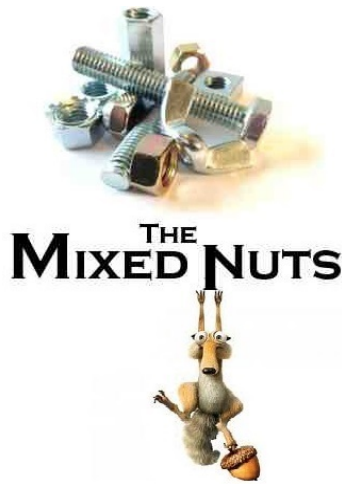


Set E

Last revised: 2020.08.27

E01-It Don't Mean A Thing(KVF).2017.04.23.pdf
E01-It Don't Mean A Thing(KVM).2017.04.23.pdf
E02-Simple Melody(KVD).2015.06.08.pdf
E03-I've Got You Under My Skin(KVF).2015.02.08.pdf
E03-I've Got You Under My Skin(KVM).2015.02.08.pdf
E04-Alexander's Ragtime Band(KVF).2017.11.26.pdf
E04-Alexander_s Ragtime Band(KVM).2020.08.27.pdf
E05-Imagination(KVF).2017.02.12.pdf
E05-Imagination(KVM).2017.02.12.pdf
E06-Tick Tock Polka(KV).2014.06.09.pdf
E07-It's A Pity To Say Goodnight(KVF).2020.01.25.pdf
E07-It's A Pity To Say Goodnight(KVM).2020.01.25.pdf
E08-What A Wonderful World(K).2015.06.08.pdf
E09-When The Saints Go Marching In(KVF).2019.04.04.pdf
E09-When The Saints Go Marching In(KVM).2015.04.26.pdf
E10-Hello Dolly(KV).2019.03.11.pdf
E11-Body And Soul(KVF).pdf
E11-Body And Soul(KVM).pdf
E12-Mame(KVF).2017.02.18.pdf
E12-Mame(KVM).2017.02.18.pdf
E13-Till There Was You(KVF).2015.08.13.pdf
E13-Till There Was You(KVM).2015.08.13.pdf
E14-You Make Me Feel So Young(KVF).pdf
E14-You Make Me Feel So Young(KVM).pdf
E15-That Old Black Magic(KVF).2018.11.01.pdf
E15-That Old Black Magic(KVM).2018.11.01.pdf
E16-Pennsylvania 6-5000(K).2016.06.19.pdf



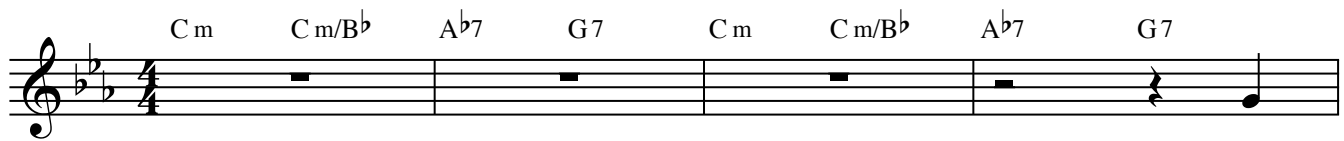
Set E

Last revised: 2024.06.24

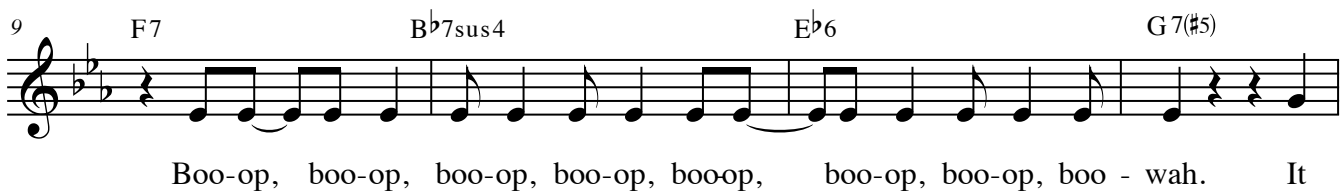
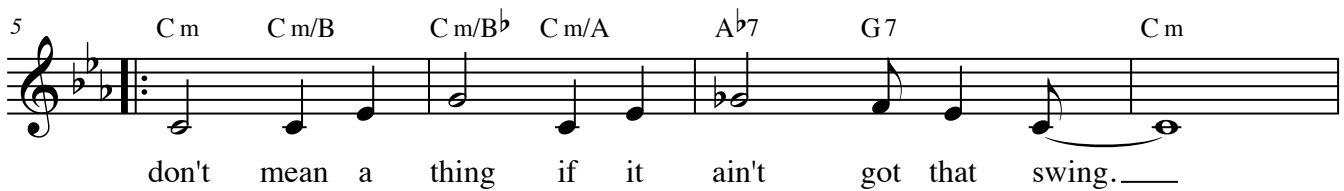
E01-It Don't Mean A Thing(KVF).2017.04.23.pdf
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E02-Simple Melody(KVD).2015.06.08.pdf
E03-\$MusicScriptE Louis Armstrong2.jpg.pdf
E03-I've Got You Under My Skin(KVF).2015.02.08.pdf
E03-I've Got You Under My Skin(KVM).2015.02.08.pdf
E04-\$MusicScriptE Louis Armstrong3.jpg.pdf
E04-Alexander's Ragtime Band(KVF).2017.11.26.pdf
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E05-Imagination(KVM).2017.02.12.pdf
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E07-It's A Pity To Say Goodnight(KVF).2020.01.25.pdf
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[E08-What A Wonderful World\(KVM\).2024.06.24.pdf](#)
E09-\$MusicScriptE Louis Armstrong8.jpg.pdf
E09-When The Saints Go Marching In(KVF).2019.04.04.pdf
E09-When The Saints Go Marching In(KVM).2015.04.26.pdf
E10-Hello Dolly(KV).2019.03.11.pdf
E11-Body And Soul(KVF).pdf
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E12-Mame(KVF).2017.02.18.pdf
E12-Mame(KVM).2017.02.18.pdf
E13-Till There Was You(KVF).2015.08.13.pdf
E13-Till There Was You(KVM).2015.08.13.pdf
E14-You Make Me Feel So Young(KVF).pdf
E14-You Make Me Feel So Young(KVM).pdf
E15-That Old Black Magic(KVF).2018.11.01.pdf
E15-That Old Black Magic(KVM).2018.11.01.pdf
E16-Pennsylvania 6-5000(K).2016.06.19.pdf

It Don't Mean A Thing

F
Keyboard



It



21 $B^b m7$ $E^b 7$ $A^b Maj7$



makes no dif-frence if _____ it's sweet or hot. _____ Just

25 $C m7$ $F7$ $B^b 7$ $G7$



give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 $C m$ $C m/B$ $C m/B^b$ $C m/A$ $A^b 7$ $G7$ $C m$



don't mean a thing if you ain't got that swing. —

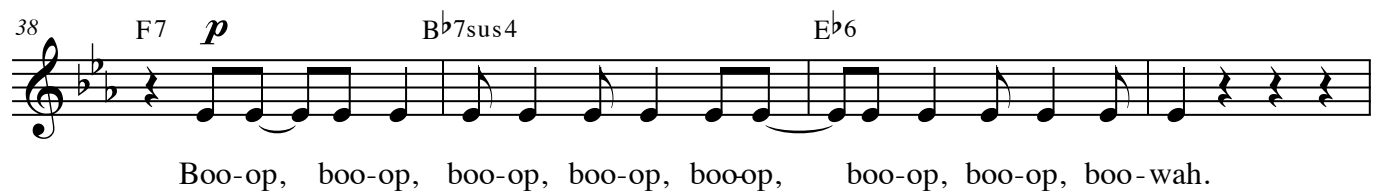
33 $F7$ $B^b 7sus4$ $E^b 6$

| | |
|---------------|---------|
| 1. | 2. |
| $E^b 6$ (Sax) | $E^b 6$ |



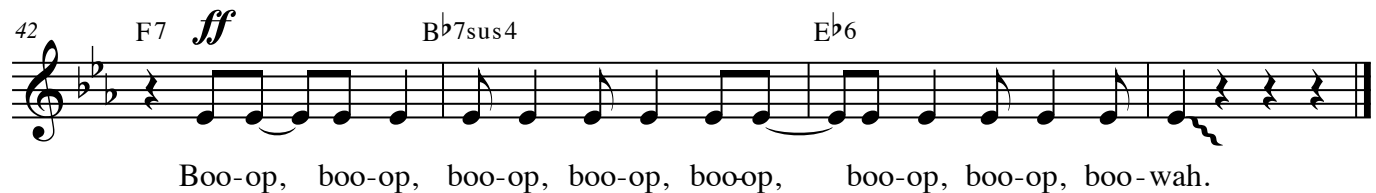
Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo - wah _____ wah.

38 $F7$ *p* $B^b 7sus4$ $E^b 6$



Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

42 $F7$ *ff* $B^b 7sus4$ $E^b 6$



Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

It Don't Mean A Thing

M
Keyboard

F m F m/E^b D^b7 C7 F m F m/E^b D^b7 C7

It

5 F m F m/E F m/E^b F m/D D^b7 C7 F m

don't mean a thing if it ain't got that swing.____

9 B^b7 E^b7sus4 A^b6 C7(#5)

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 F m F m/E F m/E^b F m/D D^b7 C7 F m

don't mean a thing, all you got - ta do is swing.____

17 B^b7 E^b7sus4 A^b6 A^b6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 $E\flat m7$ $A\flat7$ $D\flat Maj7$

makes no dif-frence if it's sweet or hot. Just

25 $F m7$ $B\flat7$ $E\flat7$ $C7$

give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 $F m$ $F m/E$ $F m/E\flat$ $F m/D$ $D\flat7$ $C7$ $F m$

don't mean a thing if you ain't got that swing.

33 $B\flat7$ $E\flat7sus4$ $A\flat6$

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah

1. $A\flat6$ 2. $A\flat6$

(Keyboard) wah.

38 $B\flat7$ $E\flat7sus4$ $A\flat6$

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

42 $B\flat7$ $E\flat7sus4$ $A\flat6$

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

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

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number was "It Don't Mean A Thing If It Ain't Got That Swing." It's kinda like a theme song for our ensemble. It was written back in 1931 by that great jazz orchestra leader, Duke Ellington. How many of you remember the Duke?

Our next selection was written way back in 1914 and was featured in the first stage musical ever written by Irving Berlin. It was then featured in the movie "There's No Business Like Show Business" which starred Ethel Merman. Remember Ethel? Later, Bing Crosby and his son, Gary, made a famous recording of it.

We'll treat you to our duet, as we ask "Won't You Play A Simple Melody?"

VOCAL ONLY

1st time - Male vocal only
 2nd time - Female vocal only
 3rd time - Both vocals
 4th time - Keyboard

Play A Simple Melody

Keyboard

The musical score is written for a 4/4 time signature in a key with four flats (B-flat major or D minor). It consists of five systems of music, each with a vocal line and a keyboard accompaniment line. The lyrics are written below the vocal line.

System 1: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: D^b (half note), F7 (quarter note), G^b (quarter note), E^b7 (quarter note), B^o (quarter note), and A^b7 (quarter note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: D^b (half note), F7 (quarter note), G^b (quarter note), E^b7 (quarter note), B^o (quarter note), and A^b7 (quarter note). The lyrics are: (Keyboard) Mus-i-cal de - mon, set your hon-ey a-dreamin' won't you play me some rag? —

System 2: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: D^b (half note), E^o7 (quarter note), and A^b7 (quarter note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: D^b (half note), E^o7 (quarter note), and A^b7 (quarter note). The lyrics are: (Male) Won't you play a sim - ple mel - o -

System 3: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: A^b7(#5) (half note), D^b (half note), and D^o7 (half note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: A^b7(#5) (half note), D^b (half note), and D^o7 (half note). The lyrics are: — Just change that class-i-cal nag to some sweet beau-ti-ful drag. —

System 4: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: E^bm7 (half note), A^b7 (half note), D^b (half note), and E^o7 (half note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: E^bm7 (half note), A^b7 (half note), D^b (half note), and E^o7 (half note). The lyrics are: — If you will play from a cop - y of a tune that is chop - py you'll get

System 5: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: A^b7 (half note), D^b (half note), and E^o7 (half note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: A^b7 (half note), D^b (half note), and E^o7 (half note). The lyrics are: — One with good old fash - ioned

System 6: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: A^b7 (half note), D^b (half note), and E^o7 (half note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: A^b7 (half note), D^b (half note), and E^o7 (half note). The lyrics are: all my ap - plause and that is sim-ply be - cause

System 7: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: A^b7 (half note), D^b (half note), and E^o7 (half note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: A^b7 (half note), D^b (half note), and E^o7 (half note). The lyrics are: har - mo - ny. Play a

2

18

1, 2, 3. 4.

D^b D^o7 E^bm7 A^b7 D^b D^o B^b7

I want to lis-ten to rag.

(Keyboard)

sim - ple mel - o - dy.

23

E^b G^b7 B^b7

Mus-i-cal de - mon, set your hon-ey a-dream-in' won't you play me some rag?

Won't you play a sim - ple mel - o -

26

B^b7(#5) E^b E^o7 Fm7 B^b7

Just change that class-i-cal nag to some sweet beau-ti-ful drag. If you will

dy, like my moth-er sang to me? _____

31

E^b G^b7 B^b7

play from a cop - y of a tune that is choppy you'll get all my ap-prise and that is

One with good old fash - ioned har - mo - ny.

35

E^b E^b7 Fm F^o7 E^b

sim-ple be - cause I want to lis-ten to rag.

Play a sim - ple song in rag. _____

Thank you.

Our next selection has a Latin beat and was written back in 1936 for a musical starring Eleanor Powell. Does anyone remember Eleanor?

Later, it was recorded by Frank Sinatra, Ella Fitzgerald, and many other artists. Here We go with "I've Got You Under My Skin."

I've Got You Under My Skin

F

Keyboard

Cm B \flat A \flat G

5 Cm7 F7 B \flat Maj 7 Dm7(b5) G7(b9)

9 Cm7 F7 B \flat Maj 7 Gm7

13 Cm7 F7 F7/E \flat Dm7 G7

17 Cm7 F7 B \flat Maj 7 Dm7(b5) G7(b9)

21 Cm7 F7 B \flat Maj 7 Dm7(b5) G7

25 Cm7(b5) F7(b9) A/B \flat B \flat Maj 7

29 Am7 D7 F \sharp /G GMaj 7

33 Cm7 F7 B \flat Maj 7 Dm7(b5) G7

I've
 got you _____ un - der my skin. _____ I've
 got you _____ deep in the heart of me, _____ so
 deep in my heart _____ that you're real - ly a part of me. _____ I've
 got you _____ un - der my skin. _____ I've
 tried so _____ not to give in. _____ I've
 said to my - self this af - fair nev - er will go so well. _____ But
 why should I try to re - sist, when, ba - by, I know so well. _____ I've
 got you _____ un - der my skin. _____ I'd

37 Cm7 3 3 F7 3 F7/E^b 3 Dm7 3 3 G7 3 3
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 3 F7 3 F7/E^b 3 Dm7 3 D^b7 3 Cm7 F7 3
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 E^bm7(b5) E^bdim7 Dm7 G7
 know, lit-tle fool, _____ you nev-er can win? _____ Use your men-

49 Cm7 F7 B^b Fm7 B^b7
 tal - i - ty! _____ Wake up to re - al - i - ty!" _____ But each

53 E^bMaj7 A^b7 B^bMaj7 Dm7(b5) G7(b9)
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B^b Dm7 G7 (Sax)
 got you _____ un-der my skin. _____

61 2 B^b Dm7(b5) G7(b9) Cm7 F7(b9) B^b Dm7(b5) G7(b9)
 skin. _____ I've got you _____ un-der my skin. _____ I've

67 Cm7 Bmaj7 B^b Cm7 B9 B^bMaj9
 got you _____ un-der my skin. _____

33 F m7 B^b7 E^bMaj 7 G m7(b5) C7
got you _____ un - der my skin. _____ I'd

37 Fm7 3 Bb7 3 Bb7/Ab 3 Gm7 3 C7 3

sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Fm7 3 Bb7 3 Bb7/Ab 3 Gm7 3 Gb7 3 Fm7 Bb7 3

warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Am7(b5) Abdim7 Gm7 C7

know, lit-tle fool, _____ you nev-er can win? _____ Use your men-

49 Fm7 Bb7 Eb Bbm7 Eb7

tal - i - ty! _____ Wake up to re - al - i - ty!" _____ But each

53 AbMaj7 Db7 EbMaj7 Gm7(b5) C7(b9)

time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Fm7 Bb7(b9) Eb Gm7 C7 (Keyboard)

got you _____ un-der my skin. _____

61 Eb Gm7(b5) C7(b9) Fm7 Bb7(b9) Eb Gm7(b5) C7(b9)

skin. _____ I've got you _____ un-der my skin. _____ I've

67 Fm7 Emaj7 Eb Fm7 E9 EbMaj9

got you _____ un-der my skin. _____

Thank you.

Now we're gonna really move backward in time. Our next song was the first major hit by a composer by the name of Irving Berlin. Do you remember Mr. Berlin? He wrote about a gazillion songs in his lifetime.

This selection was recorded by dozens of musical artists, including Al Jolson, the Andrews Sisters, Louie Armstrong, Bing Crosby, Ella Fitzgerald, Liberace, and Julie Andrews. Here we go with the story of a famous band down south called "Alexander's Ragtime Band."

Alexander's Ragtime Band

F

(Keyboard)  Keyboard



5 G G7 C A m7 D7



Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

9 G A7 D7



Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

13 G G7 C D7



Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

17 G G7/F C/E C#° D D7 G G7



grand-stand brass band. Ain't you com-in' a - long? Come on and

21 C C/B C/A C/G G G7 C



hear, come on and hear Al - ex - an - der's Rag - time Band. Come on and

25 F F/E F/D F/C F



hear, come on and hear, it's the best band in the land. They can

2

29 C C m6

play a bu-gle call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

33 G/B B^b D7/A G7

That's just the best - est band what am, my hon-ey lamb. Come on a -

37 C C/B C/A C/G G G7 C

long, ___ come on a - long, ___ let me take you by the hand ___ up to the

41 F F/E F/D F/C F

man, ___ up to the man, ___ who's the lead - er of the band! ___ And if you

45 C7 F F[#]

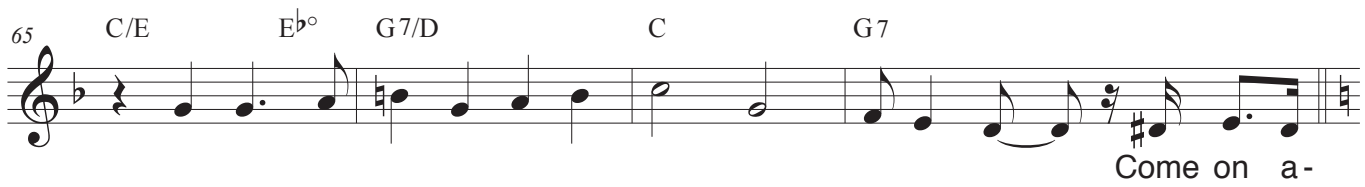
care to hear the Swan-ee Riv - er played in rag - time, ___ come on and

49 C A7 Dm G7 C C7 (Sax)

hear, ___ come on and hear ___ Al - ex - an - der's Rag - time Band!

53 F F/E F/D F/C C C7 F

57 B^b B^b/A B^b/G B^b/F B^b



Alexander's Ragtime Band

M

(Keyboard)

Keyboard

5 C C7 F D m7 G7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

9 C D7 G7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

13 C C7 F G7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

17 C C7/Bb F/A F#° G G7 C C7

grand-stand brass band. Ain't you com-in' a - long? — Come on and

21 F F/E F/D F/C C C7 F

hear, — come on and hear — Al - ex - an - der's Rag - time Band. — Come on and

25 Bb Bb/A Bb/G Bb/F Bb

hear, — come on and hear, — it's the best band in the land. — They can

2

29 F F m6



play a bu-gle call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

33 C/E Eb° G7/D C7




That's just the best - est band what am, my hon - ey lamb. Come on a -

37 F F/E F/D F/C C C7 F




long, ___ come on a - long, ___ let me take you by the hand ___ up to the

41 Bb Bb/A Bb/G Bb/F Bb




man, ___ up to the man, ___ who's the lead - er of the band! ___ And if you

45 F7 Bb B°



care to hear the Swan-ee Riv - er played in rag - time, ___ come on and

49 F D7 Gm C7 F F (Keyboard)



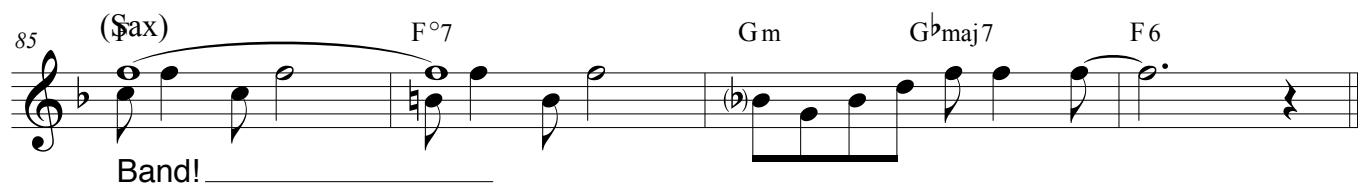
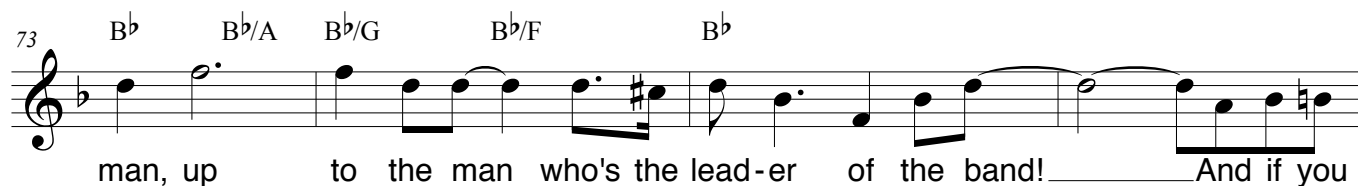
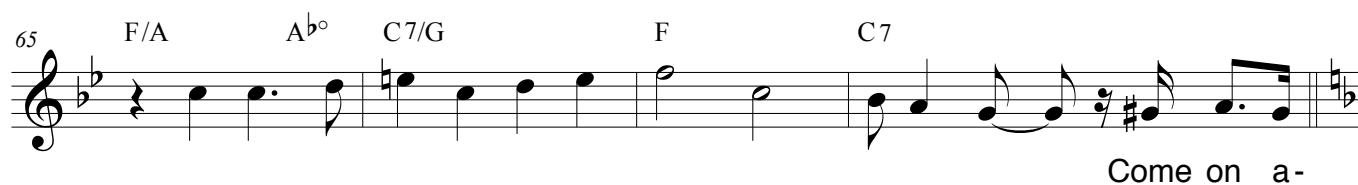
hear, ___ come on and hear ___ Al - ex - an - der's Rag-time Band!

53 Bb Bb/A Bb/G Bb/F F F7 Bb



57 Eb Eb/D Eb/C Eb/Bb Eb





Thank you.

Now, We'll jump forward in time to 1940 and play a song written by Jimmy Van Heusen and Johnny Burke. It was first recorded by a couple of pretty good dance bands in the 1940s - the Glenn Miller Orchestra and the Tommy Dorsey Orchestra. By the way, both of these band leaders played the same kind of instrument. What was it? Right - the trombone.

OK. Here We go with our Version of "Imagination"

Imagination

F

Keyboard

(Keyboard & Bass - Freely)

Musical notation for the first system of 'Imagination'. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. Chords are indicated above the staff: A^bMaj7, C m7, B^bm, B^o7, C m, F m7, B^bm7, and E^b7. The lyrics 'Im-ag-in-' are written below the staff, with a fermata over the final note.

5

(All - In Rhythm)

Musical notation for the second system of 'Imagination'. The key signature is B-flat major. The time signature is common time. The melody is written on a single staff. Chords are indicated above the staff: A^bMaj7, A^o7, B^bm7, B^o7, A^bMaj7/C, C m7(b5), and F7(b9). The lyrics 'a - tion is fun - ny, it makes a cloud - y day sun - ny, a - tion is cra - zy, your whole per - spec - tive gets ha - zy,' are written below the staff.

Musical notation for the third system of 'Imagination'. The key signature is B-flat major. The time signature is common time. The melody is written on a single staff. Chords are indicated above the staff: B^bm7, F7(#5), B^bm7, E^b7(#5), C m7, F7(b9), B^bm7, E^b7(b9), E^bm7, and A^b7. The lyrics 'makes a bee think of hon-ey just as I think of you. Im-ag-in starts you ask - ing a dai-sy, "What to do, what to do?"' are written below the staff.

Musical notation for the fourth system of 'Imagination'. The key signature is B-flat major. The time signature is common time. The melody is written on a single staff. Chords are indicated above the staff: D^bMaj7, D m7, G7, C m7, F9, F7(b9), and F^{#o}. The lyrics 'Have you ev-er felt a gen-tle touch and then a kiss, and then and then' are written below the staff.

Musical notation for the fifth system of 'Imagination'. The key signature is B-flat major. The time signature is common time. The melody is written on a single staff. Chords are indicated above the staff: G m7, C m7, F m7, B^b7, B^bm7/E^b7, and E^b7(#5). The lyrics 'find it's on-ly your i - ma-gin - a - tion a - gain? Oh, well, im-ag-in-' are written below the staff.

2

22 $A^b\text{Maj7}$ $A^\circ7$ $B^b\text{m7}$ $B^\circ7$ $A^b\text{Maj7/C}$ $C\text{m7}(b5)$ $F7(b9)$

a - tion is sil - ly, you go a - round wil - ly - nil - ly.

26 $B^b\text{m}$ $B^b\text{m7}$ E^b7 $C7(\#5)$ $F7(b9)$

For ex-am-ple, I go a - round want-ting you. And yet I

30 $B^b\text{m7}$ $B^b\text{m7}/E^b$ E^b7 A^b6 $B^b\text{m7}$ E^b7 *To Coda* Φ *D.S. al Coda* (Sax)

can't im - ag - ine that you want me, too.

Φ *Coda*

34 $B^b\text{m7}$ $C\text{m7}$ $C\text{m7}/G$ $F9$ 3

you, I'll nev - er be - lieve that it's true, some-how I

37 $B^b\text{m7}$ $B^b\text{m7}/E^b$ $E^b7(b9)$ $B^b\text{m7}$ $A\text{Maj7}$ $A^b\text{Maj7}$

can't im - ag - ine that you love me, too.

Imagination

M

Keyboard

(Keyboard & Bass - Freely)

C Maj7 E m7 D m D#°7 E m A m7 D m7 G7

Im-ag-in-

§ (All - In Rhythm)

5 C Maj7 C#°7 D m7 D#°7 C Maj7/E E m7(b5) A7(b9)

a - tion is fun - ny, it makes a cloud - y day sun - ny,
a - tion is cra - zy, your whole per - spec - tive gets ha - zy,

9 D m7 A7(#5) D m7 G7(#5) E m7 A7(b9) 1. D m7 G7(b9) 2. G m7 C7

makes a bee think of hon-ey just as I think of you. Im-ag-in
starts you ask - ing a dai-sy, "What to do, what to do?"

14 F Maj7 F#m7 B7 E m7 A9 A7(b9) A#°

Have you ev-er felt a gen - tle touch and then a kiss, and then and then

18 B m7 E m7 A m7 D7 D m7/GG7 G7(#5)

find it's on-ly your i - ma-gin - a - tion a - gain? Oh, well im-ag-in-

22 C Maj7 C#°7 D m7 D#°7 C Maj7/E E m7(b5) A7(b9)

a - tion is sil - ly, you go a - round wil - ly - nil - ly.

26 D m G7 E 7(#5) A7(b9)

For ex-am-ple, I go a - round want - ting you. And yet I

30 D m7 D m7/G G7 C 6 D m7 G7 (Keyboard)

To Coda \oplus *D.S. al Coda*

can't im - ag - ine that you want me, too.

34 D m7 E m7 E m7/B A 9

\oplus *Coda*

you, I'll nev - er be - lieve that it's true, some-how I

37 D m7 D m7/G G7(b9) D m7 D♭Maj7 C Maj7

can't im - ag - ine that you love me, too.

Thank you, Thank you very much.

Now, we'll really switch gears for our next selection. It has special meaning for me, because it comes from my homeland. My great grandfather came to America from the country of Bohemia back in the middle of the 19th century and settled in Nebraska. Bohemia later became Czechoslovakia, so I am Czech. (Tell Czech joke).


Does anyone know what the national dance of the Czech Republic is? Right, the polka. So, we're going to play a polka now. This one features the sound of a clock. It's called the "Tick Tock Polka."

Tick Tock Polka

(Keyboard)

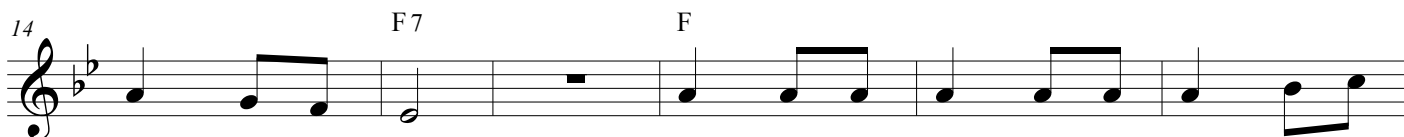
Keyboard



9  (Keyboard on D.S.)
B \flat



Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the
Tick, tick, tick, tock is the rhy - thm it plays, and I know it won't



ev - 'ning a - way.
make you feel blue.

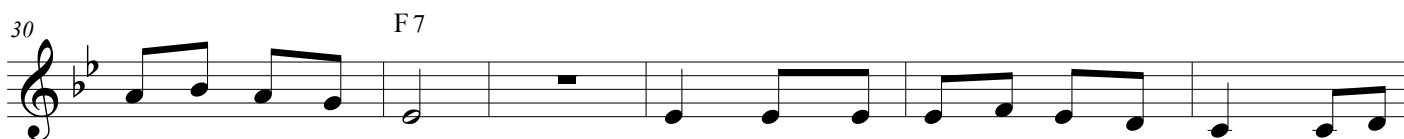
Tick, tick, tick tock goes my heart with the
Tick, tick tick, tock goes my heart with the



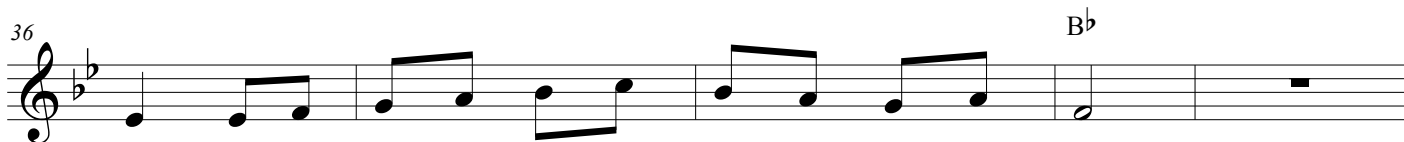
clock beat - ing time while the mu - sic is played.
clock 'cause it knows I am danc - ing with you.

To Coda 

Why is it giv - en ev - 'ry time you are near, there is so lit - tle



time to hold you tight. All through the week a mo - ment seems like a



year; I can hard - ly wait un - til you come in sight.

2
41 B \flat

We start to danc-ing, in my heart there's a song, ev - 'ry step that we

46 F7

take is sheer de - light. I start to tell you what I've dreamed of to -

52 B \flat D.S. al Coda

night, and then right a - way it's time to say good - night.

♩ Coda B \flat
57

Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the

62 F7 F

ev - 'ning a - way. Tick, tick, tick tock goes my heart with the

68 F7 B \flat

clock beat - ing time while the mu - sic is played.

73 B \flat

Tick, tick, tick, tock is the rhy - thm it plays and I know it won't

78 F7 F

make you feel blue. Tick, tick, tick, tock goes my heart with the

84 F7 B \flat

clock 'cause it knows I am danc - ing with you.

Our next song captures the bittersweet essence of bidding farewell to a beautiful evening. It is a timeless tune that paints a canvas of nostalgia, reminding us that some moments are so precious, we wish they could linger forever. So, let the music weave its enchantment as we delve into the sentiment echoed by this classic. Here is "It's a Pity to Say Goodnight."

It's A Pity To Say Goodnight

F

Swing It!

Keyboard

(Sax) Am7 A \flat m7 Gm9 F6 Dm7 Gm7 C7

5 Fmaj7/A E7 Gm7 E $^{\circ}$ 7

What a shame the night is end - ing. Cross my heart, I'm not pre tend ing

9 F6/D D7(\flat 9) Gm7 C7 F/A Dm7 Gm7 C7

you look grand sit ting in the moon - light.

13 Fmaj7/A E7 G \sharp $^{\circ}$ 7 G $^{\circ}$ 7 F \sharp $^{\circ}$ 7 F $^{\circ}$ 7

Oh, I'm in love, there's no mis-tak - ing. Can't you see my heart is break-ing?

17 C C \sharp $^{\circ}$ 7 Dm7 G7(\flat 9) C C $^{\circ}$ 7 Dm7 Am7

Must you go on this love - ly June night? It's a

21 Gm9 C9 Fmaj7

pit-y to say "Good-night," be-cause I nev - er saw stars so bright.
pit-y to say "Fare - well," be-cause the man in the moon won't tell.

24 G7 Gm7 G \sharp $^{\circ}$ 7

But if you got - ta go home, you got - ta go home, give me a

27 1. Gm7 C7(\sharp 5) Fmaj7 Am7 2. Gm9 C7 F

good night kiss. It's a good - night kiss.

31 Cm F7 B \flat B \flat maj9

How's a-bout to - mor-row night, just you and me? ____

35 G9 Dm7 G7 C9 G7 C7 G7 Am7

I'll be wait-ing for you, dar-ling, un - der-neath the ap-ple tree. It's a

39 Gm9 C9 Fmaj7

pit - y to say "Good - night," _____ be-cause I want you to hold me tight.

42 G7 Gm7

_____ But if you got - ta go home, you got - ta

44 G \sharp 7 To Coda G9 C7(b9) F6 Am7 D.S. al Coda

go home. Glve me a good - night kiss. ____ (Sax)

47 Coda G9 C7(#5) F6 (Sax) Am7 A \flat m7 Gm9 C7

good - night kiss. ____

50 F6 Dm7 Gm7 C7 F F6

3

Give me a good - night kiss.

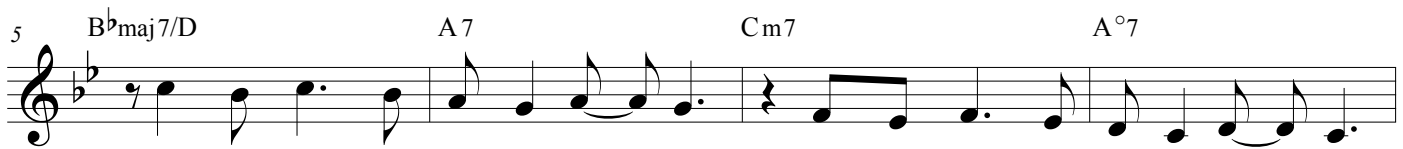
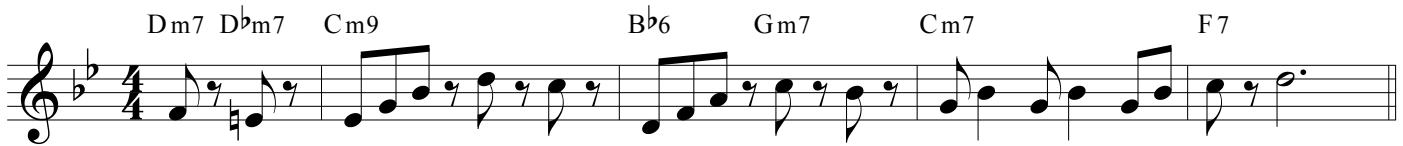
Swing It!

It's A Pity To Say Goodnight

M

(Keyboard)

Keyboard



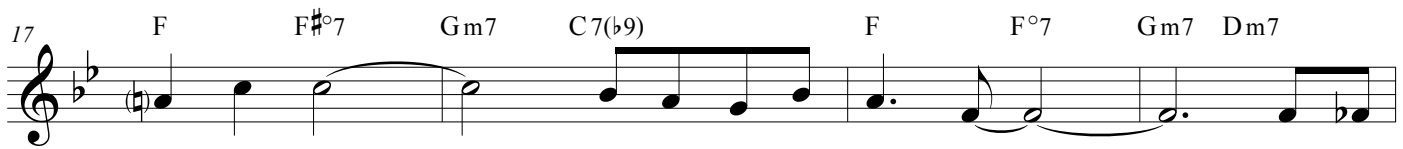
What a shame the night is end - ing. Cross my heart, I'm not pre tend ing



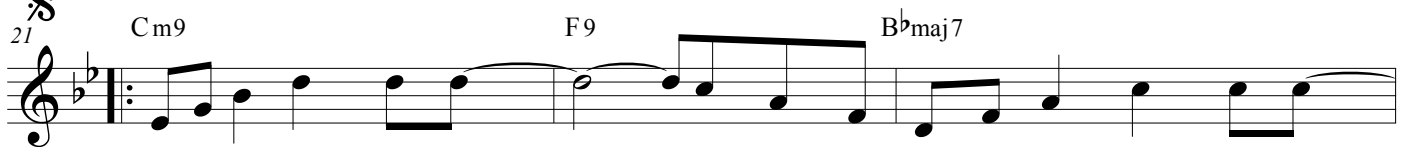
you look grand sit ting in the moon - light.



Oh, I'm in love, there's no mis-tak - ing. Can't you see my heart is break-ing?



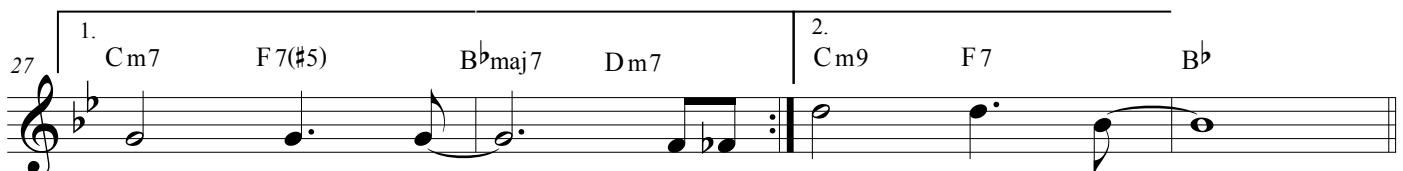
Must you go on this love-ly June night? It's a



pit-y to say "Good-night," be-cause I nev - er saw stars so bright.
pit-y to say "Fare-well," be-cause the man in the moon won't tell.



But if you got-ta go home, you got-ta go home, give me a



good night kiss. It's a good - night kiss.

31 Fm B \flat 7 E \flat E \flat maj9
 How's a-bout to - mor-row night, just you and me? ____

35 C9 Gm7 C7 F9 C7 F7 C7 Dm7
 I'll be wait-ing for you, dar-ling, un-der-neath the ap-ple tree. It's a

39 Cm9 F9 B \flat maj7
 pit-y to say "Good - night," ____ be-cause I want you to hold me tight.

42 C7 Cm7
 ____ But if you got - ta go home, you got - ta

44 C \sharp 7 To Coda C9 F7(b9) B \flat 6 Dm7 D.S. al Coda
 go home. Give me a good - night kiss. ____ (Keyboard)

47 C9 F7(\sharp 5) B \flat 6 Dm7 D \flat m7 Cm9 F7
 good - night kiss. ____ (Keyboard)

50 B \flat 6 Gm7 Cm7 3 F7 B \flat B \flat 6
 Give me a good - night kiss.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. This time, we're going to highlight some songs by a very famous Jazz trumpet player and singer born on August 4, 1901, in the great city of New Orleans. Who would that be? Right - Louis Daniel Armstrong, otherwise known as "Louie."

Louie died of a heart attack on July 6, 1971. During the 70 years of his life on earth, he became one of the most influential jazz musicians in history.

We're going to play three of his selections this evening. The first was recorded by Louie in 1968, just shortly before his death. The lyrics of the song present a hopeful, optimistic tone with regard to the future, talking about green trees, red roses, blue skies, white clouds, rainbows, and babies being born with a great future ahead of them.

Here is Louie Armstrong's "What A Wonderful World."

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Here is Louie Armstrong's "What A Wonderful World."

VOCAL ONLY

What A Wonderful World

F

Keyboard

C D m C D m7 G7
 see

3 C 6 E m7 F Maj7 E m7 D m7 C Maj7
 trees of green, red ros - es, too. I see them bloom
 skies of blue and clouds of white, the bright bless - ed day,

6 B m7(b5) E7(b9) A m7 A b7
 for me and you, and I think to my - self,
 the sac - red night,

8 D m7 G7 C Maj7 C 6 D m7 G7
 "What a won - der - ful world." I see

11 2. C 6 F 7 C 6
 world." The

13 D m7 G7 C Maj7
 col - ors of the rain - bow so pret - ty in the sky are

15 D m7 G7 C Maj7
 al - so on the fac - es of the peo - ple pass - ing by. I see

2

17 A m7 E m7 A m7 E m7

friends _____ shak-ing hands _____ say-ing "How _____ do you do."

19 A m7 A7(b9) D m7 C#°7 G7

They're _____ real-ly say-ing, _____ "I love you." 1 hear

21 C 6 E m7 F Maj7 E m7 D m7 C Maj7

ba-bies cry, I _____ watch them grow. They'll learn so much more

24 B m7(b5) E7(b9) A m7 A b7 D m7 G7 To Coda

than² I'll _____ ev-er know, and I think to my-self, _____ "What a won-der-ful

27 C 6 F7 C D m7 G7 D.S. al Coda

world." _____ (Keyboard)

⊕ Coda

29 E 13 E7#5 A 9sus4 A7(b9) D m7

world." _____ Yes, I think² to my² self, _____

32 G 9sus4 G7 C 6 F C 6

_____ "What a won-der-ful world." _____

What A Wonderful World


Keyboard

15 G m7 C7 F Maj7

al - so on the fac - es of the peo - ple pass-ing by. I see

2

17 D m7 A m7 D m7 A m7




friends shak-ing hands say-ing "How do you do."

19 D m7 D7(b9) G m7 F#°7 C7



They're real-ly say-ing, "I love you." I hear

21 F 6 A m7 BbMaj7 A m7 G m7 F Maj7




ba-bies cry, I watch them grow. They'll learn so much more

24 E m7(b5) A7(b9) D m7 Db7 G m7 C7 To Coda



than I'll ev-er know, and I think to my-self, "What a won-der-ful

27 F 6 Bb7 F G m7 C7 D.S. al Coda




world." (Keyboard)

29 Coda A 13 A7#5 D9sus4 D7(b9) G m7



world." Yes, I think to my-self,

32 C9sus4 C7 F 6 Bb F 6



"What a won-der-ful world."

Thank you. Thank you very much.

Our next selection is a sacred song, written way back in 1896 and Louie Armstrong made it into a nationally known pop-tune in the 1930s.

Anyone have a guess as to the name of the song? (Pause). Right. Here's King Louis' version of "When The Saints Go Marching In."

Measure 11: 1st sax;
2nd & 3rd times vocal;
4th sax; 5th time vocal

When The Saints Go Marching In

F

Sax, Bass, & Keyboard Only
Slowly And Very Rubato) B \flat

Keyboard

8 B \flat (Drums - At Tempo) (1st time Dixieland Instrumental) B \flat E \flat B \flat /D F7 B \flat E \flat

saints go march - ing in.
come sing - on Judg - ment Day
sing - in' "Hal - le - lu,"

15 B \flat /D F7 B \flat Gm Cm7 F7 B \flat

Oh, when the saints go march - ing in, Oh yes, I want to
Oh, when they come on Judg - ment Day, Lord, how I want to
and when they're sing - in' "Hal - le - lu," Oh Lord, I want to

21 B \flat /A \flat E \flat /G E \flat m/F# B \flat /F Gm Cm7 F7 B \flat E \flat

be in that num-ber _____ when the saints go march - ing in.
be in that num-ber _____ when they come on Judg - ment Day.
be in that num-ber _____ when they're sing - in' "Hal - le - lu."

27 1-4 B \flat 5 C C F C/E G7 C F

Oh, when the And when the Lord is shak-in' hands,
Oh, when they they're
And when they're

32 C/E G7 C Am Dm7 G7 C C7

and when the Lord is shak - in' hands, Oh yes, I want to be in that

39 F Fm C Am Dm7 G7 C F C (Dixieland To End) G7

num-ber _____ when the Lord is shak - in' hands

45 C C7 F Fm C G7(b9) Dm7 G7 C E C F C

Measure 11: 1st time sax;
2nd & 3rd times vocal;
4th time keyboard; 5th time vocal

When The Saints Go Marching In

M

Keyboard

(Sax, Bass, & Keyboard Only
Slowly And Very Rubato)

6

(Drums - At Tempo)

(1st time Dixieland Instrumental)

12

saints come sing - go march - ing in. Oh, when the saints go march - ing on Judg - ment Day oh, when they come on Judg - ment and when they're sing - in' "Hal - le - lu,"

18

in, Day. Oh yes, I want to be in that num - ber when the Lu," Oh Lord, how want to be in that num - ber when they want to be in that num - ber when they're

24

saints go march - ing in. Oh, when the And when the come on Judg - ment Day. Oh, when they sing - in' "Hal - le - lu." And when they're

30

Lord is shak - in' hands, and when the Lord is shak - in'

36

hands, Oh yes, I want to be in that num - ber when the

(Dixieland To End)

42

Lord is shak - in' hands

48

Thank you.

Thank you very much. For our final song by King Louie, we'd like to take you forward in time to 1964 when Louie Armstrong recorded the biggest hit of his illustrious career. The song went to #1 on the pop charts, making him the oldest artist in the US to achieve that honor

The song was in a famous Broadway musical of the same name starring Carol Channing. Do you remember Carol? Does anyone have a guess as what we're going to play for you now? Right - "Hello Dolly."

Enjoy!

MALE VOCAL

3 Times - Vocal 1st & 3rd

Hello Dolly

(Keyboard) Keyboard

Hel -

lo, Dol - ly, well, Hel - lo, Dol - ly. It's so nice to have you

back where you be-long. — You're look-ing swell, Dol - ly, we can

tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

go - in' strong. We feel the room sway-in', for the band's

play-in' one of your old fav - 'rite songs from way back when. So,

take her wrap, fel-las, find her an emp - ty lap, fel-las,

1, 2. Dol - ly 'll nev - er go - a - way a - gain! — (Keyboard)

3. Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er go a - way,

Dol - ly 'll nev - er go a - way a - gain.

Thank you. Thank you very much. How was that? Did you enjoy your remembrances of King Louie?

We're going to slow things down a bit with this next selection. It was written back in 1930 and became a jazz standard. The most famous recording was by a tenor saxophonist by the name of Coleman Hawkins. Does anyone remember him? This song was one of the first jazz records to become a commercial hit.

Here is _____ to sing "Body And Soul."

Body And Soul

F

Keyboard

D \flat m A \flat /C E7/B B \flat m7 E \flat 7
 3 3 3

5 B \flat m7 F7(b9) B \flat m7 E \flat 7 A \flat Maj7 D \flat 7
 My heart is sad and lone - ly. For you I sigh, for

8 C m7 B \circ 7 B \flat m7 G m7(b5) C7
 you, dear, on - ly. Why have - n't you seen it?

11 F m7 B \flat m7 E \flat 7 A \flat 6 F7(b9) B \flat m7 F7(b9)
 I'm all for you, bod - y and soul. I spend my days in

14 B \flat m7 E \flat 7 A \flat Maj7 D \flat 7 C m7 B \circ 7
 long - ing and won - d'ring why it's me you're wrong - ing.

17 B \flat m7 G m7(b5) C7 F m7 B \flat m7 E \flat 7 A \flat 6 B m7 E7
 I tell you mean it, I'm all for you bod - y and soul.

21 A Maj7 B m7 A/C \sharp D m7 G9
 I can't be - lieve it, it's hard to con - ceive it, that

23 C \sharp m7 F \sharp m7 B m7 E7 A Maj7 A6
 you'd turn a - way ro - mance.

25 A m7 D7 G Maj7 B m7 B^b°7
 Are you pre-tend - ing? It looks like the end - ing un -

27 A m7 D7 G7 F#7 F7 F7(b9)
 less I can have one more chance to prove, dear.

29 B^bm7 F7(b9) B^bm7 E^b7 A^bMaj7 D^b7
 My life a wreck you're mak-ing. You know I'm yours for

32 C m7 B°7 B^bm7 G m7(b5) C7
 just the tak - ing I'd glad - ly sur - ren - der

35 1. F m7 B^bm7 E^b7 A^b6 F7(b9)
 my-self to you, bod - y and soul.

37 2. F m7 B^bm7 A° F7
 my-self to you, bod - y and soul.

39 B^bm7 E^b7 E m(maj7) A^bMaj7
 I'd give my - self to you, bod - y and soul.

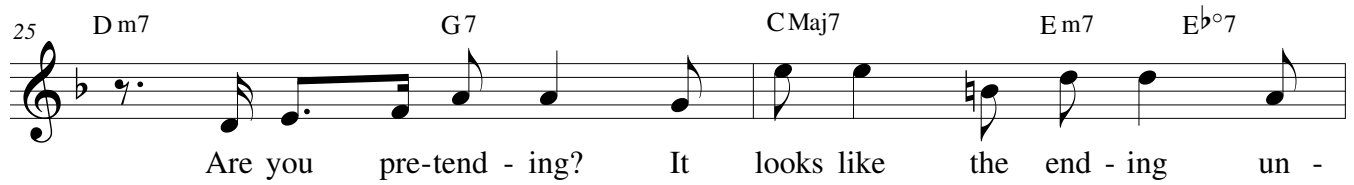
Body And Soul

M

Keyboard

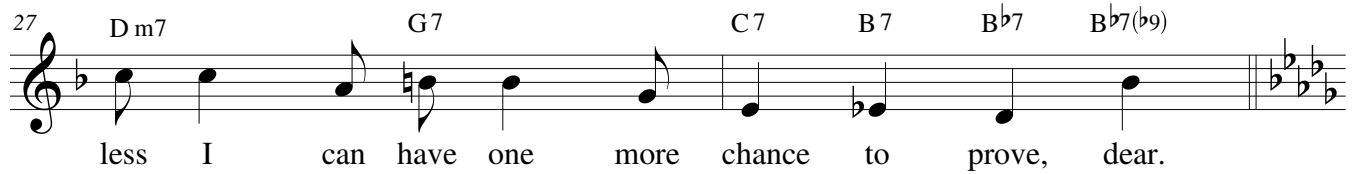
G^bm 3 D^b/F *Andante* A 7/E 3 (b) E^b7 A^b7
 5 E^bm7 B^b7(b9) E^bm7 A^b7 D^bMaj7 G^b7
 My heart is sad and lone - ly. For you I sigh, for
 8 F m7 E °7 E^bm7 C m7(b5) F7
 you, dear, on - ly. Why have - n't you seen it?
 11 B^bm7 E^bm7 A^b7 3 D^b6 B^b7(b9) E^bm7 B^b7(b9)
 I'm all for you, bod - y and soul. I spend my days in
 14 E^bm7 A^b7 D^bMaj7 G^b7 F m7 E °7
 long - ing and won - d'ring why it's me you're wrong - ing.
 17 E^bm7 C m7(b5) F7 B^bm7 E^bm7 A^b7 3 D^b6 E m7 A 7
 I tell you I mean it, I'm all for you bod-y and soul.
 21 D Maj7 E m7 D/F# G m7 C 9
 I can't be-lieve it, it's hard to con - ceive it, that
 23 F#m7 B m7 E m7 A 7 D Maj7 D 6
 you'd turn a - way ro - mance.

25 D m7 G7 C Maj7 E m7 E^b7



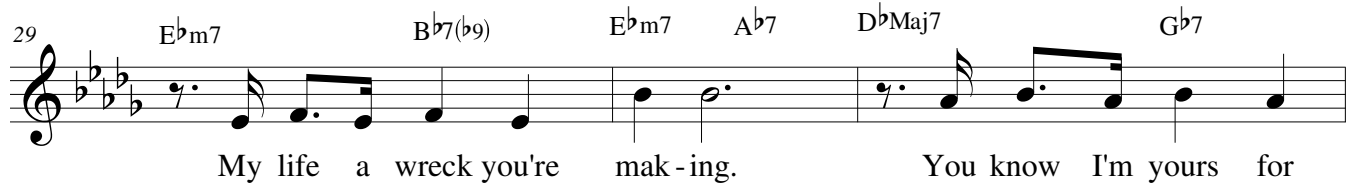
Are you pre-tend - ing? It looks like the end - ing un -

27 D m7 G7 C7 B7 B^b7 B^b7(b9)



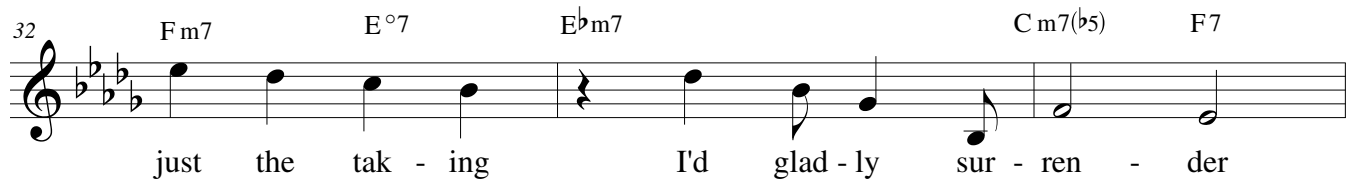
less I can have one more chance to prove, dear.

29 E^bm7 B^b7(b9) E^bm7 A^b7 D^bMaj7 G^b7



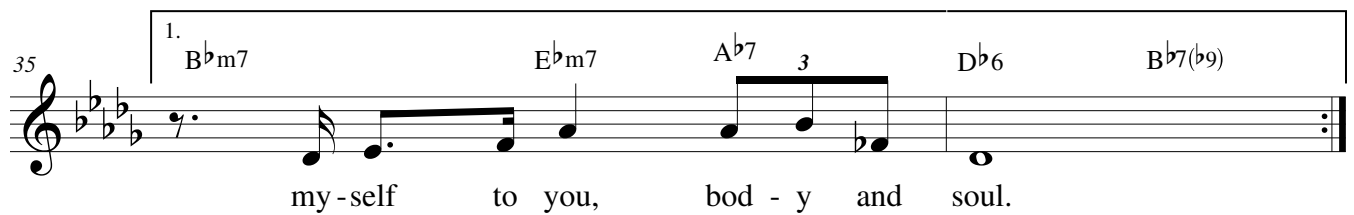
My life a wreck you're mak - ing. You know I'm yours for

32 F m7 E^o7 E^bm7 C m7(b5) F7



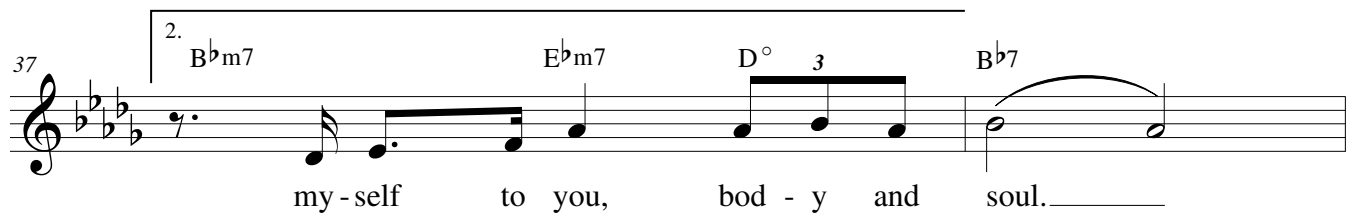
just the tak - ing I'd glad - ly sur - ren - der

35 1. B^bm7 E^bm7 A^b7 3 D^b6 B^b7(b9)



my - self to you, bod - y and soul.

37 2. B^bm7 E^bm7 D^o 3 B^b7



my - self to you, bod - y and soul.

39 E^bm7 A^b7 A m(maj7) 3 D^bMaj7



I'd give my - self to you, bod - y and soul.

Thank you.

We're going to move way forward in time now, to the year 1966, when a new musical by Jerry Herman opened on Broadway based on a novel entitled "Auntie Mame." It was recorded by a number of artists, including Louie Armstrong and Bobby Darin, and the Broadway musical featured such stars as Ginger Rogers, Angela Lansbury, and Lucille Ball.

Here's the song about a lady who brought joy to many people -
"Mame."

Mame

F

Keyboard

F F/E D m C7/E F F/E D m C7/E

5 F F Maj7 F#°7 G m7 C7

You coax the blues right out of the horn, Mame.
You've brought the cake - walk back in - to style, Mame.

9 G m Gm(#7) G m7 C7 F Maj7 A7

You charm the husk right off of the corn, Mame.
You make the weep - in' wil - low tree smile, Mame.

13 D m D m7 A m D9

You got the ban-jos strum-min' and pluck-in' out a tune to beat the band.
Your skin is dix-ie sat - in, there's reb - el in your man-ner and your speech.

17 G m G m7 C7 F F#° G m7 C7

The whole plan - ta - tion's hum-min'since you brought dix-ie back to Dix - ie-land.
You may be from Man-hat - tan, but Georg - ia nev-er had a sweeter peach.

21 F F Maj7 F[♯]°7 G m7 C7

You make the cot - ton eas - [♯]y to pick, Mame.
 You make our black - eyed peas and our grits, Mame.

25 G m Gm(♯7) G m7 C7 A7

You give my old mint ju - lep a [♯]kick, Mame.
 Seem like the bill of fare at the Ritz, Mame.

29 D m D m7 D m6 A m D 9

You make that old mag-no - lia tree blos-som at the men-tion of your name.
 You came, you saw, you con-quer-ed, and ab - so-lute-ly noth-ing is the same.

33 G m C7 A m D 9

You've made us feel a - live a - gain and giv-en us the drive a - gain
 You're spec - ial fas - cin-a - tion - 'll prove to be in - spir-a - tion - al.

37 G m Gm(♯7) G m7 C7

1. F G m7 C7

to make the South re - vive a - gain, Mame.____
 We think you're just sen - sa - tion - al,

41 2. F G m7 F

Mame, Mame, Mame,_____

Mame

M

Vocal Only

Keyboard

Chord progression for the first system:

A^b A^b/G F m E^b7/G A^b A^b/G F m E^b7/G

Chord progression for the second system:

A^b A^bMaj7 A^o7 B^bm7 E^b7

5 You coax the blues right out of the horn, Mame.
 You've brought the cake - walk back in - to style, Mame.

Chord progression for the third system:

B^bm B^bm(#7) B^bm7 E^b7 A^bMaj7 C7

9 You charm the husk right off of the corn, Mame.
 You make the weep - in' wil - low tree smile, Mame.

Chord progression for the fourth system:

F m F m7 C m F 9

13 You got the ban-jos strum-min' and pluck-in' out a tune to beat the band.
 Your skin is dix - ie sat - in, there's reb - el in your man-ner and your speech.

Chord progression for the fifth system:

B^bm B^bm7 E^b7 A^b A^o B^bm7 E^b7

17 The whole plan - ta - tion's hum-min'since you brought dix-ie back to Dix - ie-land.
 You may be from Man-hat - tan, but Georg - ia never had a sweeter peach.

2

21 A^b $A^b\text{Maj7}$ $A^\circ7$ B^bm7 E^b7

You make the cot - ton eas - y to pick, Mame.
You make our black - eyed peas and our grits, Mame.

25 B^bm $B^bm(\#7)$ B^bm7 E^b7 $C7$

You give my old mint ju - lep a kick, Mame.
Seem like the bill of fare at the Ritz, Mame.

29 Fm $Fm7$ $Fm6$ Cm $F9$

You make that old mag-no - lia tree blos-som at the men-tion of your name.
You came, you saw, you con-quer-ed, and ab - so-lute-ly noth-ing is the same.

33 B^bm E^b7 Cm $F9$

You've made us feel a - live a - gain and giv-en us the drive a - gain
You're spec-ial fas-cin-a - tion - 'll prove to be in-spir-a - tion - al.

37 B^bm $B^bm(\#7)$ B^bm7 E^b7 1. A^b B^bm7 E^b7

to make the South re - vive a - gain, Mame.____
We think you're just sen - sa - tion - al,

41 2. A^b B^bm A^b

Mame, Mame, Mame,_____

Thank you.

OK, now here's a test for you. Back in 1957, a man by the name of Meredith Wilson wrote a musical about a band instrument salesman in River City, Iowa. What was the name of the musical? Right - The Music Man.

One of the songs in that musical was recorded by the Beatles in 1963. It was the only Broadway show tune that the Beatles ever recorded.

We'll play for you now. It's title is "Till There Was You."

Till There Was You

F

(Keyboard only - freely)

Keyboard

There were

5

bells on the hill but I nev - er heard them ring - ing. No, I

9

nev - er heard them at all, till there was you. There were

(In rhythm)

13

birds in the sky but I nev - er saw them wing - ing. No, I

17

nev - er saw them at all, till there was you. And there was

[illegible]

Till There Was You

M

(Keyboard only - freely)

Keyboard

$B^b\text{Maj7}$ $B^\circ7$ $Cm11$ A° $E^b\text{Maj7}$ $F7$

There were

$B^b\text{Maj7}$ $B^\circ7$ $Cm7$ E^bm7 A^b9

bells on the hill but I nev - er heard them ring - ing. No, I

$B^b\text{Maj7}$ $Dm7$ D^bm7 $Cm7$ $F7$ $Dm7$ D^b7 $Cm7$ $F7$

nev - er heard them at all, till there was you. There were

(In rhythm)

$B^b\text{Maj7}$ $B^\circ7$ $Cm7$ E^bm7 A^b9

birds in the sky but I nev - er saw them wing - ing. No, I

$B^b\text{Maj7}$ $Dm7$ D^bm7 $Cm7$ $F7$ B^b6 E^bm6 $B^b\text{Maj7}$

nev - er saw them at all, till there was you. And there was

21 $E^b\text{Maj7}$ $E^\circ7$ $B^b\text{Maj7}$ $G7$

mus - ic and there were won - der - ful ros - es, they tell me, in

25 $C\text{m7}$ $D\text{m7}$ $E\text{m7}(\flat5)$ $C\text{m7}/F$ $F7(\sharp5)$

sweet fra - grant mead - ows of dawn and dew. There was

29 $B^b\text{Maj7}$ $B^\circ7$ $C\text{m7}$ **To Coda** $E^b\text{m7}$ A^b9

love all a - round but I nev - er heard it sing - ing. No, I

33 $B^b\text{Maj7}$ $D\text{m7}$ $D^b\text{m7}$ $C\text{m7}$ $F7$ B^b6 $E^b\text{m6}$ B^b6 **D.S. al Coda** $C\text{m7}$ $F7$

nev - er heard it at all, till there was you. (Keyboard)

Coda 37 E^b° A^b9 $B^b\text{Maj7}$ $G\text{m7}$ $C\text{m7}$ $F7$ B^b6 $C\text{m7}$ $B\text{Maj7}$ $B^b\text{Maj7}$

sing-ing. No, I nev - er heard it at all, till there was you.

Thank you.

Our next selection was written back in 1946 and recorded by a number of artists including Ella Fitzgerald, Frank Sinatra, Mel Torme, Barry Manilow, and Rosemary Clooney. It's lyrics describe the feelings of people when they are with the ones they love.

Here is "You Make Me Feel So Young."

You Make Me Feel So Young

F
Keyboard

(Sax)

E^b $C m7$ $B^b aug$ B^b7 E^b $C m7$ $B^b aug$ B^b7

5 E^b E° $F m7$ B^b7 E^b E°

You make me feel so young. You make me feel like spring

8 B^bm7/F B^b7 E^b E^b7 A^bMaj7 $F m7$

— has sprung. And ev-'ry time I see you grin, I'm

11 $G m7$ $C m7$ B^b7 $F m7$ B^b7

such a hap - py in - di - vid - u - al.

13 E^b E° $F m7$ B^b7 E^b E°

The mo - ment that you speak, I wan-na go play

16 B^bm7/F B^b7 E^b E^b7 A^bMaj7 $F m7$

hide and seek. I wan-na go and bounce the moon just

19 $G m7$ $C m7$ $F7$ B^b7

like a toy bal - loon.

21 E^b7 B^bm7 E^b7/B^b E^b7

You and I are just like a cou - ple of

24 B^bm7 E^b7 B° $C m7$ G^b°

tots run - ning a cross a mea - dow

27 $F m7$ $/C$ B^b7

pick - ing up lots of for - get - me - nots.

2

29 E^b E° $Fm7$ B^b7 E^b E°

You make me feel so young. You make me feel there are songs

32 B^bm7 B^b7 E^b E^b7+5 A^bMaj7 A^bm7

— to be sung, bells to be rung, and a won-der-ful fling to be flung.

35 $Gm7$ B^b° $Fm7$ B^b7 E^b $Gm7$

— And e - ven when I'm old and gray,

38 $Fm7$ B^b7 $G7$ $C7$

I'm going to feel the way I do to - day, — 'cause you

41 $Fm7$ $C7$ A^b9 $F7$ B^b7 E^b $Cm7$ $Fm9$ B^b7

— make me feel so young. —

45 E^b $Fm7$ B^b7 E^b

You make me feel so young.

48 $Fm7$ B^b7 E^b $Fm7$ B^b7

You make me feel so young. You make me feel so

51 E^b (Sax) $Fm7$ B^b7 E^b

young.

You Make Me Feel So Young

M
Keyboard

(Keyboard)

A^b $F m7$ $E^b aug$ E^b7 A^b $F m7$ $E^b aug$ E^b7

5 A^b A° B^bm7 E^b7 A^b A°

You make me feel so young. You make me feel like spring

8 E^bm7/B^b E^b7 A^b A^b7 D^bMaj7 B^bm7

— has sprung. And ev-'ry time I see you grin, I'm

11 $C m7$ $F m7$ E^b7 B^bm7 E^b7

such a hap - py in - di - vid - u - al.

13 A^b A° B^bm7 E^b7 A^b A°

The mo - ment that you speak, I wan-na go play

16 E^bm7/B^b E^b7 A^b A^b7 D^bMaj7 B^bm7

hide and seek. I wan-na go and bounce the moon just

19 $C m7$ $F m7$ B^b7 E^b7

like a toy — bal - loon. —

21 A^b7 E^bm7 A^b7/E^b A^b7

You and I — are just like a cou - ple of

24 E^bm7 A^b7 E° $F m7$ B°

tots run - ning a cross a mea - dow

27 B^bm7 $/F$ E^b7

pick - ing up lots of for - get - me - nots. —

2

29 A^b A° $B^b m7$ $E^b 7$ A^b A°
 You make me feel so young. You make me feel there are songs

32 $E^b m7$ $E^b 7$ A^b $A^b 7 + 5$ $D^b Maj7$ $D^b m7$
 — to be sung, bells to be rung, and a won-der-ful fling to be flung.

35 $C m7$ $E^b \circ$ $B^b m7$ $E^b 7$ A^b $C m7$
 — And e - ven when I'm old and gray,

38 $B^b m7$ $E^b 7$ $C7$ $F7$
 I'm going to feel the way I do to - day, — 'cause you

41 $B^b m7$ $F7$ $D^b 9$ $B^b 7$ $E^b 7$ A^b $F m7$ $B^b m9$ $E^b 7$
 — make me feel so young. —

45 A^b $B^b m7$ $E^b 7$ A^b
 You make me feel so young.

48 $B^b m7$ $E^b 7$ A^b $B^b m7$ $E^b 7$
 You make me feel so young. You make me feel so

51 A^b (Keyboard) $B^b m7$ $E^b 7$ A^b
 young. —

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'd like to feature a selection that was written back in 1942 and recorded by a number of artists, including Frank Sinatra, Maggie Whiting, Marilyn Monroe, and Sammy Davis, Jr.

But more recently, it was featured in the movie "Star-Trek III: The Search for Spock."

Here is "That Old Black Magic."

Latin Beat

That Old Black Magic

F

Keyboard

B \flat Maj7 C m7 F 9 B \flat Maj7 C m7 F 9
 That
 5 B \flat Maj7
 old black mag - ic has me in its spell. That old black mag -
 10 C m7 F 7 C m7 F 7
 - ic that you weave so well. Those i - cy fin - gers up and
 15 C m7 F 7 C m7 F 7 D m7 G 7 C 7 F 7
 down my spine. The same old witch - craft when your eyes meet mine. The
 21 B \flat Maj7 B \flat Maj7
 same old tin - gle that I feel in - side, and then that el - e - va - tor
 27 A \flat 7 C m7 F 7 D m7
 starts its ride, and down and down I go, 'round and 'round
 32 D \flat 7 C m7 B Maj7 B \flat 6 A m7(\flat 5) D 7(\sharp 9)
 I go, like a leaf that's caught in the tide. I should
 37 G m7 E \flat 7(\sharp 11) D 7
 stay a - way but what can I do? I hear your name
 42 G 6 C m7
 and I'm a - flame, a - flame with such a burn - ing de -

47 $E\flat m7$ $A\flat7$ $E\flat m7$ $A\flat7$ $D m7$ $G7$ $C m7$ $F7$

sire _____ that on-ly your kiss _____ can put out the fire. _____ For

53 $B\flat Maj7$

you're the lov - er I have wait - ed for, _____ the

57 $F m7$ $B\flat7$ $F m7$ $B\flat7$ $E\flat Maj7$

mate that fate _____ had me cre - at - ed _____ for, _____ and ev - 'ry _____ time

62 $A\flat7$ $C m7$ $F7$

_____ your lips meet mine, _____ dar-ling, down and down _____ I go,

67 $D m7$ $D\flat o7$ $C m7$ $E\flat m7$

'round and 'round _____ I go in a _____ spin, _____ lov-ing the spin i'm in

72 $A\flat7$ $C m7$ $B Maj7$ $B\flat6$

_____ un-der that old black mag - ic called love! _____ That

77 $C m7$ $B Maj7$ $B\flat6$

old black mag - ic called love! _____ That

81 $C m7$ $B Maj7$ $B\flat6$

old black mag - ic called love! _____

Latin Beat

That Old Black Magic

M
Keyboard

E^bMaj7 F m7 B^b9 E^bMaj7 F m7 B^b9
 That
 5 E^bMaj7
 old black mag - ic has me in its__ spell.__ That old black mag -
 10 F m7 B^b7 F m7 B^b7
 - ic that you weave so__ well.__ Those i - cy__ fin - gers up and
 15 F m7 B^b7 F m7 B^b7 G m7 C7 F7 B^b7
 down my__ spine.__ The same old witch - craft when your eyes meet mine.__ The
 21 E^bMaj7 E^bMaj7
 same old__ tin - gle that I feel in - side,__ and then that el - e - va - tor
 27 D^b7 F m7 B^b7 G m7
 starts its__ ride,__ and down and down__ I go, 'round and 'round
 32 G^b7 F m7 E Maj7 E^b6 D m7(b5) G7(#9)
 __ I go, like a__ leaf__ that's caught in the tide.__ I should
 37 C m7 A^b7(#11) G7
 stay a - way__ but what can I do?__ I hear your name__
 42 C6 F m7
 __ and I'm a - flame,__ a - flame with such__ a burn - ing de -

sire _____ that on-ly your kiss _____ can put out the fire. _____ For

you're the__ lov - er I have wait - ed__ for,_____ the

mate that fate___ had me cre - at - ed___ for,___ and ev - 'ry___ time

— your lips meet mine, ——— dar-ling, down and down — I go,

'round and 'round___ I go in a___ spin,___ lov-ing the spin i'm___ in

— un-der that old black mag - ic called love!_____ That

old black mag - ic called love!_____ That

old black mag - ic called love!_____

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

We're going to close with one of the all-time greats in swing music. It's title is the oldest continuing phone number in New York City. It belongs to the Hotel Pennsylvania and has been in continuous use since 1919. Does anyone know what this phone number was? Right. Here's our closing number - the Glenn Miller version of "Pennsylvania 6-5000."

Enjoy!

Pennsylvania 6-5000

Keyboard

Chords: $A\flat m6$ $E\flat 7$ $D 7$ $E\flat 7$

Chords: $A\flat$ $A\flat/C$ $D\flat$ D° $E\flat$ $D\flat$ $C m7$ $E\flat 7/B\flat$

Chords: $A\flat$ $D\flat 9$ $A\flat$ $A^\circ 7$ $B\flat m7$

Chords: $E\flat 7$ N.C.

1. 2.

Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand _____

Chords: $C 7$ $F m6$ $C 7$ $F m6$

Chords: $B\flat 7$ $E\flat Maj 7$ $C 9$ $F 7$ $B\flat 7$ $E\flat 7$

Chords: $A\flat$ $D\flat 9$ $A\flat$ $A^\circ 7$

Chords: $B\flat m7$ $E\flat 7$ N.C.

Penn-syl-van-ia 6 5 Thou-sand!

(Instrumental Adlib)

34 A^b D^b9 A^b $F7/A^b$

38 B^bm7 E^b7 A^b A^b/C 1. D^b E^b7 2. A^b

43 A^b D^b9 A^b $A^{\circ}7$

47 B^bm7 E^b7

Penn-syl-van-ia 6 5 0 0 0

51 E^b7 A^b A^b/C D^b E^b7

54 A^b D^b9 A^b $A^{\circ}7$

58 B^bm7 E^b7 A^b A^b/C D^b E^b7

62 E^b7 A^b