



THE MIXED NUTS



Set X

Last revised: 2022.01.25

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X02-These Foolish Things(KVF).2022.01.25.pdf
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X03-The Waltz You Saved For Me(KVF).pdf
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X04-I Got The Sun In The Morning(KVM).2016.04.30.pdf
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I Want To Be Happy

M

Keyboard

(Keyboard)

(3 times, Vocal 1 & 3)

Good evening. We're so very glad to be back with you again. It's always great to be playing for an audience such as you.

Tonight, we're again going to take a journey down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number, "I Want To Be Happy," was written back in 1925 for a musical entitled "No, No, Nanette."

We'll go back to the year 1935 for our next song which first appeared in a British musical comedy entitled "Spread It Abroad." Since then, it's been recorded by artists here in the US such as Billie Holliday and Benny Goodman.

Here's _____ to tell us that "These Foolish Things Remind Me Of You."

These Foolish Things

F

Keyboard

(Sax)

B^b B^b7 E^b E^o7
 3 B^b/F G m7 C m7 B^b/D E^b6 F9sus4
 5 B^bMaj7 G m7 C m7 F7
 A Fresh tink - 'ling pian - o in long the ex - next a - part-ment,
 7 B^bMaj7 G m7 C7 F7
 those stum - bling words that told you what my heart meant,
 and can - dle lights on lit - tle cor - ner tab - les,
 9 F m7 B^b7 E^bMaj7 G 7
 a fair - ground's paint - ed swings, these fool - ish
 and still my heart has wings, these fool - ish
 II 1. C7 C m7 F7 2. C7 F7 B^b7 Em7b5 A 7
 things re-mind me of you. things re-mind me of you.
 15 D m Em7b5 A 7 D m7 G 9
 You came, you saw, you con-quered me.
 How strange, how sweet, to find you still.
 19 F Maj7 D m7 G m7 C7 F7 F^o7 C m7 F7
 When you did that to me, I knew some - how this had to be.
 These things are dear to me, they seem to bring you near to me.

2

23 B♭Maj7 G m7 C m7 F 7

The winds of March that make my heart a dan - cer, sta - tions,

25 B♭Maj7 G m7 C7 F 7

a silk stock - e - phone that rings, but who's to ans - wer? in - vi - ta - tions,

27 F m7 B♭7 E♭Maj7 G 7 To Coda ♪

Oh, how the ghost of you clings! These fool - ish

29 C 7 F 7 B♭6 F m7 F 7 D.S. al Coda

things re - mind me of you.

31 ♪Coda C 7 F 7 G m7 F°7 C m7

things re - mind me of you. These fool - ish things re -

34 F 7 B♭ (Sax) Dm7 D°7

mind me of you. (Sax) Dm7 D°7

37 C m7 B 7 B♭6

These Foolish Things

M
Keyboard

(Keyboard)

The sheet music consists of ten staves of musical notation for keyboard, with lyrics integrated into the vocal line. The key signature is E♭ major (one flat), and the time signature is mostly common time (indicated by '4'). Chords are labeled above the staff, and measure numbers are indicated on the left.

Staff 1: Measures 1-4. Chords: E♭, E♭7, A♭, A°7. Measure 4 ends with a repeat sign.

Staff 2: Measures 5-8. Chords: E♭/B♭, C m7, F m7, E♭/G, A♭6, B♭9sus4. Measure 8 ends with a repeat sign.

Staff 3: Measures 9-12. Chords: E♭Maj7, C m7, F m7, B♭7. Lyrics: "A Fresh daf - fo - dils and long the ex - cit - ed cab - les,"

Staff 4: Measures 13-16. Chords: E♭Maj7, C m7, F7, B♭7. Lyrics: "those stum - bling words that told you what my heart meant,"

Staff 5: Measures 17-20. Chords: B♭m7, E♭7, A♭Maj7, C7. Lyrics: "and can - dle lights on lit - tle cor - ner tab - les,"

Staff 6: Measures 21-24. Chords: B♭m7, E♭7, A♭Maj7, C7. Lyrics: "a fair - ground's paint - ed swings, these fool - ish

Staff 7: Measures 25-28. Chords: 1. F7, F m7, B♭7; 2. F7, B♭7, E♭7, Am7b5, D7. Lyrics: "things re-mind me of you. things re-mind me of you."

Staff 8: Measures 29-32. Chords: G m, Am7b5, D7, G m7, C9. Lyrics: "You came, how strange, you saw, how sweet, you to con-quered me still."

Staff 9: Measures 33-36. Chords: B♭Maj7, G m7, C m7, F7, B♭7, B♭°7, F m7, B♭7. Lyrics: "When you did that to me, I knew some - how this had to be. These things are dear to me, they seem to bring you near to me."

2

23 E♭Maj7 C m7 F m7 B♭7

The winds of March that make my heart empty a dan - cer,
The sigh of mid - night trains in sta - tions,

25 E♭Maj7 C m7 F7 B♭7

a tel - e - phone that rings, but who's to ans wer?
silk stock - ings thrown a - side, dance in - vi - ta - tions,

27 B♭m7 E♭7 A♭Maj7 C7 To Coda ♫

Oh, how the ghost of you clings! These fool - ish

29 F7 B♭7 E♭6 B♭m7 B♭7 D.S. al Coda

things re - mind me of you.

♪Coda 31 F7 B♭7 C m7 B♭o7 F m7

things re - mind me of you. These fool - ish things re -

34 B♭7 E♭ (Keyboard) Gm7 G°7

mind me of you.

37 F m7 E7 E♭6

Thank you.

We'll switch tempos to a nice waltz for our next selection. This selection became the theme song for a man who was known as the "Waltz King." His name was "Wayne King," and his orchestra began back in 1927 and continued for 56 years until his retirement in 1983 at the age of 82. Wow! What a career.

So, to honor Wayne, here's his theme song - "The Waltz You Saved For Me."

The Waltz You Saved For Me

F

Keyboard

(Keyboard)

A^b E^b B^b7 E^b E^b7 B^b7 3

(Sax)

E^b F^o7 E^b A^b

10 A^b7 E^b B^b7 3 E^b A^b E^b

16 C F7 B^b7 3

21 E^b A^b E^b A^b

26 G C7 F7

32 E^b/B^b B^b7/D To Coda ♩ E^b E^b

37 A^b 3 E^b7 E^b7 3 Ev - er in

41 A♭ B♭⁹ A♭ D♭

dreams with you I'll sway, dear, to the waltz you

46 D♭⁹ A♭ E♭⁹ 3 A♭ D♭ A♭

saved for me. When-ev-er I am far a-way,

52 F B♭⁹ E♭⁹ 3

dear, I'll hear that mel-o-dy. Whis-per "Good -

57 A♭ D♭ A♭ D♭

bye." and tell me soft - ly you'll al ways

62 C F⁹ B♭⁹

wait for me, and you'll some - times re - mem -

68 A♭/E♭ E♭⁹/G A♭ B♭⁹ 3

ber the waltz you saved for me. (Sax)

D.S. al Coda

73 E♭ Fm⁹ 3 E♭/G

Coda

76 A♭ B♭ B♭⁹ A♭ E♭/G Fm⁹ E♭

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 notes. Measure 41 starts with A♭, followed by B♭⁹, A♭, and D♭. The lyrics are 'dreams with you I'll sway, dear, to the waltz you'. Measure 46 starts with D♭⁹, followed by A♭, E♭⁹, a three-note group, A♭, D♭, and A♭. The lyrics are 'saved for me. When-ev-er I am far a-way,'. Measure 52 starts with F, followed by B♭⁹, E♭⁹, a three-note group, and ends with 'Whis-per "Good -'. Measure 57 starts with A♭, followed by D♭, A♭, and D♭. The lyrics are 'bye.' and tell me soft - ly you'll al ways'. Measure 62 starts with C, followed by F⁹, and B♭⁹. The lyrics are 'wait for me, and you'll some - times re - mem -'. Measure 68 starts with A♭/E♭, followed by E♭⁹/G, A♭, and B♭⁹. The lyrics are 'ber the waltz you saved for me. (Sax)'. This is followed by a 'D.S. al Coda' section starting at measure 73, which includes a 'Coda' section starting at measure 76. The piano part continues throughout, providing harmonic support.

The Waltz You Saved For Me

M
Keyboard

(Keyboard)

1 E♭ B♭ F7 B♭ B♭°7 F7 3

5 B♭ E♭ B♭ E♭ 3

9 E♭°7 B♭ F7 3 B♭ E♭ B♭ 3

16 G C7 F7 3

21 B♭ E♭ B♭ E♭ 3

26 D G7 C7 3

To Coda Θ

32 B♭/F F7/A B♭ B♭ 3

37 E♭ B♭°7 B♭7 E♭ 3

Ev - er in

2 M

41 E♭ A♭ E♭ A♭

dreams with you I'll sway, dear, to the waltz you

46 A♭°7 E♭ B♭7 3 E♭ A♭ E♭

saved for me. When-ev-er I am far away,

52 C F7 B♭7 3

dear, I'll hear that mel-o-dy. Whis-per "Good -"

57 E♭ A♭ E♭ A♭

bye." and tell me soft-ly you'll al-ways

62 G C7 F7

wait for me, and you'll some-times re-mem -

D.S. al Coda

68 E♭/B♭ B♭7/D E♭ B♭7 3

ber the waltz you saved for me (Keyboard)

Coda

73 B♭ Cm7 (Sax) 3 B♭/D

(Sax) 3 B♭/D

76 E♭ F F7 E♭ B♭/D Cm7 B♭

(Sax) 3 B♭/D

Thank you.

Our next selection comes from “Annie, Get Your Gun,” a musical written by Irving Berlin back in 1946. The stage play starred Ethel Merman, and a later movie had Mary Martin playing the part of Annie.

Here's _____ to sing one of the hit songs from that movie - “I Got The Sun In The Morning.”

I Got The Sun In The Morning

(Keyboard & Bass only - freely)

F

B♭/F F7/E♭ Gm/D Cm7 B♭/F F7/E♭ Gm/D Cm7

5 B♭ A♭ B♭ F7

Tak-ing stock of what I have and what I have-n't, — what do I find? The

9 B♭ Gm C7 F9 B♭ A♭7

things I've got will keep me sat-is - fied.

13 D♭ B D♭ A♭°7

Check-ing up on what I have and what I have-n't, — what do I find? A

17 F D7 Gm7 C7 F (All - In rhythm) Cm7 F°7 F7 (Keyboard)

health - y bal-ance on the cred-it side.

21 B°7 (Sax) B (Keyboard) B°7 (Sax) B (Keyboard)

25 B B♭ B B♭ B B♭ B♭7

Got no dia - mond, got no pearl, Still I think I'm a luck - y girl. I got the
Got no man - sion, got no yacht, Still I'm hap - py with what I've got. I got the

29 E♭ /D Cm7 B°7 (Sax) E♭ /D Cm7 B°7

sun in the morn-ing and the moon at night.

sun in the morn-ing and the moon at night.

33 D 7/A G 7 C

Sun - shine gives me a love-ly day. Moon - light

38 C 7 F 7 B B^b B B^b

— gives me the Milk-y Way. Got no check-book, got no banks.

43 B B^b B^b 7 E^b /D

Still I'd like to ex-press my thanks. I got the sun in the morn-ing and the

46 Cm7 B^b (Sax) E^b /D Cm7 B^b

moon at night. And with the

49 E^b /D Cm/E^b D^b 7 Cm7 F 7 B^b (Sax)

sun in the morn-ing and the moon in the eve-ning, I'm al - right.

53 B B^b B B^b B B^b B^b

Dee-doo-dee-

57 1. E^b /D Cm7 B^b (Sax) E^b /D Cm7 B^b

doo, doo-dee doo-dee doo doo doo doo-dee-doo.

61 2. E^b /D Cm7 B^b (Sax) E^b /D Cm7 B^b

doo, doo-dee doo-dee doo doo doo doo-deedoo.

M

I Got The Sun In The Morning

(Keyboard & Bass only - freely)

E^b/B^bB^b7/A^b

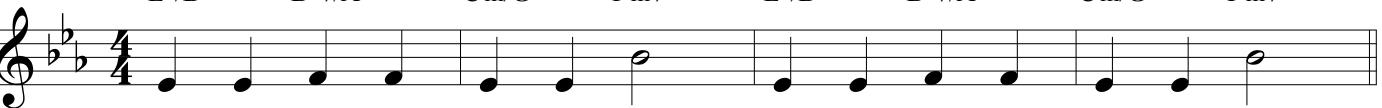
C m/G

F m7

E^b/B^bB^b7/A^b

C m/G

Keyboard



Tak-ing stock of what I have and what I have-n't, what do I find? The



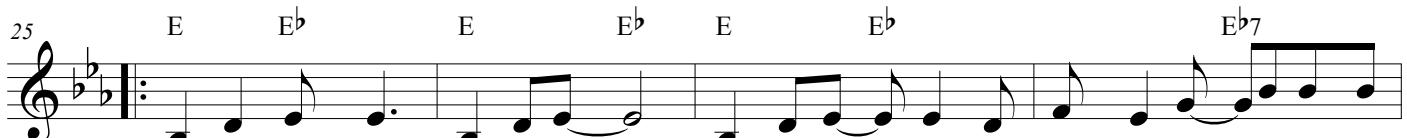
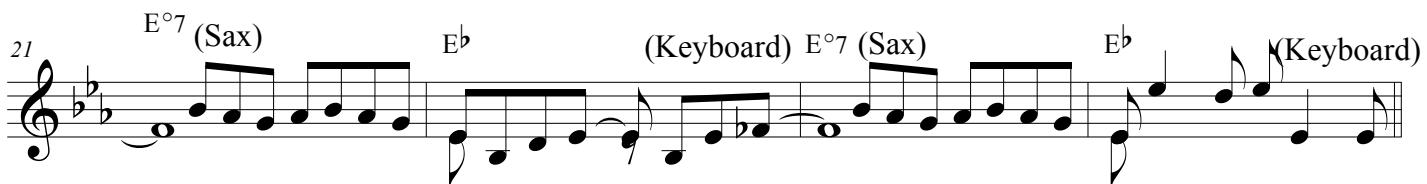
things I've got will keep me sat-is - fied.



Check-ing up on what I have and what I have-n't, what do I find? A



health - y bal-ance on the cred-it side.

Got no dia-mond, got no pearl, Still (Sax) think I'm a luck - y guy. I got the
Got no man-sion, got no yacht, Still I'm hap - py with what I've got. I got thesun in the morn-ing and the moon at night.
sun in the morn-ing and the moon at night.

2

33 G 7/D C 7 F

Sun - shine gives me a love-ly day. Moon - light gives me the

39 F 7 B♭7 E E♭ E E♭

Milk-y Way. Got no check-book, got no banks.

43 E E♭ E♭7 A♭ /G

Still I'd like to ex-press my thanks.I got the sun in the morn-ing and the

46 F m7 E♭ (Keyboard) A♭ /G F m7 E♭

moon at night. And with the

49 A♭ /G F m/A♭ G♭7 F m7 B♭7 E♭ (Keyboard)

sun in the morn-ing and the moon in the eve-ning, I'm al - right.

53 E E♭ E E♭ E E♭ E♭7

Dee-doo-dee-

57 1. A♭ /G F m7 E♭ (Keyboard) A♭ /G F m7 E♭

doo, doo-dee doo-dee doo doo doo doo-dee-doo.

61 2. A♭ /G F m7 E♭ A♭ /G F m7 E♭

doo, doo-dee doo-dee doo doo doo doo-deedoo.

65 G 7/D C 7 F

Sun - shine gives me a love-ly day. Moon-light

70 F 7 B♭7 E E♭ E E♭

— gives me the Milk-y Way. Got no check-book, got no banks.

75 E E♭ E♭7 A♭ /G

Still I'd like to ex - press my thanks.I got the sun in the morn-ing and the

78 Fm7 E♭ (Sax) A♭ /G Fm7 E♭

moon at night. And with the

81 A♭ /G A♭ (Sax) /G Fm/A♭ G♭7 Fm/E♭ (Sax) G♭7

sun in the morn-ing, moon in the evening,

85 Fm7 N.C. E♭ Fm7/A♭ B♭7

I'm doing al - right. doing al - right.

89 E♭ Fm7/A♭ B♭7 E♭ Cm7 Fm7 B♭7

I'm doing al - right. I'm doing al - right.

93 E♭ (Keyboard) A♭6 A°7 B♭7 E♭ >

right. > right.

Thank you.

Our next selection was written rather recently - in 1957 - for the movie "Lizzie." A recording by Johnny Mathis reached #5 on the Billboard Charts that year, and Bing Crosby also made a great recording of the song.

Here's our version of the beautiful "It's Not For Me To Say."

It's Not For Me To Say

F

Keyboard

B^b (Sax) Cm7 F7 B^b Cm7 F7

5 Cm Cm7 F9 F7(b9) B^bmaj7 B^b6 B^bmaj7 B^b6 Cm Cm7 It's

not for me to say _____ you love me, _____ it's not for me to say _____

10 F9 F9/E^b B^b/D G7/B^b G7(b9) Cm Cm7/B^b Cm6/A D7(b9)

you'll al-ways care. _____ Oh, but here for the mo-ment I can hold you

15 Gm D7 Gm7 D/F[#] Bm7 Em7 A7 D maj7 D 6 Cm7 F7

fast _____ and press your lips to mine _____ and dream that love will last. As

21 Cm Cm7 F9 F7(b9) B^bmaj7 B^b6 Fm7

far as I can see, _____ this is heav - en. _____ And speak-ing just for me, _____

26 B^b7 B^b7(#5) E^bE^bmaj7 E^b6 E^b E^b6 E^bmaj7 E^bm6 Cm7(b5) B^b/F Dm7(b5)

it's sure to share. _____ Per-haps the glow of love will grow with ev'-ry pass-ing day,

32 1 G7 G7(b9) C7 C aug F9 F aug B^b6 B^bmaj7B^b6 Cm7 F7 (Sax)

or we may nev-er meet a gain, but then it's not for me to say.

37 2 G7 G7(b9) Cm A^b/C F9/A F9 F aug B^b6 B^bmaj7 B^b6 B^bmaj7

or we may nev-er meet a-gain, but then it's not for me to say. _____

It's Not For Me To Say

M

Keyboard

1 E♭ (Keyboard) Fm7 B♭7 E♭ Fm7 B♭7 It's

5 Fm Fm7 B♭9 B♭7(b9) E♭maj7 E♭6 E♭maj7 E♭6 Fm Fm7
not for me to say _____ you love me, _____ it's not for me to say _____

10 B♭9 B♭9/A♭ E♭/G C7/E♭ C7(b9) Fm Fm7/E♭ Fm6/D G7(b9)
— you'll al-ways care. _____ Oh, but here for the mo-ment I can hold you

15 Cm G7 Cm7 G/B Em7 Am7 D7 G maj7 G 6 Fm7 B♭7
fast _____ and press your lips to mine _____ and dream that love will last. As

21 Fm Fm7 B♭9 B♭7(b9) E♭maj7 E♭6 B♭m7
far as I can see, _____ this is heav - en. _____ And speak-ing just for me, _____

26 E♭7 E♭7(#5) A♭A♭maj7 A♭6 A♭ A♭6 A♭maj7 A♭m6 Fm7(b5) E♭/B♭ Gm7(b5)
— it's sure to share. _____ Per-haps the glow of love will grow with ev'-ry passing day,

32 1 C7 C7(b9) F7 F aug B♭9 B♭aug E♭E♭maj7 Fm7 B♭7 (Keyboard)
— or we may nev-er meet a gain, but then it's not for me to say.

37 2 C7 C7(b9) Fm D♭/F B♭9/D B♭9 B♭aug E♭E♭maj7 F6 E♭maj7
— or we may nev-er meet a-gain, but then it's not for me to say. _____

It's Not For Me To Say

F

Keyboard

B^b (Sax) Cm7 F7 B^b Cm7 F7

5 Cm Cm7 F9 F7(b9) B^bmaj7 B^b6 B^bmaj7 B^b6 Cm Cm7 It's
not for me to say _____ you love me, _____ it's not for me to say _____

10 F9 F9/E^b B^b/D G7/B^b G7(b9) Cm Cm7/B^b Cm6/A D7(b9)
you'll al-ways care. _____ Oh, but here for the mo-ment I can hold you

15 Gm D7 Gm7 D/F[#] Bm7 Em7 A7 D maj7 D 6 Cm7 F7
fast _____ and press your lips to mine _____ and dream that love will last. As

21 Cm Cm7 F9 F7(b9) B^bmaj7 B^b6 Fm7
far as I can see, _____ this is heav - en. _____ And speak-ing just for me, _____

26 B^b7 B^b7(#5) E^bE^bmaj7 E^b6 E^b E^b6 E^bmaj7 E^bm6 Cm7(b5) B^b/F Dm7(b5)
it's sure to share. _____ Per-haps the glow of love will grow with ev'-ry pass-ing day,

32 1 G7 G7(b9) C7 C aug F9 F aug B^b6 B^bmaj7B^b6 Cm7 F7 (Sax)
or we may nev-er meet a gain, but then it's not for me to say.

37 2 G7 G7(b9) Cm A^b/C F9/A F9 F aug B^b6 B^bmaj7 B^b6 B^bmaj7
or we may nev-er meet a-gain, but then it's not for me to say. _____

It's Not For Me To Say

M

Keyboard

(Keyboard)

Keyboard Chords:

- Staff 1: E♭, Fm7, B♭7, E♭, Fm7, B♭7
- Staff 2: Fm, Fm7, B♭9, B♭7(b9), E♭maj7, E♭6, E♭maj7, E♭6, Fm, Fm7
- Staff 3: B♭9, B♭9/A♭, E♭/G, C7/E♭, C7(b9), Fm, Fm7/E♭, Fm6/D, G7(b9)
- Staff 4: Cm, G7, Cm7, G/B, Em7, Am7, D7, Gmaj7 G6, Fm7 B♭7
- Staff 5: Fm, Fm7, B♭9, B♭7(b9), E♭maj7, E♭6, B♭m7
- Staff 6: E♭7, E♭7(#5), A♭A♭maj7, A♭6, A♭, A♭6, A♭maj7, A♭m6, Fm7(b5), E♭/B♭, Gm7(b5)
- Staff 7: 1 C7, C7(b9), F7, F aug, B♭9, B♭aug, E♭E♭maj7, Fm7, B♭7 (Keyboard)
- Staff 8: 2 C7, C7(b9), Fm, D♭/F, B♭9/D, B♭9, B♭aug, E♭E♭maj7, E♭6E♭maj7

Lyrics:

not for me to say — you love me, — it's not for me to say —
 — you'll al-ways care. — Oh, but here for the mo-ment I can hold you
 fast — and press your lips to mine — and dream that love will last. As
 far as I can see, — this is heav - en. — And speak-ing just for me,
 — it's sure to share. — Per-haps the glow of love will grow with ev'-ry passing day,
 — or we may nev-er meet a gain, but then it's not for me to say.
 — or we may nev-er meet a-gain, but then it's not for me to say.

Thank you very much.

Now, we're going to switch gears and play a selection that was written way back in 1948 by Cole Porter for the musical "Kiss Me, Kate." In the movie version that was released in 1953, the song was sung by Ann Miller. It's also been recorded by artists such as Ella Fitzgerald and Stacey Kent.

Here's _____ with a comment about the temperature in this room.
She says it's just "Too Darn Hot!"

Too Darn Hot

F

Bass

Play 4 times - Add sax on 3rd time

5

10 Cm Gm Cm G7 Cm Gm Cm G7 Cm Cm7 Cm It's
too darn hot! It's too darn hot! I'd like to sup with my ba-by to-
with my ba by to

16 Dm7 Gm7 G7 Cm Cm7 Cm Dm7 Gm7 G7
night night. re - fill the cup with my ba-by to - night. I'd
and pitch the woo with my ba by to night.

22 C C7/B♭ A♭7 C
like to sup with my ba - by to - night, re - fill the cup with my ba by to night.
like to coo with my ba by to night.

25 A♭7 Gm G♭aug B♭6/F E m7(♭5)
ba-ba to - night. But I ____ ain't up_ to my ba - by to night 'cause it's ba by to night.
But broth-er you'll fight____ to my ba by to - night 'cause it's

28 Cm7 Gm7 1. Cm G7 2. Cm G7
too darn hot! It's hot!

32 C6
cord-ing to the Kin - sey Re port, ev -'ry av-er-age man you know____ much pre -

36 G7
fers his lov - ey dov - ey to court when the temp-er-a - ture is low. But

40 C C7 F C F F[#]7 C/G F C/E A7 D7 G7
when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

44 C Fm7 G7 C Caug Dm7 G7
Pants, for ro - mance, is not, 'cause it's ___ too, too,

48 Cm Gm7 Cm G7 Cm Gm7 Cm G7 A^bmaj7 F[#]7 Gaug Cm G7 Sax)
too darn hot. It's too darn hot! It's too, too darn hot!

56 Cm Fm7 Cm Dm7 Gm7 G7 Cm Cm7 Dm Dm7 Gm7

63 G7 C C/B^b Am A^b7 C C/B^b Am A^b7

68 Gm G^baug 3 B^b6/F Em7(5) 3 Cm7 Gm7 Cm
Ac -

72 C6
cord-ing to the Kin - sey Re port, ev -'ry av-er-age man you know much pre-

76 G7
fers his lov - ey dov - ey to court when the temp-er-a - ture is low. But

80 C C7 F C F F[#]7 C/G F C/E A7 D7 G7
when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

84 C Am A^b7 G7 C Am A^b7 G7
gob for his squab, a ma-rine for his queen, a G.

88 C Am A^b7 G7 C C aug D m7 G7
I. for his cut - ie pie is not, 'cause it's too, too, too,

92 Cm Gm7 Cm G7 Cm Gm7 C G7
too darn hot. It's too darn hot! It's

96 A^bmaj7 F[#]7 Gaug Cm
too, darn hot! It's too darn hot! It's

104 G7 C D m7 G7
too darn hot! It's too darn

112 Cm (Sax)
hot

116 Cm7 G7 Cm Gm7 Cm Gm7 G7 Cm

Too Darn Hot

M Bass

Play 4 times - Add sax on 3rd time

5

10 It's
Fm Cm Fm C7 Fm Cm Fm C7 Fm Fm7 Fm

16 too darn too darn hot! It's too darn too darn hot! I'd like to sup I'd like to coo with my ba-b-y to- with my ba-b-y to-

16 Gm7 Cm7 C7 Fm Fm7 Fm Gm7 Cm7 C7

night night. re - fill the cup with my ba-b-y to - night. I'd I'd
and pitch the woo with my ba-b-y to - night.

22 F F 7/E♭ Dm D♭7 F F 7/E♭

like like to sup to coo with my my ba-b-y ba-b-y to - night, re - fill the cup with my my
ba-b-y to - night. and pitch the the woo with my my

25 Dm D♭7 Cm B aug E♭6/B♭ A m7(5)

ba-b-y to - night. But I ain't up to my ba-b-y to night 'cause it's
ba-b-y to - night. But I broth-er you'll fight to my ba-b-y to - night 'cause it's

28 Fm7 Cm7 1. Fm C7 2. Fm C7

too too darn darn hot! It's hot! Ac -

32 F6

cord-ing to the Kin - sey Re port, ev 'ry av-er-age man you know much pre-

36 F6

fers his lov - ey dov - ey to court when the temp-er-a - ture is low. But

40 F F7 B♭ F B♭ B°7 F/C B♭ F/A D7 G7 C7
when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

44 F B♭m7 C7 F F aug Gm7 C7
Pants, for ro - mance, is not, 'cause it's too, too,

48 Fm Cm7 Fm C7 Fm Cm7 Fm C7 D♭maj7 B°7 C aug Fm C7 Sax)
too darn hot. It's too darn hot! It's too, too darn hot!

56 Fm B♭m7 Fm Gm7 Cm7 C7 Fm Fm7 Gm Gm7 Cm7

63 C7 F F/E♭ Dm D♭°7 F F/E♭ Dm D♭°7

68 Cm B aug 3 E♭6/B♭ A m7(♭5) 3 Fm7 Cm7 Fm
Ac -

72 F6
cord-ing to the Kin - sey Re port, ev-'ry av-er-age man you know much pre-

76 C7
fers his lov - ey dov - ey to court when the temp-er-a - ture is low. But

80 F F7 B♭ F B♭ B°7 F/C B♭ F/A D7 G7 C7

when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

84 F Dm D♭7 C7 F Dm D♭7 C7

gob for his squab, a ma-rine for his queen, a G.

88 F Dm D♭7 C7 F Faug Gm7 C7

I. for his cut - ie pie is not, 'cause it's too, too,

92 Fm Cm7 Fm C7 Fm Cm7 F C7

too darn hot. It's too darn hot! It's

96 D♭maj7 B°7 C Aug Fm C7 Fm

too, darn hot! It's too darn hot! It's

104 C7 F Gm7 C7

too darn hot! It's too darn

112 F (Sax)

116 Fm7 C7 Fm Cm7 Fm Cm7 C7 Fm

Too Darn Hot

F

(Bass, hi-hat, & finger snaps only)

(Sax)

Keyboard

The musical score consists of six staves of music. The top staff is for the Keyboard (Piano), showing bass notes and finger snap patterns. The second staff is for the Bass, featuring a continuous eighth-note pattern. The third staff is for the Saxophone, with a melodic line starting at measure 7. The fourth staff is for the Vocal part, with lyrics appearing from measure 14 onwards. The fifth staff is for the Piano, providing harmonic support with chords like Dm7, Gm7, and G7. The sixth staff is for the Bass again, continuing its eighth-note pattern. The vocal part begins with "It's too darn hot!" at measure 14, followed by "I'd like to sup with my ba-by to-", "too darn hot!", "I'd like to coo with my ba by to-", "night; night", "re - fill the cup with my ba-by to-night.", "and pitch the woo with my ba by to-night.", "like to sup with my ba-by to-night; re - fill the cup with my ba by to-night.", "like to coo with my ba by to-night; and pitch the woo with my ba by to-night.", "ba-by to-night. But I _____ ain't up_ to my ba - by to night 'cause it's ba by to night.", "But broth-er you'll fight_ to my ba by to - night 'cause it's", "too darn hot!", "It's hot!", "Ac -", "cord-ing to the Kin - sey Re port, ev 'ry av-er-age man you know____ much pre-", and "fers his lov - ey dov - ey to court when the temp-er-a - ture is low.____ But". Measure numbers 7, 14, 20, 26, 29, 32, and 40 are indicated above the staves.

2

44 C C7 F C F F[#]7 C/G F C/E A7 D7 G7

when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

48 C Fm7 G7 C C aug Dm7 G7

Pants, for ro - mance, is not, 'cause it's ___ too, too,

52 Cm Gm7 Cm G7 Cm Gm7 Cm G7 A^bmaj7 F[#]7 Gaug Cm G7 (Sax)

too darn hot! It's too darn hot! It's too, too darn hot!

60 Cm Cm7 Cm Dm7 Gm7 G7 Cm Cm7 Cm Dm7 Gm7

67 G7 C C/B^b Am A^b7 C C7/B^b Am A^b7

72 Gm G^baug 3 B^b6/F Em7(5) Cm7 Gm7 Cm

Ac -

76 C6

cord-ing to the Kin - sey Re port, ev -'ry av-er-age man you know ___ much pre-

80 G7

fers his lov - ey dov - ey to court when the temp-er-a - ture is low. ___ But

84 C C7 F C F F[#]7 C/G F C/E D7 D7 G7

when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

88 C Am A^b7 G7 C Am A^b7 G7

gob for his squab, a ma-ri-ne for his queen, a G.

92 C Am A^b7 G aug C C aug Dm7 G7

I. for his cut - ie pie is not, 'cause it's too, too,

96 Cm Gm7 Cm G7 Cm Gm7 C G7

too darn hot! It's too darn hot! It's

100 A^bmaj7 F[#]7 Gaug Cm G7 Cm

too, darn hot! It's too darn hot! It's

108 G7 Cm Dm7 G7

too darn hot! It's too darn

116 Cm (Sax)

hot!

120 Cm7 G7 Cm Gm7 Cm Gm7 G7 Cm

Too Darn Hot

(Bass, hi-hat, & finger snaps only)

M

Keyboard

(Sax)

7

C7

It's

(All)

14

too darn hot! It's too darn hot! I'd like to sup with my ba-by to-

20

night; re - fill the cup with my ba-by to-night. I'd
and pitch the woo with my ba by to night. I'd

26

like to sup with my ba-by to-night; re - fill the cup with my
like to coo with my ba by to night

29

ba-ba to-night. But I ain't up to my ba-ba to-night 'cause it's
ba by to night. But broth-er you'll fight to my ba by to-night 'cause it's

32

1. Fm 2. C7 Fm C7

too darn hot! It's hot! Ac -

36

F6 cord-ing to the Kin -sey Re port, ev'-ry av-er-age man you know much pre-

40

fers his lov - ey dov - ey to court when the temp-er-a-ture is low. But

2

44 F F7 B^b F B^b B^{o7} F/C B^b F/A D7 G7 C7

when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

48 F B^bm7 C7 F F aug G m7 C7

Pants, for ro - mance, is not, 'cause it's ___ too, too,

52 Fm Cm7 Fm C7 Fm Cm7 Fm C7 D^bmaj7 B^{o7} C aug Fm C7 (Keyboard)

too darn hot! It's too darn hot! It's too, too darn hot!

60 Fm Fm7 Fm Gm7 Cm7 C7 Fm Fm7 Fm Gm7 Cm7

67 C7 F F/E^b Dm D^b^{o7} F F7/E^b Dm D^b^{o7}

72 Cm B^{aug}3 E^b6/B^b A^{m7(b5)}3 Fm7 Cm7 Fm Ac -

76 F6

cord-ing to the Kin - sey Re port, ev'-ry av-er-age man you know ___ much pre-

80

fers his lov - ey dov - ey to court when the temp-er-a-ture is low. ___ But

84 F F7 B♭ F B♭ B°7 F/C B♭ F/A G7 G7 C7

when the ther-mom-e-ter goes way up, and the weath-er is siz-zling hot, Mis-ter

88 F Dm D♭7 C7 F Dm D♭7 C7

gob for his squab, a ma-rine for his queen, a G.

92 F Dm D♭7 C7 F Faug Gm7 C7

I. for his cut - ie pie is not, 'cause it's too, too,

96 Fm Cm7 Fm C7 Fm Cm7 F C7

too darn hot! It's too darn hot! It's

100 D♭maj7 B°7 Caug Fm C7 Fm

too, darn hot! It's too darn hot! It's

108 C7 Fm Gm7 C7

too darn hot! It's too darn

116 Fm (Keyboard)

hot!

120 Fm7 C7 Fm Cm7 Fm Cm7 C7 Fm

Thank you.

Our next song achieved great popularity in Great Britain and was featured as the theme song of a long-running feature on the BBC. Here in the US, it became part of the country music scene with recordings by Willie Nelson and Brenda Lee.

Here's _____ with a musical request - "Bring Me Sunshine."

Bring Me Sunshine

F

Keyboard

(Bass & Drums Only - Swing It!)

5

9 (All) E♭ Fm7 B♭7/F Bring me sun-shine in your smile. Bring me laugh-ter all the

15 E♭ E♭7 A♭ while. In this world where we live, there should be more hap-pi-

20 F7 B♭7 ness; all the joy you can give to each brand new bright to-mor-row. Make me

25 E♭ Fm7 B♭7/F hap-py through the years. Nev-er bring me an-y

31 E♭ E♭7 A♭ tears. Let your arms be as warm as the sun from up a-

36 F7 B♭7 E♭ B7 bove, bring me fun, bring me sun-shine, bring me love. Bring me

41 E F♯m7 B7/F♯ sun-shine in your eyes. Bring me rain-bows from the

2

47 E - A
skies. Life's too short to be spent hav-ing an - y - thing but

52 F[#]7 B7
fun. We can be so con-tent if we gath-er lit - tle sun-beams. Make me

57 E F[#]m7 B7/F[#]
hap - py all day long. and I'll keep sing - ing my hap-py

63 E E7 A
songs. Let your arms be as warm as the sun from up a -

68 F[#]7 B7 E C7
bove. Bring me fun, bring me sun-shine, bring me love. Make me

73 F Gm7 C7/G
hap - py all day long. and I'll keep sing - ing my hap-py

79 F F7 B^b
songs. Let your arms be as warm as the sun from up a -

84 G7 C7 F F7/E^b B^b/D D^b7 F/C Gm7 F6
bove. Bring me fun, bring me sun-shine, bring me love, sweet love. Bring me

89 G7 C7 F F7/E^b B^b/D D^b7 F/C Gm7 F6
fun, bring me sunshine, bring me love. (Sax)

Bring Me Sunshine

M
Keyboard

(Bass & Drums Only - Swing It!)

The musical score consists of two staves of music. The top staff is in bass clef and the bottom staff is in treble clef. Both staves are in 4/4 time and feature a key signature of one flat (B-flat). The music is divided into eight-line measures, with measure numbers 1 through 41 indicated at the start of each measure.

Lyrics:

- Measure 1: (Bass & Drums Only - Swing It!)
- Measure 2: (Bass & Drums Only - Swing It!)
- Measure 3: (Bass & Drums Only - Swing It!)
- Measure 4: (Bass & Drums Only - Swing It!)
- Measure 5: (Bass & Drums Only - Swing It!)
- Measure 6: (Bass & Drums Only - Swing It!)
- Measure 7: (Bass & Drums Only - Swing It!)
- Measure 8: (Bass & Drums Only - Swing It!)
- Measure 9: (All) A♭ B♭m7 E♭7/B♭ Bring me sun-shine in your smile. Bring me laugh-ter all the
- Measure 10: A♭ A♭7 D♭ while. In this world where we live, there should be more hap-pi -
- Measure 11: B♭7 E♭7 ness; all the joy you can give to each brand new bright to - mor-row. Make me
- Measure 12: A♭ B♭m7 E♭7/B♭ hap - py through the years. Nev-er bring me an - y
- Measure 13: A♭ A♭7 D♭ tears. Let your arms be as warm as the sun from up a -
- Measure 14: B♭7 E♭7 A♭ E7 bove. Bring me fun, bring me sun-shine, bring me love. Bring me
- Measure 15: A B♭m7 E7/B sun - shine in your eyes. Bring me rain - bows from the

2

47 A A7 D
skies. Life's too short to be spent hav-ing an - y - thing but

52 B7 E7
fun. We can be so con-tent if we gath-er lit - tle sun-beams. Make me

57 A Bm7 E7/B
hap - py all day long. and I'll keep sing - ing my hap-py

63 A A7 D
songs. Let your arms be as warm as the sun from up a -

68 B7 E7 A F7
bove. Bring me fun, bring me sun-shine, bring me love. Make me

73 B^b Cm7 F7/C
hap - py all day long. and I'll keep sing - ing my hap-py

79 B^b B^b7 E^b
songs. Let your arms be as warm as the sun from up a -

84 C7 F7 B^b D7 Gm7
bove, bring me fun, bring me sun-shine, bring me love, sweet love. Bring me

89 C7 F7 B^b B^b7/A^b E^b/G G^b7 B^b/F Cm7 B^b6
fun, bring me sunshine, bring me love. (Keyboard)

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 country music female singer who was born in 1932 and tragically died in a plane crash in 1963 at the tender age of 31. Got a guess? You got it - Patsy Cline.

In her short lifetime, she was regarded as a pioneer in the country music industry and is often viewed with the same regard as Johnny Cash and Elvis Presley. Her records have sold in the millions.

Today/Tonight, we'll honor the memory of Patsy with three of her great hits. The first was initially performed when she auditioned for the Arthur Godfrey's Talent Scouts back in 1957. The song reached #2 on the charts that year. Here's _____ to sing that Patsy Cline classic, "Walkin' After Midnight."

Walkin' After Midnight

F

Keyboard

(Sax)

B^b

3

E♭7

F7

DV

B°7 Cm

F 7

F7

3 3

5 B♭ E♭7

walk - in' af - long the mid'night high - way. Well, that's just the moon-light my just of go out

8 C m7 F7 B♭ E♭7 F7

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

Musical score for "I Walk for You" featuring a single melodic line on a treble clef staff. The score is divided into two sections by a vertical bar line. The first section, labeled "1.", consists of measures 1-4 and includes lyrics "you.", "I walk for", and "you.". The second section, labeled "2.", consists of measures 5-8 and includes lyrics "I stop to". The chords indicated above the staff are B♭, B°7, Cm7, F7, B♭, and B♭7. Measure numbers 1 through 8 are written vertically to the left of the staff.

Musical score for piano and voice, page 21, B-flat major, F7 chord. The vocal line continues with lyrics "lone - some as I can be." followed by a fermata over the word "be." The piano accompaniment consists of eighth-note chords.

23 B♭ E♭7

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

Musical score for 'Somewhere Over the Rainbow' (Measures 26-27). The key signature is B-flat major (two flats). The melody is in G clef. The lyrics are: 'hop - in' you may be some-where a walk-in' af - ter'. The chords are Cm7, F7, and B♭.

2

28 E♭7 F7 B♭ B♭7 (Sax)

mid - night search - in' for me.

31 B♭ 3 E♭ F7 B♭ Cm7B°7 F7 B♭7 I stop to

35 E♭ B♭ see a weep - in' wil - low cry - in' on his pil - low. May - be he's cry - in' for

38 B♭7 E♭ me. And as the skies turn gloom - y night winds whis - per to me. I'm

41 B♭ F7 G7 lone - some as I can be. I go out

43 C F7 walk - in' af - ter mid - night out in the star - light just

46 Dm7 G7 C F7 hop - in' you may be some - where a walk - in' af - ter

48 F7 G7 C B♭ A mid - night search - in' for me. I go out

51 D7 G7 3 C N.C. (Sax) C walk - in' af - ter mid - night search - in' for you.

Walkin' After Midnight

M
Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a keyboard line with chords E♭, A♭7, B♭7, E♭, E°7, Fm7, and B♭7. The lyrics begin at measure 5: "I go out walk-in' af-ter mid'night out in the moon-light just of miles a-long the high-way. Well, that's just my way just of like we used to do. I'm al-ways walk-in' af-ter mid-night search-in' for say-in" "I love you." I'm al-ways walk-in' af-ter mid-night search-in' for". The second staff starts with E♭, followed by a repeat sign and E°7, Fm7, B♭7. The lyrics continue: "you. I walk for you. I stop to see a weep - in' wil - low cry - in' on his pil - low. May - be he's cry - in' for me. And as the skies turn gloom - y, night winds whis - per to me. I'm lone - some as I can be. I go out walk-in' af - ter mid - night out in the star - light just hop - in' you may be some - where a walk-in' af - ter". The third staff continues with E♭, A♭, E♭, E°7, A♭, E♭, E°7, B♭7, E♭, A♭7, B♭7. The lyrics are: "walk-in' af - ter mid - night out in the star - light just hop - in' you may be some - where a walk-in' af - ter". The fourth staff continues with E♭, A♭, E♭, E°7, Fm7, B♭7, E♭, A♭7, B♭7. The lyrics are: "walk-in' af - ter mid - night out in the star - light just hop - in' you may be some - where a walk-in' af - ter". The fifth staff continues with E♭, A♭, E♭, E°7, Fm7, B♭7, E♭, A♭7, B♭7. The lyrics are: "walk-in' af - ter mid - night out in the star - light just hop - in' you may be some - where a walk-in' af - ter". The sixth staff continues with E♭, A♭, E♭, E°7, Fm7, B♭7, E♭, A♭7, B♭7. The lyrics are: "walk-in' af - ter mid - night out in the star - light just hop - in' you may be some - where a walk-in' af - ter". The seventh staff continues with E♭, A♭, E♭, E°7, Fm7, B♭7, E♭, A♭7, B♭7. The lyrics are: "walk-in' af - ter mid - night out in the star - light just hop - in' you may be some - where a walk-in' af - ter". The eighth staff continues with E♭, A♭, E♭, E°7, Fm7, B♭7, E♭, A♭7, B♭7. The lyrics are: "walk-in' af - ter mid - night out in the star - light just hop - in' you may be some - where a walk-in' af - ter". The ninth staff continues with E♭, A♭, E♭, E°7, Fm7, B♭7, E♭, A♭7, B♭7. The lyrics are: "walk-in' af - ter mid - night out in the star - light just hop - in' you may be some - where a walk-in' af - ter". The tenth staff continues with E♭, A♭, E♭, E°7, Fm7, B♭7, E♭, A♭7, B♭7. The lyrics are: "walk-in' af - ter mid - night out in the star - light just hop - in' you may be some - where a walk-in' af - ter".

2

28 A♭7 B♭7 E♭ E♭7 (Keyboard)
mid - night search - in' for me.

31 E♭ A♭ 3 B♭7 E♭ Fm7 E°7 B♭7 E♭
I stop to

35 A♭ E♭ see a weep - in' wil - low cry - in' on his pil - low. May - be he's cry - in' for

38 E♭7 A♭ me. And as the skies turn gloom - y night winds whis - per to me. I'm

41 E♭ B♭7 C7 lone - some as I can be. I go out

43 F B♭7 walk-in' af - ter mid - night out in the star - light just

46 Gm7 C7 F hop - in' you may be some - where a walk - in' af - ter

48 B♭7 C7 F E♭ D mid - night search - in' for me. I go out

51 G7 C7 (Keyboard) F N.C. E walk - in' af - ter mid - night search - in' for you.

Thank you. Thank you very much.

Our next Patsy Cline hit was recorded in 1961 and achieved success as both a country as well as a pop standard. The song hit #1 on the country charts that year, and in a major feat for country singers of that time, it also ranked high on the pop and contemporay music scene.

Here's _____ to sing our version of Patsy's great hit - "I Fall To Pieces."

I Fall To Pieces

F

(Keyboard) **B♭** C_m D_m **E♭** F **B♭** N.C. Keyboard

5 B_♭ E_♭ F7 F E E_♭ F7 B_♭

fall to piec - es each time I see you a - gain.
fall to piec - es each time some-one speaks your name.

12 C_m7 F7 B_♭ E_♭ F7 F E E_♭ F

fall to piec - es. How can I be just your
fall to piec - es. Time on - ly adds to the

19 B_♭ B₇ E_♭

friend? You want me to act like we've nev - er kissed. You want me
flame. You tell me to find some - one else to love, some-one who'll

25 F7 B_♭

to love for - get, pre - tend we've nev - er met. And I've
me, too, the way you used to do. But each

29 E_♭ F7 B_♭ A_♭/C B_♭/D E_♭

cried and I've tried, but I have - n't yet. You walk by and
time I go out with some-one new, you walk by and

34 F B_♭ C_m B₇/D E_♭ F B₇ N.C.

I fall to piec - es. (Keyboard)

41 B₇ A_♭/C B₇/D E_♭ F B₇ E_♭ B₇

piec - es. You walk by and I fall to piec - es.

I Fall To Pieces

(Keyboard)

M
Keyboard

Keyboard

Keyboard

N.C.

I fall to piec - es each time I see you a - gain.
I fall to piec - es each time some - one speaks your name.

How can I be just your
Time on - ly adds to the

friend? You want me to act like we've nev - er kissed. You want me
flame. You tell me to find some - one else to love, some - one who'll

to love for - get, pre - tend we've nev - er met. And I've
me, too, the way you used to do. But each

cried time and I've tried, but I have - n't yet. You walk by and
I go out with some - one new, you walk by and and

I fall to piec - es. (Keyboard)

2. E♭ D♭/F E♭/G A♭ B♭ E♭ A♭ E♭

piec - es. You walk by and I fall to piec - es.

Thank you. Thank you very much.

Our final Patsy Cline hit is one that was written by the Great Willie Nelson. It eventually became her signature song and her biggest pop hit. On the night that she premiered this song at the Grand Old Opry, she received three standing ovations.

Here we go with that great Patsy Cline classic - "Crazy."

Crazy

Keyboard

(Sax)

The musical score consists of two staves of musical notation for a keyboard instrument and a saxophone. The top staff is for the Keyboard, and the bottom staff is for the Saxophone. The music is in 4/4 time, with various key changes indicated by Roman numerals and sharps or flats. The lyrics are written below the notes, corresponding to the vocal part.

Keyboard Staff:

- Measures 1-2: B♭, E♭
- Measures 3-4: D m7, C m7
- Measures 5-6: F7, G7
- Measures 7-8: C m
- Measures 9-10: B♭, B°7
- Measures 11-12: C m7, F7
- Measures 13-14: B♭, A♭
- Measures 15-16: G7, C m
- Measures 17-18: B♭, C m7
- Measures 19-20: C♯dim7, B♭7/D
- Measures 21-22: some day, you'd leave me for some - bo-dy new.
- Measures 23-24: E♭6, E°7
- Measures 25-26: B♭, A
- Measures 27-28: B♭, B

Saxophone Staff:

- Measures 1-2: B♭, E♭
- Measures 3-4: D m7, C m7
- Measures 5-6: F7, G7
- Measures 7-8: C m
- Measures 9-10: B♭, B°7
- Measures 11-12: C m7, F7
- Measures 13-14: B♭, A♭
- Measures 15-16: G7, C m
- Measures 17-18: B♭, C m7
- Measures 19-20: C♯dim7, B♭7/D
- Measures 21-22: some day, you'd leave me for some - bo-dy new.
- Measures 23-24: E♭6, E°7
- Measures 25-26: B♭, A
- Measures 27-28: B♭, B

Lyrics:

I'm cra-z-y for feel-in' so lone-ly. I'm
cra-z-y, cra-z-y for feel-in' so blue.
I knew you'd love me as long as you want-ed, and then
some day you'd leave me for some - bo-dy new.
Wor-ry. Why do I let my-self wor-ry?
Won-drin' what in the world did I do, what did I do? I'm

29 B♭ A♭ G7 3 C m

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

33 E♭ D m7 C m7 B °7 C m7 F7 B♭

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

37 C B♭ A7 3 3 D m

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

41 F E m7 D m7 3 C♯°7 3 D m7 3 G7 C G7

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

45 C F C 6

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

Thank you very much.

This next song was written in 1943 and was the first number one on the Juke Box Folk Records chart, which was later known as the Hot Country Songs chart. The version performed by Bing Crosby and The Andrews Sisters was the first number on the Juke Box Folk records charts.

This song is about a lady that nobody really ought to mess with. Here's the story of "Pistol Packin' Mama."

MALE VOCAL

Pistol Packin' Mama

(Keyboard) A♭ B♭m7 E♭7 Keyboard

5 A♭ E♭7

Lay that pis - tol down, babe! Lay that pis - tol down. Pis - tol pack - in' ma-ma,

11 A♭ (Keyboard) 3 E♭aug A♭

lay that pis - tol down. Oh, drink-in' beer in a cab-a - ret,

17 E♭7 A♭ E♭aug

was I hav-in' fun! Un - til one night she caught me right, and now I'm on the run. Oh,

23 A♭ E♭7

lay that pis - tol down, babe! Lay that pis - tol down. Pis - tol pack - in'

28 A♭ (Keyboard) 3 E♭aug

ma-ma, lay that pis - tol down. Oh,

33 A♭ E♭7

she kicked out mywind-shield, and she hit me ov-er the head. She cussed and cried and

38 A♭ E♭aug A♭

said I lied and wished that I was dead. Oh, lay that pis - tol down, babe!

43 E♭7 A♭

Lay that pis - tol down. Pis - tol pack - in' ma-ma, lay that pis - tol down.

2 (Keyboard)

49 A♭ E♭7 A♭ E♭aug |

see you ev'-ry night, babe, and I'll woo you ev'-ry day. And I'll be your reg'-lar dad-dy if you'll

63 A♭ E♭aug A♭ E♭7 |

put that gun a - way. Oh, lay that pis - tol down, babe! Lay that pis - tol down.

69 A♭ (Keyboard) E♭aug |

Pis - tol pack - in' ma-ma, lay that pis - tol down. Oh,

75 A♭ E♭7 |

pap - py made a batch of corn, the rev - en - u - ers came. Their

79 A♭ F aug |

draw was slow so now they know, you can't do that to Mame. Oh,

83 B♭ F7 |

lay that pis - tol down, babe! Lay that pis - tol down. Pis - tol pack - in' ma-ma,

89 B♭ F7 |

lay that pis-tol down. Pis - tol pack - in' ma-ma, lay that pis-tol

(Keyboard)

97 B♭ Cm7 B♭ Cm7 F7 B♭ |

down.

Thank you very much.

We'll really switch gears with this next song written by Australian singer and painter Rolf Harris in 1957. It's the story of an Australian stockman on his deathbed, and it became a hit across the world in the 1960s. It is one of the best-known and most successful Australian songs. It is still popular today as a children's song.

Here's our version of that Australian classic - "Tie Me Kangaroo Down."

MALE VOCAL

Tie Me Kangaroo Down, Sport

(Keyboard - Vamp until singing begins)

Keyboard

E E/B E E/B

(Spoken) There's an old Australian stockman, lying, dying. He gets himself up onto one elbow, and he turns to his mates who are gathered all around, and he says,

3 E A B7 E

Watch me wall-a-bies feed, mate, watch me wall-a-bies feed. I
Keep me cock-a-too cool, Jule, keep me cock-a-too cool. Ah,

7 A B7 E

hear they're a dangerous breed, mate, so watch me wall-a-bies feed. All to-gether now!
don't go on act-ing the fool, Jule, just keep me cocka-too cool.

II E A B7 E

Tie me kan-ga-roo down, sport, tie me kan-ga-roo down.

15 A B7 E

Tie me kan-ga-roo down, sport, tie me kan-ga-roo down.

19 E A B7 E

Take me ko-a-la back, Jack, take me ko-a-la back. He
Mind me plat-a-pus duck, Buck, mind me plat-a-pus duck. Don't

23 A B7

lives some-where out on the track, Jack, so take me ko-a-la
let him go run-ing a-mok, Buck, just mind me plat-a-pus

26 E E A B7

back. All to-gether now! Tie me kan-ga-roo down, sport, tie me kan-ga-roo
duck.

30 E A B7 E

down. Tie me kan-ga-roo down, sport, tie me kan-ga-roo down.

(No rhythm - Freely)

2
35 E A B7 E
 Play your did-ger-i - doo, Blue, play your did - ger-i - doo. Keep
 39 A B7 E *a tempo*
 play-ing till I shoot through, Blue, just play your did - ger-i - doo. All to-get-er now!

(Add rhythm)

43 E A B7 E
 Tie me kan - ga-roo down, sport, tie me kan - ga-roo down.
 47 A B7 E
 Tie me kan - ga-roo down, sport, tie me kan - ga-roo down.

(Pause)

(Spoken) And then, with his very last gasp, he just manages to get the words out -

(No rhythm - Mournfully)

51 E A B7 E *a tempo*
 Tan me hide when I'm dead, Fred, tan me hide when I'm dead. So we

(Add rhythm)

55 A B7 E
 tanned his hidewhen he died, Clyde, and that's it hanging on the shed. All to-get-er now!
 59 E A B7 E
 Tie me kan - ga-roo down, sport, tie me kan - ga-roo down.
 63 A B7 E
 Tie me kan - ga-roo down, sport, tie me kan - ga-roo down.

E (Keyboard)

A B7 E

Thank you. Thank you very much. How're we doing? Are you enjoying your trip down memory lane?

Our next song was originally performed by Fred Astaire in the film "Swing Time," back in 1936. It won the Academy Award that year for best original song.

We've decided to give it a Latin beat. The title of the song is "The Way You Look Tonight." We hope you enjoy our arrangement of this great hit.

The Way You Look Tonight

F

Keyboard

Latin Beat

A♭Maj7 (Keyboard) F m7 B♭m7 E♭7

Some love - day when I'm aw fully low, warm,
when the world is cold, I will feel a glow just think-ing of
and your cheeks so soft, there is noth-ing for me but to love

A♭Maj7 A♭7 D♭Maj7 E♭7

— you and just the way you look to -
night. night.

1. E♭7

2. C♯m7 C♭Maj7 G♭7 C°7 D♭m7 G♭7

With each word your ten - der - ness grows,

C♭Maj7 D°7 D♭m7 G♭7

tear-ing my fears a - part.

30 C^bMaj7 C°7 D^bm7 G^b7
And that laugh that wrinkle your nose

34 C^bMaj7 C° B^bm7 E^b7
touch-es my fool - ish heart.

38 A^bMaj7 F m7 B^bm7 E^b7
Love - - - ly, nev - er ev - er change.

42 A^bMaj7 F7(9) B^bm7 E^b7
Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46 A^bMaj7 A^b7 D^bMaj7 E^b7 To Coda ♀
— you, just the way you look to - night

50 A^bMaj7 (Keyboard) F m7 B^bm7 E^b7 D.S. al Coda
—

54 ♀ Coda (Keyboard) A^bMaj7 F7 B^bm7 E^b7 A^bMaj7 F7 D m7 E^b7

58 B^bm7 E^b7 A^b B^bm7 A Maj7 A^bMaj7
Just the way you look to - night.

The Way You Look Tonight

M
Keyboard

Latin Beat

(Keyboard)

4 C Maj7 A m7 D m7 G7

5 C Maj7 A m7 D m7 G7

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

9 C Maj7 A 7(ø9) D m7 G7

when the world is cold,
and your cheeks so soft, I will feel a glow ____ just think-ing of
there is noth-ing for ____ me but to love

13 C Maj7 C7 FMaj7 G7

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

17 C Maj7 A m7 D m7 G7

night. (Keyboard) night. 1. Oh, but you're

21 F m7 E♭Maj7 B♭7 E°7 F m7 B♭7

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

26 E♭Maj7 F♯7 F m7 B♭7

tear - ing my fears a - part. —

30 E♭Maj7 E°7 F m7 B♭7

And that laugh, that wrinkle-s your nose

34 E♭Maj7 E° D m7 G7

touch-es my fool - ish heart.

38 CMaj7 A m7 D m7 G7

Love - - - ly, nev - er ev - er change.

42 CMaj7 3 A7(♭9) D m7 G7

Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46 CMaj7 C7 FMaj7 G7 To Coda ♀

— you, just the way you look to-night

50 CMaj7 A m7 D m7 G7 D.S. al Coda

(Keyboard)

54 CMaj7 A7 D m7 G7 CMaj7 A7 F♯m7 G7

(Keyboard)

58 D m7 G7 C D m7 C♯Maj7 CMaj7

Just the way you look to - night.

Thank you. Back in 1935, Jimmy Kennedy was inspired to write a song about the sails on a yacht he often saw off the coast of his native Ireland. He entitled his composition "Red Sails In The Sunset," and since that time, this song has been recorded by artists such as Guy Lombardo, Nat King Cole, Louis Armstrong, Patti Page, and a whole host of others.

Here's _____ with our version of this great classic hit.

Red Sails In The Sunset

F

Keyboard

Em7 (Sax) Dm9 A m7 A \flat 7 G7

5 C C maj7 C7 F Fm6 C B \flat

Red sails in the sun-set,
He sailed at the dawn-ing,

way all out on the sea,
I've been blue.

9 G Em7 G7 Dm7 G7 Dm7 1. C 2. C

oh car-ry my loved one home safe-ly to me.
Red sails in the sun-set, I'm trust-ing in you.

14 F Fm6 C Dm7 G7 C

Swift wings you must bor-row, make straight for the shore.

18 F Fm6 C D7 G7 To Coda \oplus

We mar-ry to - mor - row, and he goes sail - ing no more.

22 C C maj7 C7 F Fm6 C B \flat

Red sails in the sun-set, way out on the sea,

26 G Em7 G7 Dm7 G7 Dm7 C D.S. G7 al Coda

Oh, car-ry my loved one home safe-ly to me.

Φ Coda

30 G7 A♭7
more, he'll be sail - ing no more.

32 D♭ D♭maj7 3 G♭ way out on the sea,
Red sails in the sun - set.

36 G♭6 Fm7 3 E♭m7 A♭7 G♭m7 3 F7
oh car - ry my loved one home safe - ly to me.

40 B♭m7 F7 E♭m7 A♭7 3
Please car - ry my loved one home, safe - ly to

43 D♭ (Sax) D♭maj7 3 E♭m7 Gm7(♭5) A♭7 D♭
me.

Red Sails In The Sunset

M

Keyboard
B⁷
B⁷

Gm7 (Keyboard) Fm9 Cm7 B⁷ Keyboard
E^b E^bmaj7 E^b7 A^b A^bm6 E^b D^b
5 Red sails in the sun - set, way out on the sea,
He sailed at the dawn-ing, all day, I've been blue.
B^b Gm7 B^b7 Fm7 B^b7 Fm7 E^b E^b
9 oh car - ry my loved one home safe - ly to me. you.
Red sails in the sun - set, I'm trust-ing in you.
A^b A^bm6 E^b Fm7 B^b7 E^b
14 Swift wings you must bor - row, make straight for the shore.
A^b A^bm6 E^b F7 B^b7 To Coda Θ
18 We mar - ry to - mor - row, and he goes sail - ing no more.
E^b E^bmaj7 E^b7 A^b A^bm6 E^b D^b
22 Red sails in the sun - set, way out on the sea,
E^b Gm7 B^b7 Fm7 B^b7 Fm7 E^b B^b7
26 Oh, car - ry my loved one home safe - ly to me. D.S. al Coda

Coda

30 B^b7 more, he'll be sail - ing no more.

32 E E maj7 3 E 7 A A m6 3 E D° Red sails in the sun - set. way out on the sea,

36 A 6 G#m7 3 F#m7 B 7 A m7 G#7 oh car - ry my loved one home safe - ly to me.

40 C#m7 G#7 3 F#m7 B 7 Please car - ry my loved one home, safe - ly to

43 E (Keyboard) E maj7 3 F#m7 A#m7(b5) B 7 E me.

Thank you very much. We'll switch moods now for our next selection. It's a type of music near and dear to my heart - a polka.

So, get your feet to tappin' as we play this tune called the "Clap Your Hands" polka. You can even join with us by clapping your hands in time with the music.

Clap Your Hands Polka

Keyboard

(Keyboard) B^b

6 E^b Fm7 B^b B^b7 (Sax)

12 E^b E^b E^b7 A^b

18 B^b7 E^b B^b7 A^b

24 E^b E^b7 A^b B^b7 E^b

29 B^b7 E^b B^b7 E^b B^b7 (Keyboard)

34 E^b B^b

2
38 E♭ had to clap my hands (clap) Fm7 'cause ba - by you're so B♭ sweet.

42 B♭7 had to clap my hands (clap) 'cause ba - by you're a treat. It

46 E♭7 may be im - po - lite, but real - ly it's al - right. For A♭

50 B♭7 E♭ when your big, big brown eyes dance and when your

54 B♭7 E♭ lips ro - mance my heart couldn't stand a chance. And

58 A♭ B♭7 E♭ when you'll say that you'll be mine we'll live to the

62 B♭7 E♭ B♭7 E♭ (Keyboard) end of time. I'll clap my hands.

66 B♭ F7

72 B♭ F7

78 B♭ F7 B♭ C7

83 F C

87 F (clap) Gm7 C

had to clap my hands 'cause ba - by you're so sweet. I

91 C7 (clap) F

had to clap my hands 'cause ba - by you're a treat. It

95 F7 B♭

may be im - po - lite, but real - ly it's al - right. For

99 C7 F

when your big, big brown eyes dance _____ and when your

103 C7 F F7

lips ro - mance _____ my heart couldn't stand a chance. And

107 B♭ C7 F

when you'll say that you'll be mine _____ we'll live to the

III C7 (Keyboard) F

end of time. _____ I'll clap my hands.

Thank you.

We're getting close to the end of our time with you this evening. For our next to last song, we're going to switch beats and play a song with a bossa-nova beat written back in 1939 by the great composer, Jerome Kern. Recordings by Tommy Dorsey and Artie Shaw propelled it to the top of the charts.

Here's _____ to sing our version of "All The Things You Are."

Latin Bossa Nova

All The Things You Are

F

Keyboard

Keyboard & Bass - freely

Keyboard & Bass - freely

E♭ D♭6 Cm7 B°7 B♭7

5 E♭ B♭7/D

Time and a-gain I'd longed for ad-ven-ture, some-thing to make my heart beat the fast-er.

9 D♭7 C7 F7 B♭7

What did I long for? I nev-er real - ly knew. _____

13 E♭ G7

Find-ing your love, I found my ad-ven-ture, touch-ing your hand my heart beats the fas-ter.

17 E♭ B♭7 E♭

All that I want in all of this world is you. _____

21 In Tempo Cm Fm7 B♭7 E♭maj7

You are the prom - ised kiss of spring-time that

25 A♭maj7 F♯7/A G maj7

makes the lone - ly win - ter seem long. _____

29 G m7 Cm7 F7 B♭maj7

You are the breath - less hush of eve - ning that

33 E♭maj7 E m7(♭5) A7 D

trem - bles on the brink of a love - ly #song. You are the

37 E m7 A 7 D maj7
 an - gel glow— that lights a star. The dear - est

41 C[#]m7(b5) F[#]7 B maj7 E^baug
 things I know— are what you are.

45 Cm F m7 B^b7 E^bmaj7
 Some day my hap - py arms will hold you, and

49 A^bmaj7 C[#]7 G m7 D m7(b5)
 some day I'll know that mo - ment di - vine when

53 1. F m7 B^b7 E^b6 D m7 G 7
 all the things you are, are mine.

57 2. F m7 G m7 A^b6 B^b9 B^b7
 all the things you are, are

63 E^b D^b E^b (Sax) A^bm
 mine.

67 E^b D^b E^b

Latin Bossa Nova

All The Things You Are



Keyboard

Keyboard & Bass - freely

1 A♭ G♭6 F m7 E°7 E♭7



5 A♭ E♭7/G



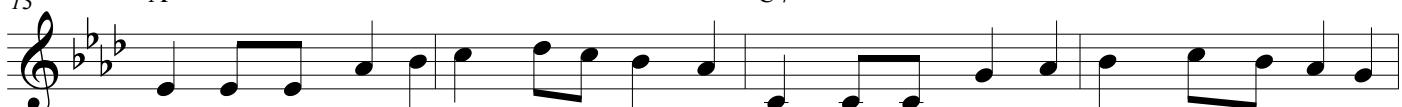
Time and a-gain I'd longed for ad-ven-ture, some-thing to make my heart beat the fast-er.

9 G♭°7 F7 B♭7 E♭7



What did I long for? I nev-er real - ly knew. _____

13 A♭ C7



Find-ing your love, I found my ad-ven-ture, touch-ing your hand my heart beats the fas-ter.

17 A♭ E♭7 A♭



All that I want in all of this world is you. _____

21 In Tempo Fm B♭m7 E♭7 A♭maj7



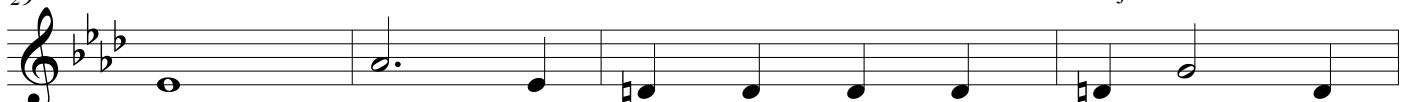
You are the prom - ised kiss of spring-time that

25 D♭maj7 B°7/D C maj7



makes the lone - ly win - ter seem long. _____

29 Cm7 Fm7 B♭7 E♭maj7



You are the breath - less hush of eve - ning that

33 A♭maj7 Am7(♭5) D7 G



trem - bles on the brink of a love - ly song. You are the

37 A m7 D 7 G maj7
 an - gel glow — that lights a star. — The dear - est

41 F#m7(b5) B 7 E maj7 A b aug
 things I know — are what you are.

45 F m B b m7 E b 7 A b maj7
 Some day my hap - py arms will hold you, and

49 D b maj7 F #7 C m7 G m7(b5)
 some day I'll know that mo - ment di - vine when

53 1. B b m7 E b 7 A b 6 G m7 C 7
 all the things you are, are mine.

57 2. B b m7 C m7 D b 6 E b 9 E b 7
 all the things you are, — are

63 A b G b A b (Keyboard) D b m
 mine. —

67 A b G b A b —

Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with a song recorded back in 1945 by the great Gene Krupa Orchestra and his vocalist, Anita O'Day. It's based on a genre of music called "Boogie-Woogie" that first appeared in the late 1920's.

Here we go with _____ to sing Gene Krupas' great hit - the "Boogie Blues."

Enjoy!

Shuffle Rhythm

Boogie Blues

Keyboard

The musical score consists of eight staves of music. The first two staves show a piano part with a 'Shuffle Rhythm' and a 'Keyboard' part. The piano part starts with a F major chord. The keyboard part follows with a B♭7 chord, then F major, and finally an F7 chord. The third staff shows a piano part with chords C7, B♭7, F, and C7(♯5). The fourth staff shows a piano part with chords F, B♭7, F, and F7. The fifth staff shows a piano part with chords F, B♭7, F, and F7. The sixth staff shows a piano part with chords C7, B♭7, F, and C7(♯5), followed by lyrics '(F) Don't the'. The seventh staff shows a piano part with chords F, B♭7, F, and F7, followed by lyrics 'moon look lone-some shin-in' through the trees.' and 'Don't the'. The eighth staff shows a piano part with chords B♭7, F, B♭7, F, followed by lyrics 'moon look lone-some shin-in' through the trees.' and 'Don't your'. The ninth staff shows a piano part with chords C7, B♭7, F, followed by lyrics 'arms feel lone-some when your ba-by packs up to leave.' and 'I'm'.

1 (Sax) F B♭7 F F7

5 B♭7 F C7 3 B♭7 3 F C7(♯5) F (Keyboard)

9 F B♭7 F F7

13 F B♭7 F F7

17 B♭ (Sax) F C7 3 B♭7 3 F C7(♯5) F (F) Don't the

21 C7 B♭7 F C7(♯5) F

25 F B♭7 F F7
moon look lone-some shin-in' through the trees. Don't the

29 B♭7 F
moon look lone-some shin-in' through the trees. Don't your

33 C7 B♭7 F
arms feel lone-some when your ba-by packs up to leave. I'm

37 F B♭7 F F7
goin' up on the moun-tain to call that ba-by of mine. Yes, I'm

41 B♭7 F
goin' up on the moun-tain to call that ba-by of mine. But

45 C7 B♭7 F F
some-thing tells me that he's not com-in' back this time.

49 F B♭7 F F7
F B♭7 F F7

53 B♭7 F F7
F B♭7 F F7

57 C7 B♭7 F (F) He's got a
face like a fish; he's shaped like a frog. When he loves me I hol-ler, "Ooo, hot dog!"

61 F B♭7 F F7
face like a fish; he's shaped like a frog. When he loves me I hol-ler, "Ooo, hot dog!"

65 B♭7 F
Love that man bet-ter than I do my - self. But now I'm

69 C7 B♭7 F (Sax)
all a-lone, all a - lone on the shelf, on the shelf.

73 F B♭7 F F7

77 B♭7 F F (Keyboard)

81 C7 3 B♭7 3 (Sax) F C7(♯5) F (Keyboard)

85 F B♭7 F F7

89 B♭7 (Sax) F

93 C7 B♭7 F A m7/E3 D m7 C♯7

97 B♭7 F

101 C7 B♭7 F F6