



THE
MIXED NUTS



Set CC

Last revised: 2021.08.29

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Ain't She Sweet

Keyboard

Solid 4

(Keyboard)

B♭ Cm7 F7 B♭ Cm7 F7

B♭ F7 B♭ Gm

There she is, — there she is. — That's what keeps me up at night. Oh, gee whiz,

10 Dm

Gm

F

oh, gee whiz! That's why I can't eat a bite. Those flam-ing eyes, —

15 B♭

F/A

Dm7

A m7/C

F F7

that flam-ing youth. — Oh, mis-ter, oh, sis-ter, tell me the truth. Now

21

B♭ Bm6 Cm7 F7 B♭ Bm6 Cm7 F7

ain't she sweet? See her com-ing down the street! Now, I
Ain't she nice? Look her o - ver once or twice. Now, I

25

B♭ D7 G7 G7(♯5) C9 F7 1. B♭ Cm7 F7(♯5) 2. B♭ B7

ask you ver-y con-fi-den-tial-ly, "Ain't she sweet?" nice?" Just cast an
ask you ver-y con-fi-den-tial-ly, "Ain't she

30 E^b9 B^b B^b7

eye _____ in her di - rec - tion _____ Oh, me! Oh,

34 E^b9 B^b C m7 F7

my! Ain't that per - fec - tion?

38 B^b B m6 C m7 F7 B^b B m6 C m7 F7

I re - peat, don't you think that's kind of neat? And I

42 B^b D 7 G 7 G 7(^{#5}) To Coda Θ C 9 F 7 B^b C m7 F 7(^{#5}) D.S. al Coda

ask you ver - y con - fi - den - tial-ly, "Ain't she sweet?"

Θ Coda C 7 F 7 B^b B^b 7 C m7 B maj 7 B^b 6

"Ain't she, ain't she sweet?" _____

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, "Ain't She Sweet," was written back in 1927 and was one of the songs that typified the era known as the Roaring Twenties.

Our next selection is a waltz, written 20 years later in 1946 by a couple of middle-aged ladies from Great Britain who entered it into a songwriting contest and won. Russ Morgan's version lasted 19 weeks on the charts in 1949, and Frankie Carle and Connie Francis also made recordings.

Let's take a trip now as we go "Cruising Down The River."

Cruising Down The River

F

Keyboard

(Sax)

B♭6

Saxophone (Sax) Part:

- Measure 1: B♭6
- Measure 5: B♭, G♯7, G7, C7
Lyrics: Cruis-ing down the riv - er _____ on a Sun - day af - ter - noon _____ With
- Measure 13: F7, B♭, B°7, Cm7, F7
Lyrics: one you love, the sun a - bove, wait - ing for the moon. _____ The
- Measure 21: B♭, D m/A, G♯7, G7, C7, G°7
Lyrics: old ac - cor - dian play - ing _____ a sen - ti - men - tal tune. _____
- Measure 29: B♭, E♭, Dm, G7, C7, F7, B♭
Lyrics: Cruis-ing down the riv - er _____ on a Sun - day af - ter - noon. _____ The
- Measure 37: B♭7, E♭6
Lyrics: birds a - bove all sing of love, a gen - tle sweet re - train. _____ The
- Measure 45: C7, F, F7
Lyrics: winds a - round all make a sound like soft - ly fal - ling rain. _____ Just
- Measure 53: B♭, D m/A, G♯7, G7, C7, G°7
Lyrics: two of us to - geth-er, _____ we'll plan a hon - ey - moon. _____
- Measure 61: B♭, E♭, Dm, G7, C7, F7, B♭, B♭7
Lyrics: cruis-ing down the riv - er _____ on a Sun - day af - ter - noon. _____

Keyboard Part:

- Chords: B♭6, G♯7, G7, C7, F7, B°7, Cm7, G°7, E♭6, F, G°7, B♭7.

2

69 E♭ C♯⁷ C7 F7 B♭⁷
(Keyboard)

79 E♭ E°⁷ Fm⁷ B♭⁷ E♭ Gm/D C♯⁷ C7

89 F7 C°⁷ E♭ A♭ Gm C7 F7 B♭⁷

99 E♭ E♭⁷ A♭⁶
(Sax)

108 F7 B♭ B♭⁷

117 E♭ Gm/D C♯⁷ C7 F7 C°⁷
(Keyboard)

125 E♭ A♭ Gm C7 F7 B♭⁷ E♭ G7
Just

133 C E₮/B A♯⁷ A7 D7 A°⁷
two of us to - geth - er, we'll plan a hon - ey - moon

141 C F E₮ A7 D7 G7
cruis - ing down the riv - er on a Sun - day af - ter -

149 C (Sax) E₮/B B♭⁰⁷ A7 Am⁷ G7 C G7 C
noon.

The musical score consists of eight staves of music. Staff 1 (Treble clef) starts at measure 69 with chords E♭, C♯⁷, C7, F7, and B♭⁷. Staff 2 (Treble clef) starts at measure 79 with chords E♭, E°⁷, Fm⁷, B♭⁷, E♭, Gm/D, C♯⁷, and C7. Staff 3 (Treble clef) starts at measure 89 with chords F7, C°⁷, E♭, A♭, Gm, C7, F7, and B♭⁷. Staff 4 (Treble clef) starts at measure 99 with chords E♭, E♭⁷, and A♭⁶, labeled '(Sax)'. Staff 5 (Treble clef) starts at measure 108 with chords F7, B♭, and B♭⁷. Staff 6 (Treble clef) starts at measure 117 with chords E♭, Gm/D, C♯⁷, C7, F7, and C°⁷, labeled '(Keyboard)'. Staff 7 (Treble clef) starts at measure 125 with chords E♭, A♭, Gm, C7, F7, B♭⁷, E♭, and G7, with the word 'Just' written below the staff. Staff 8 (Treble clef) starts at measure 133 with chords C, E₮/B, A♯⁷, A7, D7, and A°⁷, with lyrics 'two of us to - geth - er, we'll plan a hon - ey - moon'. Staff 9 (Treble clef) starts at measure 141 with chords C, F, E₮, A7, D7, and G7, with lyrics 'cruis - ing down the riv - er on a Sun - day af - ter -'. Staff 10 (Treble clef) starts at measure 149 with chords C, E₮/B, B♭⁰⁷, A7, Am⁷, G7, C, G7, and C, with lyrics 'noon.'

Cruising Down The River

M

(Keyboard) E \flat 6

Keyboard

2

69 A♭ F♯⁷ F7 B♭⁷ E♭⁷
(Keyboard)

79 A♭ A°⁷ B♭m⁷ E♭⁷ A♭ Cm/G F♯⁷ F7
(Keyboard)

89 B♭⁷ F°⁷ A♭ D♭ Cm F7 B♭⁷ E♭⁷
(Keyboard)

99 A♭ A♭⁷ D♭⁶
(Sax)

108 B♭⁷ E♭ E♭⁷
(Keyboard)

117 A♭ Cm/G F♯⁷ F7 B♭⁷ F°⁷
(Keyboard)

125 A♭ D♭ Cm F7 B♭⁷ E♭⁷ A♭ C7
Just

133 F A m/E D♯⁷ D7 G7 D°⁷
two of us to - geth-er, we'll plan a hon - ey - moon

141 F B♭ A m D7 G7 C7
cruis - ing down the riv - er on a Sun - day af - ter -

149 F A m/E E♭⁷ D7 Dm7 C7 F C7 F
noon.
(Keyboard)

Thank you.

Our next song is about an island in that great Rogers and Hammerstein musical, South Pacific. The song was sung by Bloody Mary to Lieutenant Cable to entice him to visit the island and meet her daughter, Liat. Do you remember the name of that island? Right - "Bali Hai."

Here's _____ as Bloody Mary to tell you all about this beautiful place.

LATIN BEAT

Bali Hai

F

B \flat maj7 (Sax) Cm7 B \flat maj7 Cm7 Keyboard

5 B \flat 7 B \flat B \flat 7 B \flat Bal-i
Hai Hai may will call whis - per, an - y on the night, wind, an - y of the day, In your
9 B \flat 7 B \flat G \flat 7 F7 1. B \flat 2. B \flat
heart you'll hear it call you, "Come a - way, come a - way." Bal-i me. Your
I, your spec - ial is - land, come to me, come to

14 E \flat E \flat aug
own spec - ial hopes, your own spec - ial dreams

18 Cm E \flat m F7
bloom on the hill - side and shine in the streams. If you

22 B \flat 7 B \flat B \flat 7 B \flat
try, you'll find me where the sky meets the sea. Here am

26 B \flat 7 B \flat G \flat 7 F7 To Coda Θ B \flat D.S. al Coda (Sax)
I, your spec - ial is - land, come to me, come to me.

30 Θ Coda B \flat E \flat F9 B \flat maj7 (Sax) Cm7
me. Bal-li Hai, Bal-i Hai, Bal-i Hai.

35 B \flat maj7 Cm7 B \flat maj7(#11)

M

Alto Sax

LATIN BEAT

Bali Hai

E♭maj7 (Keyboard) Fm7 E♭maj7 Fm7

5 E♭7 E♭ E♭7 E♭ Bal-i
Hai may call you, an - y night, an - y day. In your
Hai will whis - per on the wind of the sea, "Here am

9 E♭7 E♭ B7 B♭7 1. E♭ 2. E♭
heart you'll hear it call you, "Come a - way, come a-way." Bal-i me. Your
I, your spec-ial is - land, come to me, come to _____

14 A♭ A♭aug
own spec - ial hopes, your own spec - ial dreams

18 Fm A♭m B♭7
bloom on the hill - side and shine in the streams. If you

22 E♭7 E♭ E♭7 E♭
try, you'll find me where the sky meets the sea. Here am

26 E♭7 E♭ B7 B♭7 To Coda ♫ E♭ (Keyboard) D.S. al Coda
I, your spec-ial is - land, come to me, come to me.

30 ♫ Coda E♭ A♭ B♭9 E♭maj7 Fm7
me. Bal-li Hai, Bal-i Hai, Bal-i Hai.

(Keyboard)

35 E♭maj7 Fm7 E♭maj7(#11)

The musical score consists of two staves. The top staff is for the Alto Saxophone, starting with a Latin Beat section. The lyrics begin at measure 5: "Hai may call you, an - y night, an - y day. In your". Chords shown are E♭maj7, Fm7, E♭maj7, Fm7, E♭7, E♭, E♭7, E♭, B7, B♭7, 1. E♭, 2. E♭. Measures 9-13 continue with lyrics like "heart you'll hear it call you, 'Come a - way, come a-way.' Bal-i me. Your I, your spec-ial is - land, come to me, come to _____". Chords include E♭7, E♭, B7, B♭7, 1. E♭, 2. E♭, A♭, A♭aug. Measures 18-22 show "bloom on the hill - side and shine in the streams. If you try, you'll find me where the sky meets the sea. Here am". Chords are Fm, A♭m, B♭7. Measures 26-30 lead to a 'To Coda' section with lyrics "I, your spec-ial is - land, come to me, come to me.". Chords are E♭7, E♭, B7, B♭7. The 'Coda' section starts at measure 30 with lyrics "me. Bal-li Hai, Bal-i Hai, Bal-i Hai.". Chords are E♭, A♭, B♭9, E♭maj7, Fm7. The score concludes with a final section starting at measure 35 with lyrics "E♭maj7 Fm7 E♭maj7(#11)". Chords are E♭maj7, Fm7, E♭maj7(#11).

Thank you.

Our next song was written by Carmen Lombardo, brother of Guy Lombardo. It's the sad story of one who has been jilted. Come cry with us as _____ sings, or maybe cries. Here we go with "Boo Hoo."

Boo Hoo

F

Keyboard

(Keyboard)

1 A♭ G♭ E E♭ E♭aug

5 A♭ E♭aug A♭ A♭°7 E♭7

11 A♭ E♭°7 E♭7 A♭°7 A♭ E♭7 A♭

(Keyboard)

17 A♭ G♭ E A♭ E♭aug

Boo -

21 A♭ (Sax) E♭aug A♭ A♭°7

hoo, hoo, you've got me cry - ing for on
I'll tell my ma - ma on

25 E♭7 (Sax) A♭ E♭°7

you, you. and as I sit here and sigh, say i,
The lit - tle games that you played have made

30 E♭7 A♭°7 A♭ E♭7

"I her can't be - lieve it's true." Boo - You
ba - by oh so blue.

1. A♭ E♭aug 2. A♭ Gaug

34 C G 7 D m7 G 7 G aug E^b B^b7 E^b7 B^bm7 E^b E^baug

left me in the lurch__ you left me wait-ing at the church! Boo-

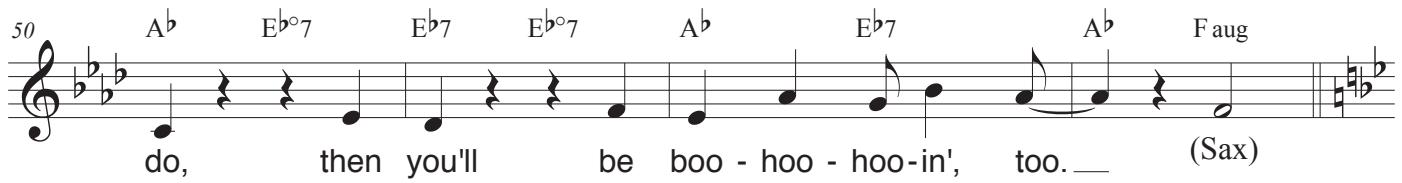
42 A^b (Sax) E^baug A^b A^b^o7

hoo, that's why I'm cry-ing for

46 E^b7 (Sax) E^b7

you, Some-day you'll feel like I

50 A^b E^b^o7 E^b7 E^b^o7 A^b E^b7 A^b F aug



do, then you'll be boo-hoo-hoo-in', too. (Sax)

54 B^b F aug B^b B^b^o7 F 7

60 B^b F^o7 F 7 B^b^o7 B^b F 7 B^b

(Keyboard)

66 B^b A^b G^b F 7 B^b6

Boo Hoo

M
Keyboard

(Keyboard)

B^b A^b G^b F F aug
(Sax)

5 B^b F augB^bB^b^o7

F 7

II B^b F^o7 F 7 B^b^o7 B^b F 7 B^b

(Keyboard)

17 B^b A^b G^b B^b F aug
Boo -

21 B^b (Keyboard) F aug B^b B^b^o7

hoo,
hoo,

you've got me cry - ing for
I'll tell my ma - ma on

25 F 7 (Keyboard) B^b F^o7

you,
you.

and as I sit here and sigh,
The lit - tle games that you played say i,
have made

30 F 7 B^b^o7 B^b F 7 1. B^b F aug 2. B^b A aug

"I can't be - lieve it's true."
her ba - by oh so blue.
Boo - You

34 D A 7 Em7 A 7 A aug F C 7 F 7 Cm7 F Faug

left me in the lurch __ you left me wait-ing at the church! Boo-

42 B^b (Keyboard) F aug B^b B^b 7
hoo, that's why I'm cry - ing for

46 F 7 (Keyboard)
you, Some - day you'll feel like I

50 B^b F^o 7 F 7 F^o 7 B^b F 7 B^b G aug
do, then you'll be boo - hoo - hoo-in', too. (Keyboard)

54 C G aug C C^o 7 G 7

60 C G^o 7 G 7 C^o 7 C G 7 C

66 C (Sax) B^b A^b G 7 C 6

Thank you.

We'll slow things up a bit for our next selection, written back in 1941, and nominated for the Academy Award that year. Since then, it's been recorded by artists such as Dinah Shore, Rosie Clooney, Jo Stafford and many others.

Here's _____ to sing our version of the "Blues In The Night."

12-beat feel

Blues In The Night

F

Keyboard & Bass - Play solid chords on every beat in intro
 No percussion until measure 13

Keyboard

mom-ma done tol' me__ when I was in pig-tails, my mom ma done tol' me,

"Hon!__ A man's gon-na sweet-talk__ and give you the big eye,

but when the sweet-talk is done, a man is a two-face, a

22 G7 3 C7 3 F 3

wor - ri - some thing who'll leave you to sing the blues _____ in the night.

25 F7 C7(#5) Fm7 B7 F (Sax)

Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."

28 B9 Bbm6 C7

Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

31 F (Sax) C7 3

"Whoo-ee." A whoo-ee dah hoo - ee,____ ol'

34 G7 3 C7 3 F 3

click - et - y clack's an ech - o in back the blues _____ in the night.

37 F (Sax) B7 F7

41 B7 F7

45 C7 F7

 From

49 F6

 Nat-chez to Mo - bile, ____ from Mem-phis to St. Joe, ____ where -

51 F7 B7

 ev - er the four winds blow. ____ I've been in some big towns and

54 G7 C7 Caug F

 heard me some big talk, but there is one thing I know: ____ A

57 C7 G7 C7

 man is a two - face, a wor - ri - some thing who'll leave you to sing the

59 F F#7 B7

 blues ____ in the night. Ooo ____ My

63 F7 Bbm7 B7 F maj9

 mom - ma was right, there's blues ____ in the night.

Blues In The Night

12-beat feel

Keyboard & Bass - Play solid chords on every beat in intro
No percussion until measure 13

M

Keyboard

The musical score shows the bass part from measure 7 to the end of the section. The key signature changes to E♭ major (one sharp) at the beginning of measure 7. The bass line consists of eighth-note patterns. Measure 7 starts with an E♭m7 chord. Measures 8-9 show a transition to B♭ major (no sharps or flats). Measure 10 concludes with a repeat sign and the label "N.C." (No Change). The bass line continues with eighth-note patterns throughout the section.

5

E♭m7

B♭ N.C.

(Bass)

mom-ma done tol' me__ when I was in knee-pants, my mom ma done tol' me,

Musical score for piano, page 16. The right-hand melody consists of eighth-note patterns. Above the staff, harmonic information is provided: B♭7, E♭7, 3, 3.

"Son!____ A wom-an 'll sweet talk____ and give you the big eye,

but when the sweet talk is done, _____ a woman's a two-face, a

22 C7 F7 3 B^b 3

wor - ri - some thing who'll leave you to sing the blues _____ in the night.

25 B^b 7 F7(5) B^bm7 E^b7 B^b (Keyboard)

Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."

28 E^b9 E^bm6 F7

Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

31 B^b (Keyboard) F7

"Whoo-ee."
A whoo-³ ee dah hoo - ee,____ ol'

34 C7 F7₃ B^b 3

click - et - y clack's an ech - o in back the blues _____ in the night.

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

41 E^b7 B^b7

45 F7

From

49 B^b6

Nat-chez to Mo - bile, from Mem-phis to St. Joe, where -

51

ev - er the four winds blow. I've been in some big towns and

54

heard me some big talk, but there is one thing I know: A

57

wom-an's a two - face, a wor - ri - some thing who'll leave you to sing the

59

blues in the night. Ooo Ooo My

63

mom - ma was right, there's blues in the night.

Thank you.

Now, it's time for us to play a type of music that is near and dear to my heart.

(Do Polka Schtick)

So, here's a modern polka from 1975 that was popularized by Bobby Vinton and Elvis Presley. It's the "Wooden Heart Polka."

Wooden Heart Polka

Keyboard

The musical score consists of ten staves of music. The first staff (measures 1-4) is for Saxophone (Sax), starting in B-flat major. Measures 5-11 continue for Sax. Measures 12-17 show a transition to a new section for both instruments. Measures 18-24 feature a combination of Sax and Keyboard. Measures 25-31 show another transition. Measures 32-38 feature a combination of Sax and Keyboard, with lyrics "Can't you". Measures 39-45 show a final transition. Measures 46-52 conclude the piece.

Keyboard

(Sax)

5 B♭ F 7 B♭ F 7

12 B♭ F 7 B♭ F 7 B♭

18 F 7 B♭ F 7 F (Keyboard)

25 F 7 B♭ E♭ F F 7

33 B♭ F 7 B♭

38 F 7 B♭ F 7 Can't you

43 B♭ F 7 B♭

49 F 7 B♭ F 7 B♭

see I love you, please don't break my heart in two. That's not hard to do, 'cause I
don't have a wood-en heart. And if you say good-bye, then I know that I would

2

56 F 7 B♭
cry. May-be I would die, 'cause I don't have a wood-en heart. There's no

63 F 7 B♭ E♭
strings up - on this heart of mine, it was al-ways you from the

69 F F 7 B♭ F 7 B♭
start. Treat me nice, treat me good, treat me like you real - ly should.

75 F 7 B♭
I'm not made of wood, and I don't have a wood-en heart. (Keyboard)

81 B♭ B♭7 F 7 B♭
(Sax)

85 E♭ B♭7 E♭

90 B♭7 E♭ B♭7 E♭

96 B♭7 E♭

100 B♭7 E♭ B♭7 E♭

Thank you very much.

We'll slow things up a bit with this next song written by Irving Berlin way back in 1921. Bing Crosby and Ella Fitzgerald had great recordings.

Here's _____ to sing "All By Myself."

All By Myself

F

Keyboard

(Sax) F F^o7 Gm7 C7

5 F G7

All by my - self _____ in the morn - ing, _____

9 C7 F Gm7 C7

all by my - self in the night. _____

13 F Am7 E7 A7

I sit a - lone with a ta - ble and a chair, _____

17 Dm7 G7 C7 /D /E

so un - hap - py there, _____ play - ing sol - a - taire. _____

21 F G7

All by my - self _____ I get lone - ly _____

25 C7 Ab^o7 A7

watch - ing the clock _____ on the shelf. _____ I long to

29 Bb B^o7 F/C /A /G D7/F#

lean my wear - y head _____ on some-bod-y's shoul - der. _____ How I hate to grow

33 G7 C7 F (Sax)

old er _____ all by my - self. _____

2

37 F D \flat 7 (Keyboard) G \flat

41 A \flat 7 D \flat 7

45 G \flat A \flat m7 D \flat 7 G \flat B \flat m7

49 F7 B \flat 7 E \flat m7 A \flat 7

53 D \flat 7 /E \flat /F (Sax) G \flat

57 A \flat 7 D \flat 7 A \circ 7

61 B \flat 7 C \flat C \circ 7 3

65 G \flat /D \flat /B \flat /A \flat E \flat 7/G A \flat 7 D \flat 7 3

69 G \flat (Keyboard) G \flat D7

73 G
 All by my - self _____ in the morn - ing, I am

77 D7 G A m7 C7
 all by my - self in the night._____

81 G Bm7 F#7 B7
 I sit a - lone _____ with a ta - ble and a chair,____ so

85 Em7 A7 D7 /E /F#
 ver - y un - hap - py there,____ just deal-ing sol-i - taire, (and cheat ing).

89 G A7
 All by my - self _____ I get so lone - ly just

93 D7 B♭7 B7
 watch-ing ____ that clock ____ on the shelf.____ I'm gon - na

97 C C♯7 G/D /B♭/A E7/G♯
 lay my wear - y head ____ on some-bod - y's shoul - der.____ I'm nev - er grow - ing

101 A7 D6 (Sax)
 old - er _____ not by my -

105 G G°7 A m7 A♭maj7 G maj7
 self._____

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one sharp (F#), and a common time. It includes lyrics and corresponding chords: G (measures 73-75), D7 (measures 77-79), G (measures 81-83), Bm7 (measures 81-83), F#7 (measures 81-83), B7 (measures 81-83), Em7 (measures 85-87), A7 (measures 85-87), D7 (measures 85-87), /E (measure 85), /F# (measure 85), G (measures 89-91), A7 (measures 89-91), D7 (measures 93-95), B♭7 (measures 93-95), B7 (measures 93-95), C (measures 97-99), C♯7 (measures 97-99), G/D (measures 97-99), /B♭/A (measures 97-99), E7/G♯ (measures 97-99), A7 (measures 101-103), and G (measures 105-107). The bottom staff is for saxophone, indicated by '(Sax)' in parentheses, and shows a single measure starting with a half note on G.

All By Myself

M

Keyboard

The musical score consists of two staves. The top staff is for the Keyboard (piano), showing chords and bass notes. The bottom staff is for the Vocal part, with lyrics written below the notes. The score includes the following chords and lyrics:

- Keyboard (Measures 1-4): B♭, B♭°7, Cm7, F7
- Vocal (Measures 5-8): All by my - self_____, in the morn - ing,_____
- Keyboard (Measures 9-12): F7, B♭, Cm7, F7
- Vocal (Measures 9-12): all by my - self in the night._____
- Keyboard (Measures 13-16): B♭, Dm7, A7, D7
- Vocal (Measures 13-16): I sit a - lone with a ta - ble and a chair,_____
- Keyboard (Measures 17-20): Gm7, C7, F7, /G /A
- Vocal (Measures 17-20): so un - hap - py there,_____, play - ing sol - a - taire._____
- Keyboard (Measures 21-24): B♭, C7
- Vocal (Measures 21-24): All by my - self_____, I get lone - ly_____
- Keyboard (Measures 25-28): F7, D♭°7, D7
- Vocal (Measures 25-28): watch-ing the clock_____, on the shelf._____, I long to_____
- Keyboard (Measures 29-32): E♭, E°7, B♭/F /D /C G7/B
- Vocal (Measures 29-32): lean my wear - y head_____, on some-bod-y's shoul - der._____, How I hate to grow_____
- Keyboard (Measures 33-36): C7, F7, B♭
- Vocal (Measures 33-36): old er_____, all by my - self._____

(Keyboard) is written above the final measure of the vocal part.

2

37 B_b G_{b7} B

41 C_{#7} F_{#7}

45 B C_{#m7} F_{#7} B D_{#m7}

49 A_{#7} D_{#7} G_{#m7} C_{#7}

53 F_{#7} /G_# /A_# B
(Sax)

57 C_{#7} F_{#7} C_{x7}

61 E_{b7} E E_{#7} 3

65 B/F_# /D_# /C_# G_{#7/B#} C_{#7} F_{#7}

69 B (Keyboard) B G₇

73 C
 All by my - self _____ in the morn - ing, I am

77 G7 C Dm7 F7
 all by my - self in the night. _____

81 C Em7 B7 E7
 I sit a - lone _____ with a ta - ble and a chair, so

85 Am7 D7 G7 /A /B
 ver - y un - hap - py there, just deal-ing sol-i - taire, (and cheat ing).

89 C D7
 All by my - self _____ I get so lone - ly just

93 G7 E♭7 E7
 watch-ing that clock on the shelf. I'm gon - na

97 F F♯7 C/G /E♭ /D A7/C♯
 lay my wear - y head on some-bod - y's shoul - der. I'm nev - er grow - ing

101 D7 G6
 old - er not by my - (Keyboard)

105 C C°7 Dm7 D♭maj7 C maj7
 self. _____

The musical score consists of ten staves of music. Each staff begins with a measure number and a key signature. The lyrics are written below the notes. Chords are indicated above the notes in each measure. The first staff starts at measure 73 in C major. The second staff starts at measure 77 in G7. The third staff starts at measure 81 in C. The fourth staff starts at measure 85 in Am7. The fifth staff starts at measure 89 in C. The sixth staff starts at measure 93 in G7. The seventh staff starts at measure 97 in F. The eighth staff starts at measure 101 in D7. The ninth staff starts at measure 105 in C. The lyrics describe a lonely individual who is unhappy, deals solitaire, gets lonely, watches a clock, lays their head on someone's shoulder, and is never growing older.

Thank you.

Here's a cute up-tempo song from the early 50s. It was composed by Frank Loesser for his great broadway musical "Guys and Dolls" and was sung by Miss Adelaide in that production.

This is about a person who has a lot of love to give - a "Bushel And A Peck" to be exact.

A Bushel And A Peck

Keyboard

(Keyboard)

F9 C7 F9 C7 F C7

Dm7 Gm7 F C7 F C7

F G7 C

(M) I love you a bush-el and a peck, a bush-el and a peck and a hug a-round the neck,
 (F) I love you a bush-el and a peck, a bush-el and a peck tho' you make my heart a wreck,

C7 F Dm7 G7

hug a-round the neck and a bar - rel in a heap, bar - rel in a heap, and I'm
 make my heart a wreck and you make my life a mess, make my life a mess, yes, a

C7 F7 B B°7 F E

talk - in' in my sleep a-bout you, _____ a-bout you. _____ 'Cause
 mess of hap - pi - ness a-bout you., _____ a-bout you. _____ 'Cause

F C7 F

I love you a bush-el and a peck, you bet your pret-ty neck I do. _____

C7 Dm7 Gm7 F C7 F C7

Doo-dle, oo-dle oo-dle, Doo - dle, oo-dle, oo-dle, Doo - dle, oo-dle, oo-dle, ooo. _____

F C7 Dm7 Gm7 F C7 1. F C7 | 2. F C7

(Sax)

32 F G7 C

36 C7 F Dm7 G7 C7 (Keyboard) F7 B♭ B°7

42 F E♭ F C7 F D7

48 G A7

(M) I love you a bush - el and a peck, a bush - el and a peck and a

51 D D7 G Em7

hug a-round the neck, and it beats me all to heck how I'll ev-er tend the farm,

54 A7 D7 G7 C C♯7

ev-er tend the farm when I want to keep by arm a bout you, _____ a-about

58 G F G D7 G

you. _____ (Both) I love you a bushel and a peck, you bet your pret-ty neck I do. _____

64 D7 Em7 Am7 G D7 G D7 G

Doodle, oo-dle oo-dle, Doo - dle, oo-dle, oo-dle. You bet your pret-ty neck I do. _____

Thank You.

You know, each time we come to play for you, we like to feature the music of an artist or artists of the 40s or 50s. Tonight, we'd like to have you remember a famous male vocalist who was born in the same year that I was - 1936. He was married to Sandra Dee. Tragically, because of his bouts with rheumatic fever in his early childhood, he died of heart failure very early in life at the age of 37.

Anyone have a guess as to who I'm describing? Right, Bobby Darin.

Tonight, we'll perform three of Bobby's greatest hits. We'll begin with his first million seller, which he himself wrote and recorded in 1958. It's about a person who is interrupted while taking a bath by party goers in the next room. It's called "Splish, Splash."

Splish, Splash

F

TWIST BEAT

(Keyboard) F N.C.

(Keyboard)

C7

F

Keyboard

Splish, splash, I was tak-in' a bath,
long a-bout a Sat-ur-day night.
Yeah! Rub, dub, just re-lax-in' in the tub,
think-in' ev'-ry thing was al-right.

4

Well, I stepped out the tub, a - put my feet on the floor. I
wrapped my towel a-round me and I op-ened the door. And then-a - splish, splash, I

8

jumped back in the bath. Well, how was I to know there was a par-t-y go-in' on. They was a

II

splish-in' and a splash - in', reel-in' with the feel - iin', mov-in' and a-groov - in',

14

roll - in' and a-stroll - in', yeah!

17

Bing, bang, I saw the whole gang

20

danc-in' on my liv - ing room rug.

25

To Coda

29

Bing, bang, I saw the whole gang danc-in' on my liv - ing room rug.

2

32 G

Flip, flop, they was do-in' the bop, all the teens had the danc-ing bug.

36 C C7 F N.C. C7 F N.C. F7

There was Lol-li-pop with a Peg-gy Sue, good a -

39 B♭ N.C. B♭ B°7 N.C. B°7 F N.C. F

gol-ly, Miss a-Mol ly was a - ev-en there, too. A-well-a - splish, splash. I for-

42 C7N.C. C7 F C7 D.S. al Coda

got a-bout the bath. I went and put my danc-in' shoes on, yeah, yeah! I was a

Coda

45 F6

Splash - in' and a splash - in', oh yeah! Was a -

47 B♭7

reel in' with the feel - in', woo-ee! Was a-mov-in' and a groov-in', hot dog!

51 F6

Roll - in' and a stroll - in', hey, yay, yay! A

53 C B♭ F6 (Sax)

reel-in' with the feel - in', splish and splash - in', Yay, yeah!

57 B♭7 C7 F

-

Splish, Splash

TWIST BEAT

(Keyboard) B♭ N.C.

(Keyboard)
F7 B♭

M
Keyboard

1
TWIST BEAT (Keyboard) B♭ N.C. (Keyboard) F7 B♭

Splish, splash, I was tak-in' a bath, long a-bout a Sat-ur-day night.

4
C

— Yeah! Rub, dub, just re-lax-in' in the tub, think-in' ev'-ry thing was al-right.

8 F F7 B♭ N.C. F7 B♭ N.C. B♭7

— Well, I stepped out the tub, a - put my feet on the floor. I

II E♭ N.C. E♭ E°7 N.C. E°7 B♭ N.C. B♭

wrapped my towel a-round me and I op-en-ed the door. And then-a - splish, splash, I

14 F N.C. F B♭ N.C. F7

jumped back in the bath. Well, how was I to know there was a par-t-y go-in' on. They was a

§
17 B♭

splash-in' and a splash - in', reel-in' with the feel - iin', mov-in' and a-groov - in',

20 E♭7 (Keyboard adlib) B♭

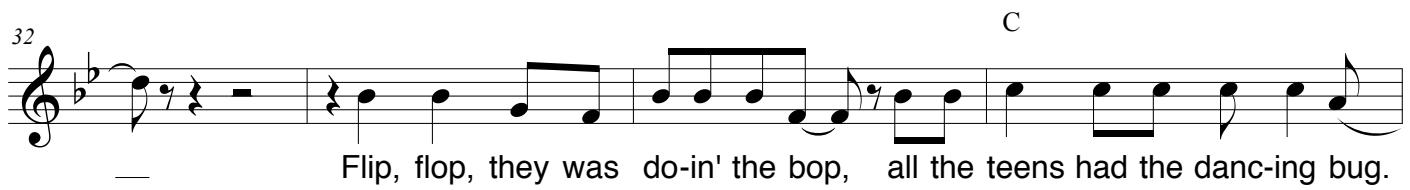
roll - in' and a-stroll - in', yeah!

25 F E♭ B♭ (Keyboard) To Coda ♩

29 B♭N.C. (Keyboard) F7 B♭

Bing, bang, I saw the whole gang danc-in' on my liv - ing room rug.

2

32 C


Flip, flop, they was do-in' the bop, all the teens had the danc-ing bug.

36 F F7 B-flat N.C. F7 B-flat N.C. B-flat7

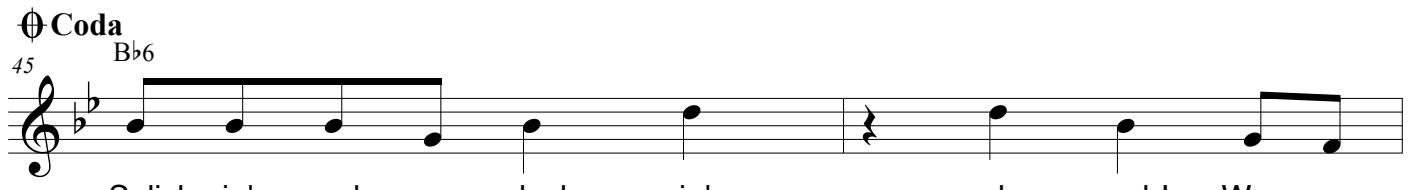

There was Lol-li-pop with a Peg-gy Sue, good a -

39 E-flat N.C. E-flat E7 N.C. E7 B-flat N.C. B-flat


gol-ly, Miss a-Mol ly was a - ev-en there, too. A-well-a - splish, splash. I for-

42 F7 N.C. F7 B-flat F7 D.S. al Coda


got a-bout the bath. I went and put my danc-in' shoes on, yeah, yeah! I was a

Coda
45 B-flat6


Splash - in' and a splash - in', oh yeah! Was a -

47 E-flat7

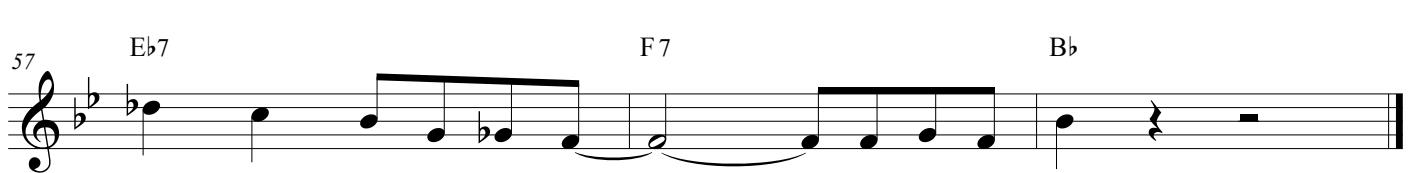

reel in' with the feel - in', woo-ee! Was a-mov-in' and a groov - in', hot dog!

51 B-flat6


Roll - in' and a stroll - in', hey, yay, yay! A

53 F E-flat B-flat6 (Keyboard)


reel - in' with the feel - in', splash and splash - in', Yay, yeah!

57 E-flat7 F7 B-flat


Thank you. Thank you very much. Our next Bobby Darin song was a song that he had written one year later, in 1959. It became a multi-million dollar hit that year, reaching #2 on the US charts and #1 on the charts in the UK.

Here's _____ to tell us all about a special longing in her heart - a "Dream Lover."

LATIN BEAT

Dream Lover

F

Keyboard

(Sax) E♭ Cm E♭ Cm

E♭ Cm

Ev-'ry night I hope and pray a dream lov-er will come my way.

9 E♭ Cm

A guy to hold in my arms and know the mag-ic of his charms. 'Cause I

13 (Sax & Keyboard) E♭ B♭7 (Sax & Keyboard) E♭ (Sax & Keyboard) A♭ (Sax & Keyboard)

want > a guy to call > my own, I want a

17 E♭ Cm A♭ B♭7 E♭ (Sax & Keyboard) B♭7 /A♭ /G /F

dream lov-er, so I don't have to dream a - lone.

21 E♭ Cm

Dream lov-er, where are you with a love, oh, so true,

25 E♭ Cm

and a hand that I can hold to feel you near as I grow old? Be-cause I

29 (Sax & Keyboard) B_b (Sax & Keyboard) E_b (Sax & Keyboard) A_b (Sax & Keyboard)

want > a guy to call > my own, I want a

(Sax & Keyboard)
E_b
33 E_b C_m A_b B_b7 E_b

dream lov-er, so I don't have to dream a - lone.

37 A_b E_b

Some-day, I don't know how, I hope he'll hear my plea.

(Sax & Keyboard)

41 F7 B_b7 /A_b /G /F

Some way, I don't know how, he'll bring his love to me

45 E_b C_m

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

49 E_b C_m

That's the on - ly thing to do till all my lov-er's dreams come true. Be-cause I

53 (Sax & Keyboard) B_b (Sax & Keyboard) E_b (Sax & Keyboard) A_b (Sax & Keyboard)

want > a guy to call > my own, I want a

57 E♭ Cm A♭ B♭7 E♭ B7 (Sax & Keyboard)

dream lov-er, so I don't have to dream a - lone.

61 E C♯m

Dream lov-er, un-till then, I'll go to sleep and dream a gain.

65 E C♯m

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Sax & Keyboard) B7 (Sax & Keyboard) E (Sax & Keyboard) A (Sax & Keyboard)

want > a guy to call >> my own, I want a

73 E C♯m A B7 E

dream lov-er, so I don't have to dream a - lone.

76 C♯m E C♯m E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80 C♯m E (Sax & Keyboard) C♯m A B7 E

No, I don't want to dream a - lone.

LATIN BEAT

Dream Lover

M
Alto Sax

(Keyboard)

A♭ Fm A♭ Fm

5 A♭ Fm

Ev'-ry night I hope and pray ____ a dream lov-er will come my way.

9 A♭ Fm

A girl to hold in my arms ____ and know the mag-ic of her charms. 'Cause I

13 A♭(Keyboard) E♭(Keyboard) A(Keyboard) D♭(Keyboard)

want >> a girl >> to call >> my own, ____ I want a

17 A♭ Fm D♭ E♭7 A♭ E♭7 /D♭ /C /B♭

dream lov-er, so I don't have to ____ dream a - lone. ____ (Keyboard)

21 A♭ Fm

Dream lov-er, where are you ____ with a love, oh, so true,

25 A♭ Fm

and a hand that I can hold ____ to feel you near as i grow old? Be-cause I

57 A♭ Fm D♭ E♭7 A♭ F♯7 (Keyboard)

dream lov-er, so I don't have to dream a - lone.

61 E C♯m

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

65 E C♯m

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Keyboard) B7 (Keyboard) E (Keyboard) A (Keyboard)

want > a girl > to call > my own > I want a

73 E C♯m A B7 E

dream lov-er, so I don't have to dream a - lone.

76 C♯m E C♯m E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80 C♯m E C♯m A B7 E

No, I don't want to dream a - lone.

Thank you. Thank you very much. Our final Bobby Darin song was undoubtedly his greatest, earning him the Grammy Award in 1958 and reaching #1 on the charts that year.

The song is from a music drama “The Three Penny Opera,” composed in Berlin back in 1928. It tells the story of a low-life scoundrel named MacHeath who performs all kinds of dastardly deeds. Anyone know the name of this guy? Right!

Here we go with the tale of “Mack, The Knife.”

MALE VOCAL

Mack The Knife**Keyboard**

G G 6
 Oh, the shark, babe, _____ has such with its
 7 A m A m7 D 9 G 6
 teeth, dear, _____ and he shows them pearl - y white.
 teeth, babe, _____ scar-let bil - lows start to spread.
 12 E m E m7 A m7
 Just a jack - knife _____ has old Mac heath, babe, _____ and he
 But fan - cy gloves, though, _____ wears old Mac heath, babe, _____ so there's
 17 D 7 G 6 1. 1E 7 2.
 keeps it out of sight. You know. when that On the
 nev - er, nev-er a trace of red.
 22 A♭6 B♭m B♭m7 E♭9
 side-walk Sun-day morn-ing, uh, huh, lies a bod-y
 27 A♭6 Fm Fm7 B♭m7
 just ooz-ing life. And some-one's sneak-ing 'round the cor-ner.
 33 E♭7 A♭6 E7
 Tell me, could that some-one be Mack The Knife? There's a
 38 A 6 B m B m7 E7
 tug-boat down by the riv-er, don't you know, with ce-ment bag's
 43 A 6 F♯m F♯m7 B m7
 just a hangin' on down. Oh, that ce-ment is there strict-ly for the weight, dear,

49 E7 A 6 F7

Five-'ll get you ten, old Mack-ies back in town. You hear 'bout Lou ie

54 B^b6 C m C m7 F7

Mil-ler, _____ He dis-ap-peared, dear, _____ af - ter draw-ing out _____

59 B^b6 G m G m7

all his hard earned cash. And now Mac-heath spends just like a

64 C m7 F7 B^b F#7

sail - or. Could it be our boy's done some-thing rash? Jen-nie

70 B C#m C#m7

Di ver, _____ Suk-ey Taw-dry, _____ Hel-lo Miss Lot tie Len ya _____

75 B 6 G#m G#m7

Good eve-ning Lu-cy Brown. Oh, the line forms way on the

80 C#m7 F#7 B G7

right babe, now that Mack-ie's back, back in town. Ah, Jen-nie

86 C 6 D m D m7 G7

Di - ver, _____ look out, Suk ey Taw-dry, _____ step back Lot-tie Len - ya, _____

91 C 6 A m A m7

move it ov-er Lu-cy Brown. Oh, the line forms way on the

96 D m7

right, babe, _____ now that Mack - ie's _____ back in

102 C Fm C Fm C Fm C N.C. 3 3 C Maj9

town. _____ Lookout! Ol' Mack-ie is back!

Thank you. Thank you very much. How're we doing? Did you enjoy our tribute to Bobby Darin?

Thank you. Our next selection is a novelty song written back in 1948 for the film "Cinderella." Perry Como's recording reached #14 on the Billboard chart, and the recording by Jo Stafford and Gordon MacRae spent 7 weeks on the chart.

So, _____, let's do this as a duet. Who do you want to be? Jo Stafford or Gordon MacRae? (Response). OK. So, here's our version of a fun song called "Bibbidi Bobbidi Boo."

VOCAL ONLY

Bibbidi-Bobbidi-Boo

(Keyboard)

Keyboard
A7

D

3 D 3 3 3 3 3 3

(Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

1. 5 A7 3 Bm7 3 Em7 3 A A7 3 3 D A7

Put 'em to - geth - er and what have you got: Bib - bi - di bob - bi - di - boo.

2. 7 A7 3 Bm7 3 Em7 3 A A7 3 3 D

It - 'll do mag - ic, be - lieve it or not. bib - bi - di bob - bi di - boo.

9 G 3 3 D 3 3 3

(M) "Sa - la - go - doo - la" means "Men-chic - ka-boo - la roo." (F) But the

11 E7 3 3 3 3 A7 3 3

thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."

13 D 3 3 3 3 3

(Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

15 A7 3 Bm7 3 Em7 3 A A7 3 3 3

Put 'em to - geth - er and what have you got: Bib - bi - di - bob - bi - di, bib - bi - di - bob - bi - di,

17 3 3 D 3 3 3 A7 3

bib - bi - di bob - bi di - boo.

(Keyboard)

(M) If your

2

20 D 3 3 3 3 Em7 3 A9 3
 mind is in a dith - er and your heart is in a haze, I'll

22 D 3 3 Em7 3 A7 3 D A7 3
 haze your dith - er and dith - er your haze with a mag-ic phrase. (F) If you're

24 D 3 3 3 3 Em7 3 A9 3
 chased a - round by trou - ble and you're fol - lowed by a jinx, I'll

26 D 3 3 Em7 3 A7 3 D (Keyboard)
 jinx your trou - ble and trou - ble your jinx in less than for - ty winks.

28 B♭ F7 B♭ F7 B♭ B♭ B♭7
 30 E♭ 3 3 3 3 3 3
 (M) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

32 1. B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭ B♭7
 (F) Put 'em to - geth - er and what have you got: Bib - bi - di bob - bi - di - boo.

34 2. B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭
 (F) It - 'll do mag - ic, be - lieve it or not. bib - bi - di bob - bi di - boo.

36 A♭ (M) 3 3 3 3 E♭ 3 3 3
 (F) "Sa - la - go - doo - la" means "men-chic - ka - boo - la roo." But the

38 F7 3 3 3 3 B♭7 3 3
 thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."

40 E♭ 3 3 3 3
 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

42 B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭ E♭7 (Keyboard)
 Put 'em to - geth - er and what have you got: bib - bi - di bob - bi di - boo. —

44 A♭ 3 3 3 3 E♭7 3 Fm7 3 B♭m7 3 E♭ 3 A♭ 3 A♭ A♭7
 48 D♭ 3 3 3 3 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3 3 D♭
 52 G♭ (M) 3 3 3 3 D♭ 3 3 3 3
 (F) "Sa - la - go - doo - la" means "Men-chic - ka - boo - la roo." But the
 54 E♭7 3 3 3 3 A♭7 3 3 3
 thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."
 56 D♭ 3 3 3 3 3 3
 Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.
 58 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3
 Put 'em to - geth - er and what have you got:
 59 A♭7 3 3 3 3 A♭7 3 3 3 3 3
 (F) Sol - lic - ka - bib - bi - di, (M) men - chic - ka - bob - bi - di (F) Bib - bi - di - bob - bi - di, (M) bob - bi - di - bib - bi - di,
 61 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3 A♭7 3 3 3 D♭
 (Both) Put 'em to - geth - er and what have you got: Bib - bi - di bob - bi - di - boo. —

Thank you.

Our next selection was written back in 1932 and has since been recorded by dozens of artists - Frank Sinatra, Louis Armstrong, Billie Holliday, and a whole host of others. Count Basie's 1955 recording was inducted into the Grammy Hall of Fame that year.

Here is the beautiful story of springtime in a great European capital city - "April In Paris."

April In Paris

F
Keyboard

(Sax)

F maj7 D m11 A m G m7 C7

5 B^bm6/C E 6 F 6 F Maj7 F 6 G m7(♭5) D^b9 C9 G m7 C7 F Maj7 E 6 F 6

A-pril in Par-is, ches-nuts in blos-som, hol-i-day ta-bles

10 F Maj7 F 6 C m7 F 9 B^b6 B^b6 B^bMaj7 B^b6

un - der the trees. A - pril in Par - is.

15 E m7(♭5) A 7 D m7 D m/C B 7 E 7(♯5) E m7 A 7 A m7(♭5) D 7

This is a feel-ing no one can ev-er re - pris-e.

21 G m7 D^b F/A A^b7 G m7(♭5) B^bm6 A m7 F 6

I nev-er knew the charm of Spring, nev-er met it face to face.

25 E m7(♭5) A 7 D m D m/C B m7(♭5) E 7(♯5) A Maj7 G m7 C 7

I nev-er knew my heart could sing, nev-er knew a warm em - brace, till

29 B^bm6/C E 6 F 6 F Maj7 F 6 A m7(♭5) D^b7 D 7 D 7(♯5) D 7 G 7

A-pril in Par - is. Whom can I run to? What have you done to

34 1. G m7 C7 F D^b7 D 9 G 9 G m7 C7 2. G m7 C7 F 6

my heart?

40 (Sax) B^bmaj7 A m7 rit. G m7 G^bmaj7 F maj7

— 3 — — 3 — — 3 —

April In Paris

M Keyboard

(Keyboard)

B^bmaj7 G m11 Dm C m7 F7

E^bm6/F A 6 B^b6 B^bMaj7 B^b6 C m7(b5) G^b9 F 9 C m7 F 7 B^bMaj7 A 6 B^b6
A-pril in Par-is, ches-nuts in blos-som, hol-i-day ta-bles

B^bMaj7 B^b6 F m7 B^b9 E^b6 E^b E^b6 E^bMaj7 E^b6
un-der the trees. A-pril in Par-is.

A m7(b5) D 7 G m7 G m/F E^o7 A 7(#5) A m7 D 7 D m7(b5) G 7
This is a feel-ing no one can ev-er re -prise.

C m7 G^b^o B^b/D D^b7 C m7(b5) E^bm6 D m7 B^b6
I nev-er knew the charm of Spring, nev-er met it face to face.

A 7(b5) D 7 G m G m/F E m7(b5) A 7(#5) D Maj7 C m7 F 7
I nev-er knew my heart could sing, nev-er knew a warm em-brace, till

E^bm6/F A 6 B^b6 B^bMaj7 B^b6 D m7(b5) G^b7 G 7 G 7(#5) G 7 C 7
A-pril in Par-is. Whom can I run to? What have you done to

1. C m7 F 7 B^b G^b7 G 9 C 9 C m7 F 7 | 2. C m7 F 7 B^b6
my heart?

(Keyboard)

E^bmaj7 D m7 rit. C m7 B maj7 B^bmaj7

Thank You.

We're going way back in time, back to 1909, for this next song. It's been sung or played in a whole bunch of movies down through the years, including one having with the same title as the song starring Doris Day.

Come along with us now as _____ and I take a stroll "By The Light Of The Silvery Moon."

VOCAL DUET

By The Light Of The Silvery Moon

Keyboard

(Keyboard)

5 F F^{°7} C7 F F^{°7} Gm

(M)Place: Park. Scene: Dark. (F)Sil - v'ry moon is shin - ing through the trees.
(F)Act Two: Scene: New. (M)Ros - es bloom - ing all a - round the place.

9 A7 D7 Gm C7 F C^{°7}C7

(M)Cast: 2, me, you, (F) sound of kiss - esfloat - ing on the breeze.
(F)Cast: 3, you, me, (M)preach-er with a sol - emn look - ing face.

13 F F^{°7} C7 F Fm6 C

(M)Act one, be - gun. (F) Di - a - log: "Where would you like to spoon?"
(F)Choir sings, bell rings. (M)Preach-er: "You are wed for - ev - er-more."

17 G7 C Am (M) Dm G7 C7

(M)My cue: (F)"With you, (Both) un - der-neath the sil - ver-y moon." (F)By the
(F)Act Two,(M)all through. Ev - 'ry night the same en - core.

2

21 F G7
 (F) light of the sil-ver-y moon I want to
 (M) not the dark, but the light not the sun, but the moon

25 C7 F C⁷ C7
 spoon, to my hon - ey I'll croon love's tune. Hon-ey
 not croon, but spoon, to my hon - ey I'll croon love's tune.

29 F B^b D7
 moon, keep a shin - ing in June.
 hon - ey-moon, hon - ey - moon, keep a shin - ing in June.

32 Gm D Gm F G7 B^bm Dm D7
 Your sil-v'ry beams will bring love dreams, we'll be cud - dl-ing soon
 Your sil-v'ry beams will bring love dreams, we'll be cud - dl - ing soon

36 G7 C7 1. F B^b F 2. F B^b F
 by the sil - ver-y moon. moon.

41 (M) F Gm F/A C7 F G7 C7 F
 (F) un - der-neath the sil-ver - y moon. moon. (Keyboard)

Thank you.

It's time for another waltz. This one is also an oldie, having been written back in 1919. It was featured in the movie "Irene" and later in a film of the same name released in 1940.

Here's _____ to sing our version of the beautiful "Alice Blue Gown."

Alice Blue Gown

F

Keyboard

(Sax) F F6 F /E F7/E♭ D7

5 Gm7 C7 F C7

9 F F6 F F6

once had a gown, it was al - most new. Oh, the

13 Gm Gm7/F C7/E C7

daint - i - est thing, it was sweet Al - ice blue with

17 F F7 B♭ B♭m F

lit - tle For - get - me - not placed here and there. When

21 E7 A m G7 C7

I had it on, I walked on the air. And it

25 F A7 D m

wore and it wore, and it wore till it

29 C G7 C Gm7 C7 N.C.

went and it was - n't no more. In my

23 F D7 G7

sweet lit - tle A - lice blue gown, when I first wan-dered

38 C7 Aug F

down in-to town, I was both proud and shy as I felt ev-'ry

44 D7 G7 C7

eye. But in e - 'ry shop win - dow I'd primp, pas-sing by. Then, in

49 F D7

man - ner of fash - ion I'd frown, and the

53 Gm C7 A7 B^b

world seemed to smile all a - round. Till it wilt - ed, I

58 C7 B^b7 F E^b7 D7 Gm

wore it, I'll al - ways a - dore it, my sweet lit - tle

62 1. C B^b7 C7/B^b F A^b7 Gm7 C7 N.C. 2. C C7/B^b A7

A - lice blue gown. (Sax) A - lice blue gown.

67 B^b C7 B^b7 F E^b7 D7

— Yes, I'll al - ways a - dore it, I of - ten long for it, my

72 Gm C B^b7 C7/B^b D^b B^bm6 F

sweet lit - tle A - lice blue gown.

Alice Blue Gown

M
Keyboard

(Keyboard) B♭ B♭₆ B♭ /A B♭₇/A♭ G7

5 Cm7 F7 B♭ F7
You

9 B♭ B♭₆ B♭ B♭₆
once had a gown, it was al - most new. Oh, the

13 Cm Cm7/B♭ F7/A F7
daint - i - est thing, it was sweet Al - ice blue with

17 B♭ B♭₇ E♭ E♭_m B♭
lit - tle For - get - me - nots placed here and there. When

21 A7 Dm C7 F7
you had it on, I walked on the air. And it

25 B♭ D7 Gm
wore and it wore, and it wore till it

29 F C7 F Cm7 F7 N.C.
went and it was - n't no more. In your

23 B♭ G7 C7
 sweet lit-tle A - lice blue gown, when you first wan-dered

38 F7 Faug B♭
 down in-to town, you were both proud and shy as you felt ev-'ry

44 G7 C7 F7
 eye. But in e - 'ry shop win - dow you'd primp, pas-sing by. Then, in

49 B♭ G7
 man - ner of fash - ion you'd frown, and the

53 Cm F7 D7 E♭
 world seemed to smile all a - round. Till it wilt - ed, you

58 F7 E♭⁹ B♭ A♭⁹ G7 Cm
 wore it, I'll al - ways a - dore it, your sweet lit - tle

62 1. F E⁹⁷ F7/E♭ B♭ D♭⁹⁷ Cm⁷ F7 N.C. 2. F F7/E♭ D7
 A - lice blue gown. (Keyboard) A - lice blue gown.

67 E♭ F7 E♭⁹ B♭ A♭⁹ G7
 Yes, I'll al - ways a - dore it, I of - ten long for it, your

72 Cm F E⁹ F7/E♭ G♭ E♭m6 B♭
 sweet lit - tle A - lice blue gown.

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano clef, mostly in B-flat major (indicated by a B-flat key signature), with some sections in C major (no sharps or flats). The piano part is indicated by various chord symbols above the staff, such as B-flat, G7, C7, F7, E9, D9, A9, G7, Cm, and E97. The lyrics are written below the vocal line, corresponding to the chords. The score includes sections for 'Alice Blue Gown' (sections 1 and 2), 'Yes, I'll always adore it', and 'Sweet little Alice Blue Gown'. The vocal line features a mix of eighth and sixteenth-note patterns, with some sustained notes and grace notes.

Thank you.

We're getting close to the end of our time with you this evening. For our next to last song, we're going to switch beats and play one of the most famous tangos ever written, composed by the great LeRoy Anderson back in 1951. It was the first purely instrumental selection to ever reach #1 on the charts, and it stayed there for 38 weeks.

Here's our arrangement of the "Blue Tango."

2014.06.20

Note: This is the keyboard part ONLY!
 Sax lead lines are not shown in this score.
 The keyboard has many lead lines
 throughout that must be played. In effect,
 these are a counter-duet with the sax.

Blue Tango

Keyboard

The musical score consists of six staves of music, each starting with a key signature of one flat (F#) and a time signature of common time (4/4).

- Staff 1:** Starts with E♭. Chords: E♭, B♭7/F, Cm7/G, E♭7, A♭, A♭m7. Measures 1-4.
- Staff 2:** Starts with E♭. Chords: E♭, B♭7, Fm7, B♭7, E♭, B♭7, E♭ N.C., B♭7. Measures 5-8.
- Staff 3:** Starts with E♭. Chords: E♭, B♭7. Measures 9-12.
- Staff 4:** Starts with E♭. Chords: E♭, B♭7. Measures 13-16.
- Staff 5:** Starts with E♭. Chords: E♭, B♭7. Measures 17-20.
- Staff 6:** Starts with E♭. Chords: E♭, B♭7, Fm, B♭7, E♭, E♭7. Measures 21-24.

Measure numbers are indicated above the staff lines: 1, 5, 9, 13, 17, 21.

25 A♭

E♭

29 B♭7 B♭°7 F m7 B♭7 E♭ E♭7

33 A♭ E♭ B♭ B♭°7 F m7 B♭7

39 E♭ B♭7/F C m7/G E♭7 A♭ A♭m7

43 E♭/B♭ F m7 B♭7 E♭ B♭7 E♭ B♭7

47 E♭ B♭7 3

51 E♭ B♭7

55 E♭ B♭7

59 E♭ B♭7 Fm B♭7 E♭ E♭7

63 A♭ E♭

67 B♭7 B♭°7 Fm7 B♭7 E♭ E♭7

71 A♭ E♭

75 B♭ B♭°7 Fm B♭7 E♭ B♭7/F Cm7/G E♭7

80 A♭ A♭m7 E♭/B♭ Fm7 B♭7 E♭ A♭ B♭7 E♭

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 swing number written back in 1956 which became one of Louis Prima's signature songs. In 1999, Brian Setzer's version won the Grammy Award for Best Pop Performance at the 41st Grammy Awards.

Get ready to swing out as we play our version of "Jump, Jive, And Wail."

Jump, Jive, And Wail

Fast Swing

Keyboard

B♭ (Sax)

5 Ba - by, ba - by, it looks like it's gon - na hail.

8 E♭7 Ba - by, ba - by, it looks like it's gon - na hail.

11 B♭ (Sax) F7 You'd bet - ter come in - side, let me

14 B♭ (Sax) Oh, you got-ta

17 jump, jive, and then you wail. You got - ta jump, jive, and

20 E♭7 then you wail. You got-ta jump, jive, and then you wail. You got - ta

23 B♭ F7 jump, jive, and then you wail. You got - ta jump, jive, and

26 then you wail, you wail! B♭ (Sax) Sax lead-in 1st time; Keyboard, 2nd time

Sax ad-lib 1st time;
Keyboard 2nd time

29

(2nd) A
(Sax)

41

Bb

44

Eb7

A Pa - pa's in the ice - box - look-in' for a can - of a ale male.

47

Bb (Sax)

F7

ale male. Ma - ma's in the back yard One good thing a - bout hm, he

50

1. Bb (Sax)

learn - in' how to jive and wail. Oh, you got - ta knows - how to jive and wail.

53

2. Bb (Sax)

Oh, you got - ta

§

55

jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

59

Eb7

Bb

jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

63

F7

Bb

To Coda Φ Sax lead-in

jump, jive, and then you wail, you wail!

(Sax ad-lib)

67 B♭ E♭7 B♭ F7 E♭7 B♭

79 B♭ (Sax)

Jack and Jill went up the hill to get a pail.

83 E♭ B♭ (Sax)

Jack and Jill went up the hill to get a pail.

87 F7 B♭ (Sax) D.S. al Coda

Jill stayed up she wan-na learn how to jive and wail. Oh, you got-ta

♩ Coda

91 G7 C

Oh, you got-ta jump, jive, and then you wail. You got-ta

94 F7

jump, jive, and then you wail. You got-ta jump, jive, and

97 C

then you wail. You got-ta jump, jive, and then you wail. You got-ta

100 G7 C (Sax)

jump, jive, and then you wail, you wail! You got-ta

104 Dm7 G7 C6 (Sax)

jump and jive and then you got-ta wail