

# Set T

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# I'm Looking Over A Four-Leaf Clover

# F

3 TIMES

Keyboard

(Sax) C B $\flat$ 7 Dm E $\flat$ 7 C7 D $\circ$ 7 C7

5 F G7

I'm look-ing o-ver a four-leaf clo-ver that I o-ver-

10 C7 F

looked be-fore. One leaf is sun-shine, the sec-ond is rain,

16 G7 C7

third is the ros-es that grow in the lane.

21 F G7

No need ex-plain-ing the one re-main-ing, it's some-bod-y

26 B $\flat$  B $\circ$ 7 F/C

I a-dore. I'm look-ing o-ver a four-leaf

32 D7 G7 C7<sup>1,2.</sup> F C7

clo-ver that I o-ver-looked be-fore.

37 G7 A7 B $\flat$  B $\circ$ 7 F/C

looked be-fore. I'm look-ing o-ver a four-leaf

43 D7 G7 C7 F

clo-ver that I o-ver-looked be-fore.

# I'm Looking Over A Four-Leaf Clover

# M

3 TIMES

(Keyboard) F Eb°7 Gm Ab°7 F7 G°7 F7 Keyboard

5 Bb C7

I'm look-ing o-ver a four-leaf clo-ver that I o-ver-

10 F7 Bb

looked be-fore. One leaf is sun-shine, the sec-ond is rain,

16 C7 F7

third is the ros-es that grow in the lane.

21 Bb C7

No need ex-plain-ing the one re-main-ing, it's some-bod-y

26 Eb E°7 Bb/F

I a-dore. I'm look-ing o-ver a four-leaf

32 G7 C7 1, 2. F7 Bb F7

clo-ver that I o-ver-looked be-fore.

37 3. C7 D7 Eb E°7 Bb/F

looked be-fore. I'm look-ing o-ver a four-leaf

43 G7 C7 F7 Bb

clo-ver that I o-ver-looked be-fore.

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 "I'm Looking Over A Four-Leaf Clover" written back in 1927. Anyone here born in 1927? OK. That was your song.

Our next selection was written rather recently, back in 1961, as a French song. Later, it was recorded by such artists as Sonny & Cher and Herb Alpert - remember the Tijuana Brass? But the most famous version was performed by Elvis Presley to a TV audience estimated to be more than a billion as part of his show called "Aloha From Hawaii."

Here's \_\_\_\_\_ to sing our version of "What Now My Love."

## F

## Keyboard

What now, my

5  $A^b$   $B^b m7$

love, \_\_\_\_\_ now that you've left me, \_\_\_\_\_ how can I live \_\_\_\_\_

10  $E^b 7$   $A^b$

\_\_\_\_\_ through an-oth - er day? \_\_\_\_\_ Watch-ing my dreams \_\_\_\_\_ turn in-to

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

ash-es, \_\_\_\_\_ and my hopes \_\_\_\_\_ in-to bits of clay. \_\_\_\_\_ Once I could

(Straight 4)

21  $D^b/F$   $E^b 7$   $C m7$   $F m$   $B^b m$

see, \_\_\_\_\_ once I could feel. \_\_\_\_\_ Now I am none, I've be-

26  $E^b 7$   $A^b maj7$   $A^b 7$   $C^{\#} m$   $F^{\#} 7$

come un - real. \_\_\_\_\_ I walk the night \_\_\_\_\_ with-out a

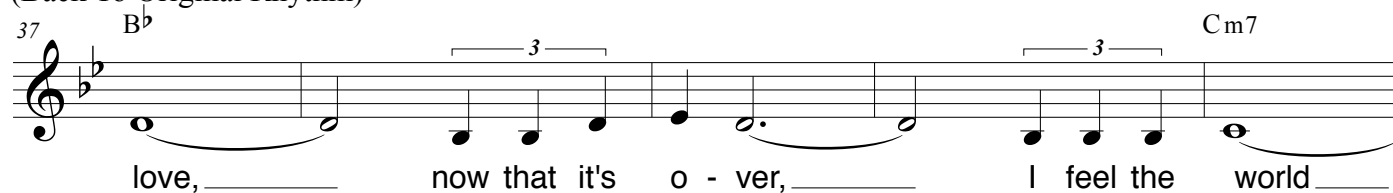
31  $B maj7$   $G^{\#} m$   $C^{\#} m$   $C^{\#} m7$   $E^b sus$   $E^b 7$   $C m7$

goal, \_\_\_\_\_ stripped of my heart, \_\_\_\_\_ my soul. \_\_\_\_\_ What now, my

2

(Back To Original Rhythm)

37  $B^b$   $Cm7$



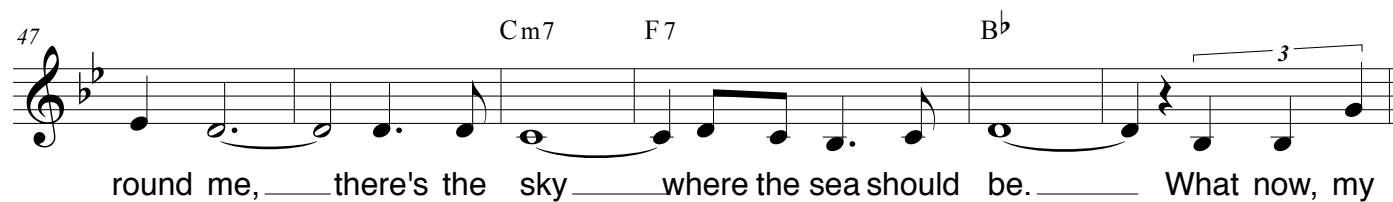
love, now that it's o - ver, I feel the world

42  $F7$   $B^b$



— clos-ing in on me. Here come the stars tum-bling a -

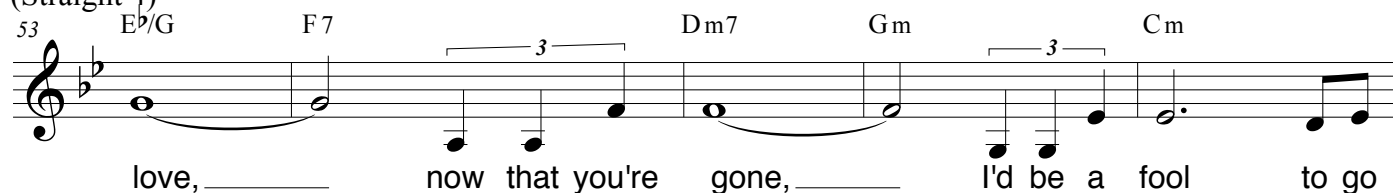
47  $Cm7$   $F7$   $B^b$



round me, there's the sky where the sea should be. What now, my

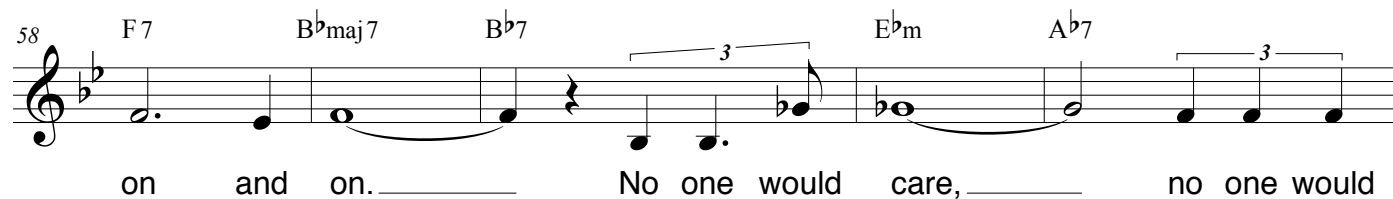
(Straight 4)

53  $E^b/G$   $F7$   $Dm7$   $Gm$   $Cm$



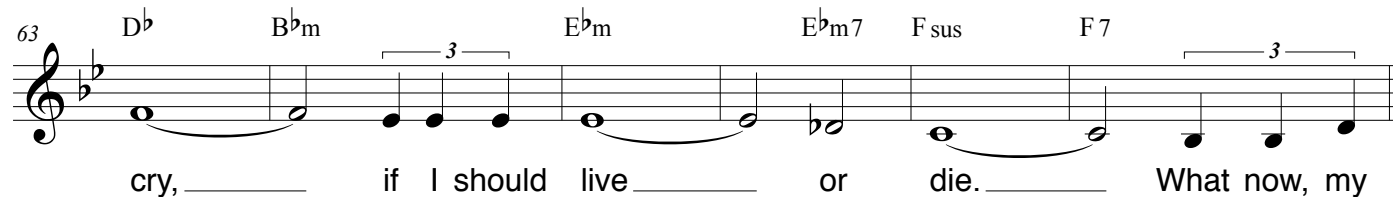
love, now that you're gone, I'd be a fool to go

58  $F7$   $B^bmaj7$   $B^b7$   $E^bm$   $A^b7$



on and on. No one would care, no one would

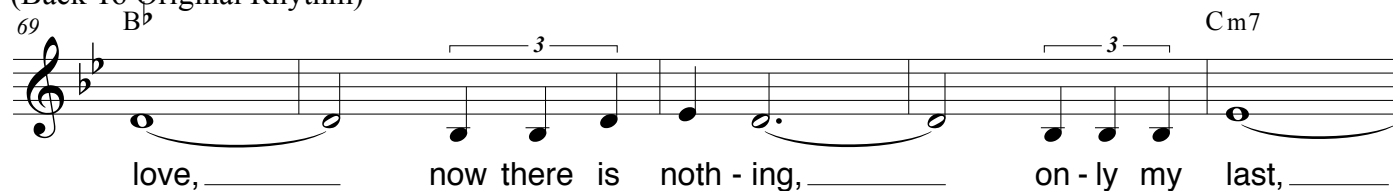
63  $D^b$   $B^bm$   $E^bm$   $E^bm7$   $Fsus$   $F7$



cry, if I should live or die. What now, my

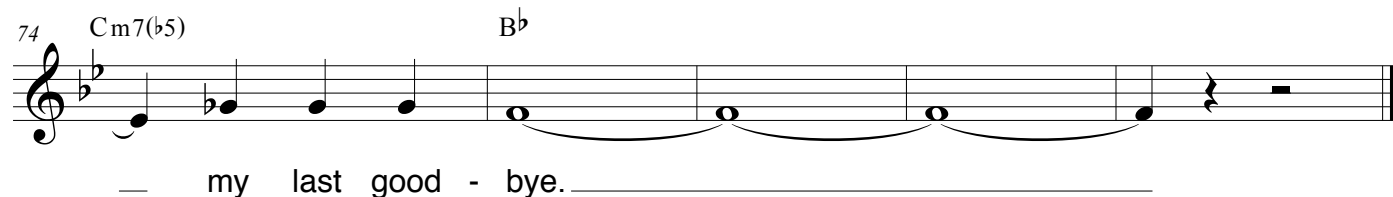
(Back To Original Rhythm)

69  $B^b$   $Cm7$



love, now there is noth - ing, on - ly my last,

74  $Cm7(b5)$   $B^b$



— my last good - bye.

# What Now My Love

# M

Very Easy 4

Keyboard

The piano introduction consists of four measures. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The lyrics 'What now, my' are written above the right hand in the fourth measure.

(Continue Rhythm)

Measure 5: Chord D<sup>b</sup>. The melody starts with a half note, followed by a triplet of eighth notes, and ends with a half note. The lyrics are 'love, \_\_\_\_\_ now that you've left me, \_\_\_\_\_ how can I live \_\_\_\_\_'. Chord E<sup>b</sup>m7 is indicated above the final measure.

Measure 10: Chord A<sup>b</sup>7. The melody continues with eighth and quarter notes. The lyrics are '\_\_\_\_\_ through an-oth - er day? \_\_\_\_\_ Watch-ing my dreams \_\_\_\_\_ turn in-to \_\_\_\_\_'. Chord D<sup>b</sup> is indicated above the second measure of this line.

Measure 15: Chord E<sup>b</sup>m7. The melody continues with eighth and quarter notes. The lyrics are 'ash-es, \_\_\_\_\_ and my hopes \_\_\_\_\_ in-to bits of clay. \_\_\_\_\_ Once I could \_\_\_\_\_'. Chord A<sup>b</sup>7 and D<sup>b</sup> are indicated above the second and third measures of this line.

Measure 21: Chord G<sup>b</sup>/B<sup>b</sup>. The melody continues with eighth and quarter notes. The lyrics are 'see, \_\_\_\_\_ once I could feel. \_\_\_\_\_ Now I am none, I've be- \_\_\_\_\_'. Chord A<sup>b</sup>7, Fm7, B<sup>b</sup>m7, and E<sup>b</sup>m are indicated above the second, third, fourth, and fifth measures of this line.

Measure 26: Chord A<sup>b</sup>7. The melody continues with eighth and quarter notes. The lyrics are 'come un - real. \_\_\_\_\_ I walk the night \_\_\_\_\_ with-out a \_\_\_\_\_'. Chord D<sup>b</sup>maj7, D<sup>b</sup>7, F<sup>#</sup>m, and Bm7 are indicated above the second, third, fourth, and fifth measures of this line.

Measure 31: Chord E maj7. The melody continues with eighth and quarter notes. The lyrics are 'goal, \_\_\_\_\_ stripped of my heart, \_\_\_\_\_ my soul. \_\_\_\_\_ What now, my \_\_\_\_\_'. Chord C<sup>#</sup>m, F<sup>#</sup>m, F<sup>#</sup>m7, A<sup>b</sup>sus, A<sup>b</sup>7, and Fm7 are indicated above the second, third, fourth, fifth, sixth, and seventh measures of this line.

2

(Back To Original Rhythm)

37  $E^b$   $Fm7$

love, \_\_\_\_\_ now that it's o - ver, \_\_\_\_\_ I feel the world \_\_\_\_\_

42  $B^b7$   $E^b$

\_\_\_\_\_ clos-ing in on me. \_\_\_\_\_ Here come the stars \_\_\_\_\_ tum-bling a -

47  $Fm7$   $B^b7$   $E^b$

round me, \_\_\_\_\_ there's the sky \_\_\_\_\_ where the sea should be. \_\_\_\_\_ What now, my

(Straight 4)

53  $A^b/C$   $B^b7$   $Gm7$   $Cm$   $Fm7$

love, \_\_\_\_\_ now that you're gone, \_\_\_\_\_ I'd be a fool to go

58  $B^b7$   $E^bmaj7$   $E^b7$   $A^bm$   $D^b7$

on and on. \_\_\_\_\_ No one would care, \_\_\_\_\_ no one would

63  $G^b$   $E^bm$   $A^bm$   $A^bm7$   $B^bsus$   $B^b7$

cry, \_\_\_\_\_ if I should live \_\_\_\_\_ or die. \_\_\_\_\_ What now, my

(Back To Original Rhythm)

69  $E^b$   $Fm7$

love, \_\_\_\_\_ now there is noth - ing, \_\_\_\_\_ on - ly my last, \_\_\_\_\_

74  $Fm7(b5)$   $E^b$

\_\_\_\_\_ my last good - bye. \_\_\_\_\_

Thank you.

Our next selection was written by the famous composer, Irving Berlin, for the 1954 movie White Christmas. But it's not a Christmas song. The most famous recordings were by Rosie Clooney, Bing Crosby, and Eddie Fisher. Remember Eddie?

It was nominated for Best Song at the Academy Awards in 1954. Here's a song with a great message for all of us. "Count Your Blessings."

# Count Your Blessings

F

Keyboard

(Sax)

F/C C F6/C C°7 Gm7 C7 B7(b9) C7

5 Dm Am/C /A B♭maj7 Am7 F/A B♭maj7 Am7 /F When

I'm wor-ried, and I can't sleep I count my bless-ings in -  
 my bank-roll is get-ting small, I think of when I had

8 Gm7 A7(♯5) A7 Dm G9 3

stead of \_\_\_\_\_ sheep. And I fall a - sleep \_\_\_\_\_ count-ing my  
 none at \_\_\_\_\_ all. And I fall a - sleep \_\_\_\_\_ count-ing my

11 1. Gm7 C7 2. Gm7 C7 F A♭7

bless - ings. \_\_\_\_\_ When bless - ings. I

15 D♭ E° E♭m A♭ D♭

think a - bout a nur-sery, and I pic - ture cur-ly heads. And

19 D♭ B♭m7 C7 F G°7 Cm7 F7

one by one \_\_\_\_\_ I count them as they slum-ber in their beds. \_\_\_\_\_ If

23 Dm Am/C /A B♭maj7 Am7 F/A B♭maj7 Am7 /F

you're wor-ried and you can't sleep, just count your bless-ings in -

26 Gm7 A7(♯5) A7 Dm G9 To Coda 3 D.S. al Coda (Sax)

stead of sheep. And you'll fall a - sleep count-ing your bless - ings.

♩ Coda (Sax)

31 Gm7 C7 F Gm7 G♭maj7 F

bless - ings. \_\_\_\_\_

# Count Your Blessings

# M

(Keyboard)

Keyboard

5

8

11

15

19

23

26

31

When

I'm wor-ried, and I can't sleep, I count my bless-ings in -  
my bank-roll is get-ting small, I think of when I had

stead of \_\_\_\_\_ sheep. And I fall a - sleep \_\_\_\_\_ count-ing my  
none at \_\_\_\_\_ all. And I fall a - sleep \_\_\_\_\_ count-ing my

1. bless - ings. \_\_\_\_\_ When bless - ings. I  
2. bless - ings. I

think a - bout a nur-sery, and I pic - ture cur-ly heads. And

one by one \_\_\_\_\_ I count them as they slum-ber in their beds. \_\_\_\_\_ If

you're wor-ried and you can't sleep, just count your bless-ings in -

stead of sheep. And you'll fall a - sleep count-ing your bless - ings.

**To Coda** **D.S. al Coda**  
(Keyboard)

**Coda**

bless - ings.

Thank you.

Now we're gonna move backward in time to the year 1930. Anyone here born in that year? OK. This is your song.

It's been recorded by more than 50 vocal artists, including Louie Armstrong, Bing Crosby, Ella Fitzgerald, among others. Our arrangement is similar to a recent recording by Tony Bennett and a lady by the name of K. D. Lang.

Here's \_\_\_\_\_ with our version of "Exactly Like You."

# Exactly Like You

# F

Moderate Swing Tempo

Keyboard

(Sax) Cm7 F7 B $\flat$  A $^{\circ}$ 7 G7 Cm7 B $\flat$  F $^{\#}$ 7 Gm7 Dm7 Cm7 B $\flat$  F7

5 B $\flat$ maj7 Cm7 B $\flat$ maj7 C7

I know why I've wait - ed. I know why I've been blue. I

9 F7 B $\flat$  E $\flat$  B $\flat$  F7

prayed each night for some-one ex - act-ly like you.

13 B $\flat$ maj7 Cm7 B $\flat$ maj7 C7

Why should we spend mon-ey on a show or two?

17 F7 B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7

No one does those love scenes ex - act-ly like you. You make me

21 E $\flat$ 6 E $\flat$ m B $\flat$  Gm D7 Gm

feel so grand, I want to hand the world to you. You seem to

25 Cm E $\flat$ m F7 B $\flat$  Cm F7

un-der stand each fool-ish lit-tle scheme I'm schem-ing, dream I'm dream-ing. Now

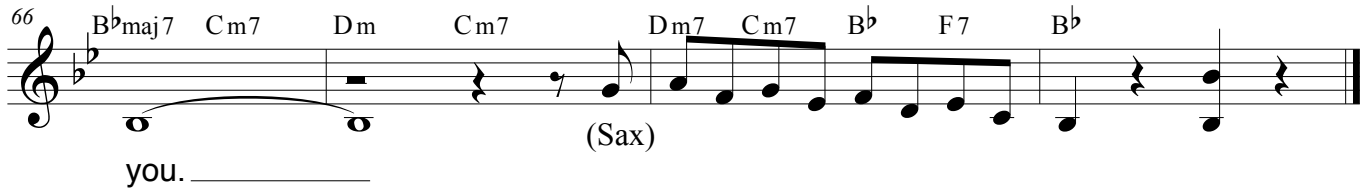
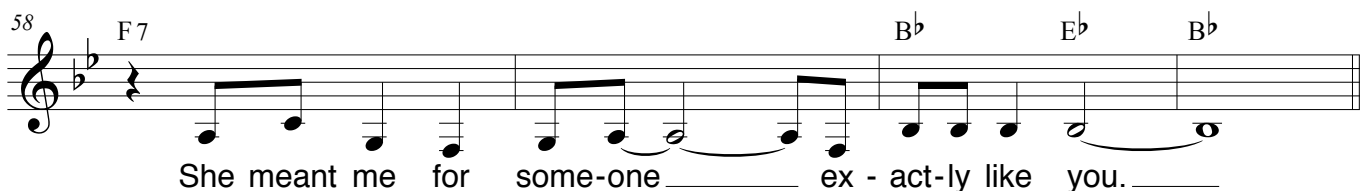
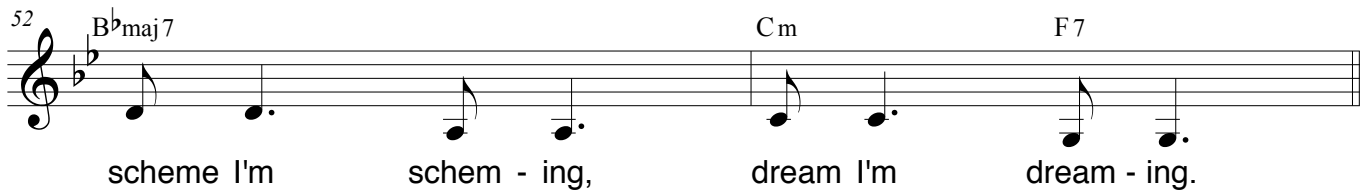
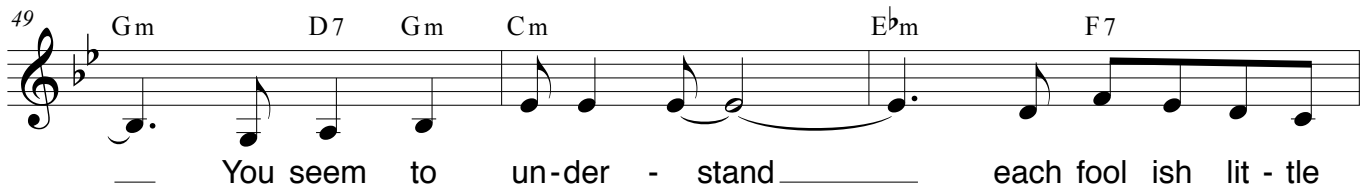
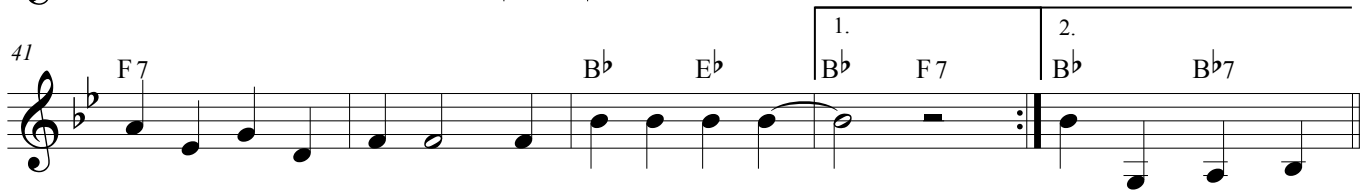
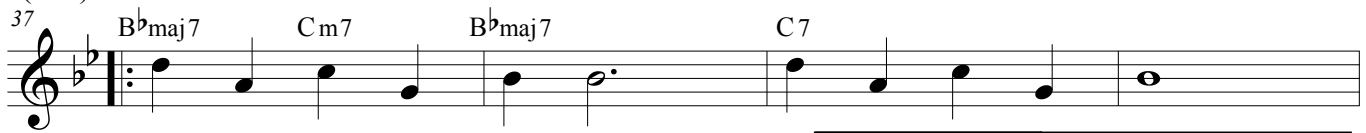
29 B $\flat$  Cm7 B $\flat$ maj7 C7

I know why my moth-er taught me to be true.

33 F7 B $\flat$  E $\flat$  B $\flat$  F7

She meant me for some-one ex - act-ly like you.

(Sax)



# Exactly Like You

# M

Moderate Swing Tempo

Keyboard

(Keyboard) Fm7 Bb7 Eb D°7 C7 Fm7 Eb B°7 Cm7 Gm7 Fm7 Eb Bb7

5 Ebmaj7 Fm7 Ebmaj7 F7

I know why I've wait - ed. I know why I've been blue. I

9 Bb7 Eb Ab Eb Bb7

prayed each night for some-one ex - act-ly like you.

13 Ebmaj7 Fm7 Ebmaj7 F7

Why should we spend mon-ey on a show or two?

17 Bb7 Eb Ab Eb Eb7

No one does those love scenes ex - act-ly like you. You make me

21 Ab6 Abm Eb Cm G7 Cm

feel so grand, I want to hand the world to you. You seem to

25 Fm Abm Bb7 Eb Fm Bb7

un-der stand each fool-ish lit-tle scheme I'm schem-ing, dream I'm dream-ing. Now

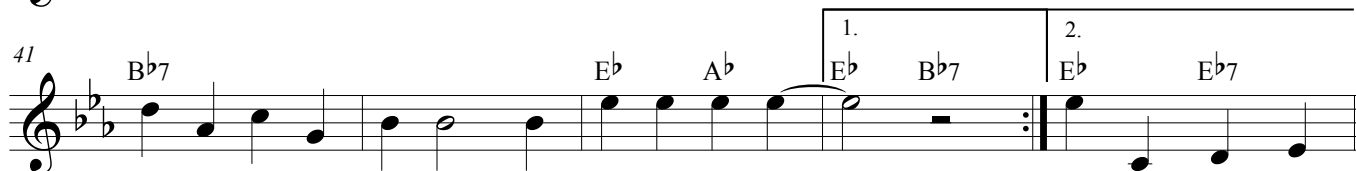
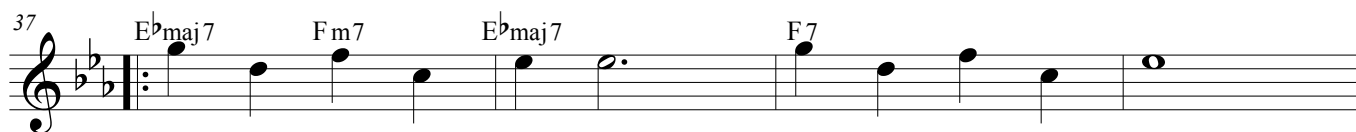
29 Eb Fm7 Ebmaj7 F7

I know why my moth-er taught me to be true.

33 Bb7 Eb Ab Eb Bb7

She meant me for some-one ex - act-ly like you.

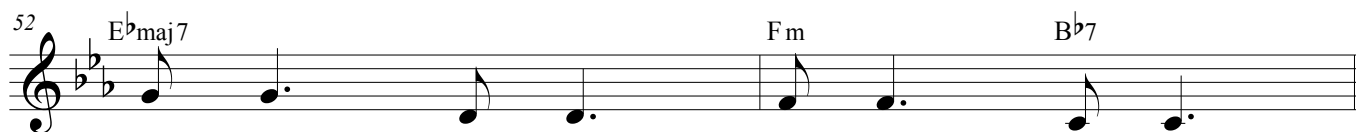
(Keyboard)



You make me feel so grand, I want to hand the world to you.



You seem to un-der - stand each fool ish lit - tle



scheme I'm schem - ing, dream I'm dream - ing.



I know why my moth-er taught me to be true.



She meant me for some-one ex - act-ly like you.



She meant me for some-one, my ba-by, ex - act - ly like



(Keyboard)

you.

Thank you.

Now, we'll jump forward in time to 1957 and play a song that was recorded by Debbie Reynolds and nominated for an Academy Award that year. Since then, it's been recorded by the Ames Brothers (remember them) and many others, including Nancy Sinatra.

This is a waltz, so if you'd like to try your dancing shoes, please feel free to do so. Here we go with "Tammy."

# Tammy

# F

Keyboard

B $\flat$  E $\flat$  Cm E $\flat$ m F F7  
 5 B $\flat$  B $\flat$ maj7 E $\flat$  B $\flat$  Dm Gm  
 I hear the cot-ton-woods whis-p'r'ing a-bove, "Tam-my! Tam-my!  
 11 Cm F7 B $\flat$  B $\flat$ maj7 E $\flat$   
 Tam-my's in love." The ole hoot-ie owl hoot-ie hoots to the  
 16 B $\flat$  Dm Gm Cm F B $\flat$  F7  
 dove, "Tam-my! Tam-my! Tam-my's in love." Does my  
 21 B $\flat$  E $\flat$  C7 F F7  
 dar-ling feel what I feel when he comes near? My  
 night is warm, soft and warm, I long for his charms. I'd  
 25 D7 Gm B $\flat$  Dm Cm7 F7  
 heart beats so joy-ful-ly you'd think that he could hear. Wish  
 sing like a vi-o-lin if I were in his arms. Wish  
 29 B $\flat$  B $\flat$ maj7 E $\flat$  B $\flat$  E $\flat$  Dm  
 I knew if he knew what I'm dream-ing of. Tam-my! Tam-my!  
 35 1. Cm7 F7 B $\flat$  2. Cm7 F7  
 Tam-my's in love. Tam-my's in  
 39 B $\flat$  E $\flat$  Cm7 F7 B $\flat$ 6  
 love.

# Tammy

# M

Keyboard

$E^b$   $A^b$   $Fm$   $A^b$   $B^b$   $B^b7$

5  $E^b$   $E^bmaj7$   $A^b$   $E^b$   $Gm$   $Cm$

I hear the cot - ton-woods whis-p'rin a - bove, "Tam-my! Tam-my!

11  $Fm$   $B^b7$   $E^b$   $E^bmaj7$   $A^b$

Tam-my's in love." The ole hoot - ie owl hoot - ie hoots to the

16  $E^b$   $Gm$   $Cm$   $Fm$   $B^b$   $E^b$   $B^b7$

dove, "Tam - my! Tam - my! Tam - my's in love." Does my

21  $E^b$   $A^b$   $F7$   $B^b$   $B^b7$

When the dar - ling feel what I feel when he comes near? My

night is warm, soft and warm, I long for his charms. I'd

25  $G7$   $Cm$   $E^b$   $Gm$   $Fm7$   $B^b7$

heart beats so joy - ful - ly you'd think that he could hear. Wish

sing like a vi - o - lin if I were in his arms. Wish

29  $E^b$   $E^bmaj7$   $A^b$   $E^b$   $A^b$   $Gm$

I knew if he knew what I'm dream-ing of. Tam-my! Tam-my!

35 1.  $Fm7$   $B^b7$   $E^b$  2.  $Fm7$   $B^b7$

Tam - my's in love. Tam - my's in

39  $E^b$   $A^b$   $Fm7$   $B^b7$   $E^b6$

love.

Thank you.

We're going to really go back in time for this next song. It was a folk song that people think was written back in the 1870s. The first known recording was in 1926, but the more famous recordings were done by Woody Guthrie and a whole host of cowboy and pop singers.

Here's our version of that old favorite - "Red River Valley."

## VOCAL DUET

## Red River Valley

(Keyboard) Keyboard

**5** B $\flat$ 7 E $\flat$

**9** E $\flat$  A $\flat$  B $\flat$ 7

**13** E $\flat$  E $\flat$ 7 A $\flat$

**17** B $\flat$ 7 E $\flat$

**21** E $\flat$

**25** B $\flat$ 7

**29** E $\flat$  E $\flat$ 7 A $\flat$

**33** B $\flat$ 7 1, 2. E $\flat$  (Keyboard)

val - ley they say you are go - ing. We will  
think - ing a long time, my darl - ing. of the  
think of the val - ley, you're leav - ing? O how

miss your bright eyes and sweet smile. For they  
sweet words you and nev er y would say. Now, al -  
lone - ly and drear - y 'twill be. Do you

say you are tak - ing the sun - shine that has  
las, think of my the fond hopes hearts all van - ish? For they  
think of the kind you're break - ing and the

bright - ened the path - way a - while. (M) Come and  
say you are are go - ing a - way. (F)  
pain you are bring - ing to me? Do not

sit by my side if you love me. Do not

hast - en to bid me a - dieu. But re -

mem - ber the Red Riv - er Val - ley and the

cow - boy who loved you so true.

37  $B\flat 7$   $E\flat$

(M) I've been  
(M) Do you

41  $E\flat$   $C 7$   $F$

true. (M) They will bur - y me where you have

45  $B\flat$   $F$

wan - dered, near the hills where the daf - fo - dils

49  $C 7$   $F$   $F 7$

grow. When you're gone from the Red Riv - er

53  $B\flat$   $C 7$

Val - ley, I can't love it with - out you, I

57  $F$   $F$

know. (M) Come and sit by my side if you  
(F)

61

love me. Do not hast - en to bid me a -

65  $C 7$   $F$   $F 7$

dieu. but re - mem - ber the Red Riv - er

69  $B\flat$   $C 7$

Val - ley and the cow - boy who loved you so

73  $F$  (Keyboard)  $C 7$   $F$   $B\flat$   $F$   $B\flat$   $F$

true.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. This time, we're going to highlight some songs by a man whose career began in vaudeville in 1928 when he was just 3 years old. He went on to be a world famous recording artist and was a member of Frank Sinatra's "Rat Pack." Any ideas?

Here's another clue: He lost his left eye in an automobile accident in 1954. He died in 1990 of throat cancer. Right! You've got it - Sammy Davis, Jr.

Sammy was awarded the Grammy Lifetime Achievement Award shortly after his death.

We're going to perform three of his selections this evening. The first was recorded by Sammy in 1962 and won the Grammy Award for Song Of The Year. Here is that Sammy Davis hit "What Kind Of Fool Am I."

# What Kind Of Fool Am I

Keyboard

Cmaj7 A<sup>b</sup> C Fm7 G7sus G7(b9)  
 What kind of  
 5 Cmaj7 A7(b9) Dm7 G7sus Cmaj7  
 fool am I \_\_\_\_\_ who nev-er fell in love? \_\_\_\_ It seems that I'm the on - ly  
 10 A7(b9) Dm7 G7 Cmaj7 Am7  
 one that I have been think-ing of. \_\_\_\_ What kind of man is this? \_\_\_\_ An emp-ty  
 15 D7 Am7 D7 Bm7 Em7 Am7 D7 G7sus G7  
 shell, \_\_\_\_ a lone-ly cell in which an emp-ty heart must dwell. \_\_\_\_ What kind of  
 What kind of  
 21 Cmaj7 A7(b9) Dm7 G7sus Cmaj7  
 lips are these \_\_\_\_ that lied with ev - 'ry kiss, \_\_\_\_ that whis-pered emp-ty words of  
 clown am I? \_\_\_\_ What do I know of life? \_\_\_\_ Why can't i cast a - way the  
 26 Gm7 C7 Fmaj7 B<sup>b</sup>7  
 love that left me a-lone like this? \_\_\_\_ Why can't I fall in love \_\_\_\_ like an - y  
 mask of play and live my life? \_\_\_\_ Why can't I fall in love \_\_\_\_ till I don't  
 31 Am7 D7 Dm7 1. G7sus G7(b9) C G7sus 4-3 G7(b9) (Keyboard)  
 oth - er man, \_\_\_\_ and may-be then I'll know what kind of fool I am. \_\_\_\_  
 give a damn \_\_\_\_ and may-be then I'll know what  
 2. 37 G7sus G7(b9) Dm7 G7 C Dm7 D<sup>b</sup>maj7 Cmaj7  
 kind of fool \_\_\_\_\_ I am. \_\_\_\_\_

Thank you. Thank you very much.

Our next Sammy Davis selection is a song that first made its appearance in the film Willie Wonka And The Chocolate Factory back in 1971. Sammy Davis' version was recorded in 1972 and it became his signature song.

Here's our version of Sammy Davis' hit - the "Candy Man."

# The Candy Man

Keyboard

4/4

C<sup>6</sup> C/G C<sup>6</sup> C/G C<sup>6</sup> C/G C<sup>6</sup> C/G

5/8

C maj7 C/B Am7 C6/G F A7/C#

(F)

(M)

Who can take a sun - rise,  
Who can take a rain - bow,  
Who can take to - mor - row,

Who can take a sun - rise, \_\_\_\_\_  
Who can take a rain - bow, \_\_\_\_\_  
Who can take to - mor - row, \_\_\_\_\_

sprin - kle it with dew, \_\_\_\_\_  
wrap it in a sigh, \_\_\_\_\_  
dip it in a dream, \_\_\_\_\_

8

Dm7 G7 F maj7 Bb7 C/G Am7

sprin - kle it with dew,  
wrap it in a sigh,  
dip it in a dream,

\_\_\_\_\_ cov - er it in choc - 'late and a mir - a - cle or two? The  
\_\_\_\_\_ soak it in the sun and make a straw - b'ry lem - on pie?  
\_\_\_\_\_ sep - a - rate the sor - row and col - lect up all the cream?

11

D7 Dm7 Dm7/G C D7

The can - dy man, \_\_\_\_\_ the can - dy man can.

can - dy man, \_\_\_\_\_ the can - dy man can. \_\_\_\_\_ The can - dy man can 'cause he

16

Dm7 Dm7/G To Coda C maj7

Makes the world taste good.

1. Dm7 G7 2. Dm7 G7

Makes the world taste good.

mix - es it with love and makes the world taste good. \_\_\_\_\_ The

2

20 F<sup>#</sup>maj7 F<sup>#</sup>dim7 C  
 can-dy man makes ev-'ry thing he bakes sa-is-fy-ing and de - li-cious.

24 F<sup>#</sup>m7(b5) B7(#5) Em7 A7 Dm7 A7 G7 Dm7 G7 D.S. al Coda  
 Talk a-bout your child-hood wish-es! You can e-ven eat the dish-es!

**Coda**  
 30 Cmaj7 Cmaj7 Am7  
 Makes the world taste good.\_\_\_\_  
 world tastes good.\_\_\_\_ The

32 F<sup>#</sup>maj7 F<sup>#</sup>dim7 C  
 can-dy man makes ev-'ry thing he bakes sa-is-fy-ing and de - li-cious.

36 F<sup>#</sup>m7(b5) B7(#5) Em7 A7 Dm7 A7 G7 Dm7 A7  
 Talk a-bout your child-hood wish-es! You can e-ven eat the dish-es!

42 Dmaj7 D/C# Bm7 D6/A G B7/D#  
 Who can take to-mor - row,\_\_\_\_  
 Who can take to-mor - row,\_\_\_\_ dip it in a dream,

45 Em7 A7 Gmaj7 C7 D/A Bm7  
 dip it in a dream,  
 \_\_\_\_ sep - a - rate the sor-row and col - lect up all the cream? The

48 E7 Em7 Em7/A D

The can-dy man, \_\_\_\_\_ the can-dy man can.

can-dy man, \_\_\_\_\_ the can-dy man can. \_\_\_\_\_ The

52 E7 Em7 Em7/A Dmaj7

can-dy man can 'cause he mix-es it with love and makes the world taste good. \_\_\_\_\_

Makes the

55 Em7 D E7

world \_\_\_\_\_ taste good.

Yes, the can - dy man can 'cause he

57 Em7 Em7/A Dmaj7 Em7 D

Makes the world taste good.

mix-es it with love and makes the world taste good. \_\_\_\_\_ The can-dy

(3 times)

60 D G A7

man, the can-dy man, the can-dy man.

1, 2. 3.

D Em7 A7 D

The can-dy man.

Thank you. Thank you very much.

For our final song by Sammy Davis, we'd like to take you back to 1968 and another song that became known as his signature song. It spent 11 weeks on Billboard's Top 40 Hits.

Here we go with a song with a simple statement - I've Gotta Be Me."

Enjoy!

# I've Gotta Be Me

**F**  
Keyboard

**E<sup>b</sup>**

5 **E<sup>b</sup> maj7** **E<sup>b</sup>6** **F m7** **B<sup>b</sup>7** Wheth-er I'm  
right, or wheth-er I'm wrong, wheth-er I'm  
live, not mere-ly sur- vive! And I won't

9 **F m7** **B<sup>b</sup>7** **E<sup>b</sup> maj7** **E<sup>b</sup> N.C.**  
find a place in this world or nev-er be- long, I got-ta be  
give up this dream of life that keeps me a- live. I got-ta be

13 **A<sup>b</sup>** **G m7** **A<sup>b</sup>** **G m7**  
me! I've got- ta be me! What else can I  
me! I've got- ta be me! The dream that I

17 1. **A<sup>b</sup>** **G m/B<sup>b</sup>** **C m7** **A<sup>b</sup> maj7/E<sup>b</sup>** **F m7** **B<sup>b</sup>7** **N.C.**  
be but what I am? I want to

21 2. **A<sup>b</sup>** **G m/B<sup>b</sup>** **F m7** **B<sup>b</sup>7** **E<sup>b</sup>** **N.C.**  
see makes me what I am. That far a- way

25 **D m7** **G7** **C m** **F m** **B<sup>b</sup>7**  
prize, a world of suc- cess, is wait- ing for me if I heed the

31 **E<sup>b</sup> maj7** **E<sup>b</sup>6** **N.C.** **A<sup>b</sup> maj7** **A<sup>b</sup>6** **N.C.** **G m7**  
call. I won't set- tle down, won't set- tle for less

36 **C m7** **N.C.** **C m7** **F7** **F m7** **B<sup>b</sup>7** **N.C.**  
as long as there's a chance that I can have it all. I'll go it a-

2  
41  $E^b\text{maj}7$   $E^b6$   $Fm7$   $B^b7$

lone, \_\_\_\_\_ that's how it must be. \_\_\_\_\_ I can't be

45  $Fm7$   $B^b7$   $E^b\text{maj}7$   $E^b6$  N.C.

right for some-bod - y else if I'm not right for me. \_\_\_\_\_ I got-ta be

49  $A^b$   $Gm7$   $A^b$   $Gm7$

free, \_\_\_\_\_ I've got - ta be free, \_\_\_\_\_ dar - ing to

53  $A^b$   $Gm7$   $A^b$   $Fm7$   $E^b$   $B7$

try, to do it or die, I've got - ta be me. \_\_\_\_\_ I'll go it a -

57  $E\text{maj}7$   $E6$   $F\sharp m7$   $B7$

lone, \_\_\_\_\_ that's how it must be. \_\_\_\_\_ I can't be

61  $F\sharp m7$   $B7$   $E\text{maj}7$   $E6$  N.C.

right for some-bod - y else if I'm not right for me. \_\_\_\_\_ I got-ta be

65  $A$   $G\sharp m7$   $A$   $G\sharp m7$

free, \_\_\_\_\_ I've just got - ta be free, \_\_\_\_\_ dar - ing to

69  $A$   $G\sharp m7$   $A$   $F\sharp m7$   $A$   $F\sharp m7$   $A$   $F\sharp m7$

try, to do it or die, \_\_\_\_\_ I

73  $A$   $F\sharp m7$   $B7$   $E$   $A$   $E$   $A$   $E$

got - ta be me! \_\_\_\_\_

# I've Gotta Be Me

# M

Keyboard

**A<sup>b</sup>**

5 **A<sup>b</sup> maj7** **A<sup>b</sup>6** **B<sup>b</sup> m7** **E<sup>b</sup>7** Wheth-er I'm

right, \_\_\_\_\_ or wheth-er I'm wrong, \_\_\_\_\_ wheth-er I  
live, \_\_\_\_\_ not mere-ly sur- vive! \_\_\_\_\_ And I won't

9 **B<sup>b</sup> m7** **E<sup>b</sup>7** **A<sup>b</sup> maj7** **A<sup>b</sup> N.C.**

find \_\_\_\_\_ a place in this world or nev-er be-long, \_\_\_\_\_ I got-ta be  
give up this dream \_\_\_\_\_ of life that keeps me a-live. \_\_\_\_\_ I got-ta be

13 **D<sup>b</sup>** **Cm7** **D<sup>b</sup>** **Cm7**

me! \_\_\_\_\_ I've got-ta be me! \_\_\_\_\_ What else can I  
me! \_\_\_\_\_ I've got-ta be me! \_\_\_\_\_ The dream that I

17 1. **D<sup>b</sup>** **Cm/E<sup>b</sup>** **Fm7** **D<sup>b</sup> maj7/A<sup>b</sup>** **B<sup>b</sup> m7** **E<sup>b</sup>7** **N.C.**

be but what I am? \_\_\_\_\_ I want to

21 2. **D<sup>b</sup>** **Cm/E<sup>b</sup>** **B<sup>b</sup> m7** **E<sup>b</sup>7** **A<sup>b</sup>** **N.C.**

see makes me what \_\_\_\_\_ I am. \_\_\_\_\_ That far a-way

25 **Gm7** **C7** **Fm** **B<sup>b</sup> m** **E<sup>b</sup>7**

prize, \_\_\_\_\_ a world of suc-cess, \_\_\_\_\_ is wait-ing for me if I heed the

31 **A<sup>b</sup> maj7** **A<sup>b</sup>6** **N.C.** **D<sup>b</sup> maj7** **D<sup>b</sup>6** **N.C.** **Cm7**

call. \_\_\_\_\_ I won't set-tle down, \_\_\_\_\_ won't set-tle for less \_\_\_\_\_

36 **Fm7** **N.C.** **Fm7** **B<sup>b</sup>7** **B<sup>b</sup> m7** **E<sup>b</sup>7** **N.C.**

\_\_\_\_\_ as long as there's a chance that I can have it all. \_\_\_\_\_ I'll go it a-

2  
41  $A^b\text{maj}7$   $A^b6$   $B^b\text{m}7$   $E^b7$

lone, \_\_\_\_\_ that's how it must be. \_\_\_\_\_ I can't be

45  $B^b\text{m}7$   $E^b7$   $A^b\text{maj}7$   $A^b6$  N.C.

right for some-bod - y else if I'm not right for me. \_\_\_\_\_ I got-ta be

49  $D^b$   $C\text{m}7$   $D^b$   $C\text{m}7$

free, \_\_\_\_\_ I've got - ta be free, \_\_\_\_\_ dar - ing to

53  $D^b$   $C\text{m}7$   $D^b$   $B^b\text{m}7$   $A^b$   $E7$

try, to do it or die, I've got - ta be me. \_\_\_\_\_ I'll go it a -

57  $A\text{maj}7$   $A6$   $B\text{m}7$   $E7$

lone, \_\_\_\_\_ that's how it must be. \_\_\_\_\_ I can't be

61  $B\text{m}7$   $E7$   $A\text{maj}7$   $A6$  N.C.

right for some-bod - y else if I'm not right for me. \_\_\_\_\_ I got-ta be

65  $D$   $C^\sharp\text{m}7$   $D$   $C^\sharp\text{m}7$

free, \_\_\_\_\_ I've just got - ta be free, \_\_\_\_\_ dar - ing to

69  $D$   $C^\sharp\text{m}7$   $D$   $B\text{m}7$   $D$   $B\text{m}7$   $D$   $B\text{m}7$

try, to do it or die, \_\_\_\_\_ I

73  $D$   $B\text{m}7$   $E7$   $A$   $D$   $A$   $D$   $A$

got - ta be me! \_\_\_\_\_

Thank you. Thank you very much. How was that? Did you enjoy your remembrances of Sammy Davis, Jr.?

For our next selection, we'll go back to the year 1931. Anyone here born in that year? The song is "Heartaches" and the biggest recording of this song was by the Ted Weems Orchestra. Remember that orchestra? The recording featured Elmo Tanner whistling a chorus - remember that?

So, here we go with our version of "Heartaches."

3 TIMES

## Heartaches

**F**

Keyboard

5

Heart - aches, heart - aches,

9 my lov - ing you meant on - ly heart - aches.

13 Your kiss was such a sa - cred thing to me, \_\_\_\_\_

17 I can't be - lieve it's just a burn - ing mem - o - ry.

21 Heart - aches, heart - aches,

25 what does it mat - ter how my heart breaks?

29 I should be hap - py with some - one new, \_\_\_\_\_ but

33 my heart aches for you. \_\_\_\_\_

37 you. \_\_\_\_\_ Oh how my heart aches for you. \_\_\_\_\_

1, 2.

3.

## Heartaches

M

3 TIMES

Keyboard

F Gm7 C7 F Gm C7  
 5 F6 F E7  
 Heart - aches, heart - aches,  
 9 F Cm6 D7  
 my lov - ing you meant on - ly heart - aches.  
 13 Gm7 C7 F Dm  
 Your kiss was such a sa - cred thing to me, —  
 17 G7 Bbm6 C7  
 I can't be - lieve it's just a burn - ing mem - o - ry.  
 21 F6 F E7  
 Heart - aches, heart aches,  
 25 F F7 E9 Eb9 D9  
 what does it mat - ter how my heart breaks?  
 29 Gm7 Bbm B°7 F G7  
 I should be hap - py with some - one new, — but  
 33 Gm7 C7 Gm7 C7 1, 2. F Gm7 C7  
 my heart aches for you. —  
 37 3. F Gm7 C7 Gm7 C7 F Gm7 C7 F  
 you. — Oh how my heart aches for you. —

Thank you.

We're really going to switch moods for our next song. It was written by George Gershwin back in 1935 for his opera Porgy & Bess. It is considered to be one of the finest songs that Gershwin ever wrote. Over 30,000 versions have been performed, and it's become a jazz classic, recorded by a whole host of musical artists.

Here's \_\_\_\_\_ to sing our version of George Gershwin's beautiful "Summertime."

# Summertime

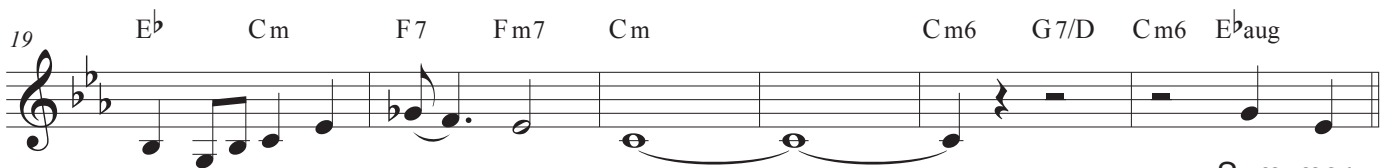
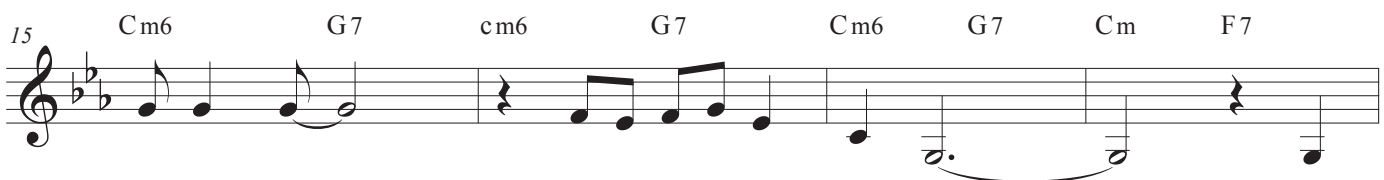
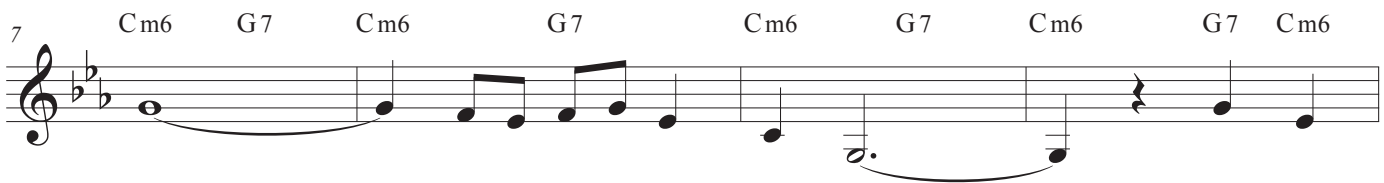
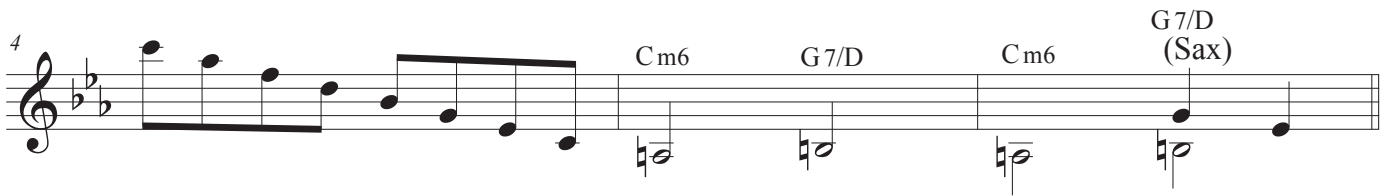
# F

Keyboard

(Keyboard only freely - Play notes exactly as written)



(All - In rhythm)



Sum-mer -

25 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 G7 Cm6

time \_\_\_\_\_ and the liv - in' is eas - y, \_\_\_\_\_ fish are

25 (Sax)

29 Fm Ab Fm7 Eb° G D7 G Gaug7

jump-in' \_\_\_\_\_ and the cot-ton is high. \_\_\_\_\_ Oh, your

29

33 Cm6 G7 Cm6 G7 Cm6 G7 Cm F7

dad dy's rich, and your ma is good look in', \_\_\_\_\_ so

33

37 Eb Cm F7 Fm7 Cm

hush, lit - tle ba by, don't you cry. \_\_\_\_\_

37

40 Cm6 G7/D Cm Eb°aug 3

One of these

40

43 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 3

morn-ings \_\_\_\_\_ you're going to rise up sing-ing, \_\_\_\_\_ then you'll

47 Fm A<sup>b</sup> Fm7 E<sup>b</sup> G D7 G Gaug7

spread your wings and you'll take to the sky. \_\_\_\_\_ But un-til that

51 Cm6 G7 Cm6 G7 Cm6 G7 Cm F7

morn-ing, \_\_\_\_\_ there's a noth-in' can harm you. \_\_\_\_\_ So

55 E<sup>b</sup> Cm F7 Fm7 Cm F7 G7

hush, lit-tle ba - by don't you cry.

59 Cm6 F7 A<sup>b</sup> Fm7 Cm7 G7/D Cm

Don't you cry. \_\_\_\_\_

# Summertime

# M

Keyboard

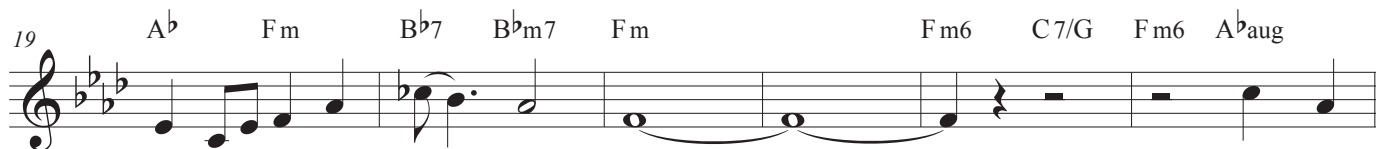
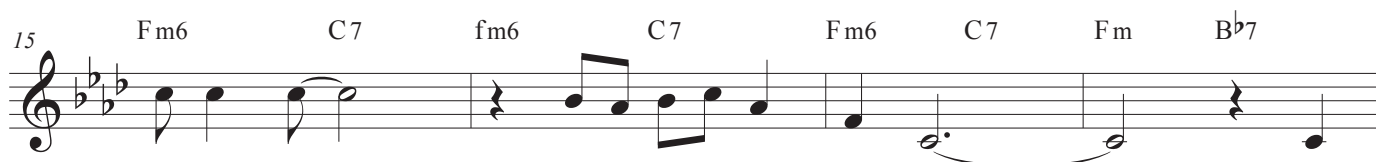
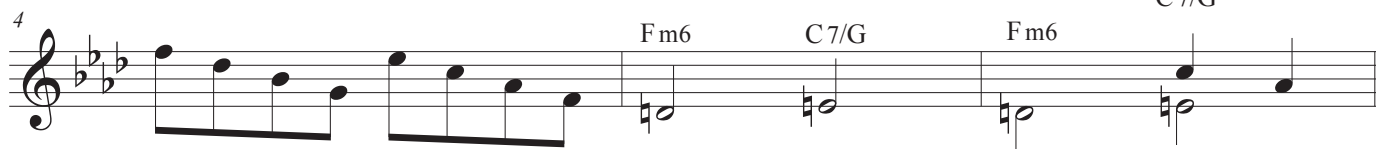
(Keyboard only freely - Play notes exactly as written)



(All - In rhythm)

(Sax)

C7/G



Sum-mer -

25 Fm6 C7 Fm6 C7 Fm6 C7 Fm6 C7 Fm6

time \_\_\_\_\_ and the liv - in' is eas - y, \_\_\_\_\_ fish are

25 (Keyboard)

29 Bbm Db Bbm7 Ab C G7 C Caug7

jump-in' \_\_\_\_\_ and the cot-ton is high. \_\_\_\_\_ Oh, your

33 Fm6 C7 Fm6 C7 Fm6 C7 Fm Bbm7

dad dy's rich, and your ma is good look in', \_\_\_\_\_ so

37 Ab Fm Bbm7 Bbm7 Fm

hush, lit - tle ba by, don't you cry. \_\_\_\_\_

40 Fm6 C7/G Fm A7aug 3

One of these

43 Fm6 C7 Fm6 C7 Fm6 C7 Fm6 C7 Fm6 3

43 morn-ings \_\_\_\_\_ you're going to rise up sing-ing, \_\_\_\_\_ then you'll

47 Bbm Db Bbm7 Ab° C G7 C Caug7

47 spread your wings and you'll take to the sky. \_\_\_\_\_ But un-til that

51 Fm6 C7 Fm6 C7 Fm6 C7 Fm Bb7

51 morn-ing, \_\_\_\_\_ there's a noth-in' can harm you. \_\_\_\_\_ So

55 Ab Fm Bb7 Bbm7 Fm Bb7 C7

55 hush, lit-tle ba - by don't you cry.

59 Fm6 Bb7 Db Bbm7 Fm7 C7/G Fm

59 Don't you cry. \_\_\_\_\_

Thank you.

How many of you saw the movie “Groundhog Day”? You’ll remember that it was about a weatherman played by Bill Murray who got stuck in time in Punxsutawney, Pennsylvania.

In the movie, there was a song playing in the background everytime we visited the February 2 celebration of Groundhog Day in that community. The song was written in 1942 and first recorded by the Andrews Sisters. Since then, a whole host of polka bands have made it a solid selection in their repertoire.

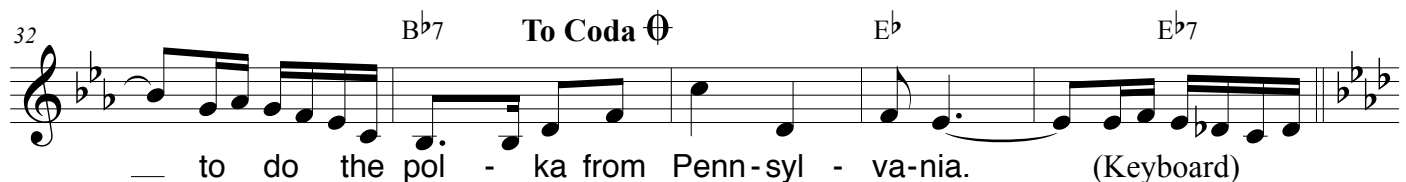
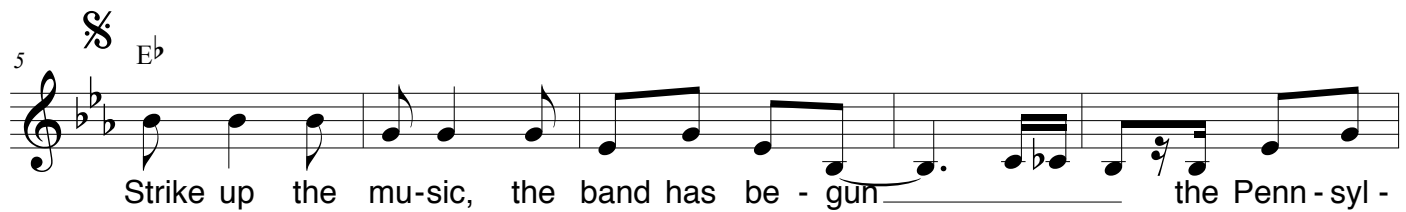
Your feet are soon going to be tapping as we play “The Pennsylvania Polka.”

MALE VOCAL

# Pennsylvania Polka

Keyboard

(Keyboard)



(Keyboard)

To Coda

2

(Keyboard 2nd time)

37  $A^b$

While they're danc - ing, ev - 'ry - bod - y's

43  $E^b7$

cares are quick - ly gone. Sweet ro - manc - ing,

49  $A^b$   $E^b7$

this goes on and on un - til the dawn.

53  $A^b$   $Cm7$   $B^{\circ}7$

Gay with laugh - ter, hap - py as can

59  $B^bm$   $B^{\circ}7$

be. They stop to have a beer, then the

63  $A^b$   $A^{\circ}7$   $E^b7$

crowd be-gins to cheer. They kiss, and then they

67  $D^b$   $E^b7$  1.  $A^b$   $E^b7$  2.  $A^b$   $B^b7$  **D.S. al Coda**

start to dance a gain. (Keyboard)

70  $\Theta$  Coda  $B^b7$   $E^b$   $B^b7$  (Keyboard)  $E^b$

Penn - syl - va - nia

Thank you.

Now, we'll jump forward to a song written in 1947 by Frank Loesser. Since then, it's been recorded by numerous musical artists, including Kay Kyser, Benny Goodman, Rosie Clooney, Liza Minnelli, Barry Manilow, Bette Midler and a whole host of others.

So, join with us now as we take an ocean cruise that might last forever. We're going "On A Slow Boat To China."

# On A Slow Boat To China

Swing It!!

D $\flat$ B $\flat$ mFm7/A $\flat$ E $\flat$ 7D $\flat$  N.C.A $\flat$ 9

Keyboard

Piano introduction in 4/4 time, key of D $\flat$  major. The melody is played in the right hand with eighth notes and chords, while the left hand provides a steady bass line with eighth notes. The introduction consists of four measures.

D $\flat$ 

Fm7

B $\flat$ 7E $\flat$ mE $^{\circ}$ 

5

Vocal line 1, measures 5-8. The melody is in the right hand, with lyrics underneath. The left hand is not present in this section.

I'm gon - na get you \_\_\_\_\_ on a slow boat to Chi - na, \_\_\_\_\_

D $\flat$ 

F7

G $\flat$ E $\flat$ mA $\flat$ mB $\flat$ augB $\flat$ 7

9

Vocal line 2, measures 9-12. The melody is in the right hand, with lyrics underneath. The left hand is not present in this section.

all to my - self \_\_\_\_\_ a - lone. \_\_\_\_\_

E $\flat$ mD $\flat^{\circ}$ D $\flat$ 

F7(b5)

B $\flat$ 7

13

Vocal line 3, measures 13-16. The melody is in the right hand, with lyrics underneath. The left hand is not present in this section.

Get you and keep you in my arms ev - er - more, \_\_\_\_\_

E $\flat$ 7B $\flat$ m7E $\flat$ 9E $\flat$ m7

N.C.

A $\flat$ 9

17

Vocal line 4, measures 17-20. The melody is in the right hand, with lyrics underneath. The left hand is not present in this section.

leave all the oth - ers \_\_\_\_\_ wait - in' on a far - a - way shore.

D $\flat$ 

Fm7

B $\flat$ 7E $\flat$ mD $\flat^{\circ}$ 

21

Vocal line 5, measures 21-24. The melody is in the right hand, with lyrics underneath. The left hand is not present in this section.

(Duet) Out on the bri - ny \_\_\_\_\_ where the moon's \_\_\_\_\_ big and shi - ny, \_\_\_\_\_

D $\flat$ 

F7

G $\flat$ E $\flat$ mA $\flat$ mB $\flat$ 7

25

Vocal line 6, measures 25-28. The melody is in the right hand, with lyrics underneath. The left hand is not present in this section.

melt - ing your heart of stone. \_\_\_\_\_

29  $E^b m7$   $C^b7$   $C7$   $D^b$   $C^b7$   $B^b aug$   $B^b7$

I'm gon - na get you on a slow boat to Chi - na,

33  $E^b7$   $E^b m7$   $A^b7$   $D^b$   $E^b m7$   $A7$

all to my - self a - lone.

37  $D$   $Bm$   $F^{\#}m7/A$   $A7$   $D$

41  $D$   $F^{\#}m7$   $B7$   $Em$

I'm gon - na get you on a slow boat to Chi -

44  $E^{\#o}$   $D$   $F^{\#}7$

- na, all to my-self a - lone.

47  $G$   $Em$   $Am$   $Baug$   $B7$   $Em$

I'm gon-na make you mine. Get you and keep

50  $E^{\#o}$   $D$   $F^{\#}7(b5)$   $B7$   $E7$   $Bm7$

you in my arms ev-er - more, leave all the

54  $E9$   $Em7$   $N.C.$   $B^b7$

oth-ers on the shore.

57  $E\flat$   $Gm7$   $C7$   $Fm$

Out on the bri - ny \_\_\_\_\_ where the \_\_\_\_\_ moon's big and shi -

60  $G\flat^\circ$   $E\flat$   $G7$

- ny, \_\_\_\_\_ melt - ing your heart of stone.

63  $A\flat$   $Fm$   $B\flat m$   $C7$

\_\_\_\_\_ Come on, what do you say? \_\_\_\_\_

65  $Fm7$   $D\flat7$   $D7$   $E\flat$   $D\flat7$   $Caug$   $C7$

I'm gon - na get \_\_\_\_\_ you \_\_\_\_\_ on a slow boat to Chi - na, \_\_\_\_\_

69  $F7$   $Fm7$   $E\flat7$   $D7$   $D\flat7$   $C7$

all to my - self \_\_\_\_\_ a - lone. \_\_\_\_\_ to - geth - er,

73  $Fm7$   $Fm7/E\flat$   $C\sharp7$   $B\flat7$

all to my - self a -

77  $E\flat$   $A\flat maj7$   $E\flat$   $D$   $E\flat$

lone. \_\_\_\_\_

VOCAL ONLY

## On A Slow Boat To China

Vocal

Swing It!

(Female)

I'm gon - na get you on a slow boat to Chi - na,

9

all to my - self a - lone. Get you and keep you in my

15

arms ev - er - more, leave all the oth - ers wait-in' on a far-a-way shore.

21

(Female) Out on the bri - ny where the moon's big and shi - ny,  
(Male) Out on the bri - ny where the moon's big and shi - ny,

25

melt-ing your heart of stone. I'm gon-na get you on a  
melt-ing your heart of stone. I'm gon-na get you on a

31

slowboat to Chi - na, all to my-self a - lone.  
slowboat to Chi - na, all to my-self a - lone.

37 **4**

37 **4**

I'm gon-na get you on a slow boat to Chi-

You're nev-er goin' to get me,

44

44

Ha, all to my-self a lone.

not in a fast or slow boat. Use an-y trick, I just get mo-tion sick.

47

47

I'm gon-na make you mine. Get you and keep

Ha! You'll have to stand in line.

50

50

you in my arms ev-er - more, leave all the

Now, there's a new at - tack.

54

54

oth-ers on the shore.

For me, they'd swim to Chi-na, to Chi-na and back.

57

57

Out on the bri - ny where the moon's big and shi -

I would - n't like the o - cean,

60  
 ny, melt - ing your heart of stone.  
 not e - ven in a row - boat

63  
 Come on, what do you say?  
 You al - ways get your way.

65  
 I'm gon - na get you on a slow boat to Chi - na,  
 I'm gon - na get you on a slow boat to Chi - na,

69  
 all to my - self a - lone. to - geth - er,  
 all to my - self a - lone to - geth - er,

73  
 all to my - self a -  
 all to my - self a -

77  
 lone.  
 lone.

Thank you.

Our next selection was written for a musical that was first performed on Broadway in 1960, and it's still running today, 56 years later. The musical is "The Fantastiks" and it is by far the longest running musical in the history of Broadway.

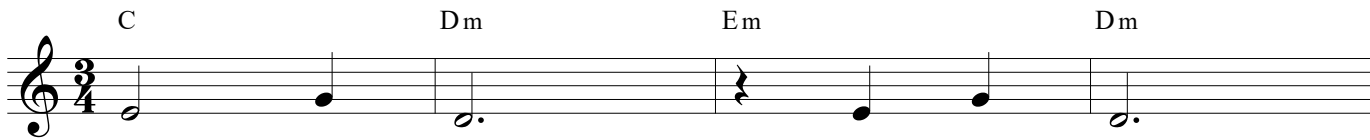
The song has been recorded by artists such as Harry Belafonte, Julie Andrews, Andy Williams, Perry Como, and many, many others. This is a beautiful waltz that opens the show "The Fantastiks" and it has a great message for all of us. Here's our version of "Try To Remember."

# Try To Remember

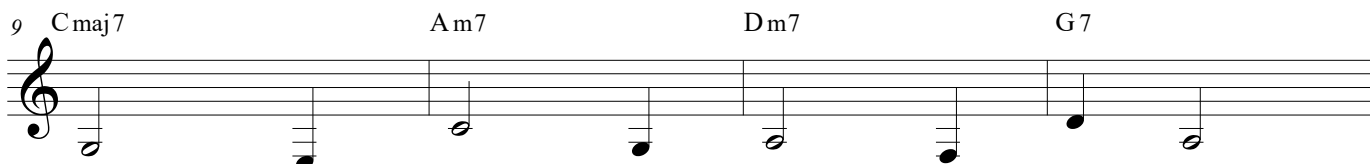
# F

 Keyboard

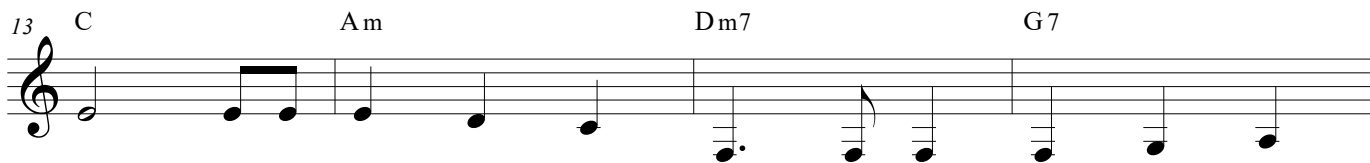
(Keyboard)



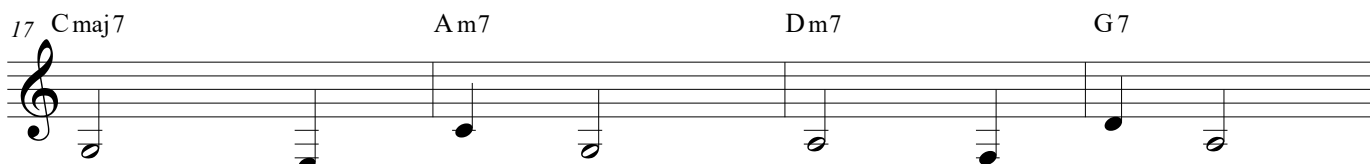
Try to re - mem - ber the kind of Sep - tem - ber when  
 Try to re - mem - ber when life was so ten - der that  
 Deep in De - cem - ber, it's nice to re - mem - ber, al -



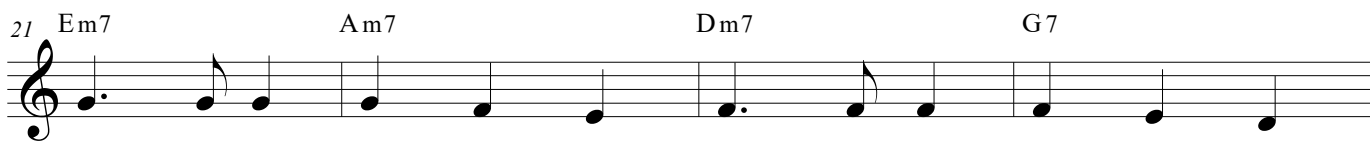
life was slow and oh, so mel - low.  
 no one you wept ex - cept the snow the wil - low.  
 though you know the snow will fol - low.



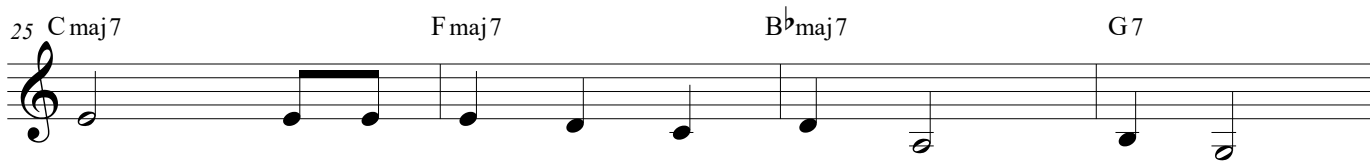
Try to re - mem - ber the kind of Sep - tem - ber when  
 Try to re - mem - ber when life was so ten - der and  
 Deep in De - cem - ber, it's nice to re - mem - ber, with -



grass was green and grain was yel - low.  
 dreams were kept be - side your pil - low.  
 out a hurt the heart is hol - low.



Try to re - mem - ber the kind of Sep - tem - ber when  
 Try to re - mem - ber when life was so ten - der and  
 Deep in De - cem - ber, it's nice to re - mem - ber, the



you were a ten - der and cal - low fel - low.  
 love was an em - ber, a - bout to bil - low.  
 fire of Sep - tem - ber that made us mel - low.

2

29 C Am Dm7 G7 **To Coda**  $\Phi$

Try to re - mem - ber, and if you re - mem - ber, then  
 Try to re - mem - ber, and if you re - mem - ber, then  
 Deep in De - cem - ber, our hearts should re - mem - ber, and

33 C Em7 1. Fmaj7 G7

fol - low. \_\_\_\_\_  
 fol - low. \_\_\_\_\_

2. (Keyboard)

37 Fmaj7 G7 C Am Dm7

42 G7 C Em7 Fmaj7 G7 **D.S. al Coda**

$\Phi$  **Coda**

47 C Fmaj7 Dm7

fol - low. \_\_\_\_\_ Fol - low, fol - low, fol - low,

51 C (Keyboard) Fmaj7 C6

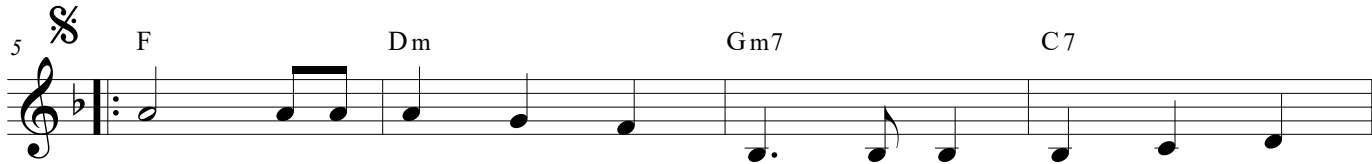
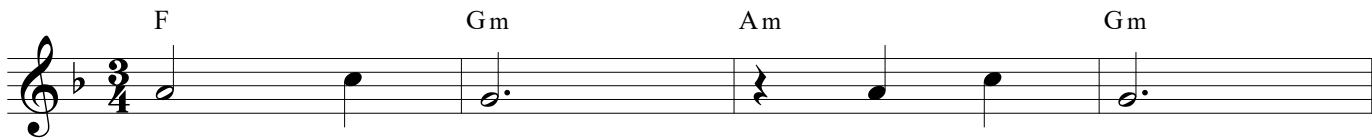
fol - low. \_\_\_\_\_

# Try To Remember

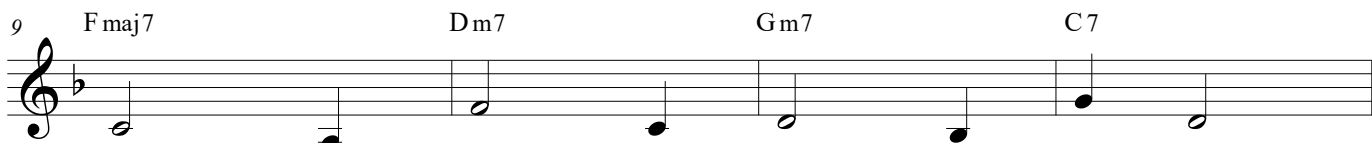
# M

Keyboard

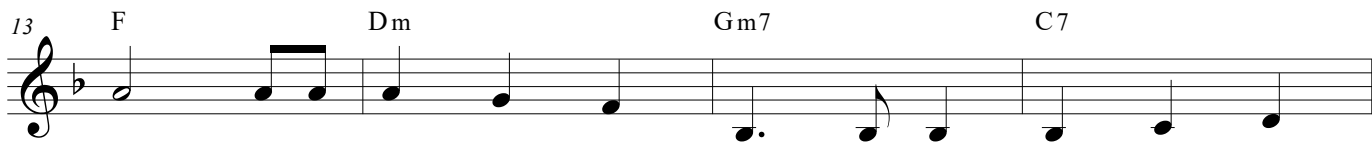
(Keyboard)



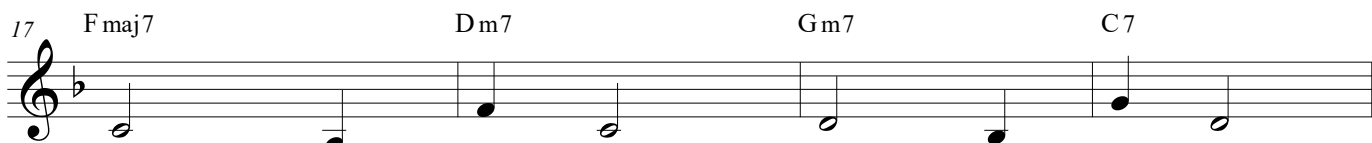
Try to re - mem - ber the kind of Sep - tem - ber when  
 Try to re - mem - ber when kind life was so ten - der that  
 Deep in De - cem - ber, it's nice to re - mem - ber, al -



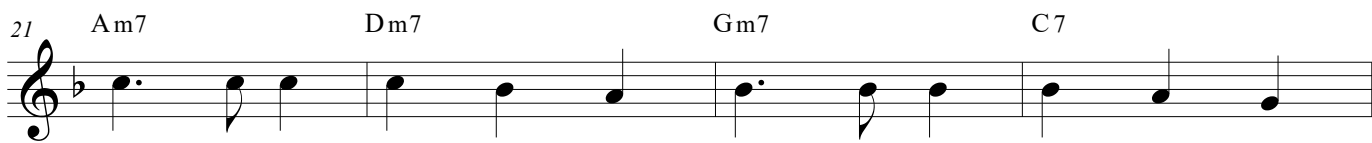
life was slow and oh, so mel - low.  
 no one wept ex - cept the will wil - low.  
 though you know the snow will fol - low.



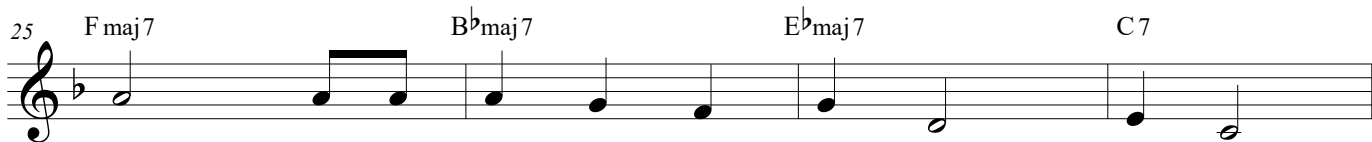
Try to re - mem - ber the kind of Sep - tem - ber when  
 Try to re - mem - ber when kind life was so ten - der and  
 Deep in De - cem - ber, it's nice to re - mem - ber, with -



grass was green and grain was yel - low.  
 dreams were kept be - side your pil - low.  
 out a hurt the heart is hol - low.



Try to re - mem - ber the kind of Sep - tem - ber when  
 Try to re - mem - ber when kind life was so ten - der and  
 Deep in De - cem - ber, it's nice to re - mem - ber, the



you were a ten - der and cal - low fel - low.  
 love was an em - ber, a - bout to bil - low.  
 fire of Sep - tem - ber that made us mel - low.

2

29 F Dm Gm7 C7 **To Coda**  $\Theta$

Try to re - mem - ber, and if you re - mem - ber, then  
 Try to re - mem - ber, and if you re - mem - ber, then  
 Deep in De - cem - ber, and our hearts should re - mem - ber, and

33 F Am7 1. B $\flat$ maj7 C7

fol - low. \_\_\_\_\_  
 fol - low. \_\_\_\_\_

37 2. B $\flat$ maj7 C7 (Keyboard) F Dm Gm7

42 C7 F Am7 B $\flat$ maj7 C7 **D.S. al Coda**

$\Theta$  **Coda**

47 F B $\flat$ maj7 Gm7

fol - low. \_\_\_\_\_ Fol - low, fol - low, fol - low,

(Keyboard) B $\flat$ maj7

51 F F6

fol - low. \_\_\_\_\_

Thank you very much. Isn't that a great song?

We'll now take you back more than a century, back to 1905, for this next song. It's sung on the New York Stock Exchange on the last trading day of the year and also on Christmas Eve. It's also a staple of the barbershop quartet folks.

\_\_\_\_\_ and I will sing our version of this classic - "Wait Till The Sun Shines, Nellie."

# Wait Till The Sun Shines, Nellie

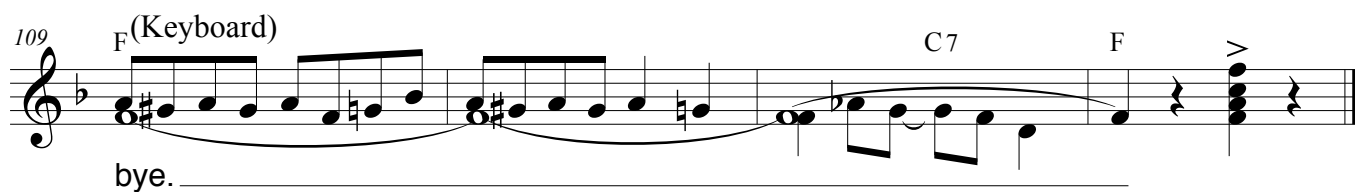
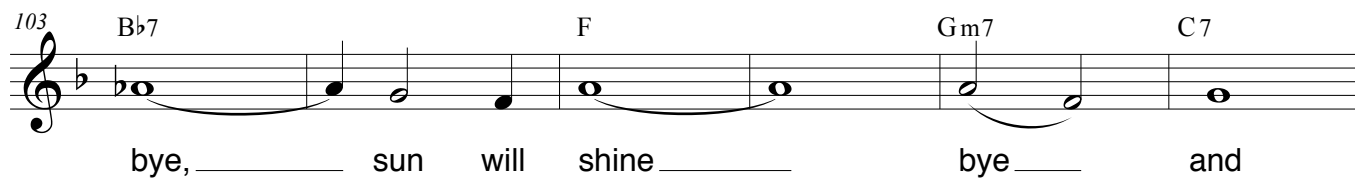
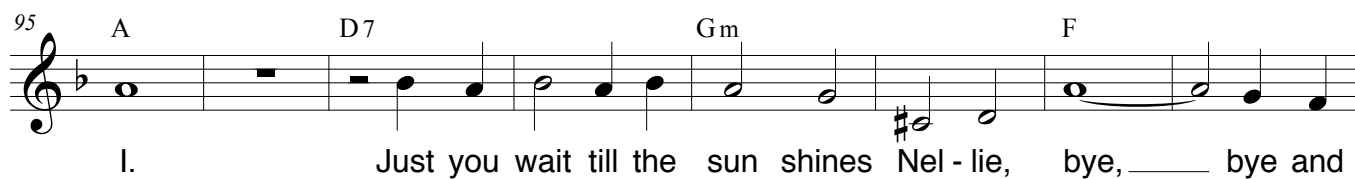
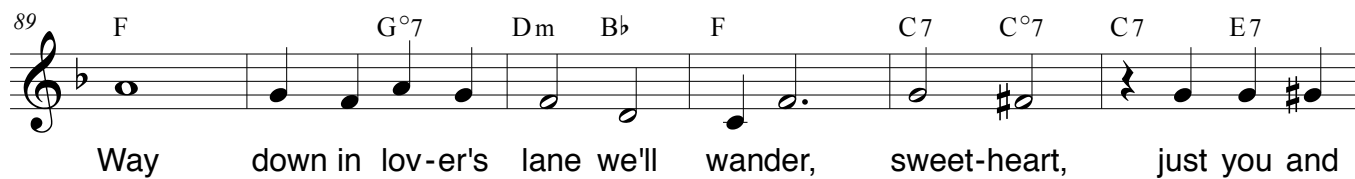
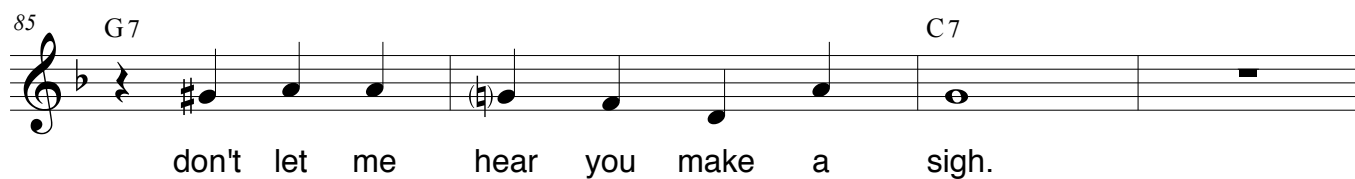
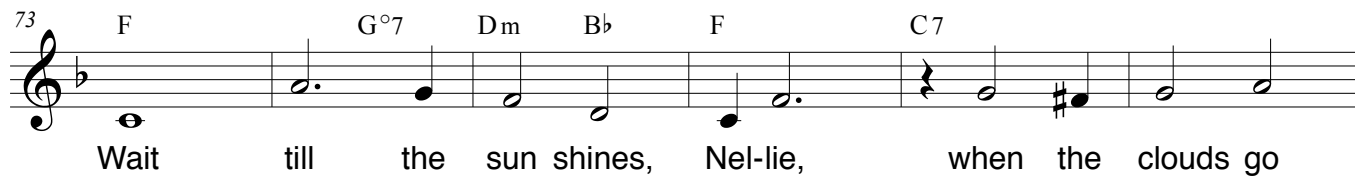
Keyboard

(Keyboard)

Eb G Fm7 Bb7  
 5 Eb F°7 Cm Ab Eb Bb7 Eb A°7 Eb  
 Wait till the sun shines, Nel-lie, when the clouds go drift-ing by.  
 13 Ab A°7 Eb Bb7 Eb F7 Bb7  
 We will be hap-py, Nel-lie, don't you cry.\_\_\_\_\_  
 21 Eb F°7 Cm Ab Eb Bb7 Bb°7 Bb7 D7 G  
 Down lov-er's lane we'll wan-der, sweet-heart, you and I.\_\_\_\_\_  
 29 C7 Fm Bb7 Eb  
 Wait till the sun shines, Nel-lie, bye and bye.\_\_\_\_\_  
 37 Eb F°7 Cm Ab Eb Bb7 Eb A°7  
 Wait till the sunshines, Nel-lie, when the clouds go drift-ing  
 44 Eb Ab A°7 Eb Bb7 Eb F7  
 by. We will be so hap-py, Nel-lie, don't let me hearyou sigh-in'.  
 51 Bb7 Eb F°7 Cm Ab  
 can't stand to see you cry-in'. Down lov-er's lane we'll  
 56 Eb Bb7 Bb°7 Bb7 D7 G C7  
 wan-der, sweet-heart, you and I. If you will wait  
 62 Fm Bb7 Eb  
 till the sun shines, Nel-lie, bye,\_\_\_\_\_, bye and bye.\_\_\_\_\_

2

(Keyboard)



VOCAL ONLY

# Wait Till The Sun Shines, Nellie

(Keyboard)

5 (M) Wait till the sun shines, Nel-lie, when the clouds go drift-ing by.

13 We will be hap-py, Nel-lie, don't you cry.

21 (F) Down lov-er's lane we'll wan-der, sweet-heart, you and I.

29 (M) Wait till the sun shines, Nel-lie, bye and bye.

37 (Both) Wait till the sun shines, Nel-lie, when the clouds go

43 drift-ing by. We will be so hap-py, Nel-lie,

43

Chords: Eb, G, Fm7, Bb7, Eb, F°7, Cm, Ab, Bb7, Eb, A°7, Eb, Ab, A°7, Eb, Bb7, Eb, F7, Bb7, Eb, F°7, Cm, Ab, Eb, Bb7, Bb°7, Bb7, D7, G, C7, Fm, Bb7, Eb, Eb, A°7, Eb, Ab, A°7, Eb, Bb7, Eb.

49 F7 Bb7

don't let me hear you sigh - in'.

49

can't stand to see you cry - in'.

53 Eb F°7 Cm Ab Eb Bb7 Bb°7 Bb7 D7 G

Down lov - er's lane we'll wan-der, sweet-heart, you and I.

53

60 C7 Fm

If you will wait till the sun shines,

60

Wait at the gar - den gate, now hon-ey,

64 Bb7 Eb

Nel - lie, bye, bye and bye.

64

don't be late, in the sweet bye and bye.

(Keyboard)

69 F A Gm7 C7

73 F G<sup>°</sup>7 Dm B<sup>b</sup> F

Wait till the sun shines, Nel - lie,

dah-ah - ah dut bum bum bum bum bum ba do do dit bum bum

77 C7 F B<sup>°</sup>7 F

when the clouds go drift - ing by.

bum, ba da\_\_\_ ba da bum bum a - bum pa dee-dle ut tee.

81 B<sup>b</sup> B<sup>°</sup>7 F C7 F

hap - py Nel - lie,

We will be so\_\_\_ hap - py Nel - lie,

85 G7 C7

don't let me hear you make a sigh.

don't let me hear you make a

89 F G<sup>°</sup>7 Dm B<sup>b</sup> F

Way down in lov - er's lane we'll wan - der,

sigh\_\_\_\_\_

93 C7 C°7 C7 E7 A

sweet - heart, just you and I.

to - geth - er, bum

97 D7 Gm

Just you wait till the sun shines Nel - lie,

bum

101 F Bb7

bye, bye and bye, sun will

105 F Gm7 C7

shine bye and

(Keyboard)

109 F C7 F

bye.

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'd like to feature a selection with a Latin beat that was written back in 1932 by Cole Porter for his musical play "Gay Divorcee."

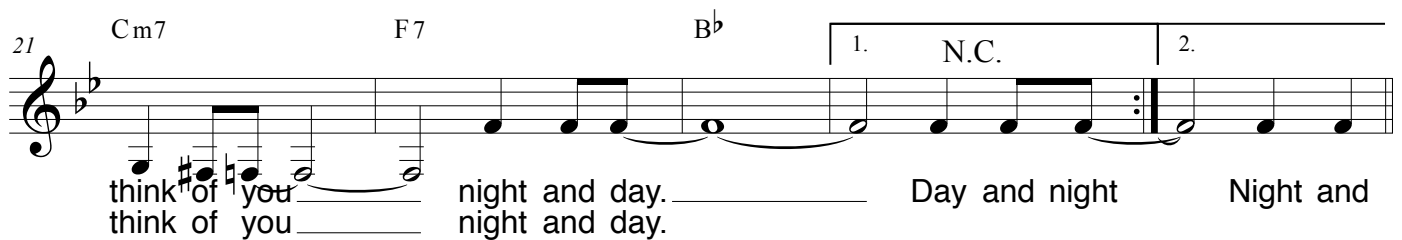
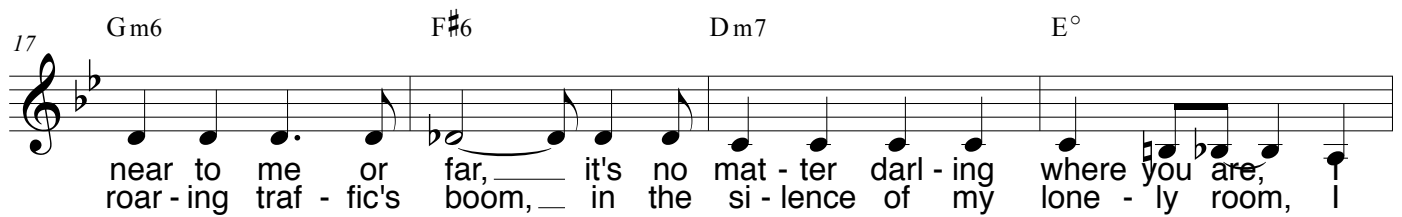
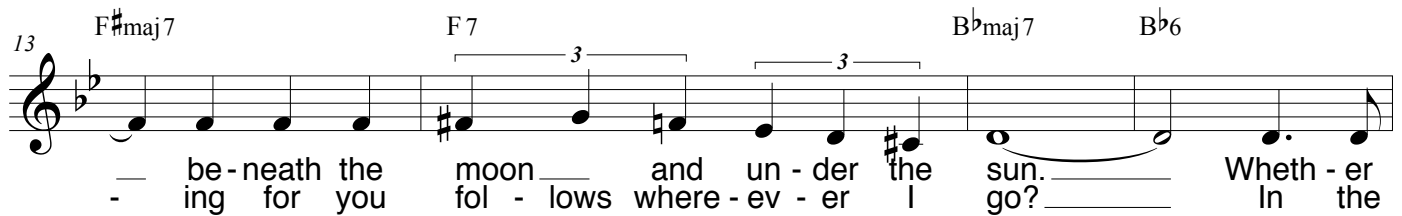
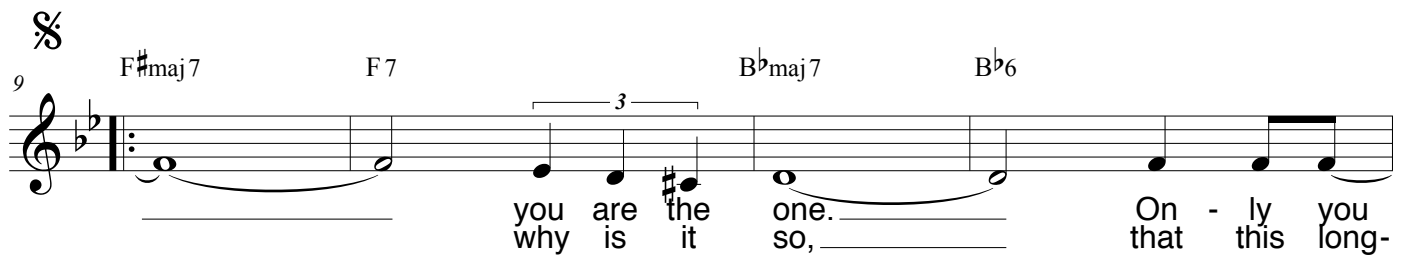
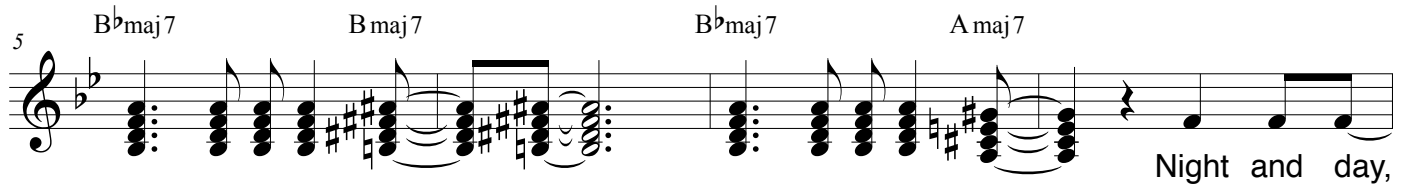
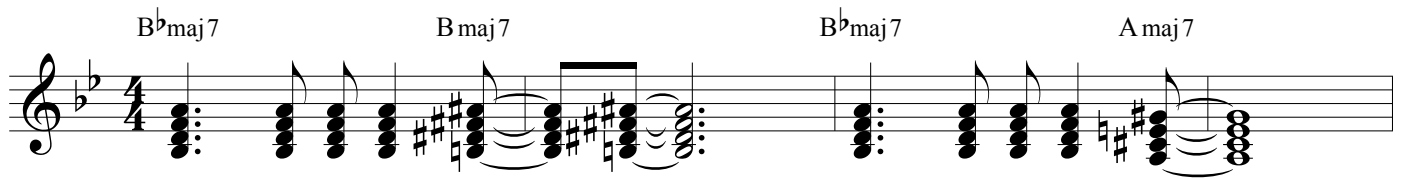
It's been recorded by dozens of artists, including Fred Astaire, Billie Holliday, Frank Sinatra, Ella Fitzgerald, and many others.

Here's our version of that Cole Porter classic - "Night And Day."

# Night And Day

# F

Keyboard



26  $D^b$   $B^b$

day \_\_\_\_\_ un - der the hide of me \_\_\_\_\_ there's an

30  $D^b$   $B^b$

oh, such a hun - gry yearn - ing burn-ing in - side of me. \_\_\_\_\_ And its

34  $Gm6$   $F\#6$   $Dm7$   $E^\circ$

tor-ment won't be through 'til you let me spend my life mak-ing love to you,

38  $Cm7$   $F7$   $F7_4$  **To Coda**  $B^b$   $N.C.$  **D.S. al Coda**

day and night, \_\_\_\_\_ night and day. \_\_\_\_\_ (Sax)

$\Phi$  **Coda** 42  $B^b$   $(Sax)$   $F$   $B^b$   $F$

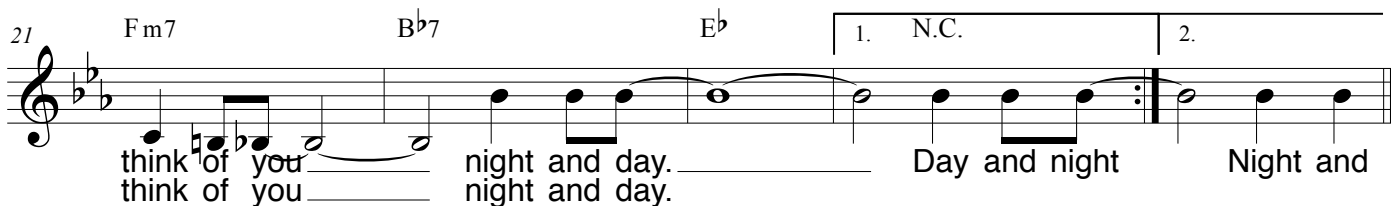
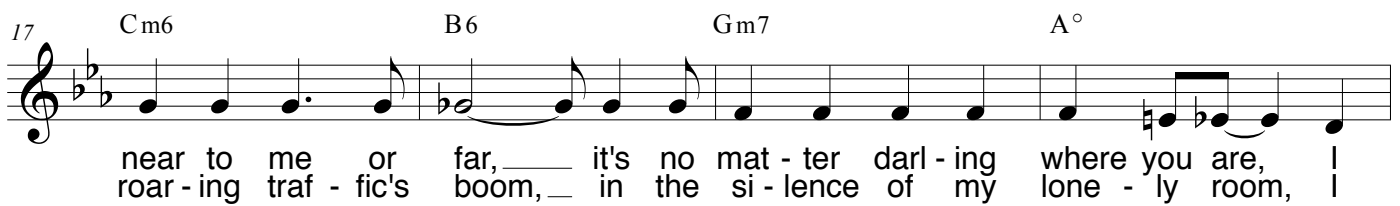
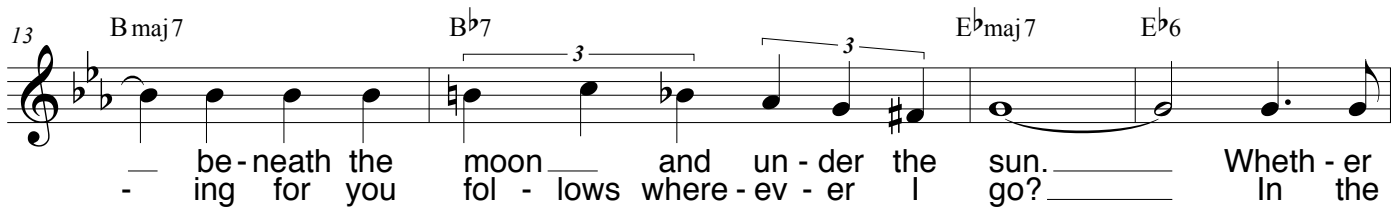
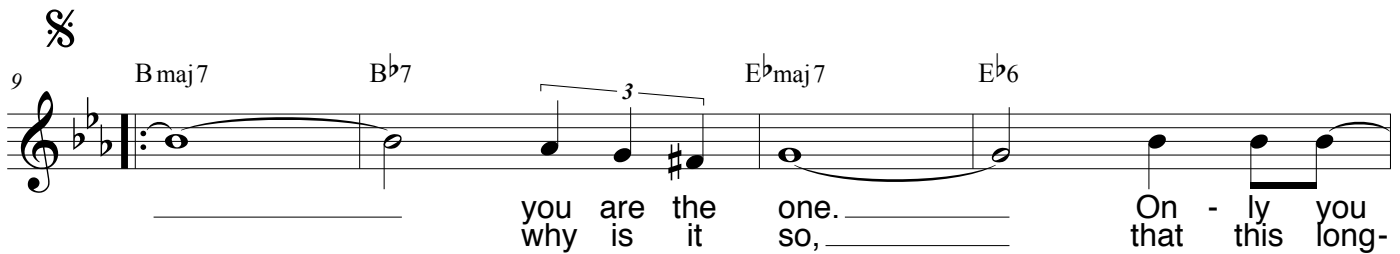
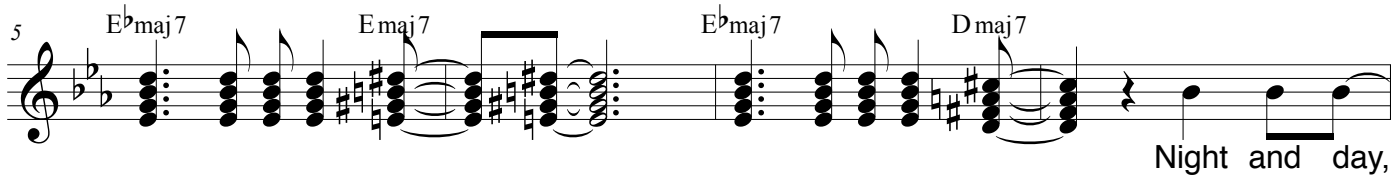
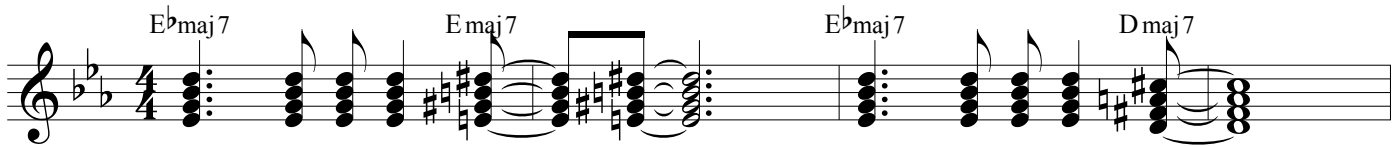
day, \_\_\_\_\_ day and night, \_\_\_\_\_ night and day.

46  $B^b$   $B\ maj7$   $B^b$

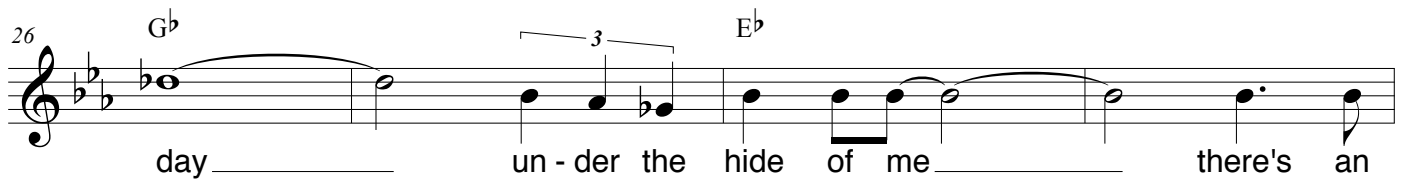
# Night And Day

# M

Keyboard



26  $G^b$   $E^b$



day un - der the hide of me there's an

30  $G^b$   $E^b$



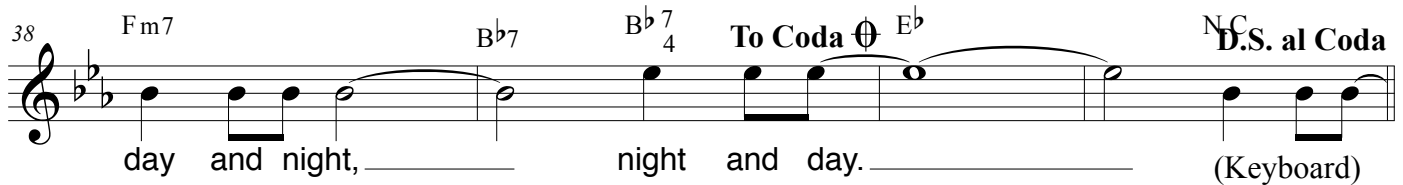
oh, such a hun - gry year - ing burn - ing in - side of me. And its

34  $Cm6$   $B6$   $Gm7$   $A^\circ$



tor-met won't be through 'til you let me spend my life mak-ing love to you,

38  $Fm7$   $B^b7$   $B^b7_4$   $\text{To Coda } \Theta$   $E^b$   $N.C.$   $\text{D.S. al Coda}$



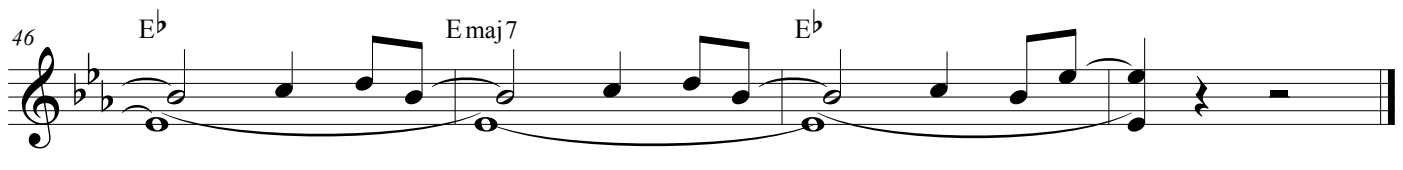
day and night, night and day. (Keyboard)

$\Theta$  Coda  $E^b$  (Keyboard)  $B^b$   $E^b$   $B^b$



day, day and night, night and day.

46  $E^b$   $E\text{maj}7$   $E^b$



day, day and night, night and day.

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

We're going to close with one of the all-time greats in swing music. It was written in the greatest year of the 20th century - 1936. That's the year I was born. It's been recorded by many artists, but it became well-known when Benny Goodman and his Orchestra made it their signature song.

Here we go with that great swing classic - "Sing, Sing, Sing."

# Sing, Sing, Sing

Keyboard

(Tom) **15** (Keyboard in octaves)

(Tom Continues) Cm G7 Cm G7 Cm (Sax) G7

(All - In Rhythm) Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

Cm/Eb G7/D Cm 1. Dm7(b5) G7 Cm 2. Dm7(b5) G7 Cm

Eb Bb7 Fm7 Bb7 Eb

Eb Bb7 Fm7 Bb7 Eb

42 Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

47 Cm/E $\flat$  G7/D Cm Dm7(b5) Gaug7 Cm

50 (Tom continues) 8 Cm G7 Cm G7

62 Cm G7 Cm G7 (Tom Continues) 8

74 Cm G7 Cm G7 Cm G7 Cm G7

78 Cm G7 Cm G7 Cm G7 Cm

82 (Tom Continues) 7 Cm G7 Cm G7

94 Cm G7 Cm G7

The musical score is written in C minor (three flats) and 4/4 time. It consists of eight staves of music. The first staff (measures 42-46) features a sequence of Cm and G7 chords. The second staff (measures 47-50) introduces Cm/E $\flat$ , G7/D, Dm7(b5), and Gaug7 chords. The third staff (measures 51-54) includes a drum fill labeled '8' and the text '(Tom continues)'. The fourth staff (measures 55-58) continues the Cm and G7 pattern. The fifth staff (measures 59-62) features a drum fill labeled '8' and the text '(Tom Continues)'. The sixth staff (measures 63-66) continues the Cm and G7 pattern. The seventh staff (measures 67-70) continues the Cm and G7 pattern. The eighth staff (measures 71-74) features a drum fill labeled '7' and the text '(Tom Continues)'. The ninth staff (measures 75-78) continues the Cm and G7 pattern. The tenth staff (measures 79-82) features a drum fill labeled '8' and the text '(Tom Continues)'. The eleventh staff (measures 83-86) continues the Cm and G7 pattern. The twelfth staff (measures 87-90) continues the Cm and G7 pattern.

## Regular Rhythm

98 Cm G7 Cm G7 Cm

103 G7 Cm (Tom Continues)

114 Cm G7 Cm G7

118 Cm G7 Cm

(Regular Rhythm,  
Keyboard as written)

123 Cm C°7 Cm C°7 Cm C°7

126 Cm C°7 Cm C°7 Cm C°7

129 Cm (Drums) Cm