

Set DD

Last revised: 2020.04.21

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Sweet Georgia Brown

F

Keyboard

(Keyboard)

B \flat A A \flat G7 C7 F7 B \flat A7

5 (Sax) G7

9 C7

13 F7 F7+5

17 B \flat F7 F7+5 B \flat G m7 D7

(Keyboard) 21 G7

25 C7 D7

29 G m D7 G m D7

33 B \flat G7 C7 F7 B \flat A7

37 G7

No gal made has got a shade on sweet Geor - gia Brown.____

41 C7

Two left feet but oh, so neat, has sweet Geor-gia Brown.

45 F7 F7+5

They all sigh and want to cry for sweet Geor-gia Brown.____ I'll tell you just

49 Bb F7 F7+5 Bb Gm7 D7

why.____ You know I don't lie, not much! Well,

53 G7

it's been said she knocks ____ 'em dead when ____ she lands in town.____

57 C7 D7

Since she came, why ____ it's a shame how she cools them down.____

61 Gm D7 Gm D7

Fel - las she can't get ____ must be fel - las she ain't met.

65 Bb G7 C7 F7 Bb A7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.____

(Sax)
69 G7

73 C7 D7

Now those

77 Gm D7 Gm D7

fel - las she can't get__ must be fel - las she ain't met.

81 Bb G7 C7 F7 Bb A7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.__ Well,

85 Bb G°7 F7 D7 Cm7 F7

Geor-gia claimed her, Geor-gia named her Geor-gia, __sweet Geor-gia Brown

89 (Sax) Bb G7 C7 Cm7 F9 Bb

Sweet Georgia Brown

M

Keyboard
(Keyboard)

(Sax)

(Keyboard)


37 C7

No gal made has got a shade on sweet Geor - gia Brown. ____

41 F7

Two left feet but oh, so neat, has sweet Geor-gia Brown.

45 Bb7 Bb7+5

They all sigh and want to cry for sweet Geor-gia Brown. ____ I'll tell you just

49 Eb Bb7 Bb7+5 Eb Cm7 G7

why. ____ You know I don't lie, not much! Well,

53 C7

it's been said she knocks 'em dead when ____ she lands in town. ____

57 F7 G7

Since she came, why ____ it's a shame how she cools them down. ____

61 Cm G7 Cm G7

Fel - las she can't get ____ must be fel - las she ain't met.

65 Eb C7 F7 Bb7 Eb D7

Geor-gia claimed her, Geor-gia named her sweet Georgia Brown.

(Keyboard)



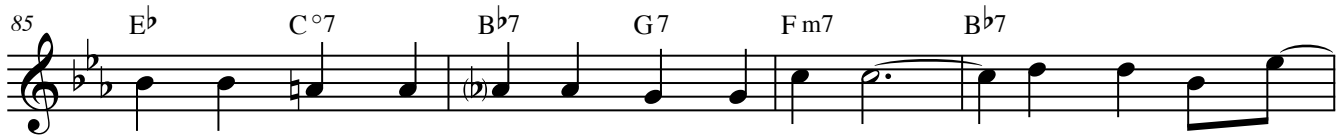
Now those



fel - las she can't get__ must be fel - las she ain't met.



Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.__ Well,



Geor-gia claimed her, Geor-gia named her Geor-gia,___sweet Geor-gia Brown



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.

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number was "Sweet Georgia Brown," written back in 1925. You'll remember it as the theme song of the Harlem Globetrotters basketball team.

Our next selection is a waltz from way back - 1915 to be exact. It's been recorded by many artists, including Bing Crosby and Mitch Miller.

This should bring back memories. In fact, that's the title of the song - "Memories." Here's _____ to sing it for you.

Memories

F

Keyboard

Cm A7 Dm Fm G7 C7 F7 B \flat

9 B \flat A \circ 7 F7 B \flat

Round me at twi - light come steal - ing
Sun - light may teach me for - get - ting;

13 B \flat A \circ 7 F7 B \flat B \flat 7

shad - ows of days thoughts that are gone.
Noon - light brings thoughts that are new.

17 Cm B \circ 7 G7 Cm

Dreams of the old days re - veal - ing
Two - light brings sighs and re - gret - ting;

21 C7

mem - 'ries of love's gold - en dawn. you.
Moon - light means sweet dreams of

1. F F7 2. F F7

(Vocal - 1st time only;
Instrumental - Entire 2nd time)

27 B \flat C7 F7

Mem - o - ries, mem - o - ries, dreams of

32 B \flat B \flat 7 E \flat B \flat

love so true. O'er the sea of mem - o -

38 B \circ 7 F B \flat m6 C7 F F7

ry I'm drift - ing back to you.

43 B^b C7 F7 $F^{\#}7$

Child - hood days, wild - wood days, a - mong the birds and

49 Gm $G^{\#}7$ Cm A Dm Fm6 G7

bees, _____ you left me a - lone. But you're still my own in my

55 C7 F7 1. B^b F7 2. B^b G7

beau - ti - ful mem - o - ries. _____

61 C D7 G7 $G^{\#}7$

Child - hood days, wild - wood days, a - mong the birds and

67 Am $A^{\#}7$ Dm B Em Gm6

bees, _____ you left me a - lone. But you're still my

72 A7 D7 G7 E E7

own in my beau - ti - ful mem - o - ries. _____ Yes, you

77 Dm B Em Gm6 A7 D7

left me a - lone. But you're still my own in my beau - ti - ful
(Sax)

82 G7 C Dm $C^{\#}maj7$ C

mem - o - ries. _____

Memories

M

Keyboard

Fm D7 Gm Bbm C7 F7 Bb7 Eb

The piano introduction consists of 8 measures in 3/4 time, featuring a key signature of two flats (Bb and Eb). The melody is played in the right hand, and the bass line is in the left hand. The chords indicated above the staff are Fm, D7, Gm, Bbm, C7, F7, Bb7, and Eb.

9 Eb D°7 Bb7 Eb

The first vocal line starts at measure 9. The melody is in the right hand. The lyrics are: Round me at twi - light come steal - ing / Sun - light may teach me for - get - ting;

13 Eb D°7 Bb7 Eb Eb7

The second vocal line starts at measure 13. The melody is in the right hand. The lyrics are: shad - ows of days thoughts that are gone. / Noon - light brings thoughts that are new.

17 Fm E°7 C7 Fm

The third vocal line starts at measure 17. The melody is in the right hand. The lyrics are: Dreams of the old days re - veal - ing / Twi - light brings sighs and re - gret - ting;

21 F7

1. Bb Bb7 2. Bb Bb7

The fourth vocal line starts at measure 21. The melody is in the right hand. The lyrics are: mem - 'ries of love's gold - en dawn. / Moon - light means sweet dreams of you.

(Vocal - 1st time only;
Instrumental - Entire 2nd time)

27 Eb F7 Bb7

The fifth vocal line starts at measure 27. The melody is in the right hand. The lyrics are: Mem - o - ries, mem - o - ries, dreams of

32 Eb Eb7 Ab Eb

The sixth vocal line starts at measure 32. The melody is in the right hand. The lyrics are: love so true. O'er the sea of mem - o -

38 E°7 Bb Ebm6 F7 Bb Bb7

The seventh vocal line starts at measure 38. The melody is in the right hand. The lyrics are: ry I'm drift - ing back to you.

43 $E\flat$ F7 $B\flat 7$ $B^{\circ} 7$

Child - hood days, wild - wood days, a - mong the birds and

49 $C m$ $C^{\sharp \circ} 7$ $F m$ D $G m$ $B\flat m 6$ $C 7$

bees, _____ you left me a - lone. But you're still my own in my

55 F7 $B\flat 7$ 1. $E\flat$ $B\flat 7$ 2. $E\flat$ $C 7$

beau - ti - ful mem - o - ries. _____

61 F $G 7$ $C 7$ $C^{\sharp \circ} 7$

Child - hood days, wild - wood days, a - mong the birds and

67 $D m$ $D^{\sharp \circ} 7$ $G m$ E $A m$ $C m 6$

bees, _____ you left me a - lone. But you're still my

72 $D 7$ $G 7$ $C 7$ A $A 7$

own in my beau - ti - ful mem - o - ries. _____ Yes, you

77 $G m$ E $A m$ $C m 6$ $D 7$ $G 7$

left me a - lone. But you're still my own in my beau - ti - ful

82 $C 7$ F $G m$ $F^{\sharp} maj 7$ F

mem - o - ries. _____ (Keyboard)

Thank you.

We'll move forward to the year 1944 for this next song. It's been recorded by many artists - The Pied Pipers, Frank Sinatra, Andy Williams, and many others.

We've decided to spice it up a bit by giving it a Latin rhythm. Here's our version of this great classic - "Dream."

Dream

F

Soft Latin Beat
Not too fast

Keyboard

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44

E \flat (Sax) A \flat m7 E \flat A \flat m7
 E \flat D7 E \flat 6
 C7 Fm7 Fm7(b5) E \flat
 F7 Fm7 B \flat 7
 E \flat D7 E \flat 6
 C7 Fm7 Fm7(b5) E \flat G7
 Cm7 Fm7 B \flat 7(b9) E \flat B \flat 7
 E \flat (Sax) A \flat m7
 Fm7 E \flat A \flat m7 E \flat

Dream _____ when you're feel - ing blue. _____ Dream, _____
 _____ that's the thing to do. _____ Just _____ watch the smoke-rings rise in the air.
 _____ You'll find your share _____ of mem - o - ries there. _____ So,
 dream _____ when the day is through. _____ Dream, _____
 _____ and they might come true. _____ Things _____ nev - er are as bad as they seem,
 _____ so dream, dream, dream. _____
 dream. _____

Dream

M

Soft Latin Beat
Not too fast

Keyboard

A^b (Keyboard) $D^b m7$ A^b $D^b m7$

A^b $G7$ A^b6

Dream _____ when you're feel - ing blue. _____ Dream, _____

$F7$ $B^b m7$ $B^b m7(b5)$ A^b

that's the thing to do. _____ Just _____ watch the smoke-rings rise in the air.

B^b7 $B^b m7$ E^b7

_____ You'll find your share _____ of mem - o - ries there. _____ So,

A^b $G7$ A^b6

dream _____ when the day is through. _____ Dream, _____

$F7$ $B^b m7$ $B^b m7(b5)$ A^b $C7$

_____ and they might come true. _____ Things _____ nev - er are as bad as they seem,

$Fm7$ $B^b m7$ $E^b7(b9)$ A^b E^b7

_____ so dream, dream, dream. _____

A^b (Keyboard) $D^b m7$

dream. _____

$B^b m7$ $A\ maj7$ A^b $D^b m7$ A^b

Thank you very much.

This next song is another oldie, written back in 1929, for the musical "The Gold Diggers." It reached the #1 position on the charts and stayed there for 11 weeks. It was revived in 1968 when Tiny Tim played his ukelele and sang it on the Johnny Carson show. Anyone have a guess as to the name of the song? Right - "Tiptoe Through The Tulips."

_____, what do you think? May I sing this one? (Response).
OK. Take it away!

MALE VOCAL ONLY

Tiptoe Through The Tulips

Keyboard

Chords: B \flat , G7, C \flat m, F7(#5), B \flat , D7, E \flat , C \flat m7(b5), B \flat , G7

Chords: C \flat m, F7, B \flat , E \flat , C \flat m7(b5), B \flat , B \flat , F7

Chords: B \flat , C \flat m7, F7, F7/C, D \flat m7, G \flat m

Shades of night are creep-ing, wil - low trees are weep, ing,

Chords: F7, F7(#5), B \flat , C7, F7 F7(#5)

old folks and ba - bies are sleep - ing.

Chords: B \flat , C \flat m7, F7, F7/C, D \flat m7, G \flat m

Sil - ver stars are gleam-ing, all a - lone I'm schem-ing,

Chords: F, F aug , B \flat , G7, C7, F7

schem-ing to get you out here, my dear. Come

Chords: B \flat , G7, C \flat m, F7(#5), B \flat , D7, E \flat , E \flat m6

tip - toe to the win - dow, by the win - dow, that is where I'll be. Come

Chords: B \flat , G7, C \flat m, F7, B \flat , G \flat m, C \flat m7, F7

tip - toe through the tu - lips with me.

35 $B\flat$ $G7$ Cm $F7(\sharp 5)$ $B\flat$ $D7$ $E\flat$ $E\flat m6$
 Tip - toe from your pil - low to the sha - dow of a wil low tree, and

39 $B\flat$ $G7$ Cm $F7$ $B\flat$ $E\flat m$ $B\flat$ $B\flat 7(\sharp 5)$
 tip - toe thru the tu - lips with me. Knee -

43 $E\flat 6$ $C\sharp 7$ Dm $G7$
 deep in flow - ers we'll stray. We'll

47 $A7$ Dm $F7$ $C7$ $F7(\sharp 5)$
 keep the show - ers a - way. And if I

51 $B\flat$ $G7$ Cm $F7(\sharp 5)$ $B\flat$ $D7$ $E\flat$ $E\flat m6$
 kiss you in the gar - den, in the moon - light, will you par - don me? Come

55 $B\flat$ $G7$ Cm $F7$ 1. $B\flat$ Gm $Cm7$ $F7$ 2. $B\flat$ Gm $C7$ $G7(\sharp 5)$
 tip-toe thru the tu-lips with me. me. And if I

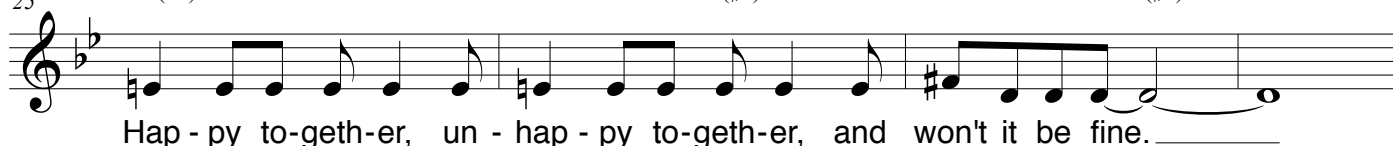
61 C $A7$ Dm $G7(\sharp 5)$ C $E7$ F $Fm6$
 kiss you in the gar - den, in the moon - light, will you par - don me? Come

65 C $A7$ Dm $G7$ C F $G7$ C F C
 tip - toe thru the tu - lips with me.

Thank you. That was fun!

Our next song was written back in 1946 for the musical “St. Louis Woman,” and recorded by a ton of artists, among them Margaret Whiting, Jo Stafford, Dinah Shore, and Judy Garland. It’s become a standard in the pop music genre.

Here’s _____ to sing the beautiful “Come Rain Or Come Shine.”



2
29 G 13 G 7(b13) G 7 Dm7 G 7 C 7 G 13 G 7(b13) C 7 Cm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

33 Gm7 C 7 Eb7 A 7(b5) D 7(b9) G 7 C 9 F 9

I'm with you al-ways, I'm with you rain or shine._____

37 (Sax) Bbmaj7 Bb6 Am7 D 7(#5) Gm7 D 7(#5) Gm7

41 Em7(b5) E 7 A 7(#9) A 9 D 13 D 7(#5) Am Eb9 D 13

45 G 13 G 7(b13) G 7 Dm7 G 7 C 7 G 13 G 7(b13) C 7 Cm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

49 Gm7 C 7 Eb7 A 7(b5) D 7(b9) G 7

I'm with you al - ways, I'm with you rain_ or shine.

52 Eb7 A 7(b5) D 7(b9) Gm Cm7 Ab7 D 7

I'm with you rain or shine, _ rain, or shine, come rain or

55 Gm (Sax) Cm D 7 *rit.* Cm7 Gm

shine._____

The musical score is written for a vocal line and a saxophone line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into systems, each with a measure number at the beginning. Chord symbols are placed above the notes. The lyrics are written below the vocal line. The saxophone line is marked with '(Sax)' at the beginning of its first entry. The score includes various musical notations such as treble clefs, stems, beams, and slurs. The lyrics are: 'Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But I'm with you al-ways, I'm with you rain or shine. I'm with you al - ways, I'm with you rain_ or shine. I'm with you rain or shine, _ rain, or shine, come rain or shine.' The score ends with a double bar line.

Come Rain Or Come Shine

M
Keyboard

(Keyboard)

Eb/G G°7 Gb°7 Bb7/F D°7 Db°7 F7/C Abm/B Bb7 F7(b9) Bb7 Bb7(b9)



5 Ebmaj7 Eb6 Dm7 G7(#5) Cm7 G7(#5) Cm7

I'm gon-na love you like no-bod-y loved you, come rain or come shine. _____

9 F13 F7(#5) Bb9sus Bb7(b9) Ebmaj7 Eb7 Eb7(#5) Eb7 A7



Hlgh on a moun-tain and deep as the riv-er, come rain or come shine. _____

13 Abm Ebm Abm Abm/Gb Bb7



I guess when you met me, it was just one of those things.

17 Ebm6 Bbm G°7 Gb°7 E°7 D°7 Db°7 F7/C Bb7



But don't ev-er bet me, 'cause I'm gon-na be true if you let me.

21 Ebmaj7 Eb6 Dm7 G7(#5) Cm7 G7(#5) Cm7



You're gon-na love me like no-bod-y's loved me come rain or come shine. _____

25 Am7(b5) A7 D7(#9) D9 G13 G7(#5) Dm Ab9 G13



Hap-py to-geth-er, un - hap - py to-geth-er, and won't it be fine. _____

2
29 C13 C7(b13) C7 Gm7 C7 F7 C13 C7(b13) F7 Fm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

33 Cm7 F7 Ab7 D7(b5) G7(b9) C7 F9 Bb9

I'm with you al-ways, I'm with you rain or shine. _____

(Keyboard)
37 Ebmaj7 Eb6 Dm7 G7(#5) Cm7 G7(#5) Cm7

41 Am7(b5) A7 D7(#9) D9 G13 G7(#5) Dm Ab9 G13

45 C13 C7(b13) C7 Gm7 C7 F7 C13 C7(b13) F7 Fm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

49 Cm7 F7 Ab7 D7(b5) G7(b9) C7

I'm with you al-ways, I'm with you rain or shine.

52 Ab7 3 D7(b5) G7(b9) Cm Fm7 Db7 G7

I'm with you rain or shine, rain, or shine, come rain or

55 Cm (Keyboard) Fm G7 rit. Fm7 Cm

shine. _____

Thank you.

Let's liven things up a bit now with some music that has a special meaning for me.

(Polka Schtick)

The national music of the Czech Republic is the polka, so we'll play one now. This one tells the story of a guy named Charlie. He was a boxer, so the name of the polka is, appropriately enough, "Charlie Was A Boxer.

Enjoy!

Charlie Was A Boxer

Keyboard

(Keyboard)

5

Char-lie was a hand-some lad, big and strong just like his dad.
Char-lie fell in love, one day. Soph - ie stole his heart a - way.

9

When he won the box - ing crown, the girls all fol - lowed him a - round.
When he bought the wed - ding band, the girls all cried a - round the land.

13

How they screamed when he stepped in the ring! Hey!
How they cried be - cause they were de - nied. Hey!

17

Char-lie was a box - er, and oh how he could fight. Ev-'ry bod-y feared him,

23

he was champ, al - right. All the girls a - dored him, much to his de - light. But

29

Char-lie was a box - er who'd rath - er love than fight. fight.

1. E \flat F7 2. E \flat B \flat 7 E \flat (Keyboard)

(Keyboard)

35 F F7/A C7 Gm7 C7 F F7

39 B \flat E \flat 6 F7 B \flat

Char - lie set - tled down in life with his charm - ing lit - tle wife.

43 E \flat 6 F7 B \flat

Then her moth - er came a - long to see that Char - lie did no wrong.

47 B \flat B \flat 7/D F7 Cm7 F7 B \flat B \flat 7

Just to see that Char - lie did no wrong. Hey!

51 E \flat B \flat 7

Char - lie was a box - er, we all knew he could fight. But

55 E \flat

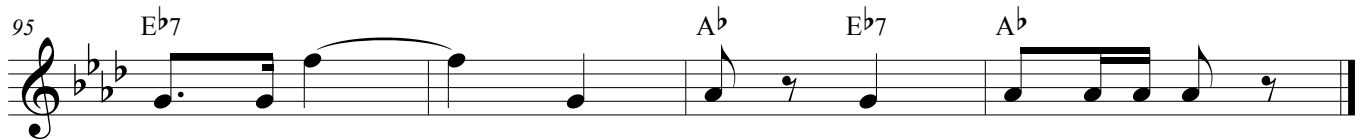
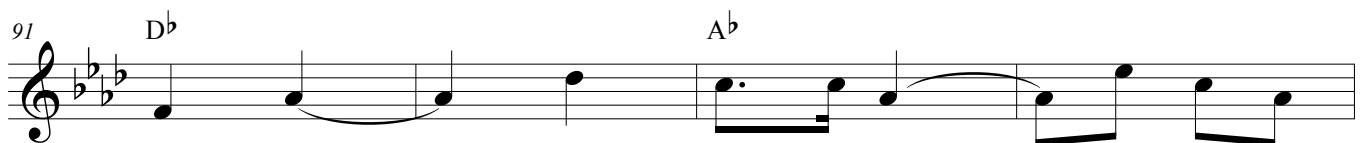
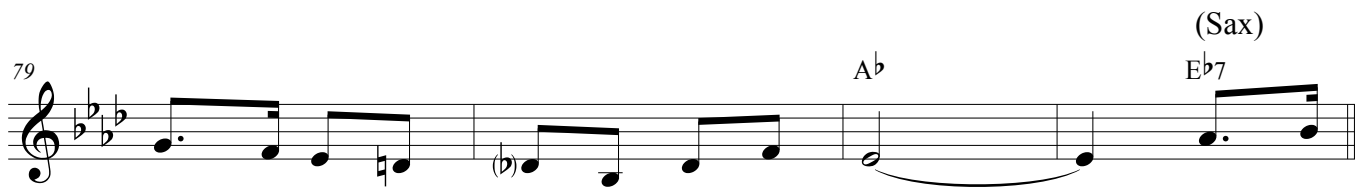
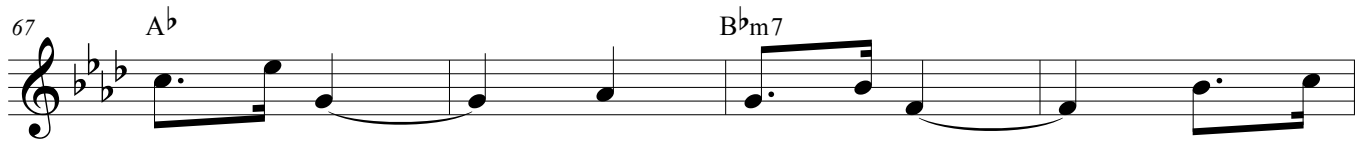
Soph - ie's dar - ling moth - er was a good six feet in height.

59 B \flat 7

Char - lie fin - ally met his match when Soph - ie's moth - er came, and

63 E \flat E \flat 7 (Keyboard)

Char - lie lost his ti - tle to one big power - ful dame.



Thank you very much.

We'll slow things up a bit with our next selection, written in 1955 for a Broadway musical of the same name, starring Sammy Davis, Jr. Other recordings were by Peggy Lee and Sarah Vaughn.

Here's _____ to tell us about a very special person. She calls him "Mr. Wonderful."

F

Mister Wonderful

Keyboard

(Sax)

The musical score is written for Saxophone (Sax) and Keyboard. It is in the key of B-flat major (two flats) and 4/4 time. The score consists of 33 measures, with lyrics written below the notes. Chord symbols are placed above the staff at various points. The lyrics are: "Why this feel - ing, why this glow, why the thrill when you say, 'Hel - lo'? It's a strange and ten - der mag - ic you do. Mis - ter Won - der - ful, that's you. Why this trem - bling, when you speak? Why this joy when you touch my cheek? I must tell you what my heart knows is true. Mis - ter Won - der - ful, that's you. And why this".

Chord symbols: F, Gm7, C7, N.C., F, Gm7, C7, F, F°7, C7, Gm7, Dm7, Gm7, Am, Am7, A°7, Gm7, C7, N.C., F, Gm7, C7, F, F°7, C7, Gm7, Dm7, Gm7, Am, Am7, A°7, Gm7, C7, F, N.C.

Lyrics: Why this feel - ing, why this glow, why the thrill when you say, "Hel - lo"? It's a strange and ten - der mag - ic you do. Mis - ter Won - der - ful, that's you. Why this trem - bling, when you speak? Why this joy when you touch my cheek? I must tell you what my heart knows is true. Mis - ter Won - der - ful, that's you. And why this

37 F7 B \flat B \flat maj7 3

long-ing _____ to know your charms, _____ to spend for -

41 Gm7 C7 N.C.

ev - er _____ here in your arms? _____ Oh, there's

45 F Gm7 C7

much more _____ I could say, _____ but the

49 F F $^{\circ}$ 7 C7 Gm7

words _____ keep slip - ping _____ a - way. _____ And I'm

53 Dm7 Gm7 Am Am7 A $^{\circ}$ 7

left with on - ly one point of view: _____ Mis-ter

57 Gm7 C7 F

Won - der - ful, _____ that's you. _____

61 F F aug Dm7 F $^{\circ}$ 7

One more thing, then I'm through: _____ Mis - ter

65 Gm7 G \sharp 7 F F $^{\circ}$ 7

Won - der - ful, _____ Mis-ter Won - der - ful, _____ Mis - ter

69 Gm7 Fm7 C7

Won - der - ful, _____ I love

73 D \flat (Sax) F maj7

you. _____

Only sung by female vocalist -
Otherwise an instrumental

M
Keyboard

Mister Wonderful

(Keyboard)

5 9 13 17 21 25 29 33

B \flat Cm7 F7 N.C. B \flat Cm7 F7 Why this feel - ing, why this glow, why the thrill when you say, "Hel - lo"? It's a strange and ten - der mag - ic you do. Mis-ter Won - der - ful, that's you. Why this trem-bling, when you speak? Why this joy when you touch my cheek? I must tell you what my heart knows is true. Mis-ter Won - der - ful, that's you. And why this

37 $B\flat 7$ $E\flat$ $E\flat maj 7$ 3

long-ing _____ to know your charms, _____ to spend for -

41 $Cm 7$ $F 7$ N.C.

ev - er _____ here in your arms? _____ Oh, there's

45 $B\flat$ $Cm 7$ $F 7$

much more _____ I could say, _____ but the

49 $B\flat$ $B\flat \circ 7$ $F 7$ $Cm 7$

words _____ keep slip - ping _____ a - way. _____ And I'm

53 $Gm 7$ $Cm 7$ Dm $Dm 7$ $D \circ 7$

left with on - ly one point of view: _____ Mis - ter

57 $Cm 7$ $F 7$ $B\flat$

Won - der - ful, _____ that's you. _____

61 $B\flat$ $B\flat aug$ $Gm 7$ $B\flat \circ 7$

One more thing, then I'm through: _____ Mis - ter

65 $Cm 7$ $C\sharp \circ 7$ $B\flat$ $B\flat \circ 7$

Won - der - ful, _____ Mis - ter Won - der - ful, _____ Mis - ter

69 $Cm 7$ $B\flat m 7$ $F 7$

Won - der - ful, _____ I love

73 $G\flat$ $B\flat maj 7$

(Keyboard)

you. _____

Thank you.

This next selection made it's appearance in the movie "Sweetheart of Sigma Chi" where it was sung by Phil Brito. Since then, Frank Sinatra, Bob Crosby, Tex Beneke, and many others have made recordings.

It's a fun tune. Here we go with our version of this pop classic that has a simple request as it's title - "Give Me Five Minutes More."

Five Minutes More

F

(Keyboard)

Keyboard

Chords: F, Gm7, Am7, Gm7

Give me

5 F B \flat Gm

five min - utes more, — on - ly five min - utes more, — Let me on - ly

beg - ging for — on - ly five min - utes more, —

9 C 1. C7 F Gm C7

stay, let me stay in your arms. Here am

five min - utes more —

13 2. C7 F

of your charms. —

16 B \flat B \flat m F

All week long I dreamed a - bout our Sat - ur - day date. —

20 B \flat F/A Gm C7

Don't you know that Sun-day morn - ing you can sleep late? — Give me

24 F B \flat To Coda C Gm

five min-utes more, on - ly five min-utes more. Let me stay,

28 C C7 F C7 D.S. al Coda

let me stay in your arms.

(Sax)

C Coda

32 Gm C C7 F

on - ly five min-utes more of your charms. Give me five

37 C C7 F

min - utes more in your arms. Let me stay

41 C C7 F (Sax)

let me stay in your arms.

45 B \flat Gm C C7

Give me five min - utes more in your

49 F F (Sax) C7 F

arms. Aw, come on!

Five Minutes More

M

Keyboard

(Keyboard)

B \flat Cm7 Dm7 Cm7

Give me

5 B \flat E \flat Cm

five min-utes more, on-ly five min-utes more, Let me on-ly

9 F 1. F7 B \flat Cm F7

stay, five let me min-utes stay more in your arms. Here am

13 2. F7 B \flat

of your charms.

16 E \flat E \flat m B \flat

All week long I dreamed a-bout our Sat-ur-day date.

20 E \flat B \flat /D Cm F7

Don't you know that Sun-day morn-ing you can sleep late? Give me

24 $B\flat$ $E\flat$ **To Coda** Cm

five min-utes more,___ on - ly five min-utes more.___ Let me stay,

28 F $F7$ $B\flat$ $F7$ **D.S. al Coda**

___ let me stay___ in your arms. (Keyboard)

Coda

32 Cm F $F7$ $B\flat$

on-ly five___ min-utes more___ of your charms.___ Give me five

37 F $F7$ $B\flat$

___ min-utes more___ in your arms.____ Let me stay

41 F $F7$ $B\flat$ (Keyboard)

___ let me stay___ in your arms._____

45 $E\flat$ Cm F $F7$

Give me five min-utes more___ in your

49 $B\flat$ $B\flat$ $F7$ $B\flat$

arms.____ (Keyboard) Aw, come on!

Thank you. Thank you very much. How're we doing? Are you enjoying your trip down memory lane?

Each time we play for you, we like to feature the music of a great performer from the past. Our featured artist today is was born in Chicago in 1925 and began singing at the age of 4 at a restaurant in that city. He went on to be one of the great vocal artists of the 40s and beyond. He was also a prolific composer of popular music, writing more than 250 songs before his death in 1999. Because of his beautiful silky vocal style, he was nicknamed "The Velvet Fog." Who am I talking about? Right - Mel Torme.

We'll perform three of Mel's songs this evening. This first one was a #1 hit in 1949. I'm sure you'll remember it.

Here's _____ to tell us about losing her heart to someone who had "Careless Hands."

Careless Hands

F

Keyboard

(Bass & Keyboard as written,
with rhythm)

C F F#7 Am7 Dm7/F G7

5 C Dm7 G7 C N.C.

I let my

9 C F G7 C Am Dm7 G7

heart fall in - to care - less hands, care-less

13 Dm7 G7 C Am Dm N.C.

hands that broke my heart in two. You held my

17 C F G7 C Am Dm7 G7

dreams like worth-less grains of sand. Care-less

21 Dm7 G7 C F C N.C.

hands don't care when dreams slip through. I brought you joy

2
25 F G7 C D \flat 7

and dear, I loved you so. But all that sun -

29 Dm7 G7 N.C.

- shine did - n't make the ro - ses grow. If you don't

33 C Cmaj7 C7 F F \sharp 7

change some day you'll know the sor - row of Care-less

37 C/G 1. Dm7 G7 C F C (Sax) G7

hands that can't hold on to love.

2. 41 Dm7 G7 C

can't hold on to love, care - less

44 Dm7 G7 C

hands that can't hold on to love. Talk - in' 'bout those

48 Dm7 G7 C

hands that can't hold on to love, ev - er lov - in'

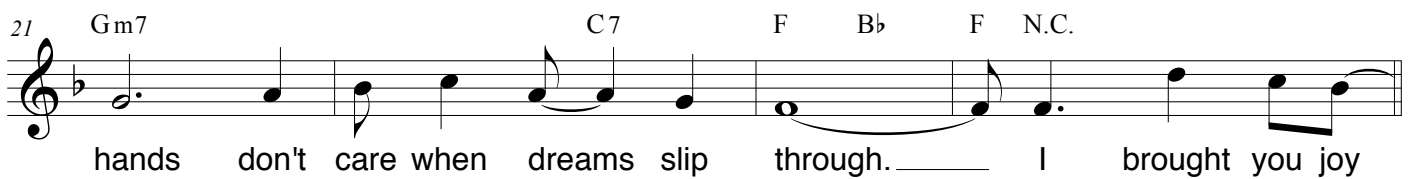
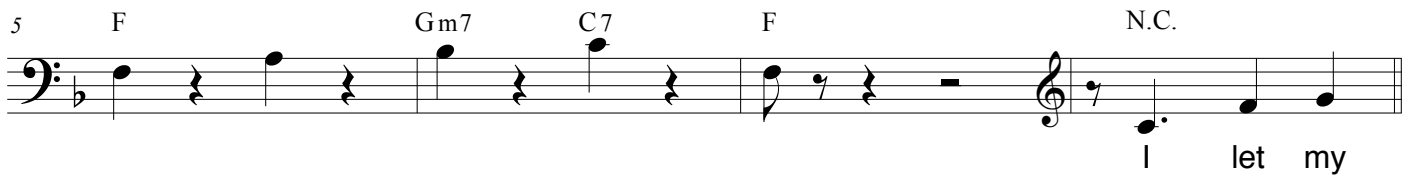
52 Dm7 G7 C

hands that can't hold on to love,

Careless Hands

M
Keyboard

(Bass & Keyboard as written,
with rhythm)



33 F F maj7 F7 B \flat B \flat 7

change _____ some day you'll know the sor-row of _____ Care-less

37 F/C 1. Gm7 C7 F Bb F C7

hands that can't hold on to love. (Keyboard)

Detailed description: This image shows the musical notation for the vocal line of the song 'Hands That Can't Hold On'. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a half note Bb4, a quarter note A4, a quarter note G4, and a half note F4. The melody then continues with a half note E4, a quarter note D4, a quarter note C4, and a half note Bb3. The piece ends with a double bar line and repeat dots. Chord symbols are written above the staff: F/C at the beginning, Gm7, C7, F, Bb, F, and C7 at various points. The lyrics 'hands that can't hold on to love.' are written below the staff, with a '(Keyboard)' instruction at the end.

41 2.

The musical notation is on a single staff in G minor (one flat). It begins with a treble clef and a key signature of one flat. The melody consists of the following notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half), E4 (quarter), and D4 (half). Chord symbols are placed above the staff: Gm7 above the first G, C7 above the first C5, and F above the first F4. A bracket labeled '2.' spans the final two measures (F4 and E4). The lyrics 'can't hold on' are under the first three notes, 'to love,' under the next three, and 'care-less' under the final two.

can't hold on to love, care-less

44 Gm7 C7 F

hands ___ that can't hold on ___ to love. ___ Talk - in' 'bout those

48 Gm7 C7 F

hands _____ that can't hold on to love, _____ ev-er lov-in'

[illegible]

Thank you. Thank you very much.

We'll go back to 1940 and the great musical "Pal Joey" for our next Mel Torme hit. Artists who've recorded it include Doris Day, Ella Fitzgerald, Frank Sinatra, Barbra Streisand, and dozens of others.

It's a song about someone who is totally confused by her situation - she's in love and finds herself totally "Bewitched, Bothered, and Bewildered."

_____, please tell us all about this condition, won't you?

Bewitched

F

Keyboard - Freely

Keyboard

G m7 A m7 B^b° D m/A G m7 C7

5 G m7 A m7 G m7

He's a fool and don't I know it, but a fool can
Love's the same old sad sen - sa - tion. Late - ly I've not

8 A m7 A° G m7 A m7

have his charms. I'm in love and don't I show it,
slept a wink, since this half - pint im - i - ta - tion,

11 1. G m7 C7 2. G m7 C7

like a babe in arms. put me on the blink. I'm

All - In Rhythm

15 F Maj7 F[#]° G m7 A^b° F/A 3 A7 3

wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing
could-n't sleep, and would-n't sleep, when love came and told me I

18 B^b Maj7 B° F/C A^b°

child a - gain, be - witched, bo - thered and be -
should-n't sleep, be be - witched, bo - thered and be

20 1. G m7 C7 G m7 C7

wil - dered am I. I

23 2. G m7 C m7 F7 B^b Maj7 A m7(b5) D7(b9)

wil - dered am I. I

26 G m Gm(Maj7) G m7 G m6 D m Dm(Maj7)

Lost my heart, but what of it. He is cold, I a -

29 D m7 D m6 G m7 C7 G m7 C7

gree. He can laugh, but I love it, al-though the

32 A m7 A^b° G m7 C7 FMaj7 F[#]° G m7 A^b°

laugh's on me. I'll sing to him each Spring to him and

36 F/A₃ A7₃ B^bMaj7 B° F/C A^b° *To Coda*

long for the day when I'll cling to him Be - witched, bo-thered and be -

39 G m7 C7 F6 D m7 G m7 C7 (Sax) *D.S. al Coda*

wil - dered am I

CODA

42 G m7 D m B m7(b5) F/C D m7

wil-dered am I. Be - witched, both-ered and be -

46 G m7 C7 F (Sax) G m7 FMaj7

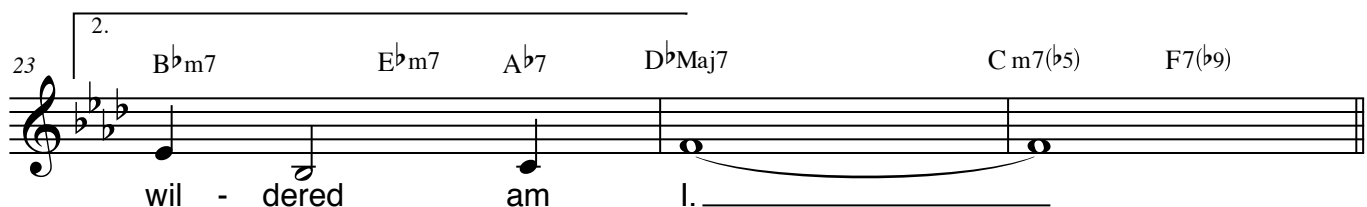
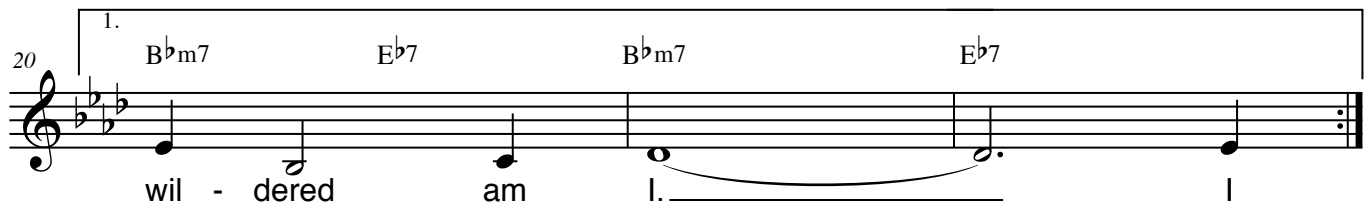
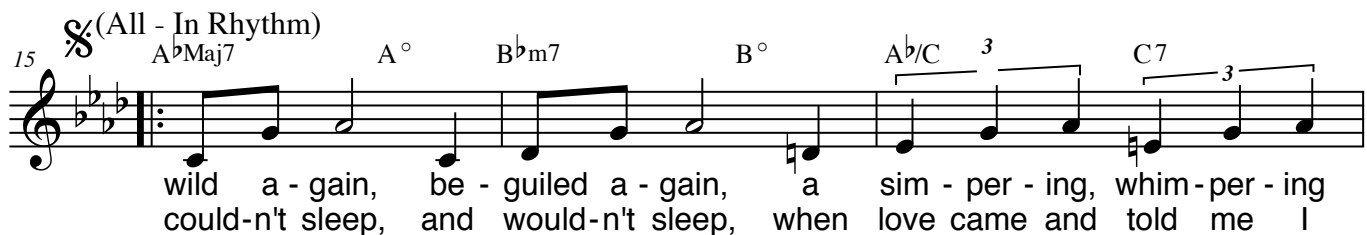
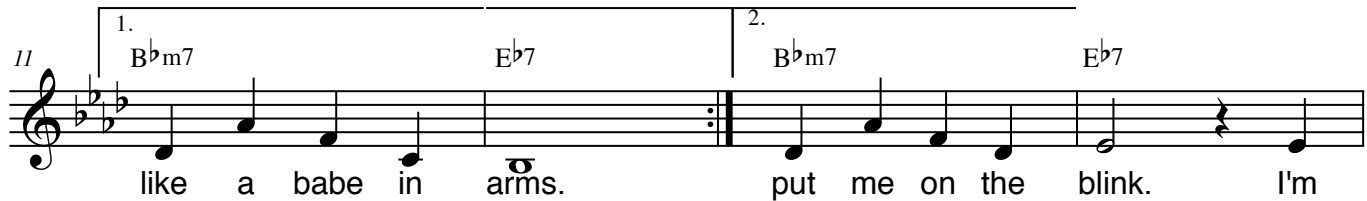
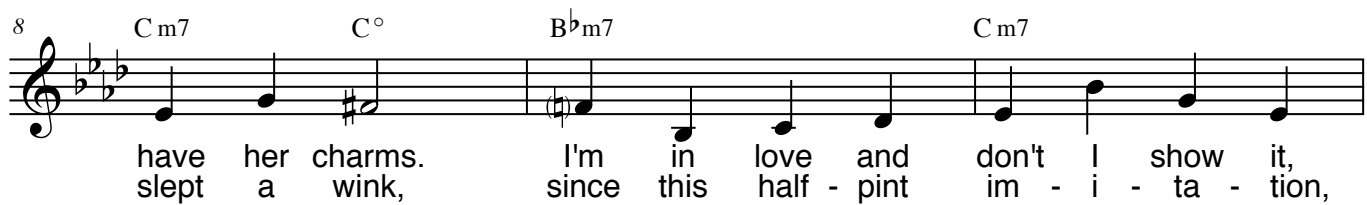
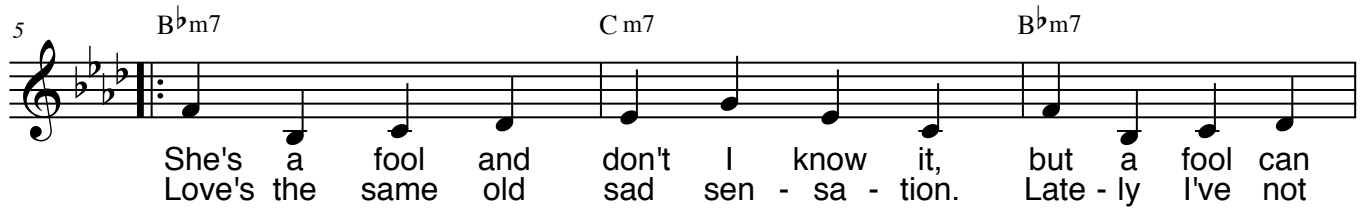
wil - dered am I.

Bewitched

M

(Keyboard - Freely)

Keyboard
Eb7



26 $B^{\flat}m$ $B^{\flat}m(Maj7)$ $B^{\flat}m7$ $B^{\flat}m6$ Fm $Fm(Maj7)$
 Lost my heart, but what of it. She is cold, I a -

29 $Fm7$ $Fm6$ $B^{\flat}m7$ $E^{\flat}7$ $B^{\flat}m7$ $E^{\flat}7$
 gree. She can laugh, but I love it, _____ al-though the

32 $Cm7$ B° $B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}Maj7$ A° $B^{\flat}m7$ B°
 laugh's on me. I'll sing to her each Spring to her and

36 A^{\flat}/C $C7$ $D^{\flat}Maj7$ D° A^{\flat}/E^{\flat} B° *To Coda*
 long for the day when I'll cling to her. Be - witched, bo-thered and be -

39 $B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}6$ $Fm7$ $B^{\flat}m7$ $E^{\flat}7$ *(Keyboard) D.S. al Coda*
 wil - dered am I _____

CODA

42 $B^{\flat}m7$ Fm $Dm7(b5)$ A^{\flat}/E^{\flat} $Fm7$
 wil-dered am I. _____ Be - witched, both-ered and be -

46 $B^{\flat}m7$ $E^{\flat}7$ A^{\flat} *(Keyboard)* $B^{\flat}m7$ $A^{\flat}Maj7$
 wil - dered am I. _____

Thank you. Thank you very much.

For our final Mel Torme hit, we'll move forward in history to the year 1944 and a great Duke Ellington jazz classic that Mel recorded that year on an album entitled, "The Mel Torme Collection."

Here's _____ to sing this song about someone who has just become more aware of things. She says, "I'm Beginning To See The Light."

I'm Beginning To See The Light

F

(Sax)

Keyboard

C E^b7 D m7 C E m7 D m7 C
 5 E m7 D m7 A m7 D m7 G7 C
 9 C 6 F m6 C 6 A7 D7 G7
 12 E^bm7 A^b7 C 6 B7 B^b7 A7
 15 D7 F7 1. C D m7 G7 2. C
 18 E7 E^b7
 22 D7 E^bm7 A^b7 D m7 G7

nev - er cared much for moon - lit skies. I nev - er wink back at
 nev - er went in for af - ter - glow or can - dle - light on the
 fire - flies. But now that the stars are in your eyes, I'm be -
 mis - tle - toe. But now when you turn the lights down low, I'm be -
 gin - ning to see the light. gin - ning to see the light.
 Used to ram - ble through the park, shad - ow box - ing in the dark.
 Then you came and caused a spark that's a four a - larm fire now.

26 C 6 F m6 C 6 A 7 D 7 G 7

nev - er made love by lan-tern shine, I nev - er saw rain - bows

29 E^bm7 A^b7 C 6 B 7 To Coda B^b7 A 7

in my wine. But now that your lips are burn-ing mine, I'm be -

32 D 7 F 7 C E m G 7 (Sax) D.S. al Coda

gin - ing to see the light. _____

⌘ Coda

34 B^b7 A 7 D 7 F 7

burn-ing mine, I'm be - gin - ing _____ to see the

37 C (Sax) E^b°7 D m7

light. I'm be -

39 D 7 F 7 C N.C. C 6 N.C.

gin - ning to see _____ the light. _____

The musical score is written for a single melodic line in treble clef. It includes lyrics and guitar chords. The key signature has one flat (Bb). The score is divided into systems. System 1 (measures 26-28) has chords C6, Fm6, C6, A7, D7, G7. System 2 (measures 29-31) has chords Ebm7, Ab7, C6, B7, To Coda, Bb7, A7. System 3 (measures 32-33) has chords D7, F7, C, Em, G7 (Sax), and D.S. al Coda. System 4 (measures 34-36) has chords Bb7, A7, D7, F7. System 5 (measures 37-38) has chords C (Sax), Eb°7, Dm7. System 6 (measures 39-40) has chords D7, F7, C, N.C., C6, N.C. The score ends with a double bar line.

I'm Beginning To See The Light

M

(Keyboard)

Keyboard

F A^b7 G m7 F A m7 G m7 F
 5 A m7 G m7 D m7 G m7 C7 F
 9 F6 B^bm6 F6 D7 G7 C7
 nev-er cared much for moon-lit skies. I nev-er wink back at
 nev-er went in for af-ter-glow or can-dle-light on the
 12 A^bm7 D^b7 F6 E7 E^b7 D7
 fire-flies. But now that the stars are in your eyes, I'm be-
 mis-tle-toe. But now when you turn the lights down low, I'm be-
 15 G7 B^b7
 1. F G m7 C7 2. F
 gin-ning to see the light. gin-ning to see the light.
 18 A7 A^b7
 Used to ram-ble through the park, shad-ow box-ing in the dark.
 22 G7 A^bm7 D^b7 G m7 C7
 Then you came and caused a spark that's a four a-larm fire now.

26 F6 B \flat m6 F6 D7 G7 C7
nev - er made love by lan-tern shine, I nev - er saw rain - bows

29 A \flat m7 D \flat 7 F6 E7 To Coda \oplus E \flat 7 D7
in my wine. But now that your lips are burn-ing mine, I'm be -

32 G7 B \flat 7 F A m C7 (Keyboard)
gin - ing to see the light. _____ D.S. al Coda

\oplus Coda
34 E \flat 7 D7 G7 B \flat 7
burn-ing mine, I'm be - gin - ing _____ to see the

37 F (Keyboard) A \flat \circ 7 G m7
light. I'm be -

39 G7 B \flat 7 F N.C. F6 N.C.
gin - ning to see _____ the light. _____

Thank you. Thank you very much. Did you enjoy our tribute to Mel Torme?

For our next selection, we'll move to the year 1946 and a song first written in French and titled "La Mer." Now, if you speak French, you'll know that "La Mer" means "The Sea." Jack Lawrence took this song, translated it into English, added the word "Beyond" to the title, and it became a great hit for Bobby Darin in 1959. Benny Goodman, Barry Manilow, and Mantovani also had great recordings.

_____ will sing it for you now. Here we go with "Beyond The Sea."

Beyond The Sea

F

Keyboard

(Sax) B \flat Gm E \flat F7 B \flat Gm E \flat F7

Some -

5 B \flat Gm E \flat F7 B \flat Gm E \flat 6 F7

where _____ be-yond the sea. Some - where, wait - ing for
 where _____ be-yond the sea, he's there, watch - ing for

9 B \flat D7/A Gm F7 B \flat /F Gm E \flat G/D

me, _____ my lov - er stands on gold - en sands _____
 me. _____ If I could fly like birds on high, _____

13 Cm F/C D Gm E \flat C \flat 7 F

_____ and watch - es the ships that go sail - ing. Some -
 _____ then straight to his arms I'd go

17 Cm² F7 B \flat A D Bm Em7 A

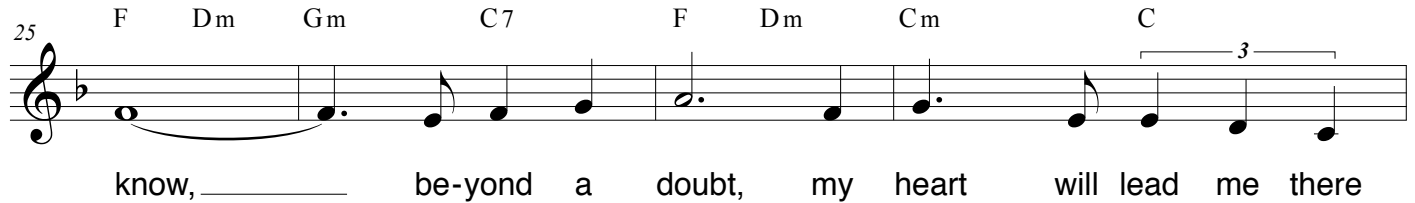
sail - ing. It's far, _____ be-yond a

21 D Bm Em A D C7

star. It's near, be - yond the moon. _____ I

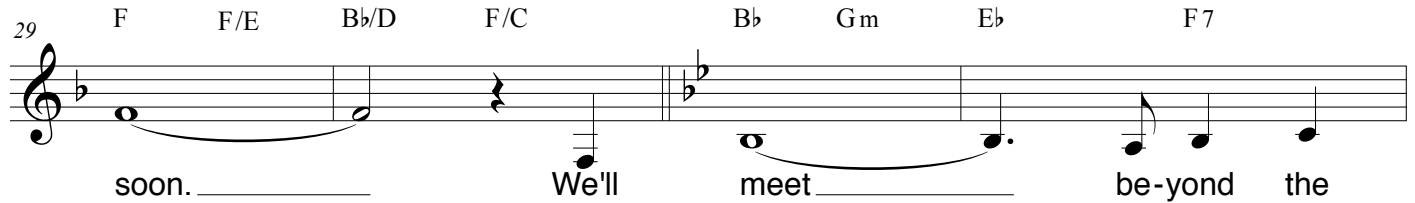
2 

25 F Dm Gm C7 F Dm Cm C



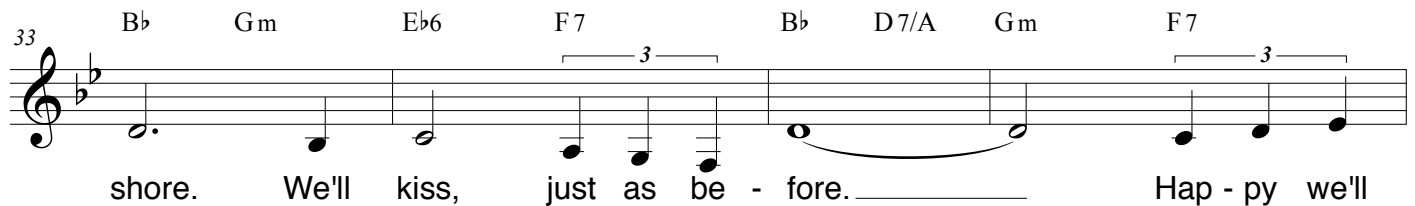
know, _____ be-yond a doubt, my heart will lead me there

29 F F/E Bb/D F/C Bb Gm Eb F7



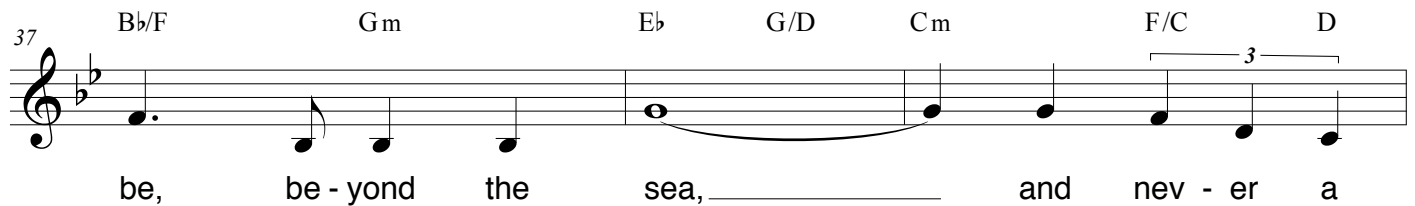
soon. _____ We'll meet _____ be-yond the

33 Bb Gm Eb6 F7 Bb D7/A Gm F7



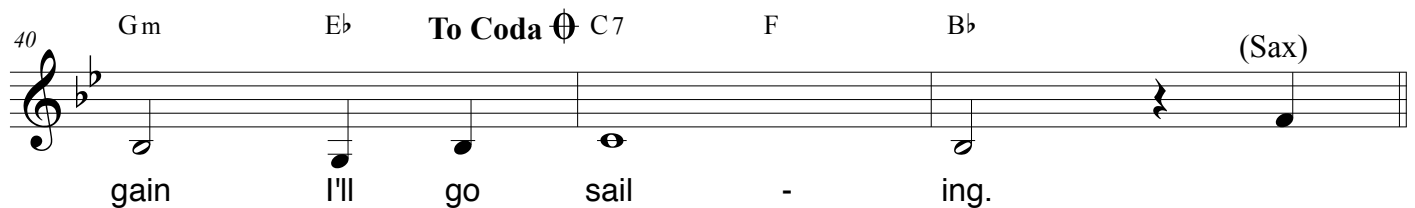
shore. We'll kiss, just as be - fore. _____ Hap - py we'll

37 Bb/F Gm Eb G/D Cm F/C D



be, be - yond the sea, _____ and nev - er a

40 Gm Eb **To Coda** C7 F Bb (Sax)



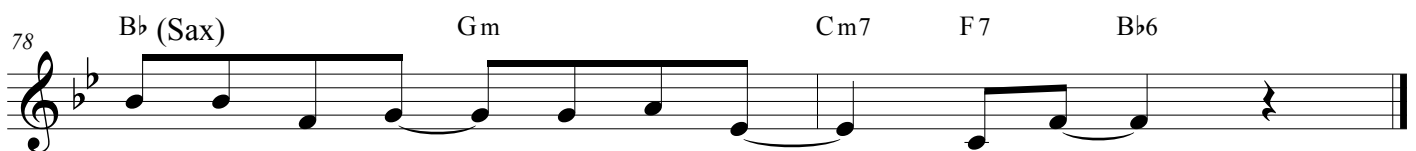
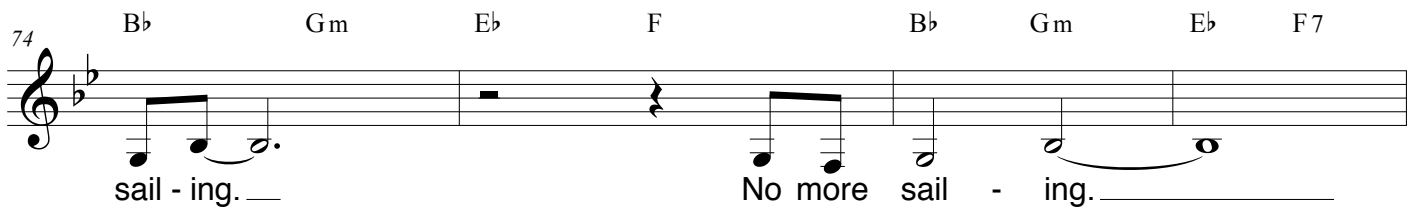
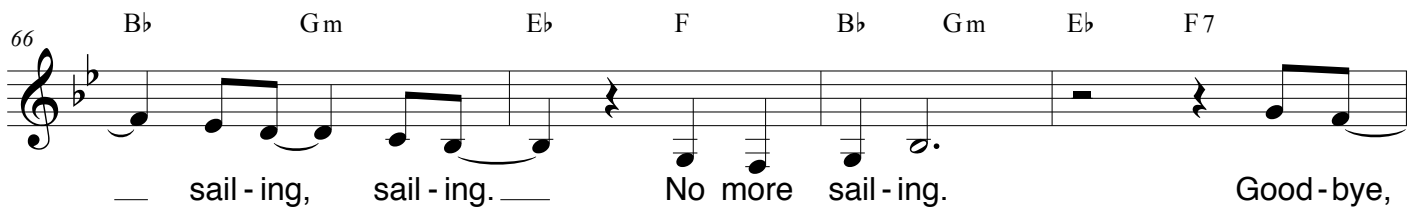
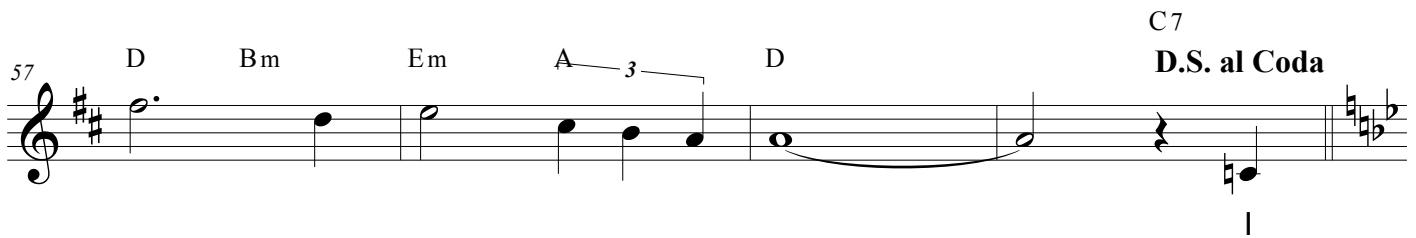
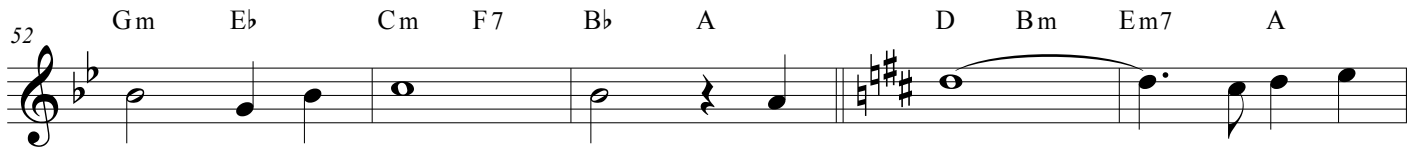
gain I'll go sail - ing.

43 Bb Gm Eb F7 Bb Gm Eb6 F7



47 Bb D7/A Gm F7 Bb/F Gm Eb G/D Cm F/C D





Beyond The Sea

M

Keyboard

(Keyboard)

$E\flat$ Cm $A\flat$ $B\flat7$ $E\flat$ Cm $A\flat$ $B\flat7$

Some -

$E\flat$ Cm $A\flat$ $B\flat7$ $E\flat$ Cm $A\flat6$ $B\flat7$

where _____ be-yond the sea. Some - where, wait-ing for
 where _____ be-yond the sea, she's there, watch-ing for

$E\flat$ $G7/D$ Cm $B\flat7$ $E\flat/B\flat$ Cm $A\flat$ C/G

me, _____ my lov - er stands on gold - en sands _____
 me. _____ If I could fly like birds on high, _____

Fm $B\flat/F$ G Cm $A\flat$ $F7$ $B\flat$

_____ and watch - es the ships that go sail - ing. Some -
 _____ then straight to her arms that I'd go

Fm $B\flat7$ $E\flat$ D G Em $Am7$ D

sail - ing. It's far, _____ be-yond a

G Em Am D G $F7$

star. It's near, be - yond the moon. _____ I



25 B \flat Gm Cm F7 B \flat Gm Fm F 3

know, _____ be-yond a doubt, my heart will lead me there

29 B \flat B \flat /A E \flat /G B \flat /F E \flat Cm A \flat B \flat 7

soon. _____ We'll meet _____ be-yond the

33 E \flat Cm A \flat 6 B \flat 7 3 E \flat G7/D Cm B \flat 7 3

shore. We'll kiss, just as be - fore. _____ Hap - py we'll

37 E \flat /B \flat Cm A \flat C/G Fm B \flat /F 3 G

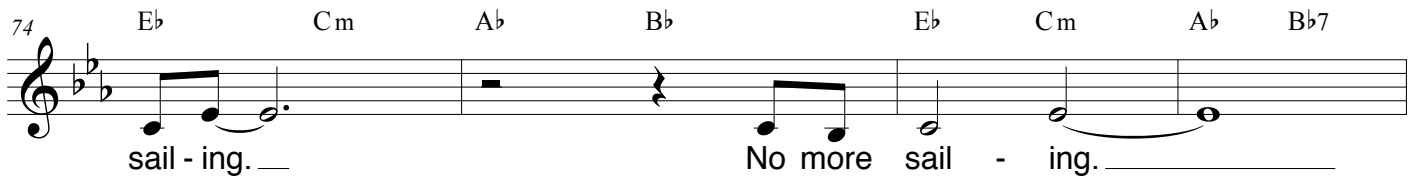
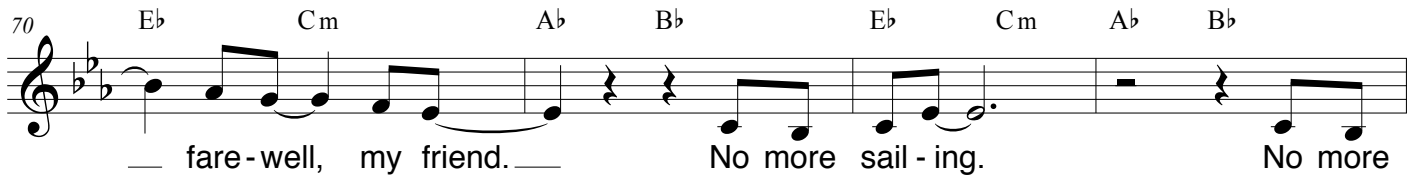
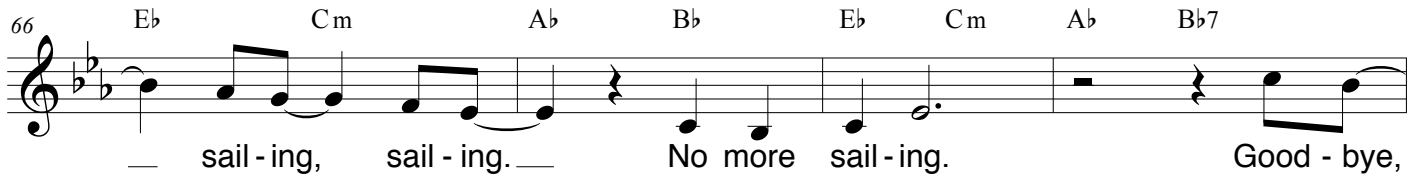
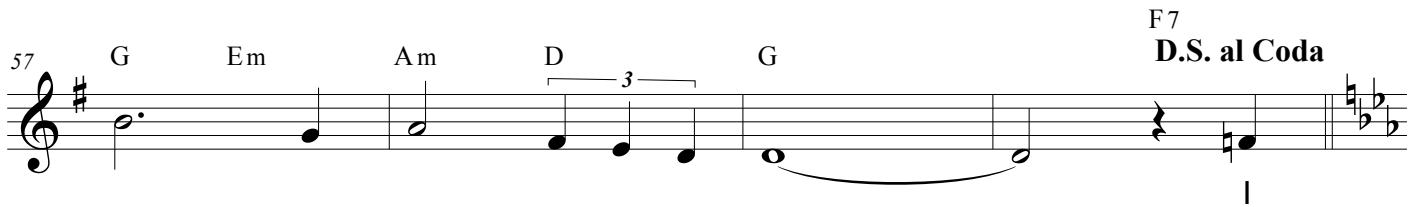
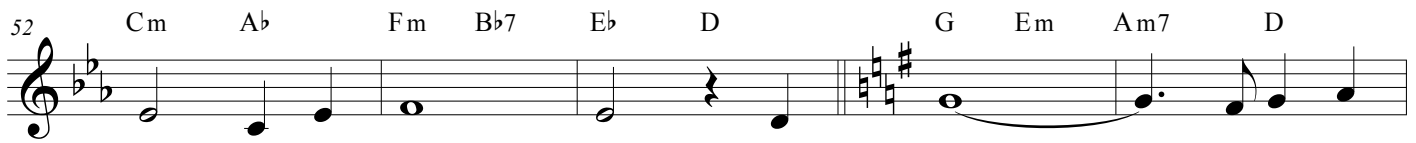
be, be - yond the sea, _____ and nev - er a

40 Cm A \flat **To Coda** F7 B \flat E \flat (Keyboard)

gain I'll go sail - ing.

43 E \flat Cm A \flat B \flat 7 E \flat Cm A \flat 6 B \flat 7

47 E \flat G7/D Cm B \flat 7 3 E \flat /B \flat Cm A \flat C/G Fm B \flat /F G



Thank you.

This next song became the song that brought international fame to the great French singer, Edith Piaf. A whole bunch of artists have recorded it, among that number being Bing Crosby, Connie Francis, Dean Martin, Jo Stafford. The one I remember most was a recording by Marlene Dietrich.

The title of the song is "La Vie En Rose," and here's _____ to sing it for you.

La Vie En Rose

F

Alto Sax

(Sax)

Gm7 G°7 Fmaj7 F°7 A^b/E^b B^b9/D D^bm(maj7) C7

5 F Fmaj7

Hold me close and hold me fast, the mag - ic spell you

7 F Gm C7 Gm

cast, this is la vie en rose. — When you kiss me, heav - en

10 C7 Gm C7 D°7 Gm7 C7

sighs, and though I close my eyes, I see [#]la vie en rose. —

13 F Fmaj7

When you press me to your heart, I'm in a world a -

15 F6 B^b B^b6 B^bm6 Fmaj9 To Coda ⊕

part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.

19 B^b6 A^b°7 Gm7 B^bm7(b5) C7 F

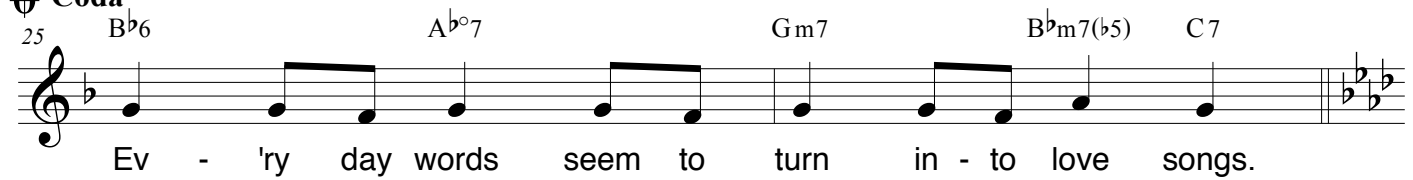
Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to

22 Fmaj7 B^b Gm7 C7 F Gm7 A^bm6 C9 D.S. al Coda

me and life will al - ways be la vie en rose.

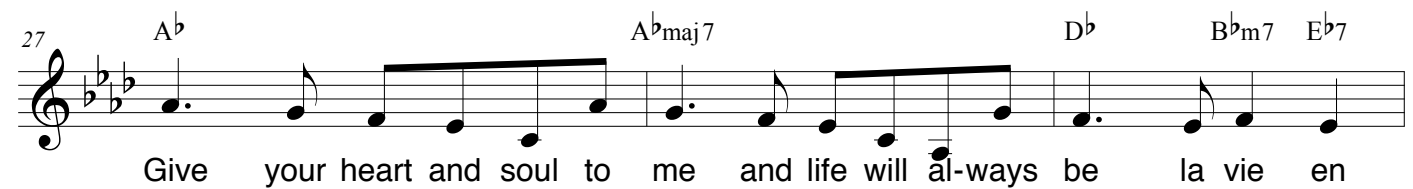
Coda

25 $B\flat 6$ $A\flat 7$ $Gm7$ $B\flat m7(\flat 5)$ $C7$



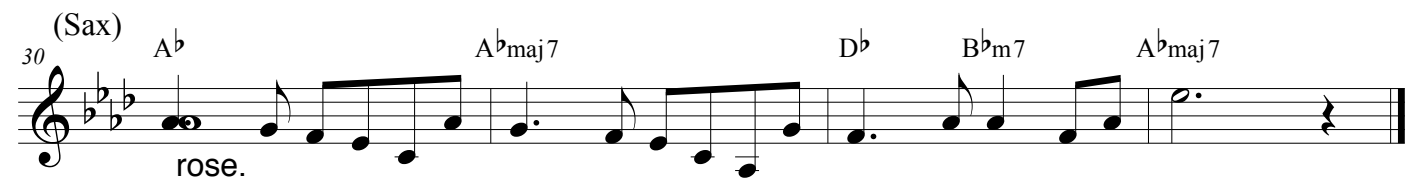
Ev - 'ry day words seem to turn in - to love songs.

27 $A\flat$ $A\flat maj7$ $D\flat$ $B\flat m7$ $E\flat 7$



Give your heart and soul to me and life will al-ways be la vie en

30 (Sax) $A\flat$ $A\flat maj7$ $D\flat$ $B\flat m7$ $A\flat maj7$



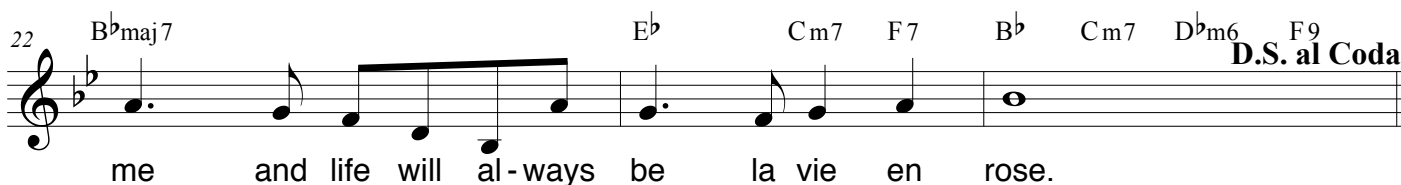
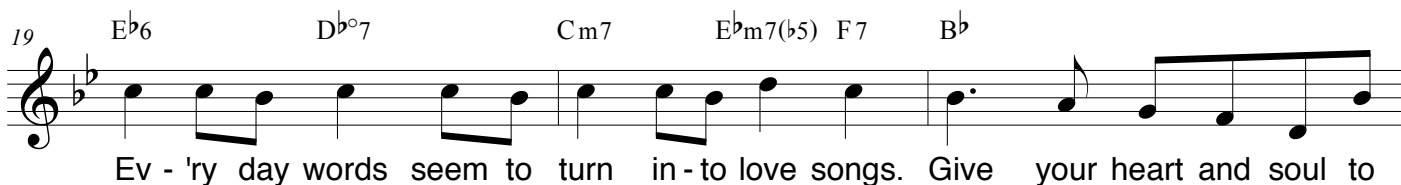
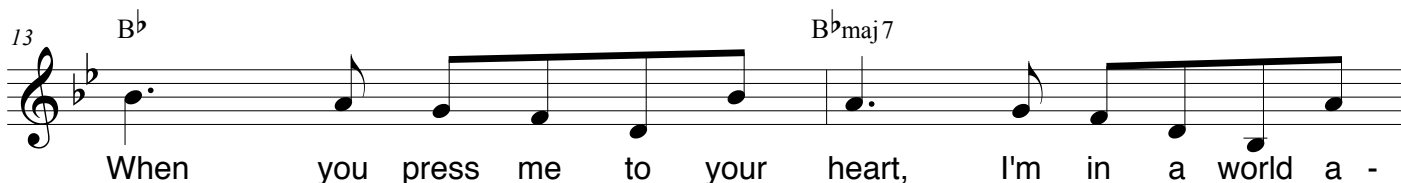
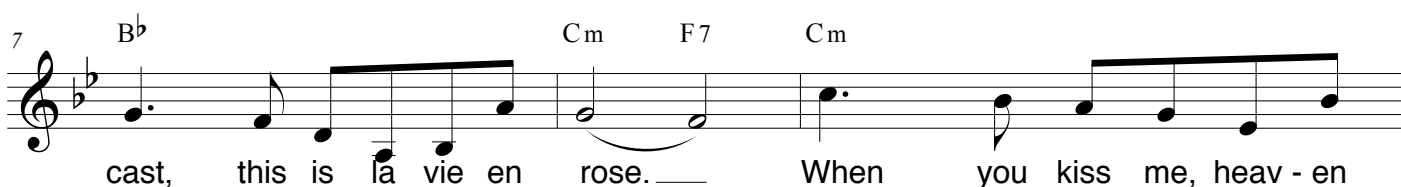
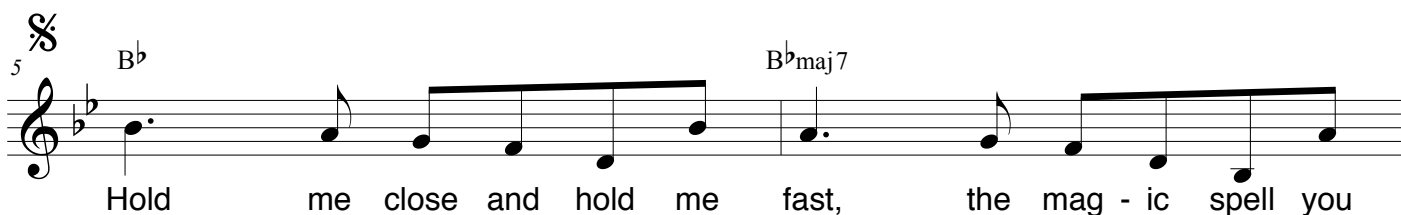
rose.

La Vie En Rose

M

Keyboard

(Keyboard)

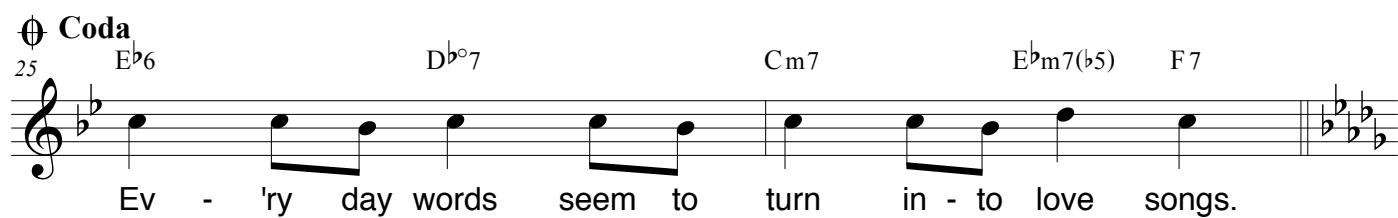


To Coda

D.S. al Coda

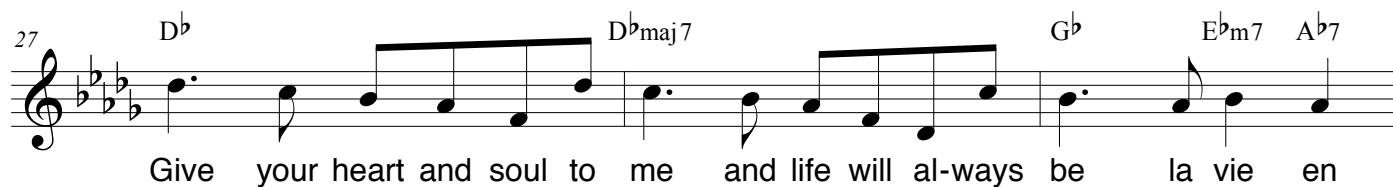
Coda

25 $E\flat 6$ $D\flat \circ 7$ $Cm7$ $E\flat m7(b5)$ $F7$



Ev - 'ry day words seem to turn in - to love songs.

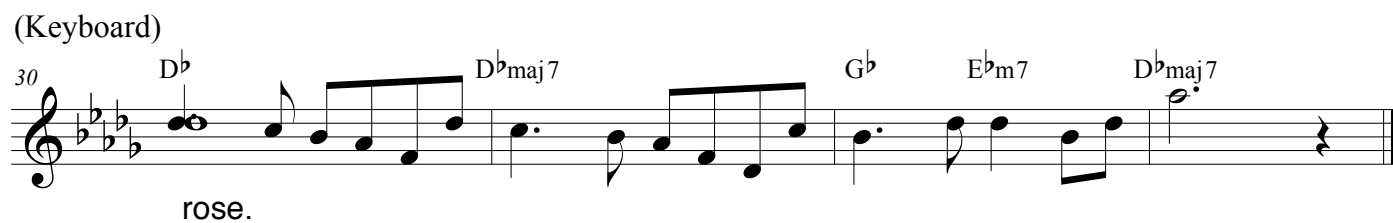
27 $D\flat$ $D\flat maj7$ $G\flat$ $E\flat m7$ $A\flat 7$



Give your heart and soul to me and life will al-ways be la vie en

(Keyboard)

30 $D\flat$ $D\flat maj7$ $G\flat$ $E\flat m7$ $D\flat maj7$



rose.

Thank you.

We can't let this evening go by without playing at least one song from the dance craze that swept the nation back in the 60's, led by Chubby Checker and followed by many others. What dance was that? Right - the twist.

We'll play one of the great numbers from that period now. This one became the song that vaulted a singing group by the name of the Ventures to national fame. They actually recorded 2 versions of the song, and each version became a top ten hit.

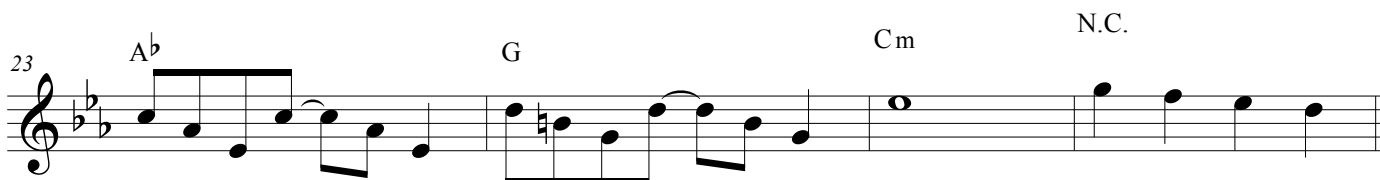
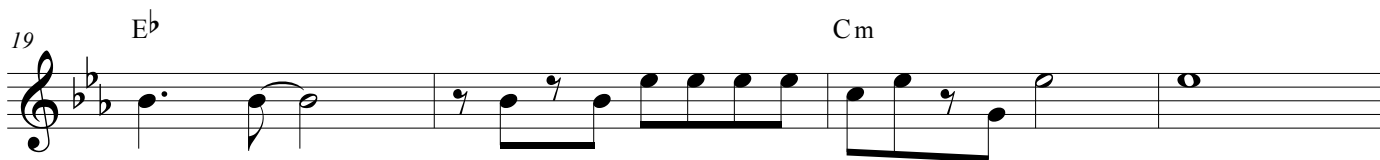
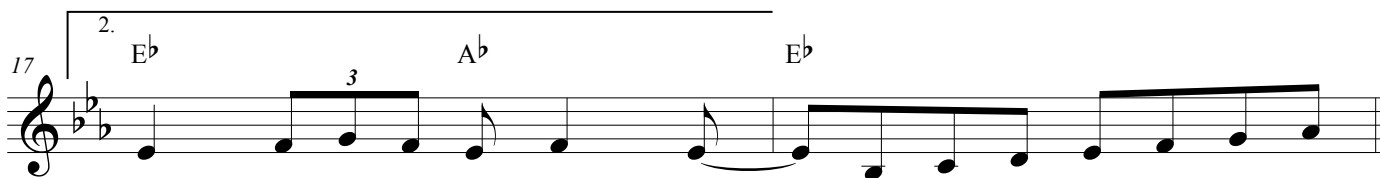
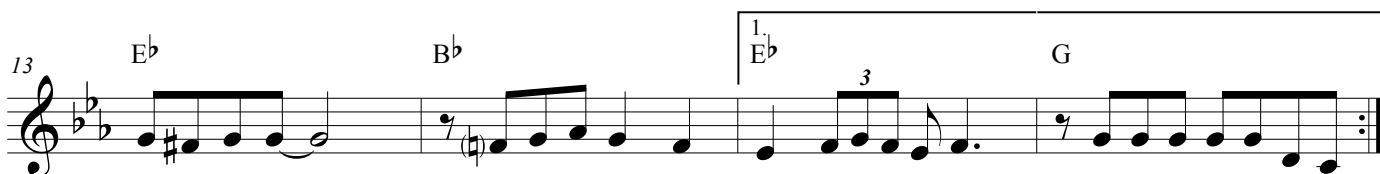
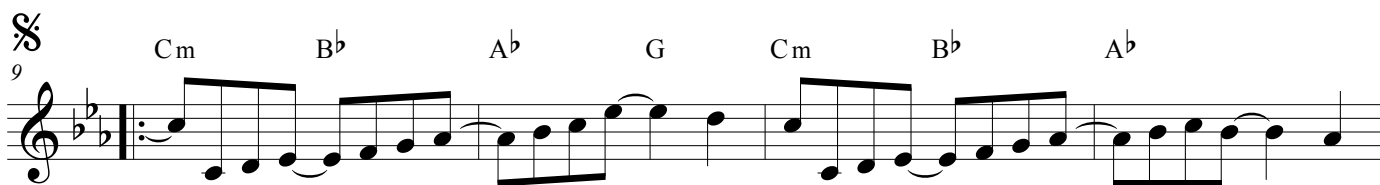
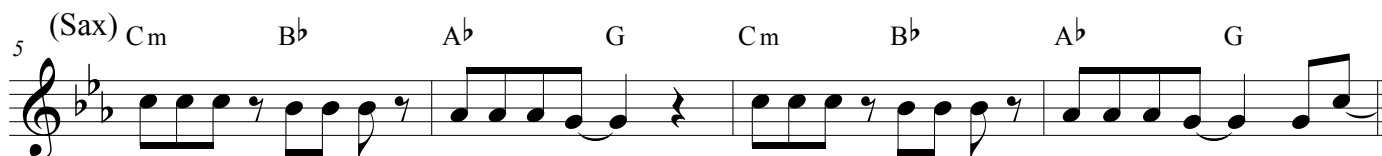
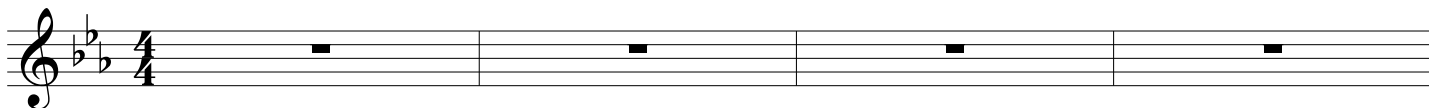
So, get ready to move your feet and wiggle your hips. Here's our version of a suggestion for you - "Walk, Don't Run."

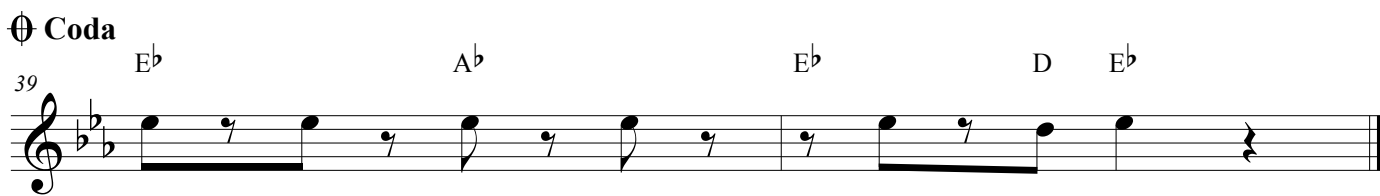
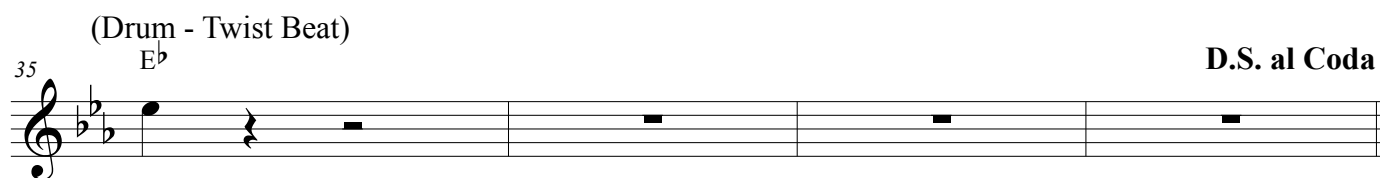
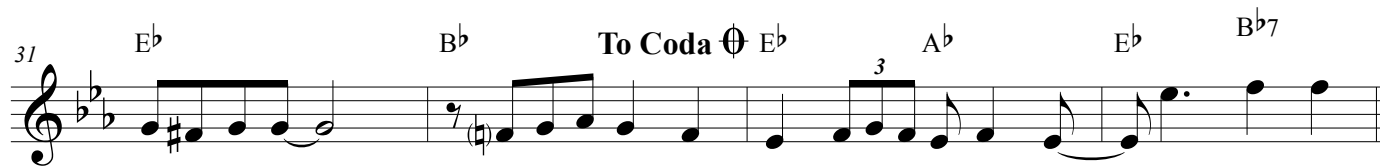
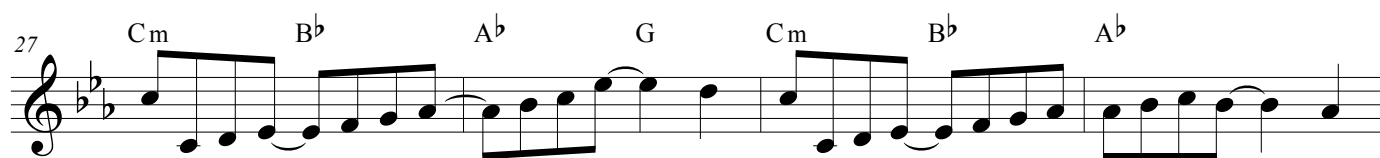
Let's twist, everybody!

Walk Don't Run

Keyboard

(Drum - Twist Beat)





Woeeee! Thank you very much.

Now, let's take time to recover from all the excitement with a nice waltz from the 1947 Broadway musical "Finian's Rainbow." It tells the story of a guy who has a rather novel way of dealing with situations involving the girls in his life.

His solution is quite simple. The song is titled "When I'm Not Near The Girl I Love." Listen, and I'll tell you all about how he makes do with this unfortunate circumstance.

MALE VOCAL

When I'm Not Near The Girl I Love

Keyboard

G7/D C#°7 G7/D Eb°7 G7/D G7
 Oh, my
 9 Dm7 G7 C
 heart is beat - ing wild - ly, and it's
 femme that flut - ters by me a
 13 G7 G°7 Dm7
 all be - cause you're here. When I'm not
 flame that must be fanned. When I can't
 18 Fm C C°7 Dm7
 near the girl I love, I love the
 fon - dle the hand I'm fond of, fon - dle the
 22 1. G7 C 2. G7 Em7 A7
 girl I'm near. Ev - 'ry hand at hand. My
 28 Dm7 C Dm7
 heart's in a pick-le, it's con - stant - ly fick-le and not too par -
 33 G7 Em7 A7 Dm7 Fm
 tick - le I fear. When I'm not near the
 38 C C°7 C G7 C
 girl I love, I love the girl I'm near.

44 E^b B^b aug $G7$ C

48 C $Dm7$ $G7$

What if they're tall or ten - der?

52 C $C9$

What if they're small or slen - der?

56 F maj7

Long as they've got that gen - der, I

60 $Em7$ E^b $G7$

s'ren der. _____

64 C $Dm7$ $G7$

Al - ways I can't re - fuse 'em.

68 C $E^b\circ7$

Al - ways my feet pur - sue them.

72 Em Am $D7$

Long as they've got a bus - om, I

76 $G7$ $Dm7$ B^bm $G7$

"woos em." _____ I'm con -

80 Dm7 G7 C
fess - ing and a con - fes - sion, and I am
more and more a mor - tal,

84 G7 G°7 Dm7
hope I'm not ver a - buse. When I'm not
more and more a case. When i'm not

89 Fm C C°7 Dm7
close to the kiss that I cling to, I cling to the
fac - ing the face that fan - cy, fan - cy the

93 1. G7 C 2. G7 Em7 A7
kiss that's close. As I'm hand face at hand. For
face. face.

99 Dm7 C
Shar - on I'm car - in', but Sus - an I'm choos-in', I'm

103 Dm7 G7 Em7 A7
faith - ful to "who - sin" is here. When

107 Dm7 Fm C C°7
I'm not near the girl I love, I

111 C G7 C A♭
love the girl I'm near.

115 Fm7 D♭maj7 Dm7 G7 C
[Musical notation continues with a final cadence]

Thank you.

We're going to again switch the mood for our next to last number this evening. Here's a song with a Latin beat that was recorded by Frank Sinatra, Benny Goodman, Louis Armstrong, the Four Freshmen, and Ella Fitzgerald among others.

Here's _____ to tell us where she wants to build her dream house. It's at a location "East Of The Sun And West Of The Moon." Fascinating, _____. Let me know how you'll get the materials up there.

East Of The Sun

F

LATIN BEAT

Keyboard

(Keyboard - freely)

3

(Keyboard & Bass)

wish that we could live up in the sky

where we could find a place a way up high

to live a-mong the stars, the sun, the moon, just you and I

East of the sun and west of the moon,

we'll build a dream house of love, dear.

Near to the sun in the day, and near to the moon at night. We'll live in a love-ly way, dear, liv-ing on love and pale moon-light.

2

27 $E^b\text{maj}7$ $A^b9(\#11)$ $Gm7$ $C9$

Just you and I for - ev - er and a day. _____ Our

31 $Fm9$ A^bm7 D^b9

love will not die, _____ be-cause we'll keep it that way. _____

35 $Fm7$ D^b9 $Cm7$ $F13$

Up a-mong the stars we'll find a har-mon-y of life to a love-ly tune.

39 $Fm7$ D^b9 $B^b7(\flat9)$ $Gm7$ G^bm7

East of the sun and west of the moon, dear,

43 $Fm7$ $E7(\#9)$ E^b6 $Fm7$ $B^b7(\flat9)$ **D.S. al Coda**

east of the sun and west of the moon. _____

Coda $Gm7$ $D^{\circ}7$ $Fm7$ B^b7 3

moon, _____ dear, east of the sun and west of the

51 $Gm7$ $D^{\circ}7$ $Fm7$ B^b7

moon, _____ dear, east of the sun and west of the

55 E^b B E^b (Sax) A^bm E^b

moon. _____

East Of The Sun

M

Keyboard

LATIN BEAT

(Keyboard - freely)

3

F maj7 F#°7 Gm7 C7(b9)

I

(Keyboard & Bass)

3

F Dm7 Am Em7 Dm7 D#°7

wish that we could live up in the sky_____ where we could find a place a way up

6

C7 Gm7 C7 C°7 Dm7 G6 Gm7 C7

high,_____ to live a-mong the stars, the sun, the moon, just you and I

11

(All in rhythm - Latin beat)

11

F maj7 Bb9(#11) Am7 D9

East_____ of the sun and west_____ of the moon,

15

Gm9 Bbm7 Eb9

we'll build a dream house of love, dear.

19

Gm7 C7 E7 A7 Dm7

Near to the sun_____ in the day, and near to the moon at night._____ We'll

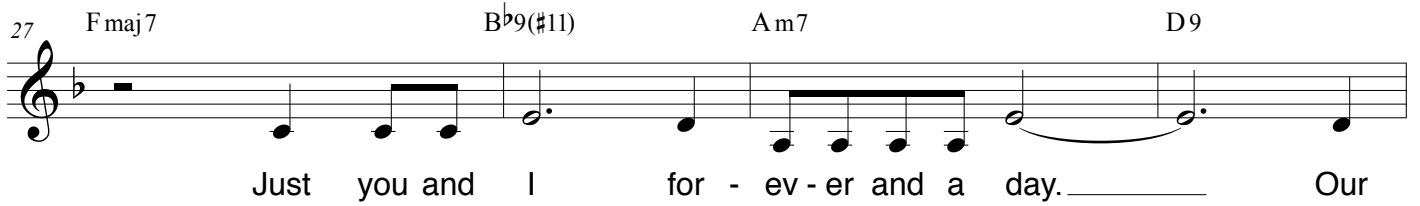
23

G13 Dm9 G7(b9) Gm7 C7(b9)

live in a love - ly way, dear, liv-ing on love and pale moon-light.

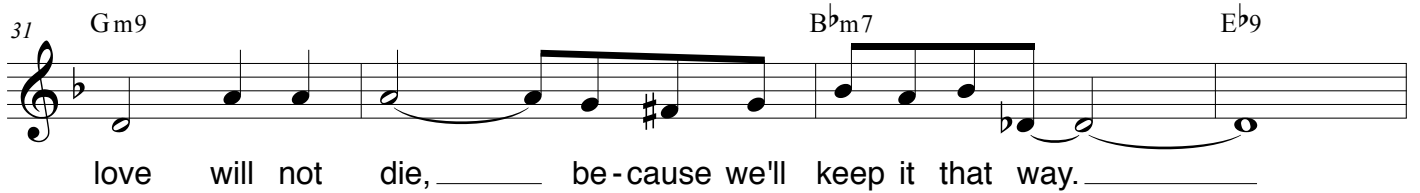
2

27 Fmaj7 B \flat 9(#11) Am7 D9



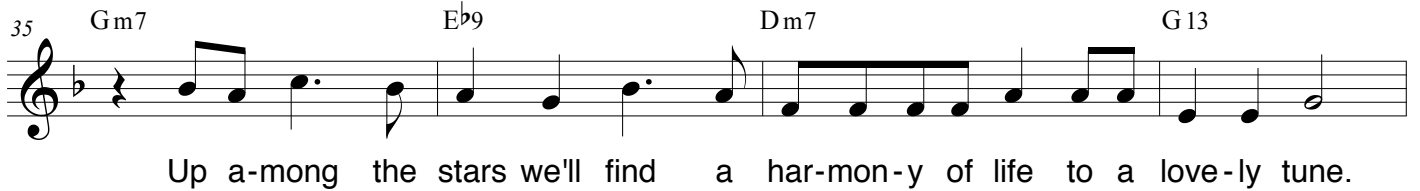
Just you and I for - ev - er and a day. Our

31 Gm9 B \flat m7 E \flat 9



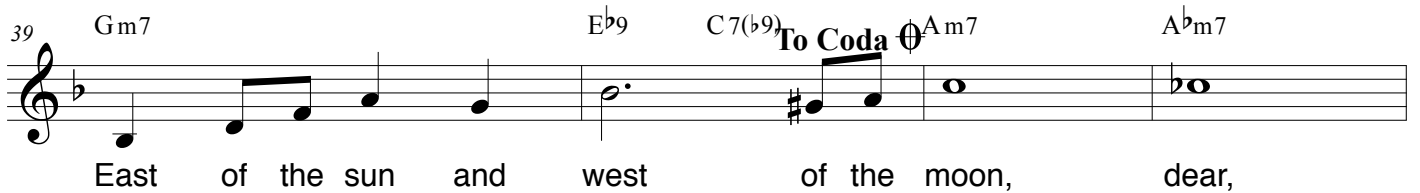
love will not die, be - cause we'll keep it that way.

35 Gm7 E \flat 9 Dm7 G13



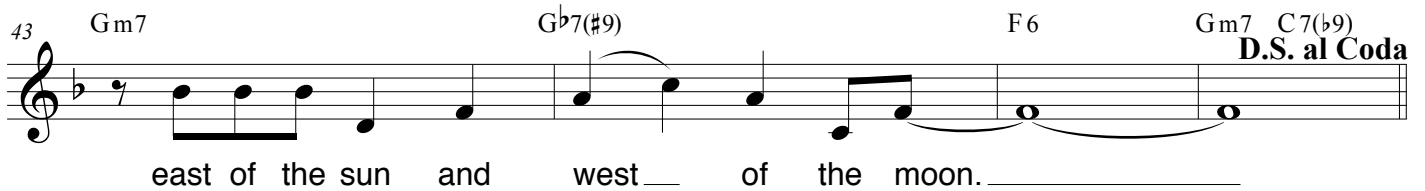
Up a-mong the stars we'll find a har-mon-y of life to a love-ly tune.

39 Gm7 E \flat 9 C7(b9) To Coda Am7 A \flat m7



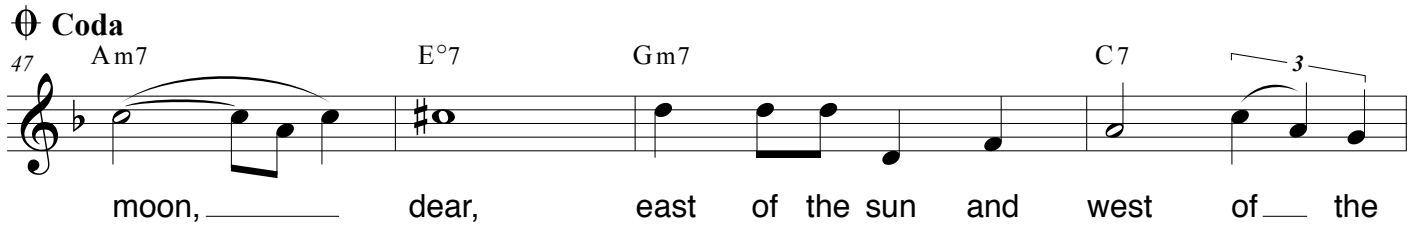
East of the sun and west of the moon, dear,

43 Gm7 G \flat 7(#9) F6 Gm7 C7(b9) D.S. al Coda



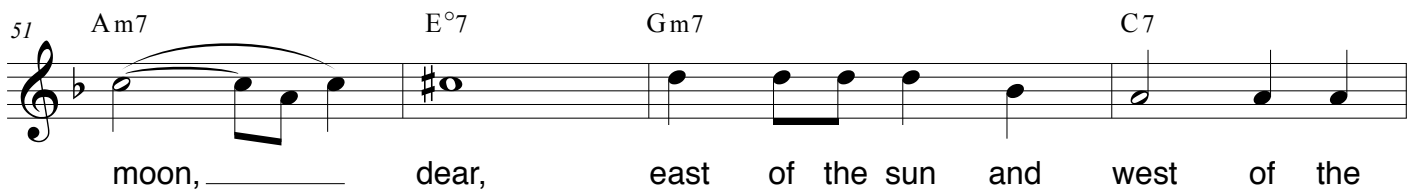
east of the sun and west of the moon.

47 Am7 E $^{\circ}$ 7 Gm7 C7 3



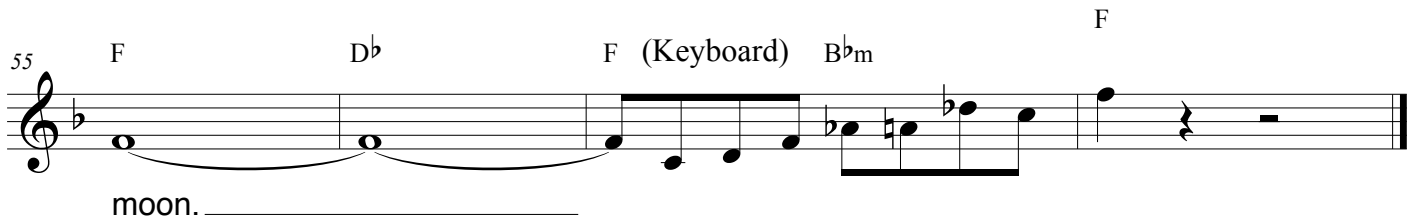
moon, dear, east of the sun and west of the

51 Am7 E $^{\circ}$ 7 Gm7 C7



moon, dear, east of the sun and west of the

55 F D \flat F (Keyboard) B \flat m F



moon.

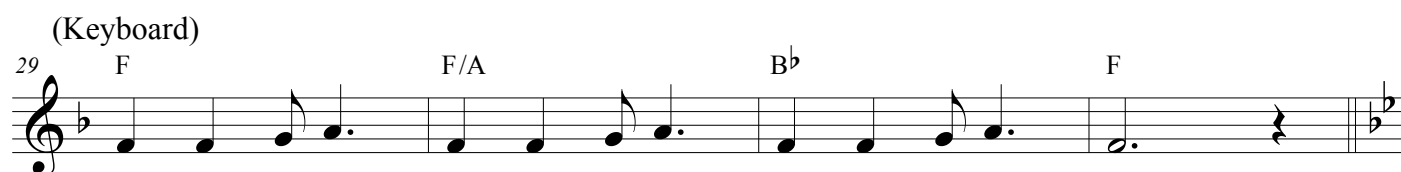
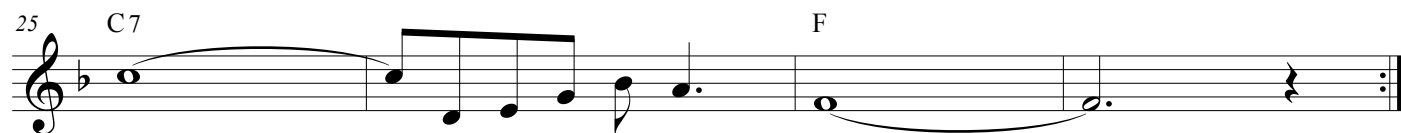
Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves?

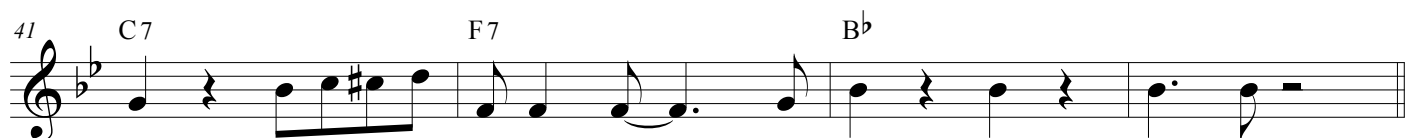
We're going to close with a great Dixieland favorite from way back in 1919. Popularized in jazz by the Original Dixieland Jazz Band, it has since been recorded by numerous artists and has become a jazz standard.

So, get ready to tap your feet as we play our version of the "Royal Garden Blues." Here we go!

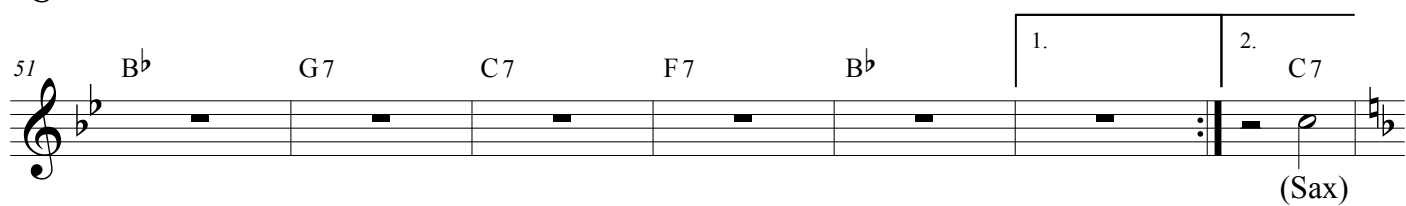
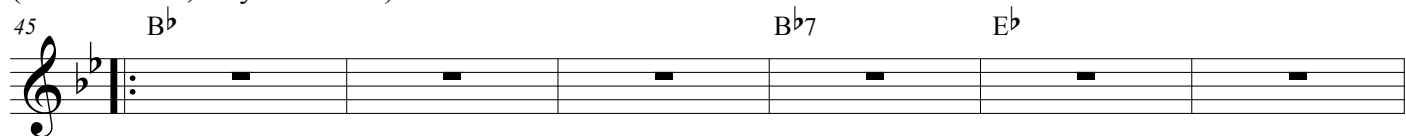
Royal Garden Blues

Keyboard

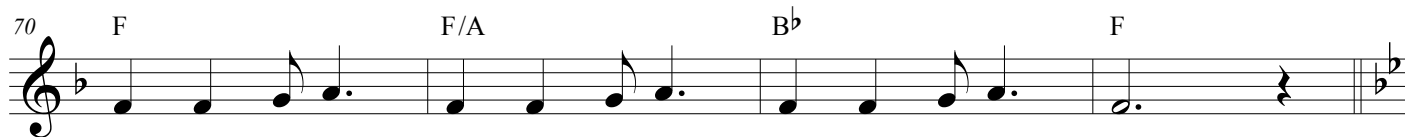




(Sax adlib 1st, Keyboard 2nd)



(Keyboard)



(Sax)

