

Set KB_Valentines

Last revised: 2024.02.10

KB_Valentines01-M01-Love Is Just Around The Corner(KV).2024.02.10.pdf
KB_Valentines02-B13-My Funny Valentine(KVF).2024.02.10.pdf
KB_Valentines02-B13-aaa Script Valentine_s2jpg.2024.02.10.pdf
KB_Valentines03-D03-Besame Mucho(KVF).2024.02.10.pdf
KB_Valentines03-D03-aaaScriptD Judy Garland2jpg.2024.02.10.pdf
KB_Valentines04-C09-Come Fly With Me(KVF).2024.02.10.pdf
KB_Valentines04-C09-aaaScriptC Frank Sinatra8jpg.2024.02.10.pdf
KB_Valentines05-OO10-Thats Amore(KV).2024.02.10.pdf
KB_Valentines05-OO10-aaaScriptOO Dean Martin10jpg.2024.02.10.pdf
KB_Valentines06-AA05-At Last(KVF).2024.02.10.pdf
KB_Valentines06-AA05-aaaScriptAA Eddy Arnold4jpg.2024.02.10.pdf
KB_Valentines07-EE03-Moonlight Bay(KVF).2024.02.10.pdf
KB_Valentines07-EE03-aaa ScriptEE The Ink Spots2jpg.2024.02.10.pdf
KB_Valentines08-J02-Let Me Call You Sweetheart(KVF).2024.02.10.pdf
KB_Valentines08-J02-aaaScriptJ The Beatlesjpg.2024.02.10.pdf
KB_Valentines09-F07-It Had To Be You(KVF).2024.02.10.pdf
KB_Valentines09-F07-aaaScriptF Top Songs6jpg.2024.02.10.pdf
KB_Valentines10-C15-Fly Me To The Moon(KVF).2024.02.10.pdf
KB_Valentines10-C15-aaaScriptC Frank Sinatra14jpg.2024.02.10.pdf
KB_Valentines11-AA16-Brazil(KVF).2024.02.10.pdf
KB_Valentines11-AA16-aaaScriptAA Eddy Arnold15jpg.2024.02.10.pdf
KB_Valentines12-M06-Baby Face(KVF).2024.02.10.pdf
KB_Valentines12-M06-aaaScriptM Doris Day5jpg.2024.02.10.pdf
KB_Valentines13-MM16-Theres A Rainbow Round My Shoulder(KVF).2024.02.10.pdf
KB_Valentines13-MM16-aaaScriptMM Glen Campbell15jpg.2024.02.10.pdf
KB_Valentines14-A08-Breaking Up Is Hard To Do(KV).2024.02.10.pdf
KB_Valentines14-A08-Breaking Up Is Hard To Do(VOCAL).2024.02.10.pdf
KB_Valentines14-A08-aaaScriptA Elvis Presley7jpg.2024.02.10.pdf
KB_Valentines15-M04-L-O-V-E(KVF).2024.02.10.pdf
KB_Valentines15-M04-aaaScriptM Doris Day3jpg.2024.02.10.pdf
KB_Valentines16-NN02-You Fill Up My Senses(KVF).2024.02.10.pdf
KB_Valentines16-NN02-aaaScriptNN Everly Brothersjpg.2024.02.10.pdf
KB_Valentines17-A17-In The Mood(K).2024.02.10.pdf
KB_Valentines17-A17-aaa Script Valentine_s26jpg.2024.02.10.pdf

Love Is Just Around The Corner

Keyboard

(Keyboard)

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). The key signature is B-flat major. The time signature is common time (C). The score consists of 30 measures, divided into systems of five measures each. Chord symbols are written above the staff, indicating the harmonic accompaniment. The lyrics are written below the staff, aligned with the melody. The score includes a repeat sign at measure 5, a first and second ending at measure 9, and a Coda section starting at measure 30. The final measure of the Coda is marked with a double bar line and a repeat sign.

5 Love is just a-round the cor - ner, an - y coz - y lit - tle cor - ner.
I'm a sen - ti - men - tal mourn - er, and I could - n't be fo - lorn - er

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

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

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

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

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

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

To Coda *D.S. al Coda*

Coda (Keyboard)

Thank you very much and “Hello!”

We’re the Mixed Nuts, and we’re excited to be celebrating Valentine’s Day with you today. We’ve put together a special selection of music for this special day, and we hope you’ll find it enjoyable. Our opening selection was “Love Is Just Around The Corner,” quite appropriate for this day, wouldn’t you agree?

Our next song is perfect for this celebration. What could be more appropriate for Valentine’s Day than a song with “Valentine” in it’s title.

Here we go with “My Funny Valentine.”

F

[illegible]

2

21 B \flat Maj7 C m7 D m7 C m7 B \flat Maj7 C m7 D m7 C m7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 B \flat Maj7 D7 G m F m7 E7 E \flat Maj7 A m7(\flat 5) D7(\flat 9)

o - pen it to speak, are you smart? _____ But

29 G m G m(maj7) G m7 G m6

don't change a hair for me, not if you care for me,

33 E \flat Maj7 A m7(\flat 5) D7(\flat 9) G m F m7 E7(\sharp 11)

stay lit - tle val - en - tine, stay. _____

37 1. E \flat Maj7 C m7 F7(\flat 9) B \flat 6 A m7(\flat 5) D7(\flat 9)

Each day is Val - en-tine's Day.

41 2. E \flat Maj7 C m7 F7(\flat 9) B \flat G m G \flat (\sharp 5) B \flat

Each day is Val-en - tine's Day. _____

Thank you.

Our next selection has a Latin beat and was written back in 1940 by a young Mexican girl named Consuelo Valazquez at the age of 15. The song title is translated as “Kiss Me Again and Again” but Consuelo said that she wrote the song before she had ever been kissed. Here is “Besame Mucho.”

Besame Mucho

F

Keyboard

(Sax)

A m D m A m E7

5 A m E7 A m E7

9 A m6 D m6

Bes - a - me, bes - a - me mu - cho.

12 A7(b9) D m6 E7(b9)

Each time I cling to your kiss I hear mu - sic di -
Co - mo si fuer - a esta noch - e la ul - ti - ma

15 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

vine. Bes - a - me, bes - a me
vez.

19 D m6 A m A m/G

mu - cho. Hold me, my dar - ling, and
Que ten - go mied - do per -

22 F7 E7 A m6

say der - te, you'll al - ways be mine.
der - te, per - der - te des - pues.

25 D m6 A m6
This joy is some - thing new, my arms en - fold - ing you,
Quier - o ten - er - te muy cer - ca mir - ar - me tus

27 E7 A m6 A7(b9) D m6
nev - er knew this thrill be - fore. Who ev - er thought I'd be
o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 A m6 B7 F7 E7
hold - ing you close to me, whis - p'ring, "It's you I a - dore."
na - na yo es - ta re - le - jos "Muy le - jos de ti."

33 A m6 D m6
Dear - est one, if you would leave me,
Bes - a - me, bes - a - me mu - cho.

36 A7(b9) D m6 E7(b9)
each lit - tle dream would take wing and my life would be
Co - mo si fuer - a esta noch - e la ul - ti - ma

39 A m6 B m7 E7 A7 G/B A7/C# A7(b9)
through. Bes - a - me, bes - a me
vez.

43 D m6 A m A m/G
mu - cho. Love me for - ev - er and
Que ten - go mied - do per -

46 F7 E7 A m6 E7
make all my dreams come true.
der - te, per - der - te des - pues.

49 A m A m/G F7 E7 A m6
Love me for - ev - er and make all my dreams come true.
Que ten - go mied - do per - der - te, per - derte des - pues.

Thank You.

You know, each time we come to play for you, we like to feature the music of an artist or artist of the 40s or 50s. Tonight, we'd like to have you remember a famous male vocalist who once was accused of being so thin that if stood behind a microphone stand, no one would be able to see him. Anyone know this guy? (Pause). He was also known as "Old Blue Eyes." Does that help? You got it - Frank Sinatra.

Frank started singing with the great dance bands of Harry James and Tommy Dorsey, and he then went on to become a solo artist in the early 40s. His career spanned more than a half-century, and his last singing tour was in 1995.

Our first selection is one that was written for Frank by Jimmy Van Heusen and Sammy Cahn back in 1957. He recorded it in 1958 and it became a solid part of his concert repertoire. Here is "Come Fly With Me."

Come Fly With Me

F

(Sax)

Keyboard

F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7
 Come
 5 F Maj7 F 6 A m7 A^b7 G m7 C7
 fly with me, let's fly, let's fly a - way. If
 fly a - way, let's float down to Pe - ru. In
 9 F Maj7 F 6 C m7 F7 B^bMaj7 E^b7
 you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come
 Lla - ma - land, there's a one-man band, and he'll toot his flute for you. Come
 13 F Maj7 F 6 B^b7 A7 D7 G7 C7
 on and fly with me, let's fly a - way. Come
 fly with me let's take
 17 2. B^b7 C7sus4 F 6 B^b7 F 6
 off in the blue. Once I get you
 20 D^bMaj7 D^b6 G^bMaj7 E^bm7
 up there where the air is rar - i - tied,
 24 A^b7 D^b6 E^bm7 A^b7sus4
 we'll just glide star - ry - eyed. Once I get you
 28 D^bMaj7 D^b6 C Maj7 A m7
 up there, I'll be hold - ing you so near,

2

32 Dm11 G7 C7 N.C. C7

You may hear an - gels cheer 'cause we're to-geth - er.

36 FMaj7 F6 Am7 Ab°7 Gm7 C7

Weath - er wise it's such a love - ly day. Just

40 FMaj7 F6 Cm7 F7 Bbmaj7 Eb7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 FMaj7 F6 Bb7 Am7(b5) Eb7 D7 Am9#11 To Coda

per - fect for a fly - ing hon - ey moon, O yeah! Come

48 G7 Gm7 C7 F Am C9 (Sax) D.S. al Coda

fly with me. Pack up. Let's fly a - way.

52 Coda Gm7 Bbm7 Gm7

fly with me, come fly with me, come fly with me,

58 Gm7/C F F6 Bb7 Gm7 F#Maj7 F6

let's fly a - way

Thank you. Thank you very much.

Our next selection was written back in 1953 and became a signature song for Dean Martin. It first appeared in the movie "The Caddy," starring Dean and his sidekick. Who was that? You got it - Jerry Lewis. Many other artists have recorded it since, including Deanna's daughter, Deanna.

Here we go with my best interpretation of Deano's hit - "That's Amore."

VOCAL ONLY

That's Amore

Keyboard

(Give pitch)

B \flat B \flat Maj7 B \flat 6

When the moon hits your eye like a big piz - za

4 D \flat 7 C m7 F7 C m7 F7

pie, that's a - mo - re. When the

9 C m7 F7 C m7 F7

world seems to shine like you've had too much wine, that's a -

13 B \flat Maj7 B \flat 6 C m7 F7

mo - re. Bells will

17 B \flat B \flat Maj7 B \flat 6

ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll

20 D \flat 7 C m7 F7 C m7 F7

sing, "Vee - tah bel - la." Hearts will

25 C m7 F7 C m7

play, tip - py - tip - py tay, tip - py - tip - py - tay like a

28 F7 B \flat Maj7 B \flat 6 C m7 F7

gay tar - an - tel - la. When the

2

33 $B\flat$ $B\flat$ Maj7 $B\flat$ 6 $D\flat$ 7
stars make you drool like a pas - ta fa - zool, that's a -

37 C m7 F7 C m7 F7
mo - re. When you

41 C m7 F7 C m7 F7
dance down the street with a cloud at your feet, you're in

45 D7/A $A\flat$ 7(b 5) G7
love. When you

49 C m7 C m7(b 5)
walk in a dream, but you know you're not dream-ing, sig -

53 $B\flat$ $B\flat$ /A $B\flat$ /G $B\flat$ /F $D\flat$ 7
no - re; scuz - za

57 C m7 F7 C m7 F7
me, but you see, back in old Nap - o - li, that's a -

61 1. $B\flat$ Maj7 $B\flat$ 6 C m7 F7 (Keyboard)
mo - re!

65 2. $B\flat$ Maj7 $B\flat$ (Keyboard) $G\flat$ F7
mo - re! That's a -

69 $B\flat$ $B\flat$ F7 $B\flat$
mo - re!

Thank you. Our next selection was written back in 1941 for the movie musical entitled “Orchestra Wives,” starring George Montgomery and Ann Rutherford. Did any of you see that movie? Later, it was a big hit for Etta James, who just passed away last January.

More recently, this was the song that our president Barack Obama and his wife Michelle danced to at all 11 Inaugural Balls in January. Anyone have a guess as to the name of this selection? Right. Here is “At Last.”

At Last

F

Keyboard

12/8 Feel

12/8 4

F F7/A B \flat B dim7 F/C F7/E \flat D7(b9) D \flat 7 C9

5 8

F D m7 G m7 C7(b9) F D m7

last, _____ my the love _____ has come a - long, _____

the skies a - bove are blue, _____

8 G m7 C7 F D m7 G m7 C7

_____ my lone - ly days are o - ver, _____ and life _____ is like a

_____ my heart was wrapped in clo - ver, _____ the night I looked at

1. 11 F F7/E \flat D7(b9) D \flat 7 C9 2. F B \flat FMaj9

song. _____ At you. _____ I found the

15 G m7 C7 FMaj9 F6

dream _____ that I _____ can speak to, _____ a dream that

17 E7/B E7 A m D m7 G7

I _____ can call _____ my own. I found a thrill _____ to press my

20 CMaj7 C \sharp 7 D m7 G7 C C7

cheek to, _____ a thrill _____ I've nev - er known. You

23 F D m7 G m7 C7(b9) F D m7

smiled _____ and then the spell was cast, _____

26 G m7 C7 F D m7 G m7 C7 To Coda Θ

_____ and here we are in heav - en _____ for you are mine at

29 F D m7 G m7 C9 D.S. al Coda Θ 31 Coda F D m7 B \flat B \flat m F

last. _____ (Sax) last. _____

Thank you.

We'll go way back to 1912 for our next song, a popular barbershop quartet favorite. We've decided to spice it up a bit by giving it a Latin beat.

Here we go with our arrangement of this great old favorite "Moonlight Bay."

Enjoy!

Moonlight Bay

F

Cha-Cha Rhythm

Keyboard

(Sax) B \flat F7 B \flat F7 B \flat F7 B \flat N.C.

We were sail-ing a -

5 B \flat B \flat aug E \flat B \flat

long on Moon-light Bay. We could hear the voic - es

9 F7 B \flat N.C.

ring - ing, they seemed to say, "You have stol - en my

13 B \flat B \flat aug E \flat B \flat E \flat B \flat

heart, now don't go 'way." As we

17 F7

sang love's old sweet song on Moon - light

19 1. B \flat N.C. (Sax) 2. B \flat

Bay.

2

(Sax)

23 C G7 C G7 C G7 C N.C.

We were sail-ing a -

27 C Caug F C

long on Moon-light Bay. We could hear the voic-es

31 G7 C N.C.

ring-ing, they seemed to say, "You have stol-en my

35 C Caug F C F C

heart, now don't go 'way." As we

39 G7 C N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 C N.C. C N.C.

long, oh, just cruis-ing a - long, we were sail-ing a -

47 C G7 C (Sax) G7

long on Moon-light Bay.

Good evening. We're happy to see all of you here. We're the Mixed Nuts and we're here to play for your listening enjoyment.

Tonight, we'd like to take you down memory lane once again and revisit some of the biggest hit songs from yesteryear. Our opening number, "Way Down Yonder in New Orleans," was written way back in 1922. Most recently it was performed by Harry Connick, Jr. in a September NBC fundraiser for Hurricane Katrina that raised over \$50 million.

Our next selection goes even a bit further back. It was written in 1910 and has been sung by artists ranging from mainstream soloists to barbershop quartets. You all know this one - "Let Me Call You Sweetheart." Sing along with us.

Let Me Call You Sweetheart

F

Keyboard

(Sax) Eb/G Gb°7 Fm7 Bb7

5 Eb Gb°7 Fm7 Bb7 Eb

I am dream - ing, dear, of you,

9 Eb Gb°7 Fm7 Bb7

day by day.

13 Fm7 E°7 Bb/D Bb7

Dream - ing where the skies are blue

17 Fm7 C°7 Eb

when they're grey.

21 G7 Cm7

When the sil - v'ry moon - light gleams,

25 F7 Bb

still I wan - der on in dreams

29 Cm C°7 Bb G7

in the land of love, it seems,

33 Cm7 F7 Bb Bb7

just with you.

37 E^b E^b A^b
Let me call you sweet-heart, I'm in love

42 $C7$ $F7$ B^b7
with you. Let me hear you

47 $Fm7$ B^b E^b B^b B^b7 $F7$ B^b7
whis - per that you love me, too.

53 E^b E^b
Keep the love - light glow - ing in your

57 A^b $C7$ F A^b
eyes so true. Let me

62 E^b E^b $C7$ $F7$ B^b7
call you sweet - heart, I'm in love with

67 1. E^b B^b $F7$ B^b7 2. E^b G^b7
you. you. (Sax)

71 $Fm7$ $D\text{ aug}$ B^b7 E^b6

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

Our next song is was written way back in 1924 but it didn't appear in a film until 1939 - a film entitled "The Roaring Twenties." Then, it kinda lay dormant until it was featured in the 1951 film "I'll See You In My Dreams" starring Danny Thomas. it was in a 1951 film starring Danny Thomas (remember him). He had a TV show, didn't he? And didn't he have a daughter? What was her name? Right, Marlo Thomas. She also had a TV show. Does anyone remember the name of her show? Right. It was called "That Girl."

This song was also featured in "Casablanca," "Annie Hall," and "A League Of Their Own." Remember those movies? It was recorded by a whole host of musical artists and was listed as #60 on the list of greatest movie songs.

Here's our arrangement of "It Had To Be You."

It Had To Be You

F

Keyboard

(Sax)

3

G m7 B \flat Maj7 F m7 B \flat 7

3

Cm7 Dm Cm7/E \flat E $^{\circ}$ F7 N.C.

It had to be you, —

5

B \flat F aug B \flat Maj7 G7

it had to be you. — I wan-dered a - round

9

C7 G m7 C7 G m7 C7

— and fin-al-ly found — the some-bod-y who — could make me be true,

13

Cm7 F7 D7 Gm

— could make me feel blue, — and ev-en be glad,

17

C7 F7 F $^{\circ}$ 7 F7 N.C.

— just to be sad, — think-ing of you. — Some oth-ers I've seen

2

21 B^b F^{aug} B^bMaj7 $G7$

might nev - er be mean, _____ might nev - er be cross

25 $C7$ $Gm7$ $C7$ $Gm7$ $C7$ Gm

___ or try to be boss, ___ but they would-n't do. _____ For no-bod-y else

29 E^bMaj7 $Cm7$ E^bm6 $F7$ B^bMaj7 $D7$ $Gm7$ B^b°

___ gave me a thrill, ___ with all your faults ___ I love you still. ___ It had to be you,

33 $F7$ Cm $F7$ $1. B^b$ B^b° $F7$ N.C. (Sax)

___ won - der - ful you, ___ it had to be you. ___

37 $2. B^b$ (Sax) B^b7 $Cm7$ $F7$ B^b6

you. _____

Thank you.

Our next selection was written in 1954 and originally was titled "In Other Words." It was recorded by Johnny Mathis and Nat King Cole. Anyone care to guess the title that it goes by now?

Right. Here's "Fly Me To The Moon."

Fly Me To The Moon

F

Keyboard

(Keyboard & Bass Only - Freely)

A^b Cm Fm9 Cm7 D^bmaj7 B^bm7 E^b7
 Po-ets

6 A^b Fm A^b Fm A^b Fm E^b B^bm B^bm(maj7)
 of-ten use man-y words to say a sim-ple thing. It takes thought and

11 B^bm7/A^b B^bm6 B^bm7/A^b E^b7 A^b D^b 3 D^o 3
 time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A^b/E^b D^b 3 B^bm7 3 Cm C^o 3
 play-ing; _____ for you I have writ-ten a song. _____ To be

18 B^bm7 3 E^b7 3 A^b Fm D^b6 3 B^bm7 3 C C7
 sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm)
 22 Fm7 B^bm7 3 E^b7
 Fly me to the moon _____ and let me play a-mong the stars.

25 A^bMaj7 A^b7 D^bMaj7 Gm7(b5)
 Let me see what spring- is like _____ on

28 C7(b9) Fm7 F7 B^bm7
 Jup - i - ter and Mars. _____ In oth-er words, _____

2

31 $E\flat 7$ $A\flat \text{Maj} 7$ $C \text{m} 7$ $F 7$ $B\flat \text{m} 7$
 — hold my hand. — in oth - er words, —

35 $E\flat 7$ $A\flat \text{Maj} 7$ $G \text{m} 7(\flat 5)$ $C 7$
 — ba - by, kiss me. —

38 $F \text{m} 7$ $B\flat \text{m} 7$ $E\flat 7$
 Fill my heart with song — and let me sing for - ev - er more.

41 $A\flat \text{Maj} 7$ $A\flat 7$ $D\flat \text{Maj} 7$ $G \text{m} 7(\flat 5)$
 — You are all I long — for, all I

44 $C 7(\flat 9)$ $F \text{m} 7$ $F 7$ $B\flat \text{m} 7$
 wor - ship and a - dore. — in oth - er words, —

47 $E\flat 7$ $C \text{m} 7$ $F 7$
 — please be true. — In

50 $B\flat \text{m} 7$ $E\flat 7$ $A\flat 6$ $G \text{m} 7(\flat 5)$ $C 7$
 oth - er words, — I love you. —

54 $C \text{m} 7$ $F 7$ $B\flat \text{m} 7$ $/B\flat$ $/A\flat$ $G\flat/D\flat$ $E\flat 7$
 true. — In oth - er words, — I love

60 $A\flat$ $A \text{maj} 7$ $B\flat \text{m} 7$ $/E\flat$ $A\flat 6$
 you. —

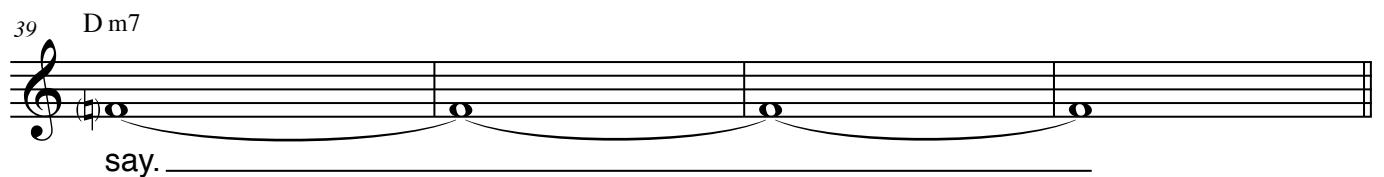
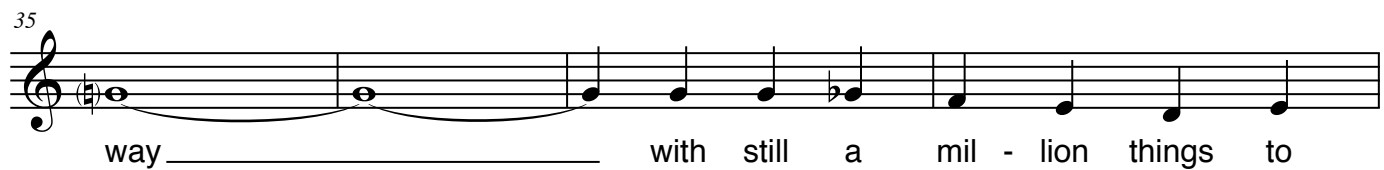
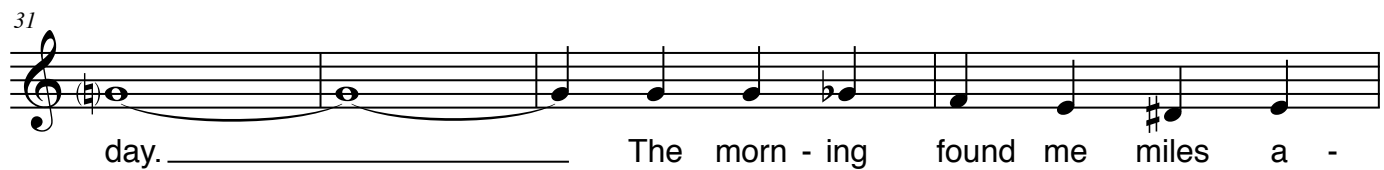
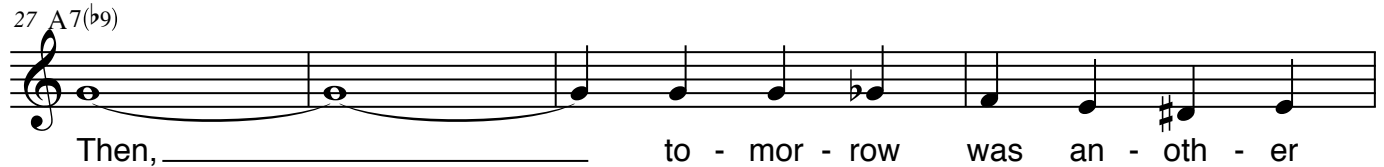
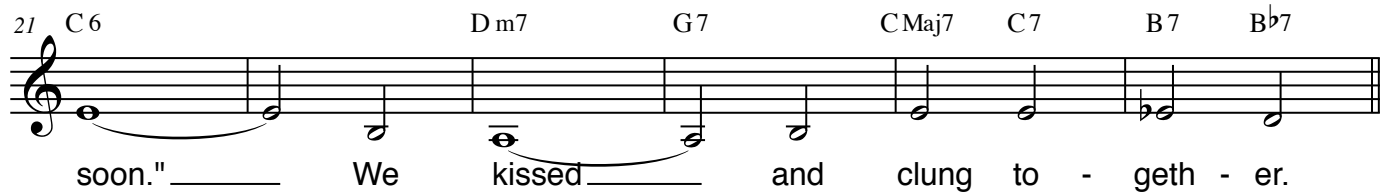
Thank you. We're getting close to the end of our time with you this evening. For our next song, we're going to switch beats and play a Latin American tune written way back in 1941 by Ary Barroso. It tells the story of a man who fell in love down in a South American country, then left, and is yearning to be back there again with his true love. Here is 'Brazil.'

Brazil

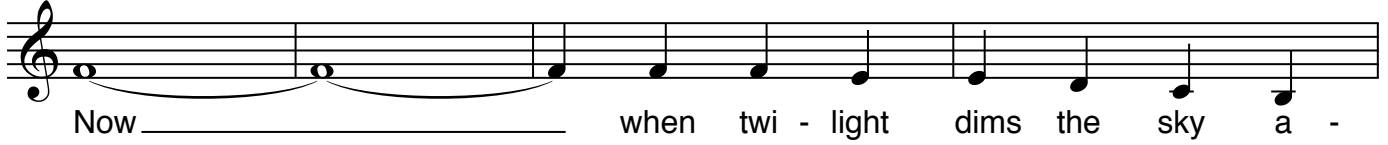
F

Keyboard

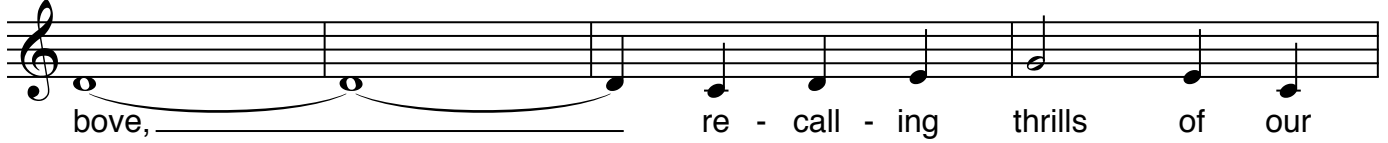
(Sax)



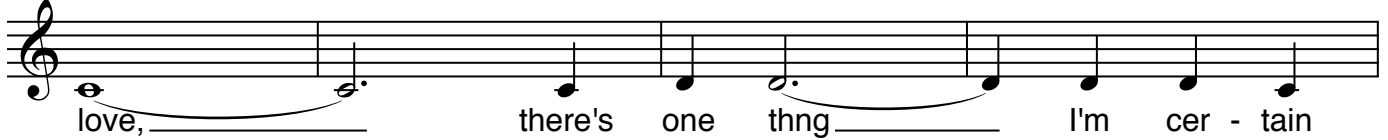
43 F m6



47 C Maj7

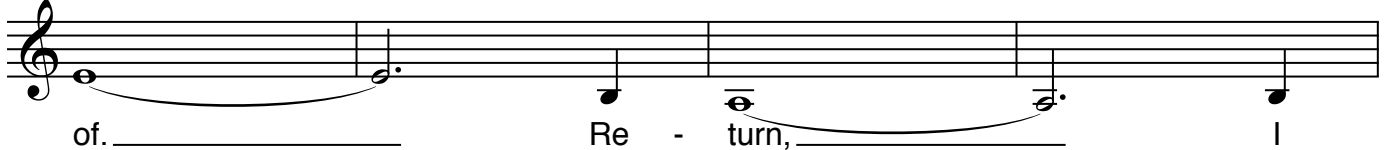
E^b°7

51 D m7



G7

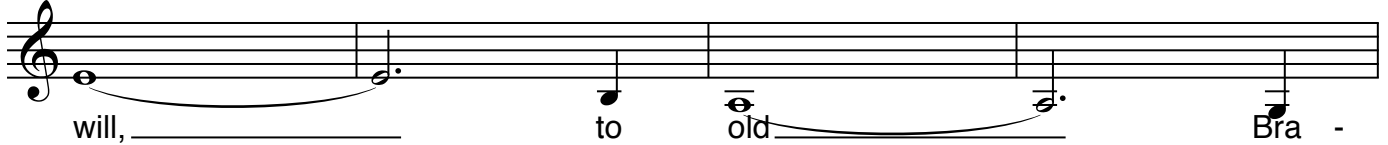
55 C 6



D m7

G7

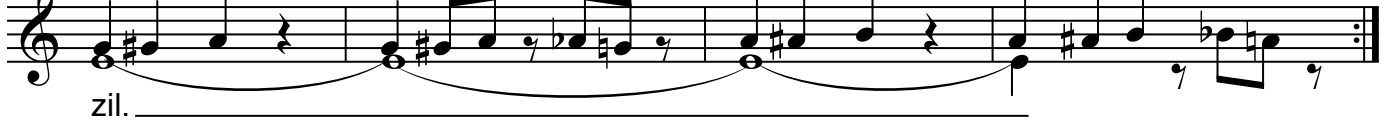
59 C 6



D m7

G7

63 1 C 6 (Sax)



D m6

G7

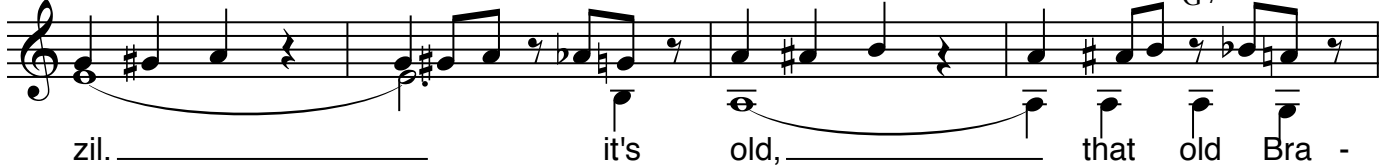
67 2 C 6 (Sax)



D m6

G7

71 C 6



D m6

G7

75 C 6



D m6

G7

C

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)

F F#° G m7 C7

5 F

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

9 C7

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

13 C7 F C m6 D7

(b) take your place, ____ ba - by face. ____

17 G7 C7

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

21 F

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

25 A7 E m7 A7 D m F7

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

29 B♭ B °7 F/C D7

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

33 G7 G7(#5) C7

1. F F °7 G m7 C7 2. F D7

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 Dm6 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 Em G7
in your fond em - brace. ____ I did - n't

63 C C#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) Am7 D7 G
face. ____

Thank you. ~~Well, we've certainly had a great time playing for you this evening. Have you enjoyed your~~

~~_____~~

Here is a song

~~_____~~ that was written way back in 1928 and recorded at that time by the great Al Jolson and featured in a movie called "The Singing Fool." Frankie Laine and Bobby Darin made later recordings.

~~Here's our final number of the evening.~~ We hope it leaves you in a very pleasant state. Its title: "There's A Rainbow 'Round My Shoulder."

•

There's A Rainbow Round My Shoulder

F

Keyboard

(Sax)

B \flat Cm7 B \flat Cm7

5 B \flat G7 E \flat maj7 F7 Gm F7 B \flat Cm7 N.C.

9 B \flat Cm B \flat E \flat B \flat F7

rain-bow round my shoul - der and a sky of blue a-bove. How the

13 B \flat 6 Dm/A Gm7 B \flat 7/F Cm F7 B \flat F7

sun shines bright, the world's al - right. 'cause I'm in love. There's a

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

rain-bow round my shoul-der and it fits me like a glove. Let it

21 B \flat 6 Dm/A Gm7 B \flat 7/F Cm F7 B \flat N.C.

blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the

25 E \flat E \flat m

folks will stare when they see the sol-i - tare that my own big

29 B \flat Gm7 Dm Cm F7

sug-ar dad - dy gave me to wear. There's a

33 B♭ Cm B♭ E♭ B♭ F7

rain-bow round my shoul - der and a sky of blue a-bove. And I'm

37 B♭ Dm/A Gm7 B♭7/F Cm F7 B♭ F7 (Sax)

shout-in' so the world will know that i'm in love.

41 B♭ Cm B♭ E♭

44 B♭ F7 B♭6 A

46 A♭ Gm7 Cm F7 B♭ F7

49 B♭ Cm B♭ E♭ B♭ F7

53 B♭6 Dm/A Gm7 B♭/F Cm7 F7 B♭ N.C.

Hal-le-lu-jah, how the

57 $E\flat$

folks are gon-na stare — when they see that dia-mond sol-i-tare

60 $B\flat$ $Gm7$ Dm Cm $G7$ N.C.

— that my own true guy gave me to wear. There's a

65 C Dm C F C $G7$

rain-bow round my shoul-der — and a — sky of blue a-bove. — And I'm

69 C Am $E^\circ7$ $A7$

— shout-in' so — so the world will know —

73 Dm $Am7$ $A\flat^\circ7$ $Dm7$ $G7$

i'm — in love. I'm — in love. — There's a

77 C Dm Em $G7$

rain - bow round my shoul-der, and I'm — in

79 C (Sax) Em/B Am $A\flat^\circ7$ C/G $F7$ C

love. —

Thank you very much.

Our next song was written fairly recently - in 1962 - by Neil Sedaka, and it hit #1 on the billboard chart on August 11 of that year. It also became a great hit all over the world, with the words translated into several languages.

In 1975, Sedaka rerecorded it as a ballad, and that's the version we'll do for you now. _____ and I will join with our version of Neil Sedaka's lament - "Breakin' Up Is Hard To Do."

No Intro
Keyboard - Give Pitch)

Breaking Up Is Hard To Do

Keyboard

Doo doo doo down doo be doo down down Ka-ba ka-ba

down doo be doo down down Ka-ba ka-ba down doo be doo down down

Break-ing up is hard to do. Don't take your

love when you held me tight.

Don't you leave my heart in mis-er-y. then you kissed me all through the night.

If you go all then that I'll be blue, 'cause Think of all that we've been through, and

break-ing up is hard to do. Re-mem-ber

break-ing up is hard to do. They say that break-ing

up is hard to do. Now I know I

2

22 $A^b\text{maj}7$ A^b $A^b\text{m}$ D^b $A^b\text{m}7$ D^b D^b7
know that it's true. _ Don't say that this is the end. In -

25 G^b $F7$
stead of break-ing up, I wish that we were mak-ing up a - gain. _

27 B^b $G\text{m}7$
_ I beg of you, _ don't

29 E^b $F7$ $B^b\text{maj}7$ $G\text{m}7$
say good - bye. _ Can't we give our love an -

31 E^b $F7$ $B^b\text{maj}7$ $D7$
oth - er try? _ Come on, ba - by, let's

33 $G\text{m}7$ $C7$ $F7$
start a - new, _ 'cause break-ing up is hard to do. _

35 1. B^b N.C.
_ They say that break - ing

36 2. B^b $G\text{m}7$ E^b $F7$ B^b $G\text{m}7$
_ _ _ It's hard to do.

39 E^b $F7$ B^b $G\text{m}7$
_ _ So ver - y hard to do.

41 E^b $F7$ B^b
Break - ing up is hard to do.

VOCAL ONLY

Breaking Up Is Hard To Do

(No Intro
Keyboard - Give Pitch)

Keyboard

(Male) Doo doo doo down doo be doo down down____ Ka-ba ka-ba

down doo be doo down down____ Ka-ba ka-ba down doo be doo down down

(Female) Don't take your
Break-ing up is hard to____ do. Doo doo doo

love when____ a - way from me.____
you held me tight.

down doo be doo down down____ Ka - ba ka - ba

Don't you leave my heart in mis - er - y.____
then you kissed me all through the night.

down doo be doo down down____ Ka - ba ka - ba

If Think you of go all then that I'll be blue, 'cause
we've been through, and

down. If Think you of go all then that I'll be blue, 'cause
we've been through, and

2

1. F7

15 C7

break - ing up is hard to do. Re - mem - ber

break - ing up is hard to do. _____

2. N.C.

17 C7 F7 B \flat

break - ing up is hard to do. They say that break - ing

break - ing up is hard to do. _____

19 B \flat m E \flat B \flat m E \flat A \flat

up is hard to do. Now I know

22 A \flat maj7 A \flat A \flat m D \flat A \flat m7 D \flat D \flat 7 I

know that it's true. Don't say that this is the end. In -

25 G \flat F7

stead of break - ing up, I wish that we were mak - ing up a - gain.

27 B \flat Gm7

I beg of you, don't

(Male) Doo doo doo down doo be doo down down

29 E \flat F7 B \flat maj7 Gm7

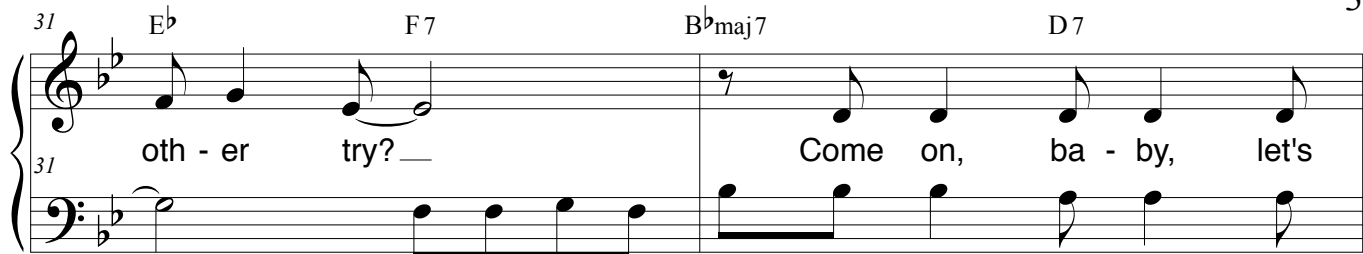
say good - bye. Can't we give our love an -

Ka - ba ka - ba down doo be doo down down

3

31 $E\flat$ F7 $B\flat$ maj7 D7

oth - er try? — Come on, ba - by, let's

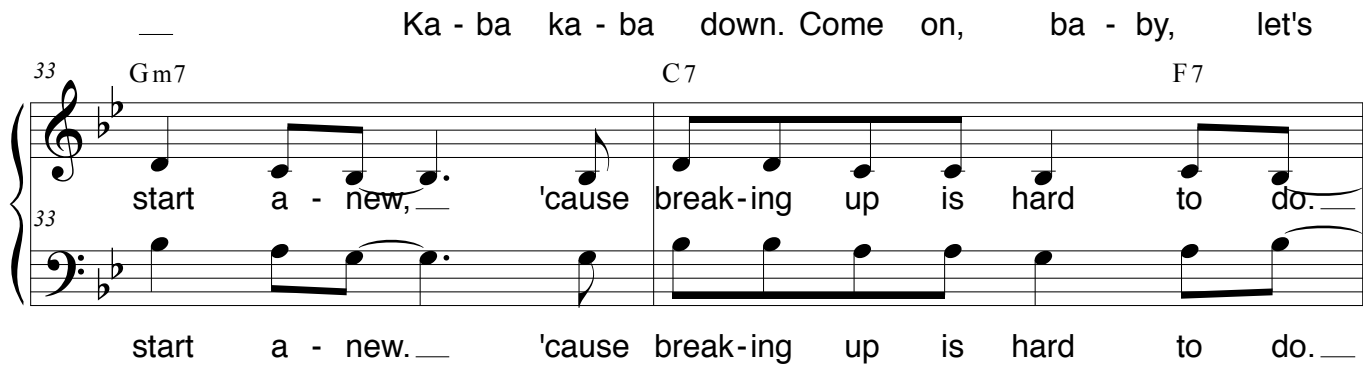


— Ka - ba ka - ba down. Come on, ba - by, let's

33 $Gm7$ C7 F7

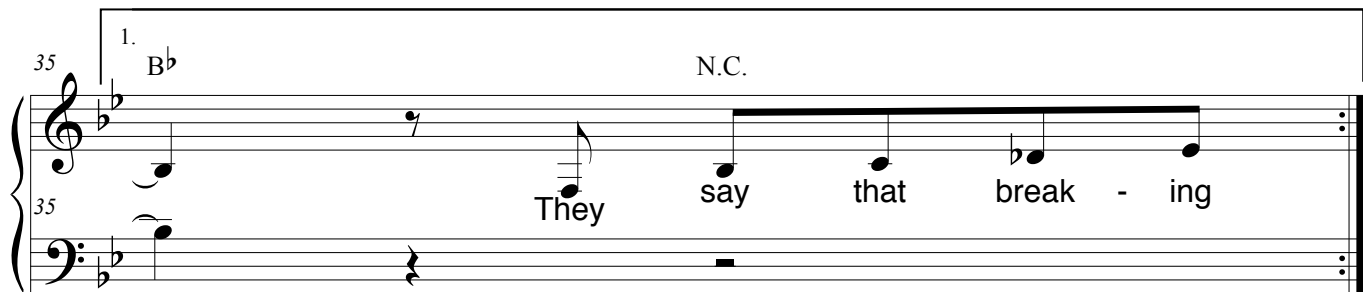
start a - new, — 'cause break - ing up is hard to do. —

start a - new. — 'cause break - ing up is hard to do. —



35 1. $B\flat$ N.C.

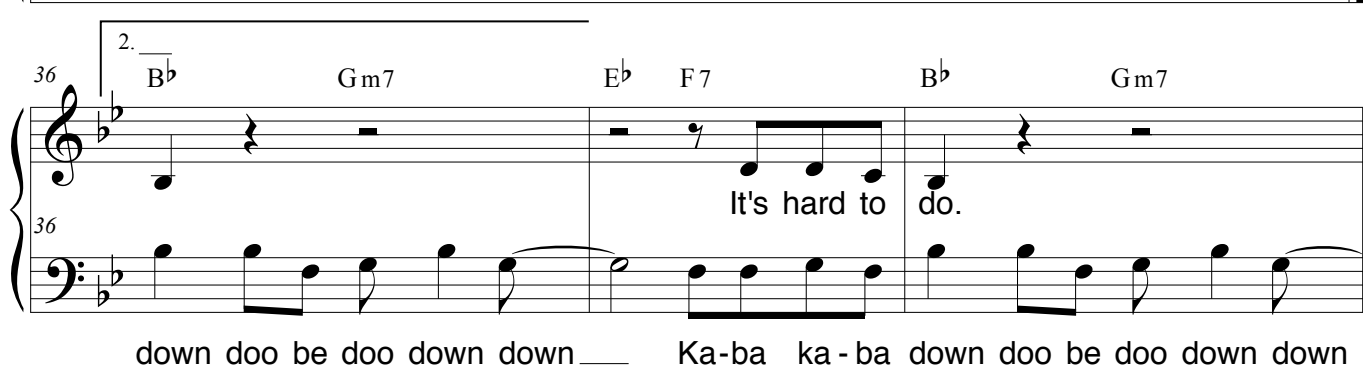
They say that break - ing



36 2. $B\flat$ $Gm7$ $E\flat$ F7 $B\flat$ $Gm7$

It's hard to do.

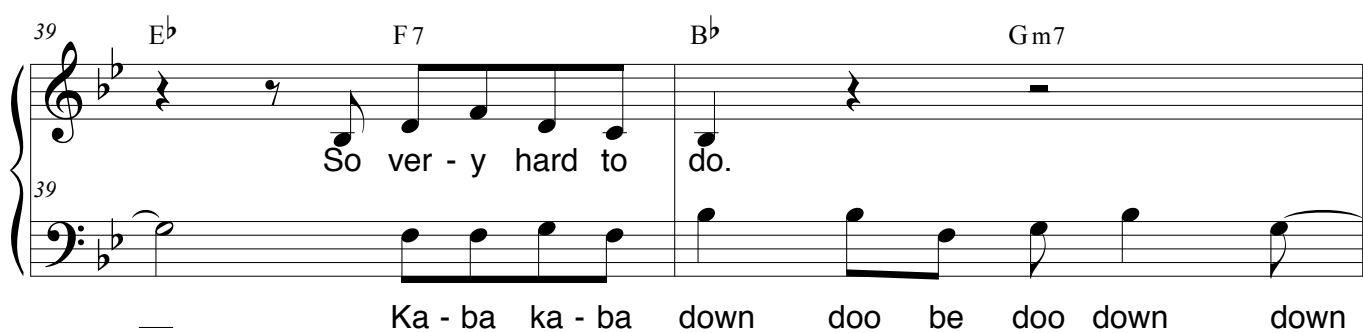
down doo be doo down down — Ka - ba ka - ba down doo be doo down down



39 $E\flat$ F7 $B\flat$ $Gm7$

So ver - y hard to do.

Ka - ba ka - ba down doo be doo down down



41 $E\flat$ F7 $B\flat$

Break - ing up is hard to do.

— Ka - ba ka ba do.



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 its title. It's simply called "L O V E."

L-O-V-E

F

Keyboard

(Sax) D

5 D Dmaj7 Em7 A7

L is for the way you look at me. O is

10 Dmaj7 D6 D D7 Gmaj7

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 an-y - one that you a-dore, and

21 D Dmaj7 Em7 A7

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

27 Dmaj7 D6 D D7 Gmaj7 G#7

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

33 D/A A7 D (Sax) Bb7

Love was made for me and you.

37 Eb Ebmaj7 Fm7 Bb7

43 Ebmaj7 Eb6 Eb Eb7 Abmaj7 A°7

2

49 E^b/B^b B^b7 E^b $B7$

53 E $E\text{maj}7$ $F\sharp m7$ $B7$

58 $E\text{maj}7$ $E6$ E $E7$ $A\text{maj}7$

64 $F\sharp7$ $B7$

69 E $E\text{maj}7$ $F\sharp m7$ $B7$

75 $E\text{maj}7$ $E6$ E $E7$ $A\text{maj}7$ $A\sharp\circ7$

81 E/B $B7$ E $C\sharp\circ7$ $F\sharp m7$ $B7$

87 E $C\sharp\circ7$ $F\sharp m7$ $B7$ E (Sax)

92 A $A\circ7$ E/B E $E9$

L is for the way you look at me. O is
for the on-ly one I see. V is ver-y, ver-y ex-tra-or-
-din-ar-y, E is e-ven more than an-y one that you a-dore, and
love is all that I can give to you. Love is more than just a game
for two. Two in love can make it, take my heart and please don't break it.
Love was made for me and you. Love was made for me and
you. Love was made for me and you
A

Good evening. We're so very glad to be back with you again. It's always a fun time for us when we come to play for you here.

Tonight, we're again going take you down memory lane and revisit some of the biggest hit songs from yesteryear. And we'll be asking you some questions about the songs, put on your thinking caps and let's get started.
 Sell CDs

Our opening selection, "That's Entertainment" was featured in a 1953 film "The Band Wagon" starring, among others, Fred Astaire.

This next song is a waltz, and it has two titles. It was recorded by the great John Denver back in 1974 as "Annie's Song," but it soon became known by the first line of the lyric - "You Fill Up My Senses."

Here's a chance for you to sing this beautiful song.

You Fill Up My Senses

Keyboard

(Sax)

Eb Eb7sus Eb Eb7sus Eb Eb7maj7 Eb6 Eb
 You fill-up my

9 Ab Bb7 Cm Ab Eb Gm7/D Cm Bb
 sens - es like a night in a for-est, like the moun-tains in

17 Ab Gm Fm Ab Bb
 spring - time, like a walk in the rain. Like a storm in the

25 Ab Bb Cm Ab Eb Eb/D Eb/C Eb/Bb
 des - ert, like a sleep-y blue o - cean, you fill up my

33 Ab Gm Fm Bb7 Eb Eb7sus Eb Eb7sus
 sens - es, come fill me a - gain. Come, let me

41 Ab Bb7 Cm Ab Eb Gm7/D Cm Bb
 love you, let me give my life to you. Let me drown in your

49 Ab Gm Fm Ab Bb
 laugh - ter, let me die in your arms. Let me lay downbe

57 Ab Bb Cm Ab Eb Eb/D Eb/C
 side you, let me al - ways be with you.


64 Eb/Bb Ab Gm Fm Bb7 Eb Eb7sus Eb (Sax) Eb7sus
 Come, let me love you come love me a - gain.

2

73 A^b B^b7 C^m A^b E^b G^m7/D C^m B^b

81 A^b Gm Fm A^b B^b E^bsus Come, let me

89 A^b B^b7 Cm A^b E^b Gm7/D Cm B^b



love you, let me give my life to you. — Come, let me

97 A^b G^m F^m B^b7 E^b E^bsus E^b E^b

love you come love me a - gain. You fill-up my

105

Ab Bb7 Cm Ab Eb Gm7/D Cm Bb

sens - es like a night in a for - est, like the moun - tains in

113

A^b Gm Fm A^b B^b

spring - time, like a walk in the rain. Like a storm in the

121

Ab Bb Cm Ab Eb Eb/D Eb/C Eb/Bb

des - ert, like a sleep-y blue o - cean, you fill up my

129 A^b G^m F^m B^b7 E^b E^bsus F^m B^b7

sens - es, _____ come fill me a - gain. _____ come fill me a -

137 Eb Eb sus Eb Bb7 Eb Ebmaj7 Eb6 Eb sus Eb

gain. Come fill me a - gain.

Thank you very much.

Well, our time together has come to an end. We hope you've enjoyed your Valentine's Day celebration as we've reviewed some of the great songs from yesteryear.

We'll close with our final wish on this special day. We hope that our music on this special occasion has really put you "In The Mood."

N.C.

Keyboard

(Sax)

(Sax)



Musical notation for the Saxophone part, measures 1-8. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and a triplet of eighth notes in measure 7.

9 A^b6 A^b7

[illegible]

22 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7



28 3. E^b7 $E^b\circ7$ E^b7 $E7$ E^b7 A^b6 | 2 E^b7 $E^b\circ7$ E^b7 $E7$ E^b7 A^b6

2

N. C.

32

E^b7 E7 E^b7 E7 E^b7 E^b+ A^b6

(Sax - adlib)

36

A^b6 A^b7 D^b6 D^b7 A^b6

43

E^b7 A^b6 D^b6

1.
E7 B^bm7

48

2.
E7 E^bsus4 A^b6 B^bm7 E7 E^b9 A^b6 N.C. E^b7

51

A^b6 A^b7

55

D^b6 D^b7 A^b6

59

E^b7 A^b N.C. A^b6

1, 2, 3.

65

A^bN.C. D^b N.C. E^b7 A^b.

4.