

Set JJ

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VOCAL ONLY

This Could Be The Start Of Something Big

(Keyboard) A♭ Cm7 B♭m7 E♭7 N.C. Keyboard

(Both) You're walk-ing a -

5 S A♭ Fm B♭m7 E♭7 F aug

long a street or you're at a par - ty, or else you're a -

9 B♭m7 /A♭ E♭7/G E♭7 Fm Fm(maj7) E♭m7 Dm7(♭5)

lone and then you sud - den-ly dig. You're look-ing in

13 D♭ D°7 Cm7 B♭m F9

some - one's eyes, you sud - den-ly re - al - ize that

17 B♭m7 E♭7 A♭ A°7 E♭7

this could be the start of some-thing big. (Female) You're lunch-ing at
(Female) You're watch-ing the

21 A♭ Fm7 B♭m7 E♭7 F aug

Twen - ty sun - come up and watch-ing your di - et, de-clin - ing a or else in a

25 B♭m7 /A♭ E♭7/G E♭7 Fm Fm(maj7) Fm7 Dm7(♭5)

char - lotte russe, ac - cept - ing a fig. When out of a
dim caf - e, you - re or-der-ing wine. Then sud-den-ly

29 D♭ D°7 Cm B♭m F9

clear there blue sky, it's suddenly and you want to be gal where he guy, and and

33 B♭m7 E♭7 A♭

this could be the start of some-thing big. (F) There's no con -

37 E♭m7 A♭7 E♭m7 A♭

trol-ling the un - roll-ing of your fate, my friend. Who knows what's

41 E♭m7 A♭7 E♭m7 A♭7

writ - ten in the mag - ic book? (M) But when a

45 D♭maj7 E♭m7 D♭ B♭m7

lov - er you dis - cov - er at the gate my friend, in - vite her

49 Fm7 B♭7 B♭m7 E♭7

in with - out a sec - ond look. (F) You're up in an

53 A♭ F m B♭m7 E♭7 F aug
 aer - o - plane or din-ing at Sar - di's, or ly - ing at

57 B♭m7 /A♭ E♭7/G E♭7 F m F m(maj7) F m7 D m7(♭5)
 Mal - i - bu, a - lone on the sand. You sud-den-ly

61 D♭ D°7 C m B♭m To Coda ♩ F 9
 hear a bell, and right a-way you can tell that

65 B♭m7 E♭7 A♭ E♭7 D.S. al Coda (Keyboard)
 this could be the start of some-thing grand.

69 ♩ Coda F 7 B♭m7 E♭7
 (F)that this could be the start of some - thing,

72 C m7 F 7 B♭m7
 (M)this must be the start of some-thing, (Both)this

76 E♭7 A♭ B♭m7 A maj7 A♭
 will be the start of some-thing big.

The musical score consists of eight staves of music. Staff 1 (measures 53-56) starts in A♭ minor with chords A♭, F major, B♭m7, E♭7, and F augmented. Staff 2 (measures 57-59) continues in A♭ minor with chords B♭m7, /A♭, E♭7/G, E♭7, F major, F major(maj7), F m7, and D m7(♭5). Staff 3 (measures 61-64) starts in D♭ minor with chords D♭, D°7, C major, B♭m, and leads to a 'To Coda' section. Staff 4 (measures 65-67) continues in A♭ minor with chords B♭m7, E♭7, A♭, and E♭7. Staff 5 (measures 69-71) starts in F major with chords F 7, B♭m7, and E♭7, leading to a 'Coda' section. Staff 6 (measures 72-74) starts in C major with chords C m7, F 7, and B♭m7, followed by a rest. Staff 7 (measures 76-79) starts in E♭7 with chords A♭, B♭m7, A major7, and A♭, followed by a rest.

VOCAL
DUET

This Could Be The Start Of Something Big

(Keyboard) A♭ Cm7 B♭m7 E♭7 N.C. Keyboard

(Both) You're walk-ing a -

long a street or you're at a par - ty, or else you're a -

lone and then you sud - den-ly dig. You're looking in

some - one's eyes, you sud - den-ly re - al - ize that

this could be the start of some-thing big. (F) You're lunch-ing at You're watch-ing the

Twen - ty sun - come One up and watch-ing your di - et, mon - ey, de-clin - ing a or else in a

Twen - ty sun - come One up di - et, mon - ey, girl.

char - lotte russe, dim caf - e, ac - cept - ing a you - re or-der-ing fig. wine. When out of a Then sud-den-ly

char - lotte russe dim caf - e fig, wine, fig, wine, fig, wine, fig, wine,

2

29 D♭ D°7 Cm B♭m F9

29 clear there blue sky, he is, it's sud - den - ly gal where he is, and
29 clear there blue sky, she is, it's sud - den - ly gal where she is, and

33 B♭m7 E♭7 A♭ (F)

this could be the start of some-thing big.
this could be the start of some-thing big.

37 E♭m7 A♭7 E♭m7 A♭

trol-ling the un - roll-ing of your fate, my friend. Who knows what's

41 E♭m7 A♭7 E♭m7 A♭7

writ - ten in the mag - ic book? (M) But when a

45 D♭maj7 E♭m7 D♭ B♭m7

lov - er you dis - cov - er at the gate my friend, in - vite her

49 Fm7 B♭7 B♭m7 E♭7

in with - out a sec - ond look. (F) You're up in an

53 A♭ Fm B♭m7 E♭7 F Aug

53 aer - o - plane or din-ing at Sar - di's, or ly - ing at
aer - o - plane Sar - di's there.

57 B♭m7 E♭7 Fm Fm(maj7) Fm7 Dm7(♭5)

57 Mal - i - bu, a - lone on the sand. You sud-den-ly
Mal - i - bu, sand, sand, sand, sand,

61 D♭ D°7 Cm B♭m To Coda F9

61 hear a bell, and right a-way you can tell that
hear a bell and right a-way you can tell that

65 B♭m7 E♭7 A♭ E♭7 D.S. al Coda (Keyboard)

65 this could be the start of some-thing grand.
this could be the start of some-thing grand.

69 Coda F7 B♭m7 E♭7 Cm7 F7

69 that this could be the start of some-thing.
this must be the start of some-thing,

74 B♭m7 A♭ A♭ B♭m7 A maj7 A♭

74 (Both) this will be the start of some-thing big.
(M) 8 (F) 8 8 8 8: & 8

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, "This Could Be The Start Of Something Big" was the theme song for the Steve Allen TV show which ran on NBC in 1956. We think it also applies to what will be forthcoming this evening.

Our next selection is a nice waltz, and it hold special meaning for me because it's a waltz from the Czech Republic that hit the big time when it was recorded by Frankie Yankovic.

In Czech, it's called "Sukinka," but you may know it as the "Blue Skirt Waltz."

Blue Skirt Waltz

Keyboard

(Keyboard)

B^b /D D^b₇ F7 B^b B^b₇ E^b Cm7 F7 B^b F7

9 B^b /D C[#]₇ F7 B^b F7
I wan - dered a - lone one night till I heard an or - ches - tra

15 B^b /D C[#]₇ F7 B^b
play. I met you where lights were bright, and peo - ple were

22 F7 B^b₇ E^b
care - free and gay. You were the beau - ti - ful la - dy in

28 B^b
blue. I was in heav-en just waltz-ing with you. You thrilled me with

35 B^b B^b₇ E^b Cm7 F7 B^b B^b₇
strange de - light; then soft - ly you stole a way. (Keyboard)

41 E^b A^b E^b
I dream of that night with you, la - dy when first we

47 B^b
met. We danced in a world of blue,

53 B^b₇ E^b E^b₇ A^b
how can my heart for - get. Blue were the skies and

59 E♭

blue were your eyes; just like the blue skirt you wore. _____

65 B♭7 A♭ B♭7 To Coda Θ

Come back, blue la - dy, come back, don't be blue an - y -

71 E♭ B♭ F7

more. _____ (Keyboard)

77 B♭

83 B♭7 E♭ B♭ F7 B♭ B♭7

89 E♭ B♭ F7 B♭ B♭7 D.S. al Coda

Θ Coda E♭ B♭ B♭7 E♭

more. (Keyboard)

100 B♭ F7 B♭ B♭7

104 E♭ B♭ F7 B♭

Thank you very much.

We'll switch moods to a Latin beat for this next selection. It originated in Argentina under the Spanish title "El Choclo" and became one of most popular tangos in Argentina. In the United States, it was given English lyrics and recorded by such artists as Tony Martin, Billy Ekstein, Nat King Cole, Guy Lombardo, and Connie Francis.

So, start thinking in a Latin beat as _____ sings about a fascinating aspect of her special friend. He has the gift of a "Kiss Of Fire."

Kiss Of Fire

F

(Sax)

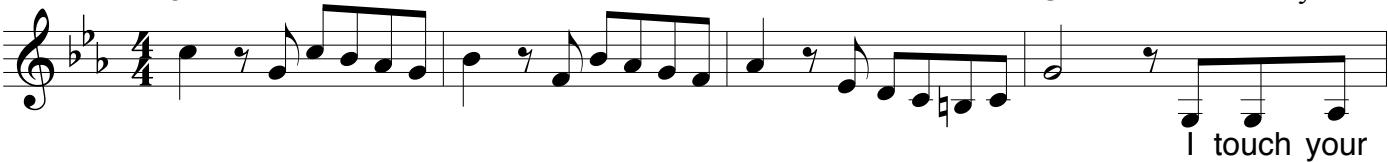
Cm

B♭

A♭

G

Keyboard



5 Cm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 G7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11 Cm

must sur - ren - der to your kiss of fire. Just like a

13

C7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 Fm

Cm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 G7

Cm

crash - es with - out your kiss of fire. I can't re -

2

21 

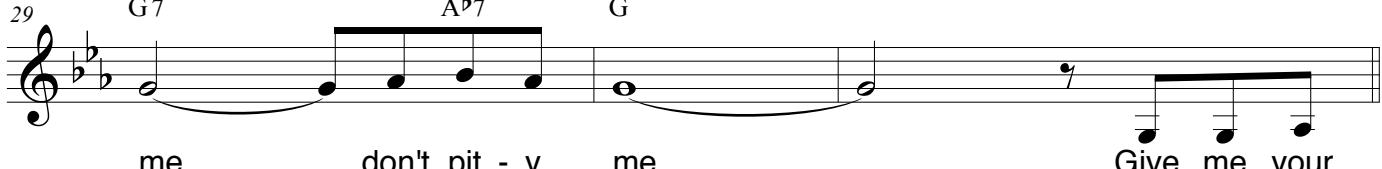
sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 

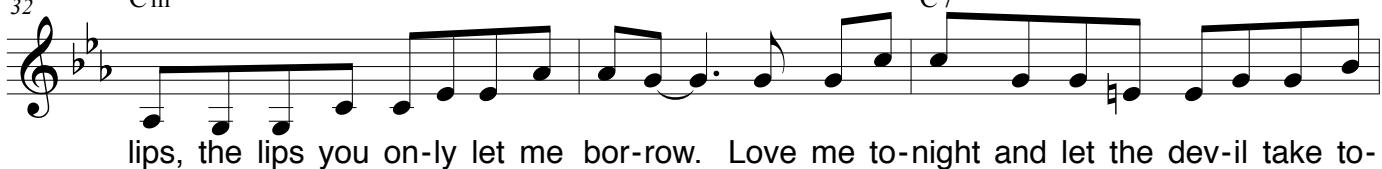
sire. Since first I kissed you, my heart was yours com - plete-ly. If I'm a

27 

slave, then it's a slave I want to be. Don't pit - y

29 

me, don't pit - y me. Give me your

32 

lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

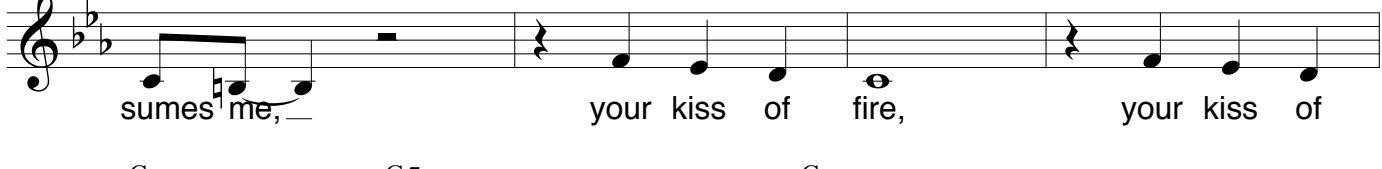
35 

mor - row. I know that I must have your kiss al - though it

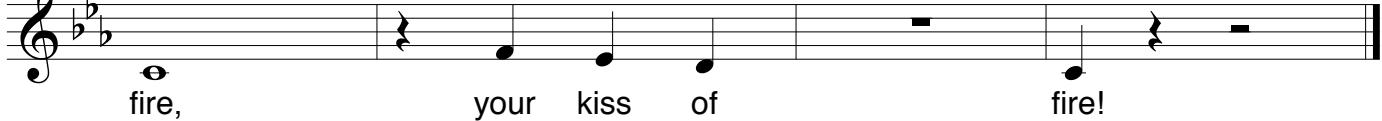
37 

To Coda Φ G 7 C major D.S. al Coda

dooms me, tho it con - sumes me, your kiss of fire.

Φ Coda 

sumes me, your kiss of fire, your kiss of

44 

fire, your kiss of fire!

Kiss Of Fire

M
Keyboard

(Keyboard) Fm

E♭

D♭

C

Keyboard part showing a melodic line in F major, E♭ major, D♭ major, and C major. The lyrics "I touch your" are written below the staff.

5 Fm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 C7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11

Fm

must sur - ren - der to your kiss of fire. Just like a

13

F7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 B♭m

Fm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 C7

Fm

crash - es with - out your kiss of fire. I can't re -

2

21 E♭7 A♭ A♭/C B°7 E♭7
 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 A♭ C7 Fm
 sire. Since first I kissed you, my heart was yours com-plete-ly. If I'm a

27 D♭7 C D♭7
 slave, then it's a slave I want to be. Don't pit - y

29 C7 D♭7 C
 me, don't pit - y me. Give me your

32 Fm F7
 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 B♭m
 mor - row. I know that I must have your kiss al - though it

37 Fm To Coda Φ C7 Fm D.S. al Coda
 dooms me, tho it con - sumes me, your kiss of fire.

40 Φ Coda C7 Fm C7
 sumes me, your kiss of fire, your kiss of

44 Fm C7 Fm
 fire, your kiss of fire!

The musical score consists of ten staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. Measure 21 starts with E♭7, followed by a progression through A♭, A♭/C, B°7, and E♭7. Measures 24-27 continue with A♭, C7, Fm, and a return to D♭7, C, and D♭7. Measures 29-32 show a progression from C7 to D♭7 to C, followed by a section where the vocal line is sustained over a piano accompaniment. Measures 35-37 introduce a coda section starting with B♭m, followed by a section labeled 'To Coda Φ' in C7, and finally a section labeled 'D.S. al Coda' in Fm. Measures 40-44 conclude with a final section labeled 'Φ Coda' in C7, followed by a section in Fm, and end with a final section in Fm.

Thank you.

Our next selection was composed back in 1928 by Victor Young. Since that time, it's been recorded by artists such as Miles Davis, the Mills Brothers and the orchestras of Tommy Dorsey and Benny Goodman.

Here's one man's song to the gal he loves. Her name is Sue, and he calls her "Sweet Sue."

Sweet Sue, Just You

Keyboard

(Keyboard)

E♭ A♭7 A°7 E♭ B♭7 E♭ B♭7

E♭ F♯7 Fm7 E♭ F♯7 Fm7 E♭

Sue, dry your pret-ty eyes of blue. Tears are nev-er meant for you.

Cm B♭7 E♭ B♭7 E♭ F♯7 A♭6

Smile a - while, please do. Sue, don't be-lieve a thing you

E♭ E♭°7 Gm F7 B♭ B♭7

hear. You know, I'm lone-ly for on - ly sweet Sue. Ev-'ry

Fm7 B♭7 Fm7 B♭7 E♭6

star a - above knows the one I love, sweet Sue,

B♭7 E♭6 Fm7 B♭7

just you. And the moon up high knows the

Fm7 B♭7 E♭6 B♭7 E♭6

rea-son why, sweet Sue, it's you. No one

37 B♭m7 E♭7 B♭m7 C7

 else, it seems, ____ ev - er shares my dreams, ____ and with -

41 Fm Fm7 A♭m6 B♭7

 out you, dear, I don't know what I'd do. In this

45 Fm7 B♭7 Fm7 B♭7

 heart of mine, ____ you live, all the time, ____ sweet

49 1. E♭6 A♭9 E♭6 B♭7

 Sue, just you.

53 2. E♭ A♭6 G C7

 Sue, just you. So, dry your pret - ty eyes of blue, for

59 Fm7 F°7 E♭ Cm7 Fm7 B♭7

 tears are nev - er meant for you, and smile a while, ____ my dear sweet

(Keyboard) E♭ A♭7 A°7 E♭ B♭7 E♭ B♭7 E♭

 Sue.____

Thank you very much.

We'll go back to 1953 for this next song. The recording by Kitty Kallen reached #1 on the charts in 1954. Billboard ranked it as the #1 song of the year in that year. Other artists who recorded it include Harry James, Anita Bryant, Joni James, Julie London, and a whole host of others.

Here's _____ to sing "Little Things Mean A Lot."

Little Things Mean A Lot

F

12/8 Feel

Keyboard

(Keyboard)

(1st Chorus)

B_b 3 Gm7 3 Cm7/E_b 3 F7 3 B_b 3 Gm7 3 Cm7/E_b 3 F7 3

B_b 3 Gm7 3 Cm7/E_b 3 F7 3 B_b 3 Gm7 3 Cm7/E_b 3 F7 3

5 B_b 3 Gm7 3 Cm7 3 F7 3

Blow me a kiss from a - cross the room. Say I look nice when I'm
Give me your arm as we cross the street. Call me at six on the

8 B_b Cm7 B_bmaj7 Cm7 Dm7 Gm7/B_b 3 Cm7 Cm7(5)

not. dot. A Touch line my a hair day as when you're pass my chair.
a - way:

II 1. C7 3 Cm7 F7 2. C9 3 F7 B_b

Lit-tle things mean a lot. Lit-tle things mean a lot.

15 Fm7/B_b 3 B_b7 Fm7/B_b 3 B_b7 Fm7/B_b 3 B_b7 E_b6

Don't have to buy me dia-monds and pearls, cham-pagne, sab-les, and such.

19 D7 3 Gm7 3

I nev - er cared much for dia - monds and pearls, 'cause

21 Cm 3 G7 3 Cm7 3 F7 3

hon - est - ly hon - ey, they just cost mon - ey.

2

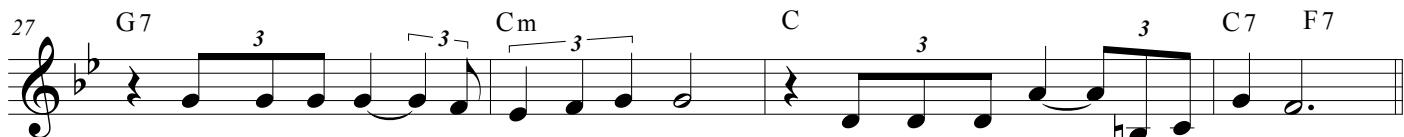
 (Sax on D.S.)

23 B♭ Gm7 Cm7 F7 B♭



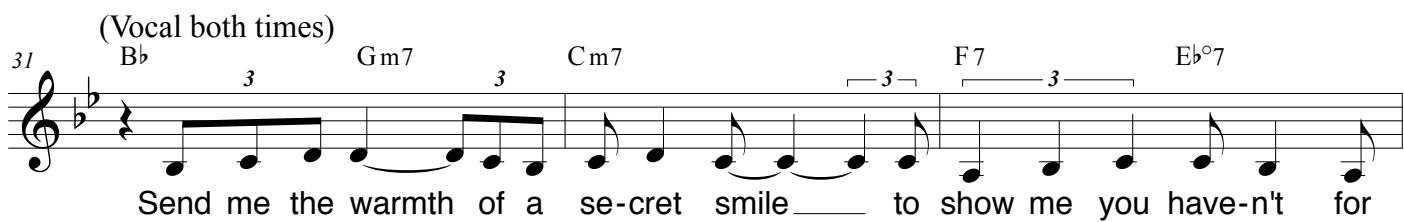
Give me your hand when I've lost my way. Give me your shoulder to cry on.

27 G7 Cm C C7 F7



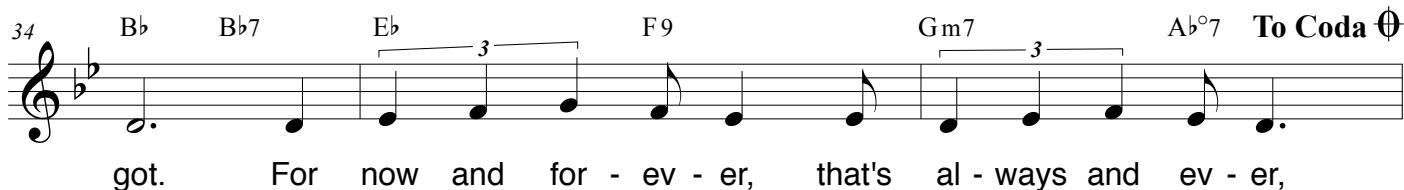
Wheth-er the day is sun-ny or gray, give me your heart to re - ly on.

(Vocal both times) 31 B♭ Gm7 Cm7 F7 E♭°7



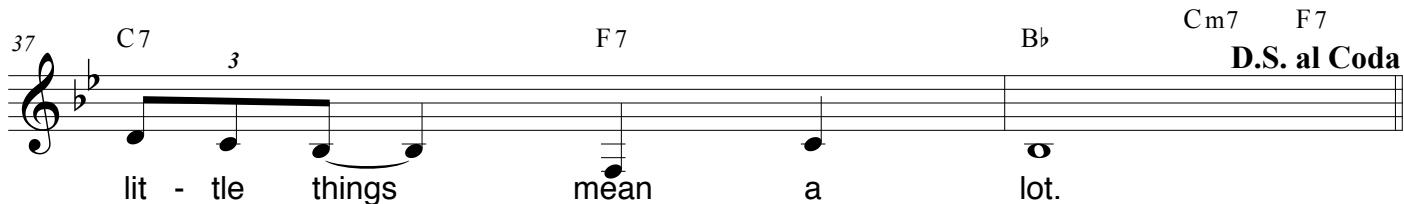
Send me the warmth of a se-cret smile to show me you have-n't for

34 B♭ B♭7 E♭ F9 Gm7 A♭°7 To Coda ♪



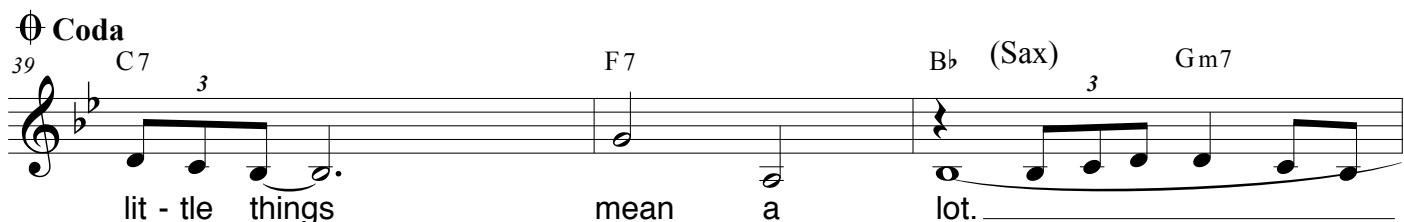
got. For now and for - ev - er, that's al - ways and ev - er,

37 C7 F7 B♭ Cm7 F7 D.S. al Coda



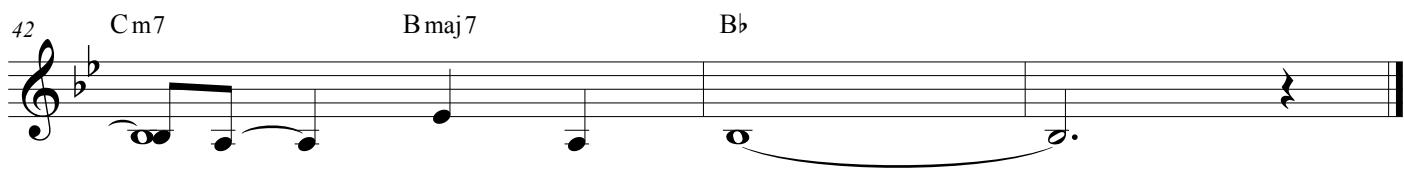
lit - tle things mean a lot.

♪ Coda 39 C7 F7 B♭ (Sax) Gm7



lit - tle things mean a lot.

42 Cm7 B maj7 B♭



Little Things Mean A Lot

12/8 Feel

M

Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and B-flat major. It features a series of eighth-note patterns with grace notes, indicated by a 'G' with a slash. The bottom staff is in bass clef, 4/4 time, and B-flat major. It features eighth-note patterns with grace notes. The music is divided into measures by vertical bar lines. Above the treble staff, the lyrics "Star-Spangled Banner" are written in parentheses.

Musical score for measures 5-6. The key signature is one flat. Measure 5 starts with a half note E♭ followed by a quarter note E♭. The next two notes are grouped by a brace with a '3' above it. The chord Cm7 is indicated above the next three notes, which are grouped by a brace with a '3' above it. The next two notes are grouped by a brace with a '3' above it. The chord Fm7 is indicated above the next three notes, which are grouped by a brace with a '3' above it. The next two notes are grouped by a brace with a '3' above it. The chord B♭7 is indicated above the next three notes, which are grouped by a brace with a '3' above it. The final measure begins with a half note B♭ followed by a quarter note B♭. The next two notes are grouped by a brace with a '3' above it.

Blow me a kiss from a - cross the room.
Give me your arm as we cross the street.

Say I look nice when I'm
Call me at six on the

Musical score for the first section of the solo, starting at measure 8. The key signature is B-flat major (two flats). The chords are E-flat, F minor 7, E-flat major 7, F minor 7, G minor 7, C minor 7/E-flat (with a 3 overline), F minor 7, and F minor 7(b5).

not. _____ Touch my hair as you pass my chair.
dot. A line a day when you're far a - way:

11

1. F7 3 Fm7 Bb7 2. F9 3 Bb7 E♭

Lit-tle things mean a lot.

Don't have to buy me dia-monds and pearls, cham-pagne, sab-les, and such.

Musical score for piano, page 19. The score consists of two staves. The top staff shows a melodic line in G minor, starting with a half note followed by eighth notes. The bottom staff shows harmonic chords: G7, Cm7, and G7 again. Measure numbers 19 and 20 are indicated above the staves.

I nev - er cared much for dia - monds and pearls, ____ 'cause

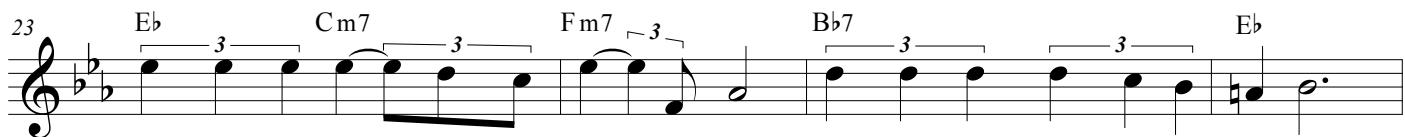
Musical score for piano showing measures 21-24. The score consists of four staves. Measure 21 starts with a treble clef, two flats, and a 2/4 time signature. It contains a single note followed by a measure of F major (F-A-C) with a three-measure repeat sign. Measure 22 begins with a C7 chord (C-E-G-B) with a three-measure repeat sign. Measure 23 starts with an F major 7th chord (F-A-C-E) with a three-measure repeat sign. Measure 24 begins with a B-flat 7th chord (B-flat-D-F-A-flat). The score ends with a final measure of B-flat major (B-flat-D-F).

hon - est - ly hon - ey, they just cost mon - ey.

2

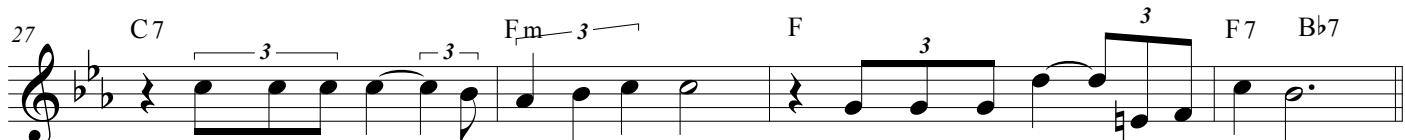
 (Sax on D.S.)

23 E♭ Cm7 Fm7 B♭7 E♭



Give me your hand when I've lost my way. Give me your shoulder to cry on.

27 C7 Fm7 F 3 F7 B♭7



Wheth-er the day is sun-ny or gray, give me your heart to re - ly on.

(Vocal both times) 31 E♭ Cm7 Fm7 B♭7 A♭°7



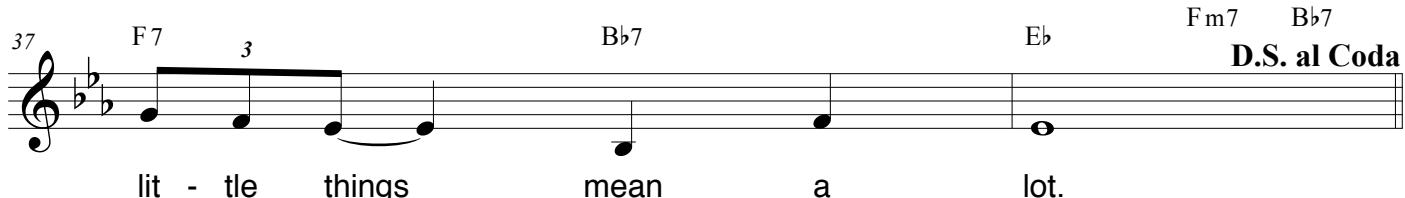
Send me the warmth of a se-cret smile to show me you have-n't for

34 E♭ E♭7 A♭ 3 B♭9 Cm7 3 D♭°7 To Coda ♪



got. For now and for - ev - er, that's al - ways and ev - er,

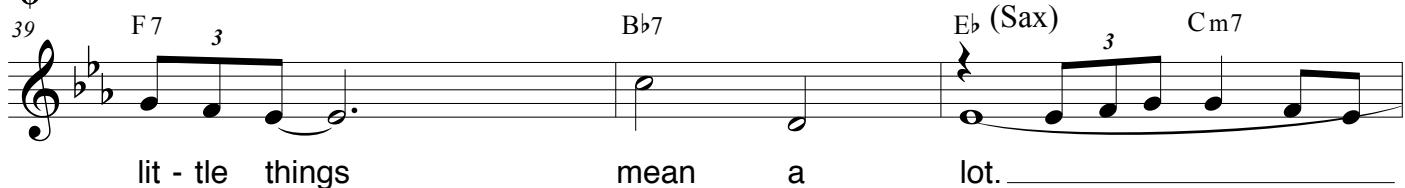
37 F7 3 B♭7 E♭ Fm7 B♭7 D.S. al Coda



lit - tle things mean a lot.

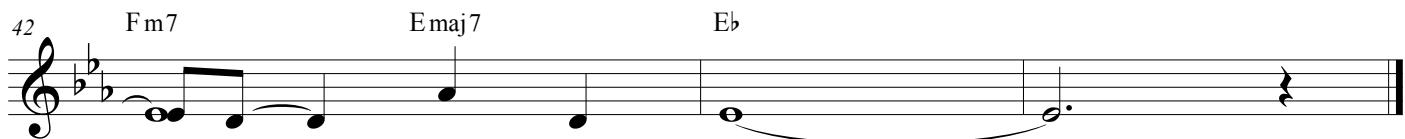
♪ Coda

39 F7 3 B♭7 E♭ (Sax) 3 Cm7



lit - tle things mean a lot.

42 Fm7 E maj7 E♭



Thank you.

OK. It's time now for a type of music that is near and dear to my heart.

(Do Czech schtick)

Well, the national dance of Czechoslovakia is the polka, and we're going to do one right now. This is actually an American pop song that we've transformed into a polka. It was written back in 1951 and recorded by such artists as Mitch Miller, Vic Damone, and Tommy Dorsey. _____ will join me in singing this fun song - "My Truly, Truly Fair Polka."

VOCAL DUET

My Truly, Truly Fair

Keyboard

A

(Both) Oh ho!

A

(M) Tru - ly, tru - ly fair, tru - ly, tru - ly fair. How I love my tru - ly

Bm7 E7 A A7/G D/F# A/E

fair. There's songs to sing her, trink-ets to bring her,

E E7 A A

flow - ers for her gold-en hair. My tru - ly, tru - ly fair,

B m7 E

D A (F) His tru - ly fair.

tru - ly, tru - ly fair, how I love my tru - ly fair. There's

A A7 D/F# A/E

Ooo. E E7

songs to sing her, trink-ets to bring her, flow - ers for her gold-en

A B m7 E7

hair. (F) Oh ho!

A D A

(M) Some men plow the o - pen plains, some men sail the brine. But

A D E7 A

I'm in love with a pret-ty lit - tle maid, for work I have no time. She's my

2
47 A D A
truly, truly fair, truly, truly fair, how I love my truly

53 Bm7 E A A7 D/F# A/E
(F) His truly fair. Ooo.

53 fair. There's songs to sing her, trink-ets to bring her,

59 E E7 A Bm7 E7
flow - ers for her gold - en hair. (F) Oh ho!

65 A D A A D
(M) Once I sailed from Boston bay, bound for Sing-a-pore. But onedayoutand I missedher so, I

71 E7 A A D
swam right back to shore, back to my truly fair, truly, truly fair,

77 Bm7 E A A7 D/F#
(F) His truly fair. Ooo.

77 how I love my truly fair. There's songs to sing her, trink-ets to

84 A/E E E7 A Bb
bring her, flow - ers for her gold-en hair. (F) Oh ho!

91 Bb Eb Bb Bb Eb
(M) I loveshe, and she loves me, par-don if I boast. At timeswe fight all the live longnight'bout

97 F7 Bb Bb Eb
who loves who the most. My truly, truly fair, truly, truly fair,

3

103 B♭ Cm7 F B♭ B♭7 E♭/G
(F) His tru-ly fair. Ooo.
how I love my tru-ly fair. There's songs to sing her, trink-ets to

110 F F7 B♭ Cm7 F7
bring her, flow - ers for her gold-en hair. (F)Oh ho!

117 B♭ E♭ B♭ B♭ E♭
(M) Soon I'm gon-na mar-ry her, love her till I die. There ain't no liv-in' on love a-lone, but

123 F7 B♭ B♭ E♭
still I'm gon-na try. Tru - ly, tru ly fair, tru - ly, tru - ly fair,

129 Cm7 F B♭ B♭7 E♭/G
(F) His tru-ly fair. Ooo.
how I love my tru-ly fair. There's songs to sing her, trink-ets to

136 B♭/F F F7 B♭
bring her, flow - ers for her gold - en hair. (F)for her gold-en hair

141 F B♭
(M) How I love my tru - ly fair. (F) loves his tru - ly fair.

145 C7 F7 B♭ E♭ F7 B♭ F B♭
(F) how he loves his tru-ly fair.

145 (M) Wow! How I love my tru-ly fair.

Thank you. Thank you very much.

Our next song was written in 1961 and forever established a clarinetist by the name of Aker Bilk on the music scene. In May, 1969, Gene Cernan and the crew of Apollo 10 were treated to this song by Mission Control on their mission to the moon.

Here we go with our version of "Stranger On The Shore."

Stranger On The Shore

F
Keyboard

(Sax) B \flat Cm F7 B \flat E \flat E \circ 7

5 B \flat B \flat maj7 Cm F7

9 B \flat Cm F7 B \flat E \flat E \circ 7

13 B \flat B \flat maj7 B \circ 7 Cm F7 B \flat B \flat 7

17 E \flat F7 B \flat Cm F7 B \flat

21 E \flat Dm Cm B \circ 7 F/A F7

25 B \flat Cm F7 B \flat E \flat

29 B \flat B \flat maj7 B \circ 7 Cm F7 B \flat G (Keyboard) G7

2
34 C Dm G7 C F F[#]7

Here I stand watch-ing the tide go out, so

38 C C maj7 Dm G7

all a-lone and blue, just dream - ing dreams of you.

42 C Dm G7 C F F[#]7

watched your ship as it sailed out to sea

46 C C maj7 D^b7 Dm G7 C C7

tak-ing all my dreams and tak - ing all of me. The

50 F G7 C Dm G7 C

sigh - ing of the waves, the wail - ing of the wind, the

54 F E m Dm D^b7 G/B G7

tears in my eyes burn, pleading, "My love re - turn."

58 C Dm G7 C F

Why, oh why, must I go on like this? Shall

62 C C maj7 D^b7 Dm G7

I just be a - lone ly strang - er on the

66 (Sax) C Dm D^b7 G7 C

shore.

Stranger On The Shore

M
Keyboard

(Sax) E♭ F m B♭7 E♭ A♭ A°7

E♭ E♭maj7 F m B♭7

9 E♭ F m B♭7 E♭ A♭ A°7

13 E♭ E♭maj7 E°7 F m B♭7 E♭ E♭7

17 A♭ B♭7 E♭ F m B♭7 E♭

21 A♭ G m F m E°7 B♭/D B♭7

25 E♭ F m B♭7 E♭ A♭

29 E♭ E♭maj7 E°7 F m B♭7 E♭ C (Keyboard) C7

2
34 F Gm C7 F B♭ B°7

Here I stand watch-ing the tide go out, so

38 F F maj 7 Gm C7

all a-lone and blue, just dream - ing dreams of you. I

42 F Gm C7 F B♭ B°7

watched your ship as it sailed out to sea

46 F F maj 7 G♭°7 Gm C7 F F 7

tak-ing all my dreams and tak - ing all of me. The

50 B♭ C7 F Gm C7 F

sigh - ing of the waves, the wail - ing of the wind, the

54 B♭ A m Gm G♭°7 C/E C7

tears in my eyes burn, plead-ing, "My love re - turn."

58 F Gm C7 F B♭

Why, oh why, must I go on like this? Shall

62 F F maj 7 G♭°7 Gm C7

I just be a - lone ly strang - er on the

66 (Sax) F Gm G♭°7 C7 F

shore.

Thank you.

We'll jump back about 40 years for this next song, written in 1921. The most notable recording was by that great singer, Ethel Waters.

Here's _____ to discuss some issues that have been bothering her and to inform you about what's going to happen as a result. She says "There'll Be Some Changes Made."

There'll Be Some Changes Made

F

Keyboard

(Sax)

E♭ D7 D♭m Cm7 A♭7 Fm7 E♭

E♭ D7 D♭m Cm7 A♭7 A♭m7 E♭

C7 F7

change in the weath - er and a change in the sea. From now

14 G7 C7

on, there'll be a change in me. My walk will be dif-f'rent, my talk and my

20 F7 B♭7

name. Noth-in' a - bout me's gon-na be the same. I'm gon-na change

25 C7 F7

my way of liv-in' and if that ain't e-nough, I'm gon-na change

30 G7

the way I strut my stuff. 'Cause no - bod-y wants you when you're

35 C7 F7 B♭7 E♭ C7

old and grey. There'll be some chan - ges made to-day.

41 F7 B♭7 E♭ (Sax)

There'll be some chan - ges made.

2

45 C7 F7

51 G7 C7

My air will be dif-f'rent, my hair, and my face.

57 F7 B♭7

You'll be sur - prised at all the things I re-place. I'm gon-na change

61 C7

my whole psy - chol-o - gy, and daddy, that ain't all.

65 F7

I'll e - ven find new ways to have my - self a ball.

69 G7 C7

You'll find your ba-by's al - ways fit for play.

73 F7 B♭7 E♭ C7 A♭maj7

There'll be some chan - ges made to-day. There'll be some

78 A♭m(maj7) Fm7 A♭m7 B♭7

chan - ges There'll be some chan - ges There'll be some chan - ges made.

83 E♭ (Sax) D7 D♭m Cm7 A♭°7 A♭m7 E♭6

There'll Be Some Changes Made

M
Alto Sax

(Keyboard)

A♭ G7 G♭m Fm7 D♭7 B♭m7 A♭

5 A♭ G7 G♭m Fm7 D♭7 D♭m7 A♭

9 F7 B♭7

change in the weath - er and a change in the sea. From now

14 C7 F7

on, there'll be a change in me. My walk will be dif-f'rent, my talk and my

20 B♭7 E♭7

name. Noth-in' a - bout me's gon-na be the same. I'm gon-na change

25 F7 B♭7

my way of liv-in', and if that ain't e-nough, I'm gon-na change

30 C7

the way I strut my stuff. 'Cause no - bod-y wants you when you're

35 F7 B♭7 E♭7 A♭ F7

old and grey. There'll be some chan - ges made to-day.

41 B♭7 E♭7 A♭ (Keyboard)

There'll be some chan - ges made.

2

45 F7 B^b7

51 C7 F7

My air will be dif-f'rent, my hair, and my face.

57 B^b7 E^b7

You'll be sur-prised at all the things I re-place. I'm gon-na change

61 F7

my whole psy - chol-o - gy, and dad-dy, that ain't all.

65 B^b7

I'll e - ven find new ways to have my - self a ball.

69 C7 F7

You'll find your ba-by's al - ways fit for play.

73 B^b7 E^b7 A^b F7 D^bmaj7

There'll be some chan - ges made to-day. There'll be some

78 D^bm(maj7) B^bm7 D^bm7 E^b7

chan-ges There'll be some chan-ges There'll be some chan-ges made.

83 (Keyboard)

A^b G7 G^bm Fm7 D^b7 D^bm7 A^b6

It's time now for our highlight of the evening. Each time we play for you, we like to feature music of a great musical artist of the past. Tonight, our featured artists comprise a folk singing trio began their trip to stardom in 1961 at the Bitter End, a coffee house in New York City.

All of their music was of the folk song genre. The group broke up in 1970, but they reunited in 1972 for a concert at Madison Square Garden in support of George McGovern's presidential campaign. They continued to perform together for the next 37 years, finally ceasing their tours when the female member of their trio died of complications of surgery in connection with her battle with leukemia.

Anyone have a guess as to who our featured artists will be this evening? Yes, you got it. Peter, Paul, and Mary.

For our first number, we'll perform a selection that they first recorded back in 1962, which quickly rose to #2 on the Billboard charts. It's the story of a very famous dragon - not a scary dragon, but one with magical powers. Anyone have a guess as to the title? Right! You got it!

Here's our version of "Puff, The Magic Dragon."

VOCAL ONLY

Puff, The Magic Dragon

(Keyboard)

Keyboard

5 E♭ Gm A♭ E♭

9 E♭ Gm A♭ E♭

(F) Puff, the mag - ic drag - on, lived by the sea and

13 A♭ E♭ Cm F7 B♭7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

17 E♭ Gm A♭ E♭

Lit - tie Jack - ie Pa - per loved that ras - cal Puff and

21 A♭ E♭ Cm F7 B♭7 E♭ B♭7

brought him strings and seal-ing wax and oth-er fan - cy stuff. Oh,

25 E♭ Gm A♭ E♭

Puff, the mag - ic drag - on, lived by the sea and

29 A♭ B♭7 E♭ Cm F7 B♭7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

2
 33 E♭ Gm A♭ E♭
 Puff, the mag - ic drag - on, lived by the sea and

37 A♭ B♭7 E♭ Cm F7 B♭7 E♭ B♭7 To Coda ♪
 frol-icked in the autumn mist in a land called Hon - ah Lee. (F) To-
 A

41 E♭ Gm A♭ E♭
 geth-er they would trav-el on a boat with bil-lowed sail.

45 A♭ B♭7 E♭ Cm F7 B♭7
 Jack-ie kept a look-out perched on Puff's gi - gan - tic tail.

49 E♭ Gm A♭ E♭
 No - ble kings and prin - ces would bow when-e'er they came.

53 A♭ B♭7 E♭ Cm F7 B♭7 E♭ B♭7 D.S. al Coda
 Pi - rate ships would low-er their flags when Puff roared out his name. Oh,

57 ♪ Coda E♭ Gm A♭ E♭
 drag - on lives for - ev-er, but not so lit - tle boys.
 head was bent in sor-row, green scales fell like rain.

61 A♭ B♭7 E♭ Cm F7 B♭7
 Paint-ed wings and gi - ant's rings make way for oth - er toys.
 Puff no long - er went to play a - long the cher - ry lane. With-

65 E♭ Gm A♭ E♭

One grey night it hap - pened. Jackie Pa - per came no more! And out his life - long friend, Puff could not be brave. So

69 A♭ E♭ Cm F7 B♭7 1. E♭ B♭7 2. E♭ B♭7

Puff that mighty drag-on he ceased his fear-less roar. His cave. Oh, Puff that mighty drag-on sad-ly slipped in - to his

74 E♭ Gm A♭ E♭

Puff, the mag - ic drag - on, lived by the sea and

78 A♭ B♭7 E♭ Cm F7 B♭7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

82 E♭ Gm A♭ E♭ A♭ B♭7

Puff, the mag - ic drag - on, lived by the sea and frol-icked in the

87 E♭ Cm F7 B♭7 E♭ B♭7 E♭

aut-umn mist in a land called Hon - ah Lee.

Thank you.

For our 2nd great hit by Peter, Paul, and Mary, we'll move to the year 1969 and a song which hit the #1 spot that year in the US and the #2 spot in the UK. It was written by John Denver and was also used in commercials for United Airlines in the late 70s.

Let's get ready for the take-off, as _____ tells us about a trip she has planned. She'll soon be "Leaving On A Jet Plane."

Leaving On A Jet Plane

F

Keyboard

(Keyboard - ala vamp)

B^bmaj7 Cm E^b B^b F F7 B^b F7

9 B^bmaj7 E^b B^bmaj7 E^b All my
bags are packed, I'm ready to go. I'm standing here outside your door.

13 B^b Gm F F7
hate to wake you up to say "Good-bye." But the

17 B^bmaj7 E^b B^bmaj7 E^b
dawn is break-in', it's earl-y morn. Tax-i's wait - in' he's blow-in' his horn.

21 B^b Gm F F7
Al-read-y I'm so lone - some I could cry. So

25 B^b E^b B^b E^b
kiss me and smile for me. Tell me that you'll wait for me.

29 B^b Cm F
Hold me like you'll never let me go. I'm

33 B^b E^b B^b E^b
leav - ing on a jet plane, don't know when I'll be back a-gain.

To Coda ♪ E♭

37 B♭ Cm F7
Oh babe, I hate to go. There's so

41 B♭maj7 E♭ B♭maj7 E♭
man-y times I've let you down, so man-y times I've played a-round. I

45 B♭ E♭ F F7
tell you now, they don't mean a thing. Ev-'ry place

49 B♭maj7 E♭ B♭maj7 E♭
place I go, I think of you. Ev-'ry song I sing, I sing for you. When

53 B♭ E♭ F F7 **D.S. al Coda**
I come back I'll wear your wed - ding ring. So

♪ Coda

57 E♭ Cm F7
babe, I hate to go.

60 B♭maj7 E♭ B♭maj7 E♭
Now the time has come to leave you. One more time, let me kiss you. Then

64 B♭ Gm F F7
close your eyes, I'll be on my way.

68 B_bmaj7 E_b B_bmaj7 E_b
 Dream a-bout the days to come, when I won't have to leave a-lone. A-

72 B_b E_b F F7
 bout the time I won't have to say,

76 B_b E_b B_b E_b
 "Kiss me and smile for me. Tell me that you'll wait for me.

80 B_b Cm F
 Hold me like you'll nev-er let me go. I'm

84 B_b E_b B_b E_b
 leav-ing on a jet plane, I don't know when I'll be back a-gain.

88 B_b E_b B_b E_b
 leav-ing on a jet plane, I don't know when I'll be back a-gain.

92 B_b E_b B_b E_b B_b
 leav-ing on a jet plane, I don't know when I'll be back a-gain. Oh

97 E_b Cm F7 B_b
 babe, I hate to go."

Leaving On A Jet Plane

M

Keyboard

(Keyboard - ala vamp)

E♭maj7 Fm A♭ E♭ B♭ B♭7 E♭ B♭7

9 E♭maj7 A♭ E♭maj7 A♭ All my
bags are packed, I'm ready to go. I'm stand-ing here out-side your door. I

13 E♭ Cm B♭ B♭7
hate to wake you up to say "Good-bye." But the

17 E♭maj7 A♭ E♭maj7 A♭
dawn is breakin', it's earl-y morn. Tax-i's wait - in' he's blow-in' his horn.

21 E♭ Cm B♭ B♭7
Al - read - y I'm so lone - some I could cry. So

25 E♭ A♭ E♭ A♭
kiss me and smile for me. Tell me that you'll wait for me.

29 E♭ Fm B♭
Hold me like you'll nev - er let me go. I'm

33 E♭ A♭ E♭ A♭
leav - ing on a jet plane, don't know when I'll be back a-gain.

To Coda ♪

37 E♭ **To Coda ♪** A♭ Fm B♭7

Oh babe, I hate to go. There's so

41 E♭maj7 A♭ E♭maj7 A♭

man-y times I've let you down, so man-y times I've played a-round. I

45 E♭ A♭ B♭ B♭7

tell you now, they don't mean a thing. Ev-'ry place

49 E♭maj7 A♭ E♭maj7 A♭

place I go, I think of you. Ev-'ry song I sing, I sing for you. When

53 E♭ A♭ B♭ B♭7 **D.S. al Coda**

I come back I'll wear your wed - ding ring. So

♩ Coda

57 A♭ Fm B♭7

babe, I hate to go.

60 E♭maj7 A♭ E♭maj7 A♭

Now the time has come to leave you. One more time, let me kiss you. Then

64 E♭ Cm B♭ B♭7

close your eyes, I'll be on my way.

68 E♭maj7 A♭ E♭maj7 A♭

Dream a - bout the days to come, when I won't have to leave a - lone. A-

72 E♭ A♭ B♭ B♭7

bout the time I won't have to say, _____

76 E♭ A♭ E♭ A♭

"Kiss me and smile for me. Tell me that you'll wait for me.

80 E♭ Fm B♭

Hold me like__ you'll nev - er__ let me go._____ I'm

84 E♭ A♭ E♭ A♭

leav - ing on a jet__ plane, I don't know when I'll be back a-gain.

88 E♭ A♭ E♭ A♭

leav - ing on a jet__ plane, I don't know when I'll be back a-gain.

92 E♭ A♭ E♭ A♭ E♭

leav - ing on a jet__ plane, I don't know when I'll be back a-gain. Oh

97 A♭ Fm B♭7 E♭

babe, I hate to go."_____

Thank you. Thank you very much.

For our final song in tribute to Peter, Paul, and Mary, we'll jump back to the year 1962. You'll remember that this period in America was a time when protest songs were quite popular. And this song by the trio quickly found its way to the top of the charts.

Here's that great Peter, Paul, and Mary hit that poses a number of questions about peace, war, and freedom - "Blowin' In The Wind."

VOCAL DUET

Blowin' In The Wind

Em

Keyboard

D

1 C D G Em Keyboard D

5 C D G

9 G C G
How man-y roads must a man walk down before they

14 C Am D D7 G C G
call him a man? How man-y seas must a white dove

20 Em G C Am D D7
sail be - fore she sleeps in the sand?

25 G C G
How man-y times must the can - non balls fly be - fore they're for -

30 C Am D D7 C D G
ev - er banned? The an - swer, my friend, is blow-ing in the wind.

D

2
36 Em C D7 G

The an - swer is blow-ing in the wind.

41 G C G C Am D D7

(F) How man-y years can a mountain ex - ist be - fore it is washed to the sea? —

49 G C G Em G

How man-y years can some peo - ple ex - ist be - fore they're al -

54 C Am D D7 G C G

lowed to be free? How man-y times can a man turn his

60 C Am D D7

head and pre - tend that he just does-n't see? The

65 C D G Em

an - swer, my friend, is blow-ing in the wind. The

69 C D7 G

an - swer is blow-ing in the wind. —

3 D

73 G C G C Am

73 How man-y times must a man look up, be - fore he can see the

79 D D7 G C G Em

79 sky? How man-y ears must one man have be -

85 G C Am D D7 G C

85 fore he can hear peo-ple cry? How man-y deaths will it.

91 G C Am D D7

91 take till he knows that too man-y peo - ple have died? The

97 C D G Em C

97 an - swer, my friend, is blow-ing in the wind. The an - swer is

102 D7 G (Keyboard) D7

102 blow-ing in the wind.

107 G C D7 G

107 The an - swer is blow-ing in the wind.

Thank you. Did you enjoy our tribute to Peter, Paul, and Mary?
(Response).

We'll move back to the year 1924 and a beautiful ballad that you'll all remember. It spent 7 weeks at the top of the charts in 1925, and some artists who since recorded it include Doris Day, Louis Armstrong, Ella Fitzgerald, Andy Williams, and a whole host of others.

Here's _____ to tell you about her plans for the immediate future. She says "I'll See You In My Dreams."

I'll See You In My Dreams

F

Keyboard

(Sax) B_bm7 C7 Fm E_bm6 G7 C m7 F°7

5 E_b E_bm B_b B_b
see you in my dreams; hold you

10 G°7 B_b G7
in my dreams. Some - one took you

15 C7 F7
out of my arms. Still I feel the thrill 3 of your charms.

21 E_b E_bm B_b
Lips that once were mine, ten - der

26 G°7 B_b G7 D7
eyes that shine. They will light my way to

32 Gm C m7 E_bm F7 B_b
night. I'll see you in my dreams. (Sax)

37 2 B_b Fm7 Gm C m7 B maj7 B maj7 B_b maj7
dreams. (Sax)

I'll See You In My Dreams

M
Keyboard

(Keyboard) E^bm7 F7 B^bm A^bm6 C7 Fm7 B^b^o7

5 A^b A^bm E^b I^{III}

see you in my dreams; hold you

10 C^o7 E^b C7

in my dreams. Some - one took you

15 F7 B^b7

out of my arms. Still I feel the thrill of your charms.

21 A^b A^bm E^b

Lips that once were mine, ten - der

26 C^o7 E^b C7 G7

eyes that shine. They will light my way to

32 Cm Fm7 A^bm B^b7 E^b (Keyboard)

night. I'll see you in my dreams.

37 E^b B^bm7 Cm Fm7 Emaj7 Emaj7 Ebmaj7

dreams. (Keyboard)

Thank you.

We'll slow things up a bit with this next selection, written back in 1926, and recorded by Gene Austin one year later. Recordings were also made by Frankie Laine, Lawrence Welk, and even Alvin and the Chipmunks.

_____ and I will join in presenting our version of this great hit -
"Tonight You Belong To Me."

Tonight You Belong To Me

(Female Lead)

VOCAL DUET

Keyboard

C (Keyboard)

VOCAL DUET

Keyboard

C (Keyboard)

3 C Gm F maj7 Fm7

3 know you be - long to some - bod-y new, but to-

I know you be - long to some - bod-y new, but to-

7 C G7

3 night you be - long to me.

night you be - long to me.

II C Gm F maj7 Fm7

3 though we're a - part, you're part of my heart, and to-

Al - though we're a - part you're part of my heart, and to-

15 C G7

3 night you be - long to me.

night you be - long to me.

C (Keyboard)

3 C7

Lay

19 Fm7 Fm6 $\overbrace{\quad\quad}$ 3 Fm7 Fm6 Fm7 Fm6 $\overbrace{\quad\quad}$ 3 Fm7 Fm6

19 down by the stream, how sweet it will seem,

once

23 C6 A7 D7 (Keyboard) $\overbrace{\quad\quad}$ 3 G7 $\overbrace{\quad\quad}$ 3

23 more just to dream in the moon-light.

My hon-ey, I

27 C $\overbrace{\quad\quad}$ 3 Gm $\overbrace{\quad\quad}$ 3 F maj7 $\overbrace{\quad\quad}$ 3 Fm7 $\overbrace{\quad\quad}$ 3 $\overbrace{\quad\quad}$ 3

27 know with the dawn that you will be gone, but to-

I know with the dawn that you will be gone, but to-

31 C $\overbrace{\quad\quad}$ 3 G7 C $\overbrace{\quad\quad}$ 3 G7 (Keyboard) C $\overbrace{\quad\quad}$ 3 $\overbrace{\quad\quad}$ 3 C7 $\overbrace{\quad\quad}$ 3

31 night you be-long to me, just to lit-tle old me.

Lay

night you be-long to me, just to lit-tle old me.

36 Fm7 Fm6 3 3 Fm7 3 Fm6 Fm7 3 3 Fm6 Fm7 3 Fm6

36
down, lay down along the stream, how ver-y, ver-y sweet it will seem,

once

40 C6 A7 D7 G7

40
more just to dream in the sil - ver-y moon - light.
My hon - ey, I

44 C Gm 3 3 F maj7 3 3 Fm7 3 3

44
know with the dawn that you will be gone, but to-

I know with the dawn that you will be gone, but to-

48 C G7 C N.C. 3 3 G7 C

48
night you be - long to me, just to lit - tle old me.

night you be - long to me, just to lit - tle old me.

Tonight You Belong To Me (Male Lead)

VOCAL DUET

Keyboard

(Keyboard)

Musical score for piano right hand:

Measure 1: G major, 4/4 time. Notes: dotted half note, eighth note, eighth note, eighth note, eighth note, eighth note.

Measure 2: G major, 4/4 time. Notes: sixteenth-note pattern (eighth note, eighth note, eighth note, eighth note, eighth note, eighth note), sixteenth note.

Measure 2 ends with a repeat sign and '(M) |'.

3 G D m C maj 7 C m7

(F) I know you be - long to some - bod - y new, but to -

3 know you be - long to some - bod - y new, but to -

7 G D7 (Keyboard) 3 3 3 3
night you be - long to me.
night you be - long to _____ Al -

II G Al-though we're a - part you're part of my heart, and to-
II though we're a - part, you're part of my heart, and to-

15 G (Keyboard) G 7 Lay

night you be - long to me.

night you be - long to me.

19 Cm7 Cm6 Cm7 Cm6 Cm7 Cm6 Cm7 Cm6

down by the stream, how sweet it will seem,

once

23 D6 E7 A7 (Keyboard) 3 D7

more just to dream in the moon-light.

My hon-ey, I

27 G Dm7 C maj7 Cm7

I know with the dawn that you will be gone, but to-

know with the dawn that you will be gone, but to-

31 G D7 G D7 G (Keyboard) G7

night you be - long to me, just to lit-tle old me. Lay

night you be - long to me, just to lit-tle old me. Lay

36 Cm7 Cm6 3 Cm7 3 Cm6 Cm7 3 Cm6 Cm7 3 Cm6
 down, lay down along the stream, how ver-y, ver-y sweet it will seem, once
 down, lay down along the stream, how ver-y, ver-y sweet it will seem, once

40 G6 E7 A7 D7
 more just to dream in the sil-ver-y moon-light.
 more just to dream in the sil-ver-y moon-light. My hon-ey, I

44 G Dm C maj7 Cm7
 I know with the dawn that you will be gone, but to-
 know with the dawn that you will be gone, but to-

48 G D7 G N.C. D7 G
 night you be long to me, just to lit - tle old me.
 night you be - long to me, just to lit - tle old me.

Thank you.

Now, let's really pick up the tempo with a song from the 1933 film entitled "The Gold Diggers of 1933." It was also the theme song of the Merrie Melodies cartoon of the same name.

Here's a song about one person's idea of success - "We're In The Money."

We're In The Money

F

(Sax) F G^b7 G m6 C7 Keyboard

5 F /A Gm7 C7(b5)/G^b F /A Gm7 C7(b5)/G^b F /A
 We're in the mon-ey, we're in the mon-ey, We've got a
 We're in the mon-ey, that sky is sun-ny. Old Man De-

10 B^b B^bm F C7 1. F Gm7 C7 2. F G^b7
 lot pres-ion, what it takes to get a-long.
 pres-ion, you are through, you done us wrong.

14 A m E E7 A m E7
 We nev-er see a head-line a-bout a bread-line to-day.

18 A m E A^bm G m G^bm C7
 And when we see the land-lord, we can look that guy straight in the eye.

22 F /A Gm7 C7(b5)/G^b F /A Gm7 C7(b5)/G^b To Coda ⊕
 We're in the mon-ey, come on, my hon-ey.

26 F /A B^b B^bm F C7 F D.S. al Coda G^m7 C7
 Let's lend it, spend it, send it rol-ling a-long.

30 Coda F F⁷
 Let's spend it, let's lend it.

34 F /A B^b B^bm F Gm7 C7
 Let's spend it, lend, and send it roll-ling a-

38 F (Sax) F⁷ F C7 F
 long.

We're In The Money

M

Keyboard

(Keyboard) B \flat B \circ 7 Cm6 F7 Keyboard

5 We're in the mon-ey, we're in the mon-ey, we've got a
We're in the mon-ey, that sky is sun-ny. Old Man De-

10 E \flat E \flat m B \flat F7 1. B \flat Cm7 F7 2. B \flat B \circ 7
lot of what it takes to get a - long.
pres-ion, you are through, you done us wrong.

14 Dm A A7 Dm A7
We nev-er see a head-line a-bout a bread-line to - day.

18 Dm A D \flat m Cm Bm F7
And when we see the land-lord, we can look that guy straight in the eye.

22 B \flat /D Cm7 F7(B5)/B B \flat /D Cm7 F7(B5)/B To Coda \oplus
We're in the mon-ey, come on, my hon - ey.

26 B \flat /D E \flat E \flat m B \flat F7 B \flat Cm7 F7 D.S. al Coda
Let's lend it, spend it, send it rol - ling a - long.
 \oplus Coda B \flat

30 B \flat /D E \flat E \flat m B \flat B \circ 7 Let's spend it, let's lend it. Cm7 F7
Let's spend it, lend, and send it roll - ling a -

34 B \flat /D E \flat E \flat m B \flat Cm7 F7
Let's spend it, lend, and send it roll - ling a -

38 B \flat B \circ 7 B \flat F7 B \flat B \flat (Keyboard)
long.

Thank you.

It's time for another waltz. Here's a Kate Smith favorite written back in 1931. I'm sure you'll remember it.

Here's our arrangement of "When The Moon Comes Over The Mountain."

When The Moon Comes Over The Mountain

F

Keyboard

(Sax) B♭ F7 B♭ F7

5 B♭ G°7 Cm7 F7 B♭ F7

All by my - self at twi - light, watch-ing the day de -

11 B♭ F7 B♭ G°7 F D m7

part. _____ And, with the fad - ing twi - light,

17 Gm C7 F F7

hap - pi ness fills my heart. _____ When the

21 B♭ /C /D E♭ /D Cm7 B♭

moon comes ov - er the moun - tain, _____ ev'ry beam brings a

26 F7 B♭ F7 B♭ /C /D E♭ /D

dream dear of you. _____ Once a - gain we stroll 'neath the moun - tain _____

32 Cm7 B♭ F7 B♭ B♭7

_____ through that rose cov-ered val - ley we knew. _____ Each

37 E♭ B♭°7 B♭

day is gray and drear - y, _____ but the

night is bright and cheer - y. _____ When the

moon comes ov - er the moun - tain, _____ I'm a -

lone with my mem - 'ries of you. _____

you, _____ all a - lone with my mem - 'ries of

B♭ (Sax) E♭ E♭°7 B♭ you. _____

When The Moon Comes Over The Mountain

M

Keyboard

(Keyboard)

E♭ B♭7 E♭ B♭7

5 E♭ C°7 Fm7 B♭7 E♭ B♭7

All by my - self at twi - light, watch-ing the day de -

11 E♭ B♭7 E♭ C°7 B♭ Gm7

part. _____ And, with the fad - ing twi - light,

17 Cm F7 B♭ B♭7

hap - pi ness fills my heart. _____ When the

21 E♭ /F /G A♭ /G Fm7 E♭

moon comes ov - er the moun - tain, _____ ev'ry beam brings a

26 B♭7 E♭ B♭7 E♭ /F /G A♭ /G

dream dear of you. _____ Once a - gain we stroll 'neath the moun - tain _____

32 Fm7 E♭ B♭7 E♭ E♭

_____ through that rose cov-ered val - ley we knew. _____ Each

37 A♭ E♭°7 E♭
 day is gray and drear - y, _____ but the

41 Cm F7 B♭ B♭°7
 night is bright and cheer - y. _____ When the

45 E♭ /F /G A♭ /G Fm7
 moon comes ov - er the moun - tain, _____ I'm a -

49 E♭ B♭°7 1. E♭ B♭°7
 lone with my mem - 'ries of you. _____

53 2. Gm7 G°7 F7 Fm7 B♭°7
 you, _____ all a - lone with my mem - 'ries of

59 E♭ (Keyboard) A♭ A♭°7 E♭
 you. _____

The musical score consists of six staves of music. Each staff begins with a treble clef, a key signature of one flat (A♭), and a common time signature. Measure 37 starts with a half note in A♭, followed by quarter notes in E♭, E♭, and E♭. The lyrics "day is gray and drear - y, _____ but the" are written below the notes. Measure 41 starts with a half note in Cm, followed by quarter notes in F7, B♭, and B♭°7. The lyrics "night is bright and cheer - y. _____ When the" are written below. Measure 45 starts with a half note in E♭, followed by quarter notes in /F, /G, A♭, and /G. The lyrics "moon comes ov - er the moun - tain, _____ I'm a -" are written below. Measure 49 starts with a half note in E♭, followed by eighth notes in B♭°7, then a measure repeat sign, another half note in E♭, and a final eighth note in B♭°7. The lyrics "lone with my mem - 'ries of you. _____" are written below. Measure 53 starts with a half note in Gm7, followed by eighth notes in G°7, F7, Fm7, and B♭°7. The lyrics "you, _____ all a - lone with my mem - 'ries of" are written below. Measure 59 starts with a half note in E♭, followed by quarter notes in (Keyboard), A♭, A♭°7, and E♭. The lyrics "you. _____" are written below.

Thank you. Thank you very much.

Well, we're rapidly approaching the end of our evening together. For our next to last number, we'll go back to the year 1938 and a song which appeared in a couple of movies - Laura and The Big Sleep - and was recorded by artists such as Fats Waller, Duke Ellington, Billie Holliday, and Judy Garland among others. Alec Wilder considered the song a "minor masterpiece."

Here's _____ with our version of this Latin favorite entitled "You Go To My Head."

SLOW LATIN BEAT

You Go To My Head

F

(Sax) B \flat Dm B \flat m7 F7 B \flat D \flat maj7 G \flat 7 Keyboard F7

§ B \flat Dm E \flat m7 A \flat 7 B \flat m B \flat m6

5 go to my head,
go to my head,
and you lin - ger like a haunt-ing re - frain,
like a sip of spark - ing Bur - gun - dy brew,

8 C7 F7 B \flat m B \flat m6 C7 F7(b9)

and I find you spin - ning 'round in my brain
and I find the ver - y men - tion of you
like the bub - bles in a
like the kick - er in a

II B \flat

1. Cm7 F7 2. Fm7 B \flat 7

glass of cham - pagne.
jul - ep or two. You The

14 E \flat 6 A7

thrill of the thought that you might give a thought to my

16 B \flat

E \flat m7 A7

plea cast a spell o - ver me. Still I say to my - self get a

19 D E \flat m7 A7 D F7

hold of your - self. Can't you see that it nev - er can be"? You

2

22 B♭ Dm E♭m7 A♭7 B♭m B♭m6

go to my head with a smile that makes my tem-p'ra-ture rise

25 C7 F7 B♭ B♭m6 C7 F7(♭9)

like a sum-mer with a thou-sand Ju - lys. You in-tox - i cate my

28 B♭ Fm7 B♭7 Cm7 F7 E♭m6

soul with your eyes. Tho i'm cer-tain that this heart of mine

32 B♭ Dm Gm B♭ G°7 F7 B°7 Cm7 F7 To Coda ♪

has-n't a ghost of a chance in this cra - zy ro - mance. You go to my

36 B♭ E♭m6 F7 B♭ D.S. al Coda

head. You go to my head.

♪ Coda

40 B♭ E♭m6 F7 B♭ E♭m6 F7

head. You go to my head. You go to my

44 (Sax) B♭ Dm B♭ D♭maj7 B♭

(Sax) head.

SLOW LATIN BEAT

You Go To My Head

M

(Keyboard) E♭ Gm E♭m7 B♭7 E♭ G♭maj7 B7 Keyboard B♭7

You

§

go to my head,
go to my head,
and you lin - ger like a haunt-ing re - train,
like a sip of spark - ing Bur - gun - dy brew,

and I find you spin - ning 'round in my brain
and I find the ver - y men - tion of you
like the bub - bles in a
like the kick - er in a

glass of cham - pagne.
jul - ep or two.

The

thrill of the thought that you might give a thought to my

plea cast a spell o - ver me. Still I say to my - self get a

hold of your - self. Can't you see that it nev - er can be"? You

2

22 E♭ Gm A♭m7 D♭7 E♭m E♭m6
 go to my head with a smile that makes my tem-p'ra-ture rise

25 F7 B♭7 E♭ E♭m6 F7 B♭7(b9)
 like a sum - mer with a thou-sand Ju - lys. You in-tox - i cate my

28 E♭ B♭m7 E♭7 Fm7 B♭7 A♭m6
 soul with your eyes. Tho i'm cer - tain that this heart of mine

32 E♭ Gm Cm E♭ C°7 B♭7 E°7 Fm7 B♭7 To Coda ♪
 has-n't a ghost of a chance in this cra - zy ro - mance. You go to my

36 E♭ A♭m6 B♭7 E♭ D.S. al Coda
 head. You go to my head.

40 ♪ Coda E♭ A♭m6 B♭7 E♭ A♭m6 B♭7
 head. You go to my head. You go to my

(Keyboard) 44 E♭ Gm G♭maj7 E♭
 head.

Thank you.

It's been great playing for you. Have you had a good time?

Great! We'll close with a song made popular by a British rockabilly band called "Coast To Coast" back in 1981. You may not remember the band, but I'm sure you'll remember the song. It asks you to dance in a particular way. You've got to "Do The Hucklebuck." Enjoy!

Fast Twist Tempo

The Hucklebuck

F

(Sax)

D C G D 7 G

Now here's

Keyboard

C G

a dance you should know Oh, ba-by, when the lights are down

12 D G

low. I say grab your ba - by then go Ah,

17 G

do the huck-le-buck. do the huck-le-buck. If you don't know how to do it,

20 C

then you're out of luck. push your ba - by out, then you hunch your back. Start

23 G D

a lit - tle move-ment in your sac-ro - il - i ac. Wiggle like a snake, ah,

26 C G

wad-dle like a duck. That's what you do when you do the huck-le-buck,

(Keyboard Adlib)

29 G C G

37 D C G A♭

41 A♭ D♭

Here's a dance you should know Oh, ba-by, when the lights are

47 A♭ E♭ A♭

down low. I say grab your ba-by then go A

53 A♭

lit-tle bit of twist, a lit-tle bit of this, and if you don't know how to do it,

56 D♭

ask my lit-tle sis. push your part-ner out, then you hunch your back. Start

59 A♭ E♭

a lit - tle move-ment in your sac-ro-il - i ac. Wig-gle like a snake, ah,

62 D♭ A♭

wad-dle like a duck. That's what you do when you do the huck-le-buck,

(Sax Adlib)

65 A♭ D♭ A♭

73 E♭ D♭ A♭

77 A♭

lit-tle bit of twist, a lit-tle bit of this, and if you don't know how to do it,

80 D♭

ask my lit-tle sis. push your part-ner out, then you hunch your back. Start

83 A♭ E♭

— a lit - tle move-ment in your sac-ro-il - i ac. Wiggle like a snake, ah,

86 D♭ A♭ E♭ (Sax) E♭7

wad-dle like a duck. That's what you do__ Do the huck-le -

89 A♭ D♭ A♭

buck. __

Fast Twist Tempo

The Hucklebuck

M
Keyboard

(Keyboard)

Now here's _____

6 F C

— a dance you should know Oh, ba-by, when the lights are down

12 G C

low. I say grab your ba - by then go Ah,

17 C

do the huck-le-buck. do the huck-le - buck. If you don't know how to do it,

20 F C

then you're out of luck. push your ba-by out, then you hunch your back. Start

23 C G

— a lit - tle move-ment in your sac-ro - il - i ac. Wig-gle like a snake, ah,

26 F C

wad-dle like a duck. That's what you do when you do the huck-le-buck,

(Keyboard Adlib)

29 C F C

37 G F C D^b

41 D^b G^b

Here's _____ a dance you should know Oh, ba-by, when _____ the lights are

47 D^b A^b D^b

down low. I say grab _____ your ba - by then go A

53 D^b

lit - tle bit of twist, a lit - tle bit of this, and if you don't know how to do it,

56 G^b

ask my lit - tle sis. push your part - ner out, then you hunch your back. Start

59 D^b A^b

— a lit - tle move - ment in your sac - ro - il - i ac. Wig - gle like a snake, ah,

62 G^b D^b

wad - dle like a duck. That's what you do when you do the huck - le - buck,

(Keyboard Adlib)

65 D♭ G♭ D♭

73 A♭ G♭ D♭

A

77 D♭

lit-tle bit of twist, a lit-tle bit of this, and if you don't know how to do it,

80 G♭

ask my lit-tle sis. push your part-ner out, then you hunch your back. Start

83 D♭ A♭

— a lit - tle move-ment in your sac-ro-il - i ac. Wig-gle like a snake, ah,

86 G♭ D♭ A♭ (Sax) A♭

wad-dle like a duck. That's what you do__ Do the huck-le -

89 D♭ G♭ D♭

buck.