

Set Q

Last revised: 2020.04.13

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Goody, Goody

F

Keyboard

(Sax) D^b B^b7 E^bm7 E° D^b6 B^bm7 E^bm7 A^b7

So, you

5 D^b $A^b\text{aug}$ D^b

met some-one who set you back on your heels? Good-y, good-y! So, you

9 B^b7

met some-one and now you know how it feels? Good-y, good-y! So, you

13 E^bm B^b7 E^bm B^b7 E^bm B^b7 E^bm

gave her your heart, too, — just as I gave mine to you, — and she

17 E^b7 B^bm E^b7 A^b7 To Coda

broke it in lit - tle piec-es. Now, how do you do? — So, you

21 D^b

lie a-wake just sing - ing the blues all night? Good-y, good-y! So, you

25 D^b7 G^b B^b7 E^bm

think that love's a bar - rel of dy - na - mite. Hoo -

29 G^b G^bm Fm $A^b\text{aug}$

ray and hal - le - lu - jah! You had it com - ing to ya. Good - y,

2
33 D^b B^b7

good-y for her, Good-y, good-y for me, and I

37 E^b7 E^bm A^b9 A^b7 D^b E^bm A^b7 (Sax) **D.S. al Coda**

hope you're sat - is - fied, you ras - cal, you.

41 **Coda** A^b B^b7 E^b B^baug E^b

So, you lie there a-wake just sing-ing the blues all - night? Good-y,

45 E^b7 A^b $C7$

good-y! So, you think that love's a bar-rel of dy - na - mite.

49 Fm A^b A^bm Gm

Hoo - ray and hal - le - lu - jah! You had it com - ing

53 B^baug E^b

to ya. Good-y good - y for her, Good - y,

56 $C7$ $F7$ $Fm7$

good-y for me, and I hope you're sat - is - fied, I real-ly

60 $G7$ $C7$ $Fm7$ B^b7

hope you're sat - is fied. Yes, I hope you're sat - is fied, you ras-cal,

64 E^b (Sax) E^b7/D^b A^b/C C^o7 B^b7 E^b

you.

Goody, Goody

M

Keyboard

(Keyboard)

F D7 Gm7 G#° F6 Dm7 Gm7 C7

So, you

5 F C aug F

met some-one who set you back on your heels? Good-y, good-y! So, you

9 D7

met some-one and now you know how it feels? Good-y, good-y! So, you

13 Gm D7 Gm D7 Gm D7 Gm

gave her your heart, too, just as I gave mine to you, and she

17 G7 Dm G7 To Coda C7

broke it in lit - tle piec-es. Now, how do you do? So, you

21 F

lie a - wake just sing - ing the blues all night? Good-y, good-y! So, you

25 F7 Bb D7 Gm

think that love's a bar - rel of dy - na - mite. Hoo -

29 Bb Bbm Am C aug

ray and hal - le - lu - jah! You had it com - ing to ya. Good - y,

2
33

F D7

good-y for her, Good-y, good-y for me, and I

37

G7 Gm C9 C7 F Gm C7 (Keyboard)
D.S. al Coda

hope you're sat - is - fied, you ras - cal, you. _____

♩ Coda

41

C D7 G Daug G

So, you lie there a-wake just sing-ing the blues all - night? Good-y,

45

G7 C E7

good-y! So, you think that love's a bar-rel of dy - na - mite. _____

49

Am C Cm Bm

— Hoo - ray and hal - le - lu - jah! You had it com - ing

53

Daug G

to ya. Good-y good - y for her, Good - y,

56

E7 A7 Am7

good-y for me, and I hope you're sat - is - fied, — I real-ly

60

B7 E7 Am7 D7

hope you're sat - is fied. Yes, I hope you're sat - is fied, you ras-cal,

64

G (Keyboard) G7/F C/E E°7 D7 G

you. _____

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

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 "Goody Goody." It was first recorded by the great Benny Goodman back in 1936 with Helen Ward providing the vocal.

We'll switch gears for our next selection. It was written in 1943 and was the opening number of the Broadway show "Oklahoma," the first musical ever written by the team of Rodgers and Hammerstein.

_____ and I will join in singing this one. Here we go with "Oh, What A Beautiful Morning."

NO INTRO- GIVE PITCH

(Keyboard & Bass only
freely)

Oh, What A Beautiful Morning

Keyboard

(F) There's a bright gold - en haze on the mea-dow. There's a
 cat - tle of are the stand - ing like sta - tues. All the
 sounds of the earth are like mu - sic. All the

6 bright gold - en are the haze stand - ing are the like mea - dow. The
 cat - tle of are the haze stand - ing are the like mea - tues. They
 sounds of the earth are like mu - sic. (M) The

10 corn is as high as an el - e - phant's eye, an' it
 don't turn is their heads as they see don't miss a tree, but a
 breeze is so bus - y it don't miss a tree, and an

14 looks like it's climb - in' clear up to the sky.
 lit - tle brown mav - 'rick is wink - ing her eye.
 ol' weep - in' wil - ler is laugh - in' at me.

(In rhythm; Last time - Both sing)
 18 Oh, what a beau - ti - ful morn - ing, oh, what a beau - ti - ful
 24 day. I got a beau - ti - ful feel - in'

30 ev - 'ry - thing's go - in' my way.
 34 (Keyboard) (M) All the (F) All the
 38 way. Oh, what a (F) beau - ti - ful day!

Thank you. We'll slow the tempo down a bit with our next song. It was the theme song for the great Dean Martin's TV variety show "The Dean Martin Show" which ran from 1965 to 1974. The song has been so identified with Martin that the words are on his grave marker in Los Angeles.

Here's _____ with our version of this great song - "Everybody Loves Somebody Sometime."

Everybody Loves Somebody

F

Keyboard

(Sax)

C B \flat F/A 3 A \flat 7 Em7/G Dm7 Am7 3 Dm7 G7
 5 C E7 F A7 Dm7 B \flat /D
 Ev-'ry-bod-y loves some-bod-y some-time. Ev - 'ry-bod - y falls in love some-
 Ev-'ry-bod-y finds some-bod-y some-place. There's no tel-ling where love may ap -
 8 G7 C Em7 E \flat m7 Dm7 1. G7 Cmaj7 G7
 how. Some-thing in your kiss just told me my some-time is now.
 pear. Some-thing in your heart keeps say-ing, "My
 13 2. G7 C C7 Gm7/D C7
 some-place is here." If I had it in my pow-er, I'd ar -
 17 F Caug7 F Am 3 Caug/A Am7
 range for ev - 'ry guy to have your charms. Then, ev-'ry min-ute, ev - 'ry
 20 D7 Dm7 C \sharp 7 Dm7 G7
 hour, ev-'ry girl would find what I found in your arms.
 23 C E7 F A7 Dm7 B \flat /D
 Ev-'ry-bod-y loves some-bod-y some-time, and al-though my dream was ov-er-
 26 G7 C Em7 E \flat m7 Dm7 To Coda Θ G7 D.S. al Coda C G7
 due. Your love made it well worth wait-ing for some-one like you.
 Θ Coda
 31 G7 C (Sax) E7 Am7 C \sharp maj7 Cmaj7
 some-one like you.

Everybody Loves Somebody

M

Keyboard

(Keyboard)

F E^b B^b/D D^b7 Am7/C Gm7 Dm7 3 Gm7 C7
 5 F A7 B^b D7 Gm7 E^b/G
 Ev-'ry-bod-y loves some-bod-y some-time. Ev - 'ry-bod - y falls in love some-
 Ev-'ry-bod-y finds some-bod-y some-place. There's no tel-ling where love may ap -
 8 C7 F Am7A^bm7 Gm7 1, 3. C7 F maj7 C7
 how. Some-thing in your kiss just told me my some-time is now.
 pear. Some-thing in your heart keeps say-ing, "My
 13 2, 4. C7 F F7 Cm7/G F7
 some-place is here." If I had it in my pow-er, I'd ar -
 17 B^b F aug7 B^b Dm 3 F aug/D Dm7
 range for ev - 'ry girl to have your charms. Then, ev-'ry min-ute, ev - 'ry
 20 G7 Gm7 F[#]7 Gm7 C7
 hour, ev-'ry boy would find what I found in your arms.
 23 F A7 B^b D7 Gm7 E^b/G
 Ev-'ry bod-y loves some-bod-y some-time, and al-though my dream was ov-er-
 26 C7 F Am7A^bm7 Gm7 To Coda C7 D.S. al Coda
 due. Your love made it well worth wait-ing for some-one like you.
 Coda 31 C7 F (Keyboard) A7 Dm7 F[#] maj7 F maj7
 some-one like you.

Thank you. Our next selection was written in 1938 by that great songwriter, Hoagy Carmichael. It was one of the first popular songs I ever learned to play on the piano because it had a very simple chord progression. _____ - would you play that progression?

Anyone care to guess the name of the song? Right! Here we go with our arrangement of "Heart And Soul."

Heart And Soul

Keyboard

First system of musical notation (measures 1-4). The key signature is one flat (B-flat), and the time signature is 4/4. The notation is for a keyboard instrument, showing both treble and bass staves. Chords are indicated above the staff: F, Dm7, Gm7, and C7. Triplet markings (3) are present over several notes in both staves.

Second system of musical notation (measures 5-8). The notation continues with the same key signature and time signature. Chords are indicated above the staff: F, Dm7, Gm7, and C7. Triplet markings (3) are present over several notes in both staves.

Third system of musical notation (measures 9-12). The notation continues with the same key signature and time signature. Chords are indicated above the staff: F, Dm7, Gm7, and C7. Triplet markings (3) are present over several notes in both staves.

Fourth system of musical notation (measures 13-16). The notation continues with the same key signature and time signature. Chords are indicated above the staff: F, Dm7, Gm7, and C7. Triplet markings (3) are present over several notes in both staves.

Fifth system of musical notation (measures 17-20). The notation continues with the same key signature and time signature. Chords are indicated above the staff: F, Dm7, Gm7, and C7. Triplet markings (3) are present over several notes in both staves.

Sixth system of musical notation (measures 21-24). The notation continues with the same key signature and time signature. Chords are indicated above the staff: F, Dm7, Gm7, and C7. Triplet markings (3) are present over several notes in both staves.

2
21 B \flat A7 D7 G7 N.C. C7 F7 N.C. E7 A7 N.C.

25 B \flat A7 D7 G7 N.C. C7 F7 N.C. E7 C7 N.C.

29 F Dm7 Gm C7 F Dm7 Gm3 C7

33 F Dm7 Gm7 F C7 A7 D7 Gm7 G9 C7

37 1. F Dm7 Gm7 C7

39 F Dm7 Gm7 C7

41 2. F Dm7 Gm7 C7 F Dm7 Gm7 C7

45 F F7/E \flat B \flat /D D \flat 7 F/C N.C. F B \flat F

Thank you. That was kinda fun! Brings back great memories.

Now, we'll take you to the year 1953 with another song written by Rodgers and Hammerstein. They originally composed it as the theme song for the NBC television series entitled "Victory At Sea." Do you remember watching that series about our navy's activities in World War II? The most famous recording of the song was by Perry Como.

We're going to give it a tango beat. Here's _____ to sing "No Other Love Have I."

No Other Love Have I

F

Tango

Keyboard

B \flat Cm F9 B \flat maj7 Cm F9 B \flat Cm F9 B \flat maj7 Cm F9

5 B \flat A
 No oth - er love have I, on - ly my love for you,

9 Cm/E \flat C/E B7(b5) B \flat maj7
 on - ly the dream we knew, no oth - er love.

13 B \flat A
 Watch-ing the night go by, wish-ing that you could be

17 Cm/E \flat C/E B7(b5) B \flat
 watch-ing the night with me, in-to the night I cry, "Hur-ry home, come

21 A \flat E \flat 7 F/A C7/G
 home to me. Set me free,

25 D/F \sharp G C F7
 free from doubt and free from long - ing."

29 B \flat A
 In - to your arms I'll fly, locked in your arms I'll stay,

33 Cm/E \flat C/E B7(b5) B \flat maj7
 wait-ing to hear you say, "No oth - er love have I,

37 E \flat Cm7 1. B \flat F7 2. B maj7 B \flat maj7
 no oth - er love." No oth - er love."

No Other Love Have I

M

Keyboard

Tango

Eb Fm Bb9 Ebmaj7 Fm Bb9 Eb Fm Bb9 Ebmaj7 Fm Bb9

5 Eb D
 No oth - er love have I, on - ly my love for you,

9 Fm/Ab F/A E7(b5) Ebmaj7
 on - ly the dream we knew, no oth - er love.

13 Eb D
 Watch-ing the night go by, wish-ing that you could be

17 Fm/Ab F/A E7(b5) Eb
 watch-ing the night with me, in-to the night I cry, "Hur-ry home, come

21 Db Ab7 Bb/D F7/C
 home to me. Set me free,

25 G/B C F Bb7
 free from doubt and free from long - ing."

29 Eb D
 In - to your arms I'll fly, locked in your arms I'll stay,

33 Fm/Ab F/A E7(b5) Ebmaj7
 wait-ing to hear you say, "No oth - er love have I,

37 Ab Fm7 1. Eb Bb7 2. Emaj7 Ebmaj7
 no oth - er love." No oth - er love."

Thank you very much. We'll really shift gears with this next song. It was written back in 1946, but the most famous recording was by the great Tennessee Ernie Ford in 1955. It reached #1 on the charts that year and stayed #1 for 18 weeks. Wow!

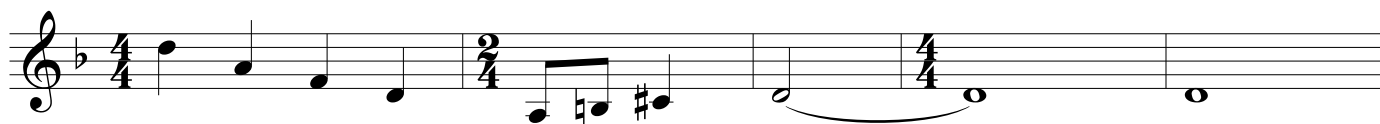
Here we go with a pretty vivid description of the life of a coal miner back in those days. Get your pick and shovel going for our version of "Sixteen Tons."

MALE VOCAL ONLY

Sixteen Tons

Keyboard

(Keyboard Only - In Tempo)



Some

(Click sticks) N.C. /A /C#

6

peo - ple say a man is made out of mud. A
 born one morn - ing when the sun did - n't shine, I
 born one morn - ing it was driz - zling rain.
 see me com - in' bet - ter step a - side. A -

(All - Brushes on snare) Dm /C /Bb A /A /C#

8

poor man's made out of mus - cle and blood,
 picked up my shov - el and I walked to the mine. I load - ed
 Fight - in' and troub - le are my mid - dle name. I was
 lot of men didn't, a lot of men died.

10 Dm /C Gm/Bb A /G /E

mus - cle and blood and skin and bones, a
 six - teen tons of num - ber nine coal, and the
 raised in the cane - break by an old ma - ma lion, cain't no a
 One fist of iron, the oth - er of steel, if the

12 Dm N.C.

mind that's a - weak and a back that's strong.
 straw boss said, "A - well a - bless a - my soul." You load
 high toned wo - man make me walk the line.
 right one don't a - get you, then the left one will.

2

14 Dm /C /B \flat A /A /C \sharp Dm /C

six - teen tons, what do you get? an - oth - er day old - er and

17 /B \flat A /A /C \sharp Dm /C (Last Time To Coda)

deep-er in debt. Saint Pet - er don't you call me 'cause

19 G/B \flat A /G /E Dm N.C.

I can't go. I owe my soul to the

21 (Keyboard Only)

com - pan - y store.

23 (Click sticks)

I was
I was
If you

27 Gm rit. N.C. rubato 3 a tempo

I can't go. I owe my soul to the

31 (Keyboard) A rit. Dm

com-pan - y store.

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

Now we'll move from the coal mines of Kentucky to the wide open spaces of the west. This song, written back in 1934, was probably the only cowboy song ever written by Cole Porter, and among the cowboys who recorded it were Roy Rogers and Gene Autry. But it was also recorded by such artists as Kate Smith (remember Kate), Bing Crosby, and even Ella Fitzgerald.

Here we go with our version of an early freedom song: "Don't Fence Me In."

Don't Fence Me In

F

(Sax) B \flat Gm7 Cm7 F7 Keyboard

5 B \flat Cm7 F7

Wild - cat Kel - ly, ____ look - ing might - y pale, was
 Wild - cat Kel - ly, ____ back a - gain in town, was

7 B \flat Gm Cm7 F7

stand - ing by the sher - iff's side. ____ And
 sit - ting by his sweet - heart's side. ____ And

9 B \flat Cm7 F7

when the sher - iff said, "I'm send - ing you to jail,"
 when his sweet - heart said, Come on, let's set - tle down,"

11 E \flat F7 B \flat F7

Wild - cat raised his head and cried, "Oh, give me
 Wild - cat raised his head and cried,

13 B \flat B \flat maj7 B \flat 6 B \flat maj7 B \flat 6 Cm7 F7

land, lots of land, 'neath the star-ry skies a-bove. Don't fence me in. ____ Let me

17 Cm7 F7 Cm7 F7 Cm7 F7 B \flat

ride thru the wide o-pen coun-try that I love. Don't fence me in. ____ Let me

21 B^b_{maj7} B^b7 B^b+ E^b E^b_{m}

be by my-self in the eve-ning breeze, lis-ten to the mur-mur of the cot-ton-wood trees,

25 B^b F_{m} $G7$ E^b_{m} **To Coda** B^b $F7$ B^b B^b7

send me off for-ev-er, but I ask you, please don't fence me in. Just turn me

29 E^b B^b B^b7

loose, let me strad-dle my old sad-dle un-der-neath the wes-tern skies. On my cay-

33 E^b B^b F° $F7$ $C_{\text{m}7}$ $F7$

use, let me wan-der o-ver yon-der till I see the moun-tains rise. I want to

37 B^b B^b_{maj7} B^b7 B^b+ E^b E^b_{m}

ride to the ridge where the west com-menc-es, gaze at the moon till I lose my sen-ses.

41 B^b F_{m} $G7$ E^b_{m} B^b $F7$ B^b $F7$ **D.C. al Coda**

Can't look at hob-bles and I can't stand fen-ces. Don't fence me in.

Coda

45 B^b $F7$ B^b $F7$ B^b $F7$ B^b $F7$

Don't fence me in. Don't fence me in.

49 B^b $C_{\text{m}7}$ $F7$ B^b $C_{\text{m}7}$ $F7$ B^b

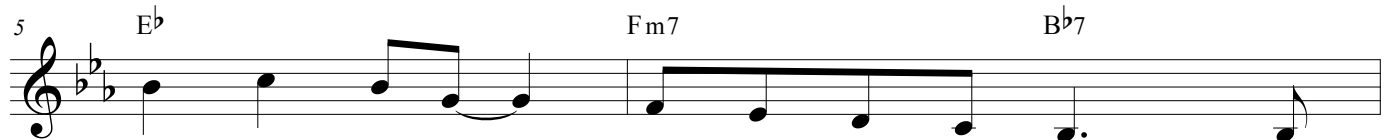
Don't fence me in."

Don't Fence Me In

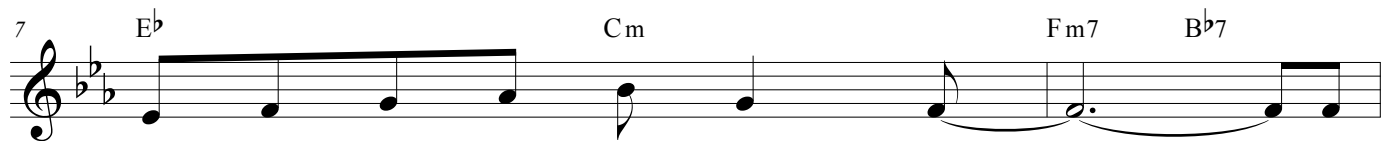
M

(Keyboard)

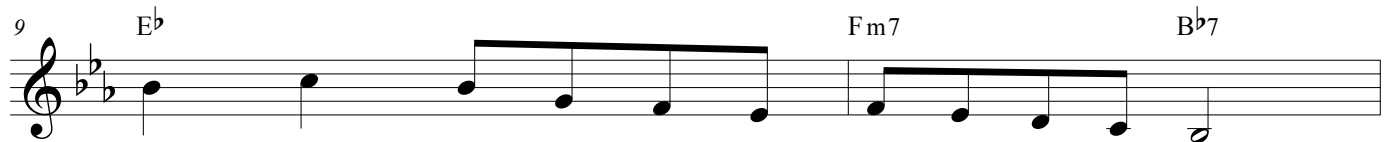
Keyboard



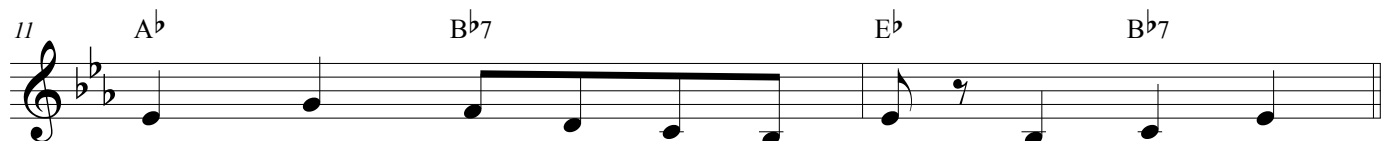
Wild - cat Kel - ly, _____ look - ing might - y pale, was
 Wild - cat Kel - ly, _____ back a - gain in town, was



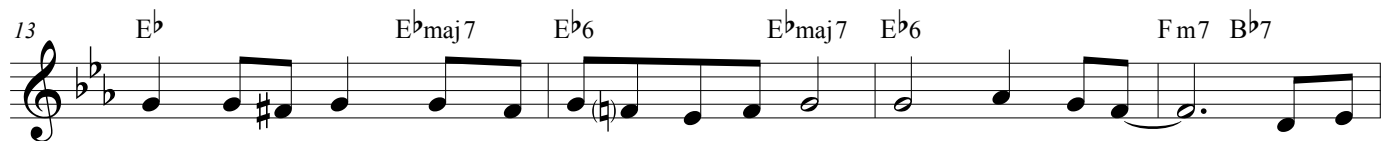
stand - ing by the sher - iff's side. _____ And
 sit - ting by his sweet - heart's side. _____ And



when the his sher - iff said, "I'm send - ing you to jail,"
 when his sweet - heart said, Come on, let's set - tle down,"



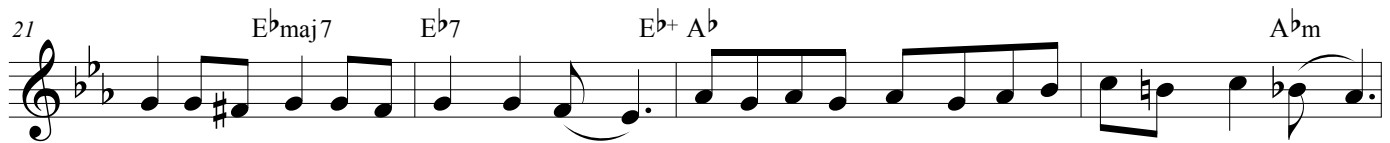
Wild - cat raised his head and cried, "Oh, give me
 Wild - cat raised his head and cried,



land, lots of land, 'neath the star-ry skies a-bove. Don't fence me in. _____ Let me



ride thru the wide o-pen coun-try that I love. Don't fence me in. _____ Let me



be by my-self in the eve-ning breeze, lis-ten to the mur-mur of the cot-ton-wood trees,



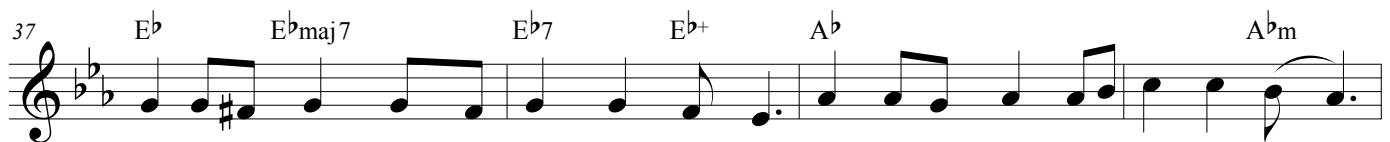
send me off for-ev-er, but I ask you, please don't fence me in. Just turn me



loose, let me strad-dle my old sad-dle un-der-neath the wes-tern skies. On my cay-



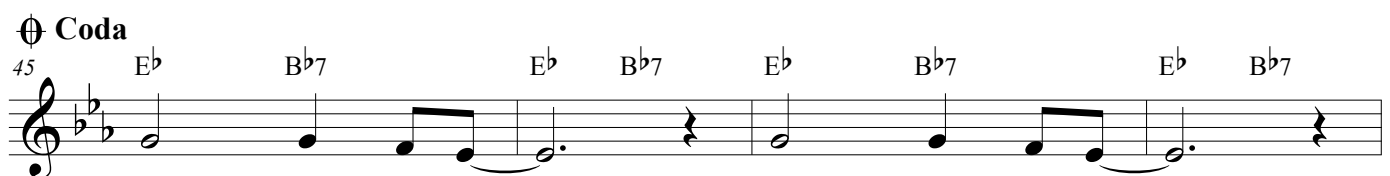
use, let me wan-der o-ver yon-der till I see the moun-tains rise. I want to



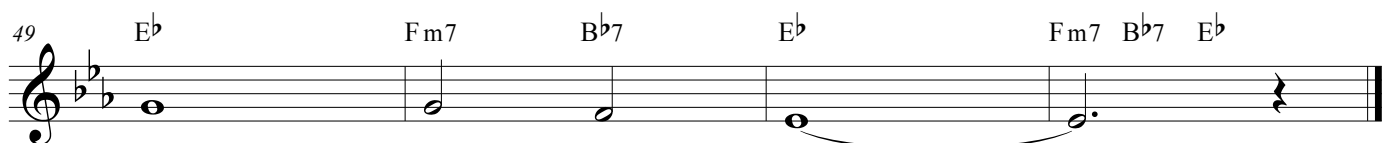
ride to the ridge where the west com-men-ces gaze at the moon till I lose my sen-ses.



Can't look at hob-blesand I can't stand fen-ces. Don't fence me in.



Don't fence me in. Don't fence me in.



Don't fence me in."

Thank you.

Our next selection is of a type that is special to me. As some of you may know, I'm Czech, and the national dance of Czechoslovakia is the polka. So, we're going to play one now. It was written just after the end of World War II and became an instant hit.

Here we go with the "Happy Wanderer" polka.

MALE VOCAL

The Happy Wanderer Polka

Keyboard

(Keyboard)

F7 B \flat E \flat Cm7 F7 B \flat (Sax)

9 B \flat F7

17 B \flat Cm7 F7 B \flat

25 F7 B \flat F7 B \flat

33 F7 B \flat E \flat Cm7 F7 B \flat (Keyboard)

41 F7 B \flat E \flat Cm7 F7 B \flat

49 B \flat

love to go a - wan - der - ing a - long the moun - tain
wave my hat to all I meet, and they wave back to

55 F7 B \flat

track. _____ And as I go, I love to sing, my
me. _____ And black - birds sing so loud and sweet from

61 Cm7 F7 B \flat

knap - sack on my back, "Val - de -
ev - 'ry green - wood tree. _____

2
65

F7 B \flat F7

ri, _____ val - de - ra, _____ val - de - ri, _____ val de -

71

B \flat F7 B \flat

ra ha ha ha ha ha. Val - de - ri, _____ val - de - ra," _____ my from

77

E \flat Cm7 F7 1. B \flat (Keyboard) E \flat Cm7 F7

knap - sack on green - my wood back. _____

ev - ry

83

B \flat 2. B \flat (Keyboard) G7

I tree. 3 Oh,

87

C

may I go a wan - der - ing un - til the day I

93

G7 C

die! _____ Oh, may I al - ways laugh and sing be -

99

Dm7 G7 C

neath God's clear blue sky. _____ "Val - de -

103

G7 C G7

ri, _____ val - de - ra, _____ val - de - ri, _____ val - de -

109

C G7 C

ra ha ha ha ha ha. Val - de - ri, _____ val - de - ra." _____ Be -

115

F Dm7 G G7 C F G7 C

neath God's clear blue sky. _____

Thank you.

Our next selection was written in 1955 for the television production of “Our Town” by Thornton Wilder. Frank Sinatra’s version became a major hit, but another version by Dinah Shore also achieved great popularity.

So here’s _____ to tell us all about a circumstance that is very common in the world today. It’s called “Love And Marriage.”

Love And Marriage

C7

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 4/4 time, with a key signature of one flat (B-flat). The melody is in the right hand, and the bass line is in the left hand. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The bass line is mostly rests, with a few notes in the second and fourth measures. The score is labeled with "1" and "C" above the first measure, and "3" above the second measure. The title "The Rose Tree" is written in a decorative font at the top right.

7 F C7 F F7 Bb Bbm

Love and mar-riage, love and mar-riage, go to geth-er like a horse and car-riage.
Love and mar-riage, love and mar-riage, it's an in - sti-tute you can't dis-par-age.

11 F A7 B♭ F°7 F G7 C7 C7 F

The first staff of music is in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. It begins with a double bar line and a repeat sign. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The staff is divided into measures by vertical bar lines. Above the staff, the chords F, A7, Bb, F°7, F, G7, C7, C7, and F are written. The staff ends with a double bar line and a repeat sign.

This I tell ya broth-er, you can't have one with-out the oth-er. men-t'ry.
Ask the lo-cal gen-try. and they will say it's el-e

16 Db Dbmaj7 Db6 Ebm Ab7 Db Ab7


Try, try, try to sep-a-rate them, it's an il-lu-sion.

[illegible]

24 F C7 F F7 Bb Bbm

Love and mar-riage, love and mar-riage, go to geth-er like a horse and car-riage.

28 F A7 Bb F°7 F



Dad was told by moth - er, you can't have one, you

3/1 F^o7 F F^o7 F G7 C7

can't have none, you can't have one with - out the oth -

2

(Keyboard)

34 F C7 F C7 F C7 F C7

er.

38 F (Sax) C7 F F7 B \flat B \flat m

42 F A7 B \flat F $^{\circ}$ 7 F C7 F

46 D \flat D \flat maj7 D \flat 6 E \flat m A \flat 7 D \flat A \flat 7

Try, try, try to sep - a - rate them, it's an il - lu - sion.

50 D \flat D \flat maj7 D \flat 6 F (Sax) C7

Try, try, try and you will on - ly come to this con-clu-sion:

54 F C7 F F7 B \flat B \flat m

Love and mar-riage, love and mar-riage, go to geth-er like a horse and car-riage.

58 F A7 B \flat F $^{\circ}$ 7 F F $^{\circ}$ 7 F

Dad was told by moth-er, you can't have one, you can't have none, you

62 F $^{\circ}$ 7 F G7 C7 F (Keyboard) C7 F

can't have one with-out the oth - er.

Schiottische style

Love And Marriage

M

Keyboard

(Keyboard) (Sax) (Keyboard) (Sax)

B \flat F7 B \flat F7 B \flat F7 B \flat F7

7 B \flat F7 B \flat B \flat 7 E \flat E \flat m

Love and mar-riage, love and mar-riage, go to geth-er like a horse and car-riage.
Love and mar-riage, love and mar-riage, it's an in - sti-tute you can't dis-par-age.

11 B \flat D7 E \flat B \flat 7 B \flat C7 F7 E7 B \flat

This I tell ya broth-er, you can't have one with-out the oth - er. men-t'ry.
Ask the lo-cal gen-try. and they will say it's el - e

16 G \flat G \flat maj7 G \flat 6 A \flat m D \flat 7 G \flat D \flat 7

Try, try, try to sep - a - rate them, it's an il - lu - sion.

20 G \flat G \flat maj7 G \flat 6 B \flat (Keyboard) F7

Try, try, try and you will on - ly come to this con-clu - sion:

24 B \flat F7 B \flat B \flat 7 E \flat E \flat m

Love and mar-riage, love and mar-riage, go to geth-er like a horse and car-riage.

28 B \flat D7 E \flat B \flat 7 B \flat

Dad was told by moth - er, you can't have one, you

31 B \flat 7 B \flat B \flat 7 B \flat C7 F7

can't have none, you can't have one with - out the oth -

2 (Keyboard)

34 B \flat F7 B \flat F7 B \flat F7 B \flat F7

er.

38 B \flat F7 B \flat B \flat 7 E \flat E \flat m

42 B \flat D7 E \flat B \flat $^{\circ}$ 7 B \flat F7 B \flat

46 G \flat G \flat maj7 G \flat 6 A \flat m D \flat 7

Try, try, try to sep - a - rate them, it's an il -

49 G \flat D \flat 7 G \flat G \flat maj7 G \flat 6 B \flat (Keyboard)

lu - sion. Try, try, try and you will on - ly come

53 F7 B \flat F7 B \flat B \flat 7

to this con-clu-sion: Love and mar-riage, love and mar-riage, go to geth-er like a

57 E \flat E \flat m B \flat D7 E \flat B \flat $^{\circ}$ 7 B \flat

horse and car-riage. Dad was told by moth-er, you can't have one, you

61 B \flat $^{\circ}$ 7 B \flat B \flat $^{\circ}$ 7 B \flat C7 F7

can't have none, you can't have one with - out the oth -

64 B \flat (Keyboard) F7 B \flat

er.

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Our featured artist this evening was born way back in 1912 in the metropolis of Canonsburg, Pennsylvania, the seventh of 13 children in his family. By the age of 14, he owned his own barbershop. His vocal career began in 1933 as a singer with the Freddy Carlone orchestra, and it lasted more than 50 years.

Anyone know who I'm describing? He was Italian. Does that help? He had a baritone voice very similar to Bing Crosby and he was voted "Crooner Of The Year" in 1943. Any ideas? On his weekly TV show, he often wore a cardigan sweater? Have you got it yet? OK - here's the final clue: His nickname was "Mr. C." You got it? Perry Como.

We're going to play 3 of Perry's greatest hits. The first one he recorded with the Fontane Sisters in 1949. It's a cute little nonsense song, and _____ and I will sing it for you now. It's called the Alphabet Love Song, but you probably remember it as "A, You're Adorable."

VOCAL ONLY

The Alphabet Love Song

Keyboard

(Keyboard)

E^b Cm7 Dm7 Gm7 Cm7 F7 B^b Cm7 F7

5 *B^b G7*

(Male) "A", you're a-dor - a-ble, "B", you're so beau - ti - ful,

7 *C7 Gm7 C7*

"C", you're a cu - tie full of charm.

9 *E^b Cm7 Dm7 Gm7*

(Female) "D", you're a darl - ling, and "E", you're ex - cit - ing, and

11 *Cm7 F7 Dm7 G7 Cm7 F7*

(Male) "F", you're a feath - er in my arms.

13 *B^b G7*

(Female) "G", you look good to me, "H", you're so heav - en - ly,

15 *C7 Gm7 C7*

"I" you're the one I i - dol - ize.

17 *E^b Cm7 Dm7 Gm7*

(Male) "J", we're like Jack and Jill, (Female) "K", you're so kiss - a - ble,

19 *Cm7 F7 B^b*

(Male) "L", is the love - light in your eyes.

21 Cm7 F9 B \flat Gm7 Cm7 G7 Cm7 F9

(Female) "M", "N", "O", "P", I could go on all

24 B \flat Cm F7 B \flat Gm7

day. (Male) "Q", "R", "S", "T", al - pha -

27 C7 F7 Cm9 F7

bet - i - c'ly speak - ing. you're O. _____ K.

29 B \flat G7

(Female) "U", made my life com-plete, "V", means you're ver - y sweet,

31 C7 Gm7 C7

(Male) dou - ble "U" "X" _____ "Y" "Z". (Both) It's

33 E \flat B \flat G7

fun to wan - der through the al - pha-bet with you, to

35 1. Cm7 F7 B \flat F7

tell you what you mean to me "Come on. Sing with us"

37 1. Cm7 F7 A \flat 7 G7

tell you what you mean to me I

39 Cm Dm

"L" "O" "V" "E" "Y" "O" "U", I

41 Cm F7 B \flat F7 B \flat

"R" in love with you.

Thank you. Thank you very much. Our next Perry Como hit was recorded in 1957 and reached #1 on the Billboard chart that year. Perry's version was so popular and so identified with him that only one other artist ever recorded the song - that was Anne Murray in 1994.

I know you'll remember this one - it's a fun song entitled "Round and Round."

Round And Round

Drums - Brushes only

Keyboard

(F) Find a

5 (1st time: Continue brushes only; 2nd time: Add bass and bass drum)

wheel love and will it hold you round, round, round round as it and your

(Bass)

skims heart's a - long song with a hap - py sound sound. as it And your

goes head a - long the ground, ground, ground, till it leads you

to you've been dream - ing love. (M) Then your of (F) In the

night you see the o - val moon go - ing round and round in tune. (M) And the ball of sun in the day makes a girl and boy want to say, (F) Find a

G (All play) D A7 D D7 G A7 N.C.

2

39 D
ring and put it round, round, round." And with

43 A7 D
ties so strong, the two hearts are bound. Put it

47
on the one you found, found, found, for you

51 A7 D N.C.
know that this is real - ly love. Find a

55 E \flat
wheel and it goes round, round, round as it

59 B \flat 7 E \flat
skims a - long with a hap - py sound, as it

63
goes a - long the ground, ground, ground, till it

67 B \flat 7 E \flat N.C.
leads you to the one you love. Then your

71 E
love will hold you round, round, round, and your

75 B7 E
heart's a song with a brand new sound. And your

79
head goes spin - ning round, round, round, 'cause you've

83 B7 E
found what you've been dream - ing of. In the

87 A E
night you see the o - val moon go - ing

91 B7 E E7
round and round in tune. (M) And the

95 A E
ball of sun in the day. makes a

99 F#7 B7 N.C.
girl and boy want to say, (F) "Find the

103 E
ring and put it round, round, round." And with

107 B7 E
ties so strong, your two hearts are bound. Put it

111
on the one you found, found,

114 B7 E N.C.
found, for you know that this is real - ly love. (Both) Find the

119 E^b B^b7 E^b
ring, put it on (M) for you

123 Fm B^b7 E^b B^b7
know that this is real - ly love, (F) real - ly

127 E^b B^b7 E^b A^b E^b
love, (Both) real - ly love.

VOCAL DUET

Round And Round

Vocal



(F) Find a

5 wheel and it goes round, round, round as it
love will hold you round, round, round and your

9 skims a - long with a hap - py sound as it
heart's a song with a brand new sound. And your

13 goes a - long the ground, ground, ground, till it leads you
head goes spin-ning round, round, round, 'cause you've found what

18 1. to the one you love. (M) Then your of (F) In the
you've been dream - ing

23 night you see the o - val moon go - ing round and

28 round in tune. (M) And the ball of sun in the

33 day makes a girl and boy want to say, (F) "Find a

39 ring and put it round, round, round." And with

(M) "Find a ring and put it round, round,

2

43 A7 D

ties so strong, the two hearts are bound. Put it

round." And with ties so strong the two hearts are

47

on the one you found, found, found, for you

bound. Put it on the one you found, found,

51 A7 D N.C.

know that this is real - ly love. Find a

found, for you know that this is real - ly love.

55 E^b

wheel and it goes round, round, round as it

Find a wheel and it goes round, round,

59 B^b7 E^b

skims a - long with a hap - py sound, as it

round as it skims a - long and makes a hap - py

63

goes a - long the ground, ground, ground, till it

sound as it goes a - long the ground, ground,

67 $B\flat 7$ $E\flat$ N.C.

67 leads you to the one you love. Then your

71 E

71 love will hold you round, round, round, and your

75 $B 7$ E

75 Then your love will hold you round, round, heart's a song with a brand new sound. And your

79

79 round, and your heart's a song, a song with brand new head goes spin-ning round, round, round, 'cause you've

83 $B 7$ E

83 sound. And your head goes spin-ning round, round, found what you've been dream-ing of. In the

87 A E $B 7$

87 round, 'cause you've found what you've been dream-ing of. night you see the o - val moon go - ing round and

92 E $E 7$ A

92 round in tune. (M) And the ball of sun in the

4

97 E F#7 B7 N.C.
 day. _____ makes a girl and boy want to say, _____ (F) "Find the

103 E
 ring _____ and put it round, round, round." And with

103 (M) "Find the ring _____ and put it round, round,

107 B7 E
 ties so strong, your two hearts are bound. Put it on _____

round." And with ties so strong your two hearts are bound.

112
 _____ the one you found, found, found, for you

115 B7 E N.C.
 know that this is real - ly love. _____ (Both) Find the

119 E^b B^b7 E^b
 ring, _____ put it on _____ (M) for you

123 F^m B^b7 E^b B^b7
 know that this is real - ly love, _____ (F) real - ly

127 E^b B^b7 E^b A^b E^b
 love, _____ (Both) real - ly love. _____

Thank you. For our final tribute to Perry Como, we'll showcase a song that was released in 1957 and was his last #1 hit. In March of 1958, it was the first single to become a gold record, and it won Perry the Grammy Award in 1959 for the Best Vocal Performance.

It's been featured in several films and was also prominently featured in the TV series "Lost." Here we go with "Catch A Falling Star."

Catch A Falling Star

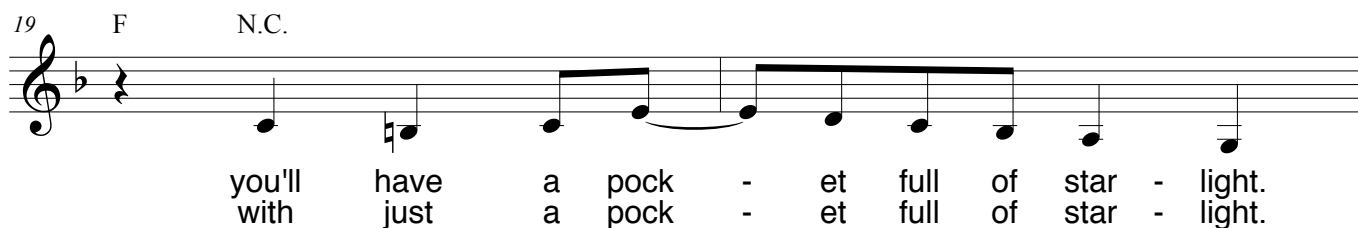
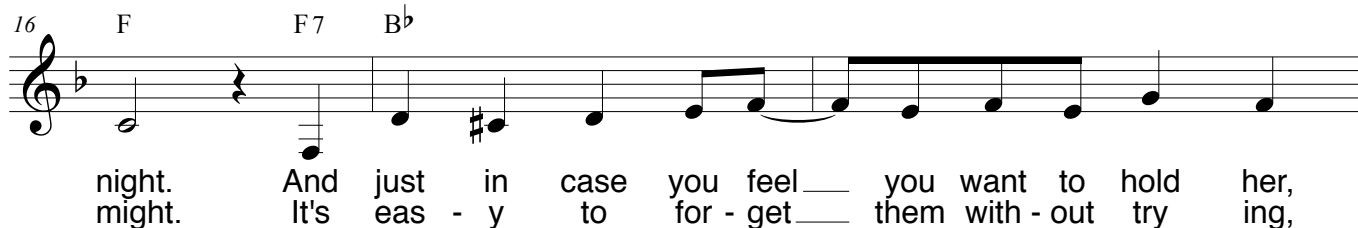
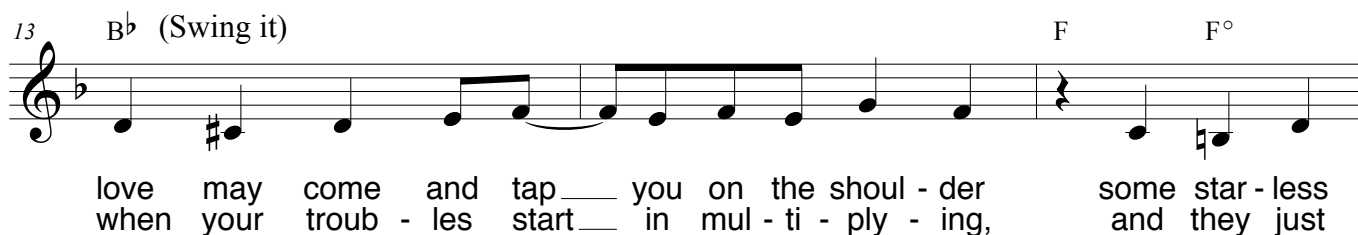
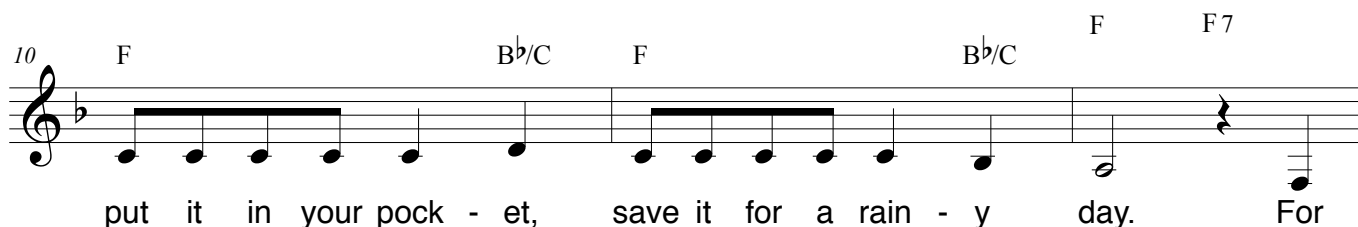
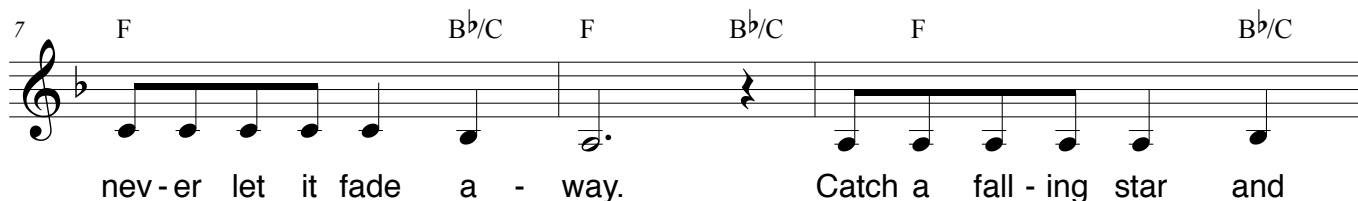
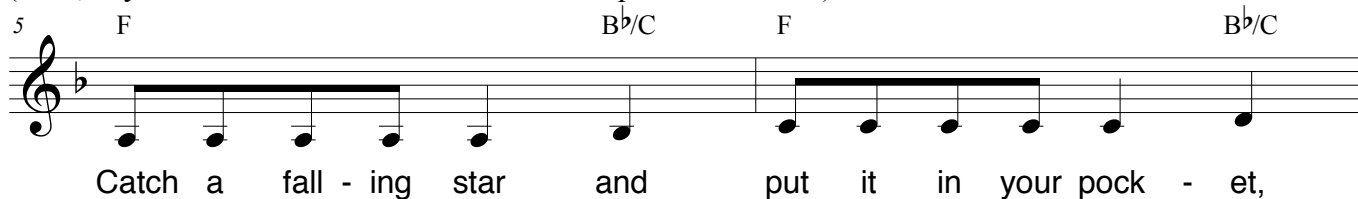
F

Keyboard

(Bass & Keyboard Only)

(Add drum - eighth notes
light tap on closed hi-hat)

(Bass, keyboard and drums continue same note pattern and beat)



(Return to original note pattern in bass and keyboard and original drum beat pattern)

21 F B \flat /C F B \flat /C

Catch a fall - ing star and put it in your pock - et,

23 F B \flat /C F B \flat /C F B \flat /C

nev - er let it fade a - way. Catch a fall - ing star and

26 F B \flat /C F B \flat /C 1. F C7

put it in your pock - et, save it for a rain - y day.

29 2. F B \flat F

day. Save it for a rain - y day.

32 F C C7

Save it for a rain - y

34 F

day.

34

The musical score is written for a vocal line and a bass/keyboard accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb). The bass/keyboard part is in bass clef. The score consists of six systems of music. The first system (measures 21-22) has the lyrics 'Catch a fall - ing star and put it in your pock - et,' with chords F, B \flat /C, F, and B \flat /C. The second system (measures 23-24) has the lyrics 'nev - er let it fade a - way. Catch a fall - ing star and' with chords F, B \flat /C, F, B \flat /C, F, and B \flat /C. The third system (measures 25-26) has the lyrics 'put it in your pock - et, save it for a rain - y day.' with chords F, B \flat /C, F, B \flat /C, and a first ending bracket over F and C7. The fourth system (measures 27-28) has the lyrics 'day. Save it for a rain - y day.' with a second ending bracket over F, B \flat , and F. The fifth system (measures 29-30) has the lyrics 'Save it for a rain - y' with chords F, C, and C7. The sixth system (measures 31-34) has the lyrics 'day.' and continues the accompaniment. The bass/keyboard part features a repeating eighth-note pattern in the left hand and a sustained chord in the right hand.

(Bass & Keyboard)

Catch A Falling Star

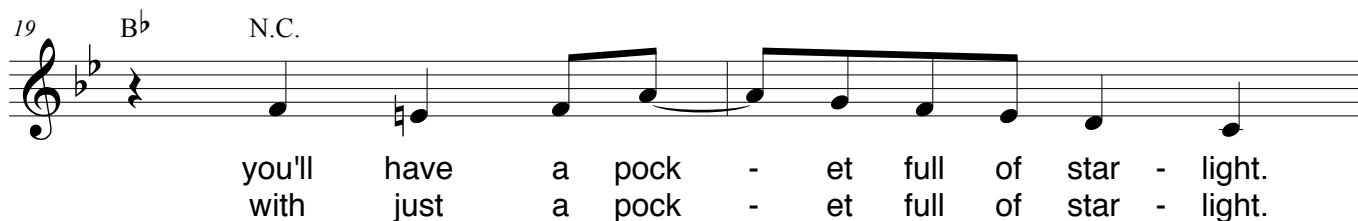
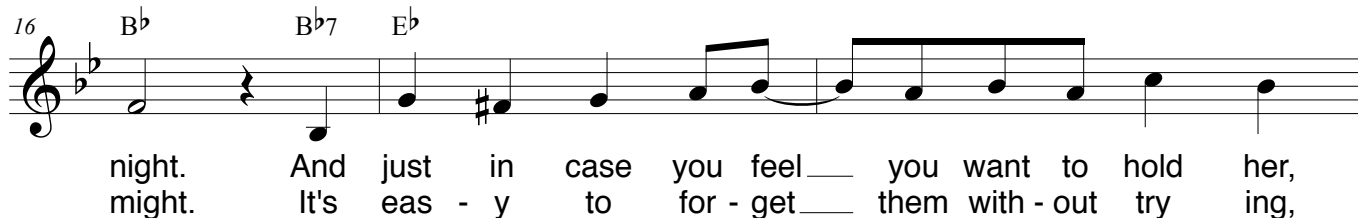
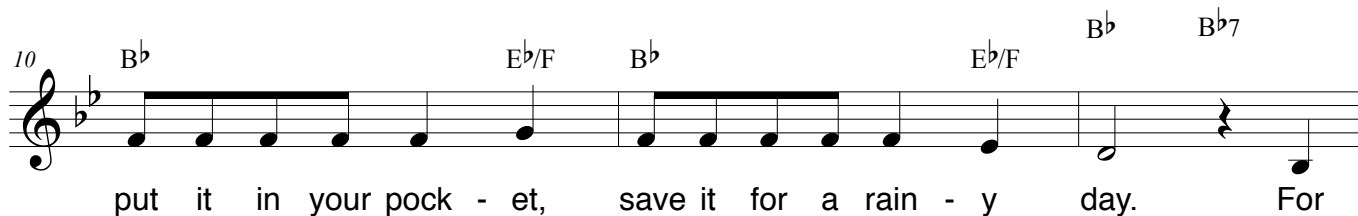
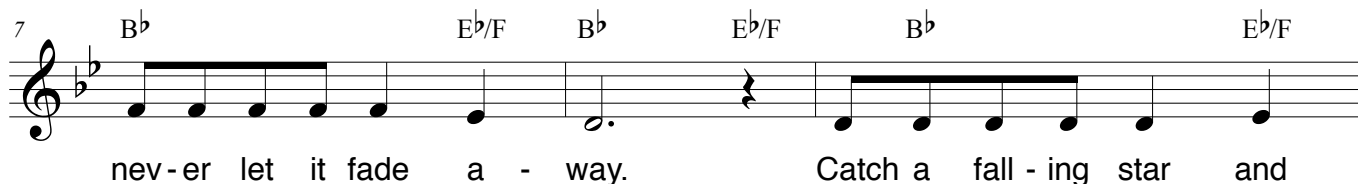
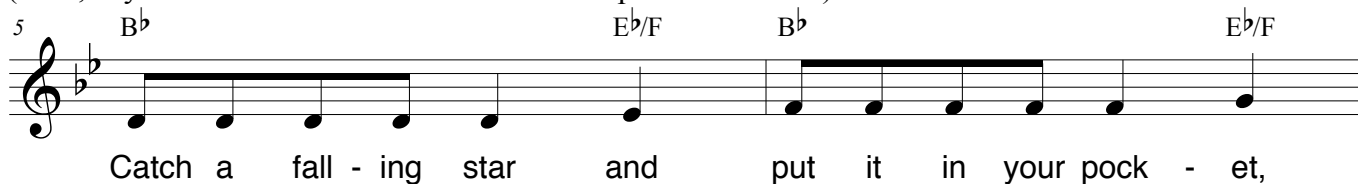
M

Keyboard

(Bass & Keyboard Only)

(Add drum - eighth notes
light tap on closed hi-hat)

(Bass, keyboard and drums continue same note pattern and beat)



(Return to original note pattern in bass and keyboard and original drum beat pattern)

21 B^b E^b/F B^b E^b/F

Catch a fall - ing star and put it in your pock - et,

23 B^b E^b/F B^b E^b/F B^b E^b/F

nev - er let it fade a - way. Catch a fall - ing star and

26 B^b E^b/F B^b E^b/F 1. B^b $F7$

put it in your pock - et, save it for a rain - y day.

29 2. B^b E^b B^b

day. Save it for a rain - y day.

32 B^b F $F7$

Save it for a rain - y

34 B^b

day.

(Bass & Keyboard)

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of six systems of music. The first system (measures 21-22) has a melodic line with eighth notes and a whole note, with lyrics 'Catch a fall - ing star and put it in your pock - et,'. The second system (measures 23-24) continues the melody with a half note and a quarter rest, then another eighth note melody, with lyrics 'nev - er let it fade a - way. Catch a fall - ing star and'. The third system (measures 25-26) has a melodic line ending with a quarter rest and a repeat sign, with lyrics 'put it in your pock - et, save it for a rain - y day.'. The fourth system (measures 27-28) starts with a second ending bracket over measures 27-28, with lyrics 'day. Save it for a rain - y day.'. The fifth system (measures 29-31) continues the melody with a half note and a quarter note, with lyrics 'Save it for a rain - y'. The sixth system (measures 32-34) is a grand staff with a treble and bass clef. The treble clef part has a whole note melody with lyrics 'day.'. The bass clef part has a rhythmic pattern of eighth and sixteenth notes. The score ends with a double bar line.

Thank you. Did you enjoy our tribute to Perry Como?

We'll stay in the 50s for our next song, recorded by the Four Lads in 1955. Remember those guys? It's also been recorded by such diverse artists as the Statler Brothers, Barry Manilow, and Anne Murray.

Here we go with the beautiful "Moments To Remember."

Moments To Remember

F

Keyboard

(Vocal, Bass, and Keyboard - Freely)

Cm Cm(maj7) Cm7 Cm6 Cm Cm(maj7) Cm7

Jan - u - ar - y to De - cem - ber, we'll have mo - ments

4 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6

(All in rhythm)

to re - mem - ber. (Sax) The

7 Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6

New Year's eve we did the town, the day we tore the
qui - et walks, and noi - sy fun, the ball room prize we

10 Ab Fm7 Bb7

goal posts down, we will have these
al - most won, we will have these

12 1. Fm7 Bb7 Eb7 Eb Fm7 Bb7

mo - ments to re - mem - ber. The

15 2. Fm7 Bb7 Ab/Eb Eb Bbm7 Eb7

mo - ments to re - mem - ber. Tho

2

18 A^b E^b B^b7 E^b E^b7

sum - mer turns to win - ter and the pre - sent dis - ap - pears, the

22 A^b E^b Cm $F7$

laugh - ter we were glad to share will e - cho thru the

25 $Fm7$ B^b7 E^bmaj7 E^b6 E^bmaj7 E^b6

years. When oth - er nights and oth - er days may

28 E^bmaj7 E^b_{aug} A^b $Fm7$ B^b7

find us gone our sep - 'rate ways, we will have these

31 $Fm7$ B^b7 **To Coda** A^b/E^b E^b $Fm7$ B^b7 **D.S. al Coda**

mo - ments to re - mem - ber. Sax)

Coda

34 A^b/E^b E^b

mem - - - - ber. ____

36 E^bmaj7 E^b6 E^bmaj7 E^b6 E^bmaj7

(Keyboard)

Moments To Remember

M

Keyboard

(Vocal, Bass, and Keyboard - Freely)

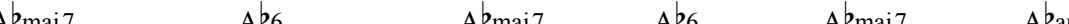
Fm Fm(maj7) Fm7 Fm6 Fm Fm(maj7) Fm7

Jan - u - ar - y to De - cem - ber, we'll have mo-ments

4 B^bm7 E^b7 (All in rhythm)
A^bmaj7 A^b6 A^bmaj7 A^b6

to re - mem - ber. (Keyboard) The


7 $\text{A}^{\flat}\text{maj7}$ $\text{A}^{\flat}6$ $\text{A}^{\flat}\text{maj7}$ $\text{A}^{\flat}6$ $\text{A}^{\flat}\text{maj7}$ $\text{A}^{\flat}\text{aug}$

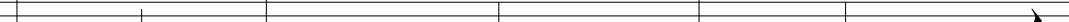


New Year's Eve walks, we and did not see the town, the day ball we tore the prize the we

10 D^b B^bm7 E^b7

goal - posts down, we we will have these

12 

15 

2

18 D^b A^b E^b7 A^b A^b7

sum - mer turns to win - ter and the pre - sent dis - ap - pears, the

22 D^b A^b Fm B^b7

laugh - ter we were glad to share will e - cho thru the

25 B^bm7 E^b7 A^bmaj7 A^b6 A^bmaj7 A^b6

years. When oth - er nights and oth - er days may

28 A^bmaj7 A^b_{aug} D^b B^bm7 E^b7

find us gone our sep - 'rate ways, we will have these

31 B^bm7 E^b7 **To Coda** D^b/A^b A^b B^bm7 E^b7 **D.S. al Coda**

mo - ments to re - mem - ber. (Keyboard)

Coda D^b/A^b A^b

mem - - - - ber. ____

(Keyboard)

36 A^bmaj7 A^b6 A^bmaj7 A^b6 A^bmaj7

Thank you. Isn't that a great song?

Now, let's move back to the days when composers were writing what might be called "nonsense" songs. You may remember a few months back when we play "Mairzy Doats" for you. Well, we've got another one now. This one was composed back in 1945, and believe it or not, it rose to #1 on the charts that year.

You may remember some of the words, so sing along if you'd like. Here's our version of that famous hit about what happens when a chicken gets bored with the same old "Cluck, Cluck." It's called "Chickery Chick."

VOCAL DUET

Chickery Chick

Keyboard

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Bb, Bb/D, F#7/C, Cm7, F7sus, and F7.

Second system of musical notation (measures 5-8). The melody continues in the treble clef. Chords are indicated above the staff: Bb, F7, Bb, Cm7, and F7. The lyrics are: (F) Once there lived a chick-en who would say "Chick chick. chick chick" all

Third system of musical notation (measures 9-12). The melody continues in the treble clef. Chords are indicated above the staff: Bb6, F9sus, F7, Bb, and F7. The lyrics are: day. Soon that chick got sick and tired of

Fourth system of musical notation (measures 13-16). The melody continues in the treble clef. Chords are indicated above the staff: Bb, Bb/D, C7, and F7. The lyrics are: just "Chick chick," so one morn-ing he start-ed to say:

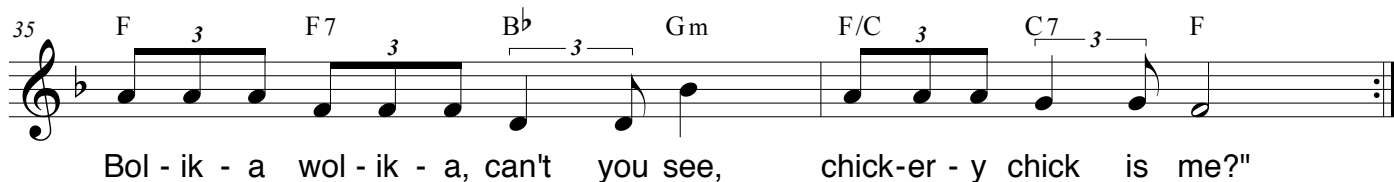
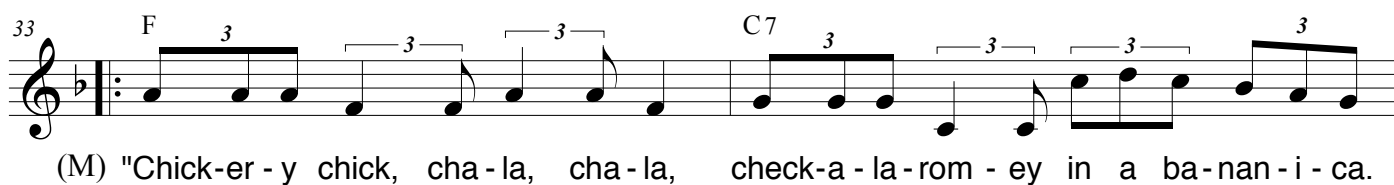
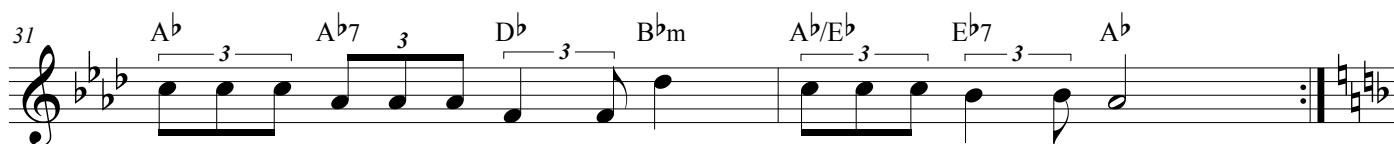
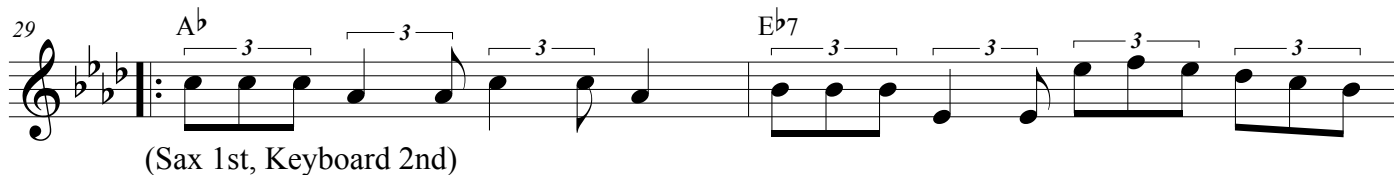
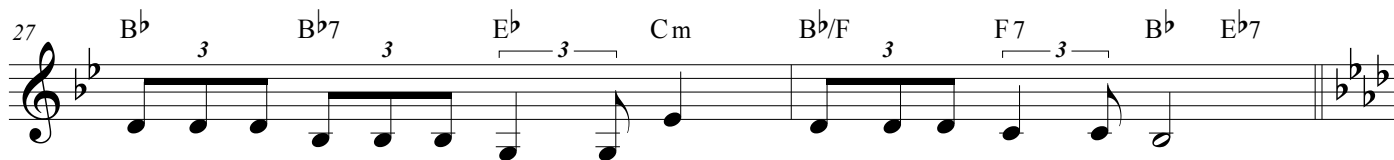
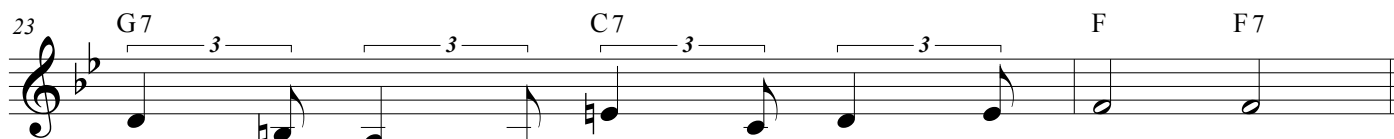
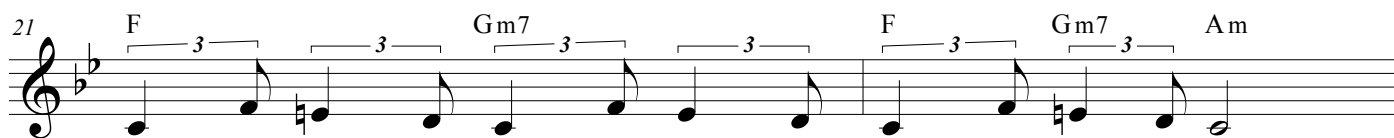
Fifth system of musical notation (measures 17-20). The melody continues in the treble clef. Chords are indicated above the staff: Bb and F7. The lyrics are: "Chick-er - y chick, cha - la, cha - la, check - a - la - rom - ey in a ba - nan - i - ca.

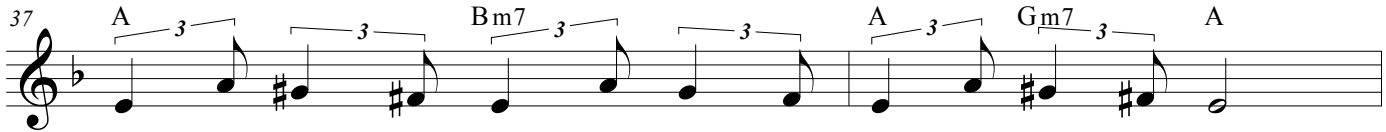
Sixth system of musical notation (measures 21-24). The melody continues in the treble clef. Chords are indicated above the staff: Bb, Bb7, Eb, Cm, Bb/F, F7, and Bb. The lyrics are: Bol - ik - a wol - ik - a, can't you see, chick-er - y chick is me?"

Seventh system of musical notation (measures 25-28). The melody continues in the treble clef. Chords are indicated above the staff: D, Em7, D, A7, and D. The lyrics are: Ev - 'ry time you're sick and tired of just the same old thing,

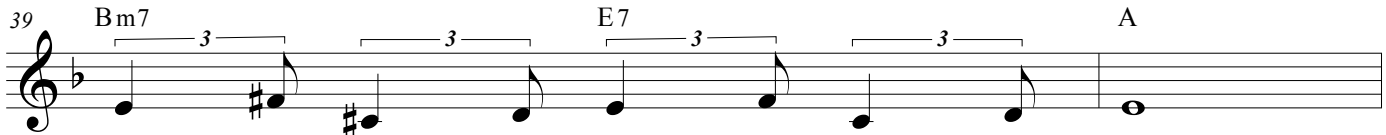
Eighth system of musical notation (measures 29-32). The melody continues in the treble clef. Chords are indicated above the staff: Em7, A7, and D. The lyrics are: say - in' just the same old words all day.

2

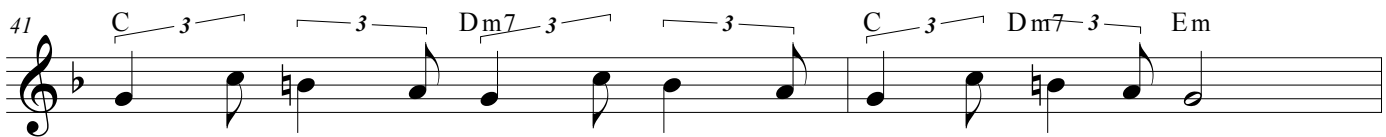




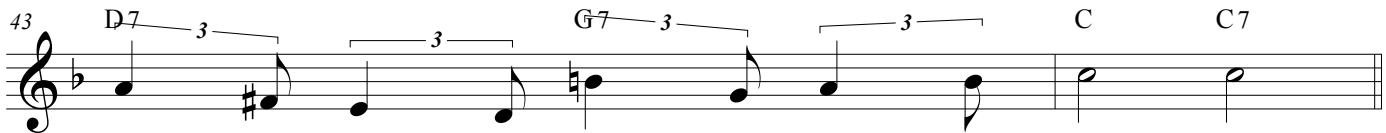
Ev - 'ry time your'e sick and tired of just the same old thing,



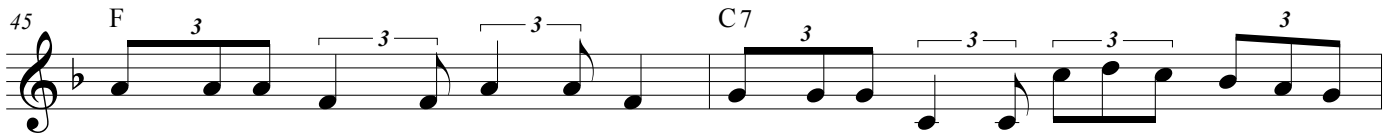
say - in' just the same old words all day.



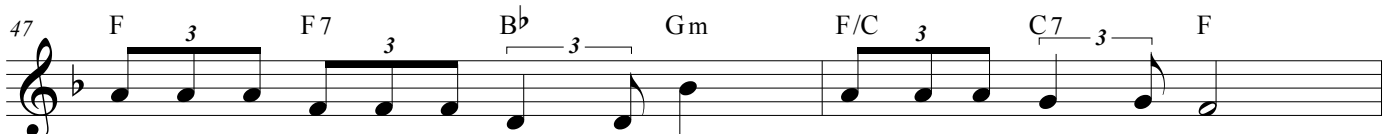
Be just like the chick - en who found some-thing new to sing.



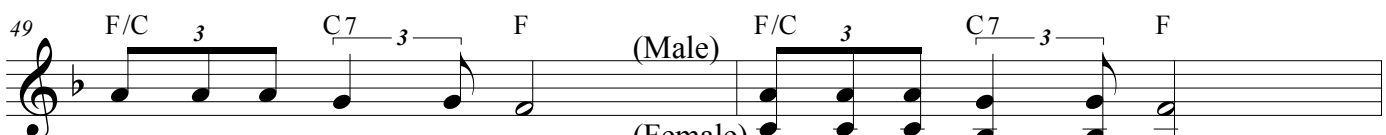
O - pen up your mouth and start to say, "Oh,



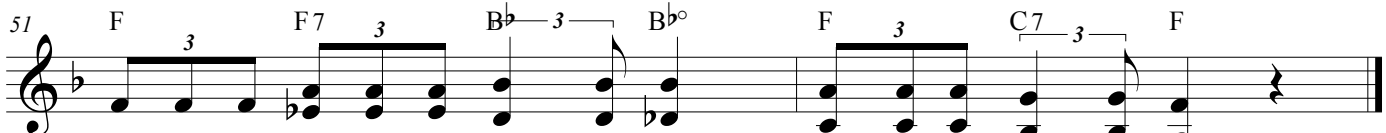
"Chick-er - y chick, cha - la, cha - la, check-a - la - rom - ey in a ba - nan - i - ca.



Bol - ik - a wol - ik - a, can't you see, chick-er - y chick is me?"



Chick-er - y chick is me. Chick-er - y chick is me.



Bol - ik - a, wol - i - a, can't you see? Chick-er - y, chick is me!

Thank you. What a fun song!

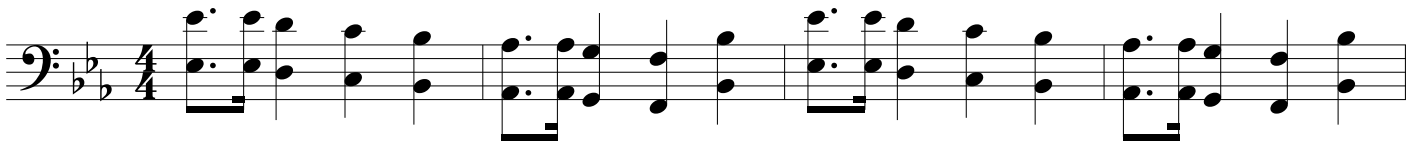
For our next selection, we'll go to the year 1955 for a song recorded by Dean Martin that spent six weeks at the top of the charts that year. Other artists who recorded it include Frank Sinatra, The Everly Brothers, Johnny Cash, and Dean Martin's daughter, Deanna Martin.

_____ and I will collaborate on this one. Here we go with "Memories Are Made Of This."

VOCAL ONLY

Memories Are Made Of This

Keyboard

(Bass top notes,
Keyboard bottom notes)

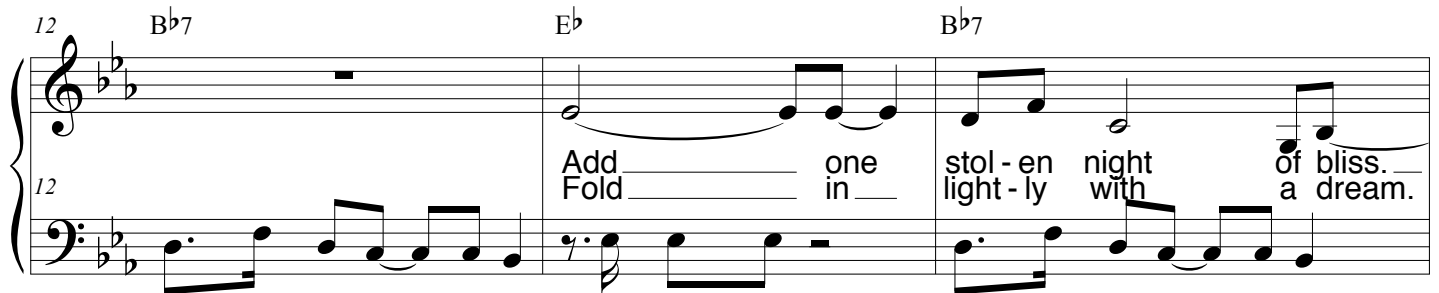
(Add rhythm)



(M) A-sweet-sweet, mem'-ries you gave-a-me. You can't beat the mem'-ries you gave-a-me.



A-sweet-sweet, mem'-ries you gave - a me. You can't beat the



mem'-ries you gave - a me. A-sweet-sweet, mem'-ries you gave - a me.



You can't beat the mem'-ries you gave - a me. I was a rov - er



but now it's o-ver, it was a hap-py day when you came my way to tell me

21 E^b B^b7 E^b B^b7

21 Mem - ories are made of this.

A-sweet-sweet, mem'ries you gave-a me. You can't beat the mem'ries you gave-a me.

25 A^b E^b B^b7

25 Then add the wed-ding bells, one house where lov-ers dwell, three lit-tle kids

Then add the wed-ding bells, one house where lov-ers dwell, three lit-tle kids

30 E^b A^b E^b

30 for the fla-vor. Stir care-fully through the days, see how the

for the fla-vor. Stir care-fully through the days, see how the

36 F7 B^b B^b7

36 fla-vor stays. These are the dreams you will sav - or.

fla-vor stays. These are the dreams you will sav - or.

41 E^b B^b7 E^b

41 With His bless - ings from a - bove.

A-sweet-sweet, mem - 'ries you gave - a me. You can't beat the

44 B^b7 E^b B^b7

44 Serve it gen - 'rous - ly with love.

mem-'ries you gave - a me. A-sweet-sweet, mem-'ries you gave - a me.

47 E^b B^b7 A^b

One man,

You can't beat the mem-'ries you gave - a me. I was a rov-er__

50 E^b B^b7 E^b

one wife, one love through life.__

but now it's o-ver, it was a hap-py day when__ you came my way to tell me

53 E^b B^b7 E^b

Mem - o-ries are made of this.

A-sweet-sweet, mem-'ries you gave - a me. You can't beat the

56 B^b7 E^b B^b7

Mem - o-ries are made of this.

mem-'ries you gave - a me. A-sweet-sweet, mem-'ries you gave - to__

59 E^b N.C. E^b

me.

(Bass top notes,
Keyboard bottom notes)

Thank you.

For our next to last song this evening, we'll play a number written by Harold Rome back in 1952 from a show of the same name. Jack Cassidy sang it in the show, but the best known versions were recordings by Billy Eckstine, and Eddie Fisher's recording hit the #1 spot on the charts in that year.

So, here's a selection with a nice Latin beat - "Wish You Were Here."

LATIN

Wish You Were Here

F

Keyboard

(Sax)

E \flat Dm Cm A \flat 7 E \flat 6 F \sharp 7 F7

They're not

5 B \flat B \flat m6

mak-ing the skies as blue this year, wish you were here. As

9 B \flat B \flat maj7 E \flat 6 F7

blue as they used to when you were near, wish you were here. And the

13 Cm7 F7(b13)

morn-ings don't seem as new, brand new as they did with you. Wish you were

17 Cm7 F7 B \flat

here, wish you were here, wish you were here. Some-one's

2

21 B^b B^bm6

paint-ing the leaves all wrong this year, wish you were here. And

25 B^b B^b7 E^bm6

why did the birds change their song this year? Wish you were here. They're not

29 E^bm7 B^b $Dm7$

shin-ing the stars as bright, they've sto-len the joy from the night. Wish you were

33 $Cm7$ 1. $F7$ B^b (Sax)

here, wish you were here, wish you were here. (Sax)

37 2. $F7$ B^b (Sax) B^b

here, wish you were here. (Sax)

41 $F7$ B^b

here, wish you were here.

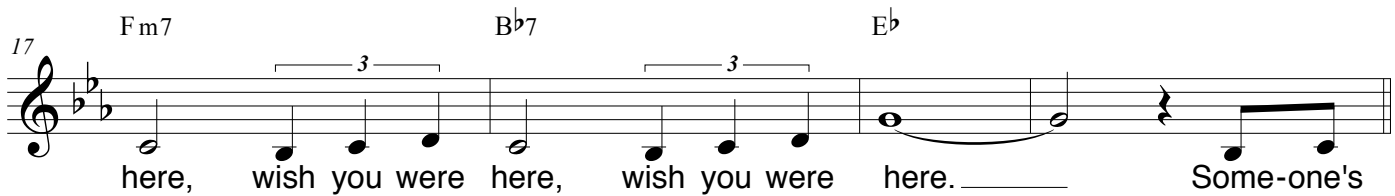
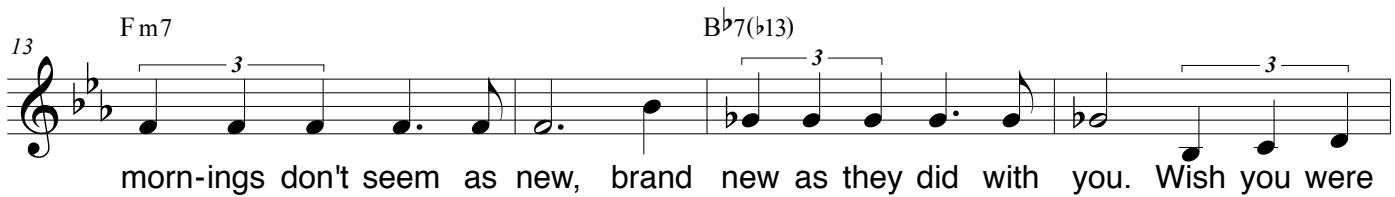
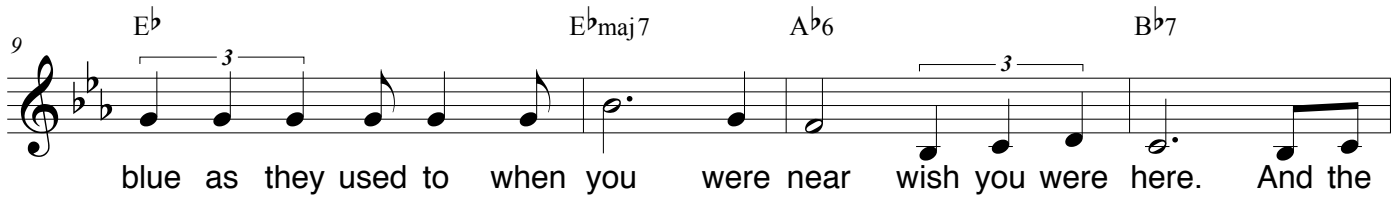
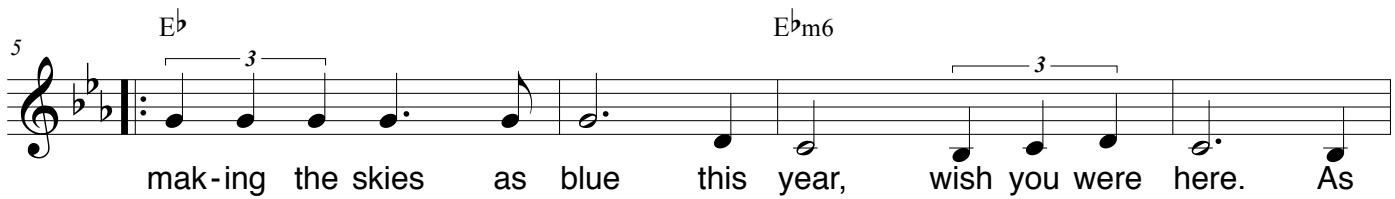
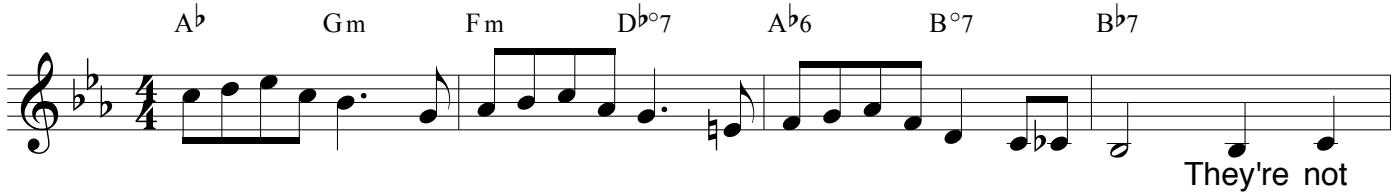
Wish You Were Here

M

Keyboard

LATIN

(Keyboard)



2

21 E^b $E^b m6$

paint-ing the leaves all wrong this year, wish you were here. And

25 E^b $E^b 7$ $A^b 6$

why did the birds change their song this year? Wish you were here. They're not

29 $A^b m7$ E^b $G m7$

shin-ing the stars as bright, they've sto-len the joy from the night. Wish you were

33 $F m7$ $B^b 7$ E^b (Keyboard)

here, wish you were here, wish you were here. (Keyboard)

37 $B^b 7$ E^b (Keyboard) E^b

here, wish you were here. (Keyboard)

41 $B^b 7$ E^b

here, wish you were here. (Keyboard)

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

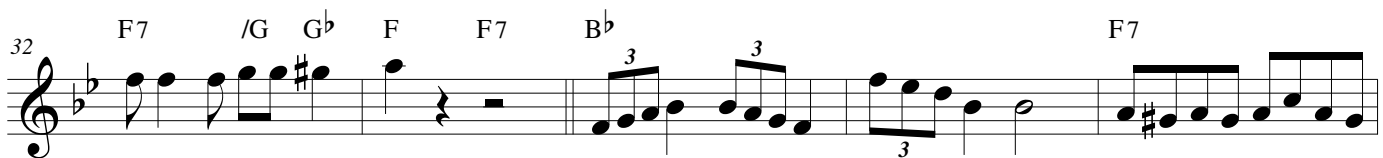
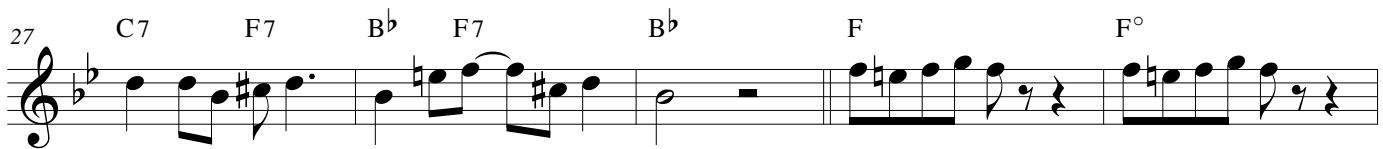
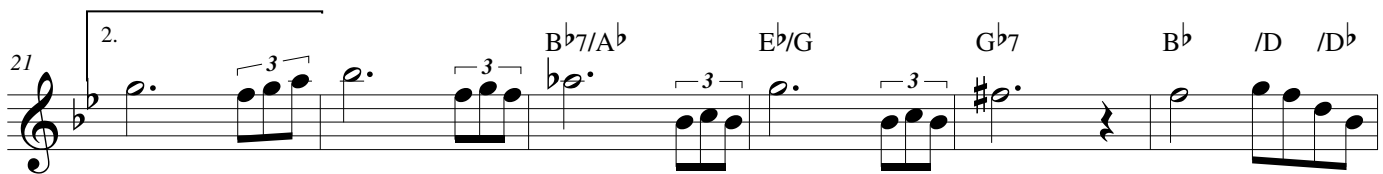
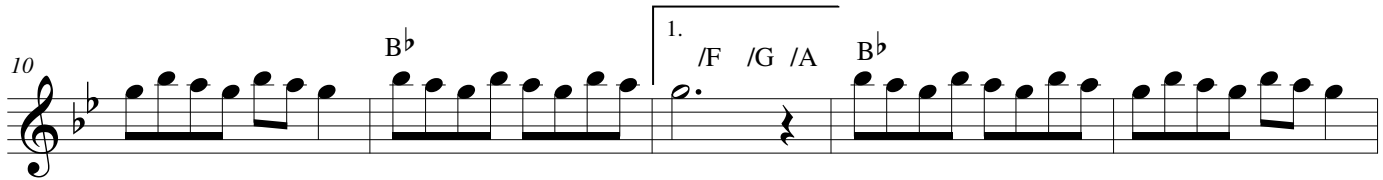
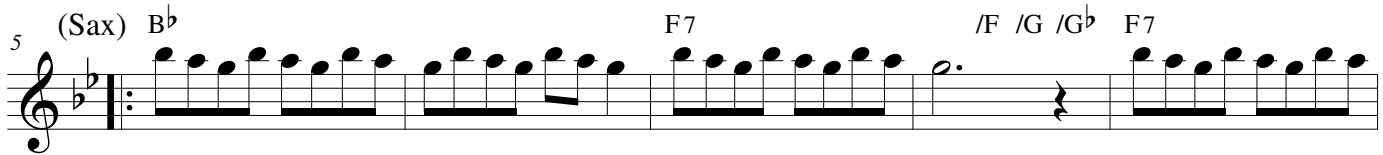
We're going to close with the song that was written back in 1914, and it became one of the most famous and most recorded songs of the ragtime era. The recording by Pee Wee Hunt was the Billboard #1 single for the year 1948, selling over 3 million copies.

Here we go with the famous "12th Street Rag."

12th Street Rag

(Keyboard)

Keyboard



2

42 B \flat F7 C7

47 F7 B \flat

52 F7 G $^{\circ}$

57 B \flat B \flat 7/A \flat E \flat /G G \flat B \flat /F

63 C7 F7 B \flat Fm7/C Gm7 G \flat $^{\circ}$ B \flat /F F7 B \flat F (Keyboard)

67 F $^{\circ}$ F7 /G /G \flat F F7 B \flat

72 F7 B \flat F7

78 B \flat F7 C7

83 F7 B \flat

88 F7 B \flat F7

94 B \flat B \flat 7/A \flat E \flat /G G \flat 7 B \flat /F

99 C7 F7 B \flat F7 B \flat (Sax) F F $^{\circ}$

104 F7 /G G \flat F F7 B \flat F7

109 B \flat

114 1. B \flat F7 C7

119 F7

122 2. B \flat D7 Gm7 G $^{\circ}$ B \flat C9 F7

128 B \flat F7 B \flat (Both) F F $^{\circ}$ F7/E \flat /D /C B \flat

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (B-flat and E-flat). The piece is divided into measures, with measure numbers 88, 94, 99, 104, 109, 114, 119, 122, and 128 marked at the beginning of their respective staves. Chord symbols are placed above the notes to indicate the harmonic structure. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line at the end of the final staff.