

Set EE

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I'm Sittin' On Top Of The World

F

(Sax)

KeyboardKeyboard

Musical score for "I'm Sittin' On Top Of The World" featuring saxophone (Sax) and keyboard (Keyboard) parts. The score is written in F major, 4/4 time, and includes lyrics. The key signature has one flat (Bb).

Lyrics:
 I'm sit - tin' on top of the world, just rol - lin' a - long,
 just rol - lin' a - long. And I am
 quit - tin' the blues of the world, just sing - in' a song,
 just sing - in' a song. Glo - ry hal - le - lu - jah!
 I just phoned the par - son, "Hey, Par, get read - y to call."
 Just like Hump - ty Dump - ty, I'm go - ing to fall. I am
 sit - tin' on top of the world, just rol - lin' a - long,
 just rol - lin' a - long.

Chord Progression (Keyboard):
 F, F[°]7, F, Dm7, G7, C7, F, Eb[°]7, Dm7, C7, F, F[°]7, F, Dm7, G7, C7, F, Dm7, C7, Bb, D[°]7, F, Dm, D7, G7, C7, F, F[°]7, F, Dm7, G7, C7, F, C7.

Instrumentation:
 Saxophone (Sax) and Keyboard (Keyboard). The saxophone part is marked with a (Sax) at the beginning and end. The keyboard part is marked with KeyboardKeyboard at the top right.

2

41 F F[°]7 F Dm7

45 G7 C7 F C7

49 F F[°]7 F Dm7

53 G7 C7 F F7

Glo - ry hal-le-lu-jah!

57 B^b D[°]7 F

I just phoned the par - son, "Hey, Par, get read-y to call."___

61 Dm D7 G7 C7

Just like Hump - ty Dump-ty, I'm a-bout to fall. I am

65 F F[°]7 F Dm7 G7

sit - tin' on top of this world, just rol - lin' a - long,

70 C7 C[°]7 Gm7 C7

just rol - lin' a-long. I am sit-tin' on top of the world sing-in' a song.

75 F F[°]7 F Dm7 B^b7 F

(Sax)

I'm Sittin' On Top Of The World

M

Keyboard

(Keyboard)

Chord symbols: B \flat , B \flat $^{\circ}$ 7, B \flat , Gm7, C7, F7, B \flat , A \flat $^{\circ}$ 7, Gm7, F7, B \flat , B \flat $^{\circ}$ 7, B \flat , Gm7, C7, F7, B \flat , F7, B \flat 7, B \flat $^{\circ}$ 7, B \flat , Gm7, C7, F7, B \flat , B \flat 7, E \flat , G $^{\circ}$ 7, B \flat , Gm, G7, C7, F7, B \flat , B \flat $^{\circ}$ 7, B \flat , Gm7, C7, F7, B \flat , F7 (Keyboard).

Lyrics:

I'm sit - tin' on top of the world, just rol - lin' a - long,
 just rol - lin' a - long. And I am
 quit - tin' the blues of the world, just sing - in' a song,
 just sing - in' a song. Glo - ry hal - le - lu - jah!
 I just phoned the par - son, "Hey, Par, get read - y to call."
 Just like Hump - ty Dump - ty, I'm go - ing to fall. I am
 sit - tin' on top of the world, just rol - lin' a - long,
 just rol - lin' a - long.

2

41 $B\flat$ $B\flat^{\circ}7$ $B\flat$ $Gm7$

45 $C7$ $F7$ $B\flat$ $F7$

49 $B\flat$ $B\flat^{\circ}7$ $B\flat$ $Gm7$

53 $C7$ $F7$ $B\flat$ $B\flat7$

Glo - ry hal-le-lu-jah!

57 $E\flat$ $G^{\circ}7$ $B\flat$

I just phoned the par - son, "Hey, Par, get read-y to call." ____

61 Gm $G7$ $C7$ $F7$

Just like Hump - ty Dump-ty, I'm a - bout to fall. ____ I am

65 $B\flat$ $B\flat^{\circ}7$ $B\flat$ $Gm7$ $C7$

sit - tin' on top of this world, ____ just rol - lin' a - long, ____

70 $F7$ $F^{\circ}7$ $Cm7$ $F7$

____ just rol - lin' a - long. ____ I am sit - tin' on top of the world ____ sing - in' a song.

75 $B\flat$ (Keyboard) $B\flat^{\circ}7$ $B\flat$ $Gm7$ $E\flat7$ $B\flat$

Good evening. We're so very glad to be back with you again. It's nice to see so many familiar faces here in the audience.

Tonight, we're again going to take a journey down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number, "I'm Sittin' On Top Of The World," was written back in 1925 and recorded by artists such as Doris Day, Bobby Darin, Frank Sinatra, and Les Paul.

Our next selection is a waltz, written over 20 years earlier in 1902 - back in the Tin Pan Alley days. Here we go with a great oldie from back then - "In The Good Old Summertime."

In The Good Old Summertime

F

Keybaord

(Sax)

E \flat G7 C \flat F \flat m7 B \flat B \flat 7

There's a

9 E \flat E \flat 7 A \flat

time in each year that we al - ways hold dear: Good old sum-mer -

15 E \flat B \flat 7 E \flat G \circ 7

time. _____ With the birds in the trees and the sweet scent - ed breez-es,

21 B \flat /F F7 B \flat 7 E \flat

good old sum-mer - time. _____ When your days work is o-ver and you are in

28 E \flat 7 A \flat E \flat A \flat

clo - ver, and life is one beau-ti - ful rhyme. _____ No troub-le an -

34 E \flat A \flat E \flat B \flat F7 B \flat B \flat 7

noy - ing, each one is en - joy-ing the good old sum - mer - time. _____ In the

41 E^b E^b7 A^b E^b

good old sum - mer - time, _____ in the good old sum - mer - time, _____

49 $G7$ Cm $F7$ B^b7

stroll - ing through the sha - dy lanes with your ba - by fine. _____ You

57 E^b E^b7 A^b E^b

hold his hand and he holds yours, and that's a ver y good sign _____ that

65 $G7$ Cm $Fm7$ B^b7 1.
 E^b B^b7 (Sax)

he's your toot - sie woot - sie in the good old sum - mer - time. _____

73 2.
 E^b $Fm7$ B^b B^b7

time, _____ in the good old sum - mer -

79 (Sax) E^b A^b $F7$ E^b B^b7 E^b

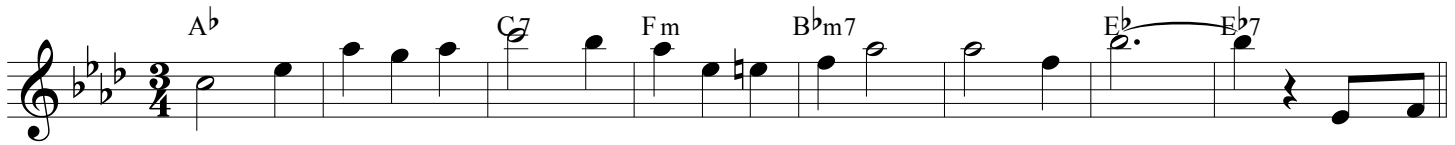
time. _____

In The Good Old Summertime

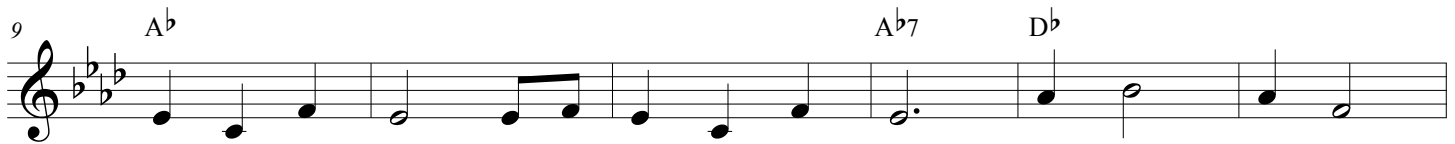
M

Keybaord

(Keyboard)



There's a



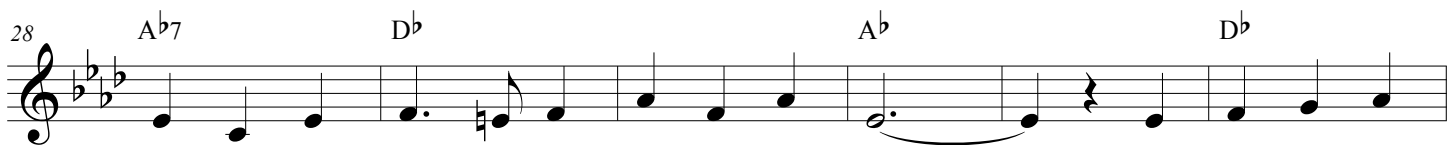
time in each year that we al - ways hold dear: Good old sum-mer -



time. ____ With the birds in the trees and the sweet scent - ed breez-es,



good old sum-mer - time. ____ When your days work is o-ver and you are in



clo - ver, and life is one beau-ti - ful rhyme. ____ No troub-le an -



noy - ing, each one is en - joy-ing the good old sum-mer - time. ____ In the

41 A^b A^b7 D^b A^b

good old sum - mer - time, _____ in the good old sum - mer - time, _____

49 $C7$ Fm B^b7 E^b7

stroll - ing through the sha - dy lanes with your ba - by fine. _____ You

57 A^b A^b7 D^b A^b

hold her hand and she holds yours, and that's a ver y good sign. _____ That

65 $C7$ Fm B^bm7 E^b7 1. A^b E^b7 (Keyboard)

she's your toot - sie woot - sie in the good old sum - mer - time. _____

73 2. A^b B^bm7 E^b E^b7

time, _____ in the good old sum - mer -

79 A^b (Keyboard) D^b B^b7 A^b E^b7 A^b

time. _____

Thank you.

We'll go way back to 1912 for our next song, a popular barbershop quartet favorite. We've decided to spice it up a bit by giving it a Latin beat.

Here we go with our arrangement of this great old favorite "Moonlight Bay."

Enjoy!

19 1. B \flat N.C. (Sax) 2. B \flat

Bay. _____

2

(Sax)

23 C G7 C G7 C G7 C N.C.

We were sail-ing a -

27 C Caug F C

long on Moon-light Bay. We could hear the voic-es

31 G7 C N.C.

ring-ing, they seemed to say, "You have stol-en my

35 C Caug F C F C

heart, now don't go 'way." As we

39 G7 C N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 C N.C. C N.C.

long, oh, just cruis-ing a - long, we were sail-ing a -

47 C G7 C (Sax) G7

long on Moon-light Bay.

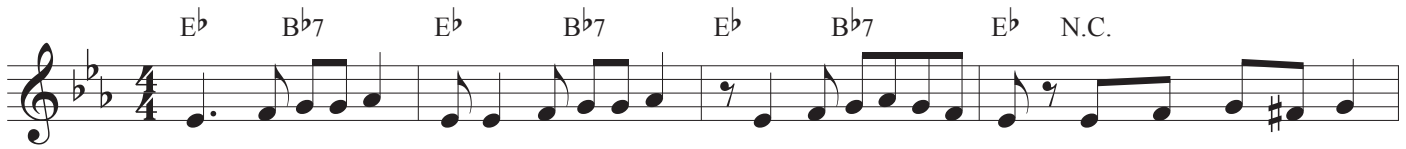
Moonlight Bay

M

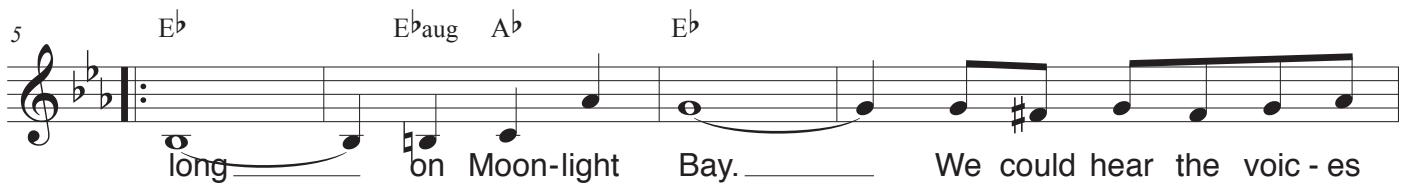
Keyboard

Cha-Cha Rhythm

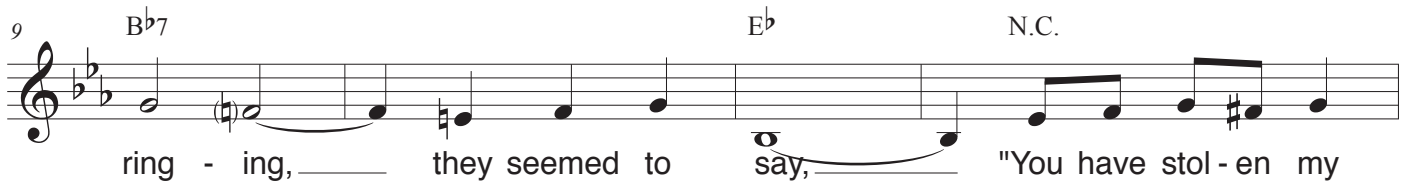
(Keyboard)



We were sail-ing a -



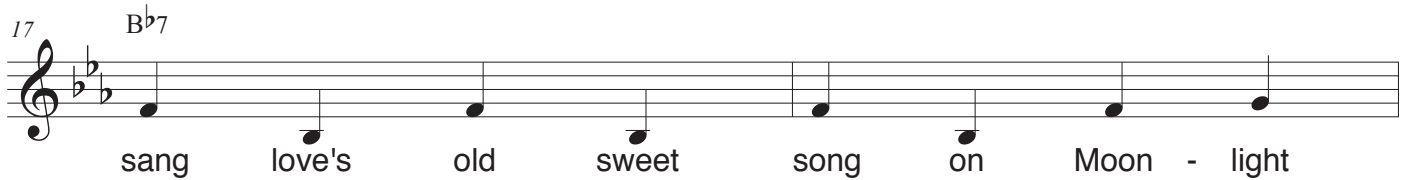
We could hear the voic - es



ring - ing, they seemed to say, "You have stol - en my



heart, now don't go 'way." As we



sang love's old sweet song on Moon - light



Bay.

2

(Keyboard)

23 F C7 F C7 F C7 F N.C.

We were sail-ing a -

27 F F aug B \flat F

long on Moon-light Bay. We could hear the voic - es

31 C7 F N.C.

ring - ing, they seemed to say, "You have stol - en my

35 F F aug B \flat F B \flat F

heart, now don't go 'way." As we

39 C7 F N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 F N.C. F N.C.

long, oh, just cruis-ing a - long, we were sail-ing a -

47 F C7 F (Keyboard) C F

long on Moon - light Bay.

Thank you. Thank you very much.

We'll slow things up a bit for this next song that became a hit at the end of World War II. Harry James' recording reached the #1 spot on the Billboard charts in 1945.

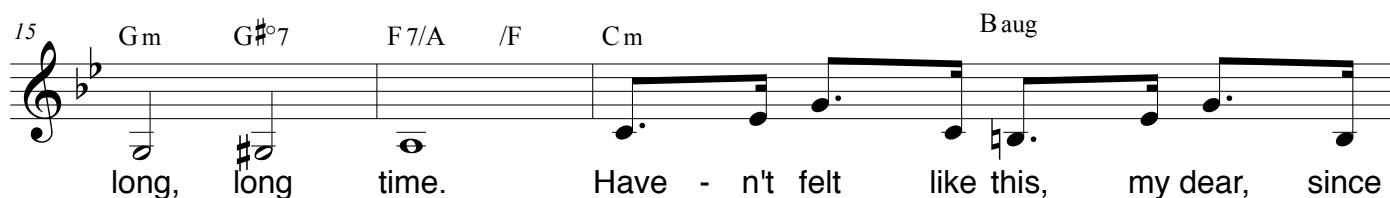
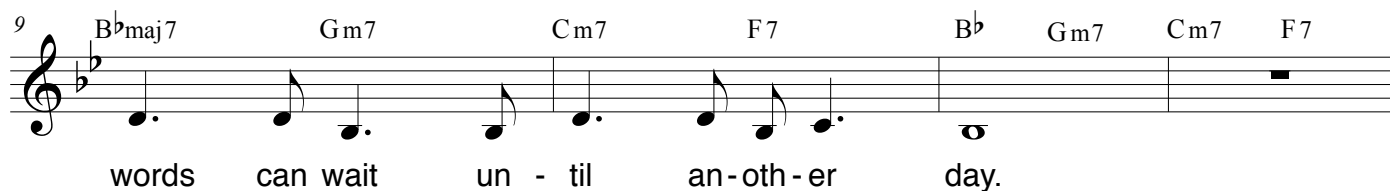
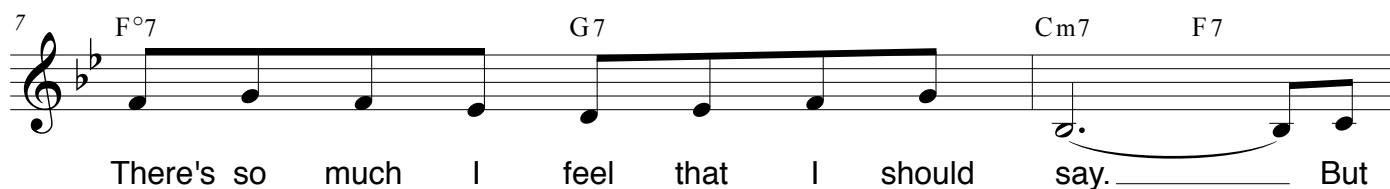
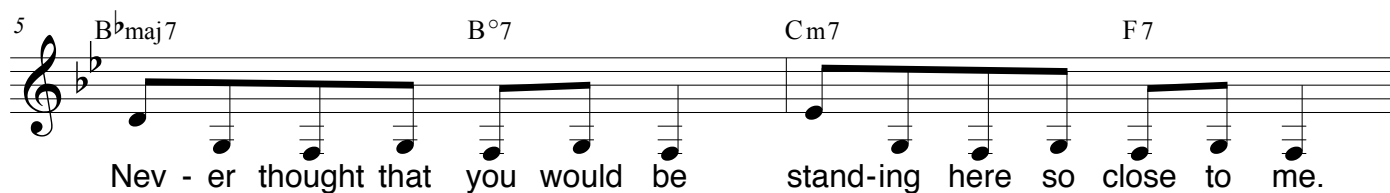
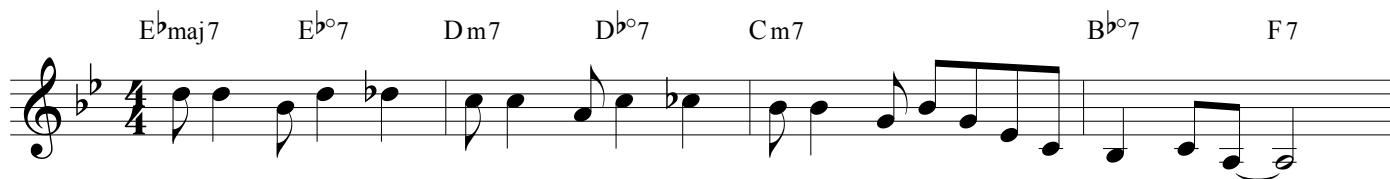
Here's _____ to tell us all about the joys of osculation. The song is "Kiss Me Once And Kiss Me Twice And Kiss Me Once Again, It's Been A Long, Long Time."

It's Been A Long, Long Time

F

Keyboard

(Sax)



18 Cm7 3 F7 Cm7 F aug B \flat

can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 B \flat Fm6/D G7

know how man - y dreams I dreamed a - bout you, or

23 Cm E \flat m6/C Cm/F F7

just how emp - ty they all seemed with - out you. So,

25 B \flat Dm/A Gm 3 D \flat 7

kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Cm7 F7 B \flat F7 2. Cm7 F7 Dm7 D \flat 7

long, long time. long, long time, _____ it's been a

31 Cm7 F7 (Sax) B \flat Dm7/A Cm7 3 F7 3 B \flat

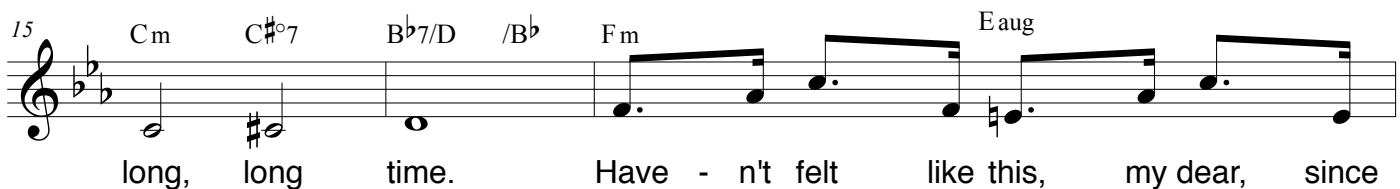
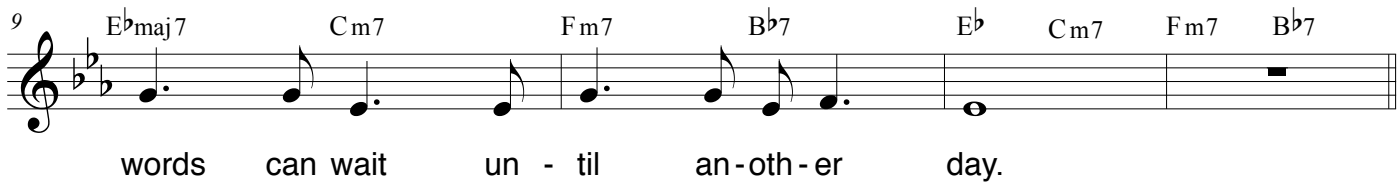
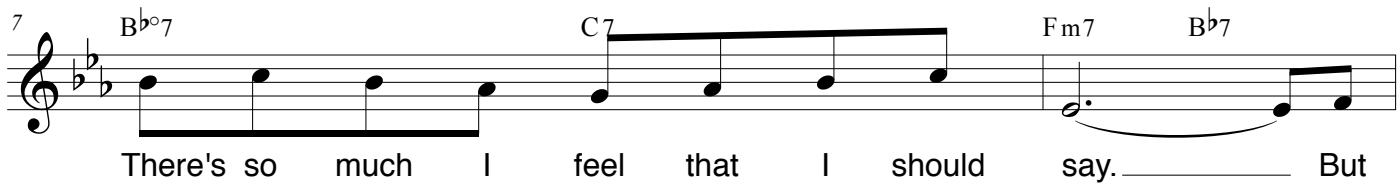
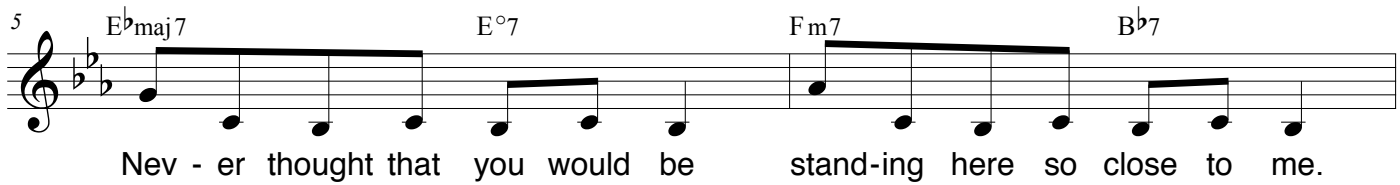
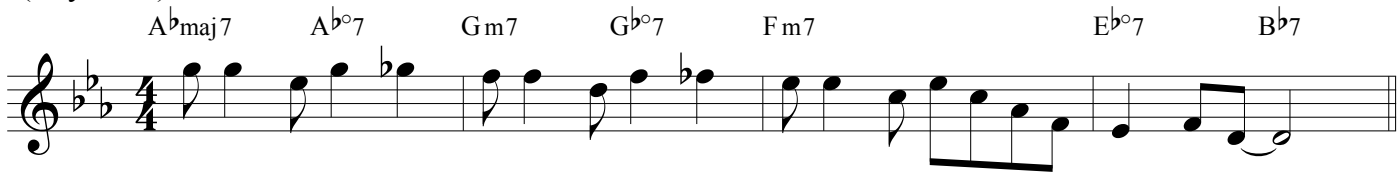
long, long time. _____

It's Been A Long, Long Time

M

Keyboard

(Keyboard)



18 Fm7 3 B \flat 7 Fm7 B \flat aug E \flat
 can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 E \flat B \flat m6/G C7
 know how man - y dreams I dreamed a - bout you, or

23 Fm A \flat m6/F Fm/B \flat B \flat 7
 just how emp - ty they all seemed with - out you. So,

25 E \flat Gm/D Cm 3 G \flat 7
 kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Fm7 B \flat 7 E \flat B \flat 7 2. Fm7 B \flat 7 Gm7 G \flat 7
 long, long time. long, long time, _____ it's been a

31 (Keyboard)
 Fm7 B \flat 7 E \flat Gm7/D Fm7 3 B \flat 7 3 E \flat
 long, long time. _____

Thank you.

Here's a cute up-tempo song written way back in 1927. Anyone here born in that year? It's been recorded by many artists, but Kay Starr's version recorded in 1945 is probably the one best known.

Here we go with our version of a great standard - "Side By Side."

Side By Side

F

Keyboard

(Sax)

Oh, we

ain't got a bar - rel of mon - ey; May - be we're rag - ged and
Don't know what's com - in' to - mor - row, may - be it's trou - ble and

fun - ny, but we'll trav - el a - long, sing - ing a song, side by side. side.
sor - row, but we'll trav - el the road, shar - ing our load, side by side.

Through all kinds of weath - er, — what if the sky should fall? — Just as

long as we're to - geth - er, — it does - n't mat - ter, does - n't mat - ter at all. When they've

all had their trou - bles and part - ed, we'll be the same as we

start - ed, just a - trav - 'ling a - long, sing - in' a song, side by side. (Sax)

To Coda **D.S. al Coda**

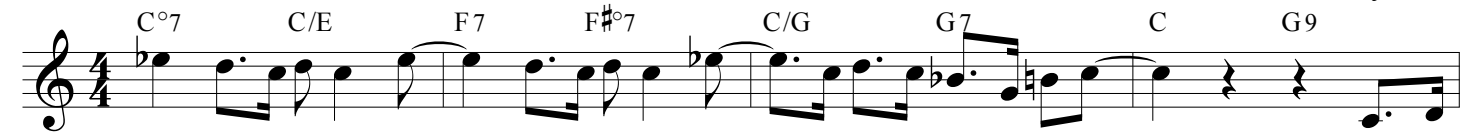
sing - in' a song, side by side.

Side By Side

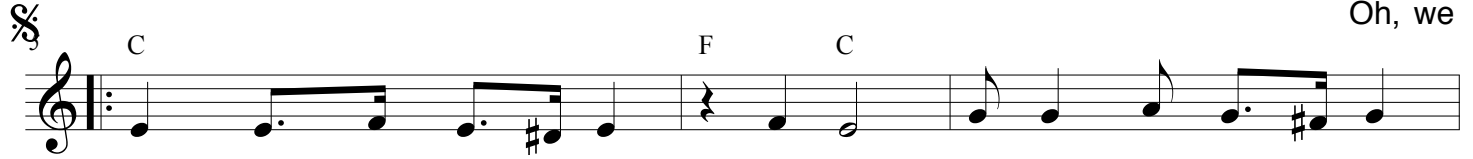
M

Keyboard

(Keyboard)



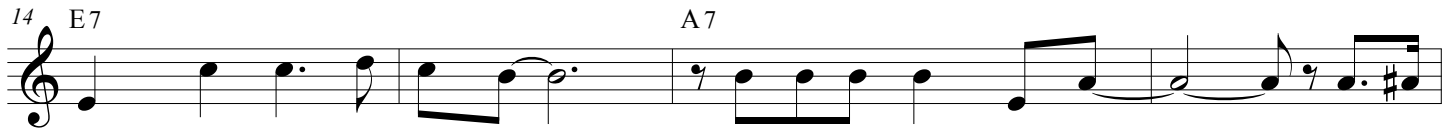
Oh, we



ain't got a bar - rel of mon - ey; May - be we're rag - ged and
Don't know what's com - in' to - mor - row, may - be it's trou - ble and



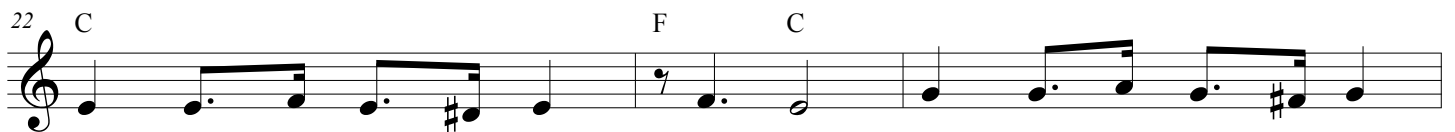
fun - ny, but we'll trav - el a - long, sing - ing a song, side side by side. side.
sor - row, but we'll trav - el the road, shar - ing our load, side by



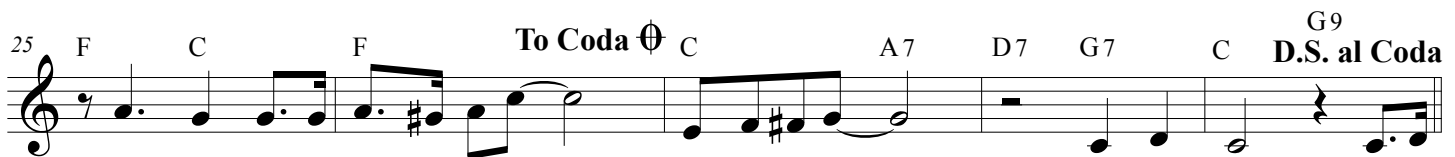
Through all kinds of weath - er, — what if the sky should fall? — Just as



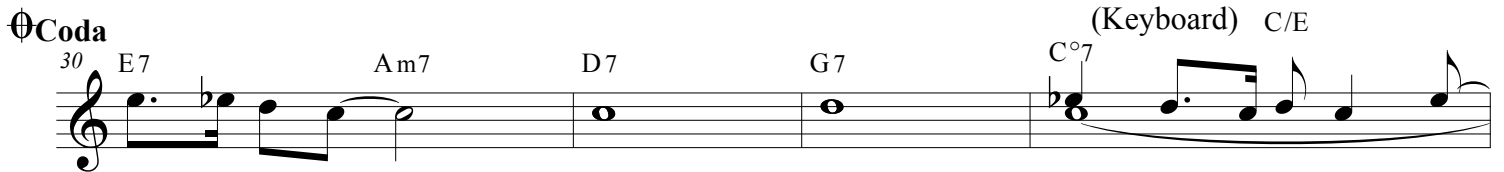
long as we're to - geth - er, — it does - n't mat - ter, does - n't mat - ter at all. When they've



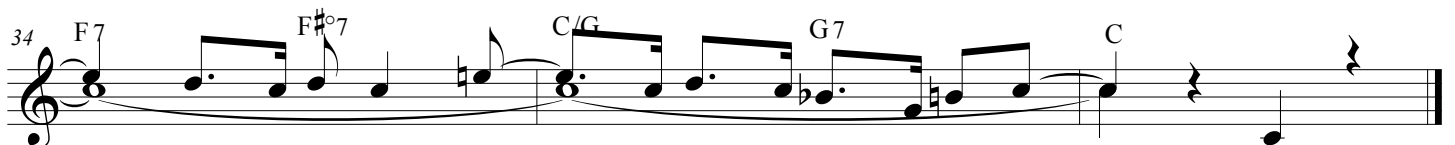
all had their trou - bles and part - ed, we'll be the same as we



start - ed, just a - trav - 'ling a - long, sing - in' a song, side by side. (Keyboard)



sing - in' a song, side by side. —



Thank you.

We'll slow things up for this next selection, written back in 1932. Ted Lewis and Ruth Etting had hits with it in 1933.

Here we go with a good suggestion to all of us men about how to treat that special gal in our lives. What we should do is simply "Try A Little Tenderness."

MALE VOCAL

Try A Little Tenderness

Keyboard

(Keyboard & Bass - Freely)

C Am Fmaj7 F#°7 C/G C°7 Dm7 G7
 1 2 3 4 5 6 7 8
 5 C Em/B Am7 G7 C G7 C In the
 6 7 8 9 10 11 12 13
 hus-tle of the day, we're all in-clined to miss lit-tle things that mean so much: A
 14 15 16 17 18 19 20 21
 8 F#°7 G7 C Em/B
 9 10 11 12 13 14 15 16
 word, a smile, and a kiss. When a wom-an loves a man, he's a
 17 18 19 20 21 22 23 24
 10 Am7 G7 C G7 Am Em D7 G G7
 11 12 13 14 15 16 17 18
 her-o in her eyes, and a her-o he can al-ways be if he'll just re-a-lize.
 19 20 21 22 23 24 25 26
 13 C (In Rhythm) Dm7 G7 C Gm
 14 15 16 17 18 19 20 21
 She may be wear-y, wom-en do get wear-y wear-ing the same shab-by
 22 23 24 25 26 27 28 29
 16 A A7 D7 Dm7 G7 C Dm7 G7
 17 18 19 20 21 22 23 24
 dress. And when she's wear-y, try a lit-tle ten-der-ness. _____
 25 26 27 28 29 30 31 32
 21 C Dm7 G7 C Gm
 22 23 24 25 26 27 28 29
 She may be wait-ing, just an-tic-i-pat-ing things she may nev-er pos-
 30 31 32 33 34 35 36 37
 24 A A7 D7 Dm7 G7 C C7
 25 26 27 28 29 30 31 32
 sess. And while she's with-out them, try a lit-tle ten-der-ness. _____ For it's

29 F E7 Am A7
 not just sen-ti-men-tal, she has her grief and her care. And a

33 Dm A7 Dm Dm7 G7
 word soft and gen - tle makes it eas - i - er to bear.

37 C (Vocal both times) Dm7 G7 C Gm A A7
 You won't re-gret it, wom-en don't for-get it, love is their whole hap-pi-ness.

41 D7 1. Dm7 G7 C C7 Keyboard)
 It's all so eas - y. Try a lit - tle ten - der - ness.

45 2. Dm7 G7 Em7 A Dm7 Bbm7 G7
 Try a lit - tle ten - der - ness. Just try a lit - tle ten - der -

49 C C°7 Dm7 Dbmaj7 Cmaj7
 ness.

Thank you very much.

Our next selection dates way back to 1908 and the Ziegfield Follies. It soon became a pop standard and continues to be recorded to this day.

Here we go with a song you all know - "Shine On Harvest Moon."

Shine On, Harvest Moon

F

Keyboard

(Sax)

Am E7/B Am/C Dm Am/E F7 E7

5 Am F#m7(b5) E7 Am F#m7(b5) E7

9 Am E7/B Am/C Dm Am/E F7

night was might-y dark so you could hard-ly see, for the moon re-fused to
can't see why a boy should sigh when by his side is the girl he loves so

12 E7 Am E7 Am D7

shine. Two lov - ers sit - ting un - der - neath a wil - low tree, for
true? When all he has to say is "Won't you be my bride, for

15 G D7/F# G7/F /D G7 Dm/A

love they pine. The lit - tle miss was kin - da 'fraid of
I love you." Oh, why should I be tel - ling you this

18 G7/B G7 C D7 Em Em7

dark-ness, so she said, "I'll guess I'll go." The boy be - gan to sigh, he
se - cret when I know that you can guess? The har-vest moon will smile, and

22 D7 Em Em7 Am D7 G G7

looked up at the sky, and then he told the moon his tale of woe. "Oh,
shine on all the while, if the lit - tle girl should an - swer, "Yes." So,

2

25 A7 D7

shine on, shine on har - vest moon up in the

28 G7

sky. I ain't had no lov - in' since

31 C Dm7 Eb°7 Dm7 C A7

Jan - u - ar - y, Feb - ru - ar - y, June, or Ju - ly. _____ Snow - time

34 D7

ain't no time to stay out-doors and spoon, so

37 G7 C F7

shine on, shine on har - vest moon, for me and my

40 1. C (Sax) Am F#m7(b5) E7

gal."

43 Am F#m7(b5) E7

2. C A7 Dm7 G7

guy. Yes, shine on, shine on har - vest

48 C F7 C F7 C

moon, for me and my guy. _____

Shine On, Harvest Moon

M

Keyboard

(Keyboard)



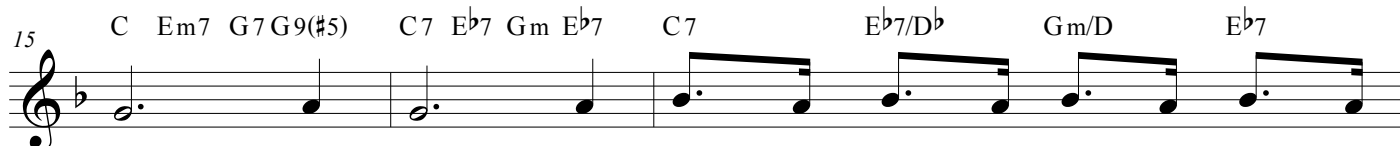
The



night was might-y dark so you could hard-ly see, for the moon re-fused to
can't see why a boy should sigh when by his side is the girl he loves so



shine. Two lov - ers sit - ting un - der - neath a wil - low tree, for
true? When all he has to say is "Won't you be my bride, for



love they pine. The lit - tle miss was kin - da 'fraid of
I love you." Oh, why should I be tel - ling you this



dark-ness, so she said, "I'll guess I'll go." The boy be - gan to sigh, he
se - cret when I know that you can guess? The har-vest moon will smile, and



looked up at the sky, and then he told the moon his tale of woe. "Oh,
shine on all the while, if the lit - tle girl should an - swer, "Yes." So,

2

25 D7 G7

shine on, shine on har - vest moon _____ up in the

28 C7

sky. I ain't had no lov - in' since

31 F Gm7 D°7 F D7

Jan - u - ar - y, Feb - ru - ar - y, June, or Ju - ly. _____ Snow - time

34 G7

ain't no time to stay _____ out - doors and spoon, so

37 C7 F Bb7

shine on, shine on har - vest moon, for me and my

40 1. F (Keyboard) Dm Bm7(b5) A7

gal."

43 Dm Bm7(b5) A7

45 2. F D7 Gm7 C7

gal, Yes, shine on, shine on har - vest

48 F Bb7 F

moon, for me and my gal. _____

Thank you.

Our next song was written in 1955 by Frank Foster for the Count Basie Orchestra. It became a great hit. It embodied all of the aspects of song that were important to the Count.

Here's _____ to sing our version of this fun song. It's all about her "Shiny Stockings."

Enjoy!

Shiny Stockings

F

Keyboard

Swing it!

Chords: Cm7/F, F13, Bb6 N.C., Bm9

Those

5 Cm9 F9 Cm9 F9

silk shin-y stock - ings that I wear when I'm with you, — I

9 Bbmaj9 Bbm7 Dm7 Db°7

wear 'cause you told — me that you dig that cra - zy hue. — Do

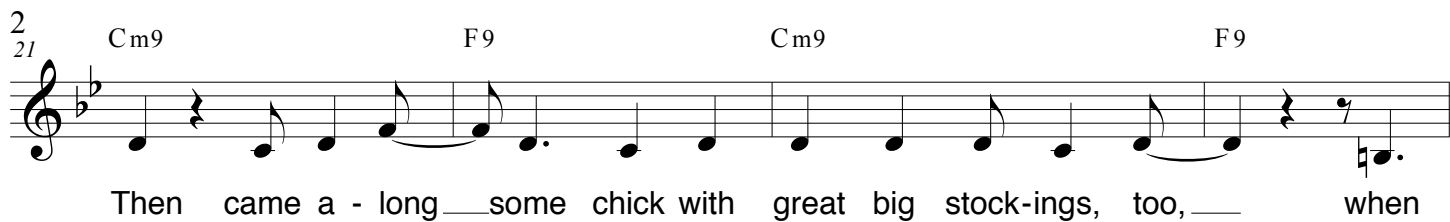
13 Cm7 F7 Dm7 G7/F

we think of ro - mance — when we go to a dance? — Oh no,

17 Em7 A9 D6 Dm7(b5) G7(b9)

— you take a glance — at those shin - y stock-ings.

2
21 Cm9 F9 Cm9 F9



Then came a - long some chick with great big stock-ings, too, when

25 Bbmaj9 Bbm7 Dm7 Db°7



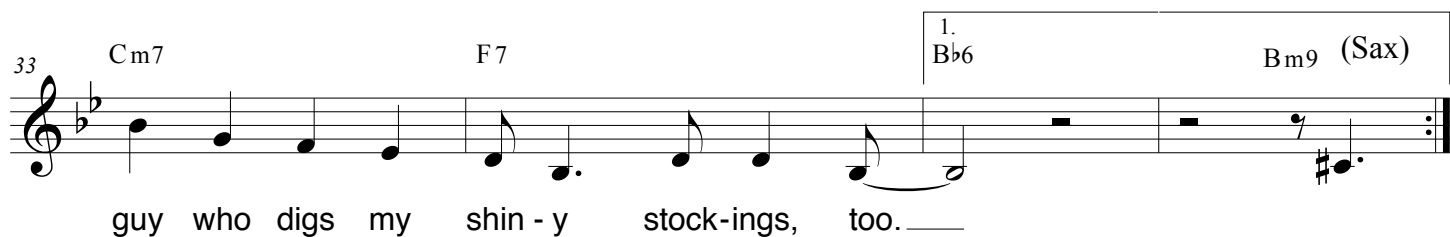
you changed your mind a - bout me. Why? I nev-er knew. I

29 Cm7 F7 Dm7 G7/F



guess I'll have to find a new, a new kind, a

33 Cm7 F7 1. Bb6 Bm9 (Sax)



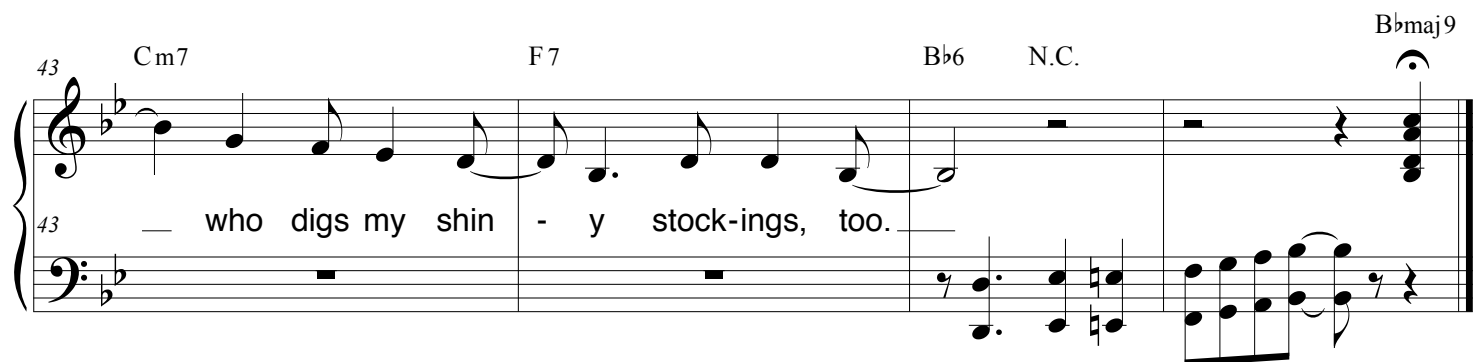
guy who digs my shin-y stock-ings, too.

37 2. Bb6 Cm7 F7 Bb



A guy who digs my shin-y stock-ings, too. A new guy

43 Cm7 F7 Bb6 N.C. Bbmaj9



who digs my shin-y stock-ings, too.

Shiny Stockings

M
Keyboard

Swing it!

Fm7/Bb Bb13 Eb6 N.C. Em9

Those

5 Fm9 Bb9 Fm9 Bb9

silk shin-y stock - ings that you wear when I'm with you, — You

9 Ebmaj9 Ebm7 Gm7 Gb°7

wear 'cause I told — you that I dig that cra - zy hue. — Do

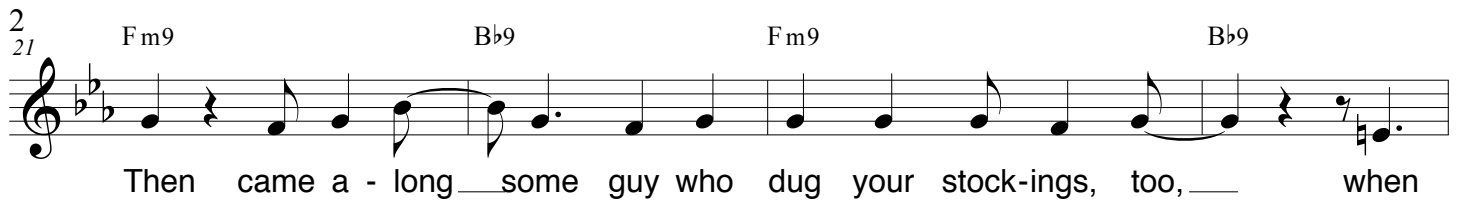
13 Fm7 Bb7 Gm7 C7/Bb

we go to a dance, — do I think of ro - mance? — No, all

17 Am7 D9 G6 Gm7(b5) C7(b9)


— I do is glance — at those shin - y stock-ings.

2
21 F m9 Bb9 F m9 Bb9



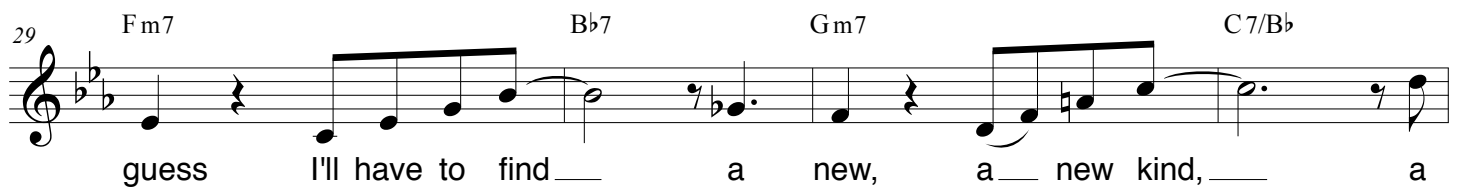
Then came a - long some guy who dug your stock-ings, too, when

25 Ebmaj9 Ebm7 Gm7 Gb°7



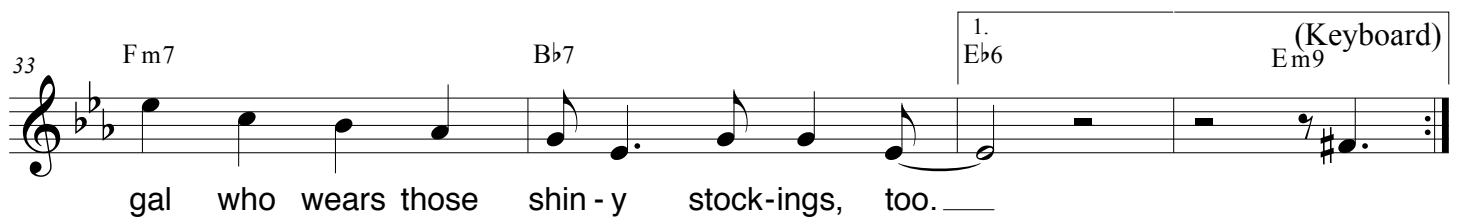
you changed your mind a - bout me. Why? I nev-er knew. I

29 F m7 Bb7 Gm7 C7/Bb



guess I'll have to find a new, a new kind, a

33 F m7 Bb7



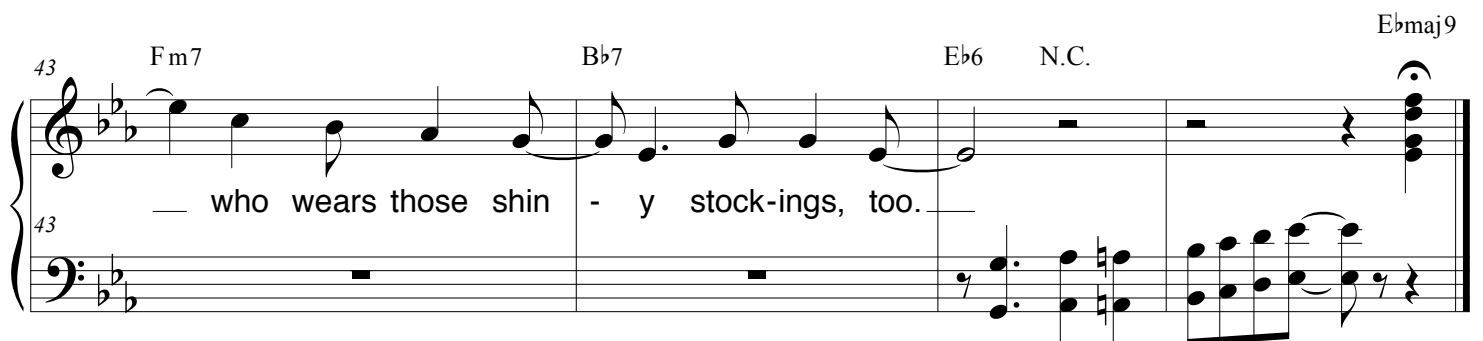
gal who wears those shin-y stock-ings, too.

37 1. Eb6 (Keyboard) Em9



A gal who wears those shin-y stock-ings, too. A new gal

43 F m7 Bb7 Eb6 N.C. Ebmaj9



who wears those shin - y stock-ings, too.

Thank You. You know, each time we come to play for you, we like to feature the music of an artist or artist of the 40s or 50s. Tonight, we'd like to have you remember a famous male ensemble from the 30s who sang through the 50s. They called themselves the Ink Spots, and they were inducted into the Rock & Roll Hall of Fame in 1999.

Many of their songs were identical in construct. They began with a standard 4-bar intro, followed by the main verse sung by their lead vocalist, Bill Kenny. Then, there was a spoken free-form verse and finally a last portion again sung. We're going to do our best to emulate their performance.

We'll lead off with one of their biggest hits, written back in 1939. It sold over 19 million copies and is the 7th best-selling single of all time. Here's _____ to sing this great ballad - If I Didn't Care."

If I Didn't Care

F

Keyboard

(Keyboard as written;
bass on chord root)

Chords: Eb, E°7, Bb7/F, Bb7, Eb6, E°7, Bb7/F N.C.

Musical notation for the first system, including treble and bass staves with lyrics: "If I did-n't care".

Chords: Eb, Bbaug, Eb, Eb, Bbaug, Eb

Musical notation for the second system, including treble and bass staves with lyrics: "more than words can say? If I did - n't care,".

Chords: F7, Fm7

Musical notation for the third system, including treble and bass staves with lyrics: "would I feel this way? If this is - n't".

Chords: G7, Cm

Musical notation for the fourth system, including treble and bass staves with lyrics: "love, then why do I thrill? And what makes my".

Chords: F7, Fm7, F°7, Bb7 N.C.

Musical notation for the fifth system, including treble and bass staves with lyrics: "head go round and round while my heart stands still? If I did-n't care,".

Chords: Eb, Bbaug, Eb, Eb, Bbaug, Eb

Musical notation for the sixth system, including treble and bass staves with lyrics: "would it be the same? Would my ev - 'ry".

Chords: F7

Musical notation for the seventh system, including treble and bass staves with lyrics: "prayer be-gin and end with just your name? And would I be".

Chords: G7(b9), C7, N.C.

Musical notation for the eighth system, including treble and bass staves with lyrics: "sure that this is love be-yond com - pare? Would all this be true".

Chords: F7, Bb7/F, Bb7, Eb, E°7, Bb7/F, Bb7

Musical notation for the ninth system, including treble and bass staves with lyrics: "if I did-n't care for you? (Keyboard)".

37 Eb B[♭]aug Eb Eb B[♭]aug Eb

(Spoken) *If I didn't care,* *honeychile, more than words can say.*

41 F7

if I didn't care, *would I feel this way?* *Darling, if this isn't love,*

45 G7 Cm

then why do I thrill so much? *And what is it*

49 F7 Fm7 F[°]7 B[♭]7 N.C.

that makes my head go round and round while my heart just stands still? *If I did - n't care,*

53 Eb B[♭]aug Eb Eb B[♭]aug Eb

would it be the same? *Would my ev - 'ry*

57 F7

prayer be-gin and end with just your name? *And would I be*

61 G7(b9) C7

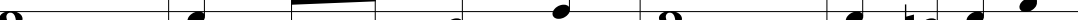
sure that this is love be-yond com - pare? *Would all this be true*

65 F7 Fm7 B[♭]7 Eb Cm7 Fm7 Eb

if I did-n't care for you?

M


(Keyboard as written;
bass on chord root)

5  A^b E^baug A^b A^b E^baug A^b
more than words can say? _____ If I did - n't care,

9 B \flat 7 B \flat m7 3
_____ would I feel this way? _____ If this is - n't

13 C7 love, _____ then why do I Fm thrill? _____ And what makes my

17 Bb7 Bbm7 Bb°7 Eb7 N.C.



head go round and round while my heart stands still? If I did-n't care,

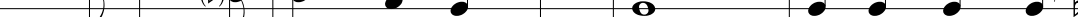
21 A^b E^baug A^b A^b E^baug A^b

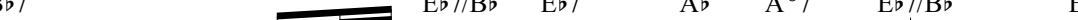
_____ would it be the same? _____ Would my ev - 'ry

25 B♭7

The musical notation for measure 25 is written on a single staff. It begins with a treble clef and a key signature of three flats (B-flat major or D-flat minor). The chord symbol 'B♭7' is placed above the first note. The melody consists of the following notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4-G4 (eighths), E4-F4 (eighths), D4-E4 (eighths), C4 (half), B3-C4 (eighths), A3-B3 (eighths), G3 (quarter). There are ties between G4 and A4-B4, and between B4 and A4. A triplet of eighth notes (G4, A4, B4) is indicated by a bracket labeled '3' over the final three notes.

prayer be-gin and end ___ with just your name? _____ And would I be

29  C7(b9) F7 N.C.
sure that this is love be-yond com - pare? _____ Would all this be true

33  if I did-n't care for you? (Keyboard)

37 A^b E^b aug A^b A^b E^b aug A^b

(Spoken) *If I didn't care,* *honeychile, more than words can say.*

41 B^b7

if I didn't care, *would I feel this way?* *Darling, if this isn't love,*

45 $C7$ Fm

then why do I thrill so much? *And what is it*

49 B^b7 B^bm7 $B^b\circ7$ E^b7 N.C.

that makes my head go round and round while my heart just stands still? *If I did - n't care,*

53 A^b E^b aug A^b A^b E^b aug A^b

_____ *would it be the same?* _____ *Would my ev - 'ry*

57 B^b7

prayer be-gin and end _____ *with just your name?* _____ *And would I be*

61 $C7(b9)$ $F7$

sure that this is love be-yond com - pare? _____ *Would all this be true*

65 B^b7 B^bm7 E^b7 A^b $Fm7$ B^bm7 A^b

_____ *if I* _____ *did-n't care for you?* _____

Thank you. Thank you very much.

Our next Ink Spots hit was written back in 1946 and became another of their greatest hits, holding the #1 position on the charts that year for 13 weeks.

Here we go with our version of the Ink Spots story about a very special lady called "The Gypsy."

The Gypsy

F

(Keyboard as written;
bass on chord root)

Keyboard
Eb7

Ab A°7 Bbm7 Eb7 Ab A°7 Bbm7 Eb7

In a

5 Abmaj7 A°7 Bb7

quaint car-a-van___ there's a la-dy they call___ "The Gyp-sy."___ She can

9 Bbm7 Eb7 Ab A°7 Bbm7 Eb7

look in the fu-ture and drive a-way all your fears.____ Ev-ry-

13 Abmaj7 A°7 Bb7

thing will come right if you on-ly be-lieve___ "The Gyp-sy."___ She could

17 Bbm7 Eb7 Ab A°7

tell at a glance that my heart was so full of tears.____ She

21 Bbm7 Eb7 Ab A°7 Bbm7 Eb7 Ab

looked at my hand and told me___ my lov-er was al - ways___ true.____ And

25 G7 Cm Bbm7 Eb7

yet in my heart, I knew, dear, some-bod-y else___ was kiss-ing you. But I'll

29 $A\flat\text{maj}7$ $A^\circ7$ $B\flat7$

go there a - gain 'cause I want to be-lieve — "The Gyp-sy, " — that my

33 $B\flat m7$ $E\flat7$ $A\flat$ $A^\circ7$

lov-er — is true — and will come back to me — some day. —

37 $B\flat m7$ $E\flat7$ $A\flat$ $A^\circ7$ $B\flat m7$ $E\flat7$ $A\flat$ (Keyboard)

(Spoken) You see, she looked in my hand and told me, that my baby would always be true.

41 $G7$ Cm $B\flat m7$ $E\flat7$

And yet, in my heart, I knew, dear, that somebody else was kissing you. But I'll

45 $A\flat\text{maj}7$ $A^\circ7$ $B\flat7$

go there a - gain 'cause I want to be-lieve — "The Gyp-sy, " — that my

49 $B\flat m7$ $E\flat7$ $Cm7$ $F7$

lov-er is true and will come back to me some - day. — Oh, I

53 $B\flat m7$ $E\flat7$ $A\flat$ Fm $B\flat m7$ $A\flat$

want to be - lieve that he'll come back to me some - day. —

The Gypsy

M

Keyboard

(Keyboard as written;
bass on chord root)

First system of musical notation (measures 1-4). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: C, C#°7, Dm7, G7, C, C#°7, Dm7, G7. The tempo/mood is marked 'In a'.

Second system of musical notation (measures 5-8). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Cmaj7, C#°7, D7. The lyrics are: "quaint car-a-van there's a la-dy they call 'The Gyp-sy.' She can

Third system of musical notation (measures 9-12). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Dm7, G7, C, C#°7, Dm7, G7. The lyrics are: "look in the fu-ture and drive a-way all your fears. Ev-'ry -

Fourth system of musical notation (measures 13-16). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Cmaj7, C#°7, D7. The lyrics are: "thing will come right if you on-ly be-lieve 'The Gyp-sy.' She could

Fifth system of musical notation (measures 17-20). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Dm7, G7, C, C#°7. The lyrics are: "tell at a glance that my heart was so full of tears. She

Sixth system of musical notation (measures 21-24). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Dm7, G7, C, C#°7, Dm7, G7, C. The lyrics are: "looked at my hand and told me my lov-er was al - ways true. And

Seventh system of musical notation (measures 25-28). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: B7, Em, Dm7, G7. The lyrics are: "yet in my heart, I knew, dear, some-bod-y else was kiss-ing you. But I'll

29 Cmaj7 3 C#°7 3 D7
 go there a - gain 'cause I want to be-lieve "The Gyp-sy, " that my

33 Dm7 G7 C C#°7
 lov-er is true and will come back to me some day.

37 Dm7 3 G7 C C#°7 Dm7 G7 C (Keyboard)
 (Spoken) You see, she looked in my hand and told me, that my baby would always be true.

41 B7 3 Em Dm7 3 G7
 And yet, in my heart, I knew, dear, that somebody else was kissing you. But I'll

45 Cmaj7 3 C#°7 3 D7
 go there a - gain 'cause I want to be-lieve "The Gyp-sy, " that my

49 Dm7 G7 3 Em7 A7
 lov-er is true and will come back to me some - day. Oh, I

53 Dm7 3 G7 3 C Am Dm7 C
 want to be - lieve that she'll come back to me some - day.

Thank you. Thank you very much.

Our final Ink Spots hit was recorded in 1946. It reached the Billboard charts in August of that year and stayed there for eleven weeks, hitting the #1 spot on September 21.

Here's _____ to sing the beautiful ballad "To Each His Own."

To Each His Own

F

(Keyboard)

(Bass - play bass clef notes as written)

Keyboard

Chords: B \flat , B \circ 7, Cm7, F7, B \flat , B \circ 7, Cm7, F7

5 Chords: B \flat , Gm, B \flat , Gm

3 3 3 3

rose must re - main with the sun and the rain, or its
good is a song if the words just don't be - long and a

7 Chords: B \flat , Gm7, F7/A, /C, F7

love - ly prom - ise won't come true. To each his own, to
dream must be a dream for two? No good a - lone, to

10 Chords: Cm7, 1. F7, B \flat , B \circ 7, Cm7, F7

each his own, and my own is you. What
each his own,

13 Chords: 2. F7, B \flat , B \flat 7

For me there's you. If a

15 Chords: E \flat , Dm7, G7

3 3

flame is to grow there must be a glow, to op - en each door, there's a

18 Chords: Dm7, G7, C

3 3

key. I need you, I know, I can't let you go, your

21 Chords: C7, F, F7

3

touch means too much to me. Two

23 B^b $Gm7$ B^b $Gm7$

lips _____ must in - sist _____ on two more _____ to be kissed, _____ or they'll

25 B^b $Gm7$ $F7/A$ $/C$ $F7$

nev - er know what love can do. To each his own, I've

28 $Cm7$ $F7$ B^b B^b7 (Keyboard)

found my own one and on - ly you.

31 E^b $Dm7$ $G7$ $Dm7$ $G7$

(Spoken) *If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.*

35 C $C7$ F $F7$

I need you, I know, I can't let you go, 'cause honey, your touch means too much to me. Two

39 B^b $Gm7$ B^b $Gm7$

lips _____ must in - sist _____ on two more _____ to be kissed, _____ or they'll

41 B^b $Gm7$ $F7/A$ $/C$ $F7$

nev - er know what love can do. To each his own, I've

44 $Cm7$ $F7$ $D7$

found my own one and on - ly you. My

47 $Cm7$ F B^b E^b $Cm7$ B^b

one a - lone _____ is you. _____

(Keyboard)

(Bass - play bass clef notes as written)

To Each His Own

M
Keyboard

Chords: E^b, E^o7, Fm7, B^b7, E^b, E^o7, Fm7, B^b7

Measure 4: A

Chords: E^b, Cm, E^b, Cm

Measure 5: 3

Measure 6: 3

Measure 7: 3

Measure 8: 3

rose — must re - main — with the sun — and the rain, — or its
good — is a song — if the words just — don't be - long — and a

Chords: E^b, Cm7, B^b7/D, /F, B^b7

love - ly prom - ise won't come true. To each his own, to
dream must be a dream for two? No good a - lone, to

Chords: Fm7, 1. B^b7, E^b, E^o7, Fm7, B^b7

Measure 10: 3

each each his own, and my own is you. What
his own,

Chords: 2. B^b7, E^b, E^b7

Measure 13: 3

For me there's you. — If a

Chords: A^b, Gm7, C7

Measure 15: 3

Measure 16: 3

flame — is to grow there must be a glow, to op - en each door, there's a

Chords: Gm7, C7, F

Measure 18: 3

key. I need you, I know, I can't let you go, your

Chords: F7, B^b, B^b7

Measure 21: 3

touch means too much to me. Two

23 E^b $Cm7$ E^b $Cm7$

lips _____ must in - sist _____ on two more _____ to be kissed, _____ or they'll

25 E^b $Cm7$ B^b7/D $/F$ B^b7

nev - er know what love can do. To each his own, I've

28 $Fm7$ B^b7 E^b E^b7

found my own one and on - ly you. (Keyboard)

31 A^b $Gm7$ $C7$ $Gm7$ $C7$

(Spoken) *If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.*

35 F $F7$ B^b B^b7

I need you, I know, I can't let you go, 'cause honey, your touch means too much to me. Two

39 E^b $Cm7$ E^b $Cm7$

lips _____ must in - sist _____ on two more _____ to be kissed, _____ or they'll

41 E^b $Cm7$ B^b7/D $/F$ B^b7

nev - er know what love can do. To each his own, I've

44 $Fm7$ B^b7 $G7$

found my own one and on - ly you. My

47 $Fm7$ B^b E^b A^b $Fm7$ E^b

one a - lone _____ is you. _____

Thank you. Thank you very much. How're we doing? Did you enjoy our tribute to The Ink Spots?

Thank you. Our next selection holds a special place in my heart.

(Do Czech schtick).

The national dance of the Czech Republic is the polka, and we're gonna play one now. But this is not a Czech Polka. It's an old American square-dancing song from the early 1800s. We've decided to make it a polka.

So, here's our polka version of "Skip To My Lou."

Enjoy.

VOCAL DUET

Skip To My Lou Polka

Keyboard

(Sax) $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$

9 $E\flat$ $B\flat 7$
 (F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

13 $E\flat$ $B\flat 7$ $E\flat$
 Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

17 $E\flat$ $B\flat 7$
 (M) Flies in the but-ter-milk, shoo fly, shoo. Flies in the but-ter-milk, shoo fly, shoo.

21 $E\flat$ $B\flat 7$ $E\flat$
 Flies in the but-ter-milk, shoo fly, shoo. Skip to my Lou, my darl - ing.

25 $E\flat$ $B\flat 7$
 (Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

29 $E\flat$ $B\flat 7$ $E\flat$
 Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

33 $E\flat$ $B\flat 7$ $E\flat$

37 $E\flat$ $B\flat 7$
 (M) Lost my part - ner, what-'ll I do? Lost my part - ner, what-'ll I do?

41 $E\flat$ $B\flat 7$ $E\flat$
 Lost my part - ner, what-'ll I do? Skip to my Lou, my darl - ing.

45 $E\flat$ $B\flat 7$

(F) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

49 $E\flat$ $B\flat 7$ $E\flat$

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

53 $E\flat$ (Sax) $B\flat 7$ $E\flat$

57 $E\flat$ $B\flat 7$

(F) Lou, Lou, skip to my Lou. Lou, Lou, skip to my Lou.
 (Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

61 $E\flat$ $B\flat 7$ $E\flat$

Lou, Lou, skip to my Lou. Skip to my Lou, my darl - ing.
 Hey, hey, skip to my Lou. Skip to my Lou, my darl - ing.

65 $E\flat$ (Keyboard) $B\flat 7$ $E\flat$

69 $E\flat$ $B\flat 7$

(M) I'll get an-oth-er one, pret-ti-er than you. I'll get an-oth-er one pret-ti-er than you.

73 $E\flat$ $B\flat 7$ $E\flat$

I'll get an-oth-er one, pret-ti-er than you. Skip to my Lou, my darl - ing.

77 $E\flat$ $B\flat 7$

(F) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

81 $E\flat$ $B\flat 7$ $E\flat$

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

85 $E\flat$ (Sax) $B\flat 7$ $E\flat$

89 $E\flat$ $B\flat 7$

(F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

93 $E\flat$ $B\flat 7$ $E\flat$

Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

97 $E\flat$ $B\flat 7$

(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

101 $E\flat$ $B\flat 7$ $E\flat$

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

105 $E\flat$ (Keyboard) $B\flat 7$

109 $E\flat$ (Sax) $B\flat 7$ $E\flat$

Thank you very much. Whew!

Time to relax a bit after all that excitement. Here's a nice slow tune that we all know, written way back in 1931 and made very popular by Wayne King and Guy Lombardo.

Here's _____ to sing this beautiful song - "Goodnight, Sweetheart." Please sing along if you know the words.

Goodnight Sweetheart

F

Keyboard

(Sax)

F Fmaj7 Gm7 C7 Am7 Ab° Gm7 C7

5 F F#°7 Gm7 C7 F F#°7

The day is o - ver and its cares and woes, _____ in peace - ful

9 Gm7 C7 F F#°7 Gm7 C7

sweet re - pose, _____ will fade and die. _____

13 F F#°7 Gm7 C7 Dm G7

A dream - y dream-land beck-ons you and me. _____ How hap-py

17 C /E Dm G7 C/E Eb°7 D°7 C7

life would be _____ if we could dream for ev - er.

21 F Bb F

Good - night, sweet-heart, till we meet to - mor - row.

25 C7

Good - night, sweet-heart, sleep will ban - ish sor - row.

29 Dm Bb C7

Tears and part - ing may make us for - lorn, _____

33 F maj7 Dm Gm C7
 but with the dawn, a new day is born. So I'll say

37 F B♭ F
 good - night, sweet - heart, though I'm not be - side you.

41 C7
 Good - night, sweet - heart, still my love will guide you.

45 Dm G7 G#7
 Dreams en - fold you; in each one I'll hold you.

49 F C°7 1. C7 F Gm7 C7
 Good - night, sweet - heart, good - night.

53 2. C7 F (Sax)
 sweet - heart, good - night.

57 B♭ F C7 F
 Good - night, sweet - heart, good - night.

61 (Sax) Dm Gm7 F#maj7 F maj7
 —

Goodnight Sweetheart

M

Keyboard

(Keyboard)

B \flat B \flat maj7 Cm7 F7 Dm7 D \flat Cm7 F7

5 B \flat B \circ 7 Cm7 F7 B \flat B \circ 7

The day is o - ver and its cares and woes, _____ in peace - ful

9 Cm7 F7 B \flat B \circ 7 Cm7 F7

sweet re - pose, _____ will fade and die. _____

13 B \flat B \circ 7 Cm7 F7 Gm C7

A dream - y dream - land beck - ons you and me. _____ How hap - py

17 F /A Gm C7 F/A A \flat 7 G \circ 7 F7

life would be _____ if we could dream for ev - er.

21 B \flat E \flat B \flat

Good - night, sweet - heart, till we meet to - mor - row.

25 F7

Good - night, sweet - heart, sleep will ban - ish sor - row.

29 Gm E \flat F7

Tears and part - ing may make us for - lorn, _____

33 $B\flat$ maj7 Gm Cm F7
 but with the dawn, a new day is born. So I'll say

37 $B\flat$ $E\flat$ $B\flat$
 good - night, sweet-heart, though I'm not be - side you.

41 F7
 Good - night, sweet-heart, still my love will guide you.

45 Gm C7 $C\sharp 7$
 Dreams en - fold you; in each one I'll hold you.

49 $B\flat$ $F\circ 7$ 1. F7 $B\flat$ Cm7 F7
 Good - night, sweet - heart, good - night.

53 2. F7 $B\flat$ (Keyboard)
 sweet - heart, good - night.

57 $E\flat$ $B\flat$ F7 $B\flat$
 Good - night, sweet - heart, good - night.

61 Keyboard Gm Cm7 Bmaj7 $B\flat$ maj7

Thank You.

We're going way back in time, back to 1917, for this next song. It's from a Broadway production entitled "Follow Me." One of the notables who recorded it was Wee Bonnie Baker.

Here's _____ to sing this song about a very special person in her life named Johnny.

Tell us all about how he affects you, _____!

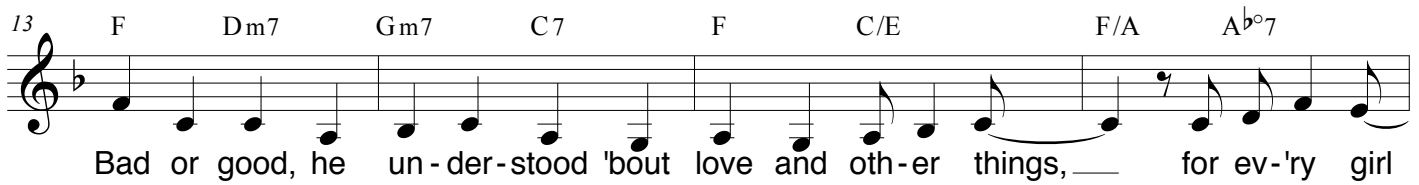
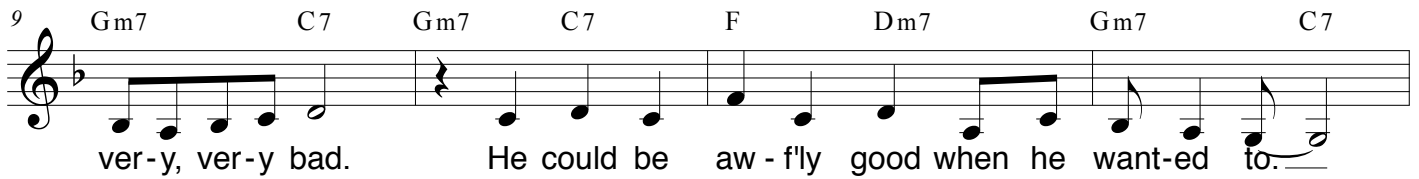
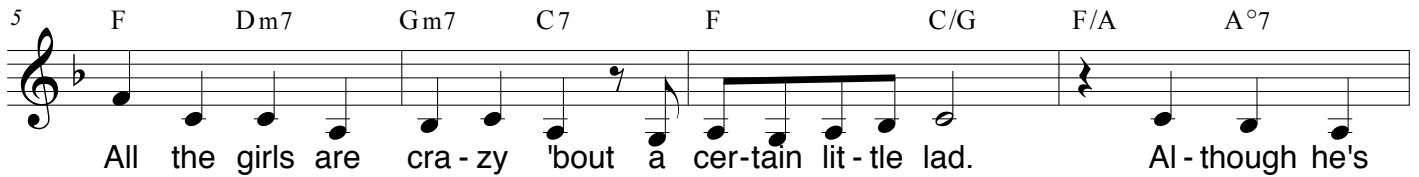
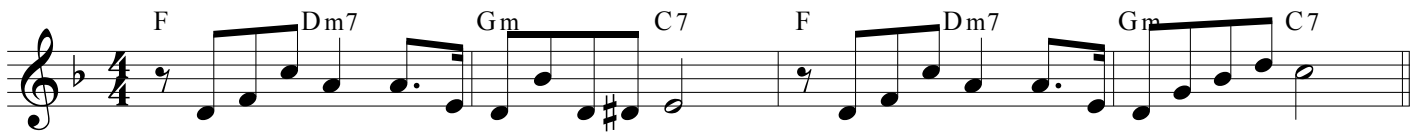
FEMALE VOCAL ONLY

Oh Johnny

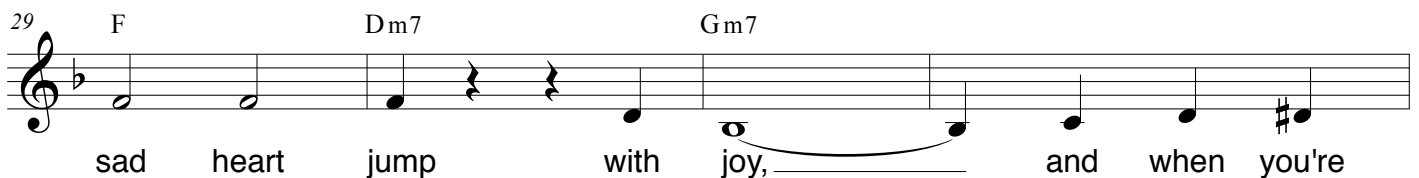
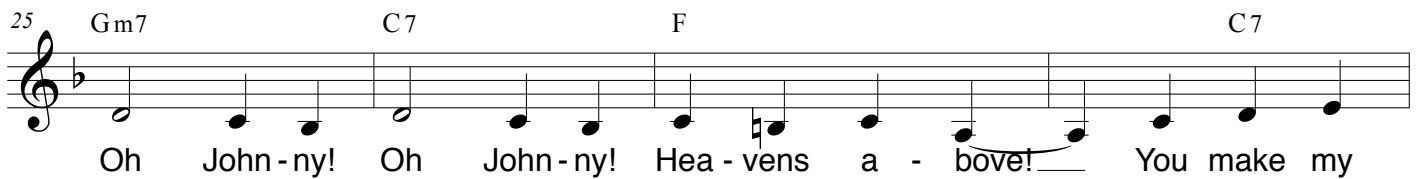
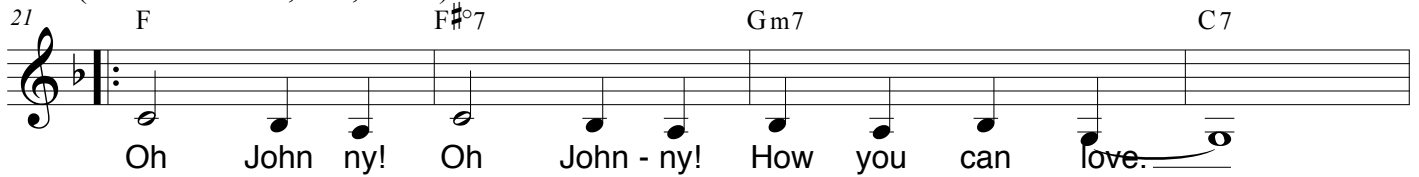
F

Keyboard

(Keyboard)



(3 Times - Vocal, Sax, Vocal)



33 C7 D°7 Gm7 C7

near, I just can't sit still a min - ute. I'm so,

37 F F#°7 Gm C7

Oh John - ny! Oh John - ny! please tell me, dear, what

41 Em7(b5) /Bb A7 G9

makes me love you so? You're not

45 F Dm7 G F°7

hand - some, it's true, but when I look at you, I just,

49 1, 2. Gm7 C7 F Gm7 C7

Oh, John - ny! Oh John - ny! Oh!

53 3. Gm7 C7

Oh, John - ny! Oh John - ny!

57 N.C. (Spoken seductively) F C Gm7 C7 F C7 F

Oh, John-ny! Oh!

(Keyboard)

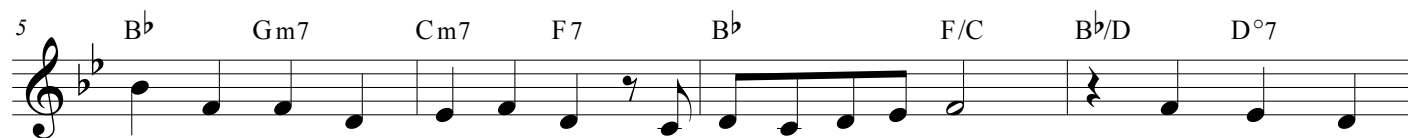
FEMALE VOCAL ONLY

Oh Johnny

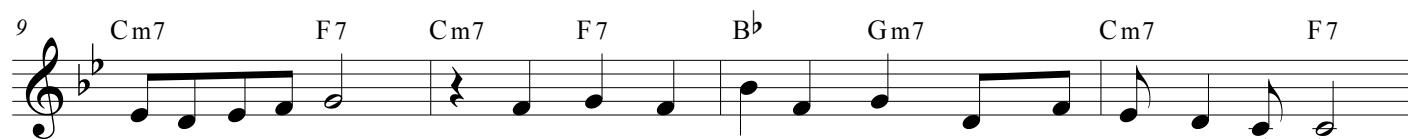
M

Keyboard

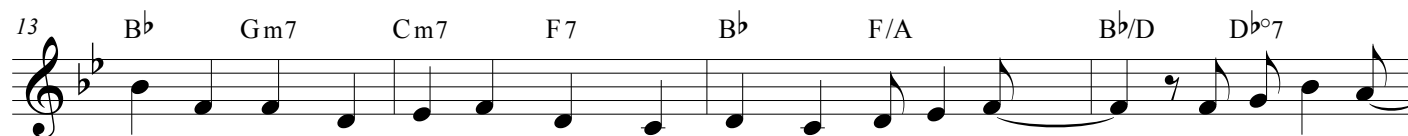
(Keyboard)



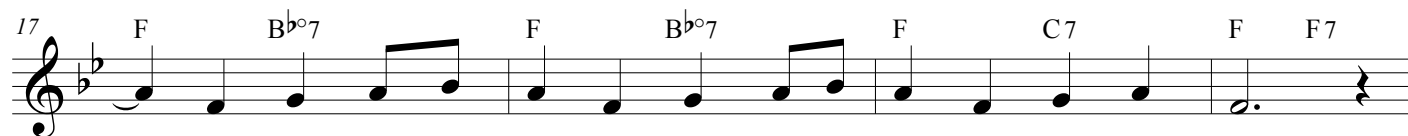
All the girls are cra-zy 'bout a cer-tain lit-tle lad. Al-though he's



ver-y, ver-y bad. He could be aw-f'ly good when he want-ed to. —

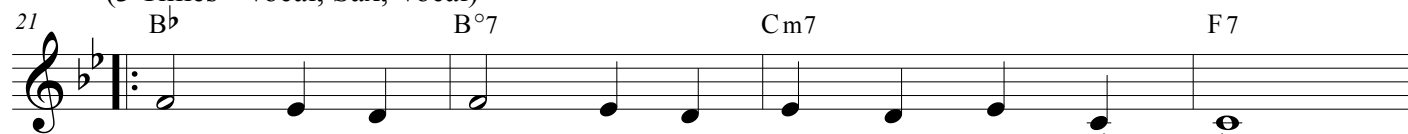


Bad or good, he un-der-stood 'bout love and oth-er things, — for ev-'ry girl

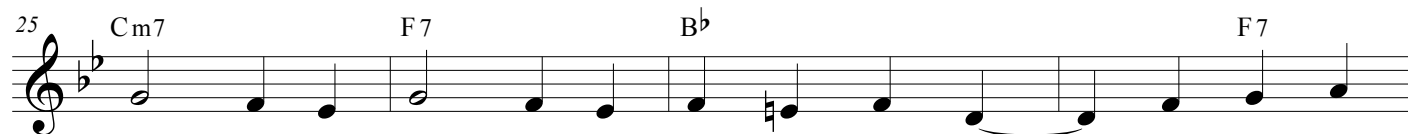


— in town fol-lowed him a-round, just to hold his hand and say,

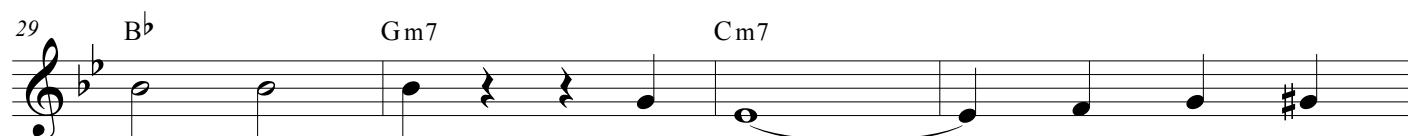
(3 Times - Vocal, Sax, Vocal)



Oh John ny! Oh John - ny! How you can love. —



Oh John-ny! Oh John-ny! Hea-vens a - bove! — You make my



sad heart jump with joy, — and when you're

33 F7 G°7 Cm7 F7

near, I just can't sit still a min - ute. I'm so,

37 Bb B°7 Cm F7

Oh John - ny! Oh John - ny! please tell me, dear, _____ what

41 Am7(b5) /Eb D7 C9

makes me love you so? _____ You're not

45 Bb Gm7 C Bb°7

hand-some, it's true, _____ but when I look at you, _____ I just,

49 1, 2. Cm7 F7 Bb Cm7 F7

Oh, John - ny! Oh John - ny! Oh! _____

53 3. Cm7 F7

Oh, John - ny! Oh John - ny!

57 (Spoken seductively) N.C. (Keyboard) Bb F Cm7 F7 Bb F7 Bb

Oh, John-ny! Oh!

Thank you.

It's time for another waltz. Patti Page's recording of this song reached #2 on the charts in 1951, and the Les Paul and Mary Ford version also reached the top ten charts in that year.

So, now's the time to get up and try out your waltz steps as we play this great old favorite - "Mockin' Bird Hill."

VOCAL DUET

Mockin' Bird Hill

Keyboard

2
36

Hill. Tra-la - la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

42

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's

47

peace and good will. You're wel-come as the flow-ers on Mock-in' Bird Hill.

53

(F)When it's

57

late in the eve - nin', I climb up the hill and sur - vey all my

62

king - dom while ev - 'ry - thing's still. On-ly me and the sky and an

67

old whip - por - will sing-in' songs in the twi - light on Mock-in' Bird

Chords: Eb, Ab, Bb7, N.C., Eb (Keyboard)

72 C7 F 3 Bb F C7 3

Hill. Tra-la - la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

78 F F 3 Bb

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's peace and good

84 F C7 F Bb F

will. You're wel - come as the flow - ers on Mock-in' Bird Hill. You're

89 C7 C7

wel - come as the flow - ers, you're

(M) You're wel - come as the flow - ers, you're

93 C7 F C7 F (Keyboard)

wel - come as the flow-ers on Mock-in' Bird, Mock-in' Bird Hill. _____

99 F Gm C7 F

Thank you.

We're getting close to the end of our time with you this evening. For our next to last song, we're going to switch beats and play a fun number with a Latin beat that hit the #1 spot on the charts back in 1958. Many artists recorded it, including Dizzy Gillespie and Perez Parado, and it's also been included in a whole host of movies and TV shows.

So, here we go with our version of a song about a famous Mexican beverage - "Tequila!"

Tequila

Keyboard

(Keyboard)

(Add Bass)

(Add Drums)

(Sax)

17 F Eb F Eb F Eb F Eb

21 F Eb F Eb F Eb 1. F Eb 2. F

The musical score is written for a keyboard instrument, with a bass line added in the second system. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into systems, with measures 1-6, 7-12, 13-16, 17-20, and 21-24. The first system (measures 1-6) is labeled '(Keyboard)' and '(Add Bass)'. The second system (measures 7-12) is labeled '(Add Drums)'. The third system (measures 13-16) is labeled '(Sax)'. The fourth system (measures 17-20) features a saxophone melody in the treble clef, with the keyboard accompaniment in the bass clef. The fifth system (measures 21-24) features a saxophone melody in the treble clef, with the keyboard accompaniment in the bass clef. The score includes a first ending (1. F Eb) and a second ending (2. F) for the saxophone part.

Swing it!

26 $B\flat 7$ F $B\flat 7$ F

30 $B\flat 7$ F G $C 7$ (Spoken) (Sax)

Te-qui - la!

34 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

38 F $E\flat$ F $E\flat$ F $E\flat$ To Coda Θ F (Ad lib)

42 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

46 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

50 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

54 F $E\flat$ F $E\flat$ F $E\flat$ F D.S. al Coda

♩ Coda

(Keyboard, Bass, & Drums)

58

58

63

63

67 (Drums out)

67

71 (All-Spoken)

71

Te - qui - la!

Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves as we've again journeyed down Memory Lane?

We're going to close with a Hoagy Carmichael favorite composed back in 1951 and recorded by such greats as Bing Crosby, Dean Martin, Frank Sinatra, and Bette Midler. Our version, however, is a duet in the style of Frankie Laine and Jo Stafford.

Join us as we learn about the joys that can be found "In The Cool, Cool, Cool Of The Evening."

VOCAL DUET

In The Cool, Cool, Cool Of The Evening

Keyboard

Eb (Keyboard) Fm7 Gm Fm7 Bb7
 5 Eb C7(b9) Fm7 (Both) In the
 cool, cool, cool of the ev-'ning, tell 'em we'll be there.____ In the
 9 Bb7 Bb7(b9) Eb Bb7
 cool, cool, cool of the ev-'ning, bet-ter save a pair.____ When the
 13 Eb F°7 Ab
 par - ty's get - tin' a glow on_____ and sing-in' fills the air. In the
 17 Fm7 Eb C7 Fm Bb7 Eb Bb7 (Keyboard)
 shank of the night when the do-in's al-right,you can tell 'em we'll be there.____
 21 Eb Fm7 Gm Fm7 Ab F#°7 Dm7 G7
 25 C F C F
 (F) Sue wants a bar - be-cue, Sam wants to boil a ham,
 Days when it's aw - ful hot, we stay at home a lot
 27 C F C
 Grace votes for and bouil - la - baisse stew.
 goof - in' and watch - in' T. V.
 29 Db Gb Db Gb
 (M) Jake wants a wee - ny bake, steak, and a lay - er cake.
 Our air con - di - tion - ing, that does - n't mean a thing
 31 Db
 He'll get a a tum - my ache, too.
 when it's a hun - dred and three.



(F) We'll rent a tent or tee-pee, let the town cry-er cry. ____
That's when we change and show-er, just as the sun goes down. ____

In the

par - ty's get - tin' a glow on and sing-in' fills the air. (M) If I

ain't in the clink and there's some-thing to drink, you can bet that I'll be there. ____

D.S. al Coda

Bb7 (Keyboard)

♩ Coda

57 $A\flat$ $Fm7$ 3 $E\flat$ $C7$

air. (M) As the night gets its start, we'll be do - in' our part. (F) When the

60 $Fm7$ $E\flat$ $C7$

folks start to sing, that's when we start to swing. (Both) As the

62 $Fm7$ 3 $Gm7$ 3 3

place starts to move, we'll be right in the groove. You can

64 $Fm7$ $Em7$ $Fm7$ $B\flat7$

tell 'em we're not square. Yeah, tell 'em we'll both be

68 $E\flat$ $Fm7$ (Keyboard) $B\flat7$ $E\flat$

there. We'll be there!

The musical score is written for a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 57, 60, 62, 64, and 68 marked at the beginning of their respective systems. Chord markings are placed above the staff: $A\flat$, $Fm7$, $E\flat$, $C7$, $Fm7$, $E\flat$, $C7$, $Fm7$, $Gm7$, $Fm7$, $Em7$, $B\flat7$, $E\flat$, $Fm7$ (Keyboard), $B\flat7$, and $E\flat$. Triplet markings (3) are used over groups of three notes in measures 58, 61, 63, 65, 67, and 69. The lyrics are written below the vocal staff, with some words in parentheses indicating different vocal parts. The score ends with a double bar line in measure 70.