong the stars we'll find a har-mon-y of life to a love-ly tune.

39 G m7 E[♭]9 C 7(♭9) To Coda Φ A m7 A[♭]m7

 East of the sun and west of the moon, dear,

43 G m7 G[♭]7(♯9) F 6 G m7 C 7(♭9)

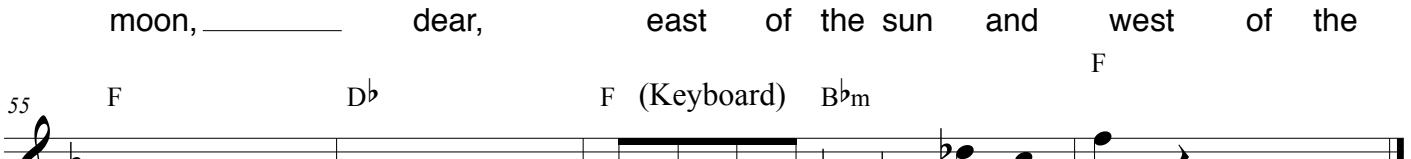
 east of the sun and west of the moon.

Φ Coda
 47 A m7 E°7 G m7 C 7

 moon, dear, east of the sun and west of the

51 A m7 E°7 G m7 C 7

 moon, dear, east of the sun and west of the

55 F D[♭] F (Keyboard) B[♭]m F

 moon.

Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with a great Dixieland favorite from way back in 1919. Popularized in jazz by the Original Dixieland Jazz Band, it has since been recorded by numerous artists and has become a jazz standard.

So, get ready to tap your feet as we play our version of the "Royal Garden Blues." Here we go!

Royal Garden Blues

Keyboard

(Sax) F Gm7 C7

5 F C7

9 B^b

13 C7 F

17 F7 (Keyboard) (Sax)

21 B^b C7 F B^b

25 C7 F

(Keyboard) 29 F F/A B^b F

(Sax)

33 B♭

37 E♭7

B♭

G7

41 C7

F7

B♭

(Sax adlib 1st, Keyboard 2nd)

45 B♭

B♭7

E♭

51 B♭

G7

C7

F7

B♭

1.

2.

C7

(Sax)

58 F

C7

62 B♭

66 C7

F

(Keyboard)

70 F F/A B^b F

(Sax)

74 B^b B^b7

78 E^b7 B^b G 7

82 C 7 F 7 B^b

86 B^b. B^b7

90 E^b B^b G 7

94 C 7 F 7 B^b

98 C 7 F 7 B^b