

Set Q

Last revised: 2020.04.13

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Goody, Goody

F
Keyboard

(Sax) D♭ B♭7 E♭m7 E° D♭6 B♭m7 E♭m7 A♭7

So, you

met some-one who set you back on your heels? Good-y, good-y! So, you

met some-one and now you know how it feels? Good-y, good-y! So, you

gave her your heart, too, just as I gave mine to you, and she

To Coda ⊕ A♭7

broke it in lit - tle piec-es. Now, how do you do? So, you

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

think that love's a bar - rel of dy-na - mite. Hoo -

ray and hal - le - lu - jah! You had it com-ing to ya. Good-y,

Chords: D♭, B♭7, E♭m7, E°, D♭6, B♭m7, E♭m7, A♭7, A♭aug, D♭, E♭m, B♭7, E♭m, B♭7, E♭m, E♭7, B♭m, E♭7, G♭, B♭7, E♭m, G♭, Fm, A♭aug.

2
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)

F D7 Gm7 G \sharp F6 Dm7 Gm7 C7

So, you
met some-one who set you back on your heels? Good-y, good-y! So, you
met some-one and now you know how it feels? Good-y, good-y! So, you
gave her your heart, too, just as I gave mine to you, and she
broke it in lit - tle piec-es. Now, how do you do? So, you
lie a - wake just sing - ing the blues all night? Good-y, good-y! So, you
think that love's a bar - rel of dy - na - mite. Hoo -
ray and hal - le - lu - jah! You had it com - ing to ya. Good - y,

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)
 hope you're sat - is - fied, you ras - cal, you. _____
D.S. al Coda

Coda 41 C D7 G D aug 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 A m C C m B m
 — Hoo - ray and hal - le - lu - jah! You had it com - ing

53 D aug 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^b F7 B^b F7

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

6 B^b F7 Gm E^bm

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

10 B^b F7 B^b E^b

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

14 B^b B° F7

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

(In rhythm; Last time - Both sing)

18 B^b E^b B^b

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

24 F7 B^b E^b E°

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

30 B^b F7 B^b F7

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

34 (Keyboard) Gm7 Cm7 F7

38 3. B^b F7 rit. B^b (M) F7 (F) B^b

Oh, what a beau - ti - ful day! (M) All (F) All the the
way. (F) beau - ti - ful day!

The musical score consists of three staves of music. The top staff uses a treble clef and a 3/4 time signature. It features lyrics in parentheses for the first section, such as '(F) There's a bright gold - en haze on the mea - dow.' Chords shown are B^b, F7, B^b, and F7. The middle staff also has a treble clef and 3/4 time, continuing the lyrics with 'The They' and '(M) The'. Chords shown are B^b, F7, Gm, and E^bm. The bottom staff has a treble clef and 3/4 time, with lyrics including 'corn don't turn as high as an el - e - phant's eye,' 'breeze is their heads as they see - me ride by,' and 'so bus - y it don't miss a tree, and an.' Chords shown are B^b, B°, and F7. The score concludes with a final section where both sing, indicated by '(In rhythm; Last time - Both sing)'.

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

Keyboard

(Sax)

C B[♭]
 F/A A[♭]7
 Em7/G Dm7
 A m7 Dm7 G7

5 C E7 F A7 Dm7 B[♭]/D

Ev-'ry-bod-y loves some-bod-y some-time.
 Ev-'ry-bod-y finds some-bod-y some-place.

8 G7 C Em7 E[♭]m7 Dm7 1. G7 C maj7 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

13 2. G7 C C7 Gm7/D C7

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

17 F C Aug7 F Am C Aug/A Am7

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

20 D7 Dm7 C[#]7 Dm7 G7

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

23 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-

26 G7 C Em7 E[♭]m7 Dm7 To Coda ♪ G7 D.S. al Coda

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

31 G7 C (Sax) E7 A m7 C[#]maj7 C maj7

some-one like you.

Everybody Loves Somebody

M

Keyboard

(Keyboard)

F E^b B^b/D D^b7 A m7/C Gm7 Dm7 3 Gm7 C7

5 F A7 B^b D7 Gm7 E^b/G

Ev-'ry-bod-y loves some-bod-y some-time.
Ev-'ry-bod-y finds some-bod-y some-place.

Ev - 'ry-bod - y falls in love some-
There's no tel-ling where love may ap -

8 C7 F A m7 A^bm7 Gm7 1, 3. C7 F maj7 C7

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

13 2, 4. C7 F F7 C m7/G F7

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

17 B^b F aug7 B^b Dm 3 F aug/D Dm7

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

20 G7 Gm7 F[#]7 Gm7 C7

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

23 F A7 B^b D7 Gm7 E^b/G

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

26 C7 F A m7 A^bm7 Gm7 To Coda ♪ C7 D.S. al Coda

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

31 ♪ Coda C7 F (Keyboard) A7 Dm7 F[#]maj7 F maj7

some-one like you.

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

F Dm7 Gm7 C7

3 F Dm7 Gm7 C7

5 F Dm7 Gm7 C7 F Dm7 Gm7 C7

9 F Dm7 Gm7 C7 F Dm7 Gm7 C7

13 F Dm7 Gm7 C7 F Dm7 Gm7 C7

17 F Dm7 Gm7 C7 F Dm7 Gm7 C7

21 B^b — 3 — A7 D7 3 3 G7 N.C. C7 3 3 F7 N.C. E7 3 3 A7 N.C.

25 B^b — 3 — A7 D7 3 3 G7 N.C. C7 3 3 F7 N.C. E7 3 3 C7 N.C.

29 F — 3 — Dm7 Gm7 — 3 — C7 F — 3 — Dm7 3 — Gm7 — 3 — C7 3 —

33 F Dm7 Gm7 — 3 — F C7 A7 D7 Gm7 — 3 — G9 C7

37 1. F Dm7 Gm7 — 3 — C7 — 3 —

39 F Dm7 Gm7 — 3 — C7 — 3 —

41 2. F Dm7 Gm7 — 3 — C7 F Dm7 Gm7 — 3 — C7

45 F F7/E^b B^b/D D^b7 F/C N.C. F B^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

Keyboard

Tango

B^b Cm F9 B^bmaj7 Cm F9 B^b Cm F9 B^bmaj7 Cm F9

5 B^b A
No oth - er love have I, on - ly my love for you,

9 Cm/E^b C/E B 7(b5) B^bmaj7
on - ly the dream we knew, no oth - er love.

13 B^b A
Watch-ing the night go by, wish-ing that you could be

17 Cm/E^b C/E B 7(b5) B^b
watch-ing the night with me, in-to the night I cry, "Hur-ry home, come

21 A^b E^b 7 F/A C 7/G
home to me. Set me free,

25 D/F# G C F 7
free from doubt and free from long - ing."

29 B^b A
In - to your arms I'll fly, locked in your arms I'll stay,

33 Cm/E^b C/E B 7(b5) B^bmaj7
wait-ing to hear you say, "No oth - er love have I,

37 E^b Cm7 1. B^b F 7 2. B maj7 B^bmaj7
no oth - er love." No oth - er love."

No Other Love Have I

M
Keyboard

Tango

Keyboard

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 E 7(b5) 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 E 7(b5) E♭
watch-ing the night with me, in-to the night I cry, "Hur-ry home, come

21 D♭ A♭7 B♭/D F 7/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 E 7(b5) E♭maj7
wait-ing to hear you say, "No oth - er love have I,

37 A♭ Fm7 1. E♭ B♭7 2. E maj7 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)

Some

(Click sticks)

N.C.

6

peo - ple say a man is made out of mud.
born one morn - ing when the sun did - n't shine,
born one morn - ing it was driz - zl - ing rain.
see me com - in' bet - ter step a - side.

(All - Brushes on snare)

8 Dm /C /B♭ A /A /C♯

poor man's made out of mus - cle and blood,
picked up my shov - el and I walked to the mine. I load - ed
Fight - in' and troub - le are my mid - dle name. I was
lot of men didn't, a lot of men died.

10 Dm /C Gm/B♭ A /G /E

mus - cle and blood and skin and bones,
six teen tons of num - ber nine coal, and a
raised in the cane - break by old ma - ma lion, cain't no a
One fist of iron, the oth - er of steel, if the

12 Dm N.C.

mind that's a - weak and a back that's strong.
straw boss said, "A - well a - bless a - my soul." You load
high toned wo - man make me walk the
right one don't a - get you, then the left one will.

2

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

(Keyboard Only)
 21 com - pan - y store.

(Click sticks)
 23 was was you
 if
 ♫ CODA

27 Gm rit. N.C. rubato 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)
B♭

Gm7

Cm7

F7

Keyboard

A musical staff in G clef, B-flat key signature, and common time. It consists of four measures of music for the Saxophone part.

A musical staff in G clef, B-flat key signature, and common time. It consists of four measures of music for the Keyboard part, with lyrics underneath:

Wild - cat Kel - ly, —
 Wild - cat Kel - ly, —
 look - ing might - y
 back a - gain in pale,
 town, was
 was

A musical staff in G clef, B-flat key signature, and common time. It consists of four measures of music for the Keyboard part, with lyrics underneath:

stand - ing by the sher - iff's
 sit - ting by his sweet - heart's
 side. And
 side. And

A musical staff in G clef, B-flat key signature, and common time. It consists of four measures of music for the Keyboard part, with lyrics underneath:

when the sher - iff said, "I'm
 when his sweet - heart said, Come
 send - ing you to jail,"
 on, let's set - tle down,"

A musical staff in G clef, B-flat key signature, and common time. It consists of four measures of music for the Keyboard part, with lyrics underneath:

Wild - cat raised his head and
 Wild - cat raised his head and
 cried, "Oh, give me

A musical staff in G clef, B-flat key signature, and common time. It consists of four measures of music for the Keyboard part, with lyrics underneath:

land, lots of land, 'neath the star-ry skies a-bove. Don't fence me in. —
 Let me

A musical staff in G clef, B-flat key signature, and common time. It consists of four measures of music for the Keyboard part, with lyrics underneath:

Cm7 F7 Cm7 F7 Cm7 F7 B♭

ride thru the wide o-pen coun-try that I love. Don't fence me in. — Let me

21 B^bmaj7 B^b7 B^{b+} E^b E^bm
 be by my-self in the eve-ning breeze, lis-ten to the mur-mur of the cot-ton-wood trees,

25 B^b Fm G7 E^bm To Coda ⊕ B^b F7 B^b B^b7
 send me off for-ev-er, but I ask you, please don't fence me in. Just turn me

29 E^b B^b B^b7
 loose, let me strad-dle my old sad-dle un-der-neath the wes-tern skies. On my cay-

33 E^b B^b F^o 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 B^bmaj7 B^b7 B^{b+} E^b E^bm
 ride to the ridge where the west com-menc-es, gaze at the moon till I lose my sen-ses.

41 B^b Fm G7 E^bm B^b F7 B^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^b F7 B^b F7 B^b F7 B^b F7
 Don't fence me in. Don't fence me in.

49 B^b Cm7 F7 B^b Cm7 F7 B^b
 Don't fence me in."

Don't Fence Me In

M
Keyboard

(Keyboard)

E♭ Cm7 Fm7 B♭7

5 E♭ Fm7 B♭7

Wild - cat Kel - ly, ____
Wild - cat Kel - ly, ____

look - ing might - y
back a - gain in

pale,
town,

was
was

7 E♭ Cm Fm7 B♭7

stand - ing by the sher - iff's
sit - ting by his sweet-heart's

side. _____
side. _____

And
And

9 E♭ Fm7 B♭7

when the sher - iff said, "I'm
when his sweet-heart said, Come

send - ing you to jail,"
on, let's set - tle down,"

11 A♭ B♭7 E♭ B♭7

Wild - cat raised his head and cried,
Wild - cat raised his head and cried,

"Oh, give me

13 E♭ E♭maj7 E♭6 E♭maj7 E♭6 Fm7 B♭7

land, lots of land, 'neath the star-ry skies a-bove. Don't fence me in. ____ Let me

17 Fm7 B♭7 Fm7 B♭7 E♭

ride thru the wide o-pen coun-try that I love. Don't fence me in. ____ Let me

21 E^bmaj7 E^b7 E^{b+} A^b A^bm

be by my-self in the eve-ning breeze, lis-ten to the mur-mur of the cot-ton-wood trees,

25 E^b B^bm C7 A^bm To Coda ♫ E^b B^b7 E^b E^b7

send me off for-ev-er, but I ask you, please don't fence me in. Just turn me

29 A^b E^b E^b7

loose, let me strad-dle my old sad-dle un-der-neath the wes-tern skies. On my cay-

33 A^b E^b B^bo B^b7 Fm7 B^b7

use, let me wan-der o-ver yon-der till I see the moun-tains rise. I want to

37 E^b E^bmaj7 E^b7 E^{b+} A^b A^bm

ride to the ridge where the west com-men-ces gaze at the moon till I lose my sen-ses.

41 E^b B^bm C7 A^bm E^b B^b7 E^b B^b7 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 B^b7 E^b B^b7 E^b B^b7 E^b B^b7

Don't fence me in. _____

Don't fence me in. _____

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

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

(Keyboard)

The musical score consists of ten staves of music. The first staff is Male Vocal (Keyboard). The second staff is (Sax). The third staff is Male Vocal. The fourth staff is Male Vocal. The fifth staff is Male Vocal. The sixth staff is Male Vocal. The seventh staff is Male Vocal. The eighth staff is Male Vocal. The ninth staff is Male Vocal. The tenth staff is Male Vocal.

Keyboard Chords:

- F7 (Measure 1)
- B♭ (Measure 2)
- E♭ Cm7 F7 B♭ (Measure 3)
- B♭ (Measure 4)
- B♭ (Measure 5)
- F7 (Measure 6)
- B♭ (Measure 7)
- Cm7 F7 B♭ (Measure 8)
- F7 (Measure 9)
- B♭ (Measure 10)
- F7 (Measure 11)
- B♭ (Measure 12)
- F7 (Measure 13)
- B♭ (Measure 14)
- F7 (Measure 15)
- B♭ (Measure 16)
- F7 (Measure 17)
- B♭ (Measure 18)
- Cm7 F7 B♭ (Measure 19)
- F7 (Measure 20)
- B♭ (Measure 21)
- F7 (Measure 22)
- B♭ (Measure 23)
- F7 (Measure 24)
- B♭ (Measure 25)
- F7 (Measure 26)
- B♭ (Measure 27)
- E♭ Cm7 F7 B♭ (Measure 28)
- F7 (Measure 29)
- B♭ (Measure 30)
- F7 (Measure 31)
- B♭ (Measure 32)
- F7 (Measure 33)
- B♭ (Measure 34)
- E♭ Cm7 F7 B♭ (Measure 35)
- F7 (Measure 36)
- B♭ (Measure 37)
- F7 (Measure 38)
- B♭ (Measure 39)
- F7 (Measure 40)
- B♭ (Measure 41)
- E♭ Cm7 F7 B♭ (Measure 42)
- F7 (Measure 43)
- B♭ (Measure 44)
- F7 (Measure 45)
- B♭ (Measure 46)
- F7 (Measure 47)
- B♭ (Measure 48)
- F7 (Measure 49)
- B♭ (Measure 50)
- F7 (Measure 51)
- B♭ (Measure 52)
- F7 (Measure 53)
- B♭ (Measure 54)
- F7 (Measure 55)
- B♭ (Measure 56)
- Cm7 F7 B♭ (Measure 57)
- F7 (Measure 58)
- B♭ (Measure 59)
- F7 (Measure 60)
- B♭ (Measure 61)
- Cm7 (Measure 62)
- F7 (Measure 63)
- B♭ (Measure 64)
- F7 (Measure 65)
- B♭ (Measure 66)
- F7 (Measure 67)
- B♭ (Measure 68)
- F7 (Measure 69)
- B♭ (Measure 70)
- F7 (Measure 71)
- B♭ (Measure 72)
- F7 (Measure 73)
- B♭ (Measure 74)
- F7 (Measure 75)
- B♭ (Measure 76)
- F7 (Measure 77)
- B♭ (Measure 78)
- F7 (Measure 79)
- B♭ (Measure 80)
- F7 (Measure 81)
- B♭ (Measure 82)
- F7 (Measure 83)
- B♭ (Measure 84)
- F7 (Measure 85)
- B♭ (Measure 86)
- F7 (Measure 87)
- B♭ (Measure 88)
- F7 (Measure 89)
- B♭ (Measure 90)
- F7 (Measure 91)
- B♭ (Measure 92)
- F7 (Measure 93)
- B♭ (Measure 94)
- F7 (Measure 95)
- B♭ (Measure 96)
- F7 (Measure 97)
- B♭ (Measure 98)
- F7 (Measure 99)
- B♭ (Measure 100)

Male Vocal Lyrics:

love to go a - wan - der - ing
wave my hat to all I meet,
and they wave moun - tain
back to

track. And as I go, I love to sing,
me. And black - birds sing, my from

knap - sack on my back,
ev - 'ry green - wood "Val - de -
tree.

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 B♭ (Keyboard) E♭ Cm7 F7
knap - sack on green - my wood back.

83 B♭ B♭ (Keyboard) G7
I tree. 3 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) F (Sax) C7 (Keyboard) F (Sax) C7 (Keyboard) F C7 F C7

7 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.
Love and mar-riage, love and mar-riage, it's an in - sti-tute you can't dis-par-age.

11 F A7 B♭ F°7 F G7 C7 C7 F

This I tell ya broth-er, you can't have one with-out the oth - er. men-t'ry.
Ask the lo-cal gen - try. and they will say it's el - e

16 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.

20 D♭ D♭maj7 D♭6 F (Sax) C7

Try, try, try and you will on - ly come to this con-clu - sion:

24 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.

28 F A7 B♭ F°7 F

Dad was told by moth - er, you can't have one, you

31 F°7 F F°7 F G7 C7

can't have none, you can't have one with - out the oth -

2

(Keyboard)

34 F 3 C7 F 3 C7 F 3 C7 F 3 C7
er.

38 F (Sax) C7 F F7 B♭ B♭m
F

42 F A7 B♭ F°7 F C7 F
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) 3 3 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 F7 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) B_b (Sax) F7 (Keyboard) B_b (Sax) F7 B_b F7 B_b F7

7 B_b F7 B_b B_b7 E_b E_bm

Love and mar-riage, love and mar-riage, go to geth-er like a horse and car-riage.
Love and mar-riage, love and mar-riage, it's an in - sti-tute you can't dis-par-age.

II B_b D7 E_b B_b^o7 B_b C7 F7 | E27 B_b

This I tell ya broth-er, you can't have one with-out the oth - er. men-t'ry.
Ask the lo-cal gen - try. and they will say it's el - e

16 G_b G_bmaj7 G_b6 A_bm D_b7 G_b D_b7

Try, try, try to sep - a - rate them, it's an il - lu - sion.

20 G_b G_bmaj7 G_b6 B_b (Keyboard) F7

Try, try, try and you will on - ly come to this con-clu - sion:

24 B_b F7 B_b B_b7 E_b E_bm

Love and mar-riage, love and mar-riage, go to geth-er like a horse and car-riage.

28 B_b D7 E_b B_b^o7 B_b

Dad was told by moth - er, you can't have one, you

31 B_b^o7 B_b B_b^o7 B_b C7 F7

can't have none, you can't have one with - out the oth -

2 (Keyboard)

34 B_b F7 B_b F7 B_b F7 B_b F7
er.

38 B_b F7 B_b B_b7 E_b E_bm
E_b E_bm

42 B_b D7 E_b B_b^o7 B_b F7 B_b
B_b F7 B_b^o7 B_b F7 B_b

46 G_b G_bmaj7 G_b6 A_bm D_b7
Try, try, try to sep - a - rate them, it's an il -

49 G_b D_b7 G_b G_bmaj7 G_b6 B_b (Keyboard)
lu - sion. Try, try, try and you will on - ly come
B_b B_b B_b B_b B_b B_b

53 F7 B_b F7 B_b B_b7
to this con-clu-sion: Love and mar-riage, love and mar-riage, go to geth-er like a

57 E_b E_bm B_b D7 E_b B_b^o7 B_b
horse and car - riage. Dad was told by moth-er, you can't have one, you

61 B_b^o7 B_b B_b^o7 B_b C7 F7
can't have none, you can't have one with - out the oth -

64 B_b (Keyboard) F7 B_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 Carbone 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

(Keyboard)

E♭ Cm7 Dm7 Gm7 Cm7 F7 B♭ Cm7 F7

5 B♭ G7
(Male) "A", you're a-dor - a-ble, "B", you're so beau - ti - ful,

7 C7 Gm7 C7
"C", you're a cu - tie full of charm.

9 E♭ Cm7 Dm7 Gm7
(Female) "D", you're a darl - ling, and "E", you're ex - cit - ing, and

11 Cm7 F7 Dm7 G7 Cm7 F7
(Male) "F", you're a feath - er in my arms.

13 B♭ G7
(Female) "G", you look good to me, "H", you're so heav - en - ly,

15 C7 Gm7 C7
"I" you're the one I i - dol - ize.

17 E♭ Cm7 Dm7 Gm7
(Male) "J", we're like Jack and Jill, (Female) "K", you're so kiss - a - ble,

19 Cm7 F7 B♭
(Male) "L", is the love - light in your eyes.

2
 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

5 (F) Find a

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

5 wheel love and it goes round, round, round as it and your

(Bass)

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

13 goes head a - long the ground, ground, ground, till it leads you found what

goes spinning round, round, round, 'cause you've found what

18 to the one you love. (M) Then your 1. 2.

you've been dream - ing of (F) In the

G (All play) D A7

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

D7 G

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

N.C.

33 D G A7

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

2 39 D
ring and put it round, round, round." And with

43 A7 ties so strong, the two hearts are bound. Put it

47 on the one you found, found, found, for you

51 A7 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 skims a - long with a hap - py sound, as it

63 goes a - long the ground, ground, ground, till it

67 B♭7 N.C.
leads you to the one you love. Then your

71 E love will hold you round, round, round, and your

75 B7 heart's a song with a brand new sound. And your

79 head goes spin-ning round, round, round, 'cause you've

83 B7 found what you've been dream-ing of. In the

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature, and a measure number. The first staff starts at measure 39 in D major. Subsequent staves change key signatures: A7 (measure 43), E♭ (measure 55), B♭7 (measure 59), E♭ (measure 63), B♭7 (measure 67), E (measure 71), B7 (measure 75), E (measure 79), and B7 (measure 83). The lyrics are written below the notes, with some words underlined to indicate sustained sounds. Chords are indicated above the staff or below the lyrics. Measure numbers are placed at the start of each staff, and measure lines are present between the staves.

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
F⁷ B⁷ N.C.

99 girl and boy want to say, (F) "Find the
E ring and put it round, round, round." And with

103 B⁷ E
ties so strong, your two hearts are bound. Put it

107 B⁷ E
on the one you found, found,

111 III
B⁷ E N.C.
found, for you know that this is real - ly love. (Both) Find the

114 E^b B⁷ E N.C.
ring, put it on (M) for you

119 Fm B^{b7} E^b B^{b7}
know that this is real - ly love, (F) real - ly

123 E^b B^{b7} E^b A^b E^b
love, (Both) real - ly love.

VOCAL DUET

Round And Round

Vocal

5 (F) Find a

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

9 skims heart's a - long with a hap - py sound as it your

13 song with a brand new sound sound. And your

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

23 1. 2.

to the one you love. (M) Then your of (F) In the
you've been dream - ing D A7

28 night you see the o - val moon go - ing round and
D D7 G

33 round in tune. (M) And the ball of sun in the
D G A7 N.C.

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

39 ring and put it round, round, round." And with
(M) "Find a ring and put it round, round,

2 43 A7 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, N.C.

51 A7 D

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,

The musical score consists of six staves of music for voice and piano. The top staff uses treble clef, and the bottom staff uses bass clef. Chords are indicated above the staff at measures 43, 51, 55, and 59. The lyrics are integrated into the music, with some words underlined by horizontal lines. Measure 43 starts with 'ties so' in the treble and 'strong,' in the bass. Measure 47 starts with 'on' in the treble and 'the one you' in the bass. Measure 51 starts with 'know that' in the treble and 'this is real - ly' in the bass. Measure 55 starts with 'wheel' in the treble and 'and it goes' in the bass. Measure 59 starts with 'skims a - long' in the treble and 'with a' in the bass. Measure 63 starts with 'goes' in the treble and 'a - long the' in the bass.

3

67 B^b7 E^b N.C.

leads you to the one you love. Then your

67 ground, till it leads you to the one you love.

71 E love will hold you round, round, round, and your

71 Then your love _____ will hold you round, round,

75 B^b7 E And your

75 heart's a song with a brand new sound. And your

75 round, and your heart's a song, a song with brand new

79 head goes spin-ning round, round, round, 'cause you've

79 sound. And your head _____ goes spin-ning round, round,

83 B^b7 E In the

83 found what you've been dream-ing of. what you've been dream-ing of.

87 A E B^b

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

92 E E7 A

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

4 97 E F#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 B7 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 B7 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 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.

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

(Bass & Keyboard Only)

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

Keyboard



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

5 F B♭/C F B♭/C

Catch a fall - ing star and put it in your pock - et,

7 F B♭/C F B♭/C F B♭/C

nev - er let it fade a - way. Catch a fall - ing star and

10 F B♭/C F B♭/C F F7

put it in your pock - et, save it for a rain - y day. For

13 B♭ (Swing it) F F°

love may come and tap you on the shoul - der some star - less when your troub - les start in mul - ti - ply - ing, and they just

16 F F7 B♭

night. And just in case you feel you want to hold her, might. It's eas - y to for - get them with - out try ing,

19 F N.C.

you'll have a pock - et full of star - light. with just a pock - et full of star - light.

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

21 F B♭/C F B♭/C
 Catch a fall - ing star and put it in your pock - et,

23 F B♭/C F B♭/C F B♭/C
 nev - er let it fade a - way. Catch a fall - ing star and

26 F B♭/C F B♭/C 1. F C7
 put it in your pock - et, save it for a rain - y day.

29 2. F B♭ F
 day. Save it for a rain - y day.

32 F C C7
 Save it for a rain - y

34 F
 day.

(Bass & Keyboard)

Catch A Falling Star

(Bass & Keyboard Only)

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

Keyboard

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

5 B^b E^b/F B^b E^b/F
Catch a fall - ing star and put it in your pock - et,

7 B^b E^b/F B^b E^b/F B^b E^b/F
nev - er let it fade a - way. Catch a fall - ing star and

10 B^b E^b/F B^b E^b/F B^b B^b 7
put it in your pock - et, save it for a rain - y day. For

13 E^b (Swing it) B^b B^b
love may come and tap__ you on the shoul - der some star - less
when your troub - les start__ in mul - ti - ply - ing, and they just

16 B^b B^b 7 E^b
night. And just in case you feel__ you want to hold her,
might. It's eas - y to for - get__ them with - out try ing,

19 B^b N.C.
you'll have a pock - et full of star - light.
with just a pock - et full of star - light.

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

21 B^{flat} E^{flat}/F B^{flat} E^{flat}/F

 Catch a fall - ing star and put it in your pock - et,

23 B^{flat} E^{flat}/F B^{flat} E^{flat}/F B^{flat} E^{flat}/F

 nev - er let it fade a - way. Catch a fall - ing star and

26 B^{flat} E^{flat}/F B^{flat} E^{flat}/F B^{flat} E^{flat}/F 1. B^{flat} F7

 put it in your pock - et, save it for a rain - y day.

29 2. B^{flat} E^{flat} B^{flat}

 day. Save it for a rain - y day.

32 B^{flat} F F7

 Save it for a rain - y

34 B^{flat}

 day.
 (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)

Cm Cm(maj7) Cm7 Cm6 Cm Cm(maj7) Cm7

Jan-u-ar-y to De-cem-ber,
we'll have mo-ments

Fm7 B⁷ (All in rhythm) E^bmaj7 E^b6 E^bmaj7 E^b6

to re - mem - ber. (Sax) The

E^bmaj7 E^b6 E^bmaj7 E^b6 E^bmaj7 E^baug

New Year's eve walks, we and did noi - sny town, the day we room tore prize the we

A^b Fm7 B⁷

goal al - posts most down, won, we will have these these

12 1. Fm7 B⁷ E^b7 E^b Fm7 B⁷

mo - ments to re - mem - ber. The

15 2. Fm7 B⁷ A^b/E^b E^b B^bm7 E^b7

mo - ments to re - mem - ber. Tho

2

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♭ Cm F7

laugh - ter we were glad to share will e - cho thru the

25 Fm7 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♭ Fm7 B♭7

find us gone our sep - 'rate ways, we will have these

31 Fm7 B♭7 To Coda ♫ A♭/E♭ E♭ Fm7 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)

(Keyboard)

Moments To Remember

M

Keyboard

(Vocal, Bass, and Keyboard - Freely)

A musical score for a solo instrument and keyboard. The score consists of two staves. The top staff shows a melody in B-flat minor (B-flat major 7 chord) followed by a section in E-flat major (E-flat major 7 chord). The bottom staff shows lyrics "to re - mem - ber." and "(Keyboard)" indicating where the piano part begins. The score is in common time.

7  A^bmaj7 A^b6 A^bmaj7 A^b6 A^bmaj7 A^baug

 New - Year's eve walks, we did noisily town, the day ball room, we tore prize we

Musical score for the verse of "The Star-Spangled Banner". The key signature is D♭ major (two flats). The lyrics are:

goal - posts down, we will have these
al most won, we will have these

Musical score for "The Moment" by John Coltrane. The score shows two measures of music. Measure 12 ends with a B♭m7 chord, followed by lyrics "mo - ments". Measure 13 begins with an E♭7 chord, followed by lyrics "to re - mem - ber.". The score continues with an A♭7 chord, an A♭ chord, a B♭m7 chord, and an E♭7 chord, followed by the word "The". The key signature is B♭ major (two flats), and the time signature is common time.

15

2. B♭m7 E♭7 D♭/A♭ A♭ E♭m7 A♭7

mo - ments to re - mem - ber. Tho

2
 18 D♭ A♭ E♭7 A♭ A♭

 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)
To Coda ♫
D.S. al Coda

34 ♫ Coda D♭/A♭ A♭

 mem - - - - ber. ____

36 (Keyboard) A♭maj7 A♭6 A♭maj7 A♭6 A♭maj7

 (Keyboard)

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

2

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 3 Bm7 3 A Gm7 3 A
 Ev - 'ry time your'e sick and tired of just the same old thing,

39 Bm7 3 E7 3 A
 say - in' just the same old words all day.

41 C 3 Dm7 3 C 3 Dm7 3 Em
 Be just like the chick - en who found some-thing new to sing.

43 D7 3 G7 3 C C7
 O - pen up your mouth and start to say, "Oh,

45 F 3 C7 3
 "Chick-er - y chick, cha - la, cha - la, check-a - la - rom - ey in a ba - nan - i - ca.

47 F 3 F7 3 B♭ 3 Gm F/C 3 C7 3 F
 Bol - ik - a wol - ik - a, can't you see, chick-er - y chick is me?"

49 F/C 3 C7 3 F (Male) F/C 3 C7 3 F
 Chick-er - y chick is me. (Female) Chick-er - y chick is me.

51 F 3 F7 3 B♭ 3 B♭° F 3 C7 3 F
 Bol - ik - a, wol - i - a, can't you see? Chick-er - y, chick is me!

The musical score consists of ten staves of music for a single voice. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Measure numbers 37 through 51 are indicated above each staff. Chords are written above the staff, connected by horizontal lines with the number '3' below them, indicating a three-beat measure. The lyrics are written below the staff, corresponding to the chords. The first staff (measures 37-40) includes lyrics: 'Ev - 'ry time your'e sick and tired of just the same old thing,' 'say - in' just the same old words all day.' The second staff (measures 41-44) includes lyrics: 'Be just like the chick - en who found some-thing new to sing.' The third staff (measures 45-48) includes lyrics: 'O - pen up your mouth and start to say, "Oh, "Chick-er - y chick, cha - la, cha - la, check-a - la - rom - ey in a ba - ban - i - ca.' The fourth staff (measures 49-52) includes lyrics: 'Bol - ik - a wol - ik - a, can't you see, chick-er - y chick is me?' The fifth staff (measures 53-56) includes lyrics: 'Chick-er - y chick is me. Chick-er - y chick is me.' The sixth staff (measures 57-60) includes lyrics: 'Bol - ik - a, wol - i - a, can't you see? Chick-er - y, chick is me!' The vocal line features eighth-note patterns and occasional sixteenth-note patterns. The score uses a mix of solid and hollow note heads.

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

Keyboard

(Add rhythm)

5 E♭ B♭⁷ E♭ B♭⁷

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

9 E♭ B♭⁷ E♭

Take one for - fresh and ten - der kiss; small moon-beam.

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

12 B♭⁷ E♭ B♭⁷

Add Fold one in stol - en night with of bliss. a dream.

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

15 E♭ B♭⁷ A♭

One girl, Your lips

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

18 E♭ B♭⁷ E♭

one boy, and mine, some grief, two sips some joy, of wine.

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

47 E♭ B♭7 A♭

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

One man,

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-'ries you gave - a me. Mem - o-ries are made of this.

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

(Sax)

Chords: E♭, Dm, Cm, A♭°7, E♭6, F♯°7, F7

Text: They're not

Chords: B♭, B♭m6

Text: mak-ing the skies as blue this year, wish you were here. As

Chords: B♭, B♭maj7, E♭6, F7

Text: blue as they used to when you were near, wish you were here. And the

Chords: Cm7, F7(♭13), B♭

Text: morn-ings don't seem as new, brand new as they did with you. Wish you were

Chords: Cm7, F7, B♭

Text: here, wish you were here, wish you were here. Some-one's

2

21 B♭

paint-ing the leaves all wrong this year, wish you were here. And

25 B♭

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

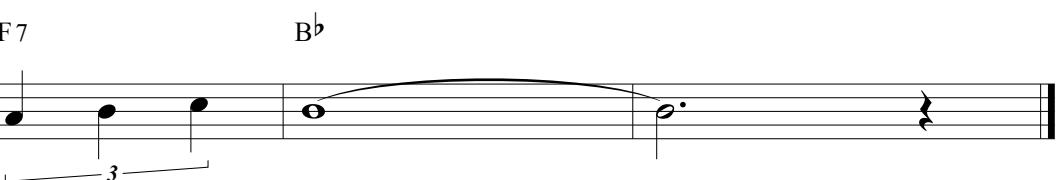
33 Cm7 1. F7 B♭ (Sax)

here, wish you were here, wish you were here.

37 2. F7 B♭ (Sax) B♭

here, wish you were here.

41 F7 B♭



M
Keyboard

Wish You Were Here

LATIN

(Keyboard)

A♭ Gm Fm D♭°7 A♭6 B°7 B♭7

They're not

5 mak-ing the skies as blue this year, wish you were here. As

9 blue as they used to when you were near wish you were here. And the

13 morn-ings don't seem as new, brand new as they did with you. Wish you were

17 here, wish you were here, wish you were here. Some-one's

2

21 E♭

paint-ing the leaves all wrong this year, wish you were here. And

E♭m6

25 E♭

why did the birds change their song this year? Wish you were here. They're not

E♭7 A♭6

29 A♭m7

shin-ing the stars as bright, they've sto-lén the joy from the night. Wish you were

E♭ G m7

33 F m7

here, wish you were here, wish you were here. _____

1. B♭7 E♭ (Keyboard)

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

A musical score for a jazz piece, likely for piano and saxophone. The score consists of eight staves of music, each with a key signature of one flat (F major) and a time signature of common time (4/4). The piano part (top staff) provides harmonic support with chords and occasional melodic entries. The saxophone part (second staff) is the primary melodic voice, featuring a mix of eighth-note patterns and sustained notes. Various dynamics and articulations are indicated throughout the score, such as accents, slurs, and staccato dots. Chord progressions are labeled above the piano staff at the beginning of each measure, including F, F°, F7, /G, /G°, F, and F7.

2

42 B^b F7 C7

47 F7 B^b

52 F7 G°

57 B^b B^b7/A^b E^b/G G^b B^b/F

63 C7 F7 B^b Fm7/C Gm7 G^b B^b/F F7 B^b F (Keyboard)

67 F° F7 /G /G^b F F7 B^b

72 F7 B^b

78 B^b F7 C7

83 F7 B^b

88 F7 B^b F7

94 B^b B^b/A^b E^b/G G^b B^b/F

99 C7 F7 B^b F7 B^b (Sax) F F°

104 F7 /G G^b F F7 B^b F7

109 B^b

114 1. B^b F7 C7

119 F7

122 2. B^b D7 Gm7 G° B^b C9 F7

128 B^b F7 B^b (Both) F F° F7/E^b /D /C B^b

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat. The first staff starts at measure 88 with an F7 chord. The second staff starts at measure 94 with a Bb chord. The third staff starts at measure 99 with a C7 chord. The fourth staff starts at measure 104 with an F7 chord. The fifth staff starts at measure 109 with a Bb chord. The sixth staff starts at measure 114 with a Bb chord. The seventh staff starts at measure 119 with an F7 chord. The eighth staff starts at measure 122 with a Bb chord. Various chords are indicated throughout the score, including Bb, Bb/Ab, Eb/G, Gb, F, G, D7, Gm7, G°, C9, and F7/Eb/D/C/Bb. Performance instructions such as '(Sax)', '(Both)', and '1.' and '2.' are also present.