



Set P

Last revised: 2019.05.12

- P01-Best Things In Life Are Free(KVF).2015.02.28.pdf
P01-Best Things In Life Are Free(KVM).2015.02.28.pdf
P02-A Blossom Fell(KVF).2016.02.07.pdf
P02-A Blossom Fell(KVM).2016.02.07.pdf
P03-Something Stupid(KVD).2015.11.27.pdf
P04-Call Me Irresponsible(KVF).2019.05.12.pdf
P04-Call Me Irresponsible(KVM).2019.05.12.pdf
P05-Unchained Melody(KVF).2017.05.14.pdf
P06-A Foggy Day(KVF).2015.01.18.pdf
P06-A Foggy Day(KVM).2015.01.18.pdf
P07-I've Got The World On A String(KVF).2015.01.18.pdf
P07-I've Got The World On A String(KVM).2015.01.18.pdf
P08-Supercalifragilisticexpialidocious(KVD).2016.01.04.pdf
P09-Edelweiss(KVD).2015.11.27.pdf
P10-I Could Have Danced All Night(KVF).2016.11.12.pdf
P10-I Could Have Danced All Night(KVM).2016.11.12.pdf
P11-Embraceable You(KVD).2017.08.21.pdf
P12-Easter Parade(KVD).2016.01.14.pdf
P13-When I Grow Too Old To Dream(KVF).2015.11.24.pdf
P13-When I Grow Too Old To Dream(KVM).2015.11.24.pdf
P14-Maricka Moje Polka(KV).2015.09.20.pdf
P15-And All That Jazz(KVD).2018.03.11.pdf
P16-Ramblin' Rose(KV).2017.05.14.pdf
P17-Shoo Fly Pie(KVF).2015.01.25.pdf
P17-Shoo Fly Pie(KVM).2015.01.25.pdf

(Nice and easy
boom-chick)**Best Things In Life Are Free****F**

Keyboard

(Keyboard) D^bMaj7 (Sax) (Keyboard) D^bm(maj7) (Sax) (Keyboard)

5 C m7 B^bm7 A^bMaj7 G° A^b F m7 B^bm7 E^b7

9 A^b A^bMaj7

14 moon be - longs to ev - 'ry - one, _____ the best things in
C m7 B^b7 B^bm7 E^b7 B^bm7 E^b7sus4

20 life are free. _____ The stars be - long to ev - 'ry - one,
E^b7 E^b7b9 A^b A^o7 B^bm7 E^b7

25 E^bm7 they gleam there for you and me. _____ The
A^b7 D^bMaj7

29 flow - ers in spring, _____ the rob - ins that sing, _____ the
B^b7 B^bm7 E^b9

33 sun - beams that shine, _____ they're yours, they're mine. And
A^b A^bMaj7 F7 D^b9#11 C m7 F7 B^bm7 B^bm7(b5) E^b7

39 1 A^b6 B^bm7 E^b7 (Sax) 2 C B^bm7

44 free. _____ free. _____ The best things _____
B^bm7(b5) E^b7

47 in life are
A^b D^bMaj7 B^bm7 A^b6
free. _____

(Nice and easy
boom-chick)

Best Things In Life Are Free

M
Keyboard

(Keyboard)
E^bMaj7

(Sax)

(Keyboard)
E♭m(maj7)

(Sax)

(Keyboard)

5 D m7 C m7 B♭Maj7 A° B♭ G m7 C m7 F7

9 B♭ B♭Maj7 The

14 moon be - longs to ev - 'ry - one, _____ the best things in
D m7 D♭°7 C m7 F7 C m7 F7sus4

19 life are free. _____ The stars be - long to ev - 'ry - one,
F7 F7 F7b9 B♭ B°7 C m7 F7

25 they gleam there for you and me. _____ The
F m7 B♭7 E♭Maj7

30 flow - ers in spring, _____ the rob - ins that sing, _____ the
C7 C m7 F9

35 sun - beams that shine, _____ they're yours, they're mine. And
B♭ B♭Maj7 G7 E♭9#11 D m7 G7 C m7 C m7(♭5) F7

40 love can come to ev - 'ry - one, _____ the best things in life are
1 B♭6 C m7 F7 2 D C m7

45 free. _____ (Keyboard) free. _____ The best things
in life are
47 B♭ E♭Maj7 C m7 B♭6

free.

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

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

Our opening selection was "The Best Things In Life Are Free." It was written way back in 1927 by Lew Brown, Ray Henderson, and Buddy De Sylva for the show "Good News" that ran for nearly two years on Broadway.

We'll switch gears for our next selection. It was written much later, in 1954. Wow! I'm not sure what you were doing then, but I was just graduating from high school. Anyhow, a great artist of that era recorded it. His name was Nat King Cole. Remember Nat? The song spent 20 weeks on the Billboard charts of pop music.

Here we go with _____ singing "A Blossom Fell."

A Blossom Fell

F

Keyboard

(Sax) Fm7 B⁹ E^b Cm7 Fm9 B⁹

5 E^b6 E^o7 Fm7 B^b7 B^b7([#]5) A blos-som
fell from off a tree; it set-tled soft-ly on the lips you turned to

8 E^b6 Gm7 G^b^o7 Fm7 B^b7
me. The gyp-sies say, and I know why, a fall-ing

11 Fm7 B^b7 B^b7([#]5) E^b6 E^o7 B^b7/F B^b7 E^b6 E^o7
blos-som on - ly touch-es lips that lie. A blos-som fell, and ver-y

14 Fm7 B^b7 B^b7([#]5) E^bmaj7 E^b7([#]5)
soon, I saw you kiss-ing some-one new be-neath the moon. I thought you

17 A^bmaj7 E^bmaj7 Fm7 B^b7
loved me. You said you loved me. We planned to - geth - er to dream for-

20 B^bm7 E^b7 E^b7([#]5) A^bmaj7 A^bm6 E^b/G G^b^o7
ev - er. The dream has end - ed, for true love died the night a

23 1. Fm7 B^b7 E^b6 Fm7 B^b7
blos - som fell and touched two lips that lied. (Sax)

25 2. Fm7 B^b7 E^b6 Fm7 E maj7 E^b6
blos - som fell and touched two lips that lied.

A Blossom Fell

M
Keyboard

(Keyboard) B_bm7 E_b9 A_b Fm7 B_bm9 E_b9

5 A_b6 A°7 B_bm7 E_b7 E_b7(#5) A blos-som
fell from off a tree; it set-tled soft-ly on the lips you turned to

8 A_b6 Cm7 B°7 B_bm7 E_b7
me. The gyp-sies say, and I know why, a fall-ing

11 B_bm7 E_b7 E_b7(#5) A_b6 A°7 E_b7/B_b E_b7 A_b6 A°7
blos-som on - ly touch-es lips that lie. A blos-som fell, and ver-y

14 B_bm7 E_b7 E_b7(#5) A_bmaj7 A_b7(#5)
soon, I saw you kiss-ing some-one new be-neath the moon. I thought you

17 D_bmaj7 A_bmaj7 B_bm7 E_b7
loved me. You said you loved me. We planned to - geth - er to dream for-

20 E_bm7 A_b7 A_b7(#5) D_bmaj7 D_bm6 A_b/C B°7
ev - er. The dream has end - ed, for true love died the night a

23 1. B_bm7 E_b7 A_b6 B_bm7 E_b7
blos - som fell and touched two lips that lied. (Keyboard)

25 2. B_bm7 E_b7 A_b6 B_bm7 A maj7 A_b6
blos - som fell and touched two lips that lied.

Thank you. We'll pick up the tempo with our next song, written in 1966. Frank Sinatra heard it and he and his daughter recorded it in 1967. What was the name of Frank's daughter? Right - Nancy. It's a love song of sorts - I'm sure you'll remember it.

Here we go with "Something Stupid." That's not the way we play - it's the name of the song.

VOCAL ONLY

Something Stupid

(Keyboard)

The musical score consists of six staves of music. The top staff is for the Keyboard, featuring a treble clef and a bass clef, with a 4/4 time signature. It includes chords Dm7, G7, Dm7, G7, C, G7, C, and a section labeled 'Keyboard' with notes (F) and (M). The second staff is for the Vocal part, with a treble clef and a bass clef, also in 4/4 time. It features lyrics starting at measure 6: "know I stand in line un - till you think you have the time to spend an". The third staff continues the vocal line from measure 6, ending at measure 8 with "eve-ning with me.". The fourth staff begins at measure 8 with "And if we go some-place to dance I". The fifth staff begins at measure 11 with "I know that there's a chance you won't be leav-ing with me." The sixth staff begins at measure 14 with "af - ter-wards we drop in - to a qui - et lit - tle place and have a drink or two." The final staff begins at measure 17 with "And then I go and spoil it all by say - ing some - thing stu - pid like 'I". Chords indicated above the vocal line include C, Am, C maj7, Am7/G, Dm, G7, Dm, G7, Dm, G9, Dm7, G9, G7, C6, C7, C9, C7, C9, F, A♭, Dm7, G7, Dm7, G7.

20 C C7 C9

20 love you."
I can see it in your eyes that you des -

23 C7 C9 F6

23 pise the same old lies you heard the night be - fore.
And

26 D7 G

26 though it's just a line to you, for me it's true and never seemed so right be-fore.

29 G7 C Am Cmaj7 Am7/G

29 prac-tice ev -'ry day to find some clev-er lines to say to make the

32 Dm G7 Dm G7 Dm G9

32 mean-ing come true.
But then I think I'll wait un - til the

35 Dm7 3 G9 G7 C6

35 eve - ning gets late and I'm a - lone with you.
The

38 C7 C9 C7 C9

38 time is right, your per-fume fills my head, the stars get red, and oh, the

40 F A♭ Dm7 G7

40 night's so blue. And then I go and spoil it all by

43 Dm7 G7 C To Coda ♫ (Keyboard)

43 say - ing some-thing stu - pid like "I love you."

46 C A m C maj7 A m/G Dm G7 Dm7 G7

50 Dm7 G9 Dm7 G9 G7 C6 D.S. al Coda

50 The

54 ♫ Coda Dm7 G7 C Dm7 G7 C

54 "I love you. "I love you."

58 Dm7 G7 C

58 "I love you."

Thank you. Our next selection was also written in the '60s by the famous song writing team of Jimmy Van Heusen and Sammy Cahn. Although it was recorded by a bunch of artists, the best known version was by Frank Sinatra. The song won the Academy Award for Best Original Song in 1964.

Here's _____ to sing our version of "Call Me Irresponsible." One sidelight: The word "Irresponsible" has 5 syllables in it, and the song is filled with 5-syllable words. See how many you can find.

Call Me Irresponsible

Keyboard

(Sax)

The musical score consists of ten staves of music. The first staff starts with a C note. The second staff begins with a C note, followed by lyrics: "Call me ir - re - spon - si - ble, call me un - re - li - a - ble," with chords C#7, Dm7, and D#7. The third staff starts with a C/E note, followed by "throw in un - de - pend - a - ble, too." with chords E7(b9) and A7(b9). The fourth staff starts with a Dm7 chord, followed by "Do my fool - ish al - i - bis bore you?" with chords Gmaj7, G9, Em7(b5), and A7(b9). The fifth staff starts with an Am7 chord, followed by "Well, I'm not too clev - er, I just a - dore you." with chords D7, Dm7, and G7. The sixth staff starts with a C note, followed by "Call me un - pre-dict - a - ble, tell me I'm im - pract - i - cal," with chords C#7, Dm7, and D#7. The seventh staff starts with a C/E note, followed by "rain - bows, I'm in - clined to pur - sue." with chords E7(b9), Em7(b5), and A7(b9). The eighth staff starts with a Dm9 chord, followed by "Call me ir - re - spon - si - ble, yes, I'm un - re - li - a - ble," with chords F#7, G9, Em7(b5), and A7(b9). The ninth staff starts with a Dm9 chord, followed by "but it's un - de - ni - a - bly true. I'm" with chords F#7, G9, Em7(b5), and A7(b9). The tenth staff starts with a Dm9 chord, followed by "ir-re-spon-si-bly mad for you. you." with chords Dm7(b5), G7(b9), C, Dm7, G7, C, Dm7, C#maj7, and C6.

Chords indicated: C, C#7, Dm7, D#7, G7, G#7, C/E, E7(b9), A7(b9), Dm7, Gmaj7, G9, Em7(b5), A7(b9), Am7, D7, Dm7, G7, C, C#7, Dm7, D#7, G9, Em7(b5), A7(b9), F#7, G9, Em7(b5), A7(b9), Dm9, F#7, G9, Em7(b5), A7(b9), Dm9, F#7, G9, Em7(b5), A7(b9), Dm7(b5), G7(b9), C, Dm7, G7, C, Dm7, C#maj7, C6.

Call Me Irresponsible

(Keyboard)

M

Keyboard

F F[#]7 Gm7 G[#]7 C7 C[#]7

5 F F[#]7 Gm7 G[#]7

Call me ir - re - spon - si - ble, call me un - re - li - a - ble,

9 F/A A7(b9) D7(b9)

throw in un - de - pend - a - ble, too.

13 Gm7 Cmaj7 C9 Am7(b5) D7(b9)

Do my fool - ish al - i - bis bore you?

17 Dm7 G7 Gm7 C7

Well, I'm not too clev - er, I just a - dore you.

21 F F[#]7 Gm7 G[#]7

Call me un - pre - dict - a - ble, tell me I'm im - pract - i - cal,

25 F/A A7(b9) Am7(b5) D7(b9)

rain - bows, I'm in - clined to pur - sue.

29 Gm9 B7 C9 Am7(b5) D7(b9)

Call me ir - re - spon - si - ble, yes, I'm un - re - li - a - ble,

33 Gm9 B7 C9 Am7(b5) D7(b9)

but it's un - de - ni - a - bly true. I'm

37 Gm9 —3— Gm7(b5) C7(b9) F Gm7 C7 1. 2.

ir-re-spon-si-bly mad for you. you.

Thank you. OK. What were some 5 syllable words that you heard: (Irresponsible, Unreliable, Undependable, Unpredictable, Undeniably, Irresponsibly). Great!

Now, our next song was written back in 1955 and is thought to be the most recorded song of the 20th century. By some counts, over 500 versions have been recorded throughout the world in hundreds of different languages. The one we probably all remember was recorded by an artist whose name was Al Hibler. Al had sung for years with Duke Ellington's band, but this was the song that really brought him fame. Anyone care to guess the name of this next song? Right - Unchained Melody.

Unchained Melody

F

Keyboard

The musical score consists of two staves: a piano staff (treble and bass) and a vocal staff (soprano). The piano part provides harmonic support with chords and rhythmic patterns. The vocal part includes lyrics and specific performance instructions like '3' for triplets.

Piano Part (Treble and Bass Staves):

- Musical measures 1-4: E♭, C, A♭, B♭, C, E♭.
- Musical measures 5-8: E♭, C m, A♭, B♭, E♭, C, E♭.
- Musical measures 9-12: C m, B♭, B♭7, E♭, C m, A♭.
- Musical measures 13-16: B♭, E♭, C m, B♭7.
- Musical measures 17-20: E♭, G m, C m, G m.
- Musical measures 21-24: E♭, G m, C m, G m.
- Musical measures 25-28: A♭, B♭, B♭7, E♭, E♭, E♭7.
- Musical measures 29-32: A♭, B♭, A♭, B♭, A♭, G♭.
- Musical measures 33-36: A♭, B♭, E♭.

Vocal Part (Soprano Staff):

Lyrics and musical markings:

- Measures 1-4: No lyrics; piano chords: E♭, C, A♭, B♭, C, E♭.
- Measures 5-8: "Oh, my love, my dar-ling, I've hung-ered for your touch a
- Measures 9-12: "long lone - ly time. _____ And time goes by so slow ly, and"
- Measures 13-16: "time can do so much. Are you still mine? _____ |"
- Measures 17-20: "I need your love. _____ God"
- Measures 21-24: "need your love. _____ I need your love. _____ God"
- Measures 25-28: "speed your love to me. _____"
- Measures 29-32: "Lone - ly riv - ers flow to the sea _____ to the sea,"
- Measures 33-36: "to the o - pen arms _____ of the sea."

33 A♭ 3 B♭ 3 A♭ 3 G♭
Lone - ly riv - ers sigh, "Wait for me, wait for me."

35 A♭ 3 B♭ 3 E♭
I'll be com - ing home, wait for me.

37 E♭ C m A♭ B♭
Oh, my love, my dar - ling, I've hung - ered for your

41 E♭ C m B♭ B♭7
touch a long lone - ly time. And

45 E♭ C m A♭ B♭
time goes by so slow - ly, and time can do so

49 E♭ C m B♭ B♭7
much. Are you still mine? I

53 E♭ G m C m G m
need your love, I need your love. God

57 A♭ B♭ B♭7 E♭ C m A♭ A♭° E♭6
speed your love to me.

The musical score consists of eight staves of music for a single voice. Each staff begins with a treble clef and a key signature of one flat (F#). Measure numbers 33 through 57 are indicated at the start of each staff. Chords are written above the staff, and lyrics are written below. Measure 33 starts with A♭, followed by three measures of 3/4 time with chords A♭, B♭, and A♭. The lyrics are "Lone - ly riv - ers sigh, "Wait for me, wait for me." Measures 35 and 37 follow with similar patterns. Measure 39 starts with E♭, followed by three measures of 3/4 time with chords C m, B♭, and B♭. The lyrics are "I'll be com - ing home, wait for me." Measures 41 and 45 continue with similar patterns. Measure 49 starts with E♭, followed by three measures of 3/4 time with chords C m, B♭, and B♭. The lyrics are "Oh, my love, my dar - ling, I've hung - ered for your touch a long lone - ly time." Measures 53 and 57 conclude the score with similar patterns. The lyrics for measure 53 are "And time can do so much. Are you still mine? I" and for measure 57 are "God need your love, I need your love. speed your love to me."

Unchained Melody

M

Keyboard

2 M

33 D♭ E♭ D♭ C♭
 Lone - ly riv - ers sigh, _____ "Wait for me, _____ wait for me."

35 D♭ E♭ A♭
 I'll be com - ing home, _____ wait for me.

37 A♭ F m D♭ E♭
 Oh, my love, my dar - ling, I've hung - ered for your

41 A♭ F m E♭ E♭7
 touch a long lone - ly time. _____ And

45 A♭ F m D♭ E♭
 time goes by so slow - ly, and time can do so

49 A♭ F m E♭ E♭7
 much. Are you still mine? _____ I

53 A♭ C m F m C m
 need your love, _____ I need your love. _____ God

57 D♭ E♭ E♭7 A♭ F m D♭ D♭° A♭6
 speed your love _____ to me. _____

The musical score consists of eight staves of music for a single voice. Each staff begins with a treble clef, a key signature of four flats, and a common time signature (indicated by '2 M'). The lyrics are written below the notes, and the chords are indicated above or below the notes. Measure 33 starts with a three-note group followed by a sustained note. Measure 35 continues with a three-note group and a sustained note. Measure 37 has a sustained note followed by a three-note group. Measure 41 features a sustained note followed by a three-note group. Measure 45 has a sustained note followed by a three-note group. Measure 49 has a sustained note followed by a three-note group. Measure 53 has a sustained note followed by a three-note group. Measure 57 concludes the page with a sustained note followed by a three-note group.

Thank you very much. We'll pick up the tempo a bit with our next selection, written back in 1937 by the Gershwin brothers - George and Ira - and introduced by Fred Astaire in the film "Damsel In Distress." Since then, it's been recorded by lots of folks - Billie Holliday, Doris Day, Sarah Vaughn, Judy Garland, Tony Bennett, and a bunch of others.

Let's take a trip across the big pond together and experience "A Foggy Day In London Town."

A Foggy Day

(Sax - Ala Big Ben Tower Chimes

Keyboard play solid chords on each note)

F

Keyboard

1 A^b Fm7 B^bm7 E^b7 A^b Fm7 B^bm7 E^b7

5 D^b D^o A^b Fm7 B^b9 E^b7

9 A^b G^bm6 B^bm7 E^b7

fog - gy day in Lon - don town.

13 A^b A^bm6 B^bm7 E^b9

had me low and had me down.

17 A^bmaj7 A^b9 D^b D^bm6

I viewed the morn-ing with a - larm, the

21 A^b F7 B^bm7 E^b9

Brit - ish Mu - se - um had lost its charm. How

25 A^b G^bm6 B^bm7 E^b7

long, I won - dered could this thing last? But the

29 A^b A^bm6 B^bm7 E^b9

age of mir - a - cles had - n't passed for

33 A \flat 9 D \flat D \flat m
 sud - den - ly I saw you there and through

37 1. A \flat D \flat 6 A \flat D \flat 6 A \flat 6 B \flat 7
 fog - gy Lon - don town the sun was shin - ing

40 B \flat m7 E \flat 7 A \flat B \flat m7 E \flat 7 (Sax)
 ev - 'ry where.

43 2. A \flat D \flat 6 A \flat D \flat 6
 fog - gy Lon - don town the sun was

47 A \flat 6 B \flat 7 B \flat m7 E \flat 7
 shin - ing ev - 'ry

51 A \flat B \flat m A \flat B \flat m
 where

55 (Sax) A \flat D \flat 6/A \flat A \flat D \flat 6/A \flat A \flat E \flat 7 A \flat 6

The musical score consists of six staves of music. The first four staves are for piano/vocal, with lyrics appearing below the notes. The fifth staff is for a soprano or alto voice, and the sixth staff is for a saxophone. The score includes various chords such as A-flat 9th, D-flat 6th, B-flat major 7th, and E-flat major 7th. The lyrics describe a scene in London with fog, sun, and people, and mention the song's title 'Foggy Day'.

A Foggy Day

(Keyboard - Play solid chords on each note
ala Big Ben Tower Chimes)

M
Keyboard

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 4, and the right column contains staves 5 through 8. Each staff begins with a treble clef, a key signature of four flats, and a common time signature. Chords are indicated above the notes.

Chords and Key Signatures:

- Staff 1: D♭, B♭m7, E♭m7, A♭7, D♭, B♭m7, E♭m7, A♭7
- Staff 5: G♭, G°, D♭, B♭m7, E♭9, A♭7
- Staff 9: D♭, B m6, E♭m7, A♭7
- Staff 13: D♭, D♭m6, E♭m7, A♭9
- Staff 17: D♭maj7, D♭9, G♭, G♭m6
- Staff 21: D♭, B♭7, E♭m7, A♭9
- Staff 25: D♭, B m6, E♭m7, A♭7
- Staff 29: D♭, D♭m6, E♭m7, A♭9

Lyrics:

Staff 1: (No lyrics)

Staff 5: fog - gy day — in Lon - don town. —

Staff 9: had me low — and had me down. —

Staff 13: (No lyrics)

Staff 17: I viewed the morn-ing with a - larm, — the

Staff 21: Brit - ish Mu - se - um had lost its charm. — How

Staff 25: long, I won - dered could this thing last? — But the

Staff 29: age of mir - a - cles had - n't passed — for

33 D^b9 G^b G^bm

sud - den - ly I saw you there and through

37 1. D^b G^b6 D^b G^b6 D^b6 E^b7

fog - gy Lon - don town the sun was shin - ing

40 E^bm7 A^b7 D^b E^bm7 A^b7 (Keyboard)

ev - 'ry where.

43 2. D^b G^b6 D^b G^b

fog - gy Lon - don town the sun was

47 D^b6 E^b7 E^bm7 A^b7

shin - ing ev - 'ry

51 D^b E^bm D^b E^bm

where

(Keyboard)

55 D^b G^b6/D^b D^b G^b6/D^b D^b A^b7 D^b6

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

Our next song was written back in 1932 - anyone here born in 1932? OK - this is your song! It was originally introduced by Cab Calloway. Do you remember Cab? It was also recorded by Bing Crosby, and Frank Sinatra recorded a version in 1953 that reached #14 on the charts. The lyrics tell us of a person who feels totally in control of things because they're in love.

Here we go with "I've Got The World On A String."

I've Got The World On A String

F
Alto Sax

(Sax)

B♭ G m7 E♭maj7 F7 B♭ G m7 E♭maj7 Cm7 F7
I've got the

5 B♭6 A♭7 G7 Cm7 F7 B♭Maj7 A7 A♭7
world on a string, sitting on a rain-bow, got the string a-round my fin -

8 G7 G♭7 Cm7 F7 G°7 Cm7 F13 B♭ A♭7 Cm7 F7
- ger. What a world! What a life! I'm in love. I got a

13 B♭6 A♭7 G7 Cm7 E♭m
song that I sing, I can make the rain go

15 B♭Maj7 A7 A♭7 G7 G♭7 Cm7 F7 G°7
an - y - time I move my fin - ger. Luck - y me! Can't you

18 Cm7 F13 B♭ A♭7 B♭ B♭7
see I'm in love? Life's a won - der - ful thing

21 A m7 D7 Dm7
as long as I hold the string.

2
24 G7 C7 C7($\#5$)

I'd be a sil - ly so-and - so if I should ev - er let it

27 Cm7 F7 B \flat 6 A \flat 7 G7

go. I've got the world on a string,

30 C m7 F7 B \flat Maj7 A7 A \flat 7 G7 G \flat 7

sit-ting on the rain-bow, got the string a-round my fin - ger.

33 1. C m7 F7 G \circ 7 Cm7 F13 B \flat B \flat \circ C m7 E \flat m7 B \flat F7

What a world! What a life! I'm in love. (Sax)

37 2. C m7 B Maj7

What a world! Yes, this is the life!

41 N.C. E \flat D m C m B Maj7 B \flat

Hey now! I'm so in love!

44 B \flat \circ C m7 B Maj7 B \flat 6

I've Got The World On A String

M
Keyboard

(Keyboard)

E♭ C m7 A♭maj7 B♭7 E♭ C m7 A♭maj7 F m7 B♭7

5 E♭6 D♭7 C7 F m7 B♭7 E♭Maj7 D7 D♭7

world on a string, sit-ting on a rain-bow, got the string a-round my fin -

8 C7 B7 F m7 B♭7 C°7 F m7 B♭13 E♭ D♭7

- ger. What a world! What a life! I'm in love.

12 F m7 B♭7 E♭6 D♭7 C7 F m7 A♭m

— I got a song that I sing, I can make the rain go

15 E♭Maj7 D7 D♭7 C7 B7 F m7 B♭7 C°7

an - y - time I move my fin - ger. Luck - y me! Can't you

18 F m7 B♭13 E♭ D♭7 E♭ E♭7

see I'm in love? Life's a won - der - ful thing

21 D m7 G7 G m7

as long as I hold the string.

2
24 C7 F7 F7(♯5)

I'd be a sil - ly so-and - so if I should ev - er let it go.

I've got the world on a string,

sit - ting on the rain-bow, got the string a-round my fin - ger.

1.
33 F m7 B♭7 C°7 F m7 B♭13 E♭ E♭º F m7 A♭m7 E♭ B♭7

What a world! What a life! I'm in love. (Keyboard)

2.
37 F m7 E Maj7

What a world! Yes, this is the life!

Hey now! I'm so in love!

41 N.C. A♭ G m F m E Maj7 E♭

I'm so in love!

44 E♭º F m7 E Maj7 E♭6

I'm so in love!

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Our featured artist this evening was born in 1935 in Great Britain. She made her Broadway debut in 1954 at the age of 19 and was the leading lady in a ton of musicals, including My Fair Lady, Camelot, Mary Poppins, and my all-time favorite - The Sound Of Music. Who is she? You got it - Julie Andrews.

We're going to play 3 of her greatest hits. Remember a couple of songs back when we talked about 5 syllable words in the song. Well, this first song has 14 syllables in its title and 34 letters in its name. Julie sang it in the film "Mary Poppins." Anyone have a guess? Right. Supercalifragilisticexpialidocious, which simply means "fantastic."

Here's _____ to give us a simply fantastic version of the song.

VOCAL ONLY

Supercalifragilisticexpialidocious

D

Keyboard

1 A^b E^{b7/G} /E^b A^b E^{b7/G} /E^b

5 A^b A^b maj7 A^{b6} A^{°7} E^{b7}
(F) Su - per - cal - i - frag - i - lis - tic - ex - pi - alo - i - do - cious!

9 B^bm7 E^{b7} B^bm7 E^{b7} A^b
E - ven though the sound of it is some-thing quite a - tro - cious,

13 A^b maj7 A^{b7} D^b
if you say it loud e - nough, you'll al - ways sound pre - co - cious.

17 D^{b6} D^{°7} A^b A^{°7} E^{b7} A^b
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

21 A^b E^{b7} A^b E^{b7}
Um did-dle did-dle, um did-dle ay! Um did-dle did-dle, um, did dle ay!(M)Be
(F) He
(F) So

25 A^b A^b maj7 A^{b6} A^{°7} E^{b7}
cause I was a - fraid to speak when I was just a lad, me
trav - eled all a - round the world and ev - 'ry where he went he'd
when the cat has got your tongue, there's no need to dis - may. Just

29 B^bm7 E^{b7} B^bm7 E^{b7} A^b
fath - er gave me nose a tweak and told me I was bad. But
used his word and all would say, "There goes a clev - er gent!" When
sum - mon up this word and then you've got a lot to say. (M) But

D^D

33 A^bmaj7 A^b7 D^b

then one day I learned a word that saved me ach - in' nose, the
dukes and ma-ha - ra - jahs pass the time of day with me,
I bet - ter use it care - ful - ly or it can change your life. One

37 F^o7 B^b7 E^b7

big - gest word you ev - er 'eard and this is 'ow it goes: Oh!
say me spe - cial word and then they ask me out to tea. (Both) Oh.
night I said it to me girl, and now me girl's me wife! (Both) Oh!

41 A^b A^bmaj7 A^b6 A^o7 E^b7

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

45 B^bm7 E^b7 B^bm7 E^b7 A^b

E - ven though the sound of it is some-thing quite a - tro - cious,
E - ven though the sound of it is some-thing quite a - tro - cious,
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

49 A^bmaj7 A^b7 D^b

if you say it loud e - nough, you'll al - ways sound pre - co - cious.
if you say it loud e - nough, you'll al - ways sound pre - co - cious.
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

53 D^b6 D^o7 A^b A^o7 E^b7 A^b

1, 2

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - il - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic

57 E^b7 (M) A^b D^b6 D^o7 A^b A^o7 E^b7 A^b

3

ex - pi - al - i - do - cious!

Thank you. Thank you very much. Our next Julie Andrews hit was featured in my favorite musical of all time - the Sound Of Music. You remember the story, don't you. The singing family in Austria - what was their name? Right, the Von Trapp family. What was the part that Julie played in the film? Right - Maria, the nun who was employed to look after the children of Baron Von Trapp.

In the movie Sound Of Music, this song is sung twice: Once, by Captain Von Trapp with his children when he rediscovers his love for them and for music, and then at a concert at the end of the movie when his family is about to make their escape from the Nazis in Austria. What's the name of the song? Right - Edelweiss. Sing along with us if you know it.

Vocal Only

Edelweiss

(No harmony 1st time)

Keyboard

21 D/F# D7 G G/B

(Both) Blos - som of snow may you bloom and grow,

25 C A 7/C# D D7

bloom and grow for - ev - er.

29 G (Female) D m/F C/E C m/E♭

Ed - el - weiss,
(Male, 2nd time only) ed - el - weiss,

33 G/D D7 1. G C D7

bless my home-land for - ev - er.

39 2. C C G C G/B D7/A G

er.
ev - - - - er.

Thank you. For our final tribute to Julie Andrews, we'll showcase a song that she sang in one of the greatest broadway musicals of all time - My Fair Lady. As you may remember, Julie played the part of Eliza Doolittle, a young Cockney flower girl who was transformed by her tutor Henry Higgins into a lady who attends the Embassy Ball.

The song that will close our tribute to Julie Andrews is one that Eliza sings right after she has successfully mastered her speech issues and during the celebration which follows. Here is _____ to sing "I Could Have Danced All Night."

I Could Have Danced All Night

F

(Sax)

F Gm7 C7 Keyboard

1 could have

3 F A m F Gm

danced all night, I could have danced all night and still have

8 Am7 D7 Gm7 C7 Gm Gm(#7)

begged for more. I could have spread my wings and done a

13 Gm7 Gm6 C7 F maj7

thou - sand things I've nev - er done be - fore. I'll nev-er

19 A Bm7 E7 A

know what made it so ex - cit - ing, why all at

23 C Dm7 G7 C C7 B♭ F/A Gm

once my heart took flight. I on - ly

28 F B♭

know when he be-gan to dance with me, I could have

32 Gm7 C7 F (Sax)

1. C7 F

danced, danced, danced all night.

2. C7 F D♭ B♭ B♭m7 F

danced all night.

I Could Have Danced All Night

M

(Keyboard)

Keyboard

The musical score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano keyboard. The vocal part is in B-flat major, 4/4 time. The piano part provides harmonic support with various chords indicated above the staff.

Vocal Part (Top Staff):

- Measures 1-2: B-flat major, 4/4 time. Chords: B-flat major (B-flat), C minor 7 (Cm7), F major 7 (F7).
- Measures 3-4: Chords: B-flat major (B-flat), D minor (Dm), B-flat major (B-flat), C minor (Cm).
- Lyrics: "danced all night, I could have danced all night and still have"
- Measures 5-6: Chords: D minor 7 (Dm7), G major 7 (G7), C minor 7 (Cm7), F major 7 (F7).
- Lyrics: "begged for more. I could have spread my wings and done a"
- Measures 7-8: Chords: C minor 7 (Cm7), C minor 6 (Cm6), F major 7 (F7), B-flat major 7 (B-flat maj7).
- Lyrics: "thou - sand things I've nev - er done be - fore. I'll nev-er"
- Measures 9-10: Chords: D major (D), E minor 7 (Em7), A major 7 (A7), D major (D).
- Lyrics: "know what made it so ex - cit - ing, why all at"
- Measures 11-12: Chords: F major (F), G minor 7 (Gm7), C major 7 (C7), F major (F).
- Lyrics: "once my heart took flight. I on - ly"
- Measures 13-14: Chords: B-flat major (B-flat), E flat major (Eflat), B-flat/D major (B-flat/D), C minor (Cm).
- Lyrics: "know when she be-gan to dance with me, I could have"
- Measures 15-16: Chords: C minor 7 (Cm7), F major 7 (F7), B-flat major (B-flat).
- Lyrics: "danced, danced, danced all night. 1. F7 B-flat (Keyboard)"
- Measures 17-18: Chords: F major 7 (F7), B-flat major (B-flat), G flat major (Gflat), E flat major (Eflat), E flat minor 7 (Em7), B-flat major (B-flat).
- Lyrics: "danced all night. 2. F7 B-flat G flat E flat Em7 B-flat"

Thank you. Did you enjoy our tribute to Julie Andrews?

We'll go back about 3 decades for our next song - back to 1928 to be exact. Anyone here born in 1928? Ok - this is your song. It was included in a movie called "Girl Crazy" starring Fred Astaire and Ginger Rogers. The Billie Holladay recording was inducted into the Grammy Hall Of Fame in 2005.

Here we go with "Embraceable You."

VOCAL DUET

Embraceable You

Keyboard

1 C/G /G C/G /G Dm7/A D9 Dm7/G G7

5 C F♯ G7 Dm7 B♭m6 G7

(F) Em-brace me, my sweet em - brace - a-ble you.

9 Dm B♭7 G7 C G7sus C

Em - brace me, you ir - re - place - a-ble you.

13 A m A m7 A m6 A °7 E m E♭7(♯5) E m7 A 7

Just one look at you, my heart grew tip - sy in me.

17 G G♯ D 7 G7

You and you a - lone bring out the gyp - sy in me.

21 C F♯ G7 Dm7 B♭m6 G7

I love all the man - y charms a - bout you.

25 Dm B♭7 G7 C7 C7sus F♯ C7

A - bove all, I want my arms a - bout you.

29 F Bm7(♭5) E7 A m A♭7(♯5) C F♯m7(♭5)

Don't be a naugh-ty ba - by, come to ma-ma come to ma-ma do!

33 C Dm7(♭5) G7 C A♭ C C7

My sweet em - brace - a-ble you.

37 F F^{#maj7} B6 C7 Gm7 E^bm6 C7
(M) Em-brace me, my sweet em - brace a-ble you. —

41 Gm E^b7 C7 F C7sus F
Em - brace me, you ir-re - place - a-ble you. —

45 Dm Dm7 Dm6 D[°]7 Am A^b7(#5) Am7 D7
In your arms I find love so de - lec - ta-ble, dear. —

49 C C[#] G7 C7
I'm a-fraid it is - n't quite re - spec-ta - ble, dear. —

53 F B[°] C7 Gm7 E^bm6 C7
But hang it, come on, let's glor - i - fy love. —

57 Gm E^b7 C7 F7 F7sus B[°] F7
Ding, dang it, you'll shout "En - core!" if I love.

61 B^b Em7(#5) A7 Dm D^b7(#5) F Bm7(#5)
Don't be a naugh - ty ba-by, come to pa - pa come to pa - pa do!

65 F Gm7(#5) C7 F Gm7(#5) C7
My sweet em - brace - a-ble (F) My sweet em - brace - a-ble

69 F Gm7(#5) C7 F Gm7 C7(9) (Keyboard) F
(F) My sweet em - brace - a-ble you.

(M) My sweet em - brace - a-ble you.

Thank you.

Now, I don't want to confuse you with this next song. It's really not the Easter season, but this is such a great song that we'd like to play it for you today/tonight. It was written back in 1933 by Irving Berlin, but it really became famous in 1948 when it was sung in a film of the same name which starred Judy Garland and Fred Astaire.

Here we go with our version of one of the most popular Easter pop songs of all time - "Easter Parade."

VOCAL DUET

Easter Parade

D

Keyboard

A♭/E♭

5 A♭maj7 E♭7 A♭7 D♭maj7 B♭m7 B°7

In your Eas - ter bon - net

9 A♭maj7 E♭7 A♭maj7 Fm7 B♭7 B♭m7 E♭7

be the grand - est lad - y in the Eas - ter par - ade.

13 A♭maj7 E♭7 A♭7 D♭maj7 B♭m7 B°7

I'll be all in clo - ver and when they look me ov - er, you ov - er, I'll

17 A♭maj7 E♭7 A♭maj7 Fm7 B♭7 E♭7 A♭maj7

be the proud - est fel - low in the Eas - ter par - ade. On the

2

D

21 A \flat 9 D \flat 6
av - e-nue,
Fifth Av - e-nue, the pho -

25 Fm7 B \flat 7 E \flat D \flat 6 Cm7 E \flat 7
and I'll find that I'm in the ro-to-gra-vure.
to-graph-phers will snap us, and you'll find that you're in the ro-to-gra-vure. Oh,

29 A \flat maj7 E \flat 7 A \flat 7 D \flat maj7 B \flat m7 B \circ 7
I could write a son-net a - bout your Eas - ter bon-net and

33 A \flat maj7 E \flat 7 A \flat maj7 Fm7 1. B \flat 7 E \flat 7 A \flat maj7 B \flat m7 E \flat 7
I'm the one you're tak - ing to the Eas - ter par - ade.
you're the one I'm tak - ing to the Eas - ter par - ade.

37 2. B \flat 7 E \flat 7 A \flat 6
Eas - ter par - ade.

Thank you. Thank you very much.

Now, we're going to take you back in time to a song written in 1934. Anyone here born in that year? OK - this is your song. This song was written by Sigmund Romberg and Oscar Hammerstein. It's been recorded by such artists as Gracie Fields, the Everly Brothers, and Linda Ronstadt,

Here's _____ to sing this beautiful song of love - "When I Grow Too Old To Dream."

Easy swing

When I Grow Too Old To Dream

F

Keyboard

(Bass - play as written)

F Dm Gm7 C7 F Dm Gm7 C7

A bass line in 4/4 time, starting on F. It consists of eighth-note pairs connected by slurs. The chords are indicated above the staff: F, Dm, Gm7, C7, F, Dm, Gm7, C7.

5 F Dm Gm7 C7 F G♯m7 G♯7 F/A C7

A bass line in 4/4 time, starting on F. It consists of eighth-note pairs connected by slurs. The chords are indicated above the staff: F, Dm, Gm7, C7, F, G♯m7, G♯7, F/A, C7.

9 F Am F F7 Gm7

When I grow too old to dream, I'll have

A vocal line in 4/4 time, starting on F. The lyrics are: "When I grow too old to dream, I'll have". The chords are indicated above the staff: F, Am, F, F7, Gm7.

14 C7 F F7 B♭ B°7 F/C

you to re-mem - ber. When i grow too old to dream,

A vocal line in 4/4 time, starting on C7. The lyrics are: "you to re-mem - ber. When i grow too old to dream,". The chords are indicated above the staff: C7, F, F7, B♭, B°7, F/C.

20 Dm Gm7 C7 F

your love will live in my heart. So,

A vocal line in 4/4 time, starting on Dm. The lyrics are: "your love will live in my heart. So,". The chords are indicated above the staff: Dm, Gm7, C7, F.

25 Gm7 C7 F A A7

kiss me, my sweet, and so let us

A vocal line in 4/4 time, starting on Gm7. The lyrics are: "kiss me, my sweet, and so let us". The chords are indicated above the staff: Gm7, C7, F, A, A7.

31 Dm F/C F7 B♭ B°7 F/C

part. And when I grow too old to dream,

A vocal line in 4/4 time, starting on Dm. The lyrics are: "part. And when I grow too old to dream,". The chords are indicated above the staff: Dm, F/C, F7, B♭, B°7, F/C.

36 Dm Gm7 C7 F

your love will live in my heart.

A vocal line in 4/4 time, starting on Dm. The lyrics are: "your love will live in my heart.". The chords are indicated above the staff: Dm, Gm7, C7, F.

2
41 F (Sax) A m F F7

45 Gm7 C7 F F7

49 B♭ B°7 F/C Dm

53 Gm7 C7 F So,

57 Gm7 C7 F A A7
just kiss me, ___ ooo, kiss me, my sweet, and so ___ let us

63 Dm F/C F7 B♭ B°7 F/C
part. And when I grow ___ too old ___ to dream,

68 Dm Gm7 C7 F E♭ D
your love ___ will live ___ in my heart. ___ Oh, yes. ___ Yes, your

73 Gm7 C7 F (Sax)
love will live, ___ will live in my heart.

76 C7 F Gm7 A m C7 F6

This musical score consists of eight staves of music. The first staff features a saxophone part with chords F, Am, F, and F7. The second staff shows a vocal line with chords Gm7, C7, F, and F7. The third staff continues the vocal line with chords B♭, B°7, F/C, and Dm. The fourth staff concludes the vocal line with chords Gm7, C7, F, and the lyrics 'So,'. The fifth staff begins with a vocal line and chords Gm7, C7, F, followed by lyrics 'just kiss me, ___ ooo, kiss me, my sweet, and so ___ let us'. The sixth staff continues with a vocal line and chords Dm, F/C, F7, B♭, B°7, and F/C, followed by lyrics 'part. And when I grow ___ too old ___ to dream,'. The seventh staff starts with a vocal line and chords Dm, Gm7, C7, F, E♭, and D, followed by lyrics 'your love ___ will live ___ in my heart. ___ Oh, yes. ___ Yes, your'. The eighth staff concludes with a vocal line and chords Gm7, C7, F, and the lyrics 'love will live, ___ will live in my heart.'

Easy swing

When I Grow Too Old To Dream

M
Keyboard

(Bass - play as written)

2
41 B♭ (Keyboard)

45 Cm7 F7 B♭ B♭7

49 E♭ E°7 B♭/F Gm

53 Cm7 F7 B♭ So,

57 Cm7 F7 B♭ D D7
just kiss me, ___ ooo, kiss me, my sweet, and so ___ let us

63 Gm B♭/F B♭7 E♭ E°7 B♭/F
part. And when I grow ___ too old ___ to dream,

68 Gm Cm7 F7 B♭ A♭ G
___ your love ___ will live ___ in my heart. ___ Oh, yes. ___ Yes, your

73 Cm7 F7 B♭ (Keyboard)
love will live, ___ will live in my heart.

76 F7 B♭ Cm7 Dm F7 B♭6

Thank you.

Now, we'll really switch gears and play a type of music near and dear to my heart. As some of you may know, my great grandfather came to America from Bohemia, so I have a Czech heritage. And the national dance of the Czech Republic is the polka. So, we're going to play one of those critters right now. It's title is "Maricka Moje." For those of you here who do not speak fluent Czech, the translation is "My Marie."

Enjoy the polka!

Maricka Moje Polka

Keyboard

(Keyboard) B^b7 E^b B^b7 E^b B^b7 Dar-ling,

10 E^b A^b E^b B^b7 E^b B^b7
do you still re - mem - ber, on the night when first we met, arm in

18 E^b A^b E^b B^b7 E^b
arm we danced to - geth-er; nev-er-more shall we for - get. Ma-rick-a

26 B^b7 E^b B^b7 E^b
mo - je, Ma-rick-a mo - je, Ma-rick-a mo - je, sweet-heart mine. Ma-rick-a

34 B^b7 E^b B^b7 E^b (Keyboard)
mo - je, Ma-rick-a mo - je, Ma-rick-a mo - je, please be mine.

42 A^b E^b7 A^b

49 /G /F E^b7

55 1. E^b7 A^b E^b7 A^b E^b7 | 2. E^b7 A^b A^o7 B^b
(Sax) (Keyboard)

2

61 B^b7 E^b B^b7 E^b B^b7 E^b B^b7
Love-ly

69 E^b A^b E^b B^b7 E^b B^b7
lips so rich and ten - der whis-per words of love di - vine. And that

77 E^b A^b E^b B^b7 E^b
kiss of sweet sur - ren - der told me dear that you were mine. Ma-rick-a

85 B^b7 E^b B^b7 E^b
mo - je, Ma-rick-a mo - je, Ma-rick-a mo - je, sweet-heart mine. Ma-rick-a

93 B^b7 E^b B^b7 E^b (Keyboard)
mo - je, Ma-rick-a mo - je, Ma-rick-a mo - je, please be mine.

101 A^b E^b A^b
A^b

109 /G /F E^b7 A^b G^o7 F F 7
(Sax)

117 B^b F 7 F 7 B^b

125 F 7 B^b F 7 B^b

This musical score consists of eight staves of music. The first four staves are for a vocal part, with lyrics provided for each. The vocal part starts with a melodic line in B-flat major, followed by a section where the vocal line is supported by piano chords. The vocal part continues with a repeating phrase 'mo - je, Ma-rick-a'. The fifth staff begins with a keyboard part, indicated by '(Keyboard)' in parentheses. The sixth staff features a rhythmic pattern of eighth notes. The seventh staff includes a saxophone part, indicated by '(Sax)'. The final staff is another rhythmic pattern. The score is marked with various Roman numerals (61, 69, 77, 85, 93, 101, 109, 117, 125) and measure numbers (125). Chord symbols are placed above the staves, such as B^b7, E^b, A^b, and F 7. The vocal part concludes with the word 'Love-ly'.

Thank you. Our next selection was the opening song of the 1975 musical "Chicago" starring Chita Rivera. Probably the most well known recording was made by Liza Minelli in that same year, but the version performed by Catherine Zeta-Jones and cast in the film version of Chicago (2002) was listed as #98 on AFI's 100 Years... 100 Songs list.

_____ and I will team for this one. It's the story of "All That Jazz."

VOCAL DUET

And All That Jazz

Keyboard

G

5 G (Keyboard) N.C.
(F) Come on, babe, why don't we paint the town
Slick your hair and wear your buck - le shoes and and

8 Daug G (Keyboard)
all that jazz! I'm gon - na rouge my knees and roll my stockings down
all that jazz! I hear that Fath - er Bob is gon - na blow the blues

II N.C. (Keyboard) D 7/A
and all that jazz! Start the car, I know a
and all that jazz! Hold on, hon', we're gon - na

14 E♭
whoop-ee spot where the gin is cold but the pi - an-o's hot. It's just a
bun - ny hug, I bought some as-pir - in down at U - ni-ted Drug in case you

17 G N.C. E♭ N.C. D
nois - y hall where there's a night - ly brawl and all
shake a - part and wan - na brand new start to do that that

21 G (Keyboard)
jazz!

2
25 2. A♭ A
Jazz! (F) and

(M) Oh, ___ I'm gon-na see my she-ba shim-my shake

30 E Aug A
all that jazz! and all that jazz!

Oh, ___ she's gon-na shim-my till her garters break

35 E 7/B F
Show ___ her where to park her gir-dle, oh, ___ her moth-er's blood 'd cur-dle

39 A N.C. F N.C. E A F 7
A all that jazz!
if she'd hear her ba-by's queer for all that jazz! ___

45 B♭ F Aug
Find a glass, we're play-ing fast and loose, and all that jazz!

Oh, ___ I'm gon-na see my she-ba shim-my shake and

48 B♭

Right up here is where I store the juice and
all that jazz! Oh, she's gon-na shim-my till her

51 F Aug F 7/C

all that jazz! Come on, babe, we're gon-na
gar-ters break and all that jazz! Show _____

54 G♭

brush the sky. I bet-ch-a Luck-y Lin - dy nev-er flew so high, 'cause in the
her where to park her gir-dle, oh, her moth-er's blood 'd cur-dle

57 B♭ N.C. G♭ N.C. F B♭ D♭7

strat-o-sphere, how could he lend an ear to all that jazz!
if she'd hear her ba - by's queer for all that jazz!

63 G♭ G♭7 E♭m7

(M) No, she's no one's wife, but (F) oh, I love my life (Both) and

67 A♭m7 D♭7 G♭ /F /E /E♭ /D /D♭ D♭7 N.C. G♭

all _____ that _____ jazz! _____ that jazz!

The musical score consists of six staves of music. The first staff starts at measure 48 in B-flat major. The second staff starts at measure 51 in F major (Augmented). The third staff starts at measure 54 in G-flat major. The fourth staff starts at measure 57 in B-flat major. The fifth staff starts at measure 63 in G-flat major. The sixth staff starts at measure 67 in A-flat major. The lyrics are integrated into the music, with some words appearing below the staff. Key changes are indicated above the staff, and chords are shown below the staff.

Thank you.

For our next to last song this evening, we'll play a number written rather recently by comparison - in 1962 - and popularized by the great Nat King Cole. It reached number 2 on the charts and his recording sold more than a million copies as a single.

Here we go with "Ramblin' Rose."

MALE VOCAL

Ramblin' Rose

Keyboard

1 Ram - blin' E7 A
 6 Rose, _____ Ram-blin' Ram-blin' Rose, _____ why you
 B7 on, _____ ram - ble, _____ Ram-blin' on. When your
 11 days are no one knows. Wild and wind - blown,
 A ram - ble, _____ Ram-blin' days are who will love you
 16 that's how you've grown. Who can cling to a ram - blin'
 20 with a love true when your ram - blin' days are
 rose? Ram - ble gone? Ram - blin'
 26 F7 B♭ C7
 Rose, _____ Ram-blin' Rose, _____ why I want you, _____ heav-en
 knows. _____ Though I love you _____ with a love true, _____
 31 Cm7 F7 B♭
 Who can cling to a ramb-lin' rose? I'd love to
 36 Cm7 F7 B♭ B♭°7 Bm7 B♭
 cling to my ramb-lin' rose.

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 the song that was written back in 1945 about a Pennsylvania Dutch dish. Versions of the song were recorded by Dinah Shore, by Guy Lombardo and his Royal Canadians, and by Ella Fitzgerald.

Here's a mouth-watering delight to send you on your way hungry. It's title: "Shoo Fly Pie and Apple Pan Dowdy."

Shoo Fly Pie

F

Keyboard

(Sax)

1 2 3 & 1 2 3 &

F 7 N.C. N.C. B♭ N.C. E♭7 B♭ Gm7 Cm7 F 7

B♭ B♭7/D E♭maj7 F 7 B♭6 D♭°7 C 7 F 7

9 B♭6 B♭7/D E♭maj7 F 7

Shoo fly pie and ap - ple - pan dow - dy, makes your makes the

II B♭6 D♭°7 C 7 F 7 B♭6 B♭7/D

eyes light up, your tum - my say, "How - dy." Shoo fly pie and sun come out when heav - ens are cloud - y.

14 E♭maj7 B♭/D B♭6 E♭maj7 F 7 B♭6

ap - ple pan dow - dy, I nev - er get e - nough of that won - der - ful stuff.

17 D 7 C 7

Ma - ma, when you bake, Ma - ma, I don't want cake.

21 F 7 F 7 3 F °7 Cm7

Ma - ma, for my sake, go to the ov - en _ and make some ev - er lov' - in' Sh-

25 B_b6 B_b7/D E_bmaj7 F7
shoo fly pie _____ and ap - ple pan dow - dy, makes your

27 B_b6 D_b^o7 C7 F7 B_b6 B_b7/D
eyes light up _____ your tum-my say, "How-dy." Shoo-fly pie _____ and

30 E_bmaj7 B_b/D B_b6 E_bmaj7 F7 B_b6 (Sax)
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff. _____

33 B_b B_b7/D E_bmaj7 F7 B_b6 D_b^o7 C7 F7

37 B_b6 B_b7/D E_bmaj7 > B_b Gm7 Cm7 F7

41 B_b6 B_b7/D E_bmaj7 F7
Shoo fly pie _____ and ap - ple - pan dow - dy, makes the

43 B_b6 D_b^o7 C7 F7 B_b6 B_b7/D
sun come out _____ when heav-ens are cloud - y. Shoo fly pie _____ and

46 E_bmaj7 B_b/D B_b6 E_bmaj7 F7 B_b6
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

49 D7 C7
Ma-ma, when you start to bake,
I don't want no cake.

53 F7 F7 3 F^o7 Cm7
Ma-ma, ____ for my sake, go to the ov-en and makesome ev-er lov'in' Sh-

57 B^b6 B^b7/D E^bmaj7 F7
shoo fly pie ____ and ap - ple pan dow - dy, makes your

59 B^b6 D^b7 c7 F7 B^b6 B^b7/D
eyes light up ____ your tum-my say, "How-dy." Shoo-fly pie ____ and

62 E^bmaj7 B^b/D B^b6 E^bmaj7 F7 B^b6
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

65 B^b6 B^b7/D E^bmaj7 F7 B^b6 D^b7 C7 F7
Shoo shoo ____ makes your eyes light up ____

69 B^b6 B^b7/D E^bmaj7 B^b/D B^b6 N.C. F7 B^b6 (Sax)
Shoo shoo ____ I nev-er get e-nough of that won-der-ful stuff. ____

73 E^b E^o7 B^b F^o7 G7 N.C. B^b6
I nev-er get e-nough of that won-der-ful stuff.

Shoo Fly Pie

M
Keyboard

(Keyboard)

1 N.C. N.C. 3 & N.C. 2 3 & E♭ Cm7 Fm7 B♭7

E♭ E♭7/G A♭maj7 B♭7 E♭6 G♭°7 F7 B♭7

E♭6 E♭7/G A♭maj7 B♭7

Shoo fly pie — and ap - ple - pan dow - dy, makes your makes the

E♭6 G♭°7 F7 B♭7 E♭6 E♭7/G

eyes light up, — your tum - my say, "How - dy." Shoo fly pie — and sun come out — when heav-en-s are cloud - y.

A♭maj7 E♭/G E♭6 A♭maj7 B♭7 E♭6

ap - ple pan dow-dy, I nev - er get e-nough of that won - der - ful stuff.

G7 F7

Ma-ma, when you bake, Ma-ma, I don't want cake.

B♭7 B♭7 B♭7 B♭7 Fm7 B♭7

Ma-ma, for my sake, go to the ov-en — and make some ev-er lov'in' — Sh-

2

25 E♭6 E♭7/G A♭maj7 B♭7
shoo fly pie _____ and ap - ple pan dow - dy, makes your

27 E♭6 G♭°7 f7 B♭7 E♭6 E♭7/G
eyes light up _____ your tum-my say, "How-dy." Shoo-fly pie _____ and

30 A♭maj7 E♭/G E♭6 A♭maj7 B♭7 E♭6 (Keyboard)
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff. _____

33 E♭ E♭7/G A♭maj7 B♭7 E♭6 G♭°7 F7 B♭7

37 E♭6 E♭7/G A♭maj7 B♭7 E♭6 Cm7 F#7 B♭7

41 E♭6 E♭7/G A♭maj7 B♭7
Shoo fly pie _____ and ap - ple - pan dow - dy, makes the

43 E♭6 G♭°7 F7 B♭7 E♭6 E♭7/G
sun come out _____ when heav-ens are cloud-y. Shoo fly pie _____ and

46 A♭maj7 E♭/G E♭6 A♭maj7 B♭7 E♭6
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

49 G7 F7

Ma-ma, when you start to bake,
I don't want no cake.

53 Bb7 Bb7-3 Bb7°7 Fm7

Ma-ma, ____for my sake, go to the ov-en and make some ev-er lov'in' Sh-

57 Eb6 Eb7/G Abmaj7 Bb7

shoo fly pie____ and ap - ple pan dow - dy, makes your

59 E6 Gb7 f7 Bb7 E6 Eb7/G

eyes light up____ your tum-my say, "How-dy." Shoo-fly pie____ and

62 Abmaj7 Eb/G Eb6 Abmaj7 Bb7 E6

ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

65 Eb6 Eb7/G Abmaj7 Bb7 Eb6 Gb7 F7 Bb7

Shoo shoo____ makes your eyes light up____

69 Eb6 Eb7/G Abmaj7 Eb/G Eb6 N.C. Bb7 (Keyboard) Eb6

Shoo shoo____ I nev-er get e-nough of that won-der-ful stuff.____

73 Ab A°7 Eb Bb7 C7 N.C. Eb6

I nev-er get e-nough of that won-der-ful stuff.