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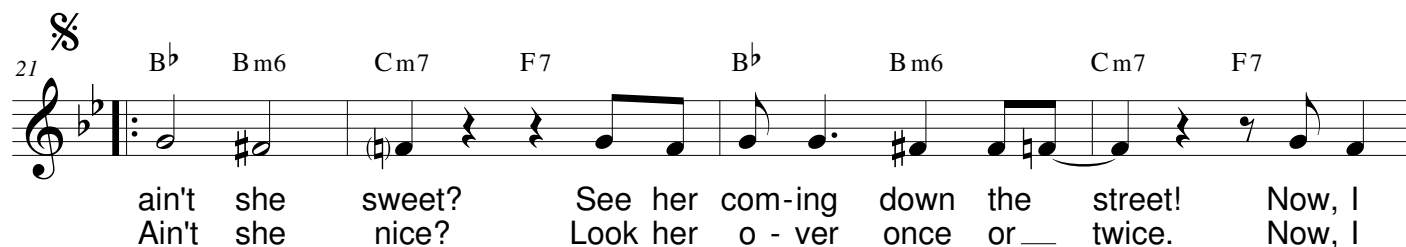
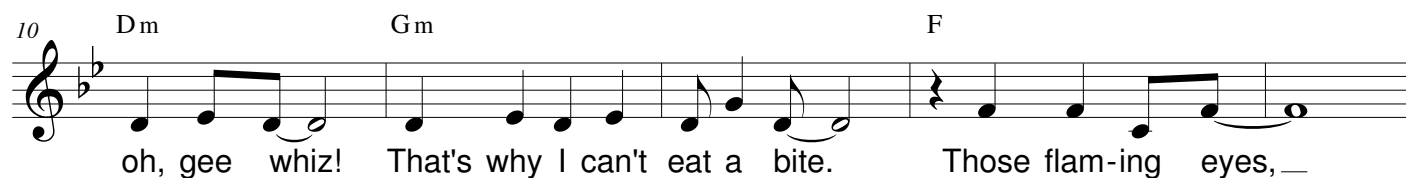
CC01-Ain't She Sweet(KV).pdf
CC02-Cruising Down The River(KVF).pdf
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CC03-Bali Hai(KVF).2017.04.22.pdf
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CC04-Boo Hoo(KVF).2017.10.23.pdf
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CC05-Blues In The Night(KVF).2017.09.04.pdf
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CC06-Wooden Heart Polka(KV).2014.01.11.pdf
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CC11-Mack The Knife(KV).2016.11.27.pdf
CC12-Bibbidi-Bobbidi-Boo(KVD).2019.11.01.pdf
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CC14-By The Light Of The Silvery Moon(KVD).2017.09.04.pdf
CC15-Alice Blue Gown(KVF).pdf
CC15-Alice Blue Gown(KVM).pdf
CC16-Blue Tango(K).2014.06.20.pdf
CC17-Jump, Jive, And Wail(KV).2017.08.15.pdf

Ain't She Sweet

Keyboard

Solid 4

(Keyboard)



30 $E\flat 9$ $B\flat$ $B\flat 7$

eye _____ in her di - rec - tion _____ Oh, me! Oh,

34 $E\flat 9$ $B\flat$ $Cm7$ $F7$

my! Ain't that per - fec - tion?

38 $B\flat$ $Bm6$ $Cm7$ $F7$ $B\flat$ $Bm6$ $Cm7$ $F7$

I re - peat, don't you think that's kind of ___ neat? And I

42 $B\flat$ $D7$ $G7$ $G7(\sharp 5)$ $C9$ $F7$ $B\flat$ $Cm7$ $F7(\sharp 5)$

To Coda \oplus D.S. al Coda

ask you ver - y con - fi - den - tial - ly, "Ain't she sweet?"

\oplus Coda

46 $C7$ $F7$ $B\flat$ $B\flat 7$ $Cm7$ $B\text{maj}7$ $B\flat 6$

(Keyboard)

"Ain't she, ain't she sweet?" _____

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, "Ain't She Sweet," was written back in 1927 and was one of the songs that typified the era known as the Roaring Twenties.

Our next selection is a waltz, written 20 years later in 1946 by a couple of middle-aged ladies from Great Britain who entered it into a songwriting contest and won. Russ Morgan's version lasted 19 weeks on the charts in 1949, and Frankie Carle and Connie Francis also made recordings.

Let's take a trip now as we go "Cruising Down The River."

Cruising Down The River

F

Keyboard

(Sax) $B\flat_6$

5 $B\flat$ $G\sharp^{\circ}7$ $G7$ $C7$

Cruis - ing down the riv - er _____ on a Sun - day af - ter - noon _____ With

13 $F7$ $B\flat$ $B^{\circ}7$ $Cm7$ $F7$

one you love, the sun a - bove, wait - ing for the moon. _____ The

21 $B\flat$ Dm/A $G\sharp^{\circ}7$ $G7$ $C7$ $G^{\circ}7$

old ac - cor - dian play - ing _____ a sen - ti - men - tal tune. _____

29 $B\flat$ $E\flat$ Dm $G7$ $C7$ $F7$ $B\flat$

Cruis - ing down the riv - er _____ on a Sun - day af - ter - noon. _____ The

37 $B\flat7$ $E\flat6$

birds a - bove all sing of love, a gen - tle sweet re - frain. _____ The

45 $C7$ F $F7$

winds a - round all make a sound like soft - ly fal - ling rain. _____ Just

53 $B\flat$ Dm/A $G\sharp^{\circ}7$ $G7$ $C7$ $G^{\circ}7$

two of us to - geth - er, _____ we'll plan a hon - ey - moon _____

61 $B\flat$ $E\flat$ Dm $G7$ $C7$ $F7$ $B\flat$ $B\flat7$

cruis - ing down the riv - er _____ on a Sun - day af - ter - noon. _____

2

69 E^b $C^{\#7}$ $C7$ $F7$ B^b7
 (Keyboard)

79 E^b $E^{\circ}7$ $Fm7$ B^b7 E^b Gm/D $C^{\#7}$ $C7$

89 $F7$ $C^{\circ}7$ E^b A^b Gm $C7$ $F7$ B^b7

99 E^b E^b7 A^b6
 (Sax)

108 $F7$ B^b B^b7

117 E^b Gm/D $C^{\#7}$ $C7$ $F7$ $C^{\circ}7$
 (Keyboard)

125 E^b A^b Gm $C7$ $F7$ B^b7 E^b $G7$
 Just

133 C Em/B $A^{\#7}$ $A7$ $D7$ $A^{\circ}7$
 two of us to - geth - er, we'll plan a hon - ey - moon

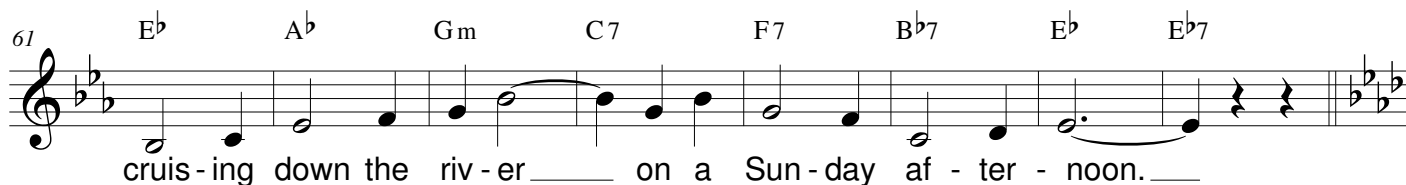
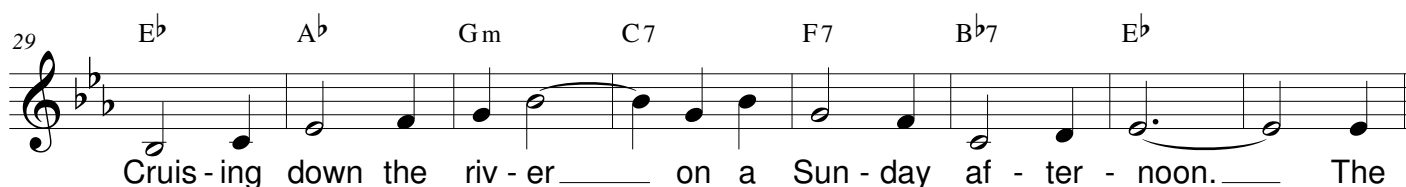
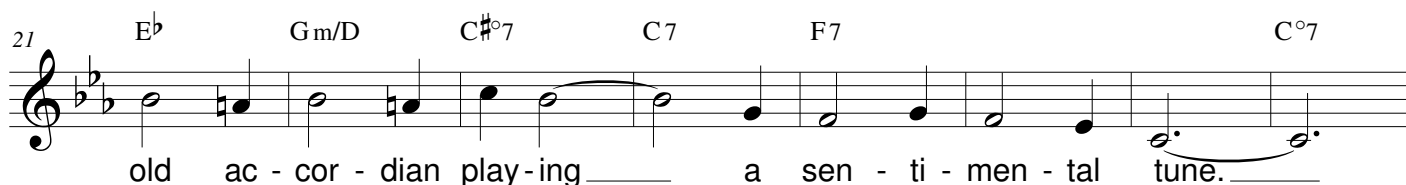
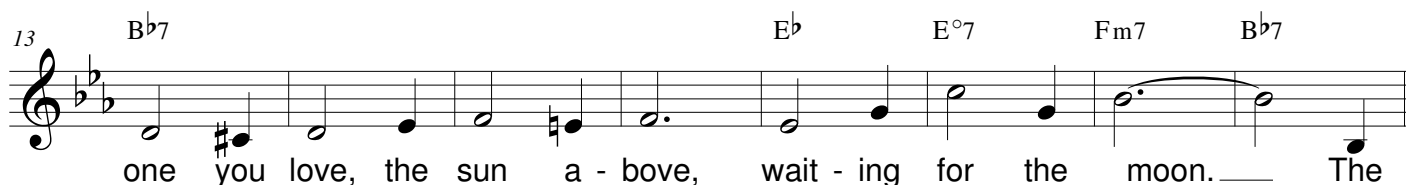
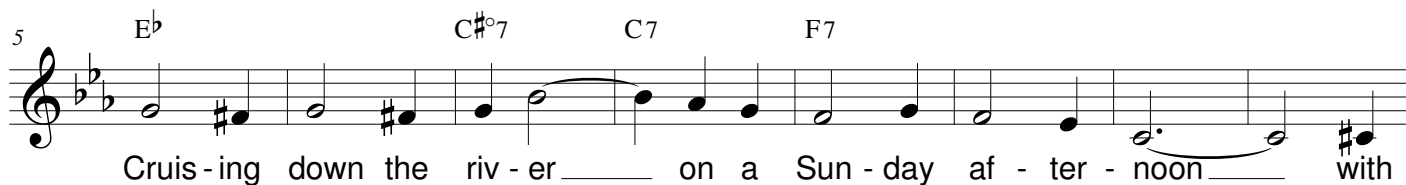
141 C F Em $A7$ $D7$ $G7$
 cruis - ing down the riv - er on a Sun - day af - ter -

149 C (Sax) Em/B B^b7 $A7$ $Am7$ $G7$ C $G7$ C
 noon.

Cruising Down The River

M

Keyboard

(Keyboard) E \flat 6

2

69 A^b $F^{\#7}$ $F7$ B^b7 E^b7

(Keyboard)

79 A^b $A^{\circ7}$ B^bm7 E^b7 A^b Cm/G $F^{\#7}$ $F7$

89 B^b7 $F^{\circ7}$ A^b D^b Cm $F7$ B^b7 E^b7

99 A^b A^b7 D^b6

(Sax)

108 B^b7 E^b E^b7

117 A^b Cm/G $F^{\#7}$ $F7$ B^b7 $F^{\circ7}$

(Keyboard)

125 A^b D^b Cm $F7$ B^b7 E^b7 A^b $C7$

Just

133 F $A\ m/E$ $D^{\#7}$ $D7$ $G7$ $D^{\circ7}$

two of us to - geth - er, _____ we'll plan a hon - ey - moon _____

141 F B^b $A\ m$ $D7$ $G7$ $C7$

cruis - ing down the riv - er _____ on a Sun - day af - ter -

149 F $A\ m/E$ E^b7 $D7$ $D\ m7$ $C7$ F $C7$ F

noon. _____

Thank you.

Our next song is about an island in that great Rogers and Hammerstein musical, South Pacific. The song was sung by Bloody Mary to Lieutenant Cable to entice him to visit the island and meet her daughter, Liat. Do you remember the name of that island? Right - "Bali Hai."

Here's _____ as Bloody Mary to tell you all about this beautiful place.

LATIN BEAT

Bali Hai

F

Keyboard

B \flat maj7 (Sax) Cm7 B \flat maj7 Cm7
 5 B \flat 7 B \flat B \flat 7 B \flat Bal-i
 Hai Hai may call you, an - y night, an - y day. In your
 Hai will whis - per on the wind of the sea, "Here am
 9 B \flat 7 B \flat G \flat 7 F7 1. B \flat 2. B \flat
 heart you'll hear it call you, "Come a - way, come a - way." Bal-i me. Your
 I, _____ your spec-ial is - land, come to me, come to _____
 14 E \flat E \flat aug
 own spec - ial hopes, your own spec - ial dreams
 18 Cm E \flat m F7
 bloom on the hill - side and shine in the streams. If you
 22 B \flat 7 B \flat B \flat 7 B \flat
 try, you'll find me where the sky meets the sea. Here am
 26 B \flat 7 B \flat G \flat 7 F7 To Coda Θ B \flat D.S. al Coda (Sax)
 I, _____ your spec-ial is - land, come to me, come to me.
 Θ Coda
 30 B \flat E \flat F9 B \flat maj7 (Sax) Cm7
 me. Bal-li Hai, Bal-i Hai, Bal-i Hai. _____
 35 B \flat maj7 Cm7 B \flat maj7(#11)

LATIN BEAT

Bali Hai

M

Alto Sax

Ebmaj7 (Keyboard) Fm7 Ebmaj7 Fm7
 Bal-i
 5 Eb°7 Eb Eb°7 Eb
 Hai Hai may call you, an - y night, an - y day. In your
 Hai will whis - per on the wind of the sea, "Here am
 9 Eb°7 Eb B7 Bb7 1. Eb 2. Eb
 heart you'll hear it call you, "Come a - way, come a-way." Bal-i me. Your
 I, ____ your spec-ial is - land, come to me, come to ____
 14 Ab Abaug
 own spec - ial hopes, your own spec - ial dreams
 18 Fm Abm Bb7
 bloom on the hill - side and shine in the streams. If you
 22 Eb°7 Eb Eb°7 Eb
 try, you'll find me where the sky meets the sea. Here am
 26 Eb°7 Eb B7 Bb7 Eb (Keyboard) To Coda D.S. al Coda
 I, ____ your spec-ial is - land, come to me, come to me.
 30 Coda Eb Ab Bb9 Ebmaj7 (Keyboard) Fm7
 me. Bal-li Hai, Bal-i Hai, Bal-i Hai.
 35 Ebmaj7 Fm7 Ebmaj7(#11)

Thank you.

Our next song was written by Carmen Lombardo, brother of Guy Lombardo. It's the sad story of one who has been jilted. Come cry with us as _____ sings, or maybe cries. Here we go with "Boo Hoo."

Boo Hoo

F

Keyboard

(Keyboard)

Musical notation for measures 1-4. Chords: A^b, G^b, E, E^b, E^baug. (Sax) is indicated below the staff.

Musical notation for measures 5-8. Chords: A^b, E^baug, A^b, A^b°7, E^b7.

Musical notation for measures 9-12. Chords: A^b, E^b°7, E^b7, A^b°7, A^b, E^b7, A^b.

(Keyboard)

Musical notation for measures 13-16. Chords: A^b, G^b, E, A^b, E^baug. Boo -

Musical notation for measures 17-20. Chords: A^b (Sax), E^baug, A^b, A^b°7. Lyrics: hoo, hoo, you've got me cry - ing for I'll tell my ma - ma on

Musical notation for measures 21-24. Chords: E^b7 (Sax), A^b, E^b°7. Lyrics: you, you. and as I sit here and sigh, say i, The lit - tle games that you played have made

Musical notation for measures 25-30. Chords: E^b7, A^b°7, A^b, E^b7. First ending: 1. A^b, E^baug. Second ending: 2. A^b, G^baug. Lyrics: "I can't be - lieve it's true." Boo - You her ba - by oh so blue.

34 C G7 Dm7 G7 G^{aug} E^b B^b7 E^b7 B^bm7 E^b E^b^{aug}

left me in the lurch — you left me wait-ing at the church! Boo -

42 A^b (Sax) E^b^{aug} A^b A^b7

hoo, that's why I'm cry - ing for

46 E^b7 (Sax) E^b7

you, Some - day you'll feel like I

50 A^b E^b7 A^b7 E^b7 A^b E^b7 A^b F^{aug}

do, then you'll be boo - hoo - hoo-in', too. — (Sax)

54 B^b F^{aug} B^b B^b7 F7

60 B^b F⁷ F7 B^b7 B^b F7 B^b

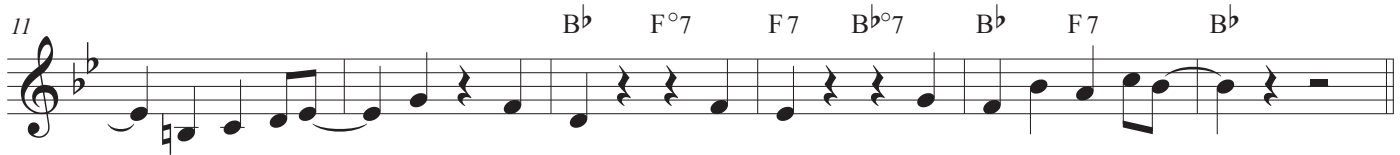
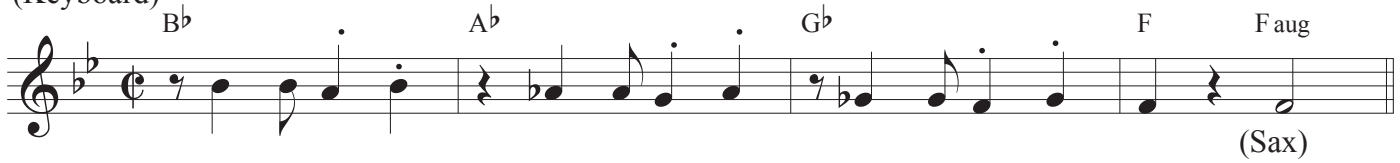
(Keyboard)
66 B^b A^b G^b F7 B^b6

Boo Hoo

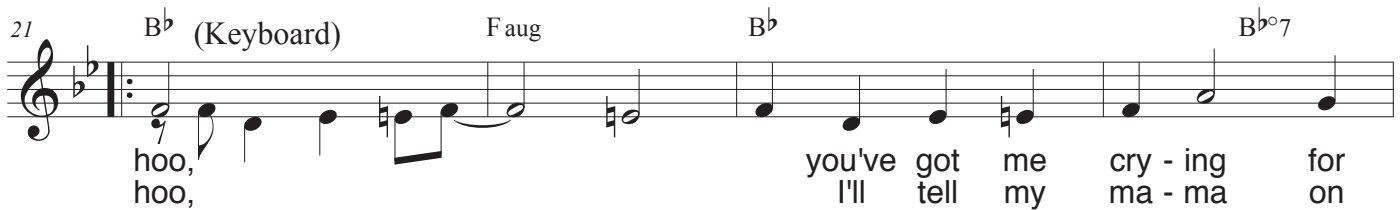
M

Keyboard

(Keyboard)



(Keyboard)



34 D A7 Em7 A7 A aug F C7 F7 Cm7 F F aug
 left me in the lurch — you left me wait-ing at the church! Boo -

42 B \flat (Keyboard) F aug B \flat B \flat 7
 hoo, that's why I'm cry - ing for

46 F7 (Keyboard)
 you, Some - day you'll feel like I

50 B \flat F $^{\circ}$ 7 F7 F $^{\circ}$ 7 B \flat F7 B \flat G aug
 do, then you'll be boo - hoo - hoo-in', too. — (Keyboard)

54 C G aug C C $^{\circ}$ 7 G7
 (Instrumental)

60 C G $^{\circ}$ 7 G7 C $^{\circ}$ 7 C G7 C
 (Instrumental)

66 C (Sax) B \flat A \flat G7 C6
 (Instrumental)

Thank you.

We'll slow things up a bit for our next selection, written back in 1941, and nominated for the Academy Award that year. Since then, it's been recorded by artists such as Dinah Shore, Rosie Clooney, Jo Stafford and many others.

Here's _____ to sing our version of the "Blues In The Night."

12-beat feel

Blues In The Night

F

Keyboard & Bass - Play solid chords on every beat in intro
No percussion until measure 13

Keyboard

(Sax) B \flat m7 F N.C. (Sax)
(Bass)

5 B \flat m7 F N.C. (Sax)
(Bass)

9 B \flat m7 F N.C. (Bass) 3 My

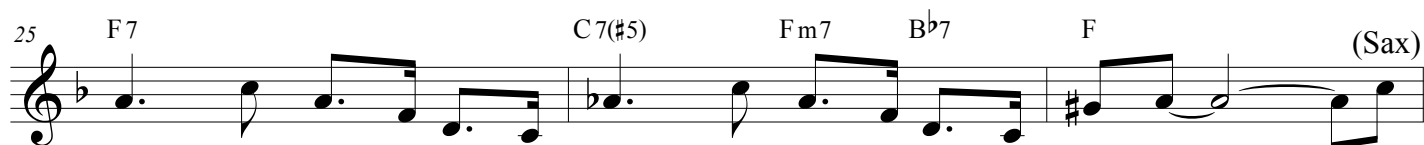
13 F6 3 3 3 mom-ma done tol' me__ when I was in pig-tails, my mom ma done tol' me,

16 F7 B \flat 7 3 3 "Hon!__ A man's gon - na sweet - talk__ and give you the big eye,

19 G7 C7 Caug F C7 3 but when the sweet-talk is done,_____ a man is a two - face, a



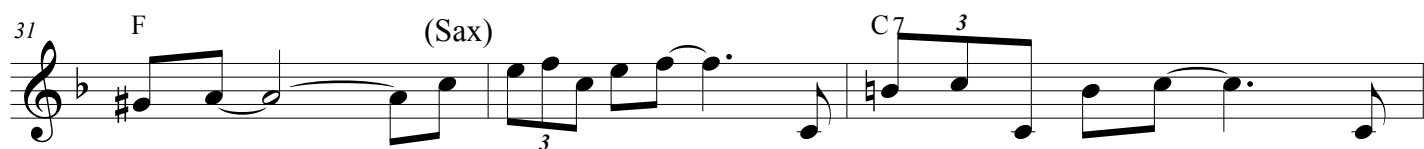
wor - ri - some thing who'll leave you to sing the blues _____ in the night.



Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."



Hear that lone - some whis - tle blow - in' 'cross the tres - tle,



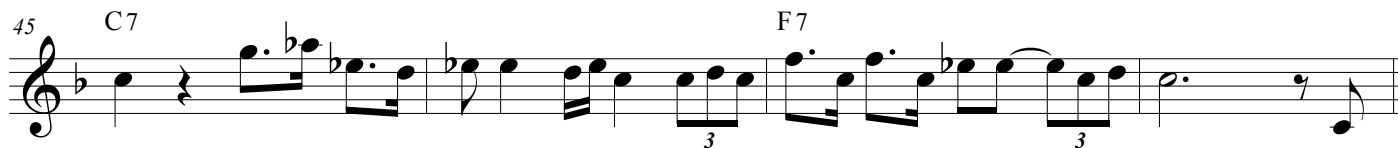
"Whoo-ee."

A whoo-ee dah hoo - ee, _____ ol'



click - et - y clack's an ech - o in back the blues _____ in the night.

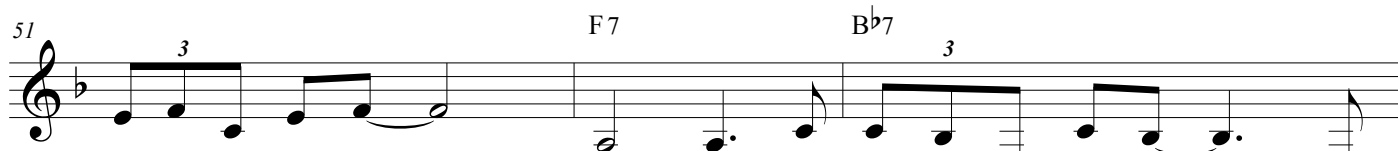




From



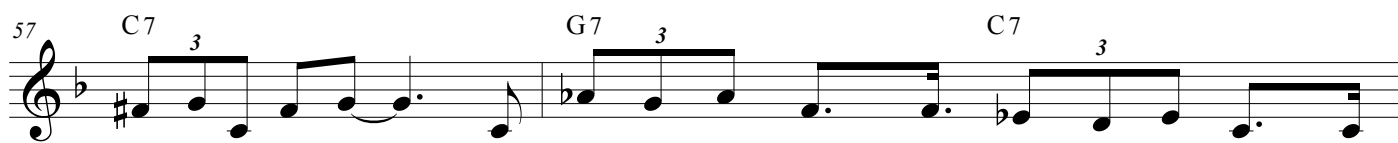
Nat-chez to Mo - bile, ___ from Mem-phis to St. Joe, ___ where -



ev - er the four winds blow. ___ I've been in some big towns and



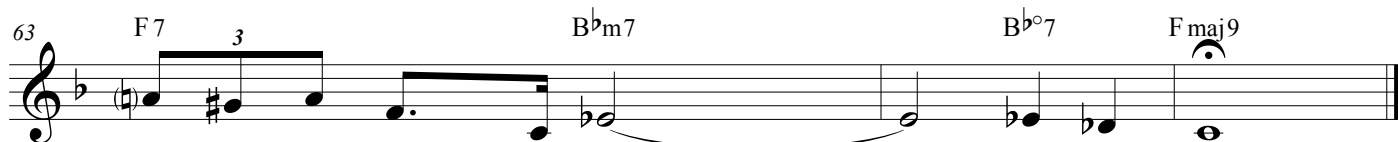
heard me some big talk, but there is one thing I know: ___ A



man is a two - face, a wor - ri - some thing who'll leave you to sing the



blues ___ in the night. Ooo Ooo ___ My



mom - ma was right, there's blues ___ in the night.

Blues In The Night

M

12-beat feel

Keyboard & Bass - Play solid chords on every beat in intro

No percussion until measure 13

Keyboard

Measure 1: $E\flat m7$ (Treble) | $B\flat$ N.C. (Bass)

Measure 5: $E\flat m7$ (Treble) | $B\flat$ N.C. (Bass)

Measure 9: $E\flat m7$ (Treble) | $B\flat$ N.C. (Bass)

Measure 13: $B\flat 6$ (Treble) | $B\flat$ N.C. (Bass)

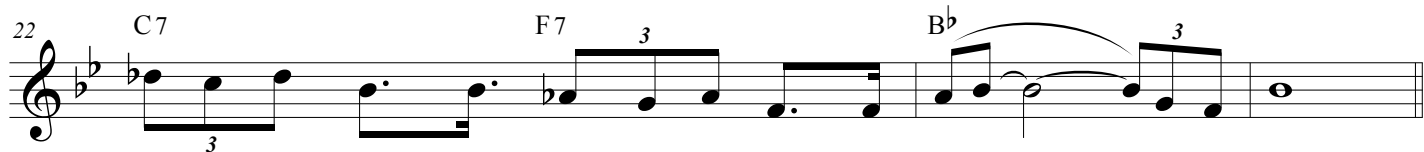
mom-ma done tol' me__ when I was in knee-pants, my mom ma done tol' me,

Measure 16: $B\flat 7$ (Treble) | $E\flat 7$ (Bass)

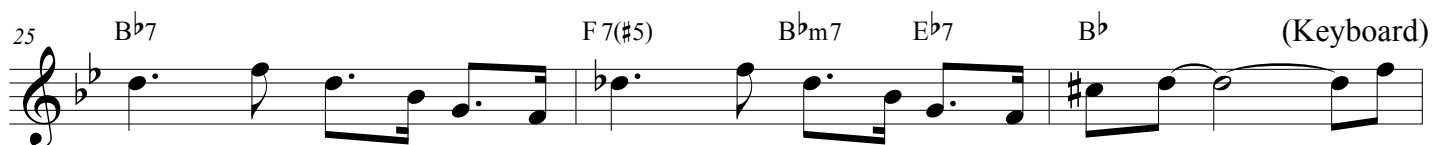
"Son!__ A wom-an 'll sweet talk__ and give you the big eye,

Measure 19: $C7$ (Treble) | $F7$ (Bass)

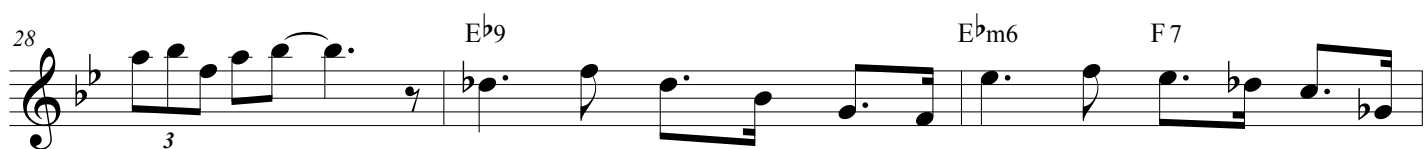
but when the sweet talk is done,_____ a wom-an's a two-face, a



wor - ri - some thing who'll leave you to sing the blues _____ in the night.



Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."

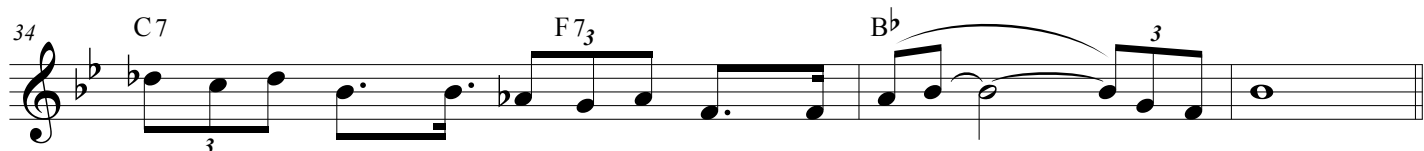


Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

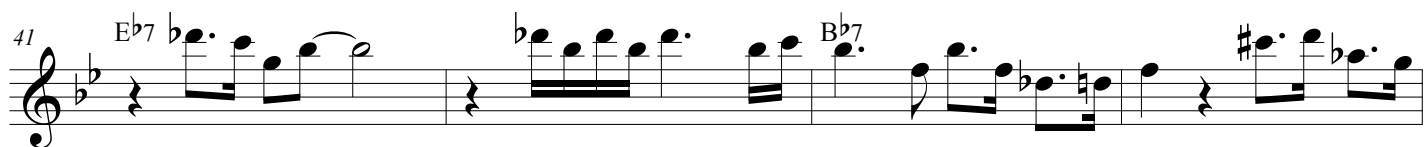


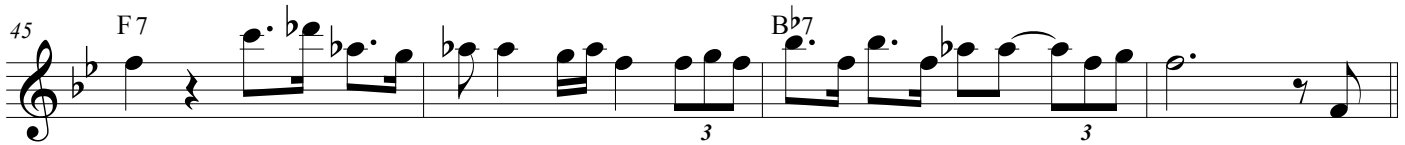
"Whoo-ee."

A whoo-ee dah hoo - ee, _____ ol'



click - et - y clack's an ech - o in back the blues _____ in the night.





From



Nat-chez to Mo - bile, ___ from Mem-phis to St. Joe, ___ where -



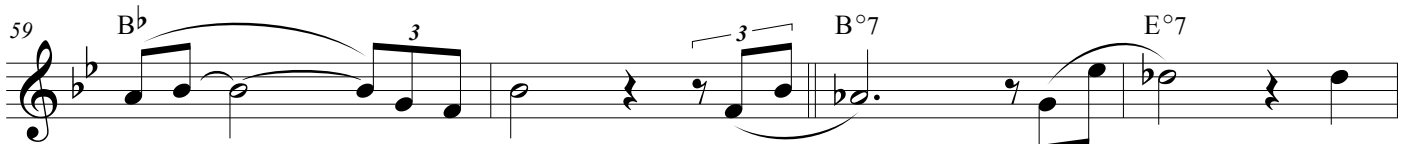
ev - er the four winds blow. ___ I've been in some big towns and



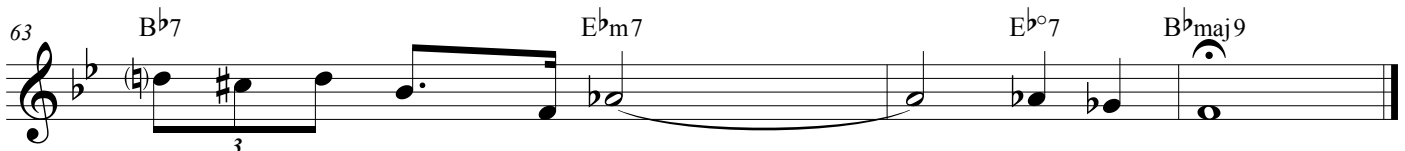
heard me some big talk, but there is one thing I know: _____ A



wom-an's a two - face, a wor - ri - some thing who'll leave you to sing the



blues _____ in the night. Ooo Ooo _____ My



mom - ma was right, there's blues _____ in the night.

Thank you.

Now, it's time for us to play a type of music that is near and dear to my heart.

(Do Polka Schtick)

So, here's a modern polka from 1975 that was popularized by Bobby Vinton and Elvis Presley. It's the "Wooden Heart Polka."

Keyboard

[illegible]

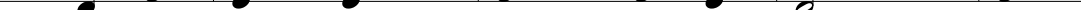
18 F7 B \flat F7 F (Keyboard



25 F7 B \flat E \flat F F7



33 B \flat F7 B \flat



33 B \flat F7 B \flat

[illegible]

43 
see I love you, please don't break my heart in two. That's not hard to do, 'cause I

49 F7 B^b F7 B^b F7 B^b



don't have a wood-en heart. And if you say good-bye, then I know that I would

2

56 F7 B \flat
cry. May-be I would die, 'cause I don't have a wood-en heart. — There's no

63 F7 B \flat E \flat
strings up - on this heart of mine, it was al-ways you from the

69 F F7 B \flat F7 B \flat
start. — Treat me nice, treat me good, treat me like you real - ly should.

75 F7 B \flat
I'm not made of wood, and I don't have a wood-en heart. — (Keyboard)

81 B \flat B \flat 7 F7 B \flat
(Sax)

85 E \flat B \flat 7 E \flat

90 B \flat 7 E \flat B \flat 7 E \flat

96 B \flat 7 E \flat

100 B \flat 7 E \flat B \flat 7 E \flat

Thank you very much.

We'll slow things up a bit with this next song written by Irving Berlin way back in 1921. Bing Crosby and Ella Fitzgerald had great recordings.

Here's _____ to sing "All By Myself."

All By Myself

F

Keyboard

(Sax) F F[°]7 Gm7 C7

5 F G7

All by my - self in the morn - ing,

9 C7 F Gm7 C7

all by my - self in the night.

13 F Am7 E7 A7

I sit a - lone with a ta - ble and a chair,

17 Dm7 G7 C7 /D /E

so un - hap - py there, play - ing sol - a - taire.

21 F G7

All by my - self I get lone - ly

25 C7 Ab[°]7 A7

watch - ing the clock on the shelf. I long to

29 Bb B[°]7 F/C /A /G D7/F#

lean my wear - y head on some-bod-y's shoul - der. How I hate to grow

33 G7 C7 F (Sax)

old er all by my - self.

2

(Keyboard)

37 F Db7 Gb

41 Ab7 Db7

45 Gb Abm7 Db7 Gb Bbm7

49 F7 Bb7 Ebm7 Ab7

53 Db7 /Eb /F (Sax) Gb

57 Ab7 Db7 A°7

61 Bb7 Cb C°7

65 Gb/Db /Bb /Ab Eb7/G Ab7 Db7

69 Gb (Keyboard) Gb D7

73 G A7
All by my - self in the morn - ing, I am

77 D7 G Am7 C7
all by my - self in the night.

81 G Bm7 F#7 B7
I sit a - lone with a ta - ble and a chair, so

85 Em7 A7 D7 /E /F#
ver - y un - hap - py there, just deal - ing sol - i - taire, (and cheat ing).

89 G A7
All by my - self I get so lone - ly just

93 D7 Bb°7 B7
watch - ing that clock on the shelf. I'm gon - na

97 C C#°7 3 G/D /Bb/A E7/G#
lay my wear - y head on some - bod - y's shoul - der. I'm nev - er grow - ing

101 A7 D6 (Sax)
old - er not by my -

105 G G°7 Am7 Abmaj7 Gmaj7
self.

All By Myself

M

Keyboard

(Keyboard)

B \flat B \flat 7 Cm7 F7

5 B \flat C7

All by my - self in the morn - ing,

9 F7 B \flat Cm7 F7

all by my - self in the night.

13 B \flat Dm7 A7 D7

I sit a - lone with a ta - ble and a chair,

17 Gm7 C7 F7 /G /A

so un - hap - py there, play - ing sol - a - taire.

21 B \flat C7

All by my - self I get lone - ly

25 F7 D \flat 7 D7

watch - ing the clock on the shelf. I long to

29 E \flat E \circ 7 B \flat /F /D /C G7/B

lean my wear - y head on some - bod - y's shoul - der. How I hate to grow

33 C7 F7 B \flat (Keyboard)

old er all by my - self.

2

37 $B\flat$ $G\flat 7$ B

41 $C\sharp 7$ $F\sharp 7$

45 B $C\sharp m 7$ $F\sharp 7$ B $D\sharp m 7$

49 $A\sharp 7$ $D 7$ $G\sharp m 7$ $C\sharp 7$

53 $F\sharp 7$ $/G\sharp /A\sharp$ B (Sax)

57 $C\sharp 7$ $F\sharp 7$ $C\sharp^\circ 7$

61 $E\flat 7$ E $E\sharp^\circ 7$ 3

65 $B/F\sharp$ $/D\sharp /C\sharp$ $G\sharp 7/B\sharp$ 3 $C\sharp 7$ $F\sharp 7$

69 B (Keyboard) B G 7

The image displays a musical score for the song 'All By Myself' in a key signature of one flat (B-flat). The score is written for a single melodic line on a treble clef staff. It consists of nine measures of music, each spanning four measures of the original piece. The notes are primarily eighth and quarter notes, with some half notes and rests. Chord symbols are placed above the staff to indicate the harmonic structure. The chords include B-flat, G-flat 7, B, C-sharp 7, F-sharp 7, B, D-sharp m 7, A-sharp 7, D 7, G-sharp m 7, C-sharp 7, F-sharp 7, G-sharp/A-sharp, B (Sax), C-sharp 7, F-sharp 7, C-sharp degree 7, E-flat 7, E, E-sharp degree 7, B/F-sharp, D-sharp/C-sharp, G-sharp 7/B-sharp, C-sharp 7, F-sharp 7, B, (Keyboard), B, and G 7. The score is numbered 37, 41, 45, 49, 53, 57, 61, 65, and 69 at the beginning of each line.

73 C D7
All by my - self _____ in the morn - ing, I am

77 G7 C Dm7 F7
all by my - self in the night. _____

81 C Em7 B7 E7
I sit a - lone _____ with a ta - ble and a chair, _____ so

85 Am7 D7 G7 /A /B
ver - y un - hap - py there, _____ just deal - ing sol - i - taire, (and cheat ing).

89 C D7
All by my - self _____ I get so lone - ly just

93 G7 Eb°7 E7
watch - ing _____ that clock _____ on the shelf. _____ I'm gon - na

97 F F#°7 C/G /Eb /D A7/C#
lay my wear - y head _____ on some - bod - y's shoul - der. _____ I'm _____ nev - er grow - ing

101 D7 G6 (Keyboard)
old - er _____ not by my -

105 C C°7 Dm7 Dbmaj7 Cmaj7
self. _____

Thank you.

Here's a cute up-tempo song from the early 50s. It was composed by Frank Loesser for his great Broadway musical "Guys and Dolls" and was sung by Miss Adelaide in that production.

This is about a person who has a lot of love to give - a "Bushel And A Peck" to be exact.

A Bushel And A Peck

Keyboard

(Keyboard)

F9 C7 F9 C7 F C7

4 Dm7 Gm7 F C7 F C7

7 F G7 C

(M) I love you a bush-el and a peck, a bush-el and a peck and a hug a-round the neck,
 (F) I love you a bush-el and a peck, a bush-el and a peck tho' you make my heart a wreck,

11 C7 F Dm7 G7

hug a-round the neck and a bar - rel in a heap, bar - rel in a heap, and I'm
 make my heart a wreck and you make my life a mess, make my life a mess, yes, a

14 C7 F7 B^b B^o7 F E^b

talk - in' in my sleep a-bout you, a-bout you. 'Cause
 mess of hap - pi - ness a-bout you., a-bout you. 'Cause

19 F C7 F

I love you a bush-el and a peck, you bet your pret-ty neck I do.

23 C7 Dm7 Gm7 F C7 F C7

Doo-dle, oo-dle oo-dle, Doo - dle, oo-dle, oo-dle, Doo - dle, oo-dle, oo-dle, ooo.

27 F C7 Dm7 Gm7 F C7

1. F C7 2. F C7

2

(Sax)

32 F G7 C

36 C7 F Dm7 G7 C7 (Keyboard) F7 B \flat B \circ 7

42 F E \flat F C7 F D7

48 G A7

(M) I love you a bush - el and a peck, a bush - el and a peck and a

51 D D7 G Em7

hug a-round the neck, and it beats me all to heck how I'll ev - er tend the farm,

54 A7 D7 G7 C C \sharp 7

ev - er tend the farm when I want to keep by arm a bout you, _____ a - bout

58 G F G D7 G

you. _____ (Both) I love you a bush-el and a peck, you bet your pret-ty neck I do. _____

64 D7 Em7 Am7 G D7 G D7 G

Doodle, oo-dle oo-dle, Doo - dle, oo-dle, oo-dle. You bet your pret-ty neck I do. _____

Thank You.

You know, each time we come to play for you, we like to feature the music of an artist or artists of the 40s or 50s. Tonight, we'd like to have you remember a famous male vocalist who was born in the same year that I was - 1936. He was married to Sandra Dee. Tragically, because of his bouts with rheumatic fever in his early childhood, he died of heart failure very early in life at the age of 37.

Anyone have a guess as to who I'm describing? Right, Bobby Darin.

Tonight, we'll perform three of Bobby's greatest hits. We'll begin with his first million seller, which he himself wrote and recorded in 1958. It's about a person who is interrupted while taking a bath by party goers in the next room. It's called "Splish, Splash."

Splish, Splash

F

TWIST BEAT

(Keyboard) F N.C. (Keyboard) C7 F Keyboard

Splish, splash, I was tak-in' a bath, long a-bout a Sat-ur-day night.

4 G

Yeah! Rub, dub, just re-lax-in' in the tub, think-in' ev'-ry thing was al-right.

8 C C7 F N.C. C7 F N.C. F7

Well, I stepped out the tub, a - put my feet on the floor. I

11 B \flat N.C. B \flat B $^{\circ}$ 7 N.C. B $^{\circ}$ 7 F N.C. F

wrapped my towel a-round me and I op-ened the door. And then-a - splish, splash, I

14 C N.C. C F N.C. C7

jumped back in the bath. Well, how was I to know there was a par-ty go-in' on. They was a

17 F

splish-in' and a splash - in', reel-in' with the feel - in', mov-in' and a-groov - in',

20 B \flat 7 (Sax adlib) F

roll - in' and a-stroll - in', yeah!

25 C B \flat F (Keyboard) To Coda Φ

29 F N.C. (Keyboard) C7 F

Bing, bang, I saw the whole gang danc-in' on my liv - ing room rug.

32 G

Flip, flop, they was do-in' the bop, all the teens had the danc-ing bug.

36 C C7 F N.C. C7 F N.C. F7

There was Lol-li-pop with a Peg-gy Sue, good a -

39 Bb N.C. Bb B°7 N.C. B°7 F N.C. F

gol-ly, Miss a-Mol ly was a - ev-en there, too. A-well-a - splish, splash. I for-

42 C7 N.C. C7 F C7 D.S. al Coda

got a-bout the bath. I went and put my danc-in' shoes on, yeah, yeah! I was a

Coda

45 F6

Splish - in' and a splash - in', oh yeah! Was a -

47 Bb7

reel in' with the feel-in', woo-ee! Was a-mov-in' and a groov-in', hot dog!

51 F6

Roll - in' and a stroll - in', hey, yay, yay! A

53 C Bb F6 (Sax)

reel-in' with the feel - in', splish and splash - in', Yay, yeah!

57 Bb7 C7 F

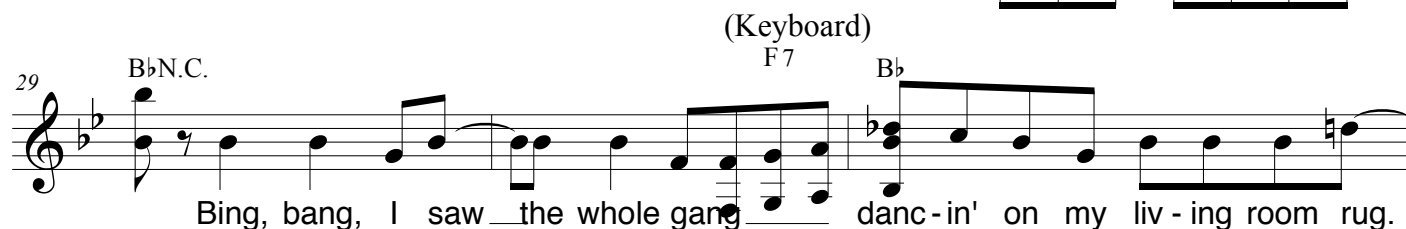
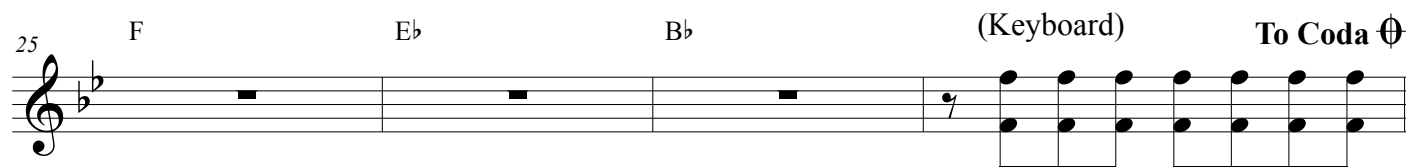
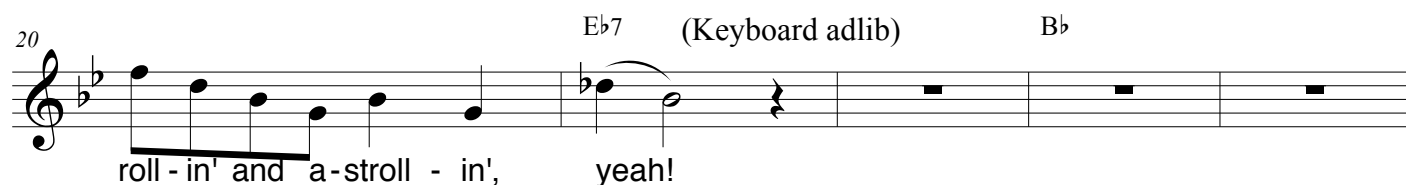
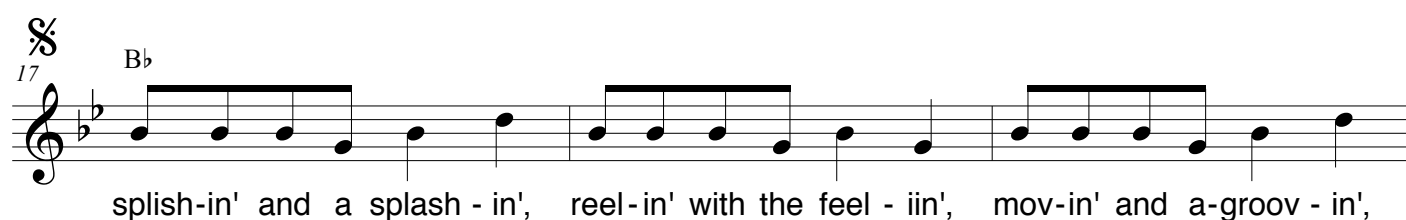
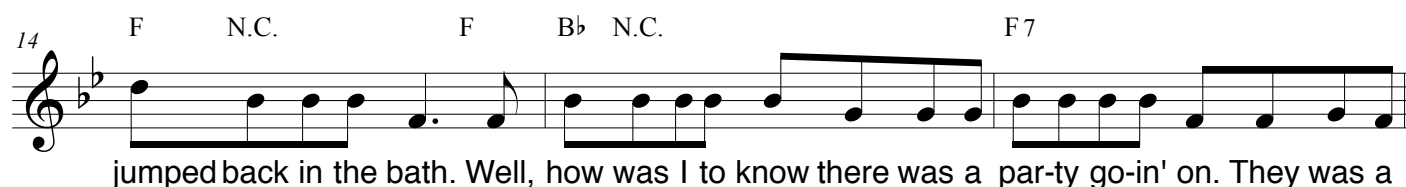
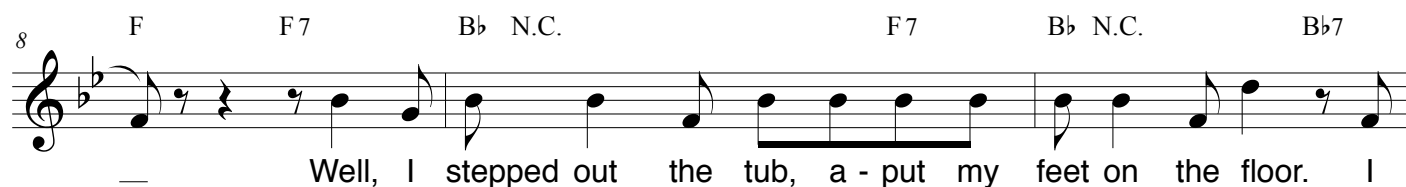
reel-in' with the feel - in', splish and splash - in', Yay, yeah!

Splish, Splash

M

Keyboard

TWIST BEAT

(Keyboard) B \flat N.C.(Keyboard) F7 B \flat 

32 C

Flip, flop, they was do-in' the bop, all the teens had the danc-ing bug.

36 F F7 Bb N.C. F7 Bb N.C. Bb7

There was Lol-li-pop with a Peg-gy Sue, good a -

39 Eb N.C. Eb E°7 N.C. E°7 Bb N.C. Bb

gol-ly, Miss a-Mol ly was a - ev-en there, too. A-well-a - splish, splash. I for-

42 F7 N.C. F7 Bb F7 D.S. al Coda

got a-bout the bath. I went and put my danc-in' shoes on, yeah, yeah! I was a

⊕ Coda

45 Bb6

Splish - in' and a splash - in', oh yeah! Was a -

47 Eb7

reel in' with the feel-in', woo-ee! Was a-mov-in' and a groov-in', hot dog!

51 Bb6

Roll - in' and a stroll - in', hey, yay, yay! A

53 F Eb Bb6 (Keyboard)

reel-in' with the feel - in', splish and splash - in', Yay, yeah!—

57 Eb7 F7 Bb

Thank you. Thank you very much. Our next Bobby Darin song was a song that he had written one year later, in 1959. It became a multi-million dollar hit that year, reaching #2 on the US charts and #1 on the charts in the UK.

Here's _____ to tell us all about a special longing in her heart - a "Dream Lover."

LATIN BEAT

Dream Lover

F

Keyboard

(Sax) $E\flat$ Cm $E\flat$ Cm

5 $E\flat$ Cm

Ev-'ry night I hope and pray a dream lov-er will come my way.

9 $E\flat$ Cm

A guy to hold in my arms and know the mag-ic of his charms. 'Cause I

13 (Sax & Keyboard) $E\flat$ $B\flat 7$ (Sax & Keyboard) $E\flat$ (Sax & Keyboard) $A\flat$ (Sax & Keyboard)

want a guy to call my own, I want a

17 $E\flat$ Cm $A\flat$ $B\flat 7$ $E\flat$ (Sax & Keyboard) $B\flat 7 / A\flat / G / F$

dream lov-er, so I don't have to dream a - lone.

21 $E\flat$ Cm

Dream lov-er, where are you with a love, oh, so true,

25 $E\flat$ Cm

and a hand that I can hold to feel you near as I grow old? Be-cause I

29 (Sax & Keyboard) $E\flat$ (Sax & Keyboard) $B\flat 7$ (Sax & Keyboard) $E\flat$ (Sax & Keyboard) $A\flat$ (Sax & Keyboard)

want > a guy to call > my own, I want a

33 $E\flat$ Cm $A\flat$ $B\flat 7$ $E\flat$ (Sax & Keyboard) $E\flat 7$

dream lov-er, so I don't have to dream a - lone.

37 $A\flat$ $E\flat$

Some-day, I don't know how, I hope he'll hear my plea.

41 (Sax & Keyboard) $F 7$ $B\flat 7$ $/A\flat /G /F$

Some way, I don't know how, he'll bring his love to me

45 $E\flat$ Cm

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

49 $E\flat$ Cm

That's the on - ly thing to do till all my lov-er's dreams come true. Be-cause I

53 (Sax & Keyboard) $E\flat$ (Sax & Keyboard) $B\flat 7$ (Sax & Keyboard) $E\flat$ (Sax & Keyboard) $A\flat$ (Sax & Keyboard)

want > a guy to call > my own, I want a

57 $E\flat$ Cm $A\flat$ $B\flat7$ $E\flat$ $B7$ (Sax & Keyboard)

dream lov-er, so I don't have to dream a - lone.

61 E $C\sharp m$

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

65 E $C\sharp m$

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Sax & Keyboard) $B7$ (Sax & Keyboard) E (Sax & Keyboard) A (Sax & Keyboard)

want a guy to call my own, I want a

73 E $C\sharp m$ A $B7$ E

dream lov-er, so I don't have to dream a - lone.

76 $C\sharp m$ E $C\sharp m$ E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80 $C\sharp m$ E (Sax & Keyboard) $C\sharp m$ A $B7$ E

No, I don't want to dream a - lone.

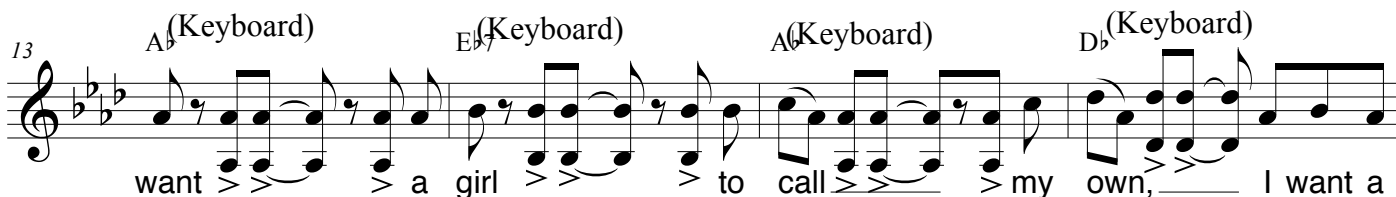
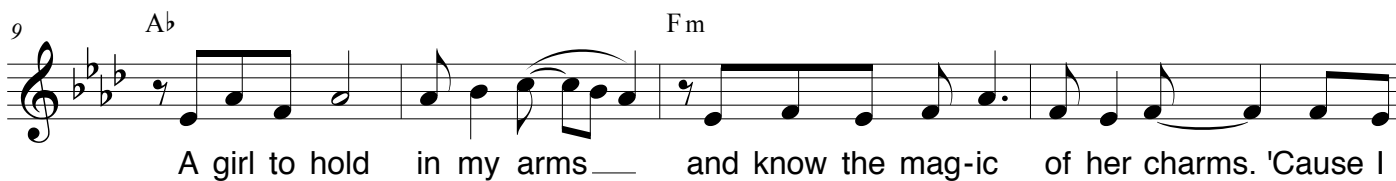
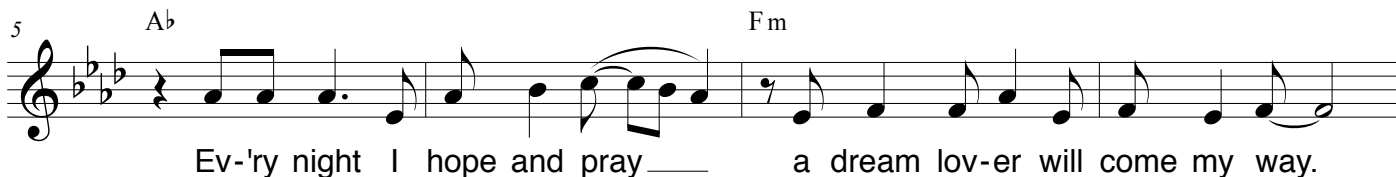
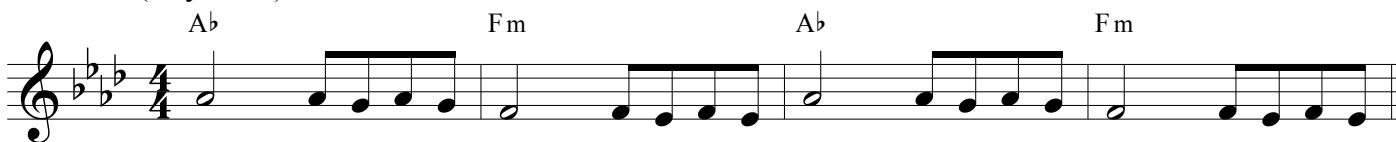
LATIN BEAT

Dream Lover

M

Alto Sax

(Keyboard)



29 (Keyboard) A^b (Keyboard) E^b7 (Keyboard) A^b (Keyboard) D^b

want > a girl > to call > my own, I want a

33 A^b Fm D^b E^b7 A^b (Keyboard) A^b7

dream lov-er, so I don't have to dream a - lone.

37 D^b A^b

Some-day, I don't know how, I hope she'll hear my plea.

41 B^b7 E^b7 (Keyboard) $/D^b$ $/C$ $/B^b$

Some way, I don't know how, she'll bring her love to me

45 A^b Fm

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

49 A^b Fm

That's the on - ly thing to do till all my lov-er's dreams come true. Be-cause I

53 (Keyboard) A^b (Keyboard) E^b7 (Keyboard) A^b (Keyboard) D^b

want > a girl > to call > my own, I want a

(Keyboard)

57 A^b Fm D^b E^b7 A^b F^b7

dream lov-er, so I don't have to dream a - lone.

61 E $C\sharp m$

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

65 E $C\sharp m$

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Keyboard) $B7$ (Keyboard) E (Keyboard) A (Keyboard)

want a girl to call my own, I want a

73 E $C\sharp m$ A $B7$ E

dream lov-er, so I don't have to dream a - lone.

76 $C\sharp m$ E $C\sharp m$ E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

(Keyboard)

80 $C\sharp m$ E $C\sharp m$ A $B7$ E

No, I don't want to dream a - lone.

Thank you. Thank you very much. Our final Bobby Darin song was undoubtedly his greatest, earning him the Grammy Award in 1958 and reaching #1 on the charts that year.

The song is from a music drama "The Three Penny Opera," composed in Berlin back in 1928. It tells the story of a low-life scoundrel named MacHeath who performs all kinds of dastardly deeds. Anyone know the name of this guy? Right!

Here we go with the tale of "Mack, The Knife."

MALE VOCAL

Mack The Knife

Keyboard

G G 6

Oh, the shark, babe, has such
shark bites with its

7 A m A m7 D 9 G 6

teeth, dear, and he shows them pearl - y white.
teeth, babe, scar-let bil - lows start to spread.

12 E m E m7 A m7

Just a jack - knife has old Mac heath, babe, and he
But fan - cy gloves, though, wears old Mac heath, babe, so there's

17 D 7 G 6 1. 1 E b 7 2.

keeps it out of sight. You know. when that On the
nev - er, nev - er a trace of red.

22 A b 6 B b m B b m7 E b 9

side-walk Sun-day morn-ing, uh, huh, lies a bod-y

27 A b 6 F m F m7 B b m7

just ooz-ing life. And some-one's sneak-ing 'round the cor-ner.

33 E b 7 A b 6 E 7

Tell me, could that some-one be Mack The Knife? There's a

38 A 6 B m B m7 E 7

tug-boat down by the riv-er, don't you know, with ce-ment bag's

43 A 6 F # m F # m7 B m7

just a hanging on down. Oh, that ce-ment is there strict-ly for the weight, dear,

49  Five-I'll get you ten, old Mack-ies back in town. You hear 'bout Lou ie

54  Mil-ler, _____ He dis-ap-peared, dear, _____ af - ter draw-ing out _____

59  _____ all his hard earned cash. _____ And now Mac-heath spends _____ just like a

64  sail - or. _____ Could it be our boy's done some-thing rash? Jen-nie

70  Di ver, _____ Suk-ey Taw-dry, _____ Hel-lo Miss Lot tie Len ya _____

75  _____ Good eve-ning Lu-cy Brown. _____ Oh, the line forms _____ way on the

80  right babe, _____ now that Mack-ie's back, _____ back in town. Ah, Jen-nie

86  Di - ver, _____ look out, Suk ey Taw-dry, _____ step back Lot-tie Len-ya, _____

91  _____ move it ov-er Lu-cy Brown. _____ Oh, the line _____ forms _____ way on the

96  right, babe, _____ now that Mack - ie's _____ back in

102  town. _____ Lookout! Ol' Mack-ie is back!

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

Thank you. Our next selection is a novelty song written back in 1948 for the film "Cinderella." Perry Como's recording reached #14 on the Billboard chart, and the recording by Jo Stafford and Gordon MacRae spent 7 weeks on the chart.

So, _____, let's do this as a duet. Who do you want to be? Jo Stafford or Gordon MacRae? (Response). OK. So, here's our version of a fun song called "Bibbidi Bobbidi Boo."

VOCAL ONLY

Bibbidi-Bobbidi-Boo

(Keyboard) Keyboard



3 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

5 1. Put 'em to - geth - er and what have you got: Bib-bi - di bob-bi - di-boo.

7 2. It - 'll do mag - ic, be - lieve it or not. bib-bi - di bob-bi di-boo.

9 (M) "Sa - la - go - doo - la" means "Men-chic - ka-boo - la roo." (F) But the

11 thing - a - ma - bob that does the job is "Bib-bi - di-bob-bi - di-boo."

13 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

15 Put 'em to-geth-er and what have you got: Bib-bi-di-bob-bi-di, bib-bi-di-bob-bi-di,

17 bib-bi - di bob-bi di-boo. (Keyboard) (M) If your

2

20  mind is in a dith - er and your heart is in a haze, I'll

22  haze your dith - er and dith - er your haze with a mag-ic phrase. (F) If you're

24  chased a - round by trou - ble and you're fol - lowed by a jinx, I'll

26  jinx your trou - ble and trou - ble your jinx in less than for - ty winks. (Keyboard)

28  (M) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

30  (F) Put 'em to - geth - er and what have you got: Bib-bi - di bob-bi - di-boo.

32  (F) It - 'll do mag-ic, be-lieve it or not. bib-bi - di bob-bi di-boo.

34  (M) (F) "Sa - la - go - doo - la" means "men-chic - ka - boo - la roo." But the

36  thing - a - ma - bob that does the job is "Bib-bi - di-bob-bi - di-boo."

38 

Thank you.

Our next selection was written back in 1932 and has since been recorded by dozens of artists - Frank Sinatra, Louis Armstrong, Billie Holliday, and a whole host of others. Count Basie's 1955 recording was inducted into the Grammy Hall of Fame that year.

Here is the beautiful story of springtime in a great European capital city - "April In Paris."

April In Paris

F

Keyboard

(Sax)

F maj7 Dm11 Am G m7 C7

5 B \flat m6/C E6 F6 FMaj7 F6 G m7(b5) D \flat 9 C9 G m7 C7 FMaj7 E6 F6

A-pril in Par - is, ches-nuts in blos - som, hol-i-day ta-bles

10 FMaj7 F6 C m7 F9 B \flat 6 B \flat B \flat 6 B \flat Maj7 B \flat 6

un - der the trees. A - pril in Par - is.

15 E m7(b5) A7 D m7 D m/C B \circ 7 E7(#5) E m7 A7 A m7(b5) D7

This is a feel-ing no one can ev - er re - prise.

21 G m7 D \flat F/A A \flat 7 G m7(b5) B \flat m6 A m7 F6

I nev-er knew the charm of Spring, nev-er met it face to face.

25 E m7(b5) A7 D m D m/C B m7(b5) E7(#5) A Maj7 G m7 C7

I nev-er knew my heart could sing, nev-er knew a warm em - brace, till

29 B \flat m6/C E6 F6 FMaj7 F6 A m7(b5) D \flat 7 D7 D7(#5) D7 G7

A-pril in Par - is. Whom can I run to? What have you done to

34 1. G m7 C7 F D \flat 7 D9 G9 G m7 C7 2. G m7 C7 F6

my heart? my heart.

40 (Sax) B \flat maj7 Am7 rit. G m7 G \flat maj7 F maj7

April In Paris

M

Keyboard

(Keyboard)

B \flat maj7 Gm11 Dm Cm7 F7
 5 E \flat m6/F A6 B \flat 6 B \flat Maj7 B \flat 6 C m7(b5) G \flat 9 F9 Cm7 F7 B \flat Maj7 A6 B \flat 6
 A-pril in Par - is, _____ ches-nuts in blos - som, _____ hol-i-day ta-bles
 10 B \flat Maj7 B \flat 6 F m7 B \flat 9 E \flat 6 E \flat ° E \flat 6 E \flat Maj7 E \flat 6
 un - der the trees. _____ A - pril in Par - is. _____
 15 A m7(b5) D7 G m7 G m/F E°7 A7(#5) A m7 D7 D m7(b5) G7
 This is a feel-ing _____ no one can ev - er _____ re - prise. _____
 21 Cm7 G \flat ° B \flat /D D \flat °7 Cm7(b5) E \flat m6 D m7 B \flat 6
 I nev-er knew the charm of Spring, nev-er met it face to face.
 25 A m7(b5) D7 G m G m/F E m7(b5) A7(#5) DMaj7 Cm7 F7
 I nev-er knew my heart could sing, nev-er knew a warm em - brace, till
 29 E \flat m6/F A6 B \flat 6 B \flat Maj7 B \flat 6 D m7(b5) G \flat 7 G7 G7(#5) G7 C7
 A-pril in Par - is. Whom can I run to? _____ What have you done to
 34 1. Cm7 F7 B \flat G \flat 7 G9 C9 Cm7 F7 2. Cm7 F7 B \flat 6
 my heart? my heart.
 (Keyboard)
 40 E \flat maj7 Dm7 Bmaj7 B \flat maj7
 rit. Cm7 Bmaj7

Thank You.

We're going way back in time, back to 1909, for this next song. It's been sung or played in a whole bunch of movies down through the years, including one having with the same title as the song starring Doris Day.

Come along with us now as _____ and I take a stroll "By The Light Of The Silvery Moon."

VOCAL DUET

By The Light Of The Silvery Moon

Keyboard

(Keyboard)

5 F F[°]7 C7 F F[°]7 Gm

(M)Place: Park. Scene: Dark. (F)Sil - v'ry moon is shin - ing through the trees.
 (F)Act Two: Scene: New. (M)Ros - es bloom - ing all a - round the place.

9 A7 D7 Gm C7 F C[°]7C7

(M)Cast: 2, me, you, (F) sound of kiss - esfloat - ing on the breeze.
 (F)Cast: 3, you, me, (M)preach - er with a sol - emn look - ing face.

13 F F[°]7 C7 F Fm6 C

(M)Act one, be - gun. (F)Di - a - log: "Where would you like to spoon?"
 (F)Choir sings, bell rings. (M)Preach - er: "You are wed for - ev - er - more."

17 G7 C Am (M) Dm G7 C7

(M)My cue: (F)"With you, (Both) un - der - neath the sil - ver - y moon." (F)By the
 (F)Act Two, (M)all through. (Both) Ev - 'ry night the same en - core.

21 F G7

(F) light of the sil-ver-y moon I want to

(M) not the dark, but the light not the sun, but the moon

25 C7 F C°7 C7

spoon, to my hon - ey I'll croon love's tune. Hon-ey

not croon, but spoon, to my hon - ey I'll croon love's tune.

29 F B^b D7

moon, keep a shin - ing in June.

hon - ey-moon, hon - ey - moon, keep a shin - ing in June.

32 Gm D Gm F G7 B^bm Dm D7

— Your sil-v'ry beams will bring love dreams, we'll be cud - dl-ing soon

— Your sil-v'ry beams will bring love dreams, we'll be cud - dl - ing soon

36 G7 C7

by the sil - ver-y moon.

moon.

moon.

moon.

41 (M) F Gm F/A C7 F G7 (Keyboard) C7 F

(F) un - der-neath the sil-ver - y moon.

Thank you.

It's time for another waltz. This one is also an oldie, having been written back in 1919. It was featured in the movie "Irene" and later in a film of the same name released in 1940.

Here's _____ to sing our version of the beautiful "Alice Blue Gown."

Alice Blue Gown

F

Keyboard

(Sax) F F6 F /E F7/E \flat D7

5 Gm7 C7 F C7

9 F F6 F F6

once had a gown, it was al - most new. Oh, the

13 Gm Gm7/F C7/E C7

daint - i - est thing, it was sweet Al - ice blue with

17 F F7 B \flat B \flat m F

lit - tle For - get - me - nots placed here and there. When

21 E7 Am G7 C7

I had it on, I walked on the air. And it

25 F A7 Dm

wore and it wore, and it wore _____ till it

29 C G7 C Gm7 C7 N.C.

went and it was - n't _____ no more. _____ In my

2/33

F D7 G7

sweet lit-tle A-lice blue gown, when I first wan-dered

38

C7 Caug F

down in-to town, I was both proud and shy as I felt ev-'ry

44

D7 G7 C7

eye. But in e-'ry shop win-dow I'd primp, pas-sing by. Then, in

49

F D7

man-ner of fash-ion I'd frown, and the

53

Gm C7 A7 Bb

world seemed to smile all a-round. Till it wilt-ed, I

58

C7 Bb7 F Eb7 D7 Gm

wore it, I'll al-ways a-dore it, my sweet lit-tle

62

1. C Bb7 C7/Bb F Ab7 Gm7 C7 N.C. 2. C C7/Bb A7

A-lice blue gown. (Sax) A-lice blue gown.

67

Bb C7 Bb7 F Eb7 D7

Yes, I'll al-ways a-dore it, I of-ten long for it, my

72

Gm C Bb7 C7/Bb Db Bbm6 F

sweet lit-tle A-lice blue gown.

Alice Blue Gown

M

Keyboard

(Keyboard) B \flat B \flat 6 B \flat /A B \flat 7/A \flat G7

5 Cm7 F7 B \flat F7 You

9 B \flat B \flat 6 B \flat B \flat 6 once had a gown, it was al - most new. Oh, the

13 Cm Cm7/B \flat F7/A F7 daint - i - est thing, it was sweet Al - ice blue with

17 B \flat B \flat 7 E \flat E \flat m B \flat lit - tle For - get - me - nots placed here and there. When

21 A7 Dm C7 F7 you had it on, I walked on the air. And it

25 B \flat D7 Gm wore and it wore, and it wore _____ till it

29 F C7 F Cm7 F7 N.C. went and it was - n't _____ no more. _____ In your

2/33

B \flat G7 C7

sweet lit-tle A-lice blue gown, when you first wan-dered

38

F7 F \sharp aug B \flat

down in-to town, you were both proud and shy as you felt ev-'ry

44

G7 C7 F7

eye. But in e-'ry shop win-dow you'd primp, pas-sing by. Then, in

49

B \flat G7

man-ner of fash-ion you'd frown, and the

53

C \flat F7 D7 E \flat

world seemed to smile all a-round. Till it wilt-ed, you

58

F7 E \flat \circ 7 B \flat A \flat \circ 7 G7 C \flat

wore it, I'll al-ways a-dore it, your sweet lit-tle

62

1. F E \circ 7 F7/E \flat B \flat D \flat \circ 7 C \flat 7 F7 N.C. 2. F F7/E \flat D7

A-lice blue gown. (Keyboard) A-lice blue gown.

67

E \flat F7 E \flat \circ 7 B \flat A \flat \circ 7 G7

Yes, I'll al-ways a-dore it, I of-ten long for it, your

72

C \flat F E \circ 7 F7/E \flat G \flat E \flat m6 B \flat

sweet lit-tle A-lice blue gown.

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 one of the most famous tangos ever written, composed by the great LeRoy Anderson back in 1951. It was the first purely instrumental selection to ever reach #1 on the charts, and it stayed there for 38 weeks.

Here's our arrangement of the "Blue Tango."

Note: This is the keyboard part ONLY!
 Sax lead lines are not shown in this score.
 The keyboard has many lead lines
 throughout that must be played. In effect,
 these are a counter-duet with the sax.

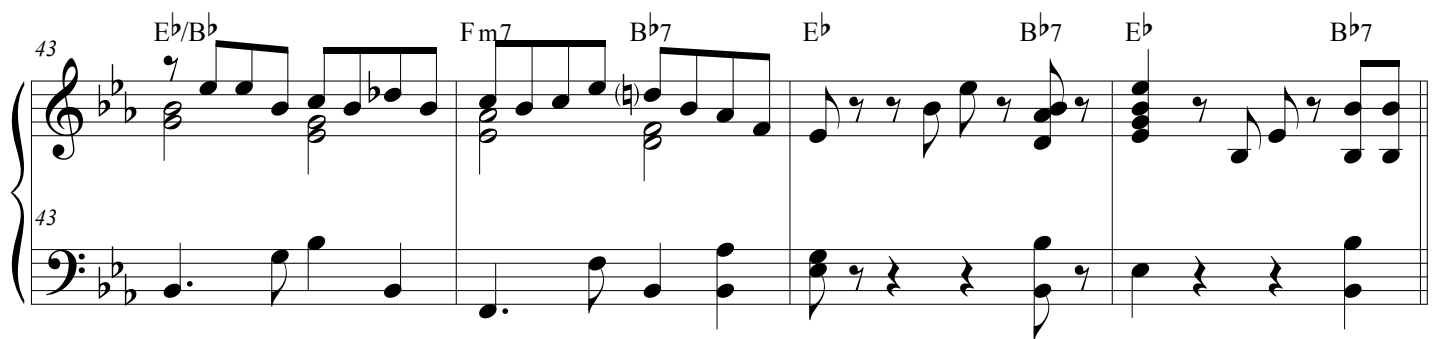
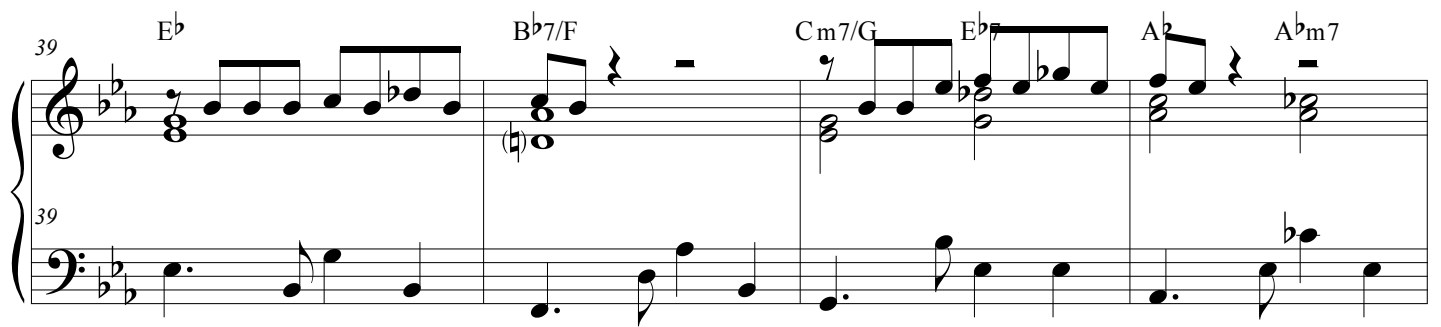
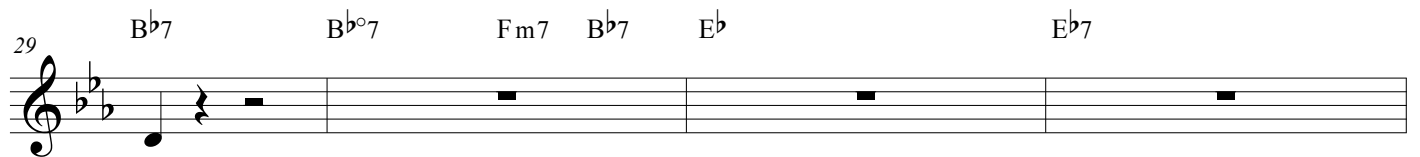
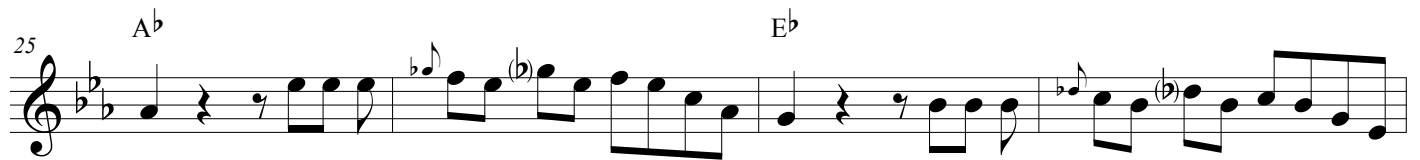
Blue Tango

Keyboard

The musical score for the keyboard part of 'Blue Tango' is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The score consists of six systems of two staves each (treble and bass clef). Measure numbers 1, 5, 9, 13, 17, and 21 are indicated at the start of their respective systems. Chord symbols are placed above the staff lines. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

Chord symbols and measure markers:

- Measure 1: Eb
- Measure 2: Bb7/F
- Measure 3: Cm7/G
- Measure 4: Eb7
- Measure 5: Ab
- Measure 6: Abm7
- Measure 7: Eb/Bb
- Measure 8: Fm7
- Measure 9: Bb7
- Measure 10: Eb
- Measure 11: Bb7
- Measure 12: Eb N.C.
- Measure 13: Bb7
- Measure 14: Eb
- Measure 15: Bb7
- Measure 16: Eb
- Measure 17: Bb7
- Measure 18: Eb
- Measure 19: Bb7
- Measure 20: Fm
- Measure 21: Bb7
- Measure 22: Eb
- Measure 23: Eb7
- Measure 24: Eb



47 $E\flat$ $B\flat 7$ 3

51 $E\flat$ $B\flat 7$

55 $E\flat$ $B\flat 7$

59 $E\flat$ $B\flat 7$ Fm $B\flat 7$ $E\flat$ $E\flat 7$

63 $A\flat$ $E\flat$

67 $B\flat 7$ $B\flat^{\circ} 7$ $Fm 7$ $B\flat 7$ $E\flat$ $E\flat 7$

71 $A\flat$ $E\flat$

75 $B\flat$ $B\flat^{\circ} 7$ $Fm B\flat 7$ $E\flat$ $B\flat 7/F$ $Cm 7/G$ $E\flat 7$

80 $A\flat$ $A\flat m 7$ $E\flat/B\flat$ $Fm 7$ $B\flat 7$ $E\flat$ $A\flat$ $B\flat 7$ $E\flat$

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 1956 which became one of Louis Prima's signature songs. In 1999, Brian Setzer's version won the Grammy Award for Best Pop Performance at the 41st Grammy Awards.

Get ready to swing out as we play our version of "Jump, Jive, And Wail."

Fast Swing

Jump, Jive, And Wail

Keyboard

B \flat (Sax)

5 B \flat (Sax)
Ba - by, ba - by, it looks like ___ it's gon - na hail. ___

8 E \flat 7
Ba - by, ba - by, it looks like ___ it's gon - na hail.

11 B \flat (Sax) F7
You'd bet - ter come in - side, let me

14 B \flat (Sax)
teach you how to jive and wail. ___ Oh, ___ you got - ta

17
jump, jive, and then you wail. You got - ta jump, jive, and

20 E \flat 7
then you wail. You got - ta jump, jive, and then you wail. You got - ta

23 B \flat F7
jump, jive, and then you wail. You got - ta jump, jive, and

26 B \flat (Sax)
then you wail, you wail!

Sax lead-in 1st time;
Keyboard, 2nd time

Sax ad-lib 1st time;
Keyboard 2nd time

29 $B\flat$ $E\flat 7$ $B\flat$ $F 7$ $E\flat 7$ $B\flat$

41 $B\flat$ (Sax) (2nd) A

Pa - pa's in the ice - box look-in' for a can of ale
wom-an is a wom-an, and a man ain't noth-in' but a male.

44 $E\flat 7$

A Pa - pa's in the ice - box look-in' for a can of
wom-an is a wom-an, and a man ain't noth-in' but a

47 $B\flat$ (Sax) $F 7$

ale male. Ma - ma's in the a - back yard he
One good thing about him,

50 1. $B\flat$ (Sax)

learn - in' how to jive and wail. Oh, you got-ta
knows how to jive and wail.

53 2. $B\flat$ (Sax)

Oh, you got - ta

55 Coda symbol

jump, jive, and then you wail. You got-ta jump, jive, and then you wail. You got-ta

59 $E\flat 7$ $B\flat$

jump, jive, and then you wail. You gotta jump, jive, and then you wail. You got-ta

63 $F 7$ $B\flat$ To Coda Coda symbol Sax lead-in

jump, jive, and then you wail, you wail!

(Sax ad-lib)

67 B \flat E \flat 7 B \flat F7 E \flat 7 B \flat

79 B \flat (Sax)

Jack and Jill went up the hill to get a pail. _____

83 E \flat 7 B \flat (Sax)

Jack and Jill went up the hill to get a pail. _____

87 F7 B \flat (Sax) D.S. al Coda

Jill stayed up she wan-na learn how to jive and wail. _____ Oh, _____ you got-ta

91 G7 C

Oh, _____ you got-ta jump, jive, and then you wail. You got - ta

94 F7

jump, jive, and then you wail. You got - ta jump, jive, and

97 C

then you wail. You got-ta jump, jive, and then you wail. You got-ta

100 G7 C (Sax)

jump, jive, and then you wail, you wail! You got-ta

104 Dm7 G7 C \flat 6 (Sax)

jump and jive and then you got-ta wail