

Set A

Last revised: 2022.03.06

- A01-Bandstand Boogie(K).2014.10.10.pdf
- A02-True Love(KV).2015.02.01.pdf
- A03-Hernando's Hideaway(KVF)2015.11.24.pdf
- A03-Hernando's Hideaway(KVM)2015.11.24.pdf
- A04-Chicago(KV).2015.02.01.pdf
- A05-One For My Baby(KV).2015.10.22.pdf
- A06-Beer Barrel Polka(K).2015.02.01.pdf
- A07-When My Sugar Walks Down The Street(KVM).2013.09.29.pdf
- A08-Breaking Up Is Hard To Do(KV).2014.06.08.pdf
- A08-Breaking Up Is Hard To Do(VOCAL).2016.09.10.pdf
- A09-Love Me Tender(KVF).2019.05.04.pdf
- A09-Love Me Tender(KVM).2019.05.04.pdf
- A10-Hound Dog(KV).2014.10.10.pdf
- A11-Blue Eyes Crying In The Rain(KVF).2016.06.19.pdf
- A11-Blue Eyes Crying In The Rain(KVM).2016.06.19.pdf
- A12-Ballin' The Jack(KVF).2014.05.17.pdf
- A12-Ballin' The Jack(KVM).2014.05.17.pdf
- A13-Someone To Watch Over Me (KVF).2022.03.06.pdf
- A13-Someone To Watch Over Me (KVM).2022.03.06.pdf
- A14-Pick Yourself Up(KVF).2014.11.04.pdf
- A14-Pick Yourself Up(KVM).2014.11.04.pdf
- A15-Moonlight Serenade(K).2014.05.17.pdf
- A16-Begin The Beguine(KVF).2019.03.11.pdf
- A16-Begin The Beguine(KVM).2019.03.11.pdf
- A17-In The Mood(K).2014.05.17.pdf

Bandstand Boogie

(Keyboard)

Keyboard

Musical score for "Bandstand Boogie" (Keyboard). The score is in 4/4 time, key of B-flat major (three flats). It consists of 32 measures across eight staves. The notation includes various chords and melodic lines with triplets and slurs.

Chords and measures:

- Staff 1: Measures 1-4. Chords: B \flat 7 (measures 1-3), E \flat 6 (measures 3-4).
- Staff 2: Measures 5-8. Chords: A \flat 9 (measures 5-6), B \flat 7 (measures 7-8).
- Staff 3: Measures 9-11. Chords: F7 (measure 9), E Maj7 (measure 10), E \flat 6 (measure 11). First ending (measures 11-12) and second ending (measures 12-13).
- Staff 4: Measures 14-15. Chords: E \flat (measure 14), E \flat 7/G (measure 15).
- Staff 5: Measures 16-18. Chords: A \flat (measure 16), A \circ 7 (measure 17), E \flat /B \flat (measure 18).
- Staff 6: Measures 19-21. Chords: E \flat (measure 19), D (measure 20), E \flat (measure 21).
- Staff 7: Measures 22-24. Chords: A \flat (measure 22), G7#5 (measure 23), G \flat 7 (measure 24).
- Staff 8: Measures 25-27. Chords: F7 (measure 25), E Maj7 (measure 26), E \flat (measure 27).
- Staff 9: Measures 28-30. Chords: D \flat (measure 28), B \flat 7 (measure 29).
- Staff 10: Measures 31-32. Chords: E \flat 6 (measure 31), A \flat 9 (measure 32).

31 $B\flat 7$ $E\flat$

35 E F Piano

40 $G 7$ (Keyboard) $C 7$ $F 6$

43 $B\flat 9$ $C 7$

47 $G 7$ $G\flat Maj 7$ 1 $F 6$ 2 $F 6$

51 F $F^\circ 7/A$ $B\flat$ $B^\circ 7$ F $F^\circ 7/A$

54 $B\flat$ $B^\circ 7$ $B\flat 9$ $A 7\#5$ $A\flat 7$ $G 7$ $G\flat Maj 7$

57 F F $F 6$ $E 7$ $F 6$

65 F F Shake! Glissando 8^{vb}

The musical score is written for a single melodic line on a treble clef staff in a key of B-flat major (three flats). It consists of eight staves of music. The first staff (measures 31-34) features eighth-note patterns with a $B\flat 7$ chord at measure 32 and an $E\flat$ chord at measure 34. The second staff (measures 35-39) continues with eighth-note patterns, with E and F chords indicated above measures 36 and 38 respectively, and a 'Piano' dynamic marking at measure 38. The third staff (measures 40-42) includes triplets of eighth notes and chords $G 7$ (labeled '(Keyboard)'), $C 7$, and $F 6$. The fourth staff (measures 43-46) features eighth-note patterns with $B\flat 9$ and $C 7$ chords. The fifth staff (measures 47-50) contains eighth-note patterns with $G 7$, $G\flat Maj 7$, and two first endings of $F 6$. The sixth staff (measures 51-53) has eighth-note patterns with F , $F^\circ 7/A$, $B\flat$, $B^\circ 7$, F , and $F^\circ 7/A$ chords. The seventh staff (measures 54-56) continues with eighth-note patterns and $B\flat$, $B^\circ 7$, $B\flat 9$, $A 7\#5$, $A\flat 7$, $G 7$, and $G\flat Maj 7$ chords. The eighth staff (measures 57-64) features eighth-note patterns with F , F , $F 6$, $E 7$, and $F 6$ chords. The final staff (measures 65-68) begins with eighth-note patterns and F chords, followed by a 'Shake!' instruction and a 'Glissando' (gliss) marking over a descending line, ending with an 8^{vb} (octave down) marking.

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 and revisit some of the biggest hit songs from yesteryear. Our opening number, "Bandstand Boogie," was the leadoff selection for one of the biggest musical shows on television - it ran for more than a quarter century, from 1952 through 1989. For most of that time it was hosted by Dick Clark. Do you remember it?

Our next selection was written by Cole Porter in 1956 and was introduced by Bing Crosby and Grace Kelly in the musical film "High Society." Here's _____ to sing about "True Love."

True Love

Keyboard

5 E^b/B^b B^b7 E^b $B^b\circ$ B^b7
Sun - tanned, wind - blown, hon - ey moon-ers at last a - lone.

13 E^b A^b $Fm7(b5)$ E^b $F7$ $Fm7$ B^b7
Feel - ing far a - bove par. Oh, how luck-y we are. While I

21 E^b A^b $E^b\circ$ E^b B^b7 A^b E^b
give to you and you give to me true love, true love. So,

29 A^b $E^b\circ$ E^b B^b7 E^b
on and on it will al - ways be true love, true love. For

37 A^bm D^b7 G^b E^b7 A^bm D^b7
you and I have a guard - ian an - gel on high with noth - ing to

43 G^b7 B^b7 E^b A^b $E^b\circ$ E^b
do but to give to you and to give to me

49 B^b7 1. E^b B^b B^b7 (Sax) 2. A^b Gm Fm E^b
love for - ev - er true. true.

Thank you.

Our next selection has a Latin beat and was introduced in the musical "Pajama Game" in 1954. More than 30 artists recorded it - among them were Johnny Ray, Ella Fitzgerald, and the Everly Brothers. Here is "Hernando's Hideaway."

Hernando's Hideaway

F
Keyboard

(Sax) C m G7 C m G7 C m F m6/A^b

3 G7 C m

know a dark sec - lu-ded place, a place where no one

6 F m6 G7

knows your face. A glass of wine, a fast em - brace, it's

9 C m G7 C m G7 C m

called Her - nan - do's Hide-a - way. O - le!

11 G7 C m

All you see are sil-hou - ettes, and all you hear are

14 F m6/A^b G7

cas-ta - nets. And no one cares how late it gets, not

17 C m G7 C m G7 C m

at Her - nan - do's Hide-a - way. O - le!

19 G7 G7(b9) G7 G7(b9)

21 C m

At the gold - en fin - ger bowl or an - y place you go

23 G7 G7(b9) G7 G7(b9)

25 C m

you will meet your Un - cle Max and ev - 'ry-one you know.

27 C7 C7(b9) C7 C7(b9)

29 F m F m

Though when you are sit - ting close and mak-ing love to me
But if you go to the place that I am think-ing of

31 D7 A^b/D^b D7 D7 G7 F#7 G7 G7(b9)

you may take my heart, and take my soul, but not my key. Just
you___ will be free to gaze at me and talk of love.___

35 G7 C m

knock three times and whis-per low that you and I were

38 F m6 G7

sent by Joe. Then strike a match and you will know you're

41 C m G7

in Her - nan - do's Hide-a - way. O - le! way O - le!

1 C m G7 C m F m6/A^b (Sax)
2 C m G7 C m

Hernando's Hideaway

M
Keyboard

(Keyboard) Fm C7 Fm C7 Fm B \flat m6/D \flat

3 C7 Fm

know a dark sec - lu - ded place, a place where no one

6 B \flat m6 C7

knows your face. A glass of wine, a fast em - brace, it's

9 Fm C7 Fm C7 Fm

called Her - nan - do's Hide-a - way. O - le!

11 C7 Fm

All you see are sil-hou - ettes, and all you hear are

14 B \flat m6/D \flat C7

cas-ta - nets. And no one cares how late it gets, not

17 Fm C7 Fm C7 Fm

at Her - nan - do's Hide-a - way. O - le!

19 C7 C7(\flat 9) C7 C7(\flat 9)

21 F m

At the gold - en fin - ger bowl or an - y place you go

23 C7 C7(b9) C7 C7(b9)

25 F m

you will meet your Un - cle Max and ev - 'ry-one you know.

27 F7 F7(b9) F7 F7(b9)

29 Bbm Bbm

Though when you are sit - ting close and mak - ing love to me
But if you go to the place that I am think - ing of

31 G7 Db°/Gb G7 G7 C7 B7 C7 C7(b9)

you may take my heart, and take my soul, but not my key. Just
you ___ will be free to gaze at me and talk of love. ___

35 C7 F m

knock three times and whis - per low that you and I were

38 Bbm6 C7

sent by Joe. Then strike a match and you will know you're

41 F m C7

in Her - nan - do's Hide - a - way. O - le! way O - le!

1 F m C7 F m (Keyboard) 2 F m C7 F m

Thank you.

Now, we'll pick up the tempo a little bit with a song that was written way back in 1922 for a movie which starred Fred Astaire and Ginger Rogers. Frank Sinatra recorded it, together with over 70 other musical artists. Let's take a journey with _____ to "Chicago."

Chicago

Keyboard

(Sax) F7 G \flat 7 F7 B \flat 6 Dm7 F7

Chi -

5 B \flat Maj7 Cm7 Dm7 G7 Cm7 F7 Cm7 F7 G7#5

ca - go, Chi - ca - go, that tod-dl-in' town. Chi -

9 Cm7 F7 G \flat 7 F7 E \flat aug7 B \flat /D D \flat °7 Cm7 F7

ca - go, — Chi - ca - go, — I'll show you a - round. You'll love it!

13 B \flat Maj7 C7 D \flat 9#11 C7 G7b9

Bet your bot-tom dol-lar you'll lose the blues in Chi - ca - go, — Chi - ca - go. — the

17 Cm7 F7 Cm7 F7 E \flat °7 Dm7 D \flat 7 Cm7 F7

folks who vis - it all want to set - tle down. — On

21 B \flat Maj7 Cm7 Dm7 G7 Cm7 F7 Cm7 F7 G7#5

State Street, that great street, I just want to say they

25 Cm7 F7 G \flat 7 A m7 D7 G m7 G7 E \flat Maj7

do things they don't do on Broad-way. Hey, they have the time, the time

30 A \flat 9 B \flat Maj7 F7#5 B \flat Maj7 D \flat °7

— of their life. I saw a man who danced — with his wife in Chi -

33 F7 G \flat 7 F7 B \flat 6 Cm7 F7 (Sax) B \flat 6

ca - go, Chi - ca-go my home-town. —

Thank you.

Our next selection was written back in 1943 for the musical “The Sky’s The Limit” and first performed by Fred Astaire in that movie. Since that time, a number of artists have recorded it, but the most well-known renditions were by Frank Sinatra, who recorded it 5 times in his lifetime.

Here we go with a very melancholy tune entitled “One For My Baby.”

Male Vocal

One For My Baby

Keyboard

(Keyboard)

Cmaj7 B \flat 7 Dm7 G7
 3 Cmaj7 B \flat 7 Dm7 G7
 5 Cmaj7 B \flat 7 Cmaj7 B \flat 7 Cmaj7 B \flat 7 Cmaj7 B \flat 7 It's
 quar-ter to three, there's no one in the place 'cept you and me. So
 9 Cmaj7 B \flat 7 Cmaj7 B \flat 7 Cmaj7 B \flat 7 Cmaj7 Gm7 C7
 set 'em up, Joe, got a lit-tle stor-y think you should know. We're
 13 Fmaj7 Gm7 Am7 B \flat 7 Cmaj7 Dm7 Em7 A7
 drink-ing my friend to the end of a brief ep-i - sode. So make it
 17 Dm7 D \flat 7 Dm7 Em7 Fmaj7 G7sus C6 C $^\circ$ 7 C7
 one for my ba - by and one more for the road. I
 21 Fmaj7 E \flat 7 Fmaj7 E \flat 7 Fmaj7 E \flat 7 Fmaj7 E \flat 7
 know the rou-tine, put an-oth-er quar-ter in that ma-chine. I'm
 25 Fmaj7 E \flat 7 Fmaj7 E \flat 7 Fmaj7 E \flat 7 Fmaj7 Cm7 F7
 feel-ing kinda bad. Won't you make the mu-sic eas-y and sad? I could
 29 B \flat maj7 Cm7 Dm7 E \flat 7 Fmaj7 G \flat m7 Am7 D7
 tell you a lot but you got-ta be true to a gen-tle-man's code. Just make it

33 Gm7 G^b7 Gm7 Am7 B^bmaj7 C7sus Fmaj7 C7 F7

one for my ba-by and one more for the road. _____

37 Cm7 B^b Cm7 B^b Am7 D7 Gm7 C7sus

You'd nev-er know it but bud-dy, I'm a kind of po et, and I've got a lot of things I want to

40 Fmaj7 Cm7 B^b Cm7 B^b Am7 A^b7 C7 C7(#5)

say. And if I be-come gloom-y, please lis-ten to me. till it's all talked a-way. Well,

45 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7

that's how it goes, and Joe, I know you're get-tin' anx-ious to close. So

49 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 Cm7 F7

thanks for the cheer, I hope you did-n't mind my bend-ing your ear. But this

53 B^bmaj7 Cm7 Dm7 E^b7 Fmaj7 Gm7 Am7 D7

torch that I found, it's got to be drowned, or it just might ex-plode. So make it

57 Gm7 G^b7 Gm7 Am7 B^bmaj7 Gm7 A A^o7 Gm7

one for my ba-by and one more for the road, that long, that

61 G^bmaj7 F (Keyboard) G7(b5)³

long, long road. _____

64 F G^o7 C7 F

Thank you very much. You're very kind.

Now, we're really going to switch gears. As you may know, I am of Czech heritage. My great grandfather, Matej Nohavec, came to America in 1874 and settled in Nebraska. So, I tell everyone, when I die, I'll just be a cancelled Czech.

Well, the national dance of the Czech Republic is the polka, and we're going to play one of the most famous polkas of all time for you. It was written in 1927 by Jaromir Vejvoda, and it was #1 on the Hit Parade in 1939. Here's the "Beer Barrel Polka." Sing along if you know it.

Beer Barrel Polka

Keyboard

Chord progression for the first system: C /A /G /E C /A /E /G (Sax)

5 C G7 G7

11 C C G7

17 G7 C (Keyboard)

21 F C

27 G7 G7

33 C (Sax) F

39 C C

45 G7 G7 C

53 F /D /C /A F /D /C /A  F Roll out the

59 F C7 bar - rel, _____ we'll have a bar - rel of fun. _____

65 C7 Roll out the bar - rel, _____ we've got the blues on the

71 F F F run. _____ Zing! Boom! Ta - rar - el, _____

77 F B \flat Gm C7 ring out the song of good cheer. _____ Now's the time to roll the

83 F B \flat C7 F bar - rel, _____ for the gang's all here! _____ *Fine*

89 Dm (Sax)

93 C G7 C

97 C Dm7 G7 C7/E Dm7 C7 *D.S. al Fine*



Thank you very much.

Our next selection was written back in 1920 and first recorded in 1925 by Gene Austin. Since then, it's been recorded by Duke Ellington, Nat King Cole, The Ink Spots, Johnny Mathis, and Ella Fitzgerald, among others.

Here we go with one guy's description of his girl and the effect she has on the environment. The song is "When My Sugar Walks Down The Street." Listen to what happens as she walks.

Enjoy!

When My Sugar Walks Down The Street

Easy Swing

M

Keyboard

(Keyboard)

5

I know a thing or two and I'm tell - in' you,
I like my cof - fee sweet, ev - 'ry thing I eat

7

I've got a won - der - ful gal. _____ She's got the cut - est smile,
must have some sug - ar on top. _____ I'm tell - ing you the truth

10

a mil - lion dol - lar style, she's such a won - der - ful pal.
I've got the sweet - est tooth, I love a sweet loll - i - pop.

12

_____ I just feel so hap py _____
_____ Tell me what is sweet - er _____

15

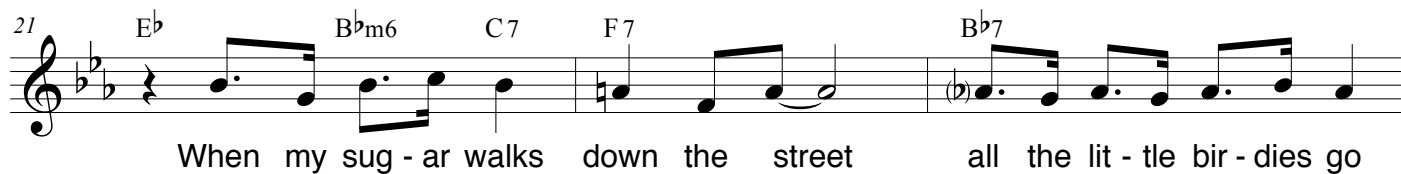
'cause I love her so. _____ When she is by my side,
than a sweet, sweet kiss _____ from some - one who can be

18

I'm _____ so filled with pride I want the whole world to know. _____
oh _____ so sweet to me, I want you all to know this. _____

2

21 E^b $B^b m6$ $C7$ $F7$ B^b7



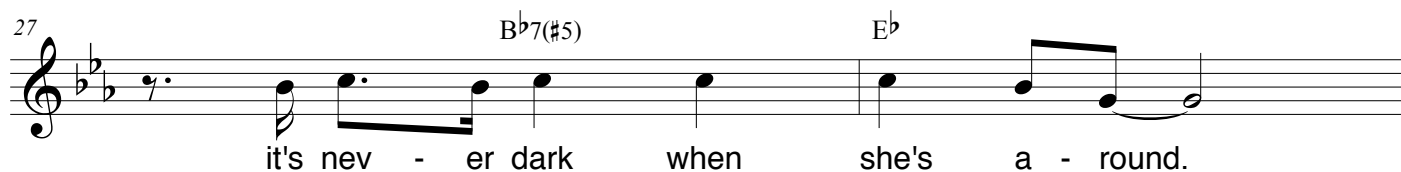
When my sug - ar walks down the street all the lit - tle bir - dies go

24 E^b $E^b \circ 7$ B^b7



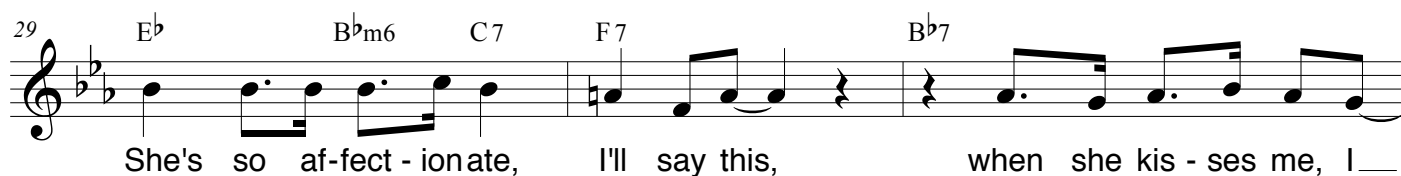
"tweet, tweet, tweet!" In the eve - 'ning when the sun goes down

27 $B^b7(\#5)$ E^b



it's nev - er dark when she's a - round.

29 E^b $B^b m6$ $C7$ $F7$ B^b7



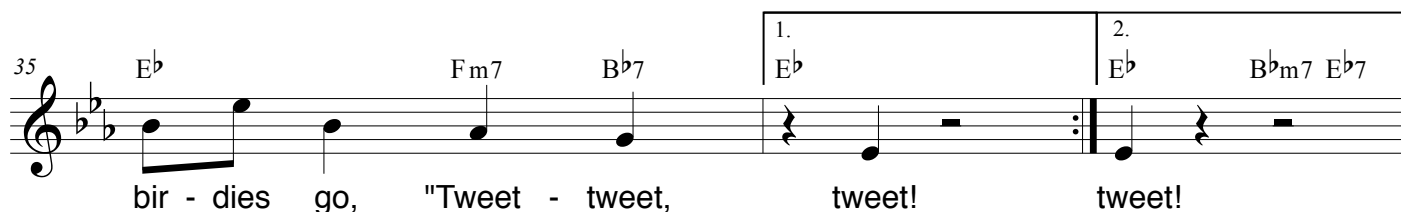
She's so af - fect - ionate, I'll say this, when she kis - ses me, I ___

32 E^b E^b7 $C7$ Fm B^b7



___ stay kissed. When my sug - ar walks down the street, the lit - tle

35 E^b $Fm7$ B^b7 1. E^b 2. E^b $B^b m7$ E^b7



bir - dies go, "Tweet - tweet, tweet! tweet!

38 A^b $A^b \circ 7$ E^b $C7$ $Fm7$ B^b7 E^b $Fm7$ $F^{\#} \circ 7$ E^b6



Sug, sug-ar, sug - ar, sug - ar. (Keyboard)

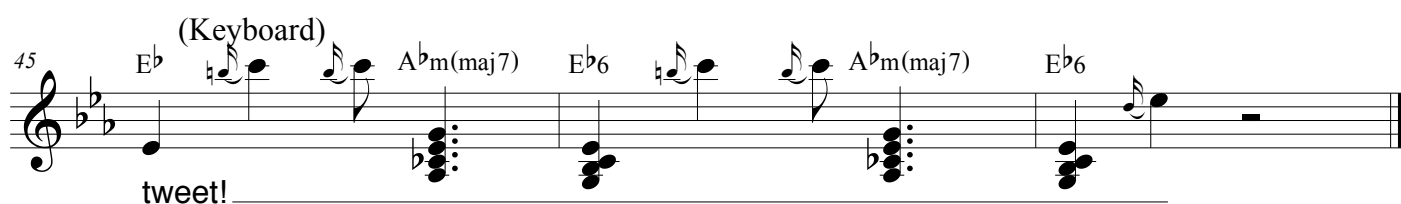
42 $C7$ Fm $N.C.$ $Fm7$ B^b7



When my sug - ar walks down the street, the lit - tle bir - dies go, ___ "Tweet-tweet,

(Keyboard)

45 E^b $A^b m(maj7)$ E^b6 $A^b m(maj7)$ E^b6



tweet!

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

3/4 time signature, B-flat major key signature. The score is written for a single melodic line on a grand staff. Chords are indicated by letters above the staff. The lyrics are written below the staff, with some words split across lines. The score includes a repeat sign at measure 9 and first/second endings at measures 15 and 17.

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 a - way held from 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 been blue, 'cause Think of all that we've been through, and

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

2. 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

Keyboard

(No Intro

Keyboard - Give Pitch)

3/4

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

3

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

6

(Female) Don't take your

6

____ Break-ing up is hard to____ do. Doo doo doo

9

love when____ a - way from me.____

9

you held me tight.

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

11

Don't you leave my heart in mis - er - y.____

11

then you kissed me all____ through the night.

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

13

If you go then that I'll be blue, 'cause

13

Think of all that we've been through, and

down. If Think you go all then that I'll be blue, 'cause

Think of all that we've been through, and

Chords: B \flat , Gm7, Cm7, F7, B \flat , Gm7, Cm7, F7, B \flat , F7, B \flat , Gm7, E \flat , F7, B \flat maj7, Gm7, E \flat , F7, B \flat maj7, D7, Gm7

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

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.

Each time we play for you, we like to feature the music of an artist of the 40s or 50s. Our featured artist today was born on a cold January day in 1935 to a humble family in a two-room house in Tupelo, Mississippi. This male child grew into manhood and became one of the greatest musical performers of the 20th century. He starred in 33 movies and recorded more than 150 musical albums.

Who am I talking about?

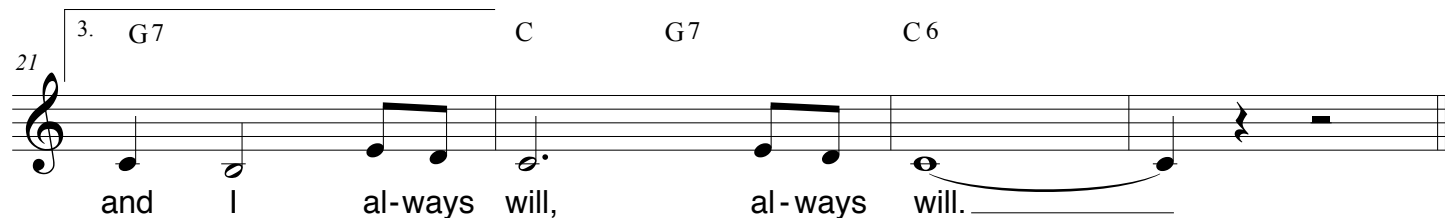
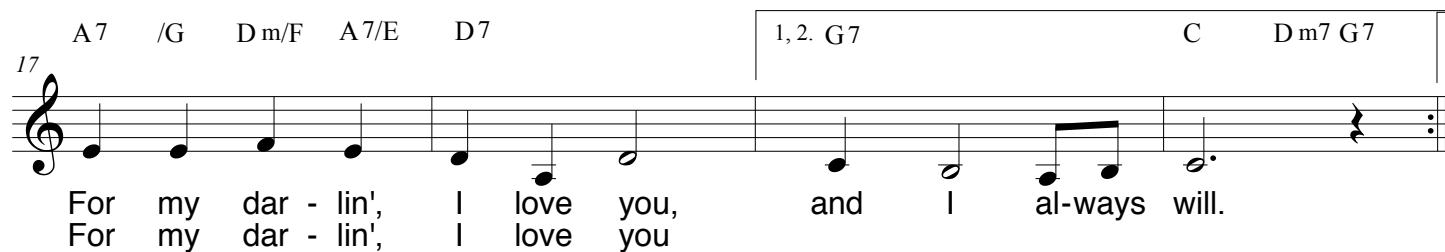
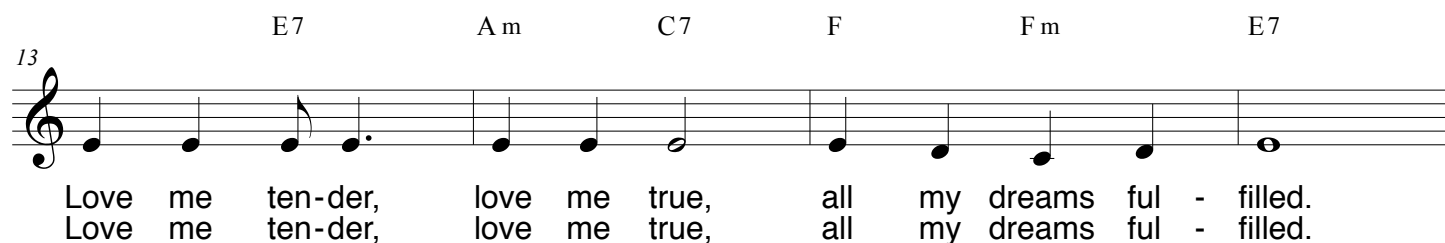
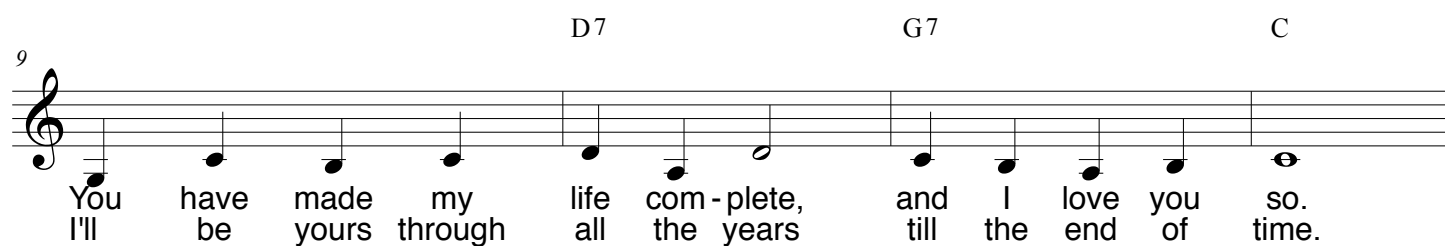
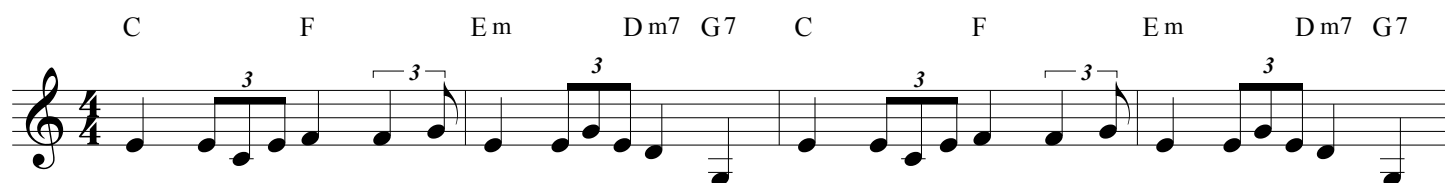
Right, Elvis Aaron Presley.

We'd like to honor his memory this evening with three of his all-time hits. This first selection was first performed on the Ed Sullivan Show in 1956, and on the following day, RCA received over a million orders for the song. Here is "Love Me Tender."

Love Me Tender

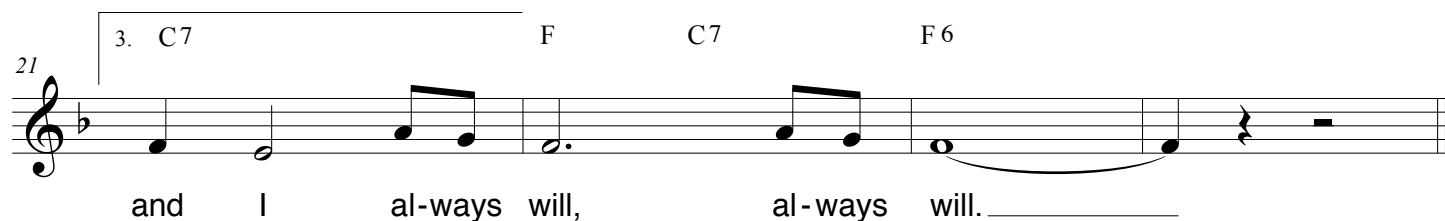
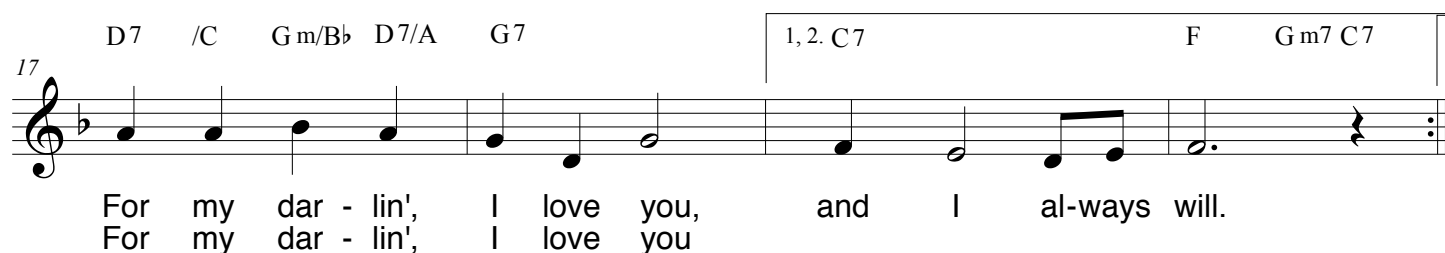
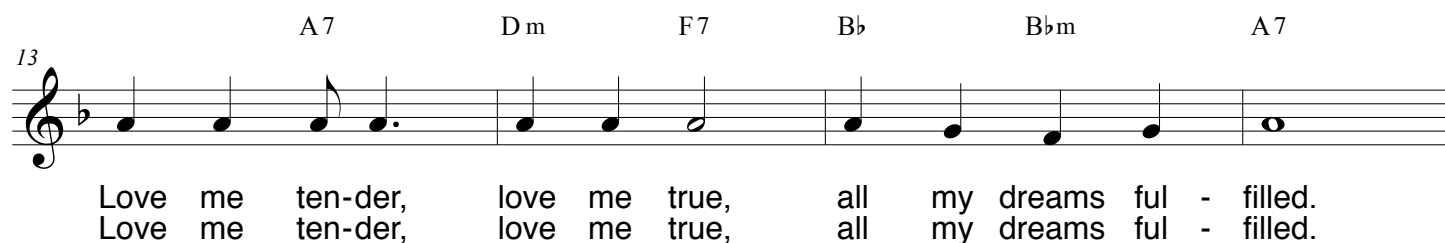
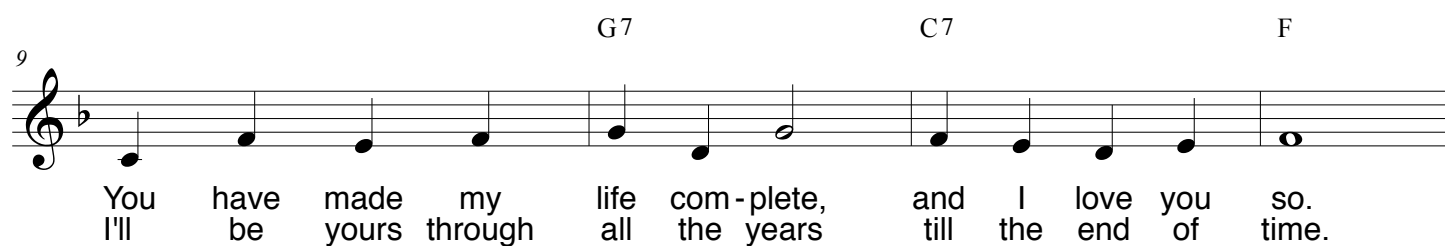
F

Keyboard



Love Me Tender

Keyboard



Thank you. Thank you very much.

Our second Elvis Presley hit was originally recorded by another artist in 1952, but it was made famous by the singing and gyrating of Elvis. In fact, some TV shows wouldn't allow the camera to show anything of Elvis below the waist - they thought his gyrations were too suggestive. _____, are you going to imitate Elvis on this one? (Response). OK. Here's his big hit - "Hound Dog."

Thank you. Thank you very much.

We'd like to close our tribute to Elvis with the song that was the last one he performed before his death on August 16, 1977. He was only 42 years old. What a loss. This song was originally recorded in 1945. Here is _____ to sing "Blue Eyes Crying In The Rain."

F

Blue Eyes Crying In The Rain

(Sax)

Keyboard

F7 B \flat E \flat B \flat F7
 5 B \flat
 In the twi - lght glow I see him, _____
 Now my hair has turned to sil - ver, _____
 9 F7 B \flat
 blue eyes cry - ing in the rain. _____
 all my life I've loved in vain. _____
 13 B \flat
 When we kissed good - bye and part - ed, _____
 I can see his star and in part hea - ven, _____
 17 F7 B \flat E \flat B \flat B \flat 7
 knew we'd nev - er meet a - gain. _____
 21 blue eyes cry - ing in the rain. _____
 Love is like a dy - ing em - ber. _____
 Some - day, when we meet up yon - der, _____
 25 B \flat F F7
 On - ly mem - o - ries re - main. _____
 We'll stroll hand in hand a - gain _____
 29 B \flat
 Through the a - ges I'll re - mem - ber _____
 in the land that knows no part - ting, _____
 33 F7 1. B \flat E \flat B \flat 2. B \flat
 blue eyes cry - ing in the rain. _____ rain. _____
 blue eyes cry - ing in the _____
 39 F7 B \flat E \flat B \flat
 blue eyes cry - ing in the rain. _____

Blue Eyes Crying In The Rain

M

(Keyboard)

Keyboard

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

5 E \flat

In the twi - lght glow I see her, _____
Now my hair has turned to sil - ver, _____

9 B \flat 7 E \flat

blue eyes cry - ing in the rain. _____
all my life I've loved in vain. _____

13 E \flat

When we kissed good - bye and in part hea - ed, _____
I can see her star in hea - ven, _____

17 B \flat 7 E \flat A \flat E \flat E \flat 7

knew we'd nev - er meet a - gain. _____
blue eyes cry - ing in the rain. _____

21 A \flat

Love is day, like a dy - ing em - ber. _____
Some - day, when we meet up yon - der, _____

25 E \flat B \flat B \flat 7

On - ly mem - o - ries re - main. _____
We'll stroll hand in hand a - gain _____

29 E \flat

Through the a - ges I'll re - mem - ber _____
in the land that knows no part - ting, _____

33 B \flat 7

1 E \flat A \flat E \flat 2. E \flat

blue eyes cry - ing in the rain. _____ rain. _____
blue eyes cry - ing in the

39 B \flat 7 E \flat A \flat E \flat

blue eyes cry - ing in the rain. _____

Thank You.

Our next selection was written in 1913 and gives instructions on how to dance a dance that was popular back in those days. Later, it was featured in the 1942 movie, "For Me And My Gal," which starred Gene Kelly and Judy Garland.

So, just put on your dancing shoes and listen to the lyrics, and you'll soon be joining in the fun as we play "Ballin' The Jack."

Ballin' The Jack

F

Keyboard

(Sax) G^b7 B^b/F F[#]°7 G^m G7 C^m C^m7(b5) F7 B^b D7/A

5 G7 C7

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 F7

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 B^b D7 E^b7 D7 G7

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 C7

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 G^b7 B^b/F F[#]°7 G^m G7 1. 2. C^m C^m7(b5) F7 B^b D7/A

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3. C^m C^m7(b5) C^m C^m7(b5) C^m F7 (Sax) bal-lin' (Sax) ball-in' the jack.

25 B^b G^b B^b/F B^b7/D E^b E7(b5) F7 B^b B^b

Now that's what I call ball-in' the jack.

Ballin' The Jack

M

Keyboard

(Keyboard) B7 Eb/Bb B°7 Cm C7 Fm Fm7(b5) Bb7 Eb G7/D

5 C7 F7

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 Bb7

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 Eb G7 Ab7 G7 C7

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 F7

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 B7 Eb/Bb B°7 Cm C7 1, 2. Fm Fm7(b5) Bb7 Eb G7/D

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3. Fm Fm7(b5) Fm Fm7(b5) Fm Bb7

that's what I call (Keyboard) bal-lin' (Keyboard) ball-in' the jack.

25 Eb B Eb/Bb Eb7/G Ab A7(b5) Bb7 Eb Eb

Now that's what I call ball-in' the jack.

Thank you. Thank you very much.

We'll slow things up a bit for this next selection written by George Gershwin back in 1926. It has since been recorded by virtually every artist of note and has become a jazz standard.

Here's _____ with our version of "Someone To Watch Over Me."

Someone To Watch Over Me

F

(Keyboard Only - Freely)

Keyboard

The first system of musical notation is for the keyboard part. It consists of a treble and bass staff in F major, 4/4 time. The melody in the treble staff starts with a quarter note F4, followed by eighth notes G4, A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes. A 'rit.' (ritardando) marking is placed above the final measure of the system.

(Add Bass - Freely)

The second system of musical notation includes the vocal melody and lyrics. The key signature changes to F major. The melody is in the treble staff, and the lyrics are written below it. The system is divided into measures with corresponding chord symbols above: F6, FMaj7, F, F7, BbMaj7, and Dm. The lyrics are: "There's a say-ing old says that love is blind. Still we're of-ten told, 'Seek and Look - ing ev - ry where, have - n't found him yet. He's the big af - fair, I can -"

The third system of musical notation continues the vocal melody and lyrics. The key signature remains F major. The melody is in the treble staff, and the lyrics are written below it. The system is divided into measures with corresponding chord symbols above: G7, Gm7, Am/C, and C7. The lyrics are: "ye shall find." So I'm going to seek a cer - tain guy I've not for - get. On - ly guy I ev - er think of with re -

The fourth system of musical notation continues the vocal melody and lyrics. The key signature remains F major. The melody is in the treble staff, and the lyrics are written below it. The system is divided into measures with corresponding chord symbols above: F, Gm7, F#°, Gm7(b5), C7, F, Bb, F, and E7(b9). The lyrics are: "had - - in - mind. - - gret."

The fifth system of musical notation continues the vocal melody and lyrics. The key signature remains F major. The melody is in the treble staff, and the lyrics are written below it. The system is divided into measures with corresponding chord symbols above: Am, D, Am, and D7. The lyrics are: "I'd like to add his in - i - tial to my mon - o - gram."

The sixth system of musical notation continues the vocal melody and lyrics. The key signature remains F major. The melody is in the treble staff, and the lyrics are written below it. The system is divided into measures with corresponding chord symbols above: C, C6, Dm7, G7, C, Bb, Am, and C7. The lyrics are: "Tell me, where is the shep - herd for this lost lamb?"

2

In Rhythm

23 F F7 B \flat C \sharp dim F6/D B dim C7 C $^{\circ}$ 7

There's a some-bod-y I'm long-ing to see, I hope that he turns out to be

27 G m D m6 C7 F A7 B \flat C7

some - one to watch o - ver me.

31 F F7 B \flat C \sharp dim F6/D B dim C7 C $^{\circ}$ 7

I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good

35 G m D m6 C7 F B \flat F

to one who'll watch o - ver me. Al though he

39 B \flat F E7

may not be the guy some girls think of as hand-some, to my heart he

44 A7 D7 G7 C7 F F7

car-ries the key. Oh, won't you tell him please to

48 B \flat C \sharp dim F6/D B dim C7 C $^{\circ}$ 7 G m

put on some speed, fol-low my lead, oh, how I need some-one to

52 1 D m6 C7 F B \flat C7 2 D m6 C7 F G m7 G \flat 9 F6

watch o - ver me. watch o - ver me.

Someone To Watch Over Me

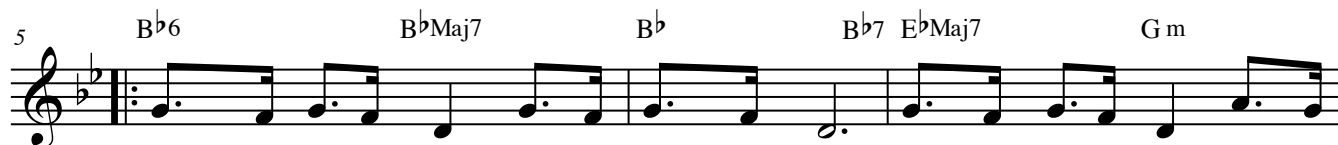
M

(Keyboard Only - Freely)

Keyboard

rit.

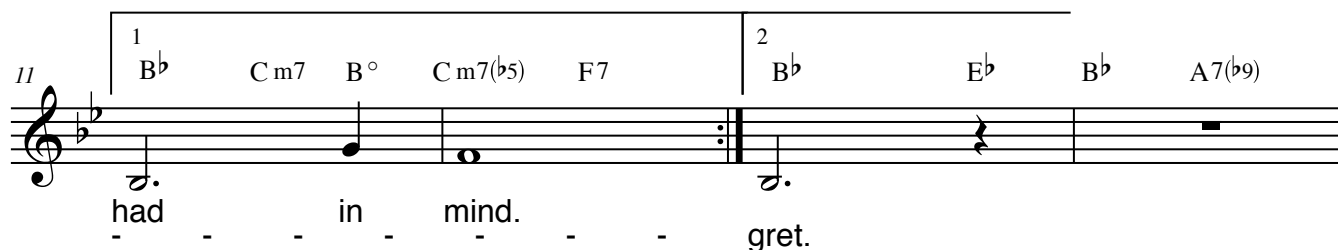
(Add Bass - Freely)



There's a say-ing old says that love is blind. Still we're of-ten told, "Seek and
Look - ing ev-'ry where, have-n't found him yet. He's the big af-fair, I can-



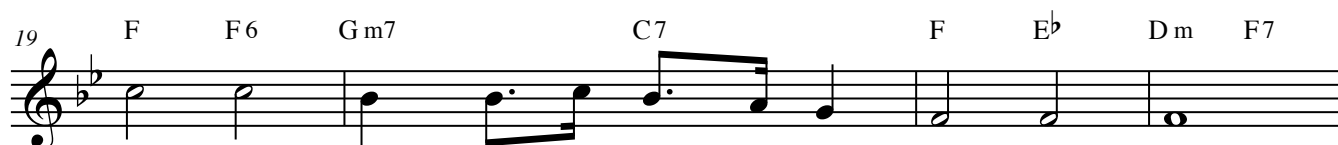
ye shall find." So I'm going to seek a cer - tain guy I've
not for - get. On - ly guy I ev - er think of with re -



had in mind. gret.



I'd like to add his in-i - tial to my mon - o - gram.



Tell me, where is the shep - herd for this lost lamb?

Thank you.

This next song was by Jerome Kern for the musical "Swing Time" featuring Fred Astaire and his blond dancing partner. Remember who that was? Right - Ginger Rogers.

Here's _____ with some good advice: When something unfortunate comes along and knocks you down, just "Pick Yourself Up And Start All Over Again."

Pick Yourself Up

F

Keyboard

(Sax)

F7 B \flat Cm7 Gm

5 B \flat Gm7 Cm7 F7 B \flat

Now

9 F7 B \flat Cm7 Gm

noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

13 B \flat B \circ 7 Cm7 F7 B \flat

pick my-self up, dust my-self off and start all o-ver a - gain. —

17 G7 C Dm7 Am

Don't lose your con - fi-dence if you slip. Be grate-ful for a pleas-ant trip, and

21 C C \sharp 7 Dm7 G7 C

pick your-self up, dust your-self off, and start all o-ver a gain. —

25 D \flat B6

Work like a soul in - spired un-til the bat-tle of the day is won. —

29 F Gm7 F7

You may be sick and tired, but you'll be a man, my son. —

33 F7 B \flat Cm7 Gm **To Coda** Φ

Will you re-mem-ber the fa - mous men who had to fall to rise___ a-gain? So

37 B \flat B \circ 7 Cm7 F7 B \flat (Sax)

take a deep breath, pick your-self up and start all o-ver a-gain.____

41 F7 B \flat Cm7 Gm B \flat

47 Cm7 F7 B \flat G7 C Dm7 Am

53 C C \sharp 7 Dm7 G7 C **D.S. al Coda**

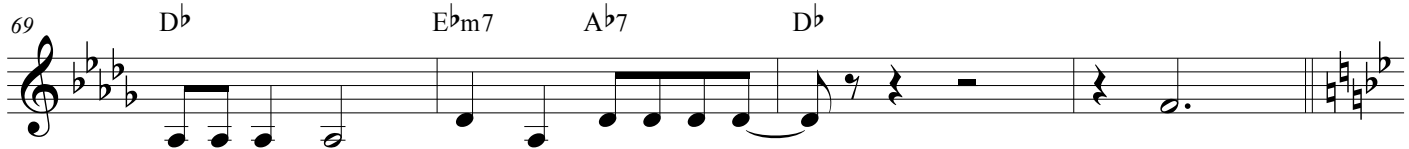
You got - ta

Φ **Coda** 57 B \flat (Sax) B (Sax)

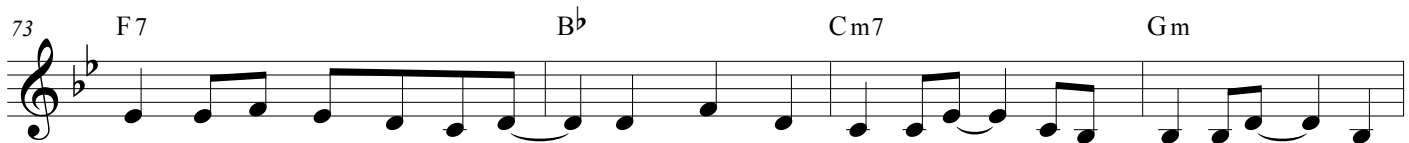
take a deep breath, pick your-self up____

61 C (Sax) E \flat m7 A \flat 7 D \flat (Sax)

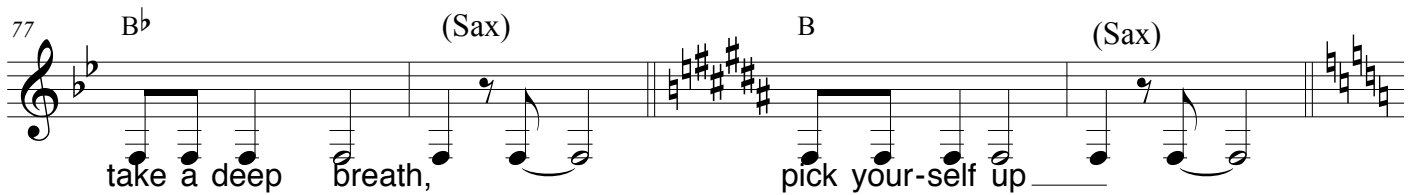
dust your-self off____ and start all o-ver a-gain.____



Now

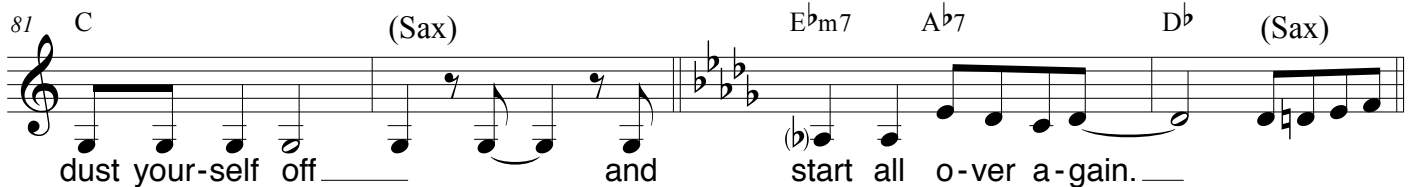


Will you re-mem-ber the fa - mous men who had to fall to rise___ a-gain. So



take a deep breath,

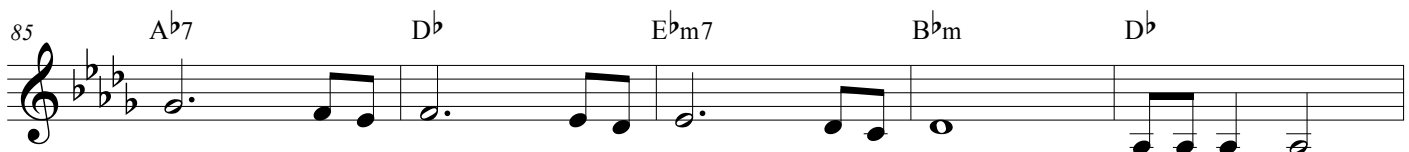
pick your-self up___



dust your-self off___

and

start all o-ver a-gain.___



Pick Yourself Up

M
Keyboard

(Keyboard) B7 E F#m7 C#m

5 E C#m7 F#m7 B7 E

Now

9 B7 E F#m7 C#m

noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

13 E F°7 F#m7 B7 E

pick my-self up, dust my-self off and start all o-ver a - gain. —

17 D♭7 G♭ A♭m7 E♭m

Don't lose your con-fidence if you slip. Be grate-ful for a pleas-ant trip, and

21 G♭ G°7 A♭m7 D♭7 G♭

pick your-self up, dust your-self off, and start all o-ver a gain. —

25 G F6

Work like a soul in - spired un-til the bat-tle of the day is won. —

29 B C#m7 B7

You may be sick and tired, but you'll be a man, my son. —

33 B7 E F#m7 C#m To Coda Φ

Will you re-mem-ber the fa - mous men who had to fall to rise ___ a-gain? So

37 E F°7 F#m7 B7 E (Keyboard)

take a deep breath, pick your-self up and start all o-ver a-gain. ___

41 B7 E F#m7 C#m E

47 F#m7 B7 E D♭7 G♭ A♭m7

52 E♭m G♭ G°7 A♭m7 D♭7 G♭ D.S. al Coda

You got-ta

Φ Coda E (Keyboard) F (Keyboard)

take a deep breath, pick your-self up ___

61 G♭ Am7 D7 G (Keyboard)

dust your-self off ___ and start all o-ver a-gain. ___

65 D7 G Am7 Em

69 G Am7 D7 G

73 B7 E F#m7 C#m

Now

Will you re-mem-ber the fa - mous men who had to fall to rise___ a-gain? So

77 E F (Keyboard) (Keyboard)

take a deep breath, pick your-self up___

81 Gb Am7 D7 G (Keyboard)

dust your-self off___ and start all o-ver a-gain. ___

85 D7 G Am7 Em G

90 Am7 D7 G C#°7 G

Thank you. Thank you very much.

How're we doing? Are you enjoying your trip down memory lane?

Our next selection is one that is very familiar to anyone who listened and danced to the music of one of the greatest of the big bands, the Glenn Miller orchestra. Miller recorded his earlier hit "Sunrise Serenade" in 1939 and placed this song on the flip side of that recording. It was an immediate hit when first released and later became Miller's signature tune.

Here is "Moonlight Serenade."

Moonlight Serenade

(Keyboard)

Keyboard

G m F E[°]7/F F G m G[°]7 G m C7 C7(#5) F C7(#5) (Sax)

5 F 6 A^b7 G m7 C[°]7 C7 C7(#5)

9 F F 6 F Maj7 F7 D7 G m

13 F E[°]7/F F G m G[°]7 G m C7 C7(#5) F C7(#5) F C m7 F

18 B^bMaj7 (Keyboard) B^bm6 E m7 A7 C m6 D7 D7(#5)

22 B m7(b5) E7 B m7(b5) E7 A m7(b5) D7 G m7 C7(b9) (Sax)

26 F 6 A^b7 G m7 C[°]7 C7 C7(#5)

30 F F 6 F Maj7 F7 D7 G m

34 F E[°]7/F F G m G[°]7 G m C7 C7(#5) D m7 G m7 C7 F 6

Thank you.

We're going to again switch the mood for our next to last number this evening. This is a tune with a Latin flavor, written by Cole Porter in 1935 at a piano bar in Paris, France. It's different, because every verse is a bit different from the last. Even Cole Porter said he had to have the music in front of him to play it correctly. Here is _____ to sing "Begin the Beguine."

Begin The Beguine

F

Keyboard

(Sax)

C7 3 F C7
 When they be - gin the be - guine, it
 D m7 F Maj7 D m7 F
 brings back the sound of mus - ic so ten - der. It
 D m F C7
 brings back the days of trop - i - cal splen - dor, it
 G m G m7
 brings back a mem - 'ry ev - er green. I'm
 C7 C7sus4 F
 with you once more un - der the stars, and
 D m7 F Maj7 D m7 F
 down by the shore an or - ches - tra's play - ing. And
 F Maj7 D m7 C7
 e - ven the palms seem to be sway - ing
 G m C7 G m7 G m
 when they be - gin the be - guine. To

2

37 F m B \flat 7 E \flat

live it a - gain _____ is past all en - deav - or _____ ex -

41 E \flat m A \flat 7 D \flat Maj7

cept when the tune _____ clutch-es my heart. _____ And

45 B $^{\circ}$ C D \flat

there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 C B \flat m7 G m7 C C7

nev - er ev - er to part. _____ What

53 F D m7 F Maj7 D m7 F

mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 F7 C7

clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 B \flat m G m7(b5) B \flat m G m7

now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 C7 G m7 F

know but too well _____ what they mean. _____ So, don't

69 F F Maj7 D m7 F Maj7 D m7

let them be - gin _____ the be - guine. _____ Let the

73 F F Maj7 D m F Maj7 C7

love that was once a - fire re-main an em - ber. _____ Let it

77 $B\flat$ $Gm7$ $A m$ $D m$ $D m7$

sleep like the dead de - sire I on - ly re - mem - ber

81 $G m7$ $C7sus4$ $C7$ F

when they be - gin the be - guine. Oh, let's

85 F $F Maj7$ $D m$ F $F Maj7$ $D m7$

let them be - gin the be - guine, make them play till the

89 F $F Maj7$ $F6$ $C7$

stars that were there be - fore re - turn a - bove you, till you

93 $B\flat$ $G m7$ $A m$ $A m7$ $D7$

whis - per to me once more, "Dar - ling, I love you." Then we'll

97 $G m7$ $C7sus4$ $G m7$ $C7sus4$

sud - den - ly know what hea - ven we're in

101 $G m7$ $C7sus4$ F $D m7$

when they be - gin the be - guine,

105 $G m7$ $C7sus4$ $G m7(b5)$ $C7$

when they be - gin the be -

109 F $D m7$ $G m7$ $G\flat Maj7$ F

guine.

Begin The Beguine

M
Keyboard

(Keyboard) F7 B \flat F7

5 B \flat G m7 B \flat Maj7 G m7 B \flat

9 G m B \flat F7

13 C m C m7

17 F7 F7sus4 B \flat

21 G m7 B \flat Maj7 G m7 B \flat

25 B \flat Maj7 G m7 F7

29 C m F7 C m7 C m

33 F7 B \flat

When they be - gin the be - guine, it
brings back the sound of mus - ic so ten - der. It
brings back the days of trop - i - cal splen - dor, it
brings back a mem - 'ry ev - er green. I'm
with you once more un - der the stars, and
down by the shore an or - ches - tra's play - ing. And
e - ven the palms seem to be sway - ing
when they be - gin the be - guine. To

2

37 $B\flat m$ $E\flat 7$ $A\flat$

live it a - gain _____ is past all en - deav - or _____ ex -

41 $A\flat m$ $D\flat 7$ $G\flat Maj 7$

cept when the tune _____ clutch-es my heart. _____ And

45 E° F $G\flat$

there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 F $E\flat m 7$ $C m 7$ F $F 7$

nev - er ev - - er to part. _____ What

53 $B\flat$ $G m 7$ $B\flat Maj 7$ $G m 7$ $B\flat$

mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 $B\flat 7$ $F 7$

clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 $E\flat m$ $C m 7(b 5)$ $E\flat m$ $C m 7$

now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 $F 7$ $C m 7$ $B\flat$

know but too well _____ what they mean. _____ So, don't

69 $B\flat$ $B\flat Maj 7$ $G m 7$ $B\flat Maj 7$ $G m 7$

let them be - gin _____ the be - guine. _____ Let the

73 $B\flat$ $B\flat Maj 7$ $G m$ $B\flat Maj 7$ $F 7$

love that was once a - fire re-main an em - ber. _____ Let it

77 $E\flat$ $C\ m7$ $D\ m$ $G\ m$ $G\ m7$
 sleep like the dead de - sire I on - ly re - mem - ber _____

81 $C\ m7$ $F7\ sus4$ $F7$ $B\flat$
 when they be - gin _____ the be - guine. _____ Oh, let's

85 $B\flat$ $B\flat\ Maj7$ $G\ m$ $B\flat$ $B\flat\ Maj7$ $G\ m7$
 let them be - gin the be - guine, make them play _____ till the

89 $B\flat$ $B\flat\ Maj7$ $B\flat6$ $F7$
 stars that were there be - fore re - turn a - bove you, _____ till you

93 $E\flat$ $C\ m7$ $D\ m$ $D\ m7$ $G7$
 whis - per to me once more, "Dar - ling, I love you." _____ Then we'll

97 $C\ m7$ $F7\ sus4$ $C\ m7$ $F7\ sus4$
 sud - den - ly know _____ what hea - ven we're in _____

101 $C\ m7$ $F7\ sus4$ $B\flat$ $G\ m7$
 when they be - gin _____ the be - guine, _____

105 $C\ m7$ $F7\ sus4$ $C\ m7(\flat5)$ $F7$
 when they be - gin _____ the be -

109 $B\flat$ $G\ m7$ $C\ m7$ $B\ Maj7$ $B\flat$
 guine. _____

Thank you. Thank you very much.

We've had a great time playing for you this evening. Have you enjoyed yourselves? Great!

We're going to close with one of the all-time greats in swing music. It was popularized by the great Glenn Miller back in 1939, and is one of the best-known arrangements of the Big Band era. Many other Big Bands recorded it after it became popular. Here is our arrangement of "In The Mood."

Keyboard

(Sax)

28 3. Eb7 Eb°7 Eb7 E7 Eb7 Ab6 2 Eb7 Eb°7 Eb7 E7 Eb7 Ab6

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

4.