

Set E

Last revised: 2020.08.27

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F
Keyboard

It Don't Mean A Thing

C m C m/B \flat A \flat 7 G 7 C m C m/B \flat A \flat 7 G 7

It

5 C m C m/B C m/B \flat C m/A A \flat 7 G 7 C m

don't mean a thing if it ain't got that swing. —

9 F 7 B \flat 7sus4 E \flat 6 G 7(\sharp 5)

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 C m C m/B C m/B \flat C m/A A \flat 7 G 7 C m

don't mean a thing, all you got - ta do is swing. —

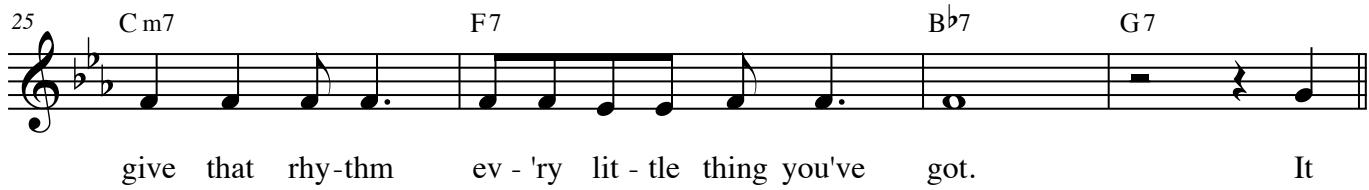
17 F 7 B \flat 7sus4 E \flat 6 E \flat 6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 B♭m7 E♭7 A♭Maj7

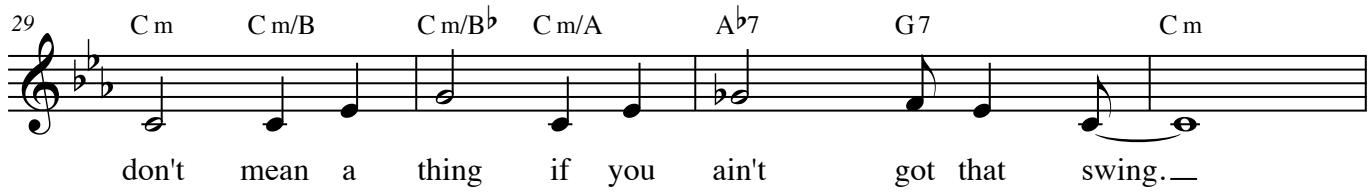
makes no dif-f'rence if ____ it's sweet or hot. Just

25 C m7 F7 B♭7 G 7



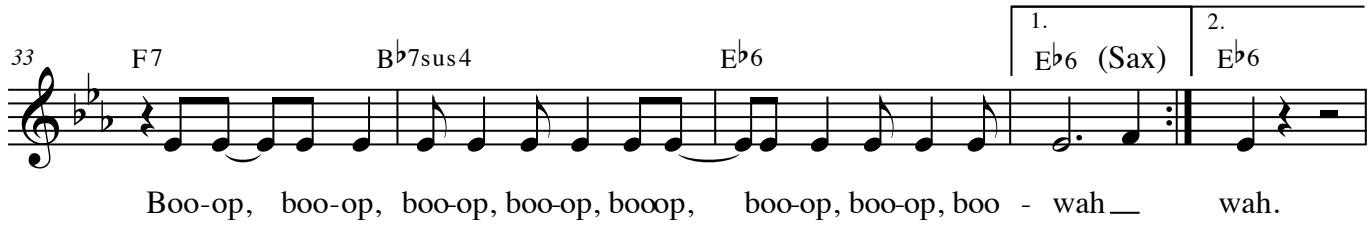
give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 C m C m/B C m/B♭ C m/A A♭7 G 7 C m



don't mean a thing if you ain't got that swing. —

33 F7 B♭7sus4 E♭6 1. E♭6 (Sax) 2. E♭6



Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo - wah __ wah.

38 F7 **p** B♭7sus4 E♭6

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

42 F7 **ff** B♭7sus4 E♭6

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

It Don't Mean A Thing

M
Keyboard

1 Fm F m/E♭ D♭7 C7 Fm F m/E♭ D♭7 C7

It

5 Fm F m/E F m/E♭ F m/D D♭7 C7 Fm

don't mean a thing if it ain't got that swing.—

9 B♭7 E♭7sus4 A♭6 C7(♯5)

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 Fm F m/E F m/E♭ F m/D D♭7 C7 Fm

don't mean a thing, all you got - ta do is swing.—

17 B♭7 E♭7sus4 A♭6 A♭6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 E♭m7 A♭7 D♭Maj7

makes no dif-f'rence if ____ it's sweet or hot. Just

25 F m7 B♭7 E♭7 C7

give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 F m F m/E F m/E♭ F m/D D♭7 C7 F m

don't mean a thing if you ain't got that swing.____

33 B♭7 E♭7sus4 A♭6 1. A♭6 2. A♭6 (Keyboard) wah wah.

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah wah.

38 B♭7 p E♭7sus4 A♭6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

42 B♭7 ff E♭7sus4 A♭6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

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 "It Don't Mean A Thing If It Ain't Got That Swing." It's kinda like a theme song for our ensemble. It was written back in 1931 by that great jazz orchestra leader, Duke Ellington. How many of you remember the Duke?

Our next selection was written way back in 1914 and was featured in the first stage musical ever written by Irving Berlin. It was then featured in the movie "There's No Business Like Show Business" which starred Ethel Merman. Remember Ethel? Later, Bing Crosby and his son, Gary, made a famous recording of it.

We'll treat you to our duet, as we ask "Won't You Play A Simple Melody?"

VOCAL ONLY

1st time - Male vocal only

2nd time - Female vocal only

3rd time - Both vocals

4th time - Keyboard

Play A Simple Melody

Keyboard

Keyboard

The musical score consists of four staves of music. Staff 1 (top) is for the keyboard, showing a melody in D♭ major. Staff 2 (Female vocal) starts at measure 5, singing "Mus-i-cal de-mon, set your hon-ey a-dreamin' won't you play me some rag?". Staff 3 (Male vocal) joins in at the beginning of staff 2, singing "Won't you play a sim-ple mel-o-". Staff 4 (Female vocal) continues at measure 8, singing "Just change that class-i-cal nag to some sweet beau-ti-ful drag.". Staff 5 (Male vocal) joins in at the beginning of staff 4, singing "dy, like my moth-er sang to me?". Staff 6 (Female vocal) continues at measure 12, singing "If you will play from a cop-y of a tune that is chop-py you'll get One with good old fash-ioned". Staff 7 (Male vocal) joins in at the beginning of staff 6, singing "—". Staff 8 (Female vocal) continues at measure 15, singing "all my ap-plause and that is sim-ply be-cause". Staff 9 (Male vocal) joins in at the beginning of staff 8, singing "har- mo-ny. Play a". Chords indicated above the staves include D♭, F7, G♭, E♭7, B°, A♭7, E°7, A♭7, A♭7(♯5), D♭, D°7, E°7, and A♭7.

2

18

18

I want to lis-ten to rag.

sim - ple mel - o - dy.

(Keyboard)

1, 2, 3. 4.

D♭ D°7 E♭m7 A♭7 D♭ D° B♭7

Musical score for "Musical Demon" in E♭ major. The vocal line consists of eighth-note patterns. The lyrics are:

Mus-i-cal de - mon, set your hon-ey a-dream-in' won't you play me some rag?

Won't you play a sim - ple mel - o -

Chords indicated above the staff are E♭, G[♭]7, and B♭7.

Musical score for "Just change that class-i-cal nag" starting at measure 26. The vocal line continues with eighth-note patterns. The lyrics are: "Just change that class-i-cal nag to some sweet beau-ti-ful drag. If you will dy, like my moth-er sang to me? _____". The piano accompaniment includes chords B7(5) E♭, E°7 Fm7 B♭7.

31 E♭ G♭⁹7 B♭⁹7

play from a cop - y of a tune that is choppy you'll get all my ap-plause and that is

31 One with good old fash - ioned har - mo - ny.

A musical score for voice and piano. The vocal line starts with 'simply be-cause' followed by a melodic line over a piano accompaniment. The lyrics continue with 'I want to lis-ten to rag.' The piano part includes chords E♭, E♭7, Fm, F°7, and E♭.

Thank you.

Our next selection has a Latin beat and was written back in 1936 for a musical starring Eleanor Powell. Does anyone remember Eleanor?

Later, it was recorded by Frank Sinatra, Ella Fitzgerald, and many other artists. Here We go with "I've Got You Under My Skin."

I've Got You Under My Skin

F

Keyboard

Cm B^b A^b G

5 Cm7 F7 B^bMaj 7 Dm7(b5) G7(b9)

got you _____ un - der my skin. _____ I've

9 Cm7 F7 B^bMaj 7 Gm7

got you _____ deep in the heart of me, so

13 Cm7 F7 F7/E^b Dm7 G7

deep in my heart _____ that you're real - ly a part of me. _____ I've

17 Cm7 F7 B^bMaj 7 Dm7(b5) G7(b9)

got you _____ un - der my Skin. _____ I've

21 Cm7 F7 B^bMaj 7 Dm7(b5) G7

tried so _____ not to give in. _____ I've

25 Cm7(b5) F7(b9) A/B^b B^bMaj 7

said to my - self this af - fair nev-er will go so well. _____ But

29 A m7 D7 F#G GMaj 7

why should I try to re - sist, when, ba - by, I know so well. _____ I've

33 Cm7 F7 B^bMaj 7 Dm7(b5) G7

got you _____ un - der my skin. _____ I'd

2

37 Cm7 3 — 3 — F7 3 — F7/E^b 3 — Dm7 3 — G7 3 — 3 —
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 — 3 — F7 3 — F7/E^b 3 — Dm7 3 — D^b7 3 — Cm7 F7 3 —
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Em7(b5) E^bdim7 Dm7 G7
 know, lit - tle fool, _____ you nev-er can win? _____ Use your men -
 tal - i - ty! _____

49 Cm7 F7 B^b Fm7 B^b7
 Wake up to re - al - i - ty!" _____ But each

53 E^bMaj 7 A^b7 B^bMaj 7 Dm7(b5) G7(b9)
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B^b Dm7 G7 (Sax)
 got you _____ un-der my skin. _____

61 2 B^b Dm7(b5) G7(b9) Cm7 F7(b9) B^b Dm7(b5) G7(b9)
 skin. _____ I've got you _____ un-der my skin. _____ I've

67 Cm7 B maj 7 B^b Cm7 B9 B^bMaj 9
 got you _____ un-der my skin. _____

I've Got You Under My Skin

M
Keyboard

Fm E♭ D♭ C
I've

5 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)
got you un - der my skin. I've

9 Fm7 B♭7 E♭Maj 7 Cm7
got you deep in the heart of me, so

13 Fm7 B♭7 B♭7/A♭ Gm7 C7
deep in my heart that you're real - ly a part of me. I've

17 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)
got you un - der my skin. I've

21 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7
tried so not to give in. I've

25 Fm7(♭5) B♭7(♭9) D/E♭ E♭Maj 7
said to my - self this af - fair nev-er will go so well. But

29 Dm7 G7 B/C CMaj 7
why should I try to re - sist, when, ba-by, I know so well. I've

33 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7
got you un - der my skin. I'd

2

37 Fm7 3 B^b7 3 B^b7/A^b 3 Gm7 3 C7 3

sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Fm7 3 B^b7 3 B^b7/A^b 3 Gm7 3 G^b7 3 Fm7 B^b7 3

warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 A m7(b5) A^bdim7 Gm7 C7

know, lit-tle fool, _____ you nev-er can win? _____ Use your men-

49 Fm7 B^b7 E^b B^bm7 E^b7

tal - i - ty! _____ Wake up to re - al - i - ty!" _____ But each

53 A^bMaj 7 D^b7 E^bMaj 7 Gm7(b5) C7(b9)

time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Fm7 B^b7(b9) 1 E^b Gm7 C7 (Keyboard)

got you _____ un-der my skin. _____

61 2 E^b Gm7(b5) C7(b9) Fm7 B^b7(b9) E^b Gm7(b5) C7(b9)

skin. _____ I've got you _____ un-der my skin. _____ I've

67 Fm7 E maj7 E^b Fm7 E9 E^bMaj 9

got you _____ un-der my skin. _____

Thank you.

Now we're gonna really move backward in time. Our next song was the first major hit by a composer by the name of Irving Berlin. Do you remember Mr. Berlin? He wrote about a gazillion songs in his lifetime.

This selection was recorded by dozens of musical artists, including Al Jolson, the Andrews Sisters, Louie Armstrong, Bing Crosby, Ella Fitzgerald, Liberace, and Julie Andrews. Here we go with the story of a famous band down south called "Alexander's Ragtime Band."

Alexander's Ragtime Band

F

(Keyboard)

Keyboard

Keyboard accompaniment for measures 1-4. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The bottom staff shows a bass clef, 4/4 time, and a key signature of one sharp. The music consists of eighth-note chords.

5 G G7 C Am7 D7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

9 G A7 D7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

13 G G7 C D7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

17 G G7/F C/E C#° D D7 G G7

grand-stand brass band. Ain't you com-in' a - long? Come on and

21 C C/B C/A C/G G G7 C

hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and

25 F F/E F/D F/C F

hear, come on and hear, it's the best band in the land. They can

2

C
29 play a bu-ble call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

C m6

33 G/B B♭/A D7/A G7
That's just the best - est band what am, my hon - ey lamb. Come on a-

37 C C/B C/A C/G G G7 C
long, ____ come on a - long, ____ let me take you by the hand ____ up to the

41 F F/E F/D F/C F
man, ____ up to the man, ____ who's the lead - er of the band! _____ And if you

45 C7 F F♯/D
care to hear the Swan-ee Riv - er played in rag - time, ____ come on and

49 C A7 D m G7 C C7 (Sax)
hear, ____ come on and hear Al - ex - an - der's Rag - time Band!

53 F F/E F/D F/C C C7 F
F

57 B♭ B♭/A B♭/G B♭/F B♭
B

F

61

F m6

65 C/E E[♭] G7/D C G7

Come on a-

69 C C/B C/A C/G G G7 C

long, come on a - long, let me take you by the hand up to the

73 F F/E F/D F/C F

man, up to the man who's the lead-er of the band! And if you

77 C7 F F♯

care to hear that Swan-ee Riv-er played in rag - time.

81 C A7 Dm D7

come on and hear, come on and hear Al-ex - an - der's Rag - time

85 C(Sax) C°7 Dm D♭maj7 C6

Band!

Alexander's Ragtime Band

M

Keyboard

(Keyboard) Keyboard

This block contains two staves of keyboard music. The top staff uses a treble clef and 4/4 time, with a wavy line above it indicating a sustained note. The bottom staff uses a bass clef and 4/4 time. Both staves show chords being played.

5 C C7 F D m7 G7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

This block shows the vocal line for the first section. It includes lyrics and corresponding chords (C, C7, F, Dm7, G7) above the notes. The vocal part consists of eighth and sixteenth note patterns.

9 C D7 G7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

This block continues the vocal line with lyrics and chords (C, D7, G7). The vocal part maintains its eighth and sixteenth note style.

13 C C7 F G7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

This block concludes the first stanza with lyrics and chords (C, C7, F, G7). The vocal line ends on a half note.

17 C C7/B♭ F/A F♯ G G7 C C7

grand-stand brass band. Ain't you com-in' a - long? Come on and

This block begins the second stanza with lyrics and chords (C, C7B, F/A, F#, G, G7, C, C7). The vocal line ends on a half note.

21 F F/E F/D F/C C C7 F

hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and

This block continues the second stanza with lyrics and chords (F, F/E, F/D, F/C, C, C7, F). The vocal line ends on a half note.

25 B♭ B♭/A B♭/G B♭/F B♭

hear, come on and hear, it's the best band in the land. They can

This block concludes the song with lyrics and chords (B, B/A, B/G, B/F, B). The vocal line ends on a half note.

2

F

29 play a bu-gle call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

33

C/E

E^o/D

G7/D

C7

That's just the best - est band what am, my hon-ey lamb. Come on a-

37

F

F/E

F/D

F/C

C

C7

F

long, come on a - long, let me take you by the hand up to the

41

B^bB^b/AB^b/GB^b/FB^b

man, up to the man, who's the lead - er of the band! And if you

45

F7

B^bB^o

care to hear the Swan-ee Riv - er played in rag - time, come on and

49

F

D7

G m

C7

F

F (Keyboard)

hear, come on and hear Al - ex - an - der's Rag - time Band!

53

B^bB^b/AB^b/GB^b/F

F

F7

B^b

57

E^bE^b/DE^b/CE^b/B^bE^b

61 B^b

B^bm6

65 F/A A^b^o C7/G F C7

Come on a-

69 F F/E F/D F/C C C7 F

long, come on a - long, let me take you by the hand up to the

73 B^b B^b/A B^b/G B^b/F B^b

man, up to the man who's the leader of the band! And if you

77 F7 B^b B^o

care to hear that Swan-ee Riv-er played in rag-time.

81 F D7 G m G^b7

come on and hear, come on and hear Al-ex - an - der's Rag - time

85 (Sax) F^o7 G m G^bmaj7 F6

Band!

Thank you.

Now, We'll jump forward in time to 1940 and play a song written by Jimmy Van Heusen and Johnny Burke. It was first recorded by a couple of pretty good dance bands in the 1940s - the Glenn Miller Orchestra and the Tommy Dorsey Orchestra. By the way, both of these band leaders played the same kind of instrument. What was it? Right - the trombone.

OK. Here We go with our Version of "Imagination"

Imagination

F

Keyboard

(Keyboard & Bass - Freely)

Keyboard sheet music showing chords and bass line. Chords include A♭Maj7, C m7, B♭m, B°7, C m, F m7, B♭m7, and E♭7. The bass line consists of eighth-note patterns. The lyrics "Im-ag-in-" are written below the staff.

§

(All - In Rhythm)

Keyboard sheet music showing chords and bass line. Chords include A♭Maj7, A°7, B♭m7, B°7, A♭Maj7/C, C m7(♭5), and F7(♭9). The bass line consists of eighth-note patterns. The lyrics "a-tion is fun-ny, it makes a cloud-y day sun-ny, a-tion is cra-zzy, your whole per-spec-tive gets ha-zzy," are written below the staff.

Keyboard sheet music showing chords and bass line. Chords include B♭m7, F7(♯5), B♭m7, E♭7(♯5), C m7, F7(♭9), 1 B♭m7, E♭7(♭9), and 2 E♭m7 A♭7. The bass line consists of eighth-note patterns.

makes a bee think of hon-ey just as I think of you. Im-ag-in starts you ask-ing a dai-sy, "What to do, what to do?"

Keyboard sheet music showing chords and bass line. Chords include D♭Maj7, D m7, G 7, C m7, F 9, F7(♭9), and F♯. The bass line consists of eighth-note patterns. The lyrics "Have you ev-er felt a gen-tle touch and then a kiss, and then and then" are written below the staff.

Keyboard sheet music showing chords and bass line. Chords include G m7, C m7, F m7, B♭7, B♭m7/E♭7, and E♭7(♯5). The bass line consists of eighth-note patterns. The lyrics "find it's on-ly your i-ma-gin-a-tion a-gain? Oh, well, im-ag-in" are written below the staff.

2

22 A^bMaj7 A°7 B^bm7 B°7 A^bMaj7/C C m7(b5) 3 F7(b9)

a - tion is sil - ly, you go a - round wil - ly - nil - ly.

26 B^bm 3 B^bm7 E^b7 3 C7(#5) F7(b9)

For ex-am-ple, I go a - round want-ting you. And yet I

30 B^bm7 To Coda ♀ B^bm7/E^b E^b7 A^b6 B^bm7 E^b7 (Sax) D.S. al Coda

can't im - ag - ine that you want me, too.

♀ Coda

34 B^bm7 C m7 C m7/G 3 F9 3

you, I'll nev - er be - lieve that it's true, some-how I

37 B^bm7 3 B^bm7/E^b E^b7(b9) B^bm7 A Maj7 A^bMaj7

can't im - ag - ine that you love me, too.

Imagination

M
Keyboard

(Keyboard & Bass - Freely)

Sheet music for keyboard and bass. The key signature is common time (C). The chords are C Maj7, E m7, D m, D[#]7, E m, A m7, D m7, and G⁷. The lyrics are "Im-ag-in-".

S (All - In Rhythm)

Sheet music for piano. The key signature changes between common time (C) and 3/4 time. The chords are C Maj7, C[#]7, D m7, D[#]7, C Maj7/E, E m7(♭5), and A 7(♭9). The lyrics are "a-tion is fun-ny, it makes a whole per-cloud-y day sun-ny, a-tion is cra-zzy, your whole per-spec-tive gets ha-zzy,"

Sheet music for piano. The key signature changes between common time (C) and 3/4 time. The chords are D m7, A 7(♯5), D m7, G 7(♯5), E m7, A 7(♭9), D m7, G 7(♭9), and G m7 C 7. The lyrics are "makes a bee think of hon-ey just as I think of you. Im-ag-in starts you ask-ing a dai-sy, "What to do, what to do?"

Sheet music for piano. The key signature changes between common time (C) and 3/4 time. The chords are F Maj7, F[#] m7, B 7, E m7, A 9, A 7(♭9), and A[#]. The lyrics are "Have you ev-er felt a gen-tle touch and then a kiss, and then and then

Sheet music for piano. The key signature changes between common time (C) and 3/4 time. The chords are B m7, E m7, A m7, D 7, D m7/G G 7, and G 7(♯5). The lyrics are "find it's on-ly your i-ma-gin-a-tion a-gain? Oh, well im-ag-in-

2

22 C Maj7 C[#]7 D m7 D[#]7 C Maj7/E E m7(^b5) A 7(^b9)

a - tion is sil - ly, you go a - round wil - ly - nil - ly.

26 D m D m7 G 7 E 7([#]5) A 7(^b9)

For ex-am-ple, I go a - round want - ting you. And yet I

To Coda ♀ D.S. al Coda

30 D m7 D m7/G G 7 C 6 D m7 G 7 (Keyboard)

can't im - ag - ine that you want me, too.

♀ Coda

34 D m7 E m7 E m7/B A 9 3

you, I'll never be - lieve that it's true, somehow I

37 D m7 D m7/G G 7(^b9) D m7 D^bMaj7 C Maj7

can't im - ag - ine that you love me, too.

Thank you, Thank you very much.

Now, we'll really switch gears for our next selection. It has special meaning for me, because it comes from my homeland. My great grandfather came to America from the country of Bohemia back in the middle of the 19th century and settled in Nebraska. Bohemia later became Czechoslovakia, so I am Czech. (Tell Czech joke).

Does anyone know what the national dance of the Czech Republic is? Right, the polka. So, we're going to play a polka now. This one features the sound of a clock. It's called the "Tick Tock Polka."

Tick Tock Polka

(Keyboard)

Keyboard score for measures 1-8. The score consists of two staves. The top staff shows a sequence of chords: F, F7, F, F7, B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. Measure numbers 1 through 8 are indicated above the staves.

Keyboard

§ (Keyboard on D.S.)

Keyboard score for measures 9-13. The score consists of two staves. The top staff shows a sequence of chords: B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 9: "Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the". Measure numbers 9 through 13 are indicated above the staves.

Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the
 Tick, tick, tick, tock is the rhy - thm it plays, and I know it won't

Keyboard score for measures 14-18. The score consists of two staves. The top staff shows a sequence of chords: F7, F, F, F. The bottom staff shows a continuous melody. The lyrics begin at measure 14: "ev - 'ning a - way. Tick, tick, tick tock goes my heart with the". Measure numbers 14 through 18 are indicated above the staves.

make you feel blue. Tick, tick, tick, tock goes my heart with the

Keyboard score for measures 19-23. The score consists of two staves. The top staff shows a sequence of chords: F7, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 19: "clock beat - ing time while the mu - sic is played. Tick, tick, tick, tock goes my heart with the". Measure numbers 19 through 23 are indicated above the staves.

clock 'cause it knows I am danc - ing with you.

To Coda ♩

Keyboard score for measures 24-28. The score consists of two staves. The top staff shows a sequence of chords: B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 24: "Why is it giv - en ev - 'ry time you are near, there is so lit - tle". Measure numbers 24 through 28 are indicated above the staves.

Why is it giv - en ev - 'ry time you are near, there is so lit - tle

Keyboard score for measures 29-33. The score consists of two staves. The top staff shows a sequence of chords: F7, F7, F7, F7. The bottom staff shows a continuous melody. The lyrics begin at measure 29: "time to hold you tight. All through the week a mo - ment seems like a". Measure numbers 29 through 33 are indicated above the staves.

time to hold you tight. All through the week a mo - ment seems like a

Keyboard score for measures 34-38. The score consists of two staves. The top staff shows a sequence of chords: B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 34: "year; I can hard - ly wait un - til you come in sight.". Measure numbers 34 through 38 are indicated above the staves.

year; I can hard - ly wait un - til you come in sight.

2
41 B♭

We start to danc-ing, in my heart there's a song, ev-'ry step that we

46 F7

take is sheer de - light. I start to tell you what I've dreamed of to -

52 B♭ D.S. al Coda

night, and then right a - way it's time to say good - night.

57 Coda B♭

Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the

62 F7 F

ev - 'ning a - way. Tick, tick, tick tock goes my heart with the

68 F7 B♭

clock beat - ing time while the mu - sic is played.

73 B♭

Tick, tick, tick, tock is the rhy - thm it plays and I know it won't

78 F7 F

make you feel blue. Tick, tick, tick, tock goes my heart with the

84 F7 B♭

clock 'cause it knows I am danc - ing with you.

Our next song captures the bittersweet essence of bidding farewell to a beautiful evening. It is a timeless tune that paints a canvas of nostalgia, reminding us that some moments are so precious, we wish they could linger forever. So, let the music weave its enchantment as we delve into the sentiment echoed by this classic. Here is "It's a Pity to Say Goodnight."

Swing It!

It's A Pity To Say Goodnight

F

Keyboard

(Sax) A m7 A b7 G m9

F6

D m7

G m7

C7

5 F maj7/A

E7

G m7

E°7

What a shame the night is end - ing. Cross my heart, I'm not pre tend ing

9 F6/D D 7(b9) G m7 C7 F/A D m7 G m7 C7

you look grand _____ sit ting in the moon - light._____

13 F maj7/A E7 G#7 G°7 F#7 F°7

Oh, I'm in love, there's no mis-tak - ing. Can't you see my heart is break-ing?

17 C C#7 D m7 G7(b9) C C°7 D m7 A m7

Must you go _____ on this love - ly June night? _____ It's a

21 G m9 C9 F maj7

pit-y to say "Good-night," _____ be-cause I nev - er saw stars so bright.
pit-y to say "Fare - well," _____ be-cause the man in the moon won't tell.

24 G7 G m7 G#7

But if you got - ta go home, you got - ta go home, give me a

1. G m7 C 7(#5) F maj7 A m7 2. G m9 C 7 F

good night kiss. _____ It's a good - night kiss. _____

2

31 Cm F7 B^b B^bmaj9
 How's a-bout to - mor-row night, just you and me? _____

35 G9 Dm7 G7 C9 G7 C7 G7 Am7
 I'll be wait-ing for you, dar-ling, un - der-neath the ap-ple tree. It's a

39 Gm9 C9 F maj7
 pit - y to say "Good - night," be-cause I want you to hold me tight.

42 G7 Gm7
 _____ But if you got - ta go home, you got - ta

44 G[#]7 To Coda Φ G9 C7(b9) F6 A^m7 D.S. al Coda
 go home. Give me a good - night kiss. _____ (Sax)

Φ Coda G9 C7(#5) F6 (Sax) A^m7 A^bm7 Gm9 C7
 good - night kiss. _____

50 F6 Dm7 Gm7 3 C7 F F6
 Give me a good - night kiss.

Swing It!

It's A Pity To Say Goodnight

M

(Keyboard)

Keyboard

D m7 D^bm7 Cm9 B^b6 Gm7 Cm7 F7

5 B^bmaj7/D A7 Cm7 A^o7

What a shame the night is end - ing. Cross my heart, I'm not pre tend ing

9 B^b6/G G7(b9) Cm7 F7 B^b/D Gm7 Cm7 F7

you look grand _____ sitting in the moon - light. _____

13 B^bmaj7/D A7 C[#]7 C^o7 B^o7 B^b7

Oh, I'm in love, there's no mis-tak - ing. Can't you see my heart is break-ing?

17 F F[#]7 Gm7 C7(b9) F F^o7 Gm7 Dm7

Must you go _____ on this love - ly June night? _____ It's a

21 Cm9 F9 B^bmaj7

pit-y to say "Good-night," be-cause I nev - er saw stars so bright.
pit-y to say "Fare - well," be-cause the man in the moon won't tell.

24 C7 Cm7 C[#]7

1. Cm7 F7(#5) B^bmaj7 Dm7 | 2. Cm9 F7 B^b

good night kiss. _____

It's a good - night kiss. _____

2

31 Fm B^b7 E^b Ebmaj9
 How's a-bout to - mor-row night, just you and me? _____

35 C9 Gm7 C7 F9 C7 F7 C7 Dm7
 I'll be wait-ing for you, dar-ling, un - der-neath the ap-ple tree. It's a

39 Cm9 F9 B^bmaj7
 pit - y to say "Good - night," be-cause I want you to hold me tight.

42 C7 Cm7
 _____ But if you got - ta go home, you got - ta

44 C[#]7 To Coda C9 F7(^b9) B^b6 Dm7 D.S. al Coda
 Coda go home. Give me a good - night kiss. _____ (Keyboard)

47 C9 F7(#5) B^b6 Dm7 D^bm7 Cm9 F7
 good - night kiss. _____ (Keyboard)

50 B^b6 Gm7 Cm7 3 F7 B^b B^b6
 Give me a good - night kiss.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. This time, we're going to highlight some songs by a very famous Jazz trumpet player and singer born on August 4, 1901, in the great city of New Orleans. Who would that be? Right - Louis Daniel Armstrong, otherwise known as "Louie."

Louie died of a heart attack on July 6, 1971. During the 70 years of his life on earth, he became one of the most influential jazz musicians in history.

We're going to play three of his selections this evening. The first was recorded by Louie in 1968, just shortly before his death. The lyrics of the song present a hopeful, optimistic tone with regard to the future, talking about green trees, red roses, blue skies, white clouds, rainbows, and babies being born with a great future ahead of them.

Here is Louie Armstrong's "What A Wonderful World."

VOCAL ONLY

What A Wonderful World

Keyboard

F G m F G m7 C7
2
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7
I see them bloom
trees of green, red roses, too.
skies of blue, and clouds of white,
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7
for me and you, and I think to myself,
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7
2
"What a wonderful world." I see

11 2. F 6 B♭7 F 6
The
world."

13 G m7 C7 F Maj7
are
colors of the rainbow so pretty in the sky

15 G m7 C7 F Maj7
I see
also on the faces of the people passing by.

2

17 D m7 A m7 D m7 A m7

friends _____ shaking hands _____ saying "How _____ do you do."

19 D m7 D7(b9) G m7 F#7 C7 2

They're _____ real - ly say - ing, _____ "I love you." I hear

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

ba - bies cry, I _____ watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D♭7 G m7 C7 To Coda Φ 3

than I'll ev-er know, and I think to my-self, _____ "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." _____ (Keyboard)

29 Φ Coda A 13 A 7#5 D 9sus4 D7(b9) G m7

world." _____ Yes, I think to my - self, _____

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world." _____

Thank you. Thank you very much.

Our next selection is a sacred song, written way back in 1896 and Louie Armstrong made it into a nationally known pop-tune in the 1930s.

Anyone have a guess as to the name of the song? (Pause). Right. Here's King Louis' version of "When The Saints Go Marching In."

Measure 11: 1st sax;
2nd & 3rd times vocal;
4th sax; 5th time vocal

When The Saints Go Marching In

Sax, Bass, & Keyboard Only Slowly And Very Rubato) B

Keyboard

Slowly And Very Rubato) B♭ B♭7 E♭ E♭m B♭ Gm Cm7 F7

8 B♭ (Drums - At Tempo) (1st time Dixieland Instrumental) B♭ E♭ B♭/D F7 B♭ E♭

15 B♭/D F7 B♭ Gm Cm7 F7 B♭

Oh, when the saints go march - ing in, Oh, yes, I want to
 Oh, when they come on Judg - ment Day; Lord, how I want to
 and when they're sing - in' "Hal - le - lu," Oh, Lord, I want to

21 B♭7/A♭ E♭/G E♭m/F♯ B♭/F Gm Cm7 F7 B♭ E♭

be in that num-ber when the saints go march - ing in.
 be in that num-ber when they come on Judg - ment Day;
 be in that num-ber when they're sing - in' "Hal - le - lu."

27 1-4 B♭ C C F C/E G7 C F

Oh, when the saints go march - ing in.
 And when the Lord is shak-in' hands,
 And when the Lord is shak-in' hands,

32 C/E G7 C Am Dm7 G7 C C7

and when the Lord is shak - in' hands, Oh yes, I want to be in that

39 F Fm C Am Dm7 G7 C F C (Dixieland To End) G7

num - ber when the Lord is shak - in' hands

45 C C7 F Fm C G7(♭9) Dm7 G7 C F C F C

Measure 11: 1st time sax;
2nd & 3rd times vocal;
4th time keyboard; 5th time vocal

When The Saints Go Marching In

M

Keyboard

(Sax, Bass, & Keyboard Only
Slowly And Very Rubato)

The musical score consists of eight staves of music, each with a different instrument's part. The instruments include piano/keyboard, drums, bass, and various voices. The score is in 4/4 time and includes lyrics for the vocal parts. Chords are indicated above the staff for each measure.

Keyboard (Top Staff):

- Measures 1-11: E♭, E♭7, A♭, A♭m
- Measure 12: (Drums - At Tempo)
- Measure 13: (1st time Dixieland Instrumental)

Vocals (Second Staff):

- Measures 12-17: "saints come sing - go march - ing in. on Judg - ment Day in' "Hal - le - lu," Oh, when the saints go march - ing in. on Judg - ment Day in' "Hal - le - lu,"
- Measures 18-23: in, Day. Oh, yes, I want to be in that num-ber when the when they're
- Measures 24-29: saints go march - ing in. Oh, when the And when the
- Measures 30-35: come on Judg - ment Day. Oh, when they And when they're
- Measures 36-41: sing - in' "Hal - le - lu," And when they're
- Measures 42-47: Lord is shak - in' hands, and when the Lord is shak - in'
- Measures 48-53: hands, Oh yes, I want to be in that num-ber when the

Piano/Keyboard (Bottom Staff):

- Measures 1-11: E♭, Cm, Fm7, B♭7, E♭, E♭, E♭/G, B♭7, E♭, A♭, E♭/G, B♭7, E♭, Cm
- Measures 12-17: E♭, A♭, E♭/G, B♭7, E♭, A♭, E♭/G, B♭7, E♭, Cm
- Measures 18-23: Fm7, B♭7, E♭, E♭7/D♭, A♭/C, A♭m/B
- Measures 24-29: E♭/B♭, Cm, Fm7, B♭7, E♭, A♭, E♭, E♭, F
- Measures 30-35: F, B♭, F/A, C7, F, B♭, F/A, C7, F, Dm
- Measures 36-41: Gm7, C7, F, F7, B♭, B♭m
- Measures 42-47: F, Dm, Gm7, C7, F, B♭, F, C7, F, F7
- Measures 48-53: B♭, B♭m, F, C7(b9), Gm7, C7, F, B♭, F, B♭, F

Thank you.

Thank you very much. For our final song by King Louie, we'd like to take you forward in time to 1964 when Louie Armstrong recorded the biggest hit of his illustrious career. The song went to #1 on the pop charts, making him the oldest artist in the US to achieve that honor

The song was in a famous Broadway musical of the same name starring Carol Channing. Do you remember Carol? Does anyone have a guess as what we're going to play for you now? Right - "Hello Dolly."

Enjoy!

MALE VOCAL

3 Times - Vocal 1st & 3rd

Hello Dolly

(Keyboard)

Keyboard

(Keyboard)

1 C7 F7 B^b B^b^o C m7 F7
Hel -

5 B^b G m B^b
lo, Dol - ly, well, Hel - lo, Dol - ly. It's so nice to have you

10 B^b^o C m7 F7 C m C m7
back where you be-long. You're look-ing swell, Dol-ly, we can

15 A^b C m7 F7
tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

19 B^b B^b^o F7 B^b G m
go - in' strong. We feel the room sway-in', for the band's

24 B^b B^b⁷ E^b D7
play-in' one of your old fav - rite songs from way back when. So,

29 G m D m G m D m7 G 7
take her wrap, fel-las, find her an emp - ty lap, fel-las,

33 1,2. C7 F7 B^b B^b^o C m7 F7
Dol-ly 'll nev - er go a - way a - gain! (Keyboard)

37 3. C7 F7 C7 F7
Dol-ly 'll nev - er go a - way, Dol-ly 'll nev - er go a - way,

41 C7 F7 B^b E^b G^b⁷ B^b/F B^b F7 B^b
Dol-ly 'll nev-er go a - way a - gain.

Thank you. Thank you very much. How was that? Did you enjoy your remembrances of King Louie?

We're going to slow things down a bit with this next selection. It was written back in 1930 and became a jazz standard. The most famous recording was by a tenor saxophonist by the name of Coleman Hawkins. Does anyone remember him? This song was one of the first jazz records to become a commercial hit.

Here is _____ to sing "Body And Soul."

Body And Soul

F
Keyboard

The musical score consists of two staves. The top staff represents the piano keyboard, showing chords and fingerings. The bottom staff represents the vocal part, with lyrics written below the notes. The score includes various chords such as D♭m, A♭/C, E7/B, (B)B♭m7, E♭7, B♭m7, F7(b9), A♭Maj7, D♭7, C m7, B°7, G m7(b5), C7, F m7, B♭m7, E♭7, A♭6, F7(b9), B♭m7, F7(b9), B♭m7, E7, A♭Maj7, D♭7, C m7, B°7, B♭m7, G m7(b5), C7, F m7, B♭m7, E7, A♭6, B m7 E7, A Maj7, B m7, A/C♯, D m7, G 9, C♯m7, F♯m7, B m7, E7, A Maj7, A 6, and C♯m7.

My heart is sad and lone - ly.
For you I sigh, for
you, dear, on - ly.
Why have - n't you seen it?
I'm all for you, bod - y and soul.
I spend my days in
long - ing and won - d'ring why it's me you're wrong - ing.
I tell you I mean it, I'm all for you bod-y and soul.
I can't believe it, it's hard to con - ceive it, that
you'd turn a - way ro - mance.

25 A m7 D 7 G Maj7 B m7 B^b°7

27 A m7 D 7 G 7 F#7 F 7 F 7(b9)

29 B^bm7 F 7(b9) B^bm7 E^b7 A^bMaj7 D^b7

32 C m7 B °7 B^bm7 G m7(b5) C 7

35 1. F m7 B^bm7 E^b7 A^b6 F 7(b9)

37 2. F m7 B^bm7 A° F 7

39 B^bm7 E^b7 E m(maj7) A^bMaj7

Body And Soul

M
Keyboard

1 G^bm D^b/F A 7/E E^b7 A^b7

5 E^bm7 B^b7(b9) E^bm7 A^b7 D^bMaj7 G^b7
My heart is sad and lone - ly. For you I sigh, for

8 Fm7 E^o7 E^bm7 C m7(b5) F7
you, dear, on - ly. Why have - n't you seen it?

11 B^bm7 E^bm7 A^b7 D^b6 B^b7(b9) E^bm7 B^b7(b9)
I'm all for you, bod - y and soul. I spend my days in

14 E^bm7 A^b7 D^bMaj7 G^b7 Fm7 E^o7
long - ing and won - d'ring why it's me you're wrong - ing.

17 E^bm7 C m7(b5) F7 B^bm7 E^bm7 A^b7 D^b6 E m7 A 7
I tell you I mean it, I'm all for you bod-y and soul.

21 DMaj7 E m7 D/F# G m7 C 9
I can't be-lieve it, it's hard to con - ceive it, that

23 F[#]m7 B m7 E m7 A 7 D Maj7 D 6
you'd turn a - way ro - mance.

25 D m7 G7 CMaj7 Em7 E \flat \circ 7

Are you pre-tend - ing? It looks like the end - ing un - .

27 D m7 G7 C7 B7 B \flat 7 B \flat 7(b9)

less I can have one more chance to prove, dear.

29 Ebm7 B \flat 7(b9) Ebm7 A \flat 7 D \flat Maj7 G \flat 7

My life a wreck you're mak - ing. You know I'm yours for

32 Fm7 E \circ 7 Ebm7 Cm7(b5) F7

just the tak - ing I'd glad - ly sur - ren - der

35 1. B \flat m7 Ebm7 A \flat 7 3 D \flat 6 B \flat 7(b9)

my - self to you, bod - y and soul.

37 2. B \flat m7 Ebm7 D \circ 3 B \flat 7

my - self to you, bod - y and soul.

39 Ebm7 A \flat 7 Am(maj7) 3 D \flat Maj7

I'd give my - self to you, bod - y and soul.

Thank you.

We're going to move way forward in time now, to the year 1966, when a new musical by Jerry Herman opened on Broadway based on a novel entitled "Auntie Mame." It was recorded by a number of artists, including Louie Armstrong and Bobby Darin, and the Broadway musical featured such stars as Ginger Rogers, Angela Lansbury, and Lucille Ball.

Here's the song about a lady who brought joy to many people - "Mame."

Mame

F

Keyboard

F F/E D m C7/E F F/E D m C7/E

5 F F Maj7 F[#]7 G m7 C7

You coax the blues right out of the horn, Mame.
You've brought the cake-walk back in - to style, Mame.

9 G m G m(#7) G m7 C7 F Maj7 A 7

You charm the husk right off of the corn, Mame.
You make the weep - in' wil - low tree smile, Mame.

13 D m D m7 A m D 9

You got the ban-jos strum-min' and pluck-in' out a tune to beat the band.
Your skin is dix - ie sat - in, there's reb - el in your man-ner and your speech.

17 G m G m7 C7 F F[#] G m7 C7

The whole plan - ta - tion's hum-min'sinceyou brought dix-ie back to Dix - ie-land.
You may be from Man-hat - tan, but Georg - ia nev-er had a sweeter peach.

21 F F Maj7 F[#]7 G m7 C7

25 G m G m(#7) G m7 C7 A 7

29 D m D m7 D m6 A m D 9

33 G m C7 A m D 9

37 G m G m(#7) G m7 C7

41 2. F G m7 F

Mame

Vocal Only

M

Keyboard

A♭ A♭/G F m E♭7/G A♭ A♭/G F m E♭7/G

5 A♭ A♭Maj7 A°7 B♭m7 E♭7

You coax the blues right out of the horn, Mame.
You've brought the cake-walk back in - to style, Mame.

9 B♭m B♭m(#7) B♭m7 E♭7 A♭Maj7 C7

You charm the husk right off of the corn, Mame.
You make the weep - in' wil - low tree smile, Mame.

13 F m F m7 C m F 9

You got the ban-jos strum-min' and pluck-in' out a tune to beat the band.
Your skin is dix - ie sat - in, there's reb - el in your man-ner and your speech.

17 B♭m B♭m7 E♭7 A♭ A° B♭m7 E♭7

The whole plan - ta - tion's hummin'sinceyou brought dix-ie back to Dix - ie-land.
You may be from Man-hat - tan, but Georg - ia nev-er had a sweeter peach.

2

21 A♭ A♭Maj7 A °7 B♭m7 E♭7

You make the cot - ton eas - y to pick,
You make our black - eyed peas and our grits,
Mame.
Mame.

25 B♭m B♭m(#7) B♭m7 E♭7 C7

You give my old mint ju - lep a kick,
Seem like the bill of fare at the Ritz,
Mame.
Mame.

29 F m F m7 F m6 C m F 9

You make that old mag-no - lia tree blos-som at the men-tion of your name.
You came, you saw, you con-quered, and ab - so-lute-ly noth-ing is the same.

33 B♭m E♭7 C m F 9

You've made us feel a - live a - gain and giv-en us the drive a - gain
You're spec - ial fas - cin-a - tion - ill prove to be in - spir-a - tion - al.

37 B♭m B♭m(#7) B♭m7 E♭7

1. A♭ B♭m7 E♭7

to make the South re - vive a - gain,
We think you're just sen - sa - tion - al,
Mame.

2. A♭ B♭m A♭

Mame,
Mame,
Mame,

Thank you.

OK, now here's a test for you. Back in 1957, a man by the name of Meredith Wilson wrote a musical about a band instrument salesman in River City, Iowa. What was the name of the musical? Right - The Music Man.

One of the songs in that musical was recorded by the Beatles in 1963. It was the only Broadway show tune that the Beatles ever recorded.

We'll play for you now. It's title is "Till There Was You."

Till There Was You

F

(Keyboard only - freely)

Keyboard

A^bMaj7 A°7 B^bm11 G° D^bMaj7 E^b7

There were

5 bells on the hill but I nev - er heard them ring - ing. No, I

A^bMaj7 A°7 B^bm7 D^bm7 G^b9

nev - er heard them at all, till there was you. There were

A^bMaj7 C m7 B m7 B^bm7 E^b7 C m7 B 7 B^bm7 E^b7

(In rhythm)

13 birds in the sky but I nev - er saw them wing - ing. No, I

A^bMaj7 A°7 B^bm7 D^bm7 G^b9

17 nev - er saw them at all, till there was you. And there was

A^bMaj7 C m7 B m7 B^bm7 E^b7 A^b6 D^bm6 A^bMaj7

21 D^bMaj7 D °7 A^bMaj7 F7
 mus - ic and there were won - der - ful ros - es, they tell me, in

25 B^bm7 C m7 D m7(♭5) B^bm7/E^b E^b7(♯5)
 sweet fra - grant mead-ows of dawn and dew. There was

29 A^bMaj7 A °7 B^bm7 To Coda ♩ D^bm7 G^b9
 love all a - round but I nev - er heard it sing - ing. No, I

33 A^bMaj7 C m7 B m7 B^bm7 E^b7 A^b6 D^bm6 A^b6 B^bm7 E^b7 D.S. al Coda
 nev - er heard it at all, till there was you. (Sax)

37 ♩ Coda D^b° G^b9 A^bMaj7 F m7 B^bm7 E^b7 A^b6 B^bm7 A Maj7 A^bMaj7
 sing-ing. No, I nev - er heard it at all, till there was you.

Till There Was You

M

(Keyboard only - freely)

Keyboard

B^bMaj7 B°7 C m11 A° E^bMaj7 F7

There were

5 bells on the hill but I nev - er heard them ring - ing. No, I

B^bMaj7 B°7 C m7 E^bm7 A^b9

9 nev - er heard them at all, till there was you. There were

B^bMaj7 Dm7 D^bm7 C m7 F7 Dm7 D^b7 C m7 F7

(In rhythm)

13 birds in the sky but I nev - er saw them wing - ing. No, I

B^bMaj7 B°7 C m7 E^bm7 A^b9

17 nev - er saw them at all, till there was you. And there was

B^bMaj7 Dm7 D^bm7 C m7 F7 B^b6 E^bm6 B^bMaj7

2

21 E♭Maj7 E °7 3 B♭Maj7 G 7

mus - ic and there were won - der - ful ros - es, they tell me, in

25 C m7 D m7 E m7(♭5) C m7/F F 7(♯5)

sweet fra - grant mead-ows of dawn and dew. There was

29 B♭Maj7 B °7 C m7 To Coda ♩ E♭m7 A♭9

love all a - round but I nev - er heard it sing - ing. No, I

33 B♭Maj7 D m7 3 D♭m7 C m7 F 7 3 B♭6 E♭m6 B♭6 D.S. al Coda
nev - er heard it at all, till there was you. (Keyboard)

37 ♩ Coda E♭° A♭9 B♭Maj7 G m7 3 C m7 F 7 3 B♭6 C m7 B Maj7 B♭Maj7

nev - er heard it at all, till there was you.

Thank you.

Our next selection was written back in 1946 and recorded by a number of artists including Ella Fitzgerald, Frank Sinatra, Mel Torme, Barry Manilow, and Rosemary Clooney. Its lyrics describe the feelings of people when they are with the ones they love.

Here is "You Make Me Feel So Young."

You Make Me Feel So Young

F
Keyboard

(Sax)

E♭ C m7 B♭aug B♭7 E♭ C m7 B♭aug B♭7

5 E♭ E° F m7 B♭7 E♭ E°

You make me feel so young. You make me feel like spring

8 B♭m7/F B♭7 E♭ E♭7 A♭Maj7 F m7

— has sprung. And ev-'ry time I see you grin, I'm

11 G m7 C m7 B♭7 F m7 B♭7

such a hap - py in - di - vid - u - al.

13 E♭ E° F m7 B♭7 E♭ E°

The mo - ment that you speak, I wan-na go play

16 B♭m7/F B♭7 E♭ E♭7 A♭Maj7 F m7

hide and seek. I wan-na go and bounce the moon just

19 G m7 C m7 F7 B♭7

like a toy bal - loon. —

21 E♭7 B♭m7 E♭7/B♭ E♭7

You and I are just like a cou - ple of

24 B♭m7 E♭7 B° C m7 G♭°

tots run - ning a cross — a mea - dow

27 F m7 /C B♭7

pick - ing up lots of for - get - me - nots. —

2

29 E♭ E° F m7 B♭7 E♭ E°

You make me feel so young. You make me feel there are songs

32 B♭m7 B♭7 E♭ E♭7+5 A♭Maj7 A♭m7

— to be sung, bells to be rung, and a won-der-ful fling to be flung.

35 G m7 B♭° F m7 B♭7 E♭ G m7

— And e - ven when I'm old and gray,

38 F m7 B♭7 G 7 C 7

I'm going to feel the way I do to - day, — 'cause you

41 F m7 C 7 A♭9 F 7 B♭7 1 E♭ C m7 F m9 B♭7

————— make me feel so young. —————

2 45 E♭ F m7 B♭7 E♭

————— You make me feel so young.

48 F m7 B♭7 E♭ F m7 B♭7

You make me feel so young. You make me feel so

51 E♭ (Sax) F m7 B♭7 E♭

————— young. —————

You Make Me Feel So Young

M
Keyboard

(Keyboard)

A♭ F m7 E♭aug E♭7 A♭ F m7 E♭aug E♭7

5 A♭ A° B♭m7 E♭7 A♭ A°
You make me feel so young. You make me feel like spring

8 E♭m7/B♭ E♭7 A♭ A♭7 D♭Maj7 B♭m7
— has sprung. And ev-'ry time I see you grin, I'm

11 C m7 F m7 E♭7 B♭m7 E♭7
such a happy in - di - vid - u - al.

13 A♭ A° B♭m7 E♭7 A♭ A°
The mo - ment that you speak, I wan-na go play

16 E♭m7/B♭ E♭7 A♭ A♭7 D♭Maj7 B♭m7
hide and seek. I wan-na go and bounce the moon just

19 C m7 F m7 B♭7 E♭7
like a toy — bal - loon. —

21 A♭7 E♭m7 A♭7/E♭ A♭7
You and I — are just like a cou - ple of

24 E♭m7 A♭7 E° F m7 B°
tots run - ning a cross a mea - dow

27 B♭m7 /F E♭7
pick - ing up lots of for - get - me - nots. —

2

29 A♭ A° B♭m7 E♭7 A♭ A°
 You make me feel so young. You make me feel there are songs

32 E♭m7 E♭7 A♭ A♭7+5 D♭Maj7 D♭m7
 — to be sung, bells to be rung, and a won-der-ful fling to be flung.

35 C m7 E♭° B♭m7 E♭7 A♭ C m7
 — And e - ven when I'm old and gray,

38 B♭m7 E♭7 C7 F7
 I'm going to feel the way I do to - day, — 'cause you

41 B♭m7 F7 D♭9 B♭7 E♭7 1
 make me feel so young. A♭ F m7 B♭m9 E♭7

2 45 A♭ B♭m7 E♭7 A♭
 You make me feel so young.

48 B♭m7 E♭7 A♭ B♭m7 E♭7
 You make me feel so young. You make me feel so

51 A♭ (Keyboard) B♭m7 E♭7 A♭
 young.

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'd like to feature a selection that was written back in 1942 and recorded by a number of artists, including Frank Sinatra, Maggie Whiting, Marilyn Monroe, and Sammy Davis, Jr.

But more recently, it was featured in the movie "Star-Trek III: The Search for Spock."

Here is "That Old Black Magic."

Latin Beat

That Old Black Magic

F
Keyboard

B♭Maj7 C m7 F9 B♭Maj7 C m7 F9

5 B♭Maj7 old black mag - ic has me in its spell. That old black mag -

10 C m7 F7 C m7 F7

- ic that you weave so well. Those i - cy fin - gers up and

15 C m7 F7 C m7 F7 D m7 G7 C7 F7

down my spine. The same old witch - craft when your eyes meet mine. The

21 B♭Maj7 B♭Maj7

same old tin - gle that I feel in - side, and then that el - e-va-tor

27 A♭7 C m7 F7 D m7

starts its ride, and down and down I go, 'round and 'round

32 D♭7 C m7 B Maj7 B♭6 A m7(♭5) D 7(♯9)

I go, like a leaf that's caught in the tide. I should

37 G m7 E♭7(♯11) D 7

stay a - way but what can I do? I hear your name

42 G6 C m7

and I'm a - flame, a - flame with such a burn-ing de -

47 E♭m7 A♭7 E♭m7 A♭7 D m7 G 7 C m7 F 7

53 B♭Maj7

57 F m7 B♭7 F m7 B♭7 E♭Maj7

62 A♭7 C m7 F 7

67 D m7 D♭°7 C m7 E♭m7

72 A♭7 C m7 B Maj7 B♭6

77 C m7 B Maj7 B♭6

81 C m7 B Maj7 B♭6

Latin Beat

That Old Black Magic

M
Keyboard

E♭Maj7 F m7 B♭9 E♭Maj7 F m7 B♭9

That

old black mag - ic has me in its spell. That old black mag -

ic that you weave so well. Those i - cy fin - gers up and

down my spine. The same old witch - craft when your eyes meet mine. The

same old tin - gle that I feel in - side, and then that el - e-va-tor

starts its ride, and down and down I go, 'round and 'round

I go, like a leaf that's caught in the tide. I should

stay a - way but what can I do? I hear your name

and I'm a - flame, a - flame with such a burn-ing de -

E♭Maj7 B♭7 F m7 B♭7 G m7 C7 F7 B♭7

E♭Maj7 E♭Maj7

D♭7 F m7 B♭7 G m7

G♭7 F m7 E Maj7 E♭6 D m7(♭5) G 7(♯9)

C m7 A♭7(♯11) G 7

C6 F m7

47 A♭m7 D♭7 A♭m7 D♭7 G m7 C7 F m7 B♭7
 sire _____ that on - ly your kiss _____ can put out the fire. _____ For

53 E♭Maj7
 you're the_ lov - er I have wait - ed_ for, _____ the

57 B♭m7 E♭7 B♭m7 E♭7 A♭Maj7
 mate that fate_ had me cre - at - ed_ for, _____ and ev - 'ry_ time

62 D♭7 F m7 B♭7
 — your lips meet mine, _____ dar-ling, down and down_ I go,

67 G m7 G♭7 F m7 A♭m7
 'round and 'round_ I go in a_ spin, _____ lov-ing the spin i'm_ in

72 D♭7 F m7 E Maj7 E♭6
 — un-der that old black mag - ic called love! _____ That

77 F m7 E Maj7 E♭6
 old black mag - ic called love! _____ That

81 F m7 E Maj7 E♭6
 old black mag - ic called love! _____

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the staff. Measure numbers 47 through 81 are shown on the left. The score includes sections for 'sire', 'you're the lover', 'mate that fate', 'your lips meet mine', 'round and round', 'un-der that old black mag - ic called love!', 'old black mag - ic called love!', and 'old black mag - ic called love!'.

Thank you. Well, we've certainly had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with one of the all-time greats in swing music. It's title is the oldest continuing phone number in New York City. It belongs to the Hotel Pennsylvania and has been in continuous use since 1919. Does anyone know what this phone number was? Right. Here's our closing number - the Glenn Miller version of "Pennsylvania 6-5000."

Enjoy!

Pennsylvania 6-5000

Keyboard

The musical score consists of two staves: a piano staff (treble and bass) and a vocal staff (soprano).

Piano Part:

- Measures 1-4: A♭m6, E♭7, D7, E♭7.
- Measures 5-8: A♭, A♭/C, D♭, D°, E♭, D♭, C m7, E♭7/B♭.
- Measures 9-12: A♭, D♭9, A♭, A°7, B♭m7.
- Measures 13-17: E♭7, N.C., 1. (drum pattern), 2. (drum pattern). The lyrics "Penn-syl-van-ia" and "Thou-sand!" are written below the staff.
- Measures 18-21: C7, Fm6, C7, Fm6.
- Measures 22-25: B♭7, E♭Maj7, C9, F7, B♭7, E♭7.
- Measures 26-29: A♭, D♭9, A♭, A°7.
- Measures 30-33: B♭m7, E♭7, N.C., followed by the lyrics "Penn-syl-van-ia" and "Thou-sand!"

Vocal Part (Soprano):

- Measures 1-4: No vocal line.
- Measures 5-8: No vocal line.
- Measures 9-12: No vocal line.
- Measures 13-17: No vocal line.
- Measures 18-21: No vocal line.
- Measures 22-25: No vocal line.
- Measures 26-29: No vocal line.
- Measures 30-33: The vocal line begins with "Penn-syl-van-ia" and ends with "Thou-sand!".

(Instrumental Adlib)

34 A♭ D♭9 A♭ F7/A♭

38 B♭m7 E♭7 A♭ A♭/C 1. D♭ E♭7 2. A♭

43 A♭ D♭9 A♭ A°7 N.C.

47 B♭m7 1. E♭7 Penn-syl-van-ia 6 5 0 0 0

51 2. E♭7 A♭ A♭/C D♭ E♭7

54 A♭ D♭9 A♭ A°7

58 B♭m7 1. E♭7 A♭ A♭/C D♭ E♭7

62 2. E♭7 A♭