

Set FF

Last revised: 2019.11.13

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MALE VOCAL

Marie

Keyboard

(Keyboard)

B♭ G m7 E♭maj7 F°7 C m7 F 7 (Sax) B♭7

A musical staff in 4/4 time with a key signature of one flat. It shows notes corresponding to the chords B♭, G m7, E♭maj7, F°7, C m7, F 7, and B♭7.

E♭ E°7 B♭

A musical staff in 4/4 time with a key signature of one flat. It shows notes corresponding to the chords E♭, E°7, and B♭.

10 B°7 C m7

A musical staff in 4/4 time with a key signature of one flat. It shows notes corresponding to the chords B°7 and C m7.

16 F 7 B♭ F 7 B♭ B♭aug B♭7

A musical staff in 4/4 time with a key signature of one flat. It shows notes corresponding to the chords F 7, B♭, F 7, B♭, B♭aug, and B♭7.

21 E♭ E°7 B♭

A musical staff in 4/4 time with a key signature of one flat. It shows notes corresponding to the chords E♭, E°7, and B♭.

26 B°7 C m7

A musical staff in 4/4 time with a key signature of one flat. It shows notes corresponding to the chords B°7 and C m7.

32 F 7 B♭ E♭7 B♭

A musical staff in 4/4 time with a key signature of one flat. It shows notes corresponding to the chords F 7, B♭, E♭7, and B♭.

(Keyboard)

37 C A m7 F maj7 G°7 D m7 G 7 C 7

A musical staff in 4/4 time with a key signature of one flat. It shows notes corresponding to the chords C, A m7, F maj7, G°7, D m7, G 7, and C 7.

Ma -

2

41 F F \sharp 7

rie, _____ the dawn is break - ing. Mar -

45 C C \sharp 7

ie, _____ we'll soon be wak - ing to

49 Dm7 G7

find our hearts are ach - ing. And

53 C G7 C C aug C7 (Sax 2nd)

tears will fall as you re - call the

57 F F \sharp 7

moon in all it's splen - dor, a

61 C C \sharp 7

kiss so ver - y ten - der, the

65 Dm7 G7

words, "Will you sur - ren - der to

1.

69 C F7 C C7 (Keyboard)

me."

2.

73 C (Keyboard) A \circ 7 Dm7 G7 C

Good evening. We're so very glad to be back with you again. It's nice to see so many familiar faces here in the audience.

Tonight, we're again going to take a journey down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number, "Marie," was written back in 1929 by Irving Berlin, and Tommy Dorsey's version reached the #1 spot in 1937.

Our next selection is a waltz that was a big hit for Anne Murray in 1980, reaching #1 on the charts that year. It has somewhat of a country flavor.

_____ and I will join in the singing of our version of this great hit - "Could I Have This Dance?"

Could I Have This Dance?

(Keyboard)

Keyboard

C C7 Dm7 G7
(F) I'll

5 C C7 F G7
al-ways re-mem-ber the song - they were play-ing the
al-ways re-mem-ber that mag - gi-cal mo-ment, when

9 F G7 C Dm7/G
first time we danced close and I knew. As we
I held you close and to me. As As

13 C C7 F G7
swayed to the mus-ic and held to each oth-er,
we moved to gether, I knew for - ev-er

17 F G7 C G Dm7/A G7/B
I fell in love with you. Could
you're all I'll ev - er with you. need.

2

21 C C7 F

I have this dance for the rest of my life? Would

25 G7 F G7

you be my partner every night?

29 C C7 F Fm

When we're together, it feels so right. Could

33 C G7

I have this dance for the rest of my life?

36 1. C Dm7/G 2. C A Em7/B A7/C#

life? life? Could

40 D D7 G

I have this dance for the rest of my life? Would

44 A7 G A7

you be my part-ner ev - 'ry night?

48 D D7 G Gm D

When we're to - geth-er, it feels so right. Could I have this

53 A7 D

dance for the rest of my life?

(Keyboard)

58 D D7 Em7 A7 D

Thank you. Thank you very much.

We'll pick up this tempo with a song written way back in 1929. The most notable recording was by Maurice Chevalier. It's the story of an act of nature that speaks the name of a particular lady very softly.

I'll do my best to emulate Maurice as I tell you that "Every Little Breeze Seems To Whisper Louise."

Every Little Breeze Seems To Whisper Louise

Keyboard

(Keyboard)

1 E♭ E♭°7 E♭m7 E♭°7 E♭ E♭°7 B♭7

5 E♭ E♭aug

Ev'ry lit - tle breeze seems to whis - per "Lou - ise." —
Ev - 'ry lit - tle beat that I feel in my heart

7 Cm E♭ F7 E♭ E♭°7

Birds in the trees seem to twit - ter "Lou - ise." —
seems to re - peat what I felt at the start. Each lit - tle rose
Each lit - tle sigh

10 B♭7 3 1. Fm7 B♭7 Fm7 B♭7 2. Fm7 B♭7 E♭

tells me it knows I a love you, love you. dore you, Lou - ise.
tells me that I a

15 Gm E♭7 D7 Gm Cm Gm

Just to see and hear you brings joy I nev-er knew.

19 C7 F7 Fm7 B♭7

But to be so near you thrills me through and through.

23 E♭ An - y one can see why I want - ed your kiss. —
E♭aug

25 Cm 3 E♭ 3 F7 3 E♭ 3 E♭°7

It had to be, but the won - der is this: Can it be true,
some one like you could love me, Lou - ise?

28 B♭7 3 Fm7 B♭7 E♭ B♭7

2
 E^{\flat} $\text{E}^{\flat}\text{o7}$ $\text{E}^{\flat}\text{m7}$ $\text{E}^{\flat}\text{o7}$ E^{\flat} $\text{E}^{\flat}\text{o7}$ B^{\flat} C7

(Keyboard)

35 F $\text{F}^{\circ7}$ Fm7 $\text{F}^{\circ7}$ F $\text{F}^{\circ7}$ C7

39 F Faug Dm F G7

(Sax 1st)
 Keyboard 2nd)

43 F $\text{F}^{\circ7}$ C7 1. Gm7 C7 Gm7 C7 2. Gm7 C7 F

49 Am F7 E7 Am Dm Am

Just to see and hear you brings joy I never knew.

53 D7 G7 Gm7 C7

But to be so near you thrills me through and through.

57 F Faug

An - y one can see why I want - ed your kiss.

59 Dm F G7 F $\text{F}^{\circ7}$

It had to be, but the won der is this: Can it be true,

62 C7 Gm7 C7 F C7

some one like you could love me, Lou - ise?

65 F $\text{F}^{\circ7}$ Fm7 $\text{F}^{\circ7}$ C7 F

(Keyboard)

Thank you.

Here's a song with a suggestion for you. It was written back in 1960 and since recorded by such stars as Doris Day, Perry Como, Jimmy Durante, Judy Garland, and many others.

_____, what's some good advice for all of us this evening?
(Response - "Make Someone Happy").

Swing it!

Make Someone Happy

F
Keyboard

A (Sax) A aug Bm E7 A A aug Bm E7

5 A maj7 A aug A 6 A maj7 A aug A 6
Make some-one hap-py, make just one some-one hap-py.

9 Em7 A 7
Make just one heart the heart you sing to.

13 D maj7 D aug D 6 D m6 B m7(5) E 7(9)
One smile that cheers you, one face that lights when it nears you,

17 A maj7 A 6 C#m7 F#7 B m7 C#m7 D maj9 E 7sus
One man you're ev - ry - thing to.

21 A maj7 A aug A 6 A maj7 A aug A 6
Fame, if you win it, comes and goes in a minute.

25 E m7 A 7 D maj7 D aug D 6
Where's the real stuff in life to cling to. Love is the ans-ter,

31 D m6 B m7(5) E 7(9) A A maj7 B m7
some - one to love is the ans - ter. Once you've found him,

35 C#m7 F#7(9) B m7 E 7/D
build your world a - round him. Make some - one hap - py,

39 C#m7 F#7(9) B m7 E 7
make just one some - one hap - py, and you will be hap - py,

2
 43 A (Sax) A aug B m E 7 B^b B^baug C m F 7
 too.

47 B^bmaj7 B^baug B^b6 B^bmaj7 B^baug B^b6

51 F m7 B^b7

55 E^bmaj7 E^baug E^b6 E^bm6 C m7(b5) F 7(b9)
 Love _____ is the ans - wer, some - one to love ___ is the ans - wer.

59 B^b B^bmaj7 C m7 D m7 G 7(b9)
 Once you've found him, build your world a - round him.

63 C m7 F 7/E^b D m7 G 7(b9)
 Make some - one hap - py, make just one ___ some - one hap - py, __

67 C m7 F 7 B^b (Sax) B^baug
 and you _____ will be hap - py, too.

70 C m F 7 B^b B^baug C m F 7
 You'll be hap - py, too. You'll be hap - py,

73 B^b B^baug C m F 7 B^b
 too.

Swing it!

Make Someone Happy

M
Keyboard

(Keyboard)

D D aug Em A7 D D aug Em A7

5 D maj7 D aug D6 D maj7 D aug D6
Make some - one hap - py, make just one some - one hap - py.

9 A m7 D7
Make just one heart the heart you sing to.

13 G maj7 G aug G6 G m6 Em7(b5) A7(b9)
One smile that cheers you, one face that lights when it nears you,

17 D maj7 D6 F#m7 B7 Em7 F#m7 G maj9 A7sus
One girl you're ev - ry - thing to.

21 D maj7 D aug D6 D maj7 D aug D6
Fame, if you win it, comes and goes in a min-ute.

25 A m7 D7 G maj7 G aug G6
Where's the real stuff in life to cling to. Love is the ans-wer,

31 G m6 Em7(b5) A7(b9) D D maj7 Em7
some - one to love is the ans - wer. Once you've found her,

35 F#m7 B7(b9) Em7 A7/G
build your world a - round her. Make some - one hap - py,

39 F#m7 B7(b9) Em7 A7
make just one some - one hap - py, and you will be hap - py,

2
 43 (Keyboard) D D[#]aug Em A⁷ E^b E^baug Fm B^b7
 too.

47 E^bmaj7 E^baug E^b6 E^bmaj7 E^baug E^b6

51 B^bm7 E^b7

55 A^bmaj7 A^baug A^b6 A^bm6 Fm7(b5) B^b7(b9)
 Love _____ is the ans - wer, some - one to love____ is the ans - wer.

59 E^b E^bmaj7 Fm7 Gm7 C7(b9)
 Once you've found her, build your world a - round her.

63 Fm7 B^b7/A^b Gm7 C7(b9)
 Make _____ some - one hap - py, make just one____ some - one hap - py,____

67 Fm7 B^b7 E^b (Keyboard) E^baug
 and you_____ will be hap - py, too.

70 Fm B^b7 E^b E^baug Fm B^b7
 You'll be hap - py, too. You'll be hap - py,

73 E^b E^baug Fm B^b7 E^b
 too.

Thank you.

Let's liven things up a bit now with a polka! This type of music holds a special place in my heart.

(Do Czech schtick).

Actually, our song is an American song that originated as a folk song back in 1836. It became popular with the Confederate army during the Civil War, but we remember it from the recording by Mitch Miller in 1955.

We've turned it into a polka! Here's the story of a beautiful young lady from the great state of Texas - "The Yellow Rose Of Texas."

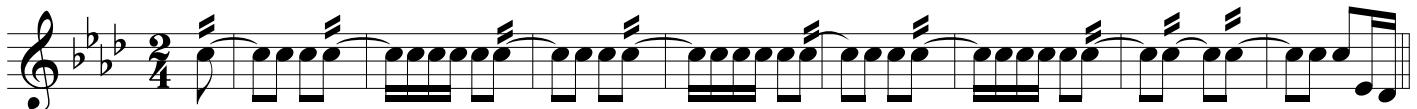
MALE VOCAL

Yellow Rose Of Texas

Keyboard

(Drums)

(Keyboard)



9 A♭ E♭7 A♭ E♭7 A♭ E♭7

Male vocal part: A♭, E♭7, A♭, E♭7, A♭, E♭7. The vocal line consists of eighth and sixteenth notes.

15 A♭ E♭7 A♭ E♭7 A♭ E♭7

There's a yel - low rose in Tex - as that

Male vocal part: A♭, E♭7, A♭, E♭7, A♭, E♭7. The vocal line consists of eighth and sixteenth notes.

20 E♭7

I am going to see. No-bod - y else could miss her, not half as much as

Male vocal part: E♭7. The vocal line consists of eighth and sixteenth notes.

25 A♭

me. She cried so when I left her, it liked to broke my heart. And

Male vocal part: A♭. The vocal line consists of eighth and sixteenth notes.

30 E♭7 A♭ E♭7 A♭ E♭7 A♭

if I ev-er find her, we nev - er more will part. She's the sweet-est lit - tle

Male vocal part: E♭7, A♭, E♭7, A♭, E♭7, A♭. The vocal line consists of eighth and sixteenth notes.

35 E♭7

rose-bud that Tex-as ev - er knew. Her eyes are bright as dia-monds, they

Male vocal part: E♭7. The vocal line consists of eighth and sixteenth notes.

40 A♭

spark-le like the dew. You may talk a-bout your Clem-en-tine and sing of Ros - a

Male vocal part: A♭. The vocal line consists of eighth and sixteenth notes.

45 E♭7 A♭ E♭7 A♭ E♭7 A♭ (Keyboard)

Lee. But the yel-low rose of Tex-as is the on-ly girl for me.

Male vocal part: E♭7, A♭, E♭7, A♭, E♭7, A♭. The vocal line consists of eighth and sixteenth notes. The keyboard part consists of eighth-note chords.

2

50 A E7 E7 A E7 A
 Where the Rio Grande is

60 E7 flow-ing, and star - ry skies are bright. She walks a - long the riv - er in the

65 A qui - et sum - mernight. I know that she re - mem-bers when we part-ed long a-

70 E7 A E7 A E7 A E7 go. I prom-ised to re - turn and not to leave her so. She's the

75 A sweet-est lit - tle rose-bud that Tex-as ev - er knew. Her eyes are bright as

80 E7 A dia-monds, they spark-le like the dew. You may talk a-bout your Clem-en-tine and

85 E7 A E7 A E7 A (Keyboard)
 sing of Ros-a Lee. But the yel-low rose of Tex-as is the on-ly girl for me.

91 B^b F7

96 B♭ F7 B♭ F7 B♭ F7 B♭

 Oh, now I'm going to

101 F7

 find her, for my heart is full of woe. We'll do the things to - geth-er we

106 B♭

 did so long a - go. We'll play the ban - jo gail - y, she'll love me like be-

III F7 B♭ F7 B♭ F7 B♭ F7

 fore. And the yel-low rose of Tex-as shall be mine for-ev - er more. She's the

116 B♭

 sweet-est lit - tle rose-bud that Tex-as ev - er knew. Her eyes are bright as

121 F7 B♭

 dia-monds, they spark-le like the dew. You may talk a-bout your Clem-en-tine and

126 F7 B♭ F7 B♭ F7 B♭ F7

 sing of Ros - a Lee. But the yel-low rose of Tex-as is the on - ly girl for

131 B♭ (Keyboard) F7 B♭ F7 B♭ F7 B♭ (Drums)

 me.

136 B♭

Thank you very much.

Our next song - “Only You” - was written in 1955 and became a big hit for the Platters, holding a high position on the Billboard Charts for 30 weeks that year. Later that year, it was released on 45 rpm records in the UK, with another Platters’ hit on the reverse - “The Great Pretender.”

Here’s _____ to sing this great hit for you.

Only You

F

12/8 Feel

(Keyboard)

Keyboard play notes

Keyboard (play notes):

- Measures 1-7: Chords B♭, E♭, G7, C°7, B♭7, N.C.
- Measure 8: Chord E♭
- Measure 13: Chord G7
- Measure 18: Chord N.C.
- Measure 23: Chord Cm
- Measure 28: Chord B°7
- Measure 32: Chord B♭7
- Measure 35: Chord B♭7

Vocal Part:

- Measures 1-7: you can make all this world seem right. On - ly you
- Measures 8-13: can make the dark - ness bright. On - ly you and you a - lone can
- Measures 13-18: thrill me like you do and fill my heart with love for on - ly you.
- Measures 18-23: Ah on - ly you can make all this change in me. For it's
- Measures 23-28: true, you are my des - tin-y. When you hold my hand, I
- Measures 28-32: un - der-stand the mag - ic that you do. You're my dream come true, my
- Measures 32-35: one and on - ly you.
- Measures 35-38: one and on - ly you.

Saxophone Solos:

- Measure 32: (Sax) (1st ending)
- Measure 35: (Sax) (2nd ending)

12/8 Feel

Only You

Keyboard

(Keyboard)

E♭ **F[°]7** **E♭7** N.C. (Keyboard play notes)

3 **A♭** **C7** **Fm**

you _____ can make all this world seem right. On - ly you _____

8 **E♭m7** **A♭7** **D♭** **E♭**

can make the dark - ness bright. On - ly you and you a - lone can

13 **A♭** **C7** **Fm** **B♭7** **E♭7**

thrill me like you do _____ and fill my heart with love for on - ly you. _____

18 N.C. **A♭** **C7**

Ah on - ly you _____ can make all this change in me. For it's

23 **Fm** **E♭m7** **A♭7** **D♭**

true, _____ you are my des - tin-y. When you hold my hand, I

28 **E[°]7** **A♭** **C7** **F7** **B♭7**

un - der-stand the mag - ic that you do. You're my dream come true, my

32 1. **E♭7** **A♭** **D♭** **A♭** N.C. (Keyboard)

one and on - ly you. _____

35 2. **E♭7** **A♭** **D♭** **A♭**

one and on - ly you. _____

(Keyboard)

Thank you very much.

Our next selection dates back to 1925 and is also considerd somewhat of a folk song. It's very commonly sung in England and Ireland, and it's the theme song of a Scottish soccer team.

It's the story of someone who has imbibed a bit too much and needs some assistance in order to find his residence.

Here's _____ with a plea for help - "Show Me The Way To Go Home."

Show Me The Way To Go Home

F

Keyboard

(Sax)

The musical score consists of ten staves of music for a keyboard instrument, specifically a saxophone. The music is in common time and features a key signature of one flat (B-flat). The score includes lyrics for each staff, corresponding to the vocal parts of the song.

Chords and Progressions:

- Staff 1: B♭, E♭, A♭^{o7}, G7, Cm7, F7, B♭, F7
- Staff 2: B♭, E♭, E♭m, B♭, C7, F7
- Staff 3: B♭, E♭, E♭m, B♭, F7, B♭
- Staff 4: I don't need no - bod-y then to show me how to smile.
- Staff 5: F, Gm, Am, B♭, B♭^{o7}, F
- Staff 6: When I've been out on a spree, tod-dling down the street.
- Staff 7: Gm, Am, D7, D^{o7}, C7, F, F7
- Staff 8: With this lit-tle mel-o-dy, ev-'ry-one I greet:
- Staff 9: B♭, B♭^{o7}, E♭, B♭
- Staff 10: Show me the way to go home. I'm tired and I want to go to bed.
- Staff 11: Gm, C7, F7
- Staff 12: had a lit-tle drink a-bout an hour a-go, and it went right to my head. Where-
- Staff 13: B♭, B♭^{o7}, E♭, D7
- Staff 14: ev - er I may roam on land or sea or foam. You can

Lyrics:

When I'm happy, when I'm happy, sing-ing all the while,
I don't need no - bod-y then to show me how to smile.
When I've been out on a spree, tod-dling down the street.
With this lit-tle mel-o-dy, ev-'ry-one I greet:
Show me the way to go home. I'm tired and I want to go to bed.
had a lit-tle drink a-bout an hour a-go, and it went right to my head. Where-
ev - er I may roam on land or sea or foam. You can

To Coda ♪

Gm C7 F7

1. B♭ 2. B♭

33 B♭ al-ways hear me sing-ing this song: Show me the way to go home.

38 B♭ E♭ E♭m B♭³ C7 F7
Miss Fitz-sim-mons went in swim-min' ear-ly one sum-mer morn. She

42 B♭ E♭ E♭m B♭ F7 B♭
took a dip, and she heard a rip. She knew her suit was torn.

46 F Gm Am B♭ B♭⁷ F
She stayed till the change of tide took the wat-er out. But

50 Gm Am D7 D⁷ C7 F F⁷
when no long - er she could hide, she be - gan to shout!

Coda

54 C7 F7 B♭ G7 G⁷ G♭⁷ F⁷
Show me the way to go, don't tell me where to go.

58 C7 F7 B♭ (Sax) Cm7 B
Show me the way to go home.

62 B♭ E♭m7 B♭ F7 B♭

Show Me The Way To Go Home

M

Keyboard

(Keyboard)

F B^b E^b7 D7 Gm7 C7 F C7

5 F B^b B^bm F G7 C7

When I'm happy, when I'm happy, sing-ing all the while, ___

9 F B^b B^bm F C7 F

I don't need no - bod-y then to show me how to smile. ___

13 C Dm Em F F⁷ C

When I've been out on a spree, tod - d'ling down the street. ___

17 Dm Em A7 A⁷ G7 C C7

With this lit - tle mel - o - dy, ev - 'ry - one I greet:

21 F F7 B^b F

Show me the way to go home. I'm tired and I want to go to bed. I

25 Dm G7 C7

had a lit-tle drink a-bout an hour a-go, and it went right to my head. Where-

29 F F7 B^b A7

ev - er I may roam on land or sea or foam. You can

33 F **To Coda** ♀ Dm G7 C7 1. F 2. F

al-ways hear me sing-ing this song: Show me the way to go home.

38 F B♭ B♭m F 3 G7 C7

Miss Fitz-sim-mons went in swim-min' ear-ly one sum-mer morn. She

42 F B♭ B♭m F C7 F

took a dip, and she heard a rip. She knew her suit was torn.

46 C Dm Em F F°7 C

She stayed till the change of tide took the wat - er out. But

50 Dm Em A7 A°7 G7 C C7

when no long - er she could hide, she be - gan to shout!

♀Coda

54 G7 C7 F D7 D°7 D♭°7 C°7

Show me the way to go, don't tell me where to go.

58 G7 C7 F (Keyboard) Gm7 G♭

Show me the way to go home.

62 F B♭m7 F C7 F

Thank you.

We'll move forward a bit to the year 1930 for this next song, written by Ziggy Elman and recorded by the great Benny Goodman in that year.

This one surely will get your feet to tapping. Here's our version of a great swing classic - "And The Angels Sing."

And The Angels Sing

F

(Sax) A♭ Fm7 B♭m7 E♭7 We

5 A♭ B♭m7 E♭7 A♭ Fm
meet speak and the an-gels sing. The an-gels or am I

9 B♭m B♭m7 B♭7 E♭7 1. A♭ E♭7 2. A♭ B♭7 E♭7 A♭
sing the sweet-est song I ev-er heard. We
read-ing mu - sic in - to ev'-ry word?

15 E♭m7 A°7 3 A♭7 3 E♭m7 A♭7 Sud-den-ly the set-ting is strange. I can see wat-er and moon-light beam-ing.

19 E♭m7 A♭7 E♭m7 A♭7 Sil - ver waves that break on some un - dis-cov - ered shore. Then

23 E♭m7 A°7 3 A♭7 3 sud - den-ly, I see it all change; long win - ter nights with the

26 E♭m7 A♭7 D♭6 B♭m7 E♭7 A♭ Fm7 B♭m7 E♭7(9) can-dles gleam-ing. Thru it all, it's your face that I a - dore. You

2

31 A♭ B♭m7 E♭7 A♭ Fm B♭m B♭m7

36

B♭7 E♭7 A♭ E♭7 A♭ B♭m7 E♭7

41

A♭ Fm B♭m A maj7 A♭ D♭ A♭

47

A♭ (Sax) Fm7 F7 B♭ Gm7 Cm7 F7

51

B♭ Cm7 F7 B♭ Gm Cm Cm7 C7 F7

57

B♭ F7 B♭ Cm7 F7 B♭ Gm Cm

64

C7 F7 B♭ F♯7 Gm Cm C7 F7

69

B♭ Cm E♭/B♭ A m7(5) F7 B♭ (Sax)

And The Angels Sing

M
Keyboard

(Keyboard)

B^b Gm7 Cm7 F7

We

5 B^b Cm7 F7 B^b Gm

meet _____ speak _____ and the an-gels and the an-gels sing. sing. The an-gels or am I

9 Cm Cm7 C7 F7 1. B^b F7 2. B^b C7 F7 B^b

sing the sweet-est song I ev-er heard. reading mu - sic in - to ev'-ry word? We

15 Fm7 B⁷ Fm7 B⁷

Sud-den-ly the set-ting is strange. I can see wat-er and moon-light beam-ing.

19 Fm7 B⁷ Fm7 B⁷

Sil-ver waves that break on some un-dis-cov-ered shore. Then

23 Fm7 B⁷ E⁶ Fm7 B⁷

sud-den-ly, I see it all change; long win-ter nights with the

26 Fm7 B⁷ E⁶ Cm7 F7 B^b Gm7 Cm7 F7(9)

can-dles gleam-ing. Thru it all, it's your face that I a-dore. You

2

31 B♭ Cm7 F7 B♭ Gm Cm Cm7

smile and the angels sing. And tho it's just a gentle

36 C7 F7 B♭ F7 B♭ Cm7 F7

mur-mur at the start, we kiss, and the an-gels

41 B♭ Gm Cm B maj7 B♭ E♭ B♭

sing and leave their mu-sic ring-ing in my heart.

47 B♭
(Keyboard) Gm7 G7 C A m7 Dm7 G7

You

51 C Dm7 G7 C A m Dm Dm7 D7 G7

smile and the an-gels sing. And tho it's just a gentle mur-mur at the

57 C G7 C Dm7 G7 C A m Dm

start, we kiss, and the an-gels sing and leave their mu-sic ring-ing

64 D7 G7 C G♯7 A m Dm D7 G7

down in-side my heart. They leave their mu-sic ring-ing down in-side my heart.

69 C Dm F/C Bm7(♭5) G7 C (Keyboard)

Their mu-sic's ring-ing way down deep in-side my heart.

Thank You.

You know, each time we come to play for you, we like to feature the music of an artist or artist of the 40s or 50s. The lady we're honoring this evening was born in 1917, and her singing and acting career spanned 50 years. She began singing with her two sisters and later became the lead singer with the Pied Pipers.

Any guesses as to who I'm describing? OK, see if this helps. She sang as a member of the USO for the troops in World War II and received the nickname "G. I. Jo." Does that help? She has 3 stars on the Hollywood Walk Of Fame. Her name? Jo Stafford.

Our first featured song by Jo topped the charts in the United States and United Kingdom, the record becoming the first by a female artist to reach number one on the U.K. Singles Chart. Here's _____ to sing this beautiful ballad - "You Belong To Me."

You Belong To Me

F

Keyboard
B♭7

Sheet music for You Belong To Me, featuring lyrics and chords. The score consists of ten staves of music, each with a treble clef and a key signature of one flat (F major). The music is in common time.

Chords and Key Changes:

- Staff 1: E♭ (Sax), Cm, C♭, B♭7, E♭, Cm, C♭, B♭7
- Staff 2: E♭, Gm
- Staff 3: A♭, E♭, C7
- Staff 4: Fm7, A♭m, E♭, Cm7
- Staff 5: F7, B♭7
- Staff 6: E♭, Gm
- Staff 7: A♭, E♭, C7
- Staff 8: Fm7, A♭m, E♭, Cm7
- Staff 9: But re-mem-ber when a dream ap-pears
- Staff 10: F7, B♭7, E♭

Lyrics:

See the py - ra - mids a - long the Nile.
 Watch the sun - rise on a trop - ic isle.
 Just re-mem - ber dar - ling, all the while,
 you be - long to me.
 See the mar - ket - place in old Al - giers.
 Send me pho - to - graphs and sou - ven - irs.
 But re-mem - ber when a dream ap - pears
 You be - long to me.

2

21 E♭7 I'll be so alone without you.

25 F7 May - be you'll be lone - some, too, and blue.

29 E♭ Fly the o - cean in a sil - ver plane.

31 A♭ See the jun - gle when it's wet with rain.

33 Fm7 A♭m E♭ Just re - mem - ber till you're home a - gain,

35 1. F7 B♭7 E♭ You be - long to me.

37 2. F7 B♭7 E♭ you be - long to me

41 (Sax) E♭ Cm3 C♭ B♭7 E♭ Cm3 C♭ B♭7 E♭

12/8/Feel

You Belong To Me

M

Keyboard

(Keyboard)

A♭ 3 Fm 3 F♭ E♭7 A♭ 3 Fm 3 F♭ E♭7

A♭ 3 Cm 3

See the py - ra - mids a - long the Nile.

D♭ 3 A♭ 3 F 7

Watch the sun - rise on a trop - ic isle.

B♭m7 3 D♭m 3 A♭ 3 Fm7

Just re-mem - ber dar - ling, all the while,

B♭7 3 E♭7

you be - long to me.

A♭ 3 Cm 3

See the mar - ket - place in old Al - giers.

D♭ 3 A♭ 3 F 7

Send me pho - to - graphs and sou - ven-irs.

B♭m7 3 D♭m 3 A♭ 3 Fm7

But re-mem - ber when a dream ap - pears

B♭7 3 E♭7 3 A♭

You be - long to me.

21 A♭7 D♭

I'll be so a - lone with - out you.

25 B♭7 E♭ E♭9

May - be you'll be lone - some, too, and blue.

29 A♭ Cm

Fly the o - cean in a sil - ver plane.

31 D♭ F7

See the jun - gle when it's wet with rain.

33 B♭m7 Fm7

Just re - mem - ber till you're home a - gain,

35 1. B♭7 A♭

You be - long to me.

2. B♭7 A♭

you be - long to me

(Keyboard)

41 A♭ Fm7 F♭ E♭7 A♭ Fm7 F♭ E♭7 A♭

Thank you. Thank you very much.

Our next Jo Stafford hit has a different mood, and it was also recorded by such artists as Bing Crosby and Perry Como.

It describes a desire to do something now that one may regret later. It's title is simply "Temptation."

Temptation

F

LATIN

(Sax)

Keyboard

3 F G^b

3 F G^b

5 F G^b 3 F G^b 3

You came, I was a - lone. I should have

9 F G^b 3 F

known you were temp - ta - tion.

13 F G^b 3 F G^b 3

You smiled, lur - ing me on. My heart was

17 F G^b 3 F G^b 3

gone, you were temp - ta - tion. It would be

21 A^{b7} G⁷ 3 G⁷ 3

thrill - ing if you were will - ing. If it can

25 G^{b7} F7 E7 E^{b7} D7 D^{b7} C7

nev - er be, pit - y me. For

29 F G^b 3 F G^b 3
 you were born to be kissed. I can't re -

33 F G^b 3 E^bm 3 F7
 sist. You are temp - ta - tion and I am

37 B^b E^bm B^b E^b
 yours. Here is my heart. Take it and

41 B^b B 3 B^b G^b 3
 say we'll nev - er part. I'm just a

45 F G^b 3 F G^b
 slave, on - ly a slave to

49 F B^bm 1. F
 you, temp - ta - tion.

53 2. F G^b C7
 ta - tion. I'm your

57 F G^b C7 F
 slave.

Temptation

LATIN

M

Keyboard

(Keyboard)

Keyboard

(Keyboard)

B

B

You came, I was a - lone. I should have

known you were temp - ta - tion.

You smiled, lur - ing me on. My heart was

gone, you were temp - ta - tion. It would be

D^b7 C7

thrill - ing if you were will - ing. If it can

B 7 B^b7 A 7 A^b7 G 7 G^b7 F 7

nev - er be, pit - y me. For

29 B♭ you were born to be kissed. I can't re -

33 B♭ B 3 You are temp - ta - tion and I am

37 E♭ A♭m 3 Here is my heart. Take it and

41 E♭ E 3 say we'll nev - er part. I'm just a

45 B♭ B 3 slave, on - ly a slave to

49 B♭ E♭m 1. B♭ you, temp - ta - tion.

53 2. B♭ B F7 ta - tion. I'm your

57 B♭ B F7 B slave.

Thank you. Thank you very much.

Our final Jo Stafford hit was recorded in 1943 and it vied for the #1 spot on the charts with another great song - Doris Day's "Secret Love." Other artists who recorded it included Tommy Dorsey and Anne Murray.

Here's _____ with a bold request - "Make Love To Me."

12/8 Feel

Make Love To Me

F

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

(M) Babuhbuhbuh-

A \flat

(F) Take me in your arms and nev - er
Kiss me once a - gain be - fore we let me go.
say "Good - night."

boom, ba - buh-buh-buh -

A \flat 7

Whis-per to me soft - ly while the moon squeeze is low.
Take me in your lov - in' arms and

boom, ba - buh-buh-buh -

D \flat

Hold me close and tell me what I want to know.
Put me in a mood so I can dream all night.

boom, Ba - buhbuhbuh -

A \flat

Say Ev - ry - to bod - y's gent - ly, let so the sweet talk flow.
it's quite al - right.

boom.

2
13 E♭7 D♭ 1. A♭ F m7 E♭7 2. A♭ B♭m7 A♭7

Come a lit-tle clo-ser. Makelove to me.

Ba-buh-buh-buh

19 (Keyboard 2nd time) D♭ D°7 A♭ E♭7 A♭

When you're near, so help me dear, chills run up my spine.

Musical score for "Don't You Know I Love You So" (Sheet 2, page 1). The score consists of two staves. The top staff is in treble clef, B-flat major, and 23 time. The bottom staff is in bass clef, B-flat major, and 23 time. The lyrics are: "Don't you know I love you so, I won't be happy till you're mine. Ba-buh-buh-buh". Chords indicated above the top staff are B-flat, E-flat, and E-flat 7. A bracket indicates "(Sing both times)" over the last measure. Measure numbers 23 and 24 are shown on both staves.

27 A♭

27 When I'm in your arms, you give my heart a treat.
boom, ba - buh-buh-buh -

Musical score for 'Ev'rything' by The Beatles, page 29, ending. The vocal part continues with lyrics 'Ev - 'ry - thing a - bout you is so dog-gone sweet.' The bass part continues with 'boom,' and the vocal part concludes with 'ba - buh-buh-buh -'. The key signature changes to A♭7.

31 D \flat

Ev - 'ry time we kiss, you make my life com - plete.

boom,

Ba - buh-buh-buh-

33 A \flat

Ba - by doll, you know you swept me off my feet.

boom.

35 E \flat 7

1. D \flat

A \flat

Now's the time to tell you, "Make love to me."

2. E \flat ^o7
(Sax)

D \circ 7

B \flat m7

"Hey, hey ba - by!

Make love to me."

42 A \flat (Sax)

F m7

B \flat m7

A \flat maj9

12/8 Feel

Make Love To Me

M

(Keyboard)

C F G G7 Keyboard

(M) Ba-buh-buh-buh-

5 C

(F) Take me in your arms and nev - er
Kiss me once a - gain be - fore we let say "me go."
5 "Good - night."

boom,

ba - buh-buh-buh -
C7Whis-per to me soft - ly while the
7 Take me in your lov - in' arms and moon squeeze me low.
7 tight.

boom,

ba - buh-buh-buh -

F

Hold me close and tell me what I want
Put me in a mood so dream to all know.
9 night.

boom,

Ba - buh-buh-buh -

C

Say it to me gently, let the sweet talk flow.
Ev - 'ry - bod - y's sleep - ing, so quite al - right.
II

boom.

2
13 G7 F C Dm7 G7 | 2. C Dm7 C7

Come a lit-tle clo-ser. Make love to me.

me.

Ba-buh-buh-buh

(Keyboard 2nd time)

19 F F#7 C G7 C

When you're near, so help me dear, chills run up my spine.

23 D G G7 (Sing both times)

Don't you know I love you so, I won't be happy till you're mine.

Ba-buh-buh-buh

27 C

When I'm in your arms, you give my heart a treat.

boom,

ba - buh-buh-buh -

29 C7

Ev - 'ry - thing a - bout you is so dog - gone sweet.

boom,

ba - buh-buh-buh -

3

31 F

Ev - 'ry time we kiss, you make my life com - plete.

boom,

Ba - buh-buh-buh -

33 C

Ba - by doll, you know you swept me off my feet.

boom.

35 G7

1. F C

Now's the time to tell you, "Make love to me."

2. G^o7 (Sax)

G^b7

D m7

"Hey, hey ba - by! Make love to me."

42 C (Sax) A m7 D m7 C maj9

Thank you. Thank you very much. How're we doing? Did you enjoy our tribute to Jo Stafford?

We'll really switch moods with this next selection, recorded by Bing Crosby back in 1936. It's a comic cowboy song, and it was also recorded by such artists as Roy Rogers, Johnnie Ray, Frank Sintra, and a bunch of others.

Listen as I tell you the story of an individual who has aspirations to be something that he is probably is not. It's title - "I'm An Old Cowhand."

VOCAL ONLY

I'm An Old Cowhand

Boogie Beat

Keyboard

(Keyboard) E♭ B♭7 E♭ A♭ E♭

7 (Vamp) A♭ B♭7 E♭ N.C.

Now, step aside, you old onery tenderfoot,
'cause I'm about to sing my song.

11 Fm B♭7 E♭ hand from the Ri - o Grande, but my legs ain't
and I learned to

15 Fm B♭7 E♭ bowed ride, and my cheeks ain't tanned. Well, i'm a
'fore I learned to stand. Well, I'm a

19 Cm Gm Cm cow - boy who nev - er roped a cow, nev - er roped a steer 'cause I
rid - ing fool who is up to date. I know ev 'ry trail in the

22 Gm Cm Gm C7 don't know how. And I sure ain't fix - in' to start in now.
Lone Star State, 'cause I ride the range in a Ford V - 8.

25 Fm7 B♭7 E♭ C7 Fm7 B♭7 Yip - py - i - o - ky - ay. Hey! Yip py - i - o - ky -

28 E♭ (Vamp) 1. N.C. 2. (Keyboard)
ay. I'm an old cow N.C.

2
33 Fm B♭7 E♭ Fm B♭7 E♭

41 Cm Gm Cm Gm Cm Gm

47 Fm7 B♭7 E♭ C7 Fm7 B♭7 E♭ (Vamp)

54 Fm B♭7 E♭
hand from the Rio Grande, and I come to where the West is

58 Fm B♭7 E♭
town wild just to hear the band. I know Where the

62 Cm Gm Cm
all the songs that the cow-boys know, 'bout the big corral where the
buf-fa-lo roam all a-round the zoo, and the In-di-ans make you a

65 Gm Cm Gm C7
dog-gies go, 'cause I learned them all on the ra-di-o.
rug or two, and the old Bar X is a bar-be-que.

68 Fm7 B♭7 E♭ C7 Fm7 B♭7
Yip-py-i-o - ky-ay. Hey! Yip py-i-o - ky-

71 1. E♭ (Vamp) N.C. 2. E♭
Now, my story's almost done. Ain't got much
ay. longer now. So, listen up! I'm an old cow - ay.

76 Fm7 B♭7 E♭ C7 Fm7 B♭7 E♭
Yip-py-i-o - ky-ay. Hey! Yip py-i-o - ky-ay.

The musical score consists of six staves of music for a single voice. The key signature is one flat (B-flat), and the time signature is common time (indicated by '33'). The vocal line includes several melodic phrases and harmonic progressions. Chords listed above the staff include Fm, B♭7, E♭, Cm, Gm, Cm, Gm, Fm7, B♭7, E♭, C7, Fm7, B♭7, E♭, (Vamp), Fm, B♭7, E♭, Cm, Gm, Cm, Gm, Fm, B♭7, E♭, C7, Fm7, B♭7, E♭, C7, Fm7, B♭7, E♭, and C7. The lyrics are integrated into the music, with some words underlined and others in regular text. The vocal line features various note values such as eighth and sixteenth notes, and rests. The score is annotated with '1.', 'N.C.', and '2.' above specific measures.

Thank you.

Our next song was written back in 1939 as a ballad. Notable recordings were by Bob Crosby and his Bob Cats, Benny Goodman, and Bing Crosby.

We've decided to put it to a Latin beat for you. Here we go with another question - "What's New?"

LATIN

What's New

F

Keyboard

(Sax)

F Maj7 B[♭]7 D m7/A G[♯]7 A m7 G m7 D m7 G m7 C7

5 F 6 D m7 E[♭]m7 3 ————— A[♭]7 3 ————— D[♭]Maj7 B[♭]7

new? How is the world treat - ing you? What's
new? How did that ro - mance come through?

8 G⁷ C7b9 F m F m/E[♭] D[♭]Maj7 C7

You have - n't changed a bit, then. hand-some as ev - er,
We have - n't met since then. Gee, but it's nice - to

II F 6 D m7 1. G m7 C7 2. C m7 F7

I must ad - mit. What's What's
see you a - gain. 3 ————— D[♭]7 G[♭]Maj7 E[♭]m7

14 B[♭]6 G m7 A[♭]m7 3 ————— F7

new? Prob - ab - ly I'm bor - ing you,

17 C⁷ F7b9 B[♭]m B[♭]m/A[♭] G[♭]Maj7 F7

but see-ing you is grand, and you were sweet to

20 B[♭]m6 G⁷ C7

of - fer your hand. I un - der - stand. A -

22 F 6 D m7 E♭m7 3 A♭7 3 D♭Maj7 B♭7

dieu!
Par - don my ask - ing, "What's new"?

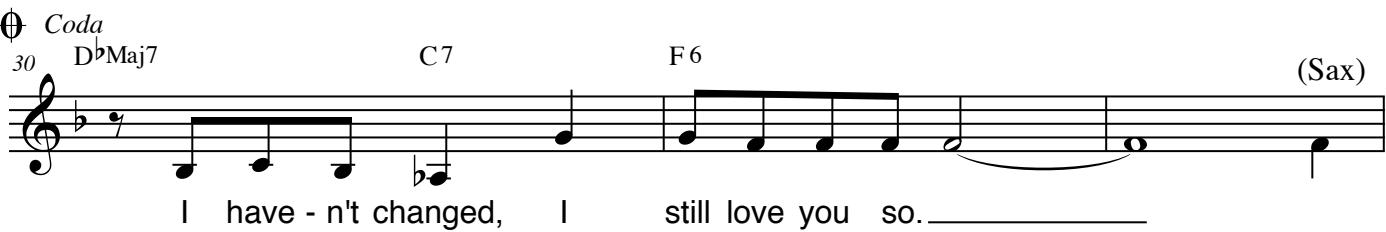
25 G °7 C7b9 F m F m/E♭ D♭Maj7 To Coda ① C7

Of course, you could - n't know.
I have - n't changed, I

28 F 6 D m7 G m7 C7 D.S. al Coda

still love you so.

① Coda 30 D♭Maj7 C7 F 6 (Sax)



I have - n't changed, I still love you so. _____ (Sax)

33 G m7 F♯7 G m7 F♯7 F Maj7



(continuation of previous line)

LATIN

What's New

(Keyboard)

M
Keyboard

1 B♭Maj7 E♭°7 G m7/D C♯°7 D m7 C m7 G m7 C m7 F7

2 What's
new? new? How is the world treat - ing you? through?

3 B♭6 G m7 A♭m7 D♭7 G♭Maj7 E♭7

4 new? new? How did that ro - mance come through?

5 C°7 F7b9 B♭m B♭m/A♭G♭Maj7 F7

6 You have - n't changed a bit, love - ly as ev - er,
We have - n't met since then. Gee, but it's nice to

7 II B♭6 G m7 1 C m7 F7 2. F m7 B♭7

8 I must ad - mit. What's What's
see you a - gain.

9 14 E♭6 C m7 D♭m7 G♭7 B Maj7 A♭m7

10 new? Prob - ab - ly I'm bor - ing you,

11 F°7 B♭7b9 E♭m E♭m/D♭ B Maj7 B♭7

12 but see-ing you is grand, and you were sweet to

13 E♭m6 C m7b5 F7

14 of - fer your hand. I un - der - stand. A -

22 B^b6 G m7 A^bm7 D^b7 G^bMaj7 E^b7

dieu!
Par - don my ask - ing, "What's new"?

25 C^o7 F7b9 B^bm B^bm/A^bG^bMaj7 F7
To Coda ♫

Of course, you could - n't know.
I have - n't changed, I

28 B^b6 G m7 C m7 F7 *D.S. al Coda*

still love you so.

30 ♫ *Coda* G^bMaj7 F7 B^b6 (Keyboard)

I have - n't changed, I
still love you so.

33 C m7 B 7 C m7 B 7 B^bMaj7

(Keyboard)
(Keyboard)
(Keyboard)
(Keyboard)

Thank You.

Now, no celebration would be complete without experiencing a song from the dance craze inspired by Chubby Checker in 1960. What am I referring to? You got it - the Twist.

So, here we go with a song made popular by Joey Dee and the Starlighters back in 1961. Get ready to wiggle your feet and perhaps move your hips to our version of the "Peppermint Twist."

Here we go!

VOCAL

(Keyboard - Play Octaves)

Peppermint Twist

Keyboard D

G F

5 C Well, we

9 C
9 got a new dance and it goes like this: Bop-a shoo-op, bop-a bop-a shoo-op. The

13 F7 C
13 name of the dance is "The Pep-per-mint Twist." Bop-a shoo-op, bop-a bop-a shoo-op. I

17 G F C
17 like it like this, the pep-per-mint twist. Bop-a shoo-op, bop-a bop-a shoo-op.

C C7 F C
21 Round and round, up and down. Round and round, up and down.

29 G F N.C. N.C.
29 Round and round and-a up and down and-a one,two,three,kick, one,two,three,kick,

2

33 C(Bass and Keyboard in octaves)

C7

D

37 (Keyboard - Adlib 1st time
F Sax - Adlib 2nd time) C

G

F

C To Coda Ø

45 C

45 Meet me. ba-by, down at for-ty fifth street,
Bop-a shoo-op,
bop-a bop-a shoo-op.

49 F7

C

49 where the pep-per-mint twist-ers meet.
Bop-a shoo-op
bop-a bop-a shoo-op. I

53 G

F

C

D.S. al Coda

53 like it like this, The Pep-per-mint Twist.
Bop-a shoo-op,
bop-a bop-a shoo-op.

Ø Coda

C

C7

57 It's al-right, all night, it's al-right!
It's O. K.

62 F

C

It's al-right, it's al-right, it's al-right

62 all day, it's O. K.

64 It's O. K. it's O. K. it's O. K.

65 If you learn

3D

66 G F C

to do this,
the Pep-per-mint
Twist. Bop-a shoo-op.
bop.
Hey, ay, ay,

70 C C7 F7

Hey, ay, ay, ay!
Hey-ay-ay ay!
Hey, ay, ay, ay!
Hey, ay, ay, ay!
Hey, ay, ay, ay!

76 C G F C

Hey, ay, ay, ay!
Hey, ay, ay!
Hey, ay, ay, ay!
Hey, ay, ay, ay!

82 C C7 F7

Hey, ay, ay, ay!
Hey, ay, ay, ay!
Hey, ay, ay, ay!
Hey, ay, ay, ay!

88 C G F C

Hey, ay, ay, ay!
Hey, ay, ay, ay!
Hey, ay, ay, ay!
Hey, ay, ay, ay!

94 C (Bass & Keyboard in octaves)

98 G F N.C.

one, two, three, kick, one, two, three, jump!

Thank you.

It's time for another waltz. This song was the theme from the movie "Around The World In 80 Days." Many, many artists have recorded it, among them The Chordettes, Nat King Cole, Bing Crosby, and Connie Francis.

Let's take a trip together "Around The World."

Around The World

F

Keyboard

(Sax)

The musical score consists of eight staves of music. The first staff starts with a F major chord, followed by A minor 7, G minor 7, C major 7, F major, E flat major 7, B flat major 6, A flat major 7, G minor 7, and C major 9. The lyrics are: "round the world I've searched for you. I traveled on when hope was gone to keep a ren - déz - vous. I knew some - where, some - time, some - how, you'd look at me, and I would see that smile you're smiling now. It might have been in coun - ty down or in New York, in gay Par - ee, or e - ven Lon - don town. No more will I go all a - round the world, for I have found my world in you." The second staff begins with F major 9, followed by C major aug, F major 6, F sharp major 7, G major 7, and C major 7. The third staff begins with G major 7, followed by C major 7, G major 7, and C major 7. The fourth staff begins with G major 7, followed by C major 7, F major 6, F major, D major 7, G major 7, and C major 7. The fifth staff begins with D major 7, followed by G major 7, F major, F major, G major 7, and D major 7. The sixth staff begins with G major 7, followed by F major 6, F major, D major 7, F major, and G major 7. The seventh staff begins with D major 7, followed by G major 7, F major, F major, D major 7, and F major. The eighth staff begins with G major 7, followed by C major 7, F major, F major, F major 7, and (Sax).

2

41 B^b Faug B^b6

45 B^baug Cm7 F7

49 Cm7 F7 Cm7 F7

53 Cm7 B^b7 Gm7 C7

57 F Caug F6

might have been in coun - ty down or in New

61 D7 Gm7

York, in gay Par - ee, or e - ven Lon - don town. No

65 G[#]7 F D7

more will I go all a - round the world, for I have

69 Gm7 C7 F^y (Sax) A m7

found, found my world in you

73 Gm7 B^bm7 F6

2

E♭

B♭aug

E♭6

41



45

E♭aug

Fm7

B♭7

49

Fm7

B♭7

Fm7

B♭7

53

Fm7

E♭°7

Cm7

F7

It

B♭

F aug

B♭6

57

might have been in coun - ty down or in New

G7

Cm7

61

York, in gay Par - ee, or e - ven Lon - don town. No

C♯7

G7

65

more will I go all a - round the world, for I have

Cm7

F7

Dm7

69

found, I found my world in you _____

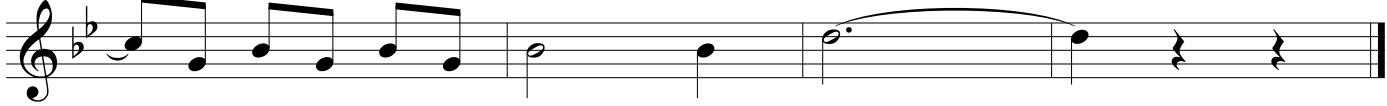
Cm7

E♭m7

B♭6

(Keyboard)

73



Thank you.

We're getting close to the end of our time with you this evening. For our next to last song, we're going to switch beats and play a Latin number with two titles. Originally, it was called "A Summer Samba," but it was later renamed "So Nice."

_____, would you be so nice and sing it for us? Thanks.

LATIN

So Nice

F

Keyboard

(Sax)

E♭maj7



5 F m7

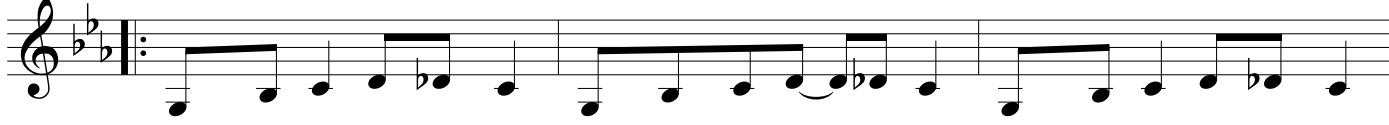
A♭m7

B♭7



9 E♭maj7

A°7



Some-one to hold me tight, that would be ver - y nice. Some-one to love me right,

12 D7(♯5)

A♭maj7

A♭6



that would be ver - y nice. Some-one to un-der-stand each lit-tle dream in me;

15 D♭7

G m7



some-one to take my hand to be a team with me. So nice,—

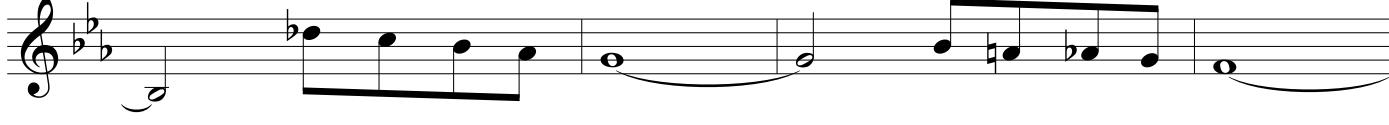
18 C7(♭9)

F m7

D°7

G7(♭9)

C m7



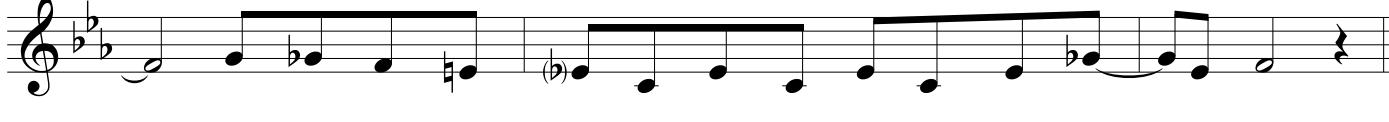
— life would be so nice, — if some day I find —

22 F7

F m7

B7

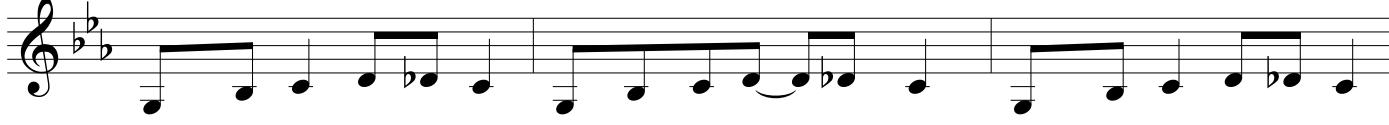
B♭7



— some-one who would take my hand and sam-ba through life — with me.

25 E♭maj9

A°7



Some-one to cling to me, stay with me right or wrong. Some-one to sing to me

2

28 D 7(#5) A^bmaj7 A^b

some lit -tle sam - ba song. Some-one to take my heart and give his heart to me.

31 D^b7 G m7

Some-one who's read - y to give love a start with me. Oh, yeah,

34 C 7(b9) F m7 B^b7(b9) 1. E^b6

— that would be so nice. Should-n't we, you and me?

38 A^b7 E^b6 A^bm7 B^b7

I can see it will be nice.

41 2. E^b6

Should it be, you and me? _____

43 A^b7 E^bmaj7

I can see it would be _____ nice.

46 B maj7/A^b E^bmaj7

It would be so nice. Oh, so ver - y nice. _____

50 B maj7(Sax) N.C. E^b6

LATIN

(Keyboard)

So Nice

M
Keyboard

Some-one to hold me tight, that would be ver - y nice. Some-one to love me right,

that would be ver - y nice. Some-one to un-der-stand each lit-tle dream in me;

some-one to take my hand to be a team with me. So nice, —

— life would be so nice, — if some day I find —

— some-one who would take my hand and sam-ba through life — with me.

Some-one to cling to me, stay with me right or wrong. Some-one to sing to me

2

28 G 7(♯5) D♭maj7 D♭6

some lit-tle sam - ba song. Some-one to take my heart and give his heart to me.

31 G♭7 C m7

Some-one who's read - y to give love a start with me. Oh, yeah,

34 F 7(♭9) B♭m7 E♭7(♭9) 1. A♭6

— that would be so nice. _____ Should-n't we, you and me?

38 D♭7 A♭6 D♭m7 E♭7

I can see it will be nice. _____

41 2. A♭6

Should it be, you and me? _____

43 D♭7 A♭maj7

I can see it would be _____ nice.

46 E maj7/D♭ A♭maj7

It would be so nice. Oh, so ver - y nice. _____

50 E maj7 N.C. A♭6

(Keyboard)

Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves as we've again journeyed down Memory Lane?

We're going to close with a swing number written back in 1926 and first recorded that year by the great Louis Armstrong. Later, it was recorded by such great bands as Bob Crosby, Lionel Hampton, and Woody Herman.

Get ready to swing out as we play our final selection of the evening - "The Muskrat Ramble."

Hit it!

Muskrat Ramble

Keyboard

Keyboard E♭ E♭°7 E♭7

5 Sax A♭ E♭7 A♭

9 Cm G7 Cm E♭7

13 A♭ E♭7 A♭

17 F7 B♭m7 B♭7 B♭m7 E♭7 A♭

21 B♭7 E♭7 A♭ B°7

25 B♭m7 E♭7 A♭

29 B♭7 E♭7 A♭

33 F7 B♭m7 B♭7 B♭m7 E♭7 A♭

37 Keyboard E♭ E♭°7 E♭7

2 Sax A \flat E \flat A \flat Cm

47 G7 Cm E \flat 7 A \flat E \flat 7

52 A \flat F7 B \flat m7 B \flat 7 B \flat m7 E \flat 7 A \flat

Keyboard E \flat E \flat 7 E \flat 7 A \flat

61 Sax A \flat E \flat 7 A \flat

65 Cm G7 Cm E \flat 7

69 A \flat E \flat 7 A \flat

73 F7 B \flat m7 B \flat 7 B \flat m7 E \flat 7 A \flat Keyboard

77 D \circ 7 A \flat m A \flat A \flat

81 D \circ 7 A \flat m D \flat 7 Sax Fm B \flat m7 A \flat