

Set M

Last revised: 2023.11.25

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M15-Button Up Your Overcoat(KVD).2016.04.26.pdf

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M17-Tiger Rag(K).2017.04.30.pdf

Love Is Just Around The Corner

Keyboard

(Keyboard)

Keyboard sheet music showing chords E♭, G♭°, B♭7, E♭, Fm, Fm7/E♭, Fm7(♭5)/D, and B♭7.

Keyboard sheet music showing chords F7, B7, E♭, C7, F7, B7, E♭Maj7, and C7.

Love is just a-round the cor - ner,
I'm a sen-ti - men - tal mourn - er,

an - y coz - y lit - tle cor - ner.
and I could-n't be fo - lorn - er

Keyboard sheet music showing chords F7, B7, E♭, C7, F9, B7, E♭6, and C7.

Love is just a-round the cor - ner when I'm a - round you.
when you keep me on that cor - ner just wait - ing for

Keyboard sheet music showing chords Dm7, G7, Cm7, Dm7, G7, and Cm7.

Ve - nus de Mil - o was not - ed for her charms. But

Keyboard sheet music showing chords F7, F°7, F7, F°7, F7, and B7.

strict-ly be-tween us, you're cut-er than Ve-nus, and what's more you've got arms. So

Keyboard sheet music showing chords F7, B7, E♭, C7, F7, B7, E♭, and C7.

let's go cud-dle in a cor - ner an - y coz - y lit - tle cor - ner.

Keyboard sheet music showing chords F7, B7, To Coda, E♭, C7, F9, B7, E♭6, and C7.

Love is just a-round the cor - ner when I'm a-round you.

Keyboard sheet music showing chords E♭, C7, Fm9, B7, E♭, and (Keyboard) chords.

cor - ner when I'm, when-ev-er I'm a-round you.

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.

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number "Love Is Just Around The Corner" was written back in 1934, and the recording that I remember was done by the Four Freshmen. Remember those guys?

Our next selection was written in 1952 and Nat King Cole's recording lasted 20 weeks on Billboard magazine's best seller chart in 1953.

Here we go with "Pretend."

Pretend

F

Keyboard

(Sax)

F maj7

G m7

3 A m G m7 C7 N.C.
Pre-tend you're happy when you're

5 F F maj7 F 6 G m7 C7
blue. It is - n't ver - y hard to do,

8 G m7 C7 G m7 C7 G m7/C C7 C7(♯5)
and you'll find hap - pi-ness with - out an end when - ev - er you pre-

II F F maj7 F 6 N.C. F F maj7
tend. Re-mem - ber an - y - one can dream,

14 F 6 G m7 C7 G m7 C7 G m7/C
and noth - ing's bad as it may seem. The lit - tle things you have - n't

17 C7 G m7/C C7 C7(♯5) F G m7 F N.C.
got could be a lot if you'd pre - tend. You'll find a love you can

2

21 A m B♭ B°7
 share, one you can call all your

23 F/C C 7(♯5) F 6 B m7(b5) E 7 B m7/F♯
 own. Just close your eyes, he'll be there.

26 E 7/G♯ E 7 A m A b°7 C 7/G N.C.
 You'll nev - er be a - lone. And if you sing this mel - o -

29 F F maj7 F 6 G m7 C 7
 dy, you'll be pre-tend - ing, just like me.

32 G m7 C 7 G m7/C C 7 G m7/C
 The world is mine, it can be yours, my friend, so

34 1. C 7 C 7(♯5) F F°7 C 7 (Sax) N.C.
 why don't you pre - tend.

37 2. C 7 G m7 C 7 F (Sax) C 7 F
 why don't you pre tend.

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time. It includes lyrics such as 'share, one you can call all your', 'Just close your eyes, he'll be there.', 'You'll nev - er be a - lone.', 'dy, you'll be pre-tend - ing, just like me.', 'The world is mine, it can be yours, my friend, so', and 'why don't you pre - tend.'. The bottom staff is for saxophone, indicated by '(Sax)' in parentheses. It follows the same key signature and time signature. The lyrics for the saxophone part are 'why don't you pre tend.' The score also includes chord symbols above the staff, such as Am, B♭, B°7, F/C, C 7(♯5), F 6, B m7(b5), E 7, B m7/F♯, E 7/G♯, A m, A b°7, C 7/G, G m7, C 7, F, F°7, and C 7. Measure numbers 21 through 37 are marked at the beginning of each line of music.

Pretend

M

Keyboard

(Keyboard)

B♭maj7 **Cm7**

3 **Dm** **Cm7** **F7** **N.C.**

Pre-tend you're hap - py when you're

5 **B♭** **B♭maj7** **B♭6** **Cm7** **F7**

blue. It is - n't ver - y hard to do,

8 **Cm7** **F7** **Cm7** **F7** **Cm7/F** **F7** **F7(♯5)**

and you'll find hap - pi-ness with - out an end when - ev - er you pre-

11 **B♭** **B♭maj7** **B♭6** **N.C.** **B♭** **B♭maj7**

tend. Re-mem - ber an - y - one can dream,

14 **B♭6** **Cm7** **F7** **Cm7** **F7** **Cm7/F**

and noth - ing's bad as it may seem. The lit - tle things you have - n't

17 **F7** **Cm7/F** **F7** **F7(♯5)** **B♭** **Cm7** **B♭** **N.C.**

got could be a lot if you'd pre - tend. You'll find a love you can

2

21 Dm E♭ E°7
 share, one you can call all your

23 B♭/F F7(♯5) B♭6 Em7(♭5) A7 Em7/B
 own. Just close your eyes, he'll be there.

26 A7/C♯ A7 Dm D♭°7 F7/C N.C.
 You'll nev - er be a - lone. And if you sing this mel - o -

29 B♭ B♭maj7 B♭6 Cm7 F7
 dy, you'll be pre-tend - ing, just like me.

32 Cm7 F7 Cm7/F F7 Cm7/F
 The world is mine, it can be yours, my friend, so

34 1. F7 F7(♯5) B♭ B♭°7 F7 (Keyboard)
 why don't you pre - tend.

37 2. F7 Cm7 F7 B♭ (Keyboard) F7 B♭
 why don't you pre tend.

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff, and lyrics are written below the staff. Measure numbers 21 through 37 are marked at the beginning of each staff. The score includes sections 1 and 2, with different chords and lyrics for each. The piano part features various patterns, including sustained notes, eighth-note chords, and sixteenth-note figures.

Thank you.

Our next selection is an American folk standard first recorded back in 1933 by Huddy “Lead Belly” Ledbetter. His version was given the Grammy Hall Of Fame Award in 2002. The version by the Weavers reached #1 on the charts in 1950, and a whole host of other artists also recorded it.

_____ and I will sing this classic for you now. Here we go with our version of “Goodnight, Irene.”

VOCAL ONLY

Goodnight, Irene

D

Keyboard

(Keyboard)

E♭

E♭7

A♭

Fm7

B♭7

E♭

B♭7

Keyboard notation showing chords E♭, E♭7, A♭, Fm7, B♭7, E♭, and B♭7.

S

9 E♭ B♭7 E♭

(F) I - rene, good night. I - rene, good night. Good

(M) I - rene, good night. I - rene, good night. Good

17 E♭7 A♭ A°7 E♭/B♭ B♭7 E♭ B♭7

To Coda ⊕

night, I - rene, good night, I - rene, I'll see you in my dreams.

night, I - rene, good night, I - rene. I'll see you in my dreams. Last

25 E♭ G♭°7 B♭7/F B♭7 E♭

Sat-ur - day night I got mar-ried. Me and my love set-tled down. Now

33 E♭7 A♭ B♭7 E♭ G♭°7 Fm7 B♭7

D.S. al Coda

me and my love are part-ed. I'm gon-na take an-oth-er stroll down - town.

2

Coda

41 B♭7 E♭ G♭°7 B♭7/F B♭7 E♭

(M) Some-times I live in the coun-try. Some-times I live in town.

50 E♭7 A♭ B♭7 E♭ G♭°7 Fm7 B♭7

Some-times I have a great no-tion to jump in-to the riv-er and drown.

58 E♭ B♭7 E♭

{ 58 I - rene, good night. I - rene, good night. Good

I - rene, good night. I - rene, good night. Good

66 E♭7 A♭ A°7 E♭/B♭ B♭7 E♭ B♭7

{ 66 night, I - rene, good night, I - rene, I'll see you in my dreams. Stop

night, I - rene, good night, I - rene. I'll see you in my dreams.

74 E♭ G♭°7 B♭7/F B♭7 E♭

ramb-lin', stop your gamb-lin.' Stop stay-ing out late at night. Go

82 E♭7 A♭ B♭7 E♭ G♭°7Fm7 B♭7

home to your wife and your fam-'ly. Sit down by the fire-side bright.

90 E♭ B♭7 E♭

I - rene, good night. I - rene, good night. Good

98 E♭7 A♭ A°7 E♭/B♭ B♭7 E♭ C7

night, I - rene, good night, I - rene. I'll see you in my dreams.

106 F C7 F

I - rene, good night. I - rene, good night. Good

114 F7 B♭ B°7 F/C C7 F (Keyboard)

night, I - rene, good night, I - rene. I'll see you in my dreams.

122 F F7 B♭ Gm7 C7 F

Thank you.

Our next selection was written fairly recently, in 1965. Bert Kaempfert and Milt Gabler wrote it for Nat King Cole's album, and the album was released shortly before his death on February 15, 1965.

Here's a song which has a definition for each letter in it's title. It's simply called "L O V E."

L-O-V-E

F

Keyboard

(Sax) D

5 D D maj7 Em7 A7
L is for the way you look at me. O is

10 D maj7 D6 D D7 G maj7
for the on-ly one I see V is ver-y, ver-y ex-tra-or-

16 E7 A7
- din-ar-y, E is e-ven more than any - one that you a-dore, and

21 D D maj7 Em7 A7
love is all that I can give to you. Love is more than just a game

27 D maj7 D6 D D7 G maj7 G[#]7
for two. Two in love can make it, takemy heartand please don't break it.

33 D/A A7 D (Sax) B^{flat}7
Love was made for me and you.

37 E^{flat} E^{flat} maj7 Fm7 B^{flat}7

43 E^{flat} maj7 E^{flat} 6 E^{flat} B^{flat}7 A^{flat} maj7 A°7

This musical score consists of six staves of music. The top staff is for the Keyboard (piano), indicated by a large 'F' and 'Keyboard' text. The bottom five staves are for the Saxophone, indicated by '(Sax)' and a small 'D' at the beginning. The music is in common time (indicated by '4') and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. The lyrics are written below the notes, corresponding to the chords above them. Chords include D, D major 7, Em7, A7, E7, G major 7, D6, D7, G major 7, G sharp 7, D major 7, Em7, A7, E major 7, D6, D7, G major 7, G sharp 7, D major 7, D6, D7, G major 7, G sharp 7, D major 7, Em7, A7, B flat 7, E flat major 7, E flat 6, E flat, B flat 7, A flat major 7, and A 7. The lyrics describe love and its various forms, from ordinary to extraordinary, and its impact on the heart.

2

49 E^b/B^b B^b E^b B 7

53 E E maj 7 F#m7 B 7
L is for the way you look at me. O is

58 E maj 7 E 6 E E 7 A maj 7
for the on- ly one I see. V is ver-y, ver-y ex-tra-or-

64 F#7 B 7
- din-ar-y, E is even more than an-y one that you a-dore, and

69 E E maj 7 F#m7 B 7
love is all that I can give to you. Love is more than just a game

75 E maj 7 E 6 E E 7 A maj 7 A#7
for two. Two in love can make it, take my heart and please don't break it.

81 E/B B 7 E C#7 F#7 B 7
Love was made for me and you. Love was made for me and

87 E C#7 F#7 B 7 E (Sax)
— you. Love was made for me and — you

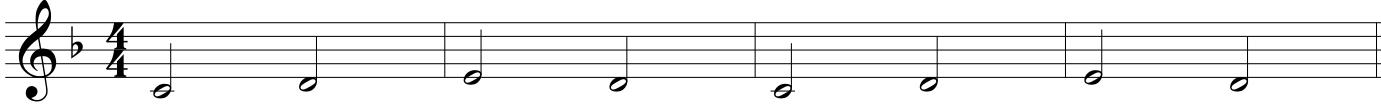
92 A A⁷ E/B E E9

L-O-V-E

M
Keyboard

(Keyboard)

F



5 F

F maj7

Gm7

C7

L

is for the way you look at me.

O is

10

F maj7

F6

F

F7

B♭maj7

for the on - ly one I see V is ver-y, ver-y ex-tra-or-

16

G7

C7

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

21

F

F maj7

Gm7

C7

love is all that I can give to you. Love is more than just a game

27

F maj7

F6

F

F7

B♭maj7

B°7

— for two. — Two in love can make it, take my heart and please don't break it.

33

F/C

C7

F (Keyboard)

D♭7

Love was made for me and you.

37

G♭

G♭maj7

A♭m7

D♭7

43

G♭maj7

G♭6

G♭

G♭7

B maj7

C°7

2

49 G^b/D^b D^b7 G^b D 7

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

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

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

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

75 G maj7 G 6 G G 7 C maj7 C[#]7
for two. Two in love can make it, take my heart and please don't break it.

81 G/D D 7 G E⁷ A m7 D 7
Love was made for me and you. Love was made for me and

87 G E⁷ A m7 D 7 G (Keyboard)
— you. Love was made for me and — you —

92 C C⁷ G/D G G 9

Thank you.

We'll slow things up with our next selection, written in 1939 and made famous by the great Tommy Dorsey orchestra. You remember Tommy, don't you? What instrument did he play? Right, the trombone. The best known version of the song was the one recorded by Frank Sinatra when he was singing with Tommy and his orchestra. It held the #1 spot on the charts for 12 weeks.

Here's our version of "I'll Never Smile Again."

I'll Never Smile Again

F

Keyboard

(Sax) D m7 D[♭]Maj7 C m7 C m7(b5) F7 D m7 D[♭]o7

I'll nev - er

5 C m7 F[#]7 F7 B[♭]Maj7 D m7 D[♭]o7

smile a - gain un - til I smile at you. I'll nev - er

9 C m7 F[#]7 F7 B[♭]6 E[♭]9 D m7 D[♭]7(b5)

laugh a - gain. What good would it do? For

13 C m7 F7(b9) B[♭]6 C m7 F7(#5) B[♭]Maj7 A 9

tears would fill my eyes, my heart would re - al - ize that

17 D Maj7 A 7/E D/F[#] D[♭]o C m7 F7 D m7 D[♭]o7

our ro - mance is through. I'll nev - er

21 C m7 F[#]7 F7(b9) B[♭]Maj7 D m7 D[♭]o7

love a - gain, I'm so in love with you. I'll nev - er

25 C m7 F[#]7 F7 B[♭]Maj7 B[♭]6 Fm6 E 7(b5)

thrill a - gain to some-bod - y new. With -

29 E[♭]Maj7 E[♭]m7 B[♭]Maj7 G 9

in my heart I know I will nev - er start to

33 C m7 F7(b9) 1. B[♭]6 B[♭]o7 F7 (Sax) D m7 D[♭]o7

smile a - gain un - til I smile at you.

37 2. B[♭]6 (Sax) G[♭] F7 B[♭]Maj7

you.

I'll Never Smile Again

M
Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff starts with G m7. The second staff starts with F m7. The third staff starts with F m7. The fourth staff starts with F m7. The fifth staff starts with F m7. The sixth staff starts with G Maj7. The seventh staff starts with F m7. The eighth staff starts with A bMaj7. The ninth staff starts with F m7. The tenth staff starts with E b6.

Chords indicated in the score include:

- Staff 1: G m7, G bMaj7, F m7(3), F m7(b5), B b7, G m7, G b o7
- Staff 2: F m7, B 7, B b7, E bMaj7, G m7, G b o7
- Staff 3: F m7, B 7, B b7(3), E b6, A b9, G m7, G b7(b5)
- Staff 4: F m7, B b7(b9), E b6, F m7, B b7(5), E bMaj7, D 9
- Staff 5: G Maj7, D 7/A, G/B, G b o, F m7, B b7, G m7, G b o7
- Staff 6: F m7, B 7, B b7(9), E bMaj7
- Staff 7: F m7, B 7, B b7(3), E bMaj7, E b6, B b m6, A 7(b5)
- Staff 8: A bMaj7, A b m7, E bMaj7(3), C 9
- Staff 9: F m7, B b7(9), E b6, E b o7, B b7, G m7, G b o7
- Staff 10: E b6, B, B b7, E bMaj7

Lyrics from the score:

I'll never smile again until I smile at you. I'll never laugh again. What good would it do? For tears would fill my eyes, my heart would realize that our romance is through. I'll never love again, I'm so in love with you. I'll never thrill again to some-body new. With in my heart I know I will never start to smile again until I smile at you.

Keyboard parts are indicated in boxes:

- Staff 1: (Keyboard) G m7 G b o7
- Staff 9: 1. (Keyboard) E b6, E b o7, B b7, G m7 G b o7
- Staff 10: 2. (Keyboard) E b6, B, B b7, E bMaj7

Thank you.

We'll pick up the tempo with our next selection, written back in 1926. Anyone here born in 1926? Early recordings of this song were done by Al Jolson and Jan Garber and his orchestra. Do you remember Jan Garber?

Here we go with a number from the Flapper era of music. It's called "Baby Face."

Baby Face

F

Keyboard

(Sax)

The musical score consists of two staves of music. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The music is in common time and includes lyrics. Chords are indicated above the staff at various points.

Saxophone (Sax) Part:

- Measures 1-4: F, F[#], G m7, C7
- Measures 5-8: F, lyrics: Ba - by face, ____ you've got the cut - est lit - tle
- Measures 9-12: C7, lyrics: ba - by face. ____ There's not an - oth - er one could
- Measures 13-16: C7, F, C m6, D7, lyrics: take your place, ____ ba - by face. ____
- Measures 17-20: G7, C7, lyrics: My poor heart____ is jump-in'; you sure have start - ed some-thin'.
- Measures 21-24: F, lyrics: Ba - by face, ____ I'm up in heav - en when I'm
- Measures 25-28: A7, E m7, A7, D m, F7, lyrics: in your fond em - brace. ____ I did - n't
- Measures 29-32: B^b, B^o7, F/C, D7, lyrics: need a shove, ____ 'cause I just fell in love____ with your
- Measures 33-36: G7, G7([#]5), C7, 1. F, F^o7, G m7, C7, 2. F, D7, lyrics: pret - ty ba - by face. ____

39 G
 Ba - by face, _____ you've got the cut - est lit - tle

43 D7
 ba - by face. _____ There's not an - oth - er one could

47 D7 G D m6 E7
 take your place, _____ ba - by face. _____

51 A7 D7
 My poor heart _____ is jump-in'; you sure have start - ed some-thin'.

55 G
 Ba - by face, _____ I'm up in heav - en when I'm

59 B7 E m G7
 in your fond em - brace. _____ I did - n't

63 C C \sharp 7 G/D E7
 need a shove, _____ 'cause I just fell in love _____ with your

67 A7 D7
 pret - ty _____ ba - - - by

71 G (Sax) A m7 D7 G
 face. _____

The musical score consists of eight staves of music. The first seven staves are for voice, with lyrics provided below each staff. The eighth staff is for a saxophone, indicated by '(Sax)' in parentheses. Chords are written above the staff, and specific notes are highlighted with dots or stems. Measure numbers are placed at the beginning of each staff, and key signatures are indicated by sharps (#).

Baby Face

M
Keyboard

(Keyboard)

1 B♭ C m7 F7

5 B♭ Ba - by face,___ you've got the cut - est lit - tle

9 F7 ba - by face.____ There's not an - oth - er one could

13 F7 B♭ F m6 G7 take your place,___ ba - by face.____

17 C7 F7 My poor heart___ is jump-in'; you sure have start - ed some-thin'.

21 B♭ Ba - by face,___ I'm up in heav - en when I'm

25 D7 A m7 D7 G m B♭7 in your fond em - brace.____ I did - n't

29 E♭ E°7 B♭/F G7 need a shove,___ 'cause I just fell in love____ with your

33 C7 C7(♯5) F7 1. B♭ B♭°7 C m7 F7 2. B♭ G7 pret - ty ba - by face._____

The musical score consists of eight staves of music for keyboard. The key signature is mostly B-flat major (two flats), with occasional changes to C major (no sharps or flats), F major (one sharp), and G major (one sharp). The time signature varies between common time and 2/4 time. Chords indicated include B-flat major, C major, F major, G major, B-flat minor, A minor, D major, G minor, B-flat dominant seventh, E-flat major, E-flat dominant seventh, B-flat/F major, G dominant seventh, C major, C major with a sharp fifth, F major, B-flat major, B-flat dominant seventh, C major, F major, B-flat major, and G major. The lyrics are integrated into the music, with some words underlined. The first staff begins with a B-flat major chord. The second staff starts with a B-flat major chord and includes the lyrics "Ba - by face,___ you've got the cut - est lit - tle". The third staff begins with an F major chord and includes the lyrics "ba - by face.____ There's not an - oth - er one could". The fourth staff begins with an F major chord and includes the lyrics "take your place,___ ba - by face.____". The fifth staff begins with a C major chord and includes the lyrics "My poor heart___ is jump-in'; you sure have start - ed some-thin'.". The sixth staff begins with a B-flat major chord and includes the lyrics "Ba - by face,___ I'm up in heav - en when I'm". The seventh staff begins with a D major chord and includes the lyrics "in your fond em - brace.____ I did - n't". The eighth staff begins with an E-flat major chord and includes the lyrics "need a shove,___ 'cause I just fell in love____ with your". The ninth staff begins with a C major chord and includes the lyrics "pret - ty ba - by face._____". The score concludes with a final section starting at measure 33, which includes a 1. section with chords B-flat major, B-flat dominant seventh, C major, and F major, followed by a 2. section with chords B-flat major and G major.

39 C

 Ba - by face, ____ you've got the cut - est lit - tle

43 G7

 ba - by face. ____ There's not an - oth - er one could

47 G7 C G m6 A7

 take your place, ____ ba - by face. ____

51 D7 G7

 My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 C

 Ba - by face, ____ I'm up in heav - en when I'm

59 E7 A m C7

 in your fond em - brace. ____ I did - n't

63 F F#7 C/G A7

 need a shove, ____ 'cause I just fell in love ____ with your

67 D7 G7

 pret - ty ____ ba - - - - by

71 C (Keyboard) D m7 G7 C

 face. ____

Thank you.

We're going to stay in the same time period for this next song, written back in 1929, but it's not the typical Flapper variety of song. Most likely, we'll remember it from the recordings by Doris Day or Ella Fitzgerald, but it was recorded by a whole host of artists.

Here we go with our version of "Mean To Me."

Mean To Me

F

Keyboard

(Sax)

B♭ B♭7/A♭ G m7 G♭Maj7

3 B♭/F B♭7 C m7 F7 F7(♯5)

5 B♭ G m7 C m7 F9 F7/E♭ D m7 G m7

mean to me. Why must you be mean to me?

8 E♭Maj7 A♭9 D m7 G 7

Gee, hon - ey, it seems to me

10 C m7 F13 B♭Maj9 B♭6 G m7 C7 C m9/F F7

you love to see me cry - in'. I don't know why.

13 B♭ G m7 C m7 F9 F7/E♭ D m7 G m7

I stay home each night. When you say you'll phone,

16 E♭Maj7 A♭9 D m7 G m7

you don't, and I'm left a - lone

18 C m7 F13 B♭Maj9 B♭6 F m7 B♭7(♭9)

sing - in' the blues and sigh - in'. You treat me

2

21 E♭Maj7 C m7 F m7 B♭7(b9)

23 E♭6 A♭9 G7(b9) C m9 C m7

26 A♭9 G7(b9) G7 C9 E♭6/F F7♯5

29 B♭ G m7 C m7 F9 F7/E♭ D m7 G m7

32 E♭Maj7 A♭9 D m7 G m7

34 1. C m7 F7 B♭6 G m7 C m7 F7 (Sax)

37 2. C m7 C° B♭ E♭m(maj7) B♭Maj7

Mean To Me

M

Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a keyboard progression: E♭, E♭7/D♭, C m7, and B Maj7. The second staff begins at measure 3, showing chords E♭/B♭, G °7, F m7, B♭7, and B♭7(♯5), followed by the lyrics "You're". The third staff starts at measure 5, with chords E♭, C m7, F m7, B♭9, B♭7/A♭, G m7, and C m7, accompanied by the lyrics "mean to me.", "Why", "must you be", and "mean to me?". The fourth staff begins at measure 8, with chords A♭Maj7, D♭9, G m7, and C7, followed by the lyrics "Gee,", "hon - ey, it", "seems", and "to me__". The fifth staff starts at measure 10, with chords F m7, B♭13, E♭Maj9, E♭6, C m7, F7, Fm9/B♭, and B♭7, followed by the lyrics "you love to see__", "me", "cry - in'", "I", "don't know", and "why.". The sixth staff begins at measure 13, with chords E♭, C m7, F m7, B♭9, B♭7/A♭, G m7, and C m7, followed by the lyrics "I stay home", "each night.", "When you", "say", "you'll phone,", and "C m7". The seventh staff starts at measure 16, with chords A♭Maj7, D♭9, G m7, and C m7, followed by the lyrics "you", "don't, __", "and", "I'm", "left", "a - lone__". The eighth staff begins at measure 18, with chords F m7, B♭13, E♭Maj9, E♭6, B♭m7, and E♭7(♭9), followed by the lyrics "sing - in' the blues", "and", "sigh - in'", "You", "treat", and "me". Measure numbers 1, 2, 4, 6, 7, 9, and 12 are implied between the numbered staves.

2

21 A♭Maj7 F m7 B♭m7 E♭7(♭9)
 cold - - ly each day _____ of the

23 A♭6 D♭9 C7(♭9) C7 F m9 F m7
 year. You al - ways scold me

26 D♭9 C7(♭9) C7 F 9 A♭6/B♭ B♭7♯5
 when - ev er some - bod - y is near, dear.

29 E♭ C m7 F m7 B♭9 B♭7/A♭ G m7 C m7
 It must be great fun to be mean to me._

32 A♭Maj7 D♭9 G m7 C m7
 You should - n't, for can't you see what you

34 1. F m7 B♭7 E♭6 C m7 F m7 B♭7 (Keyboard)
 mean to me. _____

37 2. F m7 F° E♭ A♭m(maj7) E♭Maj7
 mean to me. _____

Thank you.

I'm pretty sure all of you will be able to join in singing our next song, written in 1939 and recorded hundreds of times. The one I remember was done by Gene Autry. It's been declared one of the state songs of Louisiana as a result of its association with former state governor and country music singer, Jimmie Davis.

I'm quite sure you all know it, so sing along with us as we play "You Are My Sunshine."

VOCAL DUET

You Are My Sunshine

D
Keyboard

(Keyboard)

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 D
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
70 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
75 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
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
85 sun - shine in. So let the sun - shine in.

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

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. Tonight, we're going to highlight a fabulous movie star who was born on April 3, 1922 and named Doris Mary Ann Kappelhoff. However, when she moved into show business, she changed her name to ??. Right - Doris Day. Her entertainment career began in the 1940s as a big band singer. In 1945, she had her first hit recording, and in 1948, she appeared in her first film.

During her entertainment career, she appeared in 39 films, recorded more than 650 songs, received an Academy Award nomination, won a Golden Globe and a Grammy Award, and, in 1989, received the Cecil B. DeMille Award for lifetime achievement in motion pictures. As of 2009, Day was the top-ranking female box office star of all time. A truly fantastic artist.

For our first song, we'll revisit a movie in which Doris played the part of Calamity Jane and for which she won the Academy Award in 1953. Here we go with "Secret Love."

Secret Love

F

(Sax)

Keyboard

B^bmaj7 Cm7 F7 B^bmaj7 Cm7 F7(9) F7(9)

5 B^bmaj7 Cm7 F7 B^bmaj7 Cm7 F7(9) B^bmaj7 E^bmaj7

Once So I had a sec - ret love, star, that lived the way with -

10 Dm7 G7(9) Cm7 F7 Cm7

in dream - ers heart of - ten me. do. All just too how

14 F7 Cm7 F7 Cm7 F7 F7(9)

soon my sec - ret love be - came im - pa - tient to be with

won - der - ful you are and why I'm so in love with

19 1. B^b6 Cm7 F7(9) 2. B^b6 D7^b9(#5) Gm7 C7

free. you. Now I shout it from the

25 F maj7 F6 Fm7 B^b7 E^bmaj7

high - est hills, e - ven told the gold - en daf - fo -

30 E^bm7 A^b7 B^bmaj7 Cm7 Dm7 E^bmaj7 A^b13 G9

dils. At last, my heart's an o - pen door and

To Coda F7 F7(9) B^b6 G7 Cm7 F7 D.S. al Coda

35 Cm7

my sec - ret love's no sec - ret an - y - more.

Coda (Sax)

39 F7 F7(9)B^b B^bmaj7 Cm7 F7 B^b6

sec - ret an - y - more.

Secret Love

M

(Keyboard)

Keyboard

The musical score consists of ten staves of music. The first staff shows a keyboard part with chords E♭maj7, Fm7, B♭7, E♭maj7, Fm7, and B♭7(b9). The second staff begins with a vocal line starting at measure 5, with lyrics "Once So I had a sec - ret love, star," and chords E♭maj7, Fm7, B♭7, E♭maj7, Fm7, B♭7(b9), E♭maj7, A♭maj7. The third staff continues the vocal line with lyrics "that lived with - the way that" and chords Fm7, B♭7. The fourth staff starts at measure 10 with Gm7, C7(b9), Fm7, B♭7, and Fm7. The fifth staff continues the vocal line with lyrics "in dream - ers heart of - ten me. do," and chords B♭7, Fm7, B♭7, Fm7. The sixth staff starts at measure 14 with B♭7, Fm7, B♭7, Fm7, B♭7, and B♭7(b9). The seventh staff starts at measure 19 with 1. E♭6, Fm7, B♭7(b9) and 2. E♭6, G7b9(#5), Cm7, F7. The eighth staff continues the vocal line with lyrics "soon my sec - ret love be - came im - pa - tient to be won - der - ful you are and why I'm so in love with free. you. Now I shout it from the" and chords B♭7, Fm7, B♭7, Fm7, B♭7, Fm7, B♭7, Fm7. The ninth staff starts at measure 25 with B♭maj7, B♭6, B♭m7, E♭7, and A♭maj7. The tenth staff continues the vocal line with lyrics "high - est hills, e - ven told the gold - en daf - fo - dils. At last, my heart's an o - pen door and my sec - ret love's no sec - ret an - y - more." and chords A♭maj7, D♭7, E♭maj7, Fm7, Gm7, A♭maj7, D♭13, C9. The eleventh staff starts at measure 35 with Fm7, B♭7, B♭7(b9), E♭6, C7, Fm7, and B♭7. The twelfth staff continues the vocal line with lyrics "To Coda my sec - ret love's no sec - ret an - y - more." and chords B♭7, B♭7(b9), E♭6, C7, Fm7, B♭7. The thirteenth staff starts at measure 39 with B♭7, B♭7(b9), E♭, E♭maj7, Fm7, B♭7, E♭6, and ends with a final chord. The lyrics "sec - ret an - y - more." are repeated at the end.

Thank you very much.

In 1956, Doris appeared in Alfred Hitchcock's film "The Man Who Knew Too Much" and sang another song which won the Academy Award for Best Original Song and later became the theme song for her CBS television show (1968–73). Would anyone like to guess the name of this great Doris Day hit? Right! Here we go with our version of "Que Sera, Sera."

Que Sera, Sera

F
Keyboard

(Sax)

The musical score consists of two staves. The top staff is for the Saxophone (Sax), and the bottom staff is for the Keyboard (F). The score includes lyrics and chords.

Saxophone (Sax) Part:

- Measure 1: C7 (x2), G m7, C7
- Measure 5: F, N.C. (x2), When I was
- Measure 9: F, FMaj7, F6, F (x2)
- Measure 14: F#7, G m7, C7 (x2)
- Measure 19: G m7, C7, F (x2)
- Measure 25: B♭, F (x2)
- Measure 31: C7 (x2)
- Measure 37: F, G m7, C7, F (x2)
- Measure 43: N.C. (x2)

Keyboard (F) Part:

- Measure 5: F (x2)
- Measure 9: just a lit - tle in girl, school, I asked my moth - er,
- Measure 14: just a child in school, I asked my teach - er,
- Measure 19: "What will I be? _____ Will I be pret - ty?
"What should I try? _____ Should I paint pic - tures?
- Measure 25: Will I be rich?" Here's what she said to me:
Should I sing songs?" This was her wise re - ply:
- Measure 31: "Que - se - ra, se - ra, _____ What - ev - er will be will be. _____
- Measure 37: The fu - ture's not ours to see. Que se - ra, se -
- Measure 43: 1. N.C. 2. N.C.

Lyrics:

- When I was
- When I grew

2

47 F FMaj7 F6 F
 up child - ren fell in my love, own, I asked they ask my their sweet-heart, their moth - er,

52 F[#]7 G m7 C7
 "What lies a - head? _____ Will we have rain - bows
 "What will I be? _____ Will I be pret - ty?

57 G m7 C7 F
 day af - ter day?" Here's what my sweet - heart said: "Que se-
 Will I be rich?" I tell them ten - der - ly:

63 B^b F
 ra, se - ra, _____ What - ev - er will be will

68 C7
 be. The fu - ture's not ours to see.

73 Que se - ra, se - ra. What will

78 C7 F N.C.
 be will be!" Now I have

83 2. G m C7 F G m/F F
 Que se - ra, se - ra! _____

Que Sera, Sera

M
Keyboard

(Sax) F7 C m7 F7

5 B♭ N.C.

9 B♭ B♭Maj7 B♭6 B♭ When I was

just just a lit - tle in girl, school, I asked my moth - er,
 14 B°7 C m7 F7 I asked my teach - er,

"What will I be? _____ Will I be pret - ty?
 "What should I try? _____ Should I paint pic - tures?

19 C m7 F7 B♭

Will I be rich?" Here's what she said to me: "Que - se -
 Should I sing songs?" This was her wise re - ply:
 25 E♭ B♭

ra, se - ra, _____ What - ev - er will be will be.
 31 F7

— The fu - ture's not ours to see. Que se - ra, se -

37 B♭ C m7 F7 B♭

ra. _____ What will be will be!" _____

43 1. N.C. 2. N.C.

When I was When I grew

2

47 B♭ B♭Maj7 B♭6 B♭

up child - ren fell in my love, own, I asked my sweet-heart,
their moth - er,

52 B°7 Cm7 F7

"What lies a - head? _____ Will we have rain - bows
"What will I be? _____ Will I be pret - ty?

57 Cm7 F7 B♭

day af - ter day?" Here's what my sweet - heart said: "Que se -
Will I be rich?" I tell them ten - der - ly:

63 E♭

ra, se - ra, _____ What - ev - er will be will

68 F7

be. _____ The fu - ture's not ours to see.

73 B♭ Cm7

Que se - ra, se - ra. _____ What will

78 F7 B♭

be will be!" 1. N.C.

Now I have

83 2Cm F7 B♭ Cm/B♭ B♭

Que se - ra, se - ra!

Thank you very much.

For our final Doris Day tribute, we'll go to the year 1952 for her recording of a song that first entered the Billboard Best-Selling Records chart on March 7 of that year and lasted 19 weeks. Doris' version also reached #1 on the Australian charts. The lyrics tell the history of one girl's relationship with her man.

Here we go with "A Guy Is A Guy."

A Guy Is A Guy

F

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

D♭ B♭m G♭ E♭m A♭ A♭7 D♭ B♭m G♭ E♭m A♭ A♭7

(Keyboard - Play 8va lower)

D♭ A♭7 E♭m7 A♭7

walked down the street like a good girl should. He followed me down the street like I
walked to my house like a good girl should. He followed me to my house like I

D♭ A♭7 D♭ A♭7/E♭ A♭7

knew he would. Because a guy is a guy where ev-er he may be. So
knew he would. Because a guy is a guy where-ev-er he may be. So

E♭m7 A♭7

1. D♭ A♭7 D♭ | 2. D♭ A♭7 D♭

lis-ten and I'll tell you what this fel-la did to me. I fel-la did to me. I
lis-ten while I tell you what this

G♭ D♭ E♭m7 A♭7 D♭ D♭7

nev-er saw the boy be-fore. so noth-ing could be sil-li-er. At

G♭ D♭ E♭m7 A♭7

clo-ser range his face was strange, but his man-ner was fa - mil-i-ar. So, I

2

22 D♭ A♭7 E♭m7 A♭7

walked up the stairs like a good girl should. He followed me up the stairs like I

25 D♭ A♭7 D♭ A♭7/E♭ A♭7

knew he would. Be-cause a guy is a guy where - ev - er he may be. So

28 E♭m7 A♭7 D♭ A♭7

lis - ten and I'll tell you what this fel - la did to me.

30 D♭ A7 A7 D Bm G Em A A7 D Bm G Em A A7

(Bass & Keyboard)

(Keyboard - Play 8va lower)

35 D A7 Em7 A7 D A7

stepped to my door like a good girl should. He stopped at my door like I knew he would. Because a

39 D A7/E A7 Em7 A7 D A7 D

guy is a guy where - ev - er he may be. So lis - ten while I tell you what this fel - la did to me. He

43 G D Em7 A7 D D7

asked me for a good-night kiss. I said "It's still good day." _____ I

47 G D Em7 A7

would have told him more ex - cept his lips got in the way. So, I

51 D — 3 — A7 Em7 — 3 — A7 D — 3 — A7 — 3 —

talked to my mom like a good girl should, and ma talked to pa like I knew she would. And they

55 D — 3 — A7/E — 3 — A7 Em7 — 3 — A7 — 3 —

all a - greed on a mar - ried life for me. The guy is my guy where

58 D A7 (Sax) D A7 D A7 — 3 —

ev - er he may be. So I

61 D — 3 — A7 Em7 3 — 3 — A7 — 3 —

walked down the aisle like a good girl should. He fol-lowed me down the aisle like I

64 D — 3 — A7 3 — D — 3 — A7/E — 3 — A7 — 3 —

knew he would. Be-cause a guy is a guy where - ev - er he may be. And

67 Em7 — 3 — A7 — 3 — D — 3 — A7 — 3 —

now you've heard the stor - y of what some-one did to me

69 (Sax) D F#m7 G Em /G D/A — 3 — A7 D A7 D

— That's what he did to me! —

A Guy Is A Guy

M

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

G Em C Am D D7 G Em C Am D D7

(Keyboard - Play 8va lower)

G D7 Am7 D7

walked down the street like a good girl should. He followed me down the street like I
walked to my house like a good girl should. He followed me to my house like I

G D7 G D7/A D7

knew he would. Be-cause a guy is a guy where ev-er he may be. So
knew he would. Be-cause a guy is a guy where - ev-er he may be. So

Am7 D7 G

lis-ten and I'll tell you what this fel-la did to me. I fel-la did to me. I
lis-ten while I tell you what this

C G Am7 D7 G G7

nev-er saw the boy be-fore. so noth-ing could be sil-li-er. At

C G Am7 D7

clo-ser range his face was strange but his man-ner was fa-mil-i-ar. So, I

2

22 G D7 Am7 D7
 walked up the stairs like a good girl should. He followed me up the stairs like I

25 G D7 Am7 D7/A3 D7
 knew he would. Because a guy is a guy where-ever he may be. So

28 Am7 D7 G D7
 lis - ten and I'll tell you what this fel - la did to me.

30 G E^b7 A^b Fm D^b B^bm E^b E^b7 A^b Fm D^b B^bm E^b E^b7
 (Bass & Keyboard)
 (Keyboard - Play 8va lower)

35 A^b E^b7 B^bm7 E^b7 A^b E^b7
 stepped to my door like a good girl should He stopped at my door like I knew he would. Because a

39 A^b E^b7/B^b E^b7 B^bm7 E^b7 A^b E^b A^b
 guy is a guy where-ever he may be. So lis - ten while I tell you what this fel - la did to me. He

43 D^b A^b B^bm7 E^b7 A^b A^b
 asked me for a good-night kiss. I said "It's still good day." I

47 D^b A^b B^bm7 E^b7
 would have told him more ex - cept his lips got in the way. So, I

51 A♭ E♭7 B♭m7 E♭7 A♭ E♭7

talked to my mom like a good girl should, and ma talked to pa like I knew she would. And they

55 A♭ E♭7/B♭ E♭7 B♭m7 E♭7

all a - greed on a mar - ried life for me. The guy is my guy where

58 A♭ E♭7 (Sax) A♭ E♭7 A♭ E♭7

ev - er he may be. So I

61 A♭ E♭7 B♭m7 E♭7

walked down the aisle like a good girl should. He fol-lowed me down the aisle like I

64 A♭ E♭7 A♭ E♭7/B♭ E♭7

knew he would. Be-cause a guy is a guy where - ev - er he may be. And

67 B♭m7 E♭7 A♭ E♭7

now you've heard the stor - y of what some-one did to me

69 (Sax) A♭ Cm7 D♭ B♭m /D♭ A♭/E♭ E♭7 A♭ E♭7 A♭

That's what he did to me! —

Thank you. Thank you very much. How was that? Did you enjoy our tribute to Doris Day?

Our next selection was featured in the musical ‘Where’s Charlie’ and the man who won the Tony Award as the leading man in that show was Ray Bolger. Do you remember Ray? What other role is he very famous for? Right - He was the Scarecrow in “The Wizard of Oz.”

This song describes what happens when a man falls in love with a girl named Amy. Here’s our version of “Once In Love With Amy.”

Once In Love With Amy

Keyboard

1 E♭ E° F m B♭7 E♭ E° F m B♭7

5 E♭ E♭maj7 E♭7 E♭6

caught you, sir, hav - ing a look at her as
warn you, sir, nev - er to dream of her, just

7 E♭ F m7 B♭7 E♭ E°

she went strol - ling by. Now did-n't your heart beat
bid such thoughts "Be - gone!" Or it - 'll be boom, boom,

10 1. F m B♭7 E♭ C m7 F m7 B♭7

boom, boom, boom, boom, now did-n't you sigh a sigh? |

13 2. F m B♭7 E♭ F 7 B♭ B♭7

boom, boom, boom, boom, boom, boom, boom, boom, from then on. For

16 E♭Maj7 E° F m7 B♭7 E♭Maj7 E°7

once in love with A - my, al - ways tear up in love with it's
Once you're kissed by A - my, tear up your list, it's

2

19 F m7 B^b7 E^bMaj7 E^b7 A^bMaj7 E^b/G
A-my.____ Ev-er and ev-er, fas-cin-a-ted by her,
A-my.____ Ply her with bon-bons, po-et-ry and flow-ers,

22 F m7 E^b 1. F 7 F m7 B^b7 2. G 7 G m7(5) C 7
set your heart a-fire to stay. way. You
moon a mil-lion hours a_____

25 F m7 B^b7 E^bMaj7 A^b7 E^bMaj7 A^b7 E^bMaj7 G m7 C 7
might the quite the fic-kle-heart-ed rov-er, so care-free and bold, who

29 F m7 B^b7 E^bMaj7 A^b7 B^bMaj7 F 7 F m7/B^b E 7(#11)
loves a girl and lat-er thinks it ov-er, then just quits cold. Ah, but

33 E^bMaj7 E^o7 F m7 B^b7 E^bMaj7 E^o7 F m7 B^b7
once in love with A-my, al-ways in love with A-my.____

37 E^bMaj7 E^b A^bMaj7 E^b/G F m7 E^b
Ev-er and ev-er, sweet-ly you'll ro-mance her. Trou-ble is the ans-ter will

40 G 7 G m7(5) C 7 F m7 G m7 C 7(#5) F 7 B^b7 E^b E^o F m7 B^b7 D.S. al Coda
be that A-my'd rath-er stay in love with me._____

CODA F 7 B^b7 E^b (Keyboard) B^b7 F m7 B^b B^b7 E^b6
love with me!_____

Thank you very much.

Now, we'll really switch moods for this next selection. As many of you know, I have a Czech heritage. My great grandfather came to this country from Bohemia which became Czechoslovakia and then became the Czech Republic. So, I am a Czech. (Do Czech schtick).

The national dance of the Czech Republic is the polka, and we're going to play one right now. So, get ready to tap your toes as we play a polka called, "Oh, What You Do To Me."

Oh, What You Do To Me Polka

F

Keyboard

(Keyboard)

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, Dm7, G7, C, G7 (Sax).

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, G7, C, G7.

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, D7, G, G7.

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, G7, C, G7.

Keyboard part in 2/4 time, treble clef, key of C. Chords: C, F, Dm7, G7, C, C7 (Keyboard).

Vocal part in 2/4 time, treble clef, key of F. Chords: F, C7. Lyrics: Oh, what you do to me! When - ev - er you're a - round my.

Vocal part in 2/4 time, treble clef, key of F. Chords: F, C7, F. Lyrics: heart be-gins to pound. Oh, hon - ey, oh, what you do to.

Vocal part in 2/4 time, treble clef, key of C. Chords: G7, C, C7. Lyrics: me! I can't re-sist when I am in your arms. Oh, ba - by,

2

57 F C7

oh, what you do to me! You kiss me, what a thrill; you

63 F C7 F

squeeze me and I chill. It must be love! What else can it

68 B♭ Gm7 C7 F C (Keyboard)

To Coda ♫

be? 'Cause oh, what you do to me.

73 G7 C D7 G7

79 C G7 C

84 D7 G7 1. C (Sax) 2. C (Keyboard) D.S. al Coda C7

88 ♫ Coda F N.C. (Keyboard) F7 B♭ C7

97 F7 B♭ F7 B♭

103 C7 F7 1. B♭ (Sax) 2. B♭

Oh, What You Do To Me Polka

M

Keyboard

(Keyboard)

•
G

A m7

D7

(

D

7 (Sax)

Sax)

Musical score for the first section of the solo, starting with a G major chord. The melody consists of eighth and sixteenth-note patterns, with a melodic line that includes a descending eighth-note run and a concluding eighth-note chord. The section ends with a D7 chord, followed by a G major chord and a D7 chord, with a note labeled '(Sax)' indicating a saxophone entry.

Musical score for piano, page 9. The score consists of two staves. The top staff shows a melody line with the following notes and rests: a whole note G, a half note rest, a quarter note G, a half note rest, a dotted half note G, a half note rest, a eighth note G, a sixteenth note G, a sixteenth note G, a half note rest, a dotted half note G, a half note rest, a eighth note G, a sixteenth note G, a sixteenth note G. The bottom staff shows harmonic chords: a whole note G, a half note rest, a half note D7, a half note rest, a half note G, a half note rest, a half note D7. The key signature is one sharp (F#), and the time signature is common time.

Musical score for piano, page 17. The score consists of two staves. The top staff shows a melodic line with various note values and rests. The bottom staff shows harmonic chords. The chords are labeled as follows: G (two measures), A7 (one measure), D (one measure), and D7 (one measure). The key signature is one sharp, indicating G major.

Musical score for piano, page 5, measures 25-28. The key signature is G major (one sharp). Measure 25: G major chord (G, B, D) followed by a half note G. Measure 26: A dotted half note followed by a quarter note. Measure 27: D7 chord (D, F#, A, C#) followed by a eighth-note pattern: G, F#, E, D. Measure 28: G major chord (G, B, D) followed by a eighth-note pattern: G, F#, E, D.

33 G C Am7 D7 G (Keyboard) G7

This image shows a musical score for piano/vocal/guitar. The score consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is played on the piano keyboard, indicated by the label '(Keyboard)' above the staff. The vocal part follows the melody. The score includes the following chords and labels:

- Measure 33: G (chord)
- Measure 34: C (chord)
- Measure 35: Am7 (chord)
- Measure 36: D7 (chord)
- Measure 37: G (chord)
- Measure 38: G7 (chord)

Oh, what you do to me! When - ev - er you're a - round my

Musical score for piano showing measures 47-50. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 47 starts with a C major chord (C, E, G) followed by a G7 chord (G, B, D, F#). Measure 48 begins with a C major chord. Measure 49 starts with a C major chord followed by a G7 chord. Measure 50 starts with a C major chord.

heart begins to pound. Oh, honey, oh, what you do to

Musical score for piano showing measures 52-53. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 52 starts with a D7 chord (D, F#, A, C) followed by a G7 chord (G, B, D, F#). Measure 53 starts with a G7 chord (G, B, D, F#) followed by a G7 chord (G, B, D, F#).

me! I can't resist when I am in your arms. _____ Oh, ba - by,

2

57 C G7

oh, what you do to me! You kiss me, what a thrill; you

63 C G7 C

squeeze me and I chill. It must be love! What else can it

68 F Dm7 G7 C To Coda \oplus (Keyboard) G

be? 'Cause oh, what you do to me.

73 D7 G A7 D7

79 G D7 G

84 A7 D7 1. G (Sax) 2. G D.S. al Coda G7 (Keyboard)

\oplus Coda
91 C N.C. (Keyboard) C7 F G7

97 C7 F C7 F

103 G7 C7 1. F (Sax) 2. F

Oh, What You Do To Me Polka

F

Keyboard

(Keyboard)

G A m7 D7 G D7 (Sax)

9 G D7 G D7

17 G A7 D G D7

25 G D7 G D7

33 G C Am7 D7 G (Keyboard) G7

41 C G7

Oh, what you do to me! When - ev - er you're a - round my

47 C G7 C

heart be-gins to pound. Oh, hon - ey, oh, what you do to

52 D7 G G7

me! I can't re - sist when I am in your arms. _____ Oh, ba - by,

2

57 C G7

63 C G7 C

68 F Dm7 G7 C To Coda \oplus (Keyboard)

73 D7 G A7 D7

79 G D7 G

84 A7 D7 1. G (Sax) 2. G D.S. al Coda (Keyboard)

91 C N.C. (Keyboard) C7 F G7

97 C7 F C7 F

103 G7 C7 1. F (Sax) 2. F

Oh, What You Do To Me Polka

M
Keyboard

(Keyboard)

2

57 F C7

oh, what you do to me! You kiss me, what a thrill; you

63 F C7 F

squeeze me and I chill. It must be love! What else can it

68 B♭ Gm7 C7 F C (Keyboard)

To Coda ♩

be? 'Cause oh, what you do to me.

73 G7 C D7 G7

79 C G7 C

84 D7 G7 1. C (Sax) 2. C (Keyboard) D.S. al Coda C7

88 ♩ Coda F N.C. (Keyboard) F7 B♭ C7

97 F7 B♭ F7 B♭

103 C7 F7 1. B♭ (Sax) 2. B♭

Thank you.

Our next selection was written by Hoagy Carmichael in 1938 and recorded in that year by the great Glenn Miller Orchestra, with a vocal by Ray Eberle. This recording lasted 8 weeks on the Billboard chart, but it has since been recorded by a whole host of artists, including Paul Anka, Eddy Arnold, Pat Boone, Rosemary Clooney, Nat King Cole, and the list goes on and on. Recently, Willie Nelson featured this song in his album entitled "Lost Highway."

Here's the beautiful ballad - "The Nearness Of You."

The Nearness Of You

F

Keyboard

Keyboard

(Sax)

B♭6 G m7 C m7 F7

B♭6 G m7 C m7 F7

It's not the

B♭Maj7 F m7 B♭7 E♭Maj7

pale moon that ex - cit es me, that that thrills and de -

E♭7 D m7 D♭7 C m7 F7

lights me, oh oh no. It's just the near - ness of

sa - tion, sa - tion, no. It's just the near - ness of

D m7 G7 C m7 F7 B♭6 E♭Maj7 B♭/D D♭7

you. It's not your you. When you're in my

C m7 F7

arms and feel you so

B♭Maj7 B♭7 F m7 B♭7 E♭Maj7

close to me, all my wild - est

D m7(♭5) G7 C m7 A♭7 F7

dreams come true. need no

23 B♭Maj7 F m7 B♭7 E♭Maj7

26 E♭°7 D m7 D♭7 C m7 F7

29 D m7(♭5) G7 3 C m7 To Coda ⊕

32 F7 B♭6 G m7 C m7 F7 (Sax) D.S. al Coda

35 Coda F♯° F7 B♭6 B Maj7 G♭Maj7 B♭Maj7

The Nearness Of You

M

Keyboard

(Keyboard)

E6

C m7

F m7

B \flat 7

120
Forte (f)
Piano (p)
Sforzando (sf)
E♭6 C m7 F m7 B♭7

E♭Maj7 B♭m7 E♭7 A♭Maj7



pale moon that ex - cites me, that thrills and de -
sweet con - ver - sa - tion that brings this sen -

8 A \flat °7 G m7 G \flat 7 F m7 B \flat 7

lights me,
sa - tion, oh oh no. no. It's just the near - ness of
It's just the near - ness of

Musical score for 'When You're in My Arms' showing lyrics and chords. The score consists of two staves. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. The lyrics 'you.' are followed by a measure of rest, then 'It's not your'. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. The lyrics 'you.' are followed by a measure of rest, then 'When you're in my'.

15 F m7 B♭7

arms _____ and I feel you so

17 E♭Maj7 E♭7 B♭m7 E♭7 A♭Maj7

close to me, all my wild - est

20 G m7(b5) C7 F m7 D♭7 B♭7

dreams_____ come true._____ need no

23 E♭Maj7 B♭m7 E♭7 A♭Maj7

soft lights to en - chant me, if you'll on - ly

26 A♭°7 G m7 G♭7 F m7 B♭7

grant me the right to hold you ev - er so

29 G m7(♭5) C7 F m7 To Coda ⊕

tight _____ and to feel in the night, _____ the

32 B♭7 E♭6 C m7 F m7 B♭7 (Keyboard) D.S. al Coda

near - ness of you. _____

⊕ Coda B° B♭7 E♭6 E Maj7 B Maj7 E♭Maj7

near - ness of you. _____

Thank you. Are you enjoying yourselves remembering these favorites from yesteryear?

Our next song was written back in 1928 and was first performed later that same year by vocalist Ruth Etting. However, the most famous rendition of this song was recorded early in 1929 by singer Helen Kane. You'll remember that Helen's childlike voice and Bronx dialect eventually became the inspiration for the voice of cartoon character Betty Boop. Remember "Boop Boop a Doop"?

In this song, a young girl gives advice to her man about what to do in order to remain healthy and continue to be a part of her life. And her man then responds with similar advice for her. I'll join with _____ in this song filled with cautions: "Button Up Your Overcoat."

D

VOCAL DUET

Button Up Your Overcoat

Keyboard

(Keyboard)

1 E♭ C m/G F m B♭7

3 E♭ C m/G F m B♭7

5 E♭ C7 F7

(F) But-ton up your o - ver-coat when the wind is free.
 (M) But-ton up your o - ver coat when the wind is free.

9 B♭7 B♭°7 B♭7 E♭6 C m7 F m7 B♭7

Take good care of your-self, you be - long to me.
 Take good care of your self, you be - long to me.

13 E♭ C7 F7

Eat an ap - ple ev - 'ry day; get to bed by three.
 Wear your flan - nel un - der-wear when you climb a tree.

17 B♭7 B♭°7 B♭7 E♭6 B♭m7 E♭7

Take good care of your-self, you be - long to me. Steer clear of
 Take good care of your self, you be - long to me. Be care - ful

D

21 A^b6 E^b6

fro - zen ponds, oo oo! Perox - ide blondes, oo oo!

cross - ing streets, oo oo! Don't eat meats, oo oo!

25 C m7 F 9 B^b7 C m7/B^b B^b7 F m7/B^b A °/B^b

Stocks and bonds, oo - oo! You'll get a pain and ru - in your bank - roll!
Cut out sweets, oo - oo! You'll get a pain and ru - in your tum - tum!

29 E^b C7 F 7

Keep a-way from boot-leg hootch when you're on a spree.
Don't go out with col - lege boys when you're on a spree.

33 B^b7 B^b°7 B^b7 E^b6

Take good care of your - self, you be - long to me.
Take good care of your - self, you be - long to me.

36 1. B^b7 2. E^b6 B^b7 B^b°7 B^b7

— (F) Take good care of your-self, you be -

40 E^b6 B^b7 B^b°7 B^b7

long to me. (Both) Take good care of your-self, you be -

44 C m7 (M) B^b7 E^b F m7 B^b7 E^b6

long (F) to me.

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'll switch moods to the Latin style as we tell the story of a particular insect that I'm sure we're all acquainted with - the cockroach! This one is a traditional folksong from the Mexican culture.

Please enjoy the story as _____ sings our version of "La Cucaracha."

Latin Beat

La Cucaracha

F
Keyboard

(Keyboard) B♭ B♭maj7/A Gm G♭aug F E♭/G F7 B♭ N.C.

5 B♭ F7

8 So she goes to find some mu - sic, B♭ and she's danc-ing on the dance floor.

12 She won't stay where they don't want her, there are bet-ter things to

15 ask for. Now, the mu-sic seems to charm her as she's danc-ing on the

19 dance floor. La cu-ca - ra - cha, the lit - tle cock - roach,

23 all she want-ed was to dance. She does-n't mind that her leg is mis - sing.

27 She would nev - er miss the chance. B♭ (Sax)

2
30 B♭ F7

33

36 B♭ (Keyboard)

38 B♭ F7

42

45 B♭ (Sax)

48 (Keyboard) F7 (Sax)

51 (Keyboard) B♭ (Sax)

54 A♭m F°7 A♭m F°7 G7

In the house, no - bod - y

3

58 C G7

wants her, and they throw her out the back door. So she goes to find some mu - sic, —

63 C

and she's danc-ing on the dance floor. She won't stay where they don't

66 C G7

want her, there are bet-ter things to ask for. Now, the mu-sic seems to

70 C

charm her— as she's danc-ing on the dance floor. La cu-ca-

74 G7

ra - cha, the lit-tle cock - roach, all she want-ed was to dance. She does-n't

78 C

mind that her leg is mis - sing. She would nev-er miss the chance,

82 G7 C

all she want-ed was to dance. The lit-tle cock - roach, the lit-tle cock - roach,

86 G7 C

all she want - ed was to dance.

Latin Beat

La Cucaracha

(Keyboard) E♭ E♭maj7/D Cm B aug B♭ A♭/C B♭7 E♭ N.C.



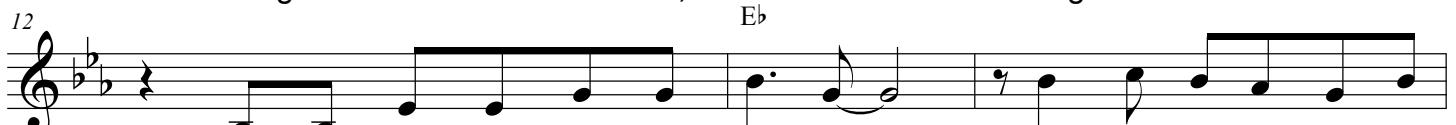
In the house, no-bod-y



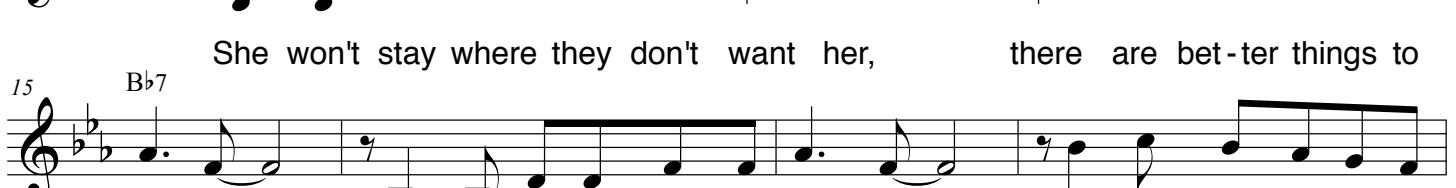
wants her, and they throw her out the back door.



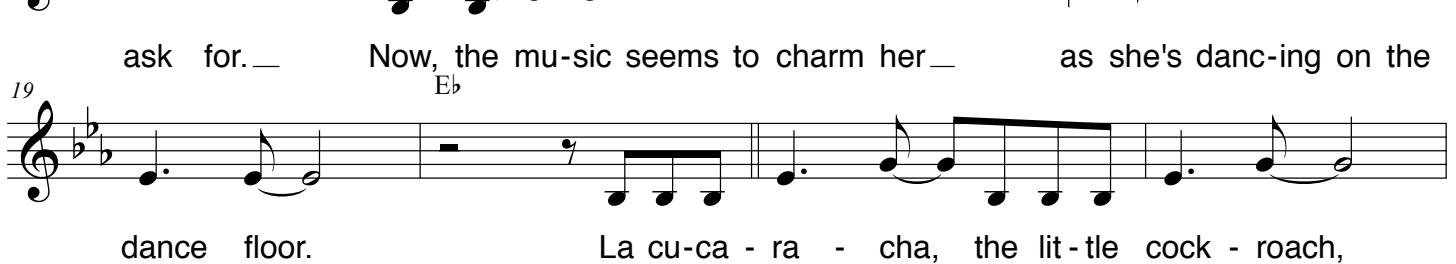
So she goes to find some mu - sic, and she's danc-ing on the dance floor.



She won't stay where they don't want her, there are bet-ter things to



ask for. Now, the mu-sic seems to charm her as she's danc-ing on the



dance floor. La cu-ca - ra - cha, the lit - tle cock - roach,



all she want-ed was to dance. She does-n't mind that her leg is mis - sing.



(Sax)

She would nev - er miss the chance.

2
30 E♭ B♭7

33

36 E♭ (Keyboard)

38 E♭ B♭7

42

45 E♭ (Sax)

48 (Keyboard) B♭7 (Sax)

51 (Keyboard) E♭ (Sax)

54 D♭m B♭°7 D♭m B♭°7 C7

In the house, no - bod - y

58 F C7 3
wants her, and they throw her out the back door. So she goes to findsome mu - sic, —

63 F
and she's danc-ing on the dance floor. She won't stay where they don't

66 F C7
want her, there are bet-ter things to ask for. Now, the mu-sic seems to

70 F
charm her as she's danc-ing on the dance floor. La cu-ca-

74 C7 F
ra - cha, the lit-tle cock - roach, all she want-ed was to dance. She does-n't

78 F
mind that her leg is mis - sing. She would nev - er miss the chance,

82 C7 F
all she want-ed was to dance. The lit-tle cock - roach, the lit-tle cock - roach,

86 C7 F >
all she want - ed was to dance.

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 a number that was first recorded way back in 1917 by the Original Dixieland Jazz Band. It became a standard, with over 136 cover versions by 1942 . And if you happen to be a graduate of the Universities of Clemson, Missouri, Memphis, Auburn, Louisiana State, or Princeton, you'll recognize it as one of your college fight songs.

Here we go with our closing selection for the evening - our version of the "Tiger Rag."

Tiger Rag

Keyboard

The sheet music for "Tiger Rag" is a keyboard part in B-flat major. It features ten staves of musical notation, each starting with a treble clef and a key signature of one flat. Chords are indicated above the notes, and measure numbers are provided at the beginning of each staff.

- Staff 1:** Measure 1 starts with a B-flat chord. Measures 2-4 show a sequence of chords: B-flat, F7, B-flat, B-flat, B-flat.
- Staff 2:** Measure 5 starts with an F7 chord. Measures 6-7 show a sequence: 1. B-flat, 2. B-flat, G7.
- Staff 3:** Measure 8 starts with a C7 chord. Measures 9-10 show a sequence: C7, F7, C7, F.
- Staff 4:** Measure 11 starts with a C7 chord. Measures 12-13 show a sequence: C7, F7, C7, F.
- Staff 5:** Measure 14 starts with a F7 chord. Measures 15-16 show a sequence: F7, B-flat, F7.
- Staff 6:** Measure 17 starts with a B-flat chord. Measures 18-19 show a sequence: B-flat, F7, B-flat.
- Staff 7:** Measure 20 starts with an F7 chord. Measures 21-22 show a sequence: B-flat, B-flat, B-flat7.
- Staff 8:** Measure 23 starts with an E-flat chord. Measures 24-25 show a sequence: E-flat, E-flat, E-flat.
- Staff 9:** Measure 26 starts with an E-flat chord. Measures 27-28 show a sequence: E-flat, E-flat, E-flat.
- Staff 10:** Measure 29 starts with a B-flat7 chord. Measures 30-31 show a sequence: B-flat7, B-flat7, B-flat7.
- Staff 11:** Measure 32 starts with an E-flat chord. Measures 33-34 show a sequence: E-flat, E-flat, E-flat.
- Staff 12:** Measure 35 starts with a B-flat7 chord. Measures 36-37 show a sequence: B-flat7, B-flat7, B-flat7.

2

42 B^b7 E^b

(Sax 1st time, Keyboard 2nd time)

50 A^b

54 A^b7 E^b7

58 E^b7

62 E^b7 A^b N.C. E^b7 N.C.

66 A^b

70 A^b A^b7 D^b

(Sax both times)

74 D^b D^bm6 A^b F7

78 B^b7 E^b7 1. A^b

82 2. A^b A^b/C D^b B°/D E^b E^b7 A^b