



## Set GG

Last revised: 2024.01.29

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# The Song Is You

# F

(Sax)

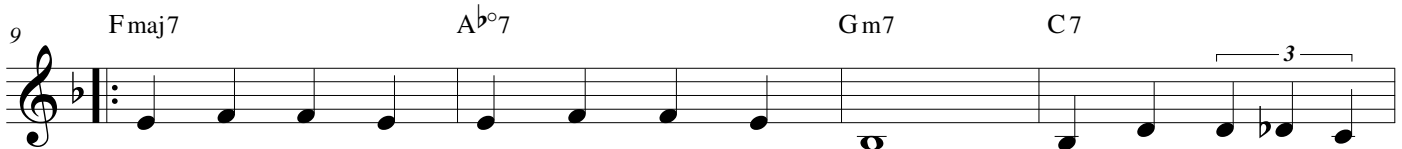
F

F<sup>°</sup>7

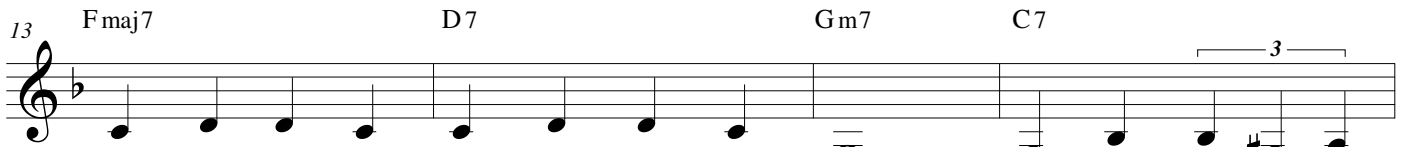
Gm7

A<sup>b</sup>°7

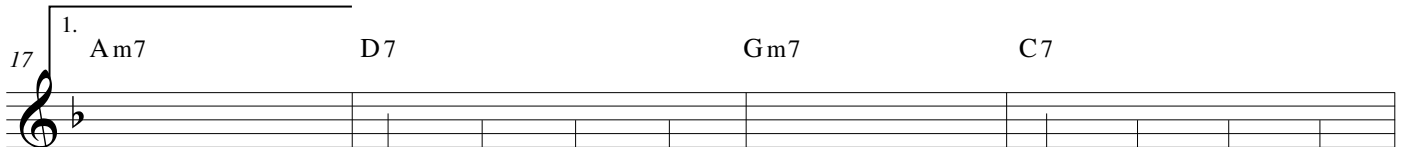
Keyboard



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



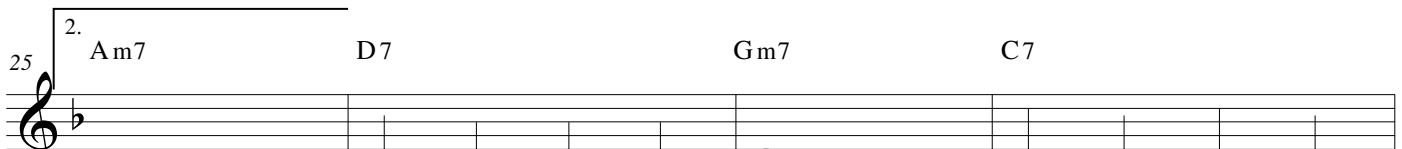
theme of ev - 'ry dream I ev - er knew. Down deep in my  
mel - o - dy from some en - chant - ed land. Down deep in my



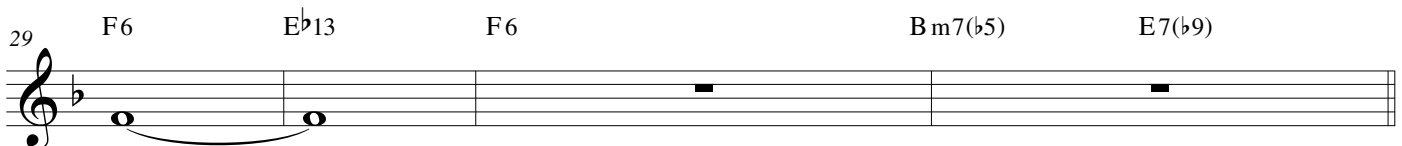
heart, I hear it play, I feel it



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

61 F6 E 13 F6 Bm7(b5) E7(b9)

**D.S. al Coda**

**Coda**

65 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) D.S. al Coda

you. \_\_\_\_\_

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."

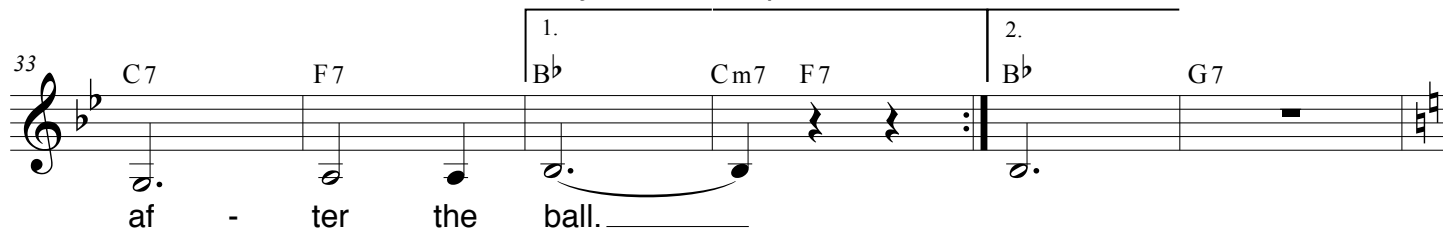
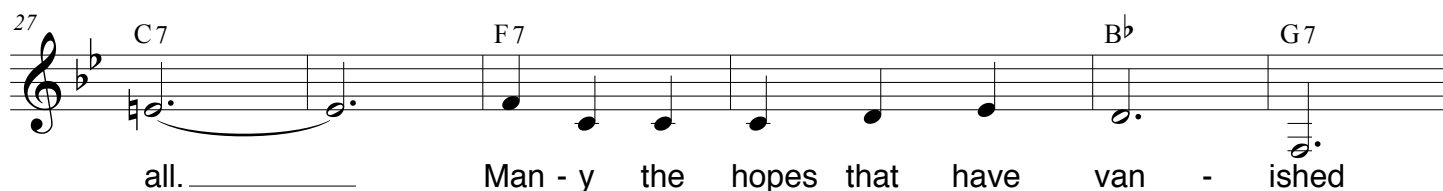
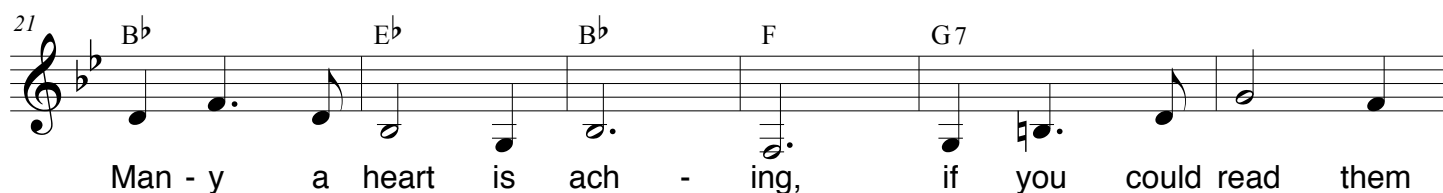
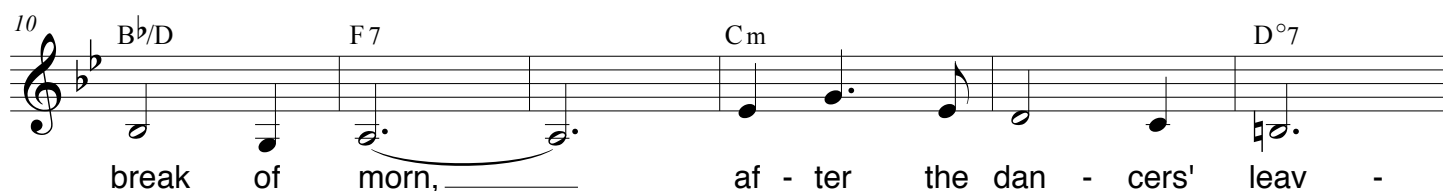
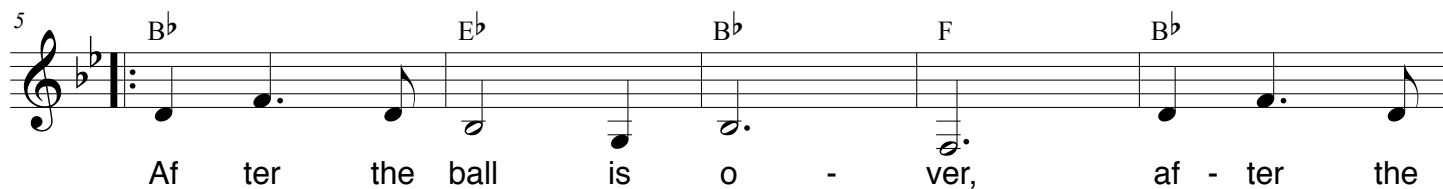
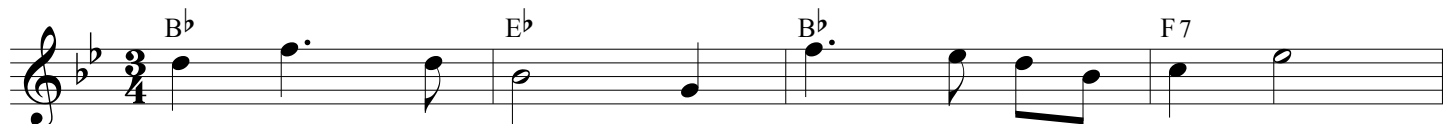
Enjoy!

# 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. Chord symbols are placed above the staff at various points: C, Em, Am, C, G7 (measures 39-43); (measures 44-48); C (measures 49-54); G7, C7, F, Dm (measures 55-59); Am, Dm, F, A°7 (measures 60-64); C, Am, D7, G7 (measures 65-69); F, A°7, C, Am (measures 70-74); D7, G7, C (measures 75-79); and Dm7, G7, C (measures 80-84). The lyrics are written below the staff, with some words spanning across measures. There are two repeat signs: one at measure 65 with first and second endings, and another at measure 77. A saxophone part is indicated by '(Sax)' in measures 68, 73, and 78. The score ends with a double bar line at measure 84.

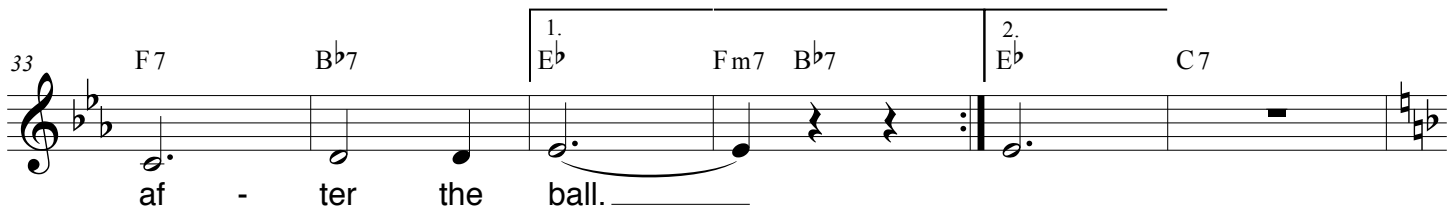
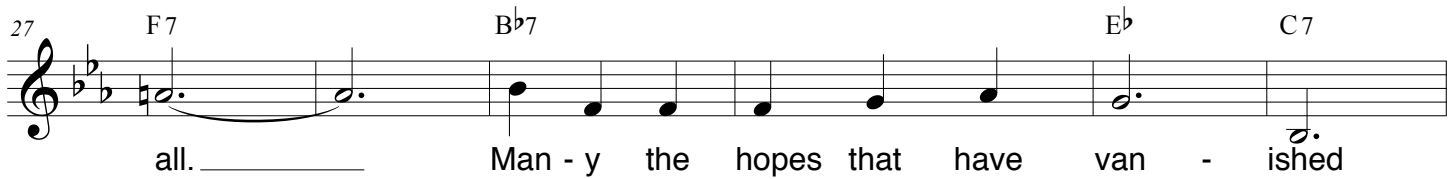
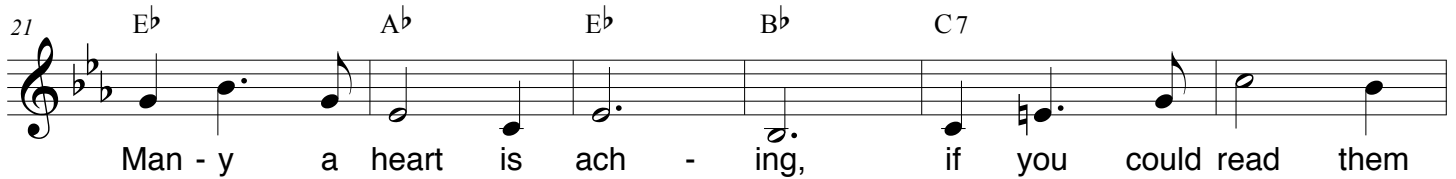
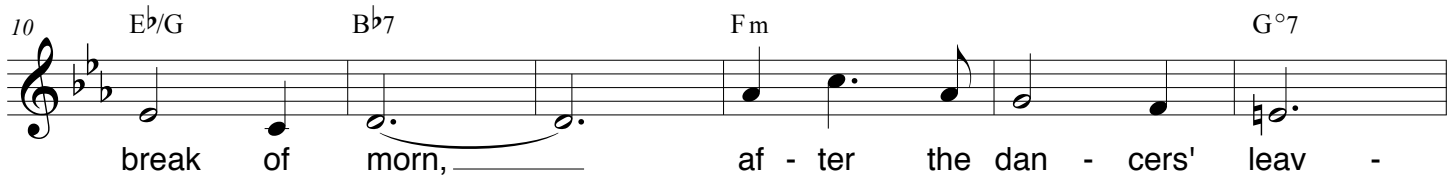
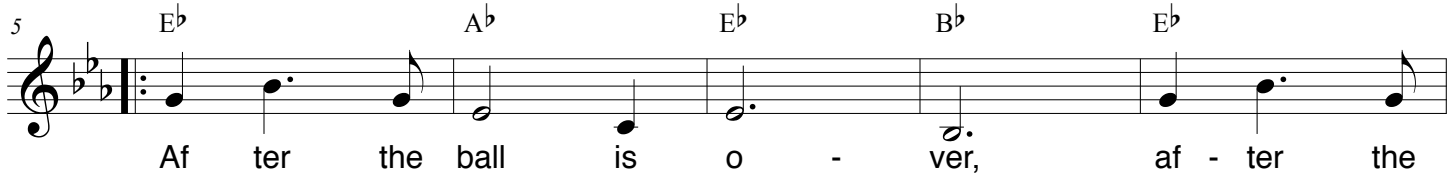
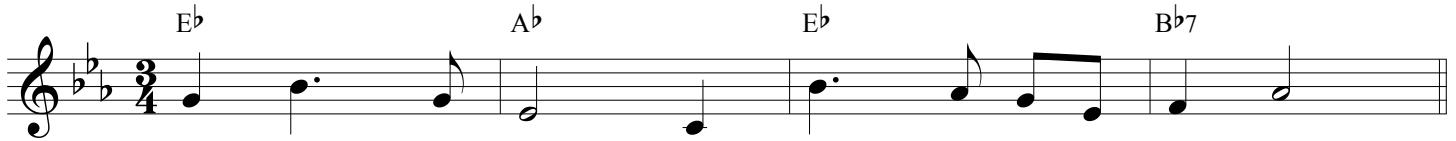


# After The Ball/The Band Played On

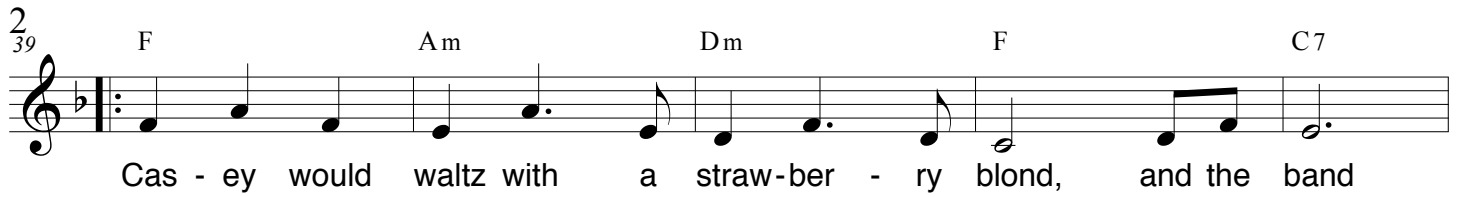
# M

Keyboard

(Keyboard)



2  
39 F Am Dm F C7



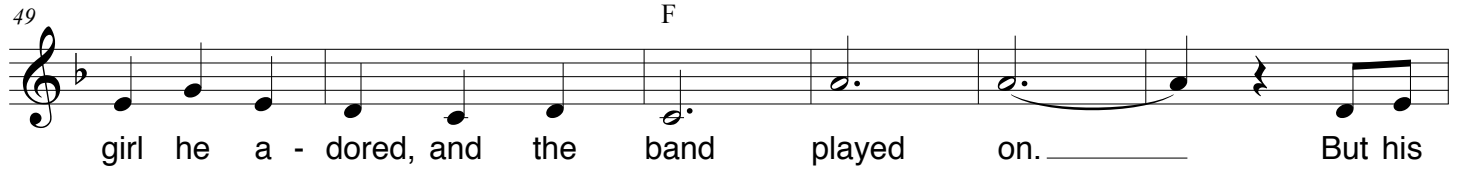
Cas - ey would waltz with a straw-ber - ry blond, and the band

44



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

49 F



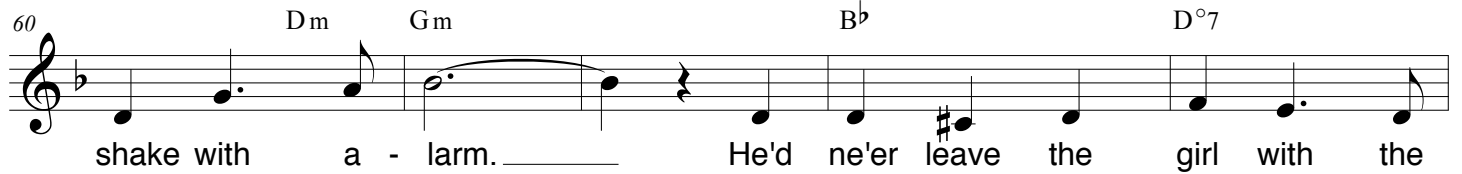
girl he a - dored, and the band played on. But his

55 C7 F7 Bb Gm



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

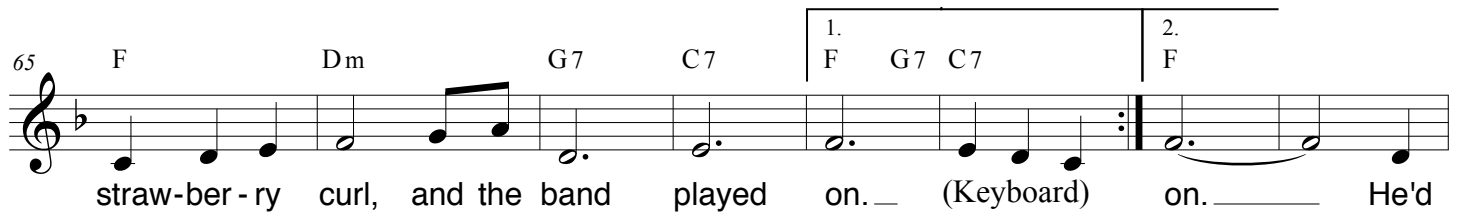
60 Dm Gm Bb D°7



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

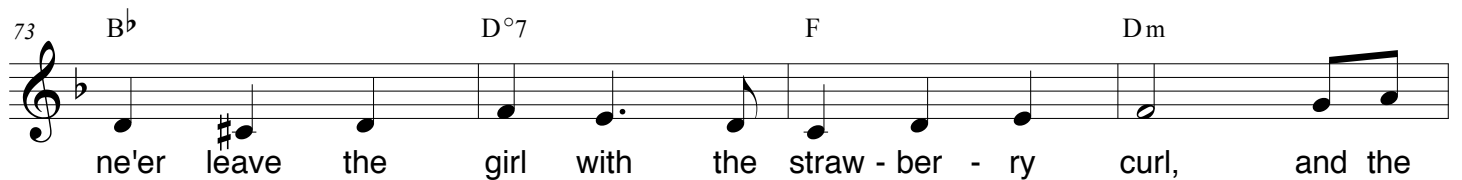
65 F Dm G7 C7

1.	F	G7	C7
2.	F		



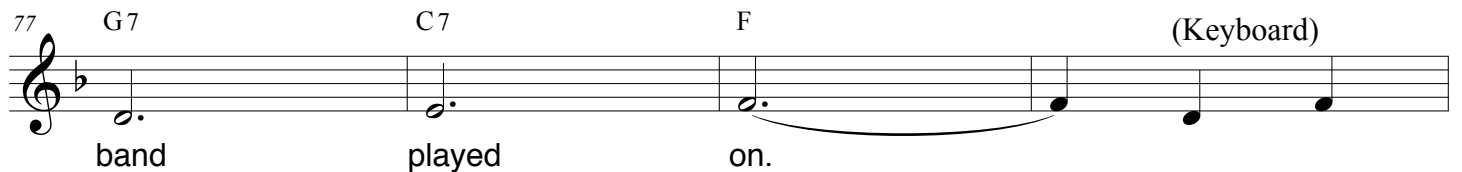
straw-ber - ry curl, and the band played on. (Keyboard) on. He'd

73 Bb D°7 F Dm



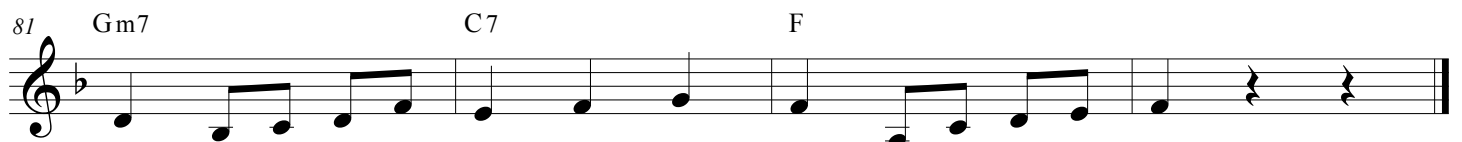
ne'er leave the girl with the straw - ber - ry curl, and the

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."

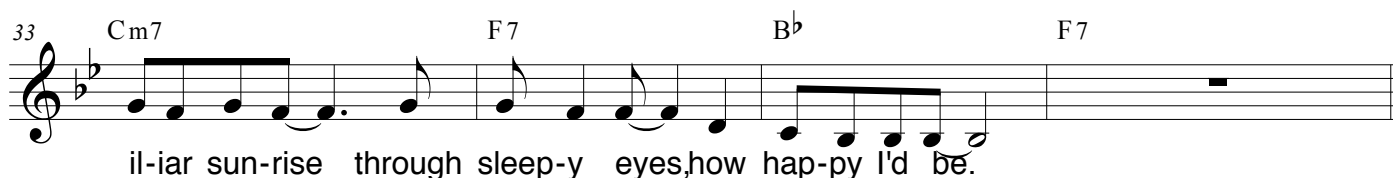
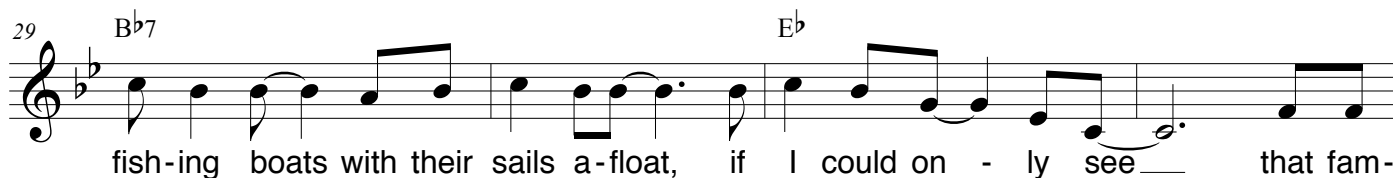
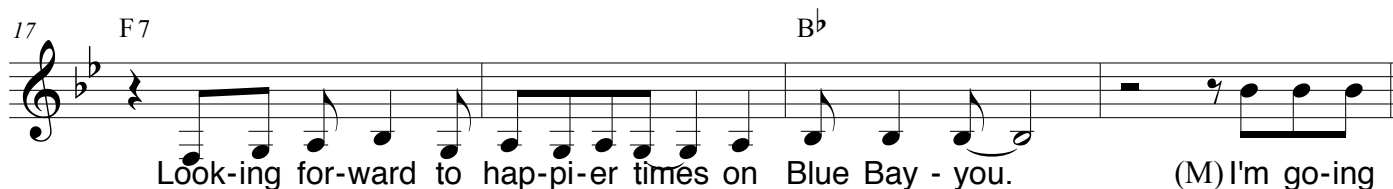
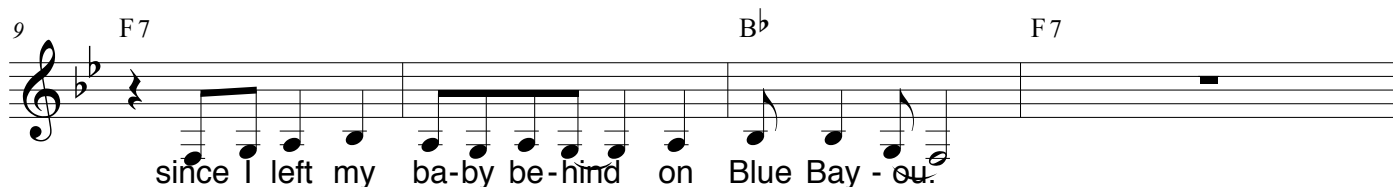
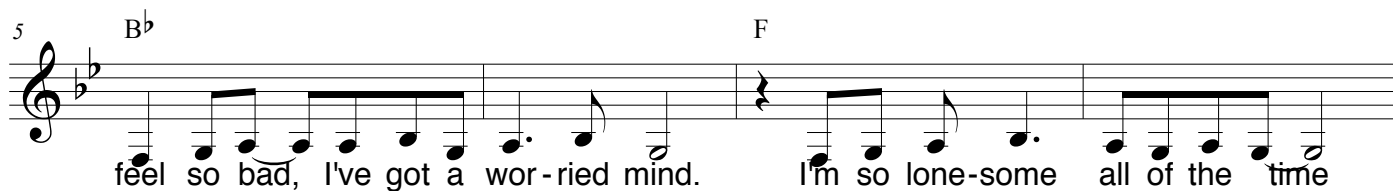
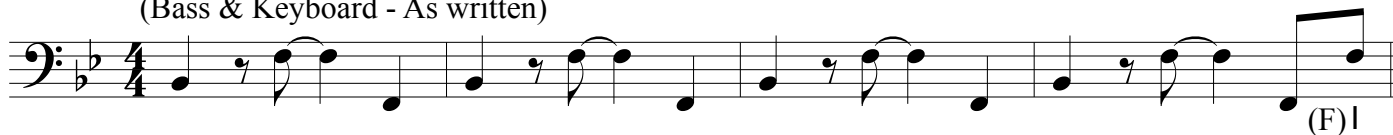
## VOCAL DUET

## Blue Bayou

Easy Latin Feel

Keyboard

(Bass &amp; Keyboard - As written)



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

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

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

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

53  $B^b$   $F7$   
 back some day, come what may, to Blue Bay - ou \_\_\_\_\_ where the

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

61  $B^b7$   $E^b$   
 girl of mine by my side, the sil - ver moon and the eve - ning tide. Oh,

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

(Keyboard)

73 F7 B $\flat$  F7

The second system contains measures 73 through 76. Measure 73 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a whole rest. Measure 74 contains a half note G4, a half note A4, and a half note B4. Measure 75 contains a half note C5, a half note B4, a half note A4, and a half note G4. Measure 76 contains a half note F4, a half note E4, a half note D4, and a half note C4. The system concludes with a double bar line.

[illegible]

85 B<sup>b</sup>7 E<sup>b</sup>

girl of mine by my side, the sil - ver moon and the eve - ning tide. Oh,

89 Cm7 F7 Bb

some sweet day gon-na take a - way this hurt-in' in-side. (F) Oh, I'll

93 Cm7 F7 (M) (F) on

96 Cm7 F7 B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

Blue Bay - ou. (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



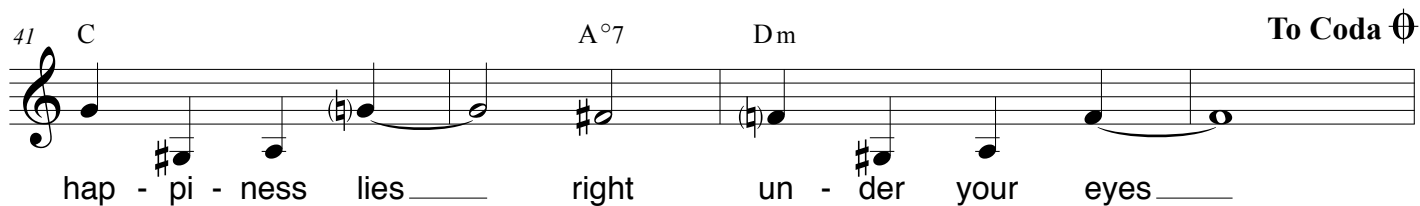
go to the East, go to the West, but some-day you'll come, \_

37 D7 G7 Gaug



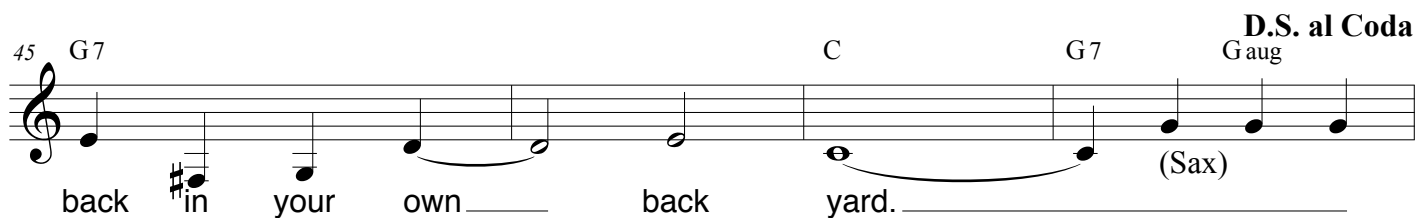
wear-y at heart, back where you start-ed from. \_ You'll find your

41 C A°7 Dm To Coda ⊕



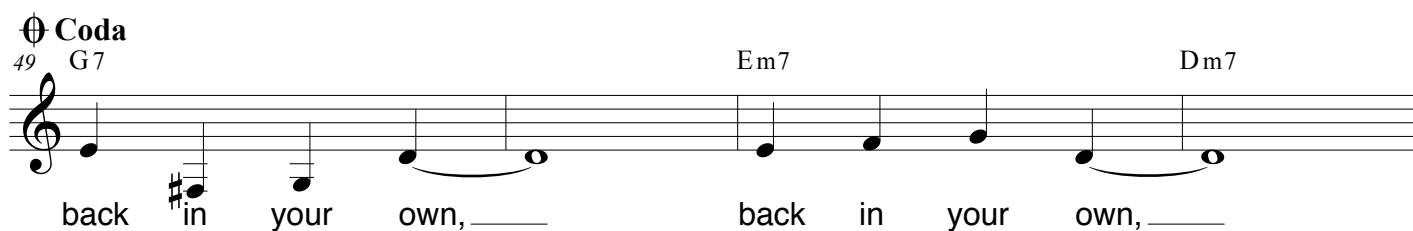
hap-pi-ness lies \_ right un-der your eyes \_

45 G7 C G7 Gaug D.S. al Coda



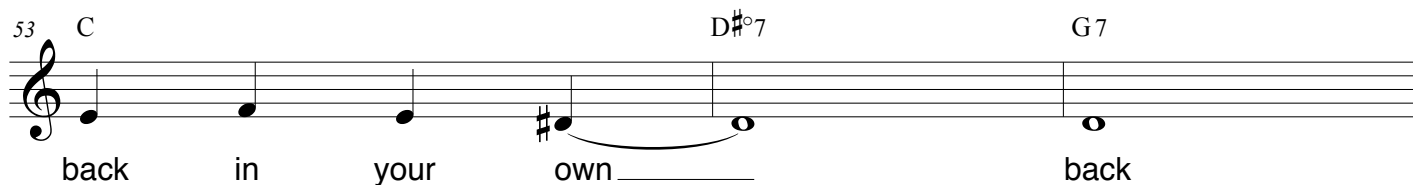
back in your own \_ back yard. \_ (Sax)

⊕ Coda 49 G7 Em7 Dm7



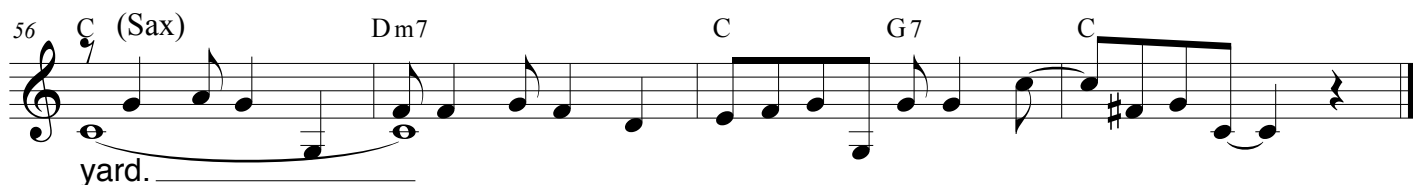
back in your own, \_ back in your own, \_

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



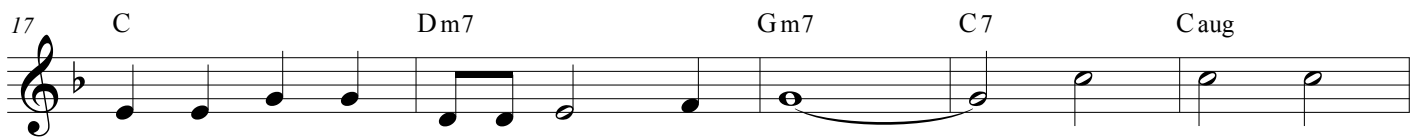
We leave home ex - pect-ing to find a blue - bird, \_\_\_\_\_



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

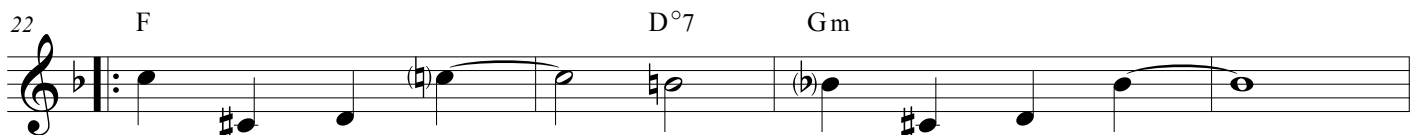


But, we all re - turn. As we live, we learn

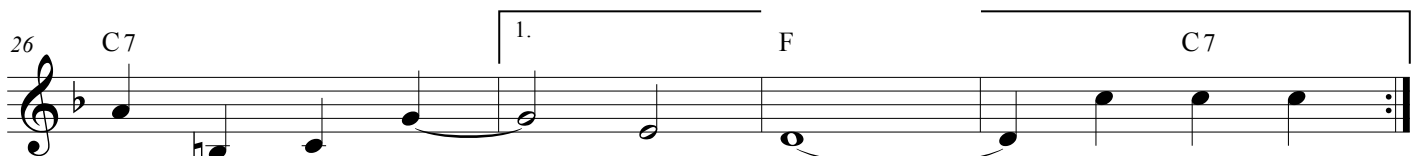


that we left our hap-pi-ness be - hind. \_\_\_\_\_ The bird with

§



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 'Slow' feel. It features a key signature of two flats (Bb and Eb). The score is divided into systems, each with a treble clef and a key signature of two flats. The first system includes a 'Keyboard' part with a 3-measure rest. The lyrics are: 'Wise men say, "On-ly fools rush in." But I can't help fall-ing in love with you. Shall I stay? Would it be a sin if I can't help fall-ing in love with you.' The score includes various musical notations such as triplets, slurs, and dynamic markings. The key signature changes to one flat (Bb) for the final system. The score ends with a 'Coda' section and a 'D.S. al Coda' instruction.

Eb (Keyboard) 3 Bb 3 3 Eb 3 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.  
 (Sing both times)  
 19 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.  
 Coda  
 32 Eb 3 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: Eb, Bb, C7, F7, Bb(Sax), F7, Bb, Eb, F7, Bb(Keyboard), Bb(Sax), C, F, C7, F, C, F, C7, F(Sax), Bb(Sax), F7, Bb, F7, Bb(Keyboard), C°7, Bb/D, F7/C, Bb, Bb7.



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

The image shows a musical score for a piece titled 'GG06-Praha Polka(K)'. The score is written for Saxophone (Sax) and Keyboard. It consists of nine staves of music, each with a measure number and a key signature of three flats (B-flat, E-flat, A-flat). The first staff (measure 36) starts with a repeat sign and a key signature change to three flats. The second staff (measure 42) continues the melody. The third staff (measure 48) has a key signature change to two flats (B-flat, E-flat). The fourth staff (measure 54) continues the melody. The fifth staff (measure 60) has a key signature change to one flat (B-flat, E-flat). The sixth staff (measure 66) has a key signature change to no flats (C major) and a repeat sign. The seventh staff (measure 70) has a key signature change to one flat (B-flat, E-flat). The eighth staff (measure 76) has a key signature change to two flats (B-flat, E-flat). The ninth staff (measure 82) has a key signature change to three flats (B-flat, E-flat, A-flat) and ends with a double bar line.

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.

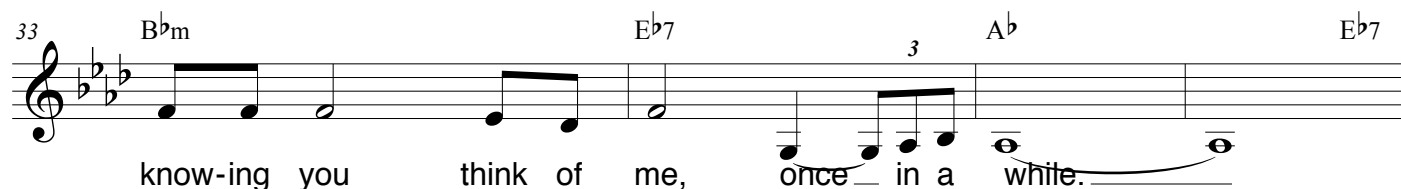
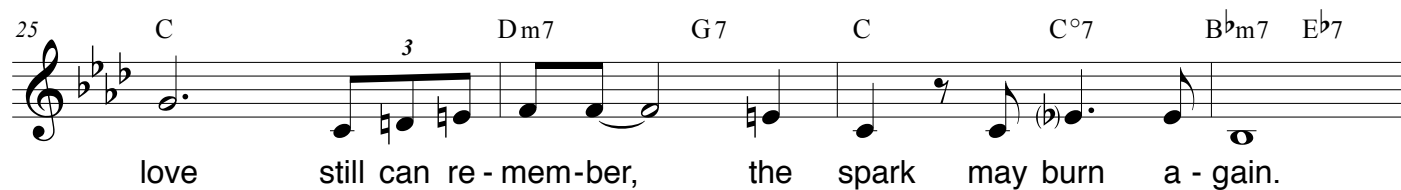
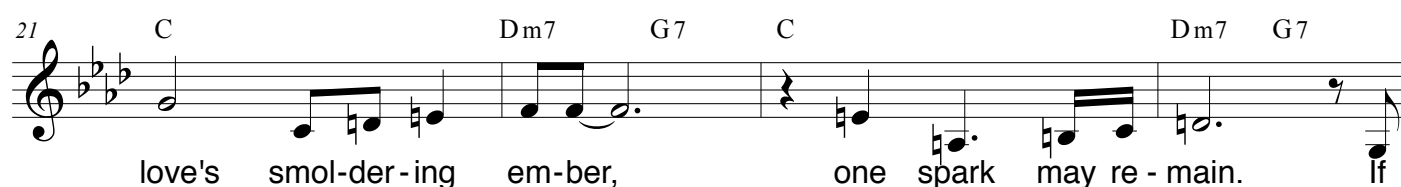
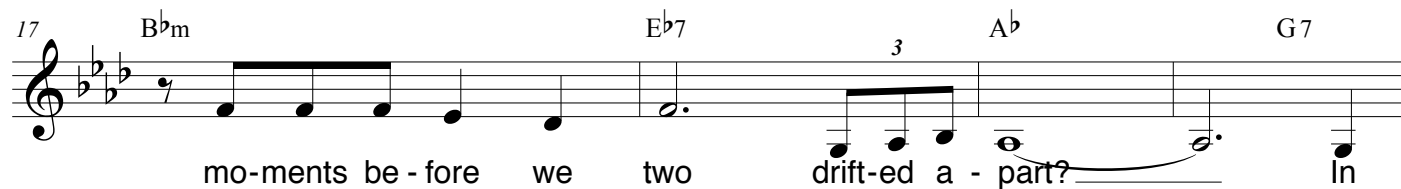
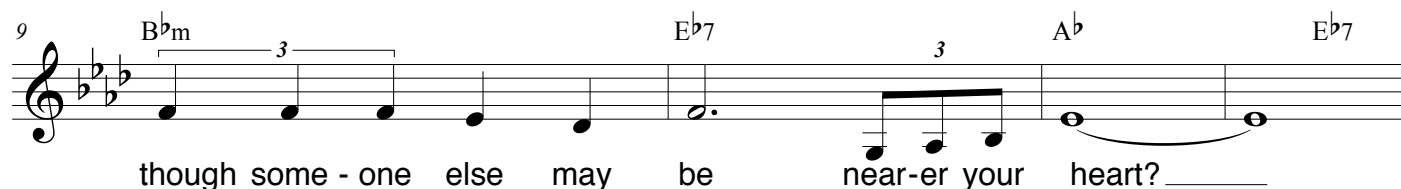
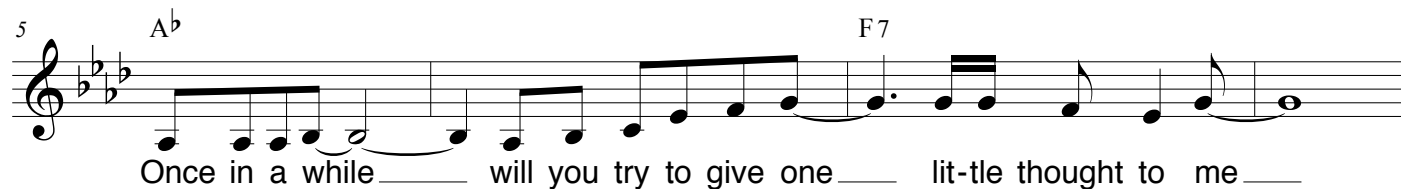
Here's \_\_\_\_\_ to sing our version of "Once In A While."

# Once In A While

# F

Keyboard

(Sax)



37 (Sax) A<sup>b</sup> F7 F<sup>7</sup>°

41 B<sup>b</sup>m Eb7 A<sup>b</sup> G7 In

45 C Dm7 G7 C Dm7 G7

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

49 C Dm7 G7 C C°7 B<sup>b</sup>m7 F7

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

53 B<sup>b</sup> G7

I know that I'll \_\_\_\_\_ be con-tent-ed with yes - ter-day's mem-o-ries \_\_\_\_\_

57 C<sup>m</sup> F7 B<sup>b</sup> (Sax)

know-ing you think of me, once in a while,

60 F7 B<sup>b</sup> Eb B<sup>b</sup> (Keyboard & Bass)

once in a while.

# Once In A While

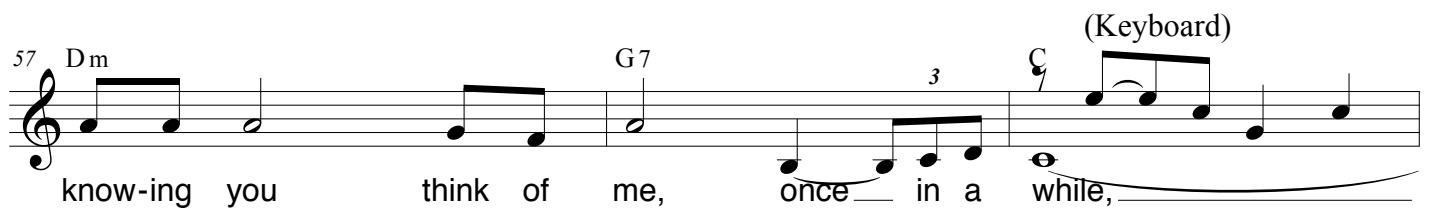
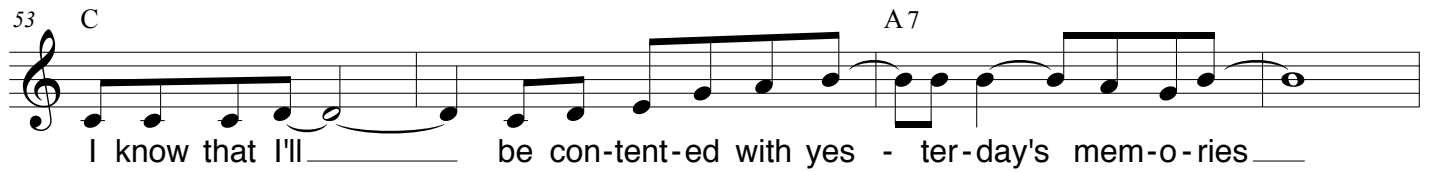
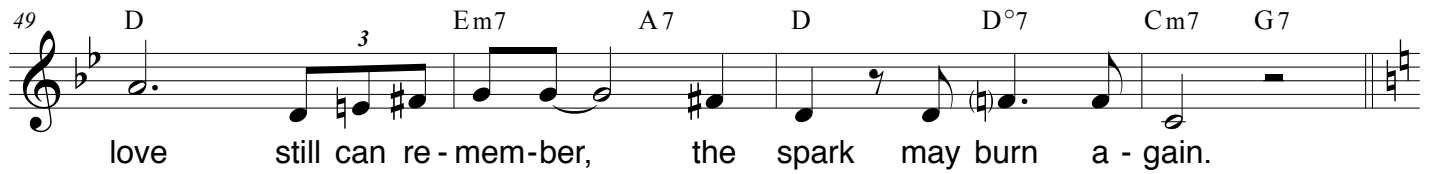
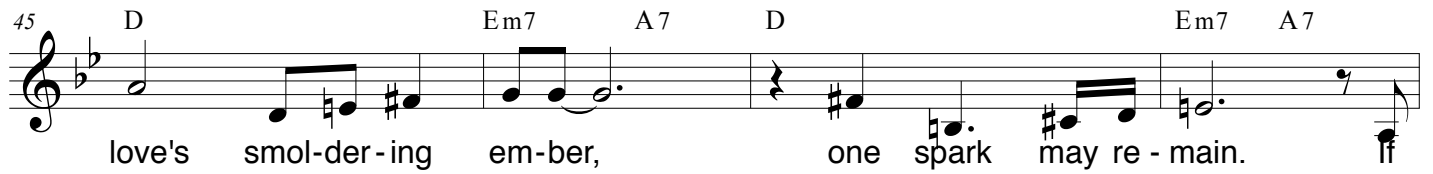
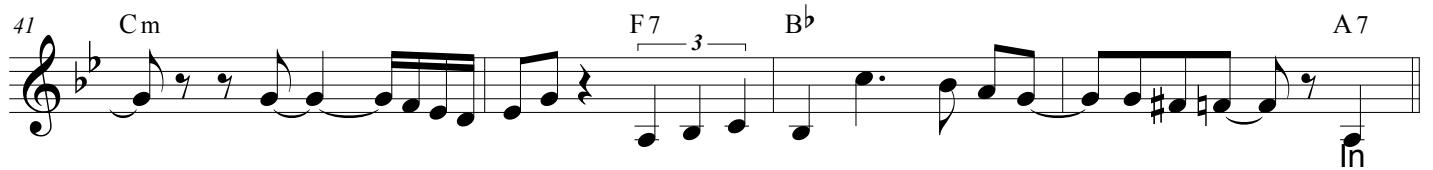
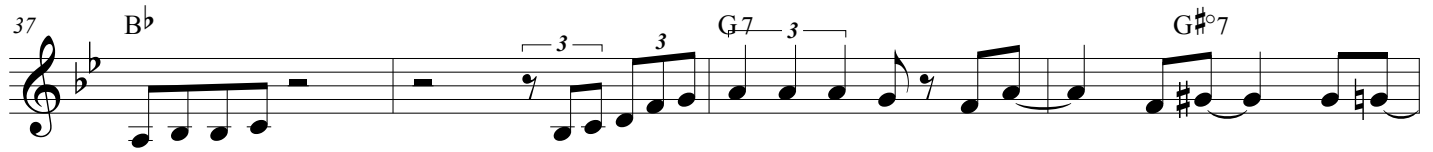
# M

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

(Sax)

Cm Fm Cm Fm G7

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-

14 G7 Cm G7

The musical notation for measures 14-16 is as follows:

- Measure 14:** Treble clef, key signature of two flats (Bb, Eb). The notes are G4 (quarter), Ab4 (quarter), Bb4 (quarter), and C5 (quarter).
- Measure 15:** Treble clef, key signature of two flats. The notes are C5 (quarter), Bb4 (quarter), Ab4 (quarter), and G4 (quarter).
- Measure 16:** Treble clef, key signature of two flats. The notes are G4 (quarter), Ab4 (quarter), Bb4 (quarter), and C5 (quarter).

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 Cm Fm Cm G7 Cm

(Sax)

mir bist du schön. —

# Bei Mir Bist Du Schön

# M

Keyboard

(Keyboard)

Of all the

girls 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 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. —

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  $G^b\circ 7$   $B^b 7/F$   $Fm 7$   $B^b 7$   $E^b$   $B^b 7$  Keyboard

9  $E^b$  /G  $G^b\circ 7$   $B^b 7/F$   $B^b aug$

"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  $E^b$   $E^b\circ 7$   $B^b 7$   $E^b$  /G  $G^b\circ 7$   $B^b 7$

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

21  $F 7/A$   $A^b\circ 7$   $Fm 7$   $B^b 7$   $E^b$

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

25  $E^b$  /G  $G^b\circ 7$   $B^b 7/F$

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  $E^b$   $D^b\circ 7$   $B^b 6$   $B^b\circ 7$

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

37  $Cm 7$   $F 7$   $B^b$   $B^b 7$

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

41  $E^b$  /G  $G^b\circ 7$   $B^b 7/F$   $B^b 7/F$   $B^b aug$

"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.

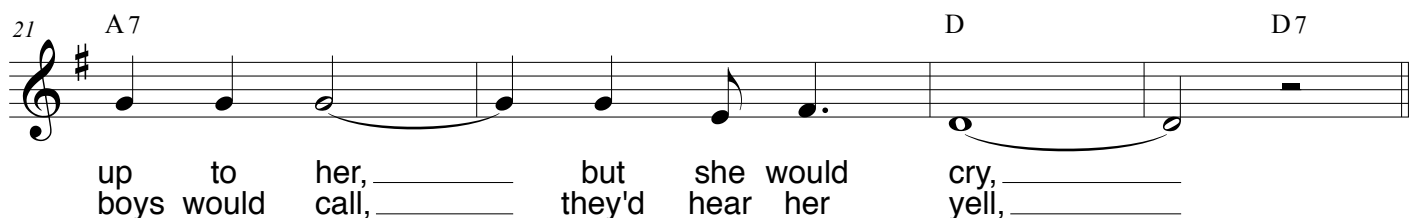
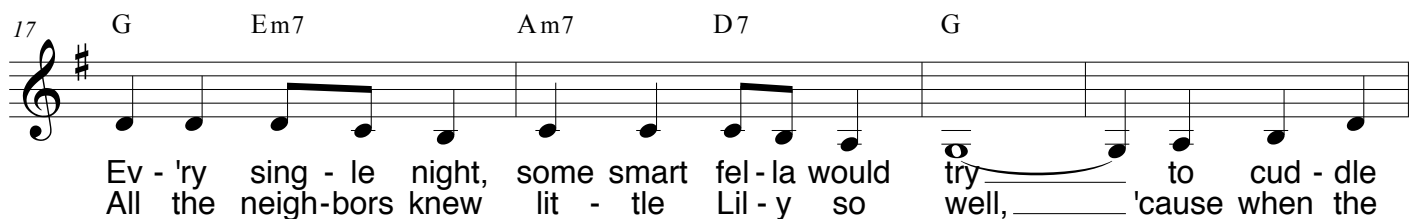
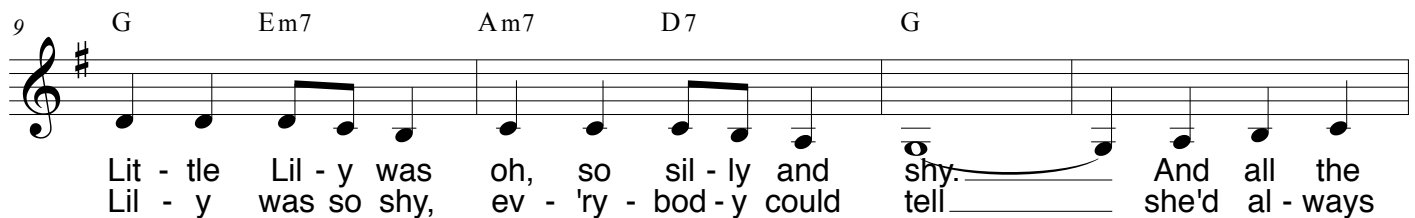
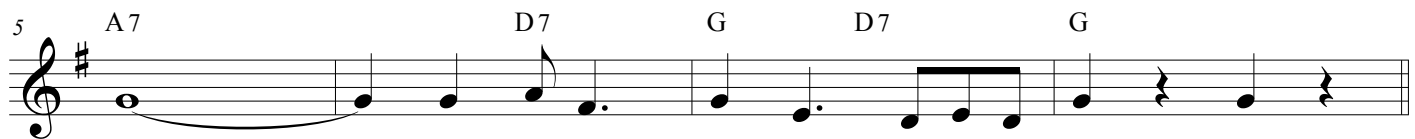
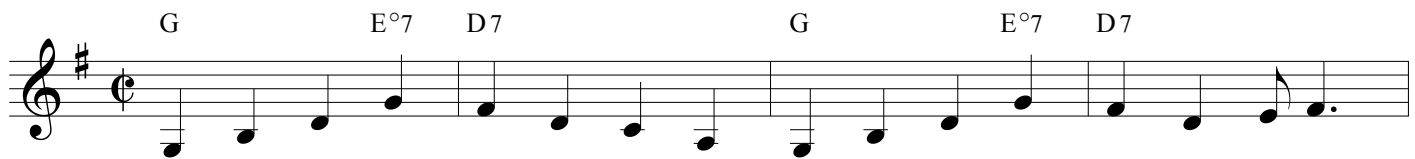
Here's \_\_\_\_\_ to sing the complaint: "Ma, He's Makin' Eyes At Me."

# 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<sup>b</sup> B<sup>b</sup>7

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

65 E<sup>b</sup>7 E<sup>b</sup>aug A<sup>b</sup> F<sup>o</sup>7

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

71 E<sup>b</sup>7 A<sup>b</sup> F<sup>o</sup>7 E<sup>b</sup>7

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

77 A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>aug

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

83 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F<sup>o</sup>7 E<sup>b</sup>7 A<sup>b</sup> F<sup>o</sup>7 E<sup>b</sup>7

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

89 D<sup>o</sup>7 A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7

Ma, \_\_\_\_\_ oh Ma, \_\_\_\_\_ I think I love \_\_\_\_\_ that \_\_\_\_\_

97 A<sup>b</sup> (Sax) E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7

boy." \_\_\_\_\_

101 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

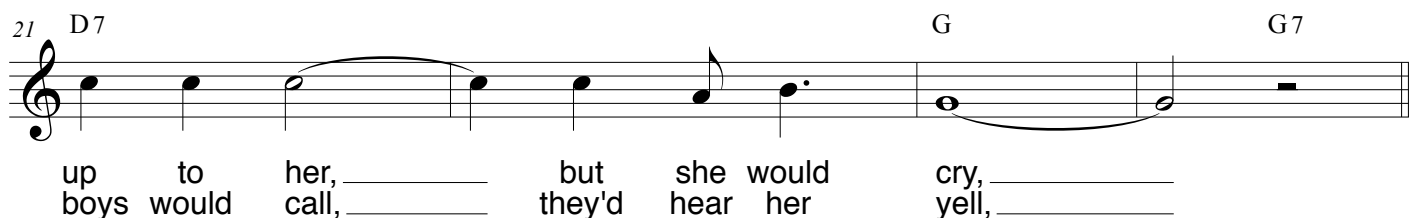
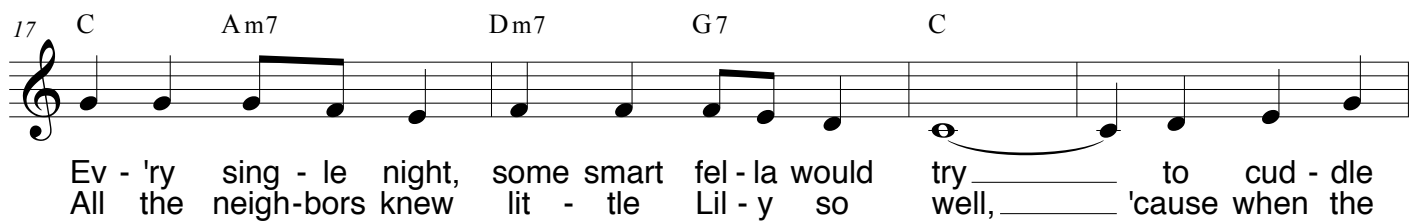
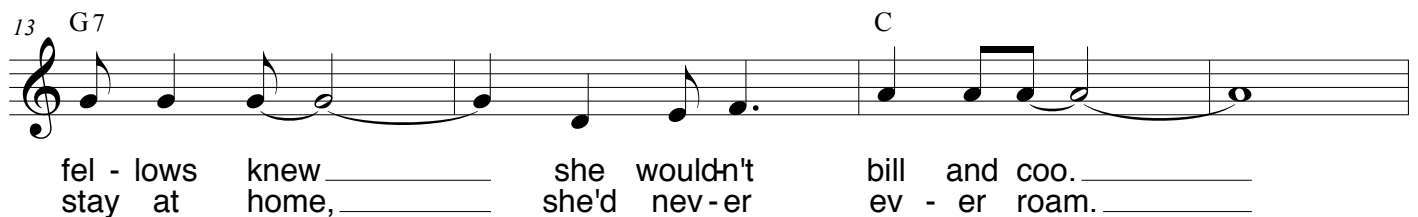
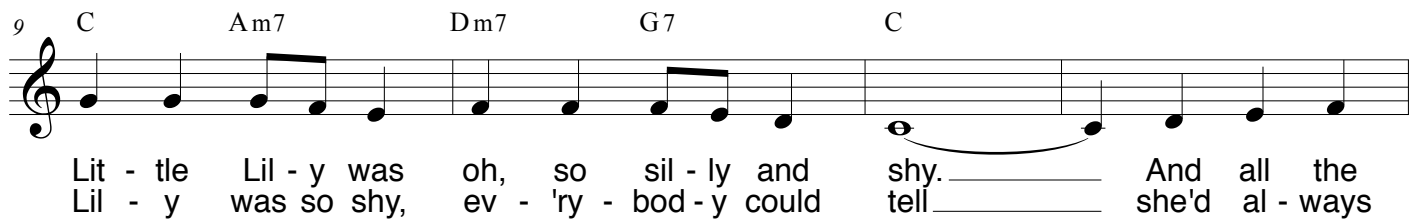
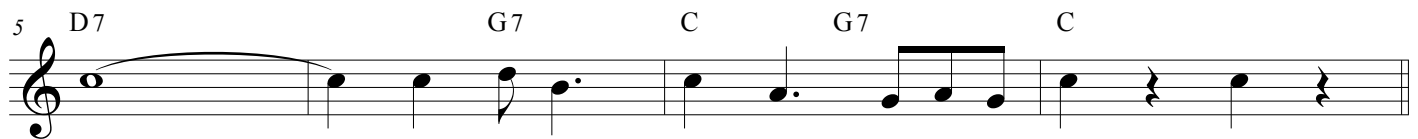
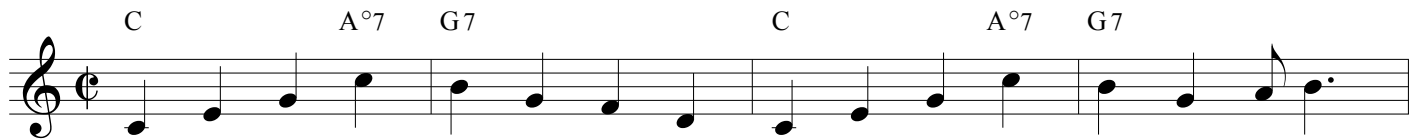
\_\_\_\_\_ '\_\_\_\_\_

**M**

Keyboard

# Ma, He's Making Eyes At Me

(Keyboard)



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

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

Ma, \_\_\_\_\_ he's kiss-ing me!" \_\_\_\_\_ me!" \_\_\_\_\_

**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  
 13 A°7 A C#m G#7 C#m  
 19 G#7 E B7 E E7  
 24 A A#°7  
 30 E7  
 35 Eaug A B7 E7  
 40 A A7 D C# C  
 44 B7 E7

I have got a sweet-ie known as Su - sie. In the word of  
 Shake-speare, she's a wow! Though all of you may know her,  
 too, I'd like to shout right now: If  
 you knew Su - sie like I know Su - sie, oh, oh,  
 oh, what a girl! There's none so clas - sy as this fair  
 las - sy. Oh! Oh! Ho - ly, mo - ley, what a chas - sis!  
 We went rid - ing, she did - n't balk.  
 At a par - ty, she's meek and mild. But  
 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. A<sup>1</sup> Bm7 E7 2. A F7

If If

58

B<sup>b</sup> B<sup>o</sup>7

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<sup>b</sup> C7 F7

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

74

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> D D<sup>b</sup>

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<sup>b</sup> C7 E<sup>b</sup>m

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

87

F7 G7 C<sup>m</sup> F7

oh, what a girl.\_\_\_\_\_ Oh,\_\_\_\_\_ oh, what a

94

B<sup>b</sup> (Keyboard) G<sup>m</sup> F7 B<sup>b</sup>

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."

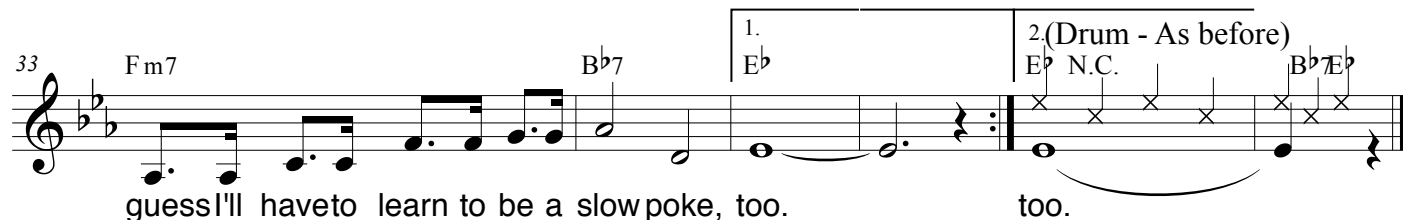
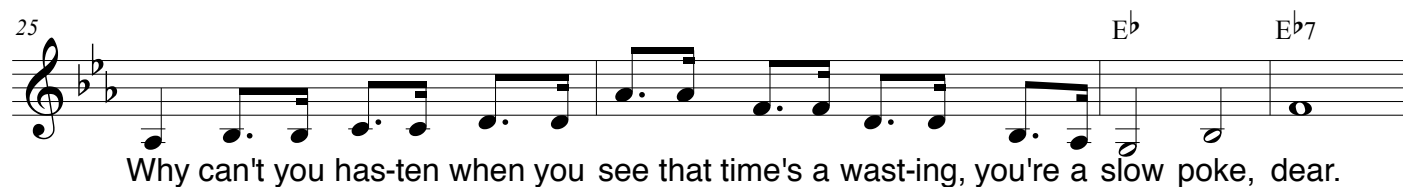
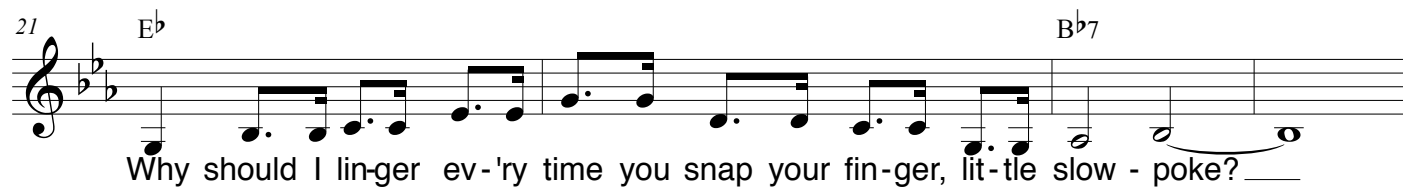
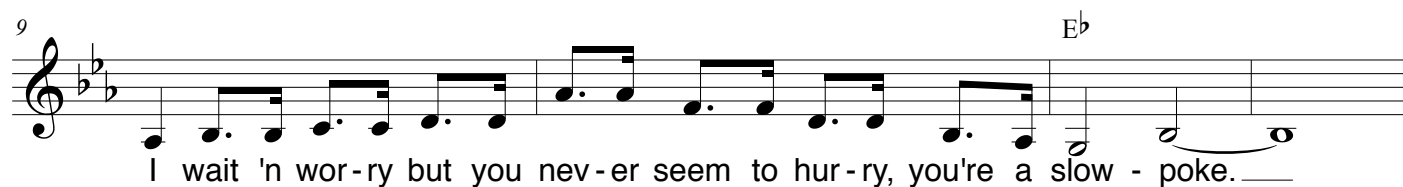
# Slow Poke

# F

Keyboard

(Sax)

(Drum - Tick-Tock on woodblock)



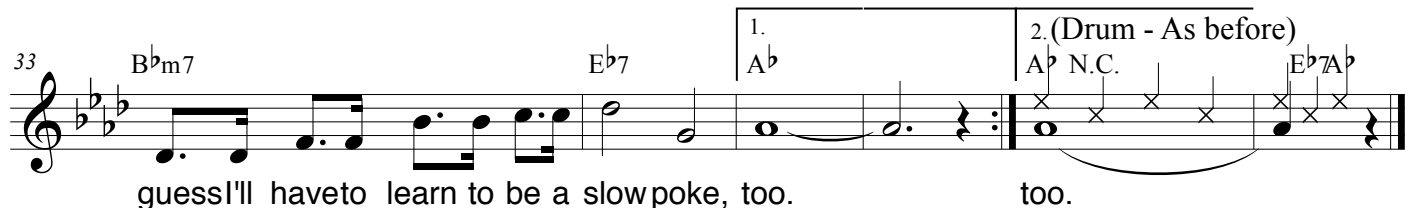
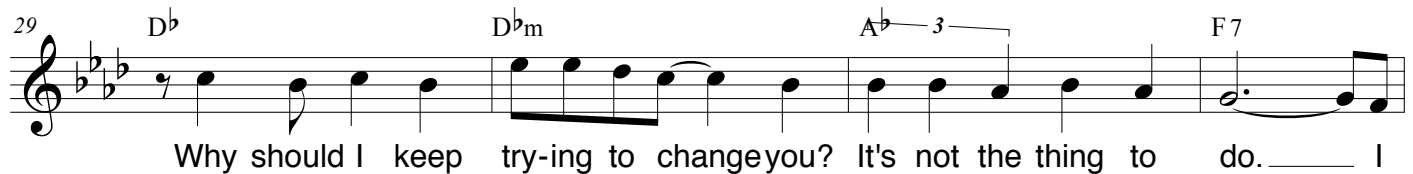
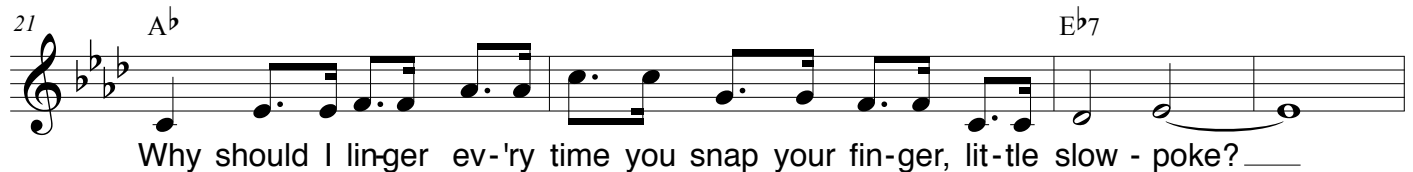
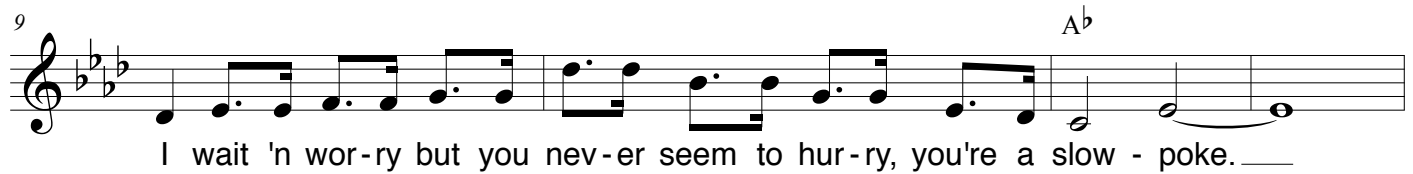
# Slow Poke

# 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  $\Theta$   $B\flat$  D.S. al Coda  
 crown pre - tend - ing\_\_ that you're\_\_ still a - round.\_\_ Too

$\Theta$  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

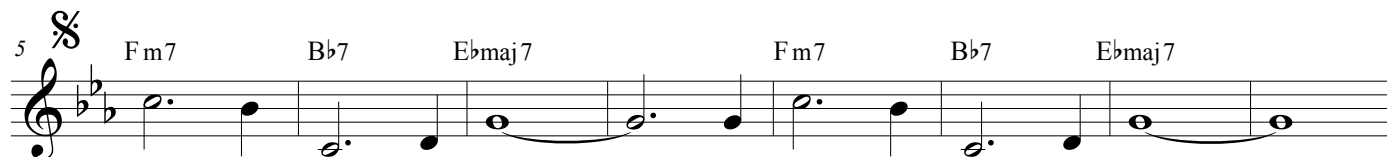
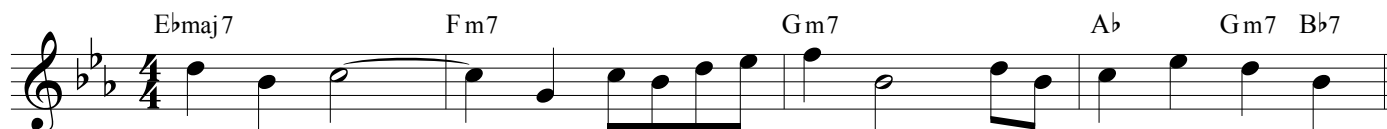
1  $B\flat maj7$   $Cm7$   $Dm7$   $E\flat$   $Dm7$   $F7$   
 5  $Cm7$   $F7$   $B\flat maj7$   $Cm7$   $F7$   $B\flat maj7$   
 13  $G$   $G7$   $C7$   
 17  $Cm7$   $F7$   
 21  $Cm7$   $F7$   $B\flat maj7$   $Cm7$   $F7$   $D$   
 29  $Fm7$   $G7$   $Fm6$   $G9$   $Cm7$   $G7$   $Cm7$   $To Coda$   
 33  $Cm7$   $F7$   $Cm7$   $F7$   $B\flat maj7$  (Sax)  $Cm7$   $Dm$   $Cm7$   $F7$  **D.S. al Coda**  
**Coda**  
 37  $Cm7$   $F7$   $Cm7$   $F7$   
 41 (Sax)  $B\flat$   $Cm7$   $Dm7$   $F7$   $B\flat$   
 me

# You Were Meant For Me

# M

Keyboard

(Keyboard)



You were meant for me, \_\_\_\_\_ and I was meant for you. \_\_\_\_\_



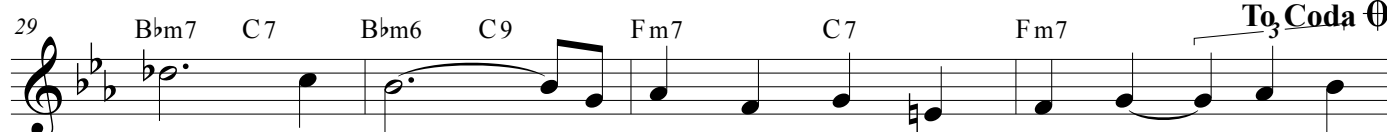
Na - ture fash - ioned you and when she was done, \_\_\_\_\_



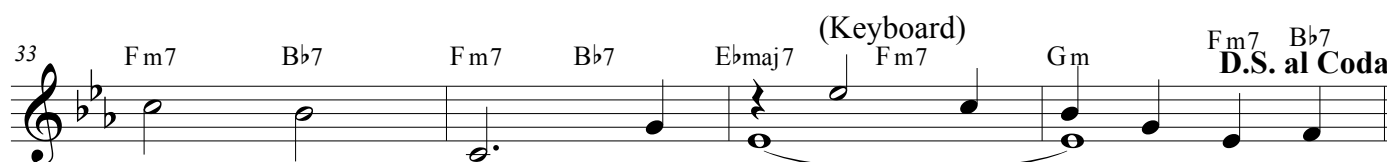
you were all those good things rolled in - to one. \_\_\_\_\_ You're like a



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



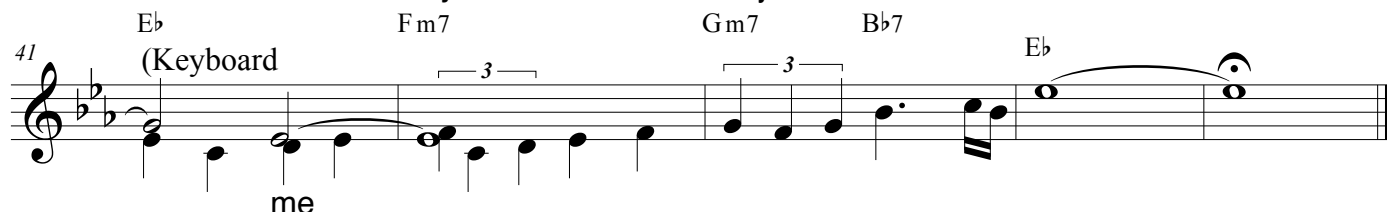
I'm con - tent, \_\_\_\_\_ the an - gels must have sent you, \_\_\_\_\_ and they



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. |

21 F C7

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

25 F C7

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

29 F C7

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

33

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

1. F C7

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

sate.

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) 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) 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 (F, D-flat7, G-flat, D7, G) are placed above the staff to indicate harmonic support. Lyrics are written below the staff, with some words split across lines. Sound effects 'Arf' are written above the staff in measures 57 and 65. A saxophone part is indicated in measure 69.

# 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. \_\_\_\_\_

must read take a trip to Cal - li - for - nia \_\_\_\_\_ and  
read in the pa - pers there are rob - bers \_\_\_\_\_ with

leave my poor 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 pro - tect him \_\_\_\_\_ and

dog - gie will have a good one home. \_\_\_\_\_ How  
scare them a - way with one

1. B $\flat$  F7

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 melody is divided into measures, with measure numbers 37, 41, 45, 49, 53, 57, 61, 65, and 69 marked at the start of new phrases. Chord symbols (B-flat, F-sharp7, B, G7, C) are placed above the staff to indicate harmonic support. 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."

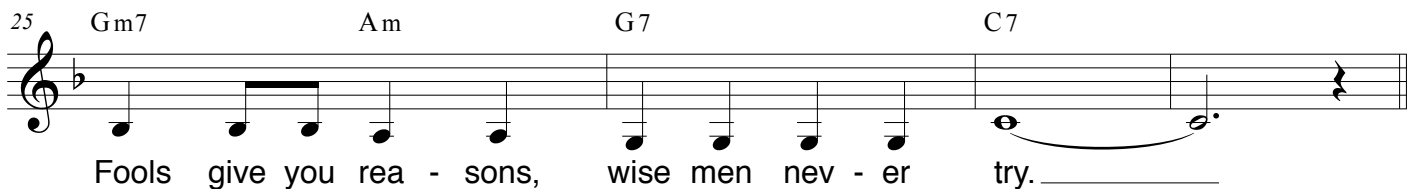
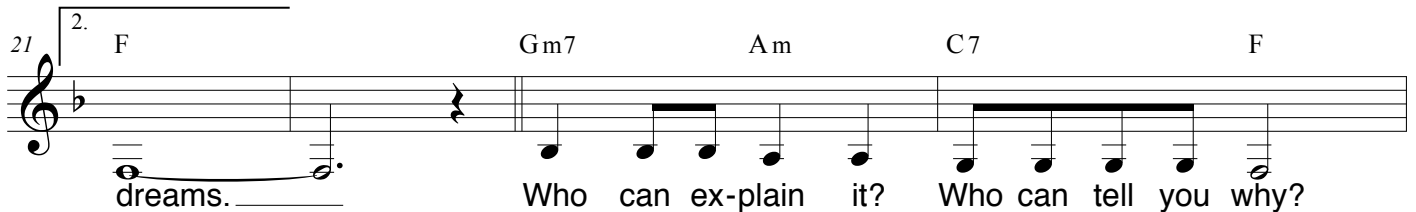
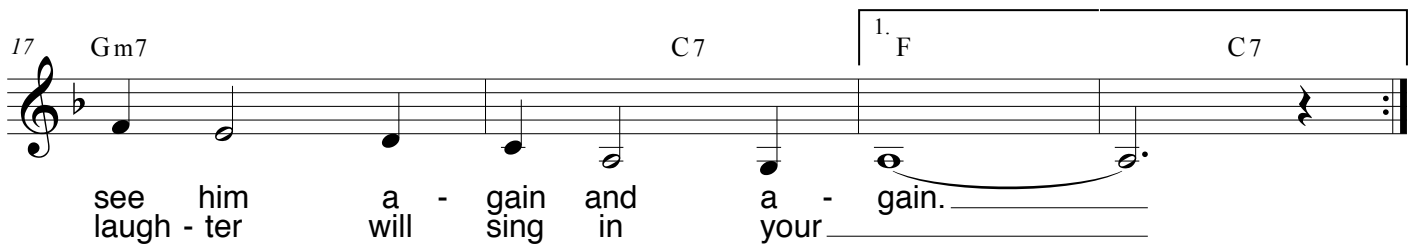
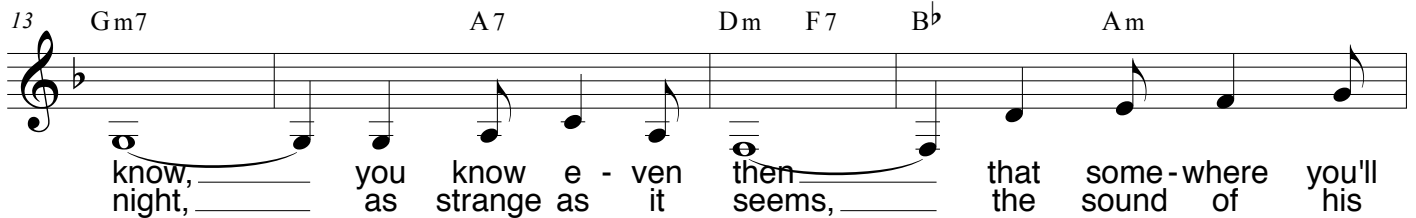
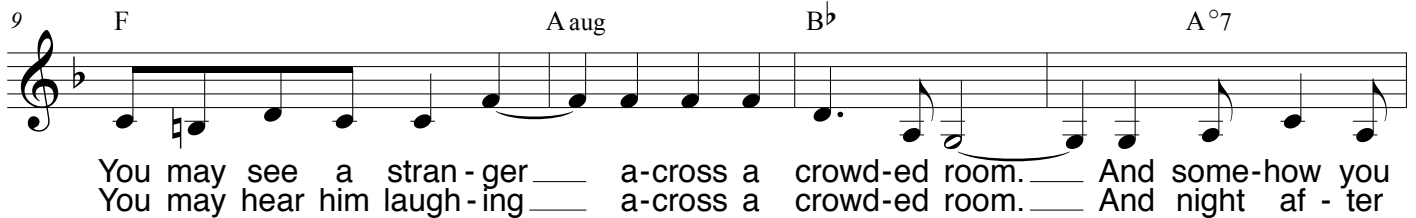
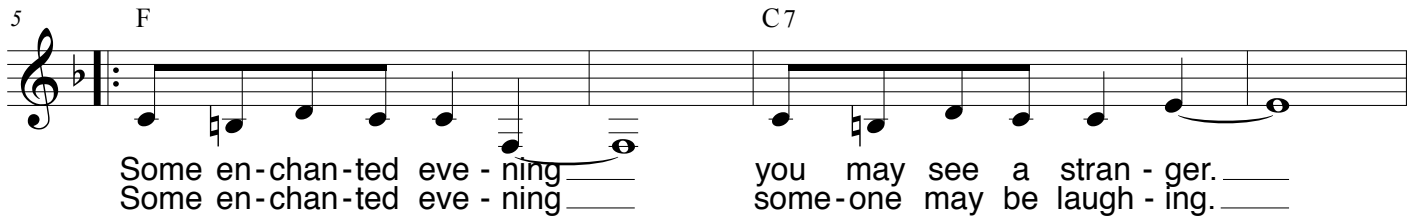
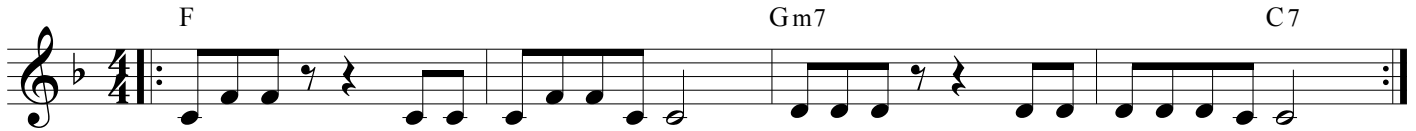
LATIN BEAT

## Some Enchanted Evening

**F**

Keyboard

(Keyboard)



2

29 F C7

Some en-char-ted 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.

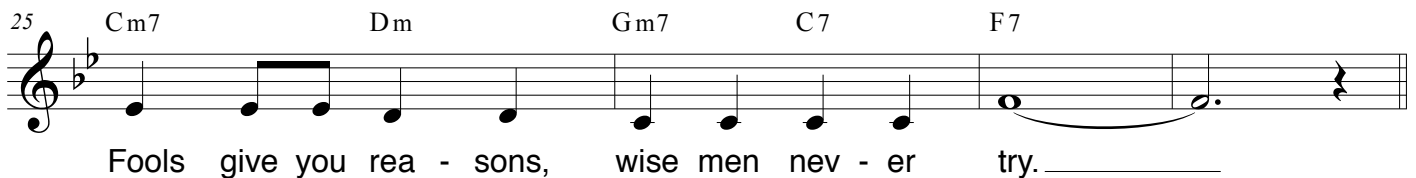
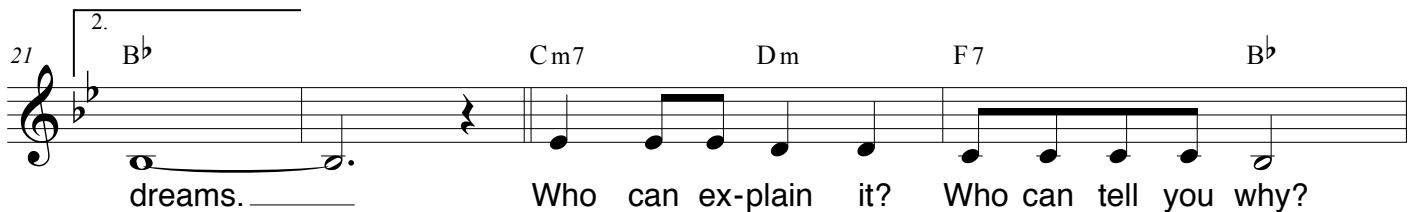
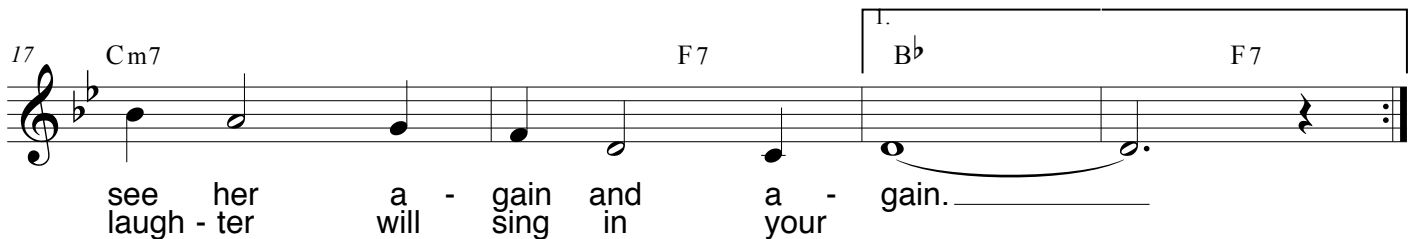
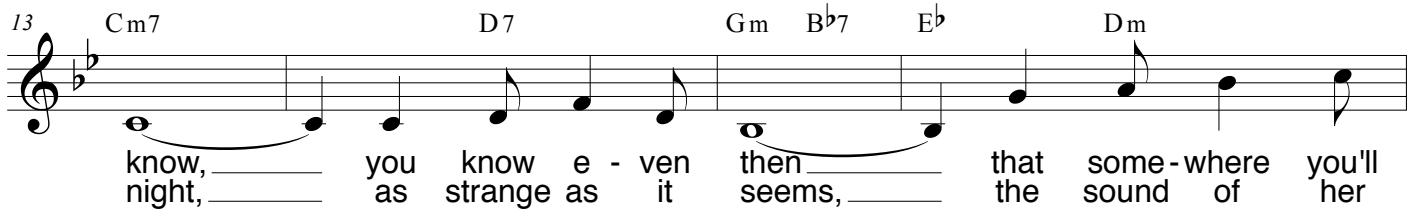
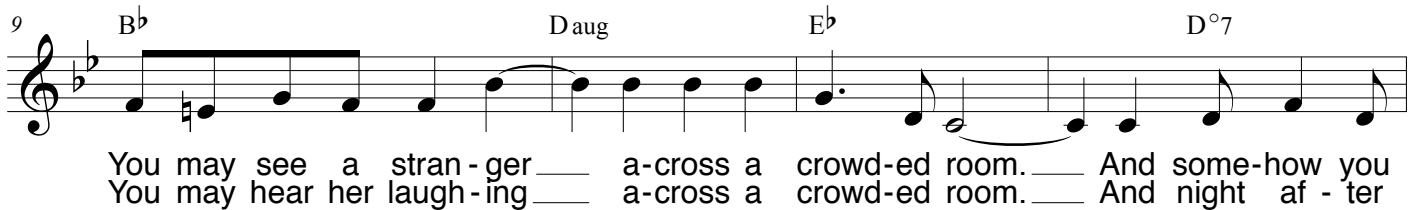
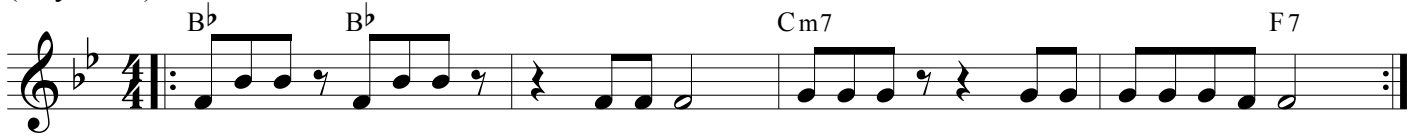
57 F Gm7 C7 F

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

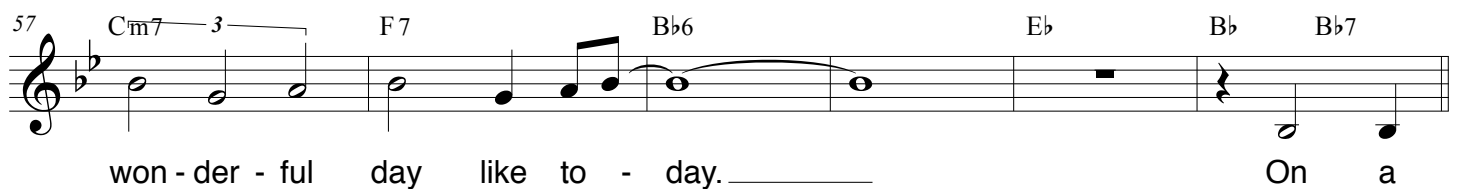
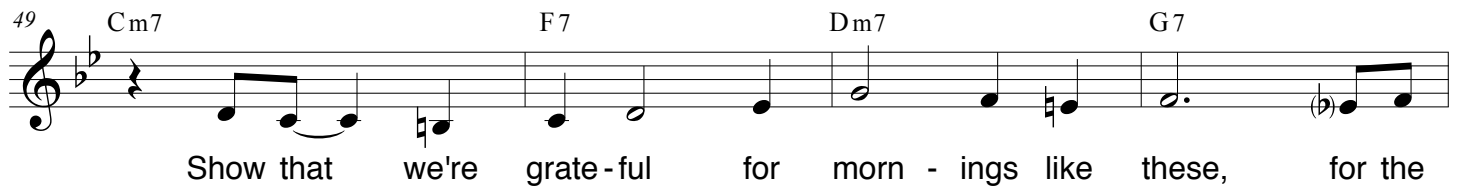
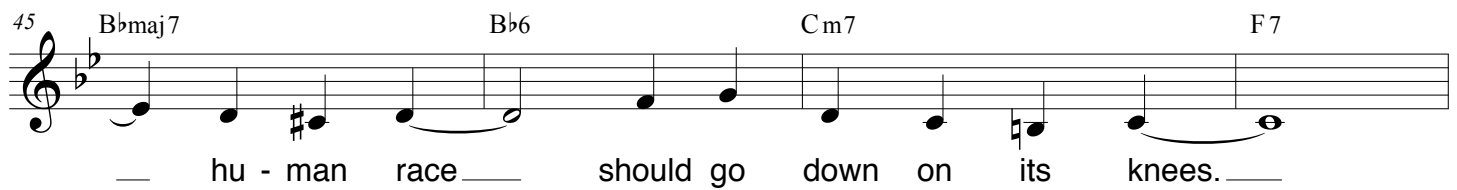
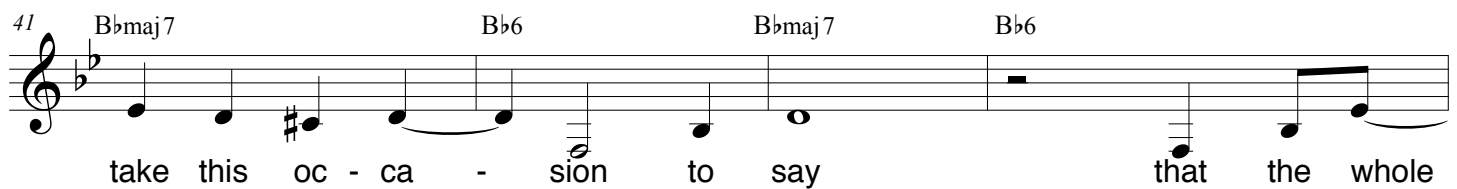
so full of love and good will. Let me

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





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.

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

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

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

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

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

so full of love and good will. Let me

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

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

41  $E\flat\text{maj}7$   $E\flat6$   $E\flat\text{maj}7$   $E\flat6$   
 take this oc - ca - sion to say that the whole

45  $E\flat\text{maj}7$   $E\flat6$   $F\text{m}7$   $B\flat7$   
 — hu - man race — should go down on its knees. —

49  $F\text{m}7$   $B\flat7$   $G\text{m}7$   $C7$   
 Show that we're grate-ful for morn - ings like these, for the

53  $A\flat$   $G7$   $C\text{m}7$   
 world's in a won - der ful way on a

57  $F\text{m}7$   $B\flat7$   $E\flat6$   $A\flat$   $E\flat$   $E\flat7$   
 won - der - ful day like to - day. — On a

63  $A\flat$   $A\flat\text{aug}$   $A\flat6$   $A\flat7$   $A\flat^\circ7$   
 morn - ing — like this, I — could kiss ev - 'ry - bod - y, I'm

67  $E\flat\text{maj}7$   $F\text{m}7$   $B\flat7$   $E\flat\text{maj}7$   $E\flat7$   
 so full of love and good will. Let me

71  $A\flat\text{maj}7$   $A\text{m}7(\flat5)$   $D7(\flat9)$   
 say, fur - ther - more, — I'd a - dore — ev - 'ry - bod - y, — to

75  $G\text{m}7$   $A\flat^\circ7$   $C$   $C7$   
 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  
 —