



Set U

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Hot Toddy

Keyboard

(Bass & Keyboard play as written; drums lightly)

Measures 1-2: Bass line in 4/4 time, B-flat major. The bass plays eighth-note patterns consisting of pairs of notes connected by vertical stems.

Measures 3-4: Bass line in 4/4 time, B-flat major. The bass plays eighth-note patterns consisting of pairs of notes connected by vertical stems.

Add Rhythm

Measure 9: C6 Gm C6 Gm F maj7 F6 F maj7 F6
Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot Doo Doo, Doot Doo Doo, Doo,

Measure 13: C6 Gm C6 Gm F maj7 F6 F maj7 F6
Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot Doo Doo, Doot Doo Doo, Doo,

Measure 17: F7 Cm F7 Cm B♭maj7 B♭6 B♭maj7 B♭6
Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot Doo Doo Doot Doo Doo, Doo,

Measure 21: G7 Dm G7 Dm C7 /G /G /A /B
Doo Doo-dy-oot, Doot Doo Doo-dy-oot, Doot, Doo Doo Doo, _____

2

25 C6 Gm C6 Gm F maj7 F6 F maj7 F6

Doo Doo-dy-ooot, Doot Doo Doo-dy-ooot, Doot Doo Doo, Doot Doo Doo,

29 C6 Gm C6 Gm F maj7 F6 F maj7 F6

Doo Doo-dy-ooot, Doot Doo Doo-dy-ooot, Doot Doo Doo, Doot Doo Doo,

33 F7 Cm F7 Cm B^bmaj7 B^b6 B^bm

Doo Doo-dy-ooot, Doot Doo Doo-dy-ooot, Doot Doo Doo, Doot Doo Doo,

37 C6 Gm C6 Gm To Coda ♩ C6 Gm F6

Doo Doo-dy-ooot, Doot Doo Doo-dy-ooot, Doot Doo Doo-dy-Doo Doot.

Sax Adlib)

41 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6 C6 Gm C6 Gm Fmaj7 F6 Fmaj7 F6

49 F7 Cm F7 Cm B \flat maj7 B \flat 6 B \flat maj7 B \flat 6 G7 Dm G7 Dm C7 /G /G /A /B **D.S. al Coda**

∅ Coda

57 C6 Gm F6 C6 Gm F6
Doot Doo Doo-dy-Doo Doot. Doot Doo Doo-dy-Doo Doot.

Musical score for 'Doo-dy-Doo Doot.' The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo of 61 BPM. It includes chords C6, Gm, F6, C6, Gm, F6, and F9. The bottom staff shows lyrics: 'Doot Doo Doo-dy-Doo Doot.' followed by a repeat sign and 'Doot Doo Doo-dy-Doo Doot.' The notes correspond to the lyrics, with eighth and sixteenth note patterns.

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. Does anyone know the name of the first selection we played. Right - Hot Toddy. It was one of the songs in the library of Ralph Flanagan.

Our next selection was written in 1930 by the great Duke Ellington and has since been recorded by such greats as Ella Fitzgerald, Frank Sinatra, Louis Armstrong, Nat King Cole, and a whole host of others. Here's our version of "Mood Indigo."

Mood Indigo

F

Keyboard

(Sax)

4

C maj 7 A 7 D 7 D m7 D♭maj7 C maj 7 D m7 D♭maj7

\$

5

C maj 7 D 9 D m7 G aug 7 C maj 7

You ain't been blue, no, no, no.

9

D 9 G♯7 G 7

You ain't been blue til you've had that mood in-di-go.

13

C C7 F 6 B♭7

That feel - in' goes steal-in' down to my shoes, while

17

C maj 7 D 9 To Coda Φ Gm G aug 7 C D m7 G 7

I sit and sigh: "Go long, blues."

21 C maj7 A7 D7 Dm7 G7 C maj7 A7 Dm7 G7

Al-ways get that mood in-di-go_ since my ba - by said "Good - bye."

25 C maj7 A7 D7 G \sharp 7 G7

In the eve - nin', when lights are low, I'm so lone-some I could cry,

29 C Gm7 C7 F F7 B \flat 7 G7

'cause there's no-bod-y who cares a-bout me. I'm just a soul who's blu-er than blue can be.

D.S. al Coda

33 C maj7 A7 D7 Dm7 G7 1. C6 G7 2. C6 G7

When I get that mood in-di-go, I could lay me down and die.

ΦCoda

(Sax)

38 G Aug 7 G7 C Dm7 D \flat maj7 C6

"Go long blues."

Mood Indigo

M
Keyboard

(Keyboard)

Keyboard sheet music showing a 4/4 time signature. Chords indicated above the staff are F maj7, D7, G7, Gm7, G♭maj7, F maj7, Gm7, and G♭maj7. The melody consists of eighth and sixteenth note patterns.

S

Soprano vocal line starting at measure 5. The lyrics are "You ain't been blue, ____ no, no, no." The chords are F maj7, G9, Gm7, C aug7, and F maj7.

9

Soprano vocal line continuing at measure 9. The lyrics are "You ain't been blue ____ til you've had that mood in-di-go." The chords are G9, C♯7, and C7.

13

Soprano vocal line starting at measure 13. The lyrics are "That feel - in' goes steal-in' down to my shoes, while". The chords are F, F7, B♭6, and E♭7.

Soprano vocal line starting at measure 17. The lyrics are "I sit and sigh: ____ 'Go 'long, blues.'" The chords are F maj7, G9, To Coda (with a circle with a dot), Cm, C aug7, F, Gm7, and C7.

2

21 F maj7 D7 G7 Gm7 C7 F maj7 D7 Gm7 C7

Al-ways get that mood in-di-go_ since my ba-by said "Good - bye."

25 F maj7 D7 G7 C[#]7 C7

In the eve-nin', when lights are low, I'm so lone-some I could cry,

29 F Cm7 F7 B^b B^b7 E^b7 C7

'cause there's nobod-y who cares a-bout me. I'm just a soul who's blu-er than blue can be.

D.S. al Coda

33 F maj7 D7 G7 Gm7 C7 1. F6 C7 | 2. F6 C7

When I get that mood in-di-go, I could lay me down and die.

Coda (Keyboard)

38 C aug7 C7 F Gm7 G^bmaj7 F6

"Go long blues."

Thank you. Here's a beautiful waltz for you now, first recorded by the great Al Jolson in 1947 and later recorded by Dinah Shore, Guy Lombardo, Frank Sinatra, and many others. So, grab a partner and let's dance to the beautiful "Anniversary Song."

F

Anniversary Song

(Sax)

Keyboard

Am E7 Am E7 Am E7 Am

9 E7 Am
Oh, how we danced on the night we were wed. We
night seemed to fade in the blos - som - ing dawn. The

17 Dm Am E7 Am
vowed our true love though a word was - n't said. The
sun shone a - new, but the dance ling - ered on. Could

25 E7 Am
world was in bloom, there were stars in the skies ex -
we but re - live that sweet mo - ment sub - lime, we'd

33 Dm Am E7 Am
cept for the few that were there in your eyes.
find that our love is - n't al - tered by time.

41 Dm Dm7 G7 C Dm Dm7 G7 C
Dear, as I held you so close in my arms, an-gels were sing-ing a hymn to your

48 Dm6 E7 Am Dm Am E7
charms. Two hearts gent-ly beat-ing were mur-mur-ing low," My dar-ling, I love you

55 1. A m (Sax) D m A m E 7 A m
so." The

56 2. A m D m A m E 7 A m (Sax) D m A m
so. My dar-ling, I love you so. The

Anniversary Song

M

Keyboard

(Keyboard)

Keyboard

Dm A7 Dm A7 Dm A7 Dm

9 A7 Dm
Oh, how we danced on the night we were wed. We
night seemed to fade in the blos - som-ing dawn. The

17 Gm Dm A7 Dm
vowed our true love though a word was - n't said. The
sun shone a - new, but the dance ling-ered on. Could

25 A7 Dm
world was in bloom, there were stars in the skies ex -
we but re - live that sweet mo - ment sub - lime, we'd

33 Gm Dm A7 Dm
cept for the few that were there in your eyes.
find that our love is - n't al - tered by time.

41 Gm Gm7 C7 F Gm Gm7 C7 F
Dear, as I held you so close in my arms, an-gels were sing - ing a hymn to your

48 Gm6 A7 Dm Gm Dm A7
charms. Two hearts gent-ly beat-ing were mur-mur-ing low," My dar-ling, I love you

55 1. Dm (Keyboard) Gm Dm A7 Dm
so." The

61 2. Dm Gm Dm A7 Dm (Keyboard) Gm Dm
so. My dar - ling, I love you so.

Thank you.

Now we'll pick up the tempo with a song also written by Cole Porter back in 1928 and recorded by artists such as Mary Martin, Louis Armstrong, Frank Sinatra, Ella Fitzgerald and many others.

Here's _____ with an excellent suggestion. She says, "Let's Do It, Let's Fall In Love."

Let's Do It, Let's Fall In Love

F

Keyboard

(Sax) D^b6 B^{b7/D} E^bm7 A^{b7} A^{b7(#5)}

When the

D^b6 A^{b7} D^b E^bm7 A^{b7} D^b D^baug D^b6 (Sax)

lit-tle blue-bird who has nev-er said a word, starts to sing, "Spring, Spring."

A^{b7(#5)} D^b6 A^{b7} D^b E^bm7 A^{b7}

When the lit-tle blue-bell in the bot-tom of the dell starts to

D^b D^baug D^b6 (Sax) A^{b7(#5)} D^{b7} G^b6 G^bm6 D^{b/F}

ring, "Ding, Ding." When the lit-tle blue clerk in the

E^{b7} A^{b9} D^{b/F} B^{b7(b9)} E^bm11 A^{b7(#5)}

mid-dle of his work starts a tune to the moon up a-bove. It is

D^b6 D^{b7} G^b6 G^bm7 D^b6 A^{b7(#5)} D^b6 A^{b7(#5)}

na-ture, that's all, sim-ply tell-ing us to fall in love. And that's why

2

21

D♭6 B♭°7 E♭m7 A♭7sus4 D♭6 B♭m7 G♭6 G♭m7

birds do it, bees do it, even educated fleas do it.

25

D♭6 B♭°7 E♭m7 A♭7 D♭maj7 B♭m7 G♭ E♭m A♭7

Let's do it, let's fall in love. In Spain, the

29

D♭6 B♭°7 E♭m7 A♭7sus4 D♭6 B♭m7 G♭6 G♭m7

best upper sets do it. Lithuanians and Latvians do it.

33

D♭6 B♭°7 E♭m7 A♭7 D♭ G♭ D♭ F7

Let's do it, let's fall in love. The Dutch in The most in -

37

B♭m F7 B♭m7 F7 D♭7

old Am-ster-dam do it, not to men-tion the Finns. calls.

41

G♭ A G♭dim D♭ E To Coda ♩ A♭7 E♭m A♭7

Folks in Si-am do it, think of Si-a-mese twins. Some Ar-gen
Moths in your rugs do it. What's the use of moth -

45 D^b6 B^b^o7 E^bm7 A^b7sus4 D^b B^bm7 G^b6 B^bm7

tines with-out means do it. Peo-ple say in Bos-ton e-ven beans do it.

49 D^b B^o7 E^bm7 A^b7 D^b G^b E^b^m A^b⁷ **D.S. al Coda**

Let's do it, let's fall in love. _____ (Sax)

Φ Coda A^b B^b7 E^b6 C^o7 F m7 B^b7sus4 E^b C m7

balls. The chimpan - zees in the zoos do it. Ev-en some cour-a-geous kan-ga-

57 A^b6 C m7 E^b D^b^o7 F m7 B^b7 G^o7

roos do it. Let's do it, let's fall in love. _____

61 C7 F m7 B^b7 E^b

what do you say, let's do it, let's fall in love. _____

(Sax)

66 B^b7 E^b

Let's Do It, Let's Fall In Love

M

Keyboard

(Keyboard) F6 D7/F♯ Gm7 C7 C7(♯5)

When the

F6 C7 F Gm7 C7 F Faug F6 (Keyboard)

lit-tle blue - bird who has nev-er said a word, starts to sing,"Spring, Spring."

C7(♯5) F6 C7 F Gm7 C7

When the lit-tle blue - bell in the bot-tom of the dell starts to

F Faug F6 (Keyboard) C7(♯5) F7 B♭6 B♭m6 F/A

ring, "Ding, Ding."

When the lit - tle blue clerk in the

G7 C9 F/A D7(♭9) Gm11 C7C7(♯5)

mid - dle of his work starts a tune to the moon up a - bove. It is

F6 F7 B♭6 B♭m7 F6 C7(♯5) F6 C7(♯5)

na-ture, that's all, sim-ply tell-ing us to fall in love.

And that's why

2

§

21 F6 D°7 G m7 C7sus4 F6 Dm7 B♭6 B♭m7

birds do it, bees do it, even ed - u - ca-ted fleas do it.

25 F6 E♭°7 G m7 C7 F maj7 Dm7 B♭ Gm C7

Let's do it, let's fall in love. In Spain, the

29 F6 D°7 G m7 C7sus4 F6 Dm7 B♭6 B♭m7

best up- per sets do it. Lith - u - an - i - ans and Lats do it.

33 F6 E♭°7 G m7 C7 F B♭ F A7

Let's do it, let's fall in love. The Dutch in re -

37 Dm A7 Dm7 A7 F7

old Am - ster - dam bugs do it, not to men- tion the when a gen - tle man Finns. calls.

41 B♭ D♭ B♭dim F A♭ To Coda ♩ C7 Gm C7

Folks in Si - am do it, think of Si - a - mese twins. Some Ar - gen
Moths in your rugs do it, What's the use of moth _____. To Coda ♩

45 F 6 D[°]7 G m7 C 7sus4 F D m7 B[°]6 D m7

tines with-out means do it. Peo-ple say in Bos-ton e - ven beans do it.

49 F E[°]7 G m7 C7 F B[°] G^m C 7 D.S. af Coda

Let's do it, let's fall in love. (Keyboard)

Φ Coda

53 C D 7 G 6 E[°]7 A m7 D 7sus4 G E m7

balls. The chim-pa - zees in the zoos do it. Ev-en some cour-a-geous kan-ga-

57 C 6 E m7 G F[°]7 A m7 D 7 B[°]7

roos do it. Let's do it, let's fall in love.

61 E 7 A m7 D 7 G

what do you say, let's do it, let's fall in love.

(Keyboard)

66 D 7 G

Thank you.

Now, We'll jump forward in time to 1957 and play a song that became one of Johnny Mathis' greatest hits. It reached #4 on the Billboard Charts that year, and in 1998, it received the Grammy Hall Of Fame Award.

Here we go with a beautiful ballad - "Chances Are."

Chances Are

F

(Keyboard)

1 2 3 4 Fm7 B^{flat}7 E^{flat} Cm7 Fm7 B^{flat}7 Keyboard

5 A^{flat}6 E^{flat}7(#5) A^{flat} Fm7

7 E^{flat}B^{flat} Gm7 C9 C7 Fm7 F7

10 1 B^{flat}7 Fm7 B^{flat}7 E^{flat} B7 B^{flat} E^{flat}7(#5)

13 2 B^{flat}7 Fm7 B^{flat}7 B^{flat}7(b9) E^{flat} B7 E^{flat} E^{flat}maj7

16 A^{flat}m A^{flat}m6 E^{flat}m

19 Cm7(b5) F7

22 B9 B^{flat}9 B^{flat}7 N.C.

Chances
are cause
cause my com - po - sure
moment you come in - to
mo-ment that your lips meet
I'm in love with you.
heart's your Val - en - tine.
moon - light, _____
chanc-es are you be - lieve
in my eyes.
Guess you feel you'll al - ways

2

24 A♭6 E♭7(♯5) A♭ Fm7

be _____ the one and on - ly one for me and

E♭ Gm7 C9 Caug Fm G° Fm A°

To Coda ♪

if you think you could, _____ well, chan-ces are your chan - ces

Fm7 B♭7 E♭ (Sax)
D.S. al Coda

are aw - f'ly good.

♪ Coda Fm7/B♭ B♭7 Gm7(♯5) C7 Fm

are aw - f'ly good; _____ the chan - ces are your chan - ces

Fm7 B♭7 B♭7(9) E♭ (Sax) B6 E♭6

are aw - f'ly good.

Chances Are

M

(Keyboard)

1 2 3 4 B^bm7 E^b7 A^b Fm7 B^bm7 E^b7 Keyboard

Chances

5 D^b6 A^b7(#5) D^b B^bm7

are cause 'cause I com - po - sure sil - ly grin, the
cause my Cm7 F9 F7 B^bm7 slips, the
A^b/E^b

7 mo - ment you come in - to view, chanc - es are you think that
mo - ment that your lips meet mine, chanc - es are you think my

10 1 E^b7 B^bm7 E^b7 A^b E 7 E^b A^b7(#5)

I'm in love with you. Just be -

13 2 E^b7 B^bm7 E^b7 E^b7(b9) A^b E 7 A^b A^bmaj7

heart's your Val - en - tine. In the mag - ic of

16 D^bm D^bm6 A^bm

moon - light, when I sigh, "Hold me close, dear,"

19 Fm7(b5) B^b7

— chanc - es are you be - lieve the stars that fill the skies are

22 E9 E^b9 E^b7 N.C.

in my eyes. Guess you feel you'll al - ways

24 D \flat 6 A \flat 7($\#$ 5) D \flat B \flat m7

be _____ the one and on - ly one for me and

26 A \flat Cm7 F9 F aug B \flat m C \circ B \flat m D \circ To Coda ♪

if you think you could, _____ well, chan-ces are your chan - ces

29 B \flat m7 E \flat 7 A \flat (Keyboard D.S. al Coda)

are aw - f'ly good. _____

♪ Coda B \flat m7/E \flat E \flat 7 Cm7(\flat 5) F7 B \flat m

are aw - f'ly good; _____ the chan - ces are your chan - ces

36 B \flat m7 E \flat 7 E \flat 7(\flat 9) A \flat (Keyboard) E6 A \flat 6

are aw - f'ly good. _____

Thank you. Thank you very much.

Now, we're really going to switch gears and play a selection that really warms my heart. As you may know, I am of Czech lineage. My great grandfather came here from Bohemia in the middle 1800s. So, the music of Czechoslovakia is special to me. Does anyone know what that national music of the Czech Republic is? You got it - the polka.

We're going to play a polka made its first appearance in the year 1940 and became a big hit on Columbia Records. Not only was it recorded by such polka greats as Frankie Yankovic and Lawrence Welk, even Jimmy Dorsey made a recording of it.

Here we go with a song about a lovely young miss named Julida. The "Julida Polka."

Julida Polka

(Keyboard)

The musical score consists of eight staves of music, each with a different instrumentation:

- Staff 1 (Top):** Keyboard part, indicated by '(Keyboard)'.
- Staff 2:** Saxophone part, indicated by '(Sax)'.
- Staff 3:** Keyboard part, indicated by '(Keyboard)'.
- Staff 4:** Keyboard part, indicated by '(Keyboard)'.
- Staff 5:** Keyboard part, indicated by '(Keyboard)'.
- Staff 6:** Keyboard part, indicated by '(Keyboard)'.
- Staff 7:** Keyboard part, indicated by '(Keyboard)'.
- Staff 8 (Bottom):** Keyboard part, indicated by '(Keyboard)'.

Key signatures and time signatures change throughout the piece, including B♭, E♭, B♭7, A♭, E♭, Cm7, F, F7, B♭, B♭7, E♭, A♭, E♭, and B♭.

Textual markings include 'To Coda' at measure 23, 'D.S. al Coda' at measure 35, and 'Coda' at measure 41.

45 A♭ E♭7

I have a girl - friend, she calls me "Hon - ey." We go to
She tells me jokes, and they're not so fun ny. But I laugh at

50 A♭ A♭

tav - erns and spend all her mon ey. Jul - i - da, Jul - i - da,
all her jokes 'cause she's got the mon - ey.

55 E♭7

you are my sweet-ie, Jul - i - da, Jul - i - da, you're the girl for me.

61 (Keyboard) Fm C7 Fm

65 B♭7 E♭ B♭7 E♭

69 A♭ E♭7 F 7

73 (Sax) B♭ F 7

79 B♭

84 F 7 B♭

Thank you.

Well go back in time to about the year 1934 for this next song, written by Pinky Tomlin for his girlfriend while he was attending the University of Oklahoma. Shortly thereafter, it was recorded by the Boswell Sisters and later by Dean Martin.

Here's our version of "The Object Of My Affection."

The Object Of My Affection

F
Keyboard

(Sax) B♭ (Keyboard) Gm

3 (Sax) E♭ F7

5 The

ob - ject of my af - fec - tion can change my com - plex - ion from
man - y guys who can thrill me and some who can fill me with

7 Cm (Sax) 3 3 3 3

white to ros - y red,
dreams of hap - pi - ness,

9 Cm7 Dm Cm7 F7

an - y - time he holds my hand _____ and tells me that he's
but I know I'll nev - er rest _____ un - til he says he's he's

11 1. B♭ Cm F7 2. B♭

mine. There are mine. Now

15 B♭7 E♭

I'm not a-fraid that he'll leave me, 'cause he's not the kind who'll be un -

18 C7 —3— —3— 3
fair. But in-stead I trust him im - plic-it - ly. He can

21 F7 3 3 3 3 Aug —3—
go where he wants to go, do what he wants to do, I won't care. Oh, the

23 B♭ 3 —3— —3—
ob-ject of my af - fec - tion can change my com - plex - ion from

25 Cm (Sax) 3 3 3
white to ros - y red,

27 Cm7 Dm To Coda ♫ Cm7 F7 B♭ Cm D.S. al (Sax) Coda
an-y - time he holds my hand and tells me that he's mine.

31 ♫ Coda Cm7 F7 (Sax) 3 Gm7 3
hand and tells me that he's mine.

33 Cm7 C°7 B♭ F7 B♭ F7 B♭
F7 B♭ F7 B♭

The Object Of My Affection

M
Keyboard

(Keyboard)

(Sax) Cm

(Keyboard) A♭

5 The

8 E♭

ob - ject of my af - fec - tion can change my com - plex - ion from
man - y gals who can thrill me and some who can fill me with

7 Fm (Keyboard)

white to ros - y red,
dreams of hap - pi - ness,

9 Fm7 Gm Fm7 B♭7

an - y - time she holds my hand _____ and tells me that she's she's
but I know I'll never rest _____ un - til she says she's

11 1. E♭ Fm B♭7 2. E♭

mine. There are mine. Now

15 E♭7 A♭

I'm not a-fraid that she'll leave me, 'cause she's not the kind who'll be un-

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 lady who was born in a small town in North Dakota in 1920. She reached the big time when she began singing with the Benny Goodman orchestra in 1941.

The artist is Peggy Lee, and in her 60-year-long career, she received 3 Grammy awards including the Lifetime Achievement Award, and she also received an Academy Award nomination.

We're going to perform three of her selections this evening. The first was recorded by Peggy in 1942 and immediately became a hit.

Here's _____ to sing Peggy Lee's first big hit "Somebody Else Is Taking My Place."

Somebody Else Is Taking My Place

F

Keyboard

(Sax) E^b C^{°7} B^{°7} B^{b7} B^baug

5 E^b E^b^o C7 F7 B^{b7} B^b Some - bod - y else is tak - ing my place. Some - bod - y

10 B^{b7} E^b E^{b7} A^b else now shares your em - brace. While I am try - ing

15 E^b E^{b7} E^b^o C7 F F[°] F7 B^{b7} B^baug to keep from cry-ing, you go a - round with a smile on your face.

21 E^b E^b^o C7 F7 B^{b7} B^b Lit - tle you care for ¹⁰vows that you made. Lit - tle you

26 B^{b7} E^b E^{b7} A^b care how much I have paid. My heart is ach - ing,

31 E^b E^{b7} E^b^o C7 1. F7 B^{b7} E^b Fm7 B^{b7} my heart is break-ing, for some-bod-y's tak-ing my place.

37 2. F7 F[#]7 G G7 some - bod - y's tak - ing my place. Yes,

41 Fm7 B^{b7} E^b some - bod - y's tak - ing my place.

Somebody Else Is Taking My Place

M
Keyboard

(Keyboard)

F D^o7 D^bo7 C7 C aug

5 F F^o D7 G7 C7 C^o

Some - bod - y else is tak - ing my place. Some - bod - y

10 C7 F F7 B^b

else now shares your em - brace. While I am try - ing

15 F F7 F^o D7 G G^o G7 C7 C aug

to keep from cry-ing, you go a - round with a smile on your face.

21 F F^o D7 G7 C7 C^o

Lit - tle you care for vows that you made. Lit - tle you

26 C7 F F7 B^b

care how much I have paid. My heart is ach - ing,

31 F F7 F^o D7 G7 C7 F Gm7 C7

my heart is break-ing, for some-bod-y's tak-ing my place.

37 G7 G[#]7 A A7

some - bod - y's tak - ing my place. Yes,

41 Gm7 C7 F

some - bod - y's tak - ing my place.

Thank you. Thank you very much.

For our second Peggy Lee selection, we'll play a number written in 1948 and based on the melody "When Johnny Comes Marching Home."

This is the tale of a cowboy who has visions and is warned that he'd better change his ways or suffer a interminable fate. Here's Peggy Lee's great song "The Ghost Riders In The Sky."

Ghost Riders In The Sky

F

(Keyboard, Bass, and Drums)

Keyboard

Keyboard

Am

9 Am C An

old brands cow - poke went on rid - ing out ____ one dark and win - dy day.
were still on fire and their hooves were made of steel.

13 (Sax) Am

Up - on a ridge he rest - ed as he
Their horns were black and shin - y and their

17 C (Sax)

went a - long his way. When
hot breath he could feel A

21 Am F maj7

all bolt at once a might - y herd of they red - eyed cows he the
of fear went through him as as thun - dered through the

24 Dm7

saw sky a - plow - ing through the rag - ged sky
for he saw the ri - ders com - ing hard,

28 Am E m7 1. Am

and up the cloud - y draw. Their

and he heard their mourn - ful

2. 33 Am

cry, "Yip - pie yi

2

36 C A m

Oh. _____ Yip-pie yi ay." _____

44 F D m7 A m (Keyboard, Bass, and Drums)

Ghost ri - ders in. the sky. _____

52 B m

Their

60 B m D

fa - ces gaunt, their eyes were blurred, their shirts all soaked with sweat.
ri - ders loped on by him he heard one call his name,

64 (Sax) B m

He's rid - ing hard to catch that herd, but
If you want to save your soul from hell a -

68 D (Sax)

he ain't caught 'em yet. range, 'Cause they've then

72 B m G maj7

got to ride for - ev - er on that range up in the will sky. on just
cow - boy change your ways to - day or with us you will ride on just

76 E m7

hor - ses to snort catch - ing fire. dev - il's herd _____

3

79 B m F[#]m7 1. B m

as they ride on hear their cry.
a - cross these end - less _____ As the

84 2. B m

skies. Yip - pie yi

87 D B m

oh, Yip-pie yi ay." _____

95 G E m7 B m

Ghost ri - ders in the sky. _____

103 G E m7 B m

Ghost ri - ders in the sky. _____

III G E m7 B m

Ghost ri - ders in the sky. _____

Ghost Riders In The Sky

(Keyboard, Bass, and Drums)

M
Keyboard

Dm

9 Dm F An

old brands cow - poke went rid - ing out one dark and win - dy day.
were still on fire and their hooves were made of steel.

13 (Keyboard) Dm

Up - on a ridge he rest - ed as he
Their horns were black and shin - y and their

17 F (Keyboard)

went a - long his way. When A

hot breath he could feel.

21 Dm B♭maj7

all bolt at once a might - y herd of red - eyed cows he
of fear went through him as they thun - dered through the

24 Gm7

saw sky a - plow - ing through the rag - ged sky
for he saw the ri - ders com - ing hard,

28 Dm Am7 1. Dm

and up the cloud - y draw. Their
and he heard their mourn - ful

33 2. Dm

cry, "Yip - pie yi

2

36 F Dm

Oh. _____ Yip-pie yi ay." _____

44 B♭ Gm7 Dm (Keyboard, Bass, and Drums)

Ghost ri - ders in _____ the sky. _____

52 E♭

60 E♭ G Their

fa - ces gaunt, their eyes were blurred, their shirts all soaked with sweat.
ri - ders loped on by him _____ he heard one call his name,

64 (Keyboard) E♭

"If He's rid - ing hard to catch that herd, but
If you want to save your soul from hell a -

68 G (Keyboard)

he ain't caught 'em yet. 'Cause they've then
rid - ing on our range,

72 E♭ Cmaj7

got to ride for - ev - er on that range up in the sky. on just
cow - boy change your - ways to - day or with us in you will ride

76 A♭m7

hor - ses to snort catch - ing fire. dev - il's herd _____
trying trying to catch the fire. dev - il's herd _____

3

79 Em Bm7 1.
as they ride on hear their cry.
a - cross these end - less _____

2. Em
skies. Yip - pie yi

G Em
oh, Yip-pie yi ay." _____

95 C Am7 Em
Ghost ri - ders in the sky. _____

103 C Am7 Em
Ghost ri - ders in the sky. _____

III C Am7 Em
Ghost ri - ders in the sky. _____

Thank you. Thank you very much.

For our final song by Peggy Lee, we'll take you back to 1948 and the #1 song in the US that year.

Here's a song about a person who is able to find an easy way to get out of doing any work. It's simple. Put it off until tomorrow, or as they say in Mexico, "Manana."

Samba rhythm

Mañana

F

Keyboard
E♭

(Sax) E♭ B♭7

5 C7 F7 E°7 Fm7 B♭7 E♭ B♭7

9 E♭ B♭7

fau - cet she is drip - ping and the fence she's fall - ing down. My
moth-er's al - ways work - ing, she's work - ing ver - y hard. But
once I had some mon - ey but I gave it to my friend. He

13 E♭6 E°7 Fm7 B♭7

pock - et needs some mon - ey, so I can't go in - to town. My
ev - 'ry time she looks for me, I'm sleep-ing in the yard. My
said he'd pay me dou - ble, it was on - ly for a lend. He

17 E♭ C7 F7

broth-er is - n't work - ing and my sis - ter does - n't care. The
moth-er thinks I'm laz - y, and may - be she is right. I'll
said a lit - tle la - ter that the horse she was so slow Why he

21 B♭7 E♭

car she needs a mot - or so I can't go an - y - where. Ma -
go to work ma - na - na but I got - ta sleep to - night. Ma
give the horse my mon - ey is some-thing I don't know. Ma

25 E♭ A♭ B♭7

na - na, ma - na - na, ma - na - na is

30 1,2. E♭ 3. E♭

good e - nough for me My Oh, me.

2 (Sax)

35 E♭ B♭7 E♭

39 C7 F7 E°7 Fm7 B♭7 E♭ B7 My

43 E B7

broth - er took a suit - case and he went a - way to school. My
win - dow she is bro - ken and the rain is com - ing in. If

47 E6 F°7 F♯m7 B7

fath - er said he'd on - ly learned to be a sil - ly fool. My
some one does - n't fix it, I'll be soak-iing to my skin. But

51 E C♯7 F♯7

fath - er said that I should learn to make a chil - e pot. But
if we wait a day or two, the rain may go a - way. and

55 B7

then, I burned the house down, the chil - e was too hot. Ma - Ma
we don't need a win - dow on such a sun - ny day. Ma - Ma

59 E A B7

na - na, ma - na - na, ma - na - na is

64 1. E B7 2. E

good e - noug for me The me. Ma -

69 B7

na - na is good e - noug for

73 E B7 (Sax) E

me.

Mañana

Samba rhythm

(Keyboard)

E67

M

Keyboard

A^v E^v A^v
 5 F7 B^{b7} A^{°7} B^bm7 E^{b7} A^b E^{b7}
 The
 9 A^b E^{b7}
 fau - cet she is drip - ping and the fence she's fall - ing down. My
 moth-er's al - ways work - ing, she's work - ing ver - y hard. But
 once I had some mon - ey but I gave it to my friend. He
 13 A^b6 A^{°7} B^bm7 E^{b7}
 pock - et needs some mon - ey, so I can't go in - to town. My
 ev - 'ry time she looks for me, I'm sleep-ing in the yard. My
 said he'd pay me dou - ble, it was on - ly for a lend. He
 17 A^b F7 B^{b7}
 brother is - n't work - ing and my sis - ter does - n't care. The
 moth-er thinks I'm laz - y, and may - be she is right. I'll
 said a lit - tle la - ter that the horse she was so slow Why he
 21 E^{b7} A^b
 car she needs a mot - or so I can't go an - y - where. Ma -
 go to work ma - na - na but I got - ta sleep to - night. Ma
 give the horse my mon - ey is some-thing I don't know. Ma
 25 A^b D^b E^{b7}
 na - na, ma - na - na, ma - na - na is
 30 1, 2. A^b 3. A^b
 good e - enough for me My Oh, me.

2 (Keyboard)

35 A♭ E♭7 A♭

39 F7 B♭7 A°7 B♭m7 E♭7 A♭ E7 My

43 A E7

broth - er took a suit - case and he went a - way to school. My
win - dow she is bro - ken and the rain is com - ing in. If

47 A6 A♯7 Bm7 E7

fath - er said he'd on - ly learned to be a sil - ly fool. My
some one does - n't fix it, I'll be soak-iing to my skin. But

51 A F♯7 B7

fath - er said that I should learn to make a chil - e pot. But
if we wait a day or two, the rain may go a - way. and

55 E7 A

then, I burned the house down, the chil - e was too hot. Ma -
we don't need a win - dow on such a sun - ny day. Ma - Ma

59 A D E7

na - na, ma - na - na, ma - na - na is

64 1. A E7 2. A

good e - nough for me The me. Ma -

69 E7

na - na is good e - nough for

73 A E7 A

me. (Keyboard)

Thank you. Thank you very much. How was that? Did you enjoy your remembrances of Peggy Lee?

For our next selection, we'll go back to the year 1957 and a song first recorded by Frank Sinatra. At the 1st Grammy Awards, Frank Sinatra's recording of this song was nominated for the Record of the Year, Song of the Year, Best Vocal Performance, Male, and Nelson Riddle's arrangement nominated for the Grammy Award for Best Arrangement.

Here's _____ to tell us all a person under the spell of one who is practicing "Witchcraft."

Witchcraft

F

Keyboard

(Sax) B \flat

E \flat m

C m7 3 F7

5 B \flat 6 D \flat 7/B \flat

Those fin - gers in my hair, that sly come hith - er stare

9 C m7 F 7(\flat 9) B \flat maj7 F m7 B \flat 7

that strips my con - science bare, it's witch - craft.

13 E \flat maj7 E \flat m7/A \flat

And I've got no de fense for it, the heat is too in - tense for it,

17 D \flat 6 C 7(\sharp 5) F maj7 C m7/F F 7

what good would com - mon sense for it do? 'Cause it's

21 B \flat maj7 E \flat 13

witch - craft, wick-ed witch - craft, and al -

25 B^bmaj7 E m7(5) A 7(b9)
 though I know it's strict - ly tab - oo.

29 Dm7 B^b Dm6 B^b Dm
 When you a - rouse the need in me, my heart says, "Yes, in-deed," in me.

33 Cm A^bm Cm7 F7
 Pro - ceed with what you're lead - ing me to.

37 B^b6 D^b^o7/B^b
 It's such an an-cient pitch, but one I would-n't switch,

41 Cm7 1. F7 B^b6 Cm7 F7
 'cause there's no ni - cer witch than you.

45 2. F7 B^b (Sax)
 nic - er witch than you.

49 F7 B^b6

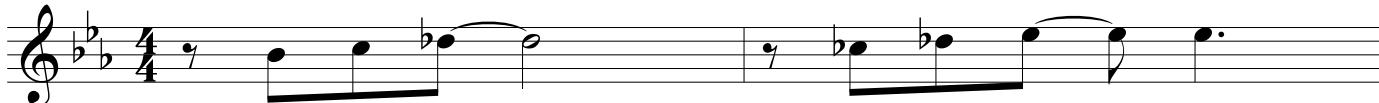
Witchcraft

M
Keyboard

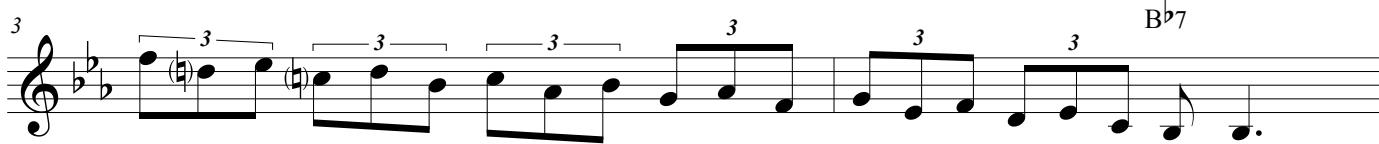
(Keyboard)

E♭

A♭m



Fm7



E♭6

G♭°7/E♭



Those fin - gers in my hair, that sly come hith-er stare

Fm7

B♭7(♭9)

E♭maj7

B♭m7 E♭7



that strips my con-science bare, it's witch - craft. _____

A♭maj7

A♭m7/D♭



And I've got no de fense for it, the heat is too in - tense for it,

G♭6

F 7(♯5)

B♭maj7

Fm7/B♭ B♭7



what good would com-mon sense for it do? _____ 'Cause it's

E♭maj7

A♭13



witch - craft, _____

wick-ed witch - craft, _____

and al -

25 E♭maj7 A m7(♭5) D 7(♭9)
 though I know____ it's strict - ly tab - oo.

29 Gm7 E♭ Gm6 E♭ Gm
 When you a - rouse the need in me, my heart says, "Yes, in-deed," in me.

33 Fm D♭m Fm7 B♭7
 Pro - ceed with what you're lead - ing me to.

37 E♭6 G♭7/E♭
 It's such an an- cient pitch, but one I would-n't switch,

41 Fm7 1 B♭7 E♭6 Fm7 B♭7
 'cause there's no ni - cer witch than you.

45 2 B♭7 E♭ (Keyboard)
 nic-er witch than you.

49 B♭7 E♭

Thank you.

We'll switch moods for this next selection written back in 1940 and first recorded by the great Ethel Waters. Since then, it's been recorded by virtually every artist of note.

I'm sure you'll remember this one. It's called "Taking A Chance On Love."

Taking A Chance On Love

F

Keyboard

1

(Bass)

(Keyboard)

6

10 F maj7 F[#]7 Gm7 C7 Gm7 C7 F A7

Here | go a-gain, I hear the trum-pets blow a-gain,
Here | slip a-gain, a-bout to take that trip a-gain,

14 Dm7 G7 Gm7 C7 F C7

all | a-glow a-gain, tak-ing a chance on love. ____
got my grip a-gain, tak-ing a chance on love. ____

18 F maj7 F[#]7 Gm7 C7 Gm7 C7 F A7

Here | slide a-gain, a-bout to take that ride a-gain,
Now | prove a-gain, that I can make life move a-gain.

22 Dm7 G7 Gm7 C7 F maj7

star - ry eyed a-gain, tak-ing a chance on love. ____
in the groove a-gain, tak-ing a chance on love. ____

26 Cm7 F7 B^bmaj7 B°7 Cm7 F7 B^bmaj7

thought the cards were a frame up, I nev - er would try. But
walk a - round with a horse-shoe in clo - ver I lie. And

30 B^bm7 E^b7 A^bmaj7 A°7 E^b7 D^b7 C7

now I'm tak - ing the game up and the ace of hearts is high.
broth - er rab - bit, of course, you bet - ter kiss your foot good - bye.

34 F maj7 F[#]7 Gm7 C7 Gm7 C7 F A7

Things are mend-ing now,
On the ball a - gain, I see a rain - bow blend-ing now.
I'm rid - ing for a fall a - gain,

38 Dm7 G7 Gm7 C7 1. F maj7 C7

We'll have a hap - py end - ing now tak-ing a chance on love.
I'm gon - na give my all a - gain, tak-ing a chance on _____

2. 42 D7 Gm7 C7

love. I'm will - ing to take a chance _____ on

46 F /A B^b6 B^b6/G F 3 C7 F F

love. I'm tak-ing a chance on love!

Taking A Chance On Love

M
Keyboard

The musical score consists of eight staves of music. The top two staves show the piano keyboard and bass parts. The piano part features eighth-note chords, primarily in B-flat major and C minor. The bass part provides harmonic support with eighth-note patterns. The vocal part begins at measure 10 with lyrics: "Here I go a-gain, Here I slip a-gain, I hear the trumpets blow a-gain, trip a-gain, all a-glow a-gain, tak-ing a chance on love. I got my grip a-gain, tak-ing a chance on love. Here I slide a-gain, Now I prove a-gain, a-bout to take that ride a-gain, that I can make life move a-gain. Starry eyed a-gain, tak-ing a chance on love. I in the groove a-gain, tak-ing a chance on love. I". The piano part includes harmonic changes indicated by Roman numerals: B^bmaj7, B°7, Cm7, F7, Cm7, F7, B^b, D7, Gm7, C7, Cm7, F7, B^b, F7, B^bmaj7, B°7, Cm7, F7, Cm7, F7, B^b, D7, Gm7, C7, Cm7, F7, B^bmaj7.

26 Fm7 B^b7 E^bmaj7 E°7 Fm7 B^b7 E^bmaj7

thought the cards were a frame up, I nev - er would try. But
walk a - round with a horse-shoe in clo - ver I lie. And

30 E^bm7 A^b7 D^bmaj7 D°7 A^b7 G^b7 F7

now I'm tak - ing the game up and the ace of hearts is high.
broth - er rab - bit, of course, you bet - ter kiss your foot good - bye.

34 B^bmaj7 B°7 Cm7 F7 Cm7 F7 B^b D7

Things are mend-ing now, I see a rain - bow blend-ing now.
On the ball a - gain, I'm rid - ing for a fall a - gain,

38 Gm7 C7 Cm7 F7 1. B^bmaj7 F7

We'll have a hap - py end - ing now tak-ing a chance on love.
I'm gon - na give my all a - gain, tak-ing a chance on _____

42 2. G7 Cm7 F7

love. I'm will - ing to take a chance _____ on

46 B^b /D E^b6 E^b6/C B^b 3 F7 B^b B^b

love. I'm tak-ing a chance on love!

The musical score consists of six staves of music. Staff 1 starts at measure 26 with chords Fm7, Bb7, Ebmaj7, E°7, Fm7, Bb7, Ebmaj7. The lyrics are: thought the cards were a frame up, I nev - er would try. But walk a - round with a horse-shoe in clo - ver I lie. And. Staff 2 starts at measure 30 with chords Ebm7, Ab7, Dbmaj7, D°7, Ab7, Gb7, F7. The lyrics are: now I'm tak - ing the game up and the ace of hearts is high. broth - er rab - bit, of course, you bet - ter kiss your foot good - bye. Staff 3 starts at measure 34 with chords Bbmaj7, B°7, Cm7, F7, Cm7, F7, Bb, D7. The lyrics are: Things are mend-ing now, I see a rain - bow blend-ing now. On the ball a - gain, I'm rid - ing for a fall a - gain. Staff 4 starts at measure 38 with chords Gm7, C7, Cm7, F7, 1. Bbmaj7, F7. The lyrics are: We'll have a hap - py end - ing now tak-ing a chance on love. I'm gon - na give my all a - gain, tak-ing a chance on _____. Staff 5 starts at measure 42 with chords G7, Cm7, F7. The lyrics are: love. I'm will - ing to take a chance _____ on. Staff 6 starts at measure 46 with chords Bb, /D, Eb6, Eb6/C, Bb, 3, F7, Bb, Bb. The lyrics are: love. I'm tak-ing a chance on love!

Thank you.

Now, we'll jump way back to 1930 and a song written and recorded in that year by the great Hoagy Carmichael. Since then, many artists have recorded it, and in 1960, a recording by Ray Charles, a native of Georgia, led to the song's adoption as the official state song of Georgia.

Here we go with that great hit "Georgia On My Mind."

MALE VOCAL

Georgia On My Mind

(Keyboard) E♭ C7 A♭Maj7 A°7 E♭ C m7 F m7 B♭7

E♭Maj7 Dm7b5 G7 C m C m/B♭ F/A A♭m6

Geor-gia, Geor-gia, Geor-gia, the whole day through, just an comes as

old sweet song keeps Geor- ia on my mind. (Keyboard) I say

old sweet and clear as moon

1. F m7 B♭7 G m7 C 7b9 F m7 B♭7(♯5)

2. F m7 B♭7 E♭6 D♭9 E♭6 Dm7b5 G7b9 C m F m6 C m7 A♭7

light through the pines. Other arms reach out to me,

oth-er eyes smile ten-der-ly. Still, in peace - ful dreams

C m/B♭ A m7b5 D7b9 G m7 C 7b9 F m7 B♭7 B♭7(♯5)

- I see the road leads back to you. I said

E♭Maj7 Dm7b5 G7 C m C m/B♭ F/A A♭m6

Geor-gia, oh, Geor-gia, no peace I find, just an

To Coda F m7 B♭9 E♭6 D♭9 E♭6 G m7 B♭7 D.S. al Coda

old sweet song keeps Geor-gia on my mind.

0 Coda F m7 G7 C m E♭Maj7 C 7

Geor-gia on my mind. Just an old sweet song keeps

F m7 B♭9 E♭6 D♭9(♯11) E♭6 D♭9(♯11) E♭Maj7

Geor-gia on my mind.

Thank you.

Our next selection was written for a musical "Daddy Long Legs," which starred Fred Astaire in the leading role. The song playfully asks what happens when an irresistible force meets an immovable object - such as a relationship between a vivacious woman and an older, world-weary man. The most famous recording was by a trio of young sisters - The McGuire Sisters. Remember those gals?

Well, to answer the question of what happens, _____ tells us that "Something's Gotta Give."

Something's Gotta Give

F

(Sax)

Keyboard

Gm7 C7 Gm7 C7 F6 D7(9)

5 Gm Gm(maj7) Gm7 C9(#5) F maj7 F6
When an ir - re - sist - i - ble force such as you
When an ir - re - pres-si - ble smile such as yours

9 Gm Gm(maj7) Gm7 C9 G°7/F F F maj7 F6
meets an old im - mov - a - ble ob - ject like me,
warms an old im - pla - ca - ble heart such as mine

13 Gm Gm(maj7) Gm7 Gm7/C 3 Dm Dm(maj7) Dm7 Dm6
you can bet as sure as you live,
don't say "No" be - cause I in - sist

17 1. Gm7/C Gm7 C7 F D7
some-thing's got-ta give, some-thing's-got-ta give, some-thing's got-ta give.

21 2. Gm7/C Gm7 C7 F
some-where, some - how, some - one's gon-na be kissed. So on

25 Cm7 F7 Bmaj7
guard, who knows what the fates have in store

29 Am D7 Gm
from their vast mys - ter - i - ous sky? I'll try

33 Dm7 G7 C maj7

hard ig - nor - ing those lips I a - dore, —

37 Dm G G7 C7 C°7 G7 D7

but how long can an - y - one try? —

41 Gm Gm(maj7) Gm7 C9(♭5) F maj7 F6

Fight, fight, fight fight, fight it with all of our might. —

45 Gm Gm(maj7) Gm7 C9 G°7/F F F maj7 F6

Chan - ces are some heav-en - ly star span - gled night —

49 Gm Gm(maj7) Gm7 Gm7/C 3 Dm Dm(maj7) Dm7 Dm6

we'll find out as sure as we live, —

53 Gm7/C Gm7 C7 F D.S. al Coda

To Coda ⊕ D7

some-thng's got-ta give, some-thing's got-ta give, some-thing's got-ta give. —

Coda

57 D7 Gm7 C7

give. — Some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta

61 F Gm7 Fmaj7 F6

give. —

Something's Gotta Give

M

(Keyboard)

Keyboard

Chords: Cm7, F7, Cm7, F7, B♭6, G7(♭9), B♭6, Cm, Cm(maj7), Cm7, F9, C°7/B♭, B♭, B♭maj7, B♭6, Cm, Cm(maj7), Cm7, Cm7/F, Gm, Gm(maj7), Gm7, Gm6, Cm7/F, Cm7, F7, B♭, G7, Cm7/F, Cm7, F7, B♭, E♭maj7, Fm7, B♭7, Dm, G7, Cm, I'll try.

When an ir - re - sist - i - ble force such as you
When an ir - re - pres-si - ble smile such as yours

meets an old im - mov - a - ble ob - ject like me,
warms an old im - pla - ca - ble heart such as mine

you don't can say "No" bet - as be - cause as I in - live, insist

1. something's got - ta give, something's got - ta give, something's got - ta give.

2. some - where, some - how, some - one's gon - na be kissed. So on

guard, who knows what the fates have in store

from their vast mys - ter - i - ous sky? I'll try

33 Gm7 C7 F maj7
 hard _____ ig - nor - ing those lips I a - dore, _____

37 Gm C Cm(maj7) Cm7 F9(b5) B♭maj7 B♭6
 but how long can an - y - one try? _____

41 Cm Cm(maj7) Cm7 F9 C°7/B♭ B♭ B♭maj7 B♭6
 Fight, fight, fight fight, fight it with all of our might. _____

45 Cm Cm(maj7) Cm7 F9 C°7/B♭ B♭ B♭maj7 B♭6
 Chan - ces are some heav-en - ly star span - gled night _____

49 Cm Cm(maj7) Cm7 Cm7/F Gm Gm(maj7) Gm7 Gm6
 we'll find out as sure as we live, _____

53 Cm7/F Cm7 To Coda ♫ F7 B♭ D.S. al Coda G7
 some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta give. _____

57 ♫ Coda G7 Cm7 F7
 give. _____ Some-thing's got-ta give, some-thing's got-ta give, some-thing's got-ta give. _____

61 B♭ Cm7 B♭maj7 B♭6
 give. _____

Thank you very much. Isn't that a great song?

Now, let's see if we can get your feet to tapping with a song written back in 1949 that became a big hit for Teresa Brewer. Remember Teresa? It's been rumored that some radio stations refused to play the song because there's a line in it that says "I'd do anything for you, anything you want me to." They thought that line in the song was a bit suggestive.

We'll let you be the judge, because we're going to play it for you now. Here's _____ to sing Teresa Brewer's great hit "Music, Music, Music."

Music, Music, Music

F

Keyboard

(Sax)

5 B♭

Put a - noth - er nick-el in, in the nick - el - o - de - an,

9 C7

all I want is lov-ing you and mu - sic, mu - sic, mu - sic.

13 B♭

I'd do an - y thing for you, an - y - thing you want me to,

17 C7

all I want is kiss-ing you and mu - sic, mu - sic, mu - sic.

21 F7

Clo - ser, my dear, come clos - er. The nic - est

25 F7

part of an - y mel-o - dy is when you're danc - ing close to me. So,

29 B♭

put an - oth - er nick-el in, in the nick - el - o - di - an,

2

33 C7 F7 B[♭] **To Coda ♀**

all I want is hav-ing you and mu - sic, mu - sic, mu - sic.

(Keyboard)

37 B[♭] B^{○7} C7 /C /D /E

(Sax)

41 F

45 G7 C7 F C7

49 F

53 G7 C7 F **D.C. al Coda**

♀ Coda

57 C

mu-sic. Put a-noth-er nick-el in, in the nick-el - o-de-an, and we'll have

62 Dm7 G9 C G7 C

mu - sic all the time. (Sax and Keyboard)

Music, Music, Music

M
Keyboard

(Keyboard)

1 B^b7 B^b7 B^b B^b7 B^b7 /B^b /C /D

5 E^b

Put a - noth - er nick-el in, __ in the nick - el - o - de - an, __

9 F7 B^b7 E^b B^b7

all I want is lov-ing you and mu - sic, mu - sic, mu - sic.

13 E^b

I'd do an - y thing for you, an - y - thing you want me to, __

17 F7 B^b7 E^b

all I want is kiss-ing you__ and mu - sic, mu - sic, mu - sic.

21 B^b7 E^b

Clo - ser, __ my dear, come clos - er. __ The nic - est

25 B^b7 E^b B^b Fm7 B^b7

part of an - y mel-o - dy__ is when you're danc - ing close to me. So,

29 E^b

put an - oth - er nick-el in, __ in the nick - el - o - de - an, __

2

33 F 7 B^b7 E^b To Coda Ø

all I want is hav-ing you and mu - sic, mu - sic, mu - sic.

(Keyboard) 37 E^b E^{o7} F 7 /F /G A

(Sax) 41 B^b

45 C 7 F 7 B^b F 7

49 B^b

53 C 7 F 7 B^b D.C. al Coda

57 Ø Coda F

mu-sic. Put a-noth-er nick-el in, in the nick-el - o-de-an, and we'll have

62 G m7 C 9 F C(Keyboard) F

mu - sic all the time.

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's been recorded by dozens of artists, including Glenn Miller, Frank Sinatra, Tommy Dorsey, Doris Day, and a whole host of others.

Here's _____ to sing our version of that Johnny Mercer classic - "Fools Rush In."

LATIN

Fools Rush In

F

Keyboard

F 6 Dm7 Gm7 C7 F Dm7 Gm7 C7

5 Gm7 C7 F Dm7 Gm7

Fools rush in where an-gels fear to tread, and so, I come to you, my love,

10 C7 F D7 B♭ Gm C7

my heart a-bove my head. Though I see the dan - ger

15 F Dm7 G7(♭5) Dm7 G7 Gm7 C7

there, if there's a chance for me, then I don't care. Oh,

21 Gm7 C7 F Dm7 Gm7

fools rush in where wise men nev-er go, but wise men nev-er fall in love,

26 C7 E♭7(♭5) D7 Gm7 B♭m6 E♭7 F

so how are they to know? When we met I felt my life be - gin,

32 Dm Gm7 C7 1. F A m7(♭5) D7

so o-pen up your heart and let this fool rush in.

2. F Dm Gm7 C7 F

in, so o-pen up your heart and let this fool rush in.

42 C7 F B♭m7 F maj9 Gm7 G°7 F maj9

this fool rush in. Let me come in.

The musical score consists of eight staves of music for a keyboard instrument. The first staff shows a bass line with chords F, Dm7, Gm7, C7, F, Dm7, Gm7, and C7. The second staff begins with Gm7, followed by a melody line with chords C7, F, Dm7, and Gm7. The lyrics "Fools rush in where an-gels fear to tread, and so, I come to you, my love," are written below the notes. The third staff continues with chords C7, F, D7, B♭, Gm, and C7, with the lyrics "my heart a-bove my head. Though I see the dan - ger". The fourth staff shows chords F, Dm7, G7(♭5), Dm7, G7, Gm7, and C7, with the lyrics "there, if there's a chance for me, then I don't care. Oh,". The fifth staff has chords Gm7, C7, F, Dm7, and Gm7, with the lyrics "fools rush in where wise men nev-er go, but wise men nev-er fall in love,". The sixth staff includes chords C7, E♭7(♭5), D7, Gm7, B♭m6, E♭7, and F, with the lyrics "so how are they to know? When we met I felt my life be - gin,". The seventh staff features chords Dm, Gm7, C7, and a box containing 1. F, A m7(♭5), and D7, with the lyrics "so o-pen up your heart and let this fool rush in.". The eighth staff starts with 2. F, Dm, Gm7, C7, and F, with the lyrics "in, so o-pen up your heart and let this fool rush in.". The ninth staff concludes with chords C7, F, B♭m7, F maj9, Gm7, G°7, and F maj9, with the lyrics "this fool rush in. Let me come in."

LATIN

(Keyboard)

Fools Rush In

M
Keyboard

The musical score consists of eight staves of music for keyboard, arranged in two systems. The first system starts with a treble clef, a key signature of one flat, and a common time signature. The second system begins with a bass clef, a key signature of one flat, and a common time signature. The lyrics are written below the notes, corresponding to the chords indicated above the staff.

Chords:

- Staff 1: B♭6, Gm7, Cm7, F7, B♭, Gm7, Cm7, F7
- Staff 2: Cm7, F7, B♭, Gm7, Cm7
- Staff 3: F7, B♭, G7, E♭, Cm, F7
- Staff 4: my heart a-bove my head. Though I see the dan - ger
- Staff 5: B♭, Gm7, C7(b5), Gm7, C7, Cm7, F7
- Staff 6: there, if there's a chance for me, then I don't care. Oh,
- Staff 7: Cm7, F7, B♭, Gm7, Cm7
- Staff 8: fools rush in where wise men nev-er go, but wise men nev-er fall in love,
- Staff 9: F7, A♭7(b5), G7, Cm7, E♭m6, A♭7, B♭
- Staff 10: so how are they to know? When we met I felt my life be - gin,
- Staff 11: Gm, Cm7, F7, B♭, Dm7(b5) G7
- Staff 12: so o-pen up your heart and let this fool rush in.
- Staff 13: 2. B♭, Gm, Cm7, F7, B♭
- Staff 14: in, so o-pen up your heart and let this fool rush in.
- Staff 15: F7, B♭, E♭m7, B♭maj9, Cm7, B maj7, B♭maj7
- Staff 16: this fool rush in. Let me come in.

Lyrics:

Fools rush in where angels fear to tread, and so, I come to you, my love,
 my heart a-bove my head. Though I see the dan - ger
 there, if there's a chance for me, then I don't care. Oh,
 fools rush in where wise men nev-er go, but wise men nev-er fall in love,
 so how are they to know? When we met I felt my life be - gin,
 so o-pen up your heart and let this fool rush in.
 in, so o-pen up your heart and let this fool rush in.
 this fool rush in. Let me come in.

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 a song that was featured in the movie "Gangster Squad." The movie wasn't very good, but the song is fun!

So, here we go with a wish that we send out to all of you out there. "Bless You For The Good That's In You."

VOCAL DUET Bless You For The Good That's In You

D

(Keyboard) B^b E^b Cm7 F7 B^b E^b B^b Keyboard

5 B^b Cm Dm Cm B^b^o7 F7 B^b B^b Cm
(F) Bless you for the good that's in you, bless you ev'-ry day. (M) There's some good in

10 Dm Gm7 Em7(b5) F7 B^b
ev -'ry - body, we're just made that way. (F) Good morn-ing, oh

14 B^b⁷ E^b E^o7
mis - er - a - ble, you're not as bad as you make out. (M) That

17 B^b Cm Dm E^bmaj7 F F^o7 F7
frown don't set right, get right up and shout, (F) yeah shout.

21 B^b Cm Dm Cm B^b^o7 F7 B^b
Bless you for the good that's in you, bless you ev -'ry night.

25 B^b Cm Dm Gm7 Em7(b5) F7
If you shine like a love-light bea - con, you'll make out made al-right. (M) If

29 B^b B^b⁷ E^b E^o7
an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

33 B^b Cm Dm E^bmaj7 Cm7 F7 B^b
(F) Bless you for the good that's in you, bless you ev -'ry day.

2

D

(Keyboard)

37 B♭ Cm Dm Cm B♭°7 F7 B♭ B♭ Cm Dm Gm7

43 Em7(b5) F7 B♭ B♭7 E♭

48 E°7 B♭ Cm Dm E♭maj7 Cm7 F7 B♭

(F) You know that

53 B♭ Cm Dm Cm B♭ Cm D°7 F7

life is like an old steam en - gine, you can eith-er go a-head or in re-verse.(M)Now the

57 B♭ Cm Dm Cm B♭ Cm

road a - head might look pretty rock - y but the road be - hind is bound

60 Dm7 Cm E♭ Fm Gm Fm

to be worse. (F)If you close your eyes you won't see the sun - shine. If you

63 E♭ Fm Gm F7 B♭ Cm

plug your ears you won't hear a thing. (M)And if you shut your heart, you'll

66 Dm Cm B♭ Cm F7 B♭

shut out the feel-ing and there'll nev-er be any rea-son to sing.

D 3

69 E^bmaj9 F7 B^b6
(F) Bless you, yes, bless you. (M) That

73 E^b7 E^o7 B^bm/F G^o7 Cm7 F7
frown don't set right, get right up and shout! (F) Oh,

77 B^b Cm Dm Cm B^b^o7 F7 B^b
Bless you for the good that's in you, bless you ev-'ry night.

81 B^b Cm Dm Gm7 Em7(b5) F7
If you shine like a love-light bea-con, you'll make out made al-right. (M) If

85 B^b B^b7 E^b E^o7
an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

89 B^b Cm Dm E^bmaj7 Cm7 F7 B^b
(F) Bless you for the good that's in you, (M) bless you ev - 'ry day.

93 E^bmaj9 F7 B^b6
(F) Bless you, yes, bless you.

97 E^b7 E^o7 B^b G^o7 Cm7 F7 B^b
(Both) Bless you for the good that's in you, bless you ev - 'ry day.

101 E^b7 E^o7 B^b G^o7 Cm7 F7 B^b
(Keyboard)