

Set GG

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F

The Song Is You

(Sax)

F

F^o7

G m7

A^bo7

Keyboard

5 A m7

B♭maj7

G m7

C6

C7

9 F maj7

A♭o7

G m7

C7

3

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 F maj7

D7

G m7

C7

3

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. A m7

D7

G m7

C7

heart, I hear it play, I feel it

21 B♭m7

E♭7

A m7

D7

G m7

C7

start, then melt a - way.

25 2. A m7

D7

G m7

C7

heart, I hear it say, "Is this the

29 F6

E♭13

F6

B m7(♭5)

E7(♭9)

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 - train.
41 C#m7 F#m7
Must it be, for - ev - er in - side of me? Why can't I
45 B 13 E 13 C 7
let it go? Why can't I let you know? Why can't I
49 F maj7 A b7 G m7 C 7
let you know the song my heart would sing? The beau - ti - ful
53 F maj7 C m7 F 7 B b7maj7 E b9
rhap - so - dy of love and youth and G m7 The mu - sic is
57 A m7 D 7 C 7
sweet, the words are true, the song is
61 F 6 E 13 F 6 B m7(b5) E 7(b9)
the song is
65 C 7 F maj7 (Sax)
you. The song is you.
68 F 7 F 6 F maj7

The Song Is You

M

(Keyboard)

B \flat B \flat $^{\circ}7$ Cm7 D \flat $^{\circ}7$ Keyboard

Dm7 E \flat maj7 Cm7 F6 F7

B \flat maj7 D \flat $^{\circ}7$ 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

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

1. Dm7 G7 Cm7 F7

heart, I hear it play, I feel it

E \flat m7 A \flat 7 Dm7 G7 Cm7 F7

start, then melt a - way.

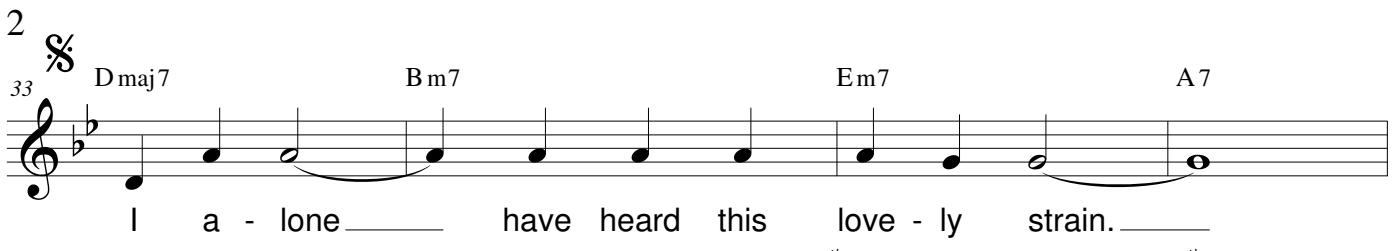
2. Dm7 G7 Cm7 F7

heart, I hear it say, "Is this the

B \flat 6 A \flat 13 B \flat 6 E m7(\flat 5) A 7(\flat 9)

day?"

This musical score is for 'The Song Is You' by Karim V. Morris. It includes a title page with a large 'M'. The score consists of ten staves of music with lyrics underneath. The first staff starts with a keyboard introduction. The vocal part begins at measure 5 with 'I hear mus - ic when I look at you,' followed by a piano part. Measures 9-13 continue with 'I hear mus - ic when I touch your hand,' and 'theme of ev - 'ry dream I ev - er knew.' Measures 17-21 show a melodic line with 'heart, I hear it play, I feel it'. The score concludes with a final section starting at measure 25. Chords are indicated above the staves, and measures are numbered on the left.

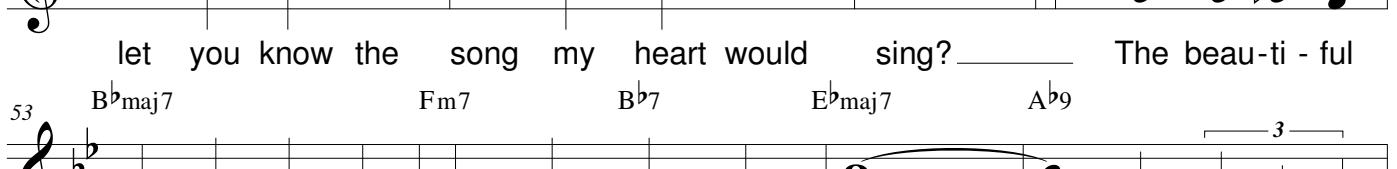
2 

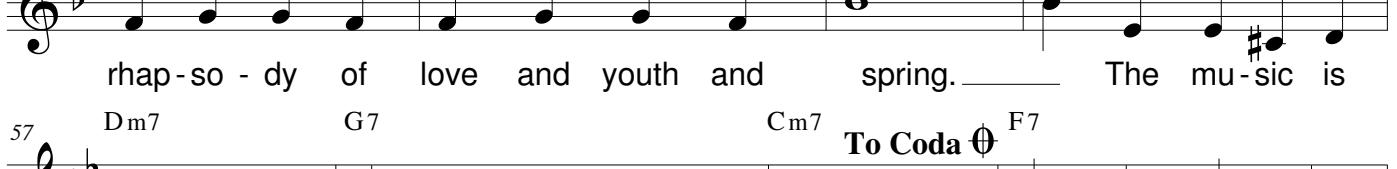
33 

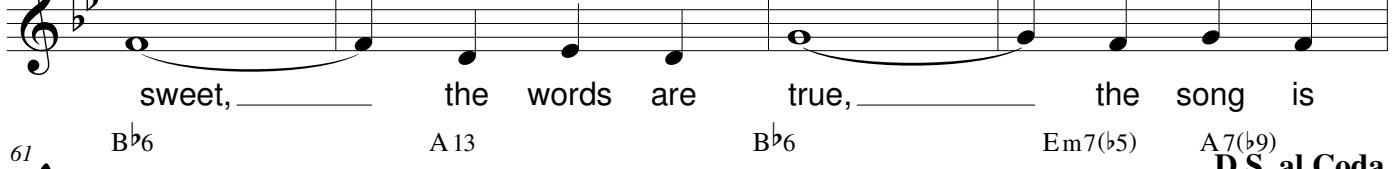
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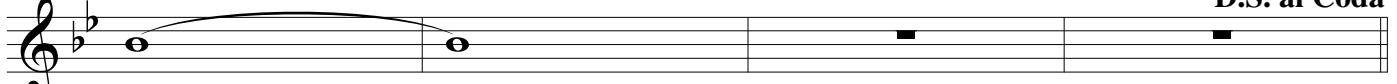
41 

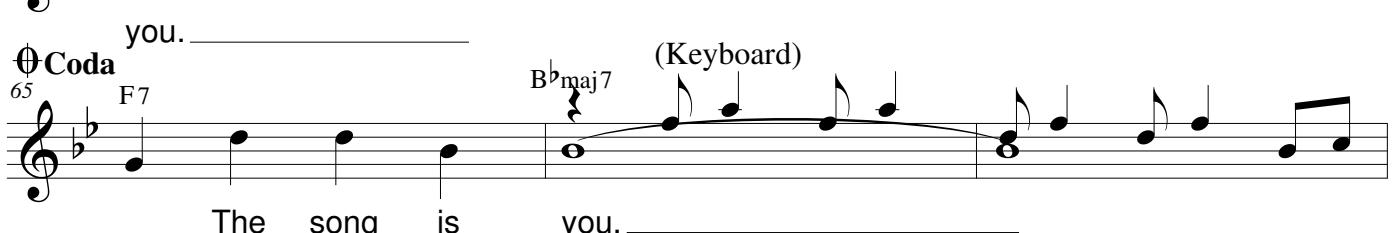
45 

49 

53 

57 

61 

65 

68 

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)

Musical score for the first line of the song. The key signature is B-flat major (two flats), and the time signature is 3/4. The melody starts on B-flat and moves through E-flat, B-flat, F, and G. The vocal line begins with "Af - ter" and ends with "the".

Musical score for the second line of the song. The melody continues with "is o - ver," followed by "af - ter the". The vocal line ends with "the".

Musical score for the third line of the song. The melody starts with "break of morn," followed by "af - ter the dan - cers' leav -". The vocal line ends with "leav -".

Musical score for the fourth line of the song. The melody starts with "ing, af - ter the stars are gone. _____". The vocal line ends with "gone. _____".

Musical score for the fifth line of the song. The melody starts with "Man - y a heart is ach - ing, if you could read them". The vocal line ends with "them".

Musical score for the sixth line of the song. The melody starts with "all. Man - y the hopes that have van - ished". The vocal line ends with "ished".

Musical score for the seventh line of the song. The melody starts with "af - ter the ball.". The vocal line ends with "ball.". The score includes a 1. and 2. ending section.

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

55
brain was so load - ed it near - ly ex - plod - ed. The poor girl would

60
shake with a - alarm. He'd ne'er leave the girl with the

65
straw-ber - ry curl, and the band played on. (Sax) on. He'd

73
ne'er leave the girl with the straw - ber - ry curl, and the

77
band played on. (Sax)

81 Dm7 G7 C

After The Ball/The Band Played On

M
Keyboard

(Keyboard)

1 E♭ A♭ E♭ B♭7

5 E♭ A♭ E♭ B♭ E♭

Af ter the ball is o - ver, af - ter the

10 E♭/G B♭7 Fm G°7

break of morn, _____ af - ter the dan - cers' leav -

16 Fm B♭7 E♭/G Fm7 B♭7

ing, af - ter the stars are gone. _____

21 E♭ A♭ E♭ B♭ C7

Man - y a heart is ach - ing, if you could read them

27 F7 B♭7 E♭ C7

all. _____ Man - y the hopes that have van - ished

33 F7 B♭7 | 1. E♭ Fm7 B♭7 | 2. E♭ C7

af - ter the ball. _____

2
39 F A m D m 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
 girl he a - dored, and the band played on. But his

55 C7 F7 B♭ Gm
 brain was so load - ed it near - ly ex - plod - ed. The poor girl would

60 D m G m B♭ D°7
 shake with a - alarm. He'd ne'er leave the girl with the

65 F D m G7 C7 1. F G7 C7 2. F
 straw-ber - ry curl, and the band played on. (Keyboard) on. He'd

73 B♭ D°7 F D m
 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."

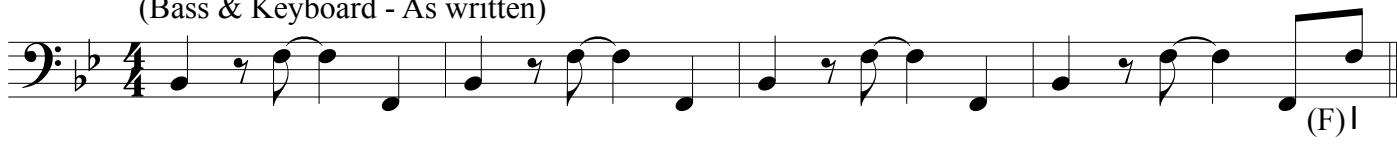
VOCAL DUET

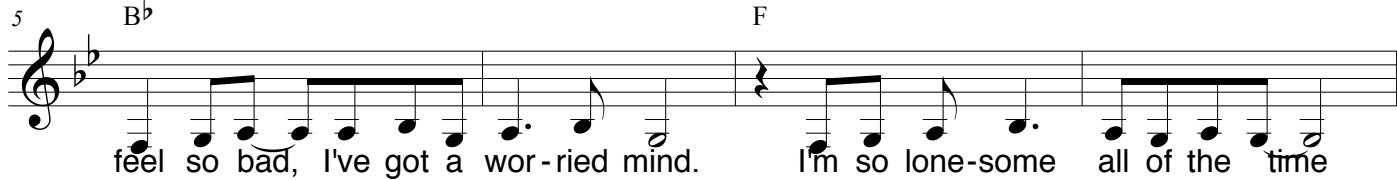
Easy Latin Feel

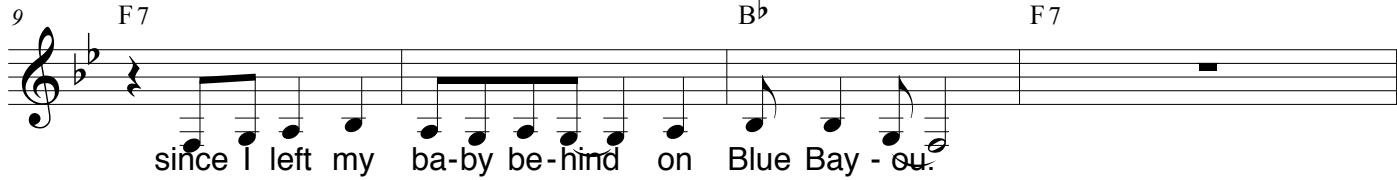
Blue Bayou

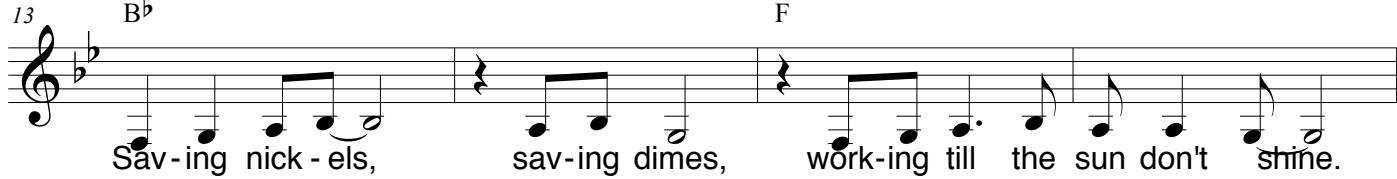
Keyboard

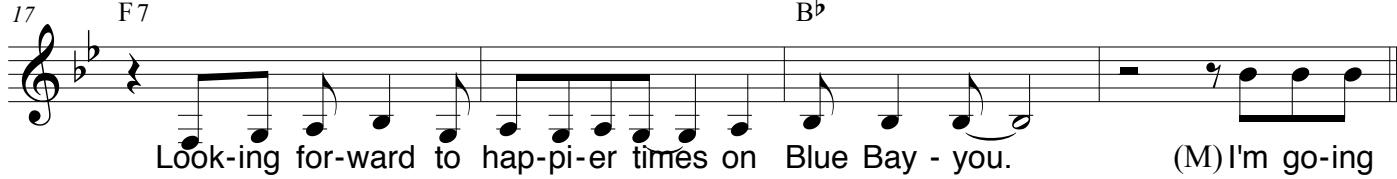
(Bass & Keyboard - As written)

1

 (F) |

5

 feel so bad, I've got a wor-ried mind. I'm so lone-some all of the time

9

 since I left my ba-by be-hind on Blue Bay - ou.

13

 Sav-ing nick - els, sav-ing dimes, work-ing till the sun don't shine.

17

 Look-ing for-ward to hap-pi-er times on Blue Bay - you. (M) I'm go-ing

21

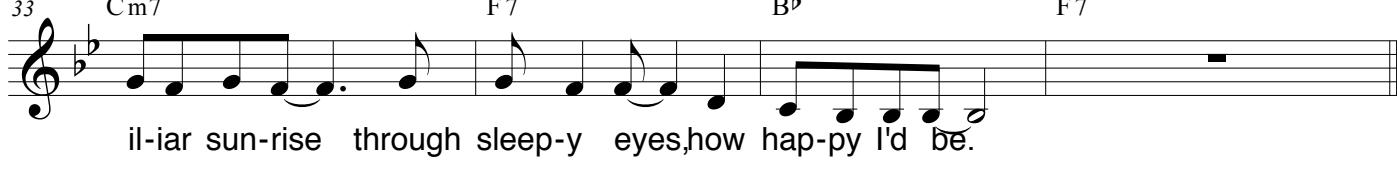
 back some day, come what may, to Blue Bay - ou where you

25

 sleep all day and the cat-fish play on Blue Bay - ou. All those

29

 fish-ing boats with their sails a-float, if I could on - ly see that fam-

33

 il-iar sun-rise through sleep-y eyes, how hap-py I'd be.

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

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

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

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

53 B♭ F7
back some day, come what may, to Blue Bay - ou where the

57 B♭
folks are fine and the world is mine on Blue Bay - ou. With that

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

65 Cm7 F7 B♭ F7
some sweet day_ gon - na take a - way this hurt-in' in - side.

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one flat (B♭), and a common time signature. Chords are indicated above the staff at the start of each measure. The lyrics are written below the notes. Measure 37 starts with a B♭ chord, followed by an F chord. Measure 41 starts with an F7 chord, followed by a B♭ chord, and then an F7 chord. Measure 45 starts with a B♭ chord, followed by an F chord. Measure 49 starts with an F7 chord, followed by a B♭ chord. Measure 53 starts with a B♭ chord, followed by an F7 chord. Measure 57 starts with a B♭ chord. Measure 61 starts with a B♭7 chord, followed by an E♭ chord. Measure 65 starts with a Cm7 chord, followed by an F7 chord, then a B♭ chord, and finally an F7 chord.

(Keyboard)

69 B♭ F

73 F7 B♭ F7

77 B♭ F

81 F7 B♭ (M) With that

85 B♭7 E♭ girl of mine by my side, the sil - ver moon and the eve-night tide. Oh,

89 Cm7 F7 B♭ some sweet day gon-na take a - way this hurt-in' in-side. (F) Oh, I'll

93 Cm7 F7 (M) (F) on nev - er be blue, my dreams come true (F) on

96 Cm7 F7 B♭ B♭ E♭ B♭ (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

This musical score consists of six staves of music for piano, saxophone, and voice. The piano part (top staff) includes chords C, Dm7, Em7, and G7. The saxophone part (second staff) has lyrics: "We leave home expecting to find a blue - bird," followed by "hop - ing ev - 'ry cloud will be sil - ver lined." The third staff continues the lyrics: "But, we all re - turn. As we live, we learn that we left our hap-pi-ness be - hind." The fourth staff concludes the section with "The bird with". The fifth staff begins with a treble clef and lyrics: "feath - ers of blue is wait - ing for you pane cas - tles in Spain through your win - dow you pane". The sixth staff starts with G7 and lyrics: "back in your own back yard. You'll see your". The final staff begins with 2. and lyrics: "back yard. Oh, you can". The score is in common time.

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)

F Gm7 Am7 C7

Keyboard

F C C7

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

Gm7 C7 F

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

Am7 E7 Am7 Dm7 Gm7 C7 F

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

C Dm7 Gm7 C7 Caug

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

F D°7 Gm

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

C7 1. F C7

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

2. F F7

back yard. Oh, you can

33 A m A m7 D 7

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

37 G 7 C 7 C aug

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

41 F D°7 G m To Coda ♀

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

45 C 7 F C 7 D.S. al Coda
C aug

back in your own back yard. (Keyboard)

♀ Coda

49 C 7 A m7 G m7

back in your own, back in your own,

53 F G♯7 C 7

back in your own back

56 F (Keyboard) G m7 F C 7 F

(Keyboard) 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_b (Keyboard) 3 F 3 B_b 3 F 3 Keyboard

3 B_b Dm Gm Gm7/F 3 Eb Bb Cm F 3 Eb F7

Wise men say, "On-ly fools rush in." But I can't
8 Gm Eb 3 Bb/F F7 Bb Bb Dm Gm Gm7/F 3 Eb Bb

help fall-ing in love with you. Shall I stay? Would it be a
14 Cm F 3 Eb F7 Gm Eb 3 Bb/F F7 Bb

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

(Sing both times)

Dm 3 D_b^o7 Dm 3 D_b^o7

Like a riv - er flows sure - ly to the sea,
21 Dm 3 D_b^o7 Dm 3 3 Cm7 F7

dar - ling so it goes. Some things are meant to be.
24 B_b Dm Gm Gm7/F 3 Eb Bb Cm F 3

Take my hand. Take my whole life, too, for
28 E_b F7 Gm E_b Bb/F F7 Bb To Coda D.S. al Coda

Coda I can't help fall - ing in love with you.
32 B_b 3 Eb F7 Gm E_b Bb/F F7 Bb

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

Slow 12/8 Feel

Can't Help Falling In Love

M

E♭ (Keyboard) 3 B♭ 3 E♭ 3 B♭ 3 Keyboard 3

3 E♭ Gm Cm Cm7/B♭ A♭ E♭ Fm B♭ A♭ B♭7

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

8 Cm A♭ E♭/B♭ B♭7 E♭ E♭ Gm Cm Cm7/B♭ A♭ E♭

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

14 Fm B♭ A♭ B♭7 Cm A♭ E♭/B♭ B♭7 E♭

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

S (Sing both times)

19 Gm 3 G♭°7 Gm 3 G♭°7

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

21 Gm 3 G♭°7 Gm 3 Fm7 B♭7

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

24 E♭ Gm Cm Cm7/B♭ A♭ E♭ Fm B♭

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

28 A♭ B♭7 Cm A♭ E♭/B♭ B♭7 To Coda Φ E♭ D.S. al Coda

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

32 Coda E♭ A♭ B♭7 Cm A♭ E♭/B♭ B♭7 E♭

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)

Musical score for Keyboard, measures 1-4. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are E♭, B♭, C7, and F7.

Musical score for Saxophone, measures 5-8. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are B♭ (Sax), F7, and B♭.

Musical score for Keyboard and Saxophone, measures 9-12. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are E♭, F7, B♭ (Keyboard), and B♭ (Sax).

Musical score for Keyboard, measures 14-17. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are C, F, C7, F, and C.

Musical score for Keyboard and Saxophone, measures 19-22. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are F, 1. C7, F, 2. C7, F, (Sax) F7, and (Keyboard).

Musical score for Saxophone, measures 24-27. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are B♭ (Sax), F7, B♭, and B♭.

Musical score for Keyboard, measures 30-33. The score is in 2/4 time, key signature is one flat. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are F7, B♭, (Keyboard) B♭, C°7, B♭/D, F7/C, B♭, and B♭7.

2
36 (Sax) E♭ B♭7/A♭ /B♭ E♭ B♭7

42 E♭ B♭7 E♭ B♭7/A♭ /B♭ E♭

48 B♭7 E♭ B♭7

54 E♭ B♭7 E♭ B♭7

60 E♭ B♭7/A♭ /B♭ E♭ B♭7 F m7 B♭7

66 1. E♭ (Keyboard) B♭7 2. E♭ (Sax) E♭7

70 A♭ E♭7/D♭ /E♭ A♭ E♭7

76 A♭ E♭7 A♭ E♭7/D♭ /E♭ A♭

82 E♭7 B♭m7 E♭7 A♭ E♭7 A♭

Thank you.

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

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

Once In A While

F

Keyboard

(Sax)

(Sax)

A^bmaj7 B^bm7 Cm7 B^bm7 A^bmaj7 B^bm7 Cm7 B^bm7 E^b7

5 A^b F7

Once in a while will you try to give one little thought to me

9 B^bm E^b7 A^b E^b7

though some - one else may be near-er your heart?

13 A^b F7

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

17 B^bm E^b7 A^b G7

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

21 C Dm7 G7 C Dm7 G7

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

25 C Dm7 G7 C C°7 B^bm7 E^b7

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

29 A^b F7

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

33 B^bm E^b7 A^b E^b7

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

37 (Sax) A♭

A flat major chord, followed by a melodic line consisting of eighth and sixteenth notes. The melody starts on the third note of the scale and moves through various intervals.

41 B♭m E♭7 A♭ G7

B-flat minor chord, followed by a melodic line. The melody includes eighth and sixteenth notes, ending on the first note of the scale. The key changes to E-flat 7th, then A-flat major, and finally G7. The word 'In' is written below the staff.

45 C Dm7 G7 C Dm7 G7

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

C major chord, followed by a melodic line. The melody consists of eighth and sixteenth notes. The lyrics "love's smol-der-ing em-ber, one spark may re - main." are written below the staff, with "If" at the end.

49 C 3 Dm7 G7 C C°7 B♭m7 F7

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

C major chord, followed by a melodic line. The melody consists of eighth and sixteenth notes. The lyrics "love still can re - mem - ber, the spark may burn a - gain." are written below the staff.

53 B♭ G7

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

B-flat major chord, followed by a melodic line. The melody consists of eighth and sixteenth notes. The lyrics "I know that I'll _____ be con-tent-ed with yes - ter-day's mem-o-ries _____" are written below the staff.

57 Cm F7 3 B♭ (Sax)

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

C major chord, followed by a melodic line. The melody consists of eighth and sixteenth notes. The lyrics "know-ing you think of me, once in a while," are written below the staff. The word "once" has a '3' above it, indicating a triplet.

60 F7 B♭ E♭ B♭ (Keyboard & Bass)

once in a while.

F7 chord, followed by a melodic line. The melody consists of eighth and sixteenth notes. The lyrics "once in a while." are written below the staff. The word "once" has a '3' above it, indicating a triplet. The word "(Keyboard & Bass)" is written above the staff.

M

Keyboard

(Keyboard)

B^bmaj7 Cm7 Dm7 Cm7 B^bmaj7 Cm7 Dm7 Cm7 F7

5 B^b G7
Once in a while will you try to give one lit-tle thought to me

9 Cm 3 F7 3 B^b F7
though some - one else may be near-er your heart?

13 B^b G7
Once in a while will you dream of the mo-ments I shared you,

17 Cm F7 3 B^b A7
mo-ments be - fore we two drift-ed a - part? In

21 D E7 A7 D D^o7 Em7 A7
love's smol-der-ing em-ber, one spark may re - main.

25 D 3 E7 A7 D D^o7 Cm7 F7
love still can re - mem-ber, the spark may burn a - gain.

29 B^b G7
I know that I'll be con-tent-ed with yes - ter-day's mem-o-ries

33 Cm F7 3 B^b F7
know-ing you think of me, once in a while.

(Keyboard)

37 B♭

41 Cm F7 B♭ A7

45 D E m7 A7 D Em7 A7

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

49 D Em7 A7 D D°7 C m7 G7

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

53 C A7

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

57 Dm G7 C

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

(Keyboard)

G7 C F C

once in a while.

(Keyboard & Bass)

8^{vib}

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

5 Cm G7 Cm

8 G7 Cm Fm7

II C°7 G G7 Cm

14 G7 Cm G7

17 Cm Fm7 F♯7 G7

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

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

54 Fm Cm Fm Cm G7 Cm

 mir bist du schön.

Bei Mir Bist Du Schön

M
Keyboard

(Keyboard)

F_m B_{bm} F_m B_{bm} C₇

Of all the

F_m C₇ F_m

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

C₇ F_m B_{bm}₇

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

F⁷ C C₇ F_m

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

C₇ F_m C₇

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

F_m B_{bm}₇ B⁷ C₇

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

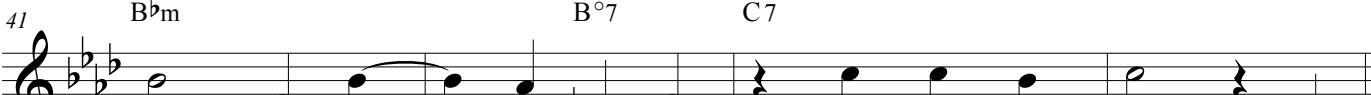
 — means "You're grand." — Bei mir bist du schön, a - gain, I'll ex - plain.

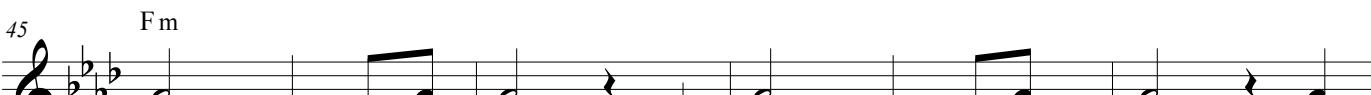
32 C7 Fm

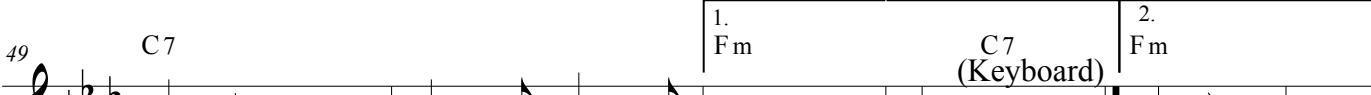
 — It means "You're the fair - est in the land." — I could say

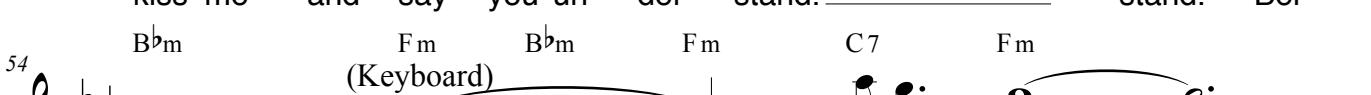
37 B♭m Fm

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

41 B♭m 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 B♭m Fm B♭m Fm C7 Fm

 (Keyboard) 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♭ /G G♭⁹ 7 B♭⁹/F Fm⁷ B♭⁹ E♭ B♭⁹ Keyboard

9 § E♭ /G G♭⁹ 7 B♭⁹/F 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♭ E♭⁹ 7 B♭⁹ E♭ /G G♭⁹ 7 B♭⁹
 dear. "Now that all is peace - ful and calm, the
 dear. "Once a far - mer, al - ways a jay, and

21 F7/A A♭⁹ 7 Fm⁷ B♭⁹ E♭
 boy far - mers soon al - ways back stick on to the farm." hay."
 far - mers soon al - ways back stick on to the farm." hay."

25 E♭ /G G♭⁹ 7 B♭⁹/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♭ D♭⁹ 7 B♭⁶ B⁹
 chin. strange. He But pulled his chair up close to the moth - er, and he
 chin. strange. He But pulled his chair up close to the moth - er, and he

37 Cm⁷ F7 B♭ B♭⁹
 asked her with a grin,
 boy who's loose with a change.

41 E♭ /G G♭⁹ 7 B♭⁹/F B♭⁹/F B♭aug
 "How ya gon-na keep 'em down on the farm af-ter they've seen Par -

2

47 E♭ /G G♭°7 B♭/F Cm7 C♯°7 B♭
 ee? How ya gon-na keep 'em a - way from Broad - way,

53 F7 B♭7
 jaz - in' a - round and paint - in' the town?

57 E♭ /G G♭°7 B♭7/F B♭7/F
 How ya gon-na keep 'em a - way from harm? That's a mys-ter -

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

69 A♭ A♭m7 E♭ /G G♭°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♭7/F To Coda ♪ Fm7 B♭7 E♭
 down on the farm af - ter they've seen Par - ee?"

81 E♭(Sax) /G G♭°7 B♭7 D.S. al Coda

85 ♪ Coda Fm7 B♭7 Fm7 B♭7
 af - ter they've seen, af - ter they've seen,

89 Fm7 B♭7 E♭ A♭ B♭7 E♭ B♭7 E♭
 af - ter they've seen Par - ee?"

The musical score consists of two staves of music. The top staff begins at measure 47 in E♭ major. It includes lyrics such as 'ee?', 'How ya gon-na keep 'em a - way from Broad - way,' and 'jaz - in' a - round and paint - in' the town?'. The bottom staff begins at measure 53 in F major. It includes lyrics like 'How ya gon-na keep 'em a - way from harm?' and 'That's a mys-ter -'. Measures 63 and 69 show transitions between keys. Measure 75 leads to a 'To Coda' section, indicated by a ♪ symbol above the staff. The coda starts at measure 81 with a 'D.S. al Coda' instruction. The score concludes at measure 89 with a final set of lyrics. The music features various chords including G, G♭°7, B♭/F, Cm7, C♯°7, B♭, F7, A♭, A♭m7, E♭, /G, G♭°7, B♭7/F, B♭7/F, B♭7, E♭, and B♭7. The vocal line is supported by a piano or similar harmonic background.

How Ya Gonna Keep 'Em Down On The Farm

M

(Keyboard)

A^b /C B^o7 E^{b7/Bb} B^bm7 E^{b7} A^b E^{b7} Keyboard

9 § A^b /C B^o7 E^{b7/Bb} E^{baug}

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

15 A^b A^b^o7 E^{b7} A^b /C B^o7 E^{b7}

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

21 B^{b7/D} D^{bo}7 B^bm7 E^{b7} A^b

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

25 A^b /C B^o7 E^{b7/Bb}

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

31 A^b G^{bo}7 E^{b6} E^o7

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

37 Fm7 B^{b7} E^b E^{b7}

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

41 A^b /C B^o7 E^{b7/Bb} E^{b7/Bb} E^{baug}

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

2

47 A♭ /C B°7 E♭/B♭ Fm7 F♯7 E♭
 ee? How ya gon-na keep 'em a - way from Broad-way,
 53 B♭7 E♭7
 jaz - in' a - round and paint - in' the town?
 57 A♭ /C B°7 E♭7/B♭ E♭7/B♭
 How ya gon-na keep 'em a - way from harm? That's a mys-ter -
 63 C A♭
 y. They'll nev - er want to see a rake or plow,
 Im - a - gine Reu - ben when he meets his Pa.
 69 D♭ D♭m7 A♭ /C B°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♭7/B♭ To Coda B♭m7 E♭7 A♭
 down on the farm af - ter they've seen Par - ee?"
 81 A♭ (Keyboard) /C B°7 E♭7 D.S. al Coda
 85 Coda B♭m7 E♭7 B♭m7 E♭7
 af - ter they've seen, af - ter they've seen,
 89 B♭m7 E♭7 A♭ D♭ E♭7 A♭ E♭7 A♭
 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)

G E°7 D7 G E°7 D7

A7 D7 G D7 G

9 G Em7 Am7 D7 G

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

13 D7 G

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

17 G Em7 Am7 D7 G

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

21 A7 D D7

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

25 G A7 D7 D aug

"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 D aug 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 To Coda ♀ 1. G A m7 D7 2. G D.C. al Coda

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

Coda

59 G D[#]7 Ab B^b7
me! _____ Ma, - he's mak-ing eyes at me! _____

65 E^b7 E^baug Ab F^o7
Ma, _____ he's aw - ful nice to me! _____ Ma, he's al - most

71 E^b7 Ab F^o7 E^b7
break-ing my heart. _____ I'm be - side him! Mer-cy! Let his con-science guide him.

77 Ab B^b7 E^b7
Ma, _____ he wants to mar - ry me, _____ be my pride and

83 Ab E^b7 Ab F^o7 E^b7 Ab F^o7 E^b7
joy! _____ I found out his name is Dan-iel, cut-er than my cock-er span-iel,

89 D^o7 Ab/E^b B^bm7 E^b7
Ma, _____ oh Ma, _____ I think I love _____ that _____

97 Ab (Sax) E^b7 Ab E^b7
boy." _____

101 Ab E^b7 Ab

Ma, He's Making Eyes At Me

(Keyboard)

M
Keyboard

C A°7 G7 C A°7 G7

5 D7 G7 C G7 C

9 C Am7 Dm7 G7 C

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

13 G7 C

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

17 C Am7 Dm7 G7 C

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

21 D7 G G7

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

25 C D7 G7 G^{aug}

"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 G^{aug} 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 F7 Coda ♩ 1. C Dm7 G7 2. C D.C. al Coda

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

Coda

59 C G[#]7 D^b E^b7
me! Ma, - he's mak-ing eyes at me!

65 A^b7 A^baug D^b B^b°7
Ma, he's aw - ful nice to me! Ma, he's al - most

71 A^b7 D^b B^b°7 A^b7
break-ing my heart. I'm be - side him! Mer-cy! Let his con-science guide him.

77 D^b E^b7 A^b7 A^baug
Ma, he wants to mar - ry me, be my pride and

83 D^b A^b7 D^b B^b°7 A^b7 D^b B^b°7 A^b7
joy! I found out his name is Dan-iel, cut-er than my cock-er span-iel,

89 G[°]7 D^b/A^b E^bm7 A^b7
Ma, oh Ma, I think I love that

97 D^b (Keyboard) A^b7 D^b A^b7
boy."

101 D^b A^b7 D^b

Thank you very much.

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

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

VOCAL ONLY

If You Knew Susie

Keyboard

(Keyboard)

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

2
48 A B7 Dm E7
you knew Su-sie like I know Su-sie, oh, oh, what a girl.

54 A^{1.} Bm7 E7 A F7
If If

58 B^b B^{o7}
you knew Su-sie like I know Su-sie, oh, oh,

64 F7
oh, what a girl! She wears long tress-es and nice tight

69 F aug B^b C7 F7
dress-es. Oh! Oh! What a fu - ture she po - sess - es!

74 B^b B^{b7} E^b D D^b
i had a mus - tache, cute as a pup.

78 C7 F7
Su - sie kissed me, and she burned the darned thing up! If

82 B^b C7 E^{bm}
you knew Su - sie like I know Su - sie, oh,

87 F7 G7 Cm F7
oh, what a girl. Oh, oh, what a

94 B^b (Keyboard) Gm F7 B^b
girl!

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

Our next song is a nice dance tune written by Chilten 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)

E N.C.

Musical score for piano, page 5. The score consists of two staves. The top staff shows a melodic line in E♭ major, starting with a half note followed by eighth-note pairs. The bottom staff shows a harmonic progression, starting with a B♭7 chord. The key signature is one flat (E♭ major), and the time signature is common time.

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

9

E♭

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

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

Musical score for piano showing chords F7, B \flat 7, A \flat , and B \flat 7.

17 F7 B \flat 7 A \flat B \flat 7

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

A musical score for a single melodic line. The key signature is E♭ major (two flats). The time signature is common time. The measure starts with a half note followed by a dotted quarter note and a quarter note. This pattern repeats three times. The melody then continues with a dotted quarter note and a quarter note, followed by a half note. The score ends with a B♭7 chord symbol.

Why should I linger ev'-ry time you snap your fin-ger, lit-tle slow - poke? —

Why can't you hasten when you see that time's a wast-ing, you're a slow poke, dear.

Musical score for piano showing measures 29-32. The key signature changes from A♭ major (two flats) to A♭ minor (one flat), then to E♭ major (two flats), and finally to C7. The score consists of two staves: a treble clef staff with a basso continuo staff below it. Measure 29 starts with a half note followed by eighth notes. Measure 30 begins with a half note, followed by a measure of eighth notes, then a measure of sixteenth notes. Measure 31 starts with a half note, followed by a measure of eighth notes. Measure 32 starts with a half note, followed by a measure of eighth notes.

Why should I keep trying to change you? It's not the thing to do. _____

33 Fm7 B⁷ | 1. E^b | 2.(Drum - As before)
guess I'll haveto learn to be a slow poke, too.

Slow Poke

(Keyboard)

M Keyboard

(Drum - Tick-Tock on woodblock)

1 A^b A A^b N.C.

5 A^b E^b7

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

9 A^b

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

13 A^b 7 D^b 6

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

17 B^b 7 E^b7 D^b E^b7

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

21 A^b E^b7

Why should I linger ev-'ry time you snap your fin-ger, lit-tle slow - poke?

25 A^b A^b 7

Why can't you has-ten when you see that time's a wast-ing, you're a slow poke, dear.

29 D^b D^b m A^b 3 F 7

Why should I keep try-ing to change you? It's not the thing to do. I

33 B^b m 7 E^b7 1. A^b 2. (Drum - As before) A^b N.C. E^b A^b

guess I'll have to learn to be a slowpoke, too.

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

Bb(Keyboard) 3 E^b 3 F7 G^b F7 N.C. 3
(F) Oh_

(Keyboard continue triplets)
3 Bb 3 F7 Bb 3 E^b 3
yes, I'm the great pre - ten - der,
yes, I'm the great pre - ten - der,
3 pre - tend - ing that I'm do-ing
a - drift in a world of my
3 (M) Ooo-ooo,Ooo-ooo

6 Bb 3 E^b 3 F 3 Bb 3 E^b 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
6 Ooo-ooo,Ooo-ooo

9 Bb 3 F7 3 1. Bb F7 3 2. Bb 3
lone - ly but no one can tell. Oh lone. Too
left me to grieve all a

2

real__ is this feel - ing of make - be-lieve. Too real__ when I feel__ what my

heart can't con - ceal. Yes, I'm the great pre -

Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh

tend - er, just laugh - ing and gay like a clown.

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

seem__ to be what I'm not,__ you see, I'm wear-ing__ my heart like a

To Coda \oplus D.S. al Coda

crown pre - tend - ing__ that you're__ still a - round. Too

\oplus Coda

round.

still a - round.

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano clef, mostly in E-flat major (indicated by a key signature of one flat), with some changes to B-flat major and F7 chords. The piano part is in bass clef, providing harmonic support. The lyrics are integrated into the music, appearing below the vocal line. The score includes various dynamics and performance instructions, such as '3' over groups of notes and 'D.S. al Coda'. The vocal range spans from low notes like G3 to high notes like E5. The piano part features bass notes and chords, with some eighth-note patterns. The overall style is reminiscent of early 20th-century popular songs.

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

B_bmaj7 Cm7 Dm7 E_b Dm7 F7
 5 Cm7 F7 B_bmaj7 Cm7 F7 B_bmaj7
 You were meant for me, and I was meant for you.
 13 G G7 C7
 Na - ture fash - ioned you and when she was done,
 17 Cm7 F7
 you were all those good things rolled in - to one. You're like a
 21 Cm7 F7 B_bmaj7 Cm7 F7 D
 plain - tive mel-o - dy that nev - er lets me be. For
 29 Fm7 G7 Fm6 G9 Cm7 G7 Cm7 To Coda Θ
 I'm con - tent, the an - gels must have sent you, and they
 33 Cm7 F7 Cm7 F7 B_bmaj7 (Sax) Cm7 Dm Cm7 F7 D.S. al Coda
 meant you just for me.
 Θ Coda Cm7 F7 Cm7 F7
 meant you just for
 41 B_b (Sax) Cm7 Dm7 F7 B_b
 me

You Were Meant For Me

M
Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is for the piano (Keyboard), showing chords and bass notes. The bottom staff is for the voice, with lyrics written below the notes. The score includes various chords such as E^bmaj7, Fm7, Gm7, A^b, Gm7, B^b7, C, C7, F7, Fm7, B^b7, E^bmaj7, Fm7, B^b7, G, B^bm7, C7, B^bm6, C9, Fm7, C7, Fm7, and Gm. The vocal part includes lyrics like "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.", "I'm con - tent, the an - gels must have sent you, and they meant you just for me.", and "meant you just for me". The score also features a keyboard part starting at measure 33, a coda section from measure 37, and a D.S. al Coda section.

Chords and lyrics:

- Measures 1-12: E^bmaj7, Fm7, Gm7, A^b, Gm7, B^b7
- Measures 13-20: Fm7, B^b7, E^bmaj7, Fm7, B^b7, E^bmaj7
- Lyrics: You were meant for me, and I was meant for you.
- Measures 21-28: C, C7, F7
- Lyrics: Na - ture fash - ioned you and when she was done,
- Measures 29-36: Fm7, B^b7, E^bmaj7, Fm7, B^b7, G
- Lyrics: 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.
- Measures 37-41: B^bm7, C7, B^bm6, C9, Fm7, C7, Fm7
- Lyrics: For I'm con - tent, the an - gels must have sent you, and they
- Measures 42-48: To Coda
- Lyrics: meant you just for me.
- Measures 49-54: D.S. al Coda
- Lyrics: meant you just for me.
- Measures 55-61: Fm7, B^b7, Fm7, B^b7
- Lyrics: for me.
- Measures 62-68: (Keyboard) E^b, Fm7, Gm7, B^b7
- Lyrics: meant you just for me.
- Measures 69-75: E^b, Fm7, Gm7, B^b7
- Lyrics: for me.

Thank you very much.

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

How Much Is That Doggie In The Window F

Keyboard

(Sax) C7 F C7

5 F C7 Arf Arf How
much is that dog - gie in the win - dow, _____ the

9 F C7
one with the wag - gil - y tail? How

13 F C7 Arf Arf
much is that dog - gie in the win - dow, _____ I

17 C7 F C7
do hope that dog - gie's for sale. _____ I

21 F C7
must read take in the trippa - to pers there are - for rob - nia and with
in the Cal - li - for ber - bers

25 F C7
leave flash - lights poor that sweet heart shine in a - lone. dark. If My
dark. If My

29 F C7
he love has a dog, he won't be pro - lone - some, and the
needs a dog, gie to protect him and the and

33 F C7
dog scare - gie them will a - have way a with good one home. How

2
37 F D^b7 G^b

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

41 D^b7

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

45 G^b D^b7 G^b

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

49 D^b7

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

53 G^b D7 G

walks. How much is that dog - gie in the

57 D7 Arf Arf

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

61 G D7 G

tail? How much is that dog - gie in the

65 D7 Arf Arf D7

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

69 G (Sax) D7 G D7 G

sale.

The musical score consists of ten staves of music. The first nine staves are in common time and key, with a key signature of two flats. The tenth staff begins with a key signature of one sharp. The vocal line includes lyrics such as 'bark.', 'kit - ty.', 'talks.', 'fish - ies.', 'walks.', 'win - dow,', 'tail?', 'win - dow,', and 'sale.' where the 's' is preceded by a sharp sign. The score features various chords including F, D^b7, G^b, D7, and G. The vocal part uses eighth and sixteenth note patterns. The piano accompaniment includes eighth-note chords and bass notes. The score concludes with a final section starting at measure 69, featuring a (Sax) part and a D7 chord.

How Much Is That Doggie In The Window

M

(Keyboard) F7 B♭ F7

Keyboard

5 B♭ F7 Arf Arf How
much is that dog - gie in the win - dow, _____ the

9 B♭ F7 How
one with the wag - gil - y tail? _____ How

13 B♭ F7 Arf Arf
much is that dog - gie in the win - dow, _____ I

17 F7 B♭ F7
do hope that dog - gie's for sale. _____ I

21 B♭ F7
must read take a trip pa - to pers there are - for - nia _____ and with

25 B♭ F7
leave - my poor sweet - heart shine in a - lone. _____ If My

29 B♭ F7
he love has a dog, - he won't be lone - some, _____ and the and

33 B♭ F7
dog - gie will a - have way a good home. _____ How

1. B♭ F7

The musical score consists of eight staves of music for voice and keyboard. The vocal part is in common time, mostly in B-flat major. Chords indicated include F7, B-flat major, and Arf (a two-note chord). The lyrics are integrated into the music, with some words appearing above the staff (e.g., 'How', 'the') and others below (e.g., 'Arf', 'Arf'). The score includes a first ending at measure 33 followed by a repeat sign and a second ending.

2
37 2.

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

41 F#7

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

45 B F#7 B

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

49 F#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.

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."

Some Enchanted Evening

LATIN BEAT

F

Keyboard

(Keyboard)

1 F Gm7 C7

5 F C7

Some en-chan-ted eve - ning
Some en-chan-ted eve - ning

you may see a stran - ger.
some-one may be laugh - ing.

9 F A aug B^b A^o7

You may see a stran - ger a-cross a crowd-ed room.
And some-how you
You may hear him laugh - ing a-cross a crowd-ed room.
And night af - ter

13 Gm7 A7 Dm F7 B^b Am

know, night, you as know e - ven it then seems,
that the some - where sound of you'll his

17 Gm7 C7 1. F C7

see him a - gain and a - gain.
laugh - ter will sing in your

21 2. F Gm7 Am C7 F

dreams. Who can ex-plain it? Who can tell you why?

25 Gm7 Am G7 C7

Fools give you rea - sons, wise men nev - er try.

2

29 F C7

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

33 F A aug B♭ D m7

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

37 G m7 A 7 D m F 7 B♭ A m7

side and make him your own or all through your

41 G m7 /C F

life you may dream all a - lone.

45 G m7 A m C 7 F G m7 A m G m7

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

49 F G m7 C 7 F G m7 C 7

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

53 F (Keyboard) G m7 C 7

go.

57 F G m7 C 7 F

LATIN BEAT

Some Enchanted Evening

M
Keyboard

(Keyboard)

B♭ B♭ Cm7 F7

Some en-chan-ted eve - ning
Some en-chan-ted eve - ning

F7

you may see a stran - ger.
some-one may be laugh - ing.

You may see a stran - ger
You may hear her laugh - ing

D Aug

a-cross a crowd-ed room.
a-cross a crowd-ed room.

E♭

And some-how you
And night af - ter

D°7

know,
night,

Cm7

you as strange as it

D7

then seems,

Gm B♭7 E♭

that the sound of you'll her

some-where of her

Dm

see laugh - her

Cm7

a will - gain and

F7

a your - gain.

B♭

F7

2. B♭

dreams.

Cm7

Who can ex-plain it?

Dm

F7

Who can tell you why?

B♭

25 Cm7 Dm Gm7 C7 F7

Fools give you rea - sons,
wise men nev - er
try.

2

A musical score page showing two staves of music. The first staff starts with a treble clef, a key signature of B-flat major (two flats), and a common time signature (indicated by 'C'). The second staff begins with a bass clef and a key signature of F major (one sharp). The vocal line consists of lyrics: 'Some en-chant-ed eve - ning,' followed by a long note over a measure, and 'when you find your true love,' also followed by a long note over a measure. The piano accompaniment is indicated by a treble clef and a bass clef above the staff, with a 'B-flat' label above the treble clef.

33 B♭ D Aug E♭ G m7
when you feel her call you a-cross a crowd - ed room. Then, fly to her

Musical score for the song 'Side'. The key signature is B-flat major (two flats). The melody starts on Cm7, moves to D7, then Gm, B-flat 7, E-flat, and finally Dm7. The lyrics are: side _____ and make her your own _____ or all through your _____.

41 C m7 /F B♭
life you may dream all a - lone. _____

45 Cm7 Dm F7 B[♭] Cm7 Dm Cm7
Once you have found her, nev-er let her go Once you have found her, nev-er let her

49 B♭ C m7 F 7 B♭ C m7 F 7

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

Musical score for piano/vocal/guitar. The score consists of two staves. The top staff shows a melodic line in B-flat major (B♭) for keyboard, starting with a half note followed by eighth-note pairs. The bottom staff shows a bass line with quarter notes. The score includes lyrics "go." with a long horizontal line underneath it. Measure numbers 53, 54, and 55 are indicated above the staff. Chords B♭ (Keyboard), Cm7, and F7 are labeled above the staff.

Musical score for piano showing measures 57-60. The key signature changes from B-flat major to C major (no sharps or flats), then to F major, and back to B-flat major. The score includes a treble clef, a bass clef, and a tempo marking of 120 BPM.

57 B♭ C m7 F 7 B♭

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) E♭ F Gm Cm7 F N.C.

5 B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 On a

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

10 B♭6 Cm7 F7 Cm7 F7

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

15 Dm7 G7 1. E♭maj7 C7 Cm7 F7

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

sing - ing in tune on a like to - day. On a

21 2. E♭maj7 Cm7 3. F7 B♭6 E♭m7 C♯7 B♭7

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

25 E♭ E♭aug E♭6 E♭7 E♭°7

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

29 B♭maj7 3. Cm7 3. F7 B♭maj7 B♭7

so full of love and good will. Let me

33 E♭maj7 Em7(♭5) A7(♭9)

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

37 Dm7 G7 C7 F7

come and dine, the pleasures mine, and I will pay the bill. May I

41 B_bmaj7 B_b6 B_bmaj7 B_b6
take this oc - ca - sion to say that the whole

45 B_bmaj7 B_b6 Cm7 F7
— hu - man race — should go down on its knees. —

49 Cm7 F7 Dm7 G7
Show that we're grate - ful for morn - ings like these, for the

53 E_b D7 Gm7
world's in a won - der ful way on a

57 Cm7 3 F7 B_b6 E_b B_b B_b7
won - der - ful day like to - day. On a

63 E_b E_baug E_b6 E_b7 E_b^o7
morn - ing like this, I could kiss ev - 'ry - bod - y, I'm

67 B_bmaj7 3 Cm7 F7 B_bmaj7 B_b7
so full of love and good will. Let me

71 E_bmaj7 Em7(b5) A 7(b9)
say, fur - ther - more, I'd a - dore ev - 'ry - bod - y, to

75 Dm7 E_b^o7 G G7
come and dine, the pleasures mine, and I will pay the bill. May I

79 C maj7 C6 C maj7 C6
take this oc - ca - sion to say that the whole

83 C maj7 C6 Dm7 G7
— hu - man race should go down on its knees.

87 Dm7 G7 3 E m7 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.

III C6

M
Keyboard

On A Wonderful Day Like Today

(Keyboard) A♭ B♭ Cm Fm7 B♭ N.C.

5 E♭maj7 E♭6 E♭maj7 E♭6 E♭maj7 On a
won-der-ful day like to - day, I de - fy an - y cloud
won-der-ful morn - ing like this when the sun is as big

10 E♭6 Fm7 B♭7 Fm7 B♭7
— to ap - pear in the sky, dare an - y rain - drop to
— as a yell - low bal - loon. Ev - en the spar - rows are

15 Gm7 C7 1. A♭maj7 F7 Fm7 B♭7
flop in my eye. on a won-der-ful day like to-day. On a
sing-ing in tune on a

21 2. A♭maj7 Fm7 B♭7 E♭6 A♭m7 F♯7 E♭7
won - der - ful morn - ing like this. On a

25 A♭ A♭aug A♭6 A♭7 A♭7
morn - ing like this, I could kiss ev - 'ry - bod - y, I'm

29 E♭maj7 Fm7 B♭7 E♭maj7 E♭7
so full of love and good will. Let me

33 A♭maj7 A m7(♭5) D 7(♭9)
say, fur - ther - more, I'd a - dore ev - 'ry - bod - y, to

37 Gm7 C7 F7 B♭7
come and dine, the pleasures mine, and I will pay the bill. May I

41 E♭maj7 E♭6 E♭maj7 E♭6
take this oc - ca - sion to say that the whole

45 E♭maj7 E♭6 Fm7 B♭7
— hu - man race — should go down on its knees. —

49 Fm7 B♭7 Gm7 C7
Show that we're grate-ful for morn - ings like these, for the

53 A♭ G7 Cm7
world's in a won - der ful way on a

57 Fm7 B♭7 E♭6 A♭ E♭ E♭7
won - der - ful day like to - day. On a

63 A♭ A♭aug A♭6 A♭7 A♭°7
morn - ing like this, I could kiss ev - 'ry - bod - y, I'm

67 E♭maj7 Fm7 B♭7 E♭maj7 E♭7
so full of love and good will. Let me

71 A♭maj7 A m7(♭5) D 7(♭9)
say, fur - ther - more, I'd a - dore ev - 'ry - bod - y, to

75 Gm7 A♭°7 C C7
come and dine, the pleasures mine, and I will pay the bill. May I

79 F maj7 F 6 F maj7 F 6
take this oc - ca - sion to say that the whole

83 F maj7 F 6 Gm7 C7
— hu - man race should go down on its knees. —

87 Gm7 C7 A m7 D 7
Show that we're grate - ful for morn - ings like these, for the

91 B♭ A 7 D m7
world's in a won - der ful way on a

95 Gm A 7 D m7
won - der - ful day, on a

99 G7 A 7 D m7 C7
won - der - ful day, on this

103 A♭ 7 Gm7 C7
won - der - ful, won - der - ful, won - der-ful, won - der - ful

107 F (Keyboard) F 6
day.

III F 6