

Set P

Last revised: 2019.05.12

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(Nice and easy
boom-chick)

Best Things In Life Are Free

F

Keyboard

(Keyboard) $D^{\flat}Maj7$ (Sax) (Keyboard) $D^{\flat}m(maj7)$ (Sax) (Keyboard)

5 $Cm7$ $B^{\flat}m7$ $A^{\flat}Maj7$ G° A^{\flat} $Fm7$ $B^{\flat}m7$ $E^{\flat}7$

9 A^{\flat} $A^{\flat}Maj7$ The

14 $Cm7$ $B^{\circ}7$ $B^{\flat}m7$ $E^{\flat}7$ $B^{\flat}m7$ $E^{\flat}7sus4$

20 $E^{\flat}7$ $E^{\flat}7$ $E^{\flat}7b9$ A^{\flat} $A^{\circ}7$ $B^{\flat}m7$ $E^{\flat}7$

25 $E^{\flat}m7$ $A^{\flat}7$ $D^{\flat}Maj7$ The

29 $B^{\flat}7$ $B^{\flat}m7$ $E^{\flat}9$

33 A^{\flat} $A^{\flat}Maj7$ $F7$ $D^{\flat}9\#11$ $Cm7$ $F7$ $B^{\flat}m7$ $B^{\flat}m7(b5)$ $E^{\flat}7$

39 $A^{\flat}6$ $B^{\flat}m7$ $E^{\flat}7$ (Sax) C $B^{\flat}m7$

44 $B^{\flat}m7(b5)$ $E^{\flat}7$

47 A^{\flat} $D^{\flat}Maj7$ $B^{\flat}m7$ $A^{\flat}6$

free. _____

free. _____ The best things _____

in life are

free. _____

(Nice and easy
boom-chick)

Best Things In Life Are Free

M

Keyboard

(Keyboard) $E\flat$ Maj7 (Sax) (Keyboard) $E\flat$ m(maj7) (Sax) (Keyboard)

5 D m7 C m7 $B\flat$ Maj7 A° $B\flat$ G m7 C m7 F 7

9 $B\flat$ $B\flat$ Maj7 The

14 D m7 $D\flat$ 7 C m7 F 7 C m7 F 7sus4

life are free. The stars be - long to ev - 'ry - one,

20 F 7 F 7 F 7b9 $B\flat$ B° 7 C m7 F 7

they gleam there for you and me. The

25 F m7 $B\flat$ 7 $E\flat$ Maj7

flow - ers in spring, the rob - ins that sing, the

29 C 7 C m7 F 9

sun - beams that shine, they're yours, they're mine. And

33 $B\flat$ $B\flat$ Maj7 G 7 $E\flat$ 9#11 D m7 G 7 C m7 C m7(b5) F 7

love can come to ev - 'ry - one, the best things in life are

39 1 $B\flat$ 6 C m7 F 7 2 D C m7

free. (Keyboard) free. The best things

44 C m7(b5) F 7

in life are

47 $B\flat$ $E\flat$ Maj7 C m7 $B\flat$ 6

free.

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 "The Best Things In Life Are Free." It was written way back in 1927 by Lew Brown, Ray Henderson, and Buddy De Sylva for the show "Good News" that ran for nearly two years on Broadway.

We'll switch gears for our next selection. It was written much later, in 1954. Wow! I'm not sure what you were doing then, but I was just graduating from high school. Anyhow, a great artist of that era recorded it. His name was Nat King Cole. Remember Nat? The song spent 20 weeks on the Billboard charts of pop music.

Here we go with _____ singing "A Blossom Fell."

A Blossom Fell

F

Keyboard

(Sax) Fm7 B \flat 9 E \flat Cm7 Fm9 B \flat 9

5 E \flat 6 E $^{\circ}$ 7 Fm7 B \flat 7 B \flat 7(#5) A blos-som

8 E \flat 6 Gm7 G \flat 7 Fm7 B \flat 7

me. The gyp-sies say, and I know why, a fall-ing

11 Fm7 B \flat 7 B \flat 7(#5) E \flat 6 E $^{\circ}$ 7 B \flat 7/F B \flat 7 E \flat 6 E $^{\circ}$ 7

blos-som on - ly touch-es lips that lie. A blos-som fell, and ver-y

14 Fm7 B \flat 7 B \flat 7(#5) E \flat maj7 E \flat 7(#5)

soon, I saw you kiss-ing some-one new be-neath the moon. I thought you

17 A \flat maj7 E \flat maj7 Fm7 B \flat 7

loved me. You said you loved me. We planned to - geth - er to dream for -

20 B \flat m7 E \flat 7 E \flat 7(#5) A \flat maj7 A \flat m6 E \flat /G G \flat 7

ev - er. The dream has end - ed, for true love died the night a

23 1. Fm7 B \flat 7 E \flat 6 Fm7 B \flat 7

blos - som fell and touched two lips that lied. (Sax)

25 2. Fm7 B \flat 7 E \flat 6 Fm7 E \flat maj7 E \flat 6

blos - som fell and touched two lips that lied.

A Blossom Fell

M

Keyboard

(Keyboard) B \flat m7 Eb9 A \flat Fm7 B \flat m9 Eb9

5 A \flat 6 A $^{\circ}$ 7 B \flat m7 Eb7 Eb7(#5) A blos-som

fell ____ from off a tree; ____ it set-tled soft-ly on the lips you turned to

8 A \flat 6 Cm7 B $^{\circ}$ 7 B \flat m7 Eb7

me. ____ The gyp-sies say, and I know why, ____ a fall-ing

11 B \flat m7 Eb7 Eb7(#5) A \flat 6 A $^{\circ}$ 7 Eb7/B \flat Eb7 A \flat 6 A $^{\circ}$ 7

blos-som on - ly touch-es lips that lie. A blos-som fell, ____ and ver-y

14 B \flat m7 Eb7 Eb7(#5) A \flat maj7 A \flat 7(#5)

soon, I saw you kiss-ing some-one new be-neath the moon. I thought you

17 D \flat maj7 A \flat maj7 B \flat m7 Eb7

loved me. ____ You said you loved me. We planned to-geth-er ____ to dream for-

20 Ebm7 A \flat 7 A \flat 7(#5) D \flat maj7 D \flat m6 A \flat /C B $^{\circ}$ 7

ev - er. The dream has end - ed, ____ for true love died ____ the night a

23 1. B \flat m7 Eb7 A \flat 6 B \flat m7 Eb7

blos - som fell and touched two lips that lied. (Keyboard)

25 2. B \flat m7 Eb7 A \flat 6 B \flat m7 A maj7 A \flat 6

blos - som fell and touched two lips that lied. ____

Thank you. We'll pick up the tempo with our next song, written in 1966. Frank Sinatra heard it and he and his daughter recorded it in 1967. What was the name of Frank's daughter? Right - Nancy. It's a love song of sorts - I'm sure you'll remember it.

Here we go with "Something Stupid." That's not the way we play - it's the name of the song.

VOCAL ONLY

Something Stupid

(Keyboard)

Chords: Dm7 G7 Dm7 G7 C G7 C Keyboard

(F) |

(M) |

6 C Am Cmaj7 Am7/G

6 know I stand in line un - till you think you have the time to spend an

8 Dm G7 Dm G7 Dm G9

8 eve-ning with me. And if we go some-place to dance I

11 Dm7 G9 G7 C6

11 know that there's a chance you won't be leav-ing with me. Then

14 C7 C9 C7 C9 F

14 af - ter-wards we drop in - to a qui - et lit-tle place and have a drink or two.

17 A♭ Dm7 G7 Dm7 G7

17 And then I go and spoil it all by say - ing some-thing stu - pid like "I

20 C C7 C9

love you." I can see it in your eyes that you des -

23 C7 C9 F6

23 pise the same old lies you heard the night be - fore. And

26 D7 G

26 though it's just a line to you, for me it's true and never seemed so right be - fore.

29 G7 C Am Cmaj7 Am7/G

29 I prac-tice ev - 'ry day to find some clev - er lines to say to make the

32 Dm G7 Dm G7 Dm G9

32 mean - ing come true. But then I think I'll wait un - til the

35 Dm7 G9 G7 C6

35 eve - ning gets late and I'm a - lone with you. The

38 C7 C9 C7 C9

38 time is right, your per-fume fills my head, the stars get red, and oh, the

40 F A \flat Dm7 G7

40 night's so blue. And then I go and spoil it all by

43 Dm7 G7 C To Coda \oplus (Keyboard)

43 say - ing some-thing stu - pid like "I love you."

46 C Am Cmaj7 Am/G Dm G7 Dm7 G7

50 Dm7 G9 Dm7 G9 G7 C6 D.S. al Coda

50 The

\oplus Coda

54 Dm7 G7 C Dm7 G7 C

54 "I love you." "I love you."

58 Dm7 G7 C

58 "I love you."

Thank you. Our next selection was also written in the '60s by the famous song writing team of Jimmy Van Heusen and Sammy Cahn. Although it was recorded by a bunch of artists, the best known version was by Frank Sinatra. The song won the Academy Award for Best Original Song in 1964.

Here's _____ to sing our version of "Call Me Irresponsible." One sidelight: The word "Irresponsible" has 5 syllables in it, and the song is filled with 5-syllable words. See how many you can find.

Call Me Irresponsible

F

Keyboard

(Sax)

C C[°]7 Dm7 D[°]7 G7 G[°]7

5 C C[°]7 Dm7 D[°]7

9 C/E E7(b9) A7(b9)

13 Dm7 Gmaj7 G9 Em7(b5) A7(b9)

17 Am7 D7 Dm7 G7

21 C C[°]7 Dm7 D[°]7

25 C/E E7(b9) Em7(b5) A7(b9)

29 Dm9 F[°]7 G9 Em7(b5) A7(b9)

33 Dm9 F[°]7 G9 Em7(b5) A7(b9)

37 Dm9 Dm7(b5) G7(b9) C Dm7 G7 1. C Dm7 C[°]7 C6 2. C Dm7 C[°]7 C6

Call me ir - re - spon - si - ble, call me un - re - li - a - ble,
 throw in un - de - pend - a - ble, too.
 Do my fool - ish al - i - bis bore you?
 Well, I'm not too clev - er, I just a - dore you.
 Call me un - pre - dict - a - ble, tell me I'm im - pract - i - cal,
 rain - bows, I'm in - clined to pur - sue.
 Call me ir - re - spon - si - ble, yes, I'm un - re - li - a - ble,
 but it's un - de - ni - a - bly true. I'm
 ir - re - spon - si - bly mad for you. you.

Call Me Irresponsible

M

(Keyboard)

Keyboard

F F#°7 Gm7 G#°7 C7 C#°7
 5 F F#°7 Gm7 G#°7
 9 F/A A7(b9) D7(b9)
 13 Gm7 Cmaj7 C9 Am7(b5) D7(b9)
 17 Dm7 G7 Gm7 C7
 21 F F#°7 Gm7 G#°7
 25 F/A A7(b9) Am7(b5) D7(b9)
 29 Gm9 B7 C9 Am7(b5) D7(b9)
 33 Gm9 B7 C9 Am7(b5) D7(b9)
 37 Gm9 3 Gm7(b5) C7(b9) F Gm7 C7 1. F Gm7 F#maj7 F6 2.

Call me ir - re - spon - si - ble, call me un - re - li - a - ble,
 throw in un - de - pend - a - ble, too.
 Do my fool - ish al - i - bis bore you?
 Well, I'm not too clev - er, I just a - dore you.
 Call me un - pre - dict - a - ble, tell me I'm im - pract - i - cal,
 rain - bows, I'm in - clined to pur - sue.
 Call me ir - re - spon - si - ble, yes, I'm un - re - li - a - ble,
 but it's un - de - ni - a - bly true. I'm
 ir - re - spon - si - bly mad for you. you.

Thank you. OK. What were some 5 syllable words that you heard: (Irresponsible, Unreliable, Undependable, Unpredictable, Undeniably, Irresponsibly). Great!

Now, our next song was written back in 1955 and is thought to be the most recorded song of the 20th century. By some counts, over 500 versions have been recorded throughout the world in hundreds of different languages. The one we probably all remember was recorded by an artist whose name was Al Hibler. Al had sung for years with Duke Ellington's band, but this was the song that really brought him fame. Anyone care to guess the name of this next song? Right - Unchained Melody.

Unchained Melody

F

Keyboard

Oh, my love, my dar-ling, I've hung-ered for your touch a
 long lone - ly time. And time goes by so slow ly, and
 time can do so much. Are you still mine? I
 need your love. I need your love. God
 speed your love to me.
 Lone - ly riv - ers flow to the sea to the sea,
 to the o - pen arms of the sea.

33 A^b B^b A^b G^b

Lone - ly____ riv - ers sigh,____ "Wait for me,____ wait for me."

35 A^b B^b E^b

I'll be____ com - ing home,____ wait for me.

37 E^b C^m A^b B^b

Oh, my love, my dar - ling, I've hung - ered for your

41 E^b C^m B^b B^b7

touch a long lone - ly time.____ And

45 E^b C^m A^b B^b

time goes by so slow - ly, and time can do so

49 E^b C^m B^b B^b7

much. Are you still mine?____ I

53 E^b G^m C^m G^m

need your love,____ I need your love.____ God

57 A^b B^b B^b7 E^b C^m A^b $A^b\circ$ E^b6

speed your love____ to me.____

Unchained Melody

M

Keyboard

3 A^b 3 3 Fm 3 3 3

3 D^b 3 3 E^b 3 3 3

5 A^b Fm D^b E^b A^b

Oh, my love, my dar-ling, I've hung-ered for your touch a

10 Fm E^b E^b7 A^b Fm

long lone - ly time. And time goes by so

15 D^b E^b A^b Fm E^b

slow ly, and time can do so much. Are you still mine?

20 E^b7 A^b Cm Fm Cm

I need your love. I need your love. God

25 D^b E^b E^b7 A^b A^b A^b7

speed your love to me.

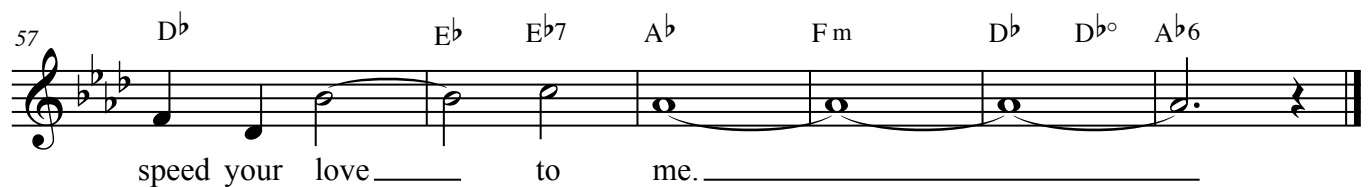
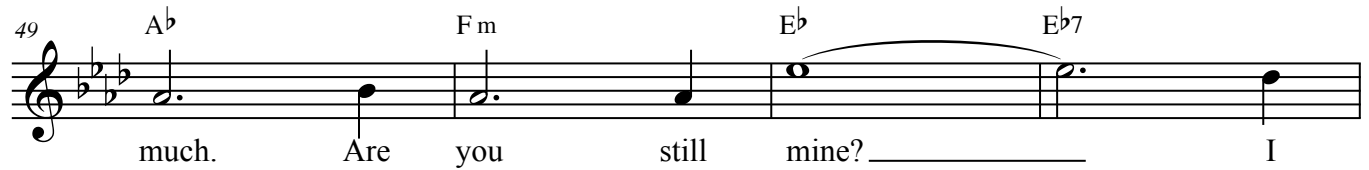
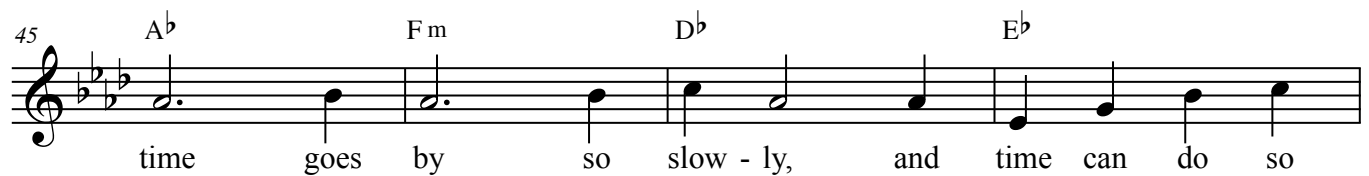
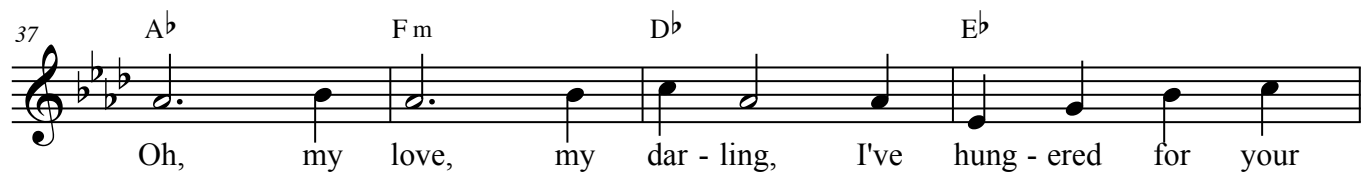
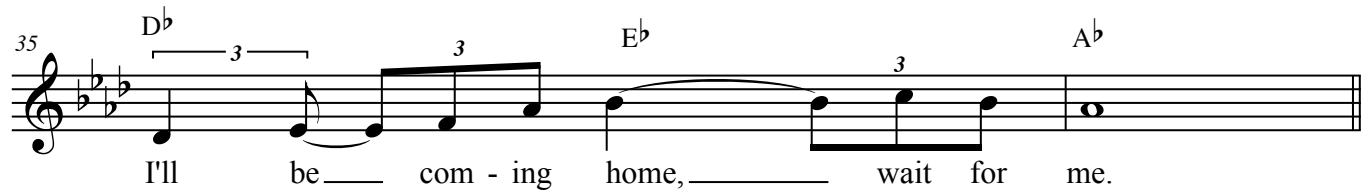
29 D^b 3 E^b 3 D^b 3 C^b

Lone - ly riv - ers flow to the sea to the sea,

31 D^b 3 E^b 3 A^b

to the o - pen arms of the sea.

2 M



Thank you very much. We'll pick up the tempo a bit with our next selection, written back in 1937 by the Gershwin brothers - George and Ira - and introduced by Fred Astaire in the film "Damsel In Distress." Since then, it's been recorded by lots of folks - Billie Holliday, Doris Day, Sarah Vaughn, Judy Garland, Tony Bennett, and a bunch of others.

Let's take a trip across the big pond together and experience "A Foggy Day In London Town."

A Foggy Day

F
Keyboard

(Sax - Ala Big Ben Tower Chimes)

Keyboard play solid chords on each note)

A^b Fm7 B^bm7 E^b7 A^b Fm7 B^bm7 E^b7

5 D^b D^o A^b Fm7 B^b9 E^b7

9 A^b G^bm6 B^bm7 E^b7
 fog - gy day in Lon - don town.

13 A^b A^bm6 B^bm7 E^b9
 had me low and had me down.

17 A^bmaj7 A^b9 D^b D^bm6
 I viewed the morn-ing with a - larm, the

21 A^b F7 B^bm7 E^b9
 Brit - ish Mu - se - um had lost its charm. How

25 A^b G^bm6 B^bm7 E^b7
 long, I won - dered could this thing last? But the

29 A^b A^bm6 B^bm7 E^b9
 age of mir - a - cles had - n't passed for

33 $A\flat 9$ $D\flat$ $D\flat m$
 sud - den - ly _____ I saw you there _____ and through

37 1. $A\flat$ $D\flat 6$ $A\flat$ $D\flat 6$ $A\flat 6$ $B\flat 7$
 fog - gy Lon - don town the sun was shin - ing

40 $B\flat m 7$ $E\flat 7$ $A\flat$ $B\flat m 7$ $E\flat 7$ (Sax)
 ev - 'ry where. _____

43 2. $A\flat$ $D\flat 6$ $A\flat$ $D\flat 6$
 fog - gy Lon - don town the sun was

47 $A\flat 6$ $B\flat 7$ $B\flat m 7$ $E\flat 7$
 shin - ing _____ ev - 'ry

51 $A\flat$ $B\flat m$ $A\flat$ $B\flat m$
 where _____

55 (Sax) $A\flat$ $D\flat 6/A\flat$ $A\flat$ $D\flat 6/A\flat$ $A\flat$ $E\flat 7$ $A\flat 6$

A Foggy Day

(Keyboard - Play solid chords on each note
ala Big Ben Tower Chimes)

M

Keyboard

D^b B^bm7 E^bm7 A^b7 D^b B^bm7 E^bm7 A^b7
 5 G^b G^o D^b B^bm7 E^b9 A^b7 A
 9 D^b Bm6 E^bm7 A^b7
 fog - gy day _____ in Lon - don town. _____
 13 D^b D^bm6 E^bm7 A^b9
 had me low _____ and had me down. _____
 17 D^bmaj7 D^b9 G^b G^bm6
 I viewed the morn-ing with a - larm, _____ the
 21 D^b B^b7 E^bm7 A^b9
 Brit - ish Mu - se - um had lost its charm. _____ How
 25 D^b Bm6 E^bm7 A^b7
 long, I won - dered could this thing last? _____ But the
 29 D^b D^bm6 E^bm7 A^b9
 age of mir - a - cles had - n't passed _____ for

33 $\text{D}\flat_9$ $\text{G}\flat$ $\text{G}\flat_m$
 sud - den - ly _____ I saw you there _____ and through

37 1. $\text{D}\flat$ $\text{G}\flat_6$ $\text{D}\flat$ $\text{G}\flat_6$ $\text{D}\flat_6$ $\text{E}\flat_7$
 fog - gy Lon - don town the sun was shin - ing

40 $\text{E}\flat_m7$ $\text{A}\flat_7$ $\text{D}\flat$ $\text{E}\flat_m7$ $\text{A}\flat_7$ (Keyboard)
 ev - 'ry where. _____

43 2. $\text{D}\flat$ $\text{G}\flat_6$ $\text{D}\flat$ $\text{G}\flat_6$
 fog - gy Lon - don town the sun was

47 $\text{D}\flat_6$ $\text{E}\flat_7$ $\text{E}\flat_m7$ $\text{A}\flat_7$
 shin - ing _____ ev - 'ry

51 $\text{D}\flat$ $\text{E}\flat_m$ $\text{D}\flat$ $\text{E}\flat_m$
 where _____

(Keyboard)
 55 $\text{D}\flat$ $\text{G}\flat_6/\text{D}\flat$ $\text{D}\flat$ $\text{G}\flat_6/\text{D}\flat$ $\text{D}\flat$ $\text{A}\flat_7$ $\text{D}\flat_6$

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

Our next song was written back in 1932 - anyone here born in 1932? OK - this is your song! It was originally introduced by Cab Calloway. Do you remember Cab? It was also recorded by Bing Crosby, and Frank Sinatra recorded a version in 1953 that reached #14 on the charts. The lyrics tell us of a person who feels totally in control of things because they're in love.

Here we go with "I've Got The World On A String."

I've Got The World On A String

F

Alto Sax

(Sax)

B \flat G m7 E \flat maj7 F7 B \flat G m7 E \flat maj7 Cm7 F7

I've got the

5 B \flat 6 A \flat 7 G7 Cm7 F7 B \flat Maj7 A7 A \flat 7

world on a string, sit-ting on a rain-bow, got the string a-round my fin -

8 G7 G \flat 7 Cm7 F7 G $^{\circ}$ 7 Cm7 F13 B \flat A \flat 7 Cm7 F7

- ger. — What a world! What a life! I'm in love. — I got a

13 B \flat 6 A \flat 7 G7 Cm7 E \flat m

song that I sing, — I can make the rain go

15 B \flat Maj7 A7 A \flat 7 G7 G \flat 7 Cm7 F7 G $^{\circ}$ 7

an - y - time I move my fin - ger. — Luck - y me! Can't you

18 Cm7 F13 B \flat A \flat 7 B \flat B \flat 7

see I'm in love? — Life's a won - der - ful thing

21 Am7 D7 Dm7

as long as I hold the string.

24 G7 C7 C7(#5)

I'd be a sil - ly so-and - so _____ if I should ev - er let it

27 Cm7 F7 B \flat 6 A \flat 7 G7

go. _____ I've got the world on a string,

30 Cm7 F7 B \flat Maj7 A7 A \flat 7 G7 G \flat 7

sit-ting on the rain-bow, got the string a-round my fin - ger. _

33 1. Cm7 F7 G $^{\circ}$ 7 Cm7 F13 B \flat B $^{\circ}$ Cm7 E \flat m7 B \flat F7 (Sax)

What a world! What a life! I'm in love. _____

37 2. Cm7 B Maj7

What a world! _____ Yes, this is the life! _____

41 N.C. E \flat Dm Cm B Maj7 B \flat

Hey now! I'm _____ so in love! _____

44 B $^{\circ}$ Cm7 B Maj7 B \flat 6

The musical score is written for a single melodic line in G minor, 2/4 time. It consists of eight staves of music. The first staff (measures 24-26) features a G7 chord, a C7 chord, and a C7(#5) chord. The second staff (measures 27-29) features Cm7, F7, B \flat 6, A \flat 7, and G7 chords. The third staff (measures 30-32) features Cm7, F7, B \flat Maj7, A7, A \flat 7, G7, and G \flat 7 chords. The fourth staff (measures 33-36) features Cm7, F7, G $^{\circ}$ 7, Cm7, F13, B \flat , B $^{\circ}$, Cm7, E \flat m7, B \flat , and F7 chords. The fifth staff (measures 37-39) features Cm7 and B Maj7 chords. The sixth staff (measures 40-42) features N.C., E \flat , Dm, Cm, B Maj7, and B \flat chords. The seventh staff (measures 43-45) features B $^{\circ}$, Cm7, B Maj7, and B \flat 6 chords. The score includes lyrics and a saxophone part in measure 33.

I've Got The World On A String

M

Keyboard

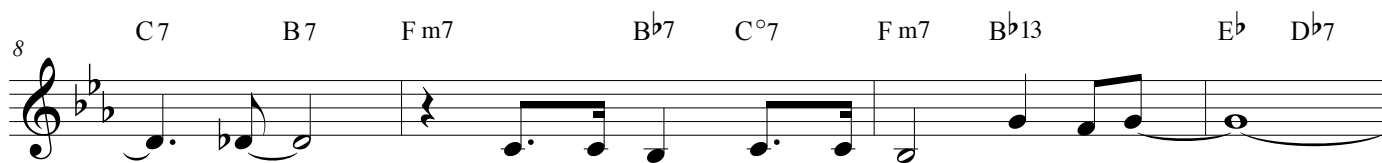
(Keyboard)



I've got the



world on a string, sit-ting on a rain-bow, got the string a-round my fin -



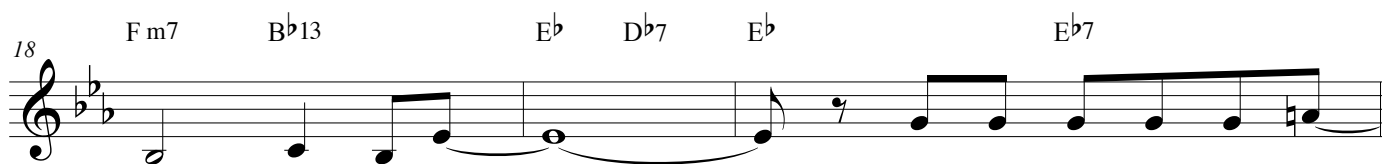
- ger. What a world! What a life! I'm in love. _____



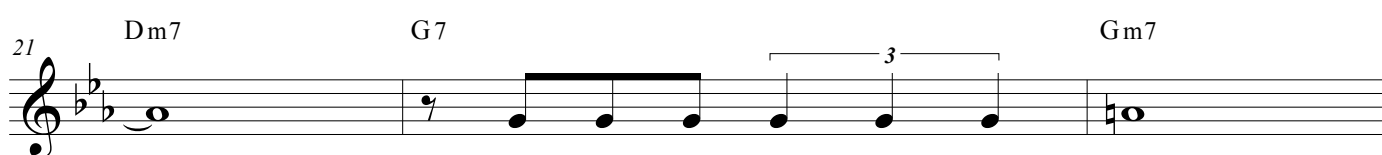
— I got a song that I sing, I can make the rain go



an - y - time I move my fin - ger. Luck - y me! Can't you



see I'm in love? _____ Life's a won - der - ful thing



as long as I hold the string.

2
24 C7 F7 F7(#5)

I'd be a sil - ly so-and - so _____ if I should ev - er let it

27 F m7 Bb7 Eb6 Db7 C7

go. _____ I've got the world on a string,

30 F m7 Bb7 EbMaj7 D7 Db7 C7 B7

sit-ting on the rain-bow, got the string a-round my fin - ger.

33 1. F m7 Bb7 C°7 F m7 Bb13 Eb Eb° F m7 Abm7 Eb Bb7

What a world! What a life! I'm in love. _____ (Keyboard)

37 2. F m7 EMaj7

What a world! _____ Yes, this is the life! _____

41 N.C. Ab Gm Fm EMaj7 Eb

Hey now! I'm _____ so in love! _____

44 Eb° F m7 EMaj7 Eb6

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Our featured artist this evening was born in 1935 in Great Britain. She made her Broadway debut in 1954 at the age of 19 and was the leading lady in a ton of musicals, including My Fair Lady, Camelot, Mary Poppins, and my all-time favorite - The Sound Of Music. Who is she? You got it - Julie Andrews.

We're going to play 3 of her greatest hits. Remember a couple of songs back when we talked about 5 syllable words in the song. Well, this first song has 14 syllables in its title and 34 letters in its name. Julie sang it in the film "Mary Poppins." Anyone have a guess? Right. Supercalifragilisticexpialidocious, which simply means "fantastic."

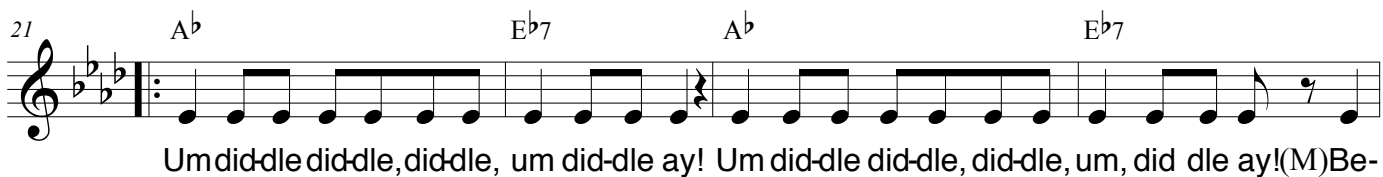
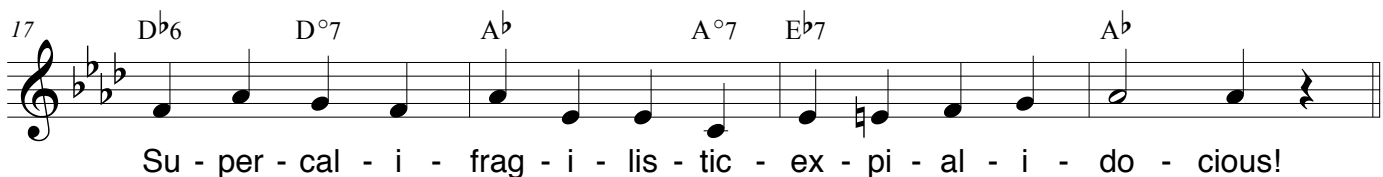
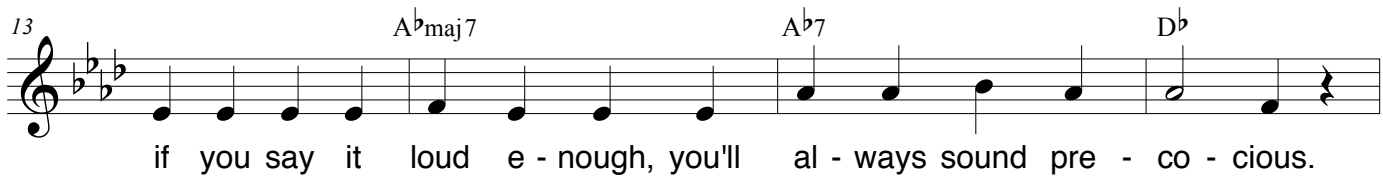
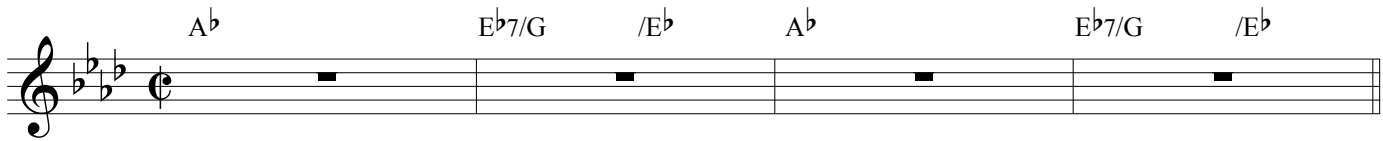
Here's _____ to give us a simply fantastic version of the song.

VOCAL ONLY

Supercalifragilisticexpialidocious

D

Keyboard



33 $A^b\text{maj}7$ A^b7 D^b **D**

then one day I learned a word that saved me ach - in' nose, the
dukes and ma-ha - ra - jahs pass the time of day with me, I
bet - ter use it care - ful - ly or it can change your life. One

37 $F^\circ7$ B^b7 E^b7

big - gest word you ev - er 'eard and this is 'ow it goes: Oh!
say me spe - cial word and then they ask me out to tea. (Both) Oh.
night I said it to me girl, and now me girl's me wife! (Both) Oh!

41 A^b $A^b\text{maj}7$ A^b6 $A^\circ7$ E^b7

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

45 B^bm7 E^b7 B^bm7 E^b7 A^b

E - ven though the sound of it is some-thing quite a - tro - cious,
E - ven though the sound of it is some-thing quite a - tro - cious,
Su - per cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

49 $A^b\text{maj}7$ A^b7 D^b

if you say it loud e - nough, you'll al - ways sound pre - co - cious.
if you say it loud e - nough, you'll al - ways sound pre - co - cious.
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

53 D^b6 $D^\circ7$ A^b $A^\circ7$ E^b7 A^b

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!
Su - per - cal - i - frag - i - lis - tic

57 E^b7 (M) A^b D^b6 $D^\circ7$ A^b $A^\circ7$ E^b7 A^b

ex - pi - al - i - do - cious!

Thank you. Thank you very much. Our next Julie Andrews hit was featured in my favorite musical of all time - the Sound Of Music. You remember the story, don't you. The singing family in Austria - what was their name? Right, the Von Trapp family. What was the part that Julie played in the film? Right - Maria, the nun who was employed to look after the children of Baron Von Trapp.

In the movie Sound Of Music, this song is sung twice: Once, by Captain Von Trapp with his children when he rediscovers his love for them and for music, and then at a concert at the end of the movie when his family is about to make their escape from the Nazis in Austria. What's the name of the song? Right - Edelweiss. Sing along with us if you know it.

Vocal Only

Edelweiss

(No harmony 1st time)

Keyboard

First system of the keyboard accompaniment. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The music consists of four measures, each with a chord symbol above it: G/D, C/D, D7, and C/D. The notes are: G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter).

Second system of the keyboard accompaniment. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The music consists of four measures, each with a chord symbol above it: G, D7/F#, G/B, and C/E. The notes are: G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter).

(Female) Ed - el - weiss, ed - el - weiss,

(Male) Ed - el - weiss, ed - el - weiss,

Third system of the keyboard accompaniment. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The music consists of four measures, each with a chord symbol above it: G/D, Em7, Am7, and D7. The notes are: G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter).

ev - 'ry morn - ing you greet me.

ev - 'ry morn - ing you greet me.

Fourth system of the keyboard accompaniment. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The music consists of four measures, each with a chord symbol above it: G, D7/F#, G/B, and C/E. The notes are: G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter).

(Male 1st time) Small and white, clean and bright,

Small and white, clean and bright,

Fifth system of the keyboard accompaniment. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. The music consists of four measures, each with a chord symbol above it: G/D, D7, G, and G/D. The notes are: G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), D5 (quarter), C5 (quarter).

you look hap - py to meet me.

you look hap - py to meet me

21 D/F# D7 G G/B

(Both) Blossom of snow may you bloom and grow,

25 C A7/C# D D7

bloom and grow for - ev - er.

29 G Dm/F C/E Cm/Eb

(Female)

Edelweiss, edelweiss,

(Male, 2nd time only)

33 G/D D7 1. G C D7

bless my home-land for - ev - er.

39 2. C C G C G/B D7/A G

ev - er.

ev - er.

Thank you. For our final tribute to Julie Andrews, we'll showcase a song that she sang in one of the greatest Broadway musicals of all time - My Fair Lady. As you may remember, Julie played the part of Eliza Doolittle, a young Cockney flower girl who was transformed by her tutor Henry Higgins into a lady who attends the Embassy Ball.

The song that will close our tribute to Julie Andrews is one that Eliza sings right after she has successfully mastered her speech issues and during the celebration which follows. Here is _____ to sing "I Could Have Danced All Night."

I Could Have Danced All Night

F

(Sax) F Gm7 C7 Keyboard

I could have

3 F Am F Gm

danced all night, I could have danced all night and still have

8 Am7 D7 Gm7 C7 Gm Gm(#7)

begged for more. I could have spread my wings and done a

13 Gm7 Gm6 C7 Fmaj7

thou - sand things I've nev - er done be - fore. I'll nev-er

19 A Bm7 E7 A

know what made it so ex - cit - ing, why all at

23 C Dm7 G7 C C7 Bb F/A Gm

once my heart took flight. I on - ly

28 F Bb

know when he be-gan to dance with me, I could have

32 Gm7 C7 F (Sax)

danced, danced, danced all night. I

37 2. C7 F Db Bb Bbm7 F

danced all night.

I Could Have Danced All Night

M

(Keyboard)

Keyboard

3 **B \flat** **Cm7** **F7** I could have
B \flat **Dm** **B \flat** **Cm** danced all night, I could have danced all night and still have
8 **Dm7** **G7** **Cm7** **F7** **Cm** **Cm(#7)** begged for more. I could have spread my wings and done a
13 **Cm7** **Cm6** **F7** **B \flat maj7** thou - sand things I've nev - er done be - fore. I'll nev-er
19 **D** **Em7** **A7** **D** know what made it so ex - cit - ing, why all at
23 **F** **Gm7** **C7** **F** **F7** **E \flat** **B \flat /D** **Cm** once my heart took flight. I on - ly
28 **B \flat** **E \flat** know when she be-gan to dance with me, I could have
32 **Cm7** **F7** **B \flat** (Keyboard) danced, danced, danced all night.
37 **F7** **B \flat** **G \flat** **E \flat** **E \flat m7** **B \flat** danced all night.

Thank you. Did you enjoy our tribute to Julie Andrews?

We'll go back about 3 decades for our next song - back to 1928 to be exact. Anyone here born in 1928? Ok - this is your song. It was included in a movie called "Girl Crazy" starring Fred Astaire and Ginger Rogers. The Billie Holladay recording was inducted into the Grammy Hall Of Fame in 2005.

Here we go with "Embraceable You."

VOCAL DUET

Embraceable You

Keyboard

C/G /G C/G /G Dm7/A D9 Dm7/G G7
 5 C F#° G7 Dm7 Bbm6 G7
 (F) Em - brace me, my sweet em - brace - a - ble you.____
 9 Dm Bb7 G7 C G7sus C
 Em - brace me, you ir - re - place - a - ble you.____
 13 Am Am7 Am6 A°7 Em Eb7(#5) Em7 A7
 Just one look at you, my heart grew tip - sy in me.____
 17 G G#° D7 G7
 You and you a - lone bring out the gyp - sy in me.____
 21 C F#° G7 Dm7 Bbm6 G7
 I love all the man - y charms a - bout you.____
 25 Dm Bb7 G7 C7 C7sus F#° C7
 A - bove all, I want my arms a - bout you.____
 29 F Bm7(b5) E7 Am Ab7(#5) C F#m7(b5)
 Don't be a naugh-ty ba - by, come to ma-ma come to ma-ma do!
 33 C Dm7(b5) G7 C Ab C C7
 My sweet em - brace - a - ble you.____

37 F F#maj7 B6 C7 Gm7 Ebm6 C7

(M) Em-brace me, my sweet em - brace a-ble you. —

41 Gm Eb7 C7 F C7sus F

Em - brace me, you ir - re - place - a-ble you. —

45 Dm Dm7 Dm6 D°7 Am Ab7(#5) Am7 D7

In your arms I find love so de - lec - ta-ble, dear. —

49 C C#° G7 C7

I'm a-fraid it is - n't quite re - spec-ta - ble, dear. —

53 F B° C7 Gm7 Ebm6 C7

But hang it, come on, let's glor - i - fy love. —

57 Gm Eb7 C7 F7 F7sus B° F7

Ding, dang it, you'll ³ shout "En - core!" — if I love.

61 Bb Em7(b5) A7 Dm Db7(#5) F Bm7(b5)

Don't be a naugh - ty ba-by, come to pa-pa come to pa-pa do!

65 F Gm7(b5) C7 F Gm7(b5) C7

My sweet em - brace - a-ble (F) My sweet em - brace - a-ble

69 F Gm7(b5) C7 F Gm7 C7(b9) (Keyboard) F

(F) My sweet em - brace - a-ble you.

(M) My sweet em - brace - a-ble you.

Thank you.

Now, I don't want to confuse you with this next song. It's really not the Easter season, but this is such a great song that we'd like to play it for you today/tonight. It was written back in 1933 by Irving Berlin, but it really became famous in 1948 when it was sung in a film of the same name which starred Judy Garland and Fred Astaire.

Here we go with our version of one of the most popular Easter pop songs of all time - "Easter Parade."

VOCAL DUET

Easter Parade

D

Keyboard

First system of musical notation for 'Easter Parade'. It features a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef starts with a whole note chord of A-flat/E-flat. The bass line begins with a whole rest followed by a series of eighth notes.

Second system of musical notation. It includes vocal lyrics: "with all the frills up - on it, In your Eas - ter bon - net you'll". The system is marked with measure numbers 5 and 9. Chord symbols above the staff are A^bmaj7, E^b7, A^b7, D^bmaj7, B^bm7, and B^o7.

Third system of musical notation. It includes vocal lyrics: "be the grand - est lad - y in the Eas - ter par - ade." The system is marked with measure numbers 9 and 13. Chord symbols above the staff are A^bmaj7, E^b7, A^bmaj7, Fm7, B^b7, B^bm7, and E^b7.

Fourth system of musical notation. It includes vocal lyrics: "I'll be all in clo - ver and when they look me ov - er, I'll be all in clo - ver and when they look you ov - er, I'll". The system is marked with measure numbers 13 and 17. Chord symbols above the staff are A^bmaj7, E^b7, A^b7, D^bmaj7, B^bm7, and B^o7.

Fifth system of musical notation. It includes vocal lyrics: "be the proud - est fel - low in the Eas - ter par - ade. On the". The system is marked with measure numbers 17 and 21. Chord symbols above the staff are A^bmaj7, E^b7, A^bmaj7, Fm7, B^b7, E^b7, and A^bmaj7.

2

D

21 $A\flat_9$ $D\flat_6$

av - e - nue,

Fifth Av - e - nue, the pho -

25 $Fm7$ $B\flat_7$ $E\flat$ $D\flat_6$ $Cm7$ $E\flat_7$

and I'll find that I'm in the ro-to-gra-vure.

to-graph-ers will snap us, and you'll find that you're in the ro-to-gra-vure. Oh,

29 $A\flat_{maj}7$ $E\flat_7$ $A\flat_7$ $D\flat_{maj}7$ $B\flat_{m}7$ B°_7

and

I could write a son-net a - bout your Eas - ter bon-net and

33 $A\flat_{maj}7$ $E\flat_7$ $A\flat_{maj}7$ $Fm7$ 1. $B\flat_7$ $E\flat_7$ $A\flat_{maj}7$ $B\flat_{m}7 E\flat_7$

I'm the one you're tak - ing to the Eas - ter par - ade.

you're the one I'm tak - ing to the Eas - ter par - ade.

37 2. $B\flat_7$ $E\flat_7$ $A\flat_6$

Eas - ter par - ade.

Eas - ter par - ade.

Thank you. Thank you very much.

Now, we're going to take you back in time to a song written in 1934. Anyone here born in that year? OK - this is your song. This song was written by Sigmund Romberg and Oscar Hammerstein. It's been recorded by such artists as Gracie Fields, the Everly Brothers, and Linda Ronstadt,

Here's _____ to sing this beautiful song of love - "When I Grow Too Old To Dream."

Easy swing

When I Grow Too Old To Dream

F

Keyboard

(Bass - play as written)

[illegible]

5 F Dm Gm7 C7 F G#m7 G#°7 F/A C7

9 F Am F F7 Gm7

When I grow too old to dream, I'll have

14 C7 F F7 B \flat B $^{\circ}$ 7 F/C

you to re-mem - ber. When i grow too old to dream,

20 Dm Gm7 C7 F

your love will live in my heart. So,

25 Gm7 C7 F A A7

kiss me, my sweet, and so let us

3/1 Dm F/C F7 Bb B°7 F/C

part. And when I grow too old to dream,

36 Dm Gm7 C7 F

your love will live in my heart.

This system of musical notation continues the melody from the first system. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics 'your love will live in my heart.' are written below the notes. Above the staff, the chords Dm, Gm7, C7, and F are indicated. The system ends with a double bar line.

2
41 F (Sax) Am F F7

45 Gm7 C7 F F7

49 B \flat B $^{\circ}$ 7 F/C Dm

53 Gm7 C7 F

57 Gm7 C7 F 3 A A7
just kiss me, ___ ooo, kiss me, my sweet, and so ___ let us

63 Dm F/C F7 B \flat B $^{\circ}$ 7 F/C
part. And when I grow ___ too old ___ to dream,

68 Dm Gm7 C7 F E \flat D
your love ___ will live ___ in my heart. ___ Oh, yes. ___ Yes, your

73 Gm7 C7 F (Sax)
love will live, ___ will live in my heart.

76 C7 F Gm7 Am C7 F6

The musical score is written for a saxophone and voice. It begins with a saxophone introduction in measure 41, marked with a '2' above the staff. The key signature has one flat (B-flat). The melody is composed of eighth and quarter notes, with some slurs. Chord symbols are placed above the staff: F, (Sax), Am, F, F7, Gm7, C7, F, F7, B \flat , B $^{\circ}$ 7, F/C, Dm, Gm7, C7, F, Gm7, C7, F (with a triplet of eighth notes), A, A7, Dm, F/C, F7, B \flat , B $^{\circ}$ 7, F/C, Dm, Gm7, C7, F, E \flat , D, Gm7, C7, F (Sax), C7, F, Gm7, Am, C7, F6. The vocal line starts in measure 53 with the lyrics 'just kiss me, ___ ooo, kiss me, my sweet, and so ___ let us'. The lyrics continue in measure 63: 'part. And when I grow ___ too old ___ to dream,'. In measure 68: 'your love ___ will live ___ in my heart. ___ Oh, yes. ___ Yes, your'. In measure 73: 'love will live, ___ will live in my heart.' The score ends in measure 76 with a double bar line.

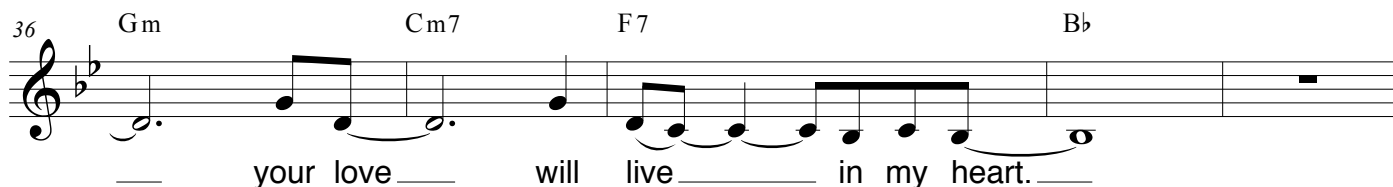
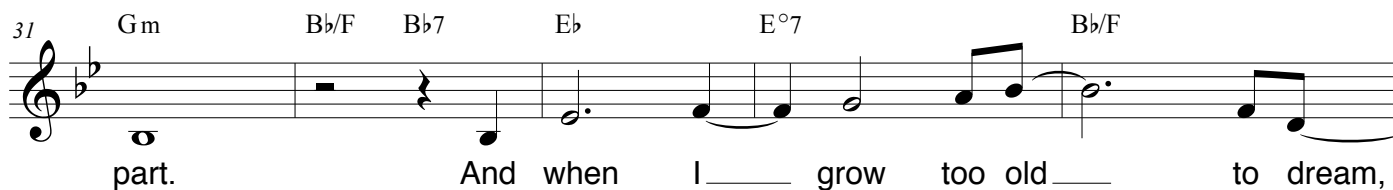
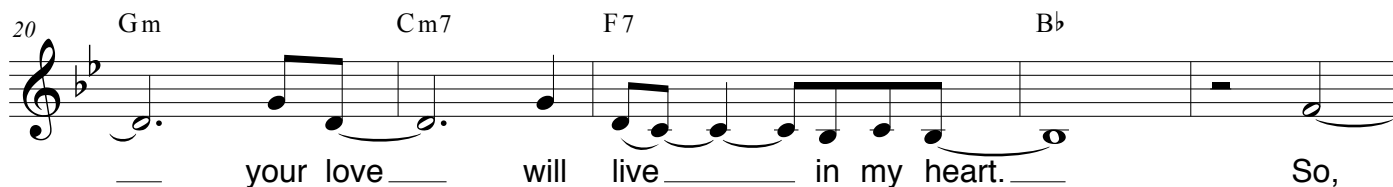
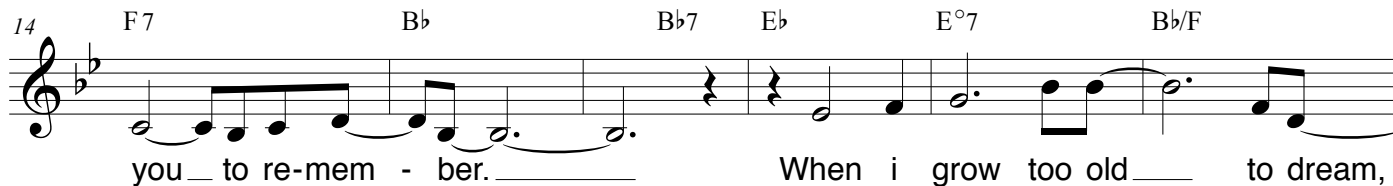
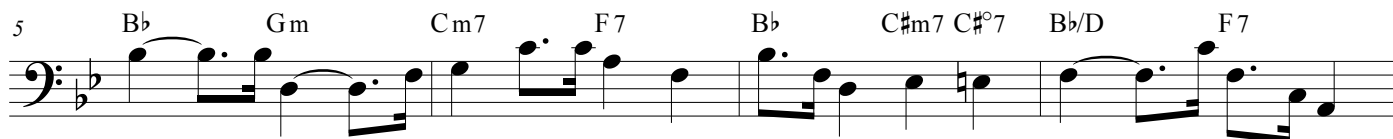
Easy swing

When I Grow Too Old To Dream

M

Keyboard

(Bass - play as written)



2
41 $B\flat$ (Keyboard) Dm $B\flat$ $B\flat 7$

45 $Cm 7$ $F 7$ $B\flat$ $B\flat 7$

49 $E\flat$ $E^\circ 7$ $B\flat/F$ Gm

53 $Cm 7$ $F 7$ $B\flat$

57 $Cm 7$ $F 7$ $B\flat$ 3 D $D 7$
 just kiss me, ___ ooo, kiss me, my sweet, and so ___ let us

63 Gm $B\flat/F$ $B\flat 7$ $E\flat$ $E^\circ 7$ $B\flat/F$
 part. And when I grow ___ too old ___ to dream,

68 Gm $Cm 7$ $F 7$ $B\flat$ $A\flat$ G
 ___ your love ___ will live ___ in my heart. ___ Oh, yes. ___ Yes, your

73 $Cm 7$ $F 7$ $B\flat$ (Keyboard)
 love will live, ___ will live in my heart.

76 $F 7$ $B\flat$ $Cm 7$ Dm $F 7$ $B\flat 6$

Thank you.

Now, we'll really switch gears and play a type of music near and dear to my heart. As some of you may know, my great grandfather came to America from Bohemia, so I have a Czech heritage. And the national dance of the Czech Republic is the polka. So, we're going to play one of those critters right now. It's title is "Maricka Moje." For those of you here who do not speak fluent Czech, the translation is "My Marie."

Enjoy the polka!

Maricka Moje Polka

Keyboard

(Keyboard) B \flat 7 E \flat B \flat 7 E \flat B \flat 7

Dar-ling,

10 E \flat A \flat E \flat B \flat 7 E \flat B \flat 7

do you still re - mem - ber, ___ on the night when first we met, ___ arm in

18 E \flat A \flat E \flat B \flat 7 E \flat

arm we danced to - geth - er; ___ nev - er - more shall we for - get. ___ Ma - rick - a

26 B \flat 7 E \flat B \flat 7 E \flat

mo - je, ___ Ma - rick - a mo - je, ___ Ma - rick - a mo - je, sweet - heart mine. ___ Ma - rick - a

34 B \flat 7 E \flat B \flat 7 E \flat (Keyboard)

mo - je, ___ Ma - rick - a mo - je, ___ Ma - rick - a mo - je, please be mine. ___

42 A \flat E \flat 7 A \flat

49 /G /F E \flat 7

55 1. E \flat 7 A \flat E \flat 7 A \flat E \flat 7 2. E \flat 7 A \flat A \circ 7 B \flat

(Sax) (Keyboard)

2

61 $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

Love-ly

69 $E\flat$ $A\flat$ $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

lips so rich and ten - der — whis-per words of love di - vine. — And that

77 $E\flat$ $A\flat$ $E\flat$ $B\flat 7$ $E\flat$

kiss of sweet sur - ren - der — told me dear that you were mine. — Ma-rick-a

85 $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$

mo - je, — Ma-rick-a mo - je, — Ma-rick-a mo - je, sweet-heart mine. — Ma-rick-a

93 $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ (Keyboard)

mo - je, — Ma-rick-a mo - je, — Ma-rick-a mo - je, please be mine. —

101 $A\flat$ $E\flat 7$ $A\flat$

109 $/G$ $/F$ $E\flat 7$ $A\flat$ $G\circ 7$ F $F 7$ (Sax)

117 $B\flat$ $F 7$ $F 7$ $B\flat$

125 $F 7$ $B\flat$ $F 7$ $B\flat$

Thank you. Our next selection was the opening song of the 1975 musical “Chicago” starring Chita Rivera. Probably the most well known recording was made by Liza Minelli in that same year, but the version performed by Catherine Zeta-Jones and cast in the film version of Chicago (2002) was listed as #98 on AFI’s 100 Years... 100 Songs list.

_____ and I will team for this one. It’s the story of “All That Jazz.”

VOCAL DUET

And All That Jazz

Keyboard

4/4 G

5 G (Keyboard) N.C.

(F) Come on, babe, why don't we paint the town and
Slick your hair and wear your buck-le shoes and

8 Daug G (Keyboard)

all that jazz! I'm gon-na rouge my knees and roll my stock-ings down
all that jazz! I hear that Fath-er Bob is gon-na blow the blues

11 N.C. (Keyboard) D7/A

and all that jazz! Start the car, I know a
and all that jazz! Hold on, hon', we're gon-na

14 Eb

whoop-ee spot where the gin is cold but the pi-an-o's hot. It's just a
bun - ny hug, I bought some as-pir-in down at U - ni-ted Drug in case you

17 G N.C. Eb N.C. D

nois - y hall where there's a night - ly brawl and all that
shake a - part and wan - na brand new start to do that

21 1. (Keyboard) G

jazz!

2
25 2. A^b A

Jazz! (F) and

(M) Oh, _____ I'm gon-na see my she-ba shim-my shake

30 Eaug A

all that jazz! and all that jazz!

Oh, _____ she's gon-na shim-my till her garters break

35 E7/B F

Show _____ her where to park her gir-dle, oh, _____ her moth-er's blood 'd cur-dle

39 A N.C. F N.C. E A F7

all that jazz!

if she'd hear her ba-by's queer for all that jazz! _____

45 B^b Faug

Find a glass, we're play-ing fast and loose, and all that jazz!

Oh, _____ I'm gon-na see my she-ba shim-my shake and

48 B^b

Right up here is where I store the juice — and

all that jazz! Oh, — she's gon - na shim-my till her

51 F^{aug} $F7/C$

all that jazz! Come on, babe, we're gon - na

gar-ters break and all that jazz! Show —

54 G^b

brush the sky. I bet-cha Luck-y Lin - dy nev-er flew so high, 'cause in the

— her where to park her gir-dle, oh, — her mother's blood 'd cur-dle

57 B^b N.C. G^b N.C. F B^b D^b7

strat-o-sphere, how could he lend an ear — to all that jazz!

if she'd hear — her ba - by's queer for all that jazz!

63 G^b G^b7 E^bm7

(M) No, she's no one's wife, but (F) oh, I love my life (Both) and

67 A^bm7 D^b7 G^b $/F$ $/E$ $/E^b$ $/D$ $/D^b$ D^b7 N.C. G^b

all — that — jazz! — that jazz!

Thank you.

For our next to last song this evening, we'll play a number written rather recently by comparison - in 1962 - and popularized by the great Nat King Cole. It reached number 2 on the charts and his recording sold more than a million copies as a single.

Here we go with "Ramblin' Rose."

MALE VOCAL

Ramblin' Rose

Keyboard

Ram - blin' Rose, _____ Ram-blin' Rose, _____ why you
 on, _____ ram - ble on. _____ When your

ram - ble, _____ no one knows. _____ Wild and wind - blown,
 ram - blin' _____ days are gone, _____ who will love you _____

— that's how you've grown. — Who can cling to — a ram - blin'
 — with a love true — when your ram - blin' — days are

1. A D A 2. A F7
 rose? Ram - ble gone? Ram - blin'

F7 B \flat C7
 Rose, _____ Ram-blin' Rose, _____ why I want you, _____ heav-en

F7 B \flat 7 E \flat B \flat
 knows. _____ Though I love you _____ with a love true, —

31 Cm7 F7 B \flat
 — Who can cling to — a ramb-lin' rose? — I'd love to

36 Cm7 F7 B \flat B \flat 7 Bm7 B \flat
 cling to — my ramb-lin' rose. —

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 1945 about a Pennsylvania Dutch dish. Versions of the song were recorded by Dinah Shore, by Guy Lombardo and his Royal Canadians, and by Ella Fitzgerald.

Here's a mouth-watering delight to send you on your way hungry. It's title: "Shoo Fly Pie and Apple Pan Dowdy."

Shoo Fly Pie

F

Keyboard

(Sax)

1 2 3 & 1 2 3 &

F7 N.C. N.C. B \flat N.C. E \flat 7 B \flat Gm7 Cm7 F7

5 B \flat B \flat 7/D E \flat maj7 F7 B \flat 6 D \flat °7 C7 F7

9 B \flat 6 B \flat 7/D E \flat maj7 F7

Shoo fly pie — and ap - ple - pan dow - dy, makes your makes the

11 B \flat 6 D \flat °7 C7 F7 B \flat 6 B \flat 7/D

eyes light up, — your tum - my say, "How - dy." Shoo fly pie — and
sun come out — when heav - ens are cloud - y.

14 E \flat maj7 B \flat /D B \flat 6 E \flat maj7 F7 B \flat 6

ap - ple pan dow - dy, I nev - er get e - nough of that won - der - ful stuff.

17 D7 C7

Ma - ma, when you bake, Ma - ma, I don't want cake.

21 F7 F7 3 F°7 Cm7

Ma - ma, for my sake, go to the ov - en — and make some ev - er lov'in' — Sh -

25 $B\flat 6$ $B\flat 7/D$ $E\flat maj 7$ $F 7$
 shoo fly pie___ and ap - ple pan dow - dy, makes your

27 $B\flat 6$ $D\flat \circ 7$ $c 7$ $F 7$ $B\flat 6$ $B\flat 7/D$
 eyes light up___ your tum-my say, "How-dy." Shoo-fly pie___ and

30 $E\flat maj 7$ $B\flat/D$ $B\flat 6$ $E\flat maj 7$ $F 7$ $B\flat 6$ (Sax)
 ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff._____

33 $B\flat$ $B\flat 7/D$ $E\flat maj 7$ $F 7$ $B\flat 6$ $D\flat \circ 7$ $C 7$ $F 7$

37 $B\flat 6$ $B\flat 7/D$ $E\flat maj 7$ $B\flat$ $G m 7$ $C m 7$ $F 7$

41 $B\flat 6$ $B\flat 7/D$ $E\flat maj 7$ $F 7$
 Shoo fly pie___ and ap - ple - pan dow - dy, makes the

43 $B\flat 6$ $D\flat \circ 7$ $C 7$ $F 7$ $B\flat 6$ $B\flat 7/D$
 sun come out___ when heav-ens are cloud-y. Shoo fly pie___ and

46 $E\flat maj 7$ $B\flat/D$ $B\flat 6$ $E\flat maj 7$ $F 7$ $B\flat 6$
 ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

49 D7 C7

Ma-ma, when you start to bake, I don't want no cake.

53 F7 F7 F7 Cm7

Ma-ma, _____ for my sake, go to the ov-en and makesome ev-er lov'in' _____ Sh-

57 Bb6 Bb7/D Ebmaj7 F7

shoo fly pie _____ and ap - ple pan dow - dy, makes your

59 Bb6 Db°7 c7 F7 Bb6 Bb7/D

eyes light up _____ your tum-my say, "How-dy." Shoo-fly pie _____ and

62 Ebmaj7 Bb/D Bb6 Ebmaj7 F7 Bb6

ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

65 Bb6 Bb7/D Ebmaj7 F7 Bb6 Db°7 C7 F7

Shoo shoo _____ makes your eyes light up _____

69 Bb6 Bb7/D Ebmaj7 Bb/D Bb6 N.C. F7 Bb6 (Sax)

Shoo shoo _____ I nev-er get e-nough of that won-der-ful stuff. _____

73 Eb E°7 Bb F°7 G7 N.C. Bb6

I nev-er get e-nough of that won-der-ful stuff.

21 

25 $E\flat 6$ $E\flat 7/G$ $A\flat \text{maj} 7$ $B\flat 7$
 shoo fly pie ____ and ap - ple pan dow - dy, makes your

27 $E\flat 6$ $G\flat 7$ $f 7$ $B\flat 7$ $E\flat 6$ $E\flat 7/G$
 eyes light up ____ your tum-my say, "How-dy." Shoo-fly pie ____ and

30 $A\flat \text{maj} 7$ $E\flat/G$ $E\flat 6$ $A\flat \text{maj} 7$ $B\flat 7$ $E\flat 6$ (Keyboard)
 ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff. ____

33 $E\flat$ $E\flat 7/G$ $A\flat \text{maj} 7$ $B\flat 7$ $E\flat 6$ $G\flat 7$ $F 7$ $B\flat 7$

37 $E\flat 6$ $E\flat 7/G$ $A\flat \text{maj} 7$ $E\flat$ $C\flat 7$ $F\flat 7$ $B\flat 7$

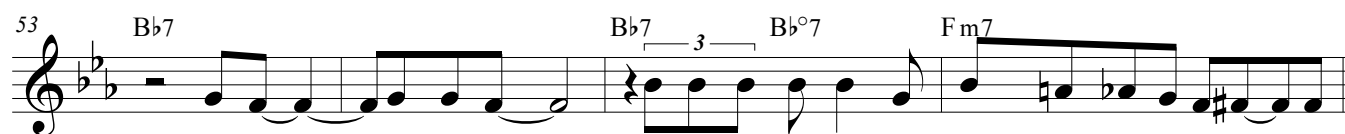
41 $E\flat 6$ $E\flat 7/G$ $A\flat \text{maj} 7$ $B\flat 7$
 Shoo fly pie ____ and ap - ple - pan dow - dy, makes the

43 $E\flat 6$ $G\flat 7$ $F 7$ $B\flat 7$ $E\flat 6$ $E\flat 7/G$
 sun come out ____ when heav-ens are cloud - y. Shoo fly pie ____ and

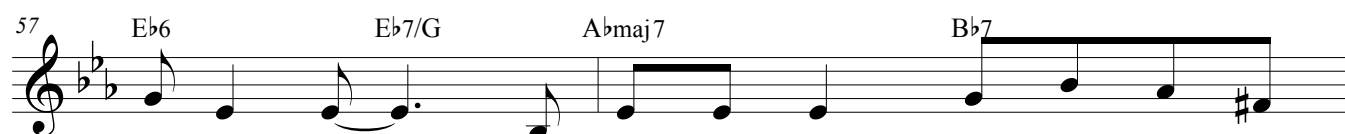
46 $A\flat \text{maj} 7$ $E\flat/G$ $E\flat 6$ $A\flat \text{maj} 7$ $B\flat 7$ $E\flat 6$
 ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.



Ma-ma, when you start to bake, I don't want no cake.



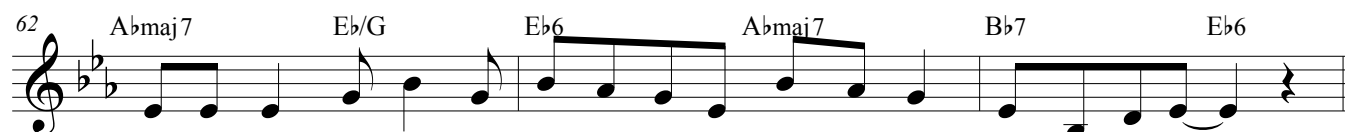
Ma-ma, ___ for my sake, go to the ov-en and make some ev-er lov'in' Sh-



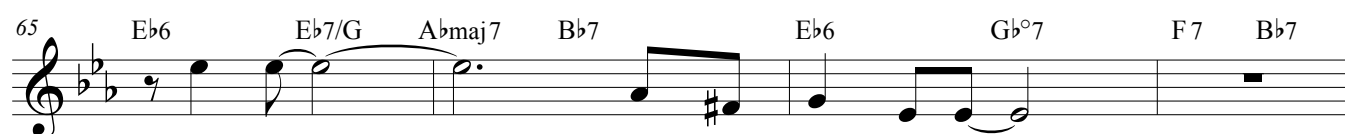
shoo fly pie ___ and ap - ple pan dow - dy, makes your



eyes light up ___ your tum-my say, "How-dy." Shoo-fly pie ___ and



ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.



Shoo shoo ___ makes your eyes light up ___



Shoo shoo ___ I nev-er get e-nough of that won-der-ful stuff. ___



I nev-er get e-nough of that won-der-ful stuff.