

## 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 B♭

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♭

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

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 $\flat$  B $\flat$

Wa - bash Can-non - ball. \_\_\_\_\_ Lis-ten to the jin-gle, the rum-ble, and the

53 E $\flat$  F7 B $\flat$

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

58 E $\flat$

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

62 F7 B $\flat$  (Sax)

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

67 B $\flat$  E $\flat$  F7

72 B $\flat$  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-pling 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  
 wood-land o'er the hills and by the shore. \_\_\_\_ Hear the might-y \_\_\_\_ 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  
 ball." (Sax)

# Wabash Cannonball

# M

Keyboard

(Keyboard) C7 F

7 F B $\flat$  C7 From the

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 $\flat$  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 $\flat$  C7 F

Well,

33 F B $\flat$  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 $\flat$  C7

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

2

47 F F  
Wa - bash Can-non - ball. \_\_\_\_ Lis-ten to the jin-gle, the rum-ble, and the

53 B $\flat$  C7 F  
roar as she glides a-long the wood-land o'er the hills and by the shore. \_\_\_\_ Hear the

58 B $\flat$   
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 $\flat$  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 C D7  
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

91   
Wa - bash Can-non - ball. \_\_\_\_\_ (Keyboard)

97   
Well,


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

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

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

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

125   
wood-land o'er the hills and by the shore. \_\_\_\_ Hear the might-y \_\_\_\_ rush of the en-gine, hear those

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

135   
ball." \_\_\_\_\_ (Keyboard)

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

(Sax) Keyboard

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

There once was a far-mer who took a young

8 F7 B $\flat$

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

14 F7 B $\flat$

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

20 F7 B $\flat$

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

27 F7

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

33 B $\flat$  E $\flat$  B $\flat$  F7

sweet vi - o - lets, \_\_\_\_\_ sweet - er than the ros - es, \_\_\_\_\_

41

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

47 B $\flat$  F7 B $\flat$  (Sax) F7 B $\flat$  F $\sharp$ 7

sweet vi - o - lets. \_\_\_\_\_ The

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

The musical notation for the Keyboard part is written on a single staff in treble clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes a half note G4, followed by a quarter note F#4, then a quarter note E4. This is followed by a half note D4, then a quarter note C4. A double bar line separates this from the next section, which begins with a half note B3, followed by a quarter note A3, then a quarter note G3. The piece concludes with a half note F3.

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

20

B $\flat$ 7

E $\flat$

The musical notation for measures 20-22 is shown on a single staff. Measure 20 begins with a treble clef and a key signature of two flats (B $\flat$  and E $\flat$ ). The melody consists of quarter notes: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, and C5. Measure 21 continues with quarter notes: D5, E5, F5, and G5. Measure 22 concludes with a half note: A5. The chord B $\flat$ 7 is indicated above measure 21, and the chord E $\flat$  is indicated above measure 22.

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

27

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, \_\_\_\_\_

41

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

sweet vi - o - lets. \_\_\_\_\_ The

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 $\flat$  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) G $\flat$ m 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.

Your green eyes with their

5 F Maj7 F6 F Maj7 F Maj7

soft lights, your eyes that prom-ise sweet nights bring to my soul a

9 F6 G m7 C7

long - ing, a thirst for love di - vine. In dreams I seem to

13 G m7 C7 G m7 C7

hold you, to find you and en-fold you. Our lips meet and our

17 E b9 D9 G7 C7 N.C.

hearts, too, with a thrill so sub - lime. Your cool and lim-pid

21 F Maj7 F6 F6 F Maj7

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

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

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

29 G m7 B b6 B b m F/C E b9 D9

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

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

want me? Green eyes, make my dream come true.



37 B $\flat$ Maj7 B $\flat$ 6 B $\flat$ Maj7 B $\flat$ Maj7

41 B $\flat$ 6 C m7 F7

45 C m7 F7 C m7 F7

49 A $\flat$ 9 G9 C7 F7 D7 N.C.

53 G Maj7 G6 G6 G Maj7

57 B m7( $\flat$ 5) E7 A m7 E7 A m7

61 A m7 C6 C m G/D F9 E9

65 A7 A m7 D7

68 G D7 G D7

72 G (Sax) C D7 G

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. \_\_\_\_\_ Oh, make my dream come true. \_\_\_\_\_ Please, make my dream come

true. \_\_\_\_\_

# Green Eyes

**M**  
Keyboard

(Keyboard) C7 C m7 F7 B $\flat$ 6 F7 N.C.

5 B $\flat$ Maj7 B $\flat$ 6 B $\flat$ Maj7 B $\flat$ Maj7

9 B $\flat$ 6 C m7 F7

13 C m7 F7 C m7 F7

17 A $\flat$ 9 G9 C7 F7 N.C.

21 B $\flat$ Maj7 B $\flat$ 6 B $\flat$ 6 B $\flat$ Maj7

25 D m7(b5) G7 C m7 G7 C m7

29 C m7 E $\flat$ 6 E $\flat$ m B $\flat$ /F A $\flat$ 9 G9

33 C7 C m7 F7 B $\flat$ 6 B $\flat$ 7 N.C. (Keyboard)

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  $E\flat$ Maj7  $E\flat$ 6  $E\flat$ Maj7  $E\flat$ Maj7

41  $E\flat$ 6 Fm7  $B\flat$ 7

45 Fm7  $B\flat$ 7 Fm7  $B\flat$ 7

49  $D\flat$ 9 C9 F7  $B\flat$ 7 G7 N.C.

53 CMaj7 C6 C6 CMaj7

57  $E$ m7( $\flat$ 5) A7  $D$ m7 A7  $D$ m7

61  $D$ m7 F6 Fm C/G  $B\flat$ 9 A9

65  $D$ 7  $D$ m7 G7

68 C G7 C G7

72 C (Keyboard) F G7 C

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. \_\_\_\_\_ Oh, make my dream come true. \_\_\_\_\_ Please, make my dream come  
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.

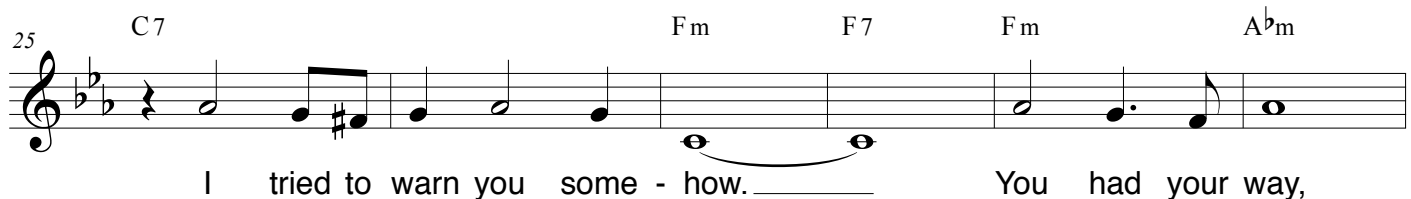
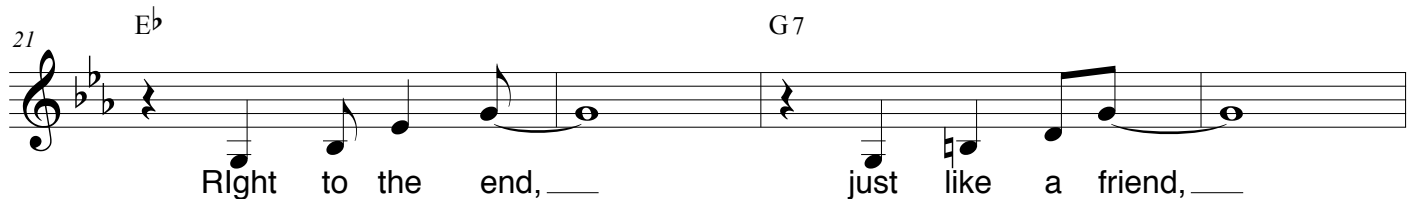
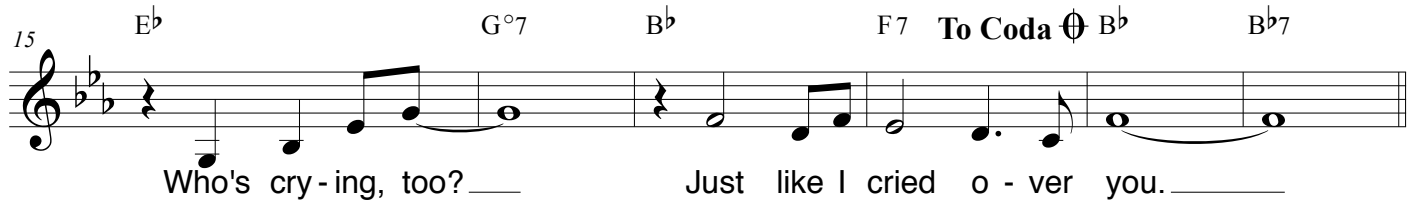
Here we go with "Who's Sorry Now?"

# Who's Sorry Now

# F

Keyboard

(Sax)



♩ Coda

37 B $\flat$  A7 C7/G F A7

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

43 D7 Gm G7 Gm B $\flat$ 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

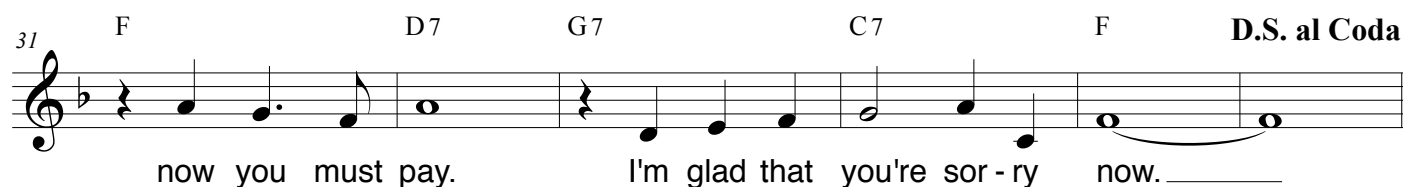
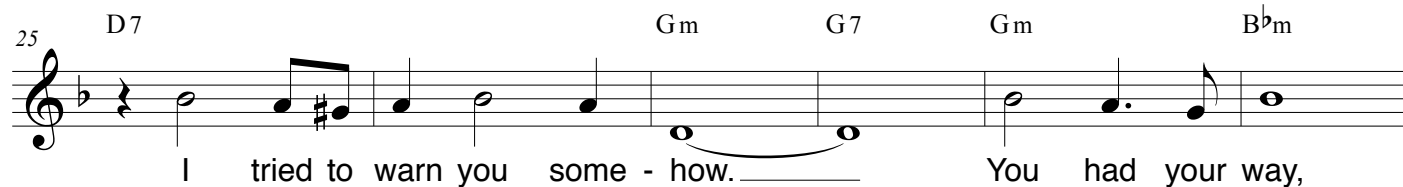
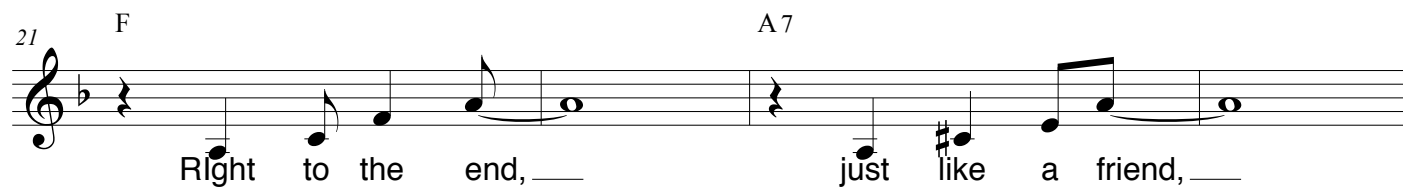
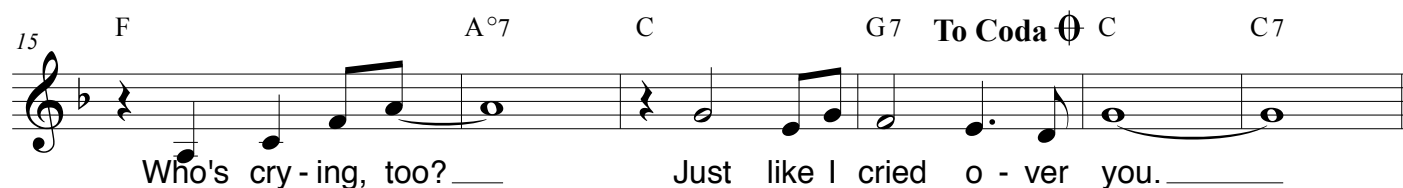
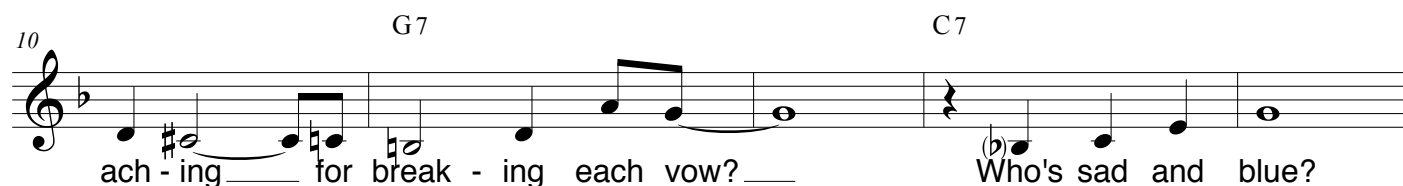
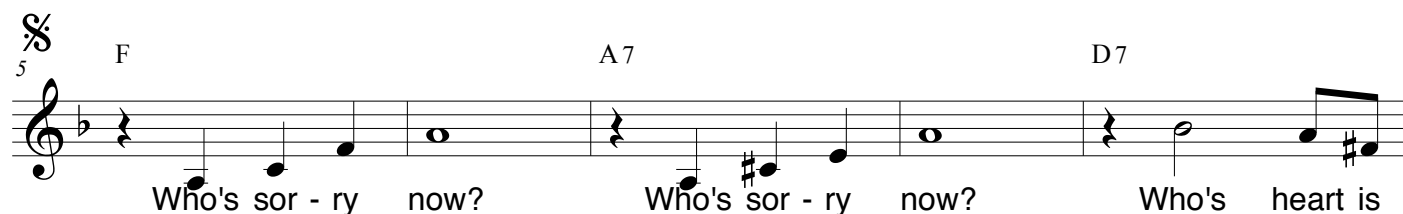
now. So glad that you're sor - ry now.

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

# Who's Sorry Now

**M**  
Keyboard

(Keyboard)



♩ Coda

37 C B7 D7/A G B7

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

43 E7 Am 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 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."

12/8 Feel

## At Last

F

Keyboard

12/8 Feel

5/8

8

11

15

17

20

23

26

29

31

Chords: F, F7/A, B $\flat$ , B dim7, F/C, F7/E $\flat$ , D7(b9), D $\flat$ 7, C9, D m7, G m7, C7(b9), F, D m7, G m7, C7, F, B $\flat$ , FMaj9, F6, E7/B, E7, A m, D m7, G7, C Maj7, C $\sharp$ 7, D m7, G7, C, C7, F, D m7, G m7, C7(b9), F, D m7, G m7, C9, D.S. al Coda, F, D m7, B $\flat$ , B $\flat$ m, F

last, my the love has come a - long, blue, my lone - ly days are o - ver, and life is like a my heart was wrapped in clo - ver, the night I looked at song. At you. I found the dream that I can speak to, a dream that I can call my own. I found a thrill to press my cheek to, a thrill I've nev - er known. You smiled and then the spell was cast, and here we are in heav - en for you are mine at last.

(Sax)

To Coda

Coda

## At Last

M

12/8 Feel

Keyboard

B $\flat$  B $\flat$ 7/D E $\flat$  E dim7 B $\flat$ /F B $\flat$ 7/A $\flat$  G7(b9) G $\flat$ 7 F9 At

5 B $\flat$  G m7 C m7 F7(b9) B $\flat$  G m7  
 last, \_\_\_\_\_ my the love \_\_\_\_\_ has come a - long, \_\_\_\_\_  
 the skies a - bove are blue, \_\_\_\_\_

8 C m7 F7 B $\flat$  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. B $\flat$  B $\flat$ 7/A $\flat$  G7(b9) G $\flat$ 7 F9 2. B $\flat$  E $\flat$  B $\flat$  Maj9  
 song. \_\_\_\_\_ At you. \_\_\_\_\_ I found the

15 C m7 F7 B $\flat$  Maj9 B $\flat$ 6  
 dream \_\_\_\_\_ that I \_\_\_\_\_ can speak to, \_\_\_\_\_ a dream that

17 A7/E A7 D m G m7 C7  
 I \_\_\_\_\_ can call \_\_\_\_\_ my own. I found a thrill \_\_\_\_\_ to press my

20 F Maj7 F $\sharp$ 7 G m7 C7 F F7  
 cheek to, \_\_\_\_\_ a thrill \_\_\_\_\_ I've nev - er known. You

23 B $\flat$  G m7 C m7 F7(b9) B $\flat$  G m7  
 smiled \_\_\_\_\_ and then the spell was cast, \_\_\_\_\_

26 C m7 F7 B $\flat$  G m7 C m7 F7 To Coda  $\Theta$   
 \_\_\_\_\_ and here we are in heav - en \_\_\_\_\_ for you are mine at

29 B $\flat$  G m7 C m7 F9 D.S. al Coda  
 last. \_\_\_\_\_ (Keyboard)

31 Coda B $\flat$  G m7 E $\flat$  E $\flat$  m B $\flat$   
 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

(Keyboard)

5

9

13

17

21

25

29

33

37

40

Chords: G m, E<sup>o</sup>7, G m, E<sup>o</sup>7, G m, A m7(b5), D7, A m7(b5), D7, A m7(b5), D7, A m7(b5), D7, G m7, G 6, A m7, G/B, A m7, G 6, C Maj7, B m7, A m7, G 6, A m7, B m7, B<sup>b</sup>7, A m7, D m7, G7, C Maj7, C<sup>#</sup>7, B m7, E7, A m7, D7, G 6, A m7(b5), D7, D7, B m7(b5), E7, A m7, A<sup>b</sup>7, G 6, A m7, G 6.

Lyrics: I love Paris in the spring-time. I love Paris in the fall. I love Paris in the winter, when it drizzles. I love Paris in the summer, when it sizzles. I love Paris ev'ry moment, ev'ry moment of the year. I love Paris. Why, oh why do I love Paris? Be-cause my love is near. love is near, so ver-y near. be-cause my love is here.

# I Love Paris

**M**  
Keyboard

(Keyboard)

C<sup>m</sup> A<sup>°7</sup> C<sup>m</sup> A<sup>°7</sup>  
 5 C<sup>m</sup> D m7(b5) G7  
 9 C<sup>m</sup> D m7(b5) G7  
 13 D m7(b5) G7 D m7(b5) G7  
 17 D m7(b5) G7 C<sup>m</sup>  
 21 C6 Dm7 C/E Dm7 C6 FMaj7 Em7 Dm7  
 25 C6 Dm7 Em7 E<sup>b</sup>°7 Dm7 Gm7 C7  
 29 FMaj7 F<sup>#</sup>°7 Em7 A7  
 33 Dm7 1. G7 C6 Dm7(b5) G7  
 37 2. G7 Em7(b5) 3. A7  
 40 Dm7 D<sup>b</sup>7 C6 Dm7 C6

I love Par - is in the spring - time.  
 I 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.

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."

# Somebody Loves Me

# F

**Keyboard**

(Sax)  $B^b$   $D^b\circ$   $Cm7$   $C^\circ7$   $B^b$   $B^\circ7$   $Cm7$   $F7$

5  $B^bMaj7$   $Cm7$   $F7$   $B^bMaj7$   $E^b7$

9  $B^bMaj7$   $G^b7$   $F7sus4$   $B^b6$   $Cm7$   $F7$

13  $B^bMaj7$   $Cm7$   $F7$   $B^bMaj7$   $E m7(b5)$   $A7(b9)$

17  $D m7$   $B^b7$   $A7sus4$   $D m$   $G7(\#5)$

21  $C m$   $C Maj7$   $Cm7$   $C m6$   $Cm7$   $A m7(b5)$   $D7(b9)$

25  $G m7$   $C7$   $G m7$   $C7$   $Cm7$   $F7$

29  $B^bMaj7$   $Cm7$   $F7$   $B^bMaj7$   $E^b7$

33  $D m7$   $G7$   $Cm7$   $F7$   $B^b6$   $Cm7$   $F7$

37  $D m7$   $Cm7$   $D m7$   $G m7$   $D m7$   $G7$   $Cm7$   $F7$   $B^b$   $Cm7$   $B^b6$

Some-bod - y loves me, I won - der who.  
I won - der who he can be.  
Some-bod - y loves me, I wish I knew.  
Who he can be wor-ries me. For ev - 'ry  
man who pas - ses by, I shout, "Hey, may - be  
you were meant to be my lov - ing ba - by."  
Some-bod - y loves me, I won - der who.  
May - - - be it's you.  
May - be, ba - by, May - be it's you.



# Somebody Loves Me

# M

Keyboard

(Keyboard) 3  $E^b$   $G^b$   $Fm7$   $F^\circ7$   $E^b$   $E^\circ7$   $Fm7$   $B^b7$

5  $E^bMaj7$   $Fm7$   $B^b7$   $E^bMaj7$   $A^b7$

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

9  $E^bMaj7$   $B7$   $B^b7sus4$   $E^b6$   $Fm7$   $B^b7$

I won - der who she can be.

13  $E^bMaj7$   $Fm7$   $B^b7$   $E^bMaj7$   $A m7(b5)$   $D7(b9)$

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

17  $G m7$   $E^b7$   $D7sus4$   $G m$   $C7(\#5)$

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

21  $F m$   $FMaj7$   $Fm7$   $Fm6$   $Fm7$   $D m7(b5)$   $G7(b9)$

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

25  $C m7$   $F7$   $C m7$   $F7$   $Fm7$   $B^b7$

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

29  $E^bMaj7$   $Fm7$   $B^b7$   $E^bMaj7$   $A^b7$

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

33 1.  $G m7$   $C7$   $Fm7$   $B^b7$   $E^b6$   $Fm7$   $B^b7$

May - - - be it's you.

37 2.  $G m7$   $Fm7$   $G m7$   $C m7$   $G m7$   $C7$   $Fm7$   $B^b7$   $E^b$   $Fm7$   $E^b6$

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

5 G D7 G°7 G

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

9 D7 G

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

13 D7 G°7 G

as the door of to love be - tween us clos - es, tears will  
leav - ing me to face each new to - mor - row, with a

17 D7 G G7/B /G

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

21 C

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

23 G A7

al - ways be put un - true. I'm tired of for -  
all you've put me through, but how can I 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 love with you.

29 G D7 G°7 G

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

33 D7 G To Coda  $\Phi$  (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

$\Phi$  Coda

53 D7 G G D7 G

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

# Bouquet Of Roses

**M**  
Keyboard

(Sax)

G7 C

I'm

5 C G7 C°7 C

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

9 G7 C

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

13 G7 C°7 C

as the door of love be - tween us clos - es, tears will  
leav - ing me to face each new to - mor - row, with a

17 G7 C C7/E /C

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

21 F

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

23 C D7

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

26 G G7

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  $\Phi$  (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 \_\_\_\_\_

$\Phi$  Coda

53 G7 C 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

1 3 5 7 9 11 13 15 17 19

Chords: Eb, Ebmaj7, Eb6, Ebmaj7, Cm7, F7, Fm7, Bb7, Eb, Eb7, Ab, A°7, Eb, C7, Fm7, Bb7, Gm7, C7, F7, Bb7, Eb, Eb7, Ab, A°7, Eb, C7, Fm7, Bb7, Eb, Ab, Eb, Eb7.

Lyrics: You give your hand to me, and then you say, "Hello," and I can hardly speak, my heart is beating so, and anybody 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 ever been. No, you don't know me.



21   $A^b$   $A^\circ 7$   $E^b$   $E^\circ 7$   $Fm7$   $B^b 7$

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

24  $E^b$   $Gm7$   $Cm$   $G7$   $Cm7$

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

27  $F7$  **To Coda**  $B^b 7$   $B^b 7(\#5)$

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

29  $E^b$   $E^b 7$

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

31  $A^b$   $A^\circ 7$

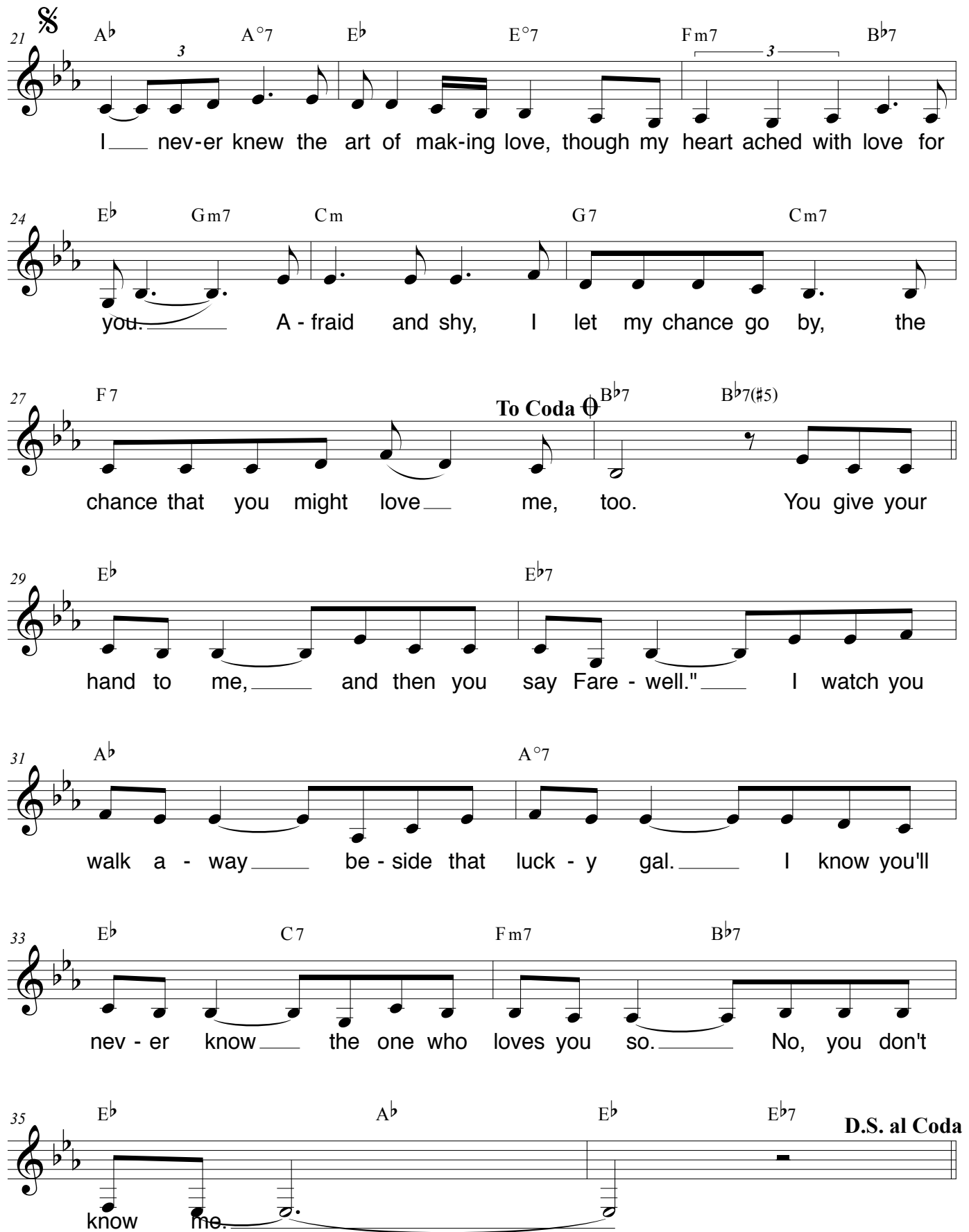
walk a - way be - side that luck - y gal. I know you'll

33  $E^b$   $C7$   $Fm7$   $B^b 7$

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

35  $E^b$   $A^b$   $E^b$   $E^b 7$  **D.S. al Coda**

know me.



♩ Coda

37  $B^b$   $B7(\#5)$  E

You give your hand to me, \_\_\_\_\_ and then you

39 E7 A  $A^\circ7$

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

42 E  $C^\#7$   $F^\#m7$  B7 E  $F^\#m7$

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

45  $G^\#m$   $G^\#^\circ7$   $F^\#m7$  B7

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

48 E  $D^{maj9}$   $C^{maj9}$  B7 E  $E^{maj7}$

know me. \_\_\_\_\_ No, you don't know me. \_\_\_\_\_

# You Don't Know Me

# M

Keyboard

(Keyboard)

3  $A^b$   $A^b\text{maj}7$   $A^b6$   $A^b\text{maj}7$

3  $F^m7$   $B^b7$   $B^bm7$   $E^b7$

5  $A^b$   $A^b7$  You give your  
hand to me, \_\_\_\_\_ and then you say, "Hel - lo," \_\_\_\_\_ and I can

7  $D^b$   $D^{\circ}7$   
hard - ly speak, \_\_\_\_\_ my heart is beat - ing so, \_\_\_\_\_ and an - y -

9  $A^b$   $F7$   $B^bm7$   $E^b7$   
one can tell \_\_\_\_\_ you think you know me well, \_\_\_\_\_ but you don't

11  $C^m7$   $F7$   $B^b7$   $E^b7$   $A^b$   
know me. \_\_\_\_\_ No, you don't know the one \_\_\_\_\_ who dreams of

14  $A^b7$   $D^b$   
you at night \_\_\_\_\_ and longs to kiss your lips \_\_\_\_\_ and longs to

16  $D^{\circ}7$   $A^b$   $F7$   
hold you tight. \_\_\_\_\_ To you, I'm just a friend. \_\_\_\_\_ That's all I've

18  $B^bm7$   $E^b7$   $A^b$   $D^b$   $A^b$   $A^b7$   
ev - er been. \_\_\_\_\_ No, you don't know me. \_\_\_\_\_

21  $\text{D}^{\flat}$   $\text{D}^{\circ 7}$   $\text{A}^{\flat}$   $\text{A}^{\circ 7}$   $\text{B}^{\flat}\text{m}7$   $\text{E}^{\flat 7}$

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

24  $\text{A}^{\flat}$   $\text{Cm}7$   $\text{Fm}$   $\text{C}7$   $\text{Fm}7$

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

27  $\text{B}^{\flat 7}$   $\text{E}^{\flat 7}$   $\text{E}^{\flat 7}(\#5)$  **To Coda**

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

29  $\text{A}^{\flat}$   $\text{A}^{\flat 7}$

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

31  $\text{D}^{\flat}$   $\text{D}^{\circ 7}$

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

33  $\text{A}^{\flat}$   $\text{F}7$   $\text{B}^{\flat}\text{m}7$   $\text{E}^{\flat 7}$

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

35  $\text{A}^{\flat}$   $\text{D}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat 7}$  **D.S. al Coda**

know me. \_\_\_

**Coda**

37  $E\flat$   $E7(\#5)$   $A$

You give your hand to me, \_\_\_\_\_ and then you

39  $A7$   $D$   $D\#^{\circ}7$

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  $C\#m$   $C\#^{\circ}7$   $Bm7$   $E7$

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

48  $A$   $G\text{maj}9$   $F\text{maj}9$   $E7$   $A$   $A\text{maj}7$

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 $\flat$

5 G7 C7 F7 An - y -

time \_\_\_\_\_ you're feel - ing lone - ly, \_\_\_\_\_ an - y - time, \_\_\_\_\_  
time \_\_\_\_\_ your world is lone - ly, \_\_\_\_\_ and you find \_\_\_\_\_

10 B $\flat$  E $\flat$

\_\_\_\_\_ you're feel - ing blue. \_\_\_\_\_ An - y - time \_\_\_\_\_ you feel down -  
\_\_\_\_\_ true friends are few. \_\_\_\_\_ An - y - time \_\_\_\_\_ you see a

15 B $\flat$  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 $\flat$ 7 D7 G7

\_\_\_\_\_ 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 C7 F7 To Coda  $\Phi$

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 $\flat$  (Sax) 2. B $\flat$  D.S. al Coda

$\Phi$  Coda you. \_\_\_\_\_ you. \_\_\_\_\_ (Sax)

39 B $\flat$  F7 B $\flat$  Cm7 F7 B $\flat$

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)  $B\flat7$   $E\flat$  Keyboard

5  $C7$   $F7$   $B\flat7$  An - y -

time \_\_\_\_\_ you're feel - ing lone - ly, \_\_\_\_\_ an - y - time, \_\_\_\_\_  
time \_\_\_\_\_ your world is lone - ly, \_\_\_\_\_ and you find \_\_\_\_\_

10  $E\flat$   $A\flat$

\_\_\_\_\_ you're feel - ing blue. \_\_\_\_\_ An-y - time \_\_\_\_\_ you feel down -  
true friends are few. \_\_\_\_\_ An-y - time \_\_\_\_\_ you see a

15  $E\flat$   $F7$   $B\flat7$

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  $C7$   $F7$   $B\flat7$

time \_\_\_\_\_ you're think - ing 'bout me, \_\_\_\_\_ that's the time \_\_\_\_\_  
time \_\_\_\_\_ will be the right time. \_\_\_\_\_ An - y - time \_\_\_\_\_

26  $A7$   $A\flat7$   $G7$   $C7$

\_\_\_\_\_ 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  $F7$   $B\flat7$  To Coda  $\Theta$

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.  $E\flat$  (Keyboard) 2.  $E\flat$  D.S. al Coda

$\Theta$  Coda you. \_\_\_\_\_ you. \_\_\_\_\_ (Keyboard)

39  $E\flat$   $B\flat7$   $E\flat$   $Fm7$   $B\flat7$   $E\flat$

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.

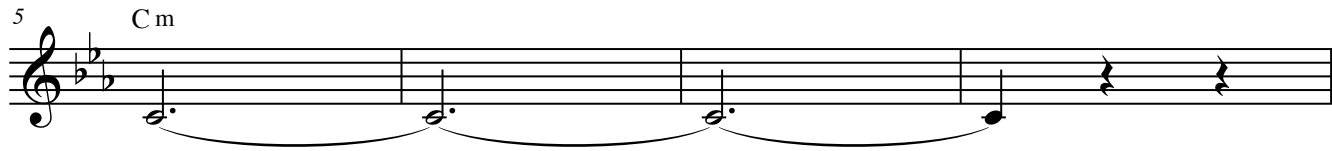
Here's \_\_\_\_\_ to sing about her "Favorite Things."

# My Favorite Things

# F

(Sax)

Keyboard



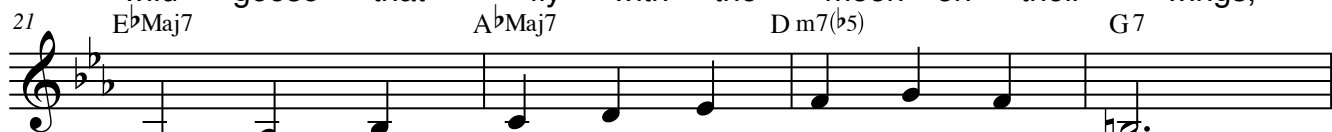
Rain - drops on ros - es and whisk - ers on kit - tens,  
 Cream col - ored pon - ies and crisp ap - ple stru - dels,



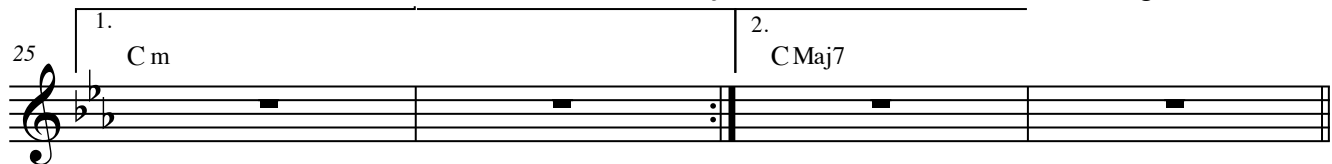
bright cop - per and ket - tles and warm wool - en mit - tens,  
 door - bells and sleigh bells and shnit - zel with noo - dles,



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



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



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



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

37  $F m7$   $B\flat7$   $E\flat Maj7$   $A\flat Maj7$   
 sil - ver white win - ters that melt in - to Spring,

41  $E\flat Maj7$   $A\flat Maj7$   $D m7(\flat5)$   $G7(\flat9)$   
 these are a few of my fav - or - ite things.

45  $C m7$   $C m7/G$   $D m7(\flat5)$   $G7(\flat9)$   
 When the dog bites, when the bee stings,

49  $C m7$   $C m7/B\flat$   $A\flat Maj7$   
 when I'm feel - ing sad, \_\_\_\_\_ I

53  $A\flat Maj7$   $F7$   
 sim - ply re - mem - ber my fav - or - ite things, and

57  $E\flat Maj7/B\flat$   $B\flat7sus4$   $B\flat7$  *To Coda*  $\Theta$   
 then I don't feel \_\_\_\_\_ so

61  $E\flat6$   $A\flat Maj7$   $E\flat6$   $D m7(\flat5)$   $G7(\flat9)$  *D.S. al Coda*  
 bad. \_\_\_\_\_

$\Theta$  *Coda*  
 65  $E\flat6$   $A\flat$   
 bad. \_\_\_\_\_

69  $E\flat$   $B\flat7$   $E\flat$   $B\flat7$   $E\flat$   
 \_\_\_\_\_

# My Favorite Things

(Keyboard)

# M

Keyboard



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



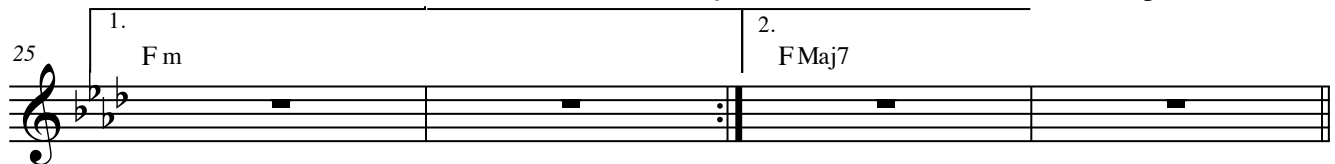
bright cop - per and ket - tles and warm wool - en mit - tens,  
 door - bells and sleigh bells and shnit - zel with noo - dles,



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



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



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



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

37  $B\flat m7$   $E\flat7$   $A\flat Maj7$   $D\flat Maj7$   
 sil - ver white win - ters that melt in - to Spring,

41  $A\flat Maj7$   $D\flat Maj7$   $G m7(\flat5)$   $C7(\flat9)$   
 these are a few of my fav - or - ite things.

45  $F m7$   $F m7/C$   $G m7(\flat5)$   $C7(\flat9)$   
 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  $D\flat Maj7$   $B\flat7$   
 sim - ply re - mem - ber my fav - or - ite things, and

57  $A\flat Maj7/E\flat$   $E\flat7sus4$   $E\flat7$  *To Coda*  $\Theta$   
 then I don't feel \_\_\_\_\_ so

61  $A\flat6$   $D\flat Maj7$   $A\flat6$   $G m7(\flat5)$   $C7(\flat9)$  *D.S. al Coda*  
 bad. \_\_\_\_\_

$\Theta$  *Coda*  
 65  $A\flat6$   $D\flat$   
 bad. \_\_\_\_\_

69  $A\flat$   $E\flat7$   $A\flat$   $E\flat7$   $A\flat$   
 \_\_\_\_\_

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)  $E\flat$   $Fm$   $B\flat7$  (Sax)  $E\flat$   $Fm7$

8  $B\flat7$   $E\flat$

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

21  $B\flat$   $F7$   $B\flat$

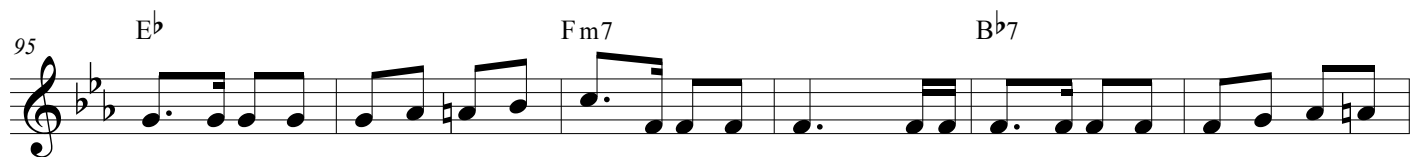
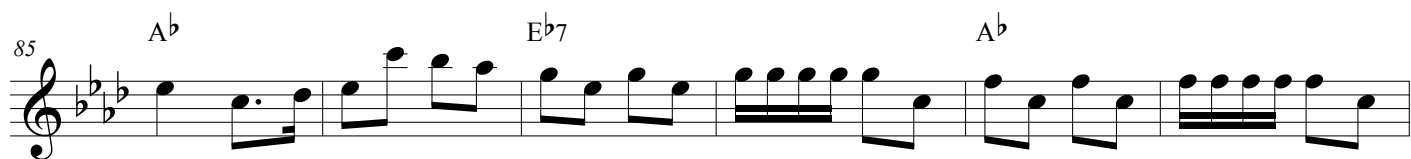
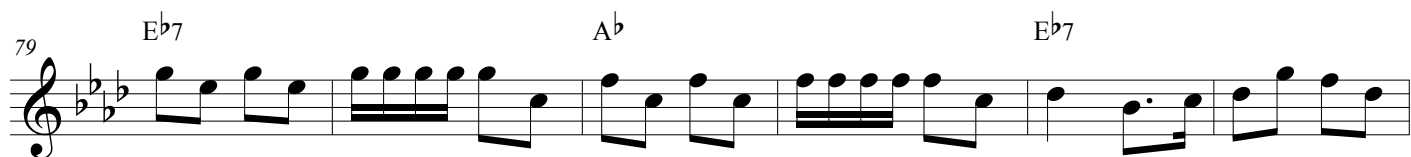
29  $Cm7$   $F7$   $B\flat$   $F7$   $B\flat$   $B\flat7$  (Sax)

37  $E\flat$   $Fm7$   $B\flat7$

43  $E\flat$   $Fm7$

49  $B\flat7$   $E\flat$   $B\flat7$   $E\flat$   $E\flat7$   $A\flat$  (Keyboard)  $E\flat7$

2





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

(Sax)

$E^b$   $E^\circ$   $F\ m7$   $B^b7$

$E^b$   $E^\circ$   $F\ m7$   $B^b7$

$E^b$   $E^\circ$   $F\ m7$   $B^b+$   $E^b$

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

$E^b\ Maj7$   $E^\circ$   $F\ m7$   $B^b7$

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

$E^b$   $C\ m7$   $F\ m7$   $B^b7$   $E^b$   $E^\circ$   $F\ m7$   $B^b+$

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

$E^b$   $E^b\ Maj7$   $E^\circ$   $F\ m7$

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

$B^b7$   $E^b$

bam - a last night. I nev - er

2

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

24 E $\flat$ 6 F m7 B $\flat$ 7 C m C m7  
 a fair - y land where no one else could en - ter, — and in this

27 A m7 D7 G B $\flat$ 7 E $\flat$  E $^{\circ}$   
 cen - ter, — just you and me, dear. My heart beat like a

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

33 1. F m7 B $\flat$ 7 E $\flat$  F m7 B $\flat$ 7  
 stars fell on Al - a - bam - a last night.

37 2. F m7 B $\flat$ 7 (Sax)  
 stars fell on Al - a - bam - a

39 B $^{\circ}$ 7 N.C. B Maj7 E Maj7 E $\flat$ Maj7  
 last night. —

# Stars Fell On Alabama

**M**  
Keyboard

$A^b$  (Keyboard)     $A^\circ$      $B^b m7$      $E^b7$

$F m7$      $B^b m7$      $E^b7$

$A^b$      $A^\circ$      $B^b m7$      $E^b+$      $A^b$

$A^b Maj7$      $A^\circ$      $B^b m7$      $E^b7$

$A^b$      $F m7$      $B^b m7$      $E^b7$      $A^b$      $A^\circ$      $B^b m7$      $E^b+$

$A^b$      $A^b Maj7$      $A^\circ$      $B^b m7$

$E^b7$      $A^b$

We lived our lit - tle dra - ma, we kissed in a field of  
 white, and stars fell on Al - a - bam - a last  
 night. I can't for - get the glam - our, your  
 eyes held a tend - er light, and stars fell on Al - a  
 bam - a last night. I nev - er

2

21  $B\flat m7$   $E\flat7$   $A\flat Maj7$   $A\flat^\circ$   $B\flat m7$   $E\flat7$

planned in my im - ag - i - na - tion\_\_ a sit-u - a - tion so heav-en - ly,

24  $A\flat6$   $B\flat m7$   $E\flat7$   $F m$   $F m7$

\_\_\_\_\_ a fair-y land where no one else could en - ter,\_\_\_ and in this

27  $D m7$   $G7$   $C$   $E\flat7$   $A\flat$   $A^\circ$

cen - ter,\_\_\_ just you and me, dear. My heart beat like a

30  $B\flat m7$   $E\flat+$   $A\flat$   $A\flat Maj7$   $A^\circ$

ham - mer, my arms wound a - round you tight, and

33 1.  $B\flat m7$   $E\flat7$   $A\flat$   $B\flat m7$   $E\flat7$

stars fell on Al - a - bam - a last night.

37 2.  $B\flat m7$   $E\flat7$  (Keyboard)

stars fell on Al - a - bam - a

39  $E^\circ7$  N.C.  $E Maj7$   $A Maj7$   $A\flat Maj7$

last night.\_\_\_\_\_

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)  $A^b$   $B^b_m$   $E^b_7$   $A^b$

5  $A^b$   $F_m$   $B^b_m7$   $E^b_7$   $A^b$   $C_m/G$   $F_m$   $E^b_7$

9  $A^b$   $F_m$   $B^b_m7$   $E^b_7$   $A^b$

13 (Sax)  $E^b_7$  1.  $A^b$  2.  $A^b$

16  $E^b_7$   $B^b_m$   $A^b$   $F_m$   $B^b_m$   $E^b_7$  You

19  $A^b$   $E^b_7$   $B^b_m$   $A^b$   $F_m$

22  $B^b_m$   $E^b_7$   $A^b$   $E^b_7$

25  $A^b$   $E^b_7$  (Sax)  $A^b$

nat - ur - 'ly. My

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'.

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.

don't have to know how to read or write when you're out with a fel-la in the  
pale moon - light. You don't have to look in a book to find what he  
thinks of the moon and what is on his mind. That comes

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 Eb/Bb Eb7

can't col - lect his tax - es, 'cause they don't know where he lives.

36 Ab Fm Bbm7 Eb7 Ab Cm/G Fm Eb7

Cous-in Ben got an - gry when they caught him steal - in' chick - ens.

40 Ab Fm Bbm7 Eb7 Ab

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

44 (Sax) Eb7 Ab

47 Bbm7 F°7 Eb Eb7 Ab

50 Ab Fm Bbm7 Eb7 Ab Cm/G Fm Eb7

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

54 Ab Fm Bbm7 Eb7 Ab

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 (Sax) Eb7

1. Ab 2. Ab

You



61  $E\flat 7$   $B\flat m$   $A\flat$   $Fm$   $B\flat m$   $E\flat 7$   $A\flat$  3  
 don't have to go to a pri-vate school not to turn up your bus-tle to a stub-born mule. You

65  $E\flat 7$   $B\flat m$   $A\flat$   $Fm$   $B\flat m$   $E\flat 7$   $A\flat$   
 don't have to come from a great big town not to clean out a sta-ble in an eve-ning gown.

69  $E\flat 7$   $A\flat$   $E\flat 7$  (Sax)  $A\flat$   
 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  $C$   $G7$   $C$   $B^{\circ} 7$   $E\flat/B\flat$   $E\flat 7$   
 signs his checks with "X - es." but they cash them just the same.

81  $A\flat$   $Fm$   $B\flat m 7$   $E\flat 7$   $A\flat$   $Cm/G$   $Fm$   $E\flat 7$   
 Grand-pa Dick was al - ways sick but nev-er saw a doc-tor.

85  $A\flat$   $Fm$   $B\flat m 7$   $E\flat 7$   $A\flat$   
 He just died at nine - ty three do - in' a-what comes nat - ur 'ly."

89  $E\flat 7$  (Sax)  $A\flat$   $E\flat 7$   $B\flat m 7$   $E\flat 7$   
 do-in' — what comes nat - ur -

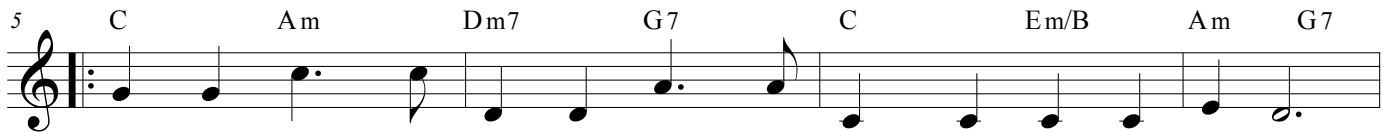
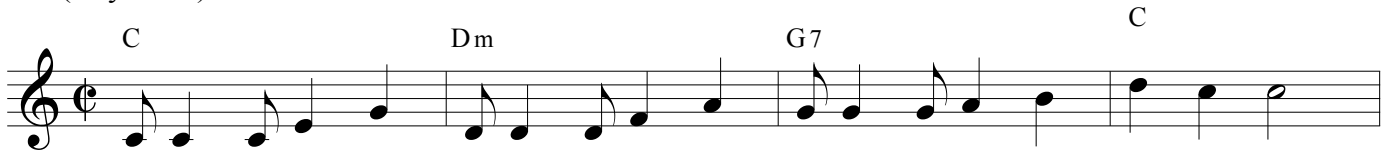
95  $A\flat$  (Sax)  $B\flat m 7$   $E\flat 7$   $A\flat$   
 'ly.

# Doin' What Comes Naturally

# M

Keyboard

(Keyboard)



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'.

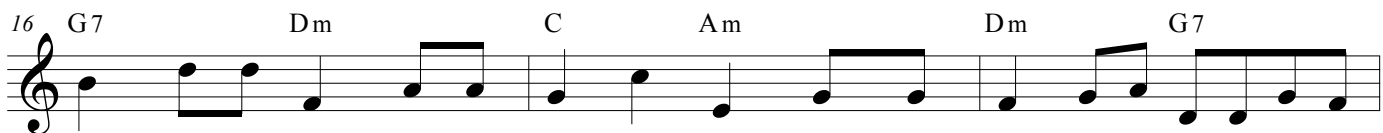


Still, they're hap - py as can be do - in' a-what comes nat - ur - 'ly.  
Still, we've gone from A to Z do - in' a-what comes nat - ur - 'ly.

(Keyboard)



You



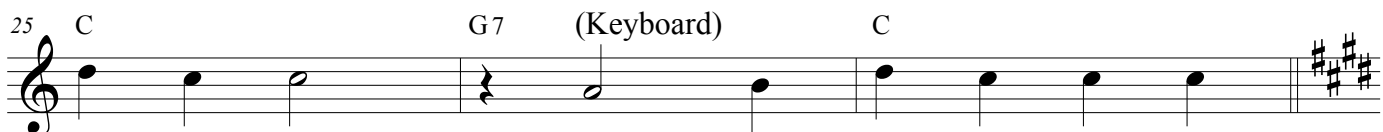
don't have to know how to read or write when you're out with a fel-la in the



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



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



nat - ur - 'ly.

My

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

32 can't col - lect his tax - es, 'cause they don't know where he lives.

36 Cous - in Ben got an - gry when they caught him steal - in' chick - ens.

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

44 (Keyboard) (Keyboard)

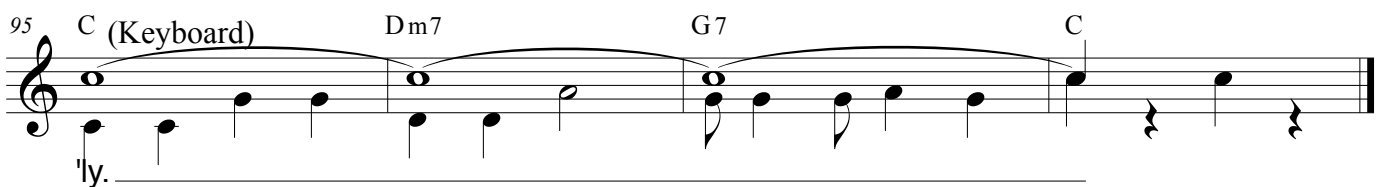
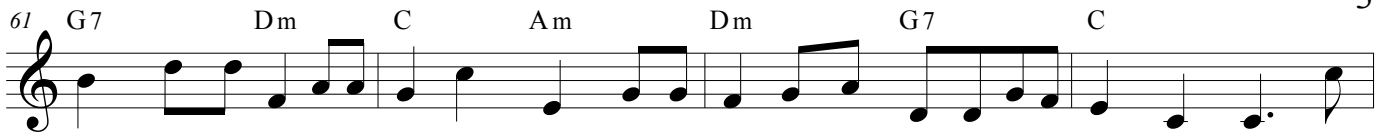
47 (Keyboard)

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

54 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 (Keyboard) 1. C 2. C

You



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

F

Keyboard

(Sax)

C A m F M a j 7 G 7 E m 7 A m D m 7 3 G 7

5 C 6 A b 7 G 7 C 6

Stars shin - ing bright a - bove you, night breez - es seem to  
Say "night - y night" and kiss me, just hold me tight and

8 A 7 3 E m 7 (b 5) A 7 D m D m 7 D m 7 (b 5) 3 B b 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,

1. C M a j 7 A m 7 D m 7 G 7 2. C M a j 7 A b 7 G 7 C 6 B b m 7 E b 7

dream a lit - tle dream of me. dream a lit - tle dream of me.

15 A b 6 F m 7 3 B b m 7 3 E b 7 A b 6 F m 7 3 B b m 7 E b 7

Stars fad - ing but I lin - ger on, dear, still crav - ing your kiss.

19 A b 6 F m 7 3 B b m 7 3 E b 7 A b 6 F m 7 D m 7 G 7

I'm long - ing to lin - ger till dawn, dear, just say - ing this:

23 C 6 A b 7 G 7 C 6 A 7 3 E 7 (b 5) A 7

Sweet dream still sun - beams find you, sweet dreams that leave all wor - ries be - hind you.

27 D m D m 7 D m 7 (b 5) B b 9 C M a j 7 A b 7 G 7 C A b 7 G 7 To Coda D.S. al Coda

But in your dreams what - ev - er they be, dream a lit - tle dream of me

⊕ Coda

31 C C M a j 7 A b 7 G 7 C D m D b M a j 7 C 6

me. Yes, dream a lit - tle dream of me.

# Dream A Little Dream Of Me

# M

(Keyboard)<sub>F</sub> <sub>D m</sub> <sub>B<sup>b</sup>Maj7</sub> <sub>C7</sub> <sub>A m7</sub> <sub>D m</sub> <sub>G m7</sub> <sub>C7</sub> **Keyboard**

5  $\text{\textcircled{F}}$  <sub>F 6</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F 6</sub>

8 <sub>D7</sub> <sub>A m7(b5)</sub> <sub>D7</sub> <sub>G m</sub> <sub>G m7</sub> <sub>G m7(b5)</sub> <sub>E<sup>b</sup>9</sub>

11 1. <sub>F Maj7</sub> <sub>D m7</sub> <sub>G m7</sub> <sub>C7</sub> 2. <sub>F Maj7</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F 6</sub> <sub>E<sup>b</sup>m7</sub> <sub>A<sup>b</sup>7</sub>

15 <sub>D<sup>b</sup>6</sub> <sub>B<sup>b</sup>m7</sub> <sub>E<sup>b</sup>m7</sub> <sub>A<sup>b</sup>7</sub> <sub>D<sup>b</sup>6</sub> <sub>B<sup>b</sup>m7</sub> <sub>E<sup>b</sup>m7</sub> <sub>A<sup>b</sup>7</sub>

19 <sub>D<sup>b</sup>6</sub> <sub>B<sup>b</sup>m7</sub> <sub>E<sup>b</sup>m7</sub> <sub>A<sup>b</sup>7</sub> <sub>D<sup>b</sup>6</sub> <sub>B<sup>b</sup>m7</sub> <sub>G m7</sub> <sub>C7</sub>

23 <sub>F 6</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F 6</sub> <sub>D7</sub> <sub>A7(b5)</sub> <sub>D7</sub>

27 <sub>G m</sub> <sub>G m7</sub> <sub>G m7(b5)</sub> <sub>E<sup>b</sup>9</sub> <sub>F Maj7</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F</sub> *To Coda* *D.S. al Coda*

**CODA**

31 <sub>F</sub> <sub>F Maj7</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F</sub> <sub>G m7</sub> <sub>G<sup>b</sup>Maj7</sub> <sub>F 6</sub>

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.'

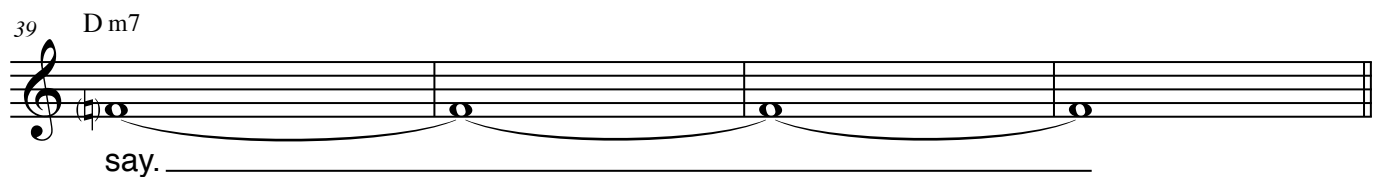
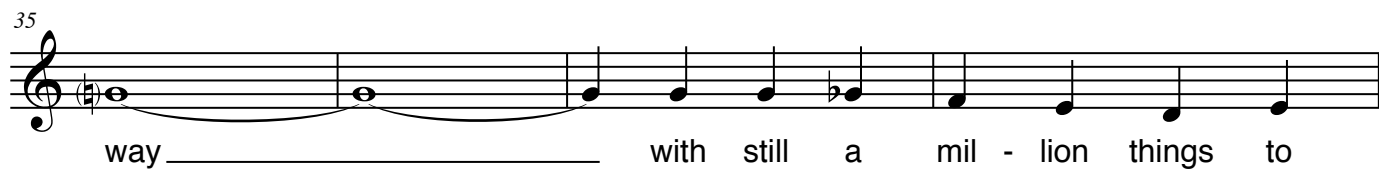
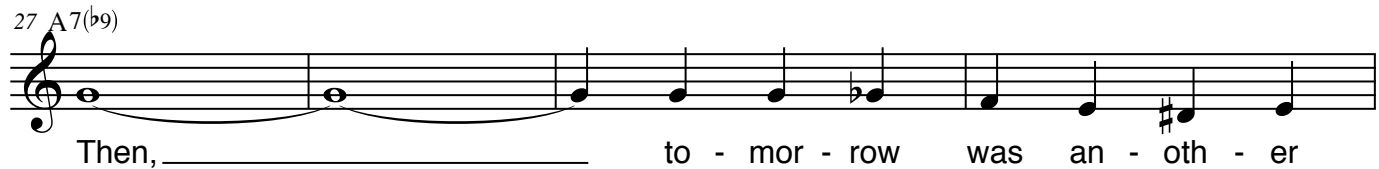
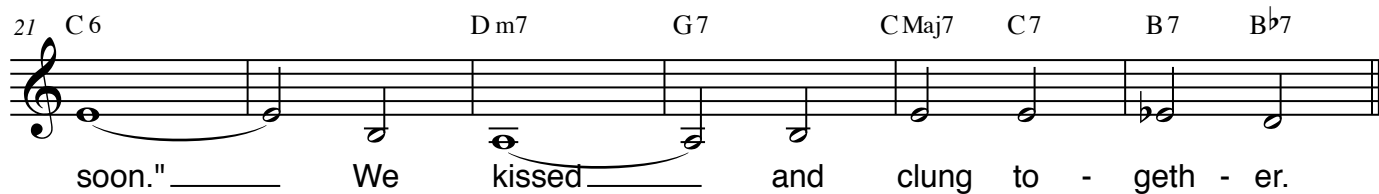


# Brazil

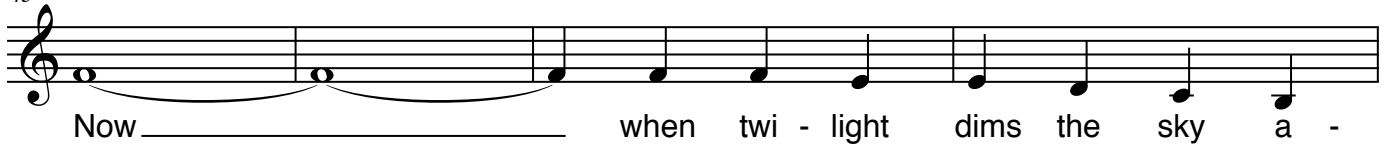
F

Keyboard

(Sax)

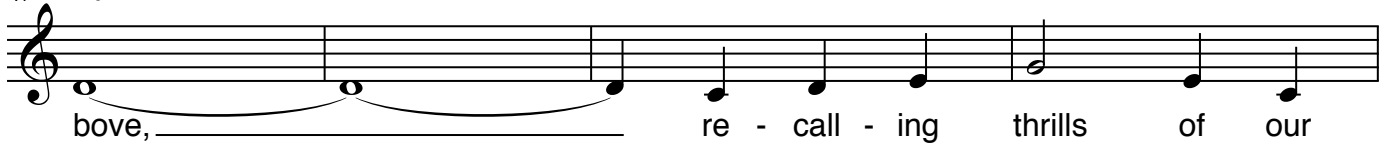


43 F m6



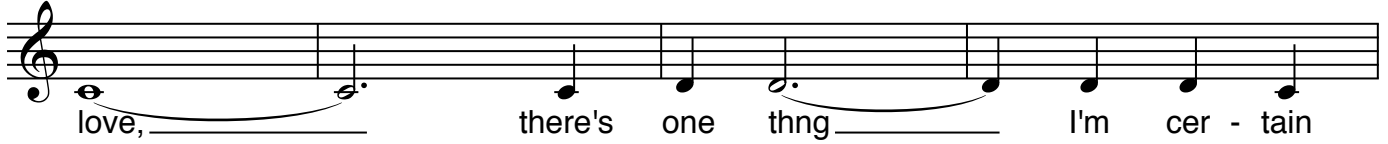
47 C Maj7

Eb°7



51 D m7

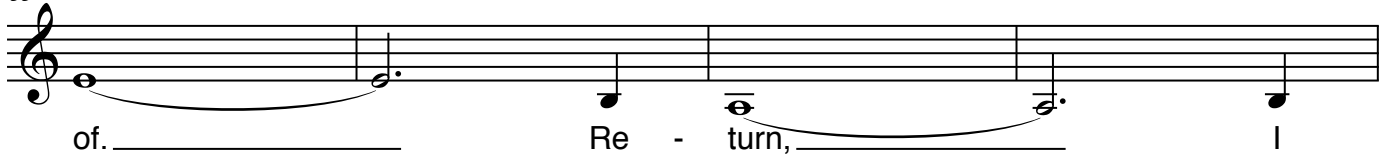
G7



55 C 6

D m7

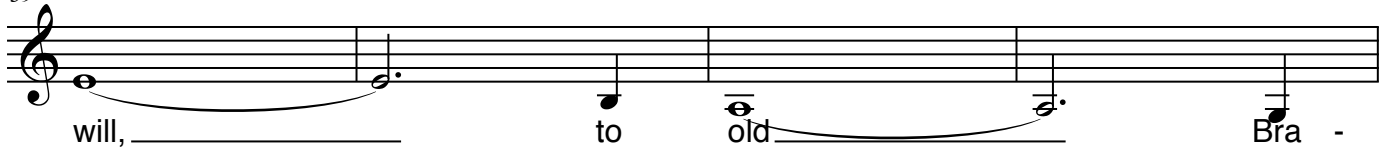
G7



59 C 6

D m7

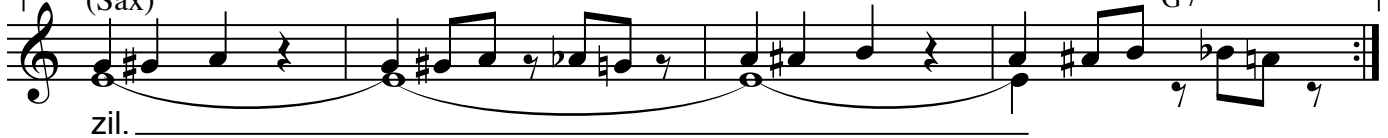
G7



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

# M

Keyboard

(Keyboard)

F 6 G m6 C7  
 5 F 6 G m6 C7  
 9 F 6 Bra -  
 zil, \_\_\_\_\_ where hearts were en - ter - tain - ing  
 13 G m7  
 June, \_\_\_\_\_ we stood be - neath an am - ber  
 17 C7  
 moon \_\_\_\_\_ and soft - ly mur - mured, "Some - day  
 21 F 6 G m7 C7 FMaj7 F7 E7 Eb7  
 soon." \_\_\_\_\_ We kissed \_\_\_\_\_ and clung to - geth - er.  
 27 D7(b9)  
 Then, \_\_\_\_\_ to - mor - row was an - oth - er  
 31  
 day. \_\_\_\_\_ The morn - ing found me miles a -  
 35  
 way \_\_\_\_\_ with still a mil - lion things to  
 39 G m7  
 say. \_\_\_\_\_

43 B $\flat$ m6

Now \_\_\_\_\_ when twi - light dims the sky a -

47 F Maj7 A $\flat$ 7

bove, \_\_\_\_\_ re - call - ing thrills of our

51 G m7 C7

love, \_\_\_\_\_ there's one thng \_\_\_\_\_ I'm cer - tain

55 F 6 G m7 C7

of. \_\_\_\_\_ Re - turn, \_\_\_\_\_ I

59 F 6 G m7 C7

will, \_\_\_\_\_ to old \_\_\_\_\_ Bra -

63 1 F 6 (Keyboard) G m6 C7

zil. \_\_\_\_\_

67 2 F 6 (Keyboard) G m6 C7

zil. \_\_\_\_\_ that old \_\_\_\_\_ Bra -

71 F 6 G m6 C7

zil. \_\_\_\_\_ it's old, \_\_\_\_\_ that old Bra -

75 F 6 G m6 C7 F

zil. \_\_\_\_\_

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)

5

9

14

19

25

31

37

Back home a -

gain \_\_\_\_\_ in In - di-an - a, \_\_\_\_\_ and it seems \_\_\_\_\_ that I \_\_\_\_\_

can see \_\_\_\_\_ the gleam-ing can - dle - light \_\_\_\_\_ still

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

hay \_\_\_\_\_ sends all its fra - grance \_\_\_\_\_ thru the \_\_\_\_\_ fields I used to

roam. \_\_\_\_\_ When the moon is shin-ing bright-ly on \_\_\_\_\_ the Wa-bash, \_\_\_\_\_ I

1. B $\flat$  Cm7 (Sax) F7

2. B $\flat$  D7 G7

dream a-bout my In-di-an-a home. \_\_\_\_\_ Back home a-

2

43 C A7 D7 Dm7 G7

gain \_\_\_\_\_ in In - di - an - a, \_\_\_\_\_ and it seems that I can

49 C C7 F C°7 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°7 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) Am7 Dm7 G7 C

home. \_\_\_\_\_

# Back Home Again In Indiana

# M

Keyboard

(Keyboard)

E<sup>b</sup>6 G<sup>b</sup>°7 E<sup>b</sup> Fm7 B<sup>b</sup>7  
 5 E<sup>b</sup>6 G<sup>b</sup>°7 E<sup>b</sup> Fm7 B<sup>b</sup>7  
 9 E<sup>b</sup> C7 F7 Fm7  
 gain in In - di-an - a, and it seems that I  
 14 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>°7  
 can see the gleam-ing can - dle-light still  
 19 E<sup>b</sup> C7 F7 Fm7 B<sup>b</sup>7  
 shin-ing bright thru the syc-a mores for me. The new-mown  
 25 E<sup>b</sup> C7 F7 G7  
 hay sends all its fra - grance thru the fields I used to  
 31 Cm7 B7 E<sup>b</sup> G7 Cm C°7  
 roam. When the moon is shin-ing bright-ly on the Wa-bash, I  
 37 E<sup>b</sup> B<sup>b</sup>7  
 1. E<sup>b</sup> Fm7 (Keyboard) 2. E<sup>b</sup> G7 C7  
 dream a-bout my In-di-an-a home. Back home a-



F (Keyboard) Dm7 Gm7 C7 F

home. \_\_\_\_\_

The musical notation is on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with some beamed eighth notes. Chord symbols are placed above the staff: F (Keyboard) at the start, Dm7, Gm7, C7, and F. The piece ends with a double bar line. Below the staff, the word 'home.' is followed by a blank line for a vocal line.