



# THE MIXED NUTS



## Set QQ

Last revised: 2023.09.27

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## Avalon

**F**

Keyboard

(Sax)

Gm7 Cm7 Gm7 Cm7 Gm7 Cm7 Dm7 Cm7

9 F7 B $\flat$  F7 B $\flat$  F $\circ$ 7  
found my love in Av-a-lon be - side the bay.

17 F7 F aug B $\flat$  F aug B $\flat$   
left my love in Av-a-lon and sailed a - way.

25 G7 Cm G7 Cm C $\sharp$ 7  
dream of him and Av-a-lon from dusk till dawn. And

33 B $\flat$  Dm/A G7 Cm F7 B $\flat$  (Sax)  
so I think I'll trav-el on to Av - a - lon.

41 F7 B $\flat$  F7 B $\flat$  F $\circ$ 7  
F aug B $\flat$  F aug B $\flat$

49 F7 F aug B $\flat$  F aug B $\flat$

57 G7 Cm G7 Cm C $\sharp$ 7  
Cm F7 B $\flat$

65 B $\flat$  Dm/A G7 Cm F7 B $\flat$  Oh, I

2

73 F7 Bb F7  
found my love in Av - a - lon be - side the

79 Bb F<sup>o</sup>7 F7 F aug  
bay. I left my love in Av - a - lon and

85 Bb F aug Bb G7  
sailed a - way. Oh, I dream of him and

91 Cm G7 Cm C<sup>#</sup>7  
Av - a - lon from dusk till dawn. And

97 Bb D m/A G7 Cm  
so I think I'll trav - el on to Av -

103 F7 Bb (Sax) D<sup>b</sup><sup>o</sup>7  
a - lon.

109 Cm7 B maj7 B<sup>b</sup>6

## Avalon

**M**  
Keyboard

(Keyboard)

The musical score consists of two staves of piano keyboard notation. The top staff begins with a Cm7 chord, followed by Fm7, Cm7, Fm7, Cm7, Fm7, Gm7, and Fm7 chords. The lyrics "found my love in Av-a-lon be - side the bay." are written below the notes. The bottom staff begins with a B♭7 chord, followed by E♭, B♭7, E♭, and B♭°7 chords. The lyrics "left my love in Av-a-lon and sailed a - way." are written below the notes. The score continues with more chords and lyrics, including C7, Fm, C7, Fm, F♯°7, E♭, Gm/D, C7, Fm, B♭7, E♭, so I think I'll trav-el on to Av - a - lon., B♭7, E♭, B♭°7, B♭aug, E♭, B♭aug, E♭, C7, Fm, C7, Fm, F♯°7, E♭, Gm/D, C7, Fm, B♭7, E♭, Oh, I.

2

73 B♭7 E♭ B♭7  
found my love in Av - a - lon be - side the

79 E♭ B♭°7 B♭7 B♭aug  
bay. I left my love in Av - a - lon and

85 E♭ B♭aug E♭ C7  
sailed a - way. Oh, I dream of her and

91 Fm C7 Fm F♯7  
Av - a - lon from dusk till dawn. And

97 E♭ Gm/D C7 Fm  
so I think I'll trav - el on to Av -

103 B♭7 E♭ (Keyboard) G♭°7  
a - - lon.

109 Fm7 Emaj7 E♭6  
Fm7 Emaj7 E♭6

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

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

Our opening selection, "Avalon" was written and sung by Al Jolson in 1920 and appeared in "The Jolson Story" and "The Benny Goodman Story."

We'll switch gears and play a nice waltz for our next selection. It was written back in 1923 by Irving Berlin, and recorded by such artists as Frank Sinatra, Johnny Mathis, Bea Arthur, and Bob Dylan among others.

Here's \_\_\_\_\_ with a question. She says, "What'll I Do?" I really don't know how to answer her.

# What'll I Do

F

Keyboard

Keyboard Only - Freely

5 F Am7 F C7  
Gone is the ro-mance that was so di-vine, 'tis bro-ken and can-not be

8 F C7 F A Bm7  
mend - ed. You must go your way and I must go mine, but

II A/E E7 A C7 N.C. 3  
now that our love dreams have end - ed. What'll I

In Rhythm  
14 F Bbm F/A Dm C#7  
do when you are far a - way and

18 F/C Gm7/D C7 3 F F#7 Gm9 C7#9(#11) 3  
I am blue? What'll I do? What'll I

22 F Bbm F/A Dm C7  
do when I am won - d'ring who is

26 F/C G m/D C 7/G /C <sub>3</sub> F B♭/F F°7 F 7 F 7sus 4-3 <sub>3</sub>

kiss - ing you? What 'll I do? What-'ll I

30 B♭ G m7 B♭/F C♯7

do with just a pho - to - graph to

34 F/C D m7 G m7 C 7 <sub>3</sub>

tell my trou - bles to? When I'm a

38 F B♭m F/A D m C♯7

lone with on - ly dreams of you that

42 F/C G m7/D C 7/G /C <sub>3</sub> 1. F G m7 C 7 N.C. (Sax) <sub>3</sub>

won't come true, what-'ll I do?

46 2. F (Sax) F 7 B♭

do?

49 G♭ F maj7

# What'll I Do

# M

Keyboard

Keyboard Only - Freely

B<sup>b</sup> Cm Dm E<sup>b</sup>m Gm E°7 Cm7 F7

B<sup>b</sup> Dm7 B<sup>b</sup> F7

Gone is the ro-mance that was so di-vine, 'tis bro-ken and can-not be

B<sup>b</sup> F7 B<sup>b</sup> D Em7

mend - ed. You must go your way and I must go mine, but

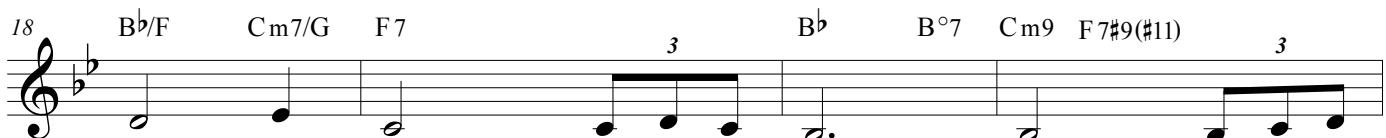
D/A A7 D F7 N.C.

now that our love dreams have end - ed. What-'ll I

In Rhythm

B<sup>b</sup> E<sup>b</sup>m B<sup>b</sup>/D Gm F<sup>#</sup>7

do when you are far a - way and



B<sup>b</sup>/F Cm7/G F7 B<sup>b</sup> B°7 Cm9 F7♯9(#11)

I am blue? What-'ll I do? What-'ll I

B<sup>b</sup> E<sup>b</sup>m B<sup>b</sup>/D Gm F7

do when I am won - d'ring who is

26                    B<sup>b</sup>/F      Cm/G      F7/C      /F      3      B<sup>b</sup>      E<sup>b</sup>/B<sup>b</sup>      B<sup>b</sup><sup>o</sup>7      B<sup>b</sup>7      B<sup>b</sup>7sus4-3      3  
kiss - ing you?      What 'll I do?      What-'ll I

30                    E<sup>b</sup>      Cm7      E<sup>b</sup>/B<sup>b</sup>      F<sup>#</sup>7  
do      with      just      a pho - to - graph      to

34                    B<sup>b</sup>/F      Gm7      Cm7      F7      3  
tell      my      trou - bles      to?      When I'm a

38                    B<sup>b</sup>      E<sup>b</sup>m      B<sup>b</sup>/D      Gm      F<sup>#</sup>7  
lone      with      on - ly      dreams      of      you      that

42                    B<sup>b</sup>/F      Cm7/G      F7/C      /F      3      1.      B<sup>b</sup>      Cm7      F7      N.C.      (Keyboard)  
won't      come      true,      what-'ll I do?

46                    2B<sup>b</sup>      (Keyboard)      B<sup>b</sup>7      E<sup>b</sup>  
do?

49                    B      3      B<sup>b</sup>maj7

Thank you.

For our next song, we'll play the hit song from the 1965 Broadway musical "The Man Of La Mancha" and the 1972 film of the same name which starred Peter O'Toole. This song has been recorded by dozens of artists, including Frank Sinatra, Robert Goulet, Andy Williams, Glen Campbell, Sammy Davis, Jr. among many others.

Here's \_\_\_\_\_ to sing our version of this stirring selection:  
"The Impossible Dream."

NO SAX

## The Impossible Dream

F

Keyboard

E E

3 E maj9 A maj9

dream right the im-poss-i - ble dream, wrong, to fight the un - beat - a - ble  
right the un-right-a - ble wrong, to love pure and chaste from a -

6 G♯m G♯m7 A6

foe. To bear with un - bear - a - ble sor - row, to  
far. To try when your arms are too weary, to

9 1. F♯m B7 2. F♯m B7 F♯m7

run where the brave dare not go. To reach the un-reach-a-ble star! This is my

13 E C♯m G♯m

quest, to fol-low that star, no mat-ter how hope-less, no mat-ter how

16 A6 C♯m C C Aug

far. To be will-ing to give when there's no more to give. To be will-ing to

19 E/B E/C C♯m D

die so that hon - or and jus - tice may live! And I

21 F♯m D G♯

know, if I'll on - ly be true to this glo - ri - ous quest, that my

2  
24 A6 Daug Am  
heart will lie peace-ful and calm, when I'm laid to my rest. And the

27 E maj9 A maj9  
world will be bet-ter by far, that just one, scorned and cov-ered with

30 G♯m G♯m7 A6  
scars, still strove with her last ounce of cour-age, rit. to

33 E B9 F♯m7/B E C7  
reach the un - reach - a - ble star. This is my

35 F Dm Am  
quest, to fol-low that star, no mat-ter how hope-less, no mat-ter how

38 B♭6 Dm C♯ C♯aug  
far. To fight for the right with-out ques-tion or pause. To be will-ing to

41 F/C F/C♯ Dm E♭ Gm  
march in - to hell for a heav-en - ly cause! And I know, if I'll on - ly be

44 E♭ A B♭6  
true to this glo - ri - ous quest, that my heart will lie peace-ful and

47 E♭aug B♭m N.C.  
calm, when I'm laid to my rest. And the

49 F maj9  
  
 world will be bet-ter by far that just one, scorned and cov-ered with

B♭maj9  
  
 scars, still tried with her last ounce of

52 Am  
 Am7  
  
 cour - age, to reach the un - reach - a - ble

54 B♭6  
 F  
 rit.  
 C9  
 G m7/C  
  
 star. star. star.

NO SAX

# The Impossible Dream

M

## Keyboard

Keyboard

The musical score consists of two staves: Treble and Bass. The Treble staff starts in A♭ major (3/8 time) and transitions through various keys including A♭maj9, D♭maj9, Cm, Cm7, D♭6, B♭m, E♭7, B♭m, E♭7, B♭m7, A♭, Fm, Cm, D♭6, Fm, E, Eaug, A♭/E♭, A♭/E, Fm, G♭, B♭m, G♭, C, and ends on C. The Bass staff follows a similar key progression. The lyrics are integrated into the music, with some lines appearing below the staff and others above. The vocal line is continuous throughout the score.

1. *Ab*

2. *Ab*

3. *A♭maj9*      *D♭maj9*

dream the im-poss-i - ble dream,\_\_\_ to fight\_\_\_ the un - beat - a - ble  
right\_\_\_ the un-right-a - ble wrong,\_\_\_ to love\_\_\_ pure and chaste from a -

6. *Cm*      *Cm7*      *D♭6*

foe.\_\_\_\_\_ To bear\_\_\_\_\_ with un - bear - a - ble sor - row,\_\_\_\_\_ to  
far.\_\_\_\_\_ To try\_\_\_\_\_ when your arms are too wea - ry,\_\_\_\_\_ to

9. *B♭m*      *E♭7*      1. *B♭m*      2. *E♭7*      *B♭m7*

run where the brave dare not go.\_\_\_\_ To reach the un-reach-a - ble star! This is my

13. *A♭*      *Fm*      *Cm*

quest,\_\_\_ to fol - low that star,\_\_\_ no mat - ter how hope - less,\_\_\_ no mat - ter how

16. *D♭6*      *Fm*      *E*      *Eaug*

far.\_\_\_\_ To be will-ing to give\_\_\_\_ when there's no more to give.\_\_\_\_ To be will-ing to

19. *A♭/E♭*      *A♭/E*      *Fm*      *G♭*

die so that hon - or and jus - tice may live! And I

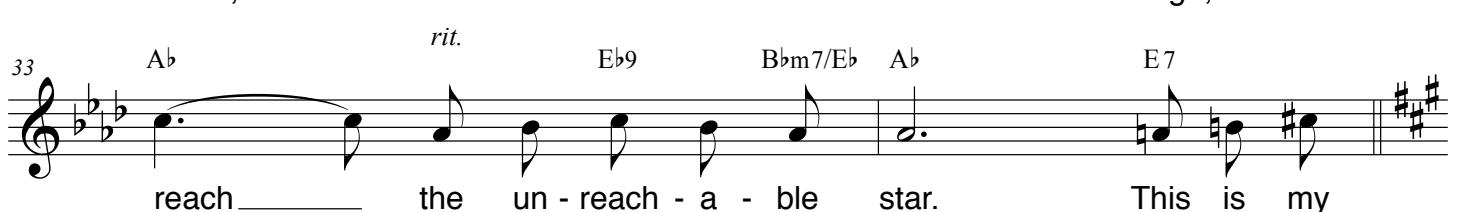
21. *B♭m*      *G♭*      *C*

know,\_\_\_\_ if I'll on - ly be true\_\_\_\_ to this glo - ri - ous quest,\_\_\_\_ that my

2  
24 D<sub>b</sub>  
  
 heart will lie peace-ful and calm, when I'm laid to my rest. And the

27 A<sub>b</sub>maj9  
  
 world will be bet-ter for this, that just one, scorned and cov ered with

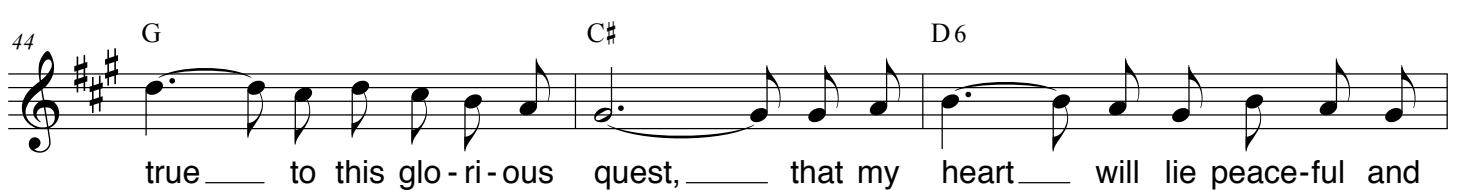
30 Cm  
  
 scars, still strove with her last ounce of cour-age, to

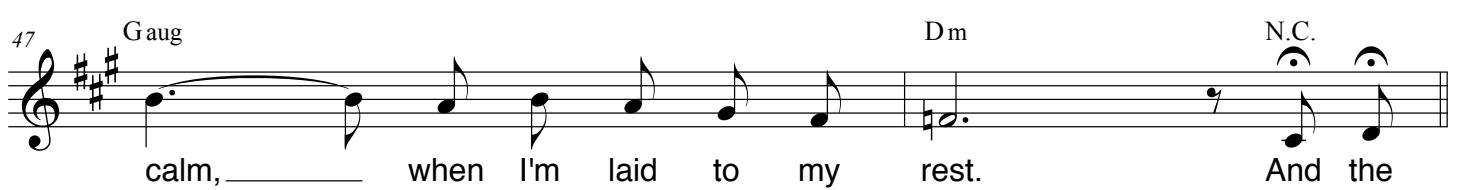
33 A<sub>b</sub> rit.  
  
 reach the un - reach - a - ble star. This is my

35 A  
  
 quest, to fol-low that star, no mat-ter how hope-less, no mat-ter how

38 D6  
  
 far. To fight for the right with-out ques-tion or pause. To be will-ing to

41 A/E  
  
 march in - to hell for a heav-en - ly cause! And I know, if I'll on-ly be

44 G  
  
 true to this glo - ri - ous quest, that my heart will lie peace-ful and

47 G<sub>aug</sub>  
  
 calm, when I'm laid to my rest. And the

49 A maj9 D maj9  
 world will be bet-ter for this, that just one scorned and cov-ered with

52 C♯m C♯m7  
 scars, still strove with her last ounce of

54 D6 A rit. E9 B m7/E  
 cour-age, to reach the un-reach-a-ble

56 A Dm A  
 star.

Thank you very much.

For our next number, we'll pick up the tempo with a song from that great musical "My Fair Lady." In that movie, this song was sung by Alfred Doolittle, the father of the main star, Eliza, who had the problem of the cockneyed accent. It was also recorded by Bing Crosby and Andre Previn.

Here's \_\_\_\_\_ with an urgent request. She says, "Get Me To The Church On Time." Let's see if we can help her in that wish.

# Get Me To The Church On Time

F

Keyboard

(Sax) (Keyboard)

5 C  
I'm get-ting mar-rried in the morn-ing. Ding! Dong! The bells are gon-na  
got - ta be there in the morn - ing. Spruced up and look-ing in my

11 G7 G7 G°7 G7  
chime. Pull Boys, come and stop - per; let's have a whop-per. But  
prime. Boys, kiss me; show how you'll miss me, but

17 G m6 G7 C C  
get me to the church on time. time. If I am

23 F C D 7sus D 7 G Dm Bb7 G9  
danc-ing, roll up the floor. If I am whist-ling, shushme out the door. For

31 C  
I'm get-ting mar-rried in the morn-ing. Ding! Dong! The bells are gon-na chime.

37 C7 A7 F6 F maj7 F aug F6 C°7 C C7 C C aug  
Kick up a rum - pus, don't lose the com - pass, and

43 Em F C Am7 D 9  
get me to the church, get me to the church. Be

47 C E m C7 D 7 D m7 G7 C  
sure and get me to the church on time.

2

53 D $\flat$

I'm get-ting mar-ried in the morn-ing. — Ding! Dong! The bells are gon-na Spruced up and look-ing in my

59 A $\flat$ 7 (Sax) A $\flat$  $\circ$ 7 A $\flat$ 7

chime. — prime. — But but

65 A $\flat$ m6 A $\flat$ 7 D $\flat$  D $\flat$

get me to the church on time. — time. — If I am

71 G $\flat$  D $\flat$  E $\flat$ 7sus E $\flat$ 7 A $\flat$  E $\flat$ m C $\flat$ 7B $\flat$ 9

fly-ing, — then shoot me down. If I am woo-in', get him out of town. — For

79 E $\flat$

I'm get-ting mar-ried in the morn-ing. — Ding! Dong! The bells are gon-na chime.

85 E $\flat$ 7 C7 A $\flat$ 6 A $\flat$ maj7 A $\flat$ aug A $\flat$ 6 E $\flat$  $\circ$ 7 E $\flat$  E $\flat$ 7 E $\flat$ aug

Feath-er and tar me, call out the ar - my, — but

91 Gm A $\flat$  E $\flat$  (Sax) Cm7 F9 E $\flat$  Gm E $\flat$ 7 F7

get me to the church, For Pete's sake, get me to the

97 Fm7 (Sax) B $\flat$ 7 E $\flat$

church on time. —

103 Fm7 F $\flat$ maj7 E $\flat$

# Get Me To The Church On Time

**M**  
Keyboard

(Sax) (Keyboard)

1 F  
I'm get-ting mar-ried in the morn-ing.  
I got-ta be there in the morn-ing.

5 C7 C°7 C7  
Ding! Dong! The bells are gon-na  
Spruced up and look-ing in my

11 C7 C°7 C7  
chime.  
prime. Pull out the stop-per;  
Girls, come and kiss me; let's have a whop-per. But  
show how you'll miss me, but

17 Cm6 C7 F. F.  
get me to the church on time.  
get me to the church on time. If I am

23 B♭ F G7sus G7 C Gm E♭7 C9  
danc-ing, roll up the floor. If I am whist-ling, shushme out the door. For

31 F  
I'm get-ting mar-ried in the morn-ing.  
Ding! Dong! The bells are gon-na chime.

37 F7 D7 B♭6 B♭maj7 B♭aug B6 F°7 F F°7 F F aug  
Kick up a rum-pus, don't lose the com-pass, and

43 A♭ B♭ F  
get me to the church, get me to the church. Be

47 F A♭ F7 G7 Gm7 C7 F  
sure and get me to the church on time.

2  
53 G $\flat$

I'm get-ting mar-ried in the morn-ing. — Ding! Dong! The bells are gon-na Spruced up and look-ing in my

59 D $\flat$ 7(Keyboard) D $\flat$  $\circ$ 7 D $\flat$ 7 D $\flat$  $\circ$ 7 D $\flat$ 7  
chime. — But  
prime. — but

65 D $\flat$ m6 D $\flat$ 7 G $\flat$  G $\flat$

get me to the church on time. — time. — If I am

71 C $\flat$  G $\flat$  A $\flat$ 7sus A $\flat$ 7 D $\flat$ A $\flat$ m F $\flat$ 7E $\flat$ 9  
fly-ing, — then shoot me down. If I am woo-in', get him out of town. — For

79 A $\flat$   
I'm get-ting mar-ried in the morn-ing. — Ding! Dong! The bells are gon-na chime.

85 A $\flat$ 7 F7 D $\flat$ 6 D $\flat$ maj7 D $\flat$ aug D $\flat$ 6 A $\flat$  $\circ$ 7 A $\flat$  A $\flat$  $\circ$ 7 A $\flat$ A $\flat$ aug  
Feath-er and tar me, call out the ar - my, but

91 Cm D $\flat$  A(Keyboard) Fm7 B $\flat$ 9 A $\flat$  Cm A $\flat$ 7 B $\flat$ 7  
get me to the church, For Pete's sake, get me to the

97 B $\flat$ m7(Keyboard) E $\flat$ 7 A $\flat$   
church on time. —

103 B $\flat$ m7 B $\flat$  $\flat$ maj7 A $\flat$   
——

Thank you very much.

For our next song, we'll slow things up a great deal with a great song from the "Ziegfeld Follies Of 1936" where it was sung by Bob Hope. Since then, it was recorded by Dizzy Gillespie, Billie Holiday, Ella Fitzgerald, and Artie Shaw among others.

Here's \_\_\_\_\_ with a problem to tell you about. She says, "I Can't Get Started With You." Ooo, how very sad.

# Nevertheless

**F**

E♭ (Sax)      D°7/E♭      E♭      G♭°7      F m7      B♭7      Keyboard

5      Eb/G      Gb°7      Bb7/F

May-be I'm right\_ and may-be I'm wrong, and may-be I'm weak and

8      Gm7(b5)      C7(#5)      C7      Fm      C7      C7(#5)

may - be I'm strong, but nev - er - the - less I'm in

10      F7      Bb7      E♭      Cm7      F13      Bb9

love with you.

13      Eb/G      Gb°7      Bb7/F

May-be I'll win\_ and may-be I'll lose, and may-be I'm in for

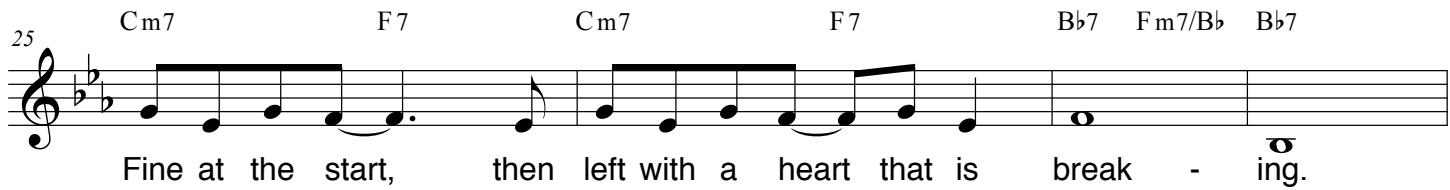
16      Gm7(b5)      C7(#5)      C7      Fm      C7      C7(#5)

cry - in' the blues, but nev - er - the - less I'm in

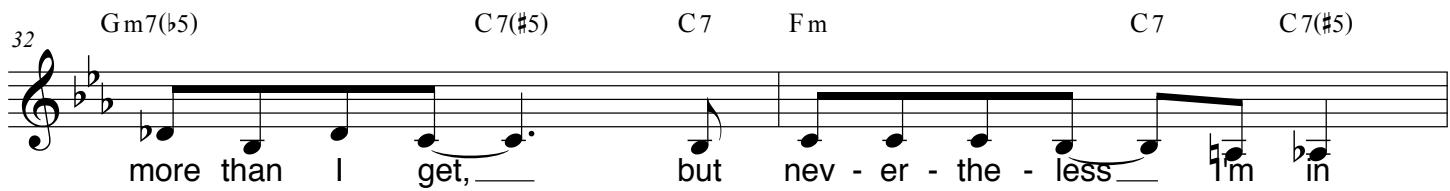
18      F7      Bb7      E♭      D aug      Ebaug      Eaug

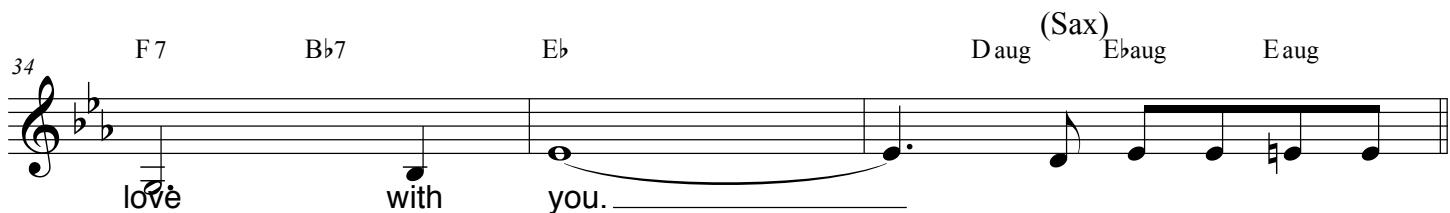
love with you. Some - how, I

21      B♭m7                  E♭7                  B♭m7                  E♭7                  A♭  
  
 know at a glance the ter - ri - ble chanc-es I'm tak - ing.

25      Cm7                  F7                  Cm7                  F7                  B♭7    Fm7/B♭    B♭7  
  
 Fine at the start, then left with a heart that is break - ing.

29      E♭/G                  G♭°7                  B♭7/F  
  
 May-be I'll live a life of re - gret, and may-be I'll give much

32      Gm7(b5)                  C7(#5)                  C7                  Fm                  C7                  C7(#5)  
  
 more than I get, but nev - er - the - less I'm in

34      F7                  B♭7                  E♭                  D aug (Sax)    E♭aug    E aug  
  
 love with you.

37      B♭m7                  E♭7                  B♭m7                  E♭7                  A♭  


41      Cm7                  F7                  Cm7                  F7                  B♭7    Fm7/B♭    B♭7  


45 E♭/G G♭°7 B♭7/F

May-be I'll live \_ a life of re - gret, and may-be I'll give \_ much

48 Gm7(b5) C7(♯5) C7 Fm C7

more than I get, but nev - er - the - less,

50 Gm7 F♯°7 Cm A♭ F7 B♭7

nev - er - the - less, 3 nev - er - the less I'm in love with

53 E♭ (Sax) G♭°7

you.

54 Fm7 E maj7 E♭

Nevertheless

# M

## (Keyboard)

## Keyboard

Key Board

1 A♭ G°7/A♭ A♭ B°7 B♭m7 E♭7

5 A♭/C B°7 E♭7/B♭

May-be I'm right— and may-be I'm wrong, and may-be I'm weak and

8 Cm7(b5) F7(#5) F7 B♭m F7 F7(#5)

may - be I'm strong, but nev - er - the - less I'm in

10 B♭7 E♭7 A♭ Fm7 B♭13 E♭9

love with you.

13 A♭/C B°7 E♭7/B♭

May-be I'll win— and may-be I'll lose, and may-be I'm in— for

16 Cm7(b5) F7(#5) F7 B♭m F7 F7(#5)

cry - in' the blues,— but nev - er - the - less I'm in

18 B♭7 E♭7 A♭ G aug A♭aug A aug

love with you. Some - how, I

21 E♭m7 A♭7 E♭m7 A♭7 D♭

know at a glance the ter - ri - ble chanc-es I'm tak - ing.

25 Fm7 B♭7 Fm7 B♭7 E♭7 B♭m7/E♭ E♭7

Fine at the start, then left with a heart that is break - ing.

29 A♭/C B°7 E♭7/B♭

May-be I'll live a life of re - gret, and may-be I'll give much

32 Cm7(♭5) F 7(♯5) F 7 B♭m F 7 F 7(♯5)

more than I get, but nev - er - the - less I'm in

34 B♭7 E♭7 A♭ G aug (Keyboard)  
A♭aug A aug

love with you.

37 E♭m7 A♭7 E♭m7 A♭7 D♭

E♭m7 A♭7 E♭m7 A♭7 D♭

41 Fm7 B♭7 Fm7 B♭7 E♭7 B♭m7/E♭ E♭7

Fm7 B♭7 Fm7 B♭7 E♭7 B♭m7/E♭ E♭7

45                    A♭/C                    B°7                    E♭7/B♭

May-be I'll live\_\_ a life of re - gret, and may-be I'll give\_\_ much

48                    C m7(b5)                    F 7(#5)                    F 7                    B♭m                    F 7

more than I get,\_\_ but nev - er - the - less,

50                    C m7                    B°7                    F m                    D♭                    B♭7                    E♭7

nev - er - the - less, nev - er - the less I'm in love with

53                    A♭                    (Keyboard)                    B°7

(Keyboard)

you.

54                    B♭m7                    A maj7                    A♭

B♭m7 A maj7 A♭

Thank you very much.

It's time now for a the type of song that is near and dear to my heart. It's a polka, and the reason it is special to me is because of my heritage.

(Do Polka shtick)

The polka that we're gonna play was composed back in 1947 and introduced by Arthur Godfrey on his radio show. The song reached number two in the US charts in 1947, and its popularity led to the Andrews Sisters recording a version adapted to the women's point-of-view. Today, because of the nature of the lyrics, it probably wouldn't be heard on radio or TV.

But it's a polka, and we're gonna play it for you today/tonight. So, if you think you're gonna be offended, just cover your ears as I sing it for you. Here's our version of the "Too Fat Polka."

MALE VOCAL

(Keyboard)

## Too Fat Polka

Keyboard

1 G7 C  
F G7 C G7 C C<sup>7</sup>

5 F G7 C G7 C C<sup>7</sup>

9 G7 C G7 C C<sup>7</sup>

Here's a lit - tle dit-ty you can sing it right a - way. Now here is what you

14 C G7 C C<sup>7</sup>

say, so sing it while you may. Here's a lit - tle jin - gle you can sing it night or

20 F G7 C G9 C C<sup>7</sup>

noon. Now here's the words, that's all you need, 'cause I just sang the tune. Oh,

25 G7 C G7 C G7

I don't want her, you can have her, she's too fat for me. She's too fat for

30 C G7 C C<sup>7</sup>

me, much too fat for me. Oh, I don't want her, you can have her, she's too fat for

36 F G7 C G7 C C<sup>7</sup>

me. She's too fat, much too fat, she's too fat for me. She's a

To Coda Ø

41 F C C<sup>#7</sup> Dm7 G7 C C<sup>#7</sup>

two-some, she's a four-some. If she'd lose some, I would like her more-some.

D.S. al Coda

C<sup>#7</sup>

**Coda**

49 C B♭7 E♭ B♭7  
me. Can she prance up a hill? No, no, no, no, no!

58 E♭  
Can she dance a quad - rille? No, no, no, no, no!

66 E♭7 A♭  
Can she fit in my coupe? By her-self, she'a a group.

74 Fm7 E♭ C7 Fm7 B♭7 E♭ (Keyboard) C7  
Could she pos - si - bly sit up-on my knee? No, no, no! \_\_\_\_\_

82 G7 C G7 C  
G7 C G9 C C7

90 G7 C F G7 C G9 C C7  
I get

98 F C C♯7 Dm7 G7 C C♯7  
diz - zy, I get numb, Oh, when I'm danc-ing with my jumb, jumb, jumb-o.

106 G7 C G7  
I don't want her, you can have her, she's too fat for me. She's too fat for

III C G7  
me, much too fat for me. Oh, I don't want her, you can have her,

116 C F G7 C G9 C  
she's too fat for me. She's too fat, much too fat, she's too fat for me. Hey!

Thank you very much.

Our next selection was written by Rodgers and Hart back in 1934 and has since been recorded by many artists, including Billy Ekstein, Mel Torme, Frank Sinatra, Elvis Presley, The Platters, and the list goes on forever. It's also the anthem of a couple of British soccer teams.

Just sit back and enjoy as \_\_\_\_\_ sings our version of a song you all know and remember: "Blue Moon."

## Blue Moon

F

B<sup>b</sup> (Sax) G m C m F7 3 Keyboard

3 B<sup>b</sup> G m C m F7 Blue

5 B<sup>b</sup> G m C m F7 B<sup>b</sup> G m

moon, you saw me stand - ing a - lone  
moon, you knew just what I was there for,

8 C m F7 B<sup>b</sup> G m

— with - out a dream in my heart,  
— you heard me say - ing a prayer for,

10 C m F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F7 Blue

— with - out a love of my own care  
— some - one I real - ly could

13 2. B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> 7 And then there

for.

15 C m7 F7 B<sup>b</sup> C m7 F7

sud-den - ly ap-peared be - fore me the on - ly one my arms will ev - er

18 B<sup>b</sup> E<sup>b</sup> m A<sup>b</sup> 7 D<sup>b</sup>

hold. I heard some - bod - y whis - per, "Please a - dore me," and when I

21 F C7 C m7 F7

looked the moon had turned to gold. Blue

2

23 B♭ G m C m F7 B♭ G m C m F7

moon, now I'm no long-er a-lone with-out a dream in my heart,

27 B♭ G m C m F7 B♭6 G m C m7 F7 (Sax)  
with - out a love of my own.

A musical score for piano in 3/4 time. The key signature is one flat. The melody consists of eighth and sixteenth notes. The chords indicated above the staff are B♭, Gm, Cm, F7, B♭, Gm, Cm, and F7.

39

B♭ Gm Cm F7 B♭ Gm Cm F7

3

Musical score for piano, page 43, showing a melodic line and harmonic progression. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff shows a harmonic progression with chords: B♭, Gm, Cm, F7, B♭, E♭, B♭, and B♭7. The lyrics "And then there" are written below the notes.

47 C m7 F7 B<sup>♭</sup> C m7 F7

sud-den-ly ap-peared be - fore me the on-ly one my arms will ev - er

50 B<sup>♭</sup> E<sup>♭</sup>m A<sup>♭</sup>7 D<sup>♭</sup>

hold. I heard some-bod-y whis-per, "Please a - dore me," and when I

53 F C7 C m7 F7

looked the moon had turned to gold. Blue

55 B<sup>♭</sup> G m C m F7 B<sup>♭</sup> G m C m F7

moon, now I'm no long-er a-longe with-out a dream in my heart,

59 B<sup>♭</sup> G m C m F7 B<sup>♭</sup>6 G m C m F7

with-out a love of my own. with-out a love of my own.

63 B<sup>♭</sup>6 G m C m F7 B<sup>♭</sup> C m C m7 B<sup>♭</sup>6

with - out a love of my own.

# Blue Moon

M

Keyboard

**(Sax)**

3 E♭ C m F m B♭7  
3 E♭ C m F m B♭7

5 E♭ C m F m B♭7 E♭ C m

moon, you saw me stand - ing a - lone  
moon, you knew just what I was there for,

8 F m B♭7 E♭ C m

— with - out a dream in my heart,  
— you heard me say - ing a prayer for,

10 F m B♭7 [E♭ A♭ E♭ B♭7] Blue

— with - out a love of my own.  
— some - one I real - ly could care

13 [2. E♭ A♭ E♭ E♭] for. And then there

15 F m7 B♭7 E♭ F m7 B♭7

sud-den - ly ap-peared be - fore me the on - ly one my arms will ev - er

18 E♭ A♭m D♭7 G♭

hold. I heard some - bod - y whis - per, "Please a - dore me," and when I

21 B♭ F 7 F m7 B♭7

looked the moon had turned to gold. Blue

2

23 E♭ C m F m B♭7 E♭ C m F m B♭7

moon, now I'm no long-er a lone with-out a dream in my heart,

27 E♭ C m F m B♭7 E♭6 C m F m7 B♭7 (Sax)

with - out a love of my own.

31 E♭ C m F m B♭7 E♭ C m F m B♭7

35 E♭ C m F m B♭7 E♭ C m F m B♭7

39 E♭ C m F m B♭7 E♭ C m F m B♭7 3

43 E♭ C m F m B♭7 E♭ A♭ E♭ E♭7

And then there

47 F m7 B<sup>b</sup>7 E<sup>b</sup> F m7 B<sup>b</sup>7

sud-den-ly ap-peared be - fore me \_\_\_ the on-ly one my arms will ev - er

50 E<sup>b</sup> A<sup>b</sup>m D<sup>b</sup>7 G<sup>b</sup>

hold. \_\_\_ I heard some-bod-y whis-per, "Please a - dore me," \_\_\_ and when I

53 B<sup>b</sup> F7 F m7 B<sup>b</sup>7

looked the moon had turned to gold. Blue

55 E<sup>b</sup> C m F m B<sup>b</sup>7 E<sup>b</sup> C m F m B<sup>b</sup>7

moon, \_\_\_ now I'm no long-er a-lone \_\_\_ with-out a dream in my heart,

59 E<sup>b</sup> C m F m B<sup>b</sup>7 E<sup>b</sup>6 C m F m B<sup>b</sup>7

with-out a love of my own. \_\_\_ with-out a love of my own.

63 E<sup>b</sup>6 C m F m B<sup>b</sup>7 E<sup>b</sup> F m F m7 E<sup>b</sup>6

with - out a love of my own. \_\_\_

Thank you.

We'll change the mood quite a bit with this next selection, a popular jazz standard written back in 1925 and since recorded by Cab Calloway, Peggy Lee, Dinah Washington, Count Basie, and many, many others.

Here's our version of this great jazz classic - "Bye Bye Blues."

# Bye Bye Blues

**F**

Keyboard

(Sax)

D                    B                    D°7                    A7                    D

D                    B♭7                    D                    B7

Bye,                bye                blues. \_\_\_\_\_            Bye,                bye                blues. \_\_\_\_\_

13                    E7                    A7                    D                    F°7                    Em7                    A7                    A aug

Bells                ring,                birds                sing,                sun                is                shin-ing,                no                more                pin-ing.

D                    B♭7                    D                    B7

Just                we                two                smil - ing                through. \_\_\_\_\_

29                    E7                    A7                    D                    B♭7                    D                    B♭7

Don't                sigh,                don't                cry,                bye,                bye                blues. \_\_\_\_\_

(Sax)

37                    E♭                    B7                    E♭

43 C7 F7 B<sup>b</sup>7

48 E<sup>b</sup> G<sup>b</sup>°7 F m7 B<sup>b</sup>7 B<sup>b</sup> aug

53 E<sup>b</sup> B 7 E<sup>b</sup>

Just we two, I said we're gon-na be smil-ing

59 C7 F7 B<sup>b</sup>7

through. Don't sigh. Hon-ey don't you dare cry. Just say

65 E<sup>b</sup> B 7 E<sup>b</sup> A<sup>b</sup>m7 A<sup>b</sup>°7 B<sup>b</sup>7

bye, bye blues. Bye, bye, bye

71 E<sup>b</sup>

blues.

# Bye Bye Blues

**M**  
Keyboard

(Keyboard)

G                    E                    G<sup>7</sup>                    D7                    G

G                    E7                    G                    E7

Bye,                bye                blues. \_\_\_\_\_      Bye,                bye                blues. \_\_\_\_\_

A7                    D7                    G                    B7                    Am7                    D7                    Daug

Bells                ring,                birds                sing,                sun                is                shin-ing,                no                more                pin-ing.

G                    E7                    G                    E7

Just                we                two                smil - ing                through. \_\_\_\_\_

A7                    D7                    G                    E7                    G                    E7

Don't                sigh,                don't                cry,                bye,                bye                blues. \_\_\_\_\_

(Keyboard)

A<sup>b</sup>                    E7                    A<sup>b</sup>

43 F7 B<sup>b</sup>7 E<sup>b</sup>7

48 A<sup>b</sup> B°7 B<sup>b</sup>m7 E<sup>b</sup>7 E<sup>b</sup>aug

53 A<sup>b</sup> E7 A<sup>b</sup>

Just we two, I said we're gon-na be smil-ing

59 F7 B<sup>b</sup>7 E<sup>b</sup>7

through. Don't sigh. Hon-ey don't you dare cry. Just say

65 A<sup>b</sup> E7 A<sup>b</sup> D<sup>b</sup>m7 D<sup>b</sup>°7 E<sup>b</sup>7

bye, bye blues. Bye, bye, bye

71 A<sup>b</sup>

blues.

Thank you.

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

Each time we play for you, we like to feature the music of a great performer from the past. Let's see if you can figure out who this artist is.

She was born with the name Eleanora Fagan way back in 1915 and died in 1959. During her 30-year career, she won four Grammy Awards and was inducted into the National Rhythm & Blues Hall Of Fame in 2017. Any guesses yet? She recorded with the bands of Teddy Wilson, Count Basie, and Artie Shaw. Her autobiography "Lady Sings The Blues" led to an album of the same title. Any ideas yet?

OK. Here's our final clue: Her nickname was Lady Day, and she changed her name to a first name of "Billie." What was the last name that she changed to? You got it - Holiday. Our featured artist this evening is Billie Holiday.

We'll perform three songs this evening in our tribute to Bille. Our first selection is one written in 1934 by Duke Ellington and recorded by Billie in 1941.

Here's \_\_\_\_\_ as our Billie to sing that jazz classic "In My Solitude."

# In My Solitude

## Keyboard

F

A musical score for piano and voice. The piano part is split into two staves: treble and bass. The vocal part is in common time. The lyrics "In my" are written below the vocal line.

### (Bass-Play As Written)

5 F maj 7 D m7 G 7  
sol - i - tude \_\_\_\_\_ you haunt me with

Musical score for 'Over the Rainbow' with lyrics and chords:

9 G m7 C7 F maj7 Gm7 C7(#5)

rev - er - ies \_\_\_\_\_ of days gone by. In my

Musical score for "I-itude" starting at measure 13. The key signature is F major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "sol - i - tude \_\_\_\_\_ you taunt me with". The notes correspond to the lyrics as follows: "sol" (two eighth notes), "i" (one eighth note), "tude" (one eighth note followed by a sixteenth note), blank space (one eighth note), "you" (one eighth note), "taunt" (one eighth note), "me" (one eighth note followed by a sixteenth note), and "with" (one eighth note).

17 Gm7 C7 F F7  
mem - o - ries that nev - er die. |

21 B♭maj7 B°7 F Cm7 F7

sit in my chair, I'm filled with des-pair, there's no one could be so sad. With

25 B<sup>b</sup>maj7 B°7 F D7 Gm7 C aug  
gloom ev-'ry-where, I sit and I stare, I know that I'll soon go mad. In my

29 F maj7 D m7 G 7

sol - i - tude I'm pray - ing, Dear

33 G m7 1. C 7 F maj7 C aug (Sax)

Lord, a - bove, send back my love."

37 2. C 7 F E F (Sax)

send back my love.

40 F maj7 B♭maj7 G° N.C. F maj7

Bass - As written

# In My Solitude

M  
Keyboard

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat) and a common time (indicated by '4'). The bass staff has a key signature of one flat (B-flat) and a common time (indicated by '4'). The vocal line begins with a dotted half note followed by an eighth note. This is followed by a series of eighth-note chords: a G major chord (G-B-D), a C major chord (C-E-G), another G major chord (G-B-D), and a D major chord (D-F#-A). The vocal line continues with eighth-note chords: a G major chord (G-B-D), a C major chord (C-E-G), another G major chord (G-B-D), and a D major chord (D-F#-A). The vocal line concludes with the words "In my".

### (Bass-Play as written)

5 B<sup>b</sup>maj7 G m7 C7  
 sol - i - tude \_\_\_\_\_ you haunt me with

9 Cm7 F7 B<sup>b</sup>maj7 Cm7 F7(<sup>#</sup>5)  
 rev - er - ies \_\_\_\_\_ of days gone by. In my

13 B<sup>b</sup>maj7 G m7 C7  
 sol - i - tude \_\_\_\_\_ you taunt me with

17 Cm7 F7 B<sup>b</sup> B<sup>b</sup>7  
 mem - o - ries \_\_\_\_\_ that nev - er die. I

21 E<sup>b</sup>maj7 E°7 B<sup>b</sup> Fm7 B<sup>b</sup>7  
 sit in my chair, I'm filled with des-pair, there's no one could be so sad. With

25 E<sup>b</sup>maj7 E°7 B<sup>b</sup> G 7 Cm7 Faug  
 gloom ev - ry - where, I sit and I stare, I know that I'll soon go mad. In my

29 B♭maj7 G m7 C7

33 Cm7 1. F7 B♭maj7 F aug (Keyboard)

37 2. F7 B♭ A B♭ (Keyboard)

40 B♭maj7 E♭maj7 C° N.C. B♭maj7

(Bass - As written)

Thank you.

For our next selection by the great Billie Holiday, we'll move to the year 1939 and a jazz standard written some years earlier. Billie then rerecorded the song in 1949.

Here's \_\_\_\_\_ to sing that great Billie Holiday song about one person's fascination about a special facial characteristic - "Them There Eyes."

# Them There Eyes

**F**

Keyboard

(Sax)

1 F Gm7 B♭ G°7

Measures 1-4 show a melodic line starting on F, moving through Gm7, B♭, and G°7 chords. The melody consists of eighth and sixteenth note patterns.

5 A m A♭°7 G m7 C 7/B♭ D m/A A♭°7 G m7 C 7

Measures 5-8 continue the melodic line with chords A m, A♭°7, G m7, C 7/B♭, D m/A, A♭°7, G m7, and C 7. The vocal line begins at measure 9.

9 F /E D m C 7

I fell in love with you first time I looked in - to them there eyes.

Measures 9-12 feature a rhythmic pattern of eighth and sixteenth notes. The lyrics "I fell in love with you first time I looked in - to them there eyes." are written below the staff.

13 F D m7 G m7 B°7

You've got a cer-tain lil' cute way of flirt-in' with them there eyes.

Measures 13-16 continue the melodic line with chords F, D m7, G m7, and B°7. The lyrics "You've got a cer-tain lil' cute way of flirt-in' with them there eyes." are written below the staff.

17 C 7 F A 7 D 7

They make me feel so hap-py, they make me feel blue.

Measures 17-20 feature a rhythmic pattern of eighth and sixteenth notes. The lyrics "They make me feel so hap-py, they make me feel blue." are written below the staff.

21 G 7 C 7 C°7 C 7

No stall-in', I'm fall-in', fall-in' in a great way for you.

Measures 21-24 continue the melodic line with chords G 7, C 7, C°7, and C 7. The lyrics "No stall-in', I'm fall-in', fall-in' in a great way for you." are written below the staff.

2

25 F /E Dm

My heart is jump-in' you sure start-ed some-thing with them there eyes.

29 F7 B<sup>b</sup>6

You'd bet - ter watch 'em if you're wise.

33 Gm B<sup>o</sup>7 F F<sup>o</sup>7 C7

They spark-le, they bub-ble, they're going to get you in a whole lot of troub-le.

37 F Dm7

1.  
Gm7 C7 F

You're ov-er work-ing 'em, there's dan-ger lurk-ing in them there eyes.

41 2. Gm7 C7 B<sup>b</sup> F (Sax))

there, them there eyes.

45 Dm7 Gm7 C7 F

# Them There Eyes

**M**  
Keyboard

(Keyboard)

Sheet music for keyboard in B-flat major, 4/4 time. The chords are B-flat, C minor 7, E-flat, and C major 7. The melody consists of eighth and sixteenth note patterns.

Sheet music for keyboard in B-flat major, 4/4 time. The chords are D minor, D-flat major 7, C minor 7, F major 7/E-flat, G major/D, D-flat major 7, C minor 7, and F major 7. The melody continues with eighth and sixteenth note patterns.

Sheet music for keyboard in B-flat major, 4/4 time. The chords are B-flat, /A, G major, and F major 7. The melody includes lyrics: "I fell in love with you first time I looked in - to them there eyes."

Sheet music for keyboard in B-flat major, 4/4 time. The chords are B-flat, G major 7, C minor 7, and E major 7. The melody includes lyrics: "You've got a cer-tain lil' cute way of flirt-in' with them there eyes."

Sheet music for keyboard in B-flat major, 4/4 time. The chords are F major 7, B-flat, D major 7, and G major 7. The melody includes lyrics: "They make me feel so hap-py, they make me feel blue."

Sheet music for keyboard in B-flat major, 4/4 time. The chords are C major 7, F major 7, F major 7, and F major 7. The melody includes lyrics: "No stall-in', I'm fall-in', fall-in' in a great way for you."

25                    B♭                    /A                    Gm

My heart is jump-in' you sure \_\_ start-ed some-thing with them there eyes. \_\_

29                    B♭7                    E♭6

You'd bet - ter watch \_\_ 'em \_\_\_\_\_ if you're wise. \_\_\_\_\_

33                    Cm                    E°7                    B♭                    B♭°7                    F7

They spark-le, they bub-ble, they're going to get you in a whole lot of troub-le.

37                    B♭                    Gm7                    1. Cm7 F7 B♭

You're ov-er work-ing 'em, there's \_\_ dan-ger lurk-ing in them \_\_ there eyes.

41                    2. Cm7                    F7                    E♭                    (Keyboard) B♭

there,                    them there eyes.

45                    Gm7                    Cm7                    F7                    B♭

Thank you.

For our final selection by the great Billie Holiday, we'll move to the year 1938 and a version recorded with the great jazz tenor saxophonist, Lester Young. It hit #1 on the charts and was also recorded by Bing Crosby, Doris Day, Nat King Cole, Frank Sinatra, and many other artists.

We hope you'll enjoy our version of this great Billie Holiday hit - "The Very Thought Of You."

# The Very Thought Of You

**F**

Keyboard

(Keyboard - Freely)

1 E♭ Cm Fm7 B♭7sus

5 E♭ Fm9 B♭7 Gm7  
I don't need your pho - to - graph to keep by my bed, your

7 Fm7 B♭7 E♭ Fm7 B♭7 E♭ Fm9  
picture is al-ways in my head. I don't need your por-trait, dear, to

10 Gm7 Cm7 F7 G♭°7 Fm B♭7 N.C.  
bring you to mind, for sleep-ing or wak - ing I find the ver - y

13 E♭maj7 (Add rhythm) Fm7 Gm7 B♭7sus E♭6 A♭maj7 Gm7 B♭7sus  
thought of you and I for - get to do the lit-tle

17 E♭6 Fm7 F♯7 E♭ F7  
or - din-ar - y things that ev - 'ry one ought to do. I'm liv-ing

21 Fm7 B♭7 Dm7(♭5) G7(♭9) Cm7 E♭/B♭ A m7 D7  
in a kind of day-dream. I'm hap - py as a queen, and

25 Gm7 Cm7(♭5) F7sus F7 Fm7 C7(♯5) B7 B♭7  
fool - ish as that may seem, to me that's ev - 'ry - thing. The mere i -

2

29 E♭maj7 Fm7 Gm7 B♭7sus E♭6 A♭maj7 Gm7 B♭7sus

dea of you, the long-ing here for you. You'll nev-er

33 E♭6 Fm7 F♯7 E♭ F 7

know how slow the mo - ments go 'till I'm near to you. I see your

37 Fm7 B♭7 Dm7(♭5) G7(♭9) Cm7 A♭m7(♭5) E°7

face in ev - 'ry flow - er, your eyes in stars a bove. It's just the

41 Fm7 E°7 Fm7 B♭7(♭9) E♭6 (Sax)

thought of you, the ver - y thought of you, my love.

45 A°7 B♭7 B♭°7 Fm7 B♭7

bove. It's just the thought of you, it's just the ver - y thought of you, my

49 E♭6 (Sax) Cm Fm7 Emaj7 E♭maj7

love.

# The Very Thought Of You

**M**  
Keyboard

(Keyboard - Freely)

A<sup>b</sup> Fm B<sup>b</sup>m7 E<sup>b</sup>7sus E<sup>b</sup>7

5 A<sup>b</sup> B<sup>b</sup>m9 E<sup>b</sup>7 Cm7

I don't need your pho - to - graph to keep by my bed, your

7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>m9

picture is al-ways in my head. I don't need your por-trait, dear, to

10 Cm7 Fm7 B<sup>b</sup>7 3 B<sup>b</sup>7 3 B<sup>b</sup>m E<sup>b</sup>7 N.C.

bring you to mind, for sleep-ing or wak - ing I find the ver - y

13 A<sup>b</sup>maj7 B<sup>b</sup>m7 Cm7 E<sup>b</sup>7sus A<sup>b</sup>6 D<sup>b</sup>maj7 Cm7 E<sup>b</sup>7sus

(Add rhythm)

thought of you and I for - get to do the lit-tle

17 A<sup>b</sup>6 B<sup>b</sup>m7 B<sup>b</sup>7 A<sup>b</sup> 3 B<sup>b</sup>7

or - din-ar - y things that ev - 'ry one ought to do. I'm liv-ing

21 B<sup>b</sup>m7 E<sup>b</sup>7 Gm7(b5) C7(b9) Fm7 A<sup>b</sup>/E<sup>b</sup> Dm7 G7

in a kind of day-dream. I'm hap - py as a king, and

25 Cm7 Fm7(b5) B<sup>b</sup>7sus B<sup>b</sup>7 B<sup>b</sup>m7 F7(#5) E7 E<sup>b</sup>7

fool - ish as that may seem, to me that's ev - 'ry - thing. The mere i -

29 A♭maj7 B♭m7 C m7 E♭7sus A♭6 D♭maj7 C m7 E♭7sus

dea of you, the long-ing here for you. You'll nev-er

33 A♭6 B♭m7 B°7 A♭ 3 B♭7

know how slow the mo - ments go 'till I'm near to you. I see your

37 B♭m7 E♭7 G m7(b5) C 7(b9) F m7 D m7(b5) A°7

face in ev - 'ry flow - er, your eyes in stars a bove. It's just the

41 B♭m7 A°7 B♭m7 E♭7(b9) A♭6 (Sax)

thought of you, the ver - y thought of you, my love.

2.  
45 D°7 E♭7 E♭°7 B♭m7 E♭7

bove. It's just the thought of you, it's just the ver - y thought of you, my

49 A♭6(Sax) Fm B♭m7 A maj7 A♭maj7

love.

Thank you. Thank you very much. Did you enjoy these songs by Billie Holiday?

Our next selection was written way back in 1901, and since that time, it's been sung at many weddings. Artists who have recorded it include Bing Crosby, Jeanette McDonald, Jo Stafford, and Pat Boone.

\_\_\_\_\_ and I will join our voices for this oldie. Here's our version of "I Love You, Truly."

VOCAL DUET

## I Love You Truly

Keyboard

1 E♭ F7 B♭7 F7 B♭7 E♭

5 E♭ Fm7 B♭7 Fm7 B♭7 E♭

I love you tru - ly, tru - ly, dear.

13 E♭ Fm7 B♭7 Fm7 B♭7 E♭

Life with it's sor - row, life with it's tear

21 G7 Cm A°7

fades in - to dreams when I feel you are near.

29 E♭ Cm F7 B♭7 E♭

For I love you tru - ly, tru - ly, dear.

2  
37 E♭6 (Keyboard) Cm Fm7 B♭7

41 E♭ Fm7 B♭7 Fm7 B♭7 E♭  
Ooo, tru-ly do I love you, I love you.  
I love you tru - ly, tru - ly, dear.

49 E♭ Fm7 B♭7 Fm7 B♭7 E♭  
Ooo, life with it's sor - row and tear.  
Life with it's sor - row, life with it's tear

57 G7 Cm A°7  
Fades in - to dreams when e're I feelyou near me.  
fades in - to dreams when I feel you are near.

65 E♭ Cm F7 B♭7 Cm  
For I love you tru - ly, tru - ly, dear.  
For I love you tru - ly, tru - ly, dear.

73 Fm B♭7 E♭ (Keyboard)  
I love you tru - ly, dear.  
I love you tru - ly, dear.

Thank you very much.

We'll slow things up a bit with this next song written by George and Ira Gershwin back in 1924. Artists who have recorded it include Benny Goodman, Billie Holiday, Lena Horne, and Sarah Vaughn among others.

Here's \_\_\_\_\_ to tell us all about her special person - she says he's "The Man I Love."

FEMALE VOCAL

## The Man I Love

Keyboard

(Sax) A<sup>b</sup>maj9 B<sup>b</sup>m7 C m7 D<sup>b</sup>m6 A<sup>b</sup>/E<sup>b</sup> Fm7 B<sup>b</sup>m7 E<sup>b</sup>7

5 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>m F 7

9 D<sup>b</sup>m6 E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup> C m E<sup>b</sup>7

And, when he comes my way, I'll do my best to make him stay.

13 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>m F 7

17 D<sup>b</sup>m6 E<sup>b</sup>7 A<sup>b</sup> To Coda  $\Theta$  A<sup>b</sup> C 7

And though it seems ab-surd, I know we both won't say, we won't say a word.

21 F m F m7 G 7 B<sup>b</sup><sup>o</sup>7 F m C 7

May-be I shall meet him Sun-day, may - be Mon-day, may - be not.

25 F m F m7 G 7 B<sup>b</sup>m F m A<sup>o</sup>7 D<sup>b</sup>maj7 E<sup>b</sup>7

Still I'm sure to meet him one day. May-be Tues-day will be my good news day.

29 A♭ A♭m E♭m F7

We'll build a lit-tle home, just meant for two, from which I'll nev-er roam. Who would? Would you?

33 D♭m6 E♭7 A♭ D♭6 A♭ E♭7 D.S. al Coda

And so, all else a-bove, I'm wati-ing for the man I love.

37 ♩ Coda A♭ C7 Fm Fm7 G7 B♭7 Fm C7

May-be I shall meet him on Sun-day, may-be Mon-day, may-be not.

42 Fm Fm7 G7 B♭m Fm A°7 D♭maj7 Bm9 E7

Still I'm sure to meet him one day. May-be Tues-day will be my good news day.

46 A A m Em

We'll build a lit-tle home, just meant for two, from which I'll nev-er roam.

49 F♯7 Dm6

Who would? Would you? And so, all else a - bove,

51 E7 A F A

I'm wati - ing for the man I \_\_\_\_ love.

Thank you.

We'll go to the year 1937 for our next song by the great composer, Irving Berlin. It was introduced in the film "On The Avenue" starring Dick Powell and Alice Faye. Successful recordings were by Ray Noble, Billie Holiday, Les Brown, The Mills Brothers, and Frank Sinatra.

\_\_\_\_\_ and I will join voices now to tell you about a very comfortable situation. Here's our version of that great Irving Berlin hit - "I've Got My Love To Keep Me Warm."

## VOCAL DUET

## I've Got My Love To Keep Me Warm

Swing it!

D (Keyboard)      D7      G

Keyboard

4 Em7 A7 D Em A7

(Bass) (M) The

7 D F°7 Em7 A7 D maj7

snow is snow-ing, the wind is blow-ing, but I can

12 C♯7 G♯m7(♭5) C♯7(♭9) F♯m7 B7

weath-er the storm! What do I care how much it may

17 E m7 A9 D maj7 D♯7 E m7 A7 D6 D♭6 C6 G7

storm? I've got my love to keep me warm. (F) I

23 C E♭7 D m7 G7

can't re - mem - ber a worse De - cem - ber, just

27 C maj7 B7 F♯m7(♭5) B7(♭9) Em7

watch the i - ci - cles form! What do I care if

32 A7 D m7 G7 C maj7 C♯7 D m7 G7 C6 F♯m7(♭5) B7(♭9)

i - ci - cles form? I've got my love to keep me warm.

2

39 Em F#m7(b5) B7 Em7 A7 Dm7

(M) Off with my o - ver - coat, off with my glove. I need no

44 Em7 A7 Dm7 G7 C E♭7

o - ver - coat, I'm burn-ing with love. (F) My heart's on fire, the

49 Dm7 G7 Cmaj7 B7 F#m7(b5)

flame grows high - er, but I will weath - er the storm! \_\_\_\_\_

54 B7(b9) Em7 A7 Dm7 G9

(Both) What do we care how much it may storm? \_\_\_\_\_

59 Cmaj7(M) C♯7 Dm7 G7 C6 (Keyboard)

(F) We've got our love to keep us warm. \_\_\_\_\_

63 C E♭7 Dm7 G7 Cmaj7 B7

(Keyboard) \_\_\_\_\_

69 F#m7(b5) B7(b9) Em7 A7 Dm7 G7

(Keyboard) \_\_\_\_\_

75 Cmaj7 C♯7 Dm7 G7 C6 F#m7(b5) B7(b9)

(Keyboard) \_\_\_\_\_

79 Em F#m7(b5) B7 Em7 A7 Dm7  
(F) Off with my o - ver-coat, off with my glove. I need no

84 Em7 A7 Dm7 G7 A♭7  
o-ver-coat, I'm burn-ing with love, with love. (M) My

90 D♭ F♭7 E♭m7 A♭7  
heart's on fire, the flame grows high - er, but

94 D♭maj7 C7 Gm7(b5) C7(b9)  
I will weath - er the storm! (Both) What do we

98 Fm7 B7 E♭m7 A♭9 D♭maj7 D°7 E♭m7 A♭7  
care how much it may storm? (M) I've got my love.

104 D♭maj7 D°7 E♭m7 A♭7 D♭maj7 D°7 (M) E♭m7  
(F) I've got my love (Both) We've got our love \_\_\_\_\_

108 A♭7 D♭ (Keyboard)  
— to keep us warm.

113 N.C.

Thank you. Are you having a good time?

For our next selection, we'll go way back to a song first written as a German language song and then recorded in the English language in 1948 by Ken Griffen. Artists who have recorded it include Dick Haymes, Vera Lynn, and Patti Page among others.

Here's \_\_\_\_\_ with our version of a beautiful waltz - "You Can't Be True, Dear."

# You Can't Be True, Dear

F

Keyboard

(Sax)

D      Bm7      Em7      A7      D      G6      D

9      D      A7

true,      dear, \_\_\_\_\_ there's noth - ing more to say. \_\_\_\_\_ I

16      Em7      A7      D

trust - ed you,      dear,      hop - ing      we'd find a way. \_\_\_\_\_

23      D7      G

Your kiss - es tell me that you and I are

30      Em      G<sup>#</sup>7      D      Bm7      Em7      A7

through, \_\_\_\_\_ but I'll keep lov - ing you al - though you can't be

37      D      G6      D

true. \_\_\_\_\_

41      G      D

Clouds hide the sun in the skies that were blue as my

2

49 A7 D D7

heart says fare - well to the joy that I knew.

57 G D

Love to be real is a love to be shared, but I

65 A7 D G B♭7

know that you nev - er cared. You can't be

73 E♭ B♭7

true, dear, there's noth - ing more to say. I trust - ed

81 Fm7 E♭7 B♭7 E♭

you, dear, hop - ing we'd find a way. Your kiss - es

89 E♭ A♭ Fm A°7

tell me that you and I are through, but I'll keep

97 E♭ Cm7 Fm7 B♭7 E♭ A♭ (Sax) A°7

lov - ing you al - though you can't be true.

105 E♭ Cm7 Fm7 B♭7 E♭ A♭6 E♭

# You Can't Be True, Dear

**M**  
Keyboard

(Keyboard)

1 G Em7 Am7 D7 G C6 G  
You can't be

9 G D7  
true, dear, there's noth - ing more to say. I

16 Am7 D7 G  
trust - ed you, dear, hop - ing we'd find a way.

23 G7 C  
— Your kiss - es tell me that you and I are

30 Am C<sup>#</sup>7 G Em7 Am7 D7  
through, but I'll keep lov - ing you al - though you can't be

37 G C6 G  
true.

41 C G  
Clouds hide the sun in the skies that were blue as my

2

49 D7 G G7

heart says fare - well to the joy that I knew.

57 C G

Love to be real is a love to be shared, but I

65 D7 G C E♭7

know that you nev - er cared. You can't be

73 A♭ E♭7

true, dear, there's noth - ing more to say. I trust - ed

81 B♭m7 A♭7 E♭7 A♭

you, dear, hop - ing we'd find a way. Your kiss - es

89 A♭7 D♭ B♭m D°7

tell me that you and I are through, but I'll keep

97 A♭ Fm7 B♭m7 E♭7 A♭ D♭ D°7  
(Keyboard)

lov - ing you al - though you can't be true.

105 A♭ Fm7 B♭m7 E♭7 A♭ D♭6 A♭

Thank you very much.

We're rapidly approaching the end of our time with you. For our next to last song this afternoon/evening, we'll play a traditional Jamaican folk song that became a big hit for Harry Belafonte in 1956. It is one of the best known of calypso songs. It's a work song sung by dock workers working the night shift loading bananas onto ships. The lyrics describe how their work has progressed and now, they're ready to go home.

Once again, \_\_\_\_\_ will join me in singing this Belafonte classic - "Day-O"

VOCAL DUET

GIVE PITCH

## Day-O (The Banana Boat Song)

Keyboard

(Freely - Drum plays soft continuous roll on small tom)  
N.C.

4

(M) Day - o, day - o. Day-light come, and me wan' go home.  
Day, me say day - o. Day-light come, and me wan' go home.

10 (In tempo) (Add keyboard, bass, and drums)

D A7 D  
Work all night on a drink of rum. (F) Day-light come, and me wan' go home.

14 D A7 D  
(M) Stack ba-nan - a till de morn-ing come.(F) Day-light come, and me wan' go home.

18 D A7 D A7 D  
(M) Come, Mis-ter tal-ly man, tal-ly me ba-nan-a.(F) Day-light come, and me wan' go home.

22 D A7 D A7 D  
(M) Come, Mis-ter tal-ly man, tal-ly me ba-nan-a.(F) Day-light come, and me wan' go home.

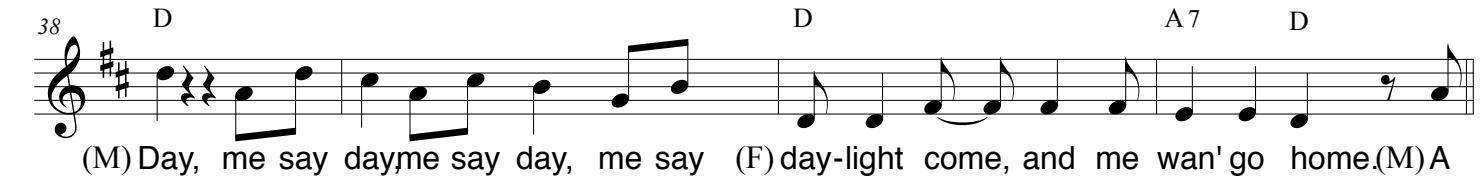
26 D A7 D A7 D  
(Both) Six foot, sev-en foot, eight foot bunch. (F) Day-light come, and me wan' go home.

30 D A7 D  
(Both) Six foot, sev-en foot, eight foot bunch. (F) Day-light come, and me wan' go home.

2  
34 D D A7 D

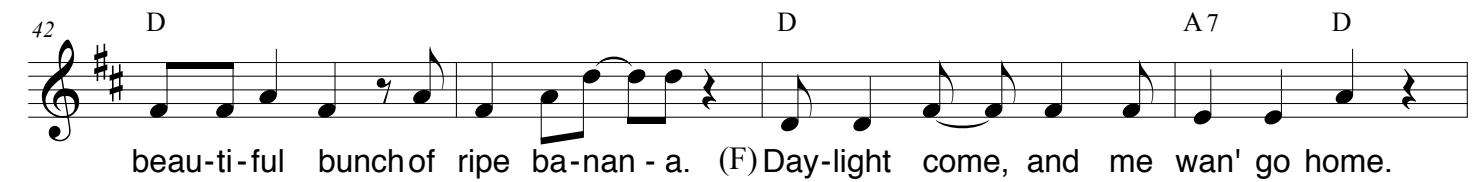
(M)Day, me say day - o. (F)Day-light come, and me wan' go home.

38 D D A7 D



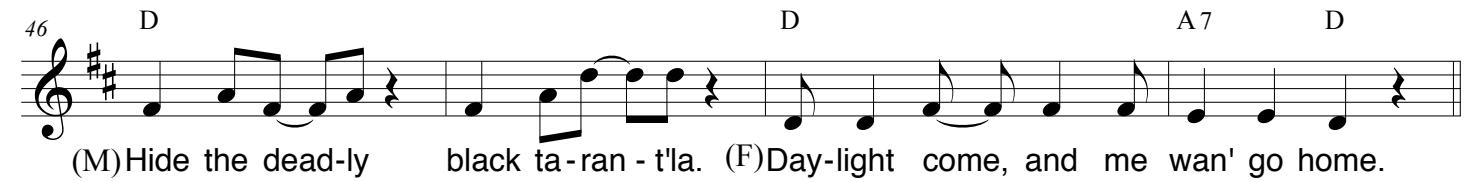
(M)Day, me say day me say day, me say (F)day-light come, and me wan' go home. (M)A

42 D D A7 D



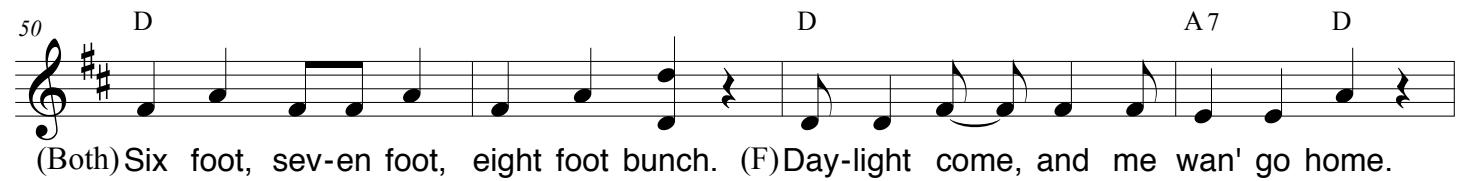
beau-ti-ful bunch of ripe ba-nan - a. (F)Day-light come, and me wan' go home.

46 D D A7 D



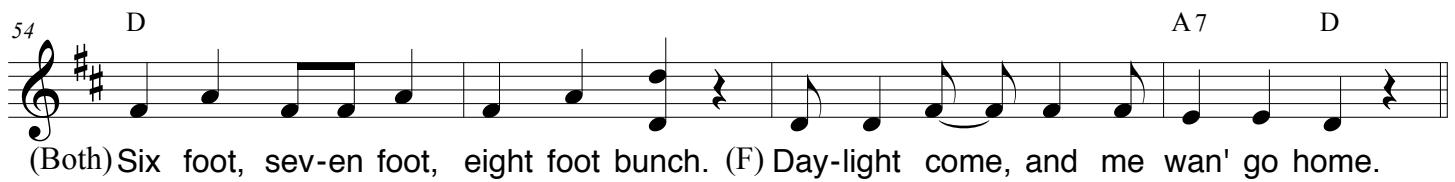
(M)Hide the dead-ly black ta-ran - t'la. (F)Day-light come, and me wan' go home.

50 D D A7 D



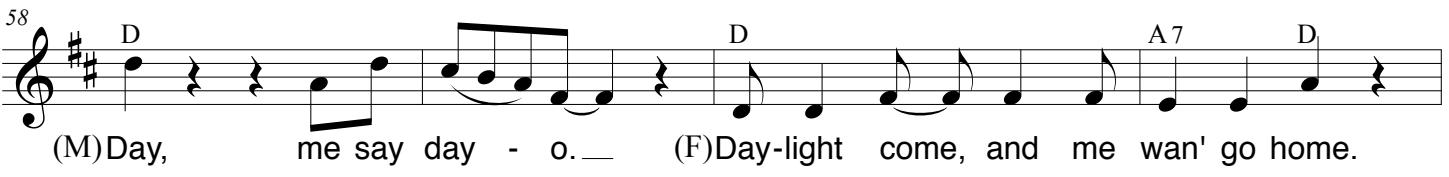
(Both)Six foot, sev-en foot, eight foot bunch. (F)Day-light come, and me wan' go home.

54 D A7 D



(Both)Six foot, sev-en foot, eight foot bunch. (F) Day-light come, and me wan' go home.

58 D D A7 D



(M)Day, me say day - o. (F)Day-light come, and me wan' go home.

62 D D A7 D



(M)Day, me say day, me say day, me say (F)day-light come, and me wan' go home.

66 D A7 D A7 D  
 (M) Come, Mis-ter tal-ly man, tal-ly me ba-nan-a. (F) Day-light come, and me wan' go home.

70 D A7 D A7 D  
 (M) Come, Mis-ter tal-ly man, tal-ly me ba-nan-a. (F) Day-light come, and me wan' go home.

(Freely - Drum plays soft continuous roll on small tom)  
 N.C.  
 74 (M) Day - o, day - o. (F) Day-light come, and me wan' go home.

78 (M) Day, me say day - o.  
 (F) Day-light come, and me wan' go home.

81 D A7 D  
 (F) Day - light come, and me wan' go home  
 (M)

Thank you very much.

Have you had a good time? We hope that you've enjoyed these great songs from the past.

(Sell CDs)

For our final selection this evening, we'll close with a rock-and-roll song first written and recorded by the great Chuck Berry in 1958. It was probably the first song ever written about how much money a musician could make playing the guitar. It was inducted into the Grammy Hall of Fame in 1999.

So, get ready to rock out with our version of that great Chuck Berry hit - "Johnny B. Goode."

## Johnny B. Goode

F

Keyboard

(Sax)

5 E♭7 B♭

9 F E♭7 B♭

13 B♭ Deep

15 down in Louis - i - an - a close to New Or leans, way  
car - ry his gui - tar in a gun - ny sack or

15 back up in the woods a - mong the ev - er - greens, there  
sit be - neath the tree by the rail-road track. The

17 E♭7

19 B♭

21 F

23 B♭

lyrics:

down in Louis - i - an - a close to New Or leans, way  
car - ry his gui - tar in a gun - ny sack or

back up in the woods a - mong the ev - er - greens, there  
sit be - neath the tree by the rail-road track. The

stood a log cab - in made of earth and wood where  
en - gin - eer would see him sit - tin' in the shade

lived a coun - try boy named the John-ny B. Goode who  
strum - min' with the rhy - thm that dri - vers made. The

nev - er ev - er learned to read or write so well, but he could  
peo - ple pass - ing by they'd stop and say, "Oh

play a gui - tar lit - tle just like a ring-ing' a bell. Go, go!  
my but that coun - try boy can play!"

2

25 B<sup>♭</sup> (Sax) (Sax)

Go, John-ny, go! Go!

Go, John-ny, go! Go!

29 E<sup>♭7</sup> (Sax) B<sup>♭</sup> (Sax)

Go, John-ny, go! Go!

Go,

32 F (Sax)

John-ny, go! Go!

John - ny B. Goode.

35 1. B<sup>♭</sup> 2. B<sup>♭</sup> (Sax)

He used to

39 B<sup>♭</sup> N.C. E<sup>♭</sup> N.C. B<sup>♭</sup> N.C. B<sup>♭</sup> N.C. B<sup>♭7</sup>

43 E<sup>♭7</sup> (Adlib) B<sup>♭</sup> F B<sup>♭</sup> (As written)

51 B<sup>♭</sup> N.C. E<sup>♭</sup> N.C. B<sup>♭</sup> N.C. B<sup>♭</sup> N.C. B<sup>♭7</sup>

55 E<sup>♭7</sup> (Adlib) B<sup>♭</sup> F E<sup>♭</sup> B<sup>♭</sup>

His

63 B♭

moth-er told him, "Some-day you will be a man, and you will be the lead-er of a

66 E♭7

big old band. Man - y peo-ple com-in' from miles a - round and

69 B♭ F

hear you play your mus-ic till the sun go down. May - be some day your name will

72 B♭

be in lights. say-in', "John-ny be good to - night." Go, go! Go,"

75 B♭ (Sax)

John - ny, go! Go, go, go,

77 (Sax) E♭7 (Sax)

John-ny, go! Go, go, go, John-ny, go!

80 B♭ (Sax)

Go, go, go, John - ny, go!

82 F (Sax)

Go! John - ny B. Goode

85 1. B♭ (Sax) E♭7 B♭ 2. B♭ (Sax) E♭7 B♭

Go, go! Go, B. Goode

# Johnny B. Goode

## (Keyboard)

M

## Keyboard

2

25 A♭ (Keyboard) (Keyboard)

Go, John-ny, go! Go!

Go, John-ny, go! Go!

29 D♭ Keyboard A♭ (Keyboard)

Go, John-ny, go! Go!

Go,

32 E♭(Keyboard) D♭

— John-ny, go! Go!

John - ny B. Goode.

35 1. A♭ 2. A♭ (Keyboard)

— He used to

39 A♭ N.C. D♭ N.C. A♭ N.C. A♭ N.C. A♭7

43 D♭7 (Adlib) A♭ E♭ D♭ A♭ (As written)

51 A♭ N.C. D♭ N.C. A♭ N.C. A♭ N.C. A♭7

55 D♭7 (Adlib) A♭ E♭ D♭ A♭ His

63 A♭

moth-er told him, "Some-day you will be a man, and you will be the lead-er of a

66 D♭

big old band. Man - y peo-ple com-in' from miles a - round and

69 A♭ E♭

hear you play your mus-ic till the sun go down. May - be some day your name will

72 D♭7 A♭

be in lights. say-in', "John-ny be good to - night." Go, go! Go,

75 A♭ (Keyboard)

John - ny, go! Go, — go, go,

77 A♭ (Keyboard) D♭ (Keyboard)

John-ny, go! Go, go, go, John-ny, go!

80 A♭ (Keyboard)

Go, — go, go, John - ny, go!

82 E♭ (Keyboard) D♭

Go! John - ny B. Goode.

85 1. (Keyboard) A♭ D♭7 2. (Keyboard) A♭ D♭7 A♭

Go, go! Go,