

Good Afternoon/Evening

We're so very pleased to be here with you this afternoon/evening to join in celebrating a most important occasion - the wedding of _____ and _____. The tradition of holding a wedding dance has been with us for centuries, but each event is different. The only similarities between our event today and those of the past are a brand new bride and groom together with a bevy of new guests to join in this celebration.

We're the Blue Diamonds, and we're all set to play your music for the next 2 hours. You can help us by getting up and dancing with your favorite partners whenever the music seems to suit your mood or dancing style.

We'll open the festivities with a selection that the great Elvis Presley introduced on the Ed Sullivan show back in 1956 and which became a huge hit, selling over a million copies overnight. Here's the request of all newly-weds to one another - "Love Me Tender."

Love Me Tender

F

Alto Sax

(Sax) A D C[#]m B m7 E7 A D C[#]m B m7 E7

5 A B7 E7 A
Love me ten - der, love me sweet, nev - er let me go.

9 B7 E7 A
You have made my life com-plete, and I love you so.

13 C[#]7 F[#]m A7 D Dm C[#]7
Love me ten-der, love me true, all my dreams ful - filled.

17 F[#]7 /E B m/D F[#]7/C[#] B7 1 E7 A B m7 E7
For my dar - lin', I love you, and I al-ways will.

21 2. E7 A E7 A
and I al-ways will, al-ways will. —

Thank you very much.

We'll pick up the tempo a bit with this next selection. It has a perfect message for this occasion. The artist who introduced it back in 2008 was Ray LaMontagne. Katie and I will join for this version of his great hit - "You Are The Best Thing."

You Are The Best Thing

VOCAL DUET

Keyboard

Musical score for measures 1-4. Treble and bass staves in 4/4 time, key signature of B-flat major (two flats). Chords: N.C., B-flat, D7, Gm, N.C., B-flat, D7/F-sharp, Gm, N.C.

Musical score for measures 5-8. Treble and bass staves in 4/4 time, key signature of B-flat major (two flats). Chords: B-flat, D7/F-sharp, Gm, B-flat/F, E-flat, F7, B-flat, N.C.

Musical score for measures 9-11. Treble and bass staves in 4/4 time, key signature of B-flat major (two flats). Chords: B-flat, F, Gm, E-flat, B-flat, F. Lyrics: (F) Ba - by, it's been a long day ba - by.

Musical score for measures 12-14. Treble and bass staves in 4/4 time, key signature of B-flat major (two flats). Chords: Gm, E-flat, B-flat, F. Lyrics: Things ain't been go - in' my way. You know I need you here.

Musical score for measures 14-16. Treble and bass staves in 4/4 time, key signature of B-flat major (two flats). Chords: Gm, E-flat, F. Lyrics: You clear__ my mind____ all__ the time.

17 B♭ F Gm E♭ B♭ F
 And ba -by, —
 Ba-baby, —
 the way you move me, it's cra - zy.
 we've come a long way. —
 And ba-baby,

20 Gm E♭ B♭ F
 It's like you see right through me and make it ea - si-er
 You know I hope and I pray that you be - lieve me.

22 Gm E♭ F
 Be-lieve me you don't ev-en have to try.
 when I say this love will nev - er fade a-way.
 Oh, be-cause

25 B♭ D 7/F♯ Gm E♭ B♭ D 7/F♯
 you are the best_ thing. (M) You're the best thing. — (F) You are the best

28 Gm E♭ B♭ D 7/F♯
 — thing. (M) You're the best thing, ba - by. — (F) You are the best

30 Gm B♭/F E♭ F 7
 — thing. (M) You're the best thing. (F) that ev - er hap-pened to me.

32 1. B♭ 2. B♭

34 Gm F Gm
 Both of us have known love be-fore to come on all prom-is-ing

37 F D7 E♭ B♭
 like a spring to walk on out the door Our words are strong and our hearts are kind.

40 Eb F F7
 Let me tell you just ex - act - ly what's on my mind:

42 B♭ D7/F♯ Gm B♭ D7/F♯
 you are the best thing. (M) You're the best thing. (F) You are the best

45 Gm B♭ D7/F♯
 — thing. (M) You're the best thing, ba - by. (F) You are the best

47 Gm B♭/F E♭ F7 B♭
 — thing. (M) You're the best thing. (F) ev-er hap-pened to me.

50 B♭ D7/F♯ Gm E♭ B♭ D7/F♯
 (M) You are the best thing. (F) Yeah, yeah, (M) You are the best

53 Gm E♭ B♭ D7/F♯
 — thing. (F) Yeah, yeah, (M) You are the best

55 Gm B♭/F E♭ F7 B♭
 — thing (F) Na na na na na na (F) that ev - er hap-pened to me.

Thank you. Thank you very much.

Here's a song from the year 1965, recorded by The Temptations for the MoTown label. It became their first #1 hit and their theme song.

Here we go with a simple statement of fact - you're "My Girl." Katie - Will you join me on this one as well?

VOCAL DUET

My Girl

(Add keyboard)

Keyboard

(Bass - As written)

(M) I've got

5 F B_b F B_b

sun-shine on a cloud - y day. When it's

9 F B_b F B_b

cold out - side I've got the month of May.

13 F Gm B_b C F Gm B_b C

I guess you'd say, "What can make me feel this way?"

17 F Gm F/C C7 N.C. Gm C7

My girl. (F) My girl, my girl. (M) Talk-in' 'bout my girl. (M) My girl! (M) I've got

21 F B_b F B_b

so much hon - ey, the bees en - vy me. I've got a

(Bass-As written)

25 F B_b F B_b

sweet-er song than the birds in the trees. Well,

29 F Gm B_b C F Gm B_b C

I guess you'd say, "What can make me feel this way?"

33 F Gm (F) My girl. (M) Talk-in' 'bout my girl. (F/C C7 N.C. Gm C7) (M) My girl!

My girl. (F) My girl, my girl. (M) Talk-in' 'bout my girl. (F/C C7 N.C. Gm C7) (M) My girl!

37 N.C. (Add keyboard) (Keyboard)

37 (Bass-As written)

(Add keyboard) (Keyboard)

41 F B_b F B_b

F B_b F B_b

45 Gm C C/B_b Am D (M) I don't

Gm C C/B_b Am D (M) I don't

49 G C G C

need no mon - ey, for - tune, or fame. I got

need no mon - ey, for - tune, or fame. I got

53 G C G C

all the rich-es, ba - by, one man can claim. Well,

all the rich-es, ba - by, one man can claim. Well,

57 G Am C D G Am C D

I guess you'd say, "What can make me feel this way?"

61 G Am G/D D7 N.C. Bm D/A

My girl. (F)My girl, my girl. (M)Talk - in' 'bout my girl. (F)Talk-in' 'bout

65 G maj7

my girl. I got sun - shine on a cloud - y day. My

67 A m7 D C Bm D/A

Talk - in' 'bout
girl! I've ev - en got the month of May with

69 G maj7 A m7 Bm D/A

Talk - in' 'bout
my girl. talk - in' 'bout talk - in' 'bout

71 G maj7 A m7 rit. Bm D/A C G

my girl. Talk - in' 'bout my (Keyboard & Guitar) girl.

Thank you very much.

This next song is pretty specific, describing a young lady with eyes of a particular color. It's a great song by Van Morrison that peaked at #10 on the Billboard Charts back in 1967. Here we go with our version of that great hit - "Brown-Eyed Girl."

MALE VOCAL

Brown-Eyed Girl

Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is for the Male Vocal, and the bottom staff is for the Keyboard. The vocal part includes lyrics and corresponding chords above the notes. The keyboard part shows a bass line with chords indicated by Roman numerals.

Male Vocal (Top Staff):

- Measure 1: E♭, A♭, E♭, B♭7
- Measure 5: E♭, A♭, E♭, B♭7
Hey, where did we go— days when the rains_came?
- Measure 9: E♭, A♭, E♭, B♭7
Down in the hol-low play - in' a new_game.
- Measure 13: E♭, A♭, E♭, B♭7
Laugh-in and a run-nin', hey, hey, skip-pin' and a jump-in'
- Measure 17: E♭, A♭, E♭, B♭7
in the mis - ty morn - in fog with our,— our hearts a - thump-in' and
- Measure 21: E♭, B♭7, E♭, Cm
you, my brown-eyed girl.
- Measure 25: A♭, B♭, E♭, B♭
You, my ____ brown-eyed girl.____
- Measure 29: E♭, A♭, E♭, B♭7
And what-ev-er hap - pened Tues - day and so__slow
- Measure 33: E♭, A♭, E♭, B♭7
go-in' down the old__mine with a tran - sis-tor ra - dio?

Keyboard (Bottom Staff):

- Measure 1: E♭, A♭, E♭, B♭7
- Measure 5: E♭, A♭, E♭, B♭7
- Measure 9: E♭, A♭, E♭, B♭7
- Measure 13: E♭, A♭, E♭, B♭7
- Measure 17: E♭, A♭, E♭, B♭7
- Measure 21: E♭, B♭7, E♭, B♭7
- Measure 25: A♭, B♭, E♭, B♭
- Measure 29: E♭, A♭, E♭, B♭7
- Measure 33: E♭, A♭, E♭, B♭7

2
 37 E♭ A♭ E♭ B♭7
 Stand-in' in the sun-light laugh-in', hid-in' 'hind a rain-bow's wall?
 41 E♭ A♭ E♭ B♭7
 Slip-pin' and a slid - in' all a-long the wa - ter fall with
 45 E♭ B♭7 E♭ C m A♭ B♭
 you, my brown-eyed girl. You, my— brown-eyed girl.
 51 E♭ B♭7
 — Do you re-mem - ber when we used to sing,
 56 E♭ A♭ E♭ B♭7
 — "Sha la— la la— la la— la la— la la— ti dah.—
 60 E♭ A♭ E♭ B♭7
 Sha la— la la— la la— la la— la la— ti dah,— la ti dah.

 (Keyboard) (Bass)
 64 E♭ A♭ E♭ B♭7
 —
 68 E♭ A♭ E♭ B♭7
 —
 72 E♭ A♭ E♭ B♭7
 So hard to find—my way now that I'm on—my own.
 76 E♭ A♭ E♭ B♭7
 I saw you just the oth-er day, my,— how you have grown.

80 E♭ A♭ E♭ B♭7
 Cast my mem'-ry back there, Lord. Some-times, I'm o-ver-come, think-in' 'bout it.

84 E♭ A♭ E♭ B♭7
 Mak-in' love in the green— grass be-hind the sta-di-um with you,

88 E♭ B♭7 E♭ C m
 — my brown-eyed girl.—

92 A♭ B♭ E♭
 You, my— brown-eyed girl.—

96 B♭7
 Do you re-mem - ber when we used to sing,

99 E♭ A♭ E♭ B♭7
 — "Sha la— la la— la la— la la— la la— ti dah.—

103 E♭ A♭ E♭ B♭7
 Sha la— la la— la la— la la— la la— ti dah,—

107 E♭ A♭ E♭ B♭7
 "Sha la— la la— la la— la la— la la— ti dah.—

III E♭ A♭ E♭ B♭7 E♭
 Sha la— la la— la la— la la— la la— ti dah,— la, ti dah.

Thank you.

Back in January, when I visited with Linda about what songs she liked, she said that, among the various types of music, she had a special love for music of the country variety. This next song really hits the nail on the head when it comes to country classics. It was the great Patsy Cline who delivered it to us back in 1961. Here's Katie to bring us that confession of love - "I Fall To Pieces."

I Fall To Pieces

F

Alto Sax

(Keyboard)

The musical score consists of eight staves of music for Alto Saxophone. The key signature is F major (one sharp). The time signature is mostly common time (indicated by '4'). Chords are indicated above the staff at various points. The vocal part includes lyrics such as 'fall to piec - es', 'each time I see you a - gain.', 'How can I be just your Time on - ly adds to the friend?', 'You want me to act like we've nev-er kissed.', 'You tell me to find some - one else to love,', 'to love for - get, pre - tend we've nev - er met.', 'And I've But each', 'cried and I've tried, but I have - n't yet.', 'You walk by and', 'I fall to piec - es.', and 'You walk by and I fall to piec - es.'.

Chords and lyrics:

- Staff 1: G, Am, Bm, C, D, G, N.C.
- Staff 2: G, C, D7, D C#, C, D7, G
- Staff 3: fall to piec - es, fall to piec - es, each time I see you a - gain., each time some-one speaks your name.
- Staff 4: Am7, D7, G, C, D7, D C#, C, D
- Staff 5: fall to piec - es, fall to piec - es, How can I be just your Time on - ly adds to the
- Staff 6: G, G7, C
- Staff 7: friend?, You want me to act like we've nev-er kissed., You want me flame., You tell me to find some - one else to love, some-one who'll
- Staff 8: D7, G
- Staff 9: to love for - get, pre - tend we've nev - er met., And I've But each
- Staff 10: C, D7, G
- Staff 11: cryed and I've tried, but I have - n't yet., You walk by and
- Staff 12: F/A, G/B, C
- Staff 13: D, G, N.C.
- Staff 14: 1. G, A.m G/B, C, D, G, N.C.
- Staff 15: I fall to piec - es., I fall to piec - es.
- Staff 16: 2. G, F/A, G/B, C, D, G, C, G
- Staff 17: piec - es., You walk by and I fall to piec - es.

Thank you very much.

In the same year as our last song came another classic by the great Elvis Presley. Here's Katie to sing our version of a song which he performed on his last TV special. It's a nice slow-dance classic entitled "Can't Help Falling In Love."

Slow 12/8 Feel

Can't Help Falling In Love

F

(Keyboard)

Alto Sax

3 G Bm Em Em7/D C G Am D C D7

Wise men say, "On-ly fools rush in." But I can't
8 Em C 3 G/D D7 G G Bm Em Em7/D C G

help fall-ing in love with you. Shall I stay? Would it be a
14 Am D C D7 Em C 3 G/D D7 G

sin if I can't help fall-ing in love with you.
19 Bm 3 Bb°7 Bm 3 Bb°7

Like a riv - er flows sure - ly to the sea,
21 Bm 3 Bb°7 Bm 3 A m7 D7

dar - ling so it goes. Some things are meant to be.
24 G Bm Em Em7/D C G Am D

Take my hand. Take my whole life, too, for
28 C D7 Em C 3 G/D D7 To Coda ⊕ G D.S. al Coda

⊕ Coda I can't help fall - ing in love with you.
32 G C 3 D7 Em C 3 G/D D7 G

you, for I can't help fall-ing in love with you.

Thank you very much.

Our next song was a big hit for Fleetwood Mac back in 1975, but we'd like to perform a newer version that was featured in a Las Vegas concert by the Dixie Chicks a quarter of a century later - in 2002.

Here's Katie to tell you all about how it feels to be part of a "Landslide."

F

Landslide

Alto Sax

F C/E Dm7 C/E

5 F C/E Dm7 C/E

I took my love, ____ and I took it down. ____

9 F C/E Dm7 C/E

I climbed a moun - tain and I turned a - round. And I

13 F C/E Dm7 C/E

saw my re-flec - tion in the snow - cov-ered hills. Well, the

17 F C/E Dm7 C/E

land - slide brought me down. Oh,

21 F C/E Dm C/E

mir-ror in__ the sky, ____ what is love? Can the child

25 F C/E Dm7 C/E

— with-in my heart rise ____ a - bove? Can I

29 F C/E Dm7 C/E

sail through the chang - ing_ o - cean tides? Can I

2

33 F C/E Dm7 C/E
han - dle the sea - sons of _____ my life? _____

37 F C/E Dm7 C/E
Oh, oh, Oh, oh. _____

41 F C/E Dm7 G7/B C
— Oh, oh. Well, I've been a -

46 G7/B A m
fraid of ___ chang - ing, 'cause I built ___

49 F C/E Dm7 G7/B
— my life a-round you. But time

53 C G7/B Am7
— makes you bold - er. Chil - dren get old - er and I'm

57 F C/E Dm7 To Coda Θ C/E
— get-ting old - er, too. Well, —

61 F (Sax-Lyrically) C/E G/D C/E F C/E
—

67 Dm7 C/E F C/E G/D C/E
—

73 F C/E Dm7 G7 C D.S. al Coda
Well, I've been a

Φ Coda

78 C/E F C/E Dm7

Well, I'm get-ting old - er, __ too.

82 C/E F C/E G/D C/E

So, __ take this love__ and take it down.__ Yeah,__

87 F C/E G/D C/E

— if you climb a-moun - tain, and you turn__ a-round, __ and if you

91 F C/E Dm7 C/E F

see my re-flec - tion in the snow - cov-ered hills, __ well, the land-slide

96 C/E Dm7 C/E F C/E

brought you down,__ And if you see my re-flec - tion in the

101 Dm7 C/E F C/E G/D C/E

snow - cov-ered hills, __ well, may - be, __ well,

107 F C/E G/D C/E F C/E G/D C/E

may - be, __ well, may - be, __ the

115 F F/E N.C. Dm

land - slide 'll bring you down.

Thank you. Thank you very much.

We'll go back in time for this next song - way, way back - to 1935 and a movie named "Top Hat" which featured a couple of the greatest movie dancers of all time - Fred Astaire and Ginger Rogers. It doesn't get any better than that. This tune has a nice bounce to it, and Katie will tell you all about how nice it is to be dancing "Cheek To Cheek."

Cheek To Cheek

F
Alto Sax

(Sax) E m7 A 7 E m7 A 7

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

Heav - en, _____ I'm in Heav - en, _____ and my
 Heav - en, _____ I'm in Heav - en, _____ and the

D 6 A 7/E F⁷ F#m7 C 7(b5) B 7 Bb 7(b5)

heart beats so that I can hard - ly speak; _____ and I
 cares that hang a - round me thro' the week _____ seem to

A 7 E m7 A 7 A 7/G F#7 B 7

seem to find the hap - pi - ness I seek _____ when we're
 van - ish like a gamb-ler's luck - y streak _____ when we're

E m7 A 7 D 6 B m7 E m7 A 7 D 6 G Maj7 F#m7 B 7(b9)

out to-geth-er danc - ing cheek to cheek _____ Oh! I
 out to-geth-er danc - ing cheek to cheek.

E m7 A 7 D 6 B 7(b9) E m7 A 7 D 6 B 7(b9)

love to climb a moun - tain and to reach the high-est peak, _____ but it
 love to go out fish - ing in a riv - er or a creek, _____ but I

E m7 A 7 D 6 B 7(b9) E m7 A 7 D 6 B 7(b9) D 6

does-n't thrill me half as much as danc-ing cheek to cheek. _____ Oh! I
 don't en - joy it half as much as danc-ing cheek to cheek. _____

32 D m7 D m7/C₃ B^b7

Dance with me, _____ I want my arm a-bout you. The

36 A7 A7/G D 6/F# B m7 E7 A7

charm a-bout you _____ will car - ry me through to

40 D 6 B m7 E m7 A7 D 6 B m7 E m7 A7

Heav - en, _____ I'm in Heav - en _____ and my

44 D 6 A 7/E F°7 F#m7 C 7(b5) B 7 B 7(b5)

heart beats so that I can hard - ly speak; _____ and I

48 A7 E m7 A7 A7/G F#7 B 7

seem to find the hap - pi - ness I seek _____ when we're

52 E m7 A7 F#m7 B 7

out to-gether danc - ing, when we're out to-gether danc - ing, when we're

56 E m7 A7 D 6 E m7 A7

out to-gether danc - ing cheek to cheek, _____ cheek to cheek,

60 D 6 E m7 A7 D 6 E m7 A7 D F#7 E m7 D

cheek to cheek, _____ cheek to cheek, _____

Thank you very much.

Let's move forward in time now to the year 1975 and the first great hit for a very famous singer, Miss Natalie Cole. This song earned her the designation of Best Female R&B Vocalist and the Grammy Award for Best New Artist that year.

Give a listen as Katie tells us that she knows that, when it comes to Wade and Linda, "This Will Be An Everlasting Love."

This Will Be An Everlasting Love

F

Alto Sax

4

B 7 E C♯m F♯m7 B 7 E C♯m F♯m7 B 7

5 E C♯m F♯m7 B 7 E C♯m

This will be I'm so glad an ev - er - last - ing love. This will be I'm so glad that

8 F♯m7 B 7 E C♯m F♯m7 B 7

the one I've wait - ed for. This will be the first time an - y - one has loved
he rec - ti - fied my mind. This will be an ev - er - last - ing love for

11 G♯m G C B 7 G♯m G C D

me. Oh! me. Oh!

15 G Em A m7 D 7 G Em

Lov-ing you is some kind of won - der - ful, be - cause you've shown me

18 A m7 D 7 G Em A m D 7

just how much you care. You've giv-en me the thrill of a life - time and

21 A m D 7

made me be - lieve you've got more thrills to spare, oh!

Chords and lyrics are aligned with the musical score. Chords include B7, E, C#m, F#m7, B7, E, C#m, F#m7, B7, G#m, G, C, B7, G#m, G, C, D, A m7, D 7, G, Em, A m, D 7, A m, D 7, and A m.

23 G — 3 Em Am7 3 D7 G Em Am7 D7

This will be an__ ev-er-la - a - ast - ing love. Oh, yes it will, now.

27 G 3(Sax) Em Am7 D7 Am7 3 D7 Bm7 3

You've brought a lot__ of sunshine in-to my life.

31 Am7 3 D7 3 Bm7 Am7 D7

You filled me with hap-pi-ness I nev - er knew. You gave me more joy than I

34 Bm7 3 Am7 3 D7

ev - er dreamed of and no one, no one can take the place of you.

37 G — 3 Em Am7 3 D7 G Em Am7 3 D7

This will be you and me. Yes-sir-ee, e-ter-nal - ly,

41 G 3 Em 3 Am7 3 D7 3 G 3 Em 3 Am7 3 D7 3

hug-gin' and squeez-in' and kiss-in' and pleas-in'. To-geth-er for-ev-er, through rain or what-ev-er.

43 G — 3 Em — 3 Am7 — 3 D7

Yeah, yeah, yeah, yeah, you and me. So

45 G 3 Em 3 Am7 3 D7 3

long as I'm liv-in' my love I'll be giv-in' to you. I'll be ser-vin', 'cause you're so de-ser-vin'.

47 G Em Am7 D G Em

Hey! You're so de-ser - vin'. You're so de - ser - vin,' yeah, yeah, yeah.

50 Am7 D7 G Em Am7 D

Oh, oh, oh, oh, oh. The love, the love, the love, the love.

53 G Em Am7 D

The love, the love, love, love, love, love.

55 G Em Am7 D G Em

The love, the love, the love, the love. The love, the love,

58 Am7 D G Em Am7 D

love, love. From now on, from now on, from now on,

61 G Em Am7 D

— from now on, from now on, —

63 G Em Am7 D G Em Am7 D G

— from now on, — from now on, — from now on, — from now on, —

Thank you.

At the time of the first inauguration of President Barack, he and his beautiful first lady, Michelle, attended 11 inauguration balls. And at each one of them, they danced to the same song, as performed by that great singer, Etta James.

Here's Katie to sing that song tonight in honor of Wade and Linda. It's the beautiful "At Last."

At Last

F

Alto Sax

12/8 Feel

D D 7/F# G G[#]dim7 D/A D 7/C B 7(9) B⁷ A 9 At

5 D B m7 E m7 A 7(9) D B m7 At last, my love skies has come a - long, blue,

8 E m7 A 7 D B m7 E m7 A 7 my lone ly days are o - ver, and life is like a
my heart was wrapped in clo - ver, the night I looked at

11 1. D D 7/C B 7(9) B⁷ A 9 2. D G DMaj9 song. At you. I found the

15 E m7 A 7 DMaj9 D 6 dream that I can speak to, a dream that

17 C[#]/G[#] C[#] F[#]m B m7 E 7 I can call my own. I found a thrill to press my

20 A Maj7 A[#]7 B m7 E 7 A A 7 cheek to, a thrill I've nev - er known. You

23 D B m7 E m7 A 7(9) D B m7 smiled and then the spell was cast,

26 E m7 A 7 D B m7 E m7 A 7 To Coda ♪ and here we are in heav en for you are mine at

29 D B m7 E m7 A 9 D.S. al Coda Coda D B m7 G G m D last. (Sax) last.

Thank you very much.

We'll jump back into the country scene with this next selection - the great 1969 hit of Tammy Wynette. Tammy and Katie have some good advice to Linda with this song. They say simply, "Stand By Your Man."

FEMALE VOCAL

Stand By Your Man

Alto Sax

(Sax/Guitar) B♭ C Gm7 C7 F

5 F /E /D C7 Some-times it's hard to be a wom-an, _____

9 Gm7 C7 F F7 /F /G /A giv-ing all your love to just one man. _____

13 B♭ F You'll have bad times, and he'll have good times

17 G7 C C7 /C /D /E do-ing things that you don't un-der - stand. _____

21 F /E /D C7 But if you love him, you'll for - give him, _____

25 Gm7 C7 F F7 /F /G /A ev - en though he's hard to un-der - stand. _____

29 B♭ F B♭ And, if you love him, oh, be proud of him,

33 F B♭ C7 F B♭ F /C /D /E 'cause af - ter all, he's just a man. _____

The musical score consists of two staves. The top staff is for the Female Vocal, starting in B-flat major and transitioning through various chords like B-flat, C, Gm7, C7, F, etc. The bottom staff is for the Alto Saxophone, also in B-flat major, providing harmonic support. The lyrics are integrated into the music, appearing below the notes. The vocal part includes several melodic phrases and some sustained notes. The alto sax part provides harmonic context, often playing chords or sustained notes that correspond to the vocal parts.

37 F A B[♭] /A /G

Stand by your man. Give him two arms to cling to

41 F D G C C7

and some-thing warm to come to when nights are cold and lone - ly.

45 F A B[♭] Gm /A /G

Stand by your man and tell the world you love him.

49 F C7 A D7

Keep giv - ing all the love you can. _____

53 B[♭] C C7 F B[♭] F /C /D /E

Stand by your man. _____

57 F A B[♭] /A /G

Stand by your man and show the world you love him.

61 F C A D7

Keep giv - ing all the love you can. _____

65 B[♭] C C7 F B[♭] F B[♭]

Stand by your man. _____

69 F (Sax) B[♭] F

—

Thank you very much.

We'll pick up the tempo with our next song, a big hit for a great singer, Mr. Nat King Cole. In this song, we identify the most essential element of any marriage, together with a expanded definition for every letter of the title. Here's Katie to expand upon the concept of "LOVE."

L-O-V-E

F

Alto Sax

(Sax)
B

4 (Sax) B

5 B B maj7 C#m7 F#7
L is for the way you look at me. O is

10 B maj7 B6 B B7 E maj7
for the on-ly one I see. V is ver-y, ver-y ex-tra-or-

16 C#7 F#7
- din-ar-y, E is e-ven more than an-y - one that you a-dore, and

21 B B maj7 C#m7 F#7
love is all that I can give to you. Love is more than just a game

27 B maj7 B6 B B7 E maj7 F°7
for two. Two in love can make it, take my heart and please don't break it.

33 B/F# F#7 B (Sax) G7
Love was made for me and you.

37 C C maj7 Dm7 G7

43 C maj7 C6 C C7 F maj7 F#7

49 C/G G7 C A♭7

53 D♭ D♭maj7 E♭m7 A♭7
L is for the way you look at me. O is

58 D♭maj7 D♭6 D♭ D♭7 G♭maj7
for the on- ly one I see. V is ver-y, ver-y ex-tra-or-

64 E♭7 A♭7
- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 D♭ D♭maj7 E♭m7 A♭7
love is all that I can give to you. Love is more than just a game

75 D♭maj7 D♭6 D♭ D♭7 G♭maj7 G°7
for two. Two in love can make it, take my heart and please don't break it.

81 D♭/A♭ A♭7 D♭ B♭°7 E♭m7 A♭7
Love was made for me and you. Love was made for me and

87 D♭ B♭°7 E♭m7 A♭7 (Sax) D♭
you. Love was made for me and you

92 G♭ G°7 D♭/A♭ D♭ D♭9

Thank you.

Here's a song by that great artist, Frankie Valli, that reached #2 on the Billboard chart back in 1967. It was his biggest solo hit at that time and has literally hundreds of cover versions since that time.

I understand that Wade has uttered this statement several times in his time with Linda. Here's Katie to again mouth his utterances - "Can't Take My Eyes Off Of You."

Can't Take My Eyes Off Of You

F

Alto Sax

You're just too
good to be true. Can't take my eyes off of you. You'd be like
way that I stare. There's noth-ing else to com-pare. The sight of

heav - en to touch. I wan-na hold you so much. At long last
you leaves me weak. There are no words left to speak. But if you

love has ar-rived, and I thank God I'm a - live. You're just too
feel like I feel, please let me know that it's real.

good to be true. Can't take my eyes off of you. Par-don the

I love you

34 E m A 7 D Maj7
 ba - by, and if it's quite al - right, I need you ba - by to warm the
 37 B m7 E m7 A 7 D B 7
 lone-ly night. I love you ba - by, trust in me when I say. Oh pret-ty
 42 E m A 7 D Maj7
 ba - by, don't bring me down, I pray. Oh pret-ty ba - by, now that I've
 45 B m7 E m7 C 7 A 7
 found you, stay, and let me love you, ba - by, let me love you. You're just too
 50 D D Maj7
 good to be true. Can't take my eyes off of you. You'd be like
 54 D 9 G
 heav-en to touch. I wan-na hold you so much. At long last
 58 G m D
 love has ar-rived, and I thank God I'm a-live. You're just too
 62 E 7 G m6/E D To Coda ♫ D.S. al Coda
 good to be true. Can't take my eyes off of you.
♪ Coda
 66 G m6/E D G m6/E D
 eyes off of you. Can't take my eyes off of you.
 71 E m7 A 7 D
 (Sax)

Thank you very much.

Let's move forward in time to 1989 with another great hit by Van Morrison. This song won a Grammy Award and has been popular cover song by many artists, including the great Rod Stewart. Here's Katie to sing the beautiful "Have I Told You Lately."

Have I Told You Lately

F
Alto Sax

(Sax)

G B m7 C maj7 D G B m7 C maj7 C/D

Have I

5 G B m7 C C/D G B m7

told you late- ly— that I love you? Have I told you there's no one else a -

8 C C/D C maj7

bove you?— Fill my heart with glad - ness,

10 B m7 A m7 C/D G C/D

take a-way all— my sad-ness, ease my troub-les, that'swhat you do. For the

13 G B m7 C C/D G B m7

morn - ing sun in all it's glo - ry— greets the day with hope and com - fort,

16 C C/D C maj7 B m7

too. You fill my life with laugh-ter and some-how you make it bet-ter,

19 A m7 C/D G A m7 G/B

ease my troub - les that's what you do.

21 C maj7

There's a love that's di - vine and it's yours and it's mine _____

23 Bm7 A m Bm7 C maj7

— like the sun. And, at the end of the day,

26 Bm7 C/D

we should give thanks and pray to the one, to the one. Have I

29 G Bm7 C C/D G Bm7

told you late - ly — that I love you? Have I told you there's no one else a -

32 C C/D C maj7

bove you? — Fill my heart with glad - ness,

34 Bm7 A m7 C/D To Coda G C/D (Sax)

take a-way all — my sad-ness, ease my troub-les, that's what you do.

37 G Bm7 C C/D G Bm7

40 C C/D C maj7 Bm7

43 A m7 C/D G A m7 G/B D.S. al Coda

Coda

45 G A m7G/B C maj7 B m7

do. Take a-way all my sad-ness, fill my life with glad-ness,

ease my troub-les, that's what you do.

Take a-way all my sad - ness, fill my life with glad-ness,

ease my troub-les, that's what you do.

52 A m7 C/D G (Sax)

54 G B m7 C maj7 D G D7 G

Thank you.

We'll advance the tempo quite a bit with this next song. This one comes from the 40s and has been recorded by such notables as Frank Sinatra, Ella Fitzgerald, Perry Como, Michael Buble, and many others.

I think it must typify the feelings of Wade and Cindy at this time. Listen as Katie sings, "You Make Me Feel So Young."

You Make Me Feel So Young

F
Alto Sax

(Sax) C A m7 G aug G7 C A m7 G aug G7

5 C C[#] D m7 G7 C 3 C[#]

You make me feel so young. You make me feel like spring

8 G m7/D G7 C 3 C7 FMaj7 D m7

— has sprung. And ev-'ry time I see you grin, I'm

11 E m7 A m7 G7 D m7 G7

such a happy in - di - vid - u - al.

13 C C[#] 3 D m7 G7 C C[#]

The mo - ment that you speak, I wan-na go play

16 G m7/D G7 C 3 C7 FMaj7 D m7

hide and seek. I wan-na go and bounce the moon just

19 E m7 A m7 D7 G7

like a toy bal - loon. _____

21 C7 G m7 C7/G C7

You and I are just like a cou - ple of

24 G m7 C7 A^b run - ning a cross A m7 E^b

tots a mea - dow

27 D m7 /A G7

pick - ing up lots of for - get - me - nols. _____

29 C —————— 3 C[#]° D m7 G7 C —————— 3 C[#]° You make me feel so young. You make me feel there are songs

32 G m7 G7 C C7+5 FMaj7 F m7 —————— to be sung, bells to be rung, and a won-der - ful fling to be flung.

35 E m7 G° D m7 G7 C E m7 —————— And e - ven when I'm old and gray,

38 D m7 G7 E7 A7 I'm going to feel the way I do to - day, ___ 'cause you

41 D m7 A7 F9 D7 G7 1 C A m7 D m9 G7 make me feel so young. _____

2 45 C D m7 —————— 3 G7 C You make me feel so young.

48 D m7 —————— 3 G7 C D m7 —————— 3 G7 You make me feel so

51 C (Sax) D m7 G7 C young. _____

The musical score consists of ten staves of music. The first staff starts at measure 29 with a treble clef, common time, and a key signature of one sharp. It includes lyrics for the first two lines of the song. The second staff begins at measure 32 with a treble clef, common time, and a key signature of one sharp. It includes lyrics for the third line. The third staff begins at measure 35 with a treble clef, common time, and a key signature of one sharp. It includes lyrics for the fourth line. The fourth staff begins at measure 38 with a treble clef, common time, and a key signature of one sharp. It includes lyrics for the fifth line. The fifth staff begins at measure 41 with a treble clef, common time, and a key signature of one sharp. It includes lyrics for the sixth line. The sixth staff begins at measure 45 with a treble clef, common time, and a key signature of one sharp. It includes lyrics for the seventh line. The seventh staff begins at measure 48 with a treble clef, common time, and a key signature of one sharp. It includes lyrics for the eighth line. The eighth staff begins at measure 51 with a treble clef, common time, and a key signature of one sharp. It includes lyrics for the ninth line and features a (Sax) part. Chords are indicated above the staff, such as C, C#°, Dm7, G7, C7+5, FMaj7, Fm7, E m7, G°, D m7, G7, E7, A7, Dm7, A7, F9, D7, G7, C, Am7, Dm9, G7, and G7. Measure numbers 29 through 51 are present above the staves. Measure 29 has a '3' under the first and third measures. Measures 32, 35, 38, and 41 have a '3' under the first measure. Measures 45 and 48 have a '3' under the first measure. Measure 51 has a '3' under the first measure and a '(Sax)' label.

Thank you.

Let's switch rhythms at this point. For those of you who like something with a Latin beat, this ought to make your day. This one was a big hit for Dean Martin back in 1954 and has been covered by a number of artists since, including Pink Martini, Jennifer Lopez, Michael Buble, and many others.

So, get your Latin slippers on as Katie sings this beautiful song - "Sway."

Sway

F

Keyboard

(Sax) Dm E7 Dm E7 Am

5 Dm E7 Dm E7 Am E7 Am

When marimba rhy-thms

§ 9 Dm E7 Dm E7 Am

start to play, dance with me, make me sway. Like a la-z-y o - cean

13 Dm E7 Dm E7 Am Am

hugs the shore, hold me close, sway me more. Like a flow-er bend-ing

17 Dm E7 Dm E7 Am

in the breeze, bend with me, sway with ease. When we dance you have a

21 Dm E7 Dm E7 Am

way with me, stay with me, sway wtth me. Oth-er dan - cers may

25 G

be on the floor, dear, but my eyes will see on - ly you. On-ly you have that

29 E7 3 F Am

ma-gic tech-nique, When we sway I go weak. I can hear the sounds of

33 Dm E7 Dm E7 Am

vi - o - lins long be-fore it be-gins. Make me thrill as on - ly

37 Dm E7 Dm E7 To Coda ⊕ Am D.S. al Coda

you know how, sway me smooth, sway me now. (Sax)

⊕ Coda

41 Am Dm E7

sway me now. _____ you know how, __

44 Dm E7 Am (Sax) 3

sway me smooth, sway me now. _____

48 (Keyboard)

Thank you very much.

Now, here's a great song by Bob Dylan that appeared in his 1997 album, "Time Out Of My Mind." Since then, it's been recorded by Adele, Garth Brooks, Bryan Ferry, and Kelly Clarkson.

This is a great slow-dance number. Here's Katie to sing "To Make You Feel My Love."

To Make You Feel My Love

F
Alto Sax

Musical score for Alto Saxophone, measures 1-4. The key signature is F major (one sharp). The music consists of four measures of eighth-note patterns. Measure 1 starts on G. Measure 2 starts on D/F#. Measure 3 starts on D m/F. Measure 4 starts on C.

Musical score for Alto Saxophone, measures 5-8. The key signature changes to C major (no sharps or flats). Measures 5 and 6 start on Cm. Measure 7 starts on G. Measure 8 starts on A m7. Measure 9 starts on D 7.

Musical score for Alto Saxophone, measures 8-11. The key signature returns to F major (one sharp). Measures 8 and 9 start on G. Measure 10 starts on D/F#. Measure 11 starts on D m/F. Measure 12 starts on C.

When the rain is blow-ing in your face and the whole world is on your case,

Musical score for Alto Saxophone, measures 12-15. The key signature changes to C major (no sharps or flats). Measures 12 and 13 start on Cm. Measure 14 starts on G. Measure 15 starts on E m7. Measure 16 starts on A m7. Measure 17 starts on D. Measure 18 starts on D sus D 7.

I would of-fer you a warm em-brace to make you feel my love.

Musical score for Alto Saxophone, measures 16-19. The key signature changes to F major (one sharp). Measures 16 and 17 start on G. Measure 18 starts on D/F#. Measure 19 starts on D m/F. Measure 20 starts on C.

When even-ing shadows and the stars ap-pear, and there's no one there to dry your tears,

Musical score for Alto Saxophone, measures 20-23. The key signature changes to C major (no sharps or flats). Measures 20 and 21 start on Cm. Measure 22 starts on G/B. Measure 23 starts on Em. Measure 24 starts on A m7. Measure 25 starts on D sus. Measure 26 starts on G.

I could hold you for a mil-lion years to make you feel my love. —

24 C G B C maj7

I know you have - n't made your mind up yet, but I would nev - er do you

27 G C G

wrong. I've known it from the mo - ment that met,

30 A m7 D 7sus D 7

no doubt in my mind where you be - long.

32 G D/F# Dm/F C

I'd go hun - gry, I'd go black and blue. I'd go crawl - ing down the av - e - nue.

36 Cm G Em7 Am7 D7

There ain't noth - ing that I would - n't do to make you feel my

39 G (Sax) D/F#

love.

41 D m/F C/E C m/E♭

G/D A m7 D 7 G

47 C G B C maj7

The storms are rag-ing on a roll-ing sea down the high-way of re-gret.

50 G C G

The winds of change are blow-ing wild and free,

53 A m7 D 7sus D D 7sus (Sax) D 7

but you ain't seen noth-ing like me yet.

56 G D/F# D m/F

There ain't noth-ing that I would-n't do, go to the ends of the earth for you,

59 C/E C m/E♭ G/D E m

make you hap-py, make your dreams come true.

62 A m7 D 7 G (Sax) D/F#

to make you feel my love.

65 D m/F C/E C m/E♭

3

68 G/D A m7 D 7 G

G/D

Thank you very much.

This next song was first recorded by the Drifters back in 1960. Since that time, it has been covered by Emmylou Harris, Dolly Parton, Michael Buble, and dozens of others. If you like to swing dance, this one is a good one. Here's our version of "Save The Last Dance For Me."

Funk Rock Rhythm

Save The Last Dance For Me

F

(Keyboard, Bass, & Drums)

Alto Sax

The musical score consists of ten staves of music for Alto Saxophone. The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the staff where appropriate. Measure numbers are listed on the left side of the staves.

Measures 1-4: Funk Rock Rhythm (Keyboard, Bass, & Drums) - No specific alto saxophone part.

Measure 5: (Sax) - The alto saxophone begins its part.

Measure 9: dance ev'-ry dance with the gal who gives you the eye, let him hold you tight.

Measure 13: You can smile ev' ry smile for the girl who held your hand 'neath the

Measure 17: pale moon-light. But don't for - get whose tak - ing me home

Measure 20: and in whose arms you're gon-na be. So

Measure 23: dar - ling, save the last dance for me. Oh, I

Measure 27: know that the mus-ic's fine like spark - ling wine, go and have your fun.

Measure 31: Laugh and sing, but while we're a-part, don't you give your heart to

Measure 35: an-y-one. And don't for - get whose tak - ing me home

Measure 38: and in whose arms you're gon-na be. So

Measure 41: dar - ling, save the last dance for me. Ba - by, don't you know I

45

love you so?
Can't you feel it when we touch?
I will nev-er, nev-er

(Sax)

49

let you go.
I love you, oh so much.
Well, you can

53

dance,
go and car - ry on__ till the night is gone and it's

56

time to go.
If she asks if you're all a-lone, will you

(Sax)

60

walk her home, you must tell her "No."
And don't for -

63

get whose tak - ing me home and in whose arms you're gon-na be.
So

67
 dar - ling, save the last dance for me.
 (Sax)

71
 know that the mus-ic's fine like spark-'ling wine, go and have your fun.

75
 Oh, I

79
 Laugh and sing, but while we're a - part, don't give

83
 your heart to an-y-one. And don't for - get whose tak - ing me home
 (Sax)

86
 — and in whose arms you're gon-na be. So dar-ling, save the

90
 last dance for me. So, don't for - get whose tak - ing me home

98

98

or in whose arms you're gon-na be. So

102

102

dar-ling, save the last dance for me. Ooo, ba-baby, won't you

106

106

save the last dance for me. Oh, make a prom-isethat

110

110

save the last dance for me. Save the last

114

114

dance, the ver - y last dance for me.

117

117

Dee dot dot deet dot dee dot dot dot

Thank you.

Let's slow things up a bit now. This next number takes us back a ways, to 1931, when it was first recorded by Wayne King. The highest-rated version was offered in 1968 by The Mamas And The Papas.

Here's Katie with a request. She says "Dream A Little Dream Of Me."

Dream A Little Dream Of Me

F

(Sax)

The musical score consists of two staves of sheet music for alto saxophone. The top staff begins with a 4/4 time signature and a key of F major. The lyrics are:

Stars shin-ing bright a - bove you, night breez-es seem to
Say "night - y night" and kiss me, just hold me tight and
whis-per "I love you," birds sing-ing in the syc - a - more trees,
tell me you'll miss me, while I'm a - lone and blue as can be,

The bottom staff continues the lyrics:

dream a lit-tle dream of me. dream a lit-tle dream of me.
Stars fad-ing but I lin-ger on, dear, still crav-ing your kiss.
I'm long-ing to lin - ger till dawn, dear, just say-ing this:
Sweet dreams till sun-beams find you, sweet dreams that leave all wor-ries be-hind you.

The score concludes with a coda:

But in your dreams what - ev-er they be, dream a lit-tle dream of me
me. Yes, dream a lit - tle dream of me.

Chords indicated in the score include: A, F#m, D Maj7, E7, C#m7, F#m, B m7, E7, A 6, F#7, C#m7(b5), F#7, B m, B m7, B m7(b5), G 9, A Maj7, F#m7, B m7, E7, A 6, G m7, C 7, F 6, D m7, G m7, C 7, F 6, D m7, B m7, E7, A 6, F#7, C#7(b5) F#7, B m, B m7, B m7(b5), G 9, A Maj7, F#7, E7, A, To Coda, F#7, E7, D.S. al Coda.

Thank you very much.

If you like to slow-dance, this next song is a great one for you. It's been recorded by dozens of artists, ranging from Frank Sinatra and Dean Martin to Lou Donaldson and the Brand New Heavies.

Here's Katie to sing this beautiful ballad - "I Don't Know Why."

I Don't Know Why

F

Alto Sax

Musical score for Alto Saxophone (Alto Sax) featuring a melodic line over a jazz progression. The score includes two staves: Treble clef and Bass clef. The progression consists of G, F13, E7(5), E7, A m7, A m7/D, and D9. The melody is composed of eighth and sixteenth note patterns, with various slurs and grace notes.

5 G Maj7 G 6 B m7 B \flat °7
I don't know why _ I love you like I do. I don't know why, I just

Musical score for 'I don't know why' starting at measure 8. The key signature is A major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: 'do. I don't know why you thrill me like you do.' The vocal line ends on a dotted half note. The piano accompaniment includes chords A m7 and D7.

II

D 7 D7(9) G 6 G G 7/F E 7

I don't know why, you just do. You nev - er seem to want my ro -

14 A 9 D 9 G A 9 A m7 D 9 D7(9)
manc - ing. The on - ly time you hold me is when we're danc - ing.

17 G Maj7 C Maj9 B m7 E 7

I don't know why _____ I love you like ³ I do. _____

19

A m7 D7(\flat 9)

1. G A m7(\flat 5) D7(\flat 9) 2. G A m7 G \sharp Maj7 G 6

I don't know why, I just do. do. _____

Thank you very much.

We'll move forward in time to 2007 and a song by Michael Buble that he wrote for his girlfriend, Emily Blunt. Katie - Is Emily related to you? (Response). It contains elements of both pop and rock.

Here's our own Katie Blunt to sing this great song - "Everything."

Everything

F

Alto Sax

(Keyboard)

The sheet music consists of eight staves of musical notation for Alto Saxophone and Keyboard. The Alto Saxophone part is on the top staff, and the Keyboard part is on the bottom staff. Chords are indicated above the staves, and lyrics are written below the notes. The key signature is F major (one sharp), and the time signature is mostly common time (4/4).

Keyboard Chords:

- 1-4: D, Bm7, E7, G, G/A, D, Bm7, E7, G, G/A
- 5-8: D, Bm7, E7, Gm, Em7(b5)/A, D, A7sus, You're a
- 9-11: D, Bm, E7, G, G/A
fall-ing star, you're the get - a - way car. You're the line in the sand when I
car-ou - sel, you're a wish-ing well, _____ and you light me _____ up when you
- 12-14: D, A7sus, D, Bm7, E7
go too far. You're the swim-ming pool on an Aug-ust day, and you're the
ring my bell. You're a mys - ter - y, you're from out - er space. You're ev - 'ry
- 15-17: G, G/A, A, A7sus, D, Bm7
per - fect thing to say _____ And you play it coy, but it's
min - ute of my ev - 'ry day. And I can't be - lieve that _____
- 18-20: E7, Gm, A7
kin - da cute. Ah, when you smile at me you know ex - act - ly
you're my man, and I get to kiss you, ba - by, just be -
- 21-23: D, Bm, E7
what you do. Ba-by, don't pre-tend that you don't know it's true. 'cause you can
cause I can. What-ev-er comes our way, we'll see it through, _____ and you
- 24-26: Gm, A7sus, D
see it when I look at you. And in this
know that's what our love can do.

25 G A D Bm7 G A D D7

cra - zy life____ and through these cra - zy times,____ it's you, it's

G F#7(b9) Bm D/A E7 G A7

you, You make me sing.____ You're ev 'ry line,____ you're ev-'ry word,____ you're ev'ry thing.

33 1. D (Keyboard) Bm7 E7 Gm Em7(b5)/A D A7sus

You're a

37 2. D (Sax) Bm7 E7 Gm Em7(b5)/A D

41 Bm7 E7 Gm Em7(b5)/A D

And so,

45 Bm E7 Gm A7(b9) D

la, la, la, la, la, la, la.____ So,

49 Bm E7 Gm A7(b9) D N.C.

la, la, la, la, la, la, la.____ And in____ this

53 A B E C♯m7 A B E E7

cra - zy life, _____ and through these cra - zy times, _____ it's you, it's

57 A G♯7(b9) C♯m E/B F♯7 A B7

you, You make me sing. _____ You're ev 'ry line, _____ you're ev-'ry word, _____ you're ev'ry thing.

61 C♯m

You're ev - 'ry song

64 F♯7 A m6 F♯m7(b5)/B

I sing a - long 'cause you're my ev - 'ry - thing.

68 (Keyboard) E C♯m7 F♯7 A m F♯m7(b5)/B E B 7sus

So,

72 E C♯m F♯7 A m B 7(b9) E

la, la, la, la, la, la, la, So,

76 C♯m7 F♯7 rit. A m E

la, la, la, la, la, la, la, la, So,

Thank you.

We'll journey back to 1936 for a classic song from the movie "Swing Time" starring Fred Astaire and his blond dancing partner, Ginger Rogers. It won the Academy Award for best original song that year.

Here's Katie with our version of "The Way You Look Tonight."

Latin Beat

The Way You Look Tonight

F

(Keyboard)

Keyboard sheet music showing chords F Maj7, D m7, G m7, and C7.

Alto Sax

Alto Sax sheet music for the first four lines of lyrics:

Some love - - day
when I'm ____ aw - fully low,
with your ____ smile so warm,
and your cheeks so soft,

Alto Sax sheet music for the next four lines of lyrics:

when the world is cold,
I will feel a glow just thinking of
there is nothing for me but to love

Alto Sax sheet music for the final four lines of lyrics:

you you, and just the way you look to -
the way you look to -

Alto Sax sheet music for the bridge section:

night. night. (Keyboard) Oh, but you're

Alto Sax sheet music for the final section of the song:

With each word your ten - der - ness grows, —

Alto Sax sheet music for the last few lines of the song:

tear-ing my fears a - part. _____

30 A♭Maj7 A°7 B♭m7 E♭7
 And that laugh that wrinkle your nose

34 A♭Maj7 A° G m7 C7
 touch-es my fool - ish heart.

38 F Maj7 D m7 G m7 C7
 Love - - - ly, nev - er ev - er change.

42 F Maj7 D7(♭9) G m7 C7
 Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46 F Maj7 F7 B♭Maj7 C7 To Coda ♀
 — you, just the way you look to-night

50 F Maj7 (Keyboard) D m7 G m7 C7 D.S. al Coda
 —

54 F Maj7 D7 G m7 C7 F Maj7 D7 B m7 C7
 ♀ Coda (Keyboard)

58 G m7 C7 F G m7 F♯Maj7 F Maj7
 Just the way you look to - night.

Thank you very much.

Here's another song from back aways. This one was a big hit for Frank Sinatra back in 1964, but it has been recorded by many artists.

So, Katie is here with an unusual request. She says, "Fly Me To The Moon."

Fly Me To The Moon

F

Alto Sax

(Keyboard & Bass Only - Freely)

The musical score consists of eight staves of music for Alto Saxophone. The first staff begins with chords F, Am, Dm9, Am7, B♭maj7, Gm7, and C7. The lyrics "Po-ets" are written below the notes. The second staff starts with F, Dm, F, Dm, F, Dm, C, Gm, and Gm(maj7), with the lyrics "of - ten use man-y words to say a sim-ple thing. It takes thought and" underneath. The third staff includes chords Gm7/F, Gm6, Gm7/F, C7, F, B♭, and B°, with the lyrics "time and rhyme to make a po-em sing. With mu - sic and words I've been". The fourth staff begins with F/C, B♭, Gm7, Am, and A°, with the lyrics "play-ing; for you I have writ - ten a song. To be". The fifth staff starts with Gm7, C7, F, Dm, B♭6, Gm7, A, and A7, with the lyrics "sure that you know what I'm say-ing, I'll trans-late as I go a - long.". The sixth staff, labeled "(In Rhythm)", starts with Dm7, Gm7, and C7, with the lyrics "Fly me to the moon and let me play a - mong the stars.". The seventh staff begins with F Maj7, F7, B♭Maj7, and E m7(b5), with the lyrics "Let me see what spring - is like on". The eighth staff starts with A7(♭9), Dm7, D7, and Gm7, with the lyrics "Jup - i - ter and Mars. In oth - er words,".

31 C7 F Maj7 A m7 D7 G m7
 — hold my hand. In oth - er words,

35 C7 F Maj7 E m7(♭5) A7
 — ba - by, kiss me.

38 D m7 G m7 C7
 Fill my heart with song and let me sing for - ev - er more.

41 F Maj7 F7 B♭Maj7 E m7(♭5)
 — You are all I long for, all I

44 A7(♭9) D m7 D7 G m7
 wor - ship and a - dore. In oth - er words,

47 C7 A m7 D7
 — please be true. In

50 1. G m7 C7 F 6 E m7(♭5) A7
 oth - er words, I love you.

54 2. G m7 /E /D /C C7 F
 oth - er words, I love you.

57 F♯maj7 G m7 /C F 6

Thank you very much.

Let's get back into the country mood with this next song, written by the great Willie Nelson. It became the signature song of that great country artist, Miss Patsy Cline and was a #2 country hit in 1962.

Here's Katie with a confession. She says she's "Crazy."

Crazy

Alto Sax

(Sax)

A musical score for Alto Saxophone in 4/4 time, key of G major (two sharps). The score consists of ten staves of music with corresponding lyrics. Measure numbers are provided at the start of each staff.

1 G C
2 (Sax) G C
3 B m7 A m7 D7
4 G F E7 A m
5 Cra-zy. I'm cra - zy for feel - in' so lone-ly. I'm
9 D7 A#7 G G#7 A m7 D7
10 cra-zy, cra - zy for feel - in' so blue.
13 G F E7 A m
14 I knew you'd love me as long as you want-ed, and then
17 D7 G A m7 A#dim7 G7/B
18 some day you'd leave me for some - bo-dy new.
21 C 6 C#7 G G F# G G#
22 Wor-ry. Why do I let my-self wor-ry?
25 A 7 D7 D7#5
26 Won-drin' what in the world did I do, what did I do? I'm

29 G F E7 A m

cra-zy ____ for think-ing that my love could hold you. _____ I'm

33 C B m7 A m7 G \sharp 7 A m7 D7 G

cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you.

37 A G F \sharp 7 B m

Cra-zy ____ for think-ing that my love could hold you. _____ I'm

41 D C \sharp m7 B m7 A \sharp 7 B m7 E7 A E7

cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you. I'm

45 A D A 6

cra - zy. _____ I'm cra - zy for lov - in' you.

Thank you very much.

This next selection was a best-selling single for American singer and songwriter Marvin Gaye back in 1965. It has been covered by many notable musicians, including James Taylor, Joan Osborne, Michael McDonald, and Michael Buble.

I'm sure that this song reflects the feelings of the couple that we're honoring tonight. Here's our version of this great hit - "How Sweet It Is To Be Loved By You."

How Sweet It Is

F
Alto Sax

Musical score for the first line of the song. The key signature is F major (one sharp). The melody starts on D, followed by C♯m, Bm7, Bm/E, and A. The lyrics are "How sweet it is to be loved by you." The chords are labeled above the notes: D, C♯m, Bm7, Bm/E, A. The vocal line continues with a rest, followed by 1. A G F♯m E m and 2. A Bm/DB m/E.

How sweet it is to be loved by you.

Musical score for the second line of the song. The key signature changes to D major (no sharps or flats). The melody starts on A, followed by F♯m, E7, and D. The lyrics are "I need-ed the shel-ter of some-one's arms. There you were." The chords are labeled above the notes: A, F♯m, E7, D.

I need-ed the shel-ter of some-one's arms.

There you were.

Musical score for the third line of the song. The key signature changes back to F major (one sharp). The melody starts on A, followed by F♯m, E7, and D7. The lyrics are "I need-ed some-one to un-der-stand my ups and downs. There you were _____". The chords are labeled above the notes: A, F♯m, E7, D7.

I need-ed some-one to un-der-stand my ups and downs.

There you were _____

Musical score for the fourth line of the song. The key signature changes to D major (no sharps or flats). The melody starts on A, followed by D, F♯m, E, and D. The lyrics are "with sweet love and de - vo-tion, deep-ly touch-ing my e-mo - tion. I want to". The chords are labeled above the notes: A, D, F♯m, E, D.

with sweet love and de - vo-tion, deep-ly touch-ing my e-mo - tion. I want to

Musical score for the fifth line of the song. The key signature changes to F major (one sharp). The melody starts on A, followed by D, A, G, F♯m, and Em. The lyrics are "stop and thank you, ba-by. I wan-na stop and thank you ba-by. yes I do.". The chords are labeled above the notes: A, D, A, G, F♯m, Em.

stop and thank you, ba-by. I wan-na stop and thank you ba-by. yes I do.

Musical score for the sixth line of the song. The key signature changes to F major (one sharp). The melody starts on D, followed by C♯m, Bm7, Bm/E, and A. The lyrics are "How sweet it is to be loved by you. Feels so fine.". The chords are labeled above the notes: D, C♯m, Bm7, Bm/E, A.

How sweet it is to be loved by you.

Feels so fine.

Musical score for the final line of the song. The key signature changes to F major (one sharp). The melody starts on D, followed by C♯m, Bm7, Bm/E, and A. The lyrics are "How sweet it is to be loved by you.". The chords are labeled above the notes: D, C♯m, Bm7, Bm/E, A.

How sweet it is to be loved by you.

30 A F#m E7 3
I close my eyes at night____ won-der-in' where would i be with-out

33 D A F#m 3
you in my life. Ev'-ry thing I did was just a bore;

36 E7 D A
ev - 'ry-where I went, seems I been there be-fore. But you bright-en up for me all

39 D F#m E D
— of my days with a love so— sweet in so man-y ways. I want to

42 A D A
stop and thank you, ba - by. I just wan-na stop and thank you,

45 G F#m Em D C#m Bm7 Bm/E A
ba - by. Whoa, yes, how sweet it is____ to be loved by you. It's just like

49 A G F#m Em
sug - ar some - times._____

50 D (Sax) C[#]m Bm7 Bm/E A Bm/D Bm/E

How sweet it is to be loved by you.

54 A F[#]m E7 3 D

58 A F[#]m E7 D

62 A 3 D

you were bet - ter to me than I was to my - self. For

64 F[#]m E D

me, there's you, and there ain't no - bod - y else. I want to

66 A D A (Sax) G F[#]m Em

stop and thank you, ba-by. I just want to stop and thank you ba-ba, Oh

70 D C[#]m Bm7 Bm/E (Sax) A A 3 G F[#]m Em

yes, how sweet it is to be loved by you.

74 D C[#]m Bm7 Bm/E A 3 A Bm/D Bm/E

How sweet it is to be loved by you. Oh

The musical score consists of ten staves of music. The first staff shows a piano part with chords D, C#m, Bm7, Bm/E, A, and Bm/D Bm/E. The second staff starts at measure 54 with a piano part in A major, followed by a vocal line with chords F#m, E7, and D. The third staff begins at measure 58 with a piano part in A major, followed by a vocal line with chords F#m, E7, and D. The fourth staff begins at measure 62 with a piano part in A major, followed by a vocal line with chords A and D. The fifth staff begins at measure 64 with a piano part in F#m, followed by a vocal line with chords E and D. The sixth staff begins at measure 66 with a piano part in A major, followed by a vocal line with chords D, (Sax), G, F#m, and Em. The seventh staff begins at measure 70 with a piano part in D major, followed by a vocal line with chords C#m, Bm7, Bm/E, (Sax) A, A 3 G, F#m, and Em. The eighth staff begins at measure 74 with a piano part in D major, followed by a vocal line with chords C#m, Bm7, Bm/E, A 3 A, Bm/D, and Bm/E. The lyrics are integrated into the music, appearing below the staff lines. The piano part includes various note patterns and rests, while the vocal part follows a more melodic line with sustained notes and grace notes.

78

A musical score for a solo voice or piano. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The vocal line starts with a quarter note on D, followed by a quarter note on C sharp minor (C#m), a eighth-note pair on B minor 7 (Bm7) connected by a slur, a quarter note on B minor/E (Bm/E), and a quarter note on A. The lyrics are: "now, how sweet it is to be loved by you". The vocal line ends with a quarter note on A, followed by a rest and a final dash.

D C[#]m Bm7 B m/E A

now, how sweet it is _____ to be loved by you

Thank you.

This next song is another great hit from the 40s. The recording by Bing Crosby became a #1 hit in 1944. It has since been recorded by artists such as Anne Murray, Barbra Streisand, Frank Sinatra, Etta James, and many many others.

Here's Katie to sing our version of this beautiful ballad - "I'll Be Seeing You."

I'll Be Seeing You

F

Alto Sax

(Sax)

37 F Maj7 A 7 G m7 D 7 G m7 D 7

41 G m7 D 7 G m7 C 7 F Maj7 E m7(b5) A 7

45 D m7 G m7

49 C 7 C 7(#5) A m7 D 7 C 7(#5)

53 F Maj7 A 7 G m7 D 7 G m7 D 7

I'll be see-ing you in ev - 'ry love - ly sum - mer's day, in

57 G m7 D 7 G m7 C 7 A m7(b5) D 7

ev - 'ry-thing that's light and gay, I'll al - ways think of you that way. I'll

61 G m7 E m7(b5) A 7 D m7 rit. G 7 (Drums out) Freely

find you in the morn - ing sun, and when the night is new, I'll be

65 G m7 B♭m6 C 7 N.C. G m7 E♯Maj7 F Maj7

look-ing at the moon, but I'll be see - ing you.

Thank you very much.

We'll move forward a few years now to a song that became a great hit for Ben E. King. This song has been recorded more than 400 times by various artists. In 2015, King's version was inducted into the National Recording Registry just five weeks before his death.

Here we go with our version of this great hit - "Stand By Me."

Stand By Me

F

Alto Sax

F Dm C Dm
 5 B♭ C F When the night
 9 F Dm C Dm
 has come, and the land is dark, — and the moon
 13 B♭ C F
 — is the on - ly light we'll see. — No, I won't
 17 F C Dm C Dm
 — be a - fraid. — Oh, I — won't be a - fraid just as long
 21 B♭ C F
 — as you stand, — stand by — me. So, dar - ling, dar ling,
 25 F C Dm C Dm
 stand by — me. Oh, — stand by — me. Oh,
 29 B♭ C F
 stand, stand by — me, stand by — me. If the sky

2
 33 F Dm C Dm
 that we look up - on should tum - ble and fall, or the moun -
 37 B♭ C F
 tains should crum - ble to the sea. I won't cry,
 41 F C Dm C Dm
 — I won't cry, No, I won't shed a tear just as long
 45 B♭ C F
 — as you stand, stand by me. And dar - ling, dar ling,
 49 F C Dm C Dm
 stand by me. Oh, stand by me. Oh,
 53 B♭ C F (Sax)
 stand now, stand by me, stand by me.
 57 F C Dm C Dm
 —
 61 B♭ C F
 —
 65 E. C Dm C Dm
 —
 69 B♭ C F
 — Dar - ling, dar ling,

73 F C Dm C Dm

stand by me. Oh, stand by me. Oh,

77 B♭ C

stand, stand by me, stand by

79 F

— me. When - ev - er you're in troub - le, you'll just

81 F C Dm C Dm

stand by me. Oh, stand by me. Oh,

85 B♭ C

stand, stand by me, stand by

87 F

— me, stand by me, stand by me.

Thank you very much.

Here's a nice upbeat song from the country music genre that was a big hit for Gene Autry. I'm sure you all know the words to this song, so you can join Katie and I in singing it.

Here we go with "You Are My Sunshine."

VOCAL DUET

You Are My Sunshine

Keyboard

(Keyboard/Guitar)

C F G7

C N.C.

6 C C7 F G G7 C C7
 night, dear, as I lay sleep-ing, I dreamed I held you in my arms. When I a-

14 F G7 C Am F[#] /A C/G G G7 C N.C.
 woke dear, I was mis-tak - en. So I hung my head and cried You are my

22 C C7 F
 sun - shine, my on - ly sun - shine. You make me hap - py

27 C C7 F
 when skies are grey. You'll nev - er know, dear, how much I

32 C A m F[#] /A C/G G G7 C
 love you. Please don't take my sun - shine a - way.

37 G7 C7 F
 So let the sun - shine in. Face it with a grin. Smil-ers nev-er
 (M)

43 C G7 C G7 C7 F C
 lose, and frown-ers nev-er win. So let the sun - shine in. Face it with a

49 G7 C/G G7 C
 grin. O - pen up your heart and let the sun - shine in. (F) My

2 55 F C G7
 mom-my told me some-thing that lit - tle girls should know. It's all a-bout the

60 C F
 dev-il, and I've learned to hate him so. I know he'll be un - hap-py 'cause I'll

65 C /B /A G7 C/G G7
 nev-er wear a frown. May-be if we keep on smil-ing, he'll get tired of hang-in'

70 C G7 C7 F C
 round. So let the sun-shine in. Face it with a grin.
 (M) You are my sun - shine, my on - ly sun - shine. You make me

75 G7 C G7/D C7/E
 Smil - ers nev-er lose, and frown - ers nev-er win. So let the
 hap - py when skies are gray. You'll nev - er

79 F C G7
 sun - shine in. Face it with a grin. O - pen up your heart and let the

79 sun - shine in. Face it with a grin. O - pen up your heart and let the
 know, dear, how much I love you. O - pen up your heart and let the

85 1. C/G G7 C G7 C7 2. C/G G7 C F G6 G7 C
 sun - shine in. So let the sun - shine in. sun - shine in.

85 sun - shine in. You are my sun - shine in.

Thank you very much.

One of the great song artists from the 50s was Nat King Cole. This next song was inducted into the Grammy Hall Of Fame in the year 2000.

Here's Katie to sing our version of "Unforgettable."

Unforgettable

F

Alto Sax

(Keyboard)

A7
D7
Am7 D7(b9)

Un - for - get-ta - ble, _____ that's what you are. _____

C
A9 Em7 Cm A9 F

Un - for - get-ta - ble, _____ 'tho near or far. _____ Like a song of

Fm C Gm6 A7

love that clings to me, how the thought of you does things to me.

D9 D7

Nev - er be - fore has some - one been more

G G° C

Un - for - get-ta - ble, _____ in ev -'ry way. _____ and for - ev -er more,

A9 Em7 Cm A9 F Fm

that's how you'll stay. _____ That's why, dar - ling, it's in - cred - i - ble

C Gm6 A7 Dm7 G7

that some - one so un - for - get - ta - ble thinks that I am un - for - get - a - ble,

1. C C#7 D7 Am7 D7 : 2. (Sax) C Eflat/G Fsharp Eflat major 7 C

too. _____ too. _____

Thank you.

We'll jump forward now to the present with a beautiful song written and recorded by Christina Perri in 2011. The song has sold well over 3 million copies since it's release.

Please enjoy our version of this great hit - "A Thousand Years."

A Thousand Years

NO SAX

F Keyboard

1 B♭ F Gm C/F

9 E♭ B♭ F

17 Eb9(omit7) B♭/D

Heart beats fast col - ors and prom - i - ses. How to be
Time stands still. Beau-ty in all she is. I will be

25 Gm F/A /B♭ Eb

brave, how can I love when I'm a - fraid to fall. But watch-ing you
brave. I will not let an - y-thing take a - way what's stand-ing in

33 B♭/D Gm F/A /B♭

stand a - lone, all of my doubt sud-den-ly goes a - way some-
front of me. Ev-er-y breath, ev - er - y hour has come to

41 E♭ F Gm F

how. One step clo - ser. _____
this. One step clo - ser. _____

2
49 B♭

I have died ev - 'ry day wait - ing for you.

53 Gm

Dar - ling don't be a - fraid I have loved you for a

57 E♭

thou - sand years. I'll love you for a thou - sand

63 1. E♭ 2. F

more. more. And

71 B♭

all a - long I be - lieved I would find you.

75 Gm

time has brought your heart to me I have loved you for a

79 E♭ F

thou - sand years. I'll love you for a thou - sand more.

87 B♭ Gm

E♭ Gm F

95 E♭ F

E♭ F

103 E♭ Dm E♭ F Gm F

One step clo - ser. One step clo - ser.

119 B♭

I have died ev - 'ry day wait - ing for you.

123 Gm

Dar - ling don't be a - fraid I have loved you for a

127 E♭ F

thou - sand years. I'll love you for a thou - sand more. And

135 B♭

all a - long I be - lieved I would find you.

139 Gm

time has brought your heart to me I have loved you for a

143 E♭ F

thou - sand years. I'll love you for a thou - sand more.

151 E♭ B♭ E♭

Gm F E♭ B♭

161 Gm F E♭ B♭

Thank you very much.

Here's another great song from the 50s and recorded by many artists, the most notable of which was Nat King Cole. Doris Day and Natalie Cole also had great recordings.

Here's Katie to tell us how she'll handle an important event when it occurs in her life in this beautiful song - "When I Fall In Love."

F

Keyboard freely
G maj 7

E 7

When I Fall In Love

G maj 7

E 7

D[#]maj 7Alto Sax
B m7/D D 7

(In Rhythm)

5 G maj 7 E 7 A m7 D 7 G maj 7 E 7 A m7 D 7 G maj 7 C 7
 When I fall in love, it will be for - ev - er, or I'll nev - er

10 F 7 E 7 A 7 D[#]7(b5) D 7 G maj 7 C[#]7(b5) C maj 7 F 7
 fall in love. In a rest - less world like this is, love is

15 B m7 C maj 7 B m7(b5) E 7^{b9(#5)} A m7 E 7(b9)
 end-ed be-fore it's be - gun, and too man - y moon-light kiss - es seem to

19 A m7 E 7(#5) A m7 D 7 G maj 7 E 7 A m7 D 7
 cool in the warmth of the sun. When I give my heart,

23 G maj 7 E 7 A m7 D 7 G maj 7 C 7 F 7 E 7 A 7 D[#]7(b5)
 it will be com - plete - ly, or I'll nev - er give my heart.

28 D 7 G maj 7 C[#]7(b5) B m7 E 7
 And the mo - ment I can feel that you feel that way,

32 A m7 F 7 G maj 7 E 7 1. A m7 D 7 G 6 A m7 D 7
 too, is when I fall in love with you.

37 2. A m7 B^bmaj 7 G 7 C m7 G maj 7 E 7
 love, when I fall in love, when I fall in

41 A m7 D 7 G 6 A m7 G 6
 love with you.

Thank you.

This next song comes from a television cartoon series, "The Archie Show," back in 1969. It hit the #1 spot that year in both the US and the UK. Here's our version of this fun song - "Sugar, Sugar."

FEMALE VOCAL

(Keyboard)

Sugar Sugar

Alto Sax

D G D G

9 D G A 1. D G A 2. D

can-dy boy , and you got me want-ing you. want-ing you.

15 D C D

I just can't be - lieve the love - li - ness of lov - ing you.
When I kissed you, boy, I knew how sweet a kiss could be,

17 G D D

I just can't be-lieve it's true. I just can't be-lieve the won-
knew how sweet a kiss could be. Like the sum-er sun - shine, pour

20 C D G To Coda A

- der of this feel-ing, too. I just can't be - lieve it's true. Ah,
your sweet-ness o - ver me, pour your sweet-ness o - ver me.

23 D G D G

sug-ar, (Sax) Oh, hon-ey, hon-ey, You are my

27 D G A D G A

can - dy boy , and you got me wanting you. Oh,

31 D G D G

hon-ey, (Sax) Oh, sug-ar, sug-ar,

You are my

35 D G A D D.S. al Coda

can - dy boy , and you got me_ want-ing you.

D.S. al Coda

Coda

39 A D G D G

Pour your sugar on me, hon-ey.

Pour your sugar on me, ba-by.

44 D G A D G A

Yeah, yeah, yeah.

Pour your sug - ar on me, Oh, yeah!

48 D G D G

Pour your sug - ar on me, hon - ey.

Pour your sug - ar on me, ba - by.

52 D G A D

Yeah, yeah, yeah.

Pour your sug - ar on me, hon-ey. Oh,

56

sug-ar, hon-ey, hon-ey,
You are my

(Sax)

60

can-dy boy , and you got me want-ing you. Oh, _____

64

hon-ey, sug-ar, sug-ar.
You are my

(Sax)

68

can-dy boy , and you got me want-ing you. and you got me

72

want-ing you. and you got me want-ing you.

(Sax)

Thank you.

We'll take one final trip back into the country music scene with this great hit by Patsy Cline. It's ranked as one of the all-time greatest songs in country music.

Here's Katie to tell us all about one of her favorite pasttimes - "Walkin' After Midnight."

Walkin' After Midnight

F

Alto Sax
D7

(Sax) G C7 D7 G G[#]7 A m7 C7 I go out

5 G walk - in' af - ter mid'night out in the moon-light just
miles a - long the high - way. Well, that's just my way of

8 A m7 D7 G C7 like we used to do. I'm al - ways walk-in' af - ter mid-night search-in' for
say - in" "I love you." I'm al - ways walk-in' af - ter mid-night search-in' for

11 1. G G[#]7 A m7 D7 2. G G7 you. I walk for you. I stop to

15 C G see a weep - in' wil - low cry - in' on his pil - low. May - be he's cry - in' for

18 G7 C me. And as the skies turn gloom - y, night winds whis - per to me. I'm

21 G D7 lone - some as I can be. I go out

23 G C7 walk-in' af - ter mid - night out in the star - light just

26 A m7 D7 G hop - in' you may be some - where a walk-in' af - ter

28 C7 D7 G (Sax)
mid - night search - in' for me.

31 G C7 D7 G Am7G^{#7} D7 G7
I stop to

35 C G
see a weep - in' wil - low cry - in' on his pil - low. May-be he's cry - in' for

38 G7 C
me. And as the skies turn gloom-y night winds whis-per to me. I'm

41 G D7 E7
lone - some as I can be. I go out

43 A D7
walk-in' af - ter mid - night out in the star-light just

46 Bm7 E7 A
hop - in' you may be some-where a walk-in' af - ter

48 D7 A G F[#]
mid - night search-in' for me. I go out

51 B7 E7 A N.C. A
walk-in' af-ter mid - night search-in' for you.

Thank you very much.

Well, we've reached the end of this time of celebration. Our best wishes go out to _____ and _____ on this great occasion, and we certainly wish them great happiness and a long life of joy with one another as they continue their journey together.

We'll send them forth with a beautiful song that has been recorded more than 1500 times by more than 670 artists in multiple languages.

Here's our version of the beautiful "Unchained Melody."

Unchained Melody

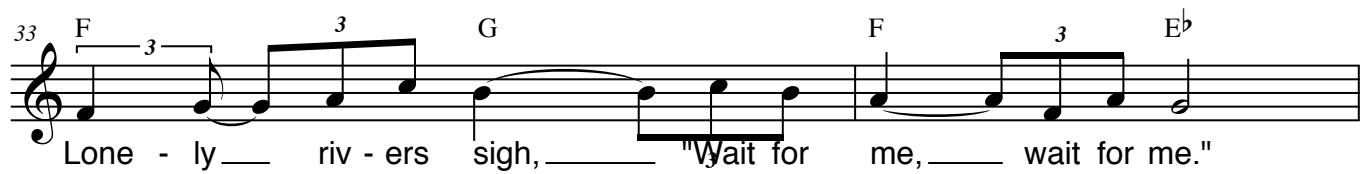
F

Alto Sax

(Keyboard)

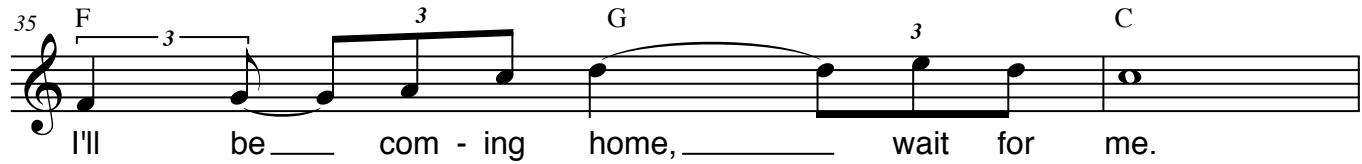
C 3 A m 3 3
3 F G7 3 3
5 C A m F G
Oh, my love, my dar - ling, I've hung - ered for your
9 C A m G G7
touch a long lone - ly time. _____ And
13 C A m F G
time goes by so slow ly, and time can do so
17 C A m G G7
much. Are you still mine? _____ I
21 C E m A m E m
need your love. _____ I need your love. _____ God
25 F G G7 C C C7
speed your love to me. _____
29 F 3 G F 3 E♭
Lone - ly riv - ers flow to the sea to the sea,
31 F 3 G 3 C
to the o - pen arms of the sea.

33 F 3 G F 3 E♭



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

35 F 3 G 3 C



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

37 C A m F G



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

41 C A m G G7



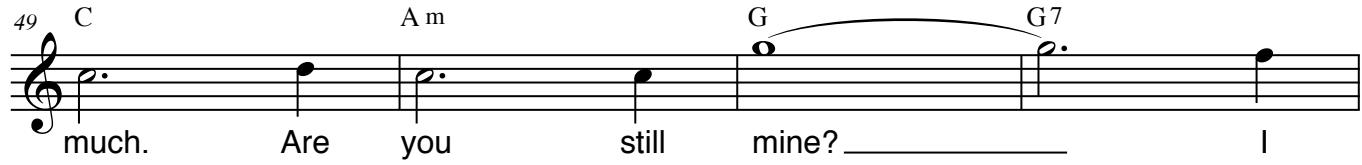
touch a long lone - ly time. And

45 C A m F G



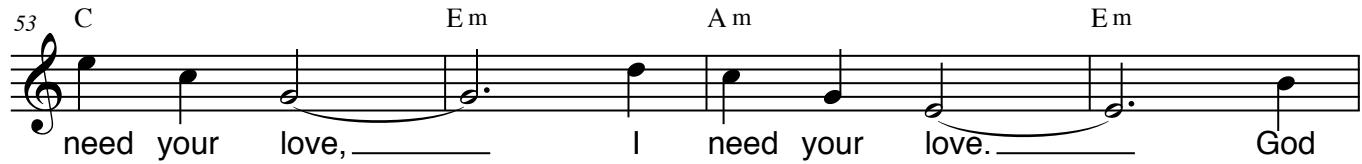
time goes by so slow - ly, and time can do so

49 C A m G G7



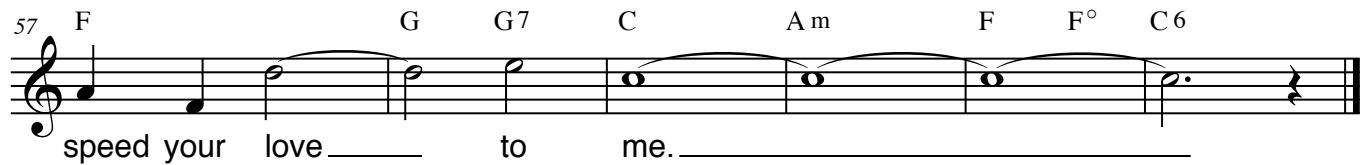
much. Are you still mine? I

53 C E m A m E m



need your love, I need your love. God

57 F G G7 C A m F F° C6



speed your love to me. "