

Set D

Last revised: 2020.08.17

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Alright, OK, You Win

F

Keyboard

(Sax) $B\flat$ C/G $F\sharp^\circ$ F $F9$

Well, al-right,

5 $B\flat6$ $E\flat7$ $B\flat6$ $B\flat7$

O. K., you win, I'm in love with you. Well, al-right,

9 $E\flat7$ $B\flat6$ $G7$

O. K., you win, ba-by what can I do. I'll An-

13 $Cm7$ $F7$ $B\flat6$ $E\flat7$

do an - y - thing you say. It's just got to be that way.
- y - thing you say, I'll do as long as it's me and you.

16 1. $B\flat6$ $F7$ 2. $B\flat7$ $F7$

Well, al - right,

18 $B\flat6$ $E\flat7$ $B\flat6$ $B\flat7$

All that I am ask - ing, all I want from you.

22 $E\flat7$ $B\flat6$ $F7$

Just love me like I love you, and it won't be hard to do. Well, al-right,

2
26

Bb6 Eb7 Bb6 Bb7

O. K., ___ you win, ___ I'm in love with you. Well, al-right,

30

Eb7 Bb6 To Coda Θ G7

___ O. K., ___ you win, ___ ba-by what can I do. ___ I'll

34

Cm7 Bb6 Eb7 Bb6 F7 (Sax) D.S. al Coda

___ do an-y-thing you say. ___ It's just got to be that way. ___

Θ Coda

38

Bb7 Cm7 F7

one thing more: If ___ you're gon-na be ___ my man, ___ sweet ba -

41

Bb6 Eb7 Bb6 F7 Bb6 Eb7

- by, take me by the hand. ___ Well, al - right, O. K., ___ you win,

45

Bb6 Bb7 Eb7

___ I'm in love with you. Well, al-right, ___ O. K., ___ you win,

49

Bb6 Bb7 Cm7 F7

___ ba-by one thing more: If ___ you're gon-na be ___ my man, ___ sweet ba -

53

Bb6 Eb7 Bb6 F7 Bb6

- by, take me by the hand. ___ Well, al - right, O. K.,

56

Eb7 Bb Bb/D Eb Gb7/E F F7 Bb6

(Sax)

___ you win! ___

Alright, OK, You Win

M
Keyboard

(Keyboard)

E_b F/C B° B_b B_b9

Well, al-right,

5 E_b6 A_b7 E_b6 E_b7

O. K., you win, I'm in love with you. Well, al-right,

9 A_b7 E_b6 $C7$

O. K., you win, ba-by what can I do. I'll An-

13 $Fm7$ B_b7 E_b6 A_b7

do an - y - thing you say. It's just got to be that way.
- y - thing you say, I'll do as long as it's me and you.

16 1. E_b6 B_b7 2. E_b7 B_b7

Well, al - right,

18 E_b6 A_b7 E_b6 E_b7

All that I am ask - ing, all I want from you.

22 A_b7 E_b6 B_b7

Just love me like I love you, and it won't be hard to do. Well, al-right,

2
26 Eb6 Ab7 Eb6 Eb7

O. K.,__ you win,__ I'm in love with you. Well, al-right,

30 Ab7 Eb6 To Coda \oplus C7

__ O. K.,__ you win,__ ba-by what can I do.__ I'll

34 F m7 Bb7 Eb6 Ab7 Eb6 Bb7(Keyboard) D.S. al Coda

__ do an-y-thing you say.__ It's just got to be that way.__

\oplus Coda

38 Eb7 F m7 Bb7

one thing more: If__ you're gon-na be__ my man,__ sweet ba-

41 Eb6 Ab7 Eb6 Bb7 Eb6 Ab7

- by, take me by the hand.__ Well, al - right, O. K.,__ you win,

45 Eb6 Eb7 Ab7

__ I'm in love with you. Well, al-right,__ O. K.,__ you win,

49 Eb6 Eb7 F m7 Bb7

__ ba-by one thing more: If__ you're gon-na be__ my man,__ sweet ba-

53 Eb6 Ab7 Eb6 Bb7 Eb6

- by, take me by the hand.__ Well, al - right, O, K.,

56 Ab7 Eb Eb/G Ab B7/A Bb Bb7 Eb6

(Keyboard)

__ you win!__

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 "Alright, OK, You Win," a number introduced by the Count Basie Orchestra and which was recorded by Peggy Lee back in 1994.

Our next selection was composed back in 1938 and by Hoagy Carmichael - remember Hoagy? It was sung by Bob Hope and Shirley Ross in the 1939 movie "Thanks For The Memory" and tells of a couple who are tired, but so much in love with each other that they cannot bring themselves to part for the night.

Here we go with "Two Sleepy People."

VOCAL DUET

Two Sleepy People

D

Keyboard

(Keyboard)



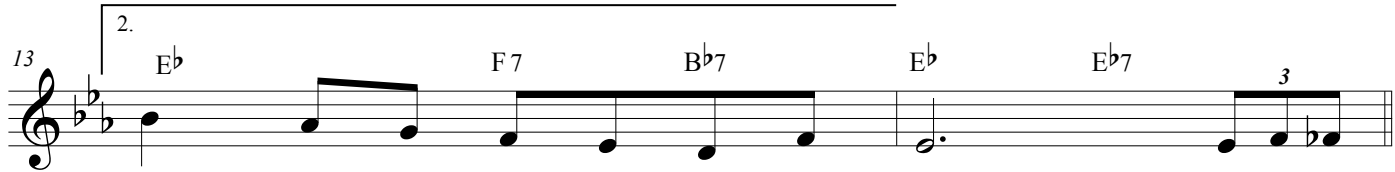
(F) Here we are, out of cig-ar-ettes, hold - ing hands and yawn - ing,
 (M) Here we are, in the coz-y chair, pick - ing on a wish - bone



look how late it gets. — Two sleep - y peo - ple, by
 from the Frid - i - daire. — Two sleep - y peo - ple, with



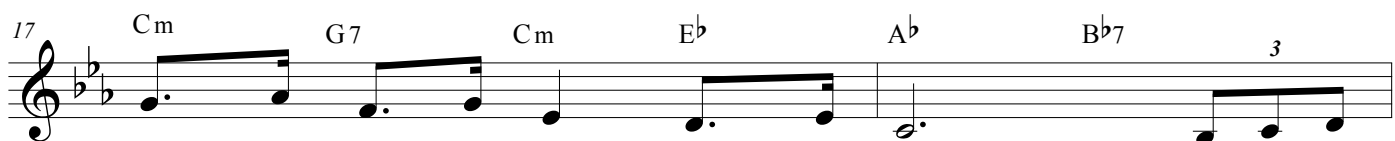
dawn's ear - ly light, and too much in love to say "Good - night."
 noth - ing to say, and



too much in love to break a - way. (F) Do you re -



mem - ber the nights we used to lin - ger in the hall?



Fa - ther did - n't like you at all. (M) Do you re -

19 E^b B^b7 E^b B° 3 $C7$
 mem-ber the rea - son why we mar - ried in the fall? (F) To

21 $F7$ $Fm7$ B^b_{aug}
 rent this lit - tle nest, and get a bit of rest. Well,

23 E^b A° $Fm7$ B^b7 E^b
 here we are, just a - bout the same, (M) fog - gy lit-tle fel - la,

26 $Fm7$ B^b7 E^b $C7$
 (F) drow - sy lit - tle dame. (Both) Two sleep - y peo - ple, by

28 Fm A^b_m $\text{To Coda } \Phi$ E^b $F7$ B^b7 E^b B^b7 D.S. al Coda
 dawn's ear - ly light, and too much in love to say "Good - night."

Φ Coda E^b $F7$ B^b7 E^b B^b7 (Keyboard)
 31 too much in love to say "Good - night."

33 E^b D° $G7$ $Cm7$ A^b B^b7 E^b_6
 (Musical notation continues)

Thank you.

Our next selection has a Latin beat and was written back in 1940 by a young Mexican girl named Consuelo Valazquez at the age of 15. The song title is translated as “Kiss Me Again and Again” but Consuelo said that she wrote the song before she had ever been kissed. Here is “Besame Mucho.”

Besame Mucho

F

Keyboard

(Sax)

A m D m A m E7

5 A m E7 A m E7

9 A m6 D m6

Bes - a - me, bes - a - me mu - cho.

12 A7(b9) D m6 E7(b9)

Each time I cling to your kiss I hear mu - sic di -
Co - mo si fuer - a esta noch - e la ul - ti - ma

15 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

vine. Bes - a - me, bes - a me
vez.

19 D m6 A m A m/G

mu - cho. Hold me, my dar - ling, and
Que ten - go mied - do per -

22 F7 E7 A m6

say der - te, you'll al - ways be mine.
der - te, per - der - te des - pues.

25 D m6 A m6

This joy is some - thing new, my arms en - fold - ing you,
 Quier - o ten - er - te muy cer - ca mir - ar - me tus

27 E7 A m6 A7(b9) D m6

nev - er knew this thrill be - fore. Who ev - er thought I'd be
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 A m6 B7 F7 E7

hold - ing you close to me, whis - p'ring, "It's you I a - dore."
 na - na yo es - ta re - le - jos "Muy le - jos de ti."

33 A m6 D m6

Dear - est one, if you would leave me,
 Bes - a - me, bes - a - me mu - cho.

36 A7(b9) D m6 E7(b9)

each lit - tle dream would take wing and my life would be
 Co - mo si fuer - a esta noch - e la ul - ti - ma

39 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

through. Bes - a - me, bes - a me
 vez.

43 D m6 A m A m/G

mu - cho. Love me for - ev - er and
 Que ten - go mied - do per -

46 F7 E7 A m6 E7

make all my dreams come true.
 der - te, per - der - te des - pues.

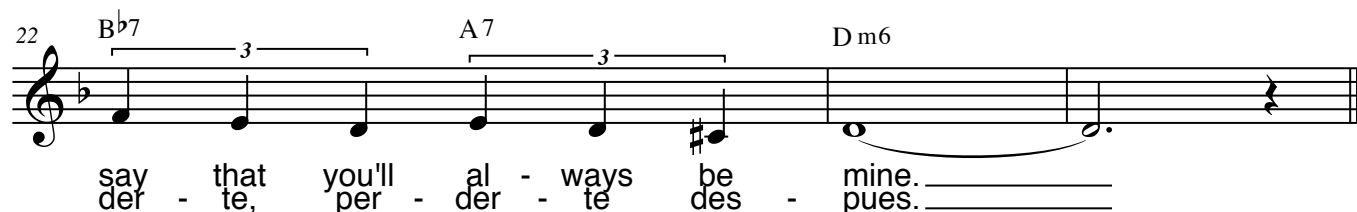
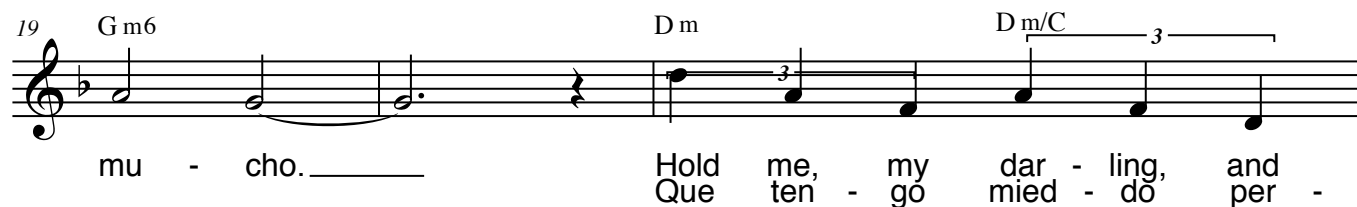
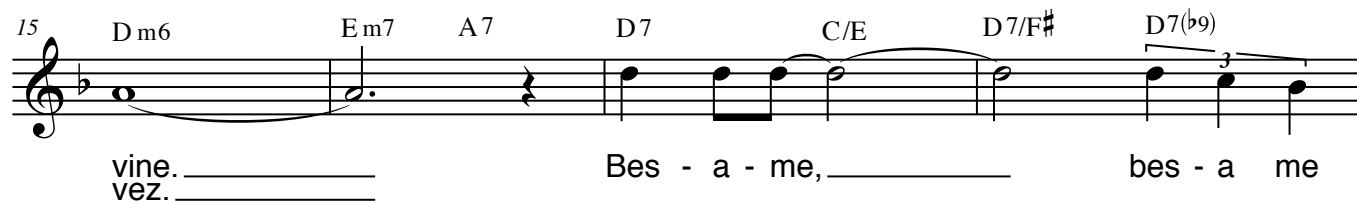
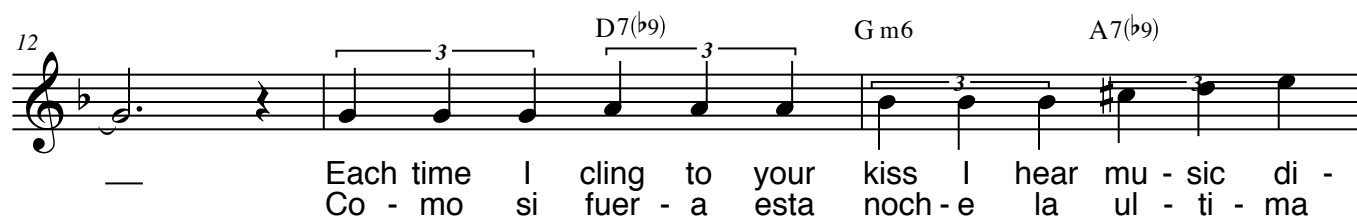
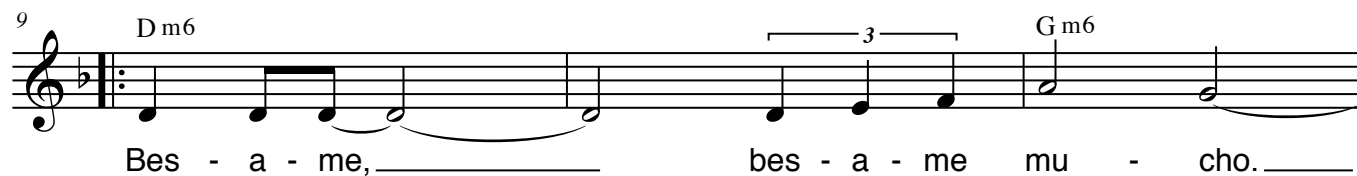
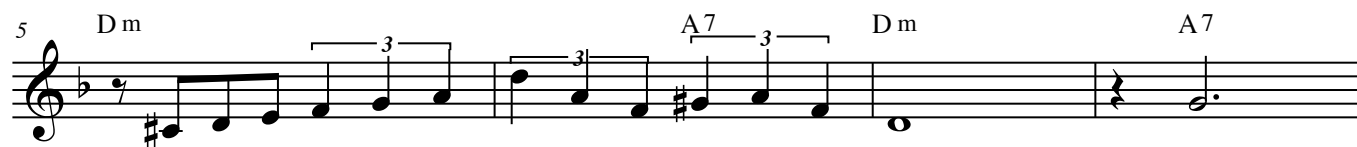
49 A m A m/G F7 E7 A m6

Love me for - ev - er and make all my dreams come true.
 Que ten - go mied - do per - der - te, per - derte des - pues.

Besame Mucho

M
Keyboard

(Keyboard)



2015.02.15

25 G m6 3 D m6 3

This joy is some - thing new, my arms en - fold - ing you,
 Quier - o ten - er - te muy cer - ca mir - ar - me tus

27 A7 3 D m6 D7(b9) G m6 3

nev - er knew this thrill be - fore. Who ev - er thought I'd be
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 D m6 3 E7 3 Bb7 3 A7

hold - ing you close to me, whis-p'ring, "It's you I a - dore."
 na - na yo es - ta re - le - jos "Muy le - jos de ti."

33 D m6 3 G m6

Dear - est one, if you would leave me,
 Bes - a - me, bes - a - me mu - cho.

36 D7(b9) 3 G m6 A7(b9)

each lit - tle dream would take wing and my life would be
 Co - mo si fuer - a esta noch - e la ul - ti - ma

39 D m6 E m7 A7 D7 C/E D7/F# D7(b9) 3

through. Bes - a - me, bes - a me
 vez.

43 G m6 D m D m/C 3

mu - cho. Love me for - ev - er and
 Que ten - go mied - do per -

46 Bb7 3 A7 3 D m6 A7

make all my dreams come true.
 der - te, per - der - te des - pues.

49 D m D m/C 3 Bb7 3 A7 3 D m6

Love me for - ev - er and make all my dreams come true.
 Que ten - go mied - do per - der - te, per - derte des - pues.

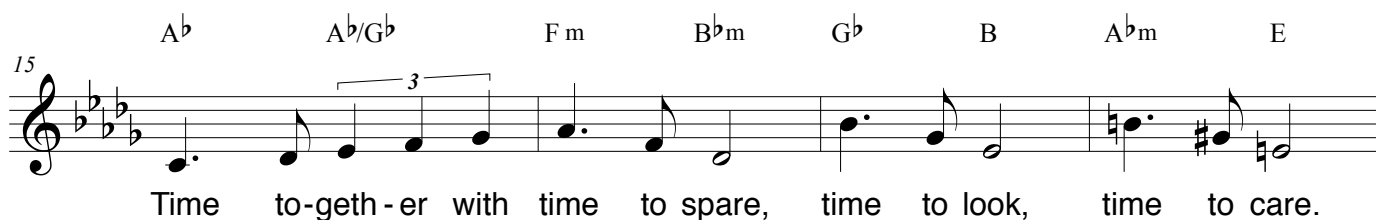
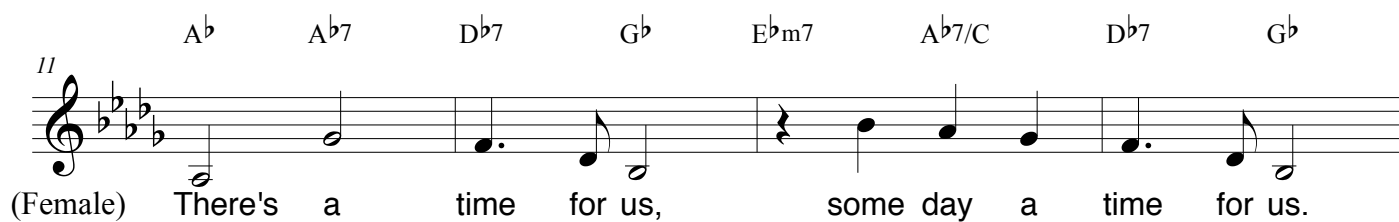
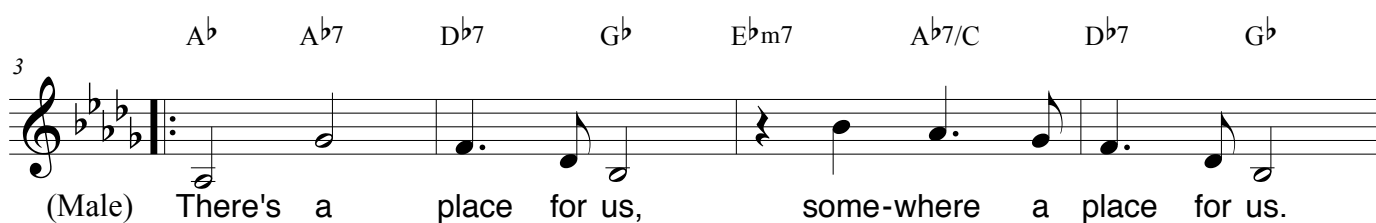
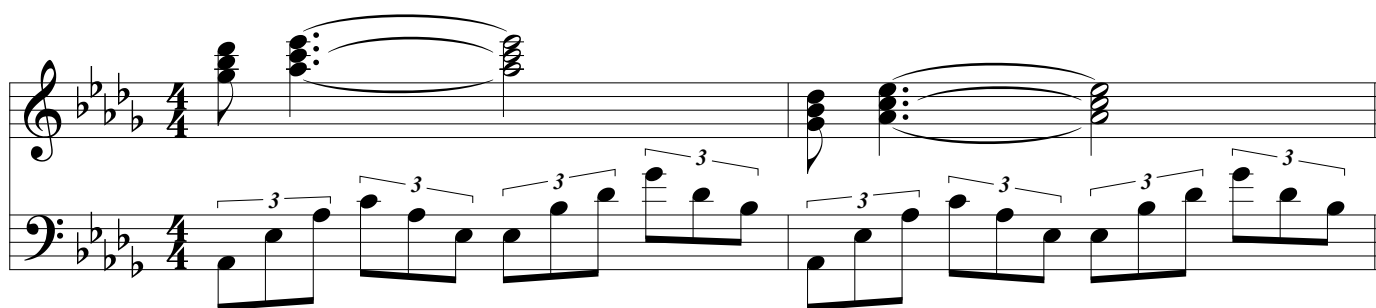
Thank you.

Now we'll move forward a bit in time with a song from a very successful 1957 Broadway musical by one of the world's greatest orchestral conductors - Leonard Bernstein. The musical was "West Side Story" and the song is entitled "Somewhere." _____ and I will sing it for you.

D

Somewhere

Keyboard



D

2

19

A G^bm D^bm E^bm7

Some-day. (Male) Some-where. We'll find a new way of liv-ing_

23

A A° E E^b7 C m7

(Female) We'll find a way of for - giv-ing. Some-where...

27

A^b A^b7 D^b7 G^b E^bm7 A^b7 D^b7 G^b

(Both) There's a place for us, a time and place for us.

31

A^b A^b/G^b F m B^bm G^b B A^bm E

Hold my hand and we're half-way there. Hold my hand and I'll take you there.

35

A G^bm

1. D^b D^b7 G^b E^b7

(Male) some - how, (Female) some day, (Both) Some-where.

39

2. D^b E^bm D^b/F G^b D^b

(Keyboard)

Some - where.

Thank you.

Now, we'll jump back in time to 1914 and play a ragtime classic that also became a staple on the barbershop quartet circuit. _____ and I would like to do it as a duet. _____, are you ready to do it, or should I say, duet? (Response).

OK. Here we go with "When You Wore A Tulip." Take it away!

D

When You Wore A Tulip

VOCAL ONLY

G (Keyboard) F Em E[°]7 Keyboard

5 G Am Bm Am7 D D7

9 G G7 (M) When

you wore a tu - lip, a sweet yel - low tu - lip, and

13 C G C Cm

I wore a big red rose. When you ca - ressed me, 'twas

19 G E7 A7 D7

then heav - en blessed me, what a bless-ing no one knows.

25 G G7

You made life cheer - y when you called me "Dear - ie," 'twas

29 C B7 E7

down where the blue grass grows. Your lips were sweet-er than ju-lep, when

35 A7 D7 G Bb7

you wore that tu - lip, and I wore a big red rose. (F) When

2
41 $E\flat$ $E\flat 7$ **D**

I wore a tu - lip, yes, I wore a yel - low tu - lip, and

45 $A\flat$ $E\flat$ $A\flat$ $A\flat m$

you, you wore a big red rose. When you ca - ressed me, 'twas

51 $E\flat$ $C 7$ $F 7$ $B\flat 7$

then heav - en blessed me, what a bless - ing no one knows.

57 $E\flat$ $E\flat 7$

(Both) You made life cheer - y when you called me "Dear - ie," 'twas

61 $A\flat$ $A\flat 7$ $A\flat$ $A\flat 7$ G

down where the blue grass grows. Your lips were

65 $C 7$ $F 7$

sweet - er than ju - lep, when you wore that tu - lip, and

69 $E\flat$ $B\flat 6$ $B\flat 7$

I wore a big red

73 $E\flat$ (Keyboard) $C m$ $F m$ $B\flat 7$ $E\flat$

rose.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into systems, with measure numbers 41, 45, 51, 57, 61, 65, 69, and 73 marked at the beginning of each system. Chord symbols are placed above the vocal staff and below the piano staff. The lyrics are written below the vocal staff. The score includes a large 'D' at the top right, likely indicating a double bar line or a specific section. The piano part consists of a single melodic line in the right hand and a single bass line in the left hand. The lyrics are: 'I wore a tu - lip, yes, I wore a yel - low tu - lip, and you, you wore a big red rose. When you ca - ressed me, 'twas then heav - en blessed me, what a bless - ing no one knows. (Both) You made life cheer - y when you called me "Dear - ie," 'twas down where the blue grass grows. Your lips were sweet - er than ju - lep, when you wore that tu - lip, and I wore a big red rose.' The score ends with a double bar line at measure 73.

Thank you very much.

Our next song is a personal favorite of mine, not only because it has such a beautiful melodic line but also because of its great lyric. It was written by Jerome Kern back in 1933 and featured in the musical "Roberta." It also became one of Vic Damone's most famous songs. Pay close attention to the lyrics as _____ sings them. Here is "Smoke Gets In Your Eyes."

Smoke Gets In Your Eyes

F

Keyboard

(Keyboard)

3 B \flat D m7 D \flat 7 C m7 F7 B \flat 6 D7#5 E \flat Maj7 E \circ 7

They asked me how I knew my true love was true. I, of course, re-

7 D m7 G m7 C m7 F7 A \flat 7 G7 C m7 F7

plied, "Some-thing here in - side can-not be de - nied."

11 B \flat D m7 D \flat 7 C m7 F7 B \flat 6 D7#5 E \flat Maj7 E \circ 7

They said, "Some-day you'll find all who love are blind. When your heart's on

15 D m7 G m7 C m7 F7 B \flat 6 A \flat m7 D \flat 7

fire, you must re - al lize smoke gets in your eyes."

19 G \flat Maj7 E \flat m7 3 A \flat m7 G \circ 7 A \flat m7 D \flat 7

So I chaffed them and I gail-y laughed to think they could doubt my love.

23 G \flat Maj7 E \flat m7 F7 B \flat Maj7 G7(b9) C m7 F7

Yet, to - day my love has flown a-way. I am with - out my love.

27 B \flat 6 D m7 D \flat 7 C m7 F7 B \flat 6 D7#5 E \flat Maj7 E \circ 7

Now, laugh-ing friends de-ride tears I can-not hide. So, I smile and

31 D m7 G m7 C m7 F7 1 B \flat G m7 C m7 F7

say, "When a love-ly flame dies, smoke gets in your eyes."

35 2 B \flat /A G m C m B \flat C \sharp m7 B Maj7 B \flat Maj7

eyes. Smoke gets in your eyes.

Smoke Gets In Your Eyes

M
Keyboard

(Keyboard)

D^b

3 **D^b** **F m7** **E^o7** **E^b m7** **A^b7** **D^b6** **F7#5** **G^b Maj7** **G^o7**

They asked me how I knew my true love was true. I, of course, re-

7 **F m7** **B^b m7** **E^b m7** **A^b7** **B7** **B^b7** **E^b m7** **A^b7**

plied, "Some-thing here in - side can-not be de - nied."

11 **D^b** **F m7** **E^o7** **E^b m7** **A^b7** **D^b6** **F7#5** **G^b Maj7** **G^o7**

They said, "Some-day you'll find all who love are blind. When your heart's on

15 **F m7** **B^b m7** **E^b m7** **A^b7** **D^b6** **B m7** **E7**

fire, you must re-al lize smoke gets in your eyes."

19 **A Maj7** **F# m7** **B m7** **A#^o7** **B m7** **E7**

So I chaffed them and I gail-y laughed to think they could doubt my love.

23 **A Maj7** **G^b m7** **G#7** **D^b Maj7** **B^b7(b9)** **E^b m7** **A^b7**

Yet, to - day my love has flown a-way. I am with - out my love.

27 **D^b6** **F m7** **E^o7** **E^b m7** **A^b7** **D^b6** **F7#5** **G^b Maj7** **G^o7**

Now, laugh-ing friends de-ride tears I can-not hide. So, I smile and

31 **F m7** **B^b m7** **E^b m7** **A^b7** **D^b** **B^b m7** **E^b m7** **A^b7**

say, "When a love-ly flame dies, smoke gets in your eyes."

35 **D^b** **/C** **B^b m** **E^b m** **D^b** **E m7** **D Maj7** **D^b Maj7**

eyes. Smoke gets in your eyes.

Thank you.

This next song is from one of the all-time great musicals composed by the team of Rodgers and Hammerstein - "South Pacific."

In the first act of the musical, Nellie Forbusch, the Army nurse stationed on the South Pacific Island during World War II, tells Emile, the middle-aged French plantation owner with whom she has fallen in love, that she is sure that everything will turn out alright with respect to the war's outcome. And the reason she knows this is because she's a "Cockeyed Optimist."

We'll let our own Nellie Forbusch, _____, sing this cheery song for you now. Here's our version of "A Cockeyed Optimist."

A Cockeyed Optimist

F

Keyboard

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The key signature is three flats (Bb, Eb, Ab). The first staff has a measure rest followed by four measures of chords. The second staff has a measure rest followed by four measures of chords. Chord labels Eb6 and Ab7/Eb are placed above the first and fifth measures respectively.

Musical staff for measures 5-8. The right hand has a whole rest in each of the first four measures, followed by two eighth notes in the fifth measure. The left hand has a whole rest in each of the first four measures, followed by two eighth notes in the fifth measure. A key signature change to two flats (Bb, Eb) occurs at measure 5. A chord label Eb is placed above the first measure.

Musical staff for measures 9-12. The right hand has a repeat sign at the beginning, followed by eighth notes. The left hand has eighth notes. Chord labels Eb, Eb aug, and Cm/Eb are placed above the first, third, and fifth measures respectively.

 When the

 sky heard is a bright ca - na - ry and yel - low, I for -

 heard peo - ple rant and rave and bel - low that we're

Musical staff for measures 13-16. The right hand has eighth notes. The left hand has eighth notes. Chord labels Bbm7, Eb7, Bbm7, and Eb7 are placed above the first, third, fifth, and seventh measures respectively.

 get done ev - 'ry cloud I've ev - er be seen. So they

 and we might as well be dead. But I'm

Musical staff for measures 17-20. The right hand has eighth notes. The left hand has eighth notes. Chord labels Ab, Ab°7, Ebmaj7, and Eb6 are placed above the first, third, fifth, and seventh measures respectively.

 call on - ly a cock - eyed op - ti - mist, im - ma -

 a cock - eyed op - ti - mist, and I

Musical staff for measures 21-24. The right hand has eighth notes. The left hand has eighth notes. Chord labels Fm7 and Bb7 are placed above the first and third measures respectively. A first ending bracket labeled '1.' spans measures 23 and 24, with a chord label Ebmaj7 above it.

 ture can't and in - cur - a - bly green! I have

 get it in - to my

Musical staff for measures 25-28. The right hand has a whole note in the first measure, followed by a whole rest in the second measure, and then two eighth notes in the third measure. The left hand has a whole note in the first measure, followed by a whole rest in the second measure, and then two eighth notes in the third measure. A key signature change to one flat (Bb, Eb) occurs at measure 25. A chord label Eb is placed above the first measure.

 head. I

2
27

Gm Am7 D7

hear the hu - man race is fall - ing on its face and

31

Gm Am7 D7

has - n't ver - y far to go. _____ But

35

Gm Am7 D7

ev - 'ry whip - poor - will is sell - ing me a bill, and

39

Gm Dm To Coda Bb7

tell - ing me it just ain't so. _____ I could

43

Eb Ebaug Cm/Eb

say life is just a bowl of jel - lo _____ and ap -

47

Bbm7 Eb7 Bbm7 Eb7

pear more in - tell - i - gent and smart. _____ But I'm

51

Ab Ab°7 Eb Eb°7

stuck like a dope with a thing called hope, and I

55

Bb/D Bbaug/D Gm Ebmaj7

can't get it out of my heart! _____

59

Ab Bb7 Eb (Sax) D.S. al Coda

Not this heart. _____

The musical score is written for a single melodic line in G minor (three flats). It consists of nine staves of music. The first staff (measures 27-30) has a Gm chord, followed by Am7 (measures 31-34) and D7 (measures 35-38). The second staff (measures 31-34) has Gm, Am7, and D7. The third staff (measures 35-38) has Gm, Am7, and D7. The fourth staff (measures 39-42) has Gm, Dm, and Bb7, with a 'To Coda' instruction. The fifth staff (measures 43-46) has Eb, Ebaug, and Cm/Eb. The sixth staff (measures 47-50) has Bbm7, Eb7, Bbm7, and Eb7. The seventh staff (measures 51-54) has Ab, Ab°7, Eb, and Eb°7. The eighth staff (measures 55-58) has Bb/D, Bbaug/D, Gm, and Ebmaj7. The ninth staff (measures 59-62) has Ab, Bb7, Eb, and a '(Sax) D.S. al Coda' instruction. The lyrics are: 'hear the hu - man race is fall - ing on its face and has - n't ver - y far to go. _____ But ev - 'ry whip - poor - will is sell - ing me a bill, and tell - ing me it just ain't so. _____ I could say life is just a bowl of jel - lo _____ and ap - pear more in - tell - i - gent and smart. _____ But I'm stuck like a dope with a thing called hope, and I can't get it out of my heart! _____ Not this heart. _____'.

♩ Coda

63 $B\flat$ C7 F F aug Dm/F

so. I could say life is just a bowl of jel - lo _____ and ap -

69 Cm7 F7 Cm7 F7

pear more in - tell - i - gent and smart. _____ But I'm

73 $B\flat$ $B\flat^\circ 7$ F $F^\circ 7$

stuck like a dope with a thing called hope, and I

77 C/E C aug/E Am F maj7

can't get it out of my heart! _____ No,

81 $B\flat$ C7

Not _____ this _____

85 F Gm7

heart, _____ not this

89 F (Sax) Dm7 C7 F

heart! _____

A Cockeyed Optimist

M

Keyboard

The piano introduction consists of two staves. The right hand plays chords in F major (F6) and Bb7/F. The left hand plays a simple bass line.

The vocal line begins at measure 5 with a whole rest, followed by a half note G4 and a quarter note A4.

When the

The vocal line continues from measure 9. It includes lyrics: "sky heard is a ple bright ca - na - ry and yel - low, I for - heard peo - ple rant and rave and bel - low that we're".

The vocal line continues from measure 13. It includes lyrics: "get done ev - 'ry cloud I've ev - er seen. So they done and we might as well be dead. But I'm".

The vocal line continues from measure 17. It includes lyrics: "call on - me ly a cock - eyed op - ti - mist, im - ma - on - ly a cock - eyed op - ti - mist, and I".

The vocal line continues from measure 21. It includes lyrics: "ture can't and get in it - cur - a - bly my green! I have".

The vocal line continues from measure 25. It includes lyrics: "head. I".

2
27 Am Bm7 E7

hear the hu - man race is fall - ing on its face and

31 Am Bm7 E7

has - n't ver - y far to go. But

35 Am Bm7 E7

ev - 'ry whip - poor - will is sell - ing me a bill, and

39 Am Em To Coda C7

tell - ing me it just ain't so. I could

43 F F aug Dm/F

say life is just a bowl of jel - lo and ap -

47 Cm7 F7 Cm7 F7

pear more in - tell - i - gent and smart. But I'm

51 Bb Bb°7 F F°7

stuck like a dope with a thing called hope, and I

55 C/E C aug/E Am F maj7

can't get it out of my heart!

59 Bb C7 F (Keyboard) D.S. al Coda

Not this heart.

⌘ Coda

63 C D7 G Gaug Em/G

so. I could say life is just a bowl of jel - lo _____ and ap -

69 Dm7 G7 Dm7 G7

pear more in - tell - i - gent and smart. _____ But I'm

73 C C°7 G G°7

stuck like a dope with a thing called hope, and I

77 D/F# Daug/F# Bm Gmaj7

can't get it out of my heart! _____ No,

81 C D7

Not _____ this _____

85 G Am7

heart, _____ not this

89 G (Keyboard) Em7 D7 G

heart! _____

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. Let's see if you can figure out who she is. Her name at birth was Frances Ethel Gumm. (Pause). She first gained noteriety in a series of films with Mikey Rooney. (Pause). Final clue: She gained stardom in a film that began with a tornado in Kansas. Right! You got it. Judy Garland.

Our first selection recorded by Judy in 1961, was written way back in 1918 and it was first sung by Al Jolson in that year. Judy also sang it in her grand appearace at Carnegie Hall in 1961.

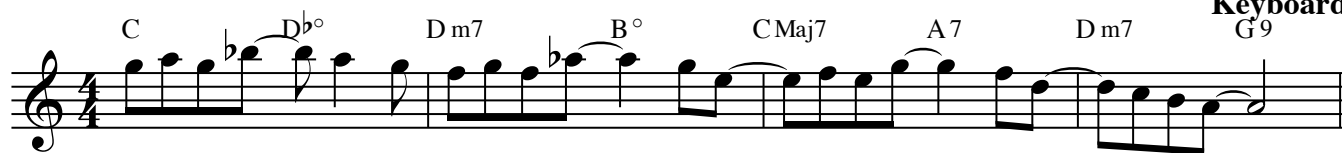
Here is "Rock-A-Bye Your Baby With A Dixie Melody."

Rock-A-Bye Your Baby

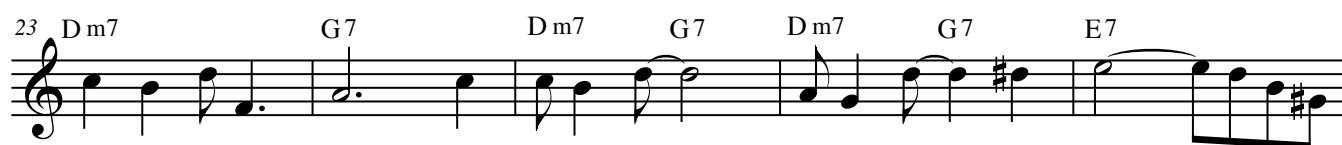
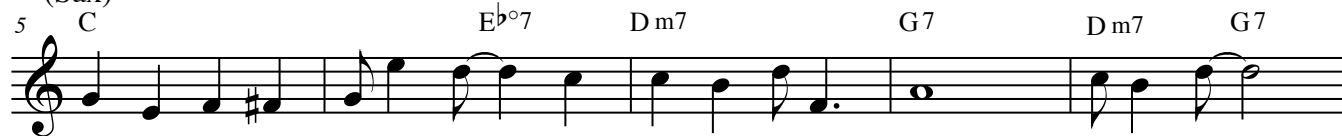
F

(Keyboard)

Keyboard



(Sax)



2 F

39 F A^b7 G m7 C7

Rock - a - bye your ba-by with a Dix - ie mel-o - dy.

43 G m7 C7 G m7 C7 F D m7 G7 C7

When you croon, croon a tune from the heart of Dix - ie.

47 G m7 C9 G m7 C7 F D7 A m7 D7

Just hang my cra-dle, mam-my mine, right on that Mas-on Dix-on line,

51 C/G D m7 G7 C7

and swing it from Vir-gin - ia to Ten-nes-see with all the love that's in__ ya.

55 F A^b7 G m7 C7

Weep no more my la-dy, sing that song a - gain for me, Sing

59 G m7 C7 G m7 C7 A7

Old Black Joe just as though you had__ me on your knee.

63 D7 G7

A mil-lion ba-by kiss-es I'll de-liv - er, if you will on-ly play that Swa-nee riv - er.

67 F/C F A A^b7 G7 C7 F G7 *D.S. al Coda*

Rock-a - bye your rock-a-bye ba - by with a Dix - ie mel-o - dy.

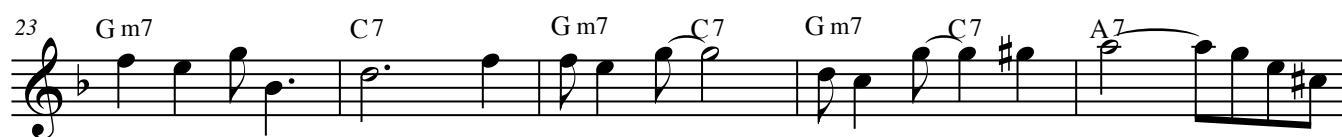
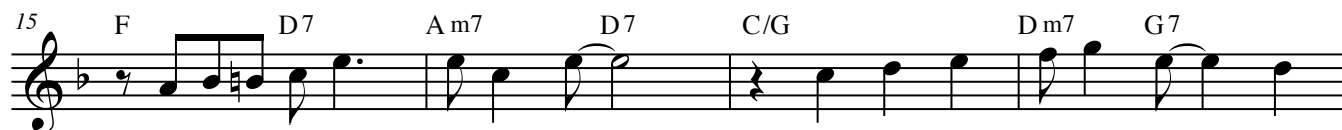
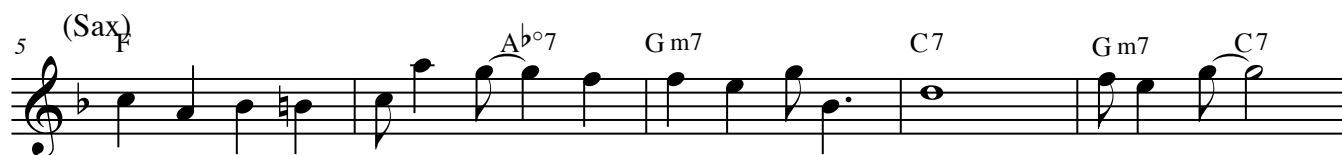
Coda
71 D7 G7 C D m7 C

Rock-A-Bye Your Baby

M

(Keyboard)

Keyboard



2

39 $B\flat$ $D\flat^{\circ}7$ $Cm7$ $F7$

Rock - a - bye your ba-by with a Dix - ie mel-o - dy.

43 $Cm7$ $F7$ $Cm7$ $F7$ $B\flat$ $Gm7$ $C7$ $F7$

When you croon, croon a tune from the heart of Dix - ie. —

47 $Cm7$ $F9$ $Cm7$ $F7$ $B\flat$ $G7$ $Dm7$ $G7$

Just hang my cra-dle, mam-my mine, right on that Mas-on Dix-on line,

51 F/C $Gm7$ $C7$ $F7$

and swing it from Vir-gin - ia to Ten-nes-see with all the love that's in — ya.

55 $B\flat$ $D\flat^{\circ}7$ $Cm7$ $F7$

Weep no more my la-dy, sing that song a - gain for me, Sing

59 $Cm7$ $F7$ $Cm7$ $F7$ $D7$

Old Black Joe just as though you had — me on your knee.

63 $G7$ $C7$

A mil-lion ba-by kiss-es I'll de-liv - er, if you will on-ly play that Swanee riv - ver.

67 $B\flat/F$ $B\flat$ D $D\flat7$ $C7$ $F7$ $D.S. al Coda$
 $B\flat$ $C7$

Rock-a - bye your rock-a-bye ba - by with a Dix - ie mel-o - dy.

Coda
71 $G7$ $C7$ F $Gm7$ F

Thank you.

In 1943, Judy recorded a number that was written way back in 1930 by George and Ira Gershwin for the movie "Girl Crazy." Does anyone here remember that movie with Ginger Rogers and Ethel Merman? Judy also sang and recorded it at her concert at Carnegie Hall in 1961.

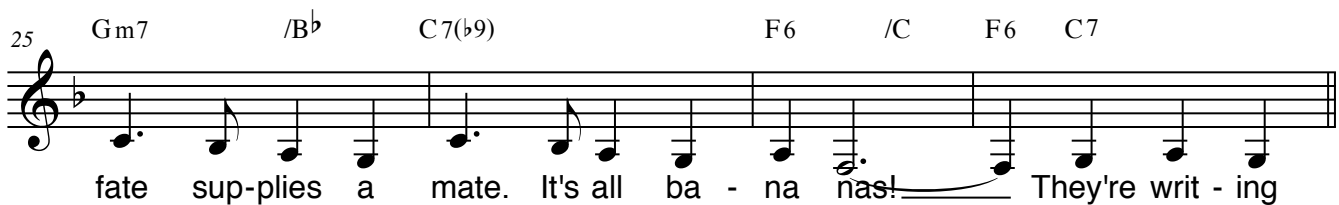
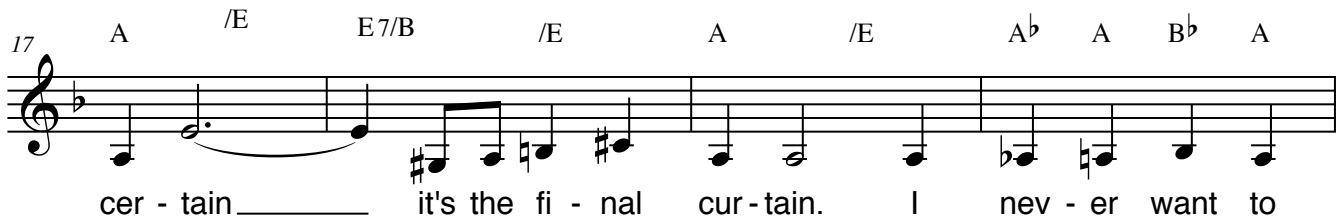
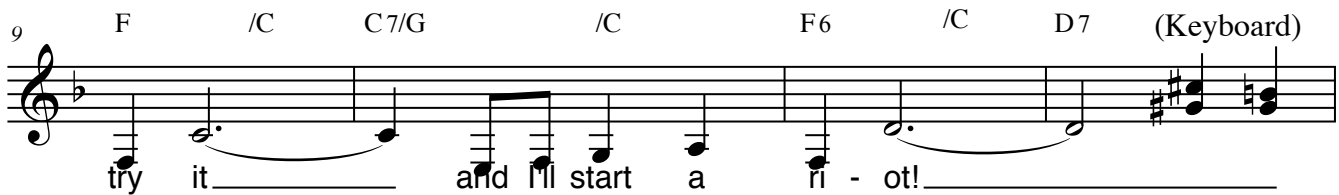
You remember that Judy had a lot of tragedy in her life, and I think the words of this song mirror the sadness that she experienced. Here is the beautiful but wistful "But Not For Me."

But Not For Me

F

(Keyboard only -- Freely, Not slow,
move it along)

Keyboard



2 M

29 Fmaj7 Dm7 C7 Fmaj7 Dm7
 songs of love, but not for me. A luck - y

33 G7 Gm7 C7 Fmaj7 F7
 star's a - bove, but not for me. With love to

37 B \flat °7 B \flat maj7 Gm7 F°7 Fmaj7 Dm7
 lead the way I've found more clouds of gray than an - y

41 Gm7 /F /E /D C \sharp °7 C7
 Rus - sian play could guar - an - tee. I was a

45 Fmaj7 Dm7 C7 Fmaj7 Dm7
 fool to fall, and get that way; Heigh - ho! A -

49 G7 Gm7 C7 F7
 las! and al - so, lack - a - day! Al - though I

53 B \flat °7 B \flat maj7 Gm7 F°7 Fmaj7 Dm7
 can't dis - miss the mem - 'ry of a kiss, I guess he's

57 Gm7 C7 1. Fmaj7 C7 (Sax) 2. Gm7(b5) F6
 not for me. me.

But Not For Me

M

Keyboard

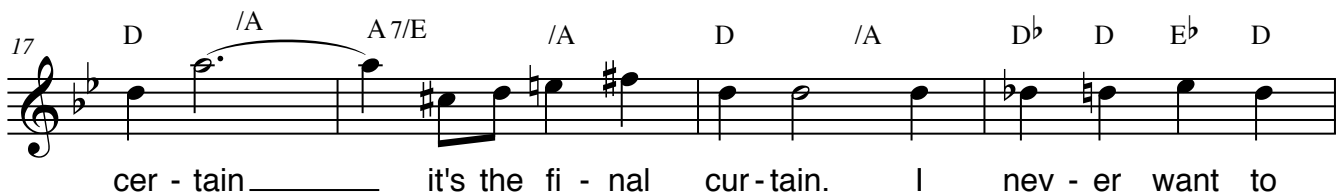
(Keyboard only -- Freely but not slow,
move it along)



Play downstem notes only as written



Play downstem notes only as written



2 M

29 $B^b\text{maj}7$ $G\text{m}7$ $F7$ $B^b\text{maj}7$ $G\text{m}7$
 songs of love, ___ but not for me. A luck - y

33 $C7$ $C\text{m}7$ $F7$ $B^b\text{maj}7$ B^b7
 star's a - bove, ___ but not for me. With love to

37 $E^b\text{m}7$ $E^b\text{maj}7$ $C\text{m}7$ $B^b\text{m}7$ $B^b\text{maj}7$ $G\text{m}7$
 lead the way I've found more clouds of gray than an - y

41 $C\text{m}7$ $/B^b$ $/A$ $/G$ $F\sharp\text{m}7$ $F7$
 Rus - sian play could guar - an - tee. I was a

45 $B^b\text{maj}7$ $G\text{m}7$ $F7$ $B^b\text{maj}7$ $G\text{m}7$
 fool to fall, ___ and get that way; Heigh - ho! A -

49 $C7$ $C\text{m}7$ $F7$ B^b7
 las! and al - so, lack - a - day! Al - though I

53 $E^b\text{m}7$ $E^b\text{maj}7$ $C\text{m}7$ $B^b\text{m}7$ $B^b\text{maj}7$ $G\text{m}7$
 can't dis - miss the mem - 'ry of a kiss, I guess she's

57 $C\text{m}7$ $F7$ 1. $B^b\text{maj}7$ $F7$ (Keyboard) 2. $C\text{m}7(b5)$ B^b6
 not for me. ___ me. ___

Thank you.

I've mentioned Judy's concert at Carnegie Hall in 1961. It has been called "the greatest night in show business history." The concert lasted more than two hours. During that time, Judy sang an amazing 25 songs, backed by a 40-piece orchestra.

Near the end of that concert, Judy sang a song that was written by George Gershwin way back in 1919 and was made famous by Al Jolson. Does anyone have a guess? Right. "Swanee."

We'll close out our tribute to Judy Garland with this great song of the south. Here's "Swanee."

Swanee

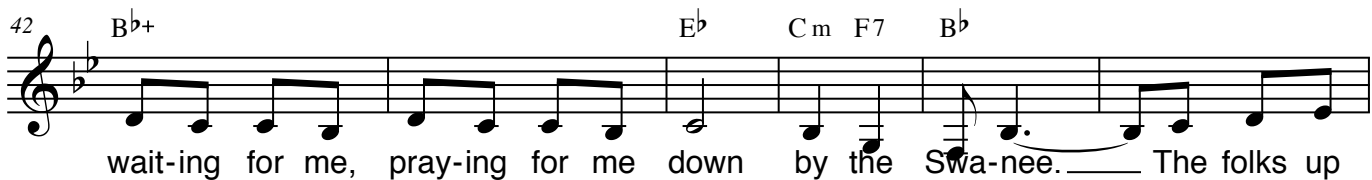
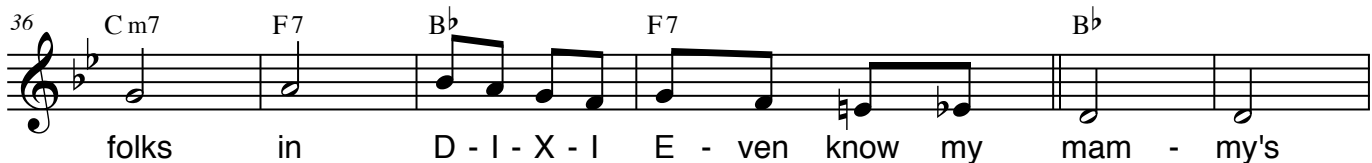
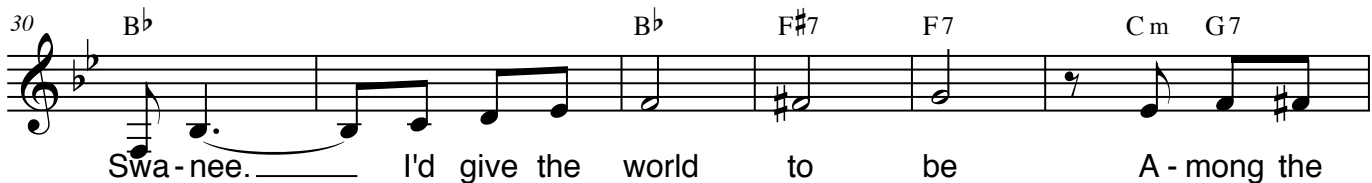
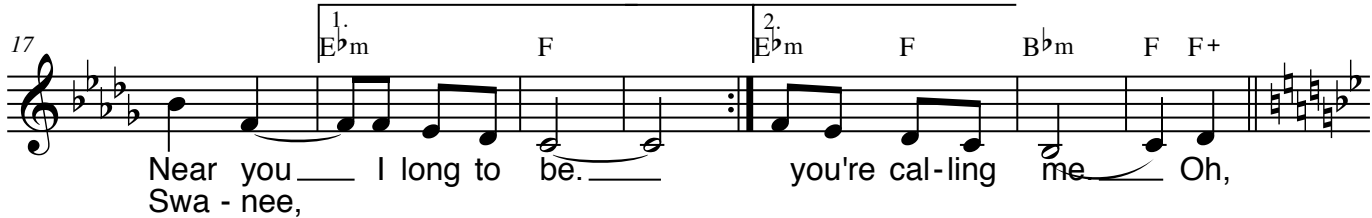
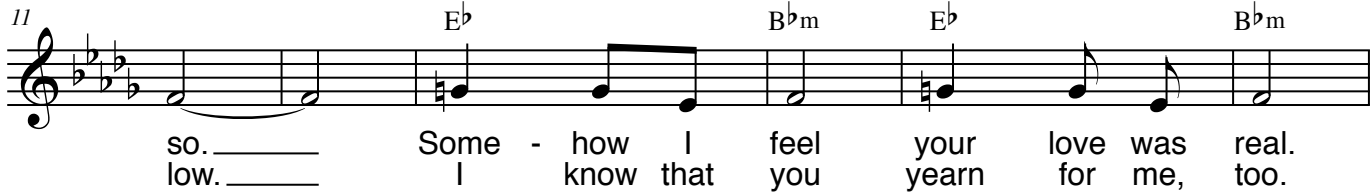
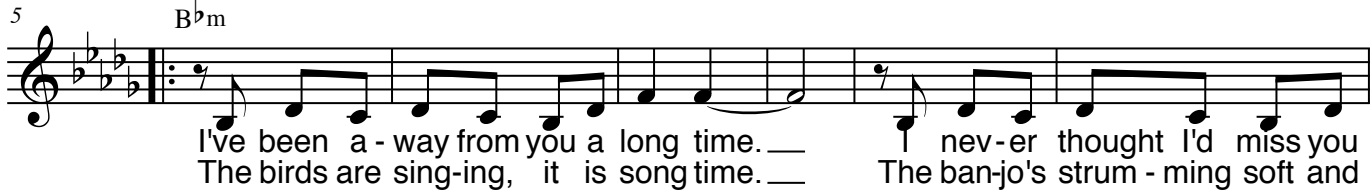
F

(Piano Intro Vamp)

Keyboard



(8va lower)



2

56 F7 B \flat 1. F7 B \flat

Swa - nee. ____ Swa - nee. ____ I am com-ing back to Swa-ne. ____
 Mam-my. ____ Mam-my. ____

64 2. B \flat B \flat 7 C7 F7 B \flat Fm7 Gm7 B \flat 7 (Half-Time) E \flat

I love the old folks at home. I love ya, Swa - nee,

70 E \flat + *accel.* A \flat Fm B \flat 7 E \flat

how I love ya, how I love ya, my ____ dear old Swa-ne. ____

76 E \flat ° F7 A \flat Maj7

I'd give the world if I ____ could on - ly be ____ sit-tin' on my

82 Fm7 B \flat 7 Cm A \flat Maj7 Gm7

mam-my's knee ____ I love the old folks, I love the young folks.

88 A \flat Cm/G Fm7 B \flat 7 F7

Oh, my hon - ey lamb you'll love 'em all in Al - a - bam - y.

92 B \flat Gm7 Cm7 C \sharp ° B \flat /D F7

Mam - my, Mam - my My dear old Mam-my. ____ Your wan-d'rin

100 B \flat F \sharp 7 E \flat D E \flat F7 *rit.*

child will wan - der no more ____ when I get to that

106 Cm7 F7 B \flat *a tempo* A \flat G \flat E \flat m7 B \flat

Swa - nee shore. ____

Swanee

M

(Piano Intro Vamp)

Keyboard

Cm G Cm G
 (8va lower))
 5 Cm
 I've been a - way from you a long time. I nev - er thought I'd miss you
 The birds are sing - ing, it is song time. The ban - jo's strum - ming soft and
 11 F Cm F Cm
 so. Some - how I feel your love was real.
 low. I know that you yearn for me, too.
 17 1. Fm G 2. Fm G Cm G G+
 Near you I long to be. you're cal - ling me. Oh,
 Swa - nee,
 24 C C+ F Dm G7
 Swa - nee, how I love ya, how I love ya, my dear old
 30 C C G#7 G7 Dm A7
 Swa - nee. I'd give the world to be A - mong the
 36 Dm7 G7 C G7 C
 folks in D - I - X - I E - ven know my mam - my's
 42 C+ F Dm G7 C
 wait - ing for me, pray - ing for me down by the Swanee. The folks up
 48 C G#7 F E F G7 C
 north will see me no more when I go to the Swanee shore.

2

56 *G7* *C* *1.* *G7* *C*

Swa - nee. _____ Swa - nee. _____ I am com-ing back to Swa-nee. _____
 Mam-my. _____ Mam-my. _____

64 *2.* *C* *C7* *D7* *G7* *C* *Gm7* *Am7* *C7* (Half-Time) *F*

I love the old folks at home. I love ya, Swa - nee,

70 *F+* *accel.* *Bb* *Gm* *C7* *F*

how I love ya, how I love ya, my _____ dear old Swa-nee. _____

76 *F°* *G7* *BbMaj7*

I'd give the world if I _____ could on - ly be _____ sit - tin' on my

82 *Gm7* *C7* *Dm* *BbMaj7* *Am7*

mam-my's knee _____ I love the old folks, I love the young folks.

88 *Bb* *Dm/A* *Gm7* *C7* *G7*

Oh, my hon - ey lamb you'll love 'em all in Al - a - bam - y.

92 *C* *Am7* *Dm7* *D#°* *C/E* *G7*

Mam - my, Mam - my My dear old Mam-my. _____ Your wan-d'r in

100 *C* *G#7* *F* *E* *F* *G7* *rit.*

child will wan - der no more _____ when I get to that

106 *Dm7* *G7* *C* *a tempo* *Bb* *Ab* *Fm7* *C*

Swa - nee shore. _____

Thank You.

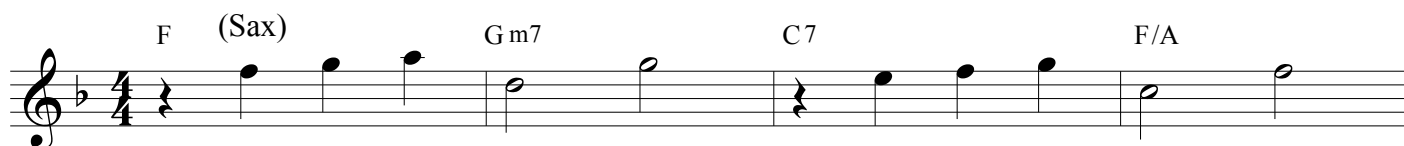
Our next selection was written by Hoagy Carmichael back in 1927 while he was attending school at the Indiana School of Law. Willie Nelson's recording of this song was used to wake up the astronauts on the second morning of their space shuttle mission in 2000.

Would anyone care to guess the name of this beautiful song by Hoagy Carmichael? Right - Here we go with "Stardust."

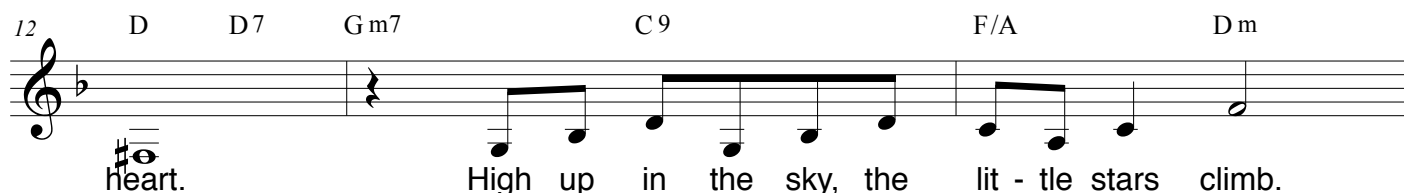
Stardust

F

Keyboard

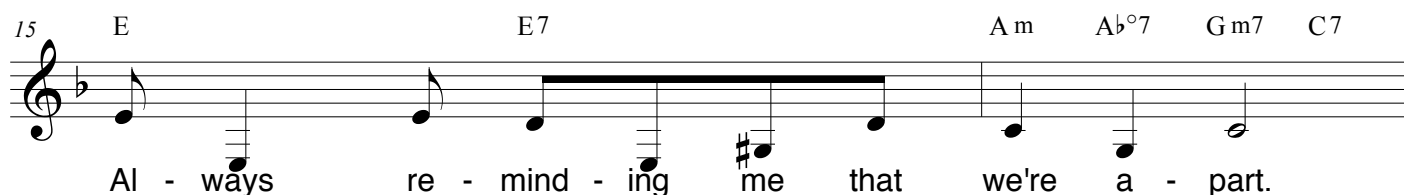


And now the pur-ple dusk of twi-light time steals a-cross the mea-dows of my

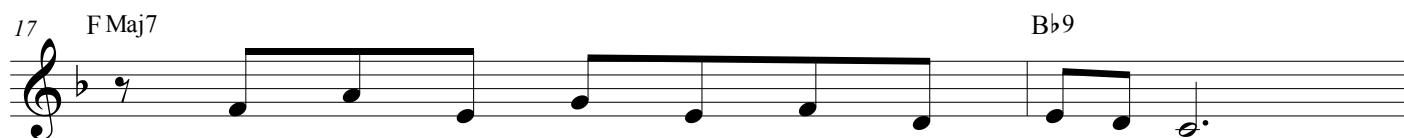


heart.

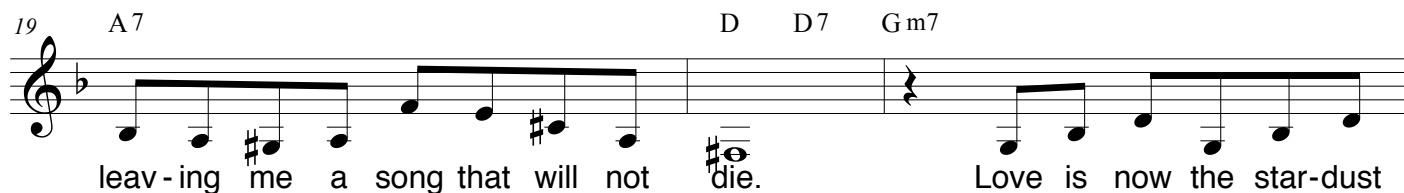
High up in the sky, the lit-tle stars climb.



Al-ways re-mind-ing me that we're a-part.



You wan-der down the lane and far a-way,



leav-ing me a song that will not die.

Love is now the star-dust



of yes-ter-day, the mu-sic of the years gone by Some-times I

25 $B\flat$ Maj7 $B\flat m(maj7)$ $E\flat7$
 won-der why I spend the lone - ly night dream-ing of a song. The

29 F Maj7 A m7 D7 G m7 D7 G m7
 mel-o - dy haunts my rev-er-ie, and I am once a-gain with you. When our

33 C7 G m7 C7 F Maj7 G m7 $G\sharp7$ A m7 D7
 love was new and each kiss an in - spir - a - tion, But

37 G7 D m7 G7 C7 G m7 C7 F7
 that was long a-go. And now my con-so-la-tion is in the star-dust of a song. Be -

41 $B\flat$ Maj7 $B\flat m(maj7)$ $E\flat7$
 side a gar-den wall when stars are bright, you are in my arms. The

45 F Maj7 A m7 D7 G m7 D7 G m7
 night-in-gale tells his fair-y tale, a par-a-dise where ro-ses bloom. Though I

49 $B\flat$ Maj7 $E\flat7$ F Maj7 A m7 $A\flat7$
 dream in vain, in my heart it will re - main. My

53 G m7 C7 F 6 C m7 F7 (Sax)
 star-dust mel-o - dy, the mem-o - ry of love's re - frain.

57 2. C7 G m7 C7 $D\flat6$ (Sax) $B\flat m7$ F F Maj7 F 6
 the mem-o-ry of love's re - frain.

Stardust

M

Keyboard

B \flat (Keyboard) C m7 F7 B \flat /D
 5 G m C m7 D m7 C m7 F F7
 9 B \flat Maj7 E \flat 9 D7
 And now the pur-ple dusk of twi-light time steals a-cross the mea-dows of my
 12 G G7 C m7 F9 B \flat /D G m
 heart. High up in the sky, the lit - tle stars climb.
 15 A A7 D m D \flat °7 C m7 F7
 Al - ways re - mind - ing me that we're a - part.
 17 B \flat Maj7 E \flat 9
 You wan - der down the lane and far a - way,
 19 D7 G G7 C m7
 leav - ing me a song that will not die. Love is now the star-dust
 22 B \flat /D 3 D \flat °7 C m7 F7 B \flat 3 B \flat 7
 of yes-ter-day, the mu - sic of the years gone by Some-times I

25 $E\flat$ Maj7 $E\flat m(maj7)$ $A\flat7$
 won-der why I spend the lone - ly night dream-ing of a song. The

29 $B\flat$ Maj7 $Dm7$ $G7$ $Cm7$ $G7$ $Cm7$
 mel-o - dy haunts my rev-er-ie, and I am once a-gain with you. — When our

33 $F7$ $Cm7$ $F7$ $B\flat$ Maj7 $Cm7$ $C\sharp7$ $Dm7$ $G7$
 love was new and each kiss an in - spir - a - tion, — But

37 $C7$ $Gm7$ $C7$ $F7$ $Cm7$ $F7$ $B\flat7$
 that was long a-go. And now my con-so-la-tion is in the star-dust of a song. Be -

41 $E\flat$ Maj7 $E\flat m(maj7)$ $A\flat7$
 side a gar-den wall when stars are bright, you are in my arms. The

45 $B\flat$ Maj7 $Dm7$ $G7$ $Cm7$ $G7$ $Cm7$
 night-in-gale tells his fair-y tale, a par-a-dise where ro-ses bloom. Though I

49 $E\flat$ Maj7 $A\flat7$ $B\flat$ Maj7 $Dm7$ $D\flat7$
 dream in vain, — in my heart it will re - main. My

53 $Cm7$ $F7$ $B\flat6$ $Fm7$ $B\flat7$ (Keyboard)
 star-dust mel-o - dy, — the mem-o - ry of love's re - frain.

57 $F7$ $Cm7$ $F7$ $G\flat6$ (Keyboard) $E\flat m7$ $B\flat$ $B\flat$ Maj7 $B\flat6$
 the mem-o-ry of love's re - frain. —

Thank you very much.

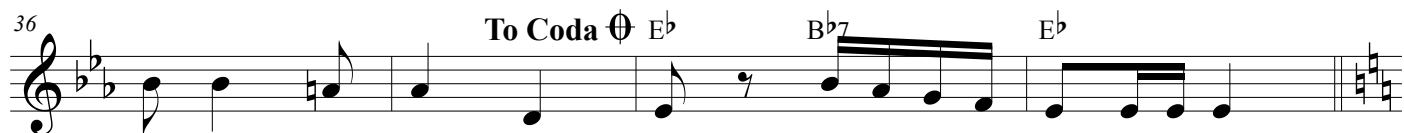
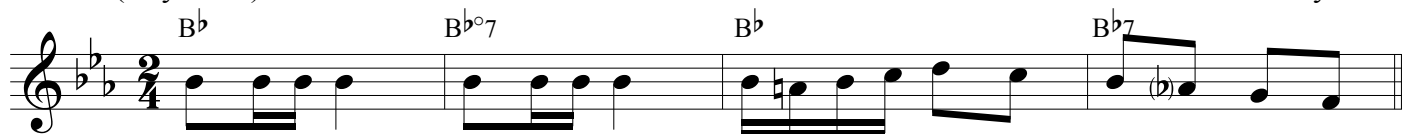
Now, we'll switch gears and play a type of music that is near and dear to my heart. My heritage is Czech, and the national dance of the Czech Republic is the polka. So, we'll play one now. This polka reached #16 on the Billboard Hot 100 in 1957.

Here we go with the "Liechtensteiner Polka."

Liechtensteiner Polka

(Keyboard)

Keyboard



50 *C*
Schatz! Pol-ka mein Schatz! Ja, da bleibt kein Liech ten - stei - ner

56 *G7 C C7*
auf sei - nem Platz! Auf zei - nem Platz mein Schatz! Man kann beim

62 *F C*
Schie - ben, Schie - ben, Schie-ben, sich in bei - de Au gen sehn, Man mus sich

66 *am7 D7 G Gaug*
lie ben, lie ben, lie ben, und die lie be, die est schoen! Oh

70 *C G7*
ja, so ei - ne Liech - ten - stei - ner Pol-ka die hat's.

75 *(Keyboard) C G7 C (Sax)*
Die macht Ra - batz, mein Schatz!

81 *G7*

88 *C G D7*

95 *G D7 G (Keyboard) B \flat 7 D.S. al Coda*

101 *Coda E \flat B \flat 7 E \flat*

Thank you very much.

Our next selection was written in 1946 by Alex Stordahl, who arranged many of Frank Sinatra's early recordings. We've decided to give it a Latin beat.

Here's _____ to sing our version of "Day By Day."

Latin Beat

Day By Day

F

(Sax)

Keyboard



25 $E\flat$ $B\flat m$ $C7$

come what may, I want you to know I'm

29 $Fm7$ $B\flat7$ $E\flat$ $B\flat m/D$ $C7$

yours a - lone, and I'm in love to stay, as

33 $Fm7$ 1. $B\flat7$ $E\flat$ $Fm7$ $G^\circ7$

we go through the years day by day.

37 2. $Fm7$ $B\flat7$ $E\flat$ (Sax) $Cm7$ $A\flat m7$

years day by day.

41 $E\flat$ $Fm7$ $E\text{maj}7$ $E\flat\text{maj}7$

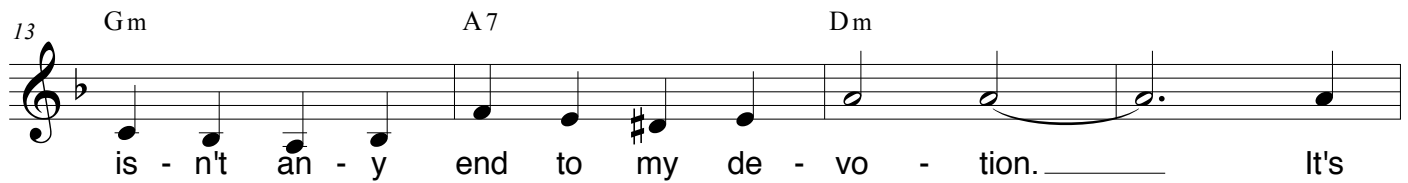
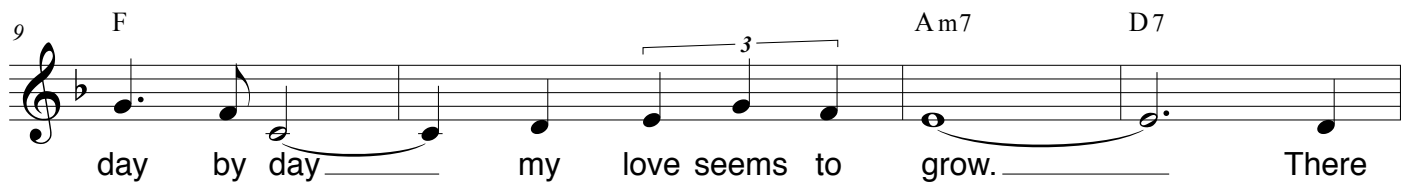
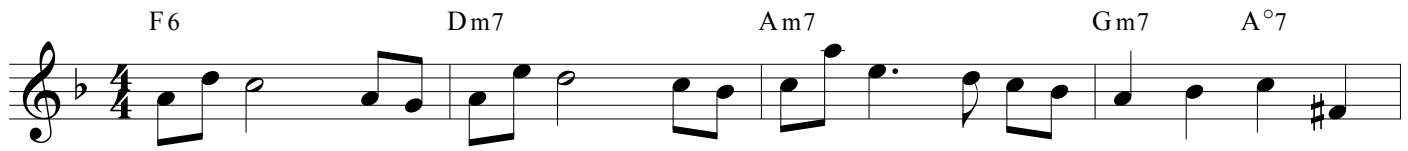
Latin Beat

Day By Day

M

(Keyboard)

Keyboard



25 F Cm D7
come what may, I want you to know I'm

29 Gm7 C7 F Cm D7
yours a - lone, and I'm in love to stay, as

33 Gm7 C7 F Gm7 A°7
we go through the years day by day.

37 2. Gm7 C7 F (Keyboard) Dm7 Bbm7
years day by day.

41 F Gm7 Gbmaj7 Fmaj7
[Instrumental]

Thank you. Thank you very much.

Now, we'll move way back to the year 1917 for this next song. It was featured in a 1942 movie of the same title, starring Judy Garland and Gene Kelley.

So, _____ and I will attempt to emulate Judy and Gene now.
Here's our version of this classic - "For Me And My Gal."

VOCAL DUET

For Me And My Gal

(Keyboard)

Keyboard



(F) Ding, dong, ding, dong.
 Do you hear the bells go ding, dong? (M) Do you
 know, do you know why they're ring-ing? (F) Why, no! no. I don't know
 why they're ring - ing. (M) Well, you're gon - na get a
 big sur - prise, 'cause I'm gon - na put you wise. The bells are
 ring - ing for me and my gal. The birds are
 sing - ing for me gal. (F) Ev - 'ry - bod - y's been
 know - ing to a wed-ding they're go - ing, and for weeks they've been
 sew - ing, ev - 'ry Su-sie and Sal. (M) They're con - gre-gat -
 ing for me and my gal. (F) The par-son's wait - ing for me and my

2

37 F# A D7 Am7 D7

guy. (Both) And some-time we're gon-na build a lit-tle home for two, for

41 G D°7 A7 D A7 N.C.

three or four or more in love-land for me and my gal/guy. (Keyboard)

47 Em7 A7 D Em7 A7

53 D F#7 Bm

58 Bm7 3 E7 A

(Both) They're con-gre-

63 Em7 A7 D Em7

gat-ing for me and my gal/guy. Look here, why that's the par-son

68 A7 F# A7

wait-ing for me and my gal/guy. (F) And some-time

71 D7 Am7 D7 G

we're gon-na build a lit-tle home for two, (M) for three or four (F) or five

74 D°7 (M) A A7 D Em7 A7 D

(M) or may-be more (Both) in love-land for me and my gal/guy.

Thank you. Thank you very much.

Our next selection was written back in 1957 and won the Academy Award that year. Frank Sinatra sang it in his movie, "The Joker Is Wild." The title of the song is "All The Way." And we're going to play it all the way through.

Enjoy!

All The Way

F

Keyboard
(Sax)

3 B \flat Maj7 Am7(b5) D7/A

3 Cm/G D7/A B \flat F7 F7(#5)

5 B \flat Maj7 Am7b5 D7#5

When some - bod - y loves you, it's no good un - less he loves you
 When some - bod - y needs you, it's no good un - less he needs you

7 G m7 C7 F7 C m7/G

all the way. Hap - py to be near you when you
 all the way. Through the good or lean years and for

10 A \flat m6 F7/A B \flat 6 F m7 B \flat 7

need some - one to cheer you all the way.
 all the in - be - tween years come what may.

13 E \flat Maj7 F7 Am7b5

Tal - ler _____ than the tal - lest tree is,
 Who knows _____ where the road will lead us?

15 D7

that's how it's got to feel.
 On - ly a fool would

1
 G m7 F m7 E7

17 $E\flat$ Maj7 F7 $F\sharp^{\circ}7$

Deep - er _____ than the deep - est sea is,

19 G m7 C7 $E\flat$ m6 F7

that's how deep it goes _____ if it's real.

21 2. G m7 $E\flat$ m6/G \flat $B\flat$ Maj7/F

say. But if you let me love you, it's for

23 $A\flat 9$ G 9 E m7 $\flat 5$ C m6/ $E\flat$

sure I'm gon - na love you all the

25 Dm7 $\flat 5$ G7 $\flat 9$ *To Coda* $E\flat$ m6/G \flat B7 $\flat 5$ $B\flat$ C m7 F7 *D.S. al Coda*

way, all the way. _____

Coda 29 $E\flat$ m6/G \flat B7 $\flat 5$ $A\flat 6$ $B\flat$ Maj7

all the way. _____

All The Way

M

Keyboard

(Keyboard)

$E^b\text{Maj } 7$ $Dm7(b5)$ $G7/D$

3

Fm/C $G7/D$ $E^b\circ$ B^b7 $B^b7(\#5)$

3

$E^b\text{Maj } 7$ $Dm7b5$ $G7\#5$

5

When some - bod - y loves you, it's no good un - less he loves you
 When some - bod - y needs you, it's no good un - less he needs you

$Cm7$ $F7$ B^b7 $Fm7/C$

7

all the way. Hap - py to be near you when you
 all the way. Through the good or lean years and for

$D^b m6$ B^b7/D E^b6 $B^b m7$ E^b7

10

need some - one to cheer you all the way.
 all the in - be - tween years come what may.

$A^b\text{Maj } 7$ B^b7 $Dm7b5$

13

Tal - ler _____ than the tal - lest tree is,
 Who knows _____ where the road will lead us?

$G7$

15

that's how it's got to feel.
 On - ly a fool would

1 $Cm7$ $B^b m7$ $A7$

17 $A^b\text{Maj}7$ B^b7 $B^\circ7$

Deep - er _____ than the deep - est sea is,

19 $C\text{m}7$ $F7$ $A^b\text{m}6$ B^b7

that's how deep it goes _____ if it's real.

21 2. $C\text{m}7$ $A^b\text{m}6/B$ $E^b\text{Maj}7/B^b$

say. But if you let me love you, it's for

23 D^b9 $C9$ $A\text{m}7^b5$ $F\text{m}6/A^b$

sure I'm gon - na love you all the

25 $G\text{m}7^b5$ $C7^b9$ $A^b\text{m}6/B$ $E7^b5$ E^b $F\text{m}7$ B^b7 *To Coda* Θ *D.S. al Coda*

way, all the way. _____

Θ *Coda* 29 $A^b\text{m}6/B$ $E7^b5$ D^b6 $E^b\text{Maj}7$

all the way. _____

Thank you.

We're going to again switch the mood for our next to last number this evening. It was composed back in 1947 and was popularized by Eartha Kitt. It has a French title, which is loosely translated to English as "It's So Good."

Here is "C'est Si Bon."

C'est Si Bon

Keyboard

(Keyboard)

1. 2.

G m7 C m7 F Maj7 B^bMaj7 F Maj7 G m7 (Sax)

7 C m7 F7 B^bMaj7 E^bMaj7 D m7 G7

11 C m7 1. F7 B^b6 E^b7 D m7(b5) G7(b9)

15 2. F7 B^b6 A^bm7 D^b7

18 G^bMaj7 E^bm7 A^bm7 D^b7 G^bMaj7

22 G m7 C7 C m7 F7 D m7

26 C m7 F7 B^bMaj7 E^bMaj7 D m7 G7

30 C m7 F7 D m7(b5) G7(b9) C m7 E^bm6

36 B^bMaj7 D^bm7 G^b7 C m7 F7 B^b6 C m7 F7 To Coda ⊕ D.S. al Coda

⊕ Coda 42 B^b6 C m7 F7 B^b6 C m7 F7 B^b6 E^b6 F7 B^b6

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 out this evening with a song first recorded by Kay Kyser that became a #1 hit in 1939. Since then, it's been recorded by Spike Jones, the Smoothies, the Andrews Sisters, and Glenn Miller among others.

Enjoy this tale of adventure as experienced by "Three Little Fishies."

FEMALE VOCAL

Three Little Fishies

Keyboard

(Sax) C/E F G7 C C/E G G7

5 C F C/E G7 C F C/E G7

9 C C7/Bb F/A G7 C C7/Bb

Down in the mead-ow in a lit-tle bit-ty pool swam three lit-tle fish-ies and a

12 F/A G7 C C7/Bb F/A Ab^o7

ma-ma fish-ie, too. "Swim," said the ma-ma fish-ie, "Swim if you can," and they

15 C6 C#7 G7/D G7 C G7 C C7/Bb F/A G7

swam and they swam all o-ver the dam. Boop, boop, did-dem, dad-dem, wad-dem, chu!

19 C C7/Bb F/A G7 C C7/Bb

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

22 F/A G7 C6 C#7 G7/D C

wad-dem, chu, and they swam and they swam all o-ver the dam.

25 (Keyboard) Db Ab/C Ebm7/Bb Ab7 Db Db7/B Gb/Bb Ab7

"Stop!" said the ma-ma fish "or you will get lost. The

29 Db Db7/B Gb/Bb Ab7 Db Db7/B

three lit-tle fish-es did-n't wan-na be bossed. The three lit-tle fish-ies went

32 Gb/Bb A^o7 Db6 D^o7 Ab7/Eb Ab7 Db Ab7

off on a spree, and they swam and they swam right out to the sea.

2
35 $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $A\flat 7$ $D\flat$ $D\flat 7/B$

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

38 $G\flat/B\flat$ $A\flat 7$ $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $A\flat 7$

wad-dem, chu! Boop, boop, did-dem, dad-dem, wad-dem, chu, and they

41 $D\flat 6$ $D^\circ 7$ $A\flat 7/E\flat$ $D\flat$ $D\flat$ (Sax) $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$

swam and they swam right out to sea.

45 $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$ $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$

49 $D\flat$ $D^\circ 7$ $A\flat 7/E\flat$ $D\flat$ D (Keyboard) $A/C\sharp$ $Em 7/B$ $A 7$

53 D $D 7/C$ G/B $A 7$ D $D 7/C$

"Wheel!" yelled the lit-tle fish-ies, "Here's a lot of fun. We'll swim in the sea till the

56 G/B $A 7$ D $D 7/C$ G/B $B\flat^\circ 7$

day is done." They swam and they swam, and it was a lark till

59 $D 6$ $D^\sharp^\circ 7$ $A 7/E$ $A 7$ D D $D 7/C$ G/B $A 7$

all of a sud-den they saw a shark! Boop, boop, did-dem, dad-dem, wad-dem, chu!

63 D $D 7/C$ G/B $A 7$ D $D 7/C$

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

66 G/B $A 7$ $D 6$ $D^\sharp^\circ 7$ $A 7/E$ $A 7$ D

wad-dem, chu, till all of a sud-den when they met a shark!

(Keyboard - Ala "Jaws")

69



Eb

73

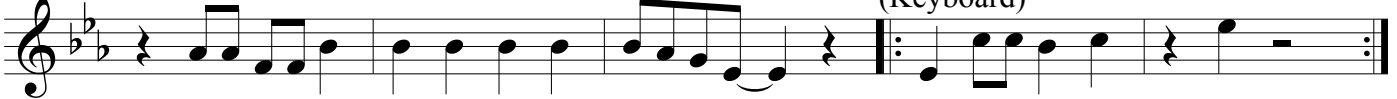
(Sax)

Eb7/Db Ab/C Bb7 Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db



78

Ab/C Bb7 Eb6 E°7 Bb7/F Bb7 Eb (Keyboard) Eb Bb/D Fm7/C Bb7



83

Eb Eb7/Db Ab/C Bb7



"Help!" said the lit - tle fish - ies, "Look at all the whales," and

85

Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db



quick as they could they turned on their tails, and back to the pool in the

88

Ab/C B°7 Eb6 E°7 Bb7/F Bb7 Eb Bb7



mead-ow they swam, and they swam and they swam back o-ver the dam.

91

Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db



Boop, boop, did-dem,dad-dem, wad-dem, chu! Boop, boop, did-dem,dad-dem,

94

Ab/C Bb7 Eb Eb7/Db Ab/C Bb7



wad-dem, chu! Boop, boop, did - dem, dad-dem, wad - dem, chu, and they

97

Eb6 E°7 Bb7/F Bb7 Eb



swam and they swam back o - ver the dam.

99

Eb (Keyboard) Bb/D Fm7/C Bb7 (Sax) Eb6 E°7 Bb7/F Bb7 Eb

