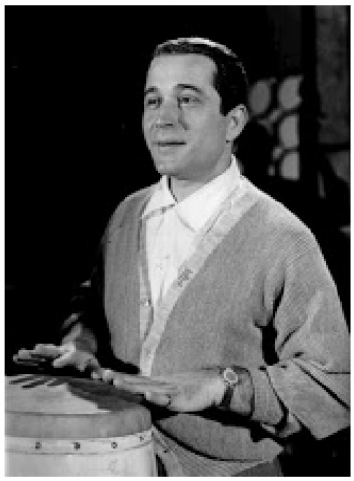


Set Q

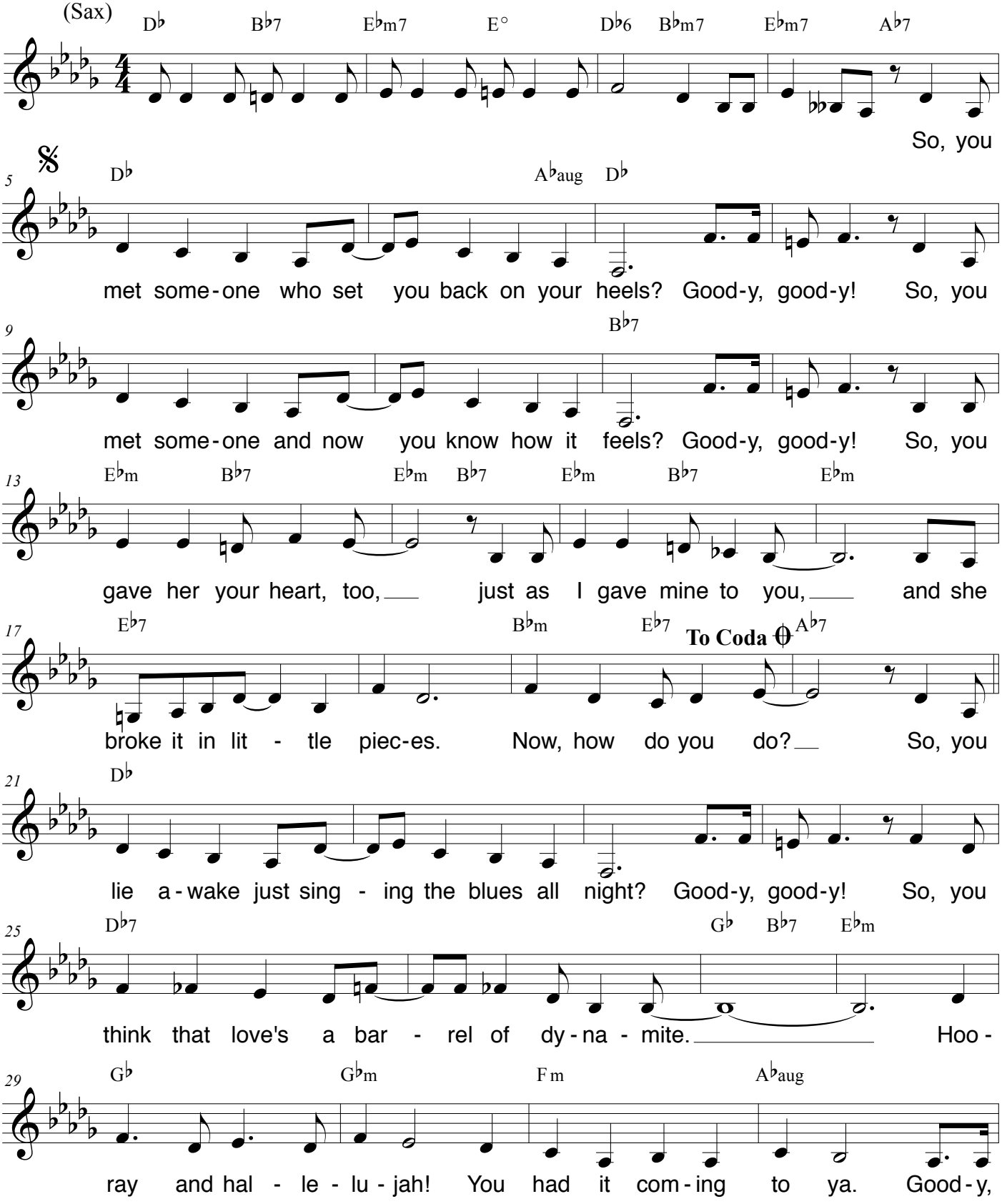
Last revised: 2020.04.13

Q01-Goody, Goody(KVF).2016.04.26.pdf
Q01-Goody, Goody(KVM).2016.04.26.pdf
Q02-Oh, What A Beautiful Morning(KVD).2018.03.11.pdf
Q03-Everybody Loves Somebody(KVF).2020.04.13.pdf
Q03-Everybody Loves Somebody(KVM).2020.04.13.pdf
Q04-Heart And Soul(K).2015.03.20.pdf
Q05-No Other Love Have I(KVF).2016.01.04.pdf
Q05-No Other Love Have I(KVM).2016.01.04.pdf
Q06-Sixteen Tons(KV).2015.03.20.pdf
Q07-Don't Fence Me In(KVF).2016.04.26.pdf
Q07-Don't Fence Me In(KVM).2016.04.26.pdf
Q08-Happy Wanderer Polka, The(KV).2016.04.26.pdf
Q09-Love And Marriage(KVF).2015.09.27.pdf
Q09-Love And Marriage(KVM).2015.09.27.pdf
Q10-Alphabet Love Song(KVD).2016.11.16.pdf
Q11-Round And Round(KVD).2018.08.12.pdf
Q11-Round And Round(Vocal).2018.08.12.pdf
Q12-Catch A Falling Star(KVF).2018.03.11.pdf
Q12-Catch A Falling Star(KVM).2018.03.11.pdf
Q13-Moments To Remember(KVF).2015.03.20.pdf
Q14-Chickery Chick(KVD).2018.08.12.pdf
Q15-Memories Are Made Of This(KVD).2016.11.16.pdf
Q16-Wish You Were Here(KVF).2018.08.12.pdf
Q16-Wish You Were Here(KVM).2018.08.12.pdf
Q17-12th Street Rag(K).pdf

Goody, Goody

F

Keyboard



33 D♭ B♭7

good-y for her, Good-y, good-y for me, and I

37 E♭7 E♭m A♭9 A♭7 D♭ E♭m A♭7 (Sax)

D.S. al Coda

hope you're sat - is - fied, you ras - cal, you.

41 **Coda** A♭ B♭7 E♭ B♭aug E♭

So, you lie there a-wake just sing-ing the blues all - night? Good-y,

45 E♭7 A♭ C7

good-y! So, you think that love's a bar - rel of dy - na - mite.

49 Fm A♭ A♭m Gm

Hoo - ray and hal - le - lu - jah! You had it com - ing

53 B♭aug E♭

to ya. Good-y good - y for her, Good - y,

56 C7 F7 Fm7

good-y for me, and I hope you're sat - is - fied, I real-ly

60 G7 C7 Fm7 B♭7

hope you're sat - is fied. Yes, I hope you're sat - is fied, you ras-cal,

64 E♭ (Sax) E♭7/D♭ A♭/C C°7 B♭7 E♭

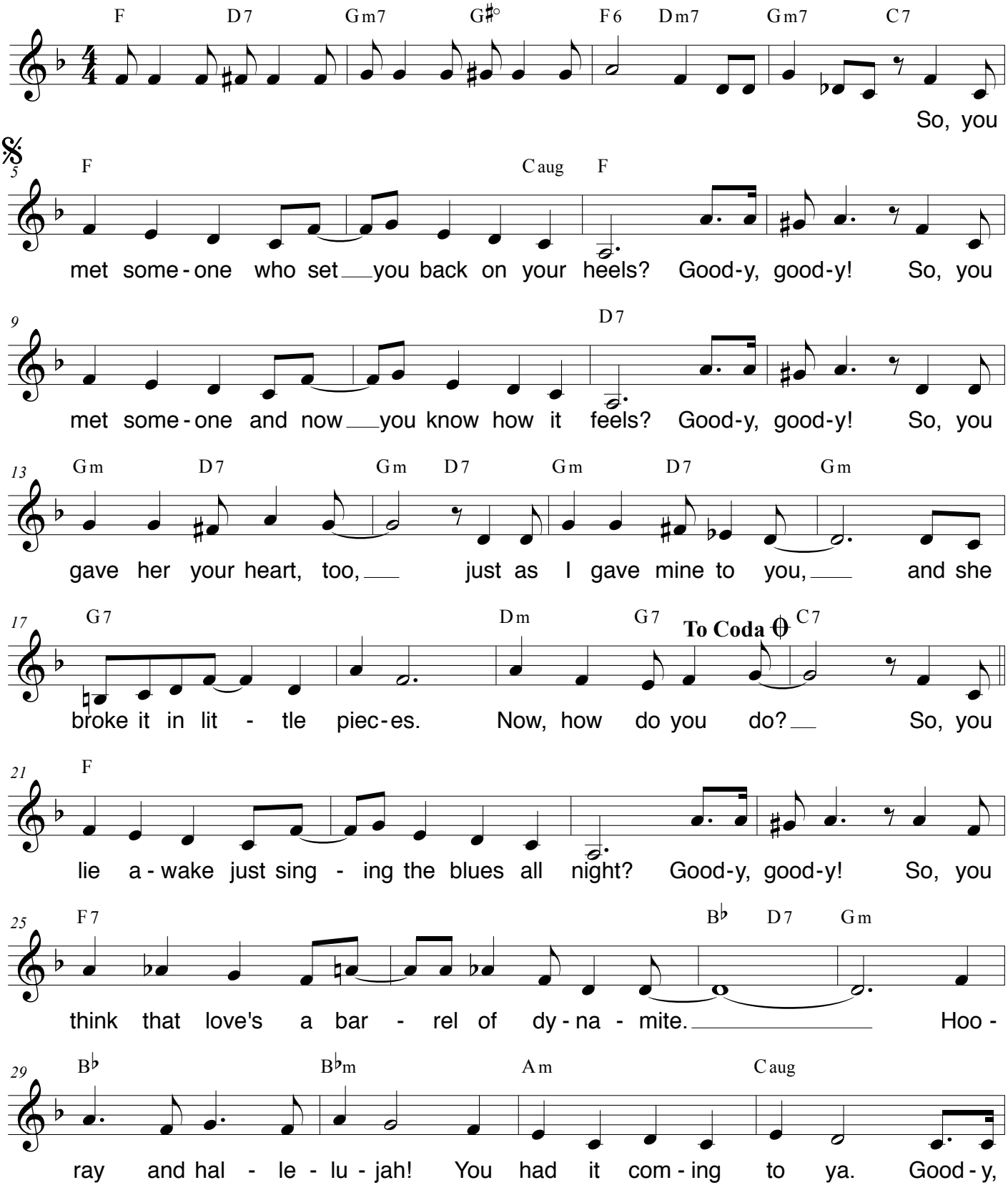
you.

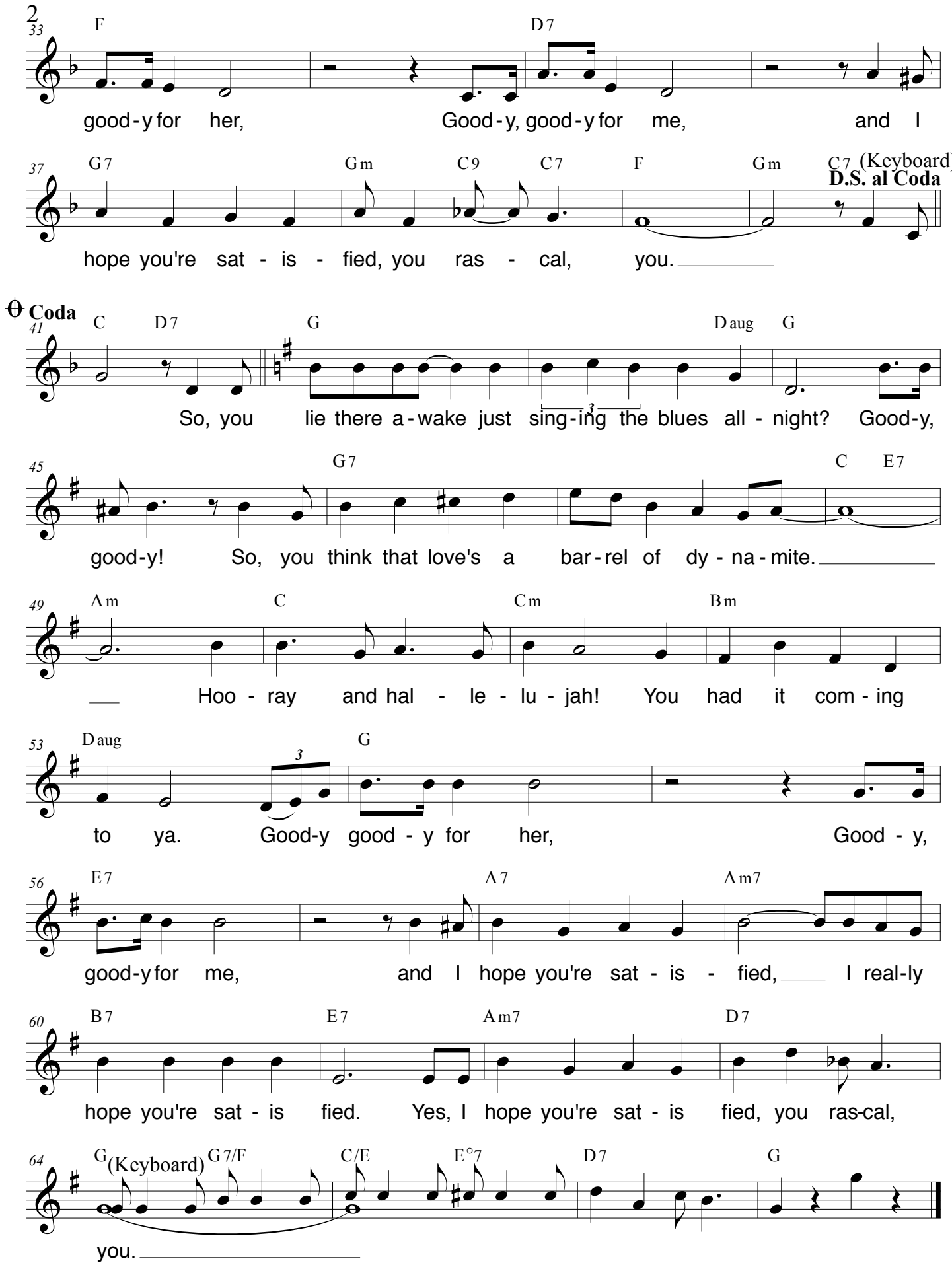
Goody, Goody

M

Keyboard

(Keyboard)




2
33
F
D7
good-y for her,
Good-y, good-y for me,
and I
37
G7
Gm
C9
C7
F
Gm
C7 (Keyboard)
D.S. al Coda
hope you're sat - is - fied, you ras - cal, you.
Coda
41
C
D7
G
Daug
G
So, you lie there a-wake just sing-ing the blues all - night? Good-y,
45
G7
C
E7
good-y! So, you think that love's a bar-rel of dy - na-mite.
49
Am
C
Cm
Bm
Hoo - ray and hal - le - lu - jah! You had it com - ing
53
Daug
G
to ya. Good-y good - y for her,
Good - y,
56
E7
A7
Am7
good-y for me, and I hope you're sat - is - fied, I real-ly
60
B7
E7
Am7
D7
hope you're sat - is fied. Yes, I hope you're sat - is fied, you ras-cal,
64
G (Keyboard)
G7/F
C/E
E°7
D7
G
you.

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.

Tonight, we're again going take you down memory lane and revisit some of the biggest hit songs from yesteryear. And we'll be asking you some questions about the songs, so put on your thinking caps and let's get ready to rumble.

Our opening selection was "Goody Goody." It was first recorded by the great Benny Goodman back in 1936 with Helen Ward providing the vocal.

We'll switch gears for our next selection. It was written in 1943 and was the opening number of the Broadway show "Oklahoma," the first musical ever written by the team of Rodgers and Hammerstein.

_____ and I will join in singing this one. Here we go with "Oh, What A Beautiful Morning."

NO INTRO- GIVE PITCH
(Keyboard & Bass only freely)

Oh, What A Beautiful Morning

Keyboard

B♭ F 7 B♭ F 7

(F) There's a bright gold - en haze on the mea - dow. There's a
cat - tle are stand - ing like sta - tues. All the
sounds of the earth are like mu - sic. All the

6 B♭ F 7 Gm E♭m

bright gold - en haze on the mea - dow. The
cat - tle are stand - ing like sta - tues. They
sounds of the earth are like mu - sic. (M) The

10 B♭ F 7 B♭ E♭

corn is as high as an el - e - phant's eye, an' it
don't turn their heads as they see me ride by, but a
breeze is so bus - y it don't miss a tree, and an

14 B♭ B° F 7

looks like it's climb - in' clear up to the sky.
lit - tle brown mav - 'rick is wink - ing her eye.
ol' weep - in' wil - ler is laugh - in' at me.

(In rhythm; Last time - Both sing)

18 B♭ E♭ B♭

Oh, what a beau - ti - ful morn - ing, oh, what a beau - ti - ful

24 F 7 B♭ E♭ E°

day. I got a beau - ti - ful feel - in'

30 B♭ F 7 1, 2. B♭ F 7

ev - 'ry - thing's go - in' my way.

34 B♭ (Keyboard) Gm7 Cm7 F 7

38 3. B♭ F 7 *rit.* B♭ (M) F 7 B♭ (M) All the (F) All the

way. Oh, what a beau - ti - ful day!

Thank you. We'll slow the tempo down a bit with our next song. It was the theme song for the great Dean Martin's TV variety show "The Dean Martin Show" which ran from 1965 to 1974. The song has been so identified with Martin that the words are on his grave marker in Los Angeles.

Here's _____ with our version of this great song - "Everybody Loves Somebody Sometime."

Everybody Loves Somebody

F

(Sax) Keyboard

C B♭° F/A A♭°7 Em7/G Dm7 Am7 Dm7 G7

𝄋 C E7 F A7 Dm7 B♭/D

Ev-'ry-bod-y loves some-bod-y some-time. Ev - 'ry-bod - y falls in love some-
Ev-'ry-bod-y finds some-bod-y some-place. There's no tel-ling where love may ap -

G7 C Em7 E♭m7 Dm7 1. G7 Cmaj7 G7

how. Some-thing in your kiss just told me my some-time is now.
pear. Some-thing in your heart keeps say-ing, "My

2. G7 C C7 Gm7/D C7

some-place is here." If I had it in my pow-er, I'd ar -

F Caug7 F Am Caug/A Am7

range for ev - 'ry guy to have your charms. Then, ev-'ry min-ute, ev - 'ry

D7 Dm7 C♯°7 Dm7 G7

hour, ev-'ry girl would find what I found in your arms.

C E7 F A7 Dm7 B♭/D

Ev-'ry-bod-y loves some-bod-y some-time, and al-though my dream was ov-er-

G7 C Em7 E♭m7 Dm7 To Coda 𝄋 G7 D.S. al Coda C G7

due. Your love made it well worth wait-ing for some-one like you.

𝄋Coda C (Sax) E7 Am7 C♯maj7 Cmaj7

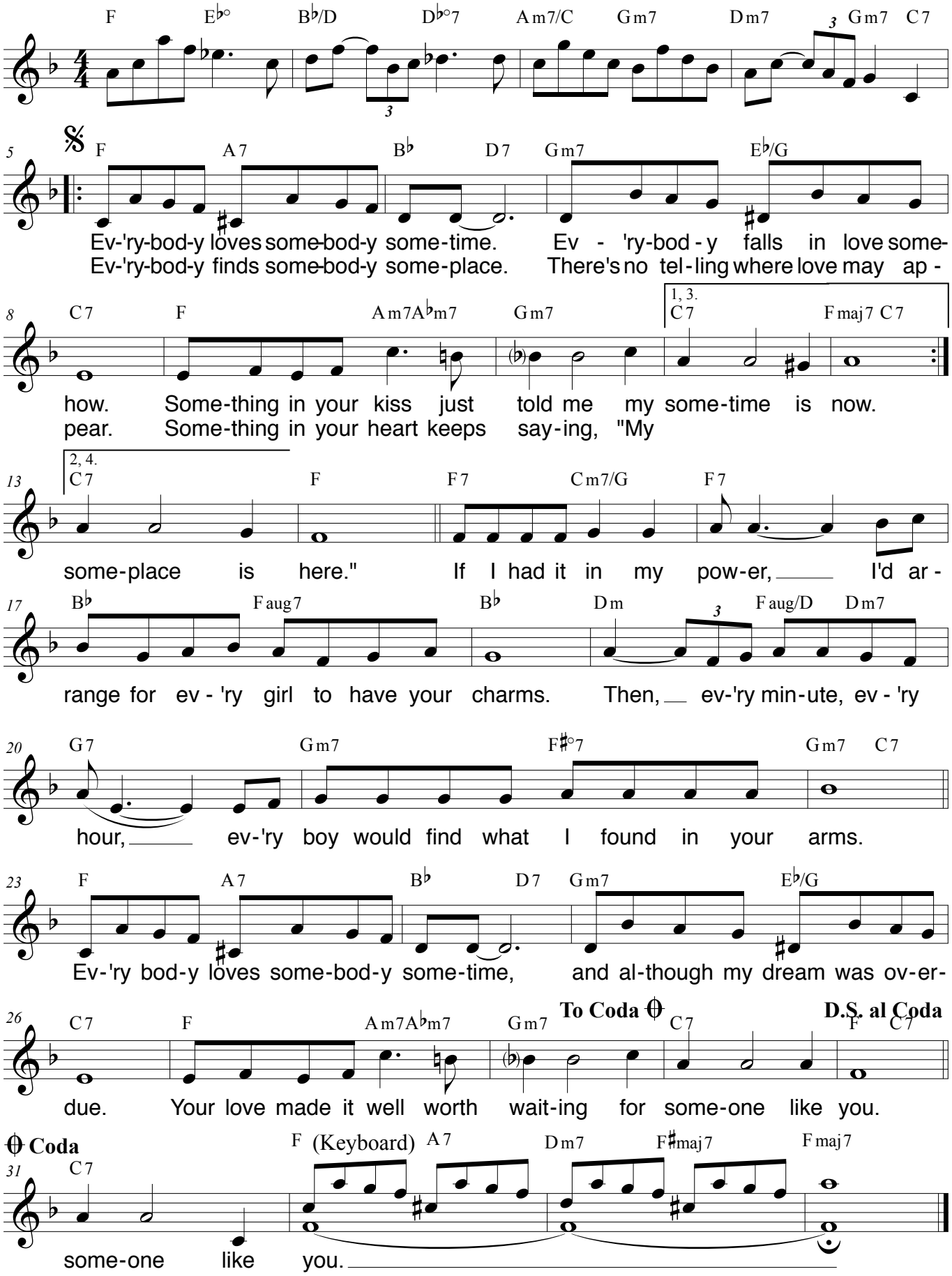
G7

some-one like you.

Everybody Loves Somebody

M

(Keyboard) Keyboard

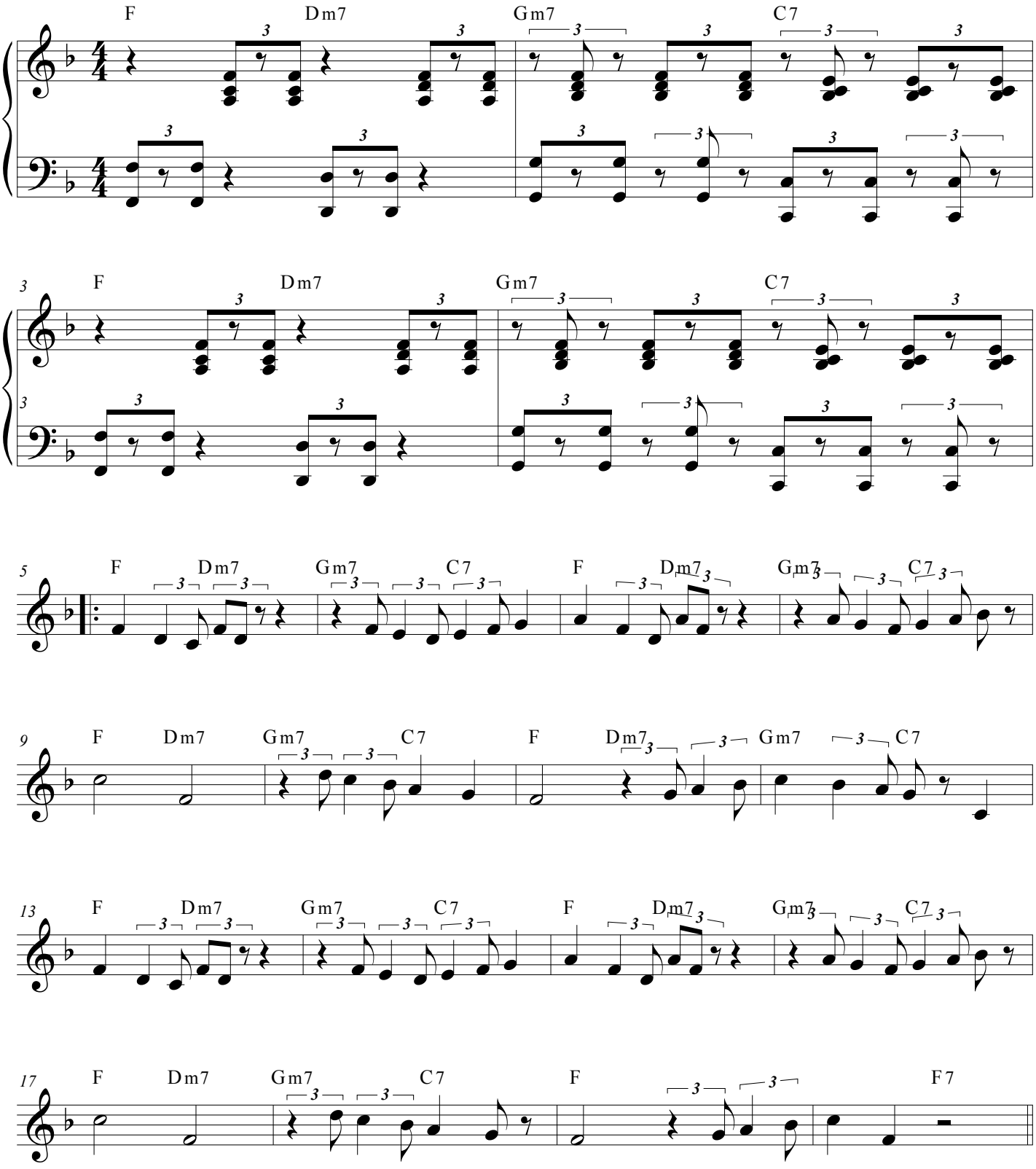


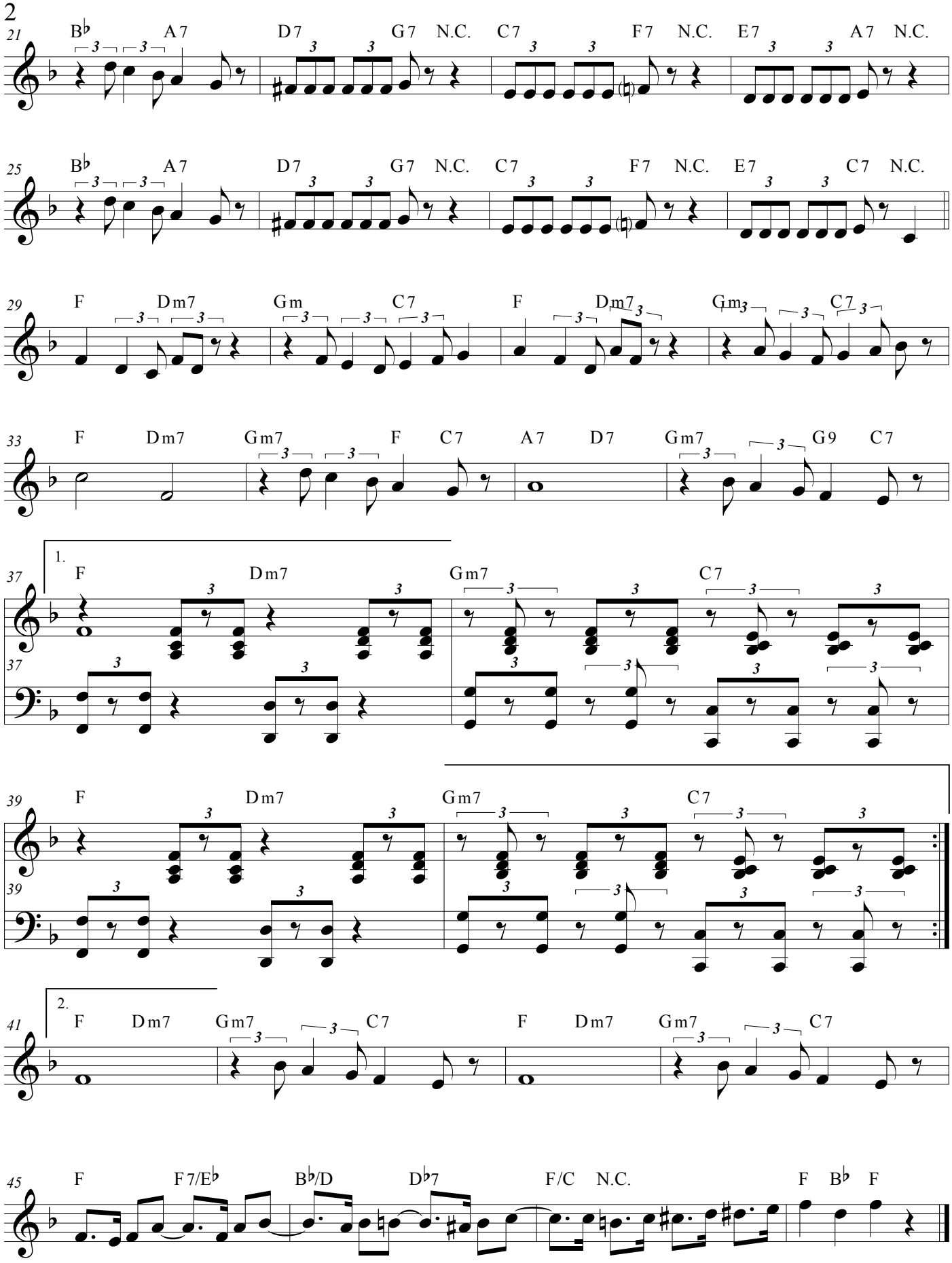
Thank you. Our next selection was written in 1938 by that great songwriter, Hoagy Carmichael. It was one of the first popular songs I ever learned to play on the piano because it had a very simple chord progression. _____ - would you play that progression?

Anyone care to guess the name of the song? Right! Here we go with our arrangement of "Heart And Soul."

Heart And Soul

Keyboard




21
B♭ A7 D7 G7 N.C. C7 F7 N.C. E7 A7 N.C.
25
B♭ A7 D7 G7 N.C. C7 F7 N.C. E7 C7 N.C.
29
F Dm7 Gm C7 F Dm7 Gm C7
33
F Dm7 Gm7 F C7 A7 D7 Gm7 G9 C7
1.
37
F Dm7 Gm7 C7
39
F Dm7 Gm7 C7
2.
41
F Dm7 Gm7 C7 F Dm7 Gm7 C7
45
F F7/E♭ B♭/D D♭7 F/C N.C. F B♭ F

Thank you. That was kinda fun! Brings back great memories.

Now, we'll take you to the year 1953 with another song written by Rodgers and Hammerstein. They originally composed it as the theme song for the NBC television series entitled "Victory At Sea." Do you remember watching that series about our navy's activities in World War II? The most famous recording of the song was by Perry Como.

We're going to give it a tango beat. Here's _____ to sing "No Other Love Have I."

No Other Love Have I

F

Tango

Keyboard

B♭ Cm F9 B♭maj7 Cm F9 B♭ Cm F9 B♭maj7 Cm F9

5 B♭ A

No oth - er love have I, on - ly my love for you,

9 Cm/E♭ C/E B7(♭5) B♭maj7

on - ly the dream we knew, no oth - er love.

13 B♭ A

Watch-ing the night go by, wish-ing that you could be

17 Cm/E♭ C/E B7(♭5) B♭

watch-ing the night with me, in-to the night I cry, "Hur-ry home, come

21 A♭ E♭7 F/A C7/G

home to me. Set me free,

25 D/F♯ G C F7

free from doubt and free from long - ing."

29 B♭ A

In - to your arms I'll fly, locked in your arms I'll stay,

33 Cm/E♭ C/E B7(♭5) B♭maj7

wait-ing to hear you say, "No oth - er love have I,

37 E♭ Cm7 1. B♭ F7 2. Bmaj7 B♭maj7

no oth - er love." No oth - er love."

No Other Love Have I

M

Keyboard

Tango

E♭ Fm B♭9 E♭maj7 Fm B♭9 E♭ Fm B♭9 E♭maj7 Fm B♭9

5 E♭ D

No oth - er love have I, on - ly my love for you,

9 Fm/A♭ F/A E7(♭5) E♭maj7

on - ly the dream we knew, no oth - er love.

13 E♭ D

Watch-ing the night go by, wish-ing that you could be

17 Fm/A♭ F/A E7(♭5) E♭

watch-ing the night with me, in-to the night I cry, "Hur-ry home, come

21 D♭ A♭7 B♭/D F7/C

home to me. Set me free,

25 G/B C F B♭7

free from doubt and free from long - ing."

29 E♭ D

In - to your arms I'll fly, locked in your arms I'll stay,

33 Fm/A♭ F/A E7(♭5) E♭maj7

wait-ing to hear you say, "No oth - er love have I,

37 A♭ Fm7 1. E♭ B♭7 2. Emaj7 E♭maj7

no oth - er love." No oth - er love."

Thank you very much. We'll really shift gears with this next song. It was written back in 1946, but the most famous recording was by the great Tennessee Ernie Ford in 1955. It reached #1 on the charts that year and stayed #1 for 18 weeks. Wow!

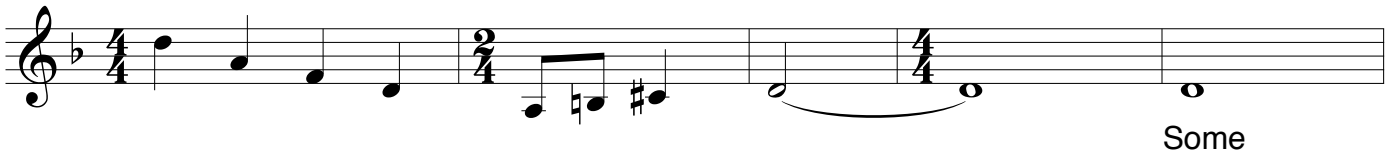
Here we go with a pretty vivid description of the life of a coal miner back in those days. Get your pick and shovel going for our version of "Sixteen Tons."

Sixteen Tons

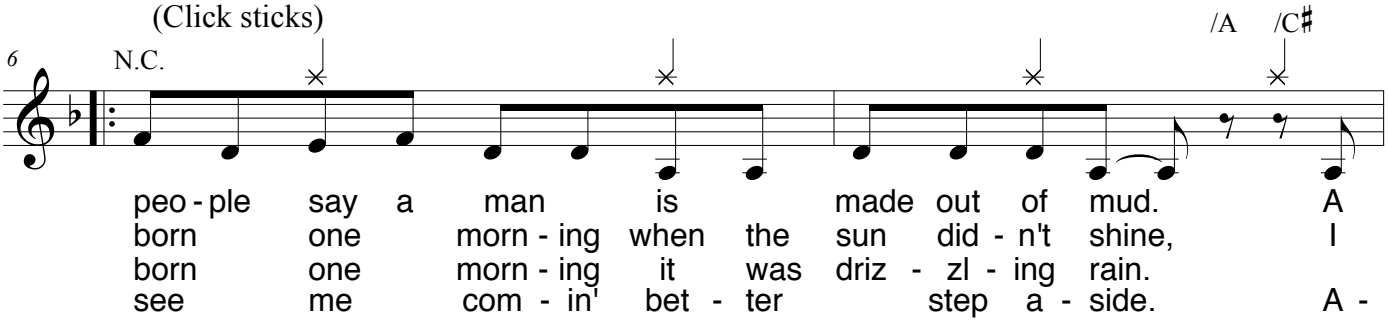
MALE VOCAL ONLY

Keyboard

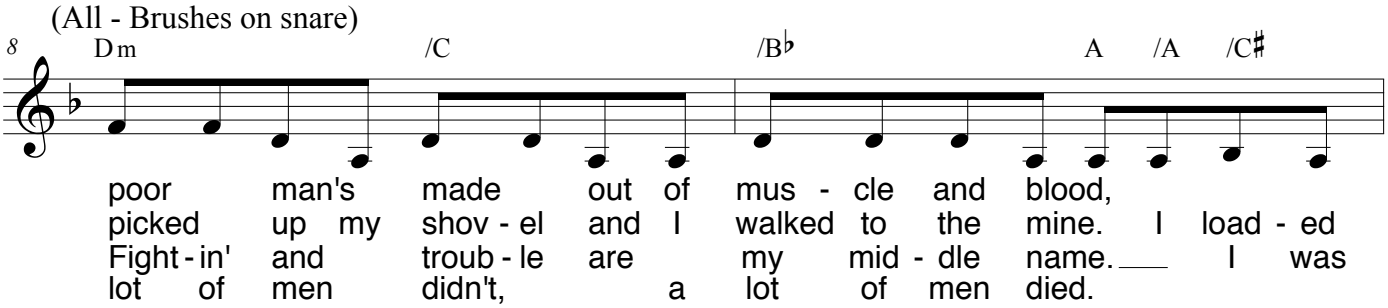
(Keyboard Only - In Tempo)

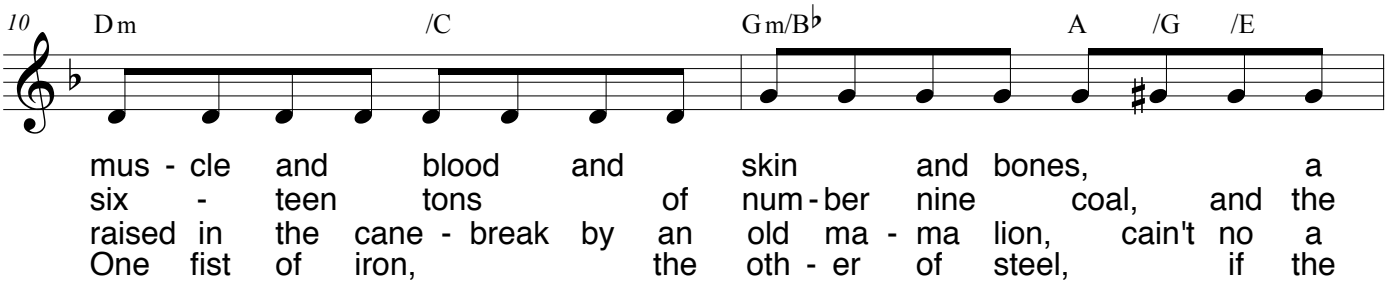


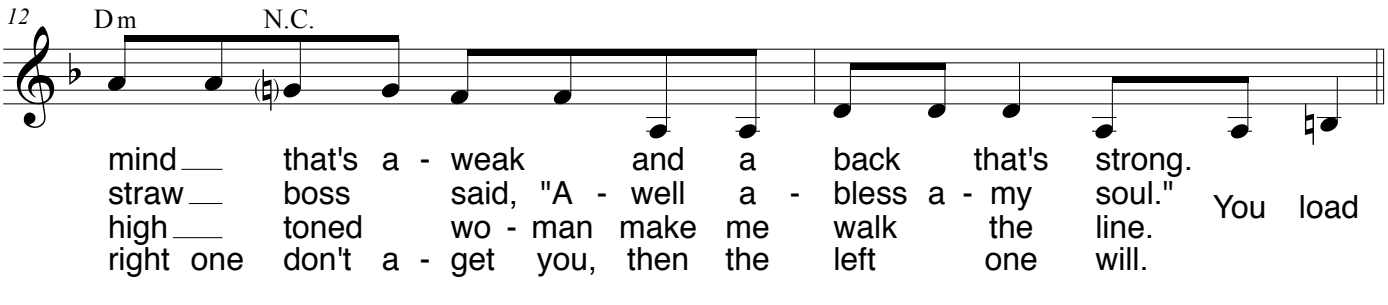
(Click sticks)

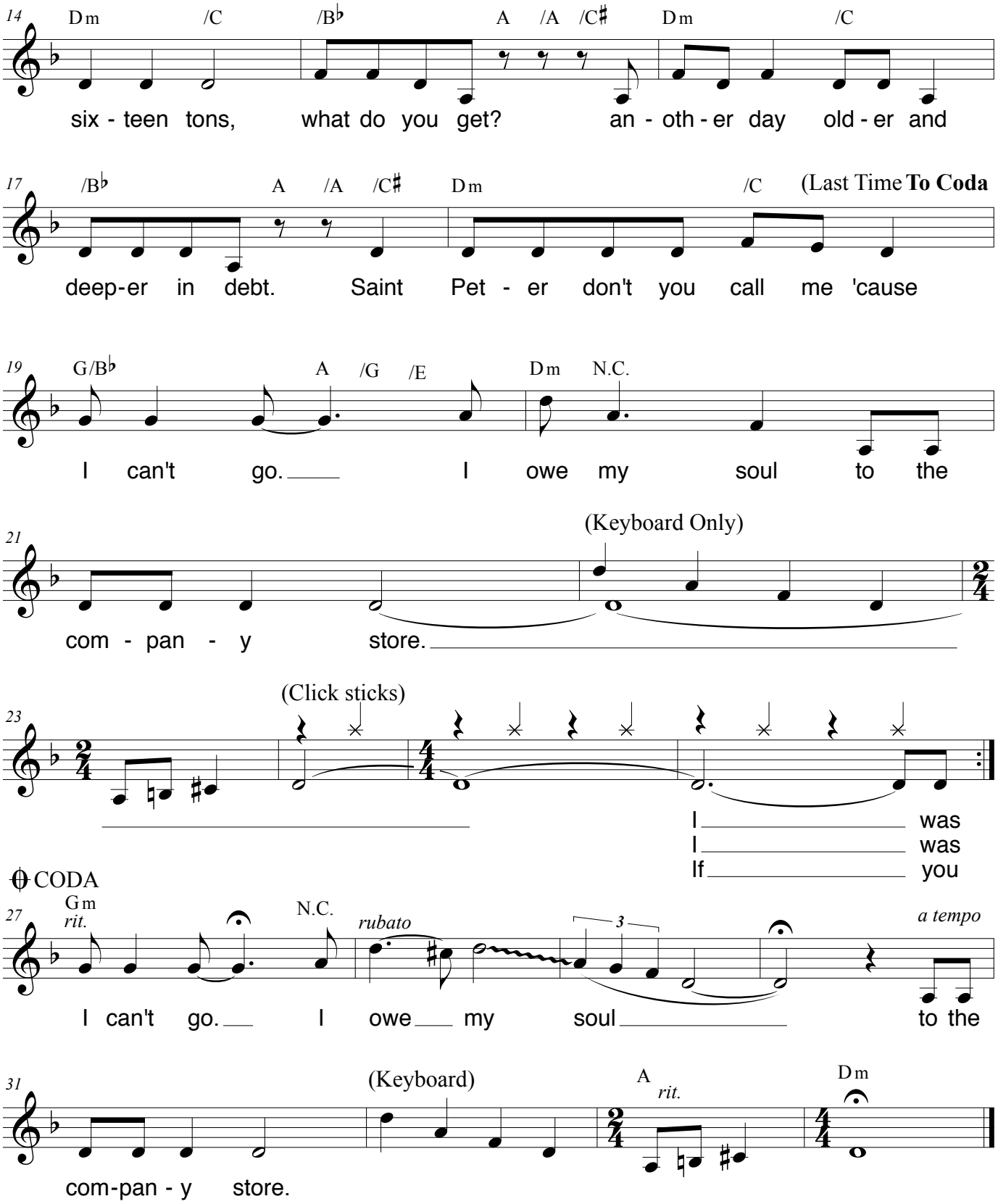


(All - Brushes on snare)








14
Dm /C /B♭ A /A /C♯ Dm /C
six - teen tons, what do you get? an - oth - er day old - er and
17
/B♭ A /A /C♯ Dm /C (Last Time To Coda
deep-er in debt. Saint Pet - er don't you call me 'cause
19
G/B♭ A /G /E Dm N.C.
I can't go. I owe my soul to the
21
(Keyboard Only)
com - pan - y store.
23
(Click sticks)
I was
I was
If you
CODA
27
Gm
rit.
N.C.
rubato
3
a tempo
I can't go. I owe my soul to the
31
(Keyboard)
A
rit.
Dm
com-pan - y store.

Thank you. How are we doing? Are you enjoying your trip down Memory Lane?

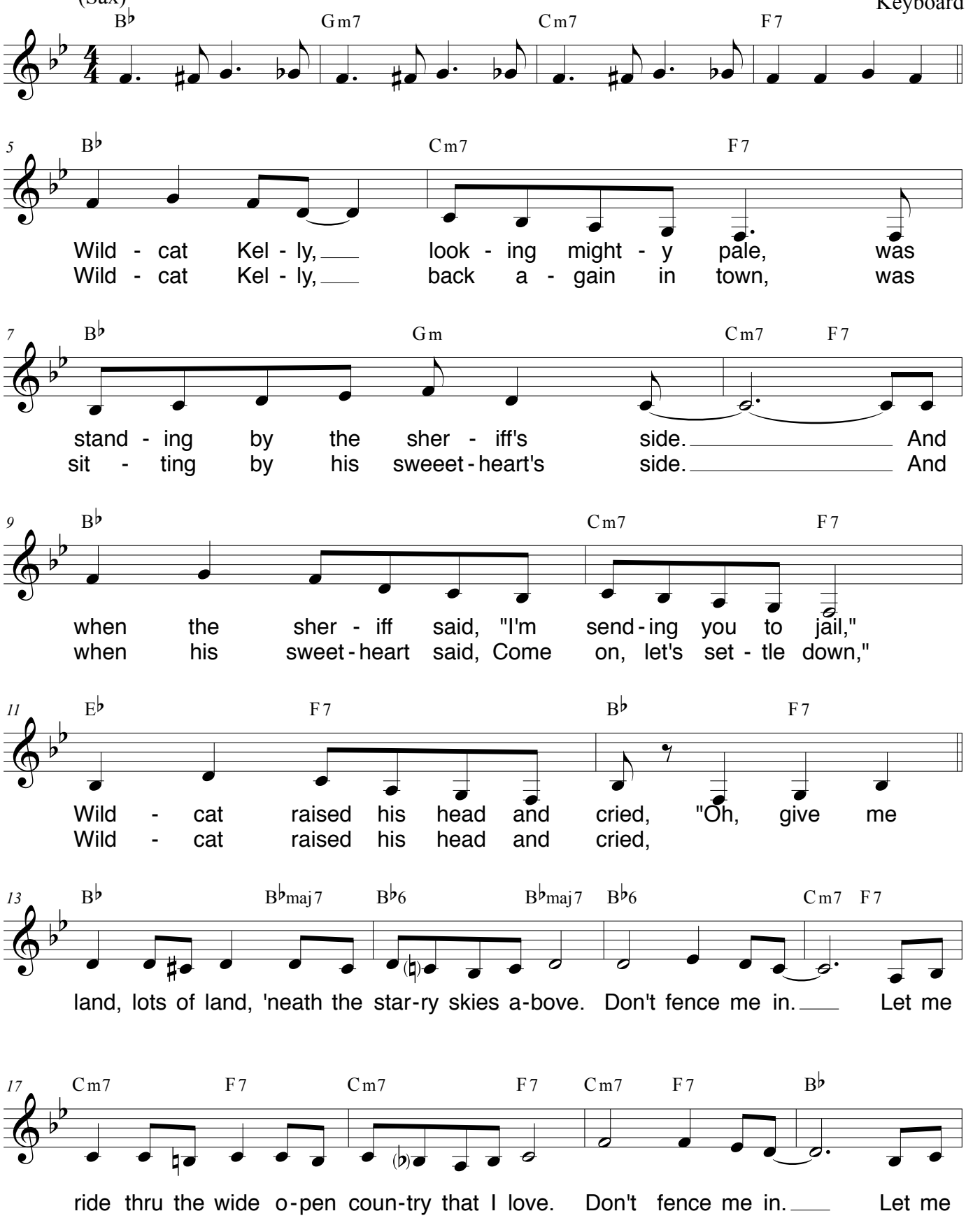
Now we'll move from the coal mines of Kentucky to the wide open spaces of the west. This song, written back in 1934, was probably the only cowboy song ever written by Cole Porter, and among the cowboys who recorded it were Roy Rogers and Gene Autry. But it was also recorded by such artists as Kate Smith (remember Kate), Bing Crosby, and even Ella Fitzgerald.

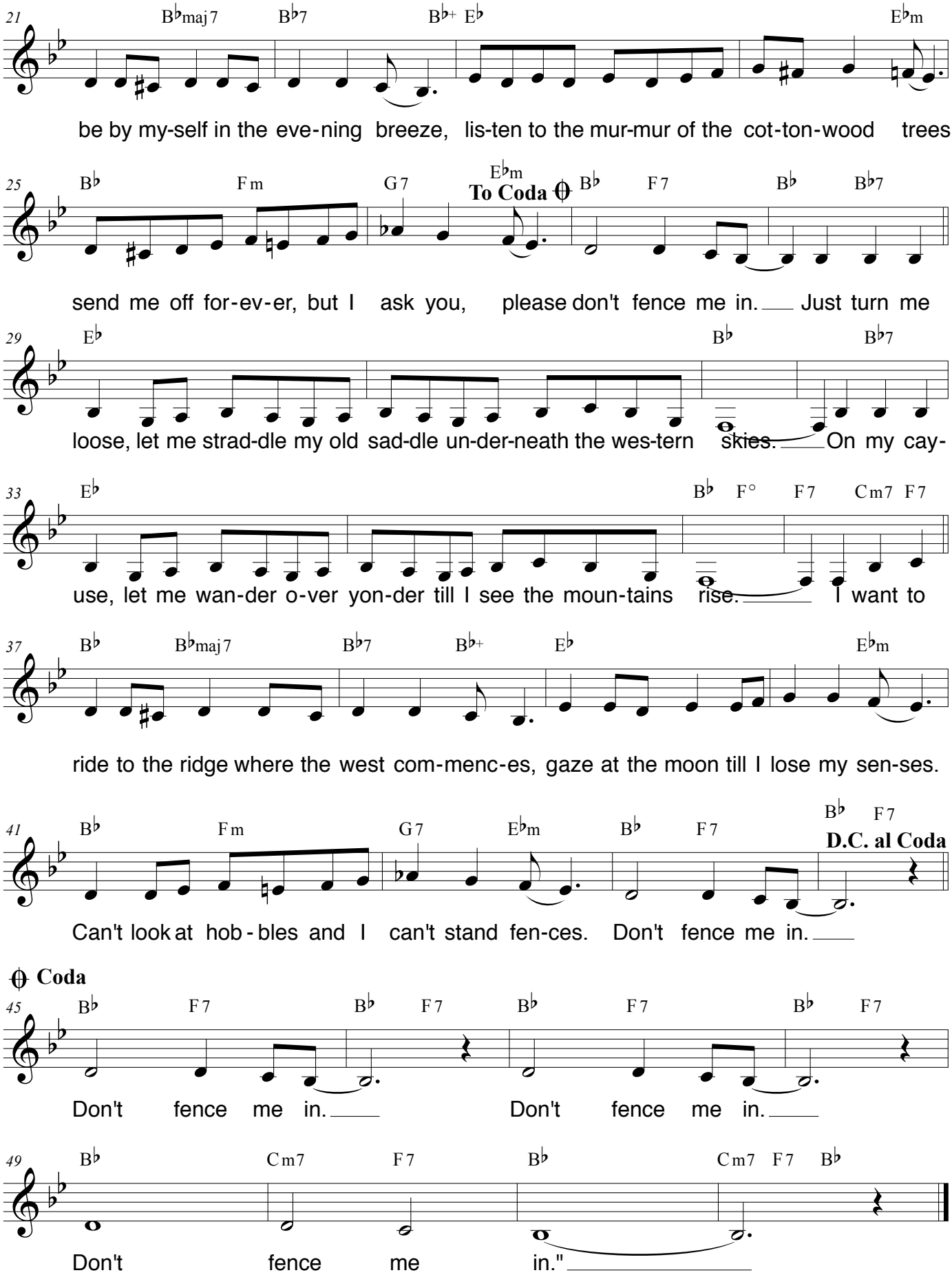
Here we go with our version of an early freedom song: "Don't Fence Me In."

Don't Fence Me In

F

(Sax) Keyboard



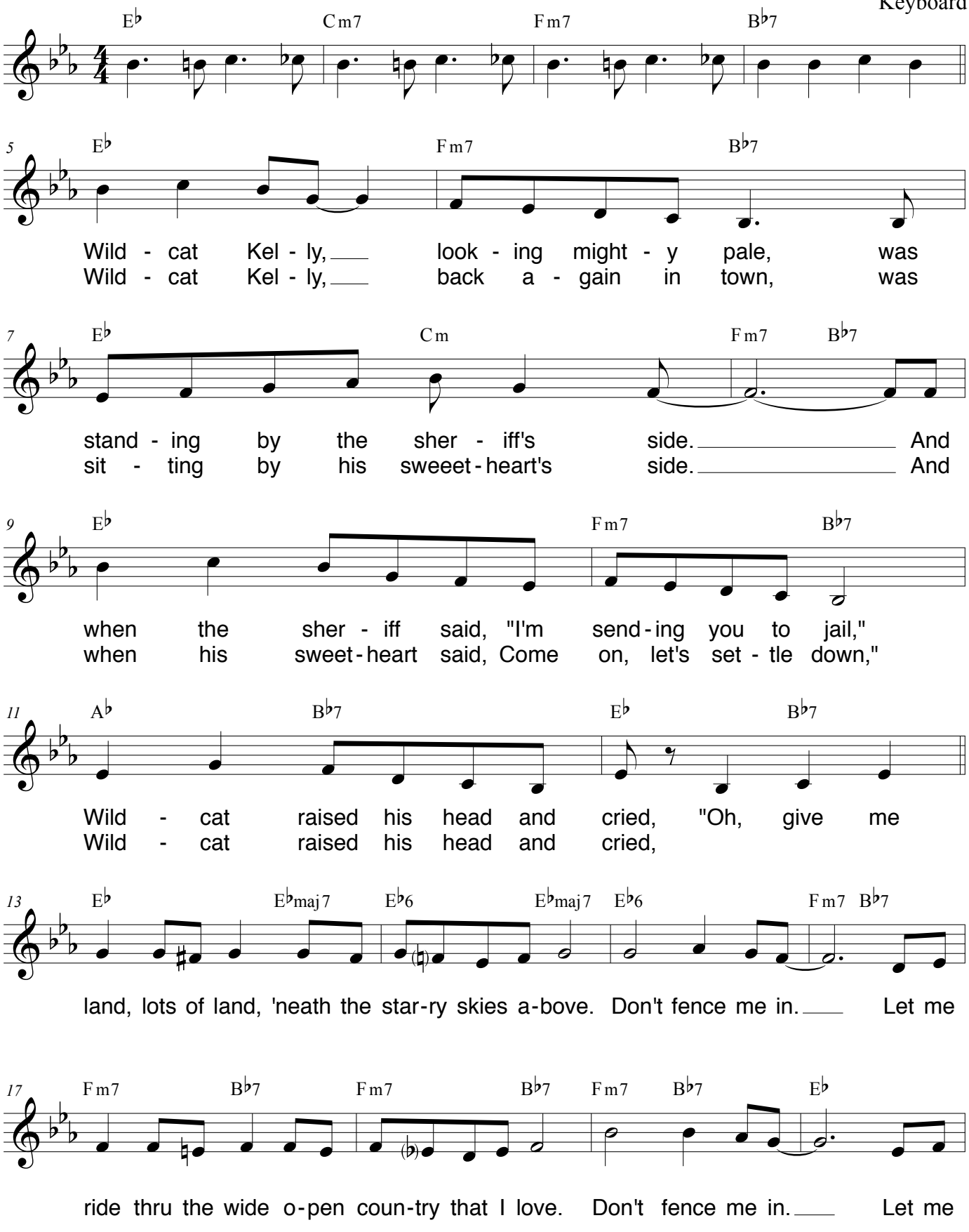

21
B♭maj7 B♭7 B♭+ E♭ E♭m
be by my-self in the eve-ning breeze, lis-ten to the mur-mur of the cot-ton-wood trees,
25
B♭ Fm G7 E♭m
To Coda
B♭ F7 B♭ B♭7
send me off for-ev-er, but I ask you, please don't fence me in. Just turn me
29
E♭ B♭ B♭7
loose, let me strad-dle my old sad-dle un-der-neath the wes-tern skies. On my cay-
33
E♭ B♭ F° F7 Cm7 F7
use, let me wan-der o-ver yon-der till I see the moun-tains rise. I want to
37
B♭ B♭maj7 B♭7 B♭+ E♭ E♭m
ride to the ridge where the west com-menc-es, gaze at the moon till I lose my sen-ses.
41
B♭ Fm G7 E♭m B♭ F7
B♭ F7
D.C. al Coda
Can't look at hob-bles and I can't stand fen-ces. Don't fence me in.
Coda
45
B♭ F7 B♭ F7 B♭ F7 B♭ F7
Don't fence me in. Don't fence me in.
49
B♭ Cm7 F7 B♭ Cm7 F7 B♭
Don't fence me in."

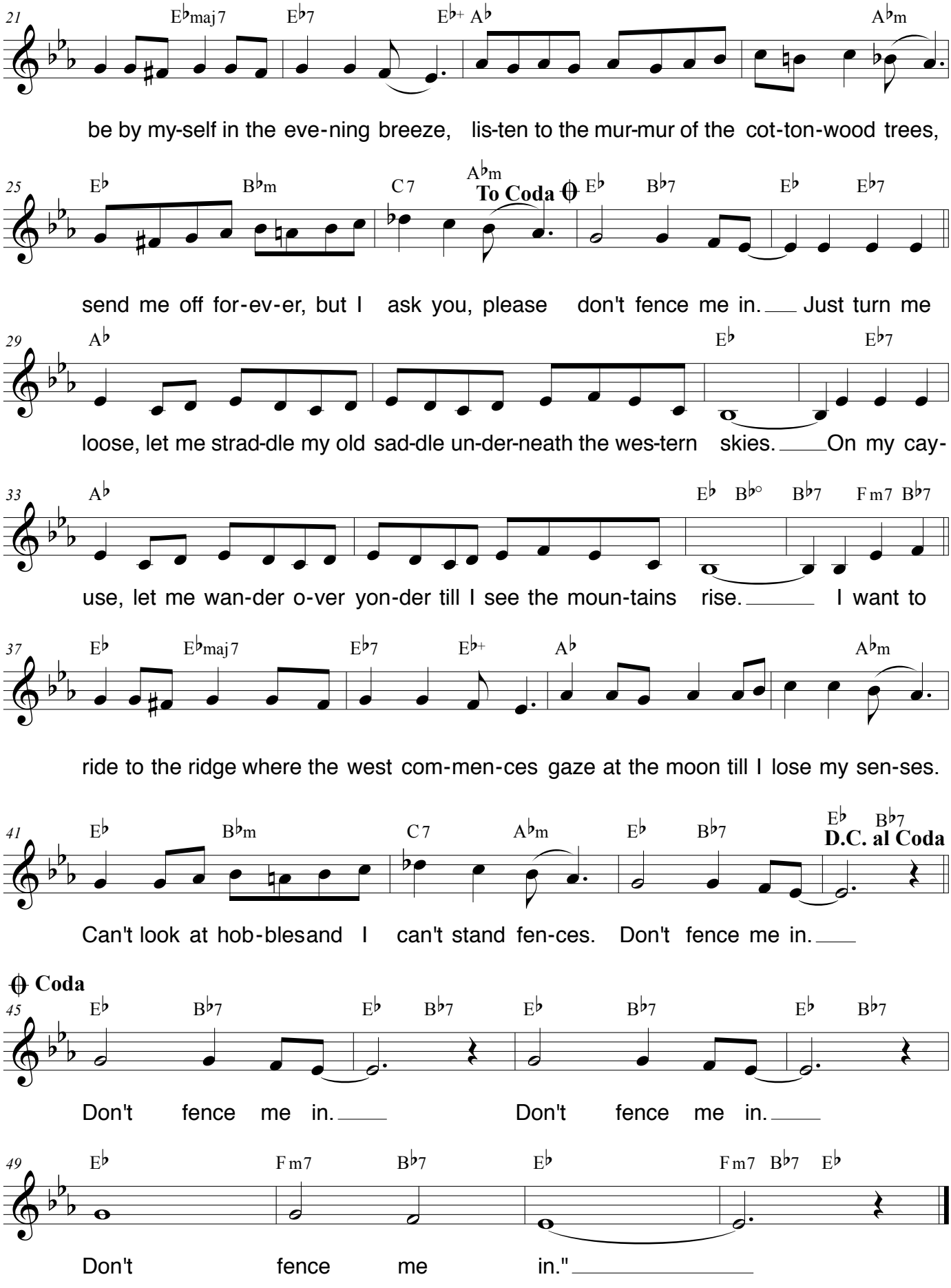
Don't Fence Me In

M

Keyboard

(Keyboard)




21
E♭maj7 E♭7 E♭+ A♭ A♭m
be by my-self in the eve-ning breeze, lis-ten to the mur-mur of the cot-ton-wood trees,
25
E♭ B♭m C7 A♭m
To Coda
E♭ B♭7 E♭ E♭7
send me off for-ev-er, but I ask you, please don't fence me in. Just turn me
29
A♭ E♭ E♭7
loose, let me strad-dle my old sad-dle un-der-neath the wes-tern skies. On my cay-
33
A♭ E♭ B♭° B♭7 Fm7 B♭7
use, let me wan-der o-ver yon-der till I see the moun-tains rise. I want to
37
E♭ E♭maj7 E♭7 E♭+ A♭ A♭m
ride to the ridge where the west com-men-ces gaze at the moon till I lose my sen-ses.
41
E♭ B♭m C7 A♭m E♭ B♭7
E♭ B♭7
D.C. al Coda
Can't look at hob-blesand I can't stand fen-ces. Don't fence me in.
Coda
45
E♭ B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭7
Don't fence me in. Don't fence me in.
49
E♭ Fm7 B♭7 E♭ Fm7 B♭7 E♭
Don't fence me in."

Thank you.

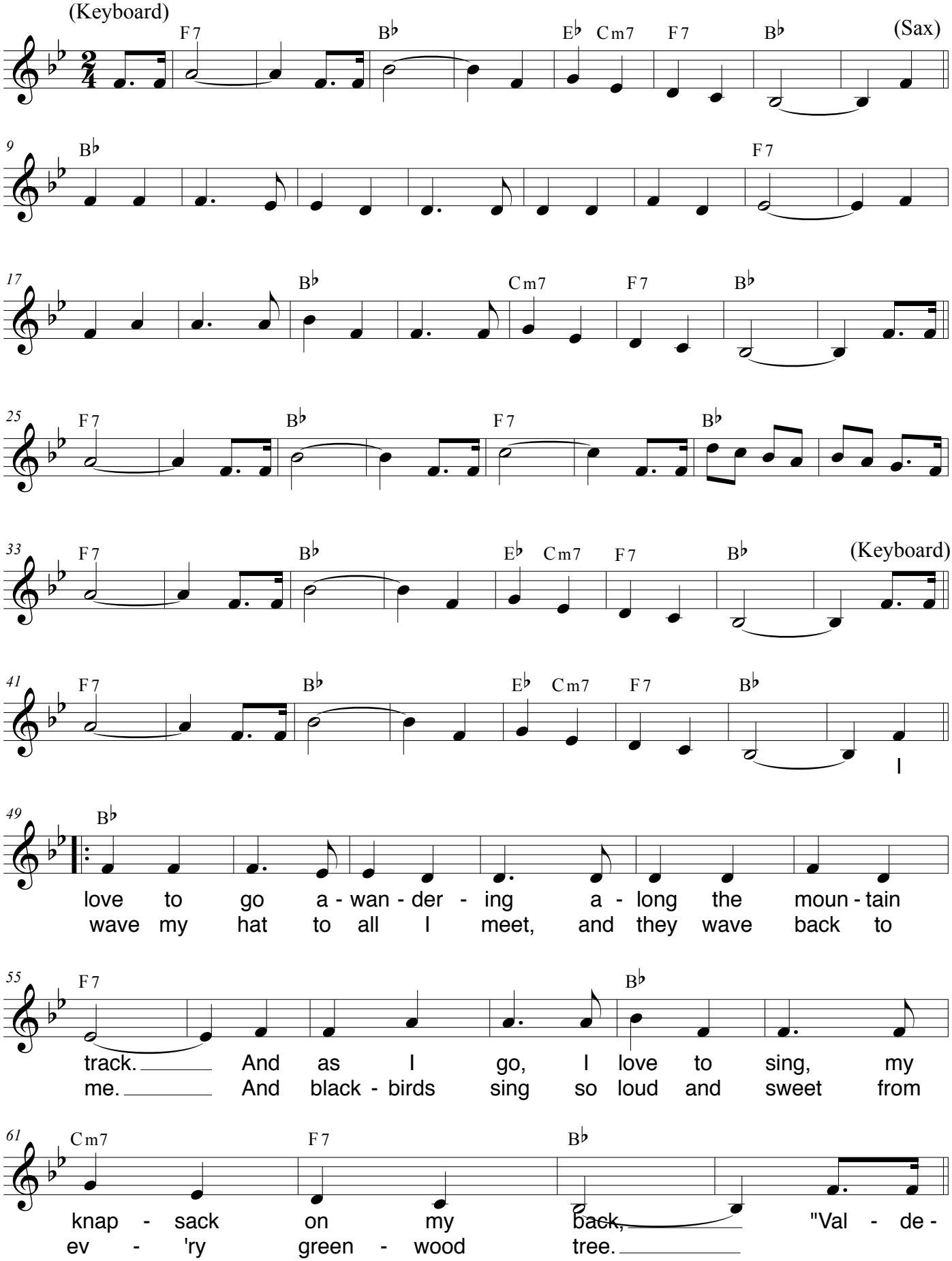
Our next selection is of a type that is special to me. As some of you may know, I'm Czech, and the national dance of Czechoslovakia is the polka. So, we're going to play one now. It was written just after the end of World War II and became an instant hit.

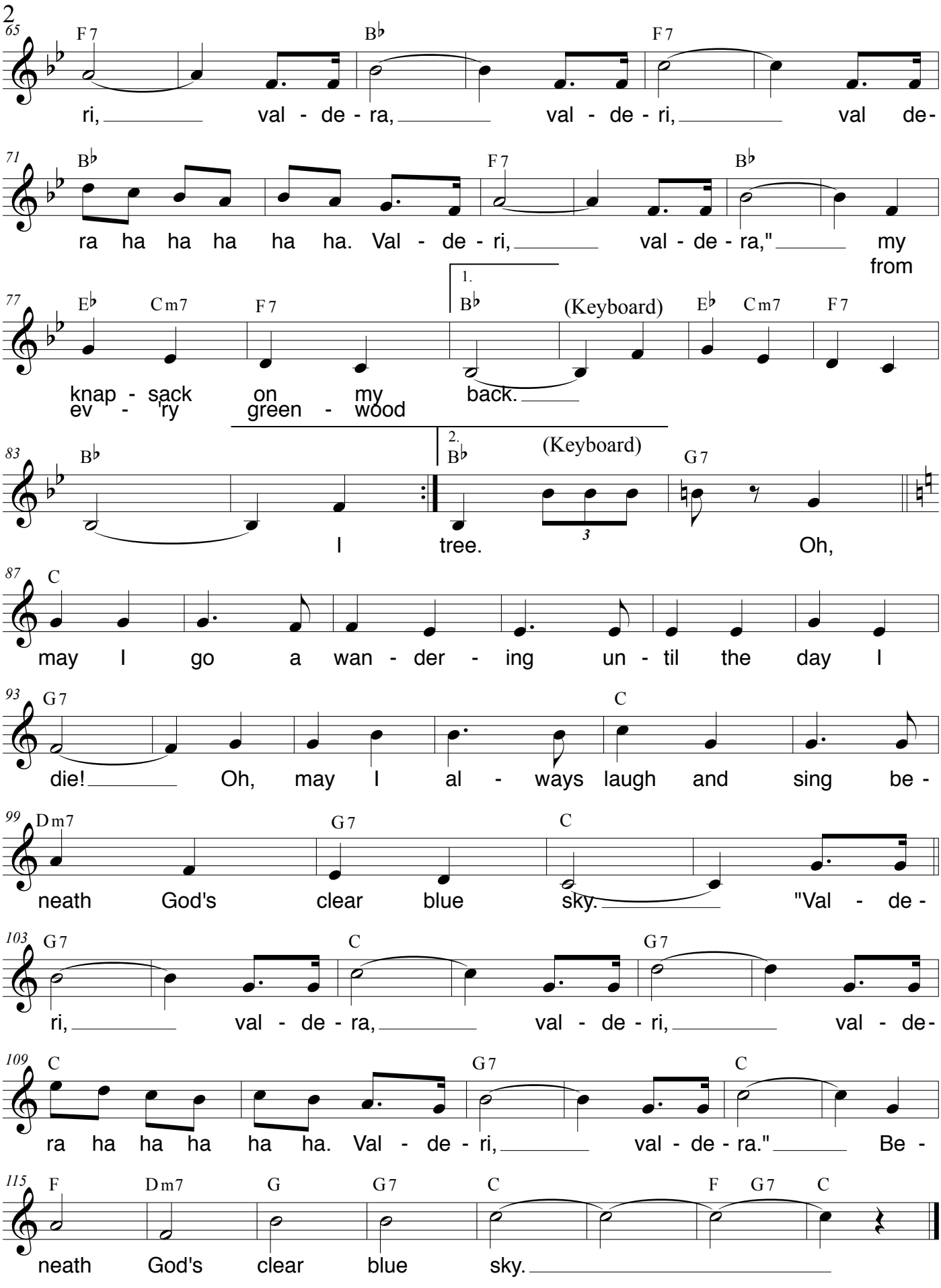
Here we go with the "Happy Wanderer" polka.

MALE VOCAL

The Happy Wanderer Polka

Keyboard




2
65
F7
B♭
F7
ri, val - de - ra, val - de - ri, val de-
71
B♭
F7
B♭
ra ha ha ha ha ha. Val - de - ri, val - de - ra," my
from
77
E♭
Cm7
F7
1.
B♭
(Keyboard)
E♭
Cm7
F7
knap - sack on my back.
ev - 'ry green - wood
83
B♭
2.
B♭
(Keyboard)
G7
I tree. Oh,
87
C
may I go a wan - der - ing un - til the day I
93
G7
C
die! Oh, may I al - ways laugh and sing be -
99
Dm7
G7
C
neath God's clear blue sky. "Val - de -
103
G7
C
G7
ri, val - de - ra, val - de - ri, val - de-
109
C
G7
C
ra ha ha ha ha ha. Val - de - ri, val - de - ra." Be -
115
F
Dm7
G
G7
C
F
G7
C
neath God's clear blue sky.

Thank you.

Our next selection was written in 1955 for the television production of "Our Town" by Thornton Wilder. Frank Sinatra's version became a major hit, but another version by Dinah Shore also achieved great popularity.

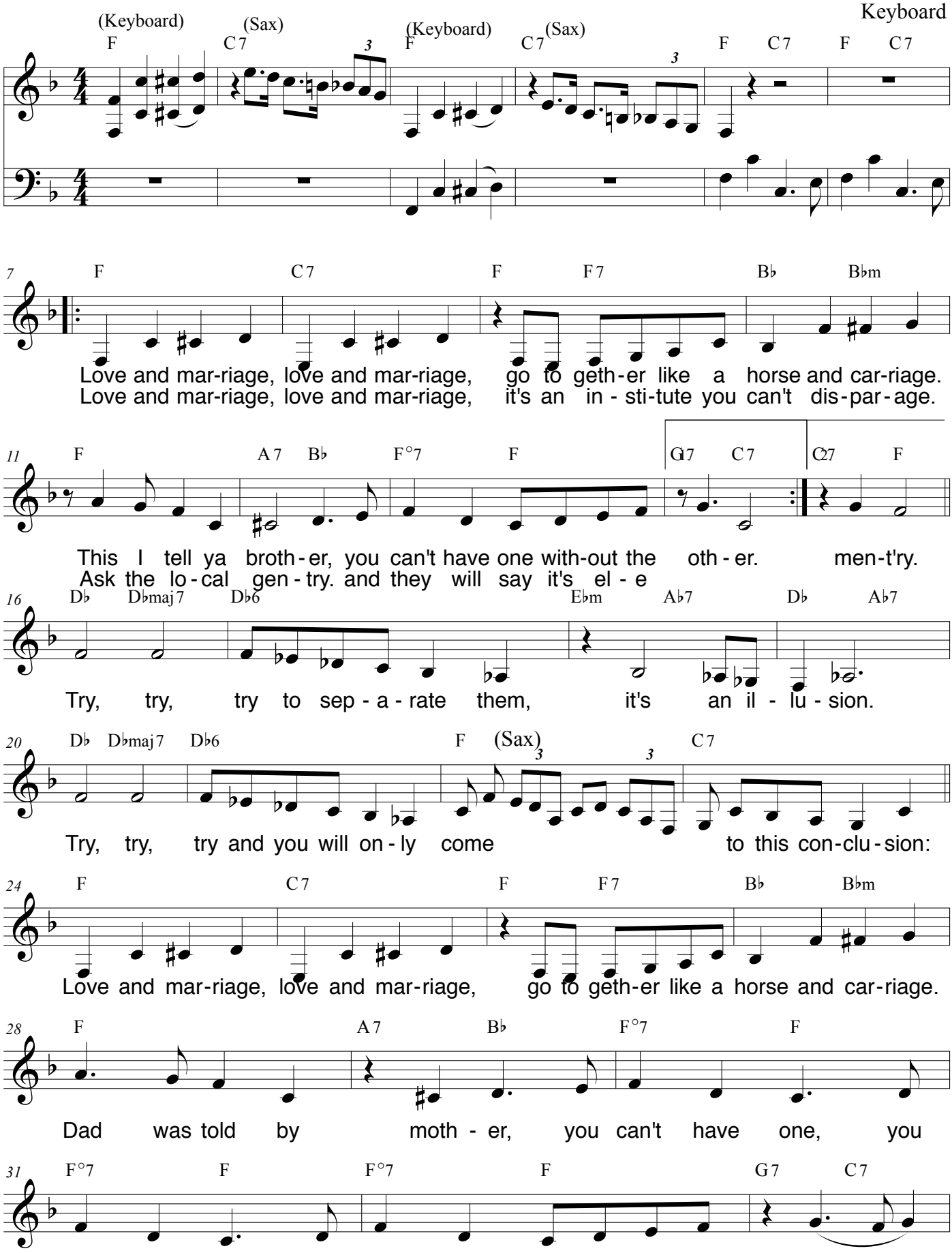
So here's _____ to tell us all about a circumstance that is very common in the world today. It's called "Love And Marriage."

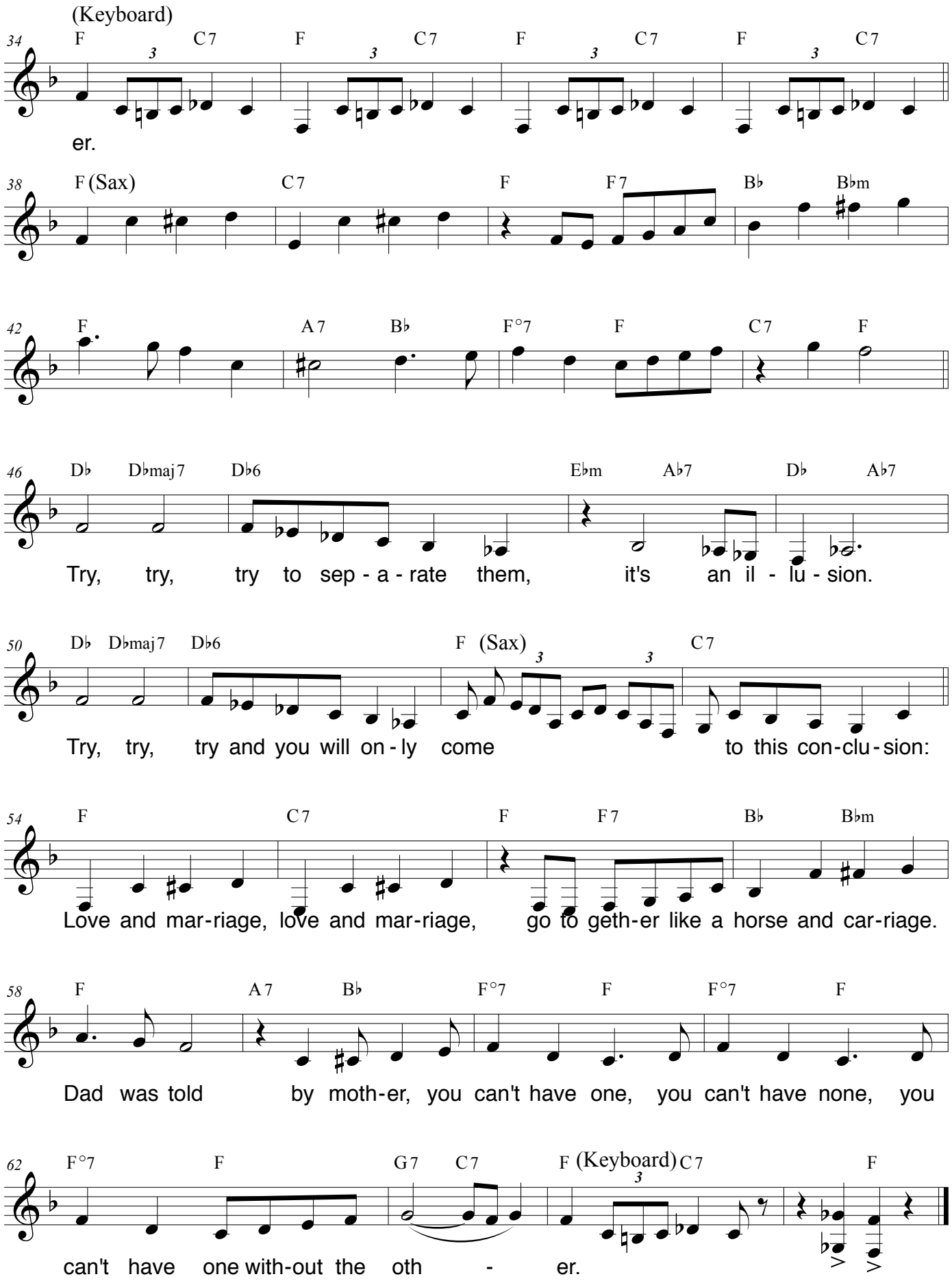
Schiottische style

Love And Marriage

F

Keyboard



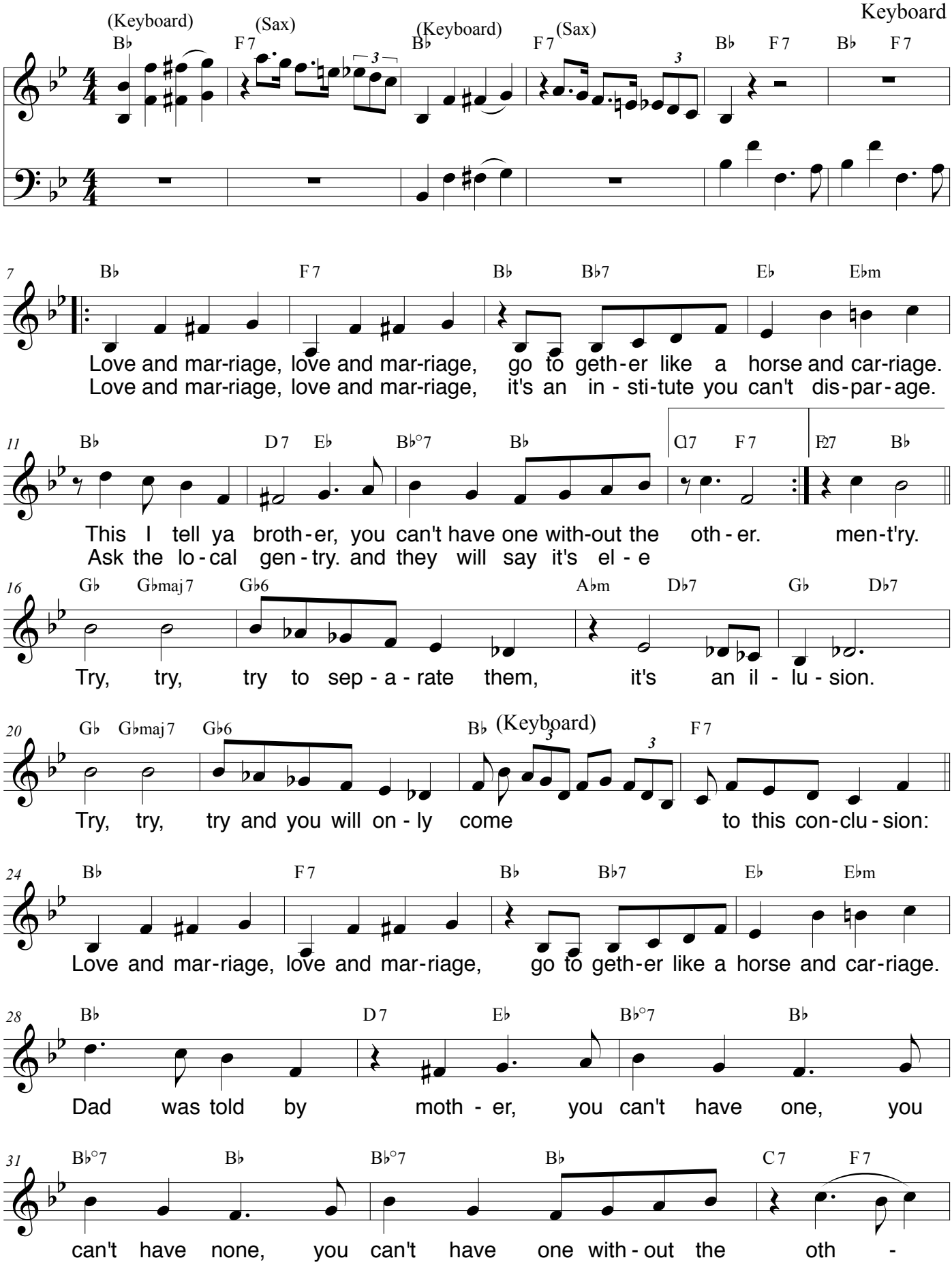

(Keyboard)
34
F C7 F C7 F C7 F C7
er.
38
F (Sax) C7 F F7 B♭ B♭m
42
F A7 B♭ F°7 F C7 F
46
D♭ D♭maj7 D♭6 E♭m A♭7 D♭ A♭7
Try, try, try to sep - a - rate them, it's an il - lu - sion.
50
D♭ D♭maj7 D♭6 F (Sax) C7
Try, try, try and you will on - ly come to this con-clu - sion:
54
F C7 F F7 B♭ B♭m
Love and mar-riage, love and mar-riage, go to geth-er like a horse and car-riage.
58
F A7 B♭ F°7 F F°7 F
Dad was told by moth-er, you can't have one, you can't have none, you
62
F°7 F G7 C7 F (Keyboard) C7 F
can't have one with-out the oth - er.

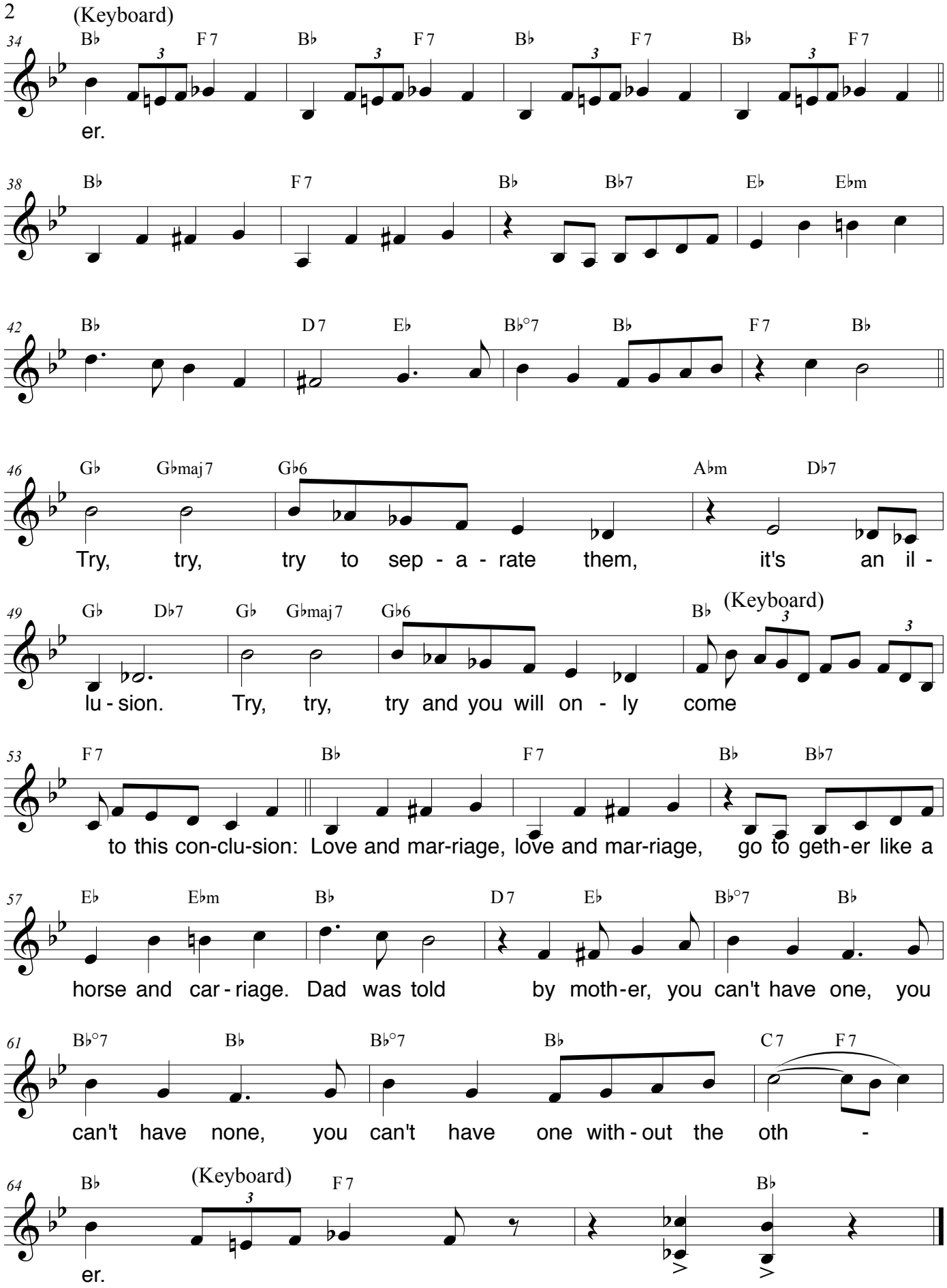
Schiottische style

Love And Marriage

M

Keyboard




(Keyboard)
34
B♭ F 7 B♭ F 7 B♭ F 7 B♭ F 7
er.
38
B♭ F 7 B♭ B♭7 E♭ E♭m
42
B♭ D 7 E♭ B♭°7 B♭ F 7 B♭
46
G♭ G♭maj7 G♭6 A♭m D♭7
Try, try, try to sep - a - rate them, it's an il -
49
G♭ D♭7 G♭ G♭maj7 G♭6 B♭ (Keyboard)
lu - sion. Try, try, try and you will on - ly come
53
F 7 B♭ F 7 B♭ B♭7
to this con-clu-sion: Love and mar-riage, love and mar-riage, go to geth-er like a
57
E♭ E♭m B♭ D 7 E♭ B♭°7 B♭
horse and car - riage. Dad was told by moth-er, you can't have one, you
61
B♭°7 B♭ B♭°7 B♭ C 7 F 7
can't have none, you can't have one with - out the oth -
64
B♭ (Keyboard) F 7 B♭
er.

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Our featured artist this evening was born way back in 1912 in the metropolis of Canonsburg, Pennsylvania, the seventh of 13 children in his family. By the age of 14, he owned his own barbershop. His vocal career began in 1933 as a singer with the Freddy Carlone orchestra, and it lasted more than 50 years.

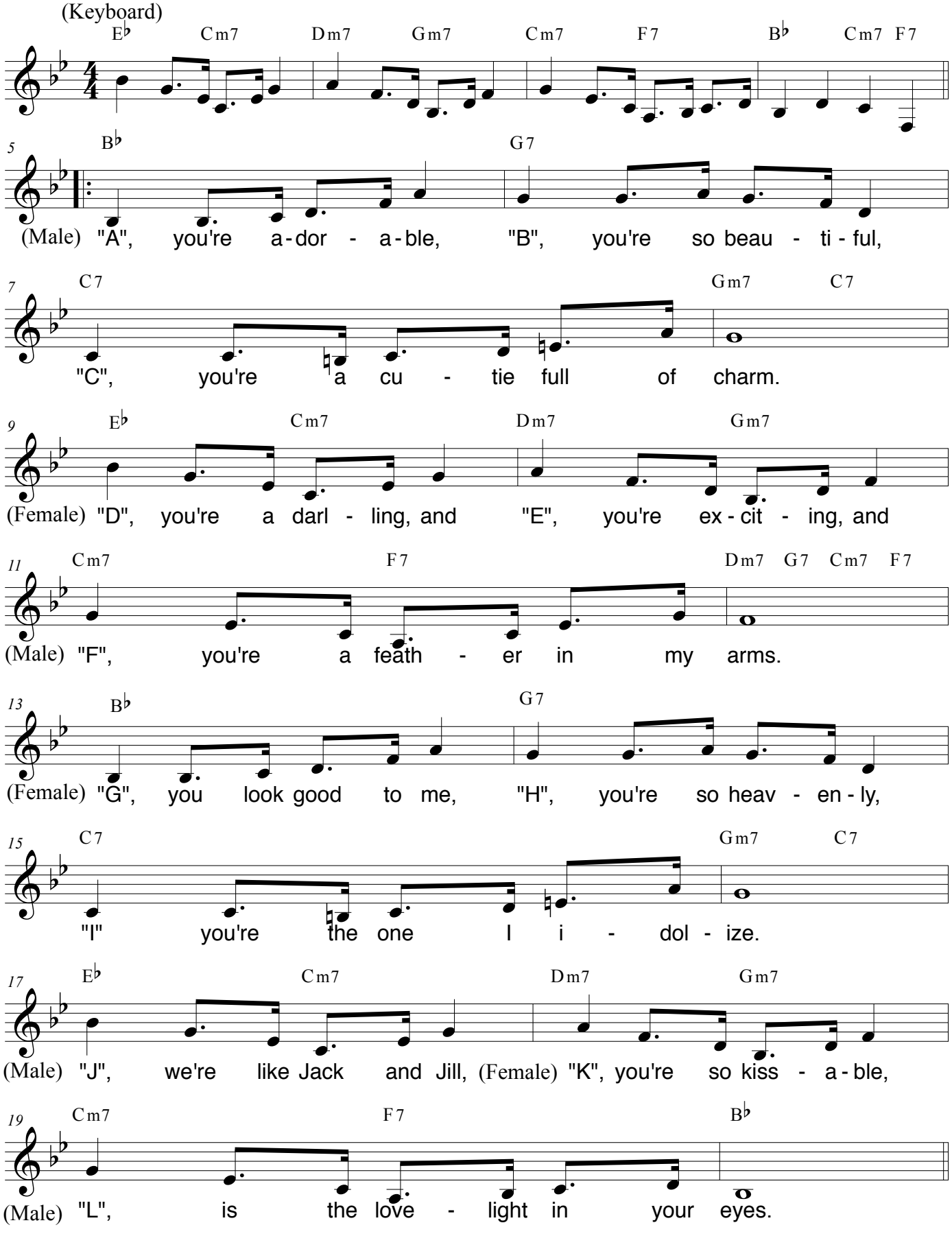
Anyone know who I'm describing? He was Italian. Does that help? He had a baritone voice very similar to Bing Crosby and he was voted "Crooner Of The Year" in 1943. Any ideas? On his weekly TV show, he often wore a cardigan sweater? Have you got it yet? OK - here's the final clue: His nickname was "Mr. C." You got it? Perry Como.

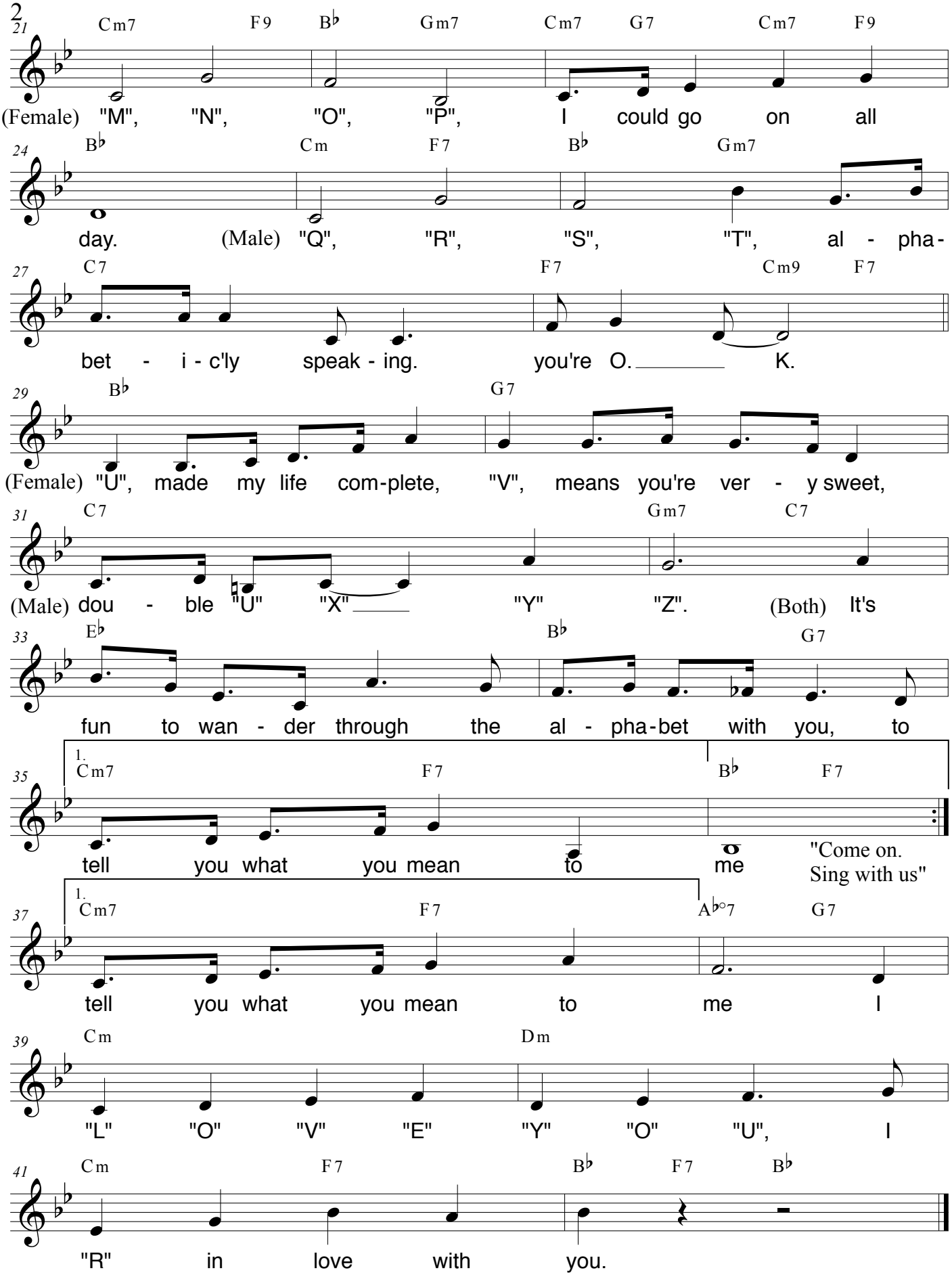
We're going to play 3 of Perry's greatest hits. The first one he recorded with the Fontane Sisters in 1949. It's a cute little nonsense song, and _____ and I will sing it for you now. It's called the Alphabet Love Song, but you probably remember it as "A, You're Adorable."

VOCAL ONLY

The Alphabet Love Song

Keyboard




21
Cm7 F9 B♭ Gm7 Cm7 G7 Cm7 F9
(Female) "M", "N", "O", "P", I could go on all
24
B♭ Cm F7 B♭ Gm7
day. (Male) "Q", "R", "S", "T", al - pha-
27
C7 F7 Cm9 F7
bet - i - c'ly speak - ing. you're O. K.
29
B♭ G7
(Female) "U", made my life com-plete, "V", means you're ver - y sweet,
31
C7 Gm7 C7
(Male) dou - ble "U" "X" "Y" "Z". (Both) It's
33
E♭ B♭ G7
fun to wan - der through the al - pha-bet with you, to
35
1.
Cm7 F7 B♭ F7
tell you what you mean to me
"Come on.
Sing with us"
37
1.
Cm7 F7 A♭°7 G7
tell you what you mean to me I
39
Cm Dm
"L" "O" "V" "E" "Y" "O" "U", I
41
Cm F7 B♭ F7 B♭
"R" in love with you.

Thank you. Thank you very much. Our next Perry Como hit was recorded in 1957 and reached #1 on the Billboard chart that year. Perry's version was so popular and so identified with him that only one other artist ever recorded the song - that was Anne Murray in 1994.

I know you'll remember this one - it's a fun song entitled "Round and Round."

Round And Round

Keyboard

Drums - Brushes only

(F) Find a

(1st time: Continue brushes only; 2nd time: Add bass and bass drum)

wheel and it goes round, round, round as it
love will hold you round, round, round and your

(Bass)

skims a - long with a hap - py sound as it
heart's a song with a brand new sound. And your

goes a - long the ground, ground, ground, till it leads you
head goes spin-ning round, round, round, 'cause you've found what

1. 2.

to the one you love. (M)Then your of (F) In the
you've been dream - ing

G
(All play)

D A 7

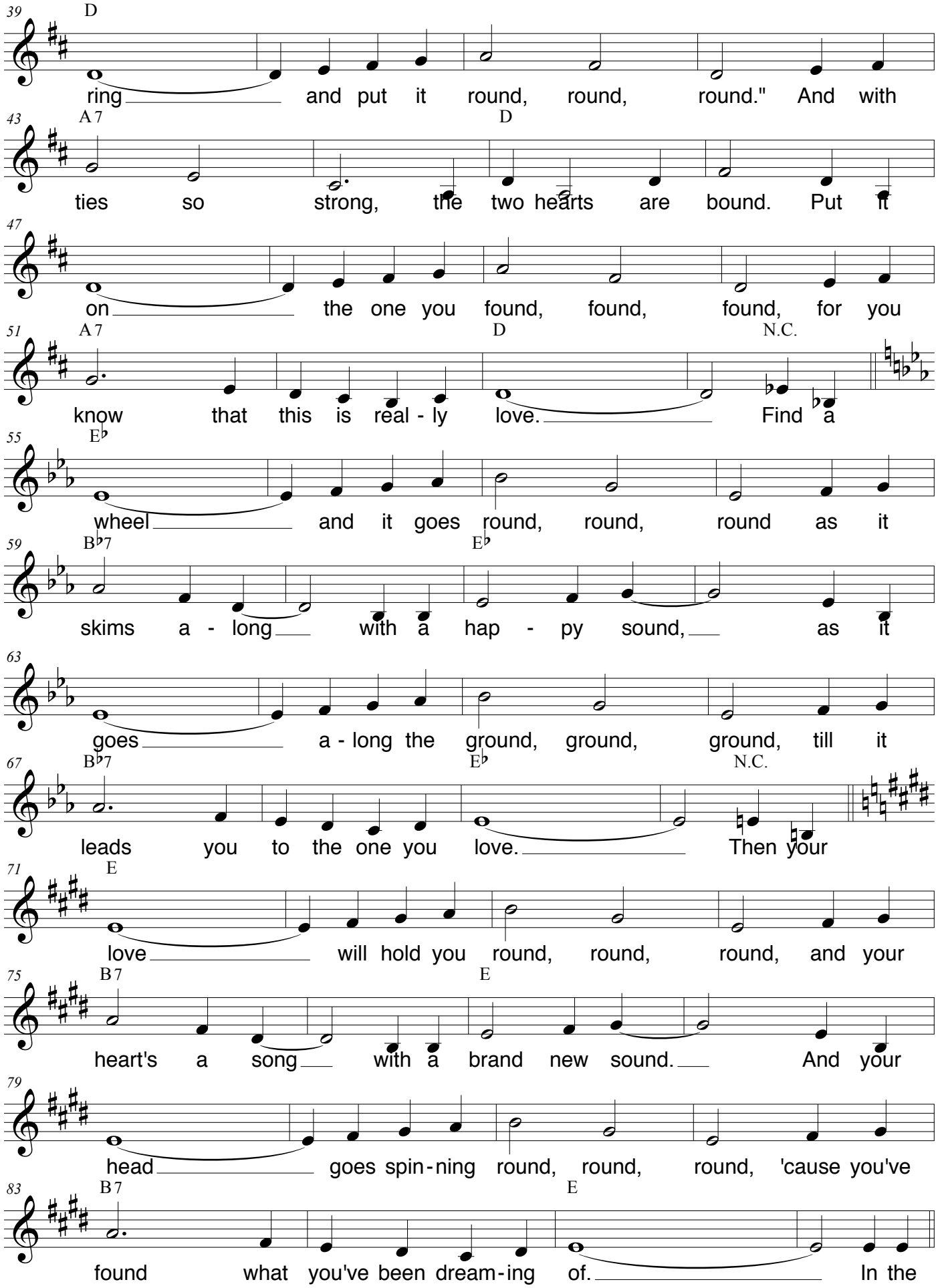
night you see the o - val moon go - ing round and

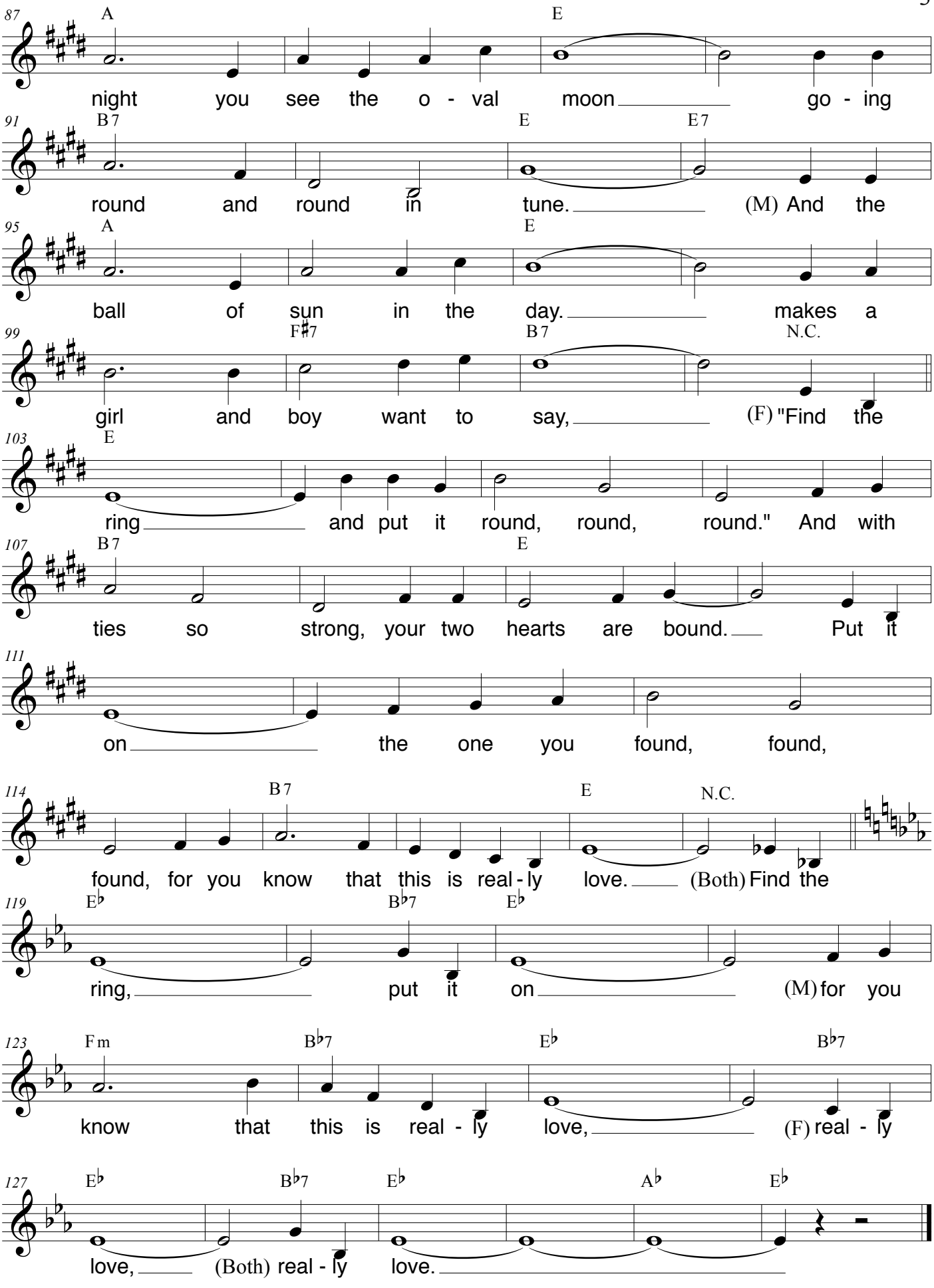
D D 7 G

round in tune. (M) And the ball of sun in the

D G A 7 N.C.

day makes a girl and boy want to say, (F) "Find a

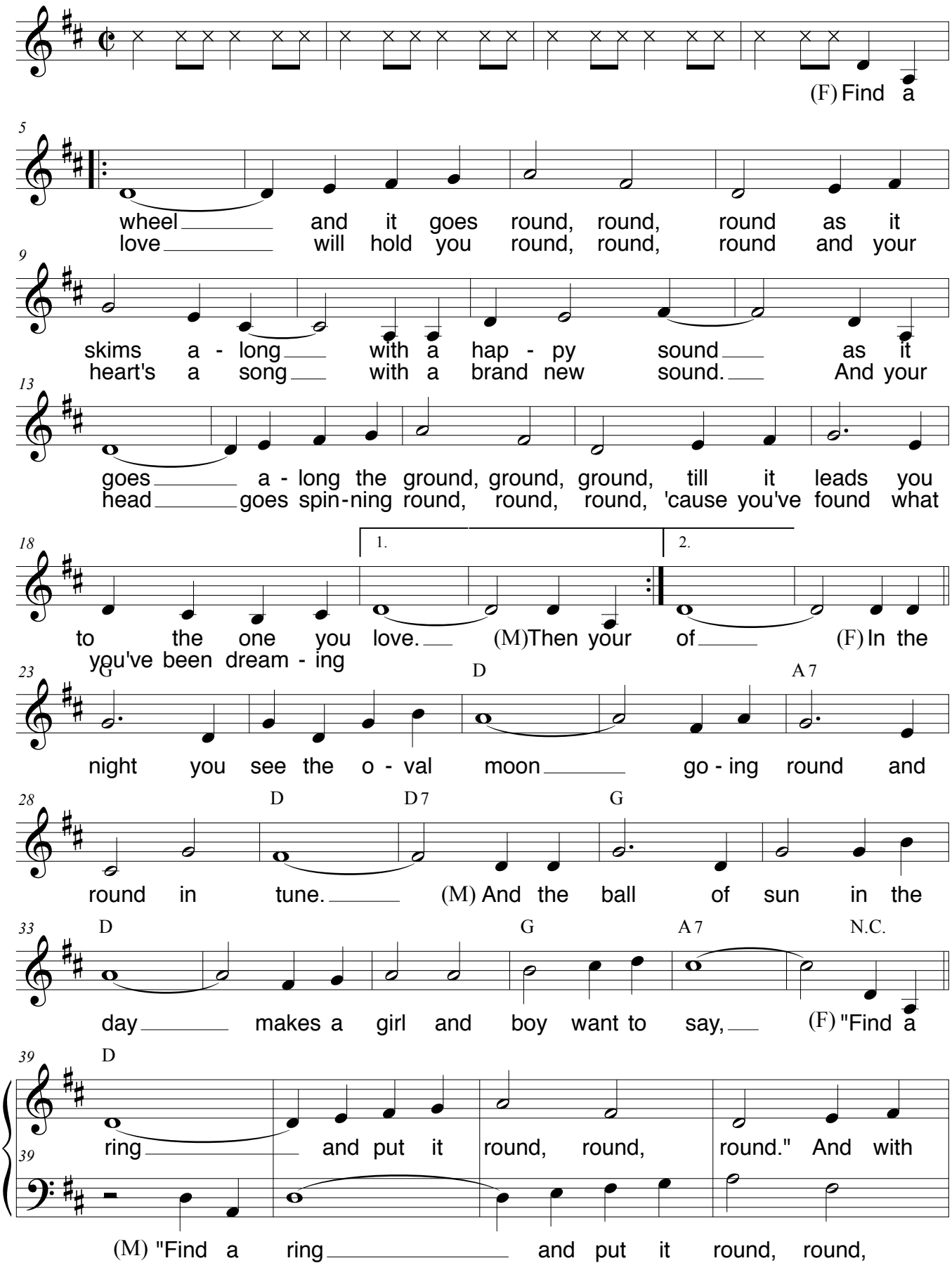

39
D
ring and put it round, round, round." And with
43
A 7
D
ties so strong, the two hearts are bound. Put it
47
on the one you found, found, found, for you
51
A 7
D
N.C.
know that this is real - ly love. Find a
55
E♭
wheel and it goes round, round, round as it
59
B♭7
E♭
skims a - long with a hap - py sound, as it
63
goes a - long the ground, ground, ground, till it
67
B♭7
E♭
N.C.
leads you to the one you love. Then your
71
E
love will hold you round, round, round, and your
75
B 7
E
heart's a song with a brand new sound. And your
79
head goes spin - ning round, round, round, 'cause you've
83
B 7
E
found what you've been dream - ing of. In the

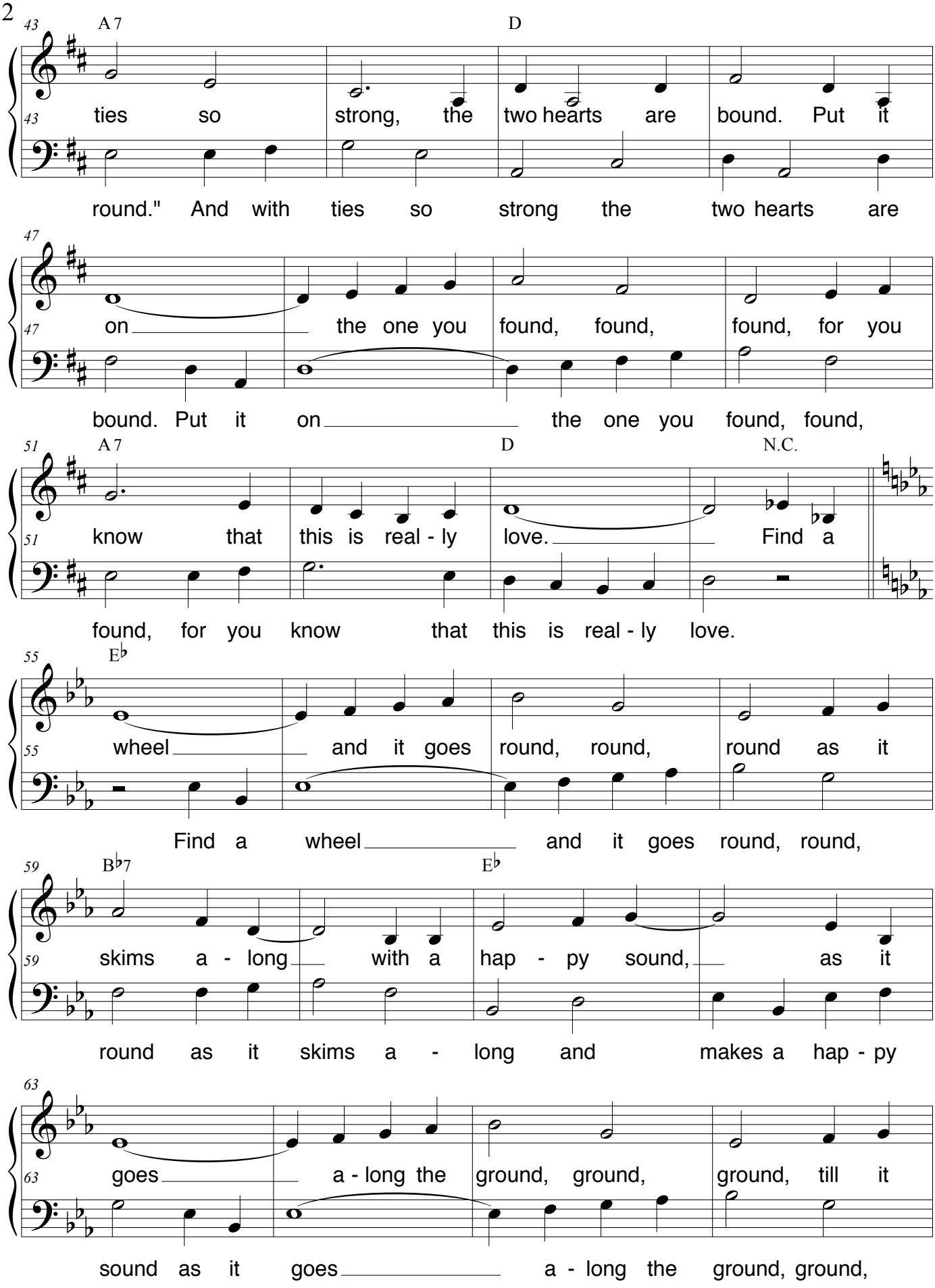

87
A
E
night you see the o - val moon go - ing
91
B7
E
E7
round and round in tune. (M) And the
95
A
E
ball of sun in the day. makes a
99
F♯7
B7
N.C.
girl and boy want to say, (F) "Find the
103
E
ring and put it round, round, round." And with
107
B7
E
ties so strong, your two hearts are bound. Put it
111
on the one you found, found,
114
B7
E
N.C.
found, for you know that this is real - ly love. (Both) Find the
119
E♭
B♭7
E♭
ring, put it on (M) for you
123
Fm
B♭7
E♭
B♭7
know that this is real - ly love, (F) real - ly
127
E♭
B♭7
E♭
A♭
E♭
love, (Both) real - ly love.

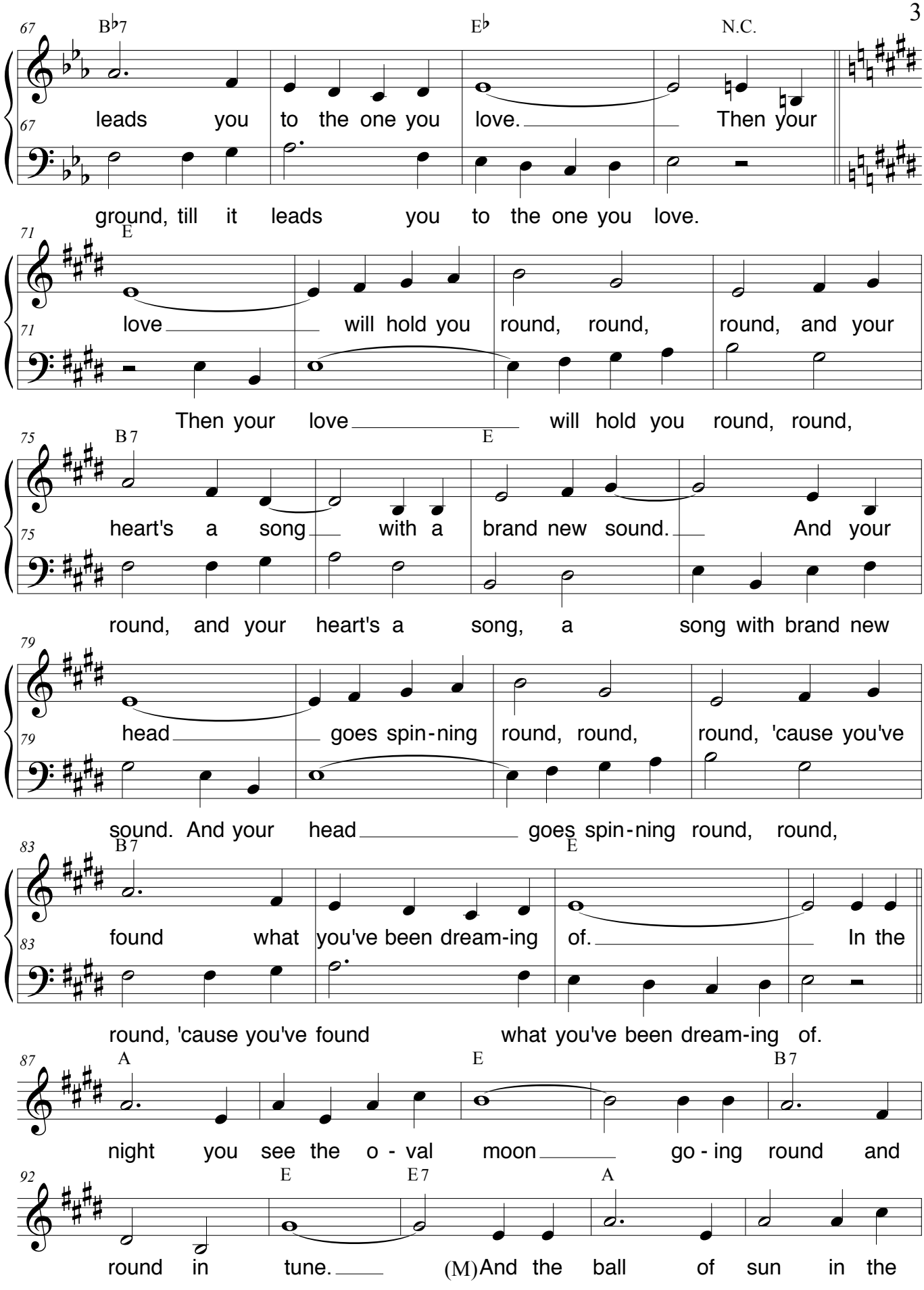
VOCAL DUET

Round And Round

Vocal




43
A 7
D
ties so strong, the two hearts are bound. Put it
round." And with ties so strong the two hearts are
47
on the one you found, found, found, for you
bound. Put it on the one you found, found,
51
A 7
D
N.C.
know that this is real - ly love. Find a
found, for you know that this is real - ly love.
55
E♭
wheel and it goes round, round, round as it
Find a wheel and it goes round, round,
59
B♭7
E♭
skims a - long with a hap - py sound, as it
round as it skims a - long and makes a hap - py
63
goes a - long the ground, ground, ground, till it
sound as it goes a - long the ground, ground,


67
B♭7
E♭
N.C.
leads you to the one you love. Then your
ground, till it leads you to the one you love.
71
E
love will hold you round, round, round, and your
Then your love will hold you round, round,
75
B 7
E
heart's a song with a brand new sound. And your
round, and your heart's a song, a song with brand new
79
head goes spin-ning round, round, round, 'cause you've
sound. And your head goes spin-ning round, round,
83
B 7
E
found what you've been dream-ing of. In the
round, 'cause you've found what you've been dream-ing of.
87
A
E
B 7
night you see the o - val moon go - ing round and
92
E
E 7
A
round in tune. (M)And the ball of sun in the

97 E F♯7 B 7 N.C.

day. ___ makes a girl and boy want to say, ___ (F) "Find the

103 E

ring ___ and put it round, round, round." And with

(M) "Find the ring ___ and put it round, round,

107 B 7 E

ties so strong, your two hearts are bound. ___ Put it on ___

round." And with ties so strong your two hearts are bound.

112

___ the one you found, found, found, for you

115 B 7 E N.C.

know that this is real - ly love. ___ (Both) Find the

119 E♭ B♭7 E♭

ring, ___ put it on ___ (M) for you

123 F m B♭7 E♭ B♭7

know that this is real - ly love, ___ (F) real - ly

127 E♭ B♭7 E♭ A♭ E♭

love, ___ (Both) real - ly love. ___

Thank you. For our final tribute to Perry Como, we'll showcase a song that was released in 1957 and was his last #1 hit. In March of 1958, it was the first single to become a gold record, and it won Perry the Grammy Award in 1959 for the Best Vocal Performance.

It's been featured in several films and was also prominently featured in the TV series "Lost." Here we go with "Catch A Falling Star."

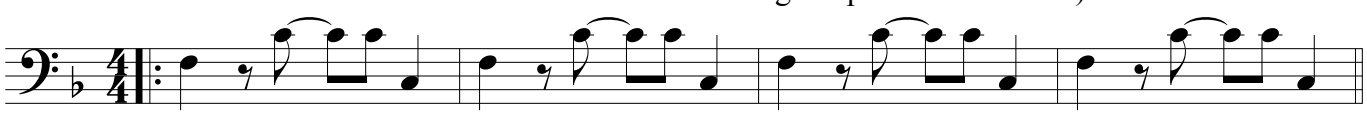
Catch A Falling Star

F

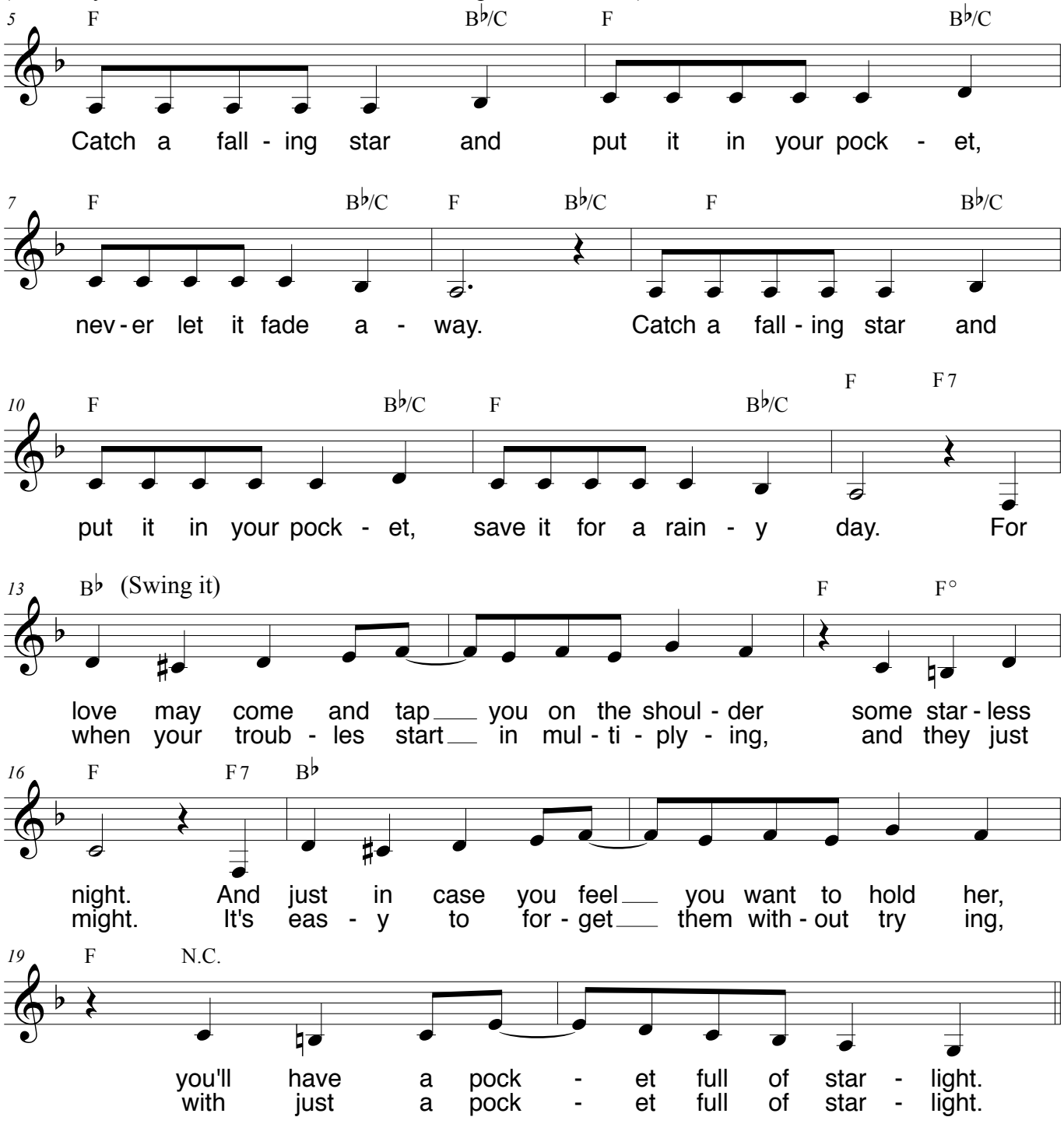
Keyboard

(Bass & Keyboard Only)

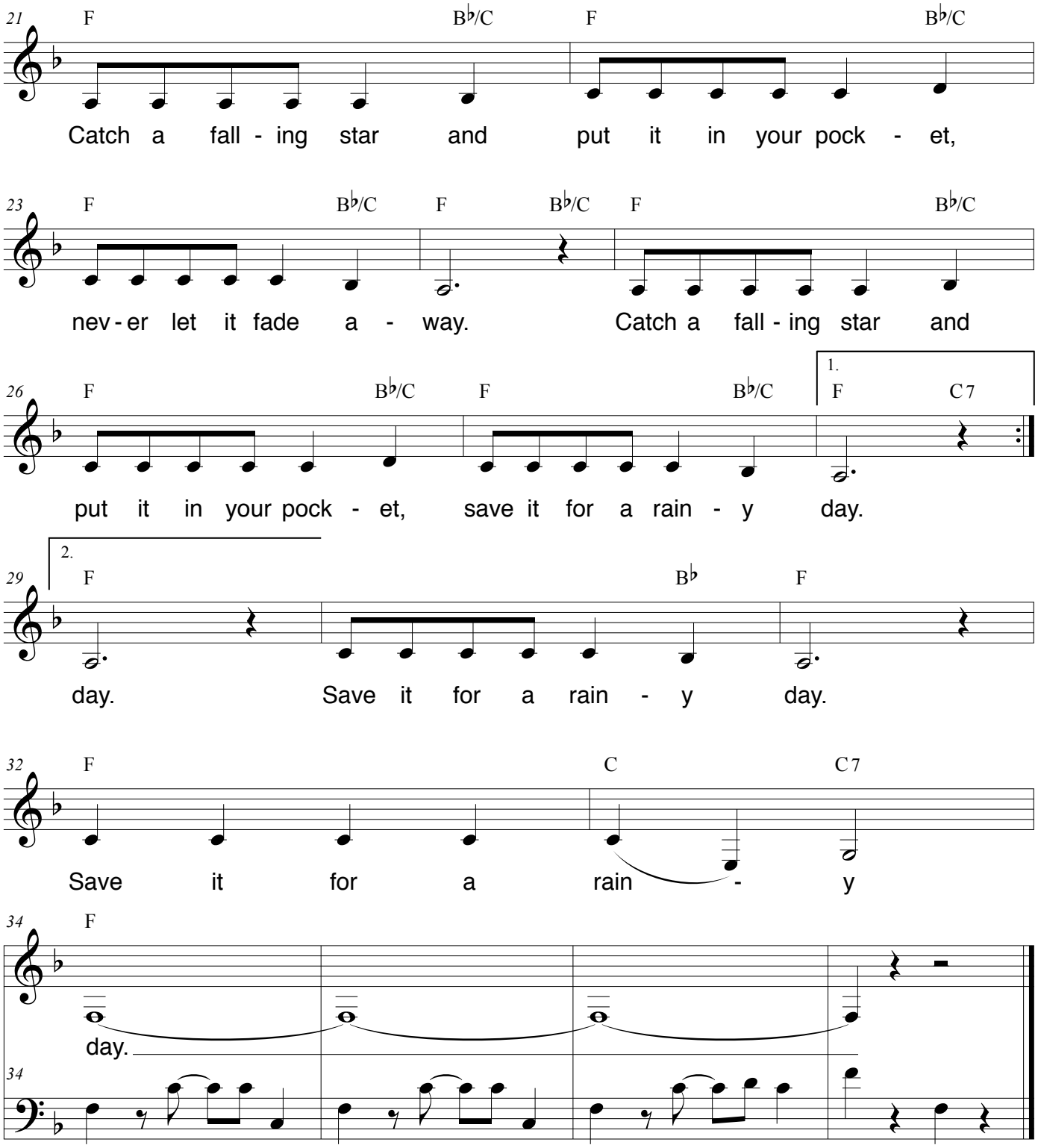
(Add drum - eighth notes
light tap on closed hi-hat)



(Bass, keyboard and drums continue same note pattern and beat)



(Return to original note pattern in bass and keyboard and original drum beat pattern)



(Bass & Keyboard)

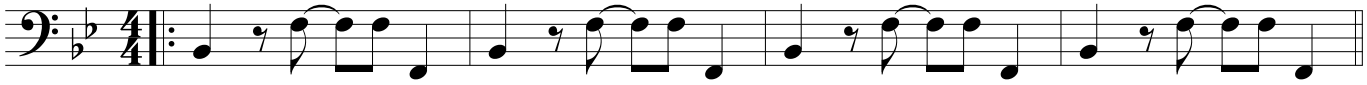
Catch A Falling Star

M

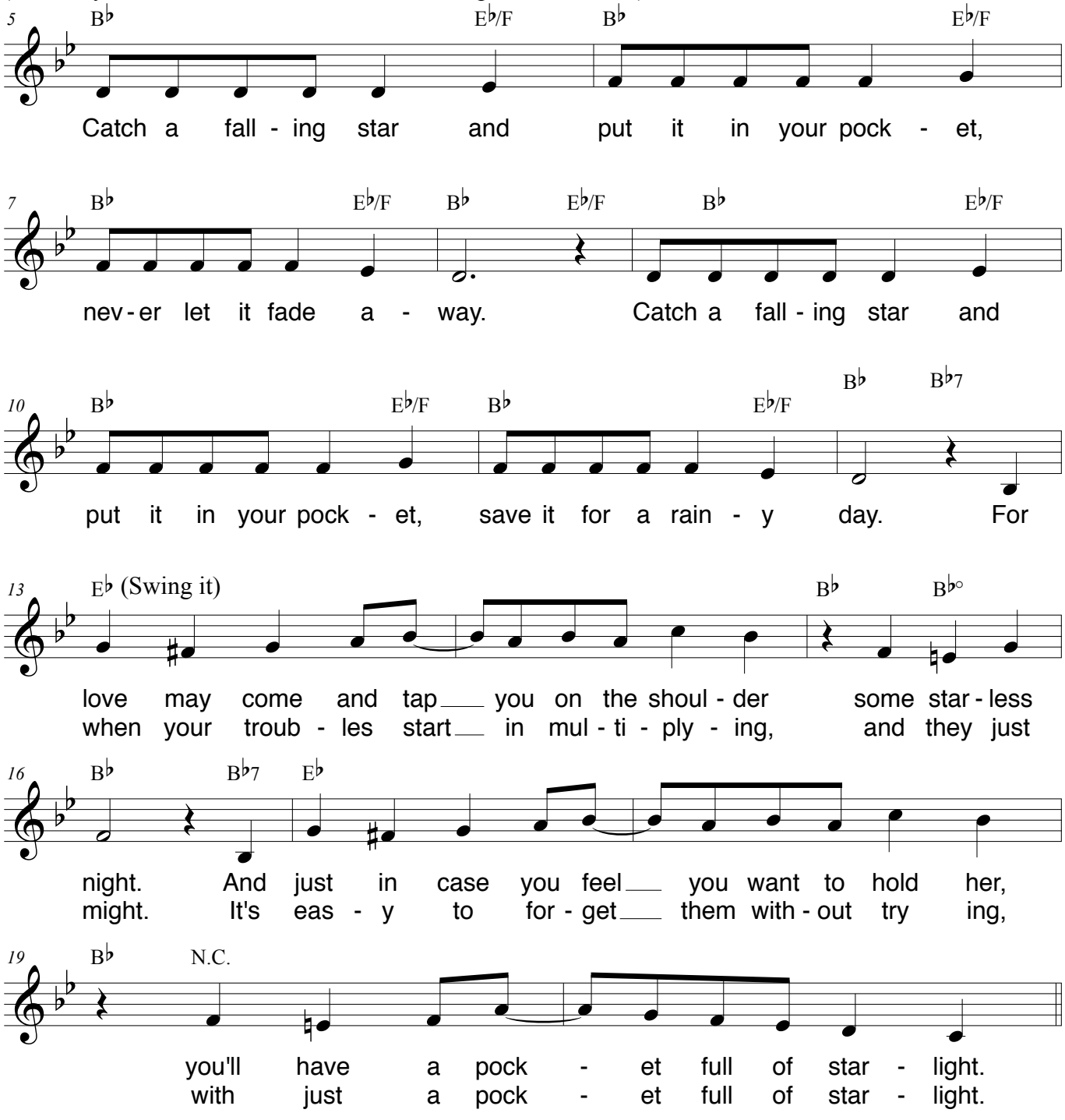
Keyboard

(Bass & Keyboard Only)

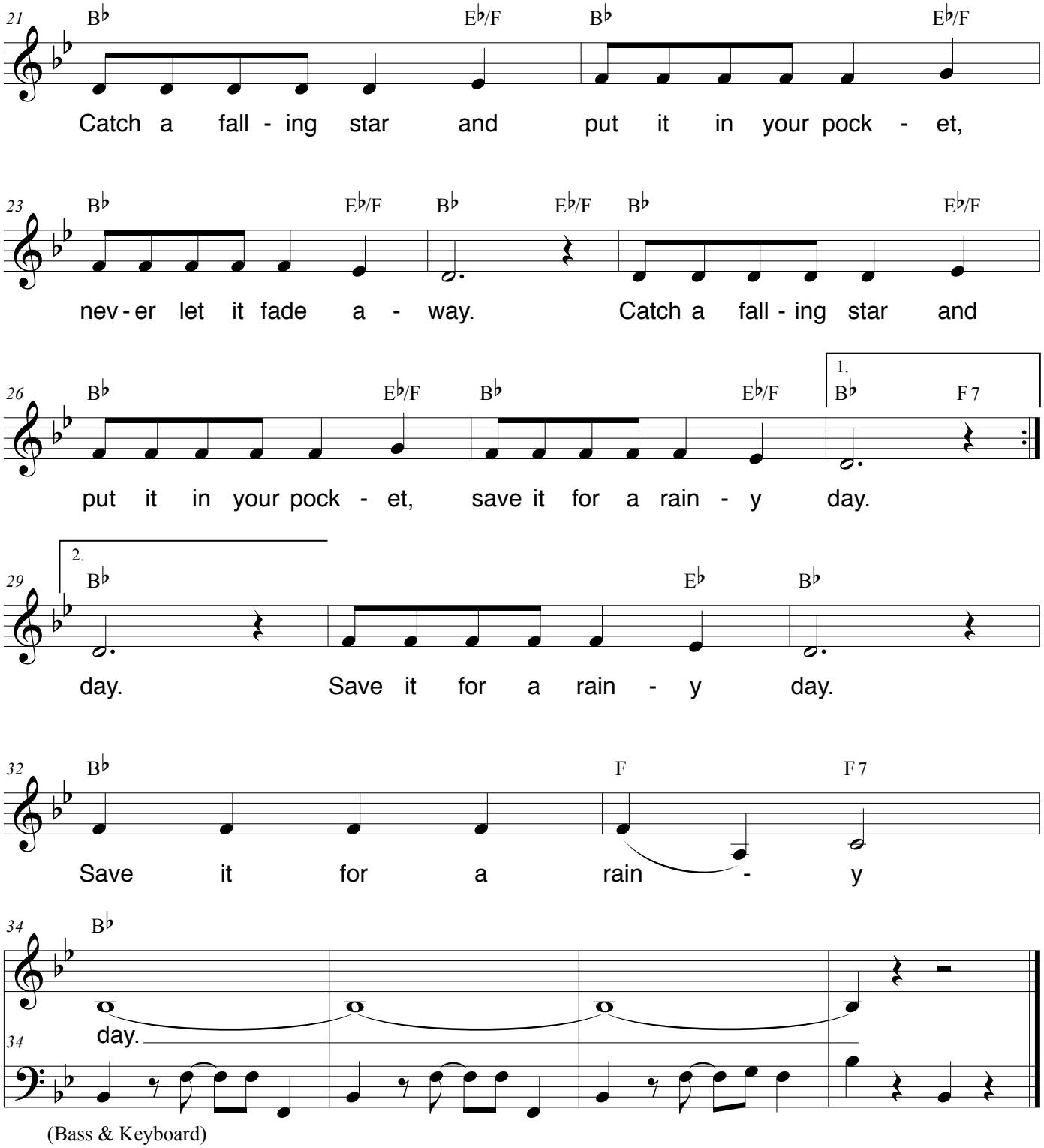
(Add drum - eighth notes
light tap on closed hi-hat)



(Bass, keyboard and drums continue same note pattern and beat)



(Return to original note pattern in bass and keyboard and original drum beat pattern)



(Bass & Keyboard)

Thank you. Did you enjoy our tribute to Perry Como?

We'll stay in the 50s for our next song, recorded by the Four Lads in 1955. Remember those guys? It's also been recorded by such diverse artists as the Statler Brothers, Barry Manilow, and Anne Murray.

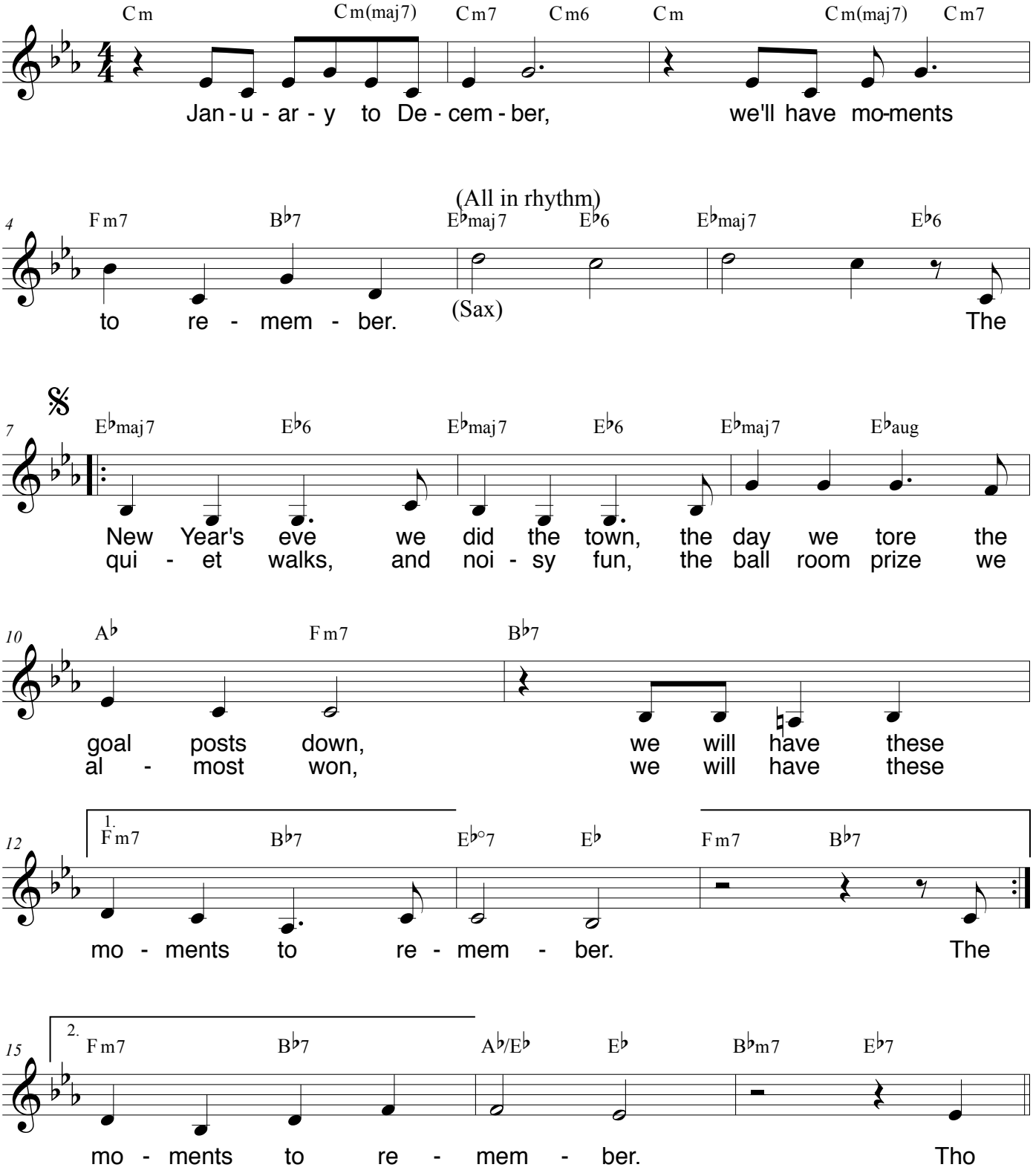
Here we go with the beautiful "Moments To Remember."

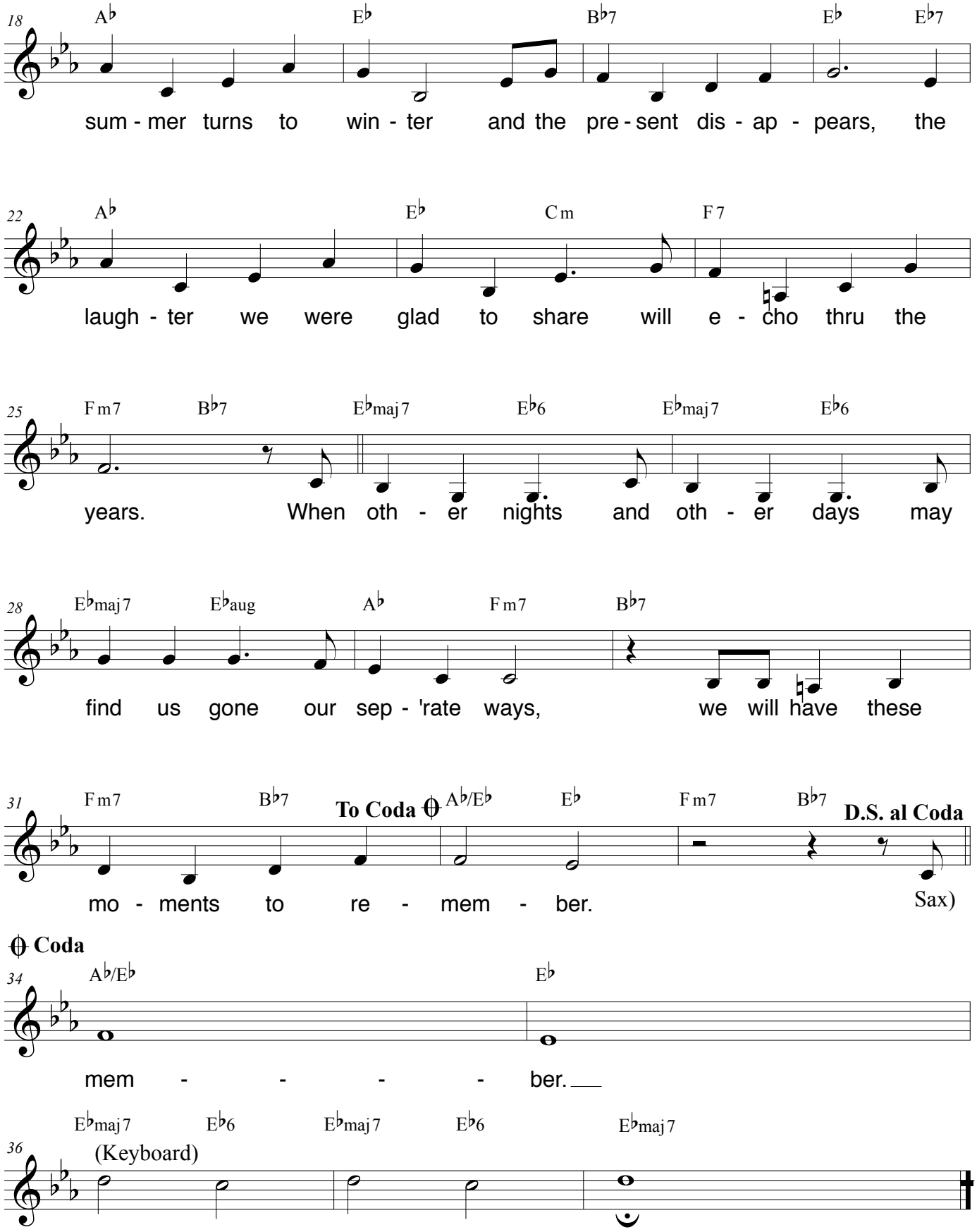
Moments To Remember

F

Keyboard

(Vocal, Bass, and Keyboard - Freely)



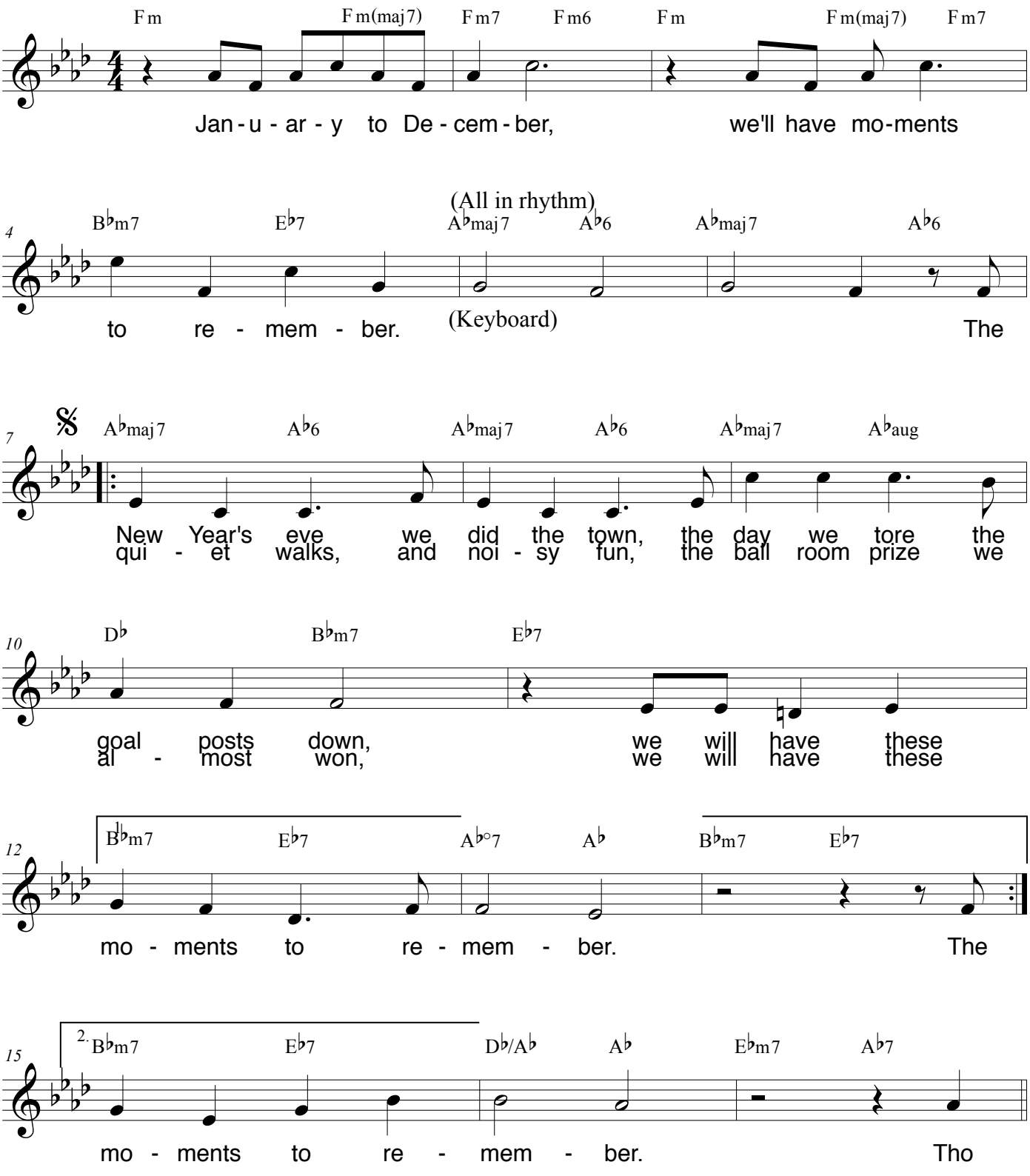

18
A♭ E♭ B♭7 E♭ E♭7
sum - mer turns to win - ter and the pre - sent dis - ap - pears, the
22
A♭ E♭ C m F 7
laugh - ter we were glad to share will e - cho thru the
25
F m7 B♭7 E♭maj7 E♭6 E♭maj7 E♭6
years. When oth - er nights and oth - er days may
28
E♭maj7 E♭aug A♭ F m7 B♭7
find us gone our sep - 'rate ways, we will have these
31
F m7 B♭7 To Coda A♭/E♭ E♭ F m7 B♭7 D.S. al Coda
mo - ments to re - mem - ber. Sax)
Coda
34
A♭/E♭ E♭
mem - - - - ber.
36
E♭maj7 E♭6 E♭maj7 E♭6 E♭maj7
(Keyboard)

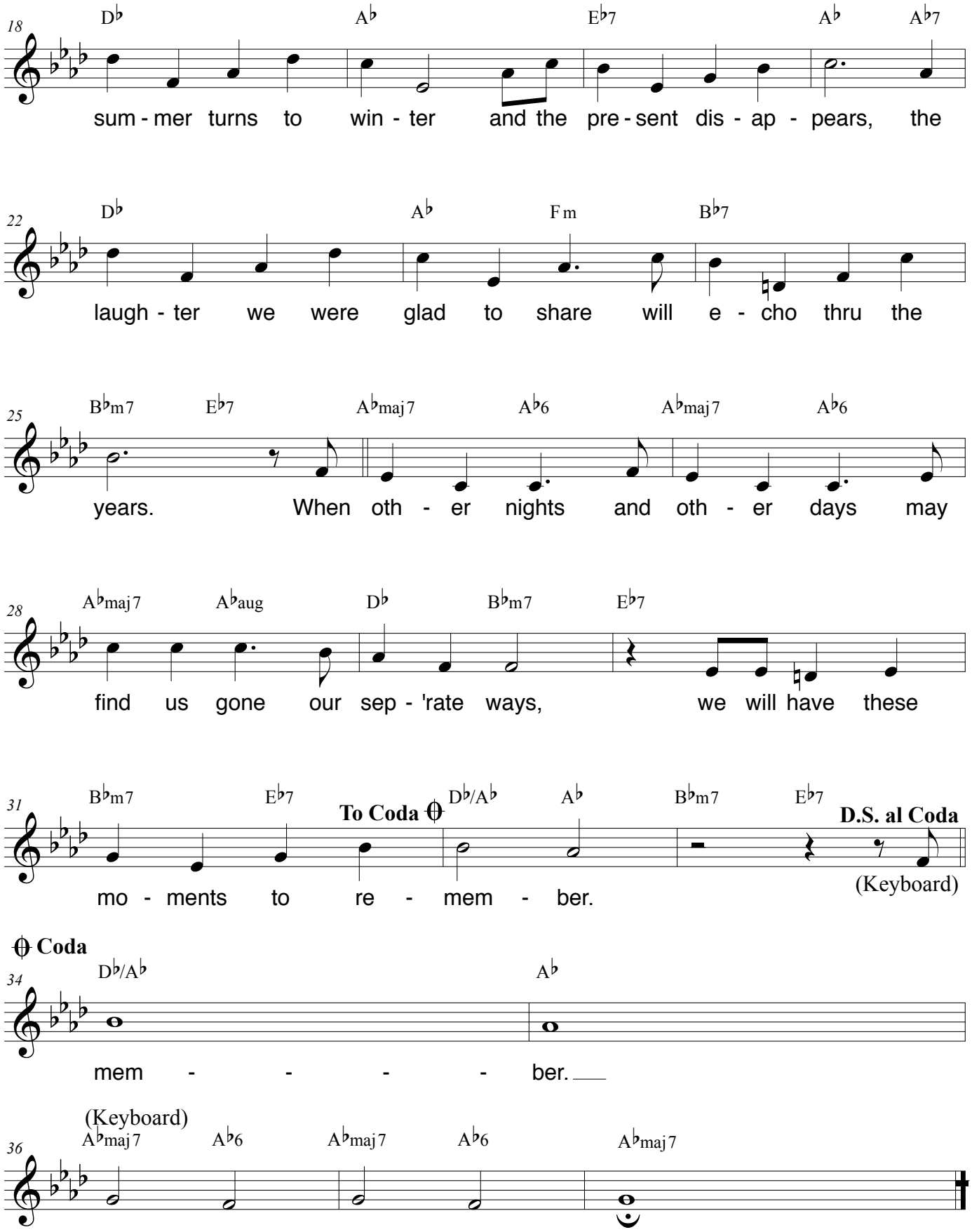
Moments To Remember

M

Keyboard

(Vocal, Bass, and Keyboard - Freely)




18
D♭ A♭ E♭7 A♭ A♭7
sum - mer turns to win - ter and the pre - sent dis - ap - pears, the
22
D♭ A♭ Fm B♭7
laugh - ter we were glad to share will e - cho thru the
25
B♭m7 E♭7 A♭maj7 A♭6 A♭maj7 A♭6
years. When oth - er nights and oth - er days may
28
A♭maj7 A♭aug D♭ B♭m7 E♭7
find us gone our sep - 'rate ways, we will have these
31
B♭m7 E♭7 To Coda D♭/A♭ A♭ B♭m7 E♭7 D.S. al Coda
mo - ments to re - mem - ber.
(Keyboard)
Coda
34
D♭/A♭ A♭
mem - - - - ber.
(Keyboard)
36
A♭maj7 A♭6 A♭maj7 A♭6 A♭maj7

Thank you. Isn't that a great song?

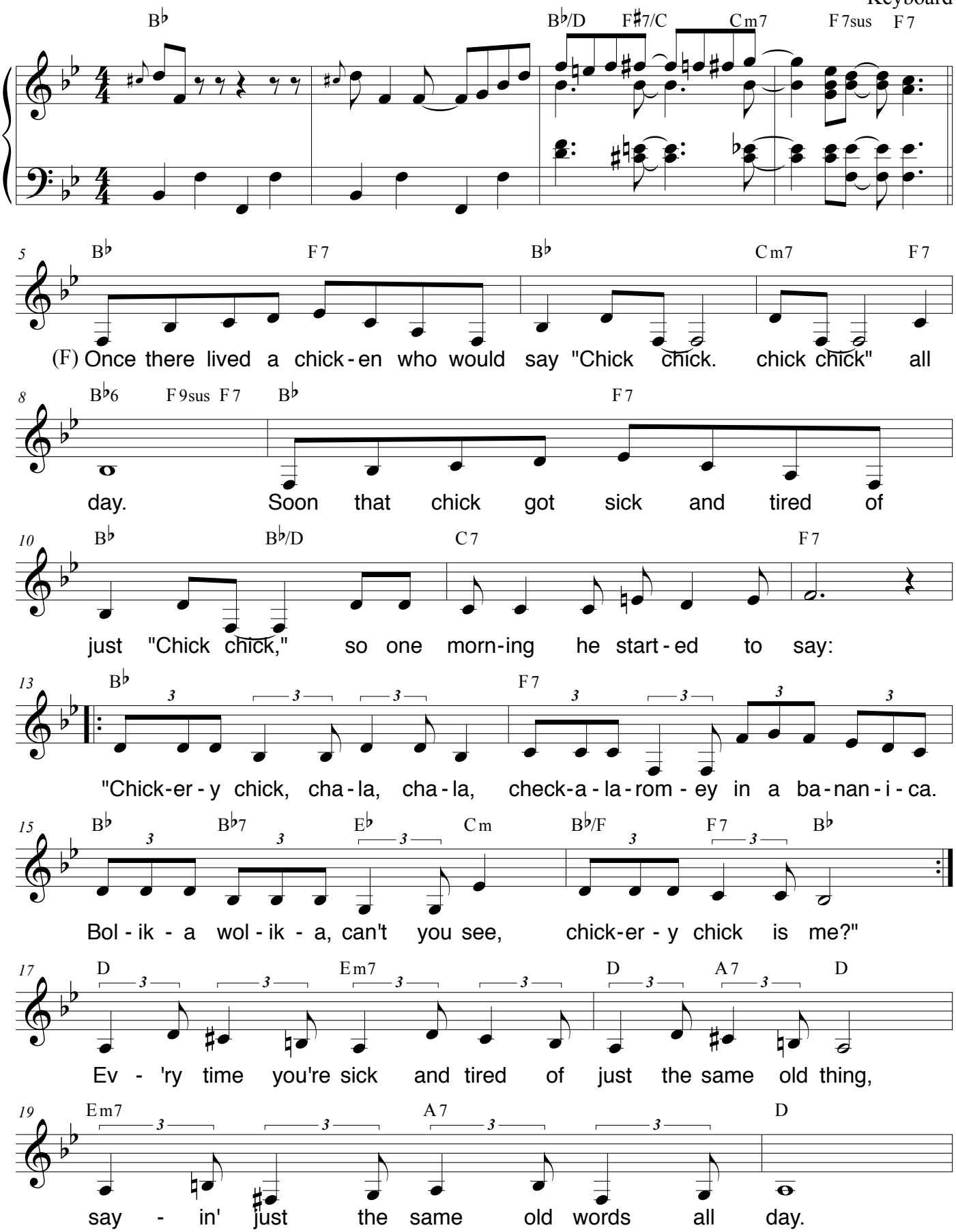
Now, let's move back to the days when composers were writing what might be called "nonsense" songs. You may remember a few months back when we play "Mairzy Doats" for you. Well, we've got another one now. This one was composed back in 1945, and believe it or not, it rose to #1 on the charts that year.

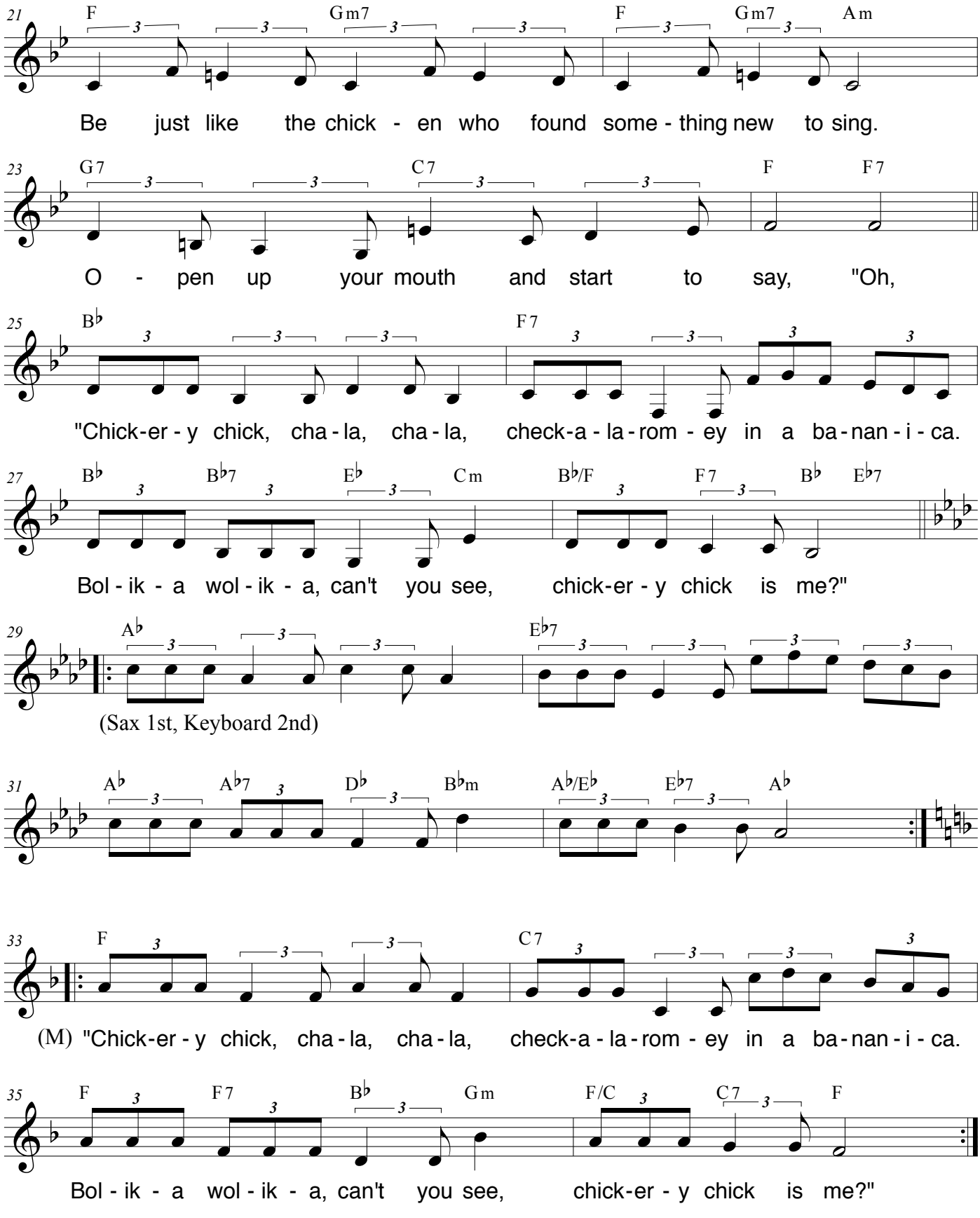
You may remember some of the words, so sing along if you'd like. Here's our version of that famous hit about what happens when a chicken gets bored with the same old "Cluck, Cluck." It's called "Chickery Chick."

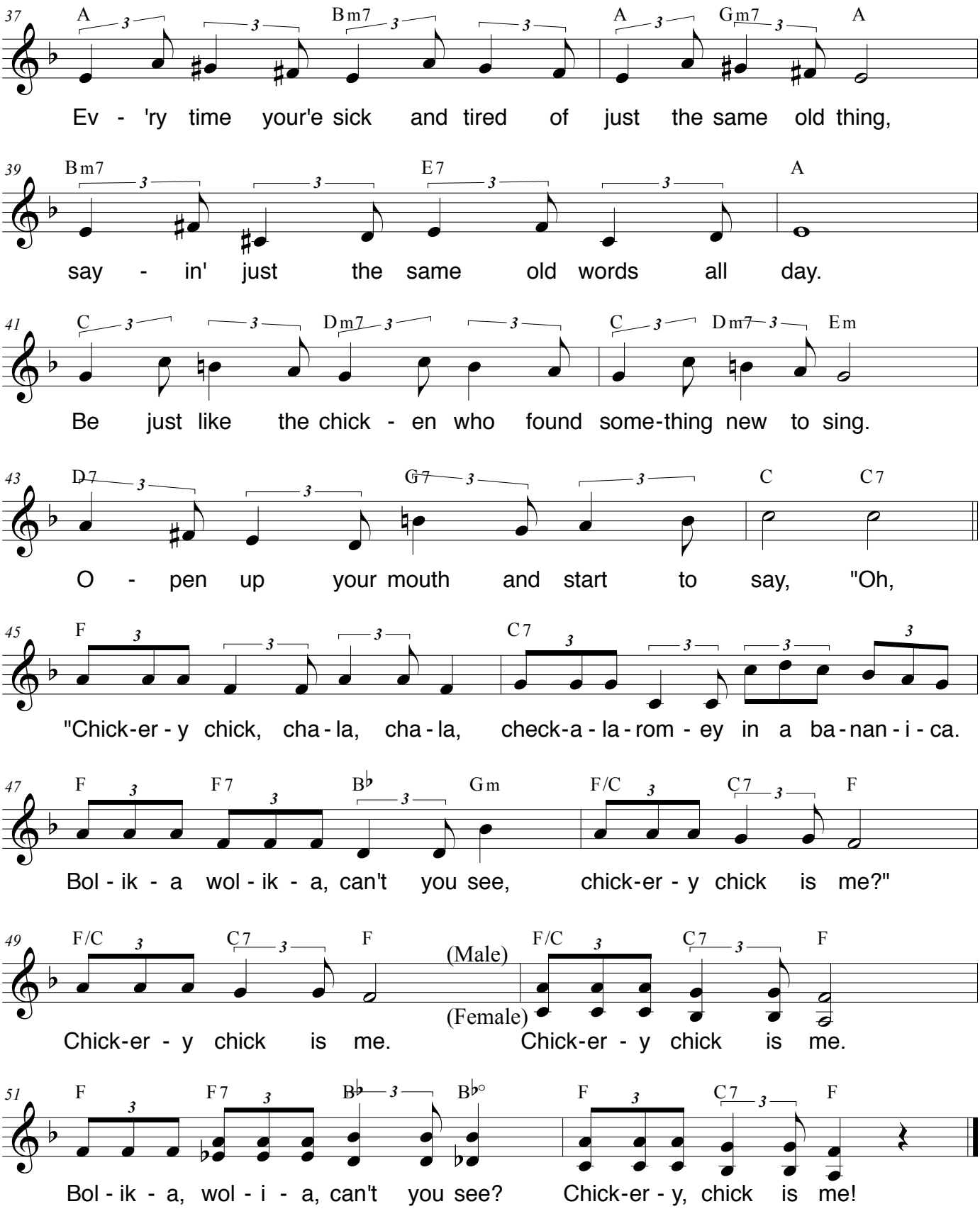
VOCAL DUET

Chickery Chick

Keyboard




21
F
Gm7
F
Gm7
Am
Be just like the chick - en who found some - thing new to sing.
23
G7
C7
F
F7
O - pen up your mouth and start to say, "Oh,
25
B♭
F7
"Chick-er - y chick, cha - la, cha - la, check-a - la - rom - ey in a ba - nan - i - ca.
27
B♭
B♭7
E♭
Cm
B♭/F
F7
B♭
E♭7
Bol - ik - a wol - ik - a, can't you see, chick-er - y chick is me?"
29
A♭
E♭7
(Sax 1st, Keyboard 2nd)
31
A♭
A♭7
D♭
B♭m
A♭/E♭
E♭7
A♭
33
F
C7
(M) "Chick-er - y chick, cha - la, cha - la, check-a - la - rom - ey in a ba - nan - i - ca.
35
F
F7
B♭
Gm
F/C
C7
F
Bol - ik - a wol - ik - a, can't you see, chick-er - y chick is me?"


37
A
Bm7
A
Gm7
A
Ev - 'ry time your'e sick and tired of just the same old thing,
39
Bm7
E7
A
say - in' just the same old words all day.
41
C
Dm7
C
Dm7
Em
Be just like the chick - en who found some-thing new to sing.
43
D7
G7
C
C7
O - pen up your mouth and start to say, "Oh,
45
F
C7
"Chick-er - y chick, cha - la, cha - la, check-a - la - rom - ey in a ba - nan - i - ca.
47
F
F7
B♭
Gm
F/C
C7
F
Bol - ik - a wol - ik - a, can't you see, chick-er - y chick is me?"
49
F/C
C7
F
(Male)
F/C
C7
F
(Female)
Chick-er - y chick is me. Chick-er - y chick is me.
51
F
F7
B♭
B♭°
F
C7
F
Bol - ik - a, wol - i - a, can't you see? Chick-er - y, chick is me!

Thank you. What a fun song!

For our next selection, we'll go to the year 1955 for a song recorded by Dean Martin that spent six weeks at the top of the charts that year. Other artists who recorded it include Frank Sinatra, The Everly Brothers, Johnny Cash, and Dean Martin's daughter, Deanna Martin.

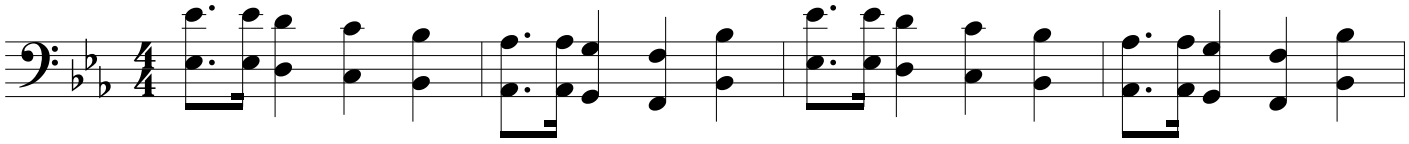
_____ and I will collaborate on this one. Here we go with "Memories Are Made Of This."

VOCAL ONLY

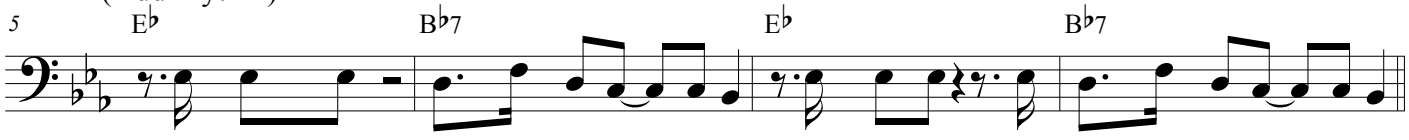
Memories Are Made Of This

(Bass top notes,
Keyboard bottom notes)

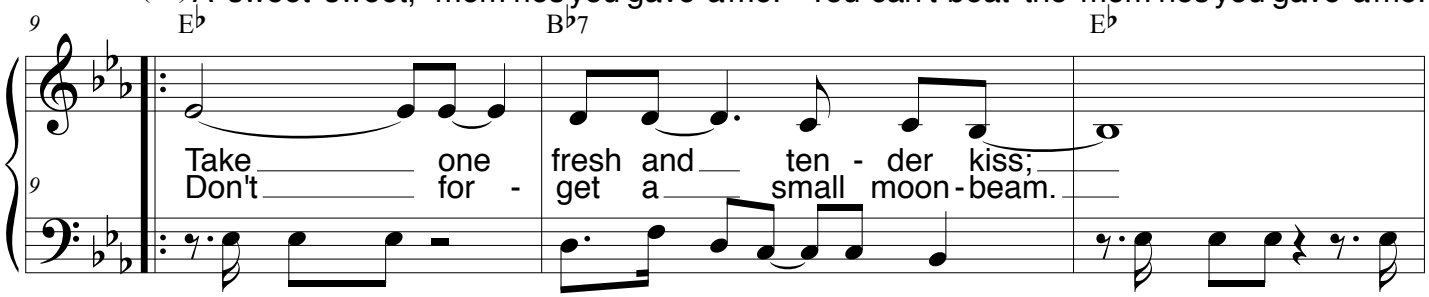
Keyboard



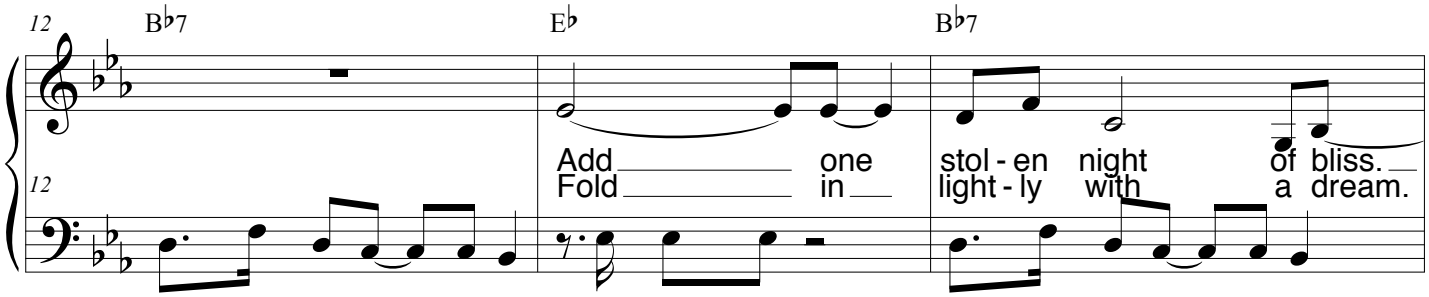
(Add rhythm)



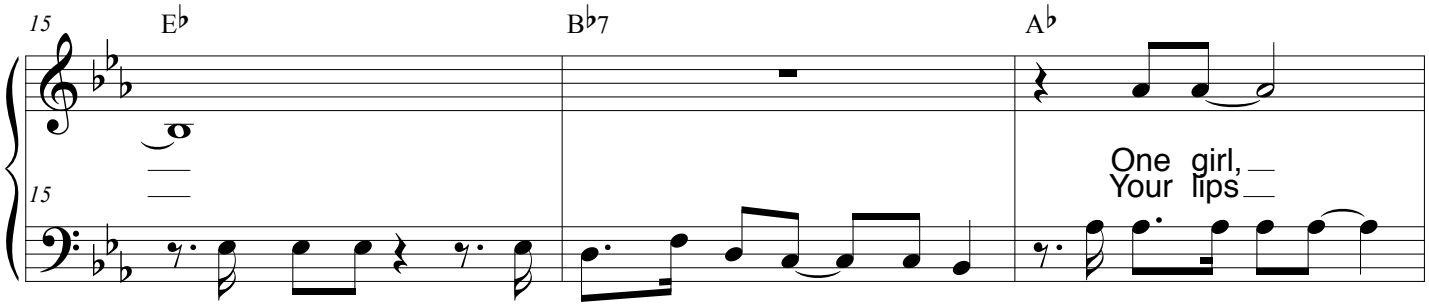
(M) A-sweet-sweet, mem-'ries you gave-a me. You can't beat the mem-'ries you gave-a me.



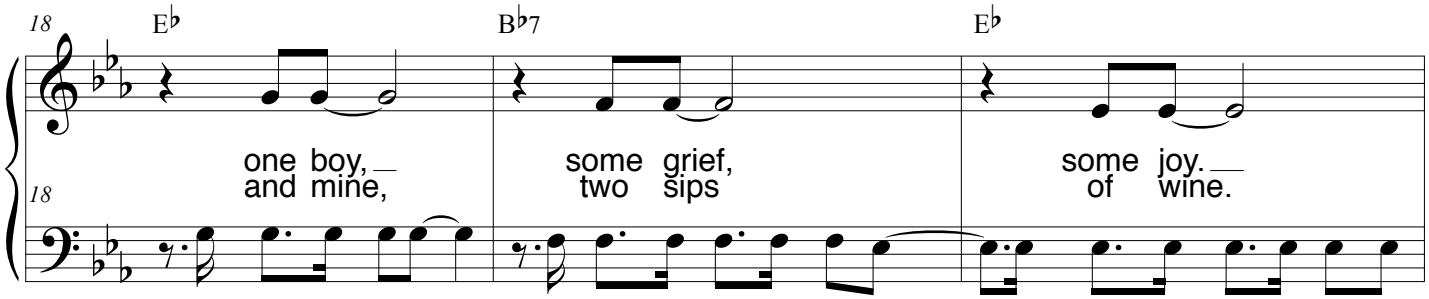
A-sweet-sweet, mem-'ries you gave - a me. You can't beat the



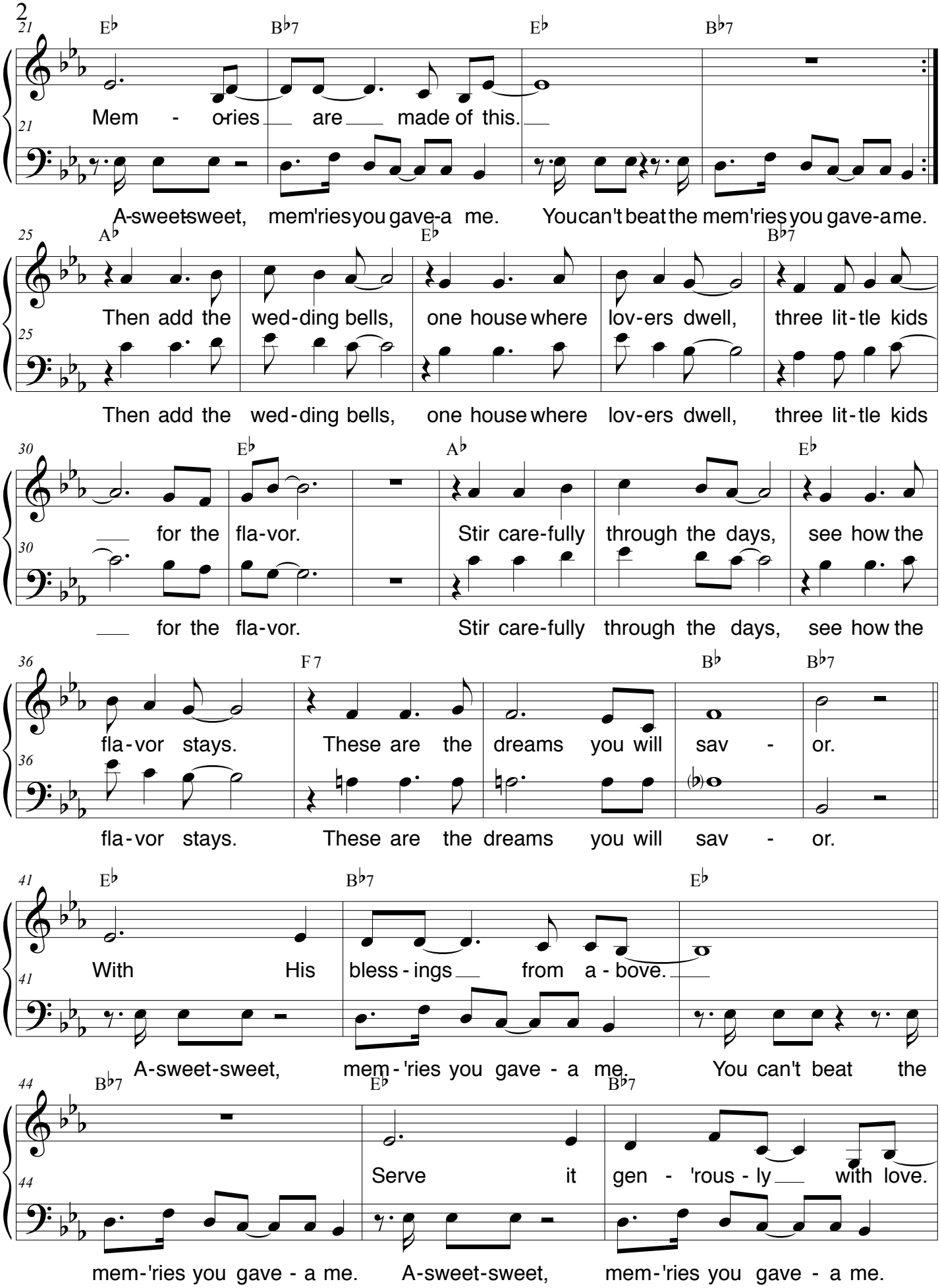
mem-'ries you gave - a me. A-sweet-sweet, mem-'ries you gave - a me.

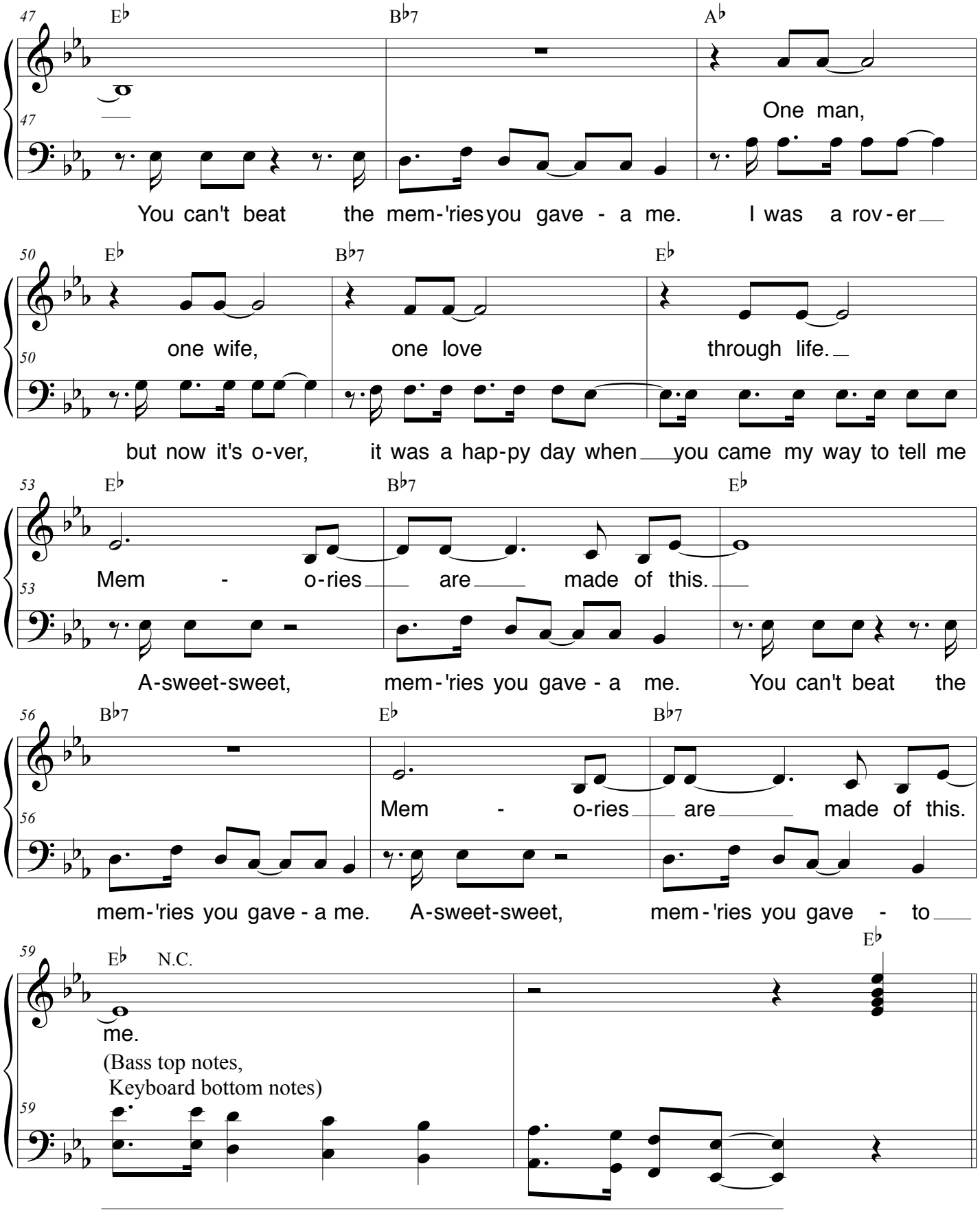


You can't beat the mem-'ries you gave - a me. I was a rov - er



but now it's o-ver, it was a hap-py day when you came my way to tell me


21
E♭
B♭7
E♭
B♭7
Mem - o-ries are made of this.
A-sweet-sweet, mem'ries you gave-a me. You can't beat the mem'ries you gave-a me.
25
A♭
E♭
B♭7
Then add the wed-ding bells, one house where lov-ers dwell, three lit-tle kids
Then add the wed-ding bells, one house where lov-ers dwell, three lit-tle kids
30
E♭
A♭
E♭
for the fla-vor. Stir care-fully through the days, see how the
for the fla-vor. Stir care-fully through the days, see how the
36
F 7
B♭
B♭7
fla-vor stays. These are the dreams you will sav - or.
fla-vor stays. These are the dreams you will sav - or.
41
E♭
B♭7
E♭
With His bless-ings from a-bove.
A-sweet-sweet, mem-'ries you gave - a me. You can't beat the
44
B♭7
E♭
B♭7
Serve it gen - 'rous - ly with love.
mem-'ries you gave - a me. A-sweet-sweet, mem-'ries you gave - a me.


47
E♭
B♭7
A♭
One man,
You can't beat the mem-'ries you gave - a me. I was a rov-er
50
E♭
B♭7
E♭
one wife,
one love
through life.
but now it's o-ver, it was a hap-py day when you came my way to tell me
53
E♭
B♭7
E♭
Mem - o-ries are made of this.
A-sweet-sweet, mem-'ries you gave - a me. You can't beat the
56
B♭7
E♭
B♭7
Mem - o-ries are made of this.
mem-'ries you gave - a me. A-sweet-sweet, mem-'ries you gave - to
59
E♭
N.C.
E♭
me.
(Bass top notes,
Keyboard bottom notes)

Thank you.

For our next to last song this evening, we'll play a number written by Harold Rome back in 1952 from a show of the same name. Jack Cassidy sang it in the show, but the best known versions were recordings by Billy Eckstine, and Eddie Fisher's recording hit the #1 spot on the charts in that year.

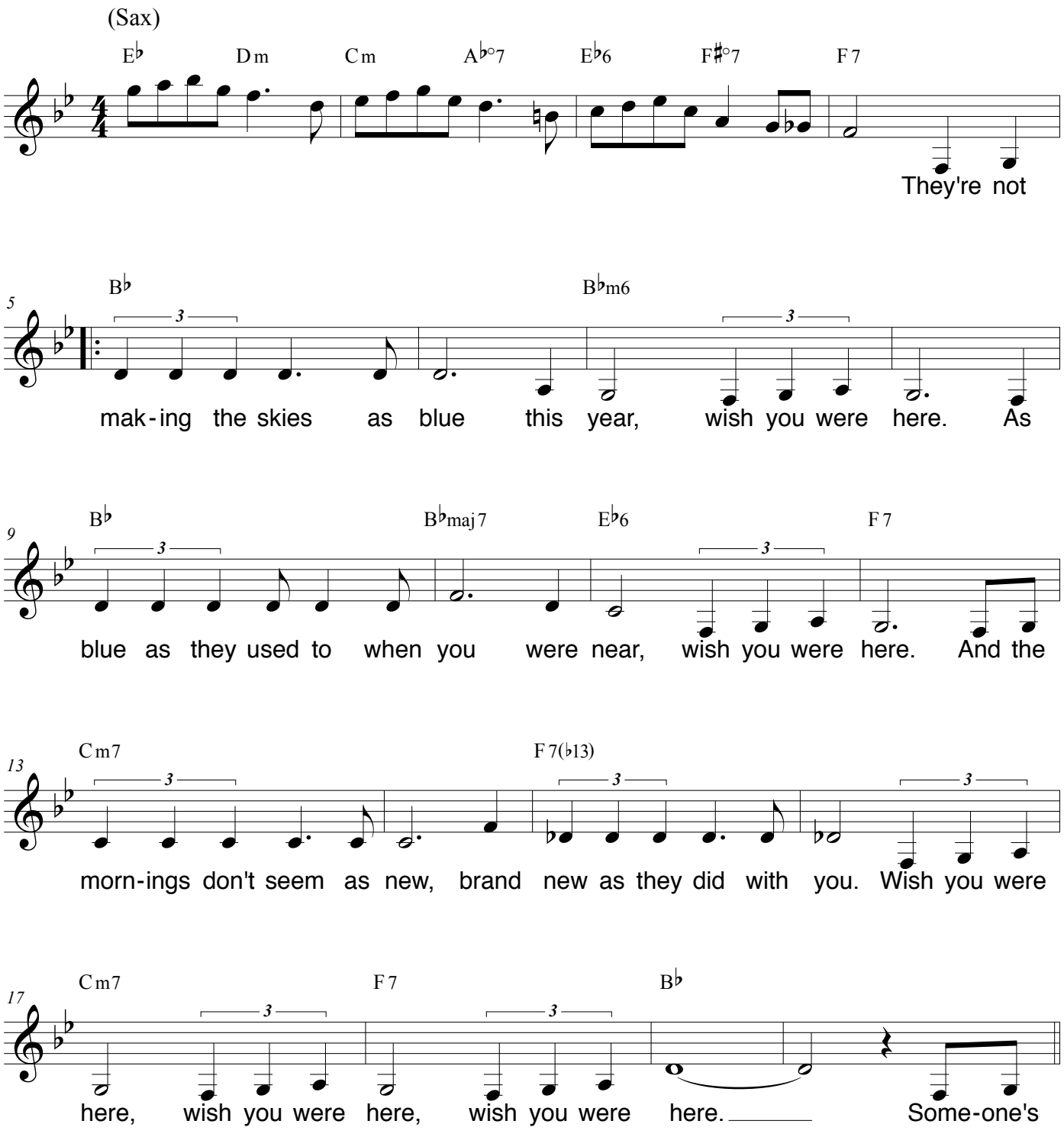
So, here's a selection with a nice Latin beat - "Wish You Were Here."

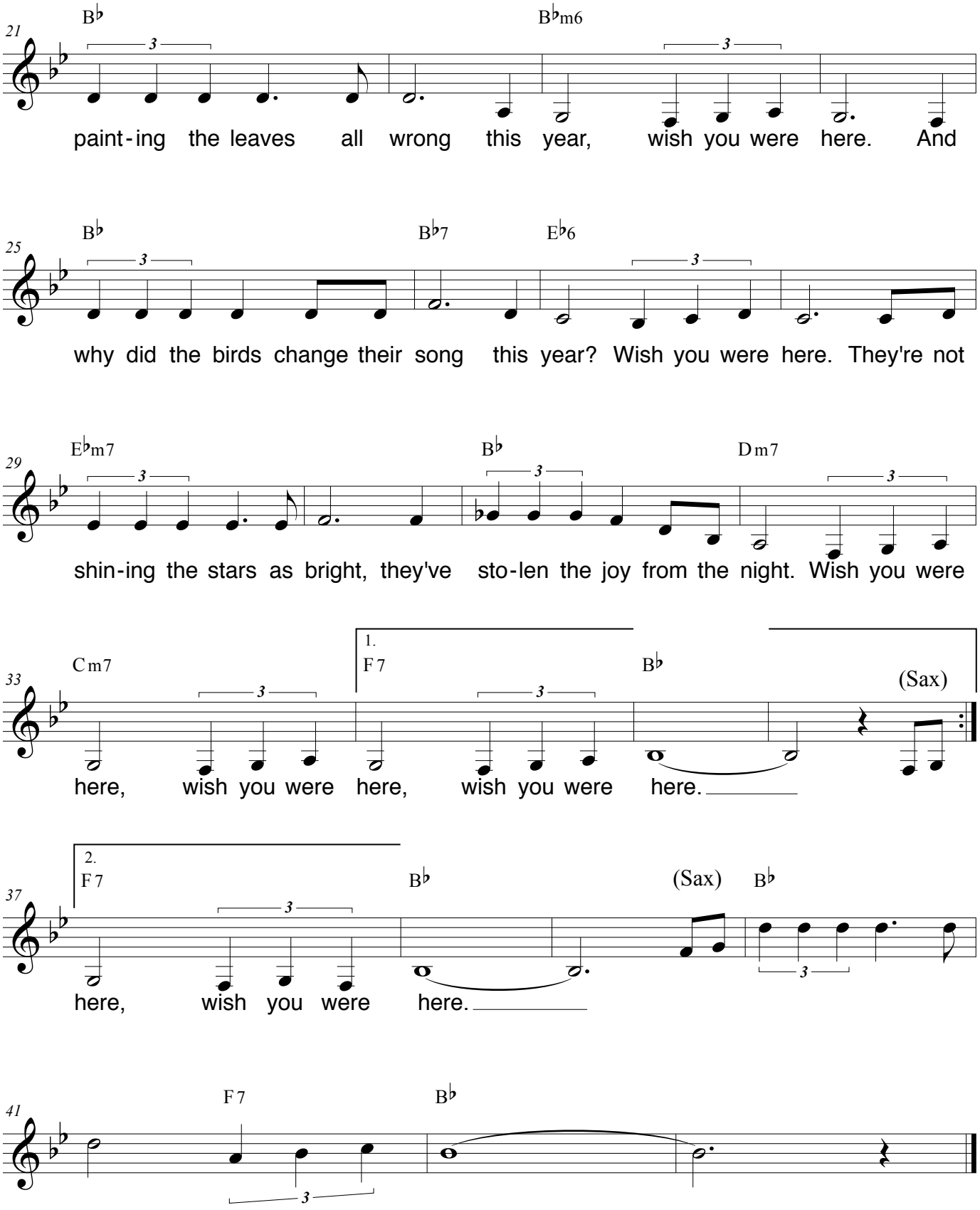
LATIN

Wish You Were Here

F

Keyboard



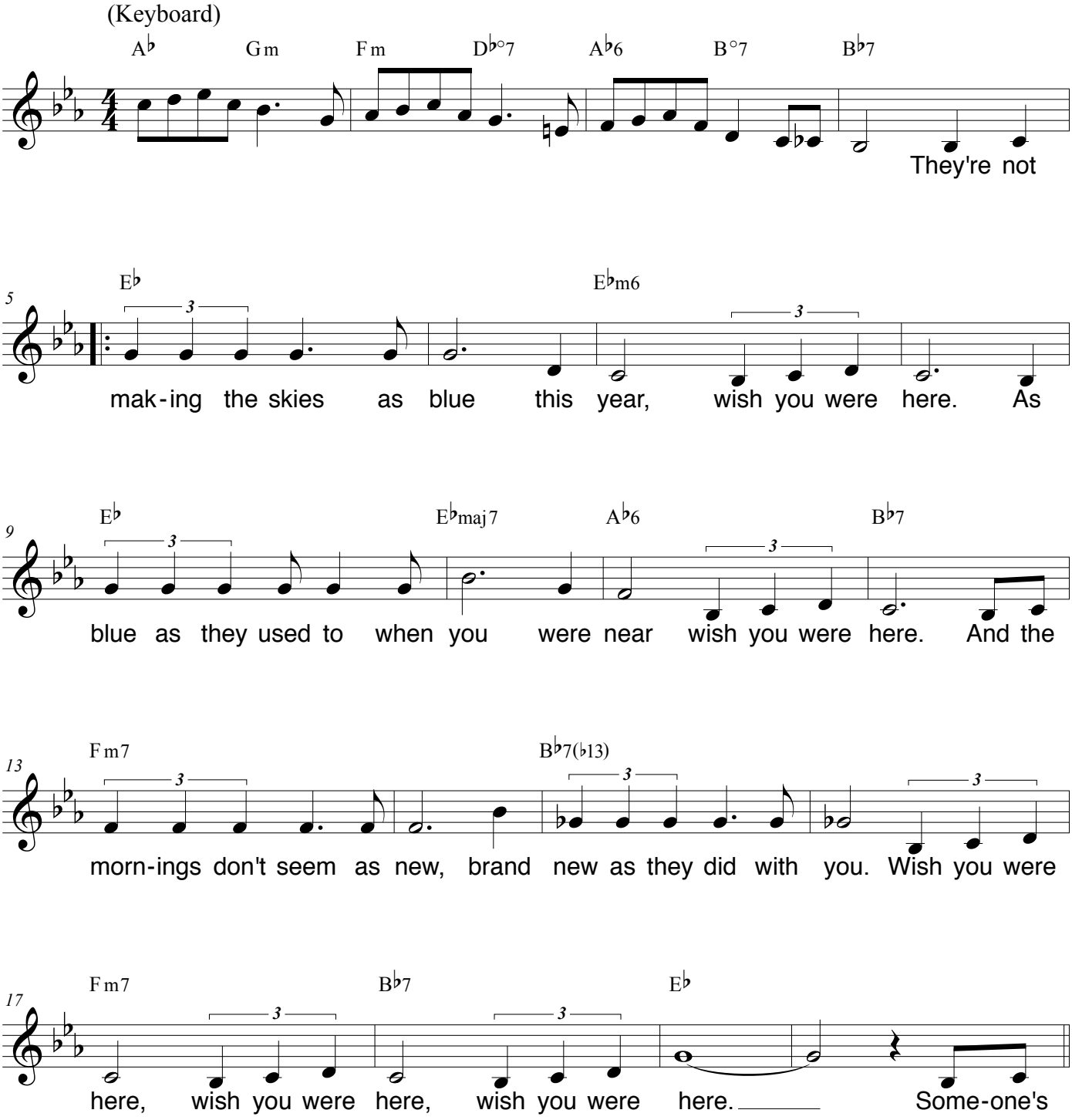

21
B♭
B♭m6
paint-ing the leaves all wrong this year, wish you were here. And
25
B♭
B♭7
E♭6
why did the birds change their song this year? Wish you were here. They're not
29
E♭m7
B♭
D m7
shin-ing the stars as bright, they've sto-len the joy from the night. Wish you were
33
C m7
1.
F 7
B♭
(Sax)
here, wish you were here, wish you were here.
37
2.
F 7
B♭
(Sax)
B♭
here, wish you were here.
41
F 7
B♭

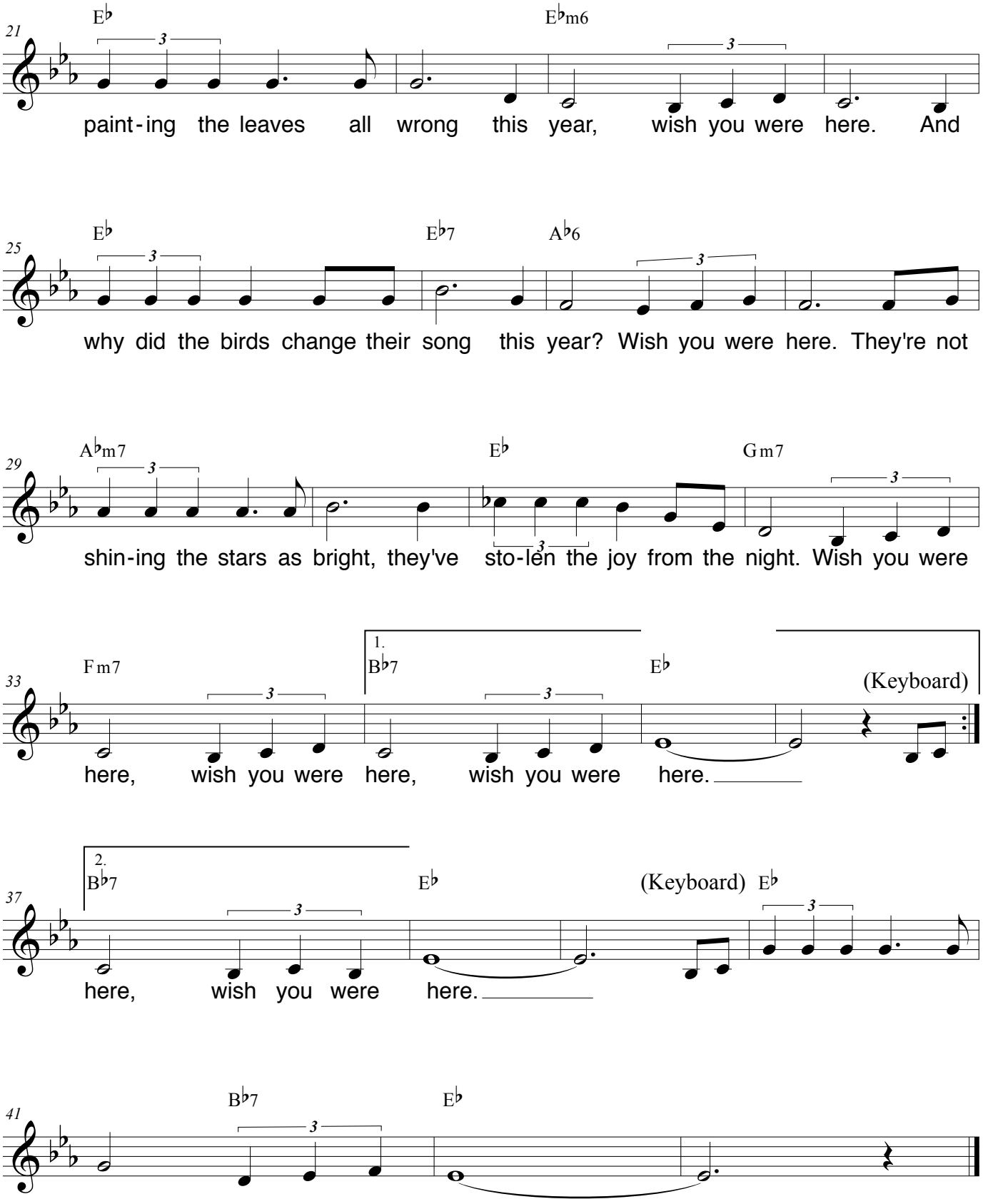
Wish You Were Here

M

Keyboard

LATIN




21
E♭
E♭m6
paint-ing the leaves all wrong this year, wish you were here. And
25
E♭
E♭7
A♭6
why did the birds change their song this year? Wish you were here. They're not
29
A♭m7
E♭
Gm7
shin-ing the stars as bright, they've sto-len the joy from the night. Wish you were
33
Fm7
1.
B♭7
E♭
(Keyboard)
here, wish you were here, wish you were here.
37
2.
B♭7
E♭
(Keyboard)
E♭
here, wish you were here.
41
B♭7
E♭

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

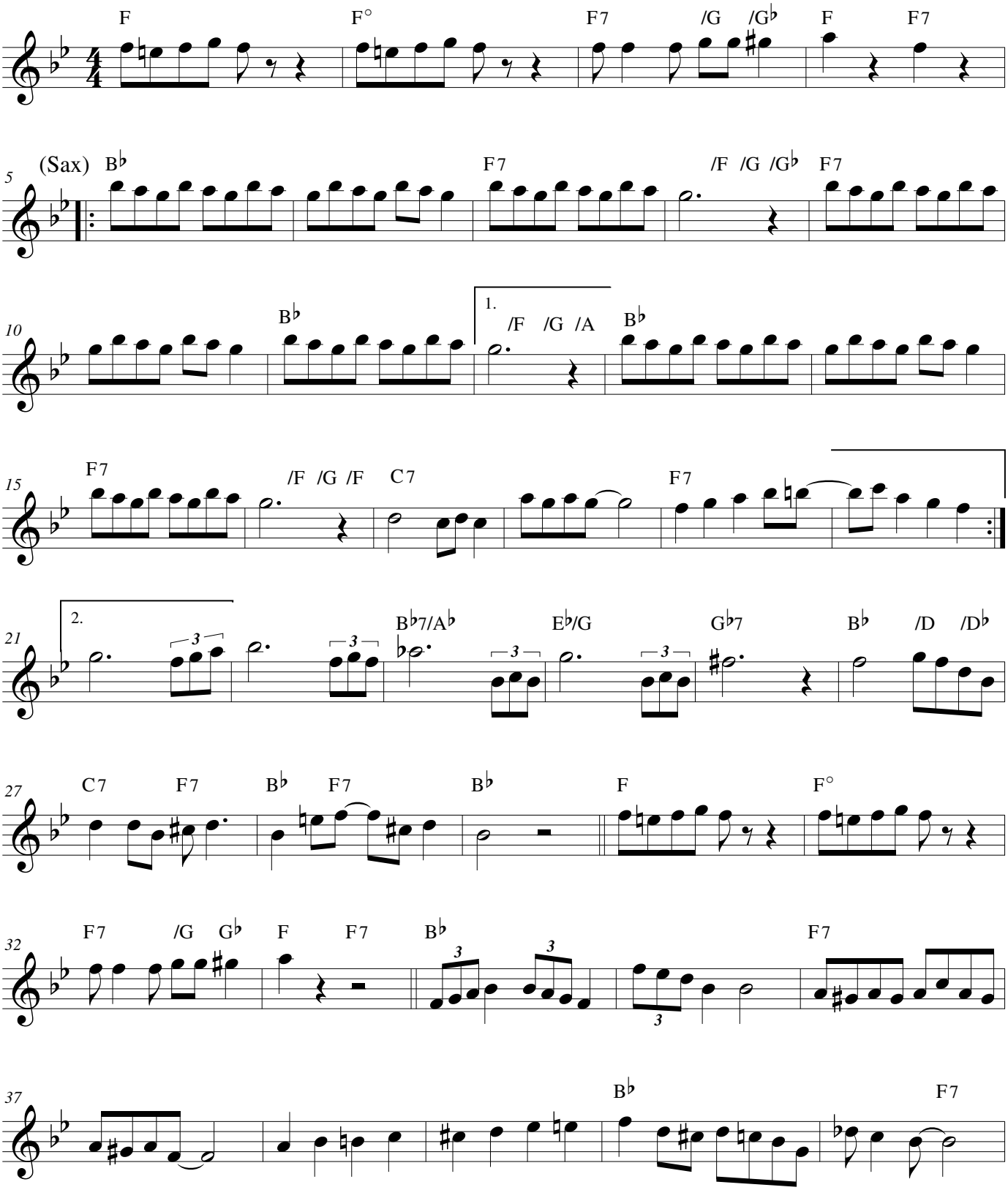
We're going to close with the song that was written back in 1914, and it became one of the most famous and most recorded songs of the ragtime era. The recording by Pee Wee Hunt was the Billboard #1 single for the year 1948, selling over 3 million copies.

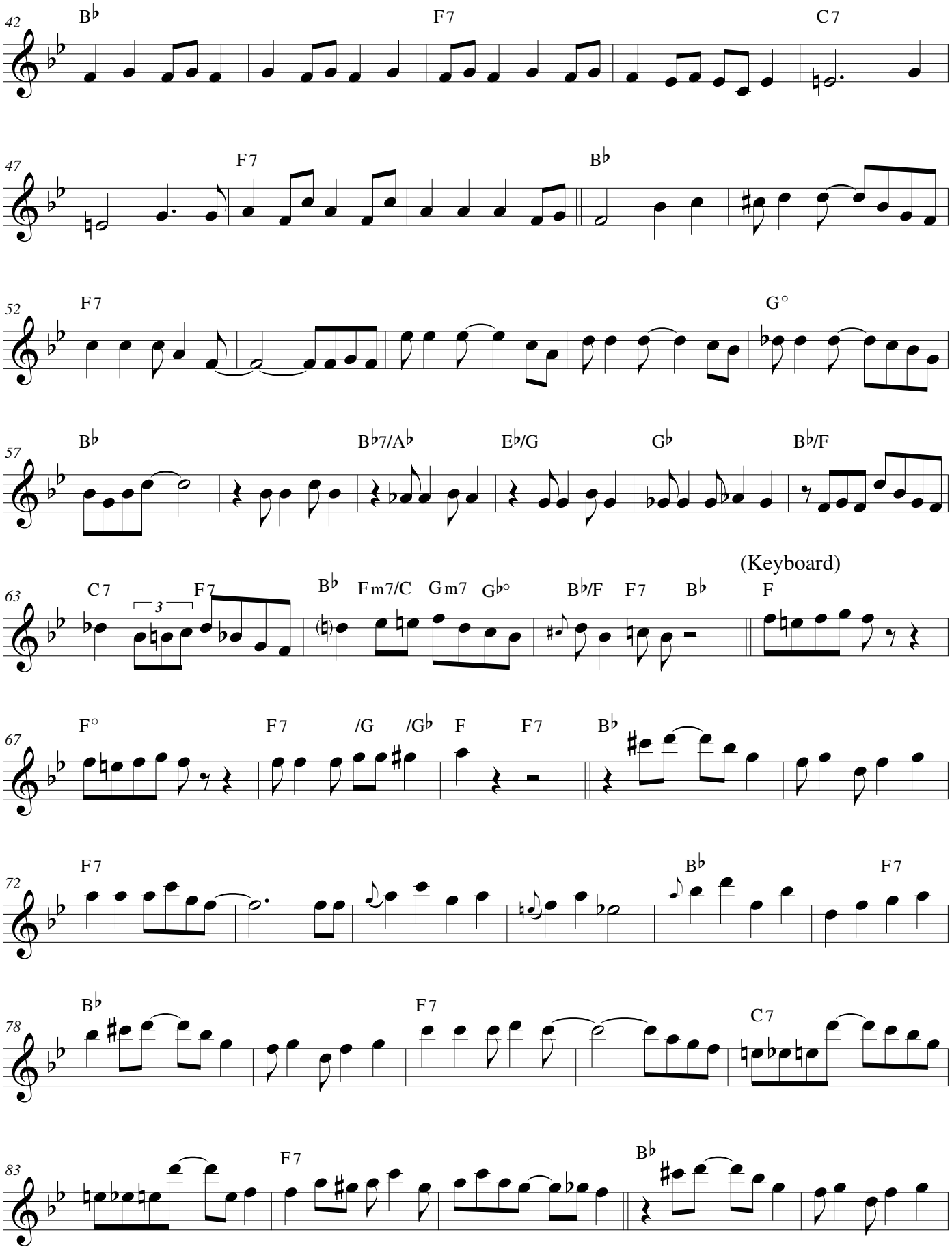
Here we go with the famous "12th Street Rag."

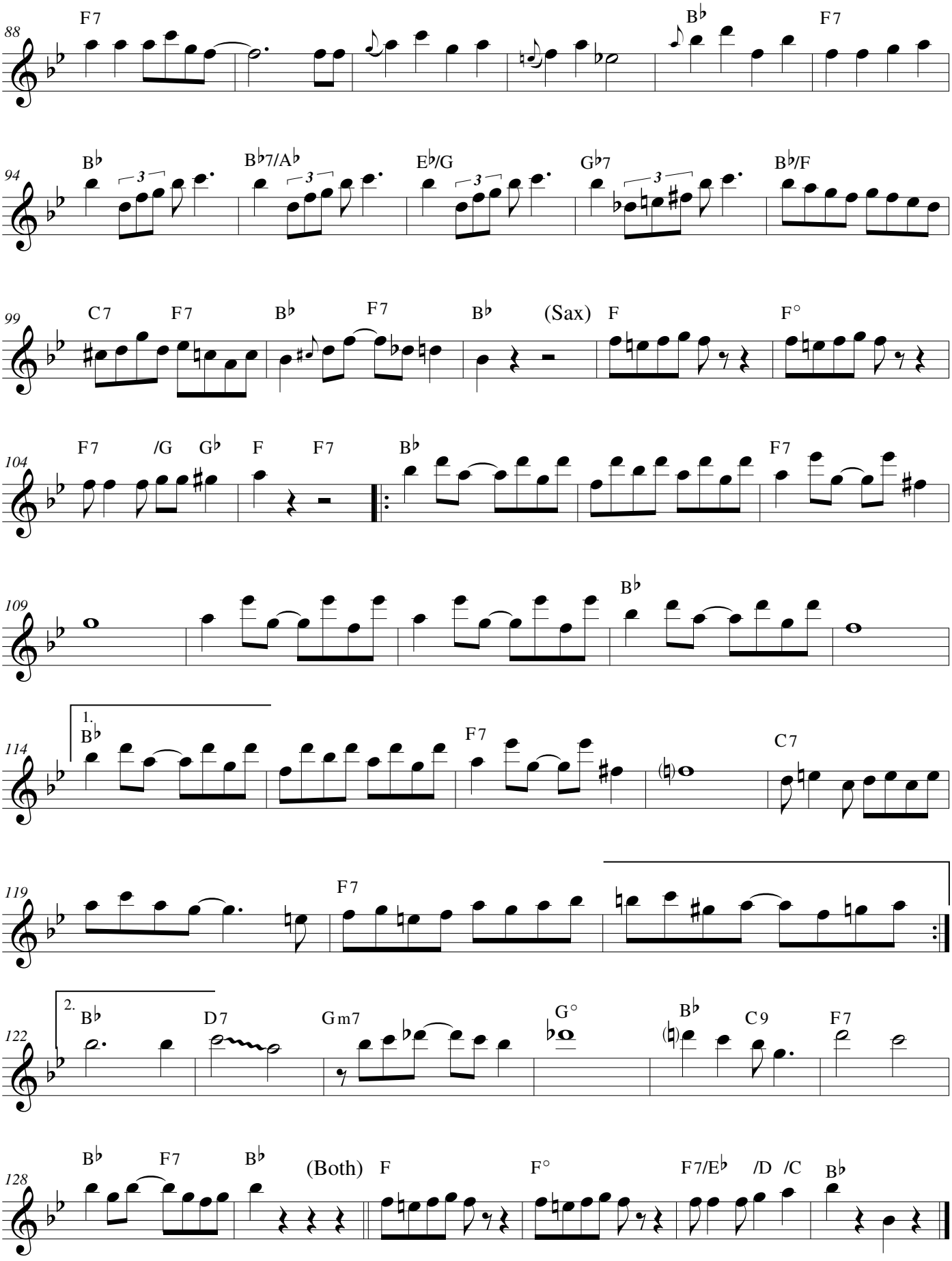
12th Street Rag

Keyboard

(Keyboard)




42
B♭
F7
C7
47
F7
B♭
52
F7
G°
57
B♭
B♭7/A♭
E♭/G
G♭
B♭/F
63
C7
F7
B♭
Fm7/C
Gm7
G♭°
B♭/F
F7
B♭
(Keyboard)
F
67
F°
F7
/G
/G♭
F
F7
B♭
72
F7
B♭
F7
78
B♭
F7
C7
83
F7
B♭


88
F7
B♭
F7
94
B♭
B♭7/A♭
E♭/G
G♭7
B♭/F
99
C7
F7
B♭
F7
B♭
(Sax)
F
F°
104
F7
/G
G♭
F
F7
B♭
F7
109
B♭
114
1.
B♭
F7
C7
119
F7
122
2.
B♭
D7
Gm7
G°
B♭
C9
F7
128
B♭
F7
B♭
(Both)
F
F°
F7/E♭
/D
/C
B♭