

Set GG

Last revised: 2019.09.09

GG01-The Song Is You(KVF).pdf

GG01-The Song Is You(KVM).pdf

GG02-After The Ball_The Band Played On(KVF).2015.02.01.pdf

GG02-After The Ball_The Band Played On(KVM).2015.02.01.pdf

GG03-Blue Bayou(KVD).2015.10.26.pdf

GG04-Back In Your Own Backyard(KVF).2018.08.06.pdf

GG04-Back In Your Own Backyard(KVM).2018.08.06.pdf

GG05-Can't Help Falling In Love(KVF).2018.08.06.pdf

GG06-Praha Polka(K).2015.05.17.pdf

GG07-Once In A While(KVF).2015.05.17.pdf

GG07-Once In A While(KVM).2015.05.17.pdf

GG08-Bei Mir Bist Du Schon(KVF).218.08.06.pdf

GG08-Bei Mir Bist Du Schon(KVM).218.08.06..pdf

GG09-How Ya Gonna Keep 'Em Down On The Farm(KVF).2015.10.26.pdf

GG09-How Ya Gonna Keep 'Em Down On The Farm(KVM).2015.10.26.pdf

GG10-Ma, He's Making Eyes At Me(KVF).2018.08.06.pdf

GG10-Ma, He's Making Eyes At Me(KVM).2018.08.06.pdf

GG11-If You Knew Susie(KV).2015.05.17.pdf

GG12-Slowpoke(KVF).2016.03.06.pdf

GG12-Slowpoke(KVM).2016.03.06.pdf

GG13-Great Pretender, The(KVD).2018.03.21.pdf

GG14-You Were Meant For Me(KVF).2019.09.09.pdf

GG14-You Were Meant For Me(KVM).2019.09.09.pdf

GG15-How Much Is That Doggie In The Window(KVF).2018.11.19.pdf

GG15-How Much Is That Doggie In The Window(KVM).2018.11.19.pdf

GG16-Some Enchanted Evening(KVF).2017.02.21.pdf

GG16-Some Enchanted Evening(KVM).2015.10.26.pdf

GG17-On A Wonderful Day Like Today(KVF).2018.08.06.pdf

GG17-On A Wonderful Day Like Today(KVM).2018.08.06.pdf

The Song Is You

F

(Sax)

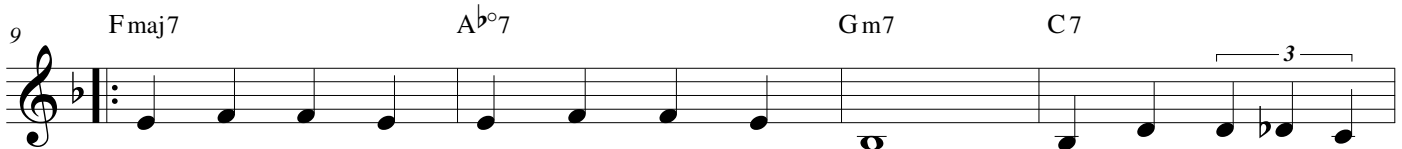
F

F[°]7

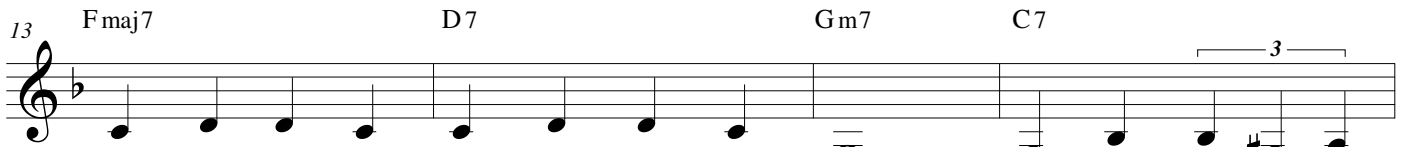
Gm7

A^b°7

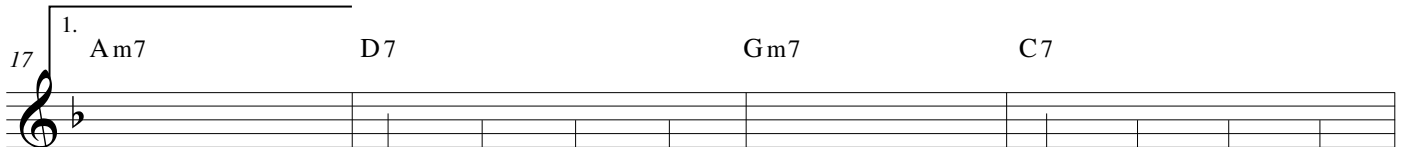
Keyboard



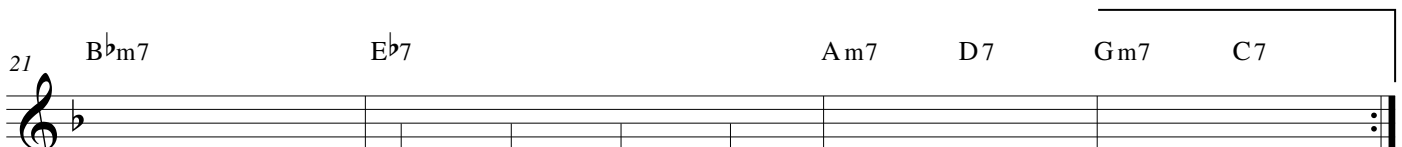
I hear mus - ic when I look at you, a beau-ti - ful
I hear mus - ic when I touch your hand, a beau-ti - ful



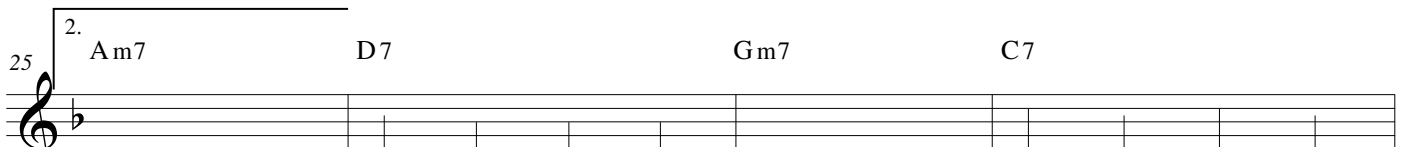
theme of ev - 'ry dream I ev - er knew. Down deep in my
mel - o - dy from some en - chant - ed land. Down deep in my



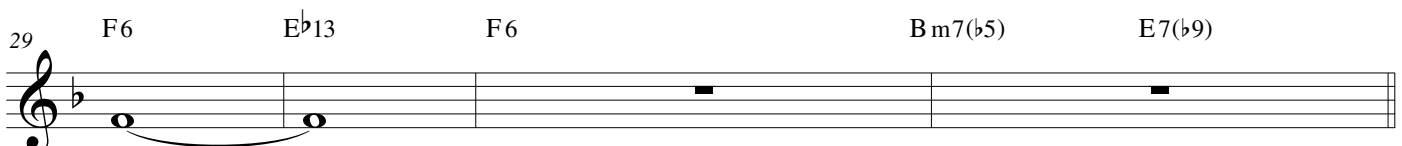
heart, I hear it play, I feel it



start, then melt a - way.



heart, I hear it say, "Is this the



day?"

2
33 A maj7 F#m7 B m7 E7
I a - lone have heard this love - ly strain.

37 A maj7 F#m7 D#m7(b5) G#7
I a - lone have heard this glad re - frain.

41 C#m7 F#m7
Must it be, for - ev - er in - side of me? Why can't I

45 B 13 E 13 C7
let it go? Why can't I let you know? Why can't I

49 Fmaj7 A b7 Gm7 C7
let you know the song my heart would sing? The beau - ti - ful

53 Fmaj7 Cm7 F7 Bbmaj7 Eb9
rhap - so - dy of love and youth and spring. The mu - sic is

57 Am7 D7 Gm7 C7
sweet, the words are true, the song is
To Coda

61 F6 E 13 F6 Bm7(b5) E7(b9)
you. the song is
D.S. al Coda

65 Coda C7 Fmaj7 (Sax)
The song is you.

68 F°7 F6 Fmaj7

The Song Is You

M

(Keyboard)

B \flat B \flat 7 Cm7 D \flat 7 Keyboard
 5 Dm7 E \flat maj7 Cm7 F6 F7
 9 B \flat maj7 D \flat 7 Cm7 F7
 I hear mus - ic when I look at you, a beau - ti - ful
 I hear mus - ic when I touch your hand, a beau - ti - ful
 13 B \flat maj7 G7 Cm7 F7
 theme of ev - 'ry dream I ev - er knew. Down deep in my
 mel - o - dy from some en - chant - ed land. Down deep in my
 17 1. Dm7 G7 Cm7 F7
 heart, I hear it play, I feel it
 21 E \flat m7 A \flat 7 Dm7 G7 Cm7 F7
 start, then melt a - way.
 25 2. Dm7 G7 Cm7 F7
 heart, I hear it say, "Is this the
 29 B \flat 6 A \flat 13 B \flat 6 Em7(b5) A7(b9)
 day?"

2

33 D maj7 B m7 Em7 A7

I a - lone _____ have heard this love - ly strain. _____

37 D maj7 B m7 G#m7(b5) C#7

I a - lone _____ have heard this glad re - frain. _____

41 F#m7 B m7

Must it be, _____ for - ev - er in - side of me? _____ Why can't I

45 E 13 A 13 F7

let it go? _____ Why can't I let you know? _____ Why can't I

49 Bbmaj7 Db°7 Cm7 F7

let you know the song my heart would sing? _____ The beau-ti - ful

53 Bbmaj7 Fm7 Bb7 Ebmaj7 Ab9

rhap-so - dy of love and youth and spring. _____ The mu-sic is

57 Dm7 G7 Cm7 F7

sweet, _____ the words are true, _____ the song is

61 Bb6 A 13 Bb6 Em7(b5) A7(b9)

you. _____

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

65 F7 Bbmaj7 (Keyboard)

The song is you. _____

68 Bb°7 Bb6 Bbmaj7

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

Tonight, we're again going take you down memory lane and revisit some of the biggest hit songs from yesteryear. And we'll be asking you some questions about the songs, so put on your thinking caps and let's get ready to rumble.

Our opening selection "The Song Is You" was written back in 1938. Frank Sinatra revived it as part of an album he recorded in 1958.

Our next selection is a nice waltz, and we've decided to combine two old favorites into a medley. They're kinda related in that each was composed back in the 1890s and both have something to do with dancing.

Here we go with "After The Ball Is Over" and "The Band Played On."

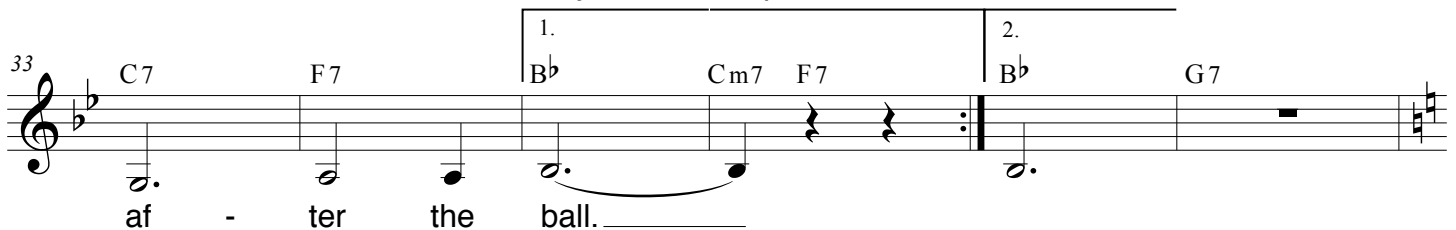
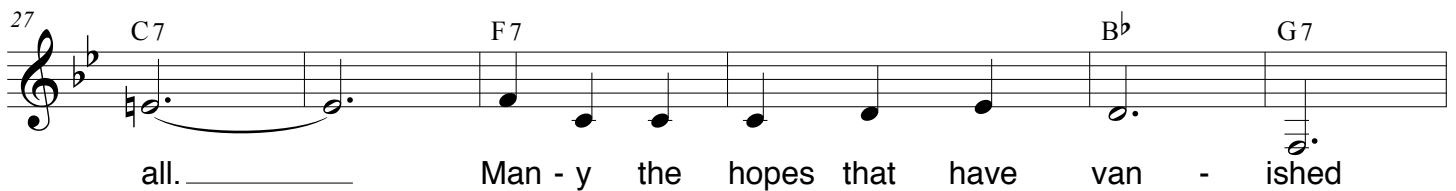
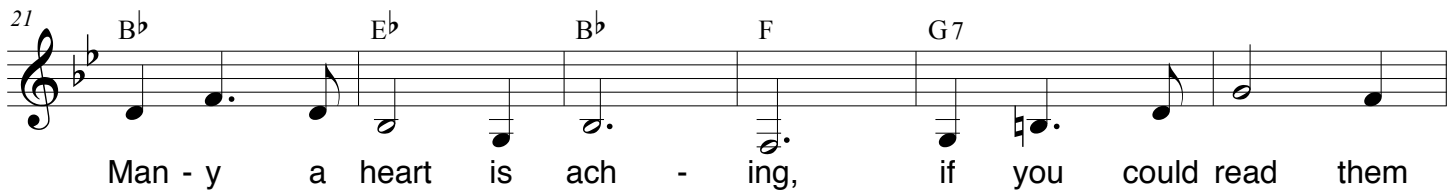
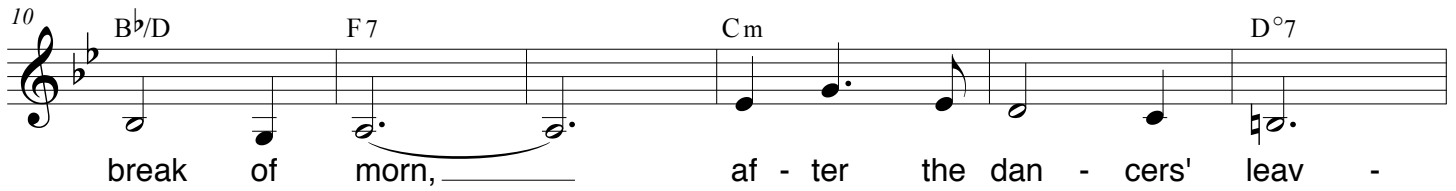
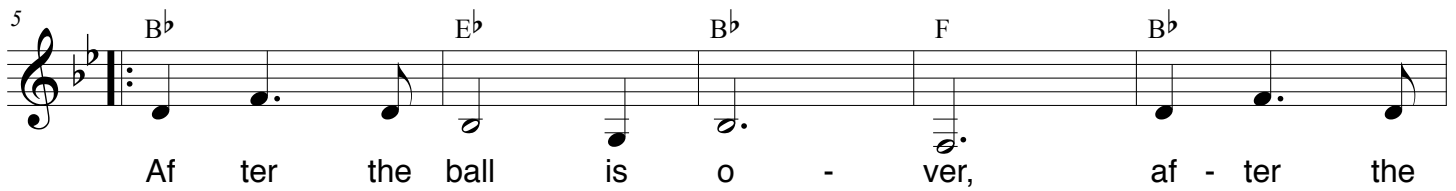
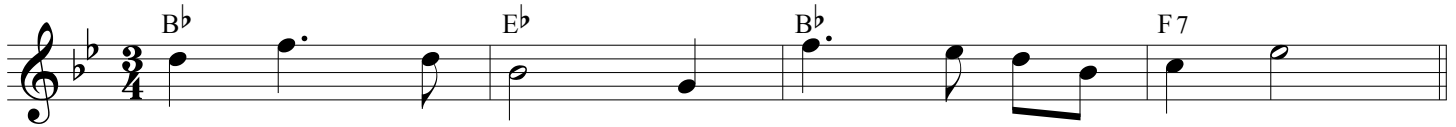
Enjoy!

After The Ball/The Band Played On

F

Keyboard

(Sax)



2
39

C Em Am C G7

Cas - ey would waltz with a straw - ber - ry blond, and the band

44

played on. _____ He'd glide 'cross the floor with the

49

C

girl he a - dored, and the band played on. _____ But his

55

G7 C7 F Dm

brain was so load - ed it near - ly ex - plod - ed. The poor girl would

60

Am Dm F A°7

shake with a - larm. _____ He'd ne'er leave the girl with the

65

C Am D7 G7

1. C D7 G7 2. C

straw - ber - ry curl, and the band played on. (Sax) on. _____ He'd

73

F A°7 C Am

ne'er leave the girl with the straw - ber - ry curl, and the

77

D7 G7 C (Sax)

band played on. _____

81

Dm7 G7 C

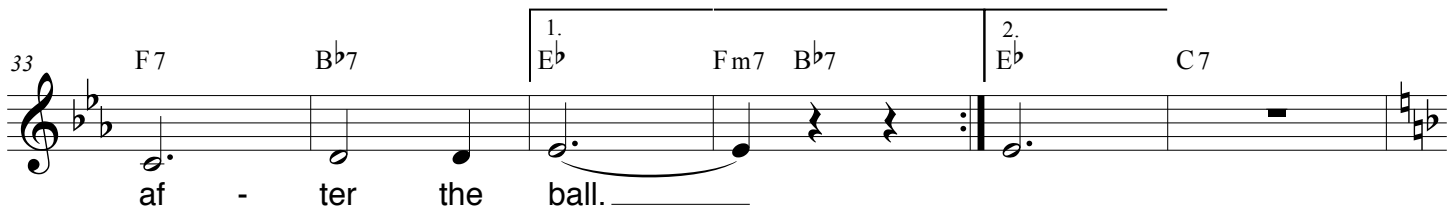
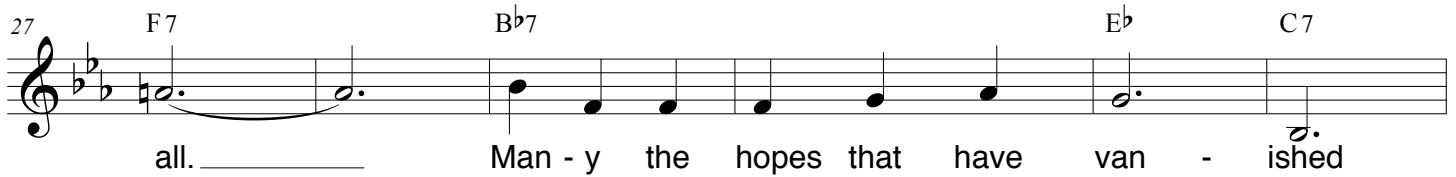
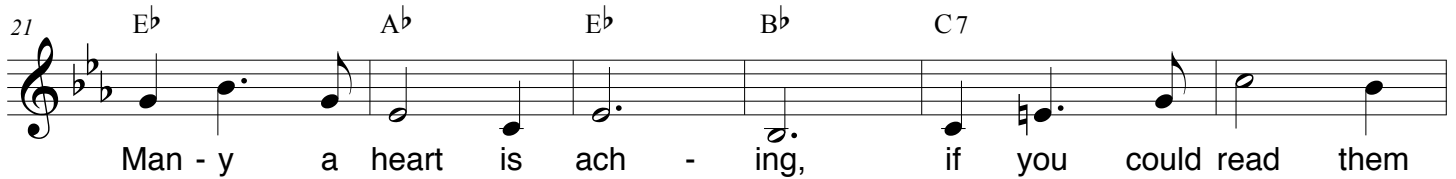
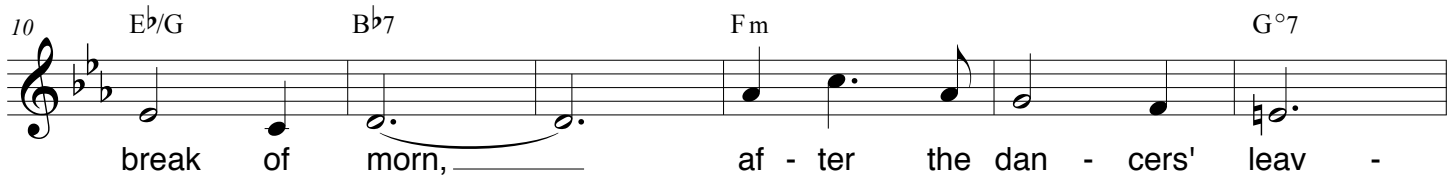
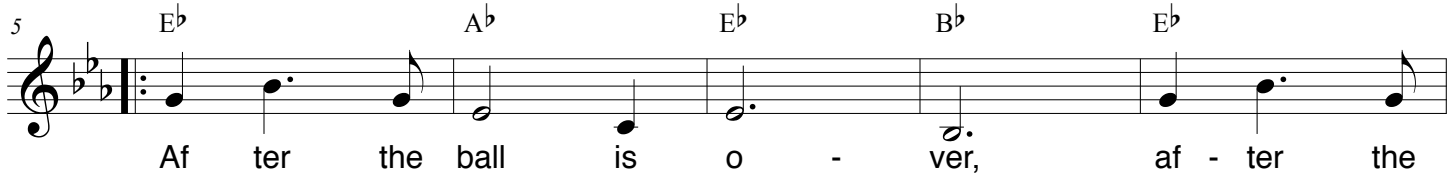
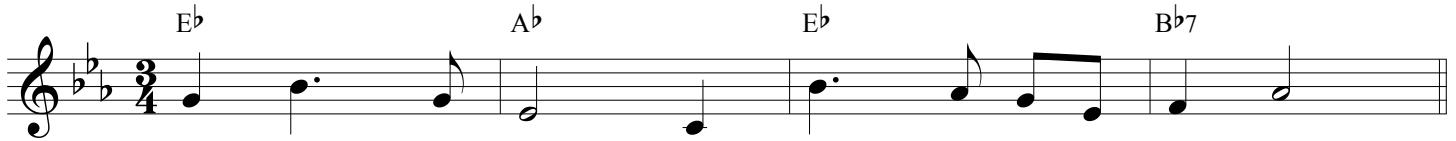
The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of eight staves of music. Chords are indicated by letters (C, Em, Am, G7, F, Dm, A°7, D7) above the staff. Lyrics are written below the staff. The score includes a key signature of one flat (Bb) and a common time signature of 2/4. The lyrics are: 'Cas - ey would waltz with a straw - ber - ry blond, and the band played on. He'd glide 'cross the floor with the girl he a - dored, and the band played on. But his brain was so load - ed it near - ly ex - plod - ed. The poor girl would shake with a - larm. He'd ne'er leave the girl with the straw - ber - ry curl, and the band played on. (Sax) on. He'd ne'er leave the girl with the straw - ber - ry curl, and the band played on. (Sax) band played on. (Sax)'. The score ends with a double bar line.

After The Ball/The Band Played On

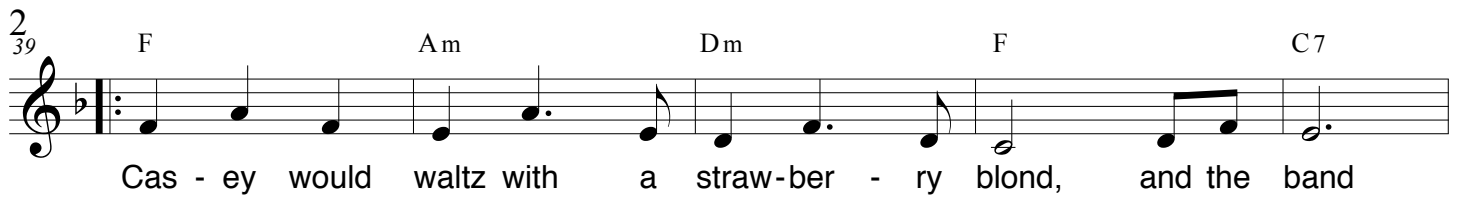
M

Keyboard

(Keyboard)



2
39 F Am Dm F C7



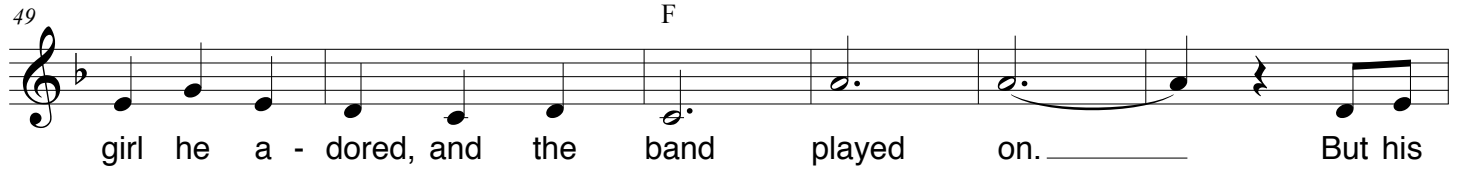
Cas - ey would waltz with a straw-ber - ry blond, and the band

44



played on. He'd glide 'cross the floor with the

49 F



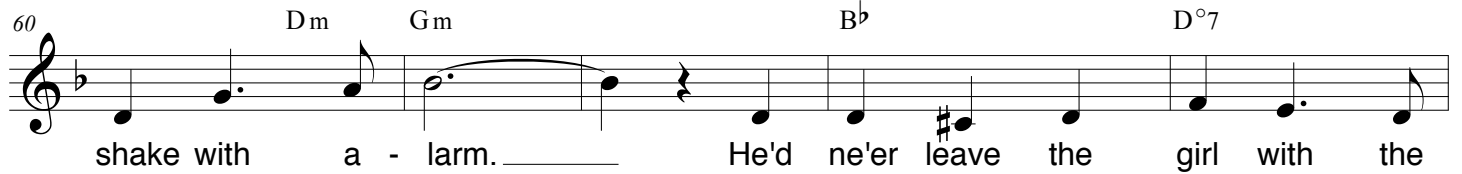
girl he a - dored, and the band played on. But his

55 C7 F7 B♭ Gm



brain was so load - ed it near - ly ex - plod - ed. The poor girl would

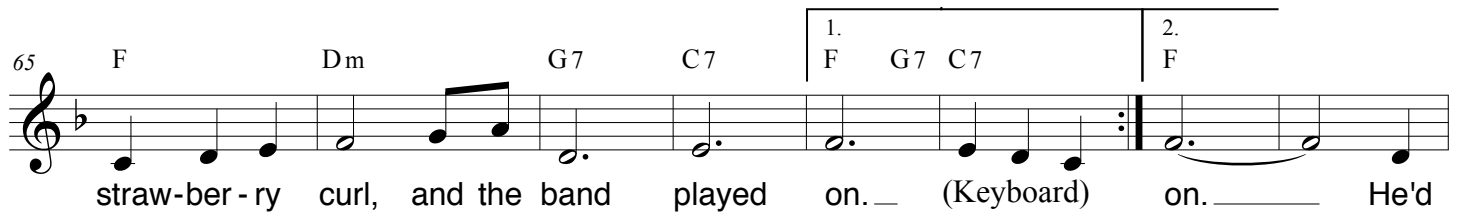
60 Dm Gm B♭ D°7



shake with a - larm. He'd ne'er leave the girl with the

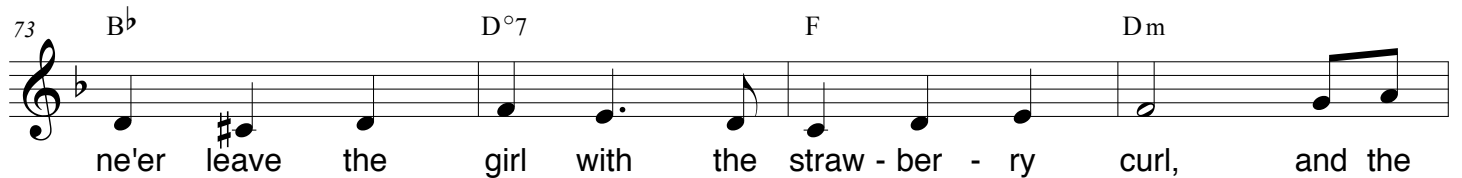
65 F Dm G7 C7

1.	F	G7	C7
2.	F		



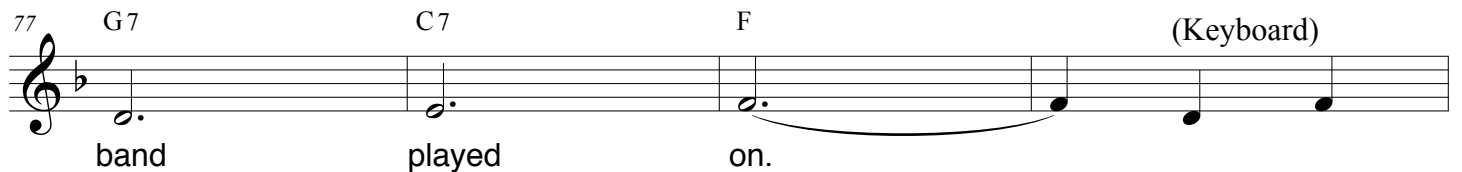
straw-ber - ry curl, and the band played on. (Keyboard) on. He'd

73 B♭ D°7 F Dm



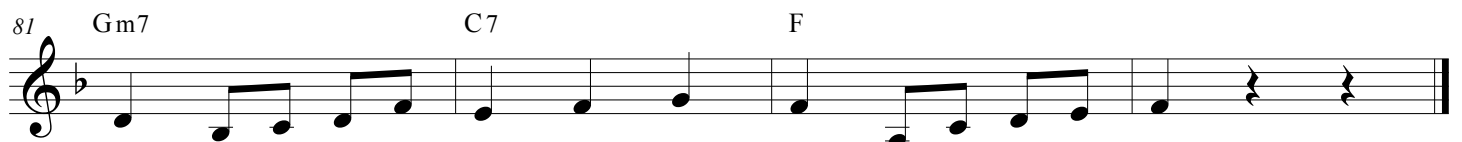
ne'er leave the girl with the straw - ber - ry curl, and the

77 G7 C7 F (Keyboard)



band played on.

81 Gm7 C7 F



Thank you very much.

We'll switch moods to a song with a Latin beat from the 60s, first recorded by Roy Orbison and which later achieved Platinum status of more than 2 million singles sold in a recording by Linda Ronstadt.

Listen as we tell you about the lovely "Blue Bayou."

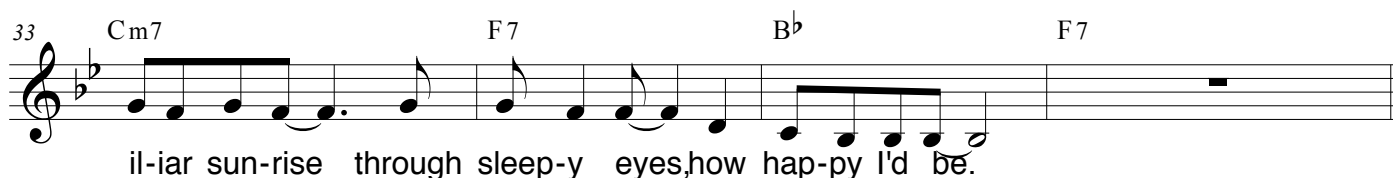
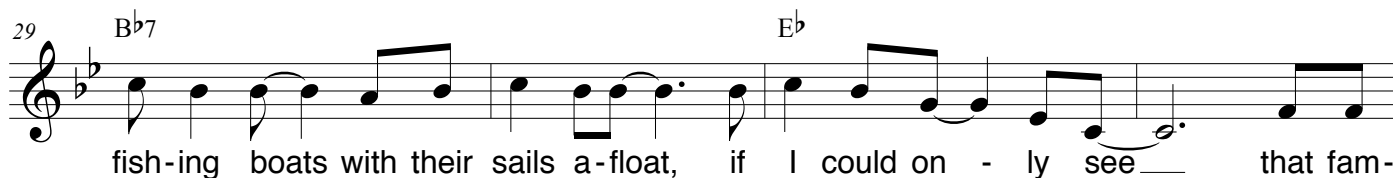
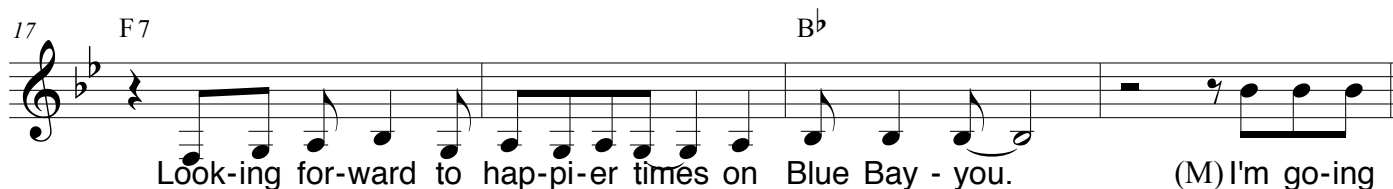
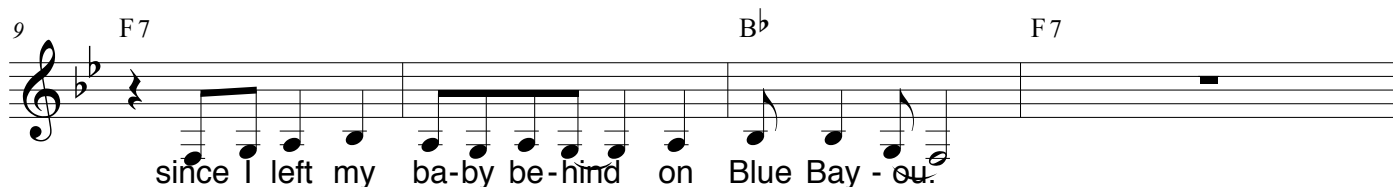
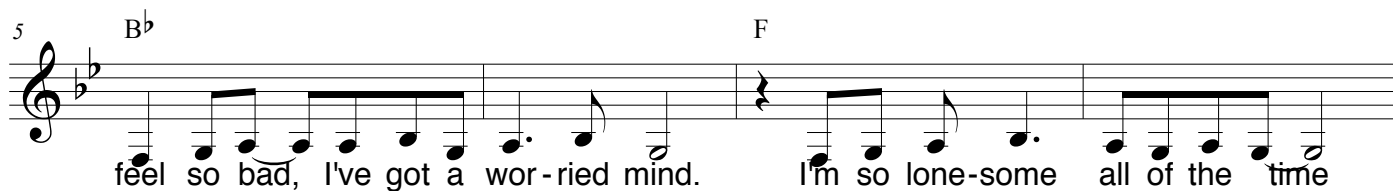
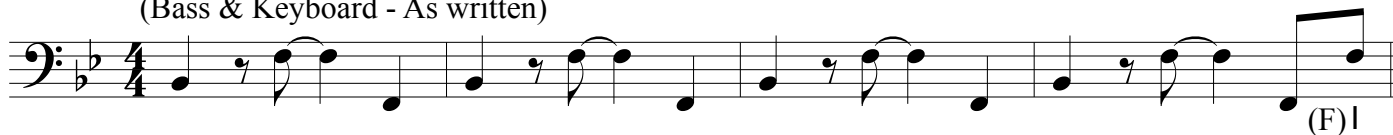
VOCAL DUET

Blue Bayou

Easy Latin Feel

Keyboard

(Bass & Keyboard - As written)



37 $B\flat$ F
 (F) Oh, to see my ba-by a - gain and to be with some of my friends,

41 F7 $B\flat$ F7
 I would be so hap - py then on Blue Bay - ou.

45 $B\flat$ F
 Sav - ing nick - els, sav - ing dimes, work - ing till the sun don't shine.

49 F7 $B\flat$
 Look - ing for - ward to hap - pi - er times on Blue Bay - you. (M) I'm go - ing

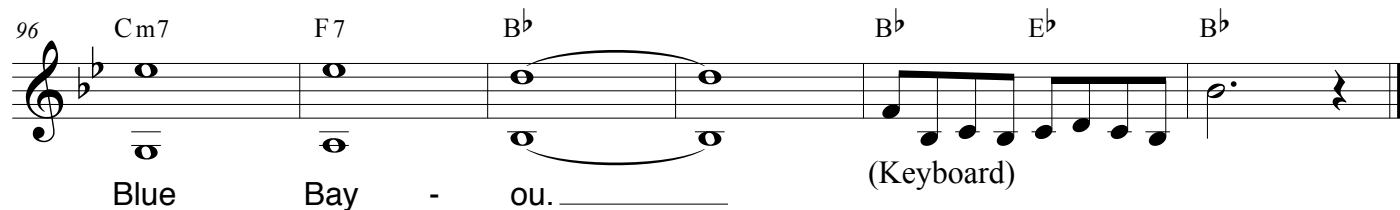
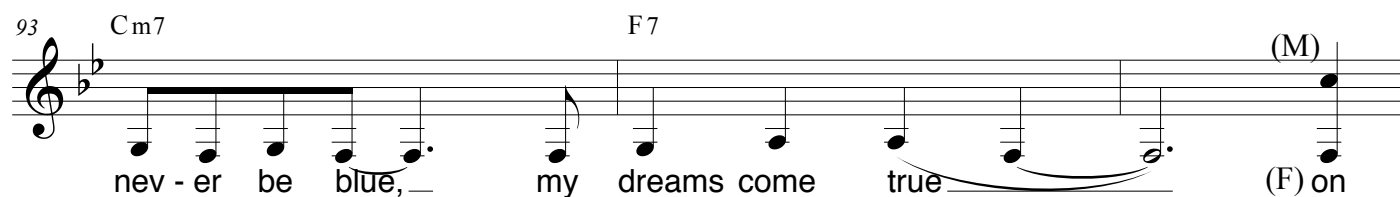
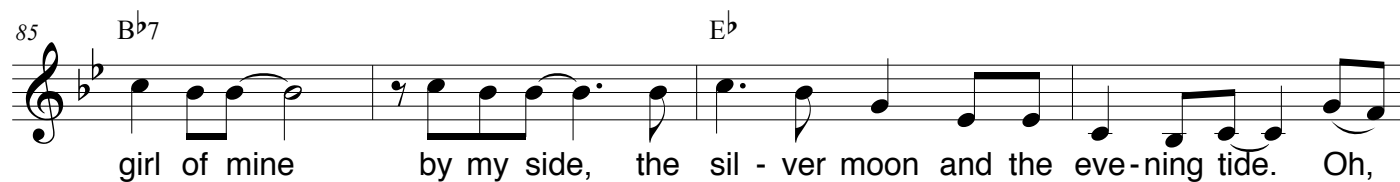
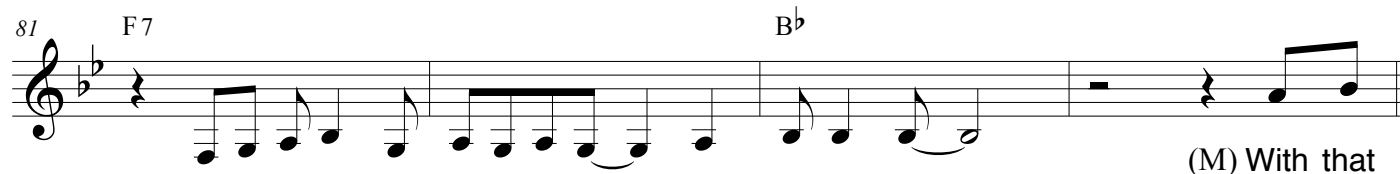
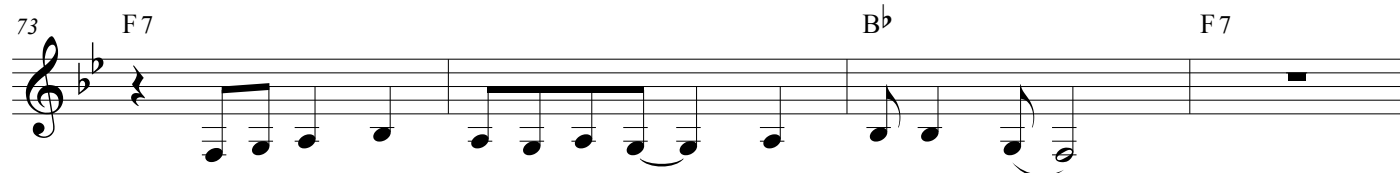
53 $B\flat$ F7
 back some day, come what may, to Blue Bay - ou _____ where the

57 $B\flat$
 folks are fine and the world is mine on Blue Bay - ou. _____ With that

61 $B\flat 7$ $E\flat$
 girl of mine by my side, the sil - ver moon and the eve - ning tide. Oh,

65 Cm7 F7 $B\flat$ F7
 some sweet day _____ gon - na take a - way this hurt - in' in - side.

(Keyboard)



Thank you. Thank you very much.

We'll pick up the tempo a bit for this next selection written back in 1928. The first recording was by Al Jolson, but later recordings were produced by Patti Page, Billy Holliday, and Bing Crosby.

Here we go with "Back In Your Own Backyard."

Back In Your Own Back Yard

F

Keyboard

(Sax) C Dm7 Em7 G7

5 C G G7

We leave home ex - pect-ing to find a blue - bird,

9 Dm7 G7 C

hop - ing ev - 'ry cloud will be sil - ver lined.

13 Em7 B7 Em7 Am7 Dm7 G7 C

But, we all re - turn. As we live, we learn

17 G Am7 Dm7 G7 Gaug

that we left our hap - pi-ness be - hind. The bird with

22 C A°7 Dm

feath - ers of blue is wait - ing for you
cas - tles in Spain through your win - dow pane

26 G7 1. C G7

back in your own back yard. You'll see your

30 2. C C7

back yard. Oh, you can

33 Em Em7 A7

go to the East, go to the West, but some-day you'll come, —

37 D7 G7 Gaug

wear-y at heart, back where you start - ed from. — You'll find your

41 C A°7 Dm To Coda ⊕

hap - pi - ness lies — right un - der your eyes —

45 G7 C G7 Gaug D.S. al Coda

back in your own — back yard. — (Sax)

⊕ Coda

49 G7 Em7 Dm7

back in your own, — back in your own, —

53 C D#°7 G7

back in your own — back

56 C (Sax) Dm7 C G7 C

yard. —

Back In Your Own Back Yard

M

(Keyboard)

Keyboard



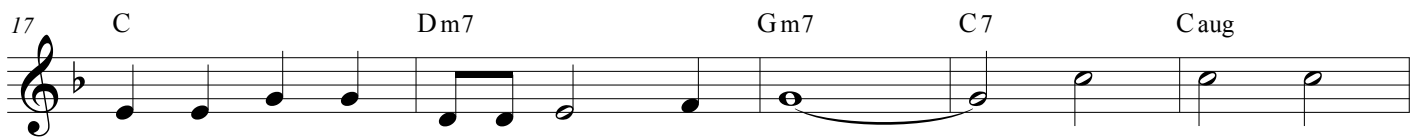
We leave home ex - pect-ing to find a blue - bird, _____



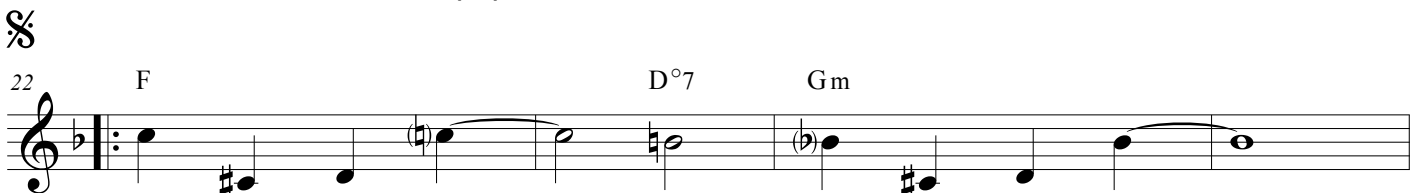
hop - ing ev - 'ry cloud will be sil - ver lined. _____



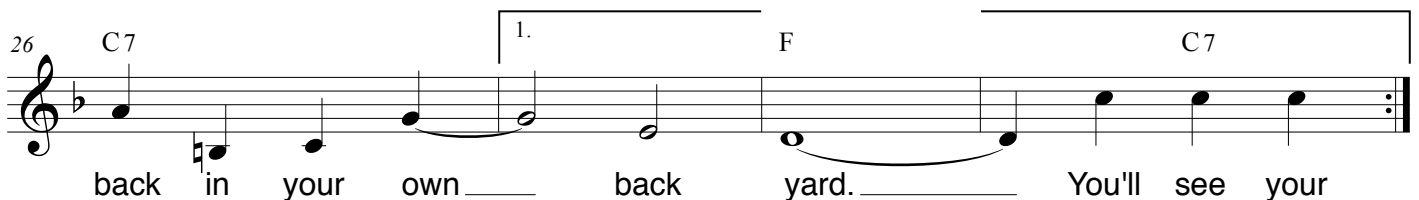
But, we all re - turn. As we live, we learn



that we left our hap-pi-ness be - hind. _____ The bird with



feath - ers of blue _____ is wait - ing for you _____
cas - tles in Spain _____ through your win - dow pane _____



back in your own _____ back yard. _____ You'll see your



back yard. _____ Oh, you can

33 Am Am7 D7

go to the East, go to the West, but some-day you'll come, —

37 G7 C7 C aug

wear-y at heart, back where you start - ed from. — You'll find your

41 F D°7 Gm To Coda ⊕

hap - pi - ness lies — right un - der your eyes —

45 C7 F C7 D.S. al Coda C aug

back in your own — back yard. — (Keyboard)

⊕ Coda

49 C7 Am7 Gm7

back in your own, — back in your own, —

53 F G#°7 C7

back in your own — back

56 (Keyboard) F Gm7 F C7 F

yard. —

Thank you. Thank you very much.

Our next song was recorded by Elvis Presley, topping the charts in Great Britain in 1962 and later rising to #1 on the easy listening charts in the US. During his live shows, Elvis often closed with this number.

Here's _____ to sing the beautiful "Can't Help Falling In Love."

Slow 12/8 Feel

Can't Help Falling In Love

F

B \flat (Keyboard) F B \flat F Keyboard

3 B \flat Dm Gm Gm7/F E \flat B \flat Cm F E \flat F7

Wise men say, "On-ly fools rush in." But I can't

8 Gm E \flat B \flat /F F7 B \flat B \flat Dm Gm Gm7/F E \flat B \flat

help fall-ing in love with you. Shall I stay? Would it be a

14 Cm F E \flat F7 Gm E \flat B \flat /F F7 B \flat

sin if I can't help fall-ing in love with you.

§ (Sing both times)

19 Dm D \flat 7 Dm D \flat 7

Like a riv - er flows sure - ly to the sea,

21 Dm D \flat 7 Dm Cm7 F7

dar - ling so it goes. Some things are meant to be.

24 B \flat Dm Gm Gm7/F E \flat B \flat Cm F

Take my hand. Take my whole life, too, for

28 E \flat F7 Gm E \flat B \flat /F F7 B \flat **To Coda** **D.S. al Coda**

☐ Coda I can't help fall - ing in love with you.

32 B \flat E \flat F7 Gm E \flat B \flat /F F7 B \flat

you, for I can't help fall-ing in love with you.

Slow 12/8 Feel

Can't Help Falling In Love

M

The musical score is written for a single melodic line in 12/8 time, with a key signature of two flats (Bb and Eb). It features a variety of musical notations including eighth notes, quarter notes, and triplet markings (indicated by a '3' over a bracket). Chord symbols are placed above the staff to indicate harmonic accompaniment. The lyrics are written below the staff, with line numbers 3, 8, 14, 19, 21, 24, 28, and 32 marking the beginning of new lines of music. The score includes a Coda section and a D.S. al Coda instruction.

Eb (Keyboard) 3 Bb 3 Eb 3 Bb 3 Keyboard 3
 3 Eb Gm Cm Cm7/Bb Ab Eb Fm Bb Ab Bb7
 Wise men say, "On-ly fools rush in." But I can't
 8 Cm Ab 3 Eb/Bb Bb7 Eb Eb Gm Cm Cm7/Bb Ab Eb
 help fall-ing in love with you. Shall I stay? Would it be a
 14 Fm Bb 3 Ab Bb7 Cm Ab 3 Eb/Bb Bb7 Eb
 sin if I can't help fall-ing in love with you.
 19 (Sing both times) Gm 3 Gb°7 Gm 3 Gb°7
 Like a riv - er flows sure - ly to the sea,
 21 Gm 3 Gb°7 Gm 3 Fm7 Bb7
 dar - ling so it goes. Some things are meant to be.
 24 Eb Gm Cm Cm7/Bb Ab Eb Fm Bb 3
 Take my hand. Take my whole life, too, for
 28 Ab Bb7 Cm Ab 3 Eb/Bb Bb7 Eb To Coda D.S. al Coda
 I can't help fall - ing in love with you.
 32 Coda Eb Ab Bb7 Cm Ab 3 Eb/Bb Bb7 Eb
 you, for I can't help fall-ing in love with you.

Thank you.

Now, we've come to a time in the evening which is very special for me. Some of you may remember that my ancestors were born in a country in eastern Europe called Bohemia.

(Do Czech schtick)

The national dance of the Czech Republic is the polka, and we're gonna play one for you right now. This one is a song about the capital city of the Czech Republic. Anyone here know the name of the capital of the Czech Republic. Right - Prague! In Czech, it's "Praha," so here we go with the "Praha Polka."

Praha Polka

Keyboard

(Keyboard)

5

9

14

19

24

30

Chords: E \flat , B \flat , C7, F7, B \flat (Sax), F7, B \flat , E \flat , F7, B \flat (Keyboard), B \flat (Sax), C, F, C7, F, C, F, C7, F, (Sax) F7, B \flat (Sax), F7, B \flat , (Keyboard) B \flat , C \circ 7, B \flat /D, F7/C, B \flat , B \flat 7

2 (Sax)
36 Eb Bb7/Ab /Bb Eb Bb7

42 Eb Bb7 Eb Bb7/Ab /Bb Eb

48 Bb7 Eb Bb7

54 Eb Bb7 Eb Bb7

60 Eb Bb7/Ab /Bb Eb Bb7 Fm7 Bb7

66 1. Eb (Keyboard) Bb7 2. Eb (Sax) Eb7

70 Ab Eb7/Db /Eb Ab Eb7

76 Ab Eb7 Ab Eb7/Db /Eb Ab

82 Eb7 Bbm7 Eb7 Ab Eb7 Ab

This musical score is for a piece titled 'Praha Polka' in key of E-flat major (three flats). It is written for Saxophone (Sax) and Keyboard. The score consists of nine staves of music, each with a measure number and a key signature of three flats. The first staff (measure 36) starts with a repeat sign and a key signature change to E-flat major. The second staff (measure 42) continues the melody. The third staff (measure 48) features a B-flat dominant seventh chord. The fourth staff (measure 54) continues the melody. The fifth staff (measure 60) features a B-flat dominant seventh chord and a F minor seventh chord. The sixth staff (measure 66) features a first ending (1.) and a second ending (2.). The seventh staff (measure 70) features an A-flat major chord. The eighth staff (measure 76) features an A-flat major chord. The ninth staff (measure 82) features an E-flat dominant seventh chord and an A-flat major chord.

Thank you.

We'll slow things up a bit with our next selection which dates to 1937 and was a Number 1 hit for the great Tommy Dorsey orchestra.

Here's _____ to sing our version of "Once In A While."

Once In A While

F

Keyboard


(Sax)

(Sax)

Abmaj7 Bbm7 Cm7 Bbm7 Abmaj7 Bbm7 Cm7 Bbm7Eb7

5 A^b F7

Once in a while _____ will you try to give one _____ lit-tle thought to me _____

9 

13 A^b F7




Once in a while _____ will you dream of the mo-ments I shared with you,

17 B^bm E^b7 3 A^b G7

mo-ments be - fore we two drift-ed a - part? In

21 C Dm7 G7 C Dm7 G7

love's smol-der-ing em-ber, one spark may re-main. If

25 
love still can re - mem-ber, the spark may burn a - gain.

29 

33 B \flat m E \flat 7 3 A \flat E \flat 7

know-ing you think of me, once in a white.

Detailed description: This image shows the musical notation for the vocal line of the song 'Once in a While'. It begins with a treble clef and a key signature of three flats (B-flat major or D-flat minor). The melody is written on a five-line staff. Above the staff, the chord progression is indicated: B-flat minor (B \flat m), E-flat 7 (E \flat 7), a triplet of eighth notes, A-flat (A \flat), and E-flat 7 (E \flat 7). The lyrics are written below the staff: 'know-ing you think of me, once in a white.' The word 'white' is followed by a long, sweeping melisma line that extends across the staff.

60 **(Keyboard & Bass)**

Once In A While

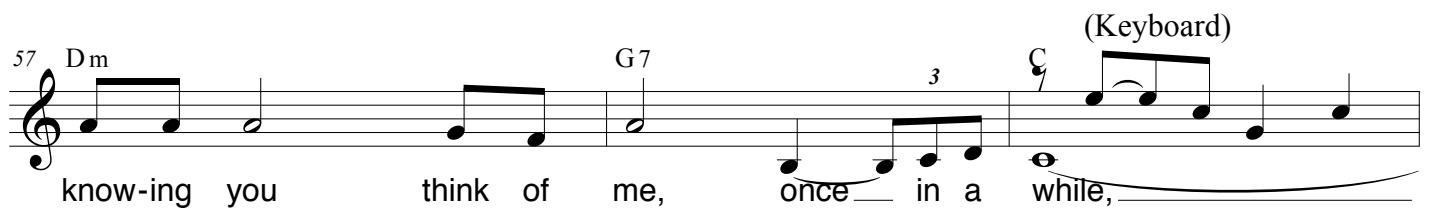
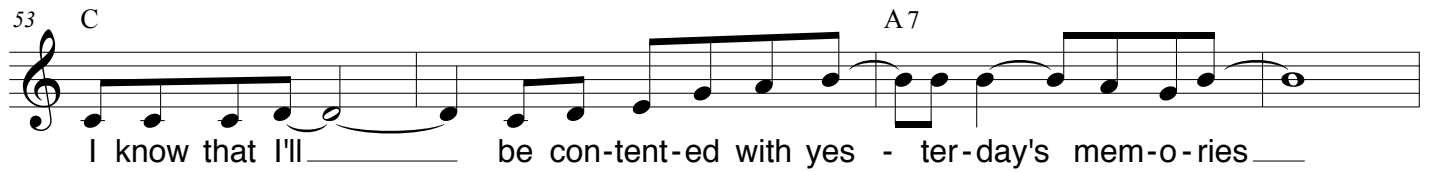
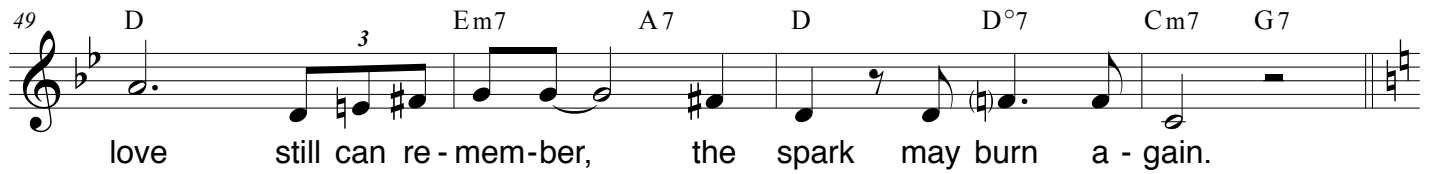
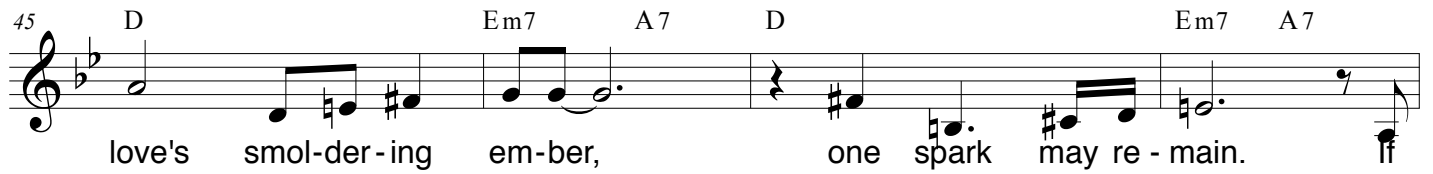
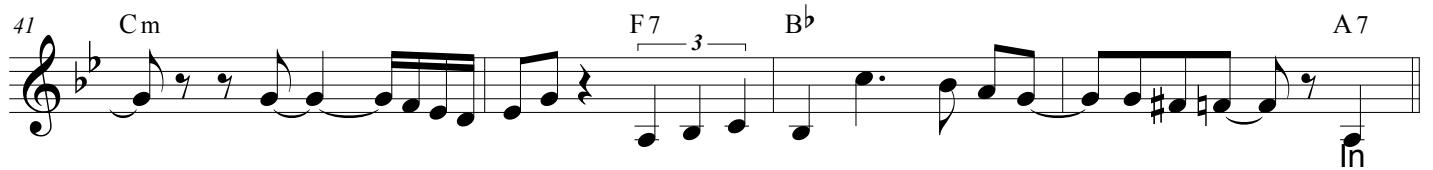
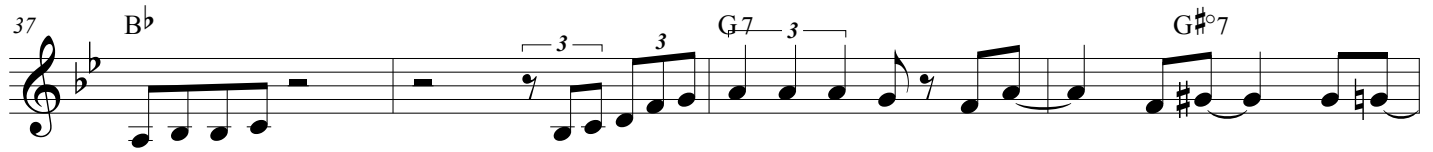
M

Keyboard

(Keyboard)

B \flat maj7 Cm7 Dm7 Cm7 B \flat maj7 Cm7 Dm7 Cm7 F7
 5 B \flat G7
 Once in a while _____ will you try to give one _____ lit-tle thought to me _____
 9 Cm 3 F7 3 B \flat F7
 though some - one else may be near-er your heart? _____
 13 B \flat G7
 Once in a while _____ will you dream of the mo-ments I shared you,
 17 Cm F7 3 B \flat A7
 mo-ments be - fore we two drift-ed a - part? _____ In
 21 D Em7 A7 D Em7 A7
 love's smol-der-ing em-ber, one spark may re - main. **ff**
 25 D 3 Em7 A7 D D $^{\circ}$ 7 Cm7 F7
 love still can re - mem-ber, the spark may burn a - gain.
 29 B \flat G7
 I know that I'll _____ be con-tent-ed with yes - ter-day's mem-o-ries _____
 33 Cm F7 3 B \flat F7
 know-ing you think of me, once in a while. _____

(Keyboard)



Thank you.

Our next song was written way back in 1932 and has since been recorded by such artists as The Lennon Sisters, Louis Prima & Keely Smith, Teresa Brewer, and many others. It's an up-tempo tune entitled "Bei Mir Bist Du Schoen."

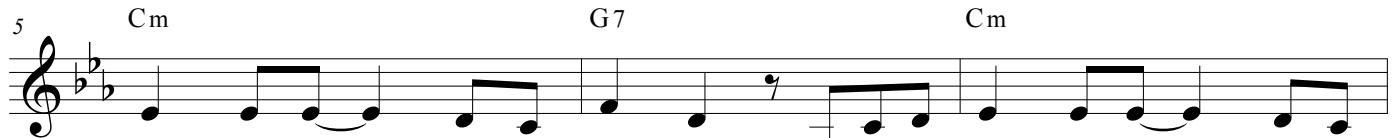
Bei Mir Bist Du Schön

F

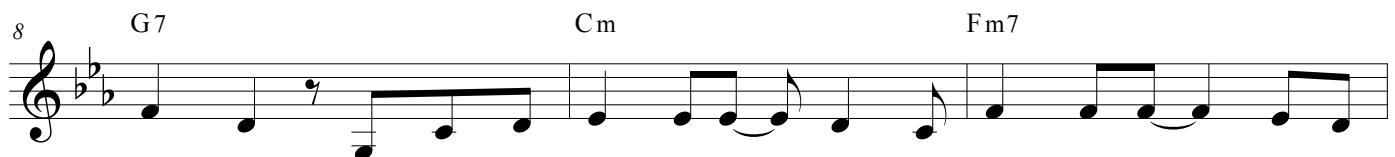
Keyboard



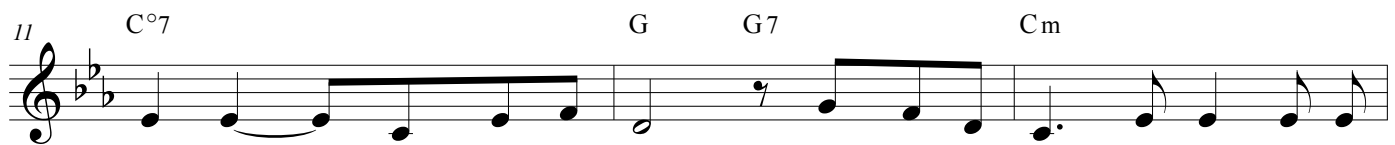
Of all the



boys I've known, and I've known some, un-til I first met you, I was



lone - some. And when you came in sight, dear, my heart grew light, and this



old world — seemed new to me. You're real - ly swell, I have to ad -



mit, you de-serve ex - pres-sions that real - ly fit you. And so I've



racked my brain hop-ing to ex-plain all the things that you do to me. — Bei

2
21 Cm G7

mir bist du schön, — please let me ex - plain: — Bei mir bist du schön

26 Cm G7 Cm

— means "You're grand." — Bei mir bist du schön, a - gain, I'll ex - plain.

32 G7 Cm

— It means "You're the fair - est in the land." — I could say

37 Fm Cm

"Bel - la, bel - la," ev - en "Sehr wün - der - bar." Each lan - guage

41 Fm F#°7 G7

on - ly helps — me tell you how grand you are. I've

45 Cm

tried to ex - plain — bie mir bist du schön — So

49 G7

1. Cm G7 (Sax) 2. Cm

kiss me and say you un - der - stand. — stand. Bei

54 Fm (Sax) Cm Fm Cm G7 Cm

mir bist du schön. —

Bei Mir Bist Du Schön

M

Keyboard

(Keyboard)

(Keyboard)

Of all the

girls I've known, and I've known some, un-til I first met you, I was

8 C7 F m Bbm7

The first line of the exercise contains measures 8, 9, and 10. Measure 8 starts with a treble clef and a key signature of three flats (Bb, Eb, Ab). The notes are Bb2, D3, and F3, with a whole rest for the third part. Measure 9 continues with G3, A3, and Bb3, with a whole rest for the third part. Measure 10 contains a half note Bb3, a quarter note A3, and a quarter note G3, with a whole rest for the third part.

lone - some. And when you came in sight, dear, my heart grew light, and this

old world__ seemed new to me. You're real-ly swell, I have to ad-

mit, you de-serve ex - pres-sions that real - ly fit you. And so I've

racked my brain hop-ing to ex-plain all the things that you do to me.____ Bei

2
21 Fm C7

mir bist du schön, — please let me ex - plain: — Bei mir bist du schön

26 Fm C7 Fm

— means "You're grand." — Bei mir bist du schön, a - gain, I'll ex - plain.

32 C7 Fm

— It means "You're the fair - est in the land." — I could say

37 Bbm Fm

"Bel - la, bel - la," ev - en "Sehr wün - der - bar." Each lan - guage

41 Bbm B°7 C7

on - ly helps — me tell you how grand you are. I've

45 Fm

tried to ex - plain — bie mir bist du schön — So

49 C7

kiss me and say you un - der - stand. — stand. Bei

54 Bbm Fm Bbm Fm C7 Fm

mir bist du schön. —

1. Fm C7 (Keyboard) 2. Fm

Thank you very much.

Now it's time to feature an artist from yesteryear. See if you can guess who I'm describing. He was born in 1892 as Edward Israel Iskowitz and died in 1964. He was a comedian, dancer, singer, actor, and songwriter. He was known as the "Apostle Of Pep" and "Banjo Eyes." Any ideas so far?

OK. How about this? He had a couple of radio shows in the 40s: "Time To Smile" and the "Pabst Blue Ribbon Show." Anything yet? Let's try this - When he entered show business, he didn't think the name "Edward Iskowitz" would sell very well, so he changed his name to Eddie _____??

Yes, you got it. Our featured artist today is Eddie Cantor.

We'll play three of his most famous selections today. The first was written in 1918, right after the end of WWI. It asked a good question related to the return of our noble fighting men who participated in that war. The question was "How You Gonna Keep 'Em Down On The Farm?"

How Ya Gonna Keep 'Em Down On The Farm

F

(Sax) E^b /G G^b7 B^b7/F Fm7 B^b7 E^b B^b7 Keyboard

9 E^b /G G^b7 B^b7/F B^baug

"Reu - ben, Reu-ben, I've been think-ing," said his wif - ey
"Reu - ben, Reu-ben, You're mis - tak - en," said his wif - ey

15 E^b E^b7 B^b7 E^b /G G^b7 B^b7

dear. _____ "Now that all is peace - ful and calm, _____ the
dear. _____ "Once a far - mer, al - ways a jay, _____ and

21 F7/A A^b7 Fm7 B^b7 E^b

boy will soon be back on the farm." _____
far - mers al - ways stick to the hay." _____

25 E^b /G G^b7 B^b7/F

Mis - ter Reu-ben start - ed wink-ing and slow - ly rubbed his
"Moth - er Reu-ben, I'm not fak - in', tho you may think it

31 E^b D^b7 B^b6 B^o7

chin. _____ He But pulled his chair up close to moth - er, and he
strange. _____ But wine and wom - en play the mis - chief with a

37 Cm7 F7 B^b B^b7

asked her with a grin, _____
boy who's loose a with change. _____

41 E^b /G G^b7 B^b7/F B^baug

"How ya gon-na keep 'em down on the farm _____ af-ter they've seen Par -

2

47 E^b /G $G^b\circ 7$ B^b/F $Cm7$ $C\sharp\circ 7$ B^b

ee? _____ How ya gon-na keep 'em a - way from Broad - way,

53 $F7$ B^b7

jaz - in' a - round _____ and paint - in' the town? _____

57 E^b /G $G^b\circ 7$ B^b7/F B^b7/F

How ya gon-na keep 'em a - way from harm? That's a mys-ter -

63 G E^b

y. _____ They'll nev - er want to see a rake or plow,
Im - a - gine Reu - ben when he meets his Pa.

69 A^b A^bm7 E^b /G $G^b\circ 7$

and who the deuce can par-ley - vous a cow? How you gon-na keep 'em
He'll kiss his cheek and hol-ler, "Oo - la la!"

75 B^b7/F **To Coda** $Fm7$ B^b7 E^b

down on the farm _____ af - ter they've seen _____ Par - ee?" _____

81 E^b (Sax) /G $G^b\circ 7$ B^b7 **D.S. al Coda**

Coda

85 $Fm7$ B^b7 $Fm7$ B^b7

af - ter they've seen, _____ af - ter they've seen, _____

89 $Fm7$ B^b7 E^b A^b B^b7 E^b B^b7 E^b

af - ter they've seen _____ Par - ee?" _____

How Ya Gonna Keep 'Em Down On The Farm

M

(Keyboard)

Keyboard

9

15

21

25

31

37

41

"Reu - ben, Reu-ben, I've been think-ing," said his wif - ey
"Reu - ben, Reu-ben, You're mis - tak - en," said his wif - ey

dear. _____ "Now that all is peace - ful and calm, _____ the
dear. _____ "Once a far - mer, al - ways a jay, _____ and

boy will soon be ways back on to the farm." _____
far - mers al - ways stick to the hay." _____

Mis - ter Reu-ben, start - ed wink-ing, and slow - ly rubbed his
"Moth - er Reu-ben, I'm not fak - in', tho you may think it

chin. _____ He But pulled his chair up close to moth - er, and he
strange. _____ But wine and wom - en play the mis - chief with a

asked her with a grin, _____
boy who's loose with change. _____

"How ya gon-na keep 'em down on the farm _____ af-ter they've seen _____ Par -

2

47 A^b /C $B^\circ 7$ E^b/B^b $Fm7$ $F^\sharp 7$ E^b

ee? _____ How ya gon-na keep 'em a - way from Broad-way,

53 $B^b 7$ $E^b 7$

jaz - in' a - round _____ and paint - in' the town? _____

57 A^b /C $B^\circ 7$ $E^b 7/B^b$ $E^b 7/B^b$

How ya gon-na keep 'em a - way from harm? That's a mys-ter -

63 C A^b

y. _____ They'll nev - er want to see a rake or plow,
Im - a - gine Reu - ben when he meets his Pa.

69 D^b $D^b m7$ A^b /C $B^\circ 7$

and who the deuce can par-ley - vous a cow? How you gon-na keep 'em
He'll kiss his cheek and hol-ler, "Oo - la la!"

75 $E^b 7/B^b$ **To Coda** $B^b m7$ $E^b 7$ A^b

down on the farm _____ af - ter they've seen _____ Par - ee?" _____

81 A^b (Keyboard) /C $B^\circ 7$ $E^b 7$ **D.S. al Coda**

Coda

85 $B^b m7$ $E^b 7$ $B^b m7$ $E^b 7$

af - ter they've seen, _____ af - ter they've seen, _____

89 $B^b m7$ $E^b 7$ A^b D^b $E^b 7$ A^b $E^b 7$ A^b

af - ter they've seen _____ Par - ee?" _____

Thank you very much.

For our second Eddie Cantor hit, we'll move to the year 1921 and a song which tells the story of a young lass who complains to her mother about a young man's romantic advances.

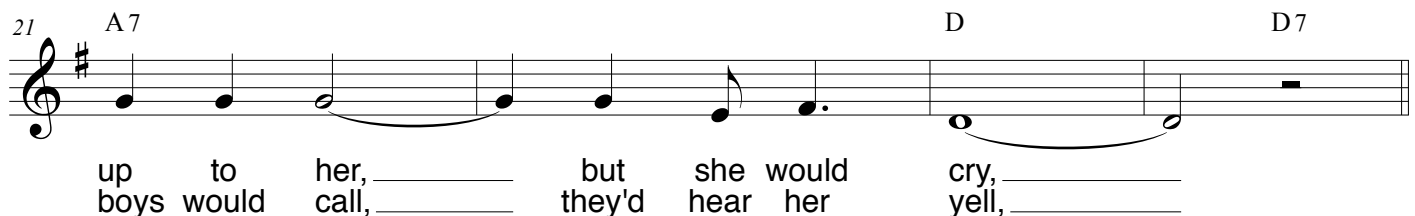
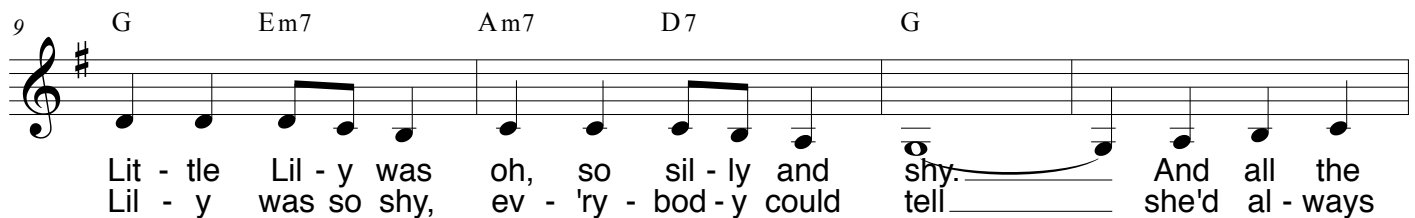
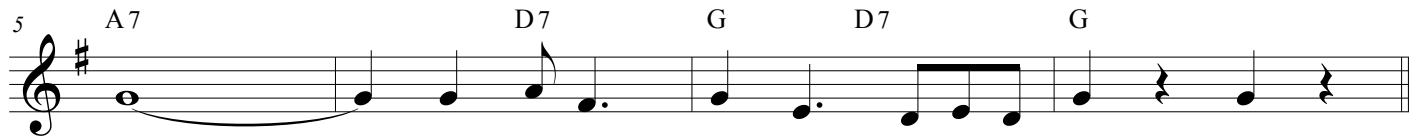
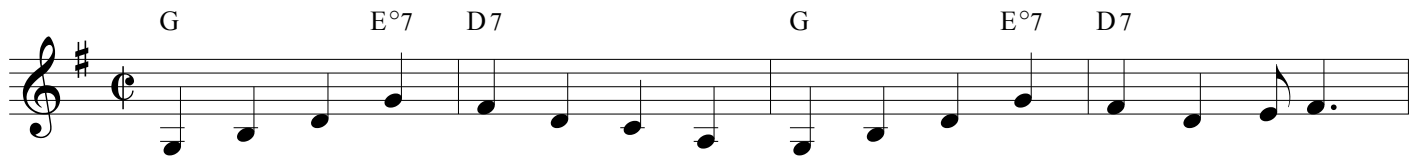
Here's _____ to sing the complaint: "Ma, He's Makin' Eyes At Me."

Ma, He's Making Eyes At Me

F

Keyboard

(Sax)



25 G A7 D7 Daug

"Ma, _____ he's mak-ing eyes at me! _____ Ma, _____ he's aw-ful

31 G E°7 D7

nice to me! _____ Ma, he's al-most break-ing my heart. _____

37 G E°7 D7

I'm be-side him! Mer-cy! Let his con-science guide him.

41 G A7 D7 Daug G D7

Ma, _____ he wants to mar-ry me, _____ be my hon-ey-bee. _____

49 G E°7 D7 G E°7 D7

Ev-'ry min-ute, he get's bold-er, now he's lean-ing on my shoul-der.
Ma, I'm off-'ring my re-sis-tance, soon I'll hol-ler for as-sist-ance,
Hur-ry, mom, and call for Pa-pa, if not Pa, then call a cop-per!

53 A7 D7 To Coda 1. G Am7 D7 2. G D.C. al Coda

Ma, _____ he's kiss-ing me! _____ me! _____

Coda

59 G D#7 A^b B^b7

me! _____ Ma, - he's mak-ing eyes at me! _____

65 E^b7 E^baug A^b F^o7

Ma, _____ he's aw - ful nice to me! _____ Ma, he's al - most

71 E^b7 A^b F^o7 E^b7

breaking my heart. _____ I'm be - side him! Mer-cy! Let his con-science guide him.

77 A^b B^b7 E^b7 E^baug

Ma, _____ he wants to mar - ry me, _____ be my pride and

83 A^b E^b7 A^b F^o7 E^b7 A^b F^o7 E^b7

joy! _____ I found out his name is Dan-iel, cut-er than my cock-er span-iel,

89 D^o7 A^b/E^b B^bm7 E^b7

Ma, _____ oh Ma, _____ I think I love _____ that _____

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

boy." _____

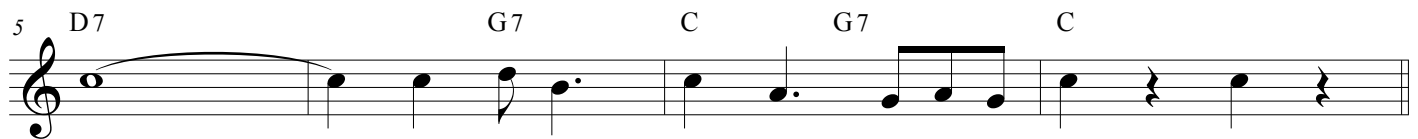
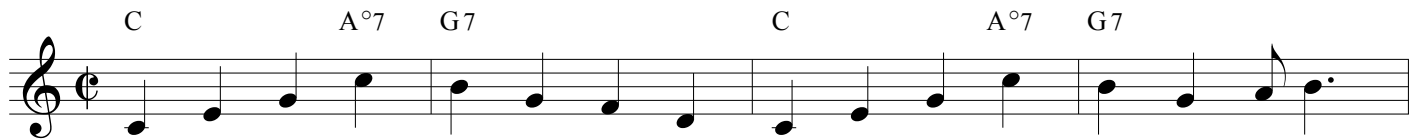
101 A^b E^b7 A^b

M

Keyboard

Ma, He's Making Eyes At Me

(Keyboard)



Lit - tle Lil - y was oh, so sil - ly and shy. And all the
Lil - y was so shy, ev - 'ry - bod - y could tell she'd al - ways



fel - lows knew she wouldn't bill and coo.
stay at home, she'd nev - er ev - er roam.



Ev - 'ry sing - le night, some smart fel - la would try to cud - dle
All the neigh-bors knew lit - tle Lil - y so well, 'cause when the



up to her, but she would cry,
boys would call, they'd hear her yell,

25 C D7 G7 Gaug

"Ma, _____ he's mak-ing eyes at me! _____ Ma, _____ he's aw-ful

31 C A°7 G7

nice to me! _____ Ma, he's al-most break-ing my heart. _____

37 C A°7 G7

I'm be-side him! Mer-cy! Let his con-science guide him.

41 C D7 G7 Gaug C G7

Ma, _____ he wants to mar-ry me, _____ be my hon-ey-bee. _____

49 C A°7 G7 C A°7 G7

Ev-'ry min-ute, he get's bold-er, now he's lean-ing on my shoul-der.
Ma, I'm off-'ring my re-sis-tance, soon I'll hol-ler for as-sist-ance,
Hur-ry, mom, and call for Pa-pa, if not Pa, then call a cop-per!

53 D7 G7 To Coda

Ma, _____ he's kiss-ing me!" _____ me!" _____

1. C Dm7 G7 2. C D.C. al Coda

Coda

59 C G#7 D \flat E \flat 7

me! _____ Ma, - he's mak-ing eyes at me! _____

65 A \flat 7 A \flat aug D \flat B \flat \circ 7

Ma, _____ he's aw - ful nice to me! _____ Ma, he's al - most

71 A \flat 7 D \flat B \flat \circ 7 A \flat 7

breaking my heart. _____ I'm be - side him! Mer-cy! Let his conscience guide him.

77 D \flat E \flat 7 A \flat 7 A \flat aug

Ma, _____ he wants to mar - ry me, _____ be my pride and

83 D \flat A \flat 7 D \flat B \flat \circ 7 A \flat 7 D \flat B \flat \circ 7 A \flat 7

joy! _____ I found out his name is Dan-iel, cut-er than my cock-er span-iel,

89 G \circ 7 D \flat /A \flat E \flat m7 A \flat 7

Ma, _____ oh Ma, _____ I think I love _____ that _____

97 D \flat (Keyboard) A \flat 7 D \flat A \flat 7

boy." _____

101 D \flat A \flat 7 D \flat

Thank you very much.

We'll close our tribute to Eddie Cantor with the song written back in 1925 that became his best-known and best selling hit. Listen as I tell you about a girl you might know, but I don't think you know her as well as I do.

Here we go with that great Eddie Cantor classic - "If You Knew Susie."

VOCAL ONLY

If You Knew Susie

Keyboard

(Keyboard)

A B7 Dm E7 A Bm7 E7
 8 A A°7 A Bm7 E7 A
 I have got a sweet-ie known as Su - sie. In the word of
 13 A°7 A C#m G#7 C#m
 Shake-speare, she's a wow! Though all of you may know her,
 19 G#7 E B7 E E7
 too, I'd like to shout right now: If
 24 A A#°7
 you knew Su - sie like I know Su - sie, oh, oh,
 30 E7
 oh, what a girl! There's none so clas - sy as this fair
 35 Eaug A B7 E7
 las - sy. Oh! Oh! Ho - ly, mo - ley, what a chas - sis!
 40 A A7 D C# C
 We went rid - ing, she did - n't balk.
 At a par - ty, she's meek and mild. But
 44 B7 E7
 Back from Yon-kers, I'm the one that had to walk! If
 in a tax - i, moth - er dear, come save your child!

2
48

A B7 Dm E7

you knew Su-sie like I know Su-sie, oh, oh, what a girl.

54

1. A¹ Bm7 E7 2. A F7

If If

58

B^b B^o7

you knew Su - sie like I know Su - sie, oh, oh,

64

F7

oh, what a girl!_____ She wears long tress-es and nice tight

69

Faug B^b C7 F7

dress-es. Oh! Oh! What a fu - ture she po - sess - es!

74

B^b B^b7 E^b D D^b

i had a mus - tache, cute as a pup._____

78

C7 F7

Su - sie kissed me, and she burned the darned thing up! If

82

B^b C7 E^bm

you knew Su - sie like I know Su - sie, oh,

87

F7 G7 Cm F7

oh, what a girl._____ Oh,_____ oh, what a

94

B^b (Keyboard) Gm F7 B^b

girl!

Thank you. We hope you enjoyed our tribute to the great Eddie Cantor.

Our next song is a nice dance tune written by Chilton Price in 1951. Pee Wee King's version resided at #1 on the pop charts for 15 weeks in 1951 and 1952.

Here's _____ complaining to her mate about something that bugs her. Apparently, he's a "Slow Poke."

Slow Poke

F

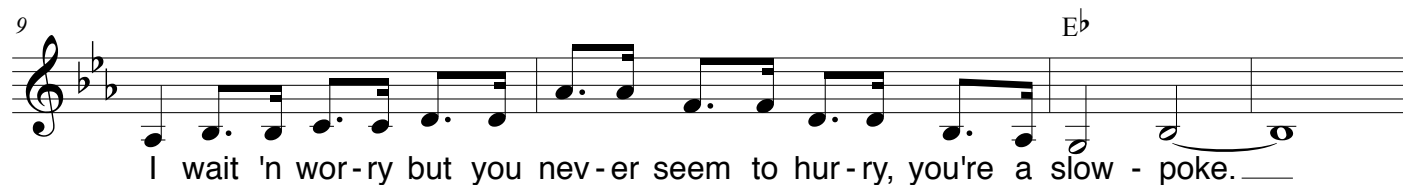
Keyboard

(Sax)

(Drum - Tick-Tock on woodblock)



You keep me wait-ing till it's get-ting ag-gra-va-ting, you're a slow - poke. ____



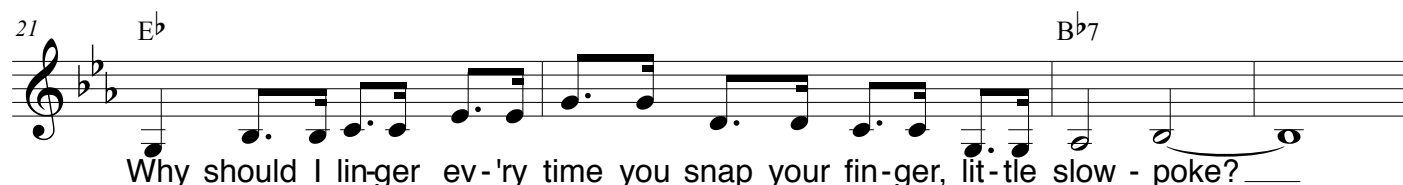
I wait 'n wor-ry but you nev-er seem to hur-ry, you're a slow - poke. ____



Time means noth-ing to you. I wait and then you're



late a - gain: eight - o'clock, nine o'clock, quar-ter to ten.



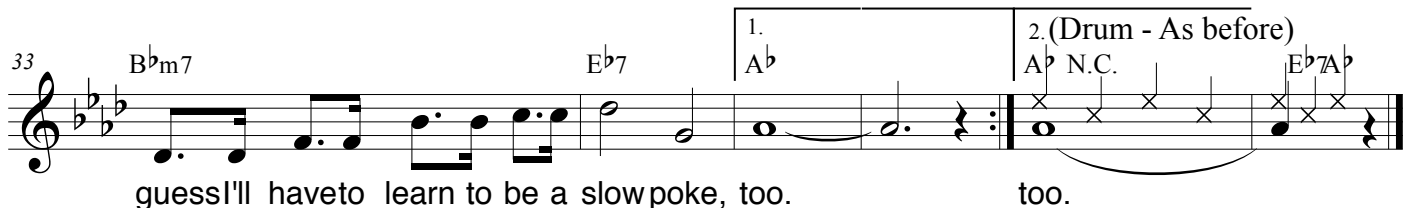
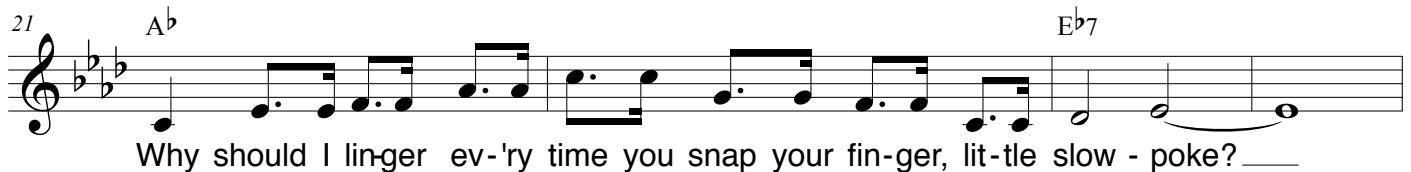
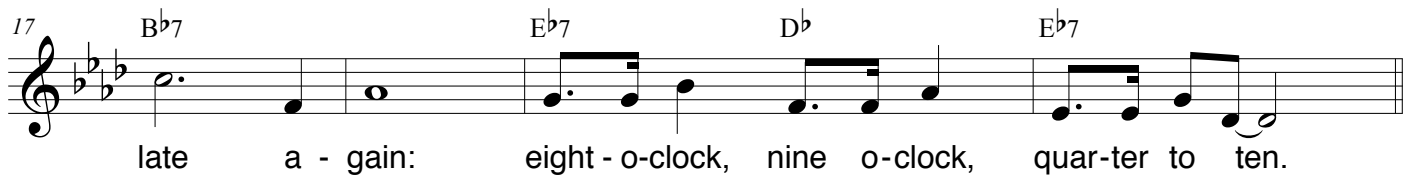
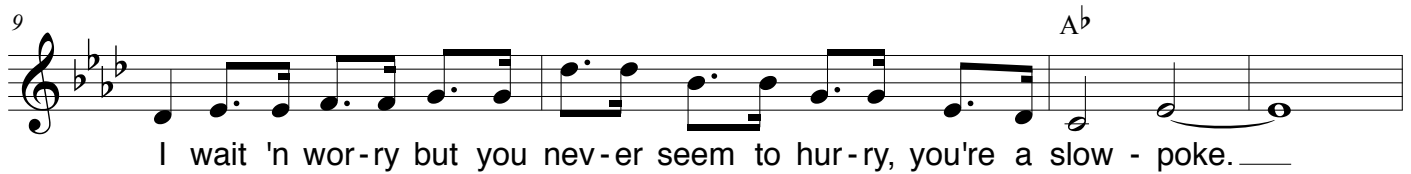
Slow Poke

M

Keyboard

(Keyboard)

(Drum - Tick-Tock on woodblock)



Thank you.

Our next song was written in 1955 and became a big hit for the Platters. It reached the #1 spot on both the Rhythm & Blues and Pop charts in 1956.

Here's _____ to sing a song of confession. She simply can't bear to admit to the truth of her situation. It's title - "The Great Pretender."

VOCAL DUET

The Great Pretender

Keyboard

B \flat (Keyboard) 3 3 E \flat 3 3 F7 G \flat F7 N.C. 3 (F) Oh _

(Keyboard continue triplets) 3 B \flat 3 3 F7 3 B \flat 3 3 E \flat 3 3

yes, I'm the great pre - ten - der, _ pre - tend - ing that I'm _ do - ing
yes, I'm the great pre - ten - der, _ a - drift in a world of my

(M) Ooo-ooo, Ooo-ooo

6 B \flat 3 3 E \flat 3 3 F 3 B \flat 3 3 E \flat 3 3

well. _ My need _ is such, I pre - tend too much. I'm
own. _ I played the game, but to my _ real shame, you've

Ooo-ooo, Ooo-ooo

9 B \flat 3 3 F7 3 1. B \flat F7 3 2. B \flat 3 3

lone - ly _ but no _ one can tell. Oh lone. Too
left me _ to grieve _ all a

12 $E\flat$ 3 3 $B\flat$ 3 3 $E\flat$ 3 3
 real__ is this feel - ing of make - be-lieve. Too real__ when I feel__ what my

15 $B\flat$ 3 $F7$ $B\flat$ 3 $F7$
 heart can't con - ceal. Yes, I'm the great pre-

15
 Oh-oh-oh-oh-oh-oh-oh-oh

18 $B\flat$ 3 $E\flat$ 3 $B\flat$ 3
 ten-der,__ just laugh-ing and gay like a clown. I

18
 Ooo-ooo,Ooo-ooo Ooo-ooo,Ooo-ooo

21 $E\flat$ 3 $F7$ $B\flat$ 3 $E\flat$ 3 $B\flat$ 3 $F7$ 3
 seem__ to be what I'm not,__ you see, I'm wear-ing__ my heart like a

24 D $B\flat$ 3 3 $F7$ **To Coda** $B\flat$ **D.S. al Coda**
 crown pre - tend - ing__ that you're__ still a - round.__ Too

Coda
 27 $B\flat$ $E\flat$ $B\flat$
 round.__

27
 still a - round.

Thank you very much.

We'll pick up the tempo slightly with this next selection, written back in 1929, and recorded by such artists as Perry Como, Gene Kelly, and Gordon MacRae. In 1998, the film "The Object Of My Affection" included a version by the British artist known simply as "Sting."

Here's _____ with our version of the lovely ballad "You Were Meant For Me."

(Sax)

You Were Meant For Me

F
 Keyboard

Bbmaj7 Cm7 Dm7 Eb Dm7 F7
 5 Cm7 F7 Bbmaj7 Cm7 F7 Bbmaj7
 You were meant for me, _____ and I was meant for you. _____
 13 G G7 C7
 Na - ture fash - ioned you and when she was done, _____
 17 Cm7 F7
 you were all those good things rolled in - to one. _____ You're like a
 21 Cm7 F7 Bbmaj7 Cm7 F7 D
 plain - tive _____ mel - o - dy _____ that nev - er lets me be. _____ For
 29 Fm7 G7 Fm6 G9 Cm7 G7 Cm7 **To Coda**
 I'm con - tent, _____ the an - gels must have sent you, _____ and they
 33 Cm7 F7 Cm7 F7 Bbmaj7 (Sax) Cm7 Dm Cm7 F7 **D.S. al Coda**
 meant you just for me. _____
Coda
 37 Cm7 F7 Cm7 F7
 meant you just for _____
 41 (Sax) Bb Cm7-3 Dm7-3 F7 Bb
 me _____

You Were Meant For Me

M
Keyboard

(Keyboard)



You were meant for me, _____ and I was meant for you. _____



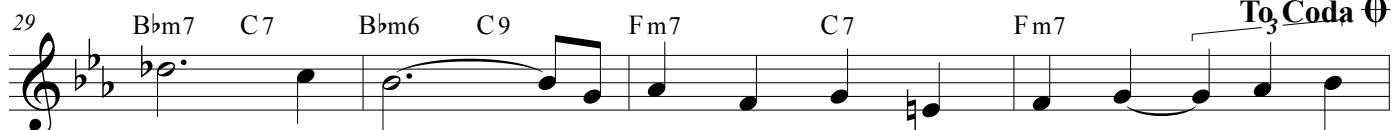
Na - ture fash - ioned you and when she was done, _____



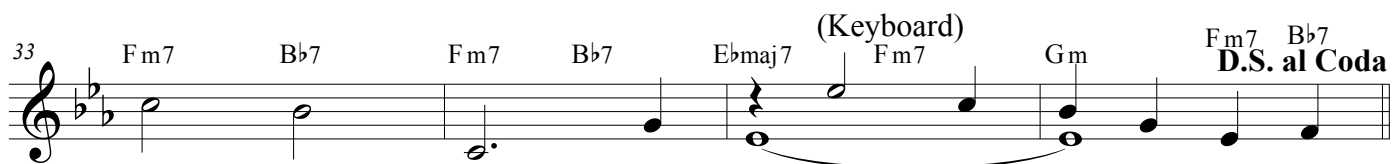
you were all those good things rolled in - to one. _____ You're like a



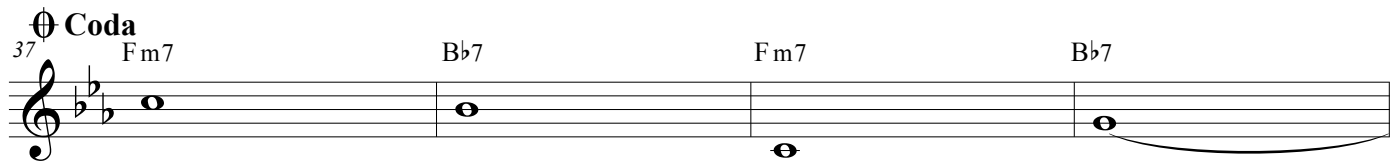
plain - tive _____ mel - o - dy _____ that nev - er lets me be. _____ For



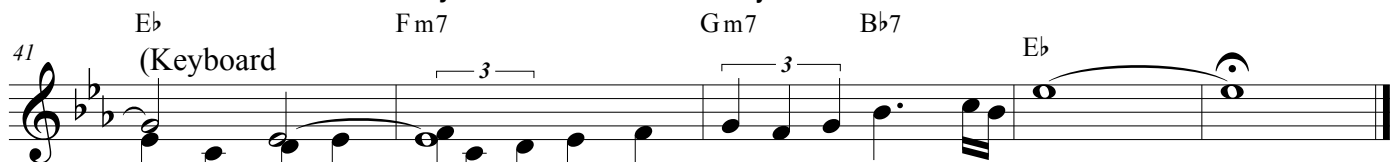
I'm con - tent, _____ the an - gels must have sent you, _____ and they



meant you just for me. _____



meant you just for _____



me _____

Thank you very much.

Time now for another waltz. This one was a big hit for Patti Page back in 1953. It stayed at the top spot in Billboard Magazine for 8 weeks. I'm sure you'll all remember this famous question from a person seeking a faithful companion - "How Much Is That Doggie In The Window"?

How Much Is That Doggie In The Window

F

Keyboard

(Sax) C7 F C7

5 F C7 *Arf* *Arf* How

much is that dog - gie in the win - dow, the

9 F C7

one with the wag - gil - y tail? How

13 F C7 *Arf* *Arf*

much is that dog - gie in the win - dow, I

17 C7 F C7

do hope that dog - gie's for sale. I

21 F C7

must read take in the trip pa - pers there are rob - bers and with

25 F C7

leave flash - my lights poor that sweet - heart a - lone. If

flash - lights poor that shine in the dark. My

29 F C7

he love has a dog, he won't be lone - some, and the

needs a dog - gie to pro - tect him and

33

1. F C7

dog - gie will have a good home. How

scare them a - way with one

2
37

2.
F D \flat 7 G \flat

bark. I don't want a bun - ny or a

41 D \flat 7

kit - ty. I don't want a par - rot that

45 G \flat D \flat 7 G \flat

talks. I don't want a bowl of lit - tle

49 D \flat 7

fish - ies. He can't take a gold - fish for

53 G \flat D7 G

walks. How much is that dog - gie in the

57 D7 Arf Arf

win - dow, the one with the wag - gil - y

61 G D7 G

tail? How much is that dog - gie in the

65 D7 Arf Arf D7

win - dow, I do hope that dog - gie's for

69 G (Sax) D7 G D7 G

sale.

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The first system (measures 37-40) features a key change to two flats (B-flat, E-flat) and includes a first ending bracket. The second system (measures 41-44) continues in two flats. The third system (measures 45-48) also remains in two flats. The fourth system (measures 49-52) continues in two flats. The fifth system (measures 53-56) features a key change to one sharp (F-sharp, C-sharp) and includes a first ending bracket. The sixth system (measures 57-60) continues in one sharp. The seventh system (measures 61-64) continues in one sharp. The eighth system (measures 65-68) continues in one sharp. The ninth system (measures 69-72) continues in one sharp and ends with a double bar line. Chord symbols are placed above the staff at various points: F, D-flat7, G-flat, D-flat7, G-flat, D-flat7, G-flat, D7, G, D7, G, D7, G, D7, G, D7, G. There are also 'Arf' sound effects and a '(Sax)' instruction for the saxophone part in the final system.

How Much Is That Doggie In The Window

M

Keyboard

(Keyboard)

How

much is that dog - gie in the win - dow, _____ the

one with the wag - gil - y tail? _____ How

much is that dog - gie in the win - dow, _____ I

do hope that dog - gie's for sale. _____ I

must read take a trip to Cal - li - for - nia _____ and

in the pa - pers there are rob - bers _____ with

leave my poor that sweet - heart a - lone. _____ If

flash - lights that shine in the dark. _____ My

he love has a dog, he won't be lone - some, _____ and the

needs a doggie to protect him _____ and

dog - gie will have a good one home. _____ How

scare them a - way with one

2
37 B \flat F \sharp 7 B

bark. I don't want a bun - ny or a

41 F \sharp 7

kit - ty. I don't want a par - rot that

45 B F \sharp 7 B

talks. I don't want a bowl of lit - tle

49 F \sharp 7

fish - ies. He can't take a gold - fish for

53 B G7 C

walks. How much is that dog - gie in the

57 G7 Arf Arf

win - dow, the one with the wag - gil - y

61 C G7 C

tail? How much is that dog - gie in the

65 G7 Arf Arf G7

win - dow, I do hope that dog - gie's for

69 C (Keyboard) G7 C G7 C

sale.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The score is divided into measures, with measure numbers 37, 41, 45, 49, 53, 57, 61, 65, and 69 marked at the start of new lines. Chord symbols (B-flat, F-sharp7, B, G7, C) are placed above the staff to indicate harmonic accompaniment. The lyrics are written below the staff, with some words hyphenated across measures. There are two instances of 'Arf' notes, which are eighth notes with an 'x' on the stem, representing dog barks. The score ends with a double bar line at measure 69.

Thank you very much.

Wow! Time has really gone by very fast this evening. We're nearly finished. For our next to last song, we'll play a selection from a great 1949 Broadway show by Rodgers and Hammerstein - South Pacific. We've decided to give it a different feel by incorporating a Latin beat.

So, here's our version of that great classic - "Some Enchanted Evening."

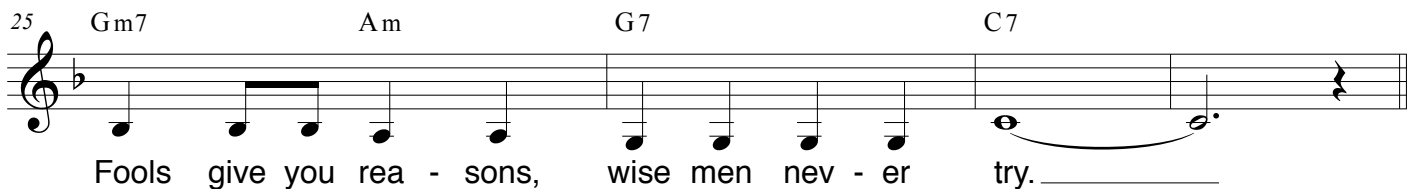
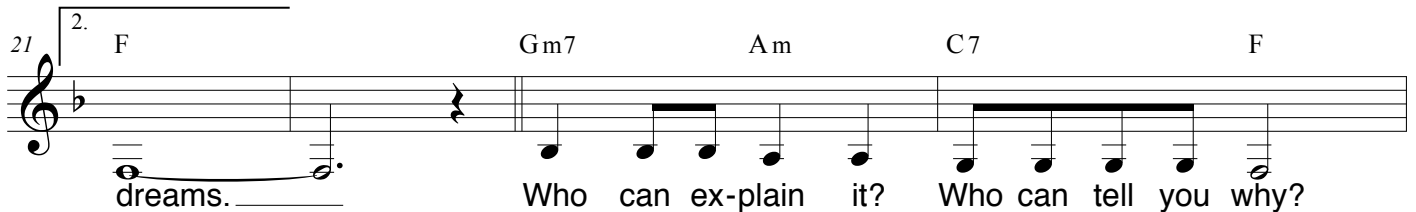
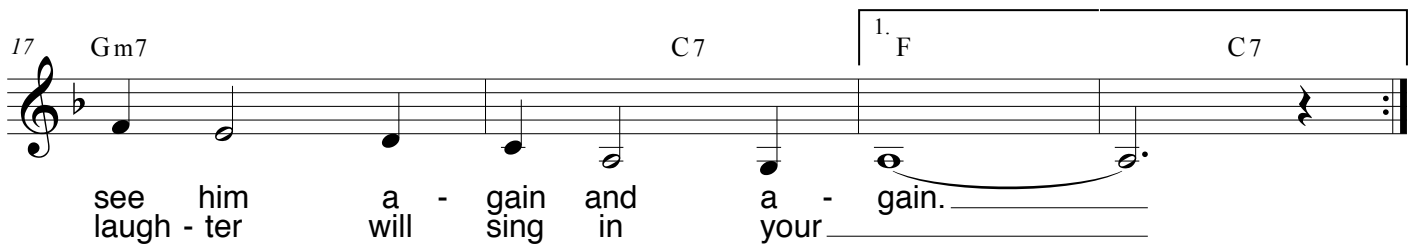
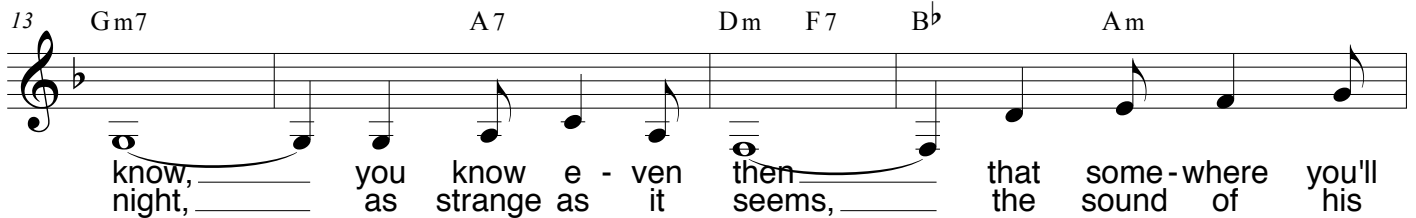
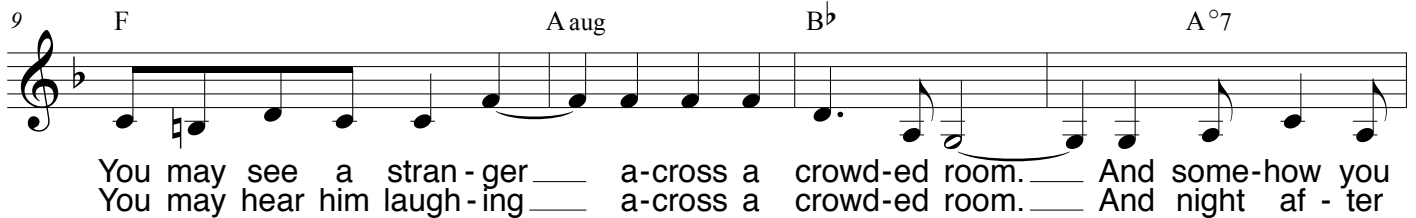
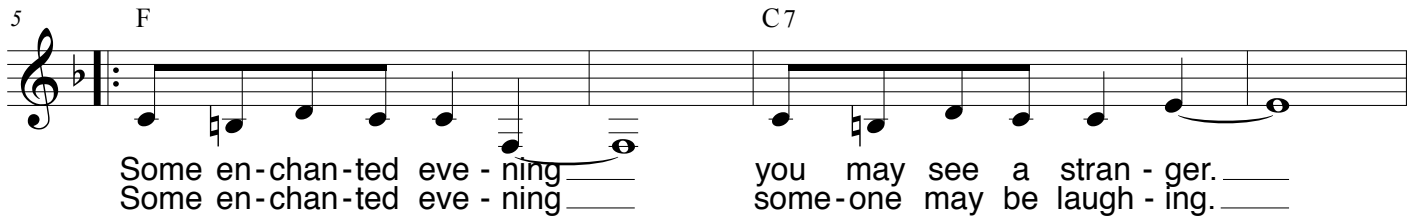
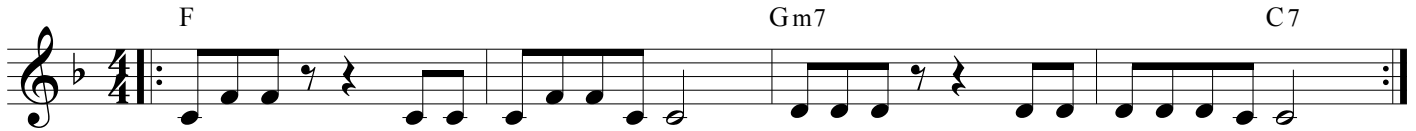
LATIN BEAT

Some Enchanted Evening

F

Keyboard

(Keyboard)



2

29 F C7

Some en-chant-ed eve - ning, when you find your true love,

33 F A aug B \flat Dm7

when you feel him call you a-cross a crowd-ed room. Then, fly to his

37 Gm7 A7 Dm F7 B \flat Am7

side and make him your own or all through your

41 Gm7 /C F

life you may dream all a - lone.

45 Gm7 Am C7 F Gm7 Am Gm7

Once you have found him, nev-er let him go. Once you have found him, nev-er let him

49 F Gm7 C7 F Gm7 C7

go. Nev-er let him go. Nev-er let him

53 F (Keyboard) Gm7 C7

go.

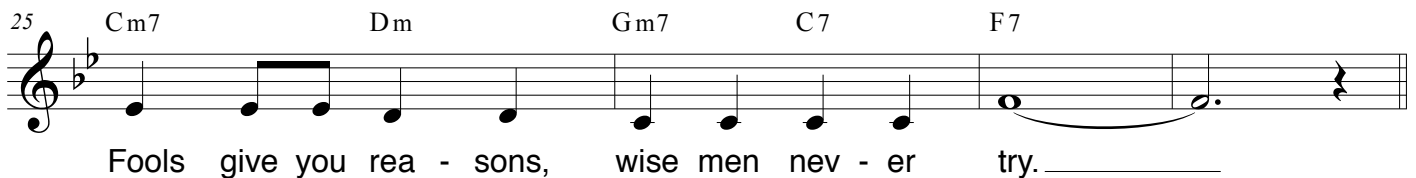
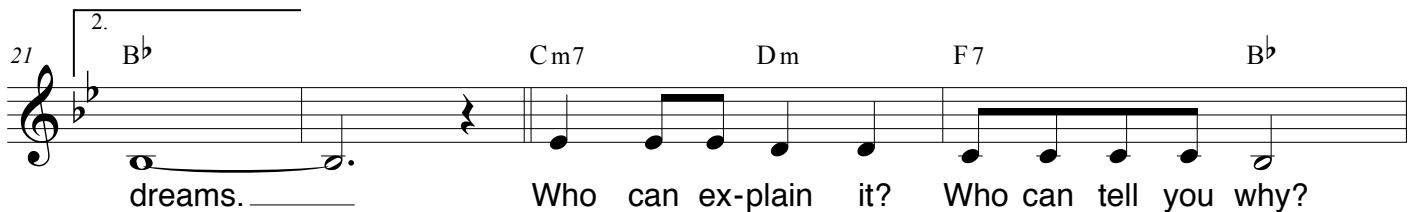
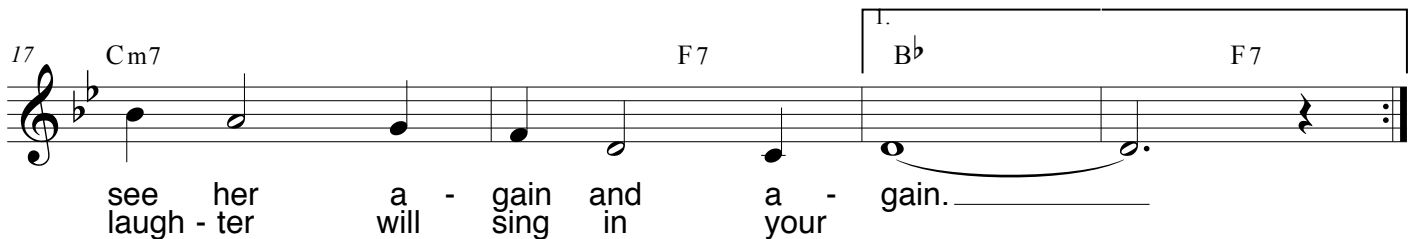
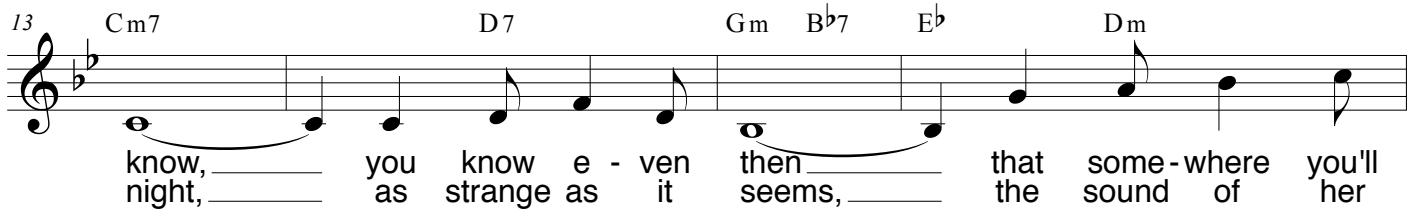
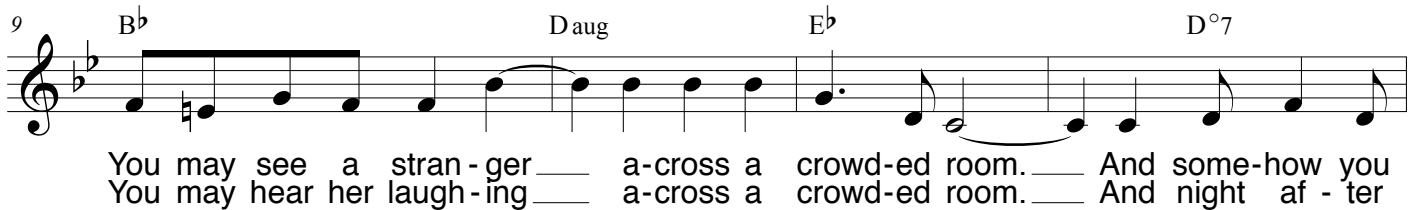
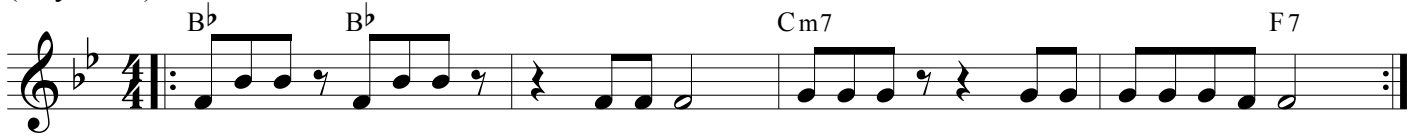
57 F Gm7 C7 F

LATIN BEAT

Some Enchanted Evening

M
 Keyboard

(Keyboard)



2

29 B \flat F7

Some en-chant-ed eve - ning, _____ when you find your true love, _____

33 B \flat Daug E \flat Gm7

when you feel her call you _____ a-cross a crowd-ed room. _____ Then, fly to her

37 Cm7 D7 Gm B \flat 7 E \flat Dm7

side _____ and make her your own _____ or all through your

41 Cm7 /F B \flat

life you may dream all a - lone. _____

45 Cm7 Dm F7 B \flat Cm7 Dm Cm7

Once you have found her, nev-er let her go. Once you have found her, nev-er let her

49 B \flat Cm7 F7 B \flat Cm7 F7

go. _____ Nev-er let her go. _____ Nev-er let her

53 B \flat (Keyboard) Cm7 F7

go. _____

57 B \flat Cm7 F7 B \flat

Thank you. Thank you very much.

Well, we've come to the end of our evening together. Have you all had a good time? (Reponse).

Great! Before we close, a couple of announcements:

(Announcements).

OK. We'll close with a song from the musical "The Roar Of The Greasepaint - The Smell Of The Crowd" by Anthony Newley, written in 1964. This song is particularly appropriate to our time with you this afternoon/evening. Here's _____ to tell you all about "A Wonderful Day Like Today." Enjoy!

On A Wonderful Day Like Today

F

Keyboard

(Alto Sax) Eb F Gm Cm7 F N.C.

5 Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 On a

won-der-ful day like to-day, I de-fy an-y cloud
 won-der-ful morn-ing like this when the sun is as big

10 Bb6 Cm7 F7 Cm7 F7

to ap-pear in the sky, dare an-y rain-drop to
 as a yel-low bal-loon. Ev-en the spar-rows are

15 Dm7 G7 Ebmaj7 C7 Cm7 F7

flop in my eye. on a won-der-ful day like to-day. On a
 sing-ing in tune on a

21 Ebmaj7 Cm7 F7 Bb6 Ebm7 C#7 Bb7

won-der-ful morn-ing like this. On a

25 Eb Ebaug Eb6 Eb7 Eb°7

morn-ing like this, I could kiss ev-'ry-bod-y, I'm

29 Bbmaj7 Cm7 F7 Bbmaj7 Bb7

so full of love and good will. Let me

33 Ebmaj7 Em7(b5) A7(b9)

say, fur-ther-more, I'd a-dore ev-'ry-bod-y, to

37 Dm7 G7 C7 F7

come and dine, the pleas-ures mine, and I will pay the bill. May I

41 $B\flat$ maj7 $B\flat$ 6 $B\flat$ maj7 $B\flat$ 6

take this oc - ca - sion to say that the whole

45 $B\flat$ maj7 $B\flat$ 6 Cm7 F7

— hu - man race — should go down on its knees. —

49 Cm7 F7 Dm7 G7

Show that we're grate - ful for morn - ings like these, for the

53 $E\flat$ D7 Gm7

world's in a won - der ful way on a

57 Cm7 3 F7 $B\flat$ 6 $E\flat$ $B\flat$ $B\flat$ 7

won - der - ful day like to - day. — On a

63 $E\flat$ $E\flat$ aug $E\flat$ 6 $E\flat$ 7 $E\flat$ °7

morn - ing — like this, I — could kiss ev - 'ry - bod - y, I'm

67 $B\flat$ maj7 3 Cm7 F7 $B\flat$ maj7 $B\flat$ 7

so full of love and good will. Let me

71 $E\flat$ maj7 $E\flat$ m7(\flat 5) A7(\flat 9)

say, fur - ther - more, — I'd a - dore — ev - 'ry - bod - y, — to

75 Dm7 $E\flat$ °7 G G7

come and dine, the pleas - ures mine, and I — will pay the bill. — May I

79 Cmaj7 C6 Cmaj7 C6
 take this oc - ca - sion to say that the whole

83 Cmaj7 C6 Dm7 G7
 — hu - man race should go down on its knees. —

87 Dm7 G7 3 Em7 3 A7
 Show that we're grate - ful for morn - ings like these, for the

91 F E7 Am7
 world's in a won - der ful way on a

95 Dm 3
 won - der - ful day, — on a

99 D7 3
 won - der - ful day, — on this

103 Eb7 3 Dm7 G7
 won - der - ful, won - der - ful, won - der - ful, won - der - ful —

107 C (Alto Sax)
 — day. —

111 C6
 —

On A Wonderful Day Like Today

M

Keyboard

(Keyboard) A \flat B \flat C \flat F \flat m7 B \flat N.C.

5 E \flat maj7 E \flat 6 E \flat maj7 E \flat 6 E \flat maj7 On a

won-der-ful day like to-day, I de-fy an-y cloud
won-der-ful morn-ing like this when the sun is as big

10 E \flat 6 F \flat m7 B \flat 7 F \flat m7 B \flat 7

to ap-pear in the sky, dare an-y rain-drop to
as a yel-low bal-loon. Ev-en the spar-rows are

15 G \flat m7 C7 1. A \flat maj7 F7 F \flat m7 B \flat 7

flop in my eye. on a won-der-ful day like to-day. On a
sing-ing in tune on a

21 2. A \flat maj7 3 F \flat m7 3 B \flat 7 E \flat 6 A \flat m7 F \sharp °7 E \flat 7

won-der-ful morn-ing like this. On a

25 A \flat A \flat aug A \flat 6 A \flat 7 A \flat °7

morn-ing like this, I could kiss ev-'ry-bod-y, I'm

29 E \flat maj7 3 F \flat m7 3 B \flat 7 E \flat maj7 E \flat 7

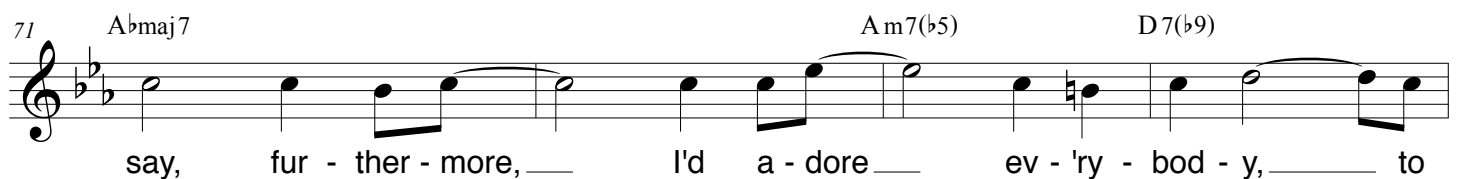
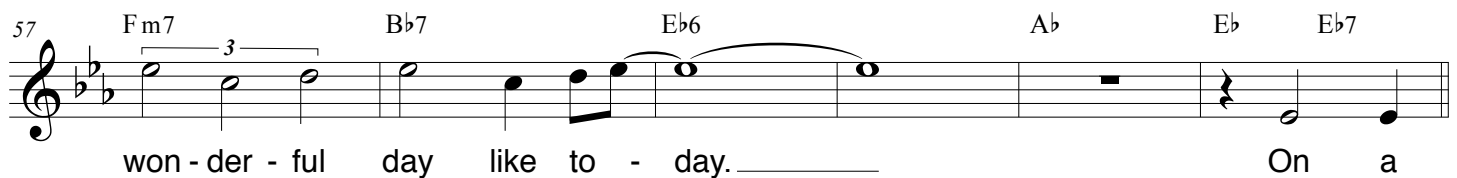
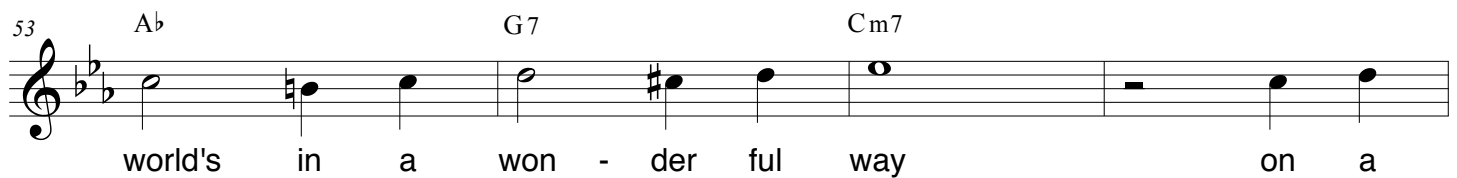
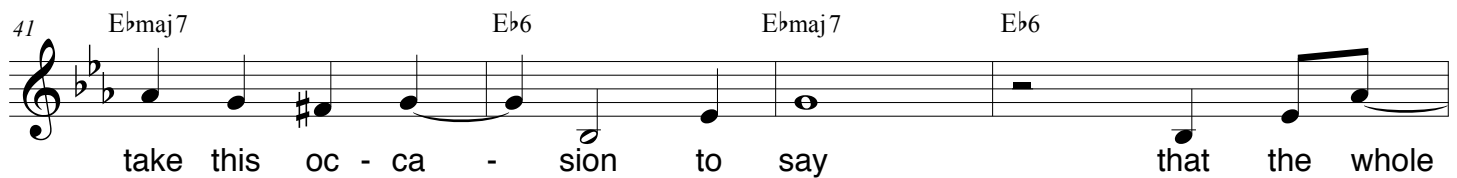
so full of love and good will. Let me

33 A \flat maj7 A \flat m7(b5) D7(b9)

say, fur-ther-more, I'd a-dore ev-'ry-bod-y, to

37 G \flat m7 C7 F7 B \flat 7

come and dine, the pleas-ures mine, and I will pay the bill. May I



79 F maj7 F6 F maj7 F6
 take this oc - ca - sion to say that the whole

83 F maj7 F6 Gm7 C7
 — hu - man race should go down on its knees. —

87 Gm7 C7 3 Am7 3 D7
 Show that we're grate - ful for morn - ings like these, for the

91 Bb A7 Dm7
 world's in a won - der ful way on a

95 Gm 3
 won - der - ful day, — on a

99 G7 3
 won - der - ful day, — on this

103 Ab°7 3 Gm7 C7
 won - der - ful, won - der - ful, won - der - ful, won - der - ful —

107 F
 (Keyboard) day. —

111 F6
 —