

Set Z

Last revised: 2021.04.24

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MALE VOCAL

Margie

Keyboard

D(Keyboard) D aug Em7 A7
 My lit - tle
 5 D D7 G
 Mar - gie, I'm al-ways think-ing of you, Mar - gie. I'll tell the
 12 D B^o7 D B7 E7 E^o7 E7
 world I love you. Don't for - get your prom-ise to me. I have bought a
 19 A7 D D7 G
 house and ring and ev-'ry-thing for Mar - gie. You are my in-spir-a-tion, days are
 26 F# A7 D A7 D B7
 nev - er blue. Af-ter all is said and done, there is reall-ly on-ly one, and
 33 Em A7 1. D A7 (Keyboard) 2. D B7
 Mar - gie, Mar-gie, it's you. My lit - tle
 39 E E7 A G#
 Mar - gie, you are my in-spir-a-tion, days are nev - er blue.
 46 B7 E B7 E C#7
 Af - ter all is said and done, there is real - ly on - ly one, and
 51 F#m G^o7 F#m7 B7
 Mar - gie, my lit-tle Mar - gie, my sweet, sweet Mar - gie, Mar-gie, it's
 57 (Keyboard) E E7 A Am E C#m7 B7 E
 you.

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 was "Margie." It was written way back in 1920 and named after the five-year-old daughter of Eddie Cantor.

Our next selection is a beautiful waltz about a beautiful city in Austria. It was composed back in 1914 by Rudolf Sieczynski, and it was featured in the Stanley Kubrick film "Eyes Wide Shut." Here we go with "Vienna, My City Of Dreams."

Enjoy!

F

Vienna, My City Of Dreams

(Sax)

Keyboard

B \flat B \circ 7 C m7 Dm A maj7 F7
 Oh,
 9 B \flat B \flat 7 B \flat aug/D
 what I would give if I could re-live those days in Vi - en - na a -
 15 E \flat E \flat aug C m F7
 gain. The spell of ro mance, the thrill of the dance live on like a
 22 B \flat F7 B \flat
 love - ly re - frain. A thou-sand de - lights of mag - i - cal
 28 B \flat 7 B \flat aug/D E \flat E \flat aug C m
 nights I spent in your star - light that gleams. I'm liv - ing till
 34 F7 C m F7 C m F7 B \flat B \flat 7
 when I'm with you a - gain, Vi - en-na my cit - y of dreams. Your
 41 E \flat E \flat 6 E \flat
 song lin - gers in my heart night and day. But
 47 C m C m6 C m7 F F7
 oh, it seems so far, far a - way.

53 B^b $B^{\circ}7$ $Cm7$ $F7$

I hear you call - ling me, love - ly Vi -

58 F^{aug} B^b B^b/D $B^{\circ}7/D^b$

en - na, so gay, so free. Cit - y of lights and

63 $Cm7$ $F7$ B^b

spark - ling wine, you're such a part of this heart of mine.

69 $B^{\circ}7$ $Cm7$ $F7$

I hear you call - ing me, mem - 'ry of

74 F^{aug} B^b B^b^{aug}

life as it used to be. Some-day the dreams that I

79 Cm E^b_m 1. $F7$ B^b $F7$

dream may come true, and I'll come back to you.

85 2. $F7$ B^b E^b B^b

back to you.

M

Vienna, My City Of Dreams

(Keyboard)

Keyboard

Eb E°7 Fm7 Gm Dmaj7 Bb7
 Oh,

9 Eb Eb7 Eb°aug/G
 what I would give if I could re-live those days in Vi-en-na a-

15 Ab Ab°aug Fm Bb7
 gain. The spell of ro mance, the thrill of the dance live on like a

22 Eb Bb7 Eb
 love-ly re-frain. A thou-sand de-lights of mag-i-cal

28 Eb7 Eb°aug/G Ab Ab°aug Fm
 nights I spent in your star-light that gleams. I'm liv-ing till

34 Bb7 Fm Bb7 Fm Bb7 Eb Eb7
 when I'm with you a-gain, Vi-en-na my cit-y of dreams. Your

41 Ab Ab6 Ab
 song lin-gers in my heart night and day. But

47 Fm Fm6 Fm7 Bb Bb7
 oh, it seems so far, far a-way.

53 E^b $E^{\circ 7}$ $Fm7$ B^b7

I hear you call - ling me, love - ly Vi -

58 B^b_{aug} E^b E^b/G E^b7/G^b

en - na, so gay, so free. Cit - y of lights and

63 $Fm7$ B^b7 E^b

spark - ling wine, you're such a part of this heart of mine.

69 $E^{\circ 7}$ $Fm7$ B^b7

I hear you call - ing me, mem - 'ry of

74 B^b_{aug} E^b E^b_{aug}

life as it used to be. Some-day the dreams that I

79 Fm A^b_m 1. B^b7 E^b B^b7

dream may come true, and I'll come back to you.

85 2. B^b7 E^b A^b E^b

back to you.

Thank you.

For our next song, we'll play a beautiful ballad written back in 1941 and since recorded by such artists as Eddy Arnold, The Four Aces, Lena Horne, Frank Sinatra, Kay Starr, and many others. We've decided to spice it up a bit by giving it a Latin beat.

Here's _____ to sing "Don't Take Your Love From Me."

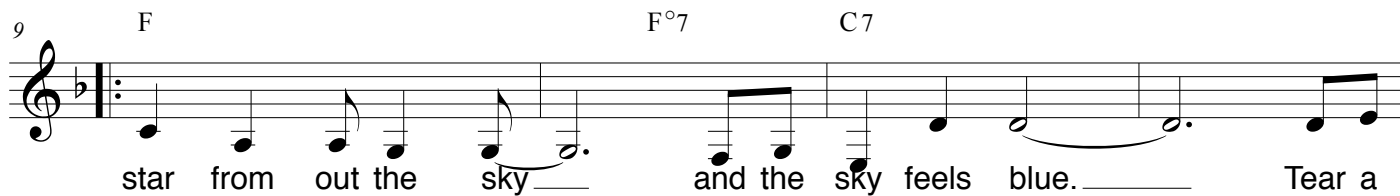
Don't Take Your Love From Me

F
Keyboard

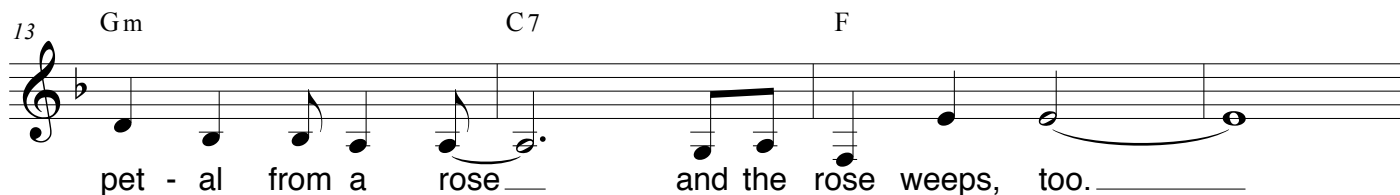
(Latin beat)



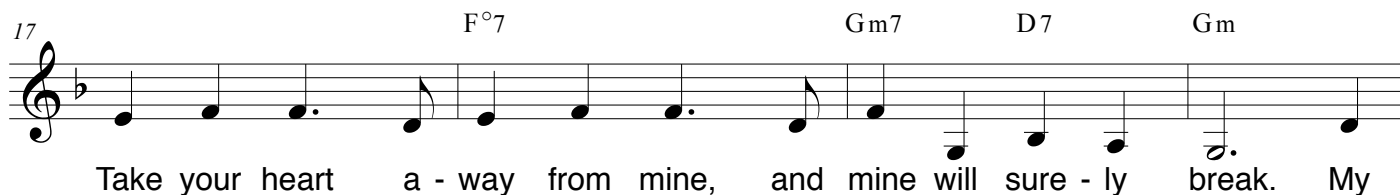
Tear a



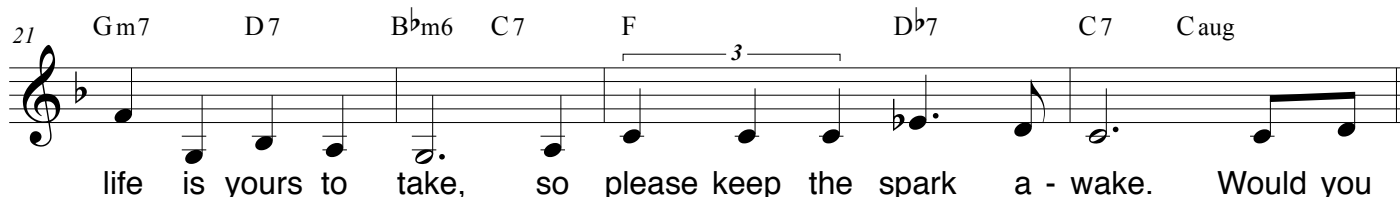
star from out the sky and the sky feels blue. Tear a



pet - al from a rose and the rose weeps, too.



Take your heart a - way from mine, and mine will sure - ly break. My



life is yours to take, so please keep the spark a - wake. Would you

25 F F[°]7 C7
take the wings from birds so that they can't fly? Would you

29 Gm C7 F F7
take the o-ccean's roar and leave just a sigh? All

33 B^b B^bm F Cm6 D7
this your heart won't let you do, this is what I beg of you:

37 Gm7 1. C7 F C^{aug} (Sax)
Don't take your love from me.

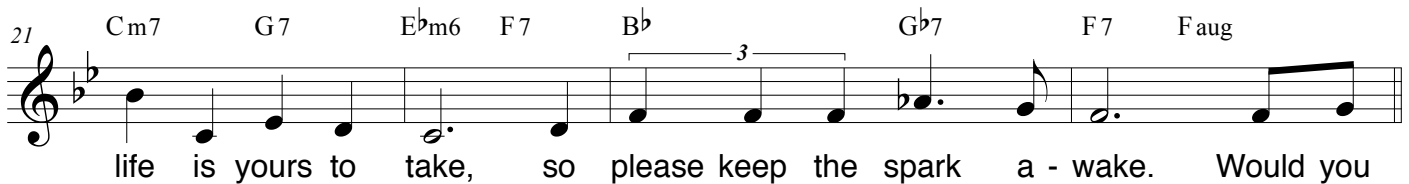
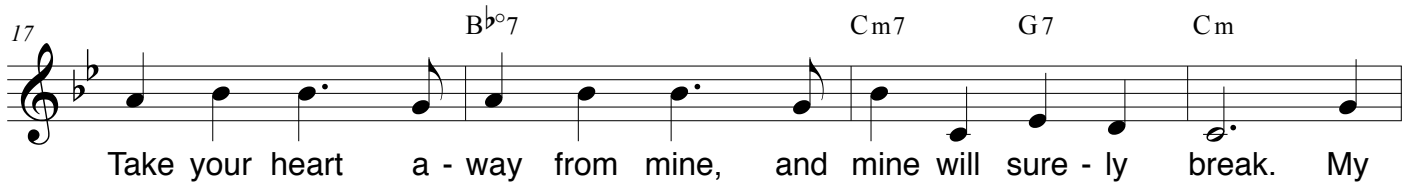
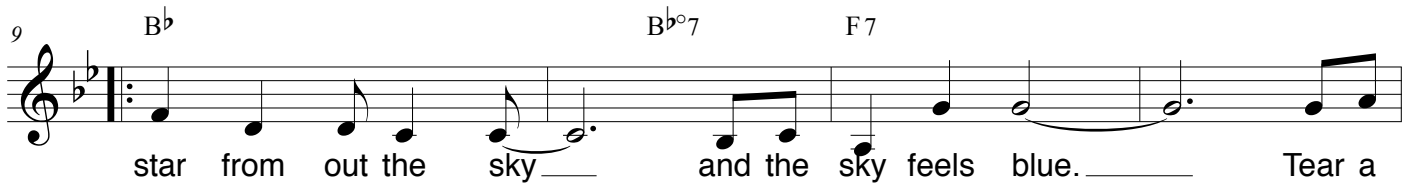
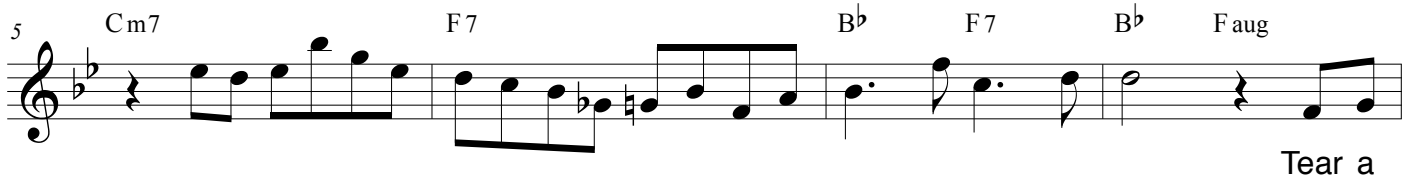
41 2. C7 Am D7 Gm7
love from me, oh no. Don't take your

45 C7 D^b F6
love from me.

Don't Take Your Love From Me

M
Keyboard

(Latin beat)



45 F7 G \flat B \flat 6

The musical notation shows a vocal line on a single staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of four quarter notes: 'love' (F4), 'from' (G4), 'me.' (G4), and a final note (F4). The notes 'love' and 'from' are under the F7 chord, 'me.' is under the G \flat chord, and the final note is under the B \flat 6 chord. A slur connects the notes 'me.' and the final note. The staff ends with a double bar line.

Thank you.

We'll go back a few years for this next song, written in 1934 for the Broadway revue entitled "Thumbs Up." Probably the most notable recording was by Judy Garland, but Frank Sinatra, Dinah Shore, Billy Ekstein, and Les Paul also recorded it.

Here's our version of what a cardiologist might find if he took an EKG of a person in love. It's called "Zing Went The Strings Of My Heart."

"Zing" Went The Strings Of My Heart

F

(Sax) F C7 F F°7 Gm7 C#°7 Keyboard C7

5 F Dm

Dear, when you smiled at me, I heard a mel-o-dy.
'Twas like you a breath of spring, I heard a rob-in sing

9 Gm C7

It haunt-ed me from the start.
a-bout a nest set a-part.

13 Bb Bbm

Some-thing in-side of me start-ed a sym-pho-ny,
All na-ture seemed to be in per-fect har-mo-ny.

17 F 1. G7 C

"Zing" went the strings of my heart.

21 2. G7 C7 F Bbm F

strings of my heart Your

24 G7 C7 F Gm7 C7 F

eyes made skies seem blue a-gain. What else could I do a-gain, but

28 Dm6 E7 Am G7 C7 Caug

keep re-peat-ing through a-gain, "I love you, love you?"

32 F Dm
I still re - call the thrill, I guess I al - ways will,

36 Gm C7
I hope 'twill nev - er de - part.

40 B \flat B \flat m To Coda Φ
Dear, with your lips to mine, a rhap - so - dy di - vine,

44 F G7 C7 F Gm7 C7 D.S. al Coda
"Zing" went the strings of my heart.

Φ Coda
48 F G7 C7 F $_3$ (Sax) G7 C7
"Zing" went the strings of my

52 F G7 C7 F (Sax) G7 C7
"Zing" went the strings of my

56 F G7 (Sax) C7
"Zing" went the strings of my

60 F Gm9 F \sharp maj7 F6
heart.

"Zing" Went The Strings Of My Heart

M

Keyboard

(Keyboard)

B \flat F7 B \flat B \flat 7 Cm7 F \sharp 7 F7

5 B \flat Gm

Dear, when you smiled at me, I heard a mel-o-dy.
 'Twas like a breath of spring, I heard a rob-in sing

9 Cm F7

It haunt-ed a me nest from set the a - start.
 a - bout a nest set a - part.

13 E \flat E \flat m

Some-thing in - side of me start-ed a sym-pho-ny,
 All na - ture seemed to be in per-fect har-mo-ny.

17 B \flat 1. C7 F

"Zing" went the strings of my heart.

21 2. C7 F7 B \flat E \flat m B \flat

strings of my heart Your

24 C7 F7 B \flat Cm7 F7 B \flat

eyes made skies seem blue a-gain. What else could I do a-gain, but

28 Gm6 A7 Dm C7 F7 F aug

keep re - peat - ing through a - gain, "I love you, love you?"

32 $B\flat$ Gm

I still re - call the thrill, I guess I al - ways will,

36 Cm $F7$

I hope 'twill nev - er de - part. _____

40 $E\flat$ $E\flat m$ **To Coda** Θ

Dear, with your lips to mine, a rhap - so - dy di - vine,

44 $B\flat$ $C7$ $F7$ $B\flat$ $Cm7$ $F7$ **D.S. al Coda**

"Zing" went the strings of my heart. _____

Coda Θ

48 $B\flat$ $C7$ $F7$ $B\flat$ $C7$ $F7$

"Zing" went the strings of my (Keyboard)

52 $B\flat$ $C7$ $F7$ $B\flat$ $C7$ $F7$

"Zing" went the strings of my (Keyboard)

56 $B\flat$ $C7$ (Keyboard) $F7$

"Zing" went the strings _____ of my

60 $B\flat$ $Cm9$ $Bmaj7$ $B\flat6$

heart. _____

Thank you.

Our next selection was written in 1946, and a recording by Frank Sinatra occupied the #1 spot on the charts that year. Others who recorded in included The Frankie Carle orchestra, Dick Haymes, The DeMarco Sisters, and even the great Willie Nelson.

Here's _____ to sing our version of "Oh, What It Seemed To Be."

VOCAL DUET

Oh, What It Seemed To Be

Keyboard

C9 F9 Ab9 G9

(M) It was

3 C 3 Dm7 Em Eb°7

just a neigh-bor-hood dance, that's all that it was, but oh, what it seemed to
just a ride on a train, that's all that it was, but oh, what it seemed to

6 G7 Dm 3 A7 A aug

be. It was like a mas-quer-ade ball with cos-tumes and all, 'cause
be. It was like a trip to the stars, to Ve - nus and Mars, 'cause

9 Dm7 G7 G7(#5) C G7(b9)

you were at the dance with me. (F) It was

11 2. Dm7 G7 Db7(b5) C6 C7

you were on the train with me. (M) And when I

13 Fmaj9 C6 Am7 Dm G7

kissed you, dar - ling, it was more than just a thrill for

16 Cmaj9 C6 Fmaj9 C6 Am7

me. (F) It was the prom-ise, dar - ling, of the

19 D9 Ab9 G7

things that fate had willed for me. (M) It was

2
21 C 3 Dm7 Em Eb°7
just a wed-ding in June, that's all___ that it was, but oh, what it seemed to

24 G7 Dm 3 A7 A aug
be. It was like a roy-al af-fair with ev - 'ry - one there, 'cause

27 Dm7 G7 Db9 C6 C7
you brought all the world to me. (F) And when I

29 Fmaj9 C6 Am7 Dm G7
kissed you,___ dar - ling,___ it was more than just a thrill for

32 Cmaj9 C6 Fmaj9 C6 Am7
me. (M) It was a prom-ise,___ dar - ling,___ of the

35 D9 Ab9 G7
things that fate had willed for me. (F) It was

37 C 3 Dm7 Em Eb°7
just a wed-ding in June, that's all___ that it was, but oh, what it seemed to

40 G7 Dm 3 A7 A aug
be. It was like a roy-al af-fair with ev - 'ry - one there, (Both) 'cause

43 Dm7 G7 Db9 C (Keyboard) Dm7 Dbmaj7 C6
you said, "Yes, I (M) do." to (F) me.

Thank you. Thank you very much.

Now, we're going to do something just a bit different. Every time we play a set of music for you, we like to include a polka. Well, let's say that I like to include a polka, 'cause that's the music of my heritage.

We'll do the same right now, but with a slight difference. This is not a Czech polka. Rather, this polka was featured in the movie "The King And I." Remember that movie? Who played the king? Right - Yul Brynner. Who played his tutor? Right - Deborah Kerr.

In one of the early scenes of the movie, Yul insists that Deborah teach him to dance. And so she does. She teaches him to dance a polka!

And so, we'll play that polka for you now. It's called "Shall We Dance."

Shall We Dance

F

Keyboard

The piano introduction consists of four measures. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The key signature is B-flat major (two flats).

We've

5 B \flat F7 Cm7 F7 B \flat

just been in - tro - duced. I do not know you well. But

9 F7 Cm7 F7 Cm7 F7 B \flat

when the mu - sic start - ed, some - thing drew me to your side. So

13 B \flat F7 F \sharp 7 Gm7

man - y men and girls are in each oth - er's arms. It

17 C C \circ 7 C7 rit. Gm7 C7 F7 F7 F7(\sharp 5)

made me think we might be sim-il-ar-ly oc - cu pied. Shall we

22 B \flat

dance? On a bright cloud of mu - sic, shall we

26 F

fly? Shall we dance? Shall we

30 F7 B \flat

then say Good-night" and mean "Good - bye"? Or per-

34 */A* */G* */F*
 chance, when the last lit - tle star has left the

38 *Cm/E♭* *Cm* *C°7*
 sky, shall we still be to - geth - er with our

42 *B♭* *F7*
 arms a-round each oth - er, and shall you be my new ro -

46 *B♭* *B♭7* *Cm* *F7*
 mance? _____ On the clear un - der - stand - ing that this

50 *B♭* *Gm7* *Cm7* *F7*
 kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 *1, 2.* *B♭* *F7* *3.* *B♭* *Gm7*
 dance? (Sax 1st time Shall we dance? Shall we
 Vocal 2nd time)

58 *Cm7* *F7* *B♭* *Gm7*
 dance? Shall we dance? Shall we dance? Shall we

62 *Cm7* (Sax) *F7* (Sax)
 dance? Shall we dance? Shall we

66 *B♭* (Sax) *F7* *B♭*
 dance? _____

Shall We Dance

M

Keyboard

The piano introduction consists of four measures. The right hand plays chords of F major (F-A-C) and Bb major (Bb-D-F) in a descending sequence. The left hand plays a single note of F in the bass line.

5 E^b B^b7 $Fm7$ B^b7 E^b

just been in - tro - duced. I do not know you well. But

9 B^b7 $Fm7$ B^b7 $Fm7$ B^b7 E^b

when the mu - sic start - ed, some - thing drew me to your side. So

13 E^b B^b7 $B^{\circ}7$ $Cm7$

man - y men and girls are in each oth - er's arms. It

17 F $F^{\circ}7$ $F7$ *rit.* $Cm7$ $F7$ B^b7 $B^b7(\#5)$

made me think we might be sim-il-ar-ly oc - cu pied. Shall we

22 E^b

dance? On a bright cloud of mu - sic, shall we

26 B^b

fly? Shall we dance? Shall we

30 B^b7 E^b

then say Good-night" and mean "Good - bye"? Or per-

34 /D /C /B^\flat
 chance, when the last lit - tle star has left the

38 Fm/A^\flat Fm $\text{F}^\circ 7$
 sky, shall we still be to - geth - er with our

42 E^\flat $\text{B}^\flat 7$
 arms a-round each oth-er, and shall you be my new ro -

46 E^\flat $\text{E}^\flat 7$ Fm $\text{B}^\flat 7$
 mance? _____ On the clear un - der - stand - ing that this

50 E^\flat Cm7 Fm7 $\text{B}^\flat 7$
 kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 E^\flat $\text{B}^\flat 7$ E^\flat Cm7
 dance? (Sax 1st time Shall we dance? Shall we
 Vocal 2nd time)

58 Fm7 $\text{B}^\flat 7$ E^\flat Cm7
 dance? Shall we dance? Shall we dance? Shall we

62 Fm7 (Keyboard) $\text{B}^\flat 7$ (Keyboard)
 dance? Shall we dance? Shall we

66 E^\flat (Keyboard) $\text{B}^\flat 7$ E^\flat
 dance?

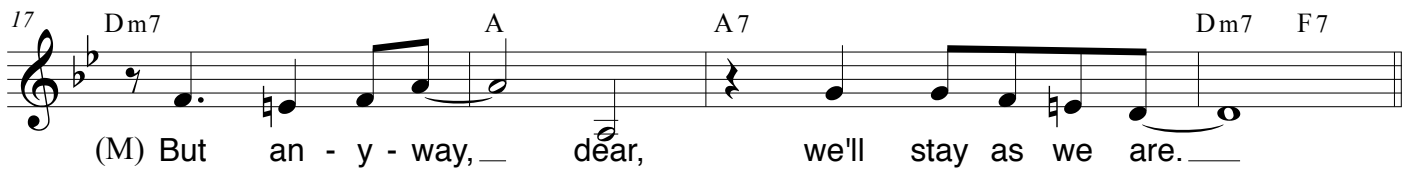
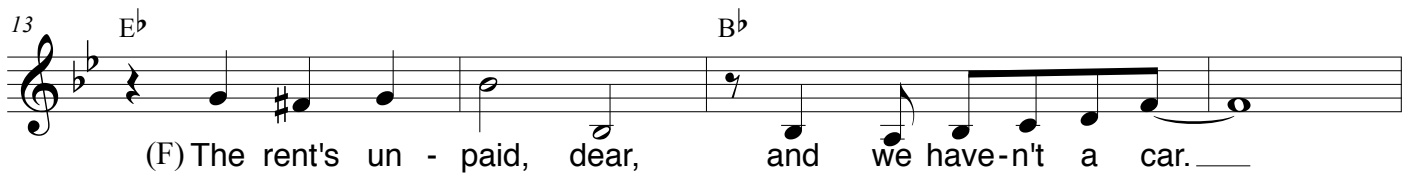
Thank you.

Back in 1921, a song was composed for the musical entitled “The Satires of 1920.” The song was typical of many songs of the Roaring Twenties era, and it’s lyrics were a preview of what was on the agenda for folks in the next decade - The Great Depression.

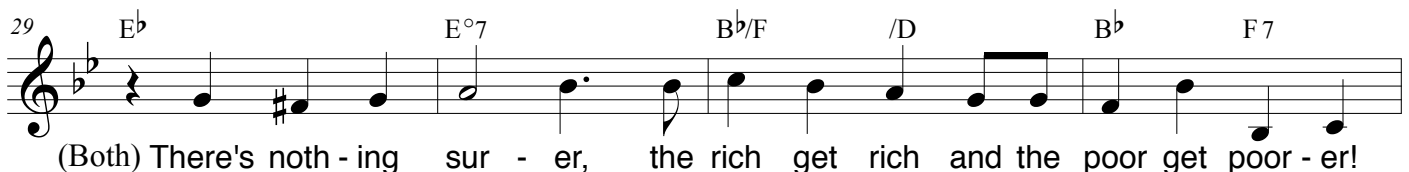
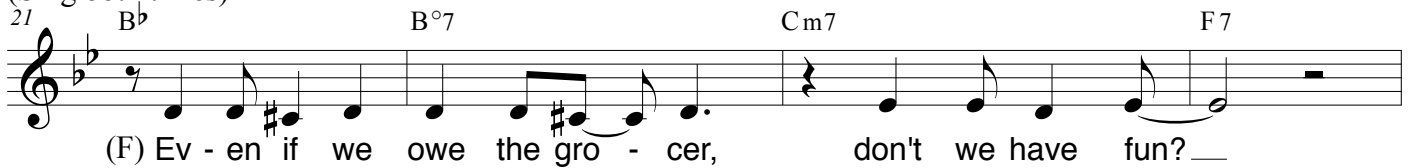
Here’s _____ and I with a suggestion about how people might look at life, regardless of their economic situation. It’s called “Ain’t We Got Fun.”

VOCAL
ONLY

Ain't We Got Fun

D
Keyboard(Keyboard) $B\flat$ 

(Sing both times)



2

D
(Keyboard)

33 B^b $B^\circ 7$ $Cm7$ $F7$ B^b

(M) In the mean-time, (F) in be-tween time, (Both) Ain't we got fun?___

37 $Cm7$ $F7$

39 B^b $B^\circ 7$ $Cm7$ $F7$

Ev - 'ry mor-nin', ev - 'ry eve - nin', don't we have fun?___

43 $Cm7$ B^b $B^b 7$

Twins and cares all come in pairs, dear. Don't we have fun?___

47 E^b B^b

(Both) We've on - ly start - ed (M) as mom-mer and pop. ___

51 $Dm7$ A $A7$ $Dm7$ $F7$

(F) Are we down-heart - ed? (Both) I'll say_ that we're not!___

55 B^b $B^\circ 7$ $Cm7(M)$ $F7$

(F) Land-lord's mad and get - ting mad-der, ain't we got fun?___

D³

59 Cm7 B^b B^b7

(M) Times are bad and get-tin' bad - der, (Both) still we have fun.____

63 E^b E^o7 B^b/F /D B^b F7

(Both) There's noth - ing sur - er, the rich get rich and the poor get child - ren!

67 B^b B^o7 Cm7 F7 B^b F7

(M) In the mean-time (F) In be-tween time (Both) Ain't we got fun?____ (Keyboard)

71 Cm7 F7 D.S. al Coda

73 Coda E^b E^o7 B^b/F /D B^b F7

(Both) There's noth-ing sur - er, the rich get rich and the poor get laid off!

77 B^b B^o7 Cm F7 (M) (F)

(M) In the mean - time, (F) in be - tween time, (Both) still we have a lot (F) of

81 B^b B^b Cm7 F7 B^b

fun!____ (Keyboard)

Thank you very much. Speaking of fun, are you all having a good time thus far? (Response) Great!

We'll go to 1952 for this next song. Johnnie Ray's version in 1956 reached #2 on the US charts and resided at #1 on the UK singles charts for 7 weeks that year.

Here's _____ to tell us what happened to her one day while she was "Just Walkin' In The Rain."

F

(Sax)
N.C.

Just walk - in' in the

(All) C (Sax) (Sax)

rain, _____ get-tin' soak - in' wet, _____ tor-tur - in' my
rain, _____ so a - lone and blue. _____ All be-cause my

7 G7 (Sax) 1. C (Sax) #7 G7/D N.C.

heart, _____ by try-ing to for - get. _____ Just walk-in' in the
heart,

11 2. C (Sax) G C C7

still re-mem - bers you. _____

14 F C 3 Am D7

Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

19 G7 D7 G G7 N.C. 3 3 3

sor-row say-in', "Who can that fool be?" _____ Just a-walk - in' in the

23 C (Sax) 3 3 (Sax) 3 3 3 3

rain, _____ think-in' how we met, _____ Know-in' things could

27 G7 (Sax) 3 3 (Sax) F/G Fm/C 3 3 3

change, _____ some how I can't for get. _____

2

31 C (Sax) (Sax)

Just walk-in' in the rain, _____ walk-in' in the rain, _____

35 G7 (Sax) C C6 C7 (Sax)

walk-in' in the rain, _____ just walk-in' in the rain. _____

39 F C Am

Peo - ple come to their win-dows, they al - ways stare at me. _____ They

43 D7 G7 D7

shake-a their heads in sor - row _____ say - in', "Who _____ can that fool be?"

46 G (Sax) E°7 Bb7 N.C.

Just walk - in' in the

48 Eb (Sax) (Sax)

rain, _____ think-in' how we met, _____ Know-in' things have

52 Bb7 (Sax)

changed, _____ some how I can't for -

55 Eb (Sax) Fm7 Bb9 Eb

get.

Just Walkin' In The Rain

M
Keyboard

(Sax)
N.C.

Just walk - in' in the

(All)
F (Sax) 3 3 3 3 3 3 (Sax) 3 3 3 3 3 3

rain, _____ get-tin' soak - in' wet, _____ tor-tur - in' my
rain, _____ so a - lone and blue. _____ All be-cause my

7 C7 (Sax) 3 3 3 3 3 3 F (Sax) F#7 3 3 3 3 C7/G N.C. 3 3 3 3

heart, _____ by try-ing to for - get. _____ Just walk-in'in the
heart,

11 2. F (Sax) C 3 3 3 3 F F7

still re-mem - bers you. _____

14 Bb F 3 Dm G7

Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

19 C7 G7 C C7 N.C. 3 3 3 3

sor - row say-in', "Who can that fool be?" _____ Just a-walk - in' in the

23 F (Sax) 3 3 3 3 3 3 (Sax) 3 3 3 3 3 3

rain, _____ think-in' how we met, _____ Know-in' things could

27 C7 (Sax) 3 3 3 3 3 3 (Sax) 3 Bb/F# BbmF# 3 3 3 3

change, _____ some how I can't for get. _____

2

31 F (Sax) (Sax)

Just walk-in' in the rain, _____ walk-in' in the rain, _____

35 C7 (Sax) F F6 F7 (Sax)

walk-in' in the rain, _____ just walk-in' in the rain. _____

39 Bb F Dm

Peo - ple come to their win-dows, they al - ways stare at me. _____ They

43 G7 C7 G7

shake-a their heads in sor - row _____ say - in', "Who _____ can that fool be?"

46 C (Sax) A°7 Eb7 N.C.

Just walk - in' in the

48 Ab (Sax) (Sax)

rain, _____ think-in' how we met, _____ Know-in' things have

52 Eb7 (Sax)

changed, _____ some how I can't for -

55 Ab (Sax) Bbm7 Eb9 Ab

get.

Thank you. Thank you very much.

Now it's time to highlight a great artist from yesteryear. Our featured artist this evening was born in 1926 in New York City as Anthony Dominick Bennedetto. And believe it or not, he is still performing today, at the grand old age of 86! Wow! He's won 17 Grammy Awards, a Lifetime Achievement Award, and 2 Emmy Awards. Over the course of his lifetime, he's sold more than 50 million records. Anyone have a guess as to who I'm talking about? You got it - Tony Bennett.

We're going to play 3 of Tony's greatest hits. His first big hit was recorded back in 1951 and stayed for 10 weeks at the top of the Billboard charts. Here's _____ to sing this great Tony Bennett hit - "Because Of You."

Because Of You

F

Keyboard

(Sax)

B \flat B \circ 7 Cm7 D7 Gm7 B \circ 7 Cm7 F7 B \flat G \sharp \circ 7

7 F7 Cm F7 B \flat G \sharp \circ 7 F7 Be-cause of

you, there's a song in my heart. Be-cause of you, my ro-

12 Cm F7 B \flat F \sharp aug Fm6 G7

mance got its start. Be-cause of you, the sun will shine, the moon and

17 Cm G7 Cm C9 Cm9 E \flat m6 F7 G \sharp \circ 7

stars will say you're mine for - ev - er and nev - er to part. I on - ly

23 F7 Cm F7 B \flat F \sharp aug Fm6 G7

live for your love and your kiss. It's par - a - dise to be near you like

29 Cm G7 Cm E \flat A7 B \flat Gm

this. Be - cause of you, my life is now worth - while, and I can

35 1. Cm F7 B \flat (Sax) G \sharp \circ 7

smile, be - cause of you.

39 2. Cm F7 B \flat (Sax) B \circ 7

smile, be - cause of you.

42 Cm7 B \flat maj7

Because Of You

M

Keyboard

(Keyboard)

E^b E^o7 Fm7 G7 Cm7 E^o7 Fm7 B^b7 E^b C[#]o7
 7 B^b7 Fm B^b7 E^b C[#]o7 B^b7 Be-cause of
 you, there's a song in my heart. Be-cause of you, my ro-
 12 Fm B^b7 E^b B^baug B^bm6 C7
 mance got its start. Be-cause of you, the sun will shine, the moon and
 17 Fm C7 Fm F9 Fm9 A^bm6 B^b7 C[#]o7
 stars will say you're mine for - ev - er and nev - er to part. I on - ly
 23 B^b7 Fm B^b7 E^b B^baug B^bm6 C7
 live for your love and your kiss. It's par - a - dise to be near you like
 29 Fm C7 Fm A^b D7 E^b Cm
 this. Be - cause of you, my life is now worth - while, and I can
 35 1. Fm B^b7 E^b (Keyboard) C[#]o7
 smile, be - cause of you.
 39 2. Fm B^b7 E^b (Keyboard) E^o7
 smile, be - cause of you.
 42 Fm7 E^bmaj7 E^bmaj7

Thank you very much.

Our second Tony Bennett hit is from the 1953 musical “Kismet.” It’s melody is from the classical opera “Prince Igor” by Alexander Borodin. Tony Bennett’s recording is the most popular version, reaching #1 on the charts in 1955.

Here’s _____ to sing about how it feels to be a “Stranger In Paradise.”

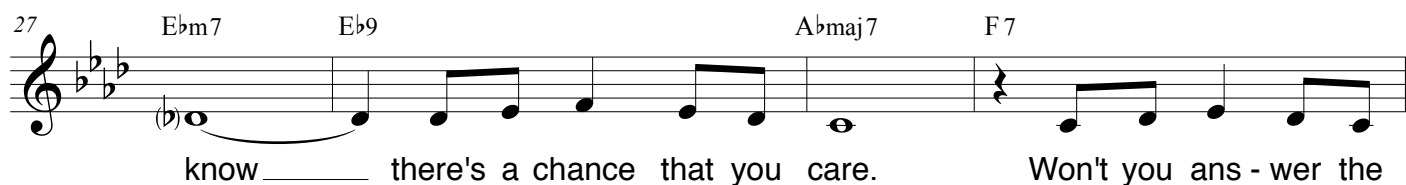
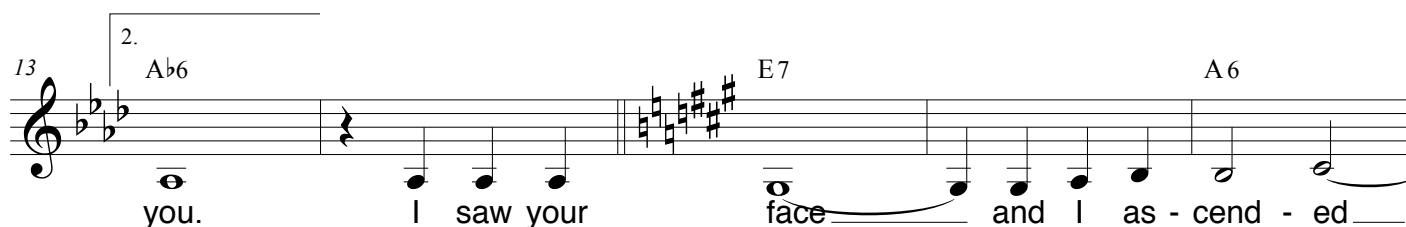
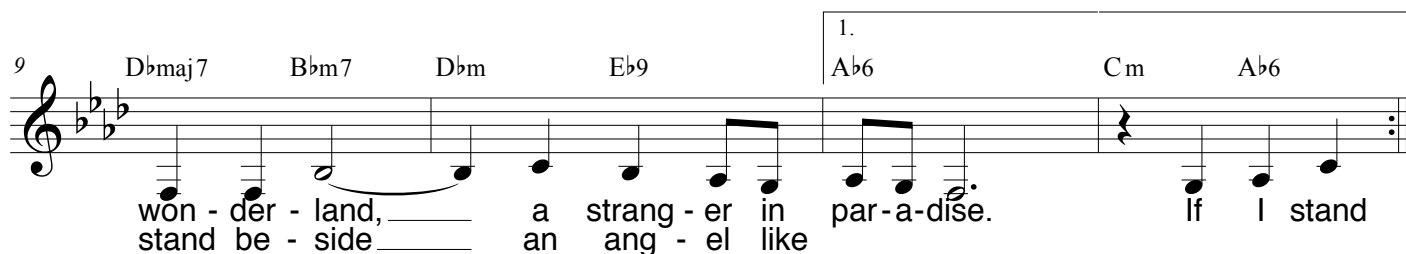
LATIN BEAT

Stranger In Paradise

F

(Sax)

Keyboard



31 $B\flat m7$ $E\flat 9$ $A\flat maj7$ $A\flat 6$

fer-vent prayer ____ of a strang-er in par-a-dise? ____ Don't send me in

35 $D\flat maj7$ $B\flat m7$ $D\flat m$ $E\flat 9$ $A\flat 6$ Cm Fm 3

dark des-pair ____ from all that I hun-ger for. But o-pen your

39 $B\flat m7$ $E\flat 9$ Cm $F7$

ang-el's arms ____ to the strang-er in par-a-dise ____ and tell her that

43 $D\flat maj7$ $B\flat m7$ $D\flat m$ $E\flat 9$ $A\flat 6$ **D.S. al Coda**

To Coda Θ

she need be ____ a strang-er no more. ____

Θ **Coda**

47 $B\flat^{\circ}7$ $E\flat 7$ 3 $A\flat$ (Sax) $Cm7$ $B\flat m7$ $A7$ $A\flat 6$

a stran-ger no more. ____

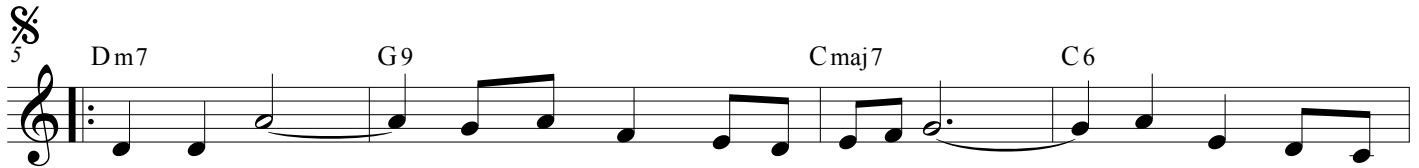
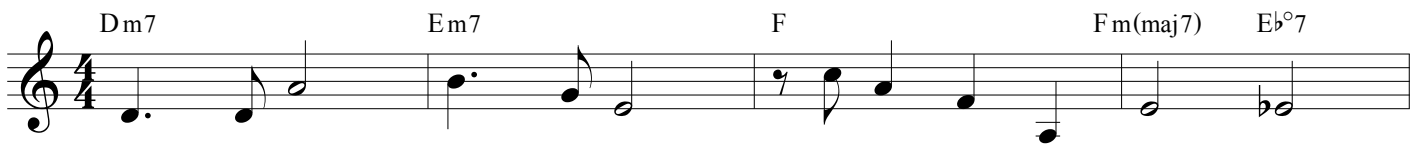
LATIN BEAT

Stranger In Paradise

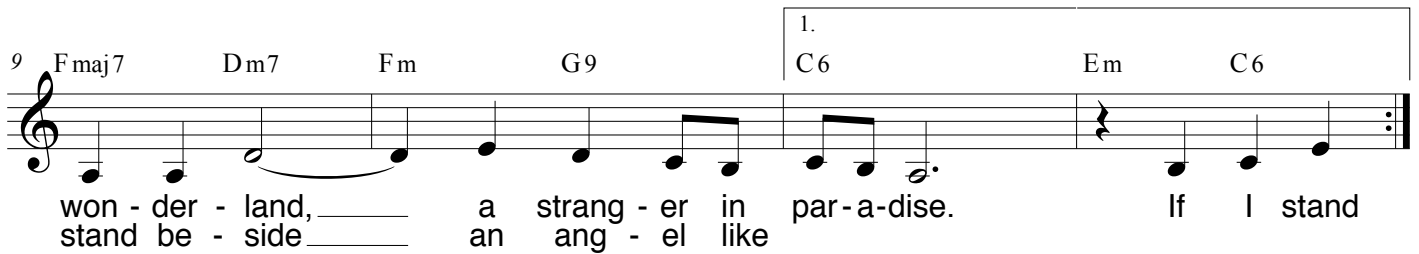
M

Keyboard

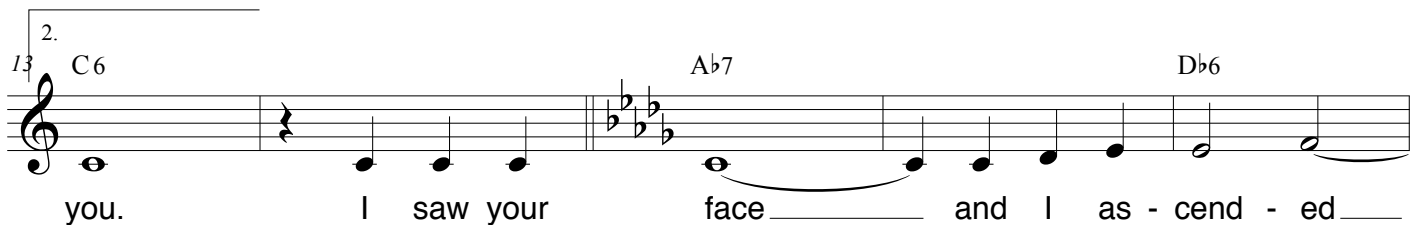
(Sax)



Take my hand, I'm a strang - er in par-a -dise, all lost in a
 star - ry eyed, that's the dan - ger in par-a dise for mor - tals who



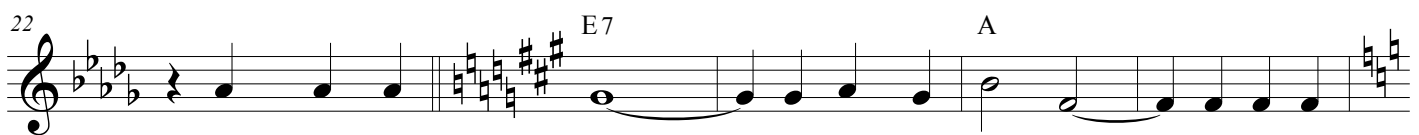
won - der - land, a strang - er in par-a-dise. If I stand
 stand be - side an ang - el like



you. I saw your face and I as - cend - ed



out of the com - mon place in - to the rare!



Some-where in space I hang sus-pend - ed un-til I



know there's a chance that you care. Won't you ans - wer the

31 Dm7 G9 Cmaj7 C6

fer - vent prayer of a strang - er in par-a - dise? Don't send me in

35 Fmaj7 Dm7 Fm G9 C6 Em Am 3

dark des - pair from all that I hun-ger for. But o - pen your

39 Dm7 G9 Em A7

ang-el's arms to the strang - er in par-a - dise and tell him that

43 Fmaj7 Dm7 Fm G9 C6 D.S. al Coda

To Coda ⊕

he need be a strang - er no more.

⊕ Coda

47 D°7 G7 3 C (Sax) Em7 Dm7 Db7 C6

a stran-ger no more.

Thank you.

For our final tribute to Tony Bennett, we'll play his signature song, written in 1954, and first performed by Tony in 1961. Tony said that this song helped make him a world citizen. It allowed him to live, work and sing in any city on the globe. It changed his whole life.

The topic of the song is a city on the west coast of the US. Anyone have a guess as to the title of Tony Bennett's theme song? Right - "I Left My Heart In San Francisco."

Here we go!

MALE VOCAL

I Left My Heart In San Francisco

Keyboard

No Intro, Give Pitch

The love-li-ness of Par - is seems some-how sad - ly gay. The
 glo - ry that was Rome is of an - oth - er day. I've been
 ter - ri - bly a - lone and for - got - ten in Man - hat - tan. I'm
 go - ing home to my ci - ty by the bay. I left my
 heart in San Fran - cis - co high on a hill,
 there in San Fran - cis - co a - bove the blue
 — it calls to me. To be where lit - tle cab - le cars
 — climb half - way to the stars! The morn - ing fog may
 chill the air, I don't care. My love waits
 and win - dy sea. When I come home to

Chords: C m7, F7, D m7, C m7, F7, B^bMaj7, A m7(b5), D7(b9), G m, C m7(b5), C[#]°, F7, E^bm6, C m7(b5), G m7(b5), G^b9, F/C, D7, G m7, C7, F7, N.C., B^bE^bMaj7(#11)D m7, D^b°7, C m7, F7, G7(b9), C m, C m7, F7#5, B^b9, C m7, D m7, C m7, C[#]°7, B^bMaj7, E m7(b5), A7(b9), D m7, C[#]°7, D m7, D7, G m7, D^b7, C7, C m7, B°7, C m7, F7, F7, F/E^b, D7, A m7, D7, G7#5

31 G7 Dm G7 C7 Gm7 C7 Cm7
 you, San Fran - cis - co, _____ your gold - en sun will

35 F9 F7(b9) B \flat F7 (Keyboard)
 shine for me. _____

38 B \flat E \flat Maj7(#11) Dm7 D \flat °7 Cm7 F7 G7(b9) Cm

43 Cm7 F7#5 B \flat 9 Cm7 Dm7 Cm7 C \sharp °7 B \flat Maj7 3

47 E m7(b5) A7(b9) Dm7 3 C \sharp °7 Dm7 D7

50 Gm7 D \flat 7 C7 Cm7 B°7 Cm7 F7
 My love waits

54 B \flat E \flat Maj7(#11) Dm7 D \flat °7 Cm7 F7 G7(b9)
 there _____ in San-Fran - cis co, _____ a-bove the

58 Cm F7 F/E \flat D7 Am7 D7
 blue _____ and win - dy sea. _____ When I come

62 G7#5 G7 Dm G7 C7 Gm7 C7
 home to you, San Fran - cis - co, _____ your gold - en

66 Cm7 F9 F7(b9) B \flat
 sun will shine for me. _____

Thank you. Did you enjoy our tribute to the great Tony Bennett?

We'll pick up the tempo with our next song, written in 1933. The most famous rendition of the song was by the great pianist and band leader, Eddie Duchin.

Here we go with our version of a nice suggestion - "Let's Fall In Love."

Swing It!

Let's Fall In Love

F

F6 (Keyboard) Dm Gm/Bb C7 Keyboard
 5 F6 Dm Gm/Bb Am7 C7
 9 F6 C7 Am7 A°7 Gm7 C7 F6
 I have a feel-ing, it's a feel-ing__ I'm con-ceal-ing, I don't know why.___
 13 Bb6 Bbm6 F6 Ab°7 Gm7 C7 Fmaj9
 It's just a men-tal, in-ci-den-tal__ sen-ti-men-tal__ al - i - bi.___ But
 17 Gm7 C7 F6 D7 Gm7 C7 F
 I a - dore you, so strong for you.
 21 F6 E°7 Eb°7 D7 Gm7 C7 F
 Why go on stall-ing, I am fall-ing, love is call-ing, why be shy?__
 25 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 3
 Let's fall in love.___ Why should-n't we__ fall in love?__ Our hearts are
 29 Am7 Dm Gm7 C7 3 Eb7 D7 Db7 C7
 made of it, let's take a chance.___ Why be a - fraid of it?
 33 F6 Dm7 Gm7 C7 3 F6 Dm7 Gm7 C7
 Let's close our eyes__ and make our own par-a-dise.___ Lit-tle we know

2
37 Am7 Dm7 Gm7 C7 3 Em7 A7

— of it, still we can try to make a go of it.

41 Dm7 3 3 G7

We might have been meant for each oth - er. To

45 Cmaj7 Dm7 3 Am7 Ab7 Gm7 C7

be or not to be? Let our hearts dis - cov - er.

49 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 3

Let's fall in love. Why should-n't we fall in love? Now is the

53 Am7 Dm7 1. Gm7 C7 F Dm7 Gm7 C7

time for it, while we are young. Let's fall in love.

57 2. Gm7 C7 3 Am7 Dm7 Gm7 C7 3

Now is the time for it, while we are young. This is the

60 Am7 Gm7 C7 F (Sax) Gm7

time for it, while we are young Let's fall in love.

63 Am7 Gm7 F C7 (Bass & Keyboard)

Let's fall in love.

Swing It!

Let's Fall In Love

M

(Keyboard) $Bb6$ Gm Cm/Eb $F7$ Keyboard

5 $Bb6$ Gm Cm/Eb $Dm7$ $F7$

9 $Bb6$ $F7$ $Dm7$ $D^{\circ}7$ $Cm7$ $F7$ $Bb6$

I have a feel-ing, it's a feel-ing I'm con-ceal-ing, I don't know why. ____

13 $Eb6$ $Ebm6$ $Bb6$ $D^{\circ}7$ $Cm7$ $F7$ $Bbmaj9$

It's just a men-tal, in-ci-den-tal__ sen-ti-men-tal__ al-i-bi.____ But

17 $Cm7$ $F7$ $Bb6$ $G7$ $Cm7$ $F7$ Bb

I a-dore you, so strong for you.

21 $Bb6$ $A^{\circ}7$ $A^{\circ}7$ $G7$ $Cm7$ $F7$ Bb

Why go on stall-ing, I am fall-ing, love is call-ing, why be shy? ____

25 $Bb6$ $Gm7$ $Cm7$ $F7$ $Bb6$ $Gm7$ $Cm7$ $F7$ 3

Let's fall in love.____ Why should-n't we____ fall in love?____ Our hearts are

29 $Dm7$ Gm $Cm7$ $F7$ 3 $A^{\flat}7$ $G7$ $G^{\flat}7$ $F7$

made of it, let's take a chance.____ Why be a-fraid of it?

33 $Bb6$ $Gm7$ $Cm7$ $F7$ 3 $Bb6$ $Gm7$ $Cm7$ $F7$

Let's close our eyes____ and make our own par-a-dise.____ Lit-tle we know

Thank you very much.

Our next song is from that great Broadway musical "My Fair Lady." It was originally performed by Rex Harrison in his role as Professor Higgins. Its title "I've Grown Accustomed To Her Face" would suggest that it has to be sung by a male. However, with some adjustments, we've retitled the song "I've Grown Accustomed To HIS Face" so that _____ might do the honors. We hope you'll enjoy this beautiful song.

I've Grown Accustomed To Her Face

F

Keyboard

(Sax) B^b $B^b\text{maj}7$ $A^\circ7$ 3 $Cm7/G$

4 E^b/G $A^\circ7$ $B^b\text{maj}7$ B^b6 $B^b\text{maj}7$ B^b6

I've grown ac -

7 $B^b\text{maj}7$ $Cm7$ $Dm7$ $Gm7/D$ $Cm7$ $F7/C$

cus-tomed to his face, _____ he al-most makes the day be - gin. _____
 cus-tomed to his face, _____ he al-most makes the day be - gin. _____

10 $Fm7/E^b$ B^b7/D $Em7(b5)$ $E^\circ7$ B^b/F $G7$

I've grown ac - cus - tomed to the tune he whis - tles night and noon, his
 I've got - ten used to hear him say, "Good morn - ing" ev - 'ry day, his

13 E^b6 $Dm7$ $Cm7$ $F7$ $B^b\text{maj}7$ $Cm7$

smiles, his frowns, his ups, his downs are sec - ond na - ture to me now, _____
 joys his woes, his highs, his lows are sec - ond nat - ure to me now, _____

16 $Dm7$ $Gm7/D$ $Cm7$ $F7/C$ $Fm7/E^b$ B^b7/D

like breath - ing out and breath - ing in. _____ I was se -
 like breath - ing out and breath - ing in. _____ I'm ver - y

19 E^b6 $E^\circ7$ B^b/F $Gaug$

rene - ly in - de - pen - dent and con - tent be - fore we met;
 grate - ful he's a man and ver - y ea - sy to for - get;

2

21 Cm7 F7 Dm7 G aug
 sure - ly I could al - ways be that way a - gain, and yet I've grown ac -
 rath - er like a hab - it one can al - ways break, and yet I've grown ac -

23 Em7(b5) Ebm7 Dm7 G7(b9)
 cus-tomed to his looks, ac - cus - tomed to his voice, ac -
 cus-tomed to the trace of some - thing in the air, ac

25 1. Cm7 F9 Bb Bbmaj7 Cm7
 cus-tomed to his face.

28 Dm7 Cm7 Bbmaj7 Cm7 Dm7 Cm7
 I've grown ac -

31 2. Cm7 F9 D7 Cm7 F9
 cus-tomed to his face, ac - cus - tomed to his

35 (Sax) Bbmaj7 Gm7 Ebmaj7 Eb6 Bbmaj7
 face.

I've Grown Accustomed To Her Face

M

Keyboard

(Keyboard)

4

7

10

13

16

19

I've grown ac -

cus-tomed to her face, she al-most makes the day be - gin.

cus-tomed to her face, she al-most makes the day be - gin.

I've grown ac-cus - tomed to the tune she whis-tles night and noon, her

I've got - ten used to hear her say, "Good morn-ing" ev - 'ry day, her

smiles, her frowns, her ups, her downs are sec-ond na-ture to me now, -

joys her woes, her highs, her lows are sec-ond nat-ure to me now, -

like breath-ing out and breath-ing in. I was se -

like breath-ing out and breath-ing in. I'm ver - y

rene - ly in - de - pen - dent and con - tent be - fore we met;

grate - ful she's a wom - an and so ea - sy to for - get;

2

21 F m7 B \flat 7 G m7 C aug

sure - ly I could al - ways be that way a - gain, and yet I've grown ac -
 rath - er like a hab - it one can al - ways break, and yet I've grown ac -

23 A m7(b5) A \flat m7 G m7 C 7(b9)

cus-tomed to her looks, ac - cus - tomed to her voice, ac -
 cus-tomed to the trace of some - thing in the air, ac

25 1. F m7 B \flat 9 E \flat E \flat maj7 F m7

cus-tomed to her face.

28 G m7 F m7 E \flat maj7 F m7 G m7 F m7

I've grown ac -

31 2. F m7 B \flat 9 G7 F m7 B \flat 9

cus-tomed to her face, ac - cus - tomed to her

35 (Keyboard) E \flat maj7 C m7 A \flat maj7 A \flat 6 E \flat maj7

face. _____

Thank you.

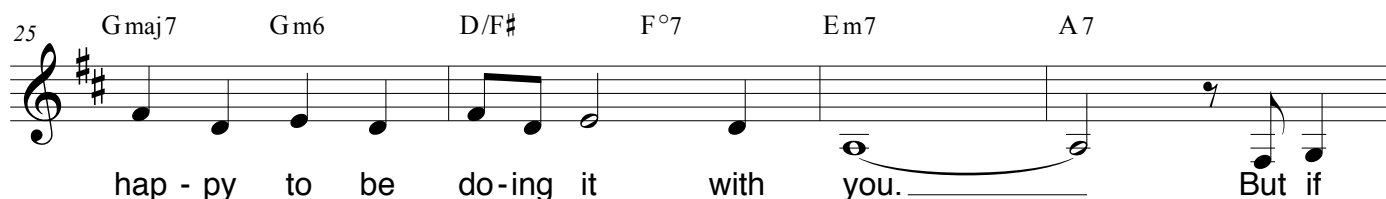
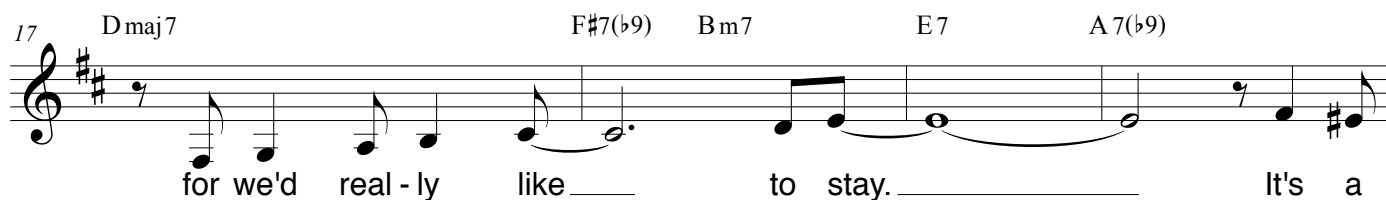
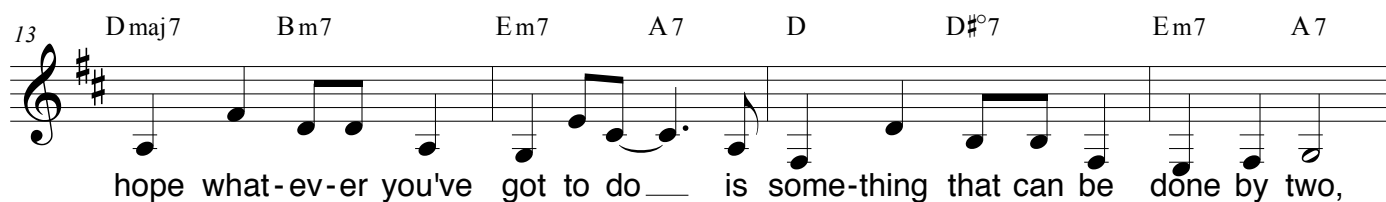
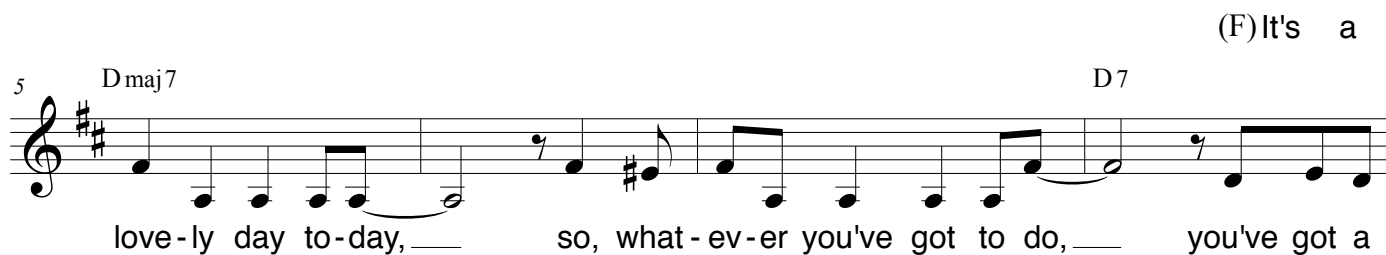
Now, we'll move to the year 1950 and a song by Irving Berlin from the movie "Call Me Madam." Perry Como, Doris Day, and Ethel Merman all had successful recordings.

We've decided to do this as a duet, and _____ and I will sing it for you now. Here we go with our version of "It's A Lovely Day Today."

It's A Lovely Day Today

Keyboard

(Keyboard)



29 D maj7 Bm7 Em7 A7 D D[°]7 Em7 A7
 you've got some-thing that must be done, and it can on-ly be done by one,

33 D maj7 F#7 Bm7 B7 B[°]7 B^b7 A[°]7
 there is noth - ing more _____ to say _____ ex -

37 G maj7 Gm(maj7) D maj7 E9 Em7 A7 D D7
 cept it's a love - ly day for say-ing, "It's a love - ly day." (M) It's a

41 G maj7 G7
 love-ly day to-day, _____ so, what - ev - er you've got to do, _____ you've got a

45 C maj7 Cm6 G/B B^b7 Am7 D7
 love - ly day to do it in, that's true. _____ And we

49 G maj7 Em7 Am7 D7 G G[°]7 Am7 D7
 hope what - ev - er you've got to do _____ is some-thing that can be done by two,

53 G maj7 B7(b9) Em7 A7 D7(b9)
 for we'd real - ly like _____ to stay. _____ It's a

57 G maj7 G7

love - ly day to-day _____ and what - ev - er you've got to do, _____ we'd be so

61 C maj7 Cm6 G/B B \flat 7 Am7 D7

hap - py to be do-ing it with you. _____ But if

65 G maj7 Em7 Am7 D7 G G \sharp 7 Am7 D7

you've got some-thing that must be done, and it can on-ly be done by one,

69 G maj7 B7 Em7 E7 E \circ 7 E \flat 7 D \circ 7

there is noth - ing more _____ to say _____ ex -

73 C maj7 Cm(maj7) G maj7 A9 C maj7 Cm(maj7) G maj7 A9

cept it's a love - ly day for say-ing, (F)'Cept it's a love - ly day for say - ing,

77 C maj7 Cm(maj7) G maj7 A9 D7 (M) (F)

(M)'Cept it's a love - ly day for say - ing, "It's a love - ly

81 G Am7 D7 G

day.

Thank you very much.

It's time for another waltz, and this one goes way back to 1927. The composer was someone no one has ever heard of, but the song has been a staple of barbershop quartets forever. Originally recorded by Gene Austin, more recent recordings have been produced by artists such as the Percy Faith Orchestra, Pat Boone, and Perry Como.

Here's a rather melancholy song about a man who is only left to remember the "Girl Of My Dreams."

Girl Of My Dreams

(Keyboard & Bass Freely)

Keyboard

3

G D7 G7 C Am7 D7

5 G G°7 D7 G

Dear, it seems years since we part - ed.

9 Am7 Bm F#/A# G D7

Years full of tears and re - grets.

13 G G°7 D7 G Bb°7

I've been a - lone bro - ken heart - ed,

17 D/A A7 D D7 N.C. 3

try - ing so hard to for - get. Girl of my

(In Rhythm)

21 G D7 G7 C Cm

dreams, I love you, hon - est I do.

25 G Daug G Daug N.C. 3

You are so sweet. If I could

29 G D7 G7 Gaug C Cm

just hold your charms a - gain in my arms,

33 G A7 D7 G 3

then life would be com - plete. Since you've been

37 B7 Em
gone, dear, life don't seem the same.

41 A7 D7 N.C. 3
Please come back a - gain. And af - ter

45 G D7 G7 C Cm
all's said and done, there's on - ly one

49 G 1. A7 D7 G N.C. 3
girl of my dreams, it's you. (Keyboard)

53 2. Am B B7
dreams, it's you. As the

56 Am C/G F#°7 Em Ebaug D°7
years come and go, I want you to know I'll

60 Am7 D7 G
al - ways be dream - ing of you.

Thank you.

Well, once again the time has skedaddled. It really flies by when we're having fun, doesn't it?

For our next to last number this evening, we'll play a song that I first heard sung by the great Frank Sinatra. Our arrangement will feature a Latin beat. Although it has a rather melancholy lyric, we'll hope you find great joy in the beauty of the melody.

Here's our version of "Here's That Rainy Day." Enjoy!

RELAXED LATIN BEAT

Here's That Rainy Day

F

(Sax) Cmaj7 Dm7 Em7 Dm7 C#maj7 Keyboard

5 Cmaj7 Eb7 Am7(b5) Abmaj7 Ab6

May-be _____ I should have saved _____ those left-ov - er dreams.

9 Dm7 G7 G7(b5) Cmaj7 Gm7 C7(b9)

Fun-ny, _____ but here's that rain - y day. _____

13 Fm7 Bb7 Ebmaj7 A7 3 Abmaj7

Here's that rain - y day they told _____ me a - bout, and I

17 Dm7 G7 G7(b9) Cmaj7 A9 Dm7 G7

laughed at the thought that it might turn out this way. _____

21 Cmaj7 C 3 Eb7 A7(b5) Abmaj7 3 Ab6

Where is that worn out wish _____ that I _____ threw a - side

25 Dm7 G7 G7(b5) Cmaj7 Gm7 C7(#5)

af - ter it brought my love so near? _____ It's

29 Fmaj7 3 Dm7 G7 Em7 Am7 D7(b5) D7

fun - ny how love _____ be-comes a cold rain-y day.

1. 33 Dm7/G G7 Dm7 G7(b9) Cmaj7 Am7 Dm7 G7

Fun - ny, _____ that rain - y day is here. _____

2. 37 Dm7/G G7 Dm7 Dm7(b5) (Sax) C

Fun - ny, _____ that rain - y day is here. _____

40 D♭ C D♭

Cmaj7 43

RELAXED LATIN BEAT

Here's That Rainy Day

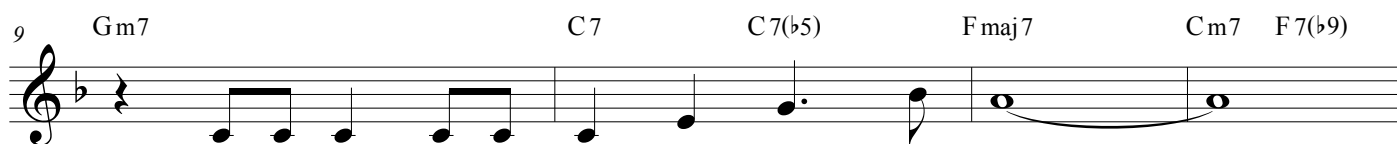
M

(Keyboard)

Keyboard



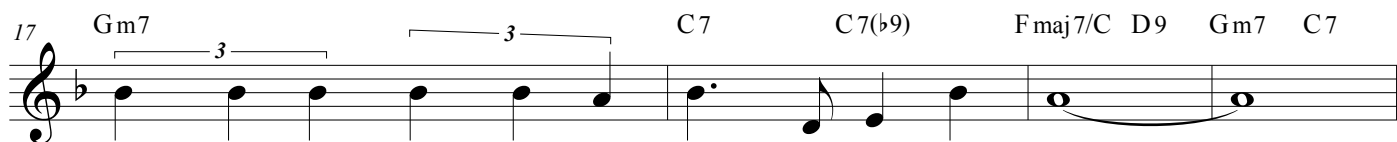
May-be_____ I should have saved_____ those left-ov - er dreams.



Fun - ny,_____ but here's that rain - y day._____



Here's that rain - y day they told_____ me a - bout, and I



laughed at the thought that it might turn out this way._____



Where is that worn out wish_____ that I_____ threw a - side

25 Gm7 C7 C7(b5) Fmaj7 Cm7 F7(#5)

af - ter it brought my love so near? _____ It's

29 Bbmaj7 Gm7 C7 Am7 Dm7 G7(b5) G7

fun - ny how love _____ be-comes a cold rain-y day.

33 1. Gm7/C C7 Gm7 C7(b9) Fmaj7 Dm7 Gm7 C7

Fun - ny, _____ that rain - y day is here. _____

37 2. Gm7/C C7 Gm7 Gm7(b5) F/C (Keyboard)

Fun - ny, _____ that rain - y day is here. _____

40 Gb F Gb

43 Fmaj7

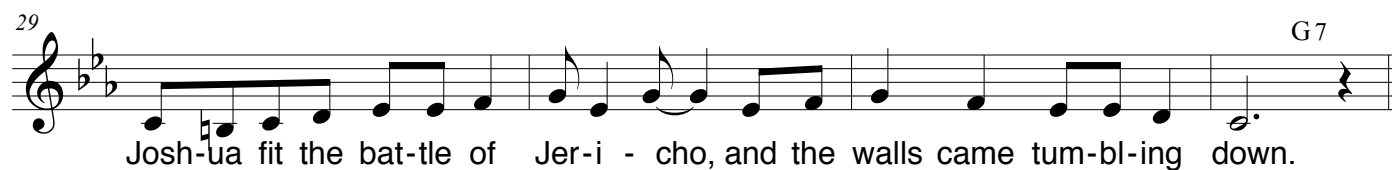
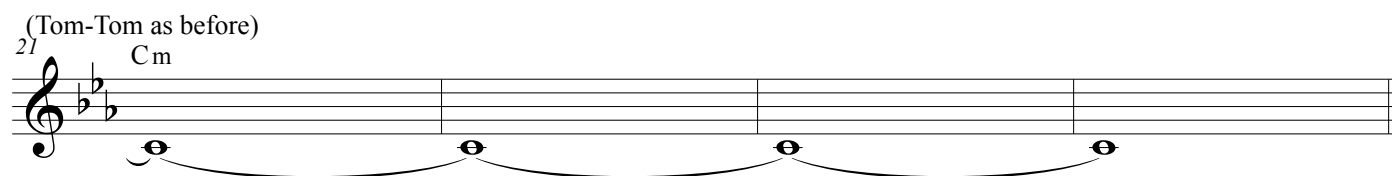
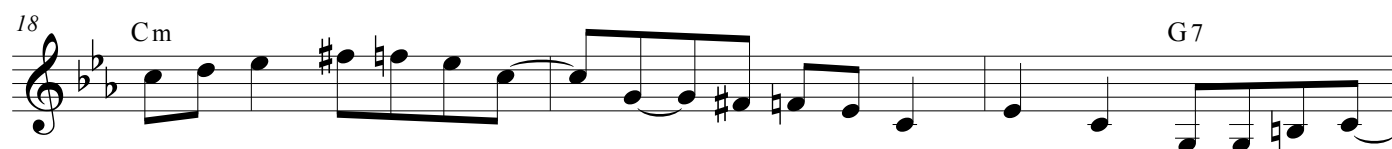
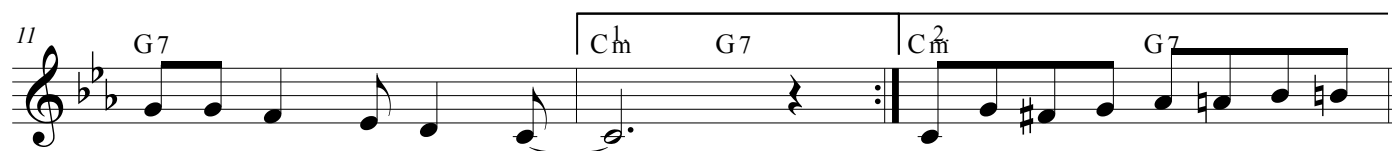
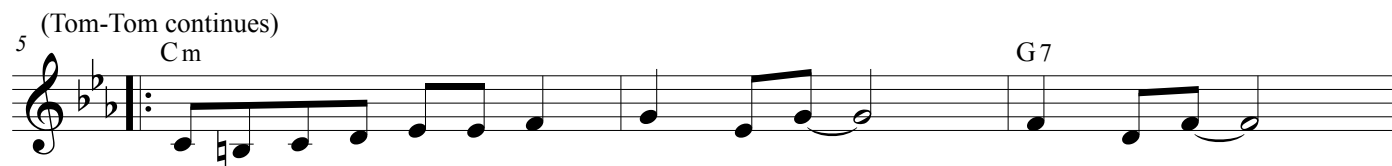
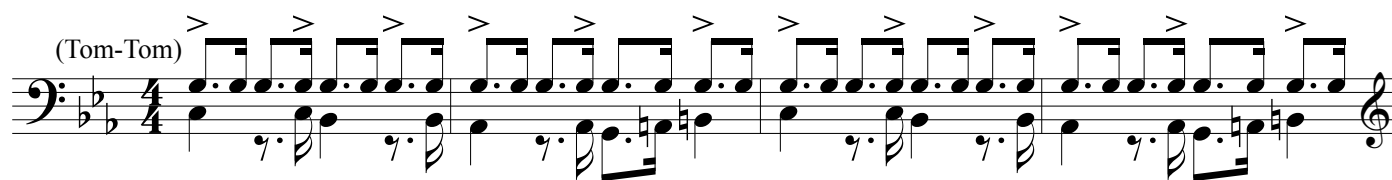
Thank you. Well, we've certainly had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with the song that was originally an African-American spiritual but was adapted into a jazz composition by Ralph Flannigan in 1950 and later recorded by such jazz greats as Jack Teagarden and Syd Bechet.

So, get ready to swing out with our arrangement of a great song of battle - "Joshua Fit The Battle Of Jericho."

Joshua Fit The Battle Of Jericho

Keyboard



2

(Swing)

33 Cm G7 Cm G7

37 Cm Cm/B \flat Cm/A Cm/A \flat G7

Cm G7 C \sharp m G7

(Tom-Tom)>

42

(Tom-Tom continues)

46 Cm G7 Cm G7

50 Cm Cm/B \flat Cm/A Cm/A \flat G7 Cm G7

54 (Swing) Cm A \flat 7

58 Cm G7

61 (Tom-Tom as before) Cm G7 (Fade) Cm G7

65 Cm