



## Set Y

Last revised: 2022.03.21

Y01-Hallelujah(KVF).2017.06.18.pdf

Y01-Hallelujah(KVM).2017.06.18.pdf

Y02-Meet Me In St Louis Louis(KVF).2022.03.21.pdf

Y02-Meet Me In St Louis Louis(KVM).2022.03.21.pdf

Y03-How Deep Is The Ocean(KVF).2013.11.26.pdf

Y03-How Deep Is The Ocean(KVM).2013.11.26.pdf

Y04-Istanbul(KVF).2016.10.12.pdf

Y04-Istanbul(KVM).2016.10.12.pdf

Y05-Cuddle Up A Little Close(KVF).2013.11.26.pdf

Y05-Cuddle Up A Little Close(KVM).2013.11.26.pdf

Y06-Helena Polka(KV).2016.08.29.pdf

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Y08-Give My Regards To Broadway(KVF).2016.10.12.pdf

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Y09-Where Have All The Flowers Gone(KVD).2019.05.04.pdf

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Y14-I Can't Believe That You're In Love With Me(KVF) - Score.2017.10.23.pdf

Y14-I Can't Believe That You're In Love With Me(KVM) - Score.2017.10.23.pdf

Y15-Sunrise, Sunset(KVD).2016.11.21.pdf

Y16-I Get A Kick Out Of You(KVF).2017.06.18.pdf

Y16-I Get A Kick Out Of You(KVM).2017.06.18.pdf

Y17-That's A-Plenty(K).2018.01.21.pdf

# Hallelujah!

# F

Keyboard

D $\flat$ 7 (Sax) C

5 D $\flat$ 7 D $\flat$ 7 C7 N.C.

9 F C F B $\flat$  Sing "Hal - le -

lu sue - jah! Hal - le - lu - jah!" and you'll  
 you, "Hall - le - lu - jah!" gets you

13 F C7 1. F  
 shoo through the blues a - way. When cares pur -  
 the the dark - est

17 2. F  
 day.

19 B $\flat$ m7 E $\flat$  A $\flat$  Fm7  
 Sa - tan lies a - wait - ing and cre -

23 B $\flat$ m6 C7 F C7 N.C.  
 at - ing skies of grey. But "Hal - le -

27 F C F B $\flat$   
 lu - jah! Hal - le lu jah!" helps to  
 F C7 To Coda F (Sax) D.S. al Coda

31 F  
 shoo the clouds a - way.

2

## Coda

35 F D7 N.C. G D

Sing "Hal - le - lu sue - jah! Hal - le -  
you, "Hal - le -

39 G C G D7

lu - jah!" and gets you'll shoo through the blues dark - a -  
lu jah!" gets you shoo through the dark - est

43 1. G 2. G

way. When cares pur - day.

47 Cm7 F B $\flat$  Gm7 Cm6 D7

Sat - an lies a wait - ing and cre - a - ting skies of

53 G D7 N.C. G D G

grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -

59 A $\flat$  E $\flat$  A $\flat$  G

lu jah! Hal - le - lu - jah! Sing "Hal - le - lu - jah!

64 D G D C G $\sharp$ maj7

Hal - le - lu jah! and you'll shoo all the clouds a -

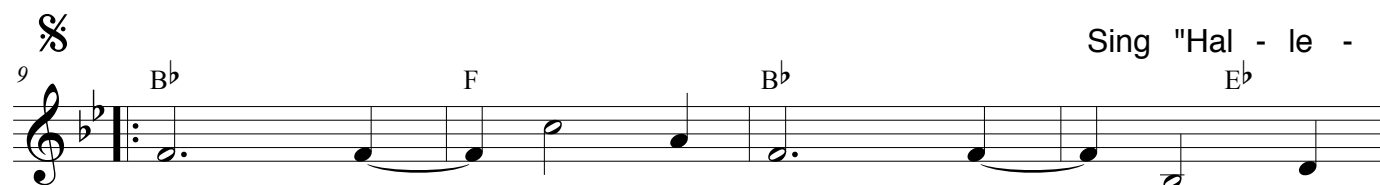
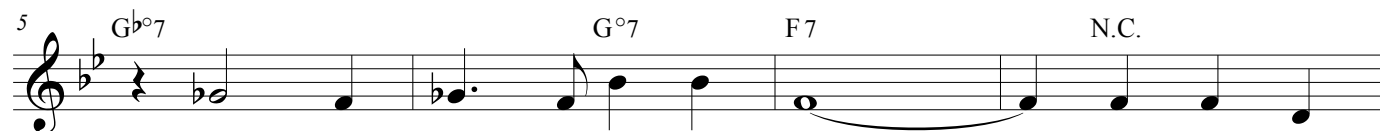
71 G Em Am7 D7 G

way. You'll shoo them all a - way!

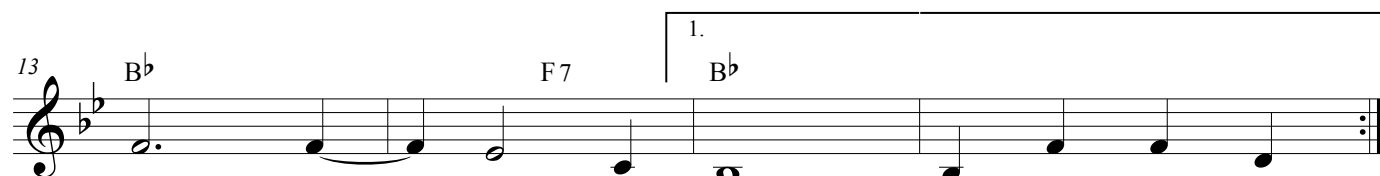
## Hallelujah!

M

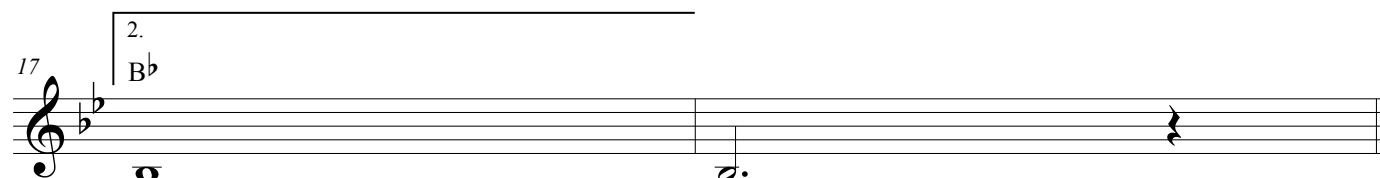
Keyboard



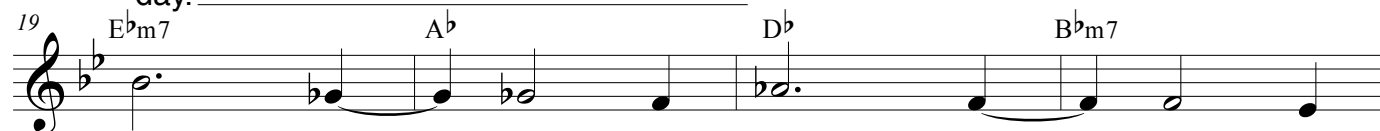
lu sue - jah! Hal - le - lu - jah! and you'll  
you, "Hall - le - lu - jah!" gets you



shoo the blues a - way. When cares pur -  
through the dark - est



day.



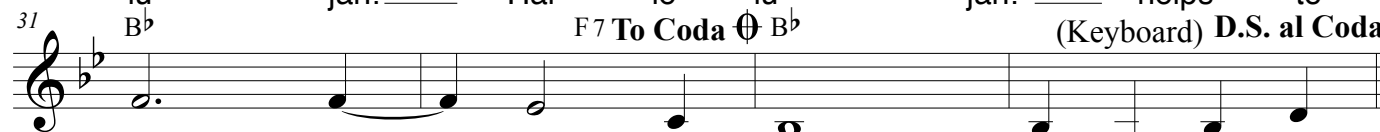
Sa - tan lies a - wait - ing and cre -



at - ing skies of grey. But "Hal - le -



lu - jah! Hal - le lu jah!" helps to  
(Keyboard) D.S. al Coda



shoo the clouds a - way.

2

## Coda

35  $B\flat$  G7 N.C. C G

Sing "Hal - le - lu sue - jah! - Hal - le -  
you, - "Hal - le -

39 C F C G7

lu - jah!" and gets you'll shoo the blues a -  
lu jah!" gets you through the dark - est

43 1. C 2. C

way. When cares pur - day.

47  $Fm7$   $B\flat$   $E\flat$   $Cm7$   $Fm6$  G7

Sat - an lies a wait - ing and cre - a - ting skies of

53 C G7 N.C. C G C

grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -

59  $D\flat$   $A\flat$   $D\flat$  C

lu jah! Hal - le - lu - jah!" Sing "Hal - le - lu - jah!

64 G C G F  $C\sharp maj7$

- Hal - le - lu jah!" and you'll shoo all the clouds a -

71 C  $A m$   $Dm7$  G7 C

way. You'll shoo them all a - way!

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 "Hallelujah." It was written back in 1927 for the Broadway musical "Hit The Deck."

For our next selection, we'll move way back to the year 1904 and a song which was featured in the St. Louis World's Fair. This song was a feature of the 1944 movie "Meet Me In St. Louis," sung by Judy Garland. Here's \_\_\_\_\_ with an invitation. She says, "Meet Me In St. Louis, Louis."

# Meet Me In St. Louis, Louis

# F

Keyboard

(Sax)

F D $\flat$  Gm7 C7

When  
The

5 F

Lou - ie came home to the flat,  
dress-es that hung in the hall

he hung up his coat and his  
were gone. She had tak - en them

11 C7 /E /C F F $^{\circ}$ 7

hat.  
all.

He gazed all a - round, but no wife - y he  
She took all his rings and the rest of his

16 F F $^{\circ}$ 7 C/G G7 C7

found, so he said "Where can  
things, — the pic - ture he

Flos - sie be at?"  
missed from the wall.

A  
"What!

21 F /A

note on the ta - ble he spied.  
Mov - ing?" the jan - i - tor said,

He read it just once, then he  
"Your rent is paid three months a -

27 B $\flat$  D7/A Gm /B $\flat$  B $\flat$  B $^{\circ}$ 7 F/C B $^{\circ}$ 7

cried.  
head."

It ran "Lou - ie dear, it's too slow for me  
"What good is the flat?" said poor Lou - ie, "Read

32 F/C G $^{\sharp}$ 7 C/G G7 C To Coda  $\Phi$  C7

here, so I think I will go for a ride.  
that." and the jan - i - tor smiled as he read:

2  
37

F B $\flat$  F

Meet me in St. Lou-ie, Lou-ie. Meet me at the fair.

45

G7 C7

Don't tell me the lights are shin-ing an - y - place but there.\_\_\_\_ We will

53

A7 D7 G7 C7

dance the hoot-chie koot-chie;\_\_\_\_ I will be your toot - sie woot-sie if you will

61

F B $\flat$  Gm7 C7 F D.C. al Coda

meet me in St. Lou-ie, Lou-ie, meet me at the fair.\_\_\_\_

**Coda**

69

D7 G C G

"Meet me in St. Lou-ie, Lou-ie. Meet me at the fair.

78

A7 D7

Don't tell me the lights are shin-ing an - y - place but there.\_\_\_\_ We will

86

B7 E7 A7 D7

dance the hoot-chie koot-chie;\_\_\_\_ I will be your toot - sie woot-sie if you will

94

G C Am7 D7 G

meet me in St. Lou-ie, Lou-ie, meet me at the fair. I

102

C C $\sharp$ o7 G/D Em7 Am7 D7 G (Sax)

promise you, hon, we'll have all kinds of fun, if you'll meet me at the fair."\_\_\_\_

110

C C $\sharp$ o7 G/D Em7 Am7 D7 G



## M


(Keyboard)


5      B $\flat$


Lou - ie came home to the flat, he hung up his coat and his  
dress-es that hung in the hall were gone. She had tak - en them

II F7 /A /F B $\flat$  B $\flat$ 7 B $\flat$  B $\flat$ 7

hat. all. He gazed all a - round, but no wife - y he found, so he  
all. She took all his rings and the rest of his things, — the

17   
said "Where can he Flos - sie be at?" A  
pic - ture he missed from the wall. "What!

21 

27    
cried. head." It ran "Lou - ie dear, it's too slow for me  
"What good is the flat?" said poor Lou - ie, "Read

32 here, so I think I will go for a ride.  
that." and the jan - i - tor smiled as he read.

2  
37

B $\flat$  E $\flat$  B $\flat$

Meet me in St. Lou-ie, Lou-ie. Meet me at the fair.

45

C7 F7

Don't tell me the lights are shin-ing an - y - place but there.\_\_\_\_ We will

53

D7 G7 C7 F7

dance the hoot-chie koot - chie;\_\_\_\_ I will be your toot - sie woot-sie if you will

61

B $\flat$  E $\flat$  Cm7 F7 B $\flat$  D.C. al Coda

meet me in St. Lou-ie, Lou-ie, meet me at the fair.\_\_\_\_

**Coda**

69

G7 C F C

Meet me in St. Lou-ie, Lou-ie. Meet me at the fair.

78

D7 G7

Don't tell me the lights are shin-ing an - y - place but there.\_\_\_\_ We will

86

E7 A7 D7 G7

dance the hoot-chie koot-chie;\_\_\_\_ I will be your toot - sie woot-sie if you will

94

C F Dm7 G7 C

meet me in St. Lou-ie, Lou-ie, meet me at the fair. I

102

F F $\sharp$ 7 C/G Am7 Dm7 G7 C (Keyboard)

prom-ise you, hon, we'll have all kinds of fun, if you'll meet me at the fair.\_\_\_\_

110

F F $\sharp$ 7 C/G Am7 Dm7 G7 C

Thank you.

We'll switch gears for our next selection. It was written by Irving Berlin in 1932 and was recorded by Paul Whiteman and his orchestra. Remember Paul?

We're going to give it a Latin beat. Here's \_\_\_\_\_ with another question. She'd like to know "How Deep Is The Ocean."

Latin Beat  
(Not Too Fast)

# How Deep Is The Ocean

Keyboard

**F**

(Sax) Gm Cm7 D7 Gm Cm7 D7

5 Gm Gm/F# Gm7/F Em7(b5)

How much do I love you? I'll tell you no lie,  
How far would I tra - vel to be where you are?

9 Dm7 Em7(b5) A7(b9) Dm7 Cm7 F7

How deep is the o - cean, how high is the sky?  
How far is the jour - ney from here to a star?

13 1. Bb7 Fm7 Bb7 Eb7 Bbm7 Eb7

How man - y times a day do I think of you? \_\_\_\_

17 F#9 Dbm7 F#7 C7(b9) F7 D7(b9)

How man - y ros - es are sprin - kled with dew? \_\_\_\_

21 2. Fm7 Bb7 Dm7(b5) G7(b9) Cm7 Ebm7 Ab7

And if I ev - er lost you, how much would I cry?

25 Bb/F Gm7 C9 Cm7 F7 Bb D7 al Coda

⊕ Coda

How deep is the o - cean, how high is the sky?

29 Cm7 F7 Dm7 Cm7 F7 Bb C9

how high is the sky? how high is the sky?

33 Cm7 F7 Bb C9 Cm7 F7 Bb Ebm Bb Ebm Bb

how high is the sky? how high is the sky? \_\_\_\_

Latin Beat  
(Not Too Fast)

# How Deep Is The Ocean

**M**  
Keyboard

(Keyboard)

5 Cm Fm7 G7 Cm Fm7 G7

9 Cm Cm/B Cm7/B<sup>b</sup> Am7(b5)

How much do I love you? I'll tell you no lie,  
How far would I tra - vel to be where you are?

9 Gm7 Am7(b5) D7(b9) Gm7 Fm7 B<sup>b</sup>7

How deep is the o - cean, how high is the sky?  
How far is the jour - ney from here to a star?

13 1. E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7

How man - y times a day do I think of you? \_\_\_\_

17 B9 G<sup>b</sup>m7 B7 F7(b9) B<sup>b</sup>7 G7(b9)

How man - y ros - es are sprin - kled with dew? \_\_\_\_

21 2. B<sup>b</sup>m7 E<sup>b</sup>7 Gm7(b5) C7(b9) Fm7 A<sup>b</sup>m7 D<sup>b</sup>7

And if I ev - er lost you, how much would I cry?

25 E<sup>b</sup>/B<sup>b</sup> Cm7 F9 Fm7 B<sup>b</sup>7 E<sup>b</sup> G7 D.S. al Coda

⊕ Coda

29 Fm7 B<sup>b</sup>7 Gm7 Fm7 B<sup>b</sup>7 E<sup>b</sup> F9

How deep is the o - cean, how high is the sky?

33 Fm7 B<sup>b</sup>7 E<sup>b</sup> F9 Fm7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

how high is the sky? how high is the sky?

how high is the sky? how high is the sky? \_\_\_\_

Thank you very much.

We'll move forward in history for our next selection, written in 1953, by Jimmy Kennedy. It became the first gold record for the Canadian pop quartet, The Four Lads.

Here's our version of a song about the largest city in Turkey that went through a name change in 1930. Its title is simply "Istanbul."

## Istanbul

**F**

Keyboard

(Sax)  
Cm D $\flat$  D $\flat$ 7 Cm

7 D $\flat$  D $\flat$ 7 Cm

13 Cm

Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con -  
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con -

16 G7

- stan - ti - no - ple. Been a long time gone, oh Con - stan - ti - no - ple, still it's  
- stan - ti - no - ple. so if you've a date in Con - stan - ti - no - ple, she'll be

19 1. Cm Fm Cm 2. Cm G7 Cm

Tur-kish de-light on a moon-lit night. wait-ing in Is-tan - bul. E-ven

23 Cm G7/D Cm/E $\flat$  G7/D Cm G7 Cm

old New York was once New Am - ster - dam.

27 A $^{\circ}$ 7 G Cm N.C. G7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

2  
31 Cm  
Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

34 G7  
- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

37 Cm Fm G G7 Cm  
Con- stan - ti - no - ple get the works? That's no - bod - y's busi - ness but the Turks.

41 (Sax) Cm D $\flat$  D $\flat$ 7  
[Musical notation for saxophone solo]

45 Cm D $\flat$  D $\flat$ 7  
[Musical notation for saxophone solo]


49 Cm  
[Musical notation for vocal line]

53 G7 1. Cm Fm Cm  
[Musical notation for vocal line]

57 2. Cm G7 Cm  
E - ven



59 Cm G7/D Cm/E $\flat$  G7/D Cm G7 Cm



old New York was once Now Am - ster - dam.

63 A $^{\circ}$ 7 G Cm N.C. G7



Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

67 Cm



Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

70 G7



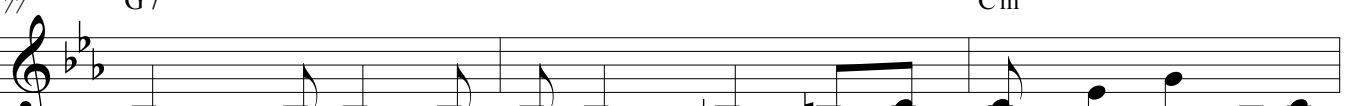
- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

73 Cm Fm G G7 Cm




Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

77 G7 (Sax) Cm



no - bod-y's busi - ness but the Turks.

80 G7 Cm G7 C



no - bod-y's busi - ness but the Turks.

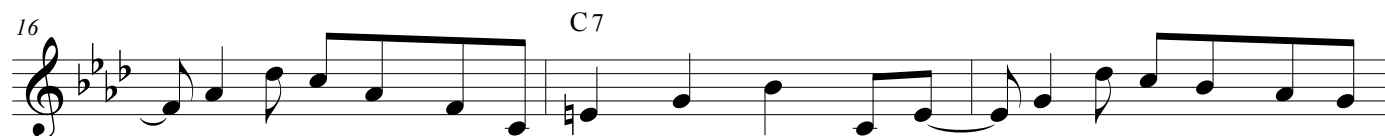
## Istanbul

**M**  
Keyboard

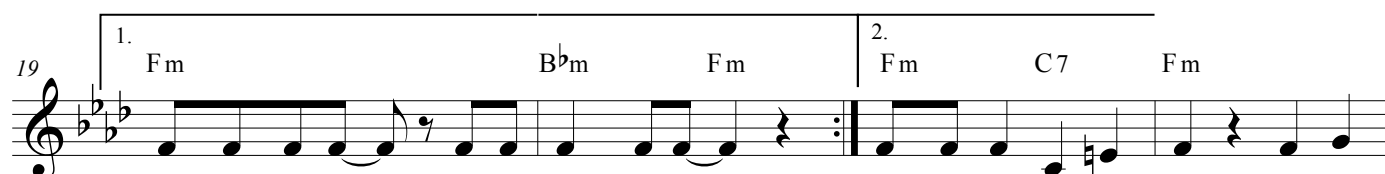
(Keyboard)



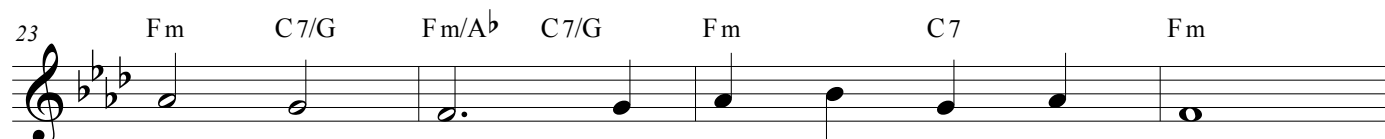
Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con -  
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con -



- stan - ti - no - ple. Been a long time gone, oh Con - stan - ti - no - ple, still it's  
- stan - ti - no - ple. so if you've a date in Con - stan - ti - no - ple, she'll be



Tur - kish de - light on a moon - lit night. wait - ing in Is - tan - bul. E - ven



old New York was once Am - ster - dam.



Why they changed it, I can't say. Peo - ple just liked it bet - ter that way.

2

31 Fm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con-

34 C7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

37 Fm Bbm C C7 Fm

Con- stan - ti - no - ple get the works? That's no - bod - y's busi - ness but the Turks.

41 (Keyboard) Fm Gb Gb7

Con- stan - ti - no - ple get the works? That's no - bod - y's busi - ness but the Turks.

45 Fm Gb Gb7

Con- stan - ti - no - ple get the works? That's no - bod - y's busi - ness but the Turks.

49 Fm

Con- stan - ti - no - ple get the works? That's no - bod - y's busi - ness but the Turks.


53 C7 1. Fm Bbm Fm

Con- stan - ti - no - ple get the works? That's no - bod - y's busi - ness but the Turks.

57 2. Fm C7 Fm

E - ven

59 Fm C7/G Fm/A<sup>b</sup> C7/G Fm C7 Fm



old New York was once Now Am - ster - dam.

63 D<sup>°</sup>7 C Fm N.C. C7



Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

67 Fm



Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

70 C7



- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

73 Fm B<sup>b</sup>m C C7 Fm



Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

77 C7 (Keyboard) Fm



no - bod-y's busi - ness but the Turks.

80 C7 Fm C7 F



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

Now, we'll really go back into history for this next selection. It was written way back in 1908 for a musical entitled "The Three Twins." It has since become a standard, recorded by artists such as Julie London and Vic Damone.

Here's an invitation to you. Please "Cuddle Up A Little Closer, Lovey Mine."

# Cuddle Up A Little Closer

# F

Slow 4

Keyboard

(Sax)  $E^b$   $Gm7$   $A^b\text{maj}7$   $A^\circ7$   $Fm7$   $G^\circ7$   $B^b7/F$   $/B^b$

5  $E^b$   $E^b/G$   $G^b^\circ7$   $B^b7$   $/F$

Cud - dle up a lit - tle clo - ser, lov - ey mine.

9  $B^b7$   $B^b\text{aug}$   $E^b$

Cud - dle up and be my lit - tle cling - ing vine.

13  $C7$   $F7$   $B^b7$   $B^\circ7$   $Cm$

Like to feel your cheek so ro - sy, like to make you com - fy, co - sy,

17  $Fm7/A^b$   $A^\circ7$   $E^b6$   $C7$   $Fm9$   $B^b7$   $E^b$   $B^b7$  **To Coda**

'cause I love from head to toe - sy, lov - ey mine.

21  $E^b$   $Fm7$   $Gm7$   $Fm7$   $E^b$   $E^\circ7$

If you leave me, I'll be lone-ly, 'though our love has just be - gun.

25  $Fm7$   $B^b7$   $Cm7$   $B^b/D$   $F7/C$   $B^b$   $B^b7$  **D.S. al Coda**

Don't for - get I want you on - ly. Yes, you're the on - ly one.

**Coda**

29  $Fm9$   $B^b7$   $B^b\text{aug}$   $E^b$   $E^bm7(b5)$   $E^b6$

on - ly you, my lov - ey mine.

# Cuddle Up A Little Closer

# M

Keyboard

Slow 4

(Keyboard)

$A^b$   $Cm7$   $D^b\text{maj}7$   $D^\circ7$   $B^bm7$   $C^\circ7$   $E^b7/B^b$   $/E^b$

5  $A^b$   $A^b/C$   $B^\circ7$   $E^b7$   $/B^b$

Cud - dle up a lit - tle clo - ser, lov - ey mine.

9  $E^b7$   $E^b\text{aug}$   $A^b$

Cud - dle up and be my lit - tle cling - ing vine.

13  $F7$   $B^b7$   $E^b7$   $E^\circ7$   $Fm$

Like to feel your cheek so ro - sy, like to make you com - fy, co - sy,

17  $B^bm7/D^b$   $D^\circ7$   $A^b6$   $F7$   $B^bm9$   $E^b7$   $A^b$   $E^b7$  **To Coda**  $\Theta$

'cause I love from head to toe - sy, lov - ey mine.

21  $A^b$   $B^bm7$   $Cm7$   $B^bm7$   $A^b$   $A^\circ7$

If you leave me, I'll be lone-ly, 'though our love has just be - gun.

25  $B^bm7$   $E^b7$   $Fm7$   $E^b/G$   $B^b7/F$   $E^b$   $E^b7$  **D.S. al Coda**

Don't for-get I want you on - ly. Yes, you're the on - ly one.

$\Theta$  **Coda**  $B^bm9$   $E^b7$   $E^b\text{aug}$   $A^b$   $A^bm7(b5)$   $A^b6$

29 on - ly you, my lov - ey mine.

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. Is there anyone here whose first name is Helen? I had an aunt named Helen. We'll dedicate this polka to her memory.

Here we go with the "Helena" polka.



# Helena Polka

Keyboard

(Keyboard)  
B $\flat$ 7

(Sax)



(Keyboard)



Hel -

33   
 en - a, my Hel - en - a. you are such a love - ly girl, my  
 en - a, my Hel - en - a, come and take my heart a - way. For -

37   
 heart is in a whirl, my sweet - heart, prec - ious pearl. Hel-  
 ev - er and a day, stay with me, come what may. Hel-

41   
 en - a, my Hel - en - a. I gave all my love to you. You  
 en - a, my Hel - en - a, wheth - er skies are grey or blue, I

45   
 said you loved to me, too, and my dream of dreams came true.  
 prom - ise to be true and to stay in love with you.

49   
 Oh, how I love to kiss \_\_\_\_\_ the love - ly

53   
 lips of Hel - en - a. \_\_\_\_\_ In all my

57   
 dreams, there's a day so fine, \_\_\_\_\_ the day I

61   
 made Hel - en - a mine. Hel -

**To Coda**  **D.S. al Coda**

## ♩ Coda

65 E $\flat$  (Keyboard) F C7 F C7

you.

68 F C C7

72 F C7 (Sax) F C7 F C7

76 F C

79 C7 F

Thank you. What great music those polkas are!

Next, we'll do a hit by the great Eddie Fisher from year 1954. This one rose to the top of the charts that year, and with "Oh, My Papa" gave him two #1 hits in the same year.

Here's \_\_\_\_\_ to sing our version of this beautiful ballad - "I Need You Now."

# I Need You Now

# F

(Sax)

Keyboard

F Gm7 C7 F N.C.  
 if I ev-er need-ed

5 F Faug B $\flat$  B $^{\circ}$ 7  
 you I need you now. I can't re -

9 C7 Gm7 C7 F F $^{\circ}$ 7 C7 N.C.  
 mem-ber when I've ev-er been so blue. if I ev-er need-ed

13 F Faug B $\flat$  B $^{\circ}$ 7  
 love, I need it now. I feel so

17 C7 Gm7 C7 F Gm7 F B $^{\circ}$ 7  
 all a-lone, I don't know what to do. No day or night

21 Cm7 F7 Faug B $\flat$   
 goes by when I don't have my cry. I feel like

25 Dm7 G7 Gm7 Bbm6 C7 N.C.

I could die from want-ing you. I can ease my ach-ing

29 F F aug Bb B°7 3

heart but you know how. If i ev-er

33 1. C7 F Ab°7 C7 N.C. (Sax)

need-ed you, I need you now.

37 2. C7

need-ed you, I need you

41 F Db Gm7 Gbmaj7 F6

now

# I Need You Now

# M

Keyboard

(Keyboard)

B $\flat$  Cm7 F7 B $\flat$  N.C.  
 If I ev-er need-ed  
 you I need you now. I can't re -  
 mem-ber when I've ev-er been so blue. If I ev-er need-ed  
 love, I need it now. I feel so  
 all a-lone, I don't know what to do. No day or night  
 goes by when I don't have my cry. I feel like

5 B $\flat$  B $\flat$ aug E $\flat$  E $\circ$ 7  
 9 F7 Cm7 F7 B $\flat$  B $\flat$ 7 F7 N.C.  
 13 B $\flat$  B $\flat$ aug E $\flat$  E $\circ$ 7  
 17 F7 Cm7 F7 B $\flat$  Cm7 B $\flat$  E $\circ$ 7  
 21 Fm7 B $\flat$ 7 B $\flat$ aug E $\flat$

25 Gm7 C7 Cm7 Ebm6 F7 N.C.

I could die from want-ing you. I can ease my ach-ing

29 Bb Bbaug Eb Eo7 3

heart but you know how. If i ev-er

33 1. F7 Bb Db°7 F7 N.C.

need-ed you, I need you now. (Keyboard)

37 2. F7

need-ed you, I need you

41 Bb Gb Cm7 Bmaj7 Bb6

now



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

Now we'll really move back a ways for this next song. It was written by the great George M. Cohan in 1904 for his musical "Little Johnny Jones." The lyrics were modified when the song was included in Cohan's film "Yankee Doodle Dandy" in 1942. It's listed as one of the top 100 songs by National Public Radio.

Here's \_\_\_\_\_ with a request: "Give My Regards To Broadway."

# Give My Regards To Broadway

# F

Keyboard

(Alto Sax)

The musical score is written for Alto Sax and Keyboard. It consists of nine staves of music, each with a key signature of two flats (Bb and Eb) and a common time signature (C). The lyrics are written below the music, with some words split across lines. The score includes various musical notations such as notes, rests, and accidentals. The keyboard part is indicated by a 'C' symbol on the staff lines.

Chords: C7, C<sup>aug</sup>, C7, Fm, C7, Fm7, G<sup>b</sup>7, Eb/G, Cm7, F7, Bb7, Eb, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Bb7, Eb, Eb7, Eb<sup>aug</sup>, Ab, Fm, Bb7, Eb, G7, Cm, G7, Cm, F7, Bb7, Eb, Bb7, Eb, Eb7, Eb<sup>aug</sup>, Ab, Fm, Bb7, Eb, Ab, Eb, C7, F, F7, Bb, Bb7.

Lyrics:

port lo" in to France one morn-ing, wait - ing for my  
 lo" to dear old Con - ey Isle if there you  
 ship chance to sail, \_\_\_\_\_ Yan - kee sold - iers on a  
 be. \_\_\_\_\_ When you're at the Wal - dorf,  
 fur - lough came to get the lat - est mail. \_\_\_\_\_ When I  
 have a smile and charge it up to me. \_\_\_\_\_ Men - tion  
 told them I - was on my way go to old Man -  
 my name ev - 'ry place you go as 'round the  
 hat - tan Isle, \_\_\_\_\_ they all gath - ered a - bout 'fore my  
 town you roam. \_\_\_\_\_ Should my sweet-heart you see, hug her  
 ves - sel pulled out, and they said, with a smile, \_\_\_\_\_  
 once just for me, tell her I'll soon be

2

45  $E\flat$   $E\flat/G$   $G\flat^{\circ}7$   $Fm7$   $B\flat7$   $Fm7$

"Give my re - gards \_\_\_\_\_ to Broad - way, re - mem-ber me to

50  $B\flat7$   $B\flat aug$   $E\flat$   $E\flat^{\circ}7$   $Fm$   $B\flat7$   $E\flat$   $E\flat m/G\flat$

Her - ald Square \_\_\_\_\_ Tell all the gang \_\_\_\_\_ at

55  $B\flat$   $F7$   $B\flat$   $Gm$   $Cm7$   $F7$   $B\flat$   $A\flat m6$   $B\flat7$

For - ty Sec - ond Street that I will soon be there. \_\_\_\_\_

61  $E\flat$   $E\flat/G$   $G\flat^{\circ}7$   $Fm7$   $B\flat7$   $Fm7$   $B\flat$   $B\flat aug$

Whis-per of how \_\_\_\_\_ I'm yearn - ing to min-gle with the old time

67  $E\flat$   $E\flat maj7$   $E\flat7$   $C7$   $Caug$   $C7$   $Fm$   $C7$

throng. \_\_\_\_\_ Give my re - gards \_\_\_\_\_ to old Broad -

72  $Fm7$   $G\flat^{\circ}7$   $E\flat/G$   $Cm7$   $F7$   $B\flat7$   $E\flat$   $Fm7$   $B\flat7$  **D.S. al Coda**

way and say that I'll be there ere long." \_\_\_\_\_

**Coda** 77  $B\flat$   $B\flat7$   $Dm7$  (Alto Sax)  $G7$   $C7$

home. \_\_\_\_\_

81  $F$   $F/A$   $A\flat^{\circ}7$   $Gm7$   $C7$

"Give my re - gards \_\_\_\_\_ to Broad - way, re -

85  $Gm7$   $C7$   $Caug$   $F$   $F^{\circ}7$   $Gm$   $C7$

mem - ber me to Her - ald Square \_\_\_\_\_

89 F Fm/A<sup>b</sup> C G7 C Am  
Tell all the gang at For - ty Sec - ond Street that

93 Dm7 G7 C B<sup>b</sup>m6 C7  
I will soon be there.

97 F F/A A<sup>b</sup>°7 Gm7 C7  
Whis - per of how I'm yearn - ing to

101 Gm7 C Aug F Fmaj7 F7  
min - gle with the old time thron.

105 D7 D<sup>aug</sup> D7 Gm D7 Gm7 A<sup>b</sup>°7  
Give my re - gards to old Broad - way and say that

109 F/A Dm7 G7 C7 A  
I'll be there ere long. Oh,

113 D7 D<sup>aug</sup> D7 Gm D7 Gm7 A<sup>b</sup>°7  
give my re - gards to old Broad - way and say that

117 F/A Dm7 G9 C7 F (Alto Sax)  
I'll be there ere

123 Dm7 C7 F  
I'll be there ere

# Give My Regards To Broadway

# M

Keyboard

(Keyboard)

F7      F aug      F7      Bbm      F7      Bbm7      B°7  
 5      Ab/C      Fm7      Bb7      Eb7      Ab      Bbm7      Eb7  
 9      Ab      Fm      Bbm      Eb7      Ab      Fm      Bbm7      Eb7  
 13      Ab      Eb7      Ab      Ab7      Abaug      Db  
 port lo" in to France one old morn-ing, wait - ing for my  
 lo" to dear old Con - ey Isle if there you  
 18      Bbm      Eb7      Ab      C7  
 ship chance to sail, \_\_\_\_\_ Yan - kee sold - iers on a  
 to be. \_\_\_\_\_ When you're at the Wal - dorf,  
 23      Fm      C7      Fm      Bb7      Eb7  
 fur - lough came to get charge the lat - est mail. \_\_\_\_\_ When I  
 have a smile and charge it up to me. \_\_\_\_\_ Men - tion  
 29      Ab      Eb7      Ab      Ab7      Abaug      Db  
 told my them name I ev - 'ry on place my you way go to as old 'round Man -  
 34      Bbm      Eb7      Ab      Db  
 hat - tan Isle, \_\_\_\_\_ they all gath - ered a - bout 'fore my  
 town you roam. \_\_\_\_\_ Should my sweet-heart you see, hug her  
 39      Ab      F7      Bb      Bb7 To Coda      Eb      Eb7  
 ves - sel pulled out, and they said, with a smile, \_\_\_\_\_  
 once just for me, tell her I'll soon be

2

45  $A\flat$   $A\flat/C$   $B^{\circ}7$   $B\flat m7$   $E\flat7$   $B\flat m7$

"Give my re - gards\_\_\_\_ to Broad - way, re - mem-ber me to

50  $E\flat7$   $E\flat aug$   $A\flat$   $A\flat^{\circ}7$   $B\flat m$   $E\flat7$   $A\flat$   $A\flat m/B$

Her - ald Square\_\_\_\_ Tell all the gang\_\_\_\_ at

55  $E\flat$   $B\flat7$   $E\flat$   $Cm$   $Fm7$   $B\flat7$   $E\flat$   $D\flat m6$   $E\flat7$

For - ty Sec - ond Street that I will soon be there.\_\_\_\_

61  $A\flat$   $A\flat/C$   $B^{\circ}7$   $B\flat m7$   $E\flat7$   $B\flat m7$   $E\flat$   $E\flat aug$

Whis-per of how\_\_\_\_ I'm yearn - ing to min-gle with the old time

67  $A\flat$   $A\flat maj7$   $A\flat7$   $F7$   $F aug$   $F7$   $B\flat m$   $F7$

throng.\_\_\_\_ Give my re - gards\_\_\_\_ to old Broad -

72  $B\flat m7$   $B^{\circ}7$   $A\flat/C$   $Fm7$   $B\flat7$   $E\flat7$   $A\flat$   $B\flat m7$   $E\flat7$  **D.S. al Coda**

way and say that I'll be there ere long."\_\_\_\_

**Coda** 77  $E\flat$   $E\flat7$   $Gm7$  (Keyboard)  $C7$   $F7$

home.\_\_\_\_

81  $B\flat$   $B\flat/D$   $D\flat^{\circ}7$   $Cm7$   $F7$

"Give my re - gards\_\_\_\_ to Broad - way, re -

85  $Cm7$   $F7$   $F aug$   $B\flat$   $B\flat^{\circ}7$   $Cm$   $F7$

mem - ber me to Her - ald Square\_\_\_\_

89  $B\flat$   $B\flat m/D\flat$  F C7 F Dm  
 Tell all the gang at For - ty Sec - ond Street that

93 Gm7 C7 F  $E\flat m6$  F7  
 I will soon be there.

97  $B\flat$   $B\flat/D$   $D\flat^{\circ}7$  Cm7 F7  
 Whis - per of how I'm yearn - ing to

101 Cm7 F F aug  $B\flat$   $B\flat maj7$   $B\flat7$   
 min - gle with the old time throug.

105 G7 G aug G7 Cm G7 Cm7  $D\flat^{\circ}7$   
 Give my re - gards to old Broad - way and say that

109  $B\flat/D$  Gm7 C7 F7 D  
 I'll be there ere long. Oh,

113 G7 G aug G7 Cm G7 Cm7  $D\flat^{\circ}7$   
 Give my re - gards to old Broad - way and say that

117  $B\flat/D$  Gm7 C9 F7  $B\flat$  (Keyboard)  
 I'll be there ere

123 Gm7 F7  $B\flat$   
 I'll be there ere

Thank you.

Each time we play for you, we like to feature the music of a great artist or artists from the past. Let's see if you can figure out who this male trio is. They had their beginnings in a San Francisco night club in June of 1957 and literally launched the folk revival of the 50's and 60's. Any ideas yet?

OK. Let's try this: They all played guitars and sang. And their shirts were distinguished by vertical orange, white, and yellow broad stripes. Any guesses?

You got it! The Kingston Trio. By 1961, the group had sold more than eight million records.

This afternoon/evening, we'd like to feature three of the Kingston Trio's greatest hits. This first selection actually was earlier recorded by another famous folk singer, Pete Seeger, but the Kingston Trio's version really hit the top spot on the charts. Here we go with the beautiful "Where Have All The Flowers Gone?"



## VOCAL DUET

## Where Have All The Flowers Gone?

(Keyboard)

Keyboard

G Em C D7  
 5 G /F# Em /D C D7  
 9 G /F# Em /D C D7  
 13 G /F# Em /D C D7  
 17 Am G Am D7 G D7

(F) Where have all the flow - ers gone, long time pass - ing?  
 Where have all the young men gone,  
 (M) Ooo \_\_\_\_\_ long time pass - ing?

Where have all the the flow - ers gone, \_\_\_\_\_ long time a - go?  
 Where have all the young men gone, \_\_\_\_\_  
 Ooo \_\_\_\_\_ long time a - go?

Where have all the flow - ers gone? Young girls pick them, ev-'ry - one.  
 Where have all the young men gone? Gone for sol - diers, ev-'ry - one.  
 Ooo \_\_\_\_\_

When will they ev-er learn? When will they ev - er learn?  
 When will they ev-er learn? When will they ev - er learn?

(Keyboard)

23 G /F# Em /D C D7

Where have all the young girls gone, long time pass - ing?  
Where have all the sol - diers gone, long time pass - ing?

Ooo \_\_\_\_\_ long time pass - ing?

27 G /F# Em /D C D7

Where have all the young girls gone, long time a - go?  
Where have all the sol - diers gone, long time a - go?

Ooo \_\_\_\_\_ long time a - go?

31 G /F# Em /D C D7

Where have all the young girls gone? Gone to young men, ev-'ry - one.  
Where have all the sol - diers gone? Gone to grave-yards, ev-'ry - one.

Ooo \_\_\_\_\_

35 A m G A m D7 G (Keyboard) D7

When will they ev-er learn? When will they ev - er learn?

When will they ev-er learn? When will they ev - er learn?

41 G /F# Em /D C D7

Where have all the grave-yards gone, long time pass - ing?

Ooo \_\_\_\_\_ long time pass - ing?

45 G /F# Em /D C D7

Where have all the grave - yards gone, long time a - go?

Ooo \_\_\_\_\_ long time a - go?

49 G /F# Em /D C N.C.

Where have all the grave-yards gone? Gone to flow-ers ev-'ry - one.

Ooo \_\_\_\_\_

53 A m G A m D7 G

When will they ev - er learn? When will they ev - er learn?

When will they ev - er learn? When will they ev - er learn?

(Keyboard)

58 D7 G D7 G

Thank you.

For our next Kingston Trio hit, we'll move to the year 1958 and a folk song about the 1866 murder of a North Carolina woman named Laura Foster by a man named Tom Dula. A local poet had written a poem about "Tom Dooley," which is the way the name was pronounced in that area, and the Kingston Trio wrote the song which became their #1 all-time hit. Their recording was selected as one of the songs of the century by the Recording Industry Association Of America.

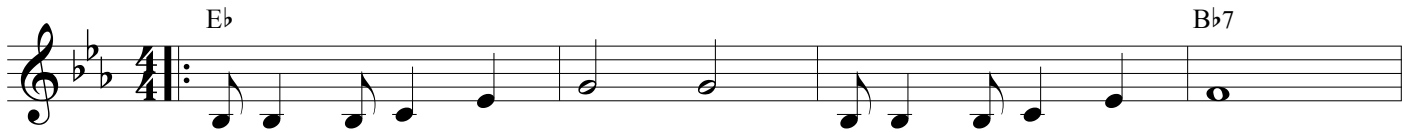
Here we go with the story of this event, the Kingston Trio's "Tom Dooley."

## VOCAL DUET

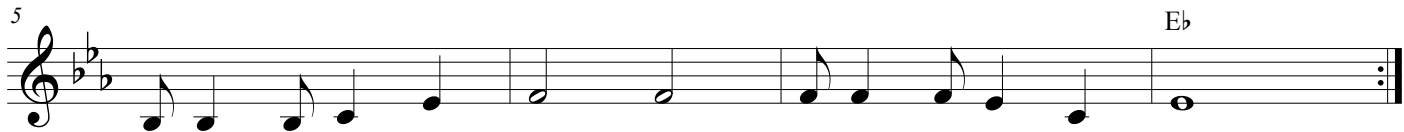
## Tom Dooley

D  
Keyboard

(Keyboard)



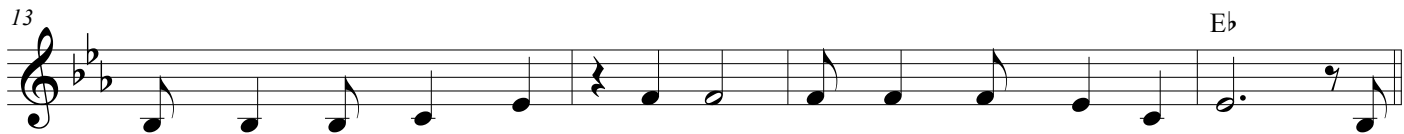
(Spoken) *Throughout history, there have been many songs written about the eternal triangle.*



*This song tells the story of a Mr. Grayson, a beautiful woman, and a condemned man named Tom Dooley. When the sun rises tomorrow, Tom Dooley must hang.*



(Both) Hang down your head, Tom Doo-ley, hang down your head and cry.



Hang down your heard, Tom Doo-ley, poor boy, you're going to die. (M) I

met her on the moun-tain. There I took her life. \_\_\_\_

Met her on the moun-tain; stabbed her with my knife. \_\_\_\_

## D

25 Eb Bb7

25 Hang down your head, Tom Doo-ley, hang down your head and cry.

29 Eb

29 Hang down your head, Tom Doo-ley, poor boy, you're bound to die.

33 Eb Bb7

33 Ooo This time to-mor-row, reck-on where I'll be.

37 Eb

37 Ooo Had'n a-been for Gray-son, I'd a-been in Tenn-es-see. Well now, boy,

41 Eb Bb7

41 Hang down your head, Tom Doo-ley, hang down your head and cry.

45 1.  
Eb

45 Hang down your head, Tom Doo-ley, poor boy, you're bound to die. Well now, boy,

49 2. Eb Eb Bb7

49

Ooo

Ooo

This time to-mor-row, reck-on where I'll be.

54 Eb

54

Ooo

Ooo

Down in some lone-some val-ley, hang-ing from a white oak tree.

58 Eb Bb7

58

Hang down your head, Tom Doo-ley, hang down your head and cry.

Hang down your head, Tom Doo-ley, hangdown your head and cry.

62 1. Eb

62

Hang down your head, Tom Doo-ley, poor boy, you're bound to die.

Hang down your head, Tom Doo-ley, poorboy, you're bound to die.

66 2. Eb Bb7 Eb Bb7 Eb

66

Poor boy, you're bound to die.

Poor boy, you're bound to die.

Poorboy, you're bound to die.

Poorboy, you're bound to die.

71 Eb Bb7 Eb

71

(M) Poor boy, you're bound to die!

Thank you very much.

For our final Kingston Trio hit, we'll journey to the great city of Boston in the year 1959. The song's lyrics tell an absurd tale of a man named Charlie trapped on Boston's subway system, the Metropolitan Transit Authority (MTA). The song was originally recorded as a mayoral campaign song for Progressive Party candidate Walter A. O'Brien.

So, here we go with the Kingston's Trio's story of this unfortunate individual and his experience on the "M. T. A."



## MALE VOCAL

(Keyboard)

## M. T. A.

Keyboard

A

4 Well, let me

7 A D A E7 tell you of the stor-y of a man named Char-lie on a trag-ic and fate-ful day. He put

11 A D E7 A tencents in his pocket, kissed his wife and fam-ly, went to ride on the M. T. A. Well, did he

15 D A E7 ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

19 A D A E7 A ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Char-lie

23 A D A hand-ed in his dime at the Ken-dall Square Sta-tion, and he changed for Jam-ai-ca

26 E7 A Plain. When he got there, the con - duc - tor told him

28 D E7 A "One more nick-el." Char-lie could-n't get off of that train. Well, did he

2  
31

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

35

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now

39

all night long, Char-lie rides through the sta-tion cry-ing, "What will be-come of me? How

43

can I af-ford to see my sis-ter in Chel-sea or my cous-in in Rox-bur - y? But did he

47

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

51

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Char-lie's

55

wife goes down to the Scul - ly Square Sta - tion ev - 'ry

57

day at quar-ter past two. And through the o - pen win - dow she hands

60

Char-lie a sand-wich as the train comes rum-bl-ing through. But did he

63 3

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

67

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now, you

71

cit - i - zens \_ of Bos - ton, don't you think it's a scan-dal how the

73

peo-ple have to pay and pay? Fight the fare in - crease, vote for

76

George O - Bri - an, get poor Char-lie off the M. T. A. \_ Or else he'll

79

nev-er re-turn, no, he'll nev-er re-turn, and his fate will nev-er be learned. He will

83

ride for-ev - er 'neath the streets of Bos-ton. He's the man who nev-er re-turned. He's the

87

man who nev-er re - turned. He's the man who nev-er re - turned.

91

Thank you. Did you enjoy our tribute to the Kingston Trio?

Now, we'll move to the year 1954 for a song originally written in German back in 1939. Eddie Fisher's recording rose to the top of the charts, and the song was later recorded by a whole host of artists, including the Everly Brothers, Ray Anthony, Harry James, and many others.

Here we go with this beautiful song of love - Oh, My Papa.

## F

(Sax)

19 Gm A To Coda Dm7 F7

and, with a smile, he'd change my tears to laugh - ter.

2  
23

B $\flat$  /G /F B $\flat$  F7/C

Oh, my pa - pa, so fun-ny, so a - dor - a - ble.

27

/C /C /C B $\flat$

Al - ways a clown, so fun - ny in his way.

31

B $\flat$  /G /F B $\flat$  F7/C

Oh, my pa - pa, to me he was so won - der ful.

35

/C /C /C B $\flat$  **D.S. al Coda**

Deep in my heart I miss him so to - day.

**Coda** 39

Dm7 F7 B $\flat$  /G /F B $\flat$

laugh - ter. Oh, my pa - pa, to me he was so

43

F7/C /C /C /C

won - der ful. Deep in my heart I miss him so to -

47

B $\flat$  E $\flat$  E $\flat$ 6 E $\flat$ m

day. Oh, my pa - pa. Oh, my pa -

51

B $\flat$  (Sax) F7 B $\flat$

pa.

# Oh, My Papa

# M

Keyboard

(Keyboard)

E<sup>b</sup> A<sup>b</sup>m 3 E<sup>b</sup>  
 3 A<sup>b</sup>m 3 E<sup>b</sup>m Fm B<sup>b</sup>7  
 5 E<sup>b</sup> /C /B<sup>b</sup> E<sup>b</sup>  
 Oh, my pa - pa, to me he was so  
 No - one could be so gen - tle and so  
 8 B<sup>b</sup>7/F B<sup>b</sup>7  
 won - der - ful. Oh, my pa - pa, to  
 lov - a - ble. Oh, my pa - pa, he  
 11 1. E<sup>b</sup> 2. /F E<sup>b</sup>  
 me he was so good. al - ways un - der - stood.  
 15 C<sup>m</sup> B<sup>b</sup>  
 Gone are the days when he would take me on his knee,  
 19 C<sup>m</sup> D To Coda G<sup>m</sup>7 B<sup>b</sup>7  
 and, with a smile, he'd change my tears to laugh - ter.

2  
23

E<sup>b</sup> /C /B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F

Oh, my pa - pa, \_\_\_\_\_ so fun-ny, so \_\_\_\_\_ a - dor - a - ble.

27

/F /F /F E<sup>b</sup>

Al - ways a clown, \_\_\_\_\_ so fun - ny \_\_\_\_\_ in his way.

31

E<sup>b</sup> /C /B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F

Oh, my pa - pa, \_\_\_\_\_ to me he was so won - der ful.

35

/F /F /F E<sup>b</sup> **D.S. al Coda**

Deep in my heart I miss him so to - day.

**Coda** 39

Gm7 B<sup>b</sup>7 E<sup>b</sup> /C /B<sup>b</sup> E<sup>b</sup>

laugh - ter. Oh, my pa - pa, \_\_\_\_\_ to me he was so

43

B<sup>b</sup>7/F /F /F /F

won - der ful. Deep in my heart I miss him so to -

47

E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>6 A<sup>b</sup>m

day. Oh, my pa - pa. Oh, my pa -

51

E<sup>b</sup> (Keyboard) B<sup>b</sup> E<sup>b</sup>

pa. \_\_\_\_\_



Thank you.

We'll slow things up a bit with our next selection. It was written in 1955 as the title track in an album by Frank Sinatra. Since then, it's been recorded by such great artists as Johnny Mathis, Andy Williams, Julie London, and Barbara Streisand.

Please relax and enjoy our version of "In The Wee Small Hours Of The Morning."

# In The Wee Small Hours Of The Morning

**F**  
Keyboard

(Keyboard & Bass Only - Freely)

When the

sun is high in the af - ter - noon sky, you can

al - ways find some - thing to do. But from

dusk to dawn, as the clock ticks on,

some - thing hap - pens to you. In the

(All - In Rhythn)

2/11

11  $A^{\flat}maj7$   $A^{\flat}7$   $D^{\flat}maj7$   $D^{\flat}m6$   $A^{\flat}maj7$   $A^{\circ}7$

wee small hours of the morn-ing, while the whole wide world is fast a -

14  $B^{\flat}m7$   $E^{\flat}7$   $B^{\flat}m7$   $E^{\flat}7$   $/D^{\flat}$   $Cm7(b5)$   $F7(b9)$   $/E^{\flat}$

sleep, you lie a - wake and think a - bout the guy, and

17  $Dm7(b5)$   $G7(b9)$   $Cm7$   $B^{\flat}m7$   $E^{\flat}7$

nev - er, ev - er think of count - ing sheep. When your

19  $A^{\flat}maj7$   $A^{\flat}7$   $D^{\flat}maj7$   $D^{\flat}m6$   $A^{\flat}maj7$   $E^{\flat}m7A^{\flat}7(b9)$

lone - ly heart has learned its les - son, you'd be his if on - ly he'd

22  $D^{\flat}maj7$   $F7/C$   $B^{\flat}m7$   $B^{\circ}7$   $A^{\flat}6/C$   $G^{\flat}9$   $F7(b9)$

call. In the wee small hours of the morn-ing, that's the

25 1.  $B^{\flat}m7$   $E^{\flat}7(b9)$   $A^{\flat}6$   $E^{\flat}7sus$  (Sax)

time you miss him most of all.

27 2.  $B^{\flat}m7$   $B^{\circ}7$   $E^{\flat}7(b9)$

time you miss him most of

29 (Sax)  $A^{\flat}6$   $Fm7$   $D^{\flat}maj7$   $B^{\flat}m7(b5)$   $E^{\flat}9$   $A^{\flat}maj7$

all.

# In The Wee Small Hours Of The Morning

M

## Keyboard

(Keyboard & Bass Only - Freely)

A musical score for a piano accompaniment. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The melody in the treble clef consists of a series of chords: a B-flat major triad (Bb, D, F) in the first measure, a B-flat major triad (Bb, D, F) in the second measure, a B-flat major triad (Bb, D, F) in the third measure, and a B-flat major triad (Bb, D, F) in the fourth measure. The bass line in the bass clef consists of a series of notes: a B-flat note in the first measure, a D note in the second measure, an F note in the third measure, and a B-flat note in the fourth measure. The lyrics 'When the' are written below the bass line in the fourth measure.

3 Cmaj7 Dm7 Cmaj7 Dm7


sun is high in the af - ter - noon sky, you can

Detailed description: This image shows a musical score for a melody. The notation is on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of the following notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). Above the staff, the chords Cmaj7, Dm7, Cmaj7, and Dm7 are indicated. Below the staff, the lyrics are: 'sun is high in the af - ter - noon sky, you can'. The word 'af' is hyphenated to 'ter'.

5 Cmaj7 3 G7sus Cmaj7 C7 Em7 B7(#9)

al - ways find some-thing to do. But from dusk to dawn, as the

8      Em7      F#°7      Em7      A7(b9)      D13      G7



clock ticks on, some-thing hap-pens to you. In the

(All - In Rhythm)

2 *Il* Cmaj7 C7 Fmaj7 Fm6 Cmaj7 C#7

wee small hours\_\_\_ of the morn-ing,\_\_\_ while the whole wide world is fast a -

14 Dm7 G7 Dm7 G7 /F Em7(b5) A7(b9) /G

sleep, you lie a - wake and think a - bout the girl, and

17 F#m7(b5) B7(b9) Em7 Dm7 G7

nev - er, ev - er think of count - ing sheep. When your

19 Cmaj7 C7 Fmaj7 Fm6 Cmaj7 Gm7 C7(b9)

lone - ly heart has learned its les - son, you'd be hers if on ly she'd

22 Fmaj7 A7/E Dm7 D#7 C6/E Bb9 A7(b9)

call. In the wee small hours\_\_\_\_\_ the morn-ing,\_\_\_ that's the

25 Dm7 G7(b9) C6 G7sus (Keyboard)

time you miss her most of all.\_\_\_\_\_

27 2. Dm7 D°7 G7(b9)

time you miss her most of

29 C6 (Keyboard) Am7 Fmaj7 Dm7(b5) G9 Cmaj7

all.\_\_\_\_\_

Thank you.

For our next selection, we'll move to the year 1926 and a song recorded by many artists, including Louis Armstrong, Ella Fitzgerald, Dean Martin, Frank Sinatra, and a whole host of others.

Here's \_\_\_\_\_ to express a bit of surprise concerning the man in her life. She says "I Can't Believe That You're In Love With Me."

# I Can't Believe That You're In Love With Me **F**

Keyboard

(Sax)

F6 F6/A B $\flat$  B $\circ$ 7 F6/C F $\sharp$ 7 Gm7-3 C7

5 F Gm Am Gm F Gm

Yes - ter - day \_ you came \_ my way. When you smiled at me,

8 F N.C. C7 F6 C7

\_ in my heart I felt a thrill. \_ You see \_ that it was

13 F Gm Am Gm F Gm

love at sight, and I was right \_ to love you as I do.

16 F F $\circ$ 7 C G7 C7 F Faug

\_ Still, I nev-er dreamed that you \_ could love me, too. \_ Your

21 B $\flat$  Bbm F G7

eyes of blue, your kiss-es, too, I nev - er knew what they could do. I  
tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They

25 C7

1. F Gm7 C7 F7(#5) 2. F Bb7 F

can't be-lieve that you're in love with me. \_ You're me. \_ For  
can't be-lieve that you're in love with

31 A7 Am7 G7 D7

I have al - ways placed you far a - bove me.

35 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that you love me. And

39 Bb Bbm F G7

af - ter all is said and done, to think that I'm the luck - y one, I

43 C7 F (Sax) Gm Am F6

can't be-lieve that you're in love with me.

47 Bb Bbm F G7 C7

can't be-lieve that you're in love with me.

52 1. F Gm7 C7 F7(#5) 2. F Bb7 F

Oh,



57 A7 Am7 G7 D7

I have al - ways placed you far up a - bove me.

61 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that\_ you love\_ me.\_ And

65 Bb Bbm F G7

af - ter all is said and done, to think that I'm the luck - y one, I

69 C7 F

can't be - lieve that you're in love with me.\_ No,\_\_\_\_\_ and

73 Bb Bbm7 F G7

af - ter all\_ is said and done, to think that I'm\_ the luck-y one, I

77 C7 F Gm7 Gbmaj7 F

can't be-lieve that you're in\_ love with me.\_\_\_\_\_

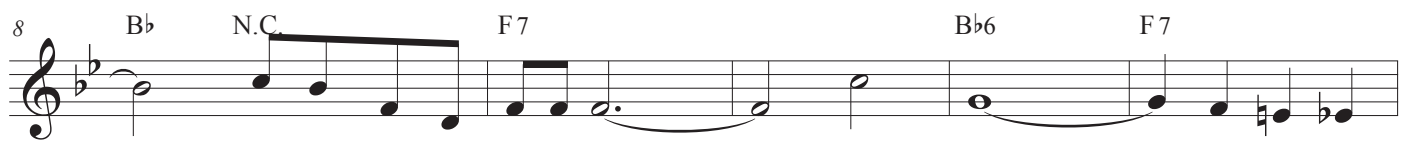
# I Can't Believe That You're In Love With Me

(Keyboard)

Keyboard



Yes - ter - day\_\_ you came\_\_ my way. When you smiled at me,



\_\_ in my heart I felt a thrill.\_\_\_ You see\_\_ that it was



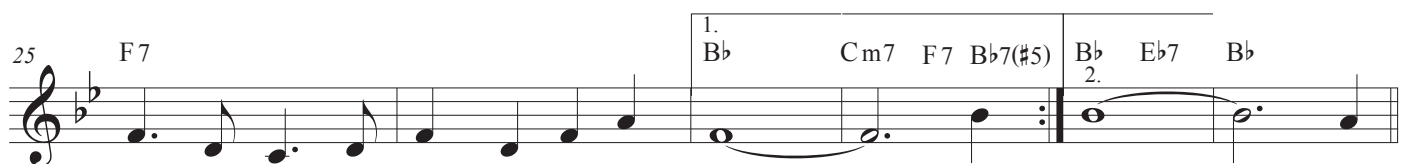
love at sight, and I was right\_\_ to love you as I do.



\_\_ Still, I nev-er dreamed that you\_\_ could love me, too.\_\_\_ Your



eyes of blue, your kiss-es, too, I nev - er knew what they could do. I  
tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They



can't be-lieve that you're in love with me.\_\_\_ You're me.\_\_\_ For  
can't be-lieve that you're in love with

31 D7 Dm7 C7 G7

I have al - ways placed you far a - bove me.

35 C7 Cm7 C7 F7 Bbaug

I just can't im - ag - ine that you love me. And

39 Eb Ebm Bb C7

af - ter all is said and done, to think that I'm the luck - y one, I

43 F7 Bb (Keyboard) Cm Dm Bb6

can't be-lieve that you're in love with me. \_\_\_\_\_

47 Eb Ebm Bb C7 F7

52 1. Bb Cm7 F7 Bb7(#5) 2. Bb Eb7 Bb

Oh,

57 D7 Dm7 C7 G7

I have al - ways placed you far up a - bove me.

61 C7 Cm7 C7 F7 Bbaug

I just can't im - ag - ine that you love\_\_ me. And

65 Eb Ebm Bb C7

af - ter all is said and done, to think that I'm the luck - y one, I

69 F7 Bb

can't be - lieve that you're in love with me.\_\_ No,\_\_\_\_\_ and

73 Eb Ebm7 Bb C7

af - ter all\_\_ is said and done, to think that I'm\_\_ the luck - y one, I

77 F7 Bb Cm7Bbm7

can't be - lieve that you're in\_\_ love with me.\_\_\_\_\_

Thank you. Great job, \_\_\_\_\_.

Our next selection was written in 1964 for the musical "Fiddler On The Roof." In the movie, the song is sung at the wedding of Tevye and Goldie's oldest daughter, expressing their parent's realization that their daughter has grown up.

\_\_\_\_\_ and I will join in singing this beautiful waltz - "Sunrise, Sunset."

## VOCAL DUET

## Sunrise, Sunset

(Keyboard) Keyboard

Em B7 Em B7

5 Em B7 Em B7 Em

(M) Is this the lit - tle girl I car - ried? Is this the  
When did she get to be a beau - ty? When did he

10 B7 Em E7 Am E7 Am

lit - tle boy at play?  
grow to be so tall? (F) I don't re - mem-ber grow - ing old -  
Was - n't it yes - ter - day when they \_\_\_\_

1. 16 F# F#7 Baug 2. F#7 B B7 Em B7

er. When did they? \_\_\_\_ were small? \_\_\_\_

26 Em (M) B7 Em B7 Em

Sun - rise, \_\_\_\_ sun - set, Sun - rise, \_\_\_\_ sun - set. Swift - ly \_\_\_\_  
(F)

31 B7 Em E Am Em

\_\_\_\_ flow the days. \_\_\_\_ Seed - lings turn ov - er - night to sun -  
fly the years. \_\_\_\_ One sea - son fol - low - ing an - oth -

37 F#°7 B7 1. Em

flowers blos - som - ing ev - en as we gaze. \_\_\_\_  
er lad - en with hap - pi - ness and

42 2. Em C7

tears. \_\_\_\_

2  
46

Fm C7 Fm C7 Fm C7

(M) What words of wis-dom can I give them? How can I help to ease their  
They look so na-tur-al to-geth-er, just like two new-ly weds should

52

Fm F7 Bbm F7 Bbm

way?  
be. (F) Now they must learn from one an-oth-er  
Is there a can-o-py in store

57

1. G G7 Caug 2. G7 C C7 Fm C7

er, day by day. for me?

67

Fm (M) C7 Fm C7

Sun-rise, sun-set, Sun-rise, sun-set.

71

Fm C7 Fm F Bbm

Swift-ly fly the years. One sea-son

76

Fm G°7 C7

fol-low-ing an-oth-er lad-en with hap-pi-ness and

81

(Keyboard) Fm Bbm7 Fm C7 Fm

tears.

Thank you.

For our next to last song this evening, we'll switch moods and play a song with a Latin beat that was in the great Broadway musical "Anything Goes." It was originally sung by Ethel Merman but it's since been recorded by a whole host of other musical artists.

I'm sure this tune will get your feet to tapping. Here's \_\_\_\_\_ with a revealing statement. She says "I Get A Kick Out Of You."



LATIN

## I Get A Kick Out Of You

**F**

(Sax)

Keyboard

Musical score for "I Get A Kick Out Of You" in 4/4 time, featuring Saxophone (Sax) and Keyboard parts. The key signature is B-flat major (two flats). The score includes lyrics and chord markings above the staff.

**Lyrics:**  
 My stor - y is much too sad to be told,  
 but prac - tic - 'ly ev - 'ry - thing leaves me to - tal - ly  
 cold. The on - ly ex -  
 cep - tion I know is the case when I'm out on a  
 qui - et spree fight - ing vain - ly the old en - nui,  
 and I sud - den - ly turn and see your fab - u - lous  
 face.

**Chord Markings:**  
 B<sup>b</sup> maj7, Cm7, Dm7, Cm7, F7, B<sup>b</sup>, Cm7, F7, B<sup>b</sup> maj7, Cm7, F7, B<sup>b</sup> maj7, Cm7, F7, D maj7, E m7, A9, D maj7, A7, F7, G7, Cm7, F7, B<sup>b</sup>, Dm7, G7(b9).

**Performance Notes:**  
 The score includes various musical notations such as slurs, ties, and triplets (indicated by a '3' over a group of notes). The lyrics are aligned with the corresponding notes in the melody.

25 Cm7 F7 B $\flat$ maj7 Dm G7(b9)

I get no kick from cham - pagne.

29 Cm7 F7 B $\flat$ maj7 Dm7(b5) G7

Mere al - co - hol does-n't thrill me at all, so

33 Cm F7 B $\flat$ maj7 Dm G7

tell me why should it be true that

37 Cm7 F7 B $\flat$ maj7 Dm D $\flat$ m7

I get a kick out of you.

41 Cm7 F7 B $\flat$ maj7 Dm G7(b9)

Some get a kick from co - caine.

45 Cm7 F7 B $\flat$ maj7 B $\circ$ 7

I'm sure that if I took e - ven one sniff that would

49 Cm7 F7 B $\flat$ maj7 Dm

bore me ter - rif - ic - 'ly, too. Yet,

53 Cm7 F7 B $\flat$  Dm

I get a kick out of you.

57 Fm7 (Sax 2nd time) Bb7 3 Fm7 Bb7  
I get a kick ev - 'ry time I see you're

61 Fm7 Bb7 Dm7(b5) G7  
stand - ing there be - fore me.

65 Cm7 3 Dm7(b5) G7(b9)  
I get a kick tho' it's clear to me, you

69 C7 Cm7 F7  
ob - vious - ly don't a - dore me.

73 Cm7 (Sing both times) F7 3 Bbmaj7 Dm7 G7(b9)  
I get no kick in a plane.

77 Cm7 3 F7 Bbmaj7 3 Gm7 3  
Fly - ing too high with some guy in the sky is my

81 Cm7 F7 3 Bbmaj7 Dm7(b5) G7  
i - dea of noth - ing to do. Yet,

85 Cm 3 1. F7 Bb Dm7(b5) G7  
I get a kick out of you.

89 2. F7 Cm 3 F7 Cm 3 F7 (Sax) Cm F7  
kick, ooo, such a kick, yes, I get a kick out of

96 Bb Gm7 Cm7 Bbmaj7 Bb6  
you.

LATIN

## I Get A Kick Out Of You

M

(Keyboard)

Keyboard

E $\flat$  maj7 F m7 G m7 F m7 B $\flat$ 7  
 5 E $\flat$  F m7 B $\flat$ 7 3 E $\flat$ 6  
 My stor - y is much too sad to be told,  
 8 F m7 B $\flat$ 7 E $\flat$  maj7 F m7 3 B $\flat$ 7 3  
 but prac - tic - 'ly ev - 'ry - thing leaves me to - tal - ly  
 11 E $\flat$  maj7 F m7 B $\flat$ 7 E $\flat$   
 cold. \_\_\_\_\_ The on - ly ex -  
 14 F m7 3 B $\flat$ 7 3 G maj7 A m7 3 D9 3  
 cep - tion I know is the case \_\_\_\_\_ when I'm out on a  
 17 G maj7 D7 3 (b) 3 B $\flat$ 7  
 qui - et spree fight - ing vain - ly the old en - nui,  
 20 C7 3 F m7 B $\flat$ 7 3  
 and I sud - den - ly turn and see your fab - u - lous  
 23 E $\flat$  G m7 C7(b9)  
 face.

25 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm C7(b9)  
  
 I get no kick from cham - pagne. \_\_\_\_\_

29 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm7(b5) C7  
  
 Mere al - co - hol does-n't thrill me at all, so

33 Fm B $\flat$ 7 E $\flat$ maj7 Gm C7  
  
 tell me why should it be true \_\_\_\_\_ that

37 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm G $\flat$ m7  
  
 I get a kick \_\_\_\_\_ out of you. \_\_\_\_\_

41 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm C7(b9)  
  
 Some get a kick from co - caine. \_\_\_\_\_

45 Fm7 B $\flat$ 7 E $\flat$ maj7 E $\circ$ 7  
  
 I'm sure that if I took e - ven one sniff that would

49 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm  
  
 bore me ter - rif - ic - 'ly, too. \_\_\_\_\_ Yet,

53 Fm7 B $\flat$ 7 E $\flat$  Gm  
  
 I get a kick \_\_\_\_\_ out of you. \_\_\_\_\_

(Keyboard 2nd time) 3

57  $B\flat m7$   $E\flat 7$   $B\flat m7$   $E\flat 7$   
 I get a kick ev - 'ry time I see you're

61  $B\flat m7$   $E\flat 7$   $Gm7(b5)$   $C7$   
 stand - ing there be - fore me.

65  $Fm7$   $Gm7(b5)$   $C7(b9)$   
 I get a kick tho' it's clear to me, you

69  $F7$   $Fm7$   $B\flat 7$   
 ob - vious - ly don't a - dore me.

73  $Fm7$  (Sing both times)  $B\flat 7$   $E\flat maj7$   $Gm7$   $C7(b9)$   
 I get no kick in a plane.

77  $Fm7$   $B\flat 7$   $E\flat maj7$   $Cm7$   
 Fly - ing too high with some gal in the sky is my

81  $Fm7$   $B\flat 7$   $E\flat maj7$   $Gm7(b5)$   $C7$   
 i - dea of noth - ing to do. Yet,

85  $Fm$   $B\flat 7$   $E\flat$   $Gm7(b5)$   $C7$   
 I get a kick out of you.

89  $B\flat 7$   $Fm$   $B\flat 7$   $Fm$   $B\flat 7$  (Keyboard)  $Fm$   $B\flat 7$   
 kick, ooo, such a kick, yes, I get a kick out of

96  $E\flat$   $Cm7$   $Fm7$   $E\flat maj7$   $E\flat 6$   
 you.

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 as a ragtime piano song. Now, it's considered a solid element in the repertoire of Dixieland music.

Here we go with "That's A Plenty."

# That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

11 1. Cm G7 2. Cm G7 Cm (Keyboard)

15 B $\flat$ 7 E $\flat$

19 B $\flat$ 7 E $\flat$

23 B $\flat$ 7 E $\flat$

27 E $\flat$ 7 E $\flat$  C7 Fm9 B $\flat$ 7 E $\flat$  (Sax)

31 Cm

34 G7

The musical score is written for Keyboard and Saxophone. It begins with a Keyboard introduction in G7, Fm, and Cm chords. The Saxophone enters at measure 5 with a Cm chord. The piece continues with a melodic line for the Saxophone, supported by the Keyboard. A repeat section starts at measure 11, with two endings. The first ending leads back to the beginning of the repeat, and the second ending leads to a new section. The score includes various chords such as B $\flat$ 7, E $\flat$ , E $\flat$ 7, C7, Fm9, and B $\flat$ 7. The piece concludes with a final G7 chord.



37 1. Cm G7 2. Cm G7 Cm

41 A<sup>b</sup> (Keyboard 1st, Sax 2nd) F7

44 B<sup>b</sup>m7 E<sup>b</sup>7

47 1. A<sup>b</sup> Fm7 B<sup>b</sup>m7 E<sup>b</sup>7 2. A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> (Keyboard)

51 C7 (Sax) (Sax)

55 E<sup>b</sup>7 (Sax) (Sax)

59 E<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7

(Sax ad lib) 63 A<sup>b</sup> F7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> Fm7 B<sup>b</sup>m7 E<sup>b</sup>7

71 A<sup>b</sup> F7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup> (Keyboard)

79 C7 (Sax) (Sax)

The musical score is written for a single melodic line in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo and style are indicated by the title 'Y17-That's A-Plenty(K)'. The score is divided into measures, with measure numbers 37, 41, 44, 47, 51, 55, 59, 63, 71, and 79 marked at the beginning of their respective staves. Chord symbols are placed above the staff to indicate the harmonic structure. The score includes first and second endings, marked with '1.' and '2.'. The instrumentation is specified by labels in parentheses: '(Keyboard 1st, Sax 2nd)', '(Sax)', and '(Keyboard)'. The score ends with a double bar line and repeat dots.

83  $E\flat 7$  (Sax) (Sax)

87  $E\flat$   $E\flat 7$   $B\flat m 7$   $E\flat 7$  (Sax to end)

91  $A\flat$   $F 7$

94  $B\flat m 7$   $E\flat 7$

97 1.  $A\flat$   $F m 7$   $B\flat m 7$   $E\flat 7$  2.  $A\flat$   $D\flat$   $A\flat$

101  $A\flat$   $F 7$

104  $B\flat m 7$   $E\flat 7$

107 1.  $A\flat$   $F m 7$   $B\flat m 7$   $E\flat 7$  2.  $A\flat$   $D\flat$   $A\flat$

111  $A\flat$   $A\flat 7$   $D\flat$   $D\circ 7$

115  $A\flat$   $B\flat m 7$   $E\flat 7$   $A\flat$   $B\flat m 7$   $E\flat 7$   $A\flat$