



THE
MIXED NUTS



Set I

Last revised: 2020.02.16

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I Got Rhythm

Keyboard

This musical score consists of eight staves of music for a keyboard instrument. The music is in common time and uses a key signature of one flat (B-flat). The chords are indicated above the staff at the beginning of each measure. The lyrics are written below the notes, corresponding to the chords. The score includes measures 1 through 37, with a section labeled 'Keyboard' at the top right.

Chords:

- Measures 1-4: B♭, Cm7, B♭, Cm7
- Measures 5-8: B♭, Cm7, Cm7, F
- Measures 9-12: B♭, Gm, Cm7, F7, Gm7, E°7, Cm7, F7
- Measures 13-16: B♭, Gm, Cm7, F7, E♭m
- Measures 17-20: I got rhy-thm, I got mu-sic, I got my man. Who could ask for an-y-thing more?
- Measures 21-24: B♭, F, B♭, C♯F7, B♭, Gm, Cm7, F7, Gm7, E°7
- Measures 25-28: B♭, pas-tures, I got dai-sies in green
- Measures 29-32: Cm7, F7, B♭, Gm, Cm7, F7, E♭m, B♭, F, B♭
- Measures 33-36: pas-tures, I got my man. Who could ask for an-y-thing more?
- Measures 37-40: D7, C, D°7, D7, G, Daug, Dm, G7
- Measures 41-44: Old man trou - ble, I don't mind him.
- Measures 45-48: C7, B♭, D°7, C9, C7(5), F7, C7 F7
- Measures 49-52: You won't find him 'round my door.
- Measures 53-56: B♭, Gm, Cm7, F7, Gm7, E°7, Cm7, F7
- Measures 57-60: I got star - light, I got sweet dreams,
- Measures 61-64: B♭, Gm, Cm7, F7, Cm7, C7, F7
- Measures 65-68: I got my man. Who could ask for an-y-thing more?

Keyboard Section:

The keyboard section starts with a B-flat chord (measures 1-4), followed by a C major 7th chord (measures 5-8). Measures 9-12 show a sequence of chords: B-flat, G major, C major 7th, F major, G major 7th, E major. Measures 13-16 continue with B-flat, G major, C major 7th, F major, E-flat major. Measures 17-20 feature lyrics: "I got rhy-thm, I got mu-sic, I got my man. Who could ask for an-y-thing more?". Measures 21-24 show a sequence of chords: B-flat, F major, B-flat, C-sharp/F major 7th, B-flat, G major, C major 7th, F major, G major 7th, E major. Measures 25-28 continue with lyrics: "B-flat, pas-tures, I got dai-sies in green". Measures 29-32 show a sequence of chords: C major 7th, F major, B-flat, G major, C major 7th, F major, E-flat major, B-flat, F major, B-flat. Measures 33-36 continue with lyrics: "B-flat, pas-tures, I got my man. Who could ask for an-y-thing more?". Measures 37-40 show a sequence of chords: D7, C major, D7, G major, Daug, D major, G7. Measures 41-44 continue with lyrics: "Old man trou - ble, I don't mind him.". Measures 45-48 show a sequence of chords: C major 7th, B-flat, D7, C9, C major 7th (with a 5th), F major, C major 7th, F major. Measures 49-52 continue with lyrics: "You won't find him 'round my door.". Measures 53-56 show a sequence of chords: B-flat, G major, C major 7th, F major, G major 7th, E major, C major 7th, F major. Measures 57-60 continue with lyrics: "I got star - light, I got sweet dreams,". Measures 61-64 show a sequence of chords: B-flat, G major, C major 7th, F major, C major 7th, C major, F major. Measures 65-68 continue with lyrics: "I got my man. Who could ask for an-y-thing more?".

2

42 C Am Dm7 G7 Am7 F[#]7 Dm7 G7
 I got rhythm,
 I got daisies
 I got music,
 in green pastures,

46 C Am Dm7 G7 Fm7 G7 1. C D[#]7 G7 2. C
 I got my man,
 I got my man. don't need no more.
 same man as be fore.

51 E7 D E⁷ E7 A Eaug Em A7
 Trou - ble_ nev - er finds me._

55 D7 D⁷ Am A⁷ Dm7 G7
 Life's a beau - ti - ful thing.

59 C Am Dm7 G7 Am7 F[#]7 Dm7 G7
 I got rhythm,
 makes me happy,

63 Dm7 D⁷ E E7
 Mus - ic_ that makes me want to sing. For

67 Am7 A^bmaj7(#5) Em7 Dm7 C/E
 I got a man, Ooo, what a man, a won - der - ful man

72 G⁷ A7 Dm7 G7
 I a - dore. Who could ask for an - y-thing

79 C B^b C B^b C B^b C B^b C B^b C
 more.

I Got Rhythm

M
Keyboard

E♭ Fm7 E♭ Fm7

5 E♭ Fm7 Fm7 B♭

9 E♭ Cm Fm7 B♭7 Cm7 A°7 Fm7 B♭7 E♭ Cm Fm7 B♭7 A♭m

I got rhythm, I got music, I got my gal. Who could

15 E♭ B♭ E♭ F♯B♭7 E♭ Cm Fm7 B♭7 Cm7 A°7

ask for anything more? I got daisies in green

20 Fm7 B♭7 E♭ Cm Fm7 B♭7 A♭m E♭ B♭ E♭

pas - tures, I got my gal, Who could ask for anything more?

25 G7 F G°7 G7 C Gaug Gm C7

Old man trou - ble, I don't mind him.

29 F7 E♭ G°7 F9 F7(♭5) B♭7 F7 B♭7

You won't find him 'round my door.

33 E♭ Cm Fm7 B♭7 Cm7 A°7 Fm7 B♭7

I got star - light, I got sweet dreams,

37 E♭ Cm Fm7 B♭7 Fm7 F7 B♭7 1. E♭ 2. E♭ C7

I got my gal. Who could ask for anything more?

2

42 F Dm Gm7 C7 Dm7 B°7 Gm7 C7
 I got rhythm,
 I got dairies,
 I got music,
 in green pastures,

46 F Dm Gm7 C7 Bbm7 C7 1. F G#°7 C7 2. F
 I got my gal,
 I got my gal,
 don't need no more.
 fore.

51 A7 G A°7 A7 D A aug Am D7
 Trou - ble
 nev - er finds me.

55 G7 G°7 Dm D°7 Gm7 C7
 Life's a beau - ti - ful thing.

59 F Dm Gm7 C7 Dm7 B°7 Gm7 C7
 I got rhythm,
 makes me happy,

63 Gm7 G°7 A A7
 Mus - ic that makes me want to sing. For

67 Dm7 Dbmaj7(#5) Am7 Gm7 F/A
 I got a gal,
 Ooo, what a gal,
 a wonder ful gal

72 C°7 D7 Gm7 C7
 I a - dore. Who could ask for an - y-thing

79 F E♭ F E♭ F E♭ F E♭ F E♭ F
 more.

Good evening. We're so very glad to be back with you again. It's nice to see so many familiar faces here in the audience.

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 Got Rhythm" - was written by George Gershwin in 1930.

Our next selection was a year earlier in 1929. The composers are really unknowns, but it's been sung and performed by a whole host of folks. The one I remember most was a cowboy star by the name of Gene Autry. Remember Gene?

Here we go with "When It's Springtime In The Rockies."

When It's Springtime In The Rockies

Keyboard

(Keyboard)

F C7 Dm7 D°7 C7

When it's

5 F C7 F F°

spring - time in the Rock - ies, _____ I'll be com - ing back to

11 C7 Gm

you, _____ lit - tle sweet - heart of the moun - tains, _____

16 C C7 F C7

with your bon - ny eyes of blue. Once a -

21 F C7 F F°

gain I'll say "I love you," _____ while the birds sing all the

27 C7 Gm7

day. When it's spring - time in the Rock - ies, _____

32 C To Coda G7 C7 F

in the Rock - ies far a - way. The

2

37 C
 twi - light sha-dows deep-en in - to night, dear. The

41 A7 Dm7 G7
 cit - y lights are gleam - ing o'er the snow. I

45 Dm7 A7 Dm7 G7
 sit a - lone be - side the cheer - y fire, dear. I'm

49 G/D G7 C G7
 dream - ing dreams from out the long a - go. I

53 C
 fan - cy that it's spring-time in the moun - tains; the

57 A7 Dm G7
 flow - ers with their col - ors are a - flame. And

61 Dm7 A7 Dm7 G7
 ev - 'ry - day I hear you soft - ly say - ing, "|||"

65 G/D G7 C C7 D.S. al Coda
 wait un - til the spring - time comes a - gain." When it's

Coda
 69 G7 C7 F (Keyboard) B^b C7 F
 far a way.

Thank you.

Our next selection was also written back in 1929 by Fats Waller. You may or may not recall that name. Since that time, it's been recorded by Billie Holiday, Ella Fitzgerald, Louie Armstrong, Frankie Laine, Johnny Ray, and others. The original recording received the Grammy Hall of Fame award in 1984, and Hank Williams took his version to the top of the Billboard Hot Country Singles Charts in 1986.

Here's _____ making a dubious statement - "Ain't Misbehavin',"

Ain't Misbehavin'

F

Keyboard

1 A^b6 (Sax)

3 D^bm6

5 A^b A°7 B^bm7 B°7 A^b/C C7#5

No one to talk with,
I know for cer-tain,
all by my-self.
the one I love.

No one to walk with,
I'm through with flir - tin,
but it's

8 D^b6 G^b9 A^b F7(°9) B^bm7 E^b7

I'm hap-py on__ the shelf.
just you I'm think - in' of.

Ain't mis-be-ha-vin',
Ain't mis-be-ha-vin',

I'm sav-in' my love for
I'm sav-in' my love for

11 1 C7 F7 B^bm7 E^b7 2. A^b6 G^b9 A^b6 C7#5

you. _____

15 Fm D^b7/F B^b7/F F7

Like Jack Hor-ner in the cor-ner, Don't go no-where. What do I care?

19 E^b E^baug7 Fm7 B^b7 E^b7 F7 B^b7 E^b7

Your kiss - es are worth wait - ing for, be - lieve me.

23 A^b A^{o7} B^bm7 B^{o7} A^b/C C7#5

I don't stay out late, don't care to go. I'm home a-bout eight, just

26 D^b6 G^b9 A^b F7(b9)

me and the "Late__ Late Show." Ain't mis - be - ha - vin,'

28 B^bm7 E^b7 To Coda A^b6 B^bm7 E^b7 D.S. al Coda

Sav - in' my love for you.

31 Coda C D^b^{o7} C7 F m7 B^bm7 E^b7

you. Ain't mis-be - ha vin,' I"m sav-in' all my love for

(Keyboard) 35 A^b rit. A^b/C B^o E^b7/B^b A^b D^b A^b6

you.

Ain't Misbehavin'

M
Keyboard

(Keyboard) **B^b6**

E^bm6

S

B^b **B^o7** **C m7** **C[#]7** **B^b/D** **D7#5**

No one to talk with,
I know for cer-tain,
all by my-self.
the one I love.

E^b6 **A^b9** **B^b** **G7(b9)** **C m7** **F7**

I'm hap-py on—the shelf.
just you I'm think - in' of.
Ain't mis-be-ha-vin',
Ain't mis-be-ha-vin',

D7 **G7** **C m7** **F7** **B^b6** **A^b9** **B^b6** **D7#5**

you.

you.

G m **E^b7/G** **C7/G** **G7**

Like Jack Hor-ner in the cor-ner, Don't go no-where. What do I care?

F **Faug7** **G m7** **C7** **F7** **G7** **C7** **F7**

Your kiss - es are worth wait - ing for, be - lieve me.

23 B^b B^o7 C m7 C[#]7 B^b/D D7#5

I don't stay out late, don't care to go. I'm home a - bout eight, just

26 E^b6 A^b9 B^b G7(b9)

me and the "Late__ Late Show." Ain't mis - be - ha - vin,'

28 C m7 F7 To Coda ♫ B^b6 C m7 F7 D.S. al Coda

Sav - in' my love for you._____

Coda ♫

31 D E^b7 D7 G m7 C m7 F7

you. Ain't mis-be - ha vin,' I"m sav-in' all my love for

(Keyboard) B^b rit. B^b/D D^bo F7/C B^b E^b B^b6 *Gloss*

you.

Thank you.

In 1941, MGM released a musical entitled “Lady Be Good” starring Eleanor Powell. Remember Eleanor? In the movie, a song was introduced composed by Jerome Kern which won the Academy Award for best song that year. Later, in 1954, it was featured prominently in a movie of the same title, starring Elizabeth Taylor and Van Johnson.

Here's _____ to sing our version of “The Last Time I Saw Paris.”

The Last Time I Saw Paris

F

(Bass and Drums Only
-Brushes and Hi-Hat)
E^b

B \flat 7 E \flat

B^{b7} Keyboard

A musical score for a bassoon part, spanning ten measures. The key signature is B-flat major (two flats). The bassoon plays eighth-note patterns, including slurs and grace notes. Measure 10 concludes with a single eighth note followed by a fermata.

5 (All) E \flat 6 B \flat 7 The

last time I saw Par-is, her heart was young and gay. I
last time I saw Par-is, her trees were dressed for spring. And

9 F m7 B \flat 7 F m7 B \flat 7 E \flat 6

heard the laugh-ter of her heart in ev-'ry street ca-fe. The
lov-ers walked be-neath those trees, and birds found songs to

Musical score for page 13, measures 1-2. The score consists of two staves. The left staff shows a bass clef, a key signature of one sharp, and a common time signature. It contains two measures: measure 1 starts with a bass note followed by a rest, and measure 2 begins with a bass note followed by a half note. The right staff shows a treble clef, a key signature of one sharp, and a common time signature. It contains two measures: measure 1 starts with a soprano note followed by a bass note, and measure 2 begins with a soprano note followed by a bass note.

sing. I dodged the same old tax - i - cabs that I had dodged for

17 B^bMaj7 G7 CMaj7 F m7 B^b7

years. The chor-us of their squeak-y horns was mu-sic to my ears. The

Musical staff showing measure 22 in E major 6th position. The staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The first note is an E major chord (E-G#-B) on the 5th string. The second note is a B major chord (B-D#-G) on the 4th string. The third note is an E major chord (E-G#-B) on the 3rd string. The fourth note is a B major chord (B-D#-G) on the 2nd string. The fifth note is an E major chord (E-G#-B) on the 1st string.

last time I saw Par-is, her heart was warm and gay. No

26 F m7 B♭7 B♭m6 C7 To Coda F m7 B♭7 E♭6 D.S. al Coda

mat - ter how they change her, I'll re - mem-ber her that way.

mem-ber her ____ that way.

The Last Time I Saw Paris

M

(Bass and Drums Only
-Brushes and Hi-Hat)

Keyboard

1. (All) The

last time I saw Par-is, her heart was young and gay. I
last time I saw Par-is, her trees were dressed for spring. And

9 B♭m7 E♭7 B♭m7 E♭7 A♭6

heard the laugh-ter of her heart in ev - 'ry street ca-fe. The
lov - ers walked be - neath those trees, and birds found songs to

13 2. A♭6 B♭7 E♭Maj7 B♭7

sing. I dodged the same old tax - i - cabs that I had dodged for

17 E♭Maj7 C7 FMaj7 B♭m7 E♭7

years. The chor-us of their squeaky horns was mu-sic to my ears. The

22 A♭6 E♭7

last time I saw Par-is, her heart was warm and gay. No

26 B♭m7 E♭7 E♭m6 F7 To Coda B♭m7 E♭7 A♭6 D.S. E♭7 Coda

mat - ter how they change her, I'll re - mem-ber her that way.

30 Coda B♭m7 E♭7 (Bass and Drums Only
-Brushes and Hi-Hat) A♭ E♭7 A♭

mem-ber her _____ that _____ way. _____

Thank you very much.

Now, we're really going to switch gears. This next song was written very, very recently - in 1999! Wow! That's way out of our normal genre of songs, but it's a beautiful song. It won the Golden Globe Award for best original song in 1999 and the Grammy Award in 2000. Recently, it has been performed by Josh Groban and Charlotte Church.

_____ and I will join forces for this song, entitled simply, "The Prayer."

VOCAL DUET

The Prayer

Keyboard

2
25 G D G
 pain and sor-row will be end - ed, and ev 'ry heart that's bro-ken will be

28 D G Maj G Dsus D B m
 mend - ed. And we'll re - mem - ber we are all Your child - ren, reach-ing out to

31 B♭ G m Dsus D
 touch you, reach-ing to the sky. We'll ask that life be

34 C Dsus D G G/B
 kind and watch us from a - bove. We hope each soul will

38 C Dsus D F/G G
 find an-oth-er soul to love. Let this be our

42 A m A m7/D D 7 D 7/C B 7sus B 7
 prayer just like ev - 'ry child _____

46 E m C E m B m C G/D D 7 C/G G G/F♯
 needs to find a place, guide us with Your grace, give us faith so we'll be safe.

50 E m C E m B m C G/D D 7
 Lead us to the place, guide us with Your grace, give us faith so we'll be

53 E♭ F G
 safe. _____

The Prayer

(Keyboard)

VOCAL

The musical score consists of two staves. The top staff is for the Vocal part, starting in G major (two sharps) and common time (indicated by '4'). The vocal line begins with eighth-note chords. The lyrics start at measure 3: "I pray you'll be our". The vocal part continues with eighth-note chords and some sixteenth-note patterns. At measure 6, the lyrics "eyes" appear under a note, "and watch us where we" under another, and "go" under a third. The vocal part ends at measure 10 with a melodic line: "wise", "in times when we don't know.", and a fermata over "know.". The lyrics "Let this be our" appear at the end of this line. Measure 14 starts with "prayer," followed by "when we lose our way." The vocal part concludes at measure 18 with "Lead us to a place, guide us with your grace". The bottom staff is for the Keyboard part, starting in G major (two sharps) and common time. It features eighth-note chords throughout. Measures 20 and 21 show a continuation of the keyboard chords. The lyrics "to a place where we'll be safe." are aligned with the keyboard chords in measure 20. The score ends with the keyboard part continuing in measure 21, while the vocal part's lyrics "I pray we'll find your" are implied by the ending bar.

(Female) I pray you'll be our

eyes and watch us where we go and help us to be

wise in times when we don't know. Let this be our

prayer, when we lose our way.

Lead us to a place, guide us with your grace

to a place where we'll be safe.

I pray we'll find your

23

I pray we'll find your light
and hold it in our
light
and hold it in our hearts.
hearts.
When stars go out each night
When stars go out each night,
re-mind us where you
where you are.
Let this be our prayer,
are. Let this be our prayer,
when shad-ows fill our
when shad-ows fill our day.
guide us with your grace.
day. Lead us to a place,
Give us faith so we'll be safe.
Our world of
Give us faith so we'll be safe.
Our world of

40

pain and sor-row will be end-ed, and ev-'ry heart that's bro-ken will be

43

pain and sor-row will be end-ed, and ev-'ry heart that's bro-ken will be

mend-ed. And we'll re-mem-ber we are all Your child-ren, reach-ing out to

43

mend-ed. and we'll re-mem-ber we are all Your child-ren, reach-ing out to

46

touch You, reach-ing to the sky.

46

touch You, reach-ing to the sky. We ask that life be

49

We ask that life be kind please watch us from a-

49

kind; please watch us from a-bove.

52

bove. We hope each soul will find

52

We hope each soul will find an-oth-er soul to

4
55

a soul to love. Let this be our prayer, let this be our

love. Let this be our prayer:

58

prayer: Just like ev - 'ry child

Just like ev - 'ry child

61

needs to find a place, guide us with Your grace. give us faith so we'll be

needs to find a place, guide us with Your grace. give us faith so we'll be

64

safe Lead us to the place, guide us with Your grace,

safe. Lead us to the place, guide us with your grace,

67

give us faith so we'll be safe, we'll be safe.

give us faith so we'll be safe, we'll be safe.

Thank you very much.

Now, we'll move back a few years to 1955 and a song that was written by the great song writing team of Jimmy Van Heusen and Sammy Cahn for a film of the same name. Debbie Reynolds and Frank Sinatra each sang the song separately in the movie, and it was nominated for the Academy Award that year.

Here's _____ to tell us all about a perilous circumstance that one might fall victim to known as "The Tender Trap."

The Tender Trap

F
Keyboard

(Sax)

B♭6 Gm7 Cm7 F7 B♭6 Gm7 Cm7 F7

5 B♭6 B°7

see hand in pair hand of be - laugh - ing the eyes trees, _____ and and

7 Fm7/C F7

sud - den - ly - you're sigh - ing sighs. You're You're soon there's mu - sic in the breeze.

9 Fm7 B♭9 E♭maj7 E♭6

think - ing noth - ing's wrong, you un - string a - long, boy, then act - ing kind of smart until your heart just goes

11 D7(♯5) (Sax & Keyboard - As written) G7 Dm7/A Gm/B♭ G7/B

Those Those eyes, snap! whap! trees,

13 C9 Cm7 F7

those that sighs, breeze, they're part of the ten der trap!

15 1. B♭ (Sax) F7 2. B♭ (Sax) Cm7 Dm Cm7 B♭ B♭°7

You're Some star - ry

Sax

19 A m7/B♭ D 7 Gm Cm Gm B♭°7
 night when his kiss - es make you tin - gle, he'll hold you tight

23 A m7(b5) D 7 Gm C7 Cm7 B 7 F 7
 — and you'll hate your - self for be - ing sin - gle. And

27 B♭6 B°7 Fm7/C
 all at once it seems so nice, the folks are throw-ing shoes and rice.

30 F 7 F m7 B♭9 E♭maj 7 E♭6 To Coda ♀
 You hur - ry to a spot that's just a dot on the

33 D 7(#5) (Sax & Keyboard - As written) G 7 D m7/A G m/B♭ G 7/B
 map! You're hooked,

35 C 9 Cm7 F 7
 — you're cooked, you're caught in the ten - der trap!

37 B♭ (Keyboard) B°7 Cm7 F 7 (Sax)

The musical score consists of eight staves of music. Staff 1 (Saxophone) starts with a melodic line over chords A m7/B♭, D 7, Gm, Cm, Gm, and B♭°7. Staff 2 (Keyboard) follows with chords A m7(b5), D 7, Gm, C7, Cm7, B 7, and F 7, with lyrics about hating oneself for being single. Staff 3 (Saxophone) continues with chords B♭6, B°7, and Fm7/C, with lyrics about people throwing shoes and rice. Staff 4 (Keyboard) begins the 'To Coda' section with chords F 7, F m7, B♭9, E♭maj 7, and E♭6. Staff 5 (Saxophone) and Staff 6 (Keyboard) continue with chords D 7(#5), G 7, D m7/A, G m/B♭, and G 7/B, with lyrics about being hooked on a map. Staff 7 (Saxophone) and Staff 8 (Keyboard) conclude with chords C 9, Cm7, and F 7, with lyrics about being cooked, caught, and trapped.

39 B_b6 B[°]7 Fm7/C F7

43 Fm7 B_b9 E_bmaj7 E_b6 D7(#5) (Keyboard) G7 Dm7/A Gm/B_b G7/B (Sax)

47 C9 Cm7 F7 B_b Cm7 Dm Cm7 B_b B[°]7 (Keyboard) D.S. al Coda
Some star - ry

Φ Coda 51 (Sax & Keyboard - As written) G7 Dm7/A Gm/B_b G7/B
map! And then You'll won -

53 C9 Cm7 F7
- der how it all came a - bout. It's too -

55 Fm6/D Fm/C B_b7 Fm/A_b G7 F/A G7
late now, there's no get - ting out. You fell -

57 Cm E_b/B_b F7 Cm7 N.C.
in love, and love is a ten - der

60 B_b (Sax) Dm/A Gm7 G_bmaj7 Cm7 B maj7 B_b6
trap.

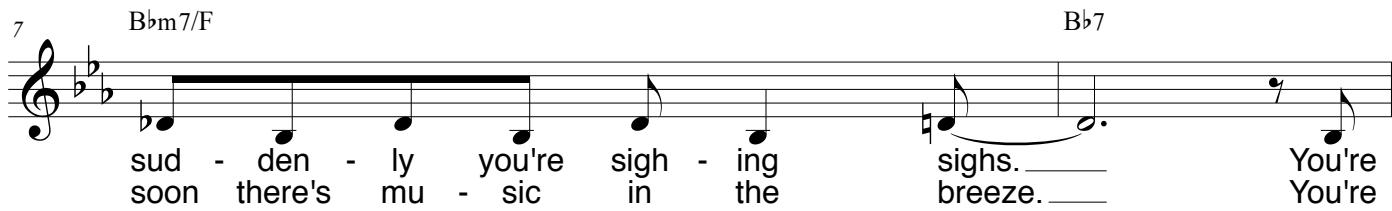
The Tender Trap

(Keyboard)

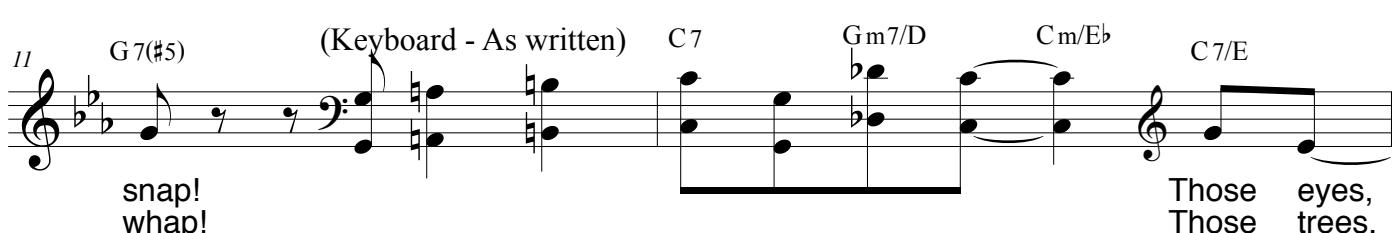
M
Keyboard

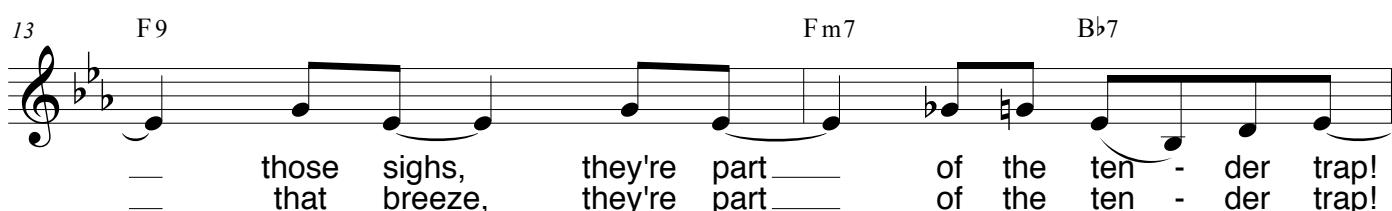
1 E♭6 Cm7 Fm7 B♭7 E♭6 Cm7 Fm7 B♭7

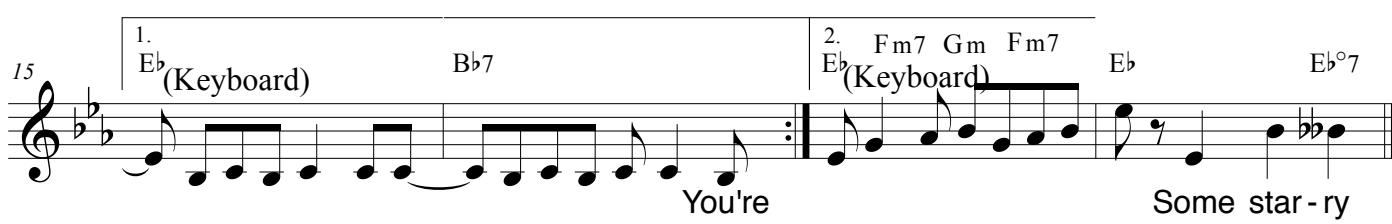

5 E♭6 E°7


7 B♭m7/F B♭7


9 B♭m7 E♭9 A♭maj7 A♭6


11 G7(♯5) (Keyboard - As written) C7 Gm7/D Cm/E♭ C7/E


13 F9 Fm7 B♭7


15 1. E♭(Keyboard) B♭7 | 2. Fm7 Gm Fm7 E♭ E♭°7


19 Dm7/E♭ G7 Cm Fm Cm E♭°7

night when her kiss-es make you tin - gle, she'll hold you tight

23 Dm7(♭5) G7 Cm F7 Fm7 E7 B♭7

and you'll hate your - self for be - ing sin - gle. And

27 E♭6 E°7 B♭m7/F

all at once it seems so nice, the folks are throw-ing shoes and rice.

30 B♭7 B♭m7 E♭9 A♭maj7 A♭6 To Coda ⊕

You hur - ry to a spot that's just a dot on the

33 G7(♯5) (Keyboard - As written) C7 Gm7/D Cm/E♭ C7/E

map! You're hooked,

35 F9 Fm7 B♭7

you're cooked, you're caught in the ten - der trap!

37 E♭ (Keyboard) E°7 Fm7 B♭7

39 E♭6 E°7 B♭m7/F B♭7

43 B♭m7 E♭9 A♭maj7 A♭6 G 7(♯5) C7 Gm7/D Cm/E♭ C 7/E

47 F9 Fm7 B♭7 E♭ Fm7 Gm Fm7 E♭ E♭°7
D.S. al Coda
Some star - ry

⊕ Coda G7(♯5) (Keyboard - As written) C7 Gm7/D Cm/E♭ C 7/E
map! And then You'll won -

53 F9 Fm7 B♭7
- der how_ it all_ came a - bout. It's too_

55 B♭m6/G B♭m/F E♭7 B♭m/D♭ C7 B♭/D C7
late now, there's no get - ting out. You fell_

57 Fm A♭/E♭ B♭7 Fm7 N.C.
in love, and love is a ten - der_

60 E♭(Keyboard) Gm/D Cm7 B maj7 Fm7 E maj7 E♭6
trap.

Thank you.

Our next song was written way back in 1930 and has since become a jazz standard. Although it has been recorded by a whole host of artists, probably the most famous recording was by Tommy Dorsey. Remember Tommy?

Here's _____ with some good advice. She says to just direct your feet to the "Sunny Side Of The Street."

On The Sunny Side Of The Street F

F (Sax) G m F 6/A G[#] G m7 C7

Grab your

5 F6 A7 B^b6 C7 C[#]7

coat and get your hat, leave your wor-ries on the door - step.

9 D m7 G7 G m7 C7 FMaj7 C7

Just di - rect your feet to the sun - ny side of the street. Can't you

13 F6 A7 B^b6 C7 C[#]7

hear the pit - ter pat, and that hap - py tune is your step.

17 D m G7 G m7 C7 F E^b9 D m7 D^b7

Life can be so sweet on the sun - ny side of the street. I used to

21 C m7 F7 B♭Maj7 B♭6

walk in the shade with my blues on par - ade _____. But now

25 D m7 G7 C7 A m7 C7

I'm not af - raid; _____. troub - les o - ver, I've crossed o - ver. If I

29 F6 A7 B♭6 C7 C♯7

nev - er have a cent, I'll be rich as Rock - e - fel - er,

33 D m G7 1 G m7 C7 F C7 (Sax)

gold dust at my feet on the sun - ny side of the street.

2 G m7 C7 F (Sax)

sun-ny, _____. on the sun - ny, sun - ny side of the street._____.

40 G m F6/A G♯° C7 F6

G, A, B, C, D, E, F, G.

On The Sunny Side Of The Street M

(Keyboard)

Keyboard

B♭ C m B♭6/D C♯ C m7 F7

Grab your

5 B♭6 D7 E♭6 F7 F♯7

coat and get your hat, leave your wor-ries on the door - step.

9 G m7 C7 C m7 F7 B♭Maj7 F7

Just di - rect your feet to the sun - ny side of the street. Can't you

13 B♭6 D7 E♭6 F7 F♯7

hear the pit - ter pat, and that hap - py tune is your step.

17 G m C7 C m7 F7 B♭ A♭9 G m7 G♭7

Life can be so sweet on the sun - ny side of the street. I used to

21 F m7 B^b7 E^bMaj7 E^b6

walk in the shade with my blues on par - ade

But now

25 G m7 C7 F7 D m7 F7

I'm not af - raid; troub - les o - ver,

I've crossed o - ver.

If I

29 B^b6 D7 E^b6 F7 F[#]7

nev - er have a cent,

I'll be rich as Rock - e - fel - er,

33 G m C7

¹ C m7 F7 B^b F7

gold dust at my feet

on the sun - ny side of the street. (Keyboard)

² C m7 F7 B^b (Keyboard)

sun-ny,

on the sun - ny, sun - ny side of the street.

40 C m B^b6/D C[#] F7 B^b6

Thank You.

You know, each time we come to play for you, we like to feature the music of an artist or artist of the 40s or 50s. Tonight, we'd like to have you remember a famous male vocal group from Ohio who first came onto the music scene in the late 1920s. Before they finished, they produced more than 2000 recordings and had at least 3 dozen gold records to their name.

Our featured group is the Mills Brothers. Their fiftieth anniversary in show business was celebrated in 1976 at a concert hosted by Bing Crosby at the Dorothy Chandler Pavilion in Los Angeles. The third generation of this famous group is still performing today, under the leadership of John Mills III, the grandson of one of the original members.

Our first selection is one that was recorded by the Mills Brothers in 1944, at a time when many young men were away at war and writing letters back to their girl friends back home, asking them to wait just a bit longer for their return. Here is "Till Then."

Till Then

F

(Sax)

Keyboard

B♭Maj7 C m7 D m7 3 C m7 B♭Maj7 C m7 3 D m7 C m7 F 7

5 § B♭ G m7 C m7 F 7 F 7(♯) B♭ G m7 Till
then, my dar - ling please wait for me. Till then, no mat - ter
dreams will live though we are a - part. Our love, I know will

8 C m7 F 7 C° E♭6 D♭ 6 B♭6 G 7
when it may be. One day I know I'll be home a - gain, please
live in our hearts. Till then when all the world will be free please

11 1. C m E♭m F 9 F 7(♯) 2. C m F 9 B♭6 A 7
wait till then. Our wait till then. Al -

15 D m A 7 D m A 7 E m7 A 7
though there are oceans we must cross and moun-tains that we must climb;

19 D m A 7 D m G 7 C m7 C° F 7(♯)
know ev-'ry gain must have a loss, so pray that our loss is noth-ing but time. Till

23 B♭ G m7 C m7 F 7 F 7(♯) B♭ G m7
then, let's dream of what there will be. Till then, we'll call on

26 C m7 F 7 C° E♭6 D♭ 6 B♭6 G 7 To Coda
each mem o - ry. Till then, when I will hold you a - gain, please

29 C m7 F 7 B♭6 C m7 F 7 D.S. al Coda
wait till then. (Sax)

31 C m7 C° B♭6
wait till then.

Till Then

M

(Keyboard)

Keyboard

E♭Maj7 F m7 G m7 3 F m7 E♭Maj7 F m7 G m7 F m7 B♭7 Till

5 E♭ C m7 F m7 B♭7 B♭7(#5) E♭ C m7
then, my dar - ling please wait for me. Till then, no mat - ter
dreams will live though we are a - part. Our love, I know will

8 F m7 B♭7 F° A♭6 G♭° E♭6 C7
when it may be. One day I know I'll be home a - gain, please
live in our hearts. Till then when all the world will be free please
please

11 1. F m A♭m B♭9 B♭7(#5) 2. F m B♭9 E♭6 D 7
wait till then. Our wait till then. Al -

15 G m D 7 G m D 7 A m7 D 7
though there are o-ceans we must cross and moun-tains that we must climb; I

19 G m D 7 G m C 7 F m7 F° B♭7(#5)
know ev-'ry gain must have a loss, so pray that our loss is noth-ing but time. Till

23 E♭ C m7 F m7 B♭7 B♭7(#5) E♭ C m7
then, let's dream of what there will be. Till then, we'll call on

26 F m7 B♭7 F° A♭6 G♭° E♭6 C 7 To Coda
each mem o - ry. Till then, when I will hold you a - gain, please

29 F m7 B♭7 E♭6 D.S. al Coda F m7 B♭7
wait till then. (Keyboard)

31 ♩ Coda F m7 F° E♭6
wait till then.

Thank you. Thank you very much. Our next song was written in 1915, but it didn't really become famous until it was recorded by the Mills Brothers. It then rose quickly in popularity and held the number one position on the Billboard hit charts for 12 weeks, from early November of 1943 to late January of 1944. It has been named one of the Songs Of The Century and has been inducted into the Grammy Hall Of Fame.

Here's our version of "Paper Doll."

Paper Doll

Keyboard

E♭ (Keyboard) E m E♭ G♭° B♭7

5 E♭ E m C m F m7 B♭7
I'm gon - na

9 E♭6 C7 F7
buy a pa-per doll that I can call my own, a

13 B♭7 E♭6
doll that oth - er fel - lows can - not steal. And then the

17 E♭7 B♭ B♭Maj7 G7 D°
flir - ty, flir - ty guys, with their flir - ty, flir - ty eyes, will

21 F7 B♭7 B♭°7 B♭7
have to flirt with dol - lies that are real. When

25 F m7 B♭7 E♭ E°7
I come home at night she will be wait - ing. She'll

29 F m7 B♭7 G7 C m G7
be the tru - est doll in all this world. I'd rath - er

33 A♭ A° E♭ G7 C7 To Coda ♩
have a pa-per doll that I can call my own than have a

37 F7 F m B♭7 E♭6
fick - le mind - ed real live girl. I

2
41 B♭7 E♭
guess I've had a mil - lion dolls or more. I

45 G7 C m F m7
know I played this ball-game o'er and o'er. I've just

49 B♭7 E♭ D° C7
quar - relled with Sue, that's why I'm blue. She's

53 F7 B♭7 C° B♭7
gone a - way and left me just like all dolls do. I

57 F m7 B♭7 E♭
tell you folks it's tough to be a - lone, and it's

61 G7 C m
tough to love a doll that's not your own.

65 B♭ F7 B♭ G7
I'm through with all of them I'll nev - er fall a - gain. Oh,

69 C7 F7 B♭ B♭7 D.S. al Coda
no! Here's what I'm gon - na do. I'm gon - na

73 Coda A♭Maj7 G m7 E♭Maj7 D♭6 C m7 F m7 B♭7
stub - born, sil - ly, wil - ly, nil - ly, fick - le mind-ed real live

77 E♭ F m7 E♭ F m7 E♭ girl.

Thank you. Thank you very much.

Our final Mills Brothers hit was originally written in Germany in 1902. And once again, it didn't get much play until the Mills Brothers recorded in 1952 with the Hal McIntrye Orchestra. It's also since been recorded by Mel Torme and it was heard throughout the "I Love Lucy" episode "The Saxophone" as it was the only song Lucy knew how to play on the saxophone.

Here's a song about a wiggly invertebrate with a green and yellow colored light on its tail - Glow Worm.

Glow Worm

Keyboard

(Keyboard)

G

Gaug

A m7

D7 /C /B /A

G

D7

G

Shine, lit-tle glowworm, glim-mer, glimmer. Shine, lit - tle glowworm, glim-mer, glim-mer.
Glow, lit-tle glowworm, fly of fire. __ Glow like an in - can - des - cent wire. __
Glow, lit-tle glowworm, glow and glimmer. Swim through the sea of night lit-tle swim-mer.

9

D7

G

Lead us, — lest too far we wan-der, loves, sweet voice is cal - ling yon-der.
Glow for the fe - male of the spec - ie, Turn on the A. C. and the D. C.
Thou aer - o - naut - i - cal, boll wee - vil, II - lu - min - ate yon woods pri - me-val.

13

D7

G

Shine lit - tle glowworm, glim-mer, glim-mer. Hey there, "don't get dim-mer, dim-mer.
This night could use a lit - tle brightnin'. Lightup, you lit-tle ol' bug of light-nin'.
See how the shad-ows deep and dark-en, you and your chick should get to spark-in'!

17

A m

D7

A m7D7

Light __ the path be-low, a - bove, and lead us on to love.

When you got a glow you got-a glow, __ Glow little glow worm glow.

| ____ got a gal that I love so. ____ Glow.lit-tle glow worm ____ glow.

2

22 A♭ E♭7

Glow, lit - tle glow worm, turn the key on. You are equip-ped with

25 A♭ E♭7

tail-light ne-on. You got a cute vest pock-et Mas-ter which you can make both

29 A♭ E♭7

slow and fas-ter. I don't know who you took a shine to or who you're out to

33 A♭ B♭m E♭7 B♭m7 E♭7

make a sign to. I got a gal that I love so. Glow, lit - tle glow worm,

37 A♭ E♭7 B♭m7 E♭7 A♭ E♭7

glow. Glow, lit - tle glow worm, glow. Glow, lit - tle

41 B♭m7 E♭7 A♭ D♭ E♭7 A♭

glow. worm, glow. _____

Thank You. Did you enjoy our tribute to the Mills Brothers?

Our next song was written in the mid-forties and became #1 on the Billboard magazine song list in 1947. The biggest selling version was recorded by Nat King Cole, but soon after it was recorded by Eddy Howard, and his version also hit the #1 spot.

Here's _____ to sing our version of this great hit - "For Sentimental Reasons."

For Sentimental Reasons

F

Keyboard
F7

(Sax) B \flat G m C m7 G \flat \circ 7 G m7 C m7 F F7

5 B \flat Maj7 D \flat 7 C m7 F7 B \flat Maj7 G m7

love you for sen - ti - men - tal rea - sons.

8 C m7 F7 B \flat 6 G m7

— I hope you do be - lieve me.

10 C m7 F7 B \flat Maj7 G7(\flat 9) C m7 F7

— I'll give you my heart. I

13 B \flat Maj7 D \flat 7 C m7 F7 B \flat Maj7 G m7

love you and you a - lone were meant - for me.

16 C m7 F7 B \flat 6 G m7

— Please give your lov - ing heart to me.

18 E \flat Maj7/C C \circ 7/F B \flat 6 E \flat m6 B \flat 6 F m7 E 7(\flat 5)

— and say we'll nev - er part. I

21 E \flat 3 E \circ 7 B \flat /F G7(\flat 9) C m7 3 F7

think of you ev - 'ry morn - ing, dream of you ev - 'ry

24 B \flat Maj7 A m7(\flat 5) 3 D7(\flat 9) G m7 To Coda \emptyset

night. Dar - ling, I'm nev - er lone - ly when

Coda
 37 C7 A7 A°7 D m7 G7
 ev - er you're in my sight. _____ I
 39 CMaj7 E♭7 D m7 G7 CMaj7 Am7
 love you _____ for sen - ti - men - tal rea - sons. _____

42 D m7 G 7 C 6 A m7 F Maj7/D G 13(♭9)

I hope you do be - lieve-me. I've giv - en you my
heart.

For Sentimental Reasons

M

Keyboard

(Keyboard)

1 E♭ C m F m7 B °7 C m7 F m7 B♭ B♭7

5 E♭Maj7 G♭7 F m7 B♭7 E♭Maj7 C m7
love you for sen - ti - men - tal rea - sons.

8 F m7 B♭7 E♭6 C m7
— I hope you do be - lieve me.

10 F m7 B♭7 E♭Maj7 C7(b9) F m7 B♭7
— I'll give you my heart. I

13 E♭Maj7 G♭7 F m7 B♭7 E♭Maj7 C m7
love you and you a - lone were meant - for me.

16 F m7 B♭7 E♭6 C m7
— Please give your lov - ing heart to me.

18 A♭Maj7/F F°7/B♭ E♭6 A♭m6 E♭6 B♭m7 A 7(b5)
— and say we'll nev - er part. I

21 A♭ A°7 E♭/B♭ C7(b9) F m7 B♭7
think of you ev - 'ry morn - ing, dream of you ev - 'ry

24 E♭Maj7 D m7(b5) G7(b9) C m7 To Coda Ø
night. Dar - ling, I'm nev - er lone - ly when

2

27 F7 F m7/B \flat B \flat 7 E 7($\#$ 5)

ev - er you're in sight. I

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

love you for sen - ti - men - tal

31 E \flat Maj7 C m7 F m7 B \flat 7 E \flat 6 C m7

rea - sons. I hope you do be - lieve-me.

34 A \flat Maj7/F B \flat 13(\flat 9) E \flat 6 C7(\flat 9) F m7 B \flat 7 E 7($\#$ 5)
D.S. al Coda
(Sax)

I've giv - en you my heart.

$\ddot{\theta}$ Coda

37 F7 D 7 D \circ 7 G m7 C7

ev - er you're in my sight. I

39 FMaj7 A \flat 7 G m7 C7 FMaj7 D m7

love you for sen - ti - men - tal rea - sons.

42 G m7 C7 F 6 D m7 B \flat Maj7/G C 13(\flat 9)

I hope you do be - lieve-me. I've giv - en you my

45 D \flat Maj7 (Sax) B \flat m FMaj7 (Keyboard)

heart.

Thank you. Thank you very much.

We're really going to go back in the past for this next song. It was written back in 1864 as a poem by a Canadian, George Washington Johnson. Years later, it was set to music and recorded by such artists as Perry Como, Gene Autry, and Bing Crosby,

I'll sing it for you now. Here we go with the beautiful folk song - "When You And I Were Young, Maggie."

VOCAL ONLY

When You And I Were Young, Maggie

Keyboard

(Keyboard)

wan-dered to-day to the hill, Mag-gie, to watch the scene be - low.

II B-flat B-flat7 E-flat E-flat/G A-flat6 A-flat7

The creek and the creak-ing old mill, Mag-gie, where we

17 E-flat/B-flat B-flat7 E-flat A-flat E-flat A-flat

sat in the long, long a - go. The green grove is gone from the

23 E-flat/B-flat B-flat F7 B-flat

hill, Mag-gie, where first the dai - sies sprung. The

29 E-flat E-flat7/G A-flat6 A-flat7

creak-ing old mill is now still, Mag-gie, since

33 E-flat/B-flat B-flat7 E-flat A-flat E-flat

you and I were so young.

(Keyboard)

F B-flat7 F D minor C C7

They

2

41 F F/A B^{flat} B°7 F/C F
say that I'm fee-ble with age, Mag-gie, my steps are less spright-ly than

47 C C7 F F/A B^{flat}6 B°7
then. My face is a well writ-ten page, Mag-gie, but

53 F/C C7 F B^{flat} F B^{flat} F/C
time a-lone was the pen. They say we are aged and grey,

60 C G7 C7 F
Mag-gie, as the spray by the white break-ers flung. But to me you're as

66 F7/A B^{flat}6 B°7 F/C C7 F B^{flat} F
fair as you were, Mag-gie, when you and I were so young. And

73 B^{flat} F/C C G7
now we are aged and grey, Mag-gie, and the trials of life near - ly

79 C7 F F7/A B^{flat}6 B°7
done. Let us sing of the days that are gone, Mag-gie, when

85 F/C C7 Dm D°7 F/C C7 F B^{flat} F
you and I were young, when you and I were young.

93 F (Keyboard) B^{flat}7 F Dm7 Gm7 C7 F

Thank you,

Our next song was written way back in 1920 and first recorded by the Paul Whiteman orchestra. Remember that band? It was #1 on the charts for 11 weeks and sold more than two million copies.

I'm sure your feet will be tapping on this tune. Here is _____ to sing "Whispering."

Whispering

F
Keyboard

(Sax) E♭ D D7 E♭ C7(♯5) C7

5 F m7 B♭7 F m7(♭5) E♭ F m7 B♭7

9 Hon-ey, I have some-thing to tell you

13 and it's worth - white lis-ten-ing to.

17 Let me put my head on your shoul - der.

21 so that I can whis - per to you.

25 Whis - per-ing while you cud-dle near me.

29 Whis - per-ing so no one can hear me.

33 F7 B^b7

Each lit - tle whis - per seems to cheer me.

37 E^b G m7 G^b7 F m7 B^b7 F m7 B^b7

I know it's true there's no one else dear, but you. And you're

41 E^b C^o7

whis - per - ing why you'll nev - er leave me.

45 E^b C 7(#5) C 7

Whis - per - ing why you'll nev - er grieve me.

49 F7 B^b7

Whis - per and say that you be - lieve me

53 1. F m7 B^b7 F m7(5) E^b A^b m7 B^b7

whis-per - ing that I love you.

2. A^b A^o7 E^b/B^b C^o7

Whis - per to me, dear-ie, put me on your ear-ie,

61 E^b/B^b F m7 B^b7 E^b F m7 B^b7 E^b

whis-per - ing that I love you.

Whispering

M
Keyboard

(Keyboard)

1 A♭ G G7 A♭ F 7(♯5) F 7

5 B♭m7 E♭7 B♭m7(♭5) A♭ B♭m7 E♭7

9 A♭ E♭7 A♭ B♭m7 E♭7

Hon-ey, I have some-thing to tell you _____

13 A♭ E♭7 A♭ G 7

and it's worth - while lis-ten-ing to. _____

17 Cm Fm Cm G 7

Put your lit - tle head on my shoul - der. _____

21 Cm Fm B♭7 E♭ E♭7

so that I can whis - per to you. _____

25 A♭ F°7

Whis - per-ing while you cud-dle near me. _____

29 A♭ F 7(♯5) F 7

Whis - per-ing so no one can hear me. _____

33 B^b7 E^b7

Each lit - little whis - per seems to cheer me.

37 A^b C m7 B^o7 B^bm7 E^b7 B^bm7 E^b7

I know it's true there's no one else dear, but you. And you're

41 A^b F^o7

whis - per - ing why _____ you'll nev - er leave me.

45 A^b F 7(#5) F 7

Whis - per-ing why _____ you'll nev - er grieve me.

49 B^b7 E^b7

Whis - per and say _____ that you be - lieve me

53 1. B^bm7 E^b7 B^bm7(5) A^b D^bm7 E^b7

whis-per - ing that I love you.

2. D^b D^o7 A^b/E^b F^o7

Whis - per to me, dear-ie, put me on your ear-ie,

61 A^b/E^b B^bm7 E^b7 A^b B^bm7 E^b7 A^b

whis-per - ing that I love you.

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. Measure 33 starts with a piano dynamic (B-flat 7) followed by a vocal entry (E-flat 7). Measures 37-41 show a progression from A-flat to F-sharp 7. Measures 45-49 continue this pattern. Measure 53 begins with a piano dynamic (B-flat minor 7) and includes a first ending (B-flat minor 7, E-flat 7, B-flat minor 7 (with 5th), A-flat, D-flat major 7, E-flat 7) and a second ending (D-flat, D-sharp 7, A-flat/E-flat, F-sharp 7). Measures 61 conclude the piece with a piano dynamic (A-flat/E-flat).

Thank you very much.

We're going to bounce out of our usual genre with this next song. It began as a Afro-American spiritual back in the Civil War days, but it was brought to the forefront in 1961 as a folk song and sung by such artists as Pete Seeger, Harry Belafonte, The Smothers Brothers, and Trini Lopez. The version by The Highwaymen took it to #1 on both the pop and easy listening charts.

_____ and I will sing it for you now. Here's our version of "Michael, Row The Boat Ashore."

Michael, Row The Boat Ashore

(Sax Only - In Rhythm)

(All)
E♭Keyboard
B♭

A musical staff in G clef and common time. It consists of two measures of eighth notes followed by a measure of sixteenth notes. The key signature is one flat.

5 Dm Cm F7 B♭

row the boat a - shore, — Hal - le - lu - jah! Mi-chael,

(F) Mi-chael,

A musical staff in G clef and common time. It includes lyrics "row the boat a - shore, — Hal - le - lu - jah! Mi-chael," above the notes. Chords shown are Dm, Cm, F7, and B♭. Measure numbers 5, 10, 14, and 18 are indicated.

10 B♭ E♭ B♭

row the boat a - shore, — Hal - le - lu - jah! Mi-chael,

A musical staff in G clef and common time. It includes lyrics "row the boat a - shore, — Hal - le - lu - jah! Mi-chael," above the notes. Chords shown are B♭, E♭, and B♭. Measure number 10 is indicated.

14 Dm Cm F7 B♭

row the boat a - shore, — Hal - le - lu - jah! Sis-ter,

A musical staff in G clef and common time. It includes lyrics "row the boat a - shore, — Hal - le - lu - jah! Sis-ter," above the notes. Chords shown are Dm, Cm, F7, and B♭. Measure number 14 is indicated.

18 B♭ E♭ B♭

help to trim the sails, — Hal le lu jah! Sis-ter,

A musical staff in G clef and common time. It includes lyrics "help to trim the sails, — Hal le lu jah! Sis-ter," above the notes. Chords shown are B♭, E♭, and B♭. Measure number 18 is indicated.

22 Dm Cm F7 B♭

22 help to trim the sails, — Hal - le - lu - jah! Mi-chael,

A musical staff in G clef and common time. It includes lyrics "help to trim the sails, — Hal - le - lu - jah! Mi-chael," above the notes. Chords shown are Dm, Cm, F7, and B♭. Measure numbers 22 and 26 are indicated.

26 B♭ E♭ B♭

26 row the boat a - shore, — Hal - le - lu - jah! Mi-chael,

A musical staff in G clef and common time. It includes lyrics "row the boat a - shore, — Hal - le - lu - jah! Mi-chael," above the notes. Chords shown are B♭, E♭, and B♭. Measure numbers 26 and 29 are indicated.

30 Dm Cm F7 To Coda \emptyset B \flat

row the boat a - shore,
Hal - le - lu - jah! Riv-er

34 B \flat E \flat B \flat

Jor - dan is chil - ly and cold,
Hal le lu
jah! Chills the

38 Dm Cm F7 B \flat D.S. al Coda

bod - y but not the soul,
Hal - le - lu - jah! Mi-chael,

\emptyset Coda B \flat C C F C

jah. Riv-er is deep
and the riv-er is wide,
Hal le lu
jah! Milk and

47 Em Dm G7 C

hon - ey on the oth - er side,
Hal - le - lu - jah! Mi-chael,

51 C

51 row the boat a - shore, Hal - le - lu - jah! Mi-chael,

55 Em Dm G7 C

55 row the boat a - shore, Hal - le - lu - jah! Mi-chael,

59 C F C

59 row the boat a - shore, Hal - le - lu - jah! Mi-chael,

63 Em Dm G7

63 row the boat a - shore, Hal - le - lu -

66 C G7 C (Sax)

66 jah! Hal - le - lu - - - jah!

69 Em Dm G7 C

Thank you.

No evening of music by the Mixed Nuts is ever complete without a song from my homeland. This next selection will get your feet to tapping. It's a polka!

This polka was a big hit for Jimmy Sturr and Eddie Fisher. Its title seems a bit confusing, but you'll understand when you hear all of the lyrics. Here we go with "Just Another Polka."

Just Another Polka

(Keyboard)

Keyboard

D7 G Am⁷ D7

S

5 just an-oth - er pol - ka, it's just an-oth - er pol - ka, but oh what a

10 girl in my arms! Am I in hea - ven since we met?

A7 D D7

— Is this the Phil-har-mon - ic play - ing "Ro - me - o and Jul - i et?" No!

21 G

Just an-oth - er pol - ka like an - y oth - er pol - ka, but some - how the

26 C A m E^b7

mus - ic has charms. This is just an-oth - er pol - ka, but

31 G B7 Em E7 A7 D7 To Coda 1. G D7

(Keyboard)

ho - ly smoke-a! Oh, what a girl in my

37 G D7 G G7

This is arms! I'm

2

43 C G7

danc-ing with an an - gel, _____ with an an - gel, an an - gel, an an - gel, an

49 C G

an - gel. Oh yes, I'm danc-ing with an an - gel, _____ that's why the

55 Am7 D7 G7

band is sound-ing bet - ter from the mom-ent that I met her, 'cause I'm

59 C G7

danc-ing with an an - gel, _____ with an an - gel, an an - gel, an an - gel, an

65 C F G7 C

an - gel. She's got me dan - cing like I nev - er thought I

70 A7 Dm7 G7 C D7 (Keyboard)

could. Ar - thur Mur - ray nev - er had it so good! _____

D.S. al Coda

75 G D7 A m7 D C D7

This is

Coda

79 E7 A m7 D7 E7

play it a - gain. Oh, what a girl, just play it a - gain. _____

85 A m7 D7 G (Keyboard) A m7 D7 G

Oh, what a girl in my arms. _____

Thank you. Thank you very much. We're getting close to the end of our time with you this evening. For our next to last song, we'll play a show tune from "Babes In Arms" by Rodgers and Hart. It's been recorded by hundreds of artists. We've decided to spice it up a bit by incorporating a Latin beat, similar to a recording by the great Diana Krall.

Here's _____ with a question for you - "Where Or When?"

Where Or When?

F

LATIN

Keyboard

(Sax)

B^b B^bmaj7 Dm7 F 7 B^b B^bmaj7 Dm7 F 7

5 B^bmaj7 G m7 D^bm C C7

§ 9 B^b

13 E^b

It seems we've stood and talked like this be - fore. We
The clothes you're wear - ing are the clothes you wore. The

looked at each oth - er in the same way then,
smile you are smil-ing you were smil - ing then,

but I can't re-mem-ber where or
but I can't re-mem-ber where or

1. 17 B^b F 7 2. B^b D 7

when. when.

21 Gm Cm7 D7sus D7

Some things that hap - pen for the first time

25 Gm Cm7 C7 F 7

seem to be hap-pen - ing a - gain.

29 B^b

And so it seems that we have met be - fore and

33 Cm Dm Cm Dm

laughed be - fore and loved be - fore, but

37 Cm F7 To Coda Φ B^b D.S. al Coda

who knows where or when? _____

Φ Coda

41 G7 Cm7 F7 B^b

when? _____ Who knows where or when? _____

44 Cm7 F7 B^b

Who knows where or when? _____

47 (Sax) B^bmaj7 Gm7 Cm7 F7 B^b6

Where Or When?

M

LATIN

Keyboard

(Keyboard)

E♭ E♭maj7 Gm7 B♭7 E♭ E♭maj7 Gm7 B♭7

E♭maj7 Cm7 G♭m F F7

§ E♭
It seems we've stood and talked like this be - fore. We
The clothes you're wear - ing are the clothes you wore. The

13 A♭
looked at each oth - er in the same way then, but I can't re-mem-ber where or
smile you are smil-ing you were smil - ing then, but I can't re-mem-ber where or

17 E♭ B♭7 2. E♭ G7
when. when.

21 Cm Fm7 G7sus G7
Some things that hap - pen for the first time

25 Cm Fm7 F7 B♭7
seem to be hap-pen - ing a - gain.

2

29 E^b

And so it seems that we have met before and

33 Fm Gm Fm Gm

laughed before and loved before, but

37 Fm B^b7 To Coda Φ E^b D.S. al Coda

who knows where or when?

Φ Coda

41 C7 Fm7 B^b7 E^b

when? Who knows where or when?

44 Fm7 B^b7 E^b

Who knows where or when?

(Keyboard)

47 E^bmaj7 Cm7 Fm7 B^b7 E^b6

Thank you. Thank you very much.

We've had a great time playing for you this evening. Have you enjoyed yourselves as we've again journeyed down Memory Lane?

We're going to close with a song written in the early 1940s by Generoso Graziano, better known as Jerry Gray. He was the primary composer/arranger for the great Glenn Miller Orchestra and was probably more responsible for the band's success than Miller himself.

Here's Gray's arrangement of that great tune - a "String Of Pearls."

String Of Pearls

Keyboard

(Sax) G7 (Keyboard & Bass) (Keyboard)

5 (Sax) C maj7 C7 C6 Caug C Caug C6 C7 C maj7 C C maj7

9 C7 C6 Caug C D7 G7 C6 A♭ G7

13 F F maj7 F7 F6 Faug F Faug F6 F7 F maj7 F F maj7

17 F7 F6 Faug F G7 C7 F6 G7

21 C C maj7 C7 C6 Caug C Caug C6 C7 C maj7 C C maj7

25 C7 C6 Caug C D7 G7 C6 E♭7

2

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

33 D^b7 A^b6

37 E^b7 A^b6

41 A^b6 A^b+ F m7 F^o7 E^o A^b6 A^b^o7 A^bm6

45 D^b7 A^b6

49 E^b7 A^b6 B^b7 (Keyboard)

53 E^b6 F m7 G m7 A^bmaj7 G m7 F m7 E^b6 F m7 G m7 A^bmaj7 G m7 F m7

57 E♭6 Fm7 Gm7 A♭maj7 Gm7 Fm7 E♭6 Fm7 Gm7 A♭maj7 Gm7 E♭7

61 A♭6 B♭m7 Cm7 D♭maj7 Cm7 A♭ E♭6 Fm7 Gm7 A♭maj7 Gm7 Fm7

65 Fm7 Gm A♭6 B♭7 Fm7 B7 E♭ Fm7 Gm7 F° G

69 C Fm7 C /G /E /F /G G♭° Dm9/FG9

73 (Sax) Cmaj7 C7 C6 Caug C Caug C6 C7 Cmaj7 C Cmaj7

77 C7 C6 Caug C D7 G7 C6 D7(♭9) G7

81 C Cmaj7 C7 C6 Caug C Caug C6 C7 Cmaj7 C Cmaj7

85 C7 C6 Caug C D7 G7 C6 Dm7/AG°7 F6 E°7Dm7 A♭7 C/G

89 (Keyboard) G (Sax) N.C. C6 (Keyboard) (Sax) Cmaj9