



Set KK

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Orange Colored Sky

F

Keyboard

(Sax) $E^{\flat}\text{maj7}$ C7 Fm7 B \flat 7 Gm7 C7(\flat 9) Fm7 B \flat 7 I was

5 E $\flat\text{maj7}$ E°7 Fm7 F \sharp 7 walk - ing a - long, mind - ing my bus - iness

7 Gm7 C9 Fm7 F \sharp 7 when out of an o - range col - ored sky: Flash! Bam!

10 E \flat 6 C7 Fm7 B \flat 7 E $\flat\text{maj7}$ B \flat 7 A - la - ka - zam! Won - der - ful you came by. I was

13 E $\flat\text{maj7}$ E°7 Fm7 F \sharp 7 hum - ming a tune, drink - ing in sun - shine

15 Gm7 C9 Fm7 F \sharp 7 when out of that o - range col - ored view. Crash! Bam!

18 E \flat 6 C7 Fm7 B \flat 7 E $\flat\text{maj7}$ B \flat m7 E \flat 7 A - la - ka - zam! I got a look at you.

2

21 A^b6 A^o7 Dm7(b5) G7 Cm7
 One look and I yelled "Tim-ber! Look out for fly-ing glass." 'cause the

25 Cm C^o Cm6 Cm7
 ceiling fell in and the bot-tom fell out, I went in-to a spin, and I start-ed to shout, "I've been

27 B^b7 B^b7 F7 B^b7
 hit! This is it! This is it, I've been hit! I was

29 E^bmaj7 E^o7 Fm7 F[#]7
 walk - ing a - long, mind - ing my bus - iness

31 Gm7 C9 Fm7 F[#]7
 when love came and hit me in the eye. Wham! Bam!

34 E^b6 C7 To Coda Θ ³ Fm9 B^b13 E^bmaj7 B^b7 (Sax)
 A - la - ka - zam! out of an o-range col-colored sky.

 Θ Coda

37 Fm9 Em9 E^bmaj9 D^bmaj7 C7
 o-range col-colored, pur-ple striped, pret-ty green pol - ka dot sky.

(Sax)

41 Fm7 F[#]7 E^b6 B^b7 E^bmaj7 Fm7 Emaj7 E^bmaj9
 Slam! Bam! A - la - ka - zam and good - bye.

Orange Colored Sky

M
Keyboard

(Keyboard)

1 A♭maj7 F7 B♭m7 E♭7 Cm7 F7(♭9) B♭m7 E♭7
I was

5 A♭maj7 A°7 B♭m7 B°7
walk-ing a - long, __ mind - ing my bus - iness

7 Cm7 F9 B♭m7 B°7
when out of an o - range col - ored sky: Flash! Bam!

10 A♭6 F7 B♭m7 E♭7 A♭maj7 E♭7
A - la - ka - zam! Won - der - ful you came by. __ I was

13 A♭maj7 A°7 B♭m7 B°7
hum-ming a tune, __ drink - ing in sun - shine

15 Cm7 F9 B♭m7 B°7
when out of that o - range col - ored view. Crash! Bam!

18 A♭6 F7 B♭m7 E♭7 A♭maj7 E♭m7 A♭7
A - la - ka - zam! I got a look at you. __

2

21 D^b6 D^o7 Gm7(b5) C7 Fm7
 One look and I yelled "Tim-ber! Look out for fly-ing glass." _____ 'cause the

25 Fm 3 F^o 3 Fm6 3 Fm7 3
 ceiling fell in and the bot-tom fell out, I went in-to a spin, and I start-ed to shout, "I've been

27 E^b7 3 E^b7 3 B^b7 E^b7
 hit! This is it! This is it, I've been hit! I was

29 A^bmaj7 A^o7 B^bm7 B^o7
 walk - ing a - long, _____ mind - ing my bus - iness

31 Cm7 3 F9 - B^bm7 B^o7
 when love came and hit me in the eye. Wham! Bam!

34 A^b6 F7 To Coda B^bm9 E^b13 A^bmaj7 E^b7(Keyboard)
 A - la - ka - zam! out of an o-range col-ored sky. _____ D.S. al Coda

∅ Coda

37 B^bm9 A m9 A^bmaj9 G^bmaj7 F7
 o-range col-ored, pur-ple striped, pret-ty green pol - ka dot sky.

41 B^bm7 B^o7 A^b6 E^b7 A^bmaj7 B^bm7 A maj7 A^bmaj9
 (Keyboard)
 Slam! Bam! A - la - ka - zam and good - bye.

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, "Orange Colored Sky" was a big Nat King Cole hit from 1950. It spent 13 weeks on the Billboard Chart back in those days.

We'll switch gears for our next selection. It's a waltz from the great Rogers and Hammerstein musical "State Fair" written back in 1945. Dick Haymes and others sang it in the production.

Here's _____ to tell us that "It's A Grand Night For Singing."

F

Keyboard

It's A Grand Night For Singing

(Keyboard)

N.C. B♭ F7 B♭ B♭ B♭ F7 N.C.

7 B♭ F7 B♭
grand grand night night for for sing sing - ing, ing, the the moon stars is are

12 B♭ Cm6/A D7 Gm G♭7 Gm/F
fly - ing a - bove. The earth is a bird, who is bound he'll be the

18 C7/E 1. Cm7 F7 B♭maj7 F7
heard, is I throw - ing his heart at the sky. It's a

23 2. F7 F7 E♭maj7 E♭7 B♭6/F Cm7
think I am fall - ing in love! Fall - ing, fall -

30 F7 B♭ E♭6 B♭ G7 (Sax)
ing in love!

35 C G7 C6 C C6 C

41 D m6/B E7 A m A♭7 A m/G D 7/F♯

2

47 G7 G⁷ F maj7 F7 C 6/G

53 D m7 G7 C F6 C

59 C maj7 G9 Gaug

May - be it's more than the moon. May - be its more than the

65 C maj7 E aug F D 7/F[#]

birds. May - be it's more than the sight of the night and the

71 C/G D 7/F[#] D m7/G G7 C maj7

light too love - ly for words. May - be it's more than the

77 D m7 G7 E B 7 G/D

earth, shin - y and sil - ver - y blue. May - be the

84 D⁷ A m7 D 7 D m7/G G7

rea - son I'm feel - ing this way has some - thing to do with you. It's a

91 C G7 C6 C C6 C

grand night for sing - ing, the moon is fly - ing

97 D m6/B E7 A m A b7 A m/G D 7/F[#]

high, and some - where a bird, who is bound he'll be heard, is

1.

103 Dm7 G7 C maj7 G7 (Sax)

throw - ing his heart at the sky.

2.

107 G7 G°7 F maj7 F7 C 6/G

It's a grand night for sing - ing, the stars are bright a - .

113 Dm7 G7 C F6 C F7

It's a grand night for sing - ing, the stars are bright a - .

119 B♭ F7 B♭6 B♭ B♭6 B♭

It's a grand night for sing - ing, the stars are bright a - .

125 Cm6/A D7 Gm G♭7 Gm/F C7/E

The earth is a - glow and to add to the show, I above.

131 F7 F°7 E♭maj7 E♭7 B♭6/F

think I am fall - ing in love! Fall - ing, I'm

137 Cm7 F7 B♭ E♭6 B♭

fall - ing in love!

M
Keyboard

(Keyboard) It's A Grand Night For Singing

N.C. E♭ B♭7 E♭ E♭ E♭ B♭7 N.C.

7 E♭ B♭7 E♭ E♭ E♭ B♭7 N.C.
grand grand night night for for sing sing - ing, the moon stars is are
12 E♭ Fm6/D G7 Cm B7 Cm/B♭
fly - ing - high, ____ and some-where a - bird, who is bound he'll be
bright a - bove. ____ The earth is a - glow and to add to the
18 F7/A 1. Fm7 B7 Emaj7 B7
heard, show, I is throw - ing his heart at the sky. It's a
23 Bb7 Bb7 Abmaj7 Ab7 Eb6/Bb Fm7
think I am fall - ing in love! ____ Fall - ing, fall -
30 Bb7 E♭ Ab6 Eb C7 (Keyboard)
ing in love! ____
35 F C7 F6 F F6 F
41 Gm6/E A7 Dm D7 Dm/C G7/B

2

47 C7 C[°]7 B[♭]maj7 B[♭]7 F 6/C

53 Gm7 C7 F B[♭]6 F

59 F maj7 C9 C aug

May-be it's more than the moon. _____ May-be its more than the

65 F maj7 A aug B[♭] G 7/B

birds. _____ May-be it's more than the sight of the night and the

71 F/C G 7/B G m7/C C7 F maj7

light too love-ly for words. _____ May-be it's more than the

77 Gm7 C7 A E7 C/G

earth, _____ shin - y and sil - ver - y blue. _____ May - be the

84 G[°]7 Dm7 G7 G m7/C C7

rea-son I'm feel-ing this way has some-thing to do with you. _____ It's a

91 F C7 F6 F F6 F

grand night for sing - ing, the moon is fly - ing

97 G m6/E A7 Dm D[♭]7 Dm/C G 7/B

high, _____ and some-where a bird, who is bound he'll be heard, is

103 G m7 C7 F maj7 C7 (Keyboard)

throw - ing his heart at the sky.

107 2. C7 C°7 B♭maj7 B♭7 F 6/C

113 G m7 C7 F B♭6 F B♭7

It's a

119 E♭ B♭7 E♭6 E♭ E♭6 E♭

grand night for sing - ing, the stars are bright a -

125 Fm6/D G7 Cm B°7 Cm/B♭ F7/A

bove. The earth is a - glow and to add to the show, I

131 B♭7 B♭°7 A♭maj7 A♭7 E♭6/B♭

think I am fall - ing in love! Fall - ing, I'm

137 Fm7 B♭7 E♭ A♭6 E♭

fall - ing in love!

Thank you. Thank you very much.

We'll switch gears and play a Latin number now that was written back in 1955 for the Broadway show "Damn Yankees."

This is a great tango that pretty well defines one lady's abilities to achieve her goals. Here's _____ to tell us that "Whatever Lola Wants, Lola Gets!"

Whatever Lola Wants

F

Keyboard

Tango Beat

(Bass & Keyboard)

What-ev - er

5 A m E aug A m 7 B 7(b9)

Lo - la wants, Lo - la gets, and lit - tle

9 B m 7(b5) F 7 D m 6 E 7 N.C.

man, lit - tle Lo - la wants you. Make up your

13 A m E aug A m 7 B 7(b9)

mind to have no re-grets. Re -

17 B m 7(b5) F 7 D m 6 E 7 A m

cline your-self, re - sign your-self, you're through. I al-ways

21 B^b A

get what I aim for, and your

25 B^b A E 7 N.C.

heart and soul is what I came for. What-ev - er

29 A m E aug A m 7 B 7(♭9)

Lo - la wants,
Lo - la gets.
Take off your

33 B m7(♭5) F 7 D m6 E 7

coat,
don't you know you can't win?
You're no ex -

37 A m F A m E ♫ E 7

cep - tion to the rule,
I'm ir - re - sist - i - ble, you fool,
give

41 1. A m N.C. (Sax) 2. A m B m7 E 7

in!
in!
Give

45 A m B m7 E 7 A m (Sax) B m7 E 7 A m

in!
Give in!
in!

Whatever Lola Wants

M
Keyboard

Tango Beat

(Bass & Keyboard)
Dm



5 Dm A aug Dm7 E7(b9)

The lyrics "Lo - la wants, Lo - la gets, and lit - tle" are written below the staff. The key signature changes from D major to A major at measure 5.

9 Em7(b5) B7 Gm6 A7 N.C.

The lyrics "man, lit - tle Lo - la wants you. Make up your" are written below the staff. The key signature changes back to D major at measure 9.

13 Dm A aug Dm7 E7(b9)

The lyrics "mind to have no re-grets. Re -" are written below the staff. The key signature changes back to A major at measure 13.

17 Em7(b5) B7 Gm6 A7 Dm

The lyrics "cline your-self, re - sign yourself, you're through. She al-ways" are written below the staff. The key signature changes back to D major at measure 17.

21 E^b D

The lyrics "gets what she aims for, _____ and your" are written below the staff. The key signature changes to E major at measure 21.

25 E^b D A7 N.C.

The lyrics "heart and soul is what she came for. What-ev - er" are written below the staff. The key signature changes back to E major at measure 25.

29 Dm A aug Dm7 E7(b9)

Lo - la wants,
Lo - la gets.
Take off your

33 Em7(b5) B^b7 G m6 A 7

coat,
don't you know you
can't win?
You're no ex -

37 Dm B^b Dm A^b A 7

cep - tion to the rule, _____ She's ir - re - sist - i - ble, you fool, give

41 1. Dm N.C. (Keyboard) 2. Dm Em7 A 7

in! _____ in!
Give

45 Dm Em7 A 7 Dm (Keyboard) Em7 A 7 Dm

in!
Give in!

Thank you.

This next song was the theme song of an old radio program called "My Friend, Irma." Remember that program? Later, it was recorded by such artists as Bing Crosby, Judy Garland, Ray Charles, and even Desi Arnaz.

_____ and I will sing it for you now. Here we go with our version of "Friendship, Just A Perfect Friendship."

VOCAL DUET

Friendship

Keyboard

(Keyboard)

4 A 7 D 7 G Em7 A 7 D 7 (F) If you're

7 G A 9 D 7 G (Keyboard)
 ev - er in a jam, here I am.
 ev - er down a well,
 ev - er black your eyes,
 ev - er lose your mind,
 I'll be wise.
 kind.

10 C A m7 D 7
 (M) If you're ev - er in a mess, S. phone O.S.
 If you're ev - er up a tree just to me.
 If they ev - er cook your goose, turn loose.
 If you ev - er lose your shirt, I'll be hurt.

13 G (Keyboard) D
 (F) If you ev - er feel so
 If you ev - er lose your
 If they ev - er put a
 If you're ev - er in a

16 A/C# Am B 7 A m7 G (M) D
 (F)
 hap - py and land in jail, I'm bor - your bail. It's
 teeth when you're out to dine, row mine.
 bul - let right through your brain, com - plain.
 mill and get sawed in half, I won't laugh.

2

19 G friend - ship, friend - ship, just a per - fect blend - ship. When
When When When When

23 G G/F C/E C m/E♭ G oth - er friend-ships have been for - got, ours will
oth - er friend-ships are soon for - gate, ours will
oth - er friend-ships are soon for - git, ours will
oth - er friend-ships are up the crick, ours will

26 D7 G 1, 2, 3. C7 A m7 G (Keyboard) still be hot. Lah-dle - ah - dle - ah - dle, dig, dig, dig.
still be great. Lah-dle - ah - dle - ah - dle, chuck, chuck, chuck.
still be it. Lah-dle - ah - dle - ah - dle. hip, hip, hip.
still be slick. Lah-dle - - - - -

29 G G 7/F E m7 E ♯7 G/D D7 G D D7 If you're
(F) If they If you

33 4. C7 A m7 G Am7 - - - - - ah - dle - ah - dle, woof, woof, woof, a hip, hip hip,

35 G Am7 G Am7 G Am7 (Keyboard) N.C. a chuck, chuck chuck, a dig, dig, dig. Good eve-night,
Good eve-night,

39 G7 (Keyboard) C7 Am7 G6 friends!

Thank you.

We'll slow things down a bit now with a song written back in 1958 for a film of the same name starring Rozzano Brazzi and Joan Fontaine. The song was sung in the film by Johnny Mathis and was nominated for the Academy Award that year.

Here's _____ to sing this beautiful ballad - "A Certain Smile."

A Certain Smile

F

(Sax) D7 G7 Cm7 Gm7 E°7 Cm7 F9 B♭6 N.C. Keyboard

1 (Sax) D7 G7 Cm7 Gm7 E°7 Cm7 F9 B♭6 N.C. Keyboard

5 Cm7 F9 B♭maj7 Gm7 Cm7
smile, a cer-tain face, can lead an un - sus-pect-ing heart

10 F9 F7 B♭ B♭maj7 B♭6 A m7 D7
on a mer-ry chase. A fleet-ing glance can say so

15 Gm(maj7) Gm7 C9 F maj7 F♯7 Gm7 C7 Cm7 F7 N.C.
man-y love-ly things. Sud-den-ly you'll know why my heart sings. You love a

21 Cm7 F9 B♭maj7 Gm7 Cm7
while, and when love goes, you try to hide the tears in-

26 F9 F7 B♭ B♭maj7 B♭7 F7 B♭7 E♭maj7 D°7
side with a cheer-ful pose. But in the hush of night, ex-act - ly like a

31 Cm7 E♭7 A♭7 Gm7 E°7 Cm7 F9 B♭6 D.S. al Coda
To Coda ♫
bit - ter sweet re-frain, comes that cer-tain smile to haunt your heart a - gain. (Sax)

37 Cm7 F7 G♭ B♭
haunt your heart a - gain

A Certain Smile

M
Keyboard

(Keyboard)

G7

C7

Fm7

Cm7 A°7 Fm7 Bb9 Eb6

N.C.

The musical score consists of eight staves of music. The first staff (measures 1-4) starts with a piano introduction in G7, followed by a vocal line with lyrics: "A cer-tain". The second staff (measures 5-8) continues with piano chords Fm7, Bb9, Ebmaj7, Cm7, and Fm7, and lyrics: "smile, a cer-tain face, can lead an un-sus-pect-ing heart". The third staff (measures 9-12) shows piano chords Bb9, Bb7, Eb, Ebmaj7, Eb6, Dm7, and G7, with lyrics: "on a mer-ry chase. A fleet-ing glance can say so". The fourth staff (measures 13-16) features piano chords Cm(maj7), Cm7, F9, Bbmaj7, B°7, Cm7, F7, Fm7, Bb7, and N.C., and lyrics: "man-y love-ly things. Sud-den-ly you'll know why my heart sings. You love a". The fifth staff (measures 17-20) includes piano chords Fm7, Bb9, Ebmaj7, Cm7, and Fm7, with lyrics: "while, and when love goes, you try to hide the tears in-". The sixth staff (measures 21-24) shows piano chords Fm7, Bb9, Ebmaj7, Cm7, and Fm7, and lyrics: "side with a cheer-ful pose. But in the hush of night, ex-act - ly like a". The seventh staff (measures 25-28) features piano chords Bb9, Bb7, Eb, Ebmaj7, Eb7, Bb7, Eb7, Abmaj7, and G°7, with lyrics: "bit - ter sweet re-frain, comes that cer-tain smile to haunt your heart a - gain. (Keyboard)". The eighth staff (measures 29-32) concludes with piano chords Fm7, Ab°7 Db°7, Cm7, A°7, Fm7, Bb9, Eb6, and a section labeled "D.S. al Coda". The vocal part ends with the lyrics "haunt your heart a - gain".

Thank you very much.

Our evening wouldn't be complete if we didn't play a type of music near and dear to my heart.

(Do Czech schtick)

Now, the national music of the Czech Republic is the polka, and that's what we're going to play now. This particular song is an American song in polka tempo that was recorded back in 1948 by a great singing trio - The McGuire Sisters. Remember those ladies?

So, get your polka toes to tappin' as we play the "Sugartime Polka."

Sugartime Polka

F

(Sax) E♭

5 E♭ A♭ E♭

Sug-ar in the morn - ing, sug-ar in the eve - ning, sug-ar at sup-er - time.

9 B♭7 E♭ A♭ E♭ B♭7

Be my lit - tle__ sug - ar _____ and love me all the time.

13 E♭ A♭ E♭

Hon-ey in the morn-ing, hon-ey in the eve-ning, hon-ey at sup-er - time. Oh,

17 B♭7 E♭ A♭ E♭

be my lit - tle__ hon-ey _____ and love me all the time.

21 B♭7 E♭ B♭7 E♭

Put your arms a - round me and swear by the stars a - bove that

25 B♭7 E♭ F7 B♭7

you'll be mine for - ev - er____ in a heav - en of love.

29 E♭ A♭ E♭

Sug-ar in the morn - ing, sug-ar in the eve - ning, sug-ar at sup-er - time.

33 B♭7 E♭ A♭ E♭

Be my lit - tle sug - ar _____ and love me all the time.

2

(Sax)

37 E♭ A♭ E♭

41 B♭7 E♭ A♭ E♭ B♭7

45 E♭ A♭ E♭

49 B♭7 E♭ A♭ E♭

(Keyboard)

53 B♭7 E♭ B♭7 E♭

57 B♭7 E♭ F7 B♭7

(Sax)

61 E♭ A♭ E♭

65 B♭7 E♭ A♭ E♭

Now sug - ar -

69 B^{b7} E^b B^{b7}

time _____ is an - y - time _____ that you are near, _____

74 E^b B^{b7}

— or just ap - peer. _____ So don't you roam, _____ just be my _____

79 E^b F7 B^{b7}

hon-ey - comb. _____ We'll live in a hea-ven of love. _____

85 E^b A^b E^b

Sug-ar in the morn - ing, sug-ar in the eve - ning, sug-ar at sup-er - time.

89 B^{b7} E^b A^b E^b

Be my lit - tle sug - ar _____ and love me all the time.

93 B^{b7} E^b A^b E^b

Be my lit - tle sug - ar _____ and love me all the time.

97 B^{b7} E^b A^b

Be my lit - tle sug - ar _____ and love me all the time.

101 E^b Fm7 B^{b7} E^b

time _____ Love me all the time.

Sugartime Polka

M
Keyboard

(Keyboard)

Sug-ar in the morn - ing, sug-ar in the eve - ning, sug-ar at sup-er - time.

Be my lit - tle__ sug-ar _____ and love me all the time.

Hon-ey in the morn-ing, hon-ey in the eve-night, hon-ey at sup-er - time. Oh,

be my lit - tle__ hon-ey _____ and love me all the time.

Put your arms a - round me and swear by the stars a - bove that

you'll be mine for - ev - er____ in a heav-en of love.

Sug-ar in the morn - ing, sug-ar in the eve - ning, sug-ar at sup-er - time.

Be my lit - tle sug-ar _____ and love me all the time.

2

(Keyboard)

37 A♭ D♭ A♭

41 E♭7 A♭ D♭ A♭ E♭7

45 A♭ D♭ A♭

49 E♭7 A♭ D♭ A♭

(Sax)

53 E♭7 A♭ E♭7 A♭

57 E♭7 A♭ B♭7 E♭7

(Keyboard)

61 A♭ D♭ A♭

65 E♭7 A♭ D♭

Now sug - ar -

69 E♭7 A♭ E♭7

time _____ is an - y - time _____ that you are near, _____

74 A♭ E♭7

— or just ap - pear. _____ So don't you roam, _____ just be my

79 A♭ B♭7 E♭7

hon-ey - comb. _____ We'll live in a hea-ven of love. _____

85 A♭ D♭ A♭

Sug-ar in the morn - ing, sug-ar in the eve - ning, sug-ar at sup-per - time.

89 E♭7 A♭ D♭ A♭

Be my lit - tle sug - ar _____ and love me all the time.

93 E♭7 A♭ D♭ A♭

Be my lit - tle sug - ar _____ and love me all the time.

97 E♭7 A♭ D♭

Be my lit - tle sug - ar _____ and love me all the

101 A♭ B♭m7 E♭7 A♭

time _____ Love me all the time.

Thank you.

Our next song was written back in 1930 and has since been recorded by a whole host of artists, including Louis Armstrong, Bing Crosby, Sammy Davis, Jr., Judy Garland, and Jo Stafford. Willie Nelson even made a recording.

We'll have _____ tell you the story of her recent jaunt with a special person. Here we go with our version of "Walkin' With My Baby Back Home."

Walkin' With My Baby Back Home

F

Keyboard

F (Sax) Dm Gm7 C7 F Dm Gm7 C7

5 F F6 F maj7 F6 F maj7 F6 D7

Gee, it's great, af-ter be-ing out late, walk-in' with my ba-by back home.

9 Gm7 D/F# Gm/D C7 Gm7 C7 F

Arm in arm o-ver mead-ow and farm, walk-in' with my ba-by back home.

13 F F6 F maj7 F6 F maj7 F6 D7

We go a-long har-mo - niz-ing in song, or I'm re - cit-ing a poem.

17 Gm7 D/F# Gm/D C7 Gm7 C7 F

Owls go by and they give us the eye, walk-in' with my ba-by back home. We I'm

21 Am

stop 'fraid for a while, he so gives we a smile I out
for the dark we have to park out
I out

23 F Dm A Am

snug - gle of my head to his chest. We start in if to he tries and to
side my door till it's light. I say if to he tries and to

26 To Coda G7 C7

that's when I get my pow-der all o ver his vest.
kiss me, I'll cry. my pow-der all o ver his vest.

29 F F6 F maj 7 F6 F maj 7 F6 D7

33 Gm7 D/F# Gm/D C7 Gm7 C7 F D.S. al Coda

Coda

37 G7 C7 D7

39 G G6 G maj 7 G6 G maj 7 G6 E7

43 Am7 E/G# Am/E D7 Am7 D7

46 E7 F7 Am7 D7 E7 E7

49 Am7 D7 G (Sax) G6 G maj 7 G

53 A♭ A♭6 A♭maj7 A♭6 G maj 7

Walkin' My Baby Back Home

M
Keyboard

B♭ (Keyboard) Gm Cm7 F7 B♭ Gm Cm7 F7

5 B♭ B♭6 B♭maj7 B♭6 B♭maj7 B♭6 G7
Gee, it's great, af-ter be-ing out late, walk-in' my ba-by back home.

9 Cm7 G/B Cm/G F7 Cm7 F7 B♭
Arm in arm o-ver mead-ow and farm, walk-in' my ba - by back home.

13 B♭ B♭6 B♭maj7 B♭6 B♭maj7 3 B♭6 G7
We go a-long har-mo - niz-ing in song, or I'm re - cit-ing a poem.

17 Cm7 G/B Cm/G F7 Cm7 F7 B♭
Owls go by and they give us the eye, walk-in' my ba - by back home. We She's

21 Dm
stop 'fraid for a while, she so gives me a smile and out -
for the dark I have to park -

23 B♭ Gm D Dm 3
snug - gles of her head on till my chest. We start say's if to pet try and to
side her door till it's light. She say's if I try and to

26 To Coda C7
that's when I get her pow-der all over my vest.
kiss her, she'll get cry. 3

2

29 B♭ B♭6 B♭maj7 B♭6 B♭maj7 B♭6 G7

Af-ter I kin-da straight-en my tie, she has to bor-row my comb.

33 Cm7 G/B Cm/G F7 Cm7 F7 B♭
D.S. al Coda

One kiss, then we con-tin-ue a-gain walk-in' my ba-by back home.

37 ♩ Coda C7 C°7 Dm7 G7

I dry her tears all through the night.

39 C C6 C maj7 C6 C maj7 C6 A7

Hand in hand to a bar-be-que stand, right from her door-way we roam.

43 Dm7 A/C♯ Dm/A G7 Dm7 G7

Eats and then it's a pleasure a gain walk-in' my ba-by, a-

46 A7 B♭°7 Dm7 G7 A7 A♭°7

talk-in' my ba-ba. I don't mean may-be.

49 Dm7 G7 C (Keyboard) C maj7 C

walk-in' my ba-ba back home.

53 D♭ D♭6 D♭maj7 D♭6 C maj7

Thank you very much.

We'll move forward in time a bit to 1959 and a song recorded by Frank Sinatra that won an Oscar for Best Original Song that year. The song describes many rather impossible acts, as you will soon discover. See what you think.

Here's our version of one person's "High Hopes."

VOCAL DUET

High Hopes

Keyboard

D

(Keyboard)

The musical score consists of six staves of music. The first staff shows a keyboard part with chords E♭, B♭7, E♭, and B♭7. The second staff shows a vocal part with lyrics starting with '(F) Next time you're found'. The third staff shows a keyboard part with chords Fm7, B♭7, E♭, and B♭7. The fourth staff shows a vocal part with lyrics 'lot to be learned.' and 'So look a-round.' The fifth staff shows a keyboard part with chords E♭, Cm7, Fm7, and A♭. The sixth staff shows a vocal part with lyrics '(M) Just Once' and 'think thought'. The lyrics continue through the remaining staves, with the final staff ending with 'move a rub-ber tree'.

1 (Keyboard) E♭ B♭7 E♭ B♭7

5 (F) Next time you're found with your chin on the ground, there's a
When trou - bles call and your back's to the wall, there's a

7 Fm7 B♭7 E♭ B♭7

lot to be learned. So look a - round.
lot to be learned. That wall could fall.

11 E♭ Cm7 Fm7 A♭

(M) Just Once what makes that lit - tle old ant
Once there was was a sil - ly old ram, —

13 Fm7 B♭7 E♭6 E♭

think he'll move that rub - ber tree plant?
thought he'd punch a hole in a dam.

15 E♭7 A♭ E♭7 B♭7

An - y - one knows an ant can't move a rub - ber tree
No - one could make that ram scram. He kept but - tin' that

D

2

18 E♭ E♭7 A♭ E♭7 E♭ Cm7

(F) But he's got high hopes, he's got high hopes. He's got
 'Cause he had high hopes, he's got high hopes. He's got
 plant. But he's got high hopes, he's got high hopes. He's got
 dam 'Cause he had high hopes, he's got high hopes. He's got
 He had

23 F7 Cm7 F7 Cm7 B♭ Cm7 B♭/D

high ap - ple pie in the sky hopes.
 high ap - ple pie in the sky hopes. So an - y -
 So an - y -

27 E♭ E♭7 A♭ Fm7 G♭7

time you're get - tin' low, 'stead of let - tin' go, just re-member that ant.
 time you're feel - in' bad, 'stead of feel - in' sad, just re-member that ram.

31 E♭ B♭7 Fm7 B♭7 E♭ B♭7 Fm7 B♭7

Oops! There goes an - oth - er rub - ber tree
 Oops! There goes a bil - lion kil - o - watt

Oops! There goes an - oth - er rub - ber tree plant.
 Oops! There goes a bil - lion kil - o - watt dam.

35 E♭ B♭7 Fm7 B♭7 E♭ B♭7 E♭

plant. There goes an - oth - er rub - ber tree plant.
 dam. There goes a bil - lion kil - o - watt dam.

1. B♭7 2. (Keyboard) E♭7

Oops! There goes an - oth - er rub - ber tree plant.
 Oops! There goes a bil - ion kil - o - watt dam.

40 A♭ E♭°7 E♭ C m7

44 F7 C m7 F7 C m7 B♭

47 C m7 B♭/D E♭
(F) All prob - lem's just a toy — bal - loon,

49 E♭7 A♭ F m7 G♭°7
they'll be burst - ed soon, they're just bound to go pop!

52 B♭ B♭°7 F m7 B♭7 E♭ B♭°7 F m7 B♭7
Oops! There goes an-oth-er problem, ker-

Oops! There goes an-oth-er problem, ker-plop!

56 E♭ B♭°7 F m7 B♭7 E♭ B♭7 E♭
plop! There goes an oth er prob - lem, ker - plop! Ker - plop!

Oops! There goes an - oth - er prob - lem, ker - plop! Ker - plop!

Thank you very much.

It's time now for our feature presentation of the evening. Each time we play for you, we like to feature a noted artist or artists of the past. Let's see if you can figure out who our featured artists are tonight.

This male quartet consisted of four brothers born in Malden, Massachusetts, back in the 20s. After some work in their home state, they took their act to New York and got a job with band leader, Art Mooney. They were the first artists to record for Coral Records and one of the first acts to appear on the original Ed Sullivan Show when it was known as "The Toast Of The Town." Any ideas?

Here's another clue: The youngest brother's first name is Ed, he played the part of Daniel Boone's sidekick, Mingo, on the Daniel Boone TV series. and he has a home in Park City. Who are these guys? You got it - The Ames Brothers.

We'll play three of their greatest hits this evening. This first one was their first big hit back in 1950 and put them on the road to great success. Here's our version of their rock hit - "Rag Mop."

Rag Mop

F

Keyboard

(Sax)

3 C°7 B♭ B♭7 /A♭ /G /F

5 E♭ A♭7
M I say M O M O P M O

II E♭ B♭7 E♭
P P Mop! M O P P Mop, mop, mop, mop.

§ E♭ A♭7
R I say R A R A G R A

23 E♭ B♭7 E♭
G G Rag! R A G G M O P P,

29 E♭
Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

33 A♭7 E♭
Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

37 B♭7 E♭ To Coda Ø
Rag mop! Doo-dle-oot dah dee ah-dah! R A G G M O P P,

(1st time, Sax adlib;
2nd time, Keyboard adlib))

41 E♭ A♭7

Rag mop!

47 E♭ B♭ E♭

53 E♭ A♭7

A I say A B A B C A B

59 E♭ B♭7 E♭

C D A B C D E A B C D E F G H

65 E♭ A♭7

I I say M O M O P M O

71 E♭ B♭7 E♭ D.S. al Coda

P P Mop! M O P P Mop, mop, mop, mop.

77 Coda E♭

Rag mop!

Sax) 3 C°7

Mop mop!

(Keyboard)

80 B♭7 E♭

Rag Mop

M

Keyboard

(Keyboard)

D⁷

F

5 F

I say M O M O P M O

II F C7 F

P P Mop! M O P P Mop, mop, mop, mop.

§ F Bb7

17 R I say R A R A G R A

23 F C7 F

G G Rag! R A G G M O P P,

29 F

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

33 Bb7 F

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

37 C7 F To Coda Ø

Rag mop! Doo-dle-oot dah dee ah-dah! R A G G M O P P,

2

(1st time, Sax adlib;
2nd time, Keyboard adlib))

41 F B♭7

Rag mop!

47 F C F

53 F B♭7

A I say A B A B C A B

59 F C7 F

C D A B C D E A B C D E F G H

65 F B♭7

I I say M O M O P M O

71 F C7 F D.S. al Coda

P P Mop! M O P P Mop, mop, mop, mop.

∅ Coda

77 F

Rag mop! Mop mop!

(Keyboard)

 $\overbrace{\hspace{1cm}}^3$ D°7

80 C7 F

Thank you very much.

For our second selection by our featured artists, the Ames Brothers, we'll move forward in time to a recording they produced with the great Hugo Winterhalter orchestra on May 16, 1953, at the Manhattan Center in New York City. It became their biggest hit.

Here's _____ with our version of that great Ames Brothers hit - "You, You, You."

You, You, You

F

Keyboard

B♭maj7 Cm7 Dm7 Cm7 B♭maj7 Cm7 E♭maj7 F7

5 B♭ E♭ B♭
You, you, You. I'm in love with you, you, you. I could be so

9 F7 B♭ E♭ B♭ F7
true, true, true to some-one like you, you, you.

13 B♭ E♭ B♭
Do, do, do what you ought to do, do, do. Take me in your

17 F7 B♭ E♭ B♭
arms, please do. Let me cling to you, you, you.

21 Cm7 F7 3 B♭ Cm7 F7 3 B♭ B♭7
We were meant for each oth - er, sure as heav-en's a - bove.

25 A7 3 Dm C7 3 F7
We were meant for each oth - er, to have, to hold, and to love.

29 B♭ E♭ B♭
You, you, you. There's no one like you, you, you. You could make my

33 F7 B♭ E♭ B♭ B♭7 (Sax)
dreams come true if you say you love me, too.

37 E♭ A♭ E♭

41 B♭7 E♭ A♭ E♭ B♭7

45 E♭ A♭ E♭

49 B♭7 E♭ A♭ F7 B♭7

53 Cm7 F7 3 B♭ Cm7 F7 3 B♭ B♭7

We were meant for each oth - er, sure as heav-en's a - bove.

57 A7 3 Dm C7 F7

We were meant for each oth - er, to have, to hold, and to love.

61 B♭ E♭ B♭

You, you, you. There's no one like you, you, you. You could make my

65 F7 B♭ E♭ B♭

dreams come true if you say you love me, too. Yes, you could make my

69 F7 B♭ E♭ B♭

dreams come true if you say you love me, too.

You, You, You

M

Keyboard

E♭maj7 Fm7 Gm7 Fm7 E♭maj7 Fm7 A♭maj7 B♭7

5 E♭ A♭ E♭
You, you, You. I'm in love with you, you, you. I could be so

9 B♭7 E♭ A♭ E♭ B♭7
true, true, true to some-one like you, you, you.

13 E♭ A♭ E♭
Do, do, do what you ought to do, do, do, do. Take me in your

17 B♭7 E♭ A♭ E♭
arms, please do. Let me cling to you, you, you.

21 Fm7 B♭7 E♭ Fm7 B♭7 E♭ E♭7
We were meant for each oth - er, sure as heav-en's a - bove.

25 D7 Gm F7 B♭7
We were meant for each oth - er, to have, to hold, and to love.

29 E♭ A♭ E♭
You, you, you. There's no one like you, you, you. You could make my

33 B♭7 E♭ A♭ E♭ E♭7 (Keyboard)
dreams come true if you say you love me, too.

37 A♭ D♭ A♭

41 E♭7 A♭ D♭ A♭ E♭7

45 A♭ D♭ A♭

49 E♭7 A♭ D♭ B♭7 E♭7

53 Fm7 B♭7 3 E♭ Fm7 B♭7 3 E♭ E♭7

We were meant for each other,

sure as heaven's above.

57 D7 3 Gm F7 3 B♭7

We were meant for each other, to have, to hold, and to love.

61 E♭ A♭ E♭

You, you, you. There's no one like you, you, you. You could make my

65 B♭7 E♭ A♭ E♭

dreams come true if you say you love me, too. Yes, you could make my

69 B♭7 E♭ A♭ E♭

dreams come true if you say you love me, too.

Thank you.

We'll conclude our tribute to the Ames Brothers with a song that propelled them into a career in television in 1954. It reached #3 on the Billboard Chart that year.

This song is a story about a certain female who has developed quite a reputation. Listen carefully as _____ tells you about "The Naughty Lady Of Shady Lane."

VOCAL DUET

Naughty Lady Of Shady Lane

Latin Beat

Keyboard

(Give Pitch)

B♭m F B♭m F

(M) Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

3 B♭m F B♭m F

Boom bood-a boom boom boom boom, boom bood-a boom boom boom. The

5 B♭m F F7 B♭m (F)

naught-y la - dy of sha-dy lane has hit the town like a bomb. The

9 B♭m F F7 B♭m

back-fence gos - sip ain't been this good since Ma-bel ran off with Tom. Our

13 D♭ E♭m A♭7 D♭

town was peaceful and qui-et be-fore she came on the scene. The

17 A°7 B♭m C F7

la-dy has start-ed a ri-ot, dis-turb-ing the sub-ur-ban rou-tine. The

21 B♭ F7

naught-y la - dy of shad - y lane has the town in a whirl. The

25 To Coda ♀

naught-y la - dy of sha - dy lane, me oh my, oh what a

2
28 Bbm F Bbm F
 girl.
 (M) Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

30 Bbm F Bbm F
 Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

32 Bbm F F7 Bbm
 (F) You should see how she car-ries on with her ad-mir - ers ga-lore. She

36 Bbm F F7 Bbm
 must be giv - ing them quite a thrill, the way they flock to her door. She

40 D♭ E♭m A♭7 D♭
 throws those comehith-er glanc-es at ev'-ry Tom, Dick, and Joe. When

44 A°7 Bbm C F7 D.S. al Coda
 of-fered some li-quid re-fresh-ment, the lad-y nev-er ev-er says "No!" The

Coda 48 Bbm F Bbm F
 girl.
 (M) Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

50 Cm G Cm G
 Boom bood-a boom boom boom boom, boom bood-a boom boom boom. (F) The

52 Cm G G7 Cm 3

things they're try - ing to pin on her won't hold much wa - ter, I'm sure. Be-

56 Cm G G7 Cm

neath the pow - der and fan-cy lace there beats a heart sweet and pure. She

60 Eb Fm Bb7 Eb

just needs some-one to change her, then she'll be nice as can be. If

64 B°7 3 Cm D G7

you're in the neigh-bor-hood, stranger, you're wel-come to drop in and see. The

68 C G7

naught-y la - dy of shad - y lane, so de-light - ful to hold. The

72

naught - y la - dy of sha - dy lane, so de-lect - a - ble,

75 (Keyboard) Dm7 G7

(Keyboard) quite re-spect-a-ble, and she's on - ly nine days

80 Cm G7 Cm G7 Cm G7 C >

(Keyboard) old!

Thank you. Did you enjoy our tribute to the Ames Brothers?

For our next selection, we'll play a non-sensical song that was performed way back in 1910 at British music halls by a Cockney comedian named Harry Champion. It became his closing theme song. Then, in 1965, it became the fastest-selling song in history to that point when it was revived by Herman's Hermits, becoming the group's second number-one on the Billboard Hot 100 chart.

If you remember British History, one of a long line of kings was Henry the Eighth. This song is titled, "I'm Henery The Eighth, I Am," but it's about different "Henry, the Eighth" entirely. You'll soon learn the story of this chap!

Enjoy!

I'm Henery The Eighth, I Am

MALE VOCAL

Keyboard

(Drums Only - Rock Beat) (Keyboard)

E (Add Bass - As written)

7 A D A

I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.

II A B m E7

I got mar-ried to the wid-ow next door. She's been mar-ried sev-en times be-fore, and

15 A E7 'Enery D E7 Not a Sam!

ev - 'ry one was an 'En-er-y. She would-n't have a Wil-lie or a Sam. I'm her

19 A C#m7 D F#m B m E7 (Drums continue)

eighth old man, I'm Hen-er - y. Hen - er - y the Eighth, I

22 1. A N.C. (Drums continue) 2. A N.C. (Drums - Rock Beat Lead In)

am. Sec-ond verse, same as the first! am.

27 A (Keyboard Adlib) D A

A (Keyboard Adlib) D A

31 B m E7

B m E7

35 A E7 D E7

39 A C#m7 D F#m B m E7 A N.C. (Drums - Rock Beat Lead In)

44 A D A
I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.

48 A B m E7
I got mar-ried to the wid-ow next door. She's been mar-ried sev-en times be-fore, and

52 A E7 'Enery! D E7
ev - 'ry one was an 'En-er-y. She would-n't have a Wil-lie or a Sam. I'm her

56 A C#m7 D F#m B m E7 A
eighth old man, I'm Hen-er-y. Hen-er-y the Eighth, I am.

60 H E N R Y Hen-er - y, Hen-er - y F#m
Henery! Henery!

64 B m E7 F#m B m E7
Hen-er - y the Eighth, I am, I am. Hen-er - y the Eighth, I

67 A (Keyboard) F#m D E7 A (Drums)
am.

Thank you.

We'll stay in the 40s for this next song, written in 1946 and which since has become a jazz standard, recorded by artists such as Sarah Vaughn, Rosemary Clooney, Louis Armstrong, Pat Boone, and many others.

Here's _____ to sing our version of this beautiful ballad
- "Tenderly."

Tenderly

F

Keyboard

(Keyboard/Bass only - Freely but not too slow)

D m7 G 7(#5) C m7 F7(b9)

B♭6 G m7 C m7 F7

The eve - ning

(In Rhythm)

B♭Maj7 E♭7(#11) B♭m7

breeze _____ ca - ressed the trees, ten - der - ly.

E♭7 C m7 A♭7(#11)

— The tremb-ling trees _____ em-braced the breeze, ten-der -

B♭Maj7 D m7 C m7 B♭Maj7 C m7(b5)

ly. Then you and

F7 C m7(b5) A m7(b5) D 7(#5)

I came wan - der - ing by and

G m7 C7 C m7 F7

lost in a sigh were we. The shore was

2

21 B♭Maj7 E♭7(♯11)

kissed _____ by sea and mist, ten - der -

23 B♭m7 E♭7 C m7

ly. I can't for - get how two hearts

26 A♭7(♯11) B♭Maj7 D m7 C m7 B♭Maj7

met, breath - less - ly. Your

29 C m7(♭5) F7 G m7 G m7/F

arms o - pened wide and closed me in -

32 E m7(♭5) A7(♭9) D m7 G 7(♯5)

side. You took my lips, you took my

34 1. C m7 F7(♭9) B♭6 C m7 F7 (Sax)

love so ten - der - ly.

37 2. C m7 D m7 /C♯ /C E m7(♭5)/B♭ A7(♭9)

love so ten - der - ly. You took my

40 D m7 G 7(♯5) C m7 F7(♭9) B♭6 C m9 B♭Maj7

lip, you took my love so ten - der - ly.

Tenderly

M
Keyboard

(Keyboard/Bass only - Freely but not too slow)

1 G m7 C 7(#5) F m7 B♭7(♭9)

3 E♭6 C m7 F m7 B♭7
The eve - ning

(In Rhythm)

5 E♭Maj7 A♭7(♯11) E♭m7
breeze _____ ca - ressed the trees, ten - der - ly.

8 A♭7 F m7 D♭7(♯11)
The tremb-ling trees _____ em-braced the breeze, ten - der -

11 E♭Maj7 G m7 F m7 E♭Maj7 F m7(♭5) D♭7(♯11)
ly. _____ Then you and

14 B♭7 F m7(♭5) D m7(♭5) G 7(♯5)
I came wan - der - ing by and

17 C m7 F 7 F m7 B♭7
lost in a sigh were we. _____ The shore was

2

21 E♭Maj7 A♭7(#11)

kissed _____ by sea and mist, ten - der -

23 E♭m7 A♭7 F m7

ly. _____ I can't for - get _____ how two hearts

26 D♭7(#11) E♭Maj7 G m7 F m7 E♭Maj7

met, breath-less - ly. Your

29 F m7(b5) B♭7 C m7 C m7/B♭

arms o - pened wide and closed me in -

32 A m7(b5) D7(b9) G m7 C 7(#5)

side. You took my lips, you took my

34 1. F m7 B♭7(b9) E♭6 F m7 B♭7 (Keyboard)

love so ten - der - ly.

2. 37 F m7 G m7 /F♯ /F A m7(b5)/E♭ D7(b9)

love so ten - der - ly. You took my

40 G m7 C 7(#5) F m7 B♭7(b9) E♭6 F m9 E♭Maj7

lips, you took my love so ten - der - ly.

Thank you.

We'll go way back in time to the year 1918 for our next song. It was written by Bob Carleton and has flourished throughout the ages as a jazz standard. Arthur Fields had the original recording, but it's been recorded by such greats as Frank Sinatra, Louis Armstrong, Pee Wee Hunt, and a whole host of other artists.

So, here we go with our version of this old favorite - "Ja Da, Ja Da, Jing, Jing, Jing."

Ja Da, Ja Da, Jing, Jing. Jing

F

Keyboard

C C7 A7 D7 G7 C G aug C

5 C/E E[°]7 G7/D G7 C/E E[°]7 G7/D G7 You've Now

9 C/E E[°]7 G7/D G C/E E[°]7

heard all a - bout your rag-gy mel - o - dies.
ev - 'ry-one was sing - ing a Ha-wai - ian strain. Ev - 'ry-thing from op - 'ra down to
ev - 'ry-one seemed to have it

12 G7/D G7 E7 har - mo - ny. But I've a lit - tle song that I will
on their brain. When Ya - ka Hick - y Hoo - lal Do was

14 A7 E[°]7 D7 sing to you. It's going to win you thru and thru
all the craze, why that's the one that had 'em dazed. There The

17 C/E E[°]7 G7/D G C/E E[°]7

ain't much to the words, but the music is grand, and you'll be sing-ing it to
ob - ject now is for some - thing new, some-thing that will ap-

20 G7/D G7 E7 beat the band. Now you've heard of your
peal to you. And here's a lit - tle mel - o - dy that

22 A m7 E[°]7 D7 G7 "Will O' The Wisp," but give a lit - tle lis - ten to this. It goes
you will find will give a lit - tle lis - ten to this. It goes
ling - er, ling - er there in your mind.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '4'). Chords are indicated above the staff at various points: C, C7, A7, D7, G7, C, G aug, C, C/E, E[°]7, G7/D, G7, C/E, E[°]7, G7/D, G7, C/E, E[°]7, G7/D, G7, A7, E[°]7, D7, G7/D, G, C/E, E[°]7, G7/D, G, C/E, E[°]7, G7/D, G, C/E, E[°]7, G7/D, G, C/E, E[°]7, G7/D, G, A m7, E[°]7, D7, G7. The lyrics are written below the notes, corresponding to the chords. The lyrics describe a scene of people singing various songs, including raggy melodies and Hawaiian strains, and mention a band playing and a person singing "Will O' The Wisp". The music features eighth-note patterns and some sixteenth-note patterns.

2

25 C (Sax) A7 (Sax) D7 C (Sax) G \sharp 7

Ja Da,
Ja Da,
Ja Da, Ja Da, Jing, Jing,
Jing!

29 C (Sax) A7 (Sax) D7 G7

Ja Da,
Ja Da,
Ja Da, Ja Da, Jing, Jing,
Jing.

33 C/E E \flat 7 G7/D G

That's a fan - cy lit - tle bit of mel - o - dy.

35 C/E E \flat 7 G7/D G7

It's so sooth - ing and ap - peal - ing to me.
It goes

37 C (Sax) A7 (Sax) D7 C G7

Ja Da,
Ja Da,
Ja Da, Ja Da, Jing, Jing,
Jing!

41 C (Sax) A7 (Sax) D7 C (Sax) G[#]7

Ja Da,
Ja Da,
Ja Da, Ja Da, Jing, Jing,
Jing!

45 C (Sax) A7 (Sax) D7 G7

Ja Da,
Ja Da,
Ja Da, Ja Da, Jing, Jing,
Jing.

49 C/E E^b^o7 G7/D G

That's a fancy lit - tle bit of melody.

51 C/E E^b^o7 G7/D G7

It's so sooth - ing and ap - peal - ing to me.
It goes

53 C (Sax) A7 (Sax) D7 C Gaug C

Ja Da,
Ja Da,
Ja Da, Ja Da, Jing, Jing,
Jing.

Ja Da, Ja Da, Jing, Jing. Jing

M
Keyboard

F F7 D7 G7 C7 F C^{aug} F

5 F/A A^b7 C7/G C7 F/A A^b7 C7/G C7 You've Now

9 F/A A^b7 C7/G C F/A A^b7 heard all a - bout your rag-gy mel - o - dies. Ev-'ry-thing from op - 'ra down to ev - 'ry-one was sing - ing a Ha-wai - ian strain. seemed to have it

12 C7/G C7 A7 har - mo - ny. But I've a lit - tle song that I will on their brain. When Ya - ka Hick - y Hoo - la! Do was

14 D7 A^b7 G7 sing to you. It's going to win you thru and thru dazed. There all the craze, why that's the one that had 'em The

17 F/A A^b7 C7/G C F/A A^b7 ain't much to the words, but the mus - ic is grand, and you'll be sing-ing it to ob - ject now is for some - thing new, some-thing that will ap-

20 C7/G C7 A7 beat the band. Now you've heard of your peal to you. And here's a lit - tle mel - o - dy that

22 Dm7 A^b7 G7 C7 "Will O' The Wisp," but give a lit - tle lis - ten to this. It goes you will find will ling - er, ling - er there in your mind.

2

25 F (Keyboard) D7 (Keyboard) G7 F (Keyboard) C \sharp 7

Ja Da, Ja Da, Ja Da, Jing, Jing, Jing! __

29 F (Keyboard) D7 (Keyboard) G7 C7

Ja Da, Ja Da, Ja Da, Jing, Jing, Jing. __

33 F/A A \flat 7 C7/G C

That's a fan - cy lit - tle bit of mel - o - dy. __

35 F/A A \flat 7 C7/G C7

It's so sooth - ing and ap - peal - ing to me. It goes

37 F (Keyboard) D7 (Keyboard) G7 F C7

Ja Da, Ja Da, Ja Da, Jing, Jing, Jing! __

41 F (Keyboard) D7 (Keyboard) G7 C[♯]7
 Ja Da, Ja Da, Ja Da, Jing, Jing, Jing!

45 F (Keyboard) D7 (Keyboard) G7 C7
 Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.

49 F/A A[♭]7 C7/G C
 That's a fancy little bit of melody.

51 F/A A[♭]7 C7/G C7
 It's so soothing and appealing to me. It goes

53 F (Keyboard) D7 (Keyboard) G7 F Caug F
 Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.

Thank you.

Our next song is a show tune from the 1951 Rodgers and Hammerstein musical *The King and I*. In the show, Anna, a British schoolteacher who has been hired as a governess, sings the song as she strikes up a warm and affectionate relationship with the children and the wives of the King of Siam.

Here's _____ with our version of "Getting To Know You."

Getting To Know You

Keyboard

(Freely)

F/C F°7/C F 6/C F 6/A A♭°7 G m7 C7

5 F

10

F7 B♭

14 B°7 F/C D7 Dm7

18 G7 G m7/C C7 3

(In Tempo)

23 F 3 G m7 C7 G m7 C7 3

27 G m7 C7 G m7 C7 F 3

2

31 F *3* B_bmaj7 B_b6 B_baug B_b *3*
 know you, putting it my way but nice - ly, _____ you are pre-

35 Dm7 G7 Gm7/C C7 *3*
 cise - ly _____ my cup of tea! _____ Get-ting to

39 F *3* Gm7 C7 Gm7 C7 *3*
 know you, get-ting to feel free and eas - y. _____ When I am

43 Gm7 C7 Gm7 C7 F7 *3*
 with you, get ting to know what to say. _____ have-n't you

47 B_bmaj7 B_b6 Gm7 *3* C7 F maj7 F7 B_b
 no - ticed? Sud-den-ly I'm bright and breez - y _____ be - cause of

51 F Gm7 *3* C7 F Dm7 *3*
 all the beau-ti - ful and new things I'm learn-ing a - bout you

55 Gm7. C7 F C7 (Sax) *3*
 day by day. _____

59 Gm7. C7 F C7 F C7 F
 day by day.

Getting To Know You

Keyboard

(Freely)

B \flat /F B \flat \circ 7/F B \flat 6/F B \flat 6/D D \flat \circ 7 Cm7 F7

It's a

5 B \flat

ver - y an- cien t say-ing, but a true and hon-est thought, that if you be-come a

10 B \flat 7 E \flat

teach - er, by your pu - pils you'll be taught. As a teach - er, I've been

14 E \circ 7 B \flat /F G7 Gm7

learn - ing. You'll for - give me if I boast. And I've now be - come an

18 C7 Cm7/F F7 3

ex-pert on the sub-ject I like most. Get-ting to know you. Get-ting to

(In Tempo) B \flat

know you, get-ting to know all a - bout you. Get-ting to

27 Cm7 F7 Cm7 F7 B \flat 3

like you, get-ting to hope you like me. Get-ting to

2

31 B♭ know you, putting it my way but nice - ly, _____ you are pre-
 35 Gm7 C7 Cm7/F F7 cise - ly my cup of tea! _____ Get-ting to
 39 B♭ know you, get-ting to feel free and eas - y. _____ When I am
 43 Cm7 F7 Cm7 F7 B♭7 with you, get ting to know what to say. _____ have-n't you
 47 E♭maj7 E♭6 Cm7 F7 B♭maj7 B♭7 E♭ no - ticed? Sud-den-ly I'm bright and breez - y _____ be - cause of
 51 B♭ all the Cm7 F7 B♭ Gm7 things I'm learn-ing a - bout you
 55 Cm7 F7 B♭ F7 (Keyboard) day by day. _____
 59 Cm7 F7 B♭ F7 B♭ F7 B♭ day by day.

Thank you very much.

Well, we're nearing the end of our time together this evening. For our next to the last number, we'll switch to a Latin beat with a song written in 1939 for the film of the same name starring Gene Autry. Other artists who recorded it include Shep Fields, Frank Sinatra, Perry Como, and Patsy Cline.

Join us now as we take a little trip "South Of The Border."

EASY LATIN

South Of The Border (Down Mexico Way)

F

Keyboard

(Sax)

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes chords A m7, D7, G, and G#7. Staff 2 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes chords A m7, D7, G, and N.C. Staff 3 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes chords D7, G, D7, G, and N.C. Staff 4 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes chords G, D7, G, and N.C. Staff 5 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes chords G, D7, G, and N.C. Staff 6 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes chords G, D7, G, and N.C. Staff 7 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes chords C, A m7, G, and D7. Staff 8 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes chords G, N.C., G, and G.

Lyrics:

Ay, - ay - ay
ay, ay, ay, ay. Ay, ay, ay, ay, ay, ay. South of the
bor - der, down Mex - i - co way, that's where they
pic - ture in old Span - ish lace. Just for a
fell ten - in love when stars a - bove came out to play.
in der while he kissed the smile up - on her face.
And now as they wan - der, their thoughts ev - er
For it was "Fi - es - ta," and they were so
stray south of the bor - der down Mex - i - co
gay

Chords:

G, A m7, D7, G, G#7, N.C., G, C, A m7, G, D7, G, G, N.C., G, G

2
36 G Am D7 G
 sighed as she whis-pered "Ma - ña-na," nev-er dream-ing that they were part-ing. And he

40 E7 Am G D7 G 3
 lied as he whis-pered Ma - ña-na," for their to-mor-row nev-er came. South of the

44 G D7 3 G 3
 bor - der, he rode back one day. There in a

48 G°7 D7 3
 veil of white by can - dle-light she knelt to pray. The mis-sion bells

52 G G7 3 C A m7 3
 told him that he mus - n't stay south of the

56 G D7 3 G N.C. 3
 bor - der down Mex - i - co way. Ay, ay, ay,

60 D7 G 3
 ay, ay, ay, ay. Ay, - ay, ay, ay. Ay, - ay, ay,

64 D7 G (Sax) A m7 D7 3
 ay, ay, ay, ay.

70 G G♯7 A m7 D7 G
 -

EASY LATIN

South Of The Border (Down Mexico Way)

M
Keyboard

(Keyboard)

The musical score consists of eight staves of music. The first staff shows a keyboard line with chords Dm7, G7, C, and C#7. The second staff begins at measure 6 with lyrics "Ay, - ay - ay". The third staff begins at measure 10 with lyrics "ay, ay, South of the". The fourth staff begins at measure 18 with lyrics "bor - der, down in Mex - i - co way, that's where they pic - ture in old Span - ish lace. Just for a". The fifth staff begins at measure 22 with lyrics "fell ten - in love when he stars kissed a - bove the smile came up - on to play. fell ten - in love when he stars kissed a - bove the smile came up - on to play.". The sixth staff begins at measure 25 with lyrics "And now as they wan - der, their and thoughts ev - er For it was "Fi - es - ta," and they were so". The seventh staff begins at measure 28 with lyrics "stray south of the bor - der down Mex - i - co gay". The eighth staff begins at measure 32 with lyrics "She was a way. Then she". Chords indicated above the staff include Dm7, G7, C, C#7, N.C., G7, C, C#7, N.C., C, G7, C, C#7, G7, F, Dm7, C, G7, C1, N.C., C2, and G7.

2
 36 C Dm G7 C
 sighed as she whis-pered "Ma - ña-na," nev-er dream-ing that they were part-ing. And he

40 A7 Dm C G7 C 3
 lied as he whis-pered Ma - ña-na," ____ for their to-mor-row nev-er came. South of the

44 C G7 3 C 3
 bor - der, _____ he rode back one day. There in a

48 C°7 G7 3
 veil of white by can - dle-light she knelt to pray. The mis-sion bells

52 C C7 F Dm7 3
 told him _____ that he mus - n't stay _____ south of the

56 C G7 3 C N.C. 3
 bor - der _____ down Mex - i - co way. Ay, ay, ay,

60 G7 C 3
 ay, _____ ay, - ay, ay, ay. Ay, - ay, ay,

64 G7 C (Keyboard) Dm7 G7 3
 ay, _____ ay, ay, ay, ay.

70 C C♯7 3 Dm7 G7 C
 #

Thank you very much.

We've certainly enjoyed ourselves this evening. Have you had a good time?

(Sell CDs)

We'll conclude our evening with a song from the 1960 Broadway musical "Wildcat." In the original musical, the song was sung by comedy actress Lucille Ball, in what was the only Broadway appearance of her career.

_____ and I will join together now and ask you to give us a close examination. Here's our version of "Hey, Look Me Over."

Enjoy!

Hey , Look Me Over

VOCAL DUET

Keyboard

(Keyboard) C

5 F A7 Em7 C°7 A7 D7

(M) Hey, look me o - ver, lend me an ear; Fresh out of clo - ver,

11 Gm7 C7 Gm7 Ebm6 C7 F A7 D7

mort-gaged up to here. But don't pass the plate, folks, don't pass the cup. — I

17 G7 C7

fig - ure when - ev - er you're down and out, the on - ly way is up. And I'll be

21 F A7 Em7 C°7 A7 d7

up like a rose - bud, high on the vine. Don't thumb your nose, bud,

27 Gm7 Bbmaj7 E9 F/A

take a tip from mine. I'm a lit - tle bit short of the el - bow room, so let me get me

32 D7 Gm7 C7 F

some. And look out, world here I come. _____

2
37 F

(F) No-bod-y in the world was ev-er with-out a pray'r.

41 E♭

How can you win the world if no-bod-y knows you're there?

45 E♭ (Sax)

G7 Dm7 B♭°7 G7 c7

51 Fm7 B♭7 Fm7 D♭m6 B♭7 E♭ G7 C7 F 7

58 B♭7 E♭ (Keyboard) G7 Dm7 B♭°7 G7

65 C7 Fm7 A♭maj7 D♭9

71 E♭/G C7 Fm7 B♭7 E♭

77 G

(F) Kid, when you need the crowd, the tick-ets are hard to sell.

81 F C7

Still, you can lead the crowd, if you can get up and yell: __

85 F A7 Em7 C°7 A7 D7

(F) Hey, _____ hey, look - y, look - y here. Fresh out of clo - ver,

91 Gm7 Bbmaj7 E♭9

I'm a lit - tle bit short of the el - bow room, so
mort - gaged up to here. I'm a lit - tle bit short of the el - bow room, so

95 F/A D7 Gm7 F°7

let me get me some. And look out, world, hear me shout, world, and look
let me get me some. And look out, world, hear me shout, world, and look

101 Gm7 C7 F

out world, here I come.
out world, here I come.

107 B♭ (Keyboard)

(Keyboard)