

Set T

Last revised: 2020.04.21

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I'm Looking Over A Four-Leaf Clover

F

3 TIMES

Keyboard

(Sax) C B[♭]7 Dm E[♭]7 C7 D[○]7 C7

The musical score consists of two staves of music. The top staff is for a Saxophone (labeled '(Sax)') and the bottom staff is for a Keyboard. The music is in common time (indicated by 'C') and uses a key signature of one flat (indicated by a 'B' with a flat symbol). The score includes lyrics and corresponding chords:

- Measure 1: (Sax) C B[♭]7 Dm E[♭]7 C7 D[○]7 C7
- Measure 5: (Sax) F G7
Keyboard: F
Lyrics: I'm look-ing o - ver a four - leaf clo - ver that I o - ver -
- Measure 10: (Sax) C7 F
Keyboard: C7 F
Lyrics: looked be - fore. One leaf is sun-shine, the sec-ond is rain,
- Measure 16: (Sax) G7 C7
Keyboard: G7 C7
Lyrics: third is the ros - es that grow in the lane.
- Measure 21: (Sax) F G7
Keyboard: F G7
Lyrics: No need ex - plain-ing the one re - main-ing, it's some - bod - y
- Measure 26: (Sax) B[♭] B[○]7 F/C
Keyboard: B[♭] B[○]7 F/C
Lyrics: I a - dore. I'm look-ing o - ver a four - leaf
- Measure 32: (Sax) D7 G7 C7 F C7
Keyboard: D7 G7 C7 F C7
Lyrics: clo - ver that I o - ver - looked be - fore.
- Measure 37: (Sax) 3. G7 A7 B[♭] B[○]7 F/C
Keyboard: 3. G7 A7 B[♭] B[○]7 F/C
Lyrics: looked be - fore. I'm look-ing o - ver a four - leaf
- Measure 43: (Sax) D7 G7 C7 F
Keyboard: D7 G7 C7 F
Lyrics: clo - ver that I o - ver - looked be - fore.

I'm Looking Over A Four-Leaf Clover

M

3 TIMES

(Keyboard) F E^b7 Gm A^b7 F7 G⁷ F7 Keyboard

The musical score consists of eight staves of music. The first staff shows a piano part with chords F, E^b7, Gm, A^b7, F7, G⁷, and F7. The second staff shows a vocal part with lyrics "I'm looking over a four - leaf clo - ver that I o - ver -". The third staff continues the vocal part with "looked be - fore. _____ One leaf is sun-shine, the sec-ond is rain,". The fourth staff continues with "third is the ros - es that grow in the lane. _____. The fifth staff continues with "No need ex - plain-ing the one re - main-ing, it's some - bod - y". The sixth staff continues with "I a - dore. _____ I'm look-ing o - ver a four - leaf". The seventh staff begins with a piano part in G7, C7, and F7, followed by a vocal part with "clo - ver that I o - ver - looked be - fore. _____. The eighth staff begins with a piano part in C7, D7, E^b, E⁷, and B^b/F, followed by a vocal part with "looked be - fore. _____ I'm look-ing o - ver a four - leaf". The ninth staff concludes with a piano part in G7, C7, F7, and B^b, followed by a vocal part with "clo - ver that I o - ver - looked be - fore. _____". Chords are indicated above the staves, and lyrics are placed below them.

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

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number was "I'm Looking Over A Four-Leaf Clover" written back in 1927. Anyone here born in 1927? OK. That was your song.

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

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

What Now My Love

F

Very easy 4

Keyboard

What now, my

(Continue Rhythm)

5 A♭

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

10 E♭7 A♭

through another day? Watch-ing my dreams turn in-to

15 B♭m7 E♭7 A♭

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

(Straight 4) 21 D♭/F E♭7 Cm7 Fm B♭m

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

26 E♭7 A♭maj7 A♭7 C♯m F♯7

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

31 B maj7 G♯m C♯m C♯m7 E♭sus E♭7 Cm7

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

2014.03.31

2

(Back To Original Rhythm)

37 B♭

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

42 F7 B♭

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

47 Cm7 F7 B♭

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

(Straight 4)

53 E♭/G F7 Dm7 Gm Cm

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

58 F7 B♭maj7 B♭7 E♭m A♭7

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

63 D♭ B♭m E♭m E♭m7 F sus F7

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

(Back To Original Rhythm)

69 B♭

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

74 Cm7(♭5) B♭

my last good - bye.

What Now My Love

M

Very Easy 4

Keyboard

3

What now, my

3 3 3 3 3 3

(Continue Rhythm)

5 D^b E^bm7
love, _____ now that you've left me, _____ how can I live _____

10 A^b7 D^b
through an-oth - er day? _____ Watch-ing my dreams _____ turn in-to

15 E^bm7 A^b7 D^b
ash-es, _____ and my hopes _____ in-to bits of clay. _____ Once I could

(Straight 4) G^b/B^b A^b7 Fm7 B^bm7 E^bm
see, _____ once I could feel. _____ Now I am none, I've be-

26 A^b7 D^bmaj7 D^b7 F[#]m B m7
come un - real. _____ I walk the night _____ with-out a

31 E maj7 C[#]m F[#]m F[#]m7 Absus A^b7 Fm7
goal, _____ stripped of my heart, _____ my soul. _____ What now, my

2

(Back To Original Rhythm)

37 E♭

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

42 B♭7 E♭

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

47 Fm7 B♭7 E♭

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

(Straight 4) 53 A♭/C B♭7 Gm7 Cm Fm7

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

58 B♭7 E♭maj7 E♭7 A♭m D♭7

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

63 G♭ E♭m A♭m A♭m7 B♭sus B♭7

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

(Back To Original Rhythm)

69 E♭

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

74 Fm7(♭5) E♭

my last good - bye.

Thank you.

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

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

Count Your Blessings

F

(Sax)

F/C

C

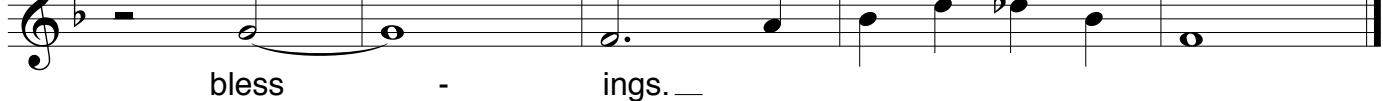
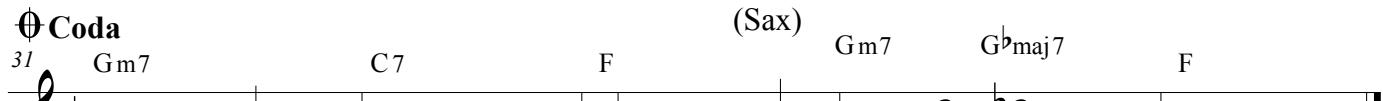
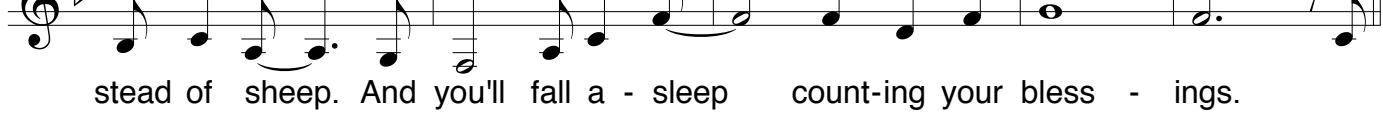
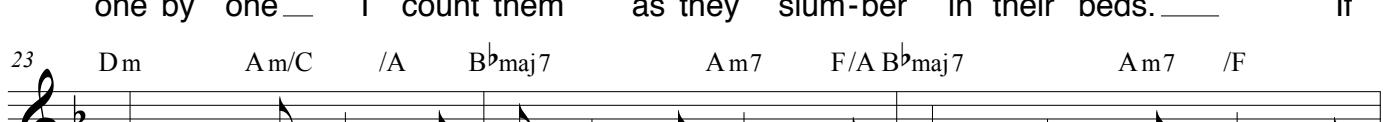
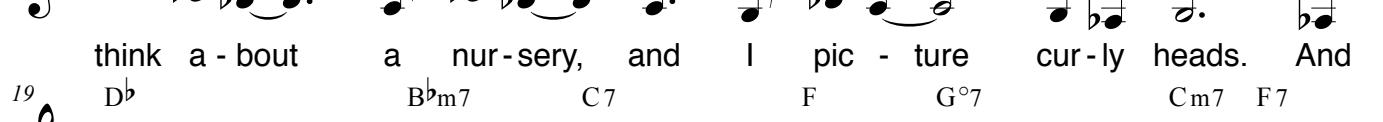
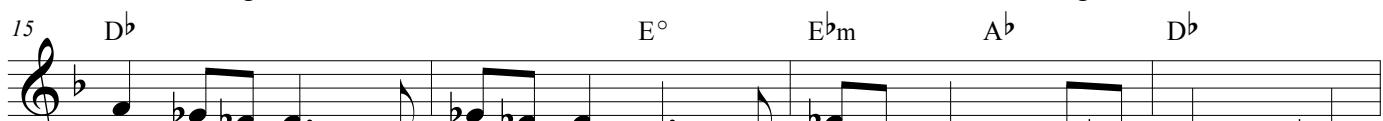
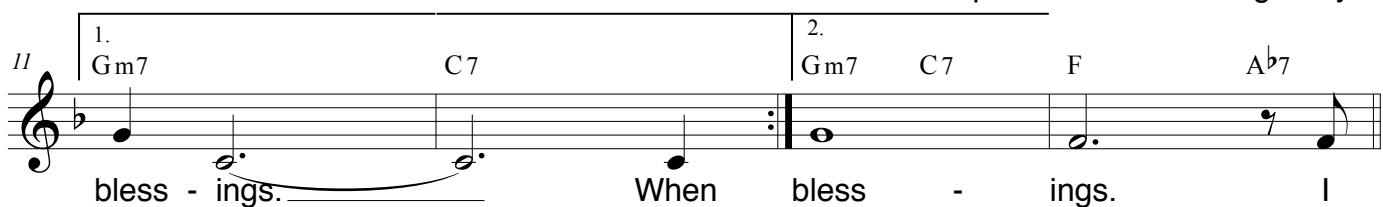
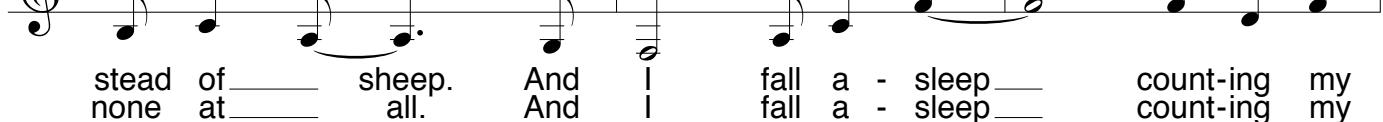
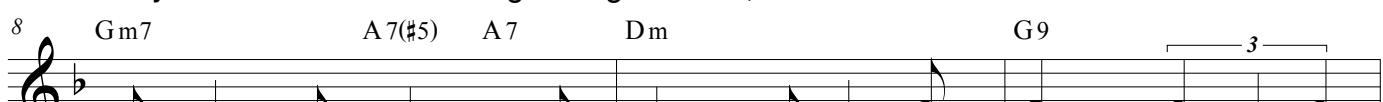
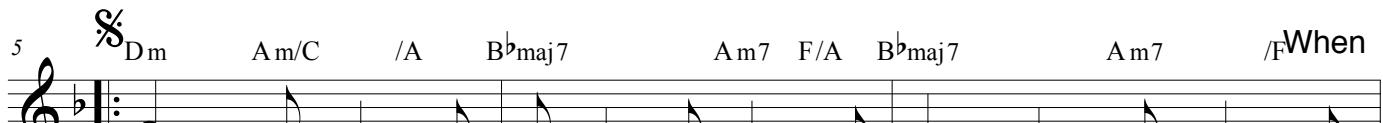
F 6/C

C°7

Gm7

C7

B 7(♭9)

Keyboard
C7

Count Your Blessings

M

Keyboard
F7

(Keyboard)

B♭/F F B♭6/F F°7 Cm7 F7 E7(b9) F7

5 Gm Dm/F /D E♭maj7 Dm7 B♭/D E♭maj7 Dm7 /B♭ When
I'm my wor-ried, and I can't sleep small, I count my blessings when I had
bank-roll is get-ting small, I think of when I had

8 Cm7 D7(♯5) D7 Gm C9
stead of sheep. And I fall a - sleep count-ing my
none at all. And I fall a - sleep count-ing my

II 1. Cm7 F7 2. Cm7 F7 B♭ D♭7
bless - ings. When bless - ings. I

15 G♭ think a - bout a nur-sery, and I pic - ture cur-ly heads. And
A° A♭m D♭ G♭

19 G♭ E♭m7 F7 B♭ C°7 Fm7 B♭7
one by one I count them as they slum-ber in their beds. If

23 Gm Dm/F /D E♭maj7 Dm7 B♭/DE♭maj7 Dm7 /B♭
you're wor-ried and you can't sleep, just count your blessings in -

26 Cm7 D7(♯5) D7 Gm C9 To Coda Φ Cm7 F7 B♭ D.S. al Coda
(Keyboard)
stead of sheep. And you'll fall a - sleep count-ing your bless - ings.

31 Cm7 F7 B♭ (Keyboard) Cm7 B maj7 B♭
bless - ings.

Thank you.

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

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

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

F

Exactly Like You

Keyboard

Moderate Swing Tempo

(Sax) Cm7 F7 B[♭] A°7 G7 Cm7 B[♭] F[♯]7 Gm7 Dm7 Cm7 B[♭] F7

5 B[♭]maj7 Cm7 B[♭]maj7 C7
I know why I've wait - ed. I know why I've been blue. I

9 F7 B[♭] E[♭] B[♭] F7
prayed each night for some-one ex - act-ly like you.

13 B[♭]maj7 Cm7 B[♭]maj7 C7
Why should we spend mon-ey on a show or two?

17 F7 B[♭] E[♭] B[♭] B⁷
No one does those love scenes ex - act-ly like you. You make me

21 E[♭]6 E[♭]m B[♭] Gm D7 Gm
feel so grand, I want to hand the world to you. You seem to

25 Cm E[♭]m F7 B[♭] Cm F7
un-der stand each fool-ish lit-tle scheme I'm schem-ing, dream I'm dream-ing. Now

29 B[♭] Cm7 B[♭]maj7 C7
I know why my moth-er taught me to be true.

33 F7 B[♭] E[♭] B[♭] F7
She meant me for some-one ex - act-ly like you.

(Sax)

37 B♭maj7 Cm7 B♭maj7 C7

41 F7 B♭ E♭ 1. B♭ F7 2. B♭ B♭7

You make me

46 E♭6 E♭m B♭

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

49 Gm D7 Gm Cm E♭m F7

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

52 B♭maj7 Cm F7

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

54 B♭ Cm7 B♭maj7 C7

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

58 F7 B♭ E♭ B♭

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

62 F7 C7 Cm7 F7

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

66 B♭maj7 Cm7 Dm Cm7 Dm7 Cm7 B♭ F7 B♭

you. (Sax)

Exactly Like You

M

Keyboard

Moderate Swing Tempo

(Keyboard) Fm7 B^{b7} E^b D^{o7} C7 Fm7 E^b B^{o7} Cm7 Gm7 Fm7 E^b B^{b7}

I know why I've wait - ed. I know why I've been blue. I
prayed each night for some-one ex - act-ly like you.

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

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

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

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

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

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

(Keyboard)

37 E♭maj7 Fm7 E♭maj7 F7

41 B♭7 E♭ A♭ 1. E♭ B♭7 2. E♭ E♭7

You make me

46 A♭6 A♭m E♭

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

49 Cm G7 Cm Fm A♭m B♭7

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

52 E♭maj7 Fm E♭maj7 B♭7

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

54 E♭ Fm7 E♭maj7 F7

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

58 B♭7 E♭ A♭ E♭

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

62 B♭7 F7 Fm7 B♭7

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

66 E♭maj7 Fm7 Gm Fm7 Gm7 Fm7 E♭ B♭7 E♭

(Keyboard) you.

Thank you.

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

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

Tammy

F

Keyboard

B♭ E♭ Cm E♭m F F7

5 B♭ B♭maj7 E♭ B♭ Dm Gm

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

11 Cm F7 B♭ B♭maj7 E♭

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

16 B♭ Dm Gm Cm F B♭ F7

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

21 B♭ E♭ C7 F F7

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

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

25 D7 Gm B♭ Dm Cm7 F7

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

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

29 B♭ B♭maj7 E♭ B♭ E♭ Dm

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

35 1. Cm7 F7 B♭ 2. Cm7 F7

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

39 B♭ E♭ Cm7 F7 B♭6

love.

Tammy

M

Keyboard

E♭ A♭ E♭maj7 A♭ Gm Cm

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

Fm B♭7 E♭ E♭maj7 A♭

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

E♭ Gm Cm Fm B♭ E♭ B♭7

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

E♭ A♭ F7 B♭ B♭7

dar-ling feel what I feel when he comes near? My
night is warm, soft and warm, I long for his charms. I'd

G7 Cm E♭ Gm Fm7 B♭7

heart beats so joy-ful-ly you'd think that he could hear. Wish
sing like a vi-o-lin if I were in his arms. Wish

E♭ E♭maj7 A♭ E♭ A♭ Gm

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

1. Fm7 B♭7 E♭ 2. Fm7 B♭7

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

E♭ A♭ Fm7 B♭7 E♭6

love.

Thank you.

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

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

VOCAL DUET

Red River Valley

(Keyboard)

Keyboard

(Keyboard) B^b7 E^b (M) From this

val - ley they say long you time, are my go - ing. We will
think think of the a val - ley you're darl - ing,
think think of the a val - ley you're darl - ing,
val - ley they say long you time, are my go - ing. We will
miss sweet lone your words bright you and eyes nev - er sweet would smile. For they
sweet lone your words bright you and eyes nev - er sweet would smile. For they
miss sweet lone your words bright you and eyes nev - er sweet would smile. For they
say las, think you must my tak fond hopes all sun - shine that has
say las, think you must my tak fond hopes all sun - shine that has
say las, think you must my tak fond hopes all sun - shine that has
bright say pain ened you are the path go - ing a while. (M) Come and
bright say pain ened you are the path go - ing a while. (M) Come and
bright say pain ened you are the path go - ing a while. (M) Come and
sit by my side if you love me. Do not
hast - en to bid me a - dieu. But re -

mem - ber the Red Riv - er Val - ley and the
cow - boy who loved you so true.

^{1, 2.} E^b (Keyboard)

2

37 B♭7 E♭ (M) I've been
(M) Do you

41 3. E♭ C7 F true. (M) They will bury me where you have

45 B♭ F wan - dered, near the hills where the daf - fo - dils

49 C7 F F7 grow. When you're gone from the Red Riv - er

53 B♭ C7 Val - ley, I can't love it with - out you, I

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

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

65 C7 F F7 dieu. but re - mem - ber the Red Riv - er

69 B♭ C7 Val - ley and the cow - boy who loved you so

73 F (Keyboard) C7 F B♭ F B♭ F true.

Thank you.

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

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

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

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

What Kind Of Fool Am I

Keyboard

C maj7 A♭ C F m7 G 7sus G 7(♭9)

What kind of

5 C maj7 A 7(♭9) D m7 G 7sus C maj7

fool am I who nev-er fell in love? It seems that I'm the on - ly

10 A 7(♭9) D m7 G 7 C maj7 A m7

one that I have been think-ing of. What kind of man is this? An emp-ty

15 D 7 A m7 D 7 B m7 E m7 A m7 D 7 G 7sus G 7

shell, a lone-ly cell in which an emp-ty heart must dwell. What kind of What kind of

21 C maj7 A 7(♭9) D m7 G 7sus C maj7

lips are these that lied with ev - 'ry kiss, that whis-pered emp-ty words of

clown am I? What do I know of life? Why can't i cast a - way the

26 G m7 C 7 F maj7 B♭7

love that left me a - lone like this? Why can't I fall in love like an - y

mask of play and live my life? Why can't I fall in love till I don't

31 A m7 D 7 D m7 1. G 7sus G 7(♭9) C G 7sus 4-3 G 7(♭9)

(Keyboard)

oth - er man, and may-be then I'll know what kind of fool I am.

give a damn and may-be then I'll know what

2. G 7sus G 7(♭9) D m7 G 7 C D m7 D♭maj7 C maj7

kind of fool I am.

Thank you. Thank you very much.

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

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

The Candy Man

Keyboard
C/G

C⁶ C/G C⁶ C/G C⁶ C/G C⁶ C/G C/G C⁶ C/G

(F) 5 C maj7 C/B A m7 C 6/G F A 7/C♯

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

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

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

8 Dm7 G7 Fmaj7 B♭7 C/G A m7

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

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

II D7 Dm7 Dm7/G C D7

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

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

16 Dm7 Dm7/G To Coda ♪ C maj7

1. Dm7 G7 2. Dm7 G7

Makes the world taste good. world taste good.

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

2

Musical notation for the first line of the song 'Candy Man'. The key signature changes from F major (no sharps or flats) to F#dim7 (one sharp), and then to C major (no sharps or flats). The lyrics are: 'can-dy man makes ev - 'ry thing he bakes sa-is-fy-ing and de - li-cious.' The melody consists of eighth and sixteenth notes on the treble clef staff.

A musical score for a single melodic line. The key signature is F#m7(b5), indicated by a treble clef and a sharp sign above the staff. The time signature is 24. The melody consists of eighth-note patterns. The lyrics are: "Talk a-bout your child-hood wish-es! You can e-ven eat the dish-es!" The chords are B7(#5), Em7, A7, Dm7, A7, G7, Dm7, and G7. The section ends with "D.S. al Coda".

∅ Coda

A musical score for a piano or keyboard. The key signature is F# major (one sharp). The time signature is common time (indicated by '36'). The melody consists of eighth-note patterns. The chords are: F#m7(b5), B7(#5), Em7, A7, Dm7 (with a thick black bar underneath it), A7, G7, Dm7, and A7. The lyrics are: "Talk a-about your child-hood wish-es! You can e-ven eat the dish-es!" The melody ends on an A7 chord.

42 D maj 7 D/C \sharp B m7 D 6/A G B 7/D \sharp

Who can take to - mor - row,
Who can take to - mor - row, _____
dip it in a dream,

Musical score for "The Sorrows of Life" (verse 2). The score consists of two staves. The top staff shows a melody line with lyrics: "dip it in a dream," followed by a measure of silence. The bottom staff shows a bass line. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by '45'). Chords listed above the staff include E m7, A 7, G maj7, C 7, D/A, and B m7.

48 E7 Em7 Em7/A D

48 can-dy man, _____ the can-dy man can. The

52 E7 Em7 Em7/A D maj7

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

55 Em7 D E7

world taste good.
Yes, the can - dy man can 'cause he

57 Em7 Em7/A D maj7 E7 D

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

(3 times)

60 D G A7 1, 2. D Em7 A7 3. D

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

Thank you. Thank you very much.

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

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

Enjoy!

I've Gotta Be Me

F
Keyboard

E♭

5 E♭maj7 E♭6 Fm7 B♭7 Wheth-er I'm
right, live, or wheth-er I'm wrong, Wheth-er I
not mere-ly sur-vive! And I won't

9 Fm7 B♭7 E♭maj7 E♭6 N.C.
find give up this dream in this world or nev-er be - long, I got-ta be
give up this dream in this world or nev-er be - long, I got-ta be

13 A♭ Gm7 A♭ Gm7
me! I've got - ta be me! What else can I
me! I've got - ta be me! The dream that I

17 1. A♭ Gm/B♭ Cm7 A♭maj7/E♭ Fm7 B♭7 N.C.
be but what I am? want to

21 2. A♭ Gm/B♭ Fm7 B♭7 E♭ N.C.
see makes me what I am. That far a - way

25 Dm7 G7 Cm7 Fm7 B♭7 N.C.
prize, a world of suc - cess, is wait-ing for me if I heed the

31 E♭maj7 E♭6 N.C. A♭maj7 A♭6 N.C. Gm7
call. won't set - tle down, won't set - tle for less

36 Cm7 N.C. Cm7 F7 Fm7 B♭7 N.C.
as long as there's a chance that I can have it all. Mi go it a-

2
 41 E♭maj7 E♭6 Fm7 B♭7
 lone, _____ that's how it must be. I can't be

45 Fm7 B♭7 E♭maj7 E♭6 N.C.
 right for some-bod - y else if I'm not right for me. got-ta be

49 A♭ Gm7 A♭ Gm7
 free, _____ I've got - ta be free, _____ dar - ing to

53 A♭ Gm7 A♭ Fm7 E♭ B7
 try, to do it or die, I've got - ta be me. I'll go it a -

57 E maj7 E6 F♯m7 B7
 lone, _____ that's how it must be. I can't be

61 F♯m7 B7 E maj7 E6 N.C.
 right for some-bod - y else if I'm not right for me. got-ta be

65 A G♯m7 A G♯m7
 free, _____ I've just got - ta be free, _____ dar-ing to

69 A G♯m7 A F♯m7 A F♯m7 A F♯m7
 try, to do it or die, _____ I

73 A F♯m7 B7 E A E A E
 got - ta be me! _____

I've Gotta Be Me

M

Keyboard

A^b

5 A^bmaj7 A^b6 B^bm7 E^b7 Wheth-er I'm
right, live, or wheth-er I'm wrong, wheth-er I
not mere - ly sur - vive! And I won't

9 B^bm7 E^b7 A^bmaj7 A^bN.C.
find a place in this world or nev - er be - long,
give up this dream of life that keeps me a - live. I got - ta be
I got - ta be

13 D^b C m7 D^b C m7
me! I've got - ta be me! What else can I
me! I've got - ta be me! The dream that I

17 1. D^b C m/E^b F m7 D^bmaj7/A^b B^bm7 E^b7 N.C.
be but what I am? want to

21 2. D^b C m/E^b B^bm7 E^b7 A^b N.C.
see makes me what I am. That far a - way

25 G m7 C 7 F m B^bm E^b7
prize, a world of suc - cess, is wait-ing for me if I heed the

31 A^bmaj7 A^b6 N.C. D^bmaj7 D^b6 N.C. C m7
call. won't set - tle down, won't set - tle for less

36 F m7 N.C. F m7 B^b7 B^bm7 E^b7 N.C.
as long as there's a chance that I can have it all. I'll go it a-

2
41 A^bmaj7 A^b6 B^bm7 E^b7
lone, that's how it must be. I can't be

45 B^bm7 E^b7 A^bmaj7 A^b6 N.C.
right for some-bod - y else if I'm not right for me. I got-ta be

49 D^b Cm7 D^b Cm7
free, I've got - ta be free, dar - ing to

53 D^b Cm7 D^b B^bm7 A^b E7
try, to do it or die, I've got - ta be me. I'll go it a -

57 A maj7 A 6 B m7 E 7
lone, that's how it must be. I can't be

61 B m7 E 7 A maj7 A 6 N.C.
right for some-bod - y else if I'm not right for me. I got-ta be

65 D C[#]m7 D C[#]m7
free, I've just got - ta be free, dar - ing to

69 D C[#]m7 D B m7 D B m7 D B m7
try, to do it or die, I

73 D B m7 E 7 A D A D A
got - ta be me! I

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

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

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

Heartaches

3 TIMES

F

Keyboard

C Dm7 G7 C Dm G7

5 C6 C B7

9 Heart - aches, heart - aches,

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

17 Dm7 G7 Your kiss was such a sa - cred thing to me,

21 D7 Fm6 G7 I can't be - lieve it's just a burn - ing mem - o - ry.

25 C6 C B7

29 Heart - aches, heart - aches,

33 Dm7 G7 Dm7 G7

37 C Dm7 G7 Dm7 G7 C

1, 2.
C Dm7 G7

my heart aches for you.

3.
you. Oh how my heart aches for you.

Heartaches

3 TIMES

M

Keyboard

F Gm7 C7 F Gm C7

5 F6 F E7

9 Heart - aches, heart - aches, F
F Cm6 D7

13 my lov - ing you meant on - ly heart - aches. Dm
Gm7 C7 F

17 Your kiss was such a sa - cred thing to me, C7
G7 Bbm6

21 I can't be - lieve it's just a burn - ing mem - o - ry. F6
F E7

25 Heart - aches, heart - aches, D9
F F7 E9 E9

29 what does it mat - ter how my heart breaks? Gm7
Gm7 Bbm B7 F G7

33 I should be hap - py with some - one new, but
my heart aches for you. Gm7 C7 F
F Gm7 C7

37 3. F Gm7 C7 Gm7 C7 F
you. Oh how my heart aches for you. Gm7 C7 F

Thank you.

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

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

Summertime

F

Keyboard

(Keyboard only freely - Play notes exactly as written)

(All - In rhythm)

Sum-mer-

25 Cm6 G7 Cm6 G7 Cm6 G7 Cm6
 time and the liv - in' is eas - y, fish are
 25 (Sax)

29 Fm A♭ Fm7 E♭ G D7 G G aug7
 jump-in' and the cot-ton is high. Oh, your
 29

33 Cm6 G7 Cm6 G7 Cm6 G7 Cm F7
 dad dy's rich, and your ma is good look in' so
 33

37 E♭ Cm F7 Fm7 Cm
 hush, lit - tle ba by, don't you cry.
 37

40 Cm6 G7/D Cm E♭aug
 One of these
 40

The musical score consists of six staves of music. The first three staves are for the vocal line and piano, with lyrics appearing below the notes. The fourth staff is for a saxophone. The fifth and sixth staves are for the vocal line and piano again. The lyrics are: 'time and the liv - in' is eas - y, fish are', '(Sax)', 'jump-in' and the cot-ton is high. Oh, your', 'dad dy's rich, and your ma is good look in' so', 'hush, lit - tle ba by, don't you cry.', and 'One of these'. Chords indicated include Cm6, G7, Cm6, G7, Cm6, G7, Cm6, Fm, A♭, Fm7, E♭, G, D7, G, G aug7, Cm6, G7, Cm6, G7, Cm6, G7, Cm, F7, E♭, Cm, F7, Fm7, Cm, Cm6, G7/D, Cm, E♭aug.

43 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 3

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

47 Fm A♭ Fm7 E♭ G D7 G G aug7

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

51 Cm6 G7 Cm6 G7 Cm F7

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

55 E♭ Cm F7 Fm7 Cm F7 G7

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

59 Cm6 F7 A♭ Fm7 Cm7 G7/D Cm

59 Don't you cry.

Summertime

M

Keyboard

(Keyboard only freely - Play notes exactly as written)

A musical staff in 4/4 time, starting with a treble clef and a key signature of four flats. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.

(All - In rhythm)

(Sax)
C 7/G

A musical staff in 4/4 time, starting with a treble clef and a key signature of four flats. It shows three measures of chords: Fm6, C7/G, and Fm6. The first two measures have a bass note of B flat, and the third measure has a bass note of D flat.

A musical staff in 4/4 time, starting with a treble clef and a key signature of four flats. It shows seven measures of chords: Fm6, C7, Fm6, C7, Fm6, C7, and Fm6. The bass line follows a repeating pattern of B flat, D flat, B flat, D flat, B flat, D flat, B flat.

A musical staff in 4/4 time, starting with a treble clef and a key signature of four flats. It shows eight measures of chords: Bbm, Dflat, Bbm7, Aflat major, C, G7, C, and Caug7. The bass line follows a repeating pattern of B flat, D flat, B flat, D flat, B flat, D flat, B flat, D flat.

A musical staff in 4/4 time, starting with a treble clef and a key signature of four flats. It shows seven measures of chords: Fm6, C7, fm6, C7, Fm6, C7, Fm, and Bflat7. The bass line follows a repeating pattern of B flat, D flat, B flat, D flat, B flat, D flat, B flat, D flat.

A musical staff in 4/4 time, starting with a treble clef and a key signature of four flats. It shows nine measures of chords: Aflat, Fm, Bflat7, Bbm7, Fm, Fm6, C7/G, Fm6, and Aflat aug. The bass line follows a repeating pattern of B flat, D flat, B flat, D flat, B flat, D flat, B flat, D flat, B flat. The lyrics "Sum-mer -" are written below the staff.

25 Fm6 C7 Fm6 C7 Fm6 C7 Fm6 C7 Fm6
 time _____ and the liv - in' is eas - y, _____ fish are
 (Keyboard)

29 B♭m D♭ B♭m7 A♭o C G7 C Caug7
 jump-in' _____ and the cot-ton is high. _____ Oh, your
 dad dy's rich, and your ma is good look in', _____ so

33 Fm6 C7 Fm6 C7 Fm6 C7 Fm B♭7
 dad dy's rich, and your ma is good look in', _____ so

37 A♭ Fm B♭7 B♭m7 Fm
 hush, lit - tle ba by, don't you cry. _____

40 Fm6 C7/G Fm A♭aug 3
 One of these

43 Fm6 C7 Fm6 C7 Fm6 C7 Fm6 C7 Fm6 3

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

47 B♭m D♭ B♭m7 A♭ C G7 C C aug7

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

51 Fm6 C7 Fm6 C7 Fm B♭7

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

55 A♭ Fm B♭7 B♭m7 Fm B♭7 C7

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

59 Fm6 B♭7 D♭ B♭m7 Fm7 C7/G Fm

59 Don't you cry.

Thank you.

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

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

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

MALE VOCAL

Pennsylvania Polka

Keyboard

(Keyboard)

E♭ B♭7/D C°7 F9 F7 B♭ B♭7

5 \$ E♭

Strike up the mu-sic, the band has be - gun the Penn - syl -

10 E♭°7 B♭7

va - nia Pol - ka. Pick out your part - ner and join in the fun,

16 E♭

the Penn - syl - va - nia Pol - ka. It

21 E♭

start-ed in Scran-ton, it's now num - ber one. It's bound to

26 E♭7 A♭ B♭7 E♭

en - ter - tain ya. Ev - 'ry-bod - y has a ma - nia

32 B♭7 To Coda Ø E♭ E♭7

to do the pol - ka from Penn - syl - va-nia. (Keyboard)

2

(Keyboard 2nd time)

A^b

Musical score for 'While They're Dancing' starting at measure 37. The key signature is A♭ major (three flats). The vocal line continues from the previous measures, with lyrics: 'While they're danc - ing, ev - 'ry - bod - y's'. The melody consists of eighth and sixteenth notes on the B, C, D, E, and F strings.

43 E♭7

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

49

49

A♭ E♭7

this goes on and on un - til the dawn.

A musical score for a vocal performance. The key signature is A-flat major (two flats), indicated by a treble clef and two flat symbols above the staff. The time signature is common time (indicated by a 'C'). The vocal line starts on a note in measure 53, followed by a rest, then notes on the second, third, and fourth lines. The lyrics are: "Gay with laugh - ter, hap - py as can". Measures 54 and 55 continue with the vocal line and lyrics: "be - lieve - ing in my self - esteem". The score includes dynamic markings like "softly", "brightly", and "with a smile", and a tempo marking of "moderately". The vocal range is marked as "high soprano". The score ends with a final dynamic of "brightly".

Musical score for 'The Beer Song' showing measures 59-60. The key signature is B-flat major (B^bm). The lyrics are: 'be. _____ They stop to have a beer, then the'. Measure 59 ends with a fermata over the 'a' in 'have'. Measure 60 begins with a B-flat dominant seventh chord (B^b⁷) indicated by a Roman numeral above the staff.

Musical score for 'Dance a Gain.' The score consists of two staves. The first staff starts with a treble clef, a key signature of four flats, and a time signature of common time (indicated by 'C'). Measure 67 begins with a D^b note followed by an E^b7 chord. The lyrics 'start to dance a' are written below the notes. Measure 68 begins with an A^b note followed by an E^b7 chord. The lyrics 'gain. (Keyboard)' are written below the notes. The second staff continues from measure 68, starting with an A^b note followed by a B^b7 chord. The text 'D.S. al Coda' is written above the notes.

A musical score for piano/vocal/guitar. The vocal line starts with a piano introduction labeled 'Coda B7'. The lyrics 'Penn - syl - va - nia' are written below the notes. The piano part includes chords E♭, B♭7 (labeled '(Keyboard)'), and E♭.

Thank you.

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

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

On A Slow Boat To China

Swing It!!

D♭

B♭m

Fm7/A♭

E♭7

D♭ N.C.

Keyboard
A♭9

D♭ Fm7 B♭7 E♭m E°

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

D♭ F7 G♭ E♭m A♭m B♭augB♭7

9 all to my - self a - lone.

E♭m D♭° D♭ F7(♭5) B♭7

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

E♭7 B♭m7 E♭9 E♭m7 N.C. A♭9

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

D♭ Fm7 B♭7 E♭m D♭°

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

D♭ F7 G♭ E♭m A♭m B♭7

25 melt - ing your heart of stone.

29 E♭m7 C♭7 C7 D♭ C♭7 B♭aug B♭7

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

33 E♭7 E♭m7 A♭7 D♭ E♭m7 A7

all to my - self a - lone.

37 D B m F♯m7/A A7 D

37 D F♯m7 B7 Em

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

41 E♯ D F♯7

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

47 G Em Am B aug B7 Em

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

50 E♯ D F♯7(b5) B7 E7 B m7

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

54 E9 Em7 N.C. B♭7

oth-ers on the shore.

57 E♭ Gm7 C7 Fm
 Out on the bri - ny _____ where the moon's big and shi -

60 G♭° E♭ G7
 - ny, _____ melt - ing your heart of stone.

63 A♭ Fm B♭m C7
 — Come on, what do you say? —

65 Fm7 D♭7 D7 E♭ D♭7 Caug C7
 I'm gon - na get you on a slow boat to Chi - na, —

69 F7 Fm7 E♭7 D7 D♭7 C7
 all to my - self a - lone. to - geth - er,

73 Fm7 Fm7/E♭ C♯7 B♭7
 all to my - self a -

77 E♭ A♭maj7 E♭ D E♭
 lone. —

The musical score consists of eight staves of music for voice and piano. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The score is divided into sections by measure numbers (57, 60, 63, 65, 69, 73, 77) and corresponding chords. The lyrics are written below the vocal line, aligned with the chords. The vocal line features various note values (eighth, sixteenth, thirty-second), rests, and dynamics. The piano accompaniment includes eighth-note patterns and harmonic changes indicated by Roman numerals and chord symbols.

VOCAL ONLY

On A Slow Boat To China

Swing It!

Vocal

Female) 5 I'm gon - na get you on a slow boat to Chi - na,

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

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

(Female) 21 Out on the bri - ny where the moon's big and shi - ny,
(Male) Out on the bri - ny where the moon's big and shi - ny,

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

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

The musical score consists of six staves of music. The top two staves are for piano, with the right hand playing eighth-note chords and the left hand providing harmonic support. The bottom four staves are for voice. The first two staves are for a female voice, starting with a rhythmic pattern of eighth-note pairs followed by quarter notes. The third staff begins with a single eighth note, followed by a sustained note with a grace note. The fourth staff starts with a single eighth note, followed by a sustained note with a grace note. The fifth staff begins with a single eighth note, followed by a sustained note with a grace note. The sixth staff begins with a single eighth note, followed by a sustained note with a grace note. The lyrics are integrated into the vocal parts, with the female voice singing the first two staves and the male voice singing the last two staves. The piano part provides harmonic support throughout. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano clef, while the piano parts are in bass clef.

37 **4**

I'm gon-na get you

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

44

all to my-self a lone.

not in a fast or slow boat. Use an-y trick,

I just ³ get mo-tion sick.

47

I'm gon-na make you mine.

Get you and keep

Ha! You'll have to stand in line.

50

you in my arms ev-er - more,

leave all the

Now, there's a new at - tack.

54

oth-ers on the shore.

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

57

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

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

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

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

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

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

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

77
 lone.

Thank you.

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

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

Try To Remember

(Keyboard)

Keyboard

F Gm Am Gm

5 F Dm Gm7 C7

Try Try to re - mem - ber the kind of Sep - tem - ber when
Deep in De - cem - ber, when it's life nice was so - ten - der that
life no though was one you slow wept know and ex - oh, cept snow so the will mel wil fol - low.

9 F maj7 Dm7 Gm7 C7

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

13 F Dm Gm7 C7

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

17 F maj7 Dm7 Gm7 C7

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

21 Am7 Dm7 Gm7 C7

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

25 F maj7 B♭maj7 E♭maj7 C7

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

2

29 F Dm Gm7 C7 **To Coda Ø**

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

33 F A m7 1. B♭maj7 C7

fol - low.
fol - low.

2. B♭maj7 C7 (Keyboard) F Dm Gm7

42 C7 F A m7 B♭maj7 C7 **D.S. al Coda**

Ø Coda

47 F B♭maj7 Gm7

fol - low.
Fol - low, fol - low, fol - low,

(Keyboard) B♭maj7

51 F F6

fol - low.
F6

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

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

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

Wait Till The Sun Shines, Nellie

Keyboard

(Keyboard)

Sheet music for "Wait Till The Sun Shines, Nellie" for Keyboard. The music is in E♭ major and common time. The lyrics are provided below each staff.

Keyboard Chords:

- Measures 1-4: E♭, G, Fm7, B♭7
- Measures 5-12: E♭, F°7, Cm, A♭, E♭, B♭7, E♭, A°7, E♭
- Measures 13-20: A♭, A°7, E♭, B♭7, E♭, F7, B♭7
- Measures 21-29: E♭, F°7, Cm, A♭, E♭, B♭7, B♭°7, B♭7, D7, G
- Measures 30-37: C7, Fm, B♭7, E♭
- Measures 38-45: E♭, F°7, Cm, A♭, E♭, B♭7, E♭, A°7
- Measures 46-53: E♭, A♭, A°7, E♭, B♭7, E♭, F7
- Measures 54-61: B♭7, E♭, F°7, Cm, A♭
- Measures 62-69: E♭, B♭7, B♭°7, B♭7, D7, G, C7
- Measures 70-77: E♭, Fm, B♭7, E♭

Lyrics:

Wait till the sun shines, Nel-lie, when the clouds go drift-ing by.
 We will be hap-py, Nel-lie, don't you cry.
 Down lov-er's lane we'll wan-der, sweet-heart, you and I.
 Wait till the sun shines, Nel-lie, bye and bye.
 Wait till the sunshines, Nel-lie, when the clouds go drift-ing
 by. We will be so hap-py, Nel-lie, don't let me hearyou sigh-in'.
 can't stand to see you cry - in'. Down lov - er's lane we'll
 wan-der, sweet-heart, you and I. If you will wait
 till the sun shines, Nel - lie, bye, bye and bye.

2

(Keyboard)

69 F A Gm7 C7

73 F G°7 Dm B♭ F C7

Wait till the sun shines, Nellie, when the clouds go

79 F B°7 F B♭ B°7 F C7 F

drift - ing by. We will be so hap - py Nellie,

85 G7 C7

don't let me hear you make a sigh.

89 F G°7 Dm B♭ F C7 C°7 C7 E7

Way down in lov'er's lane we'll wander, sweet-heart, just you and

95 A D7 Gm F

I. Just you wait till the sun shines Nellie, bye, bye and

103 B♭7 F Gm7 C7

bye, sun will shine bye and

109 F (Keyboard) C7 F

bye.

VOCAL ONLY

Wait Till The Sun Shines, Nellie

(Keyboard)

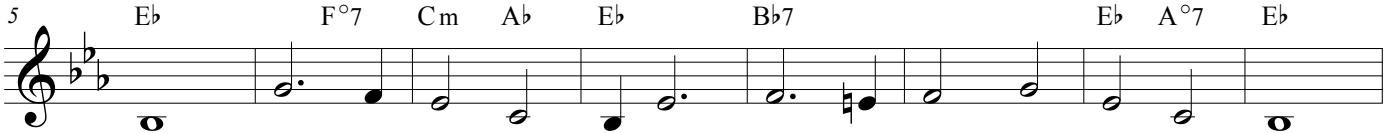
E♭

G

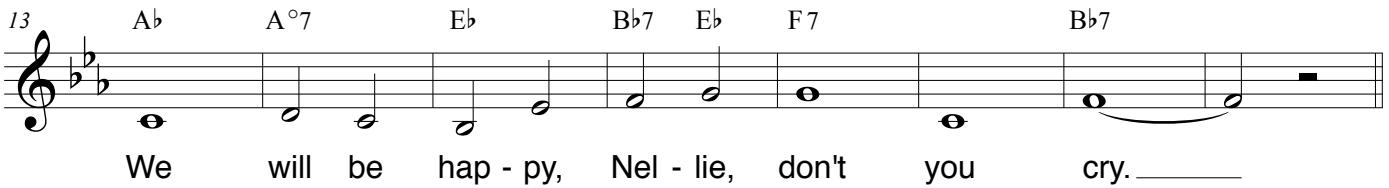
Fm7

B♭7

Keyboard



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



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



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



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

A complex musical staff for two voices. The top staff is for the vocal part, and the bottom staff is for the keyboard part. The vocal part starts with a rest, followed by "Wait" (measures 37-38), then continues with the lyrics "till the sun shines, Nel-lie, when the clouds go". The keyboard part provides harmonic support throughout.

A complex musical staff for two voices. The top staff is for the vocal part, and the bottom staff is for the keyboard part. The vocal part starts with "drift-ing by." (measures 43-44), then continues with "We will be so hap-py, Nel-lie,". The keyboard part provides harmonic support throughout.

49 F7 B♭7

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

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

53 E♭ F°7 Cm A♭ E♭ B♭7 B♭°7 B♭7 D7 G

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

60 C7 Fm

60 If you will wait till the sun shines,

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

64 B♭7 E♭

64 Nel - lie, bye, bye and bye.

don't be late, in__ the sweet bye__ and bye._____

(Keyboard)

69 F A Gm7 C7

73 F G^{°7} Dm B_b F

Wait till the sun shines, Nellie,
dah-ah-ah dut bum bum bum bum ba do do dit bum bum

77 C7 F B^{°7} F

when the clouds go drift - ing by.
bum, ba da ba da bum bum a-bum pa dee-dle ut tee.

81 B_b B^{°7} F C7 F

hap - py Nellie,
We will be so____ hap - py Nellie,

85 G7 C7

don't let me hear you make a sigh.

don't let me hear you make a

89 F G^{°7} Dm B_b F

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

93 C7 C°7 C7 E7 A

93 sweet - heart,
just you and I.
to - geth - er, bum

97 D7 Gm

97 Just you wait till the sun shines Nel - lie,
bum

101 F B♭7

101 bye, bye and bye, sun will

105 F Gm7 C7

105 shine bye and

(Keyboard)

109 F C7 F

109 bye. and F

Thank you very much.

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

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

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

Night And Day

F

Keyboard

B^bmaj7 B maj7 B^bmaj7 A maj7

5 B^bmaj7 B maj7 B^bmaj7 A maj7

Night and day,

§

9 F#maj7 F7 B^bmaj7 B^b6

you are the one.
why is it so,
On that - ly you long-

13 F#maj7 F7 B^bmaj7 B^b6

- be - neath the moon fol - lows and un - der the sun - go? Wheth - er In the

ing for you where - ev - er the I go? _____

17 Gm6 F#6 Dm7 E°

near to me or far, it's no mat - ter darl - ing where you are, lone - ly room,

roar - ing traf - fic's boom, in the si - lence of my lone - ly room,

21 Cm7 F7 B^b 1. N.C. | 2.

think of you night and day. Day and night Night and

think of you night and day.

26 D♭ B♭

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

30 D♭ B♭

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

34 G m6 F♯6 D m7 E°

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

38 C m7 F 7 4 To Coda ♫ B♭ N.C. D.S. al Coda

day and night, _____ night and day. _____ (Sax)

42 ♫ Coda B♭ (Sax) F B♭ F

day, _____ day and night, _____ night and day.

46 B♭ B maj 7 B♭

B♭ B maj 7 B♭

Night And Day

M

Keyboard

1 E^bmaj7 E maj7 E^bmaj7 D maj7

5 E^bmaj7 E maj7 E^bmaj7 D maj7 Night and day,

9 B maj7 B^b7 E^bmaj7 E^b6 you are the one. so, On that - ly you long-

13 B maj7 B^b7 E^bmaj7 E^b6 being for you moon fol - lows where - ev - er the sun go? Wheth - er In the

17 C m6 B 6 G m7 A° near to me or far, it's no mat - ter darl - ing where you are, roar - ing traf - fic's boom, in the si - lence of my lone - ly room,

21 F m7 B^b7 E^b 1. N.C. 2. think of you night and day. Day and night Night and think of you night and day.

26 G^b

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

30 G^b

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

34 Cm6 B6 Gm7 A°

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

38 Fm7 B^b₇⁴ To Coda ⊕ E^b N.C. D.S. al Coda

day and night, _____ night and day. _____ (Keyboard)

42 ♫ Coda E^b (Keyboard) B^b

day, _____ day and night, _____ night and day.

46 E^b Emaj7 E^b

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

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

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

Sing, Sing, Sing

Keyboard

(Tom)

15

(Keyboard in octaves)

(Tom Continues)

17 Cm G7 Cm G7 Cm (Sax) G7

21 Cm G7 Cm G7 Cm (Sax) G7

(All - In Rhythm)

25 Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

30 Cm/E♭ G7/D Cm 1. Dm7(♭5) G7 Cm 2. Dm7(♭5) G7 Cm

34 E♭ B♭7 Fm7 B♭7 E♭

3

38 E♭ B♭7 Fm7 B♭7 E♭

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

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

50 (Tom continues) 8 Cm G7 Cm G7 Cm G7

62 Cm G7 Cm G7 (Tom Continues) 8 Cm G7

74 Cm G7 Cm G7 Cm G7 Cm G7 Cm G7

78 Cm G7 Cm G7 Cm G7 Cm G7 Cm

82 (Tom Continues) 7 Cm G7 Cm G7 Cm G7

94 Cm G7 Cm G7

Regular Rhythm

98 Cm G7 Cm G7 Cm

103 G7 Cm (Tom Continues) 7

114 Cm G7 Cm G7

118 Cm G7 Cm 1. G7 2.

(Regular Rhythm,
Keyboard as written)

123 Cm C°7 Cm C°7 Cm C°7

126 Cm C°7 Cm C°7 Cm C°7

129 1. Cm 2. (Drums) Cm