

Set AA

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Wabash Cannonball

F

Keyboard

(Sax) F7 B[♭]

7 B[♭] E[♭] F7 From the
great A-lan-tic o-cean to the wide Pa-ci-fic shore, from the queen of flow-ing

12 moun-tains to the south - belt by the shore. She's might-y tall and

16 E[♭] F7 hand-some and known quite well by all. She's the com-bin-a - tion on the

21 B[♭] B[♭] (Sax)
Wa - bash Can-non - ball.

27 E[♭] F7 B[♭]
Well,

33 B[♭] E[♭] F7
she came down from Bir-ming-ham one cold De-cem-ber day. As she pulled in-to the

38 B[♭]
sta-tion, you could hear all the people say, "She's from Ten-nes - see, ___ she's

43 E[♭] F7
long and she's tall. She came down from Bir - ming - ham on the

2

47 B♭ B♭

Wa - bash Can-non - ball. Listen to the jin-gle, the rum-ble, and the

53 E♭ F7 B♭

roar as she glides a-long the wood-land o'er the hills and by the shore. Hear the

58 E♭

mighty rush of the en - gine, hear those lone - some ho-boes call,

62 F7 B♭ (Sax)

trav - 'ling through the jun - gle on the Wa - bash Can-non - ball."

67 B♭ E♭ F7

72 B♭ G7 C

Our

77 C F G7

east - ern states are dan - dy so the peo-ple al - ways say. From New York to St.

82 C

Lou-is and Chi - ca - go by the way. From the hills of Minn-e -

86 F G7

so-ta where the rip-ping wat-ers fall, no chang-es can be tak-en on that

91 C C
Wa - bash Can-non - ball. (Sax)

97 F G7 C
Well,

103 C F G7
Here's to dad-dy Clax - ton, may his name for-ev-er stand and al-ways be re-mem-bered in the

109 C
courts through-out the land. His earth-ly race is o - ver and the cur-tains round him

114 F G7 C
fall. They'll car-ry him home to Dix - ie on the Wa-bash Can-non - ball.

120 C F G7
Lis-ten to the jin-gle, the rum-ble, and the roar as she glides a-long the

125 C
woodland o'er the hills and by the shore. Hear the mighty rush of the en-gine, hear those

130 F G7
lone-some ho-boes call, trav-ling through the jun - gle on the Wa-bash Can-non-

135 C G7 C F C
(Sax) ball."

Wabash Cannonball

M
Keyboard

(Keyboard) C7 F From the

7 F B♭ C7 great A - lan - tic o - cean to the wide Pa - ci - fic shore, from the queen of flow - ing

12 F moun - tains to the south - belt by the shore. She's might - y tall and

16 B♭ C7 hand - some and known quite well by all. She's the com - bin - a - tion on the

21 F F Wa - bash Can - non - ball. (Keyboard)

27 B♭ C7 F Well,

33 F B♭ C7 she came down from Bir - ming - ham one cold De - cem - ber day. As she pulled in - to the

38 F sta - tion, you could hear all the peo - ple say, "She's from Ten - nes - see, she's

43 B♭ C7 long and she's tall. She came down from Bir - ming - ham on the

2

47 F F

Wa - bash Can-non - ball.

53 B♭ C7 F

Listen to the jin-gle, the rum-ble, and the
roar as she glides a-long the wood-land o'er the hills and by the shore.

58 B♭

Hear the
might-y rush of the en - gine, hear those lone - some ho-boes call,

62 C7 F (Keyboard)

trav - 'ling through the jun - gle on the Wa - bash Can-non - ball."

67 F B♭ C7

Our

72 F D7 G

east - ern states are dan - dy so the peo-ple al - ways say. From New York to St.

77 G

Lou-is and Chi - ca - go by the way. From the hills of Minn-e -

82 G

so-ta where the rip-pling wat-ers fall, no chang-es can be tak-en on_ that

86 C D7

so-ta where the rip-pling wat-ers fall, no chang-es can be tak-en on_ that

91 G G
 Wa - bash Can-non - ball. (Keyboard)

97 C D7 G
 Well,

103 G C D7
 Here's to daddy Clax - ton, may his name for-ev-er stand and always be re-membered in the

109 G
 courts through-out the land. His earth-ly race is o - ver and the cur-tains round him

114 C D7 G
 fall. They'll car-ry him home to Dix - ie on the Wa-bash Can-non - ball.

120 G C D7
 Lis-ten to the jin-gle, the rum-ble, and the roar as she glides a-long the

125 G
 wood and o'er the hills and by the shore. Hear the mighty rush of the engine, hear those

130 C D7
 lone-some ho-boes call, trav'-ling through the jun - gle on the Wa-bash Can-non-

135 G D7 G C G
 ball." (Keyboard)

The musical score consists of eight staves of music for voice and piano. The vocal part is in common time, treble clef, and key of G major. The piano part is indicated by Roman numerals (C, D7, G) above the staff. The lyrics are written below the vocal line. Chords are marked above the piano staff at measures 97, 103, 114, 120, 125, 130, and 135. The vocal part includes eighth and sixteenth note patterns, while the piano part features eighth-note chords. Measure numbers 91, 97, 103, 109, 114, 120, 125, 130, and 135 are placed above the staves.

Good evening. We're so very glad to be back with you again.

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, "Wabash Cannonball," was originally a folk song, written back in the 1800s. More recently, it was a favorite of Tennessee Ernie Ford, Woody Guthrie, and The Moody Brothers.

Our next selection was written way back in 1882, but Doris Day brought it back with a novelty version in 1951. See if you remember this one. It's called "Sweet Violets." And pay close attention to the story that _____ will be telling.

Sweet Violets

F

Keyboard

(Sax)

B♭ F7 B♭ B♭

There once was a far-mer who took a young

8 F7 B♭

miss in back of the barn where he gave her a lec-ture on hors-es and

14 F7 B♭

chick-en-s and eggs and told her that she had such beau-ti - ful man-ners that

20 F7 B♭

suit-ed a girl of her charms, a girl that he want-ed to take in his wash-ing and

27 F7 B♭

iron-ing and then if she did, then they could get mar-ried and have lots of

33 B♭ E♭ B♭ F7

sweet vi - o - lets, _____ sweet - er than the ros - es, _____

41 B♭ F7 B♭ B♯7

cov-ered all o - ver from head to toe, cov-ered all o - ver with

47 B♭ F7 B♭ B♯7

sweet vi - o - lets. The

(Sax)

g:

2

53 B F#7
girl told the far - mer that he'd bet - ter stop, or she'd call her fath - er and

59 B F#7
he called a tax - i and got there be - fore ver - y long, 'cause some-one was

65 B
do - in' his lit - tle girl right for a change, and so that's why he

70 F#7 B
said, "If you mar - ry her, son, you're bet-ter off sin - gle 'cause it's al - ways

76 F#7
been my be - lief, that mar - riage will bring a man noth - ing but

81 B E B F#7
sweet vi - o - lets, _____ sweet - er than the ros - es, _____

89
cov - ered all o - ver from head to toe, cov - ered all o - ver with

95 B F#7 B(Sax) F#7 B G7
sweet vi - o - lets." _____ The

101 C G7

far - mer de - cid - ed he'd wed an - y - way and start-ed in plan-ning for

107 C G7

his wed - ding suit which he pur - chased for on - ly one buck. But

112 C

then he found out he was just out of mon - ey, and so he got left in the

118 G7 C

lurch, a stand - in' and wait - in' in front of the end of the

123 G7

stor - y. Which just goes to show that all a girl wants from a man is his

129 C F C G7

sweet vi - o - lets, _____ sweet - er than the ros - es, _____

137 C G7

cov-ered all o-ver from head to toe, cov-ered all o-ver with sweet vi - .

145 C Am C/G G7 C (Sax) Dm G7 C

o - - lets. Sweet vi - o - lets.

Sweet Violets

M

Keyboard

(Keyboard)

There once was a far-mer who took a young

miss in back of the barn where he gave her a lec-ture on hors-es and

chick-ens and eggs and told her that she had such beau-ti - ful man-ners that

suit-ed a girl of her charms, a girl that he want-ed to take in his wash-ing and

iron-ing and then if she did, then they could get mar-ried and have lots of

sweet vi - o - lets, _____ sweet - er than the ros - es, _____

cov-ered all o - ver from head to toe, cov-ered all o - ver with

sweet vi - o - lets. _____ The

2

53 E B7
girl told the far - mer that he'd bet - ter stop, or she'd call her fath - er and

59 E B7
he called a tax - i and got there be - fore ver - y long, 'cause some-one was

65 E
do - in' his lit - tle girl right for a change, and so that's why he

70 B7 E
said, "If you mar - ry her, son, you're bet-ter off sin - gle 'cause it's al-ways

76 B7
been my be - lief, that mar - riage will bring a man noth - ing but

81 E A E B7
sweet vi - o - lets, _____ sweet - er than the ros - es, _____

89
cov-ered all o - ver from head to toe, cov-ered all o - ver with

95 E B7 E (Keyboard) B7 E C7
sweet vi - o - lets." _____ The

101 F C7
far - mer de - cid - ed he'd wed an - y - way and start-ed in plan-ning for

107 F C7
his wed - ding suit which he pur - chased for on - ly one buck. But

112 F
then he found out he was just out of mon-ey, and so he got left in the

118 C7 F
lurch, a stand - in' and wait - in' in front of the end of the

123 C7
stor - y. Which just goes to show that all a girl wants from a man is his

129 F B♭ F C7
sweet vi - o - lets, _____ sweet - er than the ros - es, _____

137 F C7
cov-ered all o-ver from head to toe, cov-ered all o-ver with sweet vi - o -

145 F Dm F/C C7 F (Keyboard) Gm C7 F
lets. _____ Sweet vi - o - lets. _____

Thank you.

We're going to switch beats now and play a Latin American tune that Helen O-Connell and Bob Eberly sang with the Jimmy Dorsey orchestra in the early 40s. The song tells the story of a beautiful lady with eyes of a rather intriguing color.

Here is "Green Eyes."

Green Eyes

F

Keyboard

(Sax) G7 G m7 C7 F6 C7 N.C.

5 FMaj7 F6 FMaj7 FMaj7

9 F6 G m7 C7

13 G m7 C7 G m7 C7

17 E^b9 D⁹ G7 C7 N.C.

21 FMaj7 F6 F6 FMaj7

25 A m7(b5) D7 G m7 D7 G m7

29 G m7 B^b6 B^bm F/C E^b9 D9

33 G7 G m7 C7 F6 F7 N.C.
(Sax)

37 B^bMaj7 B^b6 B^bMaj7 B^bMaj7

41 B^b6 C m7 F7

45 C m7 F7 C m7 F7

49 A^b9 G 9 C7 F7 D7 N.C.

Your cool and lim-pid

53 G Maj7 G 6 G 6 G Maj7

green eyes, _____ a pool where-in my love lies _____ so deep that in my

57 B m7(b5) E7 A m7 E7 A m7

search - ing _____ for hap-pi-ness, I fear. _____ that they will ev-er

61 A m7 C6 C m G/D F9 E9

haunt me, _____ all through my life they'll taunt me. But will they ev-er

65 A 7 A m7 D7

want me? Green eyes, _____ make my dream come

68 G D7 G D7

true. _____ Oh, make my dream come true. _____ Please, make my dream come

72 G (Sax) C D7 G

true. _____

Green Eyes

M
Keyboard

(Keyboard)

C7

C m7

F7

B♭6

F7 N.C.

The musical score consists of eight staves of piano keyboard notation. The first staff begins with a C7 chord. The lyrics start with "Your green eyes with their". Subsequent chords include B♭Maj7, B♭6, B♭Maj7, B♭Maj7, B♭6, C m7, F7, C m7, F7, A♭9, G9, C7, F7, B♭Maj7, B♭6, B♭6, B♭Maj7, D m7(b5), G7, C7, G7, C m7, E♭6, E♭m, B♭/F, A♭9, G9, C7, F7, B♭6, B♭7, N.C., and (Keyboard).

The lyrics are:

Your green eyes with their
 soft lights, _____ your eyes that prom-ise sweet nights _____ bring to my soul a
 long - ing, _____ a thirst for love di - vine. _____ In dreams I seem to
 hold you, _____ to find you and en-fold you. _____ Our lips meet and our
 hearts, too, _____ with a thrill so sub - lime. _____ Your cool and lim-pid
 green eyes, _____ a pool where-in my love lies _____ so deep that in my
 search - ing _____ for hap-pi-ness, I fear. _____ that they will ev-er
 haunt me, _____ all through my life they'll taunt me. But will they ev-er
 want me? Green eyes, make my dream come true. _____

37 E♭Maj7 E♭6 E♭Maj7 E♭Maj7

41 E♭6 F m7 B♭7

45 F m7 B♭7 F m7 B♭7

49 D♭9 C9 F7 B♭7 G7 N.C.

Your cool and lim-pid

53 CMaj7 C6 C6 CMaj7

green eyes, _____ a pool where-in my love lies _____ so deep that in my

57 Em7(b5) A7 D m7 A7 D m7

search - ing _____ for hap - pi-ness, I fear. _____ that they will ev - er

61 D m7 F6 Fm C/G B♭9 A9

haunt me, _____ all through my life they'll taunt me. But will they ev - er

65 D7 D m7 G7

want me? Green eyes, _____ make my dream come

68 C G7 C G7

true. _____ Oh, make my dream come true. _____ Please, make my dream come

72 C (Keyboard) F G7 C

true. _____

Thank you. Now, we'll pick up the tempo a little bit with a song that was written way back in 1923 and later featured in the Marx Brother's film - A Night In Casablanca." This one will get your toes to tapping, I'm sure.

Here we go with "Who's Sorry Now?"

Who's Sorry Now

F

Keyboard

(Sax)

5

Who's sor - ry now? Who's sor - ry now? Who's heart is

10

ach - ing for break - ing each vow? Who's sad and blue?

15

Who's cry - ing, too? Just like I cried o - ver you.

21

Right to the end, just like a friend,

25

I tried to warn you some - how. You had your way,

31

now you must pay. I'm glad that you're sor - ry now.

Coda

37 B♭ A7 C7/G F A7

you. Right to the end, just like a friend,

43 D7 Gm G7 Gm B♭m

I tried to warn you some - how. You had your way,

49 F D7 G7 C7

now you must pay. I'm glad that you're sor - ry

53 F (Sax) D7 G7 C7

now. So glad that you're sor - ry now.

57 F (Sax) Dm7 C7 F C7 F C F

Who's Sorry Now

M
Keyboard

(Keyboard)

Gm7 C7 F Dm C7

5

F A7 D7

Who's sor - ry now? Who's sor - ry now? Who's heart is

10

G7 C7

ach - ing for break - ing each vow? Who's sad and blue?

15

F A°7 C G7 To Coda ♪ C C7

Who's cry - ing, too? Just like I cried o - ver you.

21

F A7

Right to the end, just like a friend,

25

D7 Gm G7 Gm B♭m

I tried to warn you some - how. You had your way,

31

F D7 G7 C7 F D.S. al Coda

now you must pay. I'm glad that you're sor - ry now.

Coda

37 C B7 D7/A G B7

you. Right to the end, just like a friend,

43 E7 A m A7 Am Cm

I tried to warn you some - how. You had your way,

49 G E7 A7 D7

now you must pay. I'm glad that you're sor - ry

53 G (Keyboard) E7 A7 D7

now. So glad that you're sor - ry now.

57 G (Keyboard) Em7 D7 G D G

Thank you. Our next selection was written back in 1941 for the movie musical entitled "Orchestra Wives," starring George Montgomery and Ann Rutherford. Did any of you see that movie? Later, it was a big hit for Etta James, who just passed away last January.

More recently, this was the song that our president Barack Obama and his wife Michelle danced to at all 11 Inaugural Balls in January. Anyone have a guess as to the name of this selection? Right. Here is "At Last."

At Last

12/8 Feel

F
Keyboard

F F7/A B^b B dim7 F/C F7/E^b D7(b9) D^b7 C9 12
 5 F D m7 G m7 C7(b9) F D m7 At
 last, my the love skies has come a - bove a - long, blue,
 8 G m7 C7 F D m7 G m7 C7
 my lone - ly days are o - ver, and life is like a
 my heart was wrapped in clo - ver, the night I looked at
 11 1. II F F7/E^b D7(b9) D^b7 C9 2. F B^b FMaj9
 song. At you. I found the
 15 G m7 C7 FMaj9 F6
 dream that can speak to, a dream that
 17 E7/B E7 A m D m7 G7
 I can call my own. I found a thrill to press my
 20 CMaj7 C[#]7 D m7 G7 C C7
 cheek to, a thrill I've nev - er known. You
 23 F D m7 G m7 C7(b9) F D m7
 smiled and then the spell was cast,
 26 G m7 C7 F D m7 G m7 C7 To Coda Θ
 and here we are in heav - en for you are mine at
 29 F D m7 G m7 C9 Θ _{D.S. al Coda} Coda F D m7 B^b B^bm F
 last. (Sax)

At Last

M

Keyboard

12/8 Feel

B♭ B♭7/D E♭ Edim7 B♭/F B♭7/A♭ G7(♭9) G♭7 F9

At

5 B♭ G m7 C m7 F7(♭9) B♭ G m7

last, my the love skies has come a - long, blue,

8 C m7 F7 B♭ G m7 C m7 F7

— my lone - ly days are o - ver, and life is like a
— my heart was wrapped in clo - ver, the night I looked at

1. II B♭ B♭7/A♭ G7(♭9) G♭7 F9 2. B♭ E♭ B♭Maj9

song. At you. I found the

15 C m7 F7 B♭Maj9 B♭6

dream that I can speak to, a dream that

17 A7/E A7 Dm G m7 C7

I can call my own. I found a thrill to press my

20 FMaj7 F♯7 G m7 C7 F F7

cheek to, a thrill I've nev - er known. You

23 B♭ G m7 C m7 F7(♭9) B♭ G m7

smiled and then the spell was cast,

26 C m7 F7 B♭ G m7 C m7 F7 To Coda ♀

— and here we are in heav - en for you are mine at

29 B♭ G m7 C m7 F9 D.S. al Coda

last. (Keyboard)

Coda B♭ G m7 E♭ E♭m B♭

last.

Thank you very much. Our next song was written by Cole Porter in 1953 and was featured in the movie, "Can Can." Does anyone remember that film?

It was recorded by both Frank Sinatra and Ella Fitzgerald and tells the story of a person who is in love with the city that is the capital of France.

Here is "I Love Paris."

I Love Paris

F
Keyboard
E°7

(Keyboard)

The musical score consists of ten staves of music for voice and keyboard. The vocal part is in G clef, 4/4 time, and the keyboard part is in F major, E°7. The lyrics are integrated into the vocal line, with some words underlined. Chords are indicated above the staff at various points.

Chords and Key Signatures:

- Staff 1: Gm, E°7, Gm
- Staff 2: Gm, A m7(b5), D7
- Staff 3: Gm, A m7(b5), D7
- Staff 4: A m7(b5), D7, A m7(b5), D7
- Staff 5: A m7(b5), D7, Gm7
- Staff 6: A m7(b5), D7, Gm7
- Staff 7: G6, A m7, G/B, A m7, G6, CMaj7, B m7, A m7
- Staff 8: G6, A m7, B m7, B°7, A m7, D m7, G7
- Staff 9: G6, A m7, C#°7, B m7, E7
- Staff 10: A m7, D7, G6, A m7(b5), D7
- Staff 11: A m7, D7, G6, A m7(b5), D7
- Staff 12: A m7, D7, G6, A m7(b5), D7
- Staff 13: A m7(b5), D7, A m7(b5), D7
- Staff 14: A m7(b5), D7, A m7(b5), D7
- Staff 15: A m7(b5), D7, A m7(b5), D7
- Staff 16: A m7(b5), D7, A m7(b5), D7
- Staff 17: A m7(b5), D7, Gm7
- Staff 18: A m7(b5), D7, Gm7
- Staff 19: A m7(b5), D7, Gm7
- Staff 20: A m7(b5), D7, Gm7
- Staff 21: A m7(b5), D7, Gm7
- Staff 22: A m7(b5), D7, Gm7
- Staff 23: A m7(b5), D7, Gm7
- Staff 24: A m7(b5), D7, Gm7
- Staff 25: A m7(b5), D7, Gm7
- Staff 26: A m7(b5), D7, Gm7
- Staff 27: A m7(b5), D7, Gm7
- Staff 28: A m7(b5), D7, Gm7
- Staff 29: A m7(b5), D7, Gm7
- Staff 30: A m7(b5), D7, Gm7
- Staff 31: A m7(b5), D7, Gm7
- Staff 32: A m7(b5), D7, Gm7
- Staff 33: A m7, D7, G6, A m7(b5), D7
- Staff 34: A m7, D7, G6, A m7(b5), D7
- Staff 35: A m7, D7, G6, A m7(b5), D7
- Staff 36: A m7, D7, G6, A m7(b5), D7
- Staff 37: A m7, D7, G6, A m7(b5), D7
- Staff 38: A m7, D7, G6, A m7(b5), D7
- Staff 39: A m7, D7, G6, A m7(b5), D7
- Staff 40: A m7, D7, G6, A m7(b5), D7

Lyrics:

love Par - is in the spring - time.
love Par - is in the fall.
I love Par - is in the win - ter, when it driz - zles.
I love Par - is in the sum - mer, when it siz - zles.
I love Par - is ev - 'ry mo - ment,
ev - 'ry mo - ment of the year.
I love Par - is. Why, oh why do I love Par - is?
Be - cause my love is near.
love is near, so ver - y near.
be - cause my love is here.

I Love Paris

(Keyboard)

M
Keyboard

1 C m A °7 C m A °7

5 C m D m7(b5) G7

I love Par - is in the spring - time.

9 C m D m7(b5) G7

I love Par - is in the fall.

13 D m7(b5) G7 D m7(b5) G7

I love Par - is in the win - ter, when it driz - zles.

17 D m7(b5) G7 C m7

I love Par - is in the sum - mer, when it siz - zles.

21 C 6 D m7 C/E D m7 C 6 FMaj7 E m7 D m7

I love Par - is ev - 'ry mo - ment,

25 C 6 D m7 E m7 E b°7 D m7 G m7 C 7

ev - 'ry mo - ment of the year.

29 F Maj7 F #7 E m7 A 7

I love Par - is. Why, oh why do I love Par - is?

33 D m7 1. G7 C 6 D m7(b5) G7

Be - cause my love is near

37 2. G7 E m7(b5) 3. A 7

love is near, so ver - y near,

40 D m7 D b°7 C 6 D m7 C 6

be - cause my love is here.

Thank you. Thank you very much. Here's another song written by George Gershwin and first published way back in 1924. One of the better known versions was a recording by the Four Lads. Remember those guys?

Here's our version of "Somebody Loves Me."

F

Keyboard

(Sax) B[♭] D[♭]^o C m7 C⁷ B[♭] B⁷ C m7 F7

5 B[♭]Maj7 C m7 F7 B[♭]Maj7 E[♭]7

Some-bod - y loves me, I won - der who.

9 B[♭]Maj7 G⁷ F7sus4 B[♭]6 C m7 F7

I won - der who he can be.

13 B[♭]Maj7 C m7 F7 B[♭]Maj7 E m7(♭5) A 7(♭9)

Some-bod - y loves me, I wish I knew.

17 D m7 B⁷ A 7sus4 D m G 7(♯5)

Who he can be wor-ries me. For ev - 'ry

21 C m C Maj7 C m7 C m6 C m7 A m7(♭5) D 7(♭9)

man who pas - ses by, I shout, "Hey, may - - be

25 G m7 C 7 G m7 C 7 C m7 F7

you were meant to be my lov - ing ba - by."

29 B[♭]Maj7 C m7 F7 B[♭]Maj7 E[♭]7

Some-bod - y loves me, I won - der who.

33 1. D m7 G 7 C m7 F7 B[♭]6 C m7 F7

May - - - be it's you.

37 2. D m7 C m7 D m7 G m7 D m7 G 7 C m7 F7 B[♭] C m7 B[♭]6

May - - be, ba - by. May - - be it's you.

Somebody Loves Me

M

Keyboard

(Keyboard) 3 E♭ G♭° Fm7 F°7 E♭ E°7 Fm7 B♭7

5 E♭Maj7 Fm7 B♭7 E♭Maj7 A♭7

Some-bod - y loves me, I won - der who.

9 E♭Maj7 B7 B♭7sus4 E♭6 Fm7 B♭7

I won - der who she can be.

13 E♭Maj7 Fm7 B♭7 E♭Maj7 A m7(♭5) D7(♭9)

Some-bod - y loves me, I wish I knew.

17 G m7 E♭7 D7sus4 G m C7(♯5)

Who she can be wor-ries me. For ev - 'ry

21 Fm FMaj7 Fm7 Fm6 Fm7 D m7(♭5) G7(♭9)

girl who pas - ses by, I shout, "Hey, may - be

25 C m7 F7 C m7 F7 Fm7 B♭7

you were meant to be my lov - ing ba - by."

29 E♭Maj7 Fm7 B♭7 E♭Maj7 A♭7

Some-bod - y loves me, I won - der who.

33 1 G m7 C7 Fm7 B♭7 E♭6 Fm7 B♭7

May - - - be it's you.

37 2. G m7 Fm7 G m7 Cm7 G m7 C7 Fm7 B♭7 E♭ Fm7 E♭6

May - be, ba - by, May - be it's you.

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 great country performer who was born in 1918 and performed for 6 decades, recently passing away rather recently, in 2008. He had 147 songs on the Billboard Country charts, sold over 85 million records, and is considered one of the 40 greatest country music singers. Any ideas? Right - Eddy Arnold.

Tonight, we'll play three of his greatest hits. This first one was written in 1947 and spent 19 weeks on the charts. Here's Eddy Arnold's great hit "Bouquet Of Roses."

Bouquet Of Roses

F

Keyboard

(Sax) D7 G

I'm

G D7 G°7 G

send - ing you a big lane bou-quet of ro - ses, one till for
made our lov - er's a road of sor - row, till at

D7 G

ev last - 'ry we time had you to broke say, my "Good heart. And You're
last - 'ry we time had you to broke say, my "Good heart. And You're

13 D7 G°7 G

as leave - the door of love be - tween us clos - es, tears will a
leaving the door of love between us close - es, tears will a

D7 G G 7/B

fall brok - like en pet heart - als you when taught we to part. cry.
fall brok - like en pet heart - als you when taught we to part. cry.

21 C

begged know you that to I be should dif hate - f'rent, you, but af - ter
begged know you that to I be should dif hate - f'rent, you, but af - ter

23 G A7

al all - ways be put un me - true. I'm but tired how can of for - be
all - ways be put un me - true. I'm but tired how can of for - be

26 D D7

giv - in', now there's noth - in' left love to do. So, I'm
bit - ter when I'm still in' left love to do. So, I'm

29 G D7 G°7 G

send - ing you a big bou-quet of ros - es, one for

33 D7 G To Coda ♫ (Sax)

ev - 'ry time you broke my heart.

37 C G

41 A7 D D7

45 G D7 G°7 G

49 D7 G D.S. al Coda You

53 ♫ Coda D7 G G D7 G

There's a rose for ev - 'ry time you broke my heart.

Bouquet Of Roses

M
Keyboard

(Sax)

Saxophone (Sax) part:

1. G7 C C°7 C
I'm send - ing you a big bou-quet of roses, one till for at
made our lov - er's lane a road of sor - ses, till for at

2. G7 C C°7 C
ev last 'ry we time had you broke "my heart. And You're
as leav - the door of love be - tween us clos - es, tears will a
leav - ing me to face each new to - mor - row, with a

3. G7 C C°7 C
fall brok - like pet heart - als when taught we part. /C
begged know you that to be should dif hate - f'rent, but af - you'll
al - ways be un true. I'm tired of for -
all you've put me through, but how can I be

4. G7 C
giv - in', now there's noth - in' left to do. So, I'm
bit - ter when I'm still in' love with you.

Keyboard part:

1. G7 C C°7 C
I'm send - ing you a big bou-quet of roses, one till for at
made our lov - er's lane a road of sor - ses, till for at

2. G7 C C°7 C
ev last 'ry we time had you broke "my heart. And You're
as leav - the door of love be - tween us clos - es, tears will a
leav - ing me to face each new to - mor - row, with a

3. G7 C C°7 C
fall brok - like pet heart - als when taught we part. /C
begged know you that to be should dif hate - f'rent, but af - you'll
al - ways be un true. I'm tired of for -
all you've put me through, but how can I be

4. G7 C
giv - in', now there's noth - in' left to do. So, I'm
bit - ter when I'm still in' love with you.

29 C G7 C°7 C

send - ing you a big bou-quet of ros - es, _____ one for

33 G7 C To Coda ♀ (Sax)

ev - 'ry time you broke my heart. _____

37 F C

41 D7 G G7

45 C G7 C°7 C

49 G7 C D.S. al Coda

You _____

♀ Coda

53 G7 C G7 C

— There's a rose for ev - 'ry time you broke my heart. _____

Thank you. Thank you very much. Eddy Arnold wrote this next hit song in 1955. His recording was very popular, but the top recording was by Ray Charles in 1962. Remember Ray?

Did any of you see the movie "Ground Hog Day?" This song made an appearance in that movie.

Here we go with that great Eddy Arnold hit - "You Don't Know Me."

You Don't Know Me

F

(Sax)

Keyboard

3 E♭ E♭maj7 3 E♭6 3 E♭maj7

3 Cm7 3 F7 3 Fm7 3 B♭7

5 E♭ E♭7 You give your
hand to me, _____ and then you say, "Hel - lo," _____ and I can

7 A♭ A°7
hard - ly speak, _____ my heart is beat - ing so, _____ and an - y -

9 E♭ C7 Fm7 B♭7
one can tell _____ you think you know me well, _____ but you don't

11 Gm7 C7 F7 B♭7 E♭
know me. No, you don't know the one who dreams of

14 E♭7 A♭
you at night _____ and longs to kiss your lips _____ and longs to

16 A°7 E♭ C7
hold you tight. _____ To you, I'm just a friend. _____ That's all I've

18 Fm7 B♭7 E♭ A♭ E♭ E♭7
ev - er been. _____ No, you don't know me.

21 A♭ 3 A°7 E♭ E°7 Fm7 3 B♭7

I nev-er knew the art of mak-ing love, though my heart ached with love for

24 E♭ Gm7 Cm G7 Cm7

you. A - fraid and shy, I let my chance go by, the

27 F7 To Coda B♭7 B♭7(#5)

chance that you might love me, too. You give your

29 E♭ E♭7

hand to me, and then you say Fare - well." I watch you

31 A♭ A°7

walk a - way be - side that luck - y gal. I know you'll

33 E♭ C7 Fm7 B♭7

nev - er know the one who loves you so. No, you don't

35 E♭ A♭ E♭ E♭7 D.S. al Coda

know me.

Φ Coda

37 B♭ B 7(♯5) E

 You give your hand to me, _____ and then you

39 E 7 A A ♯ 7

 say "Fare-well." I watch you walk a-way be-side that luck-y gal. You'll ne-ver

42 E C♯ 7 F♯ m7 B 7 E F♯ m7

 ev-er know the one who loved you so. No, you don't know me. _____

45 G♯ m G♯ 7 F♯ m7 B 7

 — You'll nev - er know the one who loved you so. _____ Oh, you don't

48 E D maj9 C maj9 B 7 E E maj7

 know me. _____ No, you don't know me. _____

You Don't Know Me

M
Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a piano part with chords A♭, A♭maj7, A♭6, and A♭maj7. The second staff shows a piano part with chords Fm7, B♭7, B♭m7, and E♭7. The vocal part begins at measure 5 with the lyrics "You give your hand to me, _____ and then you say, 'Hel - lo,' _____ and I can". Measures 7 and 9 show piano parts with chords D♭ and D°7, and A♭ and B♭m7 respectively. Measure 11 shows a piano part with chords Cm7, F7, B♭7, E♭7, and A♭. The vocal part continues with "hard - ly speak, _____ my heart is beat - ing so, _____ and an - y - one can tell _____ you think you know me well, _____ but you don't know me. _____ No, you don't know the one who dreams of you at night____ and longs to kiss your lips____ and longs to hold you tight. _____ To you, I'm just a friend. _____ That's all I've ev - er been. _____ No, you don't know me." The piano part concludes with chords B♭m7, E♭7, A♭, D♭, A♭, and A♭7.

Keyboard

1 A♭ 3 A♭maj7 3 A♭6 3 A♭maj7

3 Fm7 3 B♭7 3 B♭m7 E♭7

5 A♭ A♭7 You give your
hand to me, _____ and then you say, "Hel - lo," _____ and I can

7 D♭ D°7 hard - ly speak, _____ my heart is beat - ing so, _____ and an - y -

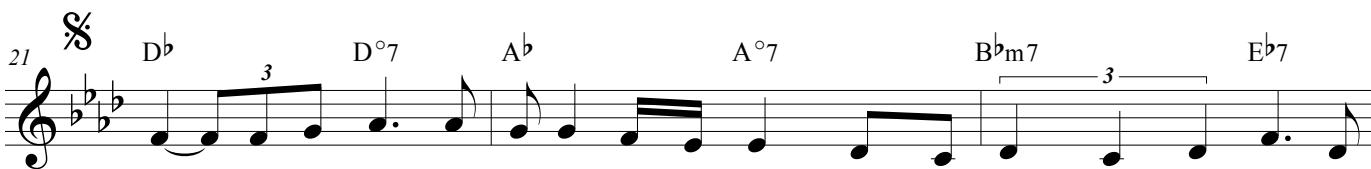
9 A♭ F7 B♭m7 E♭7 one can tell _____ you think you know me well, _____ but you don't

11 Cm7 F7 B♭7 E♭7 A♭ know me. _____ No, you don't know the one who dreams of

14 A♭7 D♭ you at night____ and longs to kiss your lips____ and longs to

16 D°7 A♭ F7 hold you tight. _____ To you, I'm just a friend. _____ That's all I've

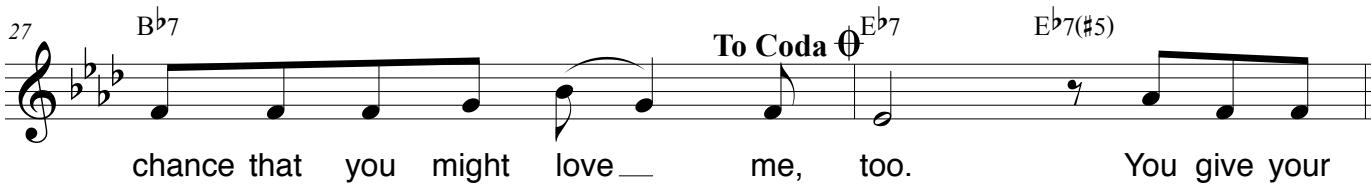
18 B♭m7 E♭7 A♭ D♭ A♭ A♭7 ev - er been. _____ No, you don't know me.

21 

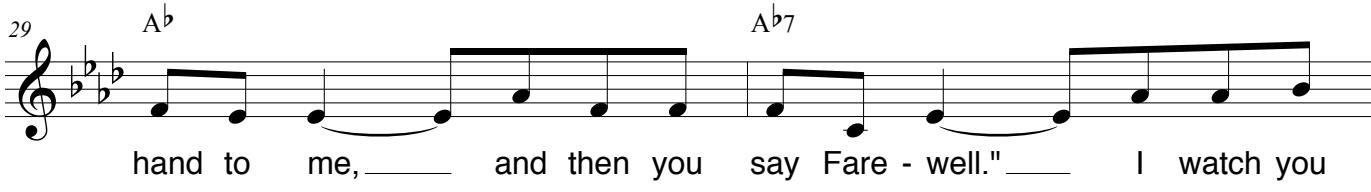
I ___ nev-er knew the art of mak-ing love, though my heart ached with love for

24 

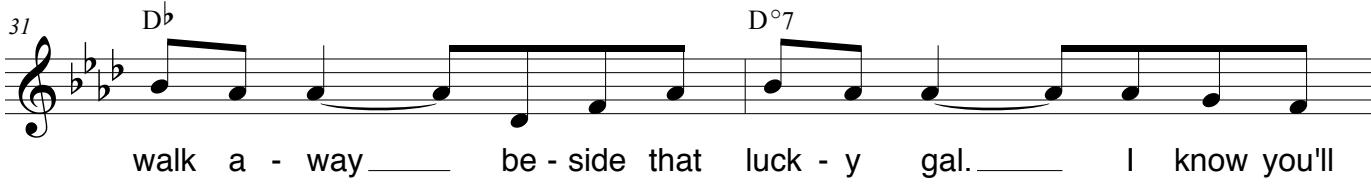
you. A - fraid and shy, I let my chance go by, the

27 

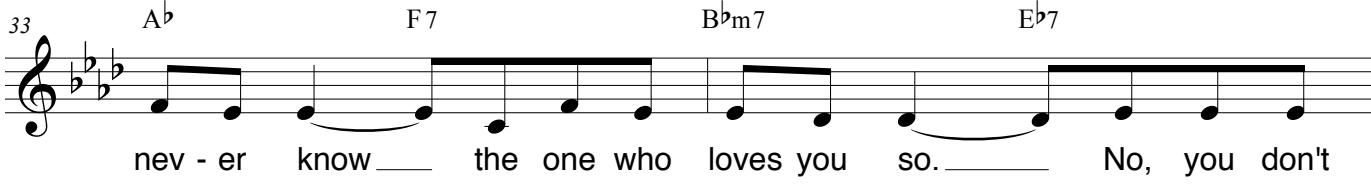
chance that you might love me, too. You give your

29 

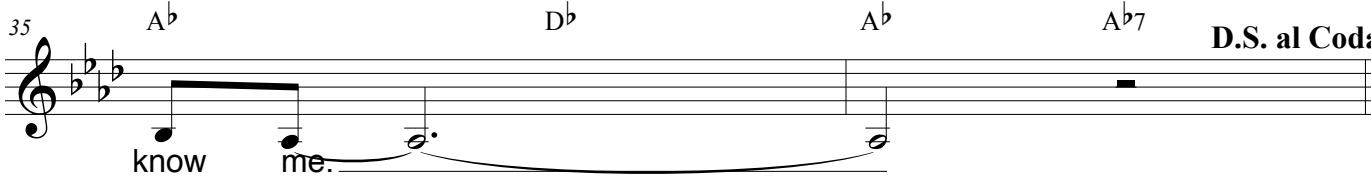
hand to me, _____ and then you say Fare - well." _____ I watch you

31 

walk a - way _____ be - side that luck - y gal. _____ I know you'll

33 

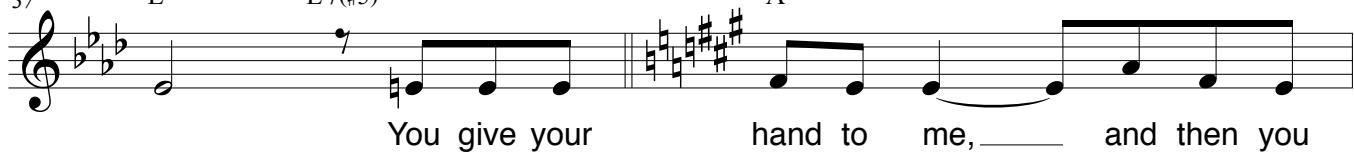
nev - er know _____ the one who loves you so. _____ No, you don't

35 

know me. _____

D.S. al Coda

Φ Coda

37 E♭ E7(#5) A


You give your hand to me, _____ and then you

39 A7 D D7


say "Fare-well." I watch you walk a-way be-side that luck-y gal. You'll ne-ver.

42 A F♯7 Bm7 E7 A Bm7


ev - er know the one who loved you so. No, you don't know me. _____

45 C♯m C♯7 Bm7 E7


You'll nev - er know the one who loved you so. Oh, you don't

48 A G maj9 F maj9 E7 A A maj7


know me. _____ No, you don't know me. _____

Thank you. Thank you very much. Our final Eddy Arnold song was written way back in 1921. Another Eddie - Eddie Fischer - had a great recording of the song, but Eddy Arnold's version reached number one on the Most Played Juke Box Records in 1948.

Here's that Eddy Arnold classic - "Anytime."

Vocal - 1st & 2nd;
Sax on D.S.;
Vocal at 20 to end

Anytime

F

Keyboard

(Sax) F7 B♭

5 G7 C7 An - y - F7
time time you're feel - ing lone - ly, an - y - time, _____
your world is lone - ly, and you find _____

10 B♭ E♭
— you're feel - ing blue. An-y - time you feel down -
true friends are few. An-y - time you see a

15 B♭ C7 F7
heart - ed, that will prove your love for me is true. An - y -
rain - bow, that will be a sign the storm is through. An - y -

21 G7 C7 F7
time you're think - ing 'bout me, that's the time
time will be the right time. An - y - time

26 E7 E♭7 D7 G7
— I'll be thinking of you. So, an-y - time you say you
when - ev - er will do. So, an-y - time you're sure you

31 C7 F7 To Coda ♪
want me back a - gain, that's the time I'll come back home to
real - ly want my love, that's the time I'll come back home to

35 1. B♭ (Sax) 2. B♭ D.S. al Coda
you. you.

39 B♭ F7 B♭ Cm7 F7 B♭
you. That's the time I'll come back home to you.

Vocal - 1st & 2nd;
Keyboard on D.S;
Vocal at 20 to end

Anytime

M

(Keyboard) B^b7 E^b Keyboard
 5 C7 F7 An - y -
 time you're feel - ing lone - ly, an - y - time,
 time your world is lone - ly, and you find
 10 E^b A^b
 you're feel - ing blue. An-y - time you feel down -
 true friends are few. An-y - time you see a
 15 E^b F7 B^b7
 heart - ed, that will prove your love for me is true. An - y -
 rain - bow, that will be a sign the storm is through. An - y -
 21 C7 F7 B^b7
 time you're think - ing 'bout me, that's the time
 time will be the right time. An - y - time
 26 A⁷ A^b7 G7 C7
 I'll be think-ing of you. So, an - y - time you say you
 when - ev - er will do. So, an - y - time you're sure you
 31 F7 B^b7 To Coda ♪
 want me back a - gain, that's the time I'll come back home to
 real - ly want my love, that's the time I'll come back home to
 35 1. E^b (Keyboard) 2. E^b D.S. al Coda
 you. you. (Keyboard)
 ♪ Coda E^b B^b7 E^b Fm7 B^b7 E^b
 39 you. That's the time I'll come back home to you.
 you. That's the time I'll come back home to you.

We'll switch gears for our next selection. It was one of many songs in my favorite musical of all time - The Sound Of Music. I didn't see the stage play but I saw the movie. Who played the part of Maria in that film? Right - Julie Andrews.

Here's _____ to sing about her "Favorite Things."

My Favorite Things

(Sax)

F
Keyboard

C m B^{flat} A^{flat} G7

5 C m

9 C m7 C m7/G C m7 C m7/G

Rain - drops - on ros - es and whisk - ers on kit - tens,
Cream col - ored pon - ies and crisp ap - ple stru - dels,

13 A^{flat}Maj7 A^{flat}Maj7/E^{flat} A^{flat}Maj7 A^{flat}Maj7/E^{flat}

bright cop - per ket - tles and warm wool - en mit - tens,
door bells and sleigh bells and shnit - zel with noo - dles,
F m7 B^{flat}7 E^{flat}Maj7 A^{flat}Maj7

brown pa - per pack - ag - es tied up with string,
wild geese - that fly - with - the moon on wings,
18 F m7 B^{flat}7 E^{flat}Maj7 G7

wild geese - that fly - with - the moon on wings,
these are a few of my fav - or - ite things.

21 D m7(b5) E^{flat}Maj7 G7

these are a few of my fav - or - ite things.

25 C m 2. C Maj7

Girls in white dress - es with blue sat - in sash - es,

29 C Maj7 C Maj7/G C Maj7 C Maj7/G

snow - flakes that stay on my nose and eye - lash - es,

33 F Maj7 F Maj7/C F Maj7 F Maj7/C

37 F m7 B^b7 E^bMaj7 A^bMaj7
 sil - ver white win - ters that melt in - to Spring,

41 E^bMaj7 A^bMaj7 D m7(b5) G7(b9)
 these are a few of my fav - or - ite things.

45 C m7 C m7/G D m7(b5) G7(b9)
 When the dog bites, when the bee stings,

49 C m7 C m7/B^b A^bMaj7
 when I'm feel - ing sad, _____ I

53 A^bMaj7 F7
 sim - ply re - mem - ber my fav - or - ite things, and

57 E^bMaj7/B^b B^b7sus4 B^b7 To Coda ♫
 then I don't feel _____ so

61 E^b6 A^bMaj7 E^b6 D m7(b5) D.S. al Coda G7(b9)
 bad. _____

65 ♫ Coda E^b6 A^b
 bad. _____

69 E^b B^b7 E^b B^b7 E^b

The musical score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). Measure 37 starts with F major 7 (F-A-C-E), followed by B-flat 7 (B-flat-D-F-A), E-flat major 7 (E-flat-G-B-flat-D), and A-flat major 7 (A-flat-C-E-G). The lyrics are 'sil - ver white win - ters that melt in - to Spring,'. Measure 41 follows with E-flat major 7, A-flat major 7, D major 7 (with a flat 5th), and G7 (with a flat 9th). The lyrics are 'these are a few of my fav - or - ite things.' Measure 45 shows C major 7, C major 7/G, D major 7 (flat 5th), and G7 (flat 9th). The lyrics are 'When the dog bites, when the bee stings,'. Measure 49 has C major 7, C major 7/B-flat, and A-flat major 7. The lyrics are 'when I'm feel - ing sad, _____ I'. Measure 53 starts with A-flat major 7 and F7. The lyrics are 'sim - ply re - mem - ber my fav - or - ite things, and'. Measure 57 shows E-flat major 7/B-flat, B-flat 7sus4, and B-flat 7 leading to a 'To Coda' section marked with a ♫ symbol. The lyrics are 'then I don't feel _____ so'. Measure 61 starts with E-flat 6, followed by A-flat major 7, E-flat 6, and D major 7 (flat 5th), with a 'D.S. al Coda' instruction and G7 (flat 9th). The lyrics are 'bad. _____'. Measure 65 is a 'Coda' section starting with E-flat 6 and ending with A-flat. The lyrics are 'bad. _____'. Measure 69 ends with E-flat, B-flat 7, E-flat, B-flat 7, and E-flat.

My Favorite Things

(Keyboard)

M
Keyboard

F m E♭ D♭ C7

5 F m

9 F m7 F m7/C F m7 F m7/C

Rain - drops - on ros - es and whisk - ers on kit - tens,
Cream col - ored pon - ies and crisp ap - ple stru - dels,

13 D♭Maj7 D♭Maj7/A♭ D♭Maj7 D♭Maj7/A♭

bright cop - per ket - tles and warm wool - en mit - tens,
door - bells and sleigh bells and shnit - zel with noo - dles,

17 B♭m7 E♭7 A♭Maj7 D♭Maj7

brown pa - per pack - ag - es tied moon up with string wings,
wild geese - that fly with - the on their wings,

21 A♭Maj7 D♭Maj7 G m7(♭5) C7

these are a few of my fav - or - ite things.

25 1. F m 2. FMaj7

29 FMaj7 FMaj7/C FMaj7 FMaj7/C

Girls in white dress - es with blue sat - in sash - es,

33 B♭Maj7 B♭Maj7/F B♭Maj7 B♭Maj7/F

snow - flakes that stay on my nose and eye - lash - es,

37 $B\flat m7$ $E\flat 7$ $A\flat Maj7$ $D\flat Maj7$

sil - ver white win - ters that melt in - to Spring,

41 $A\flat Maj7$ $D\flat Maj7$ $G m7(\flat 5)$ $C7(\flat 9)$

these are a few of my fav - or - ite things.

45 $F m7$ $F m7/C$ $G m7(\flat 5)$ $C7(\flat 9)$

When the dog bites, when the bee stings,

49 $F m7$ $F m7/E\flat$ $D\flat Maj7$

when I'm feel - ing sad, _____ I

53 $D\flat Maj7$ $B\flat 7$

sim - ply re - mem - ber my fav - or - ite things, and

57 $A\flat Maj7/E\flat$ $E\flat 7sus4$ $E\flat 7$ $To Coda \oplus$

then I don't feel _____ so

61 $A\flat 6$ $D\flat Maj7$ $A\flat 6$ $G m7(\flat 5)$ $D.S. al Coda C7(\flat 9)$

bad. _____

\oplus Coda $A\flat 6$ $D\flat$

bad. _____

69 $A\flat$ $E\flat 7$ $A\flat$ $E\flat 7$ $A\flat$

Thank you.

OK. I'll bet this next selection will get your feet to tapping. We're going to play a polka! Since my heritage is Czech, this is my kind of music!

This polka is about a favorite carnival ride that I'll bet everyone of you experienced way back when you were quite young. It's the "Merry-Go-Round Polka." Let's all take a ride!

Merry-Go-Round Polka

Keyboard

(Keyboard) E♭

F m

B♭7

(Sax)

E♭

F m7



8 B♭7

E♭



15 F m7

B♭7

E♭

B♭7

E♭

(Keyboard)



21 B♭

F 7

B♭



29 C m7

F 7

B♭

F 7

B♭ B♭7 (Sax)



37 E♭

F m7

B♭7



43 E♭

F m7



49 B♭7

E♭

B♭7

E♭

E♭7

A♭ (Keyboard)

E♭7



2

55 A♭ E♭7 A♭ E♭7 A♭

63 D♭ A♭ E♭7 A♭ (Sax)

71 D♭ A♭ E♭7 A♭ E♭7

79 E♭7 A♭ E♭7 A♭ E♭7

85 A♭ E♭7 A♭ E♭7 A♭

95 E♭ Fm7 B♭7

101 E♭ Fm7

107 B♭7 E♭ 3 B♭7 E♭

Thank you. Our next selection was written in 1934 and is considered a jazz standard. One of the earliest recordings was by Guy Lombardo, with his brother, Carmen, doing the vocal. Remember Guy Lombardo?

The title of the song refers to a spectacular occurrence of the Leonid meteor shower that was observed in Alabama on November 12-13, 1833.

Here's our rendition of "Stars Fell On Alabama."

Stars Fell On Alabama

F
Keyboard

E♭ (Sax) E° F m7 B♭7

3 C m7 F m7 B♭7

5 E♭ E° F m7 B♭+ E♭

We lived our lit - tle dra - ma, we kissed in a field of

8 E♭Maj7 E° F m7 B♭7

white, and stars fell on Al - a - bam - a last

II E♭ C m7 F m7 B♭7 E♭ E° F m7 B♭+

night. I can't for - get the glam - our, your

15 E♭ E♭Maj7 E° F m7 B♭+

eyes held a tend - er light, and stars fell on Al - a

18 B♭7 E♭

bam - a last night. I nev - er

2

21 F m7 B^b7 E^bMaj7 E^b^o F m7 B^b7
 planned in my im - ag - i - na - tion a sit-u - a - tion so heav-en - ly,

24 E^b6 F m7 B^b7 C m C m7
 a fair-y land where no one else could en - ter, and in this

27 A m7 D 7 G B^b7 E^b E^o
 cen - ter, just you and me, dear. My heart beat like a

30 F m7 B^b+ E^b E^bMaj7 E^o
 ham - mer, my arms wound a - round you tight, and

33 1. F m7 B^b7 E^b F m7 B^b7
 stars fell on Al - a - bam - a last night.

37 2. F m7 B^b7 (Sax)
 stars fell on Al - a - bam - a

39 B^o7 N.C. B Maj7 E Maj7 E^bMaj7
 last night.

Stars Fell On Alabama

M
Keyboard

A^b (Keyboard) A^o B^bm7 E^b7

3 F m7 B^bm7 E^b7

5 A^b A^o B^bm7 E^{b+} A^b

We lived our lit - tle dra - ma, we kissed in a field of

8 A^bMaj7 A^o B^bm7 E^b7

white, and stars fell on Al - a - bam - a last

II A^b F m7 B^bm7 E^b7 A^b A^o B^bm7 E^{b+}

night. I can't for - get the glam - our, your

15 A^b A^bMaj7 A^o B^bm7

eyes held a tend - er light, and stars fell on Al - a

18 E^b7 A^b

bam - a last night. I nev - er

2

21 $B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}\text{Maj7}$ $A^{\flat}\circ$ $B^{\flat}m7$ $E^{\flat}7$
 planned in my im - ag - i - na - tion__ a sit-u - a - tion so heav-en - ly,

24 $A^{\flat}6$ $B^{\flat}m7$ $E^{\flat}7$ $F\ m$ $F\ m7$
 _____ a fair-y land where no one else could en - ter,__ and in this

27 $D\ m7$ $G7$ C $E^{\flat}7$ A^{\flat} A°
 cen - ter,____ just you and me, dear. My heart beat like a

30 $B^{\flat}m7$ $E^{\flat}+$ A^{\flat} $A^{\flat}\text{Maj7}$ A°
 ham - mer, my arms wound a - round you tight, and

33 1. $B^{\flat}m7$ $E^{\flat}7$ A^{\flat} $B^{\flat}m7$ $E^{\flat}7$
 stars fell on Al - a - bam - a last night.

37 2. $B^{\flat}m7$ $E^{\flat}7$ (Keyboard)
 stars fell on Al - a - bam - a

39 $E^{\flat}7$ N.C. $E\text{ Maj7}$ $A\text{ Maj7}$ $A^{\flat}\text{Maj7}$
 last night.

The musical score consists of six staves of music. Staff 1 starts at measure 21 with chords $B^{\flat}m7$, $E^{\flat}7$, $A^{\flat}\text{Maj7}$, $A^{\flat}\circ$, $B^{\flat}m7$, and $E^{\flat}7$. Staff 2 starts at measure 24 with chords $A^{\flat}6$, $B^{\flat}m7$, $E^{\flat}7$, $F\ m$, and $F\ m7$. Staff 3 starts at measure 27 with chords $D\ m7$, $G7$, C , $E^{\flat}7$, A^{\flat} , and A° . Staff 4 starts at measure 30 with chords $B^{\flat}m7$, $E^{\flat}+$, A^{\flat} , $A^{\flat}\text{Maj7}$, and A° . Staff 5 starts at measure 33 with a first ending (1.) in $B^{\flat}m7$, $E^{\flat}7$, A^{\flat} , $B^{\flat}m7$, and $E^{\flat}7$. Staff 6 starts at measure 37 with a second ending (2.) in $B^{\flat}m7$, $E^{\flat}7$, and includes a keyboard part. Staff 7 starts at measure 39 with chords $E^{\flat}7$, N.C., $E\text{ Maj7}$, $A\text{ Maj7}$, and $A^{\flat}\text{Maj7}$.

Thank you. We'll pick up the tempo with this next song from the great musical "Annie, Get Your Gun." In the musical, Annie Oakley and her siblings sing jokingly about how her family and their community live happy lives despite their lack of education and, often, money. They just end up "Doin' What Comes Naturally."

Doin' What Comes Naturally

F

Keyboard

(Sax) A♭ B♭m E♭7 A♭

5 A♭ Fm B♭m7 E♭7 A♭ Cm/G Fm E♭7

Folks are dumb where I come from. They ain't had an - y learn-in'.
Folks like us could nev - er fuss with schools and book and learn-in.'

9 A♭ Fm B♭m7 E♭7 A♭

Still, they're hap - py as can be do-in' a-what comes nat-ur "ly.
Still, we've gone from A to Z do-in' a-what comes nat-ur - 'ly.

13 (Sax) E♭7 1. A♭ 2. A♭

16 E♭7 B♭m A♭ Fm B♭m E♭7 You

don't have to know how to read or write when you're out with a fel-la in the

19 A♭ E♭7 B♭m A♭ Fm

pale moon - light. You don't have to look in a book to find what he

22 B♭m E♭7 A♭ E♭7

thinks of the moon and what is on his mind. That comes

25 A♭ E♭7 (Sax) A♭

nat - ur - 'ly. My

The musical score consists of five staves of music. The top staff is for the piano keyboard, starting with a treble clef, a key signature of one flat, and common time. It includes chords A♭, B♭m, E♭7, and A♭. The second staff is for the piano keyboard, starting with a treble clef, a key signature of one flat, and common time. It includes chords A♭, Fm, B♭m7, E♭7, A♭, Cm/G, Fm, and E♭7. The third staff contains lyrics: 'Folks are dumb where I come from. They ain't had an - y learn-in'. Folks like us could nev - er fuss with schools and book and learn-in.' The fourth staff is for the piano keyboard, starting with a treble clef, a key signature of one flat, and common time. It includes chords A♭, Fm, B♭m7, E♭7, and A♭. The fifth staff contains lyrics: 'Still, they're hap - py as can be do-in' a-what comes nat-ur "ly. Still, we've gone from A to Z do-in' a-what comes nat-ur - 'ly.'. The sixth staff is for the piano keyboard, starting with a treble clef, a key signature of one flat, and common time. It includes chords E♭7, B♭m, A♭, Fm, B♭m, and E♭7, followed by a vocal entry 'You'. The seventh staff contains lyrics: 'don't have to know how to read or write when you're out with a fel-la in the'. The eighth staff is for the piano keyboard, starting with a treble clef, a key signature of one flat, and common time. It includes chords A♭, E♭7, B♭m, A♭, Fm, and a repeat sign. The ninth staff contains lyrics: 'pale moon - light. You don't have to look in a book to find what he'. The tenth staff is for the piano keyboard, starting with a treble clef, a key signature of one flat, and common time. It includes chords B♭m, E♭7, A♭, and E♭7. The eleventh staff contains lyrics: 'thinks of the moon and what is on his mind. That comes'. The twelfth staff is for the piano keyboard, starting with a treble clef, a key signature of one flat, and common time. It includes chords A♭, E♭7, and A♭. The thirteenth staff contains lyrics: 'nat - ur - 'ly. My'. The fourteenth staff is for the piano keyboard, starting with a treble clef, a key signature of one flat, and common time. It includes chords A♭, E♭7, and A♭. The piano part ends with a key signature of three sharps.

2
28 C G7 C Dm C G7 C G7
 un - cle don't pay tax - es, his ad - dress nev - er gives. They

32 C G7 C B°7 E♭/B♭ E♭7
 can't col - lect his tax - es, 'cause they don't know where he lives.

36 A♭ Fm B♭m7 E♭7 A♭ Cm/G Fm E♭7
 Cous-in Ben got an - gry when they caught him steal - in' chick-ens.

40 A♭ Fm B♭m7 E♭7 A♭
 "I'm with - in my rights," said he. "do - in' a-what comes nat - ur 'ly."

(Sax) 44 E♭7 A♭
 B♭m7 F°7 E♭ E♭7 A♭

47 Un - cle Jed has nev - er read an al - ma-nac on drink - in'.
 Sis - ter Sal whose mus - i - cal has nev - ver had a les - son.

50 A♭ Fm B♭m7 E♭7 A♭ Cm/G Fm E♭7
 Still, he's al - ways on a spree do-in' a-what comes nat - ur 'ly.
 Still, she's learned to sing off key do-in' a-what comes nat - ur - 'ly.

(Sax) 58 E♭7 1. A♭ 2. A♭

You

61 E^b7 B^bm A^b Fm B^bm E^b7 A^b

don't have to go to a pri-va-te school not to turn up your bus-tle to a stub-born mule. You

65 E^b7 B^bm A^b Fm B^bm E^b7 A^b

don't have to come from a great big town not to clean out a sta-ble in an eve-ning gown.

69 E^b7 A^b E^b7 (Sax) A^b

That comes nat - ur - 'ly. My

73 C G7 C Dm C G7 C G7

un - cle out in Tex - as can't e - ven write his name. He

77 C G7 C B^o7 E^b/B^b E^b7

signs his checks with "X - es." but they cash them just the same.

81 A^b Fm B^bm7 E^b7 A^b Cm/G Fm E^b7

Grand-pa Dick was al - ways sick but nev-er saw a doc - tor.

85 A^b Fm B^bm7 E^b7 A^b

He just died at nine - ty three do - in' a-what comes nat - ur 'ly."

89 E^b7 (Sax) A^b E^b7 B^bm7 E^b7

do-in' what comes nat - ur -

95 A^b (Sax) B^bm7 E^b7 A^b

'ly."

Doin' What Comes Naturally

M
Keyboard

(Keyboard)

Chords: C, Dm, G7, C

Chords: C, Am, Dm7, G7, C, Em/B, Am, G7

Folks are dumb where I come from.
Folks like us could never fuss

They ain't had an - y learn-in'.
with schools and book and learn-in.'

Chords: C, Am, Dm7, G7, C

Still, they're hap - py as can be
Still, we've gone from A to Z

do - in' a-what comes nat - ur 'ly.
do - in' a-what comes nat - ur - 'ly.

Chords: G7, C, C

You

Chords: G7, Dm, C, Am, Dm, G7

don't have to know how to read or write when you're out with a fel-la in the

Chords: C, G7, Dm, C, Am

pale moon - light. You don't have to look in a book to find what he

Chords: Dm, G7, C, G7

thinks of the moon and what is on his mind. That comes

Chords: C, G7, (Keyboard), C

nat - ur - 'ly. My

2
28 E B7 E F#m E B7 E B7
 un - cle don't pay tax - es, his ad - dress nev-er gives. They

32 E B7 E D7 G/D G7
 can't col-lect his tax - es, 'cause they don't know where he lives.

36 C Am Dm7 G7 C Em/B Am G7
 Cous-in Ben got an - gry when they caught him steal - in' chick-ens.

40 C Am Dm7 G7 C
 "I'm with - in my rights," said he. "do - in' a-what comes nat - ur 'ly."

(Keyboard)
44 G7 C

47 Dm7 A°7 G G7 C

50 C Am Dm7 G7 C Em/B Am G7
 Un - cle Jed has nev - er read an al - ma - nac on drink - in'.
 Sis - ter Sal whose mus - i - cal has nev - ver had a les - son.

54 C Am Dm7 G7 C
 Still, he's al - ways on a spree do - in' a-what comes nat - ur 'ly.
 Still, she's learned to sing off key do - in' a-what comes nat - ur 'ly.

58 G7 (Keyboard)

 1. C :|| 2. C :|| You

61 G7 Dm C Am Dm G7 C

don't have to go to a pri-va-te school not to turn up your bus-tle to a stub-born mule. You

65 G7 Dm C Am Dm G7 C

don't have to come from a great big town not to clean out a sta-ble in an eve-ning gown.

69 G7 C G7 (Keyboard) C

That comes nat - ur - 'ly. My

73 E B7 E F#m E B7 E B7

un - cle out in Tex - as can't e - ven write his name. He

77 E B7 E D#7 G/D G7

signs his checks with "X - es." but they cash them just the same.

81 C Am Dm7 G7 C Em/B Am G7

Grand-pa Dick was al - ways sick but nev-er saw a doc - tor.

85 C Am Dm7 G7 C

He just died at nine - ty three do - in' a-what comes nat - ur 'ly."

89 G7 (Keyboard) C G7 Dm7 G7

do-in'__ what comes nat - ur -

95 C (Keyboard) Dm7 G7 C

ly.

Thank you very much.

Our next selection was written in 1931 and was recorded by Ozzie Nelson and his Orchestra (remember Ozzie?) and Wayne King and his orchestra (remember Wayne King, the "waltz king.") Later, it was recorded by the likes of Doris Day, Ella Fitzgerald, Bing Crosby, Dean Martin, and others.

Here we go with "Dream A Little Dream Of Me."

Dream A Little Dream Of Me**Keyboard**

(Sax)

1. 2.

1. 2.

15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31.

Coda

31.

Dream A Little Dream Of Me

M

(Keyboard) F D m B♭Maj7 C7 A m7 D m G m7 C7 **Keyboard**

5 F6 D♭7 C7 F6
Say "night-y night" and kiss me, just
hold me tight and

8 D7 A m7(b5) D7 Gm G m7 G m7(b5) E♭9
whis-per "I love you," birds sing-ing in the syc-a-more trees,
tell me you'll miss me, while I'm a-lone and blue as can be,

11 1. FMaj7 D m7 G m7 C7 2. FMaj7 D♭7 C7 F6 E♭m7 A♭7
dream a lit-tle dream of me. dream a lit-tle dream of me.

15 D♭6 B♭m7 E♭m7 A♭7 D♭6 B♭m7 E♭m7 A♭7
Stars fad-ing but I lin-ger on, dear, still crav-ing your kiss.

19 D♭6 B♭m7 E♭m7 A♭7 D♭6 B♭m7 G m7 C7
I'm long-ing to lin - ger till dawn, dear, just say-ing this:

23 F6 D♭7 C7 F6 D7 A 7(b5) D7
Sweet dreams till sun-beams find you, sweet dreams that leave all wor-ries be-hind you.

27 Gm G m7 G m7(b5) E♭9 FMaj7 D♭7 To Coda F D♭7 C7 D.S. al Coda
But in your dreams what - ev-er they be, dream a lit-tle dream of me

CODA

31 F FMaj7 D♭7 C7 F G m7 G♭Maj7 F6
me. Yes, dream a lit - tle dream of me.

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 Latin American tune written way back in 1941 by Ary Barroso. It tells the story of a man who fell in love down in a South American country, then left, and is yearning to be back there again with his true love. Here is 'Brazil.'

43 Fm6

47 C Maj7

51 D m7 G7

55 C 6 D m7 G7

59 C 6 D m7 G7

63 1 C 6 (Sax) D m6 G7

67 2 C 6 (Sax) D m6 G7

71 C 6 D m6 G7

75 C 6 D m6 G7 C

Brazil

(Keyboard)

M
Keyboard

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Chords are indicated above the staff at various points. The lyrics are written below the notes.

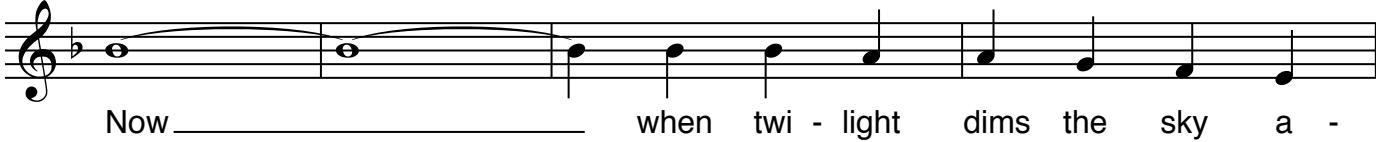
Top Staff (Treble Clef):

- Measures 1-4: F6, G m6, C7
- Measure 5: F6, G m6, C7
- Measure 9: F6, Bra -
- Measure 13: G m7, zil, where hearts were en - ter - tain - ing
- Measure 17: June, we stood be - neath an am - ber moon and soft - ly mur - mured, "Some - day
- Measure 21: F6, G m7, C7, FMaj7, F7, E7, E♭7 soon." We kissed and clung to - geth - er.
- Measure 27: D7(♭9), Then, to - mor - row was an - oth - er
- Measure 31: day. The morn - ing found me miles a -
- Measure 35: way with still a mil - lion things to
- Measure 39: G m7, say.

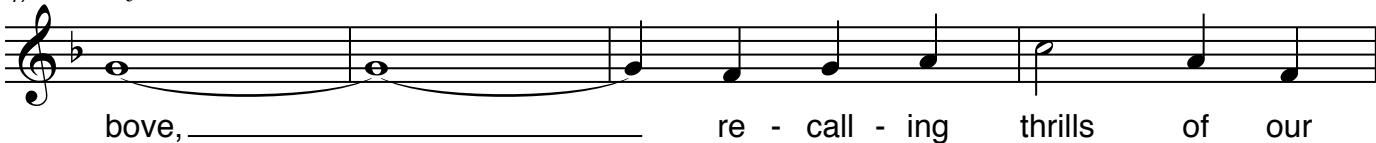
Bottom Staff (Bass Clef):

- Measures 1-4: F6, G m6, C7
- Measure 5: F6, G m6, C7
- Measure 9: F6, Bra -
- Measure 13: G m7, zil, where hearts were en - ter - tain - ing
- Measure 17: June, we stood be - neath an am - ber moon and soft - ly mur - mured, "Some - day
- Measure 21: F6, G m7, C7, FMaj7, F7, E7, E♭7 soon." We kissed and clung to - geth - er.
- Measure 27: D7(♭9), Then, to - mor - row was an - oth - er
- Measure 31: day. The morn - ing found me miles a -
- Measure 35: way with still a mil - ion things to
- Measure 39: G m7, say.

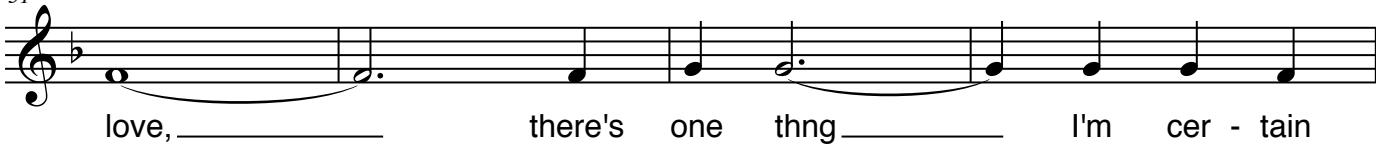
43 B♭m6



47 FMaj7



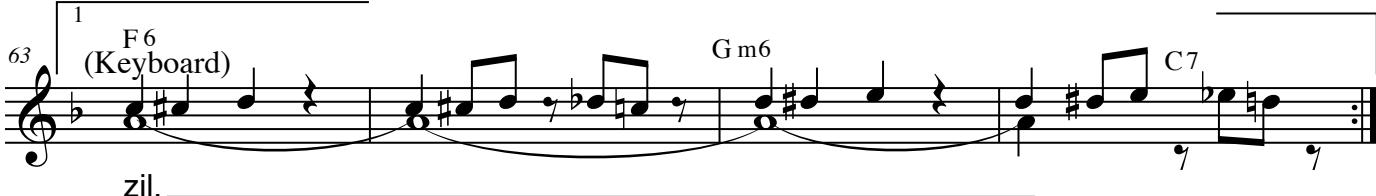
51 G m7



55 F 6



59 F 6

63 1 F 6
(Keyboard)67 2 F 6
(Keyboard)

71 F 6



75 F 6



Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with a song written way back in 1917, and since that time, it's been a staple of Dixieland bands across this country. Since 1946, it's been the song performed every year at the Indianapolis 500 automobile race.

Here we go with a song of reminiscence. - "Back Home In Indiana." Enjoy!

Back Home Again In Indiana

F

Keyboard

(Sax)

The musical score shows a single melodic line on a treble clef staff. The key signature is one flat, and the time signature is 4/4. The melody consists of eighth and sixteenth note patterns. Above the staff, the vocal parts are labeled: (Sax) for the alto saxophone, B^b6, D^b7, B^b, C m7, and F7.

Musical score for piano showing measures 5-9. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 5 starts with a B-flat 6th chord (B-flat, D-flat, F, A-flat) followed by a D-flat 7th chord (D-flat, F, A-flat, C). Measure 6 begins with a B-flat chord (B-flat, D, F, A-flat). Measure 7 starts with a C major 7th chord (C, E, G, B) followed by an F 7th chord (F, A, C, E). Measure 8 concludes the section.

Back home a -

Musical notation for the lyrics "gain in Indian - a, and it seems that I". The notation is in 9/8 time, B-flat major. The melody consists of eighth and sixteenth notes. The lyrics are aligned with the notes as follows:

| Measure | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|-----------|----------------|-------------|-------------|----------------|-------------|-------------|-------------|-------------|
| Chord | B ^b | G7 | C7 | | Cm7 | | | |
| Lyrics | gain | in | In - di-an | - | a, | and | it | seems |
| Note Type | Eighth note | Eighth note | Eighth note | Sixteenth note | Eighth note | Eighth note | Eighth note | Eighth note |

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The melody starts on a B-flat note. The lyrics are: "can see the gleam-ing can - dle - light still". The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody ends on a B-flat note. The score includes measure numbers 14, 15, and 16 above the staff.

19 B♭ G7 C7 Cm7 F7

shin-ing bright thru the syc-a mores for me. The new-mown

Musical score for 'The Old Folky Song' in B-flat major. The score includes a treble clef, a key signature of one flat, and a time signature of common time. The vocal line starts with a half note followed by a whole note, then continues with eighth notes. The lyrics are: hay _____ sends all its fra - grance thru the fields I used to. The chords indicated above the staff are B7, G7, C7, and D7.

3/4 Gm7 G^b7 B^b D7 Gm G⁷
roam. When the moon is shin-ing bright-ly on_ the Wa-bash, |

Musical score for 'Back Home Again in Indiana' showing measures 37-40. The key signature is B-flat major (two flats). The melody is in soprano voice. The lyrics are: 'dream a-bout my In-di-an-a home.' The accompaniment includes chords F7, B-flat major, C minor 7 (Saxophone), D7, and G7.

2

43 C A7 D7 Dm7 G7
gain _____ in In - di - an - a, _____ and it seems that I can

49 C C7 F C7 C
see _____ the gleam-ing can - dle - light _____ still shin - ing bright _____

54 A7 D7 Dm7 G7
— through the syc - a - mores _____ for me. _____ The new-mown

59 C A7 D7 E7
hay _____ sends all its fra - grance _____ thru the fields _____ I

64 Am7 A^b7 C E7 Am /G
used to roam. _____ When the moon is shin-ing bright-ly on the Wa-bash,

70 F[#]7 Dm7 G7
I dream a - bout my In - di - an - a

73 A7 Dm7 G7
home. _____ I real - ly miss my In - di - an - a

77 C (Sax) A^m7 Dm7 G7 C
home. _____

The musical score consists of ten staves of music. The first nine staves are for piano/vocal, featuring a treble clef, a key signature of one sharp (F#), and common time. Chords are indicated above the staff, such as C, A7, D7, Dm7, G7, C, C7, F, C7, C, A7, D7, Dm7, G7, C, A7, D7, E7, Am, and G. The lyrics are written below the notes. The tenth staff is for a saxophone, indicated by the label 'C (Sax)' and a treble clef.

Back Home Again In Indiana

M

Keyboard

(Keyboard)

1 E^b6 G^b7 E^b Fm7 B^b7

5 E^b6 G^b7 E^b Fm7 B^b7 Back home a -

9 E^b C7 F7 Fm7

14 B^b7 E^b E^b7 A^b E^b7

19 E^b C7 F7 Fm7 B^b7

25 E^b C7 F7 G7

31 Cm7 B7 E^b G7 Cm C^c7

37 E^b B^b7 1. E^b Fm7 B^b7 (Keyboard) 2. E^b G7 C7

dream a-bout my In-di-an-a home. _____ Back home a-

2

43 F D7 G7 Gm7 C7
gain _____ in In - di - an - a, _____ and it seems that I can

49 F F7 B^b F^o7 F
see _____ the gleam-ing can - dle - light _____ still shin - ing bright

54 D7 G7 Gm7 C7
— through the syc - a - mores _____ for me. _____ The new-mown

59 F D7 G7 A7
hay _____ sends all its fra - grance _____ thru the fields _____ I

64 Dm7 D^b7 F A7 Dm /C
used to roam. _____ When the moon is shin-ing bright-ly on the Wa-bash,

70 B^o7 Gm7 C7
I dream a - bout my In - di - an - a

73 D7 Gm7 C7
home. _____ I real - ly miss my In - di - an - a

77 F (Keyboard) Dm7 Gm7 C7 F
home.

The musical score consists of eight staves of music. Each staff begins with a treble clef and a key signature of one flat. Measure 43 starts with an F chord. Measures 44-45 show a progression from F to D7 to G7. The lyrics 'gain _____ in In - di - an - a, _____ and it seems that I can' follow. Measure 46 starts with an F chord. Measures 47-48 show a progression from F to F7 to B^b, then to F^o7, and finally back to F. The lyrics 'see _____ the gleam-ing can - dle - light _____ still shin - ing bright' follow. Measure 49 starts with an F chord. Measures 50-51 show a progression from F to D7 to G7. The lyrics '— through the syc - a - mores _____ for me. _____ The new-mown' follow. Measure 52 starts with an F chord. Measures 53-54 show a progression from F to D7 to G7. The lyrics 'hay _____ sends all its fra - grance _____ thru the fields _____ I' follow. Measure 55 starts with an F chord. Measures 56-57 show a progression from Dm7 to D^b7 to F. The lyrics 'used to roam. _____ When the moon is shin-ing bright-ly on the Wa-bash,' follow. Measure 58 starts with a B^o7 chord. Measures 59-60 show a progression from B^o7 to Gm7 to C7. The lyrics 'I dream a - bout my In - di - an - a' follow. Measure 61 starts with a D7 chord. Measures 62-63 show a progression from D7 to Gm7 to C7. The lyrics 'home. _____ I real - ly miss my In - di - an - a' follow. Measure 64 starts with an F (Keyboard) chord. Measures 65-66 show a progression from F (Keyboard) to Dm7 to Gm7. The lyrics 'home.' follow.