THE MIXED NUTS

Set C

Last revised: 2020.07.22

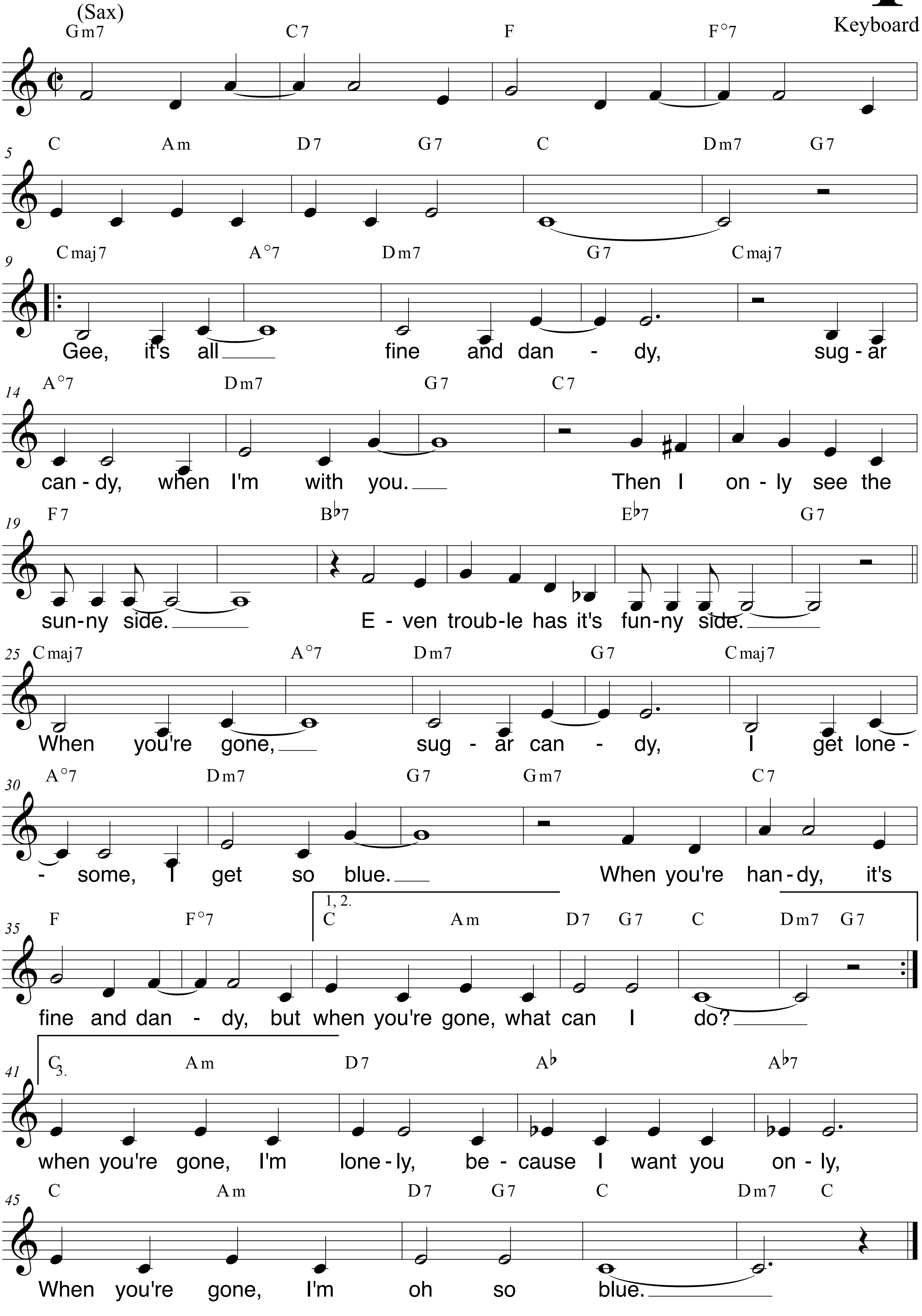
C01-Fine And Dandy(KVF).2016.01.30.pdf
C01-Fine And Dandy(KVM).2016.01.30.pdf
C02-I'm Forever Blowing Bubbles(KVD).2016.01.30.pdf
C03-Girl From Ipanema(KVF).2020.07.22.pdf
C03-Girl From Ipanema(KVM).2020.07.22.pdf
C04-It's D'Lovely(KVF).2015.03.03.pdf
C04-It's D'Lovely(KVM).2015.03.03.pdf
C05-All Of Me(KVF).2015.07.16.pdf
C05-All Of Me(KVM).2015.07.16.pdf
C06-Autumn Leaves(KVF).2015.01.01.pdf
C06-Autumn Leaves(KVM).2015.01.01.pdf
C07-Let's Twist Again(KVF).2016.03.06.pdf
C07-Let's Twist Again(KVM).2016.03.06.pdf
C08-Don't Get Around Much Anymore(KVF).2018.04.03.pdf
C08-Don't Get Around Much Anymore(KVM).2018.04.03.pdf
C09-Come Fly With Me(KVF).2020.07.22.pdf
C09-Come Fly With Me(KVM).2020.07.22.pdf
C10-They Can't Take That Away From Me(KVF).2015.01.01.pdf
C10-They Can't Take That Away From Me(KVM).2015.01.01.pdf
C11-My Way(KV).2015.03.09.pdf
C12-There Is A Tavern In The Town(KVD).2017.10.09.pdf
C13-Sugar Blues(K).pdf
C14-I Can't Give You Anything But Love(KV).2014.03.07.pdf
C15-Fly Me To The Moon(KVF).2020.07.22.pdf
C15-Fly Me To The Moon(KVM).2020.07.22.pdf
C16-All Or Nothing At All(KVF).2017.10.09.pdf
C16-All Or Nothing At All(KVM).2017.10.09.pdf
C17-Chattanooga Choo Choo(KVF).2018.04.03.pdf
C17-Chattanooga Choo Choo(KVM).2018.04.03.pdf

Vocal 1st & 3rd, Sax 2nd

Fine And Dandy

F

Keyboard


(Sax)
Gm7 C7 F F°7
5 C Am D7 G7 C Dm7 G7
9 Cmaj7 A°7 Dm7 G7 Cmaj7
Gee, it's all fine and dan - dy, sug - ar
14 A°7 Dm7 G7 C7
can - dy, when I'm with you. Then I on - ly see the
19 F7 B♭7 E♭7 G7
sun-ny side. E - ven troub-le has it's fun-ny side.
25 Cmaj7 A°7 Dm7 G7 Cmaj7
When you're gone, sug - ar can - dy, I get lone -
30 A°7 Dm7 G7 Gm7 C7
- some, I get so blue. When you're han-dy, it's
35 F F°7 1, 2. C Am D7 G7 C Dm7 G7
fine and dan - dy, but when you're gone, what can I do?
41 C 3. Am D7 A♭ A♭7
when you're gone, I'm lone-ly, be - cause I want you on - ly,
45 C Am D7 G7 C Dm7 C
When you're gone, I'm oh so blue.

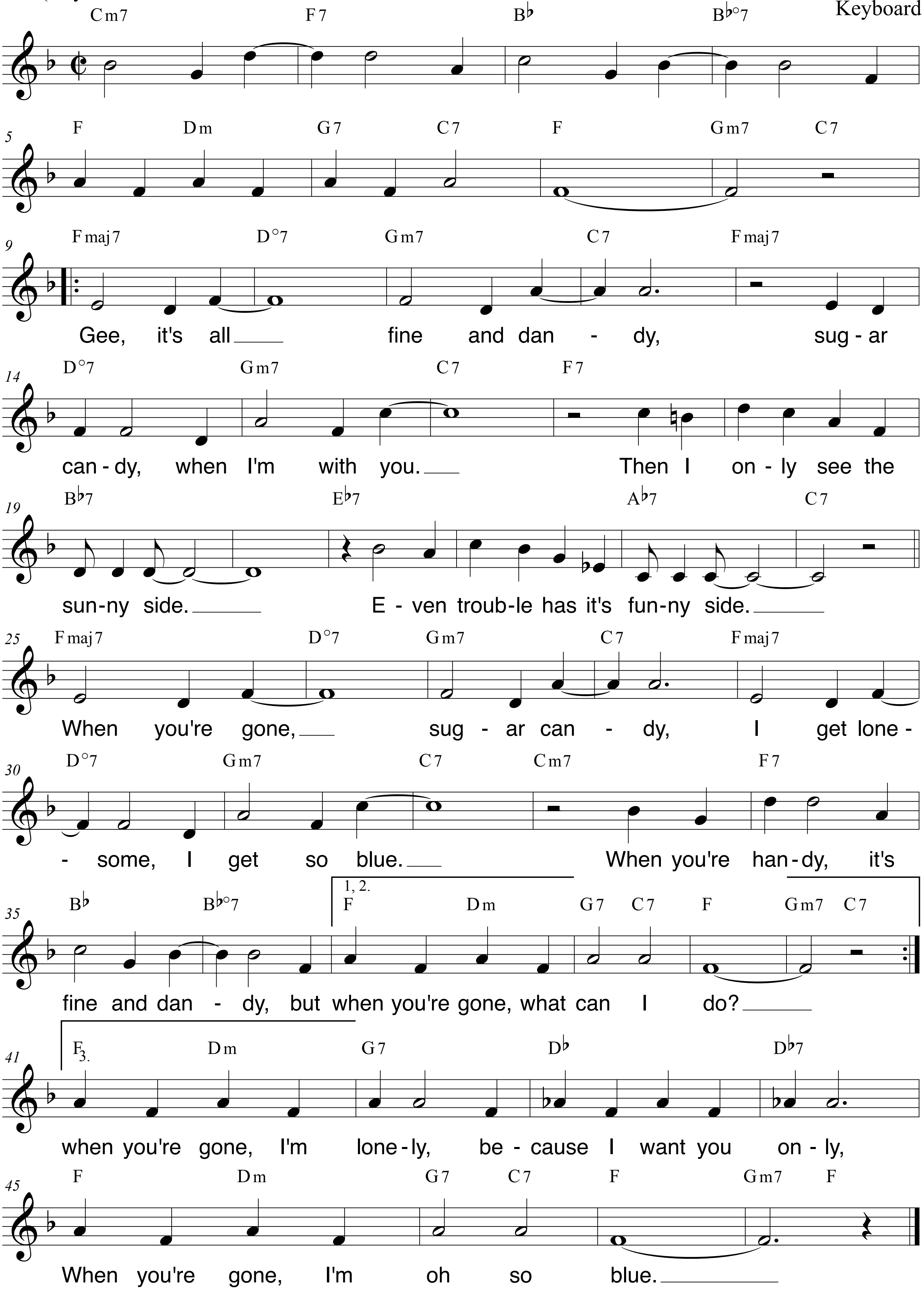
Vocal 1st & 3rd, Keyboard 2nd

Fine And Dandy

M

Keyboard

(Keyboard


Cm7 F7 B♭ B♭°7
5
F Dm G7 C7 F Gm7 C7
9
Fmaj7 D°7 Gm7 C7 Fmaj7
Gee, it's all fine and dan - dy, sug - ar
14
D°7 Gm7 C7 F7
can - dy, when I'm with you. Then I on - ly see the
19
B♭7 E♭7 A♭7 C7
sun - ny side. E - ven troub - le has it's fun - ny side.
25
Fmaj7 D°7 Gm7 C7 Fmaj7
When you're gone, sug - ar can - dy, I get lone -
30
D°7 Gm7 C7 Cm7 F7
- some, I get so blue. When you're han - dy, it's
35
B♭ B♭°7
1, 2.
F Dm G7 C7 F Gm7 C7
fine and dan - dy, but when you're gone, what can I do?
41
3.
F Dm G7 D♭ D♭7
when you're gone, I'm lone - ly, be - cause I want you on - ly,
45
F Dm G7 C7 F Gm7 F
When you're gone, I'm oh so blue.

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 was Fine And Dandy. It was written back in 1929 for a Broadway musical of the same name.

Our next selection was written way back in 1918, but some of the more notable recordings by Doris Day, Les Brown, and Frank Fontaine were made in the 50s.

________________ and I will join together in this one about a favorite pasttime back in those days. The song is "I'm Forever Blowing Bubbles."

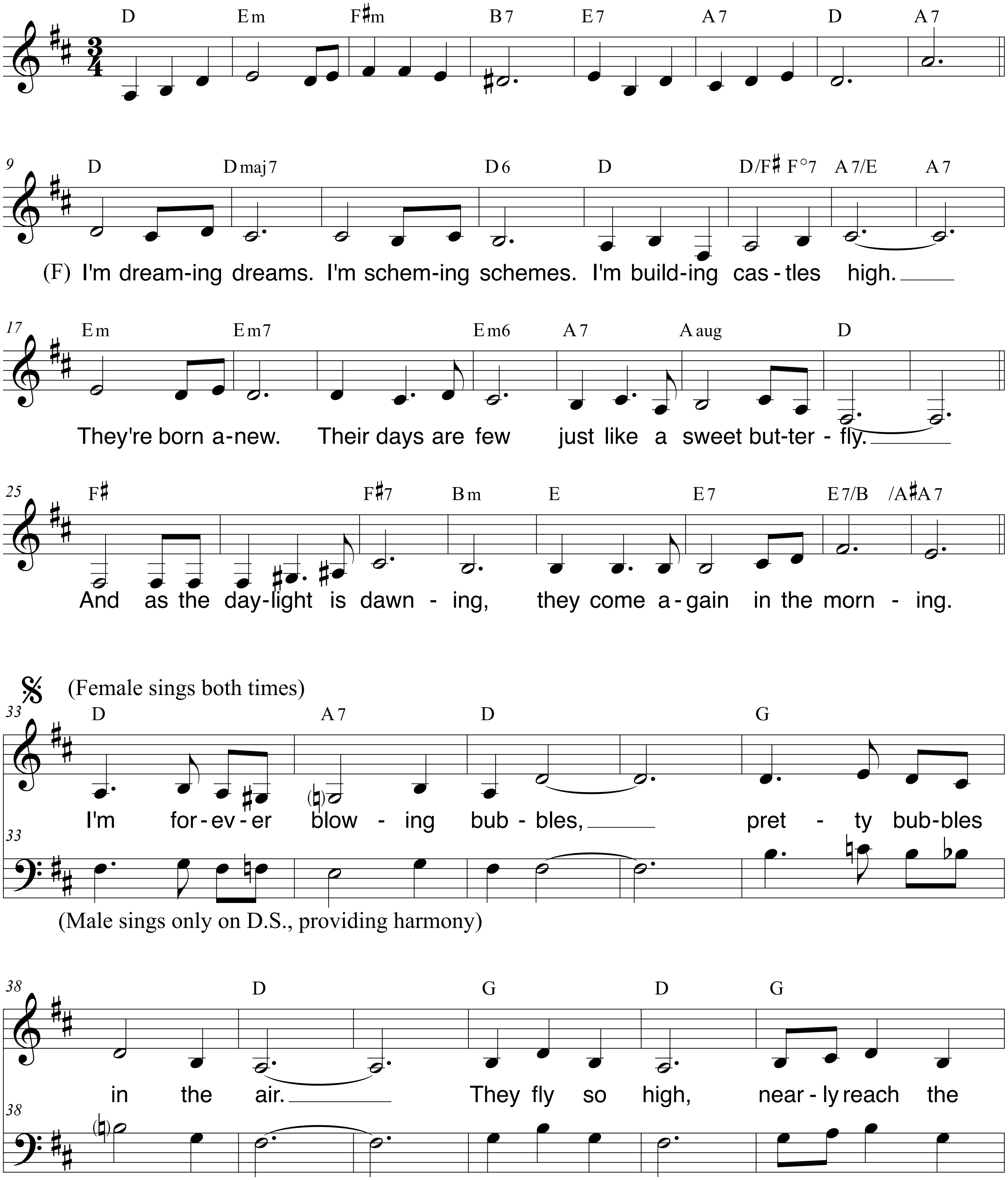
D

VOCAL ONLY

I'm Forever Blowing Bubbles

Keyboard

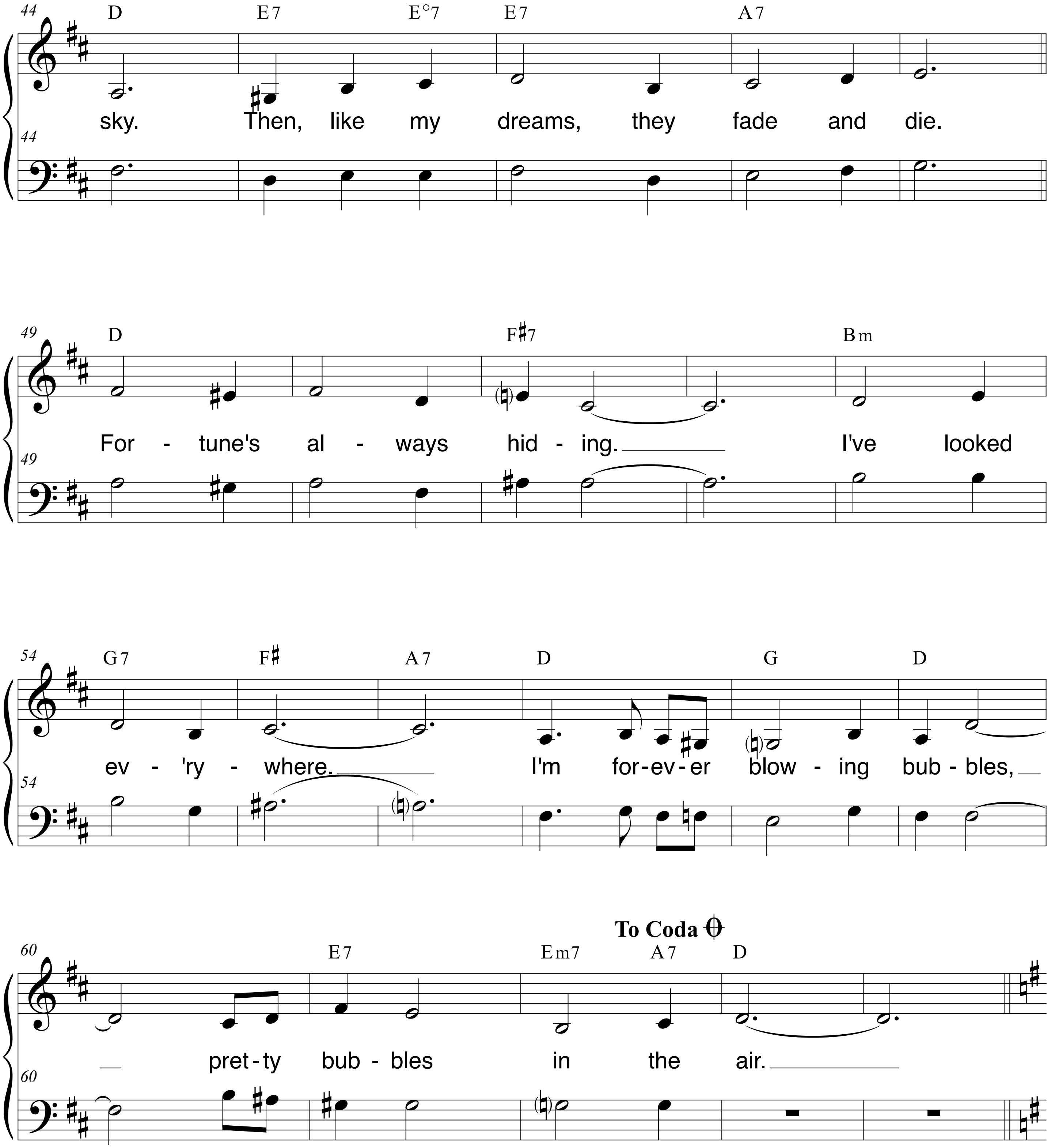
(Keyboard)

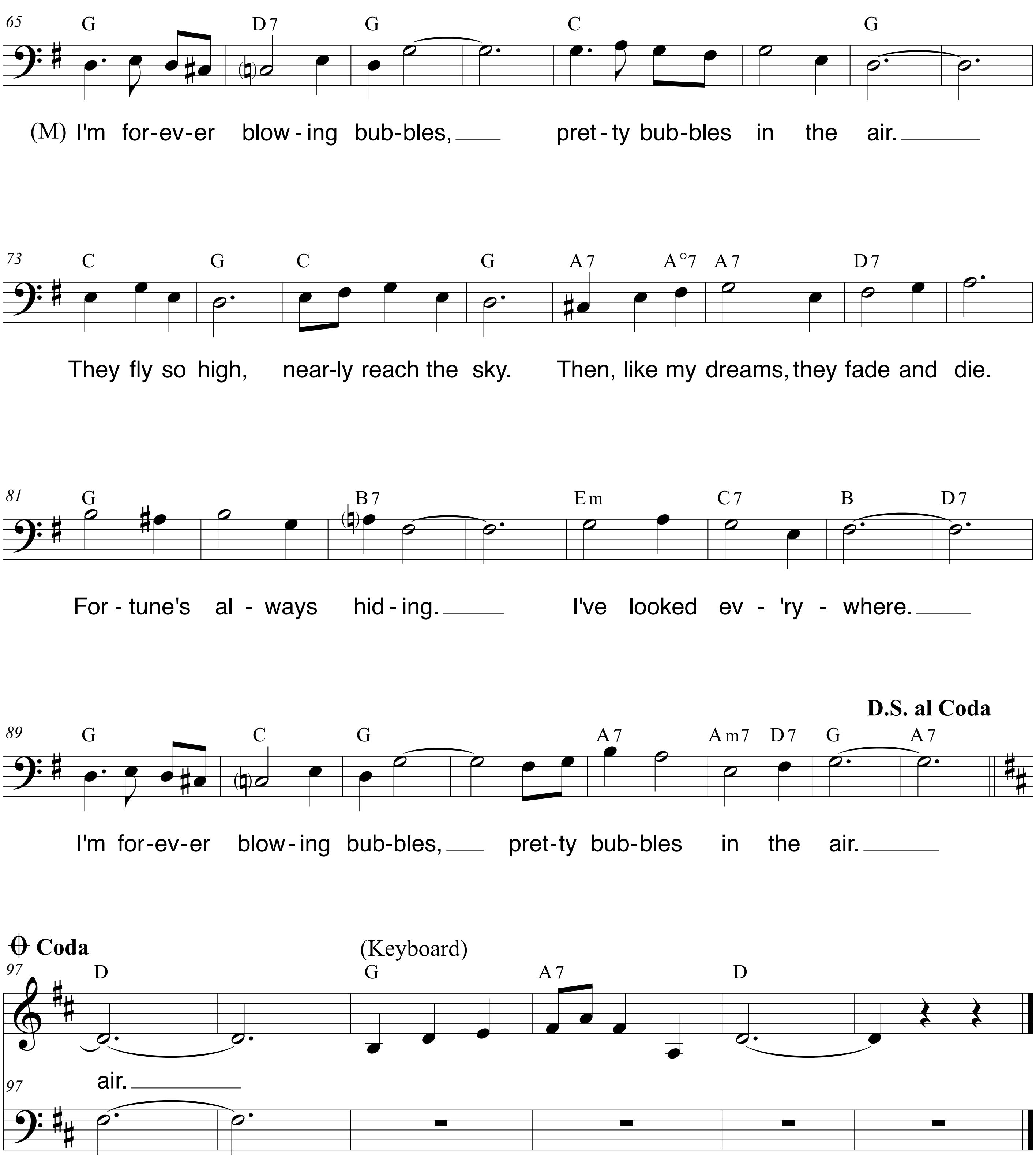

D Em F♯m B7 E7 A7 D A7
9 D Dmaj7 D6 D D/F♯ F°7 A7/E A7
(F) I'm dream-ing dreams. I'm schem-ing schemes. I'm build-ing cas-tles high.
17 Em Em7 Em6 A7 Aaug D
They're born a-new. Their days are few just like a sweet but-ter-fly.
25 F♯ F♯7 Bm E E7 E7/B /A♯A7
And as the day-light is dawn-ing, they come a-gain in the morn-ing.
33 D A7 D G
I'm for-ev-er blow-ing bub-bles, pret-ty bub-bles
38 D G D G
in the air. They fly so high, near-ly reach the

(Female sings both times)

(Male sings only on D.S., providing harmony)

D


44
D
E7
E°7
E7
A7
sky. Then, like my dreams, they fade and die.
49
D
F♯7
Bm
For - tune's al - ways hid - ing. I've looked
54
G7
F♯
A7
D
G
D
ev - 'ry - where. I'm for-ev-er blow - ing bub - bles,
To Coda 𝄌
60
E7
Em7
A7
D
pret-ty bub - bles in the air.


65
G D7 G C G
(M) I'm for-ev-er blow-ing bub-bles, pret-ty bub-bles in the air.
73
C G C G A7 A°7 A7 D7
They fly so high, near-ly reach the sky. Then, like my dreams, they fade and die.
81
G B7 Em C7 B D7
For-tune's al-ways hid-ing. I've looked ev-'ry-where.
89
D.S. al Coda
G C G A7 Am7 D7 G A7
I'm for-ev-er blow-ing bub-bles, pret-ty bub-bles in the air.
Coda
(Keyboard)
97
D G A7 D
air.
97

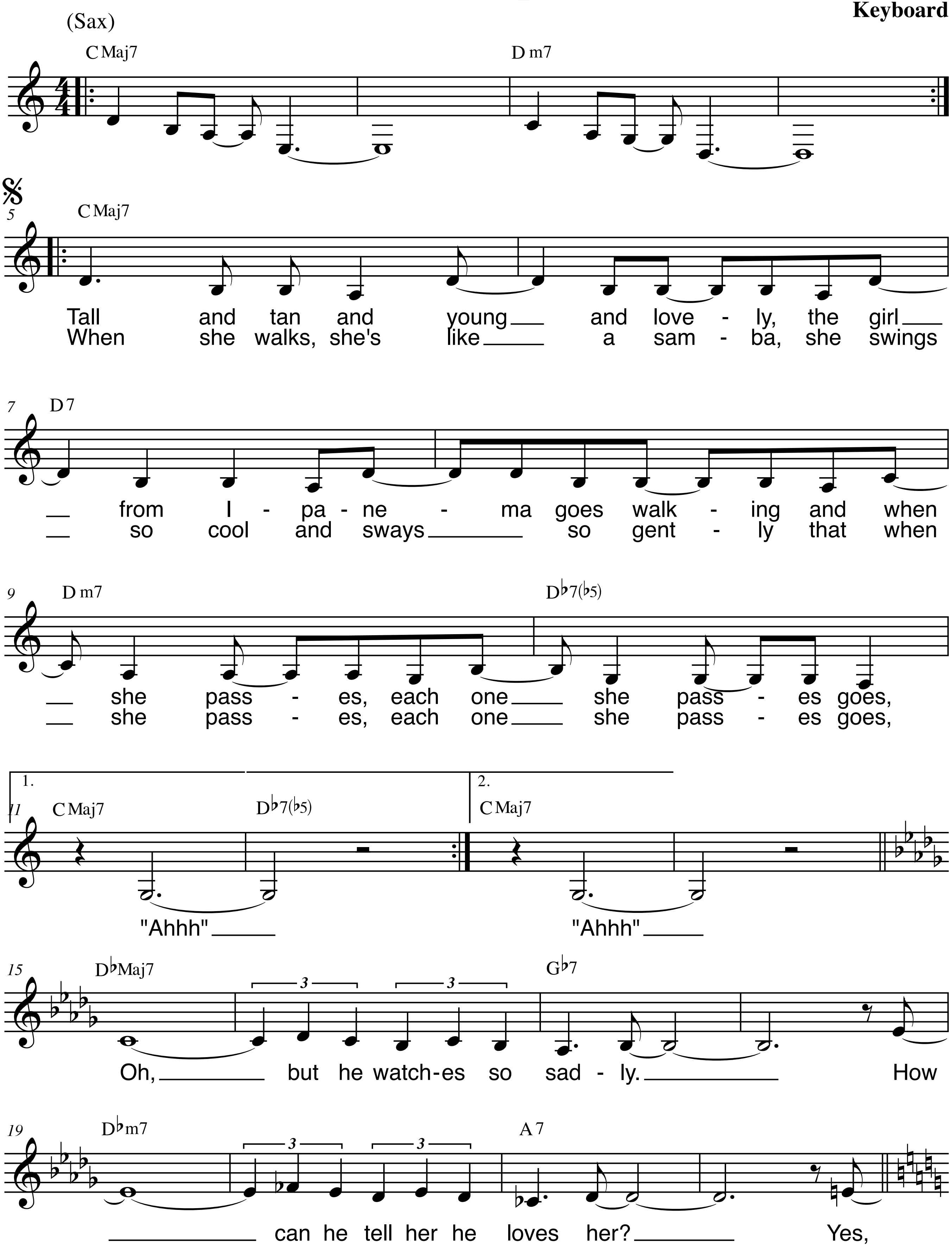
Thank you.

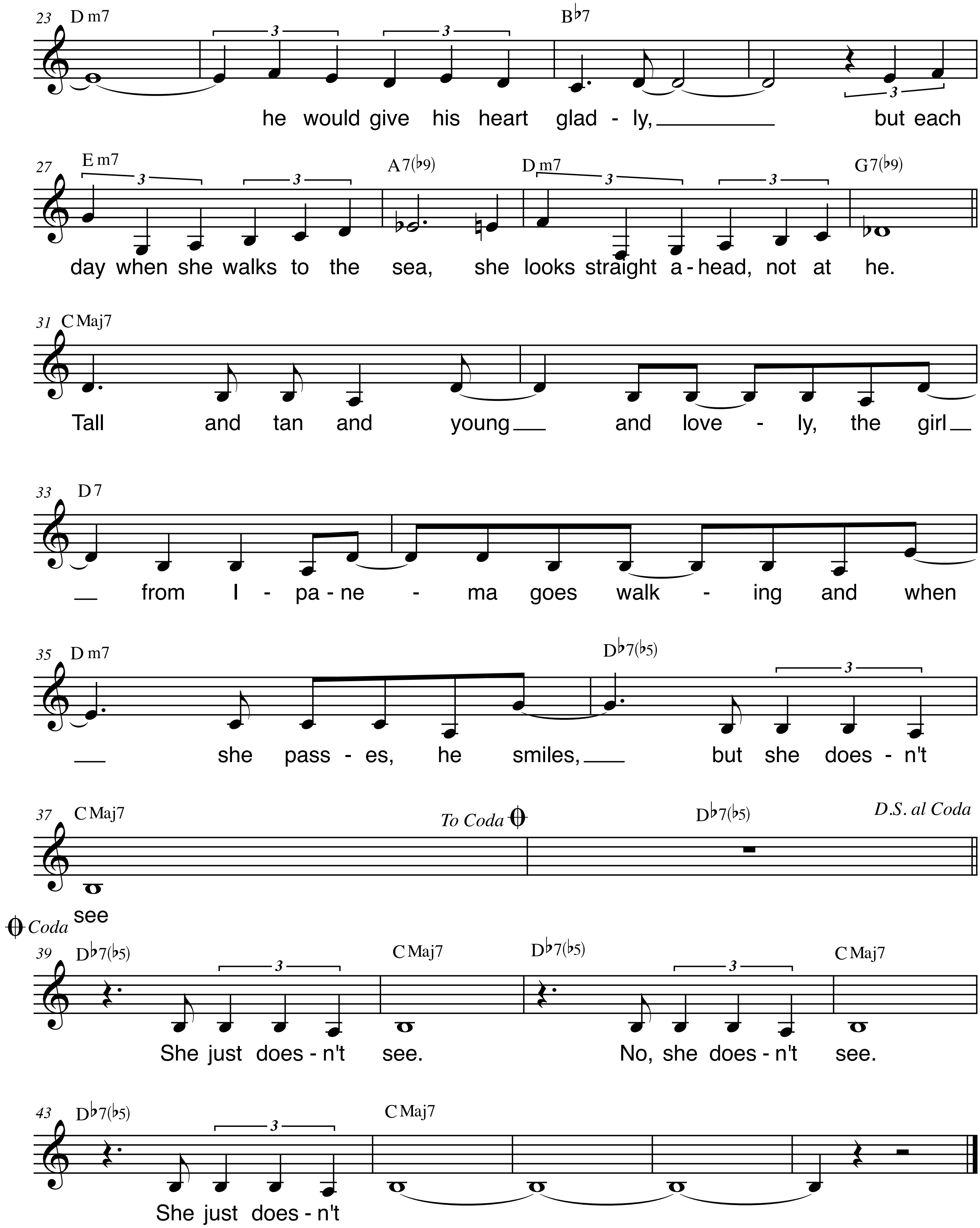
Our next selection is a bossa-nova from the 60s and won a Grammy Award as the Record Of The Year in 1965. It tells the story of a 19-year-old girl from a suburb near Rio de Janeiro, Brazil. Here is "The Girl From Ipanema."

Girl From Ipanema

F

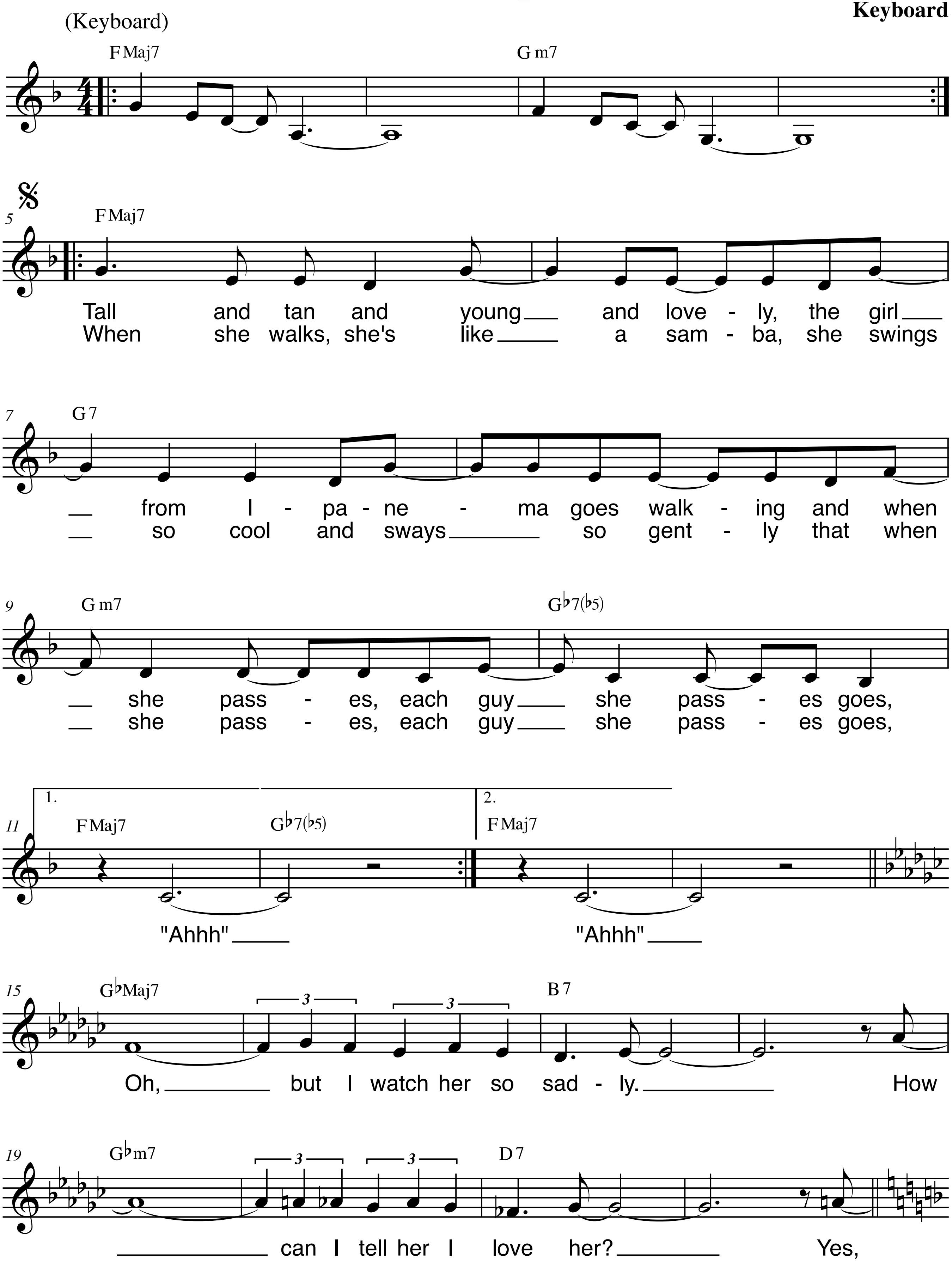
Keyboard

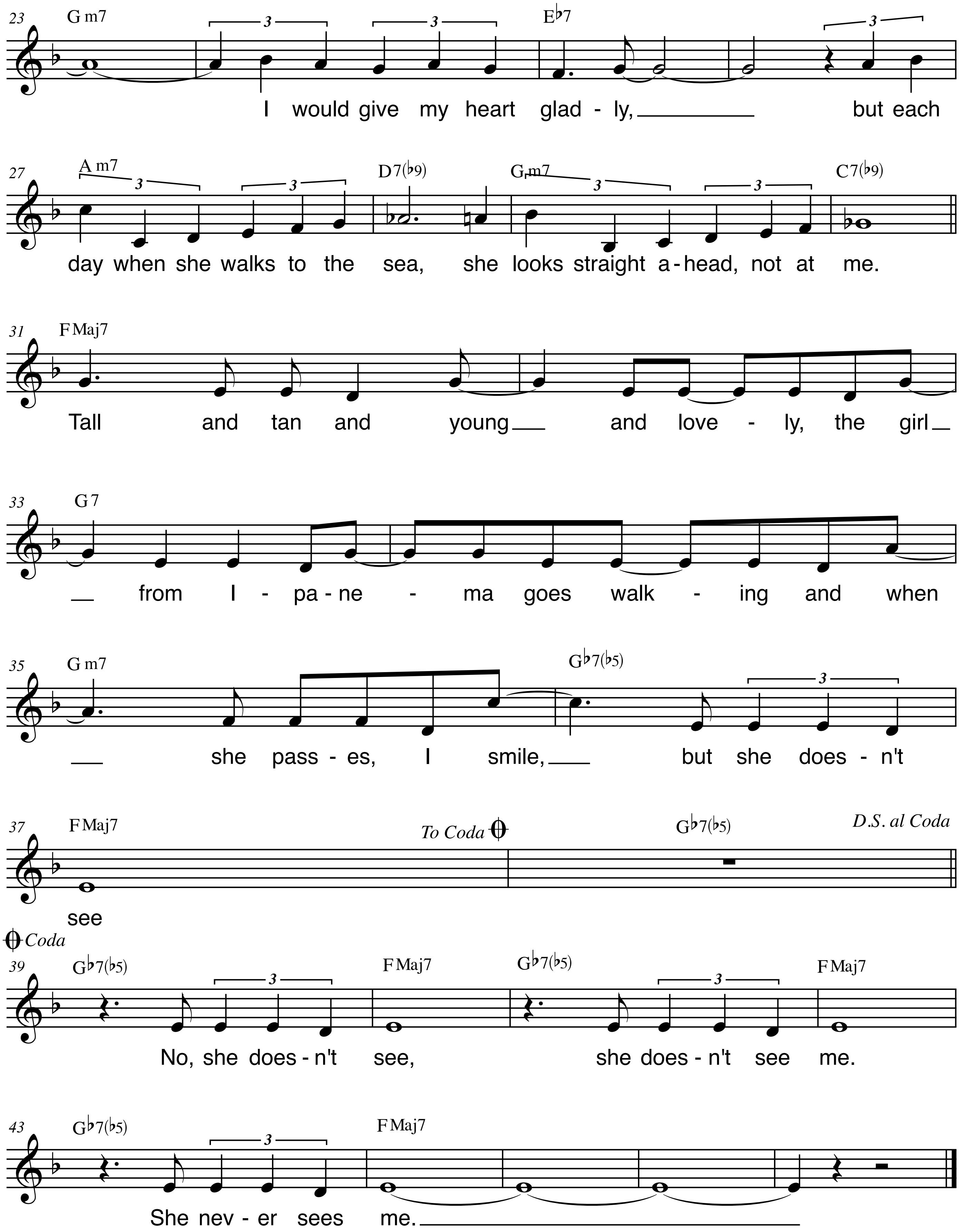

(Sax)
CMaj7
Dm7
5
CMaj7
Tall and tan and young and love - ly, the girl
When she walks, she's like a sam - ba, she swings
7
D7
from I - pa - ne - ma goes walk - ing and when
so cool and sways so gent - ly that when
9
Dm7
D♭7(♭5)
she pass - es, each one she pass - es goes,
she pass - es, each one she pass - es goes,
1.
11
CMaj7
D♭7(♭5)
"Ahhh"
2.
CMaj7
"Ahhh"
15
D♭Maj7
G♭7
3
3
Oh, but he watch-es so sad - ly. How
19
D♭m7
A7
3
3
can he tell her he loves her? Yes,


23 D m7
B♭7
he would give his heart glad - ly, but each
27 E m7
A7(♭9)
D m7
G7(♭9)
day when she walks to the sea, she looks straight a - head, not at he.
31 C Maj7
Tall and tan and young and love - ly, the girl
33 D 7
from I - pa - ne - ma goes walk - ing and when
35 D m7
D♭7(♭5)
she pass - es, he smiles, but she does - n't
37 C Maj7
To Coda
D♭7(♭5)
D.S. al Coda
see
Coda
39 D♭7(♭5)
C Maj7
D♭7(♭5)
C Maj7
She just does - n't see. No, she does - n't see.
43 D♭7(♭5)
C Maj7
She just does - n't

Girl From Ipanema

M
Keyboard


(Keyboard)
FMaj7
Gm7
5
FMaj7
Tall and tan and young and love - ly, the girl
When she walks, she's like a sam - ba, she swings
7
G7
from I - pa - ne - ma goes walk - ing and when
so cool and sways so gent - ly that when
9
Gm7
G♭7(♭5)
she pass - es, each guy she pass - es goes,
she pass - es, each guy she pass - es goes,
1.
2.
11
FMaj7
G♭7(♭5)
"Ahhh"
FMaj7
"Ahhh"
15
G♭Maj7
B7
Oh, but I watch her so sad - ly. How
19
G♭m7
D7
can I tell her I love her? Yes,


23
G m7
E♭7
I would give my heart glad - ly, but each
27
A m7
D7(♭9)
G m7
C7(♭9)
day when she walks to the sea, she looks straight a - head, not at me.
31
F Maj7
Tall and tan and young and love - ly, the girl
33
G 7
from I - pa - ne - ma goes walk - ing and when
35
G m7
G♭7(♭5)
she pass - es, I smile, but she does - n't
37
F Maj7
To Coda
G♭7(♭5)
D.S. al Coda
see
Coda
39
G♭7(♭5)
F Maj7
G♭7(♭5)
F Maj7
No, she does - n't see, she does - n't see me.
43
G♭7(♭5)
F Maj7
She nev - er sees me.

Thank you.

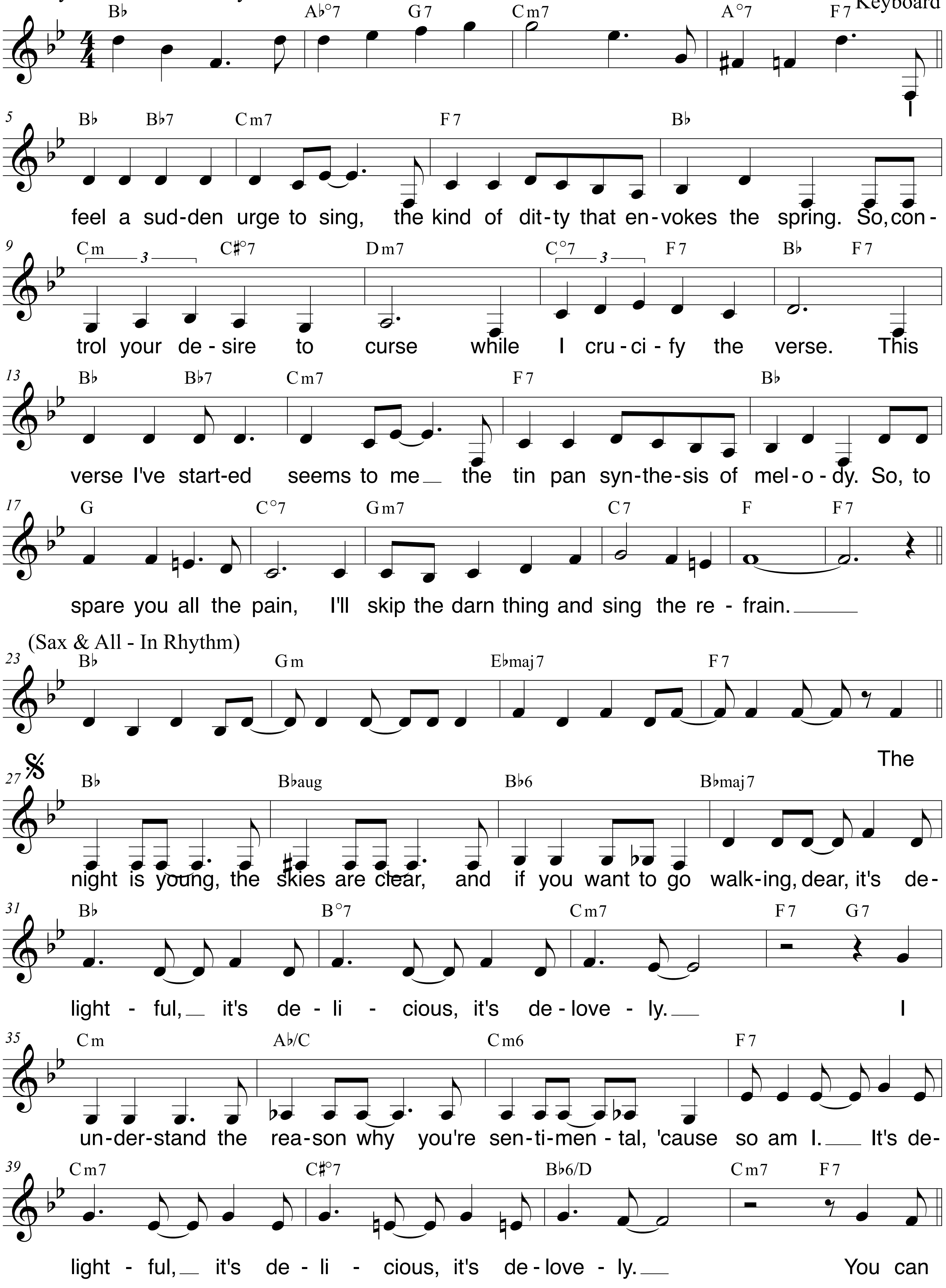
Our next selection was written by Cole Porter and sung by Bob Hope and Ethel Merman in the 1936 musical "Red Hot And Blue." Here's ______ to sing our version of this great classic - "It's D'Lovely."

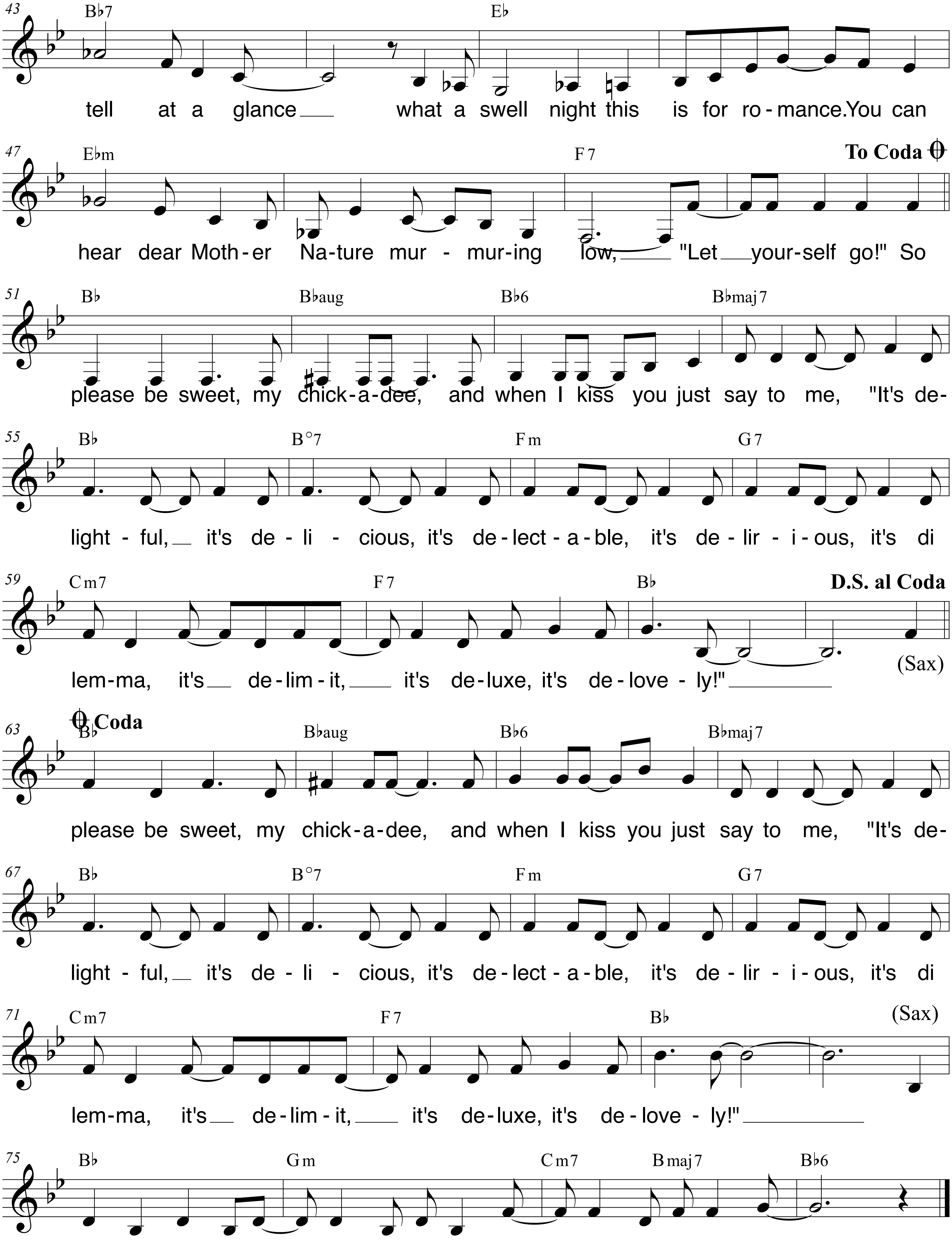
It's D'Lovely

F

Keyboard

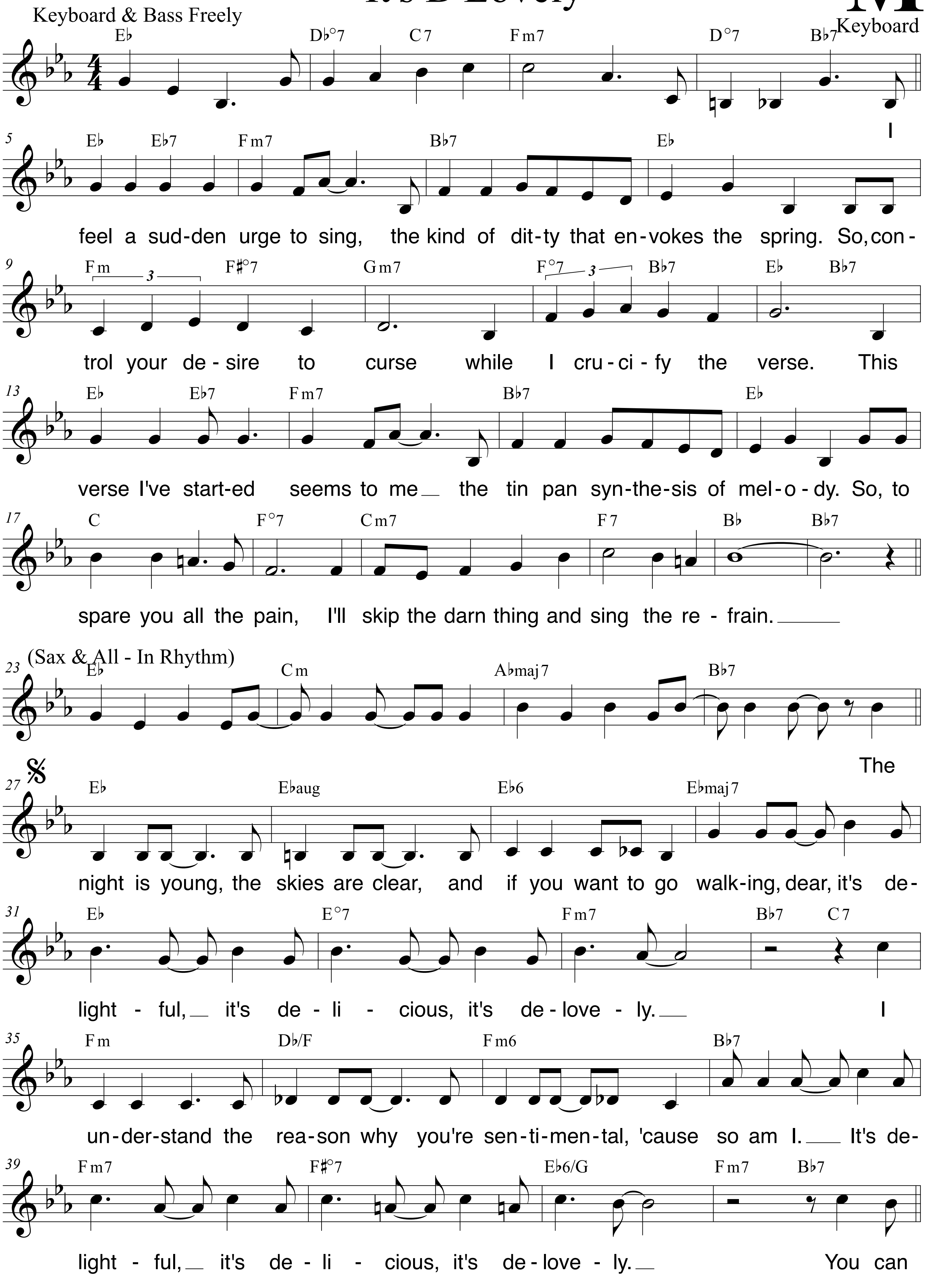
Keyboard & Bass Freely

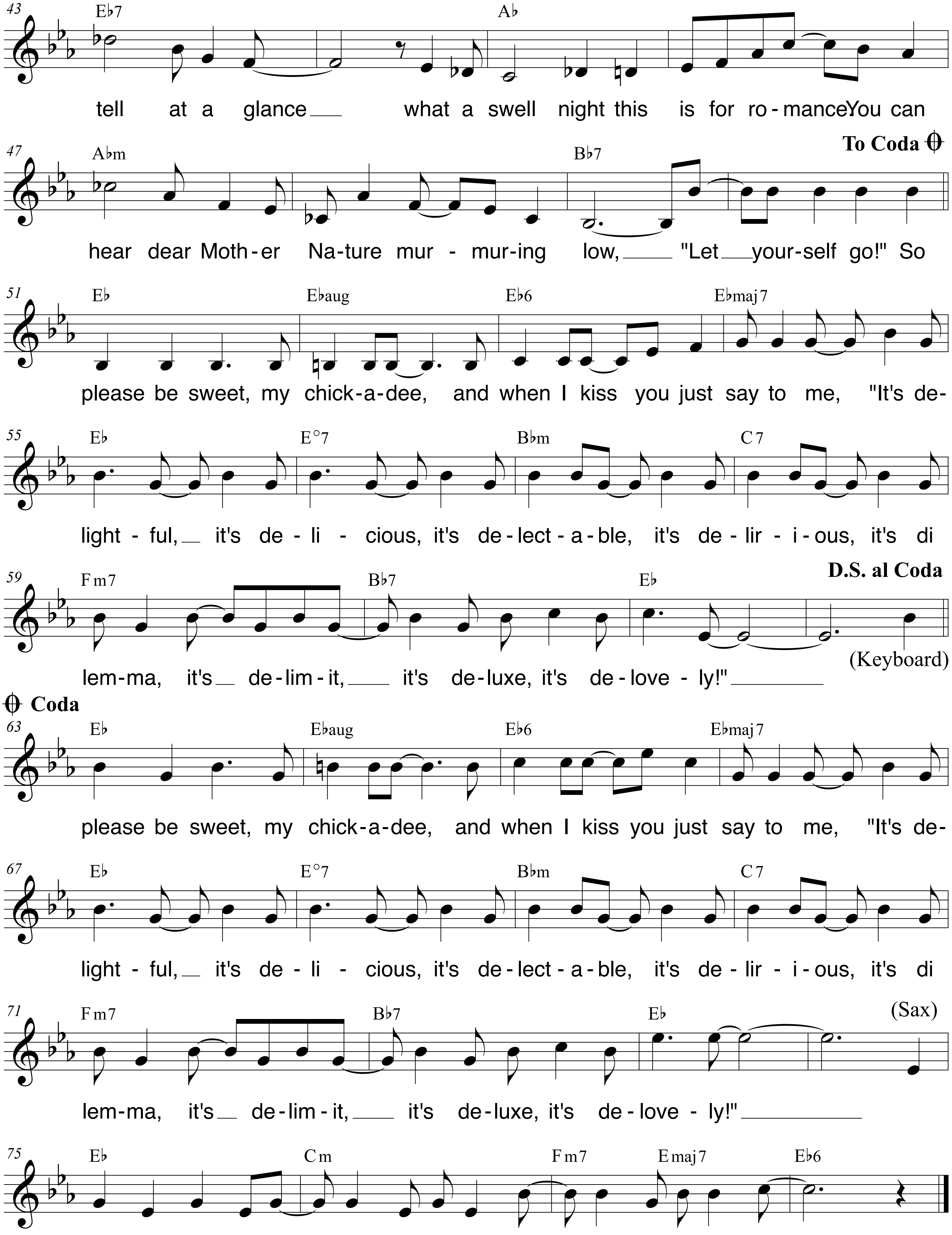

B♭ A♭°7 G7 Cm7 A°7 F7
5
B♭ B♭7 Cm7 F7 B♭
feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-
9
Cm 3 C♯°7 Dm7 C°7 3 F7 B♭ F7
trol your de-sire to curse while I cru-ci-fy the verse. This
13
B♭ B♭7 Cm7 F7 B♭
verse I've start-ed seems to me the tin pan syn-the-sis of mel-o-dy. So, to
17
G C°7 Gm7 C7 F F7
spare you all the pain, I'll skip the darn thing and sing the re-frain.
(Sax & All - In Rhythm)
23
B♭ Gm E♭maj7 F7
𝄋
27
B♭ B♭aug B♭6 B♭maj7
The
night is young, the skies are clear, and if you want to go walk-ing, dear, it's de-
31
B♭ B°7 Cm7 F7 G7
light-ful, it's de-li-cious, it's de-love-ly. I
35
Cm A♭/C Cm6 F7
un-der-stand the rea-son why you're sen-ti-men-tal, 'cause so am I. It's de-
39
Cm7 C♯°7 B♭6/D Cm7 F7
light-ful, it's de-li-cious, it's de-love-ly. You can


43
B♭7
E♭
tell at a glance what a swell night this is for ro-mance. You can
47
E♭m
F7
To Coda
hear dear Moth-er Na-ture mur-mur-ing low, "Let your-self go!" So
51
B♭
B♭aug
B♭6
B♭maj7
please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-
55
B♭
B°7
Fm
G7
light-ful, it's de-li-cious, it's de-lect-a-ble, it's de-lir-i-ous, it's di
59
Cm7
F7
B♭
D.S. al Coda
(Sax)
lem-ma, it's de-lim-it, it's de-luxe, it's de-love-ly!"
63
Coda
B♭
B♭aug
B♭6
B♭maj7
please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-
67
B♭
B°7
Fm
G7
light-ful, it's de-li-cious, it's de-lect-a-ble, it's de-lir-i-ous, it's di
71
Cm7
F7
B♭
(Sax)
lem-ma, it's de-lim-it, it's de-luxe, it's de-love-ly!"
75
B♭
Gm
Cm7
Bmaj7
B♭6

It's D'Lovely

M
Keyboard


Keyboard & Bass Freely
E♭ D♭°7 C7 Fm7 D°7 B♭7
5 E♭ E♭7 Fm7 B♭7 E♭
I
feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-
9 Fm 3 F♯°7 Gm7 F°7 3 B♭7 E♭ B♭7
trol your de-sire to curse while I cru-ci-fy the verse. This
13 E♭ E♭7 Fm7 B♭7 E♭
verse I've start-ed seems to me the tin pan syn-the-sis of mel-o-dy. So, to
17 C F°7 Cm7 F7 B♭ B♭7
spare you all the pain, I'll skip the darn thing and sing the re-frain.
(Sax & All - In Rhythm)
23 E♭ Cm A♭maj7 B♭7
The
27 E♭ E♭aug E♭6 E♭maj7
night is young, the skies are clear, and if you want to go walk-ing, dear, it's de-
31 E♭ E°7 Fm7 B♭7 C7
light-ful, it's de-li-cious, it's de-love-ly. I
35 Fm D♭/F Fm6 B♭7
un-der-stand the rea-son why you're sen-ti-men-tal, 'cause so am I. It's de-
39 Fm7 F♯°7 E♭6/G Fm7 B♭7
light-ful, it's de-li-cious, it's de-love-ly. You can


43
E♭7
A♭
tell at a glance___ what a swell night this is for ro-manceYou can
47
A♭m
B♭7
To Coda
hear dear Moth-er Na-ture mur-mur-ing low,___ "Let___your-self go!" So
51
E♭
E♭aug
E♭6
E♭maj7
please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-
55
E♭
E°7
B♭m
C7
light-ful,__ it's de-li-cious, it's de-lect-a-ble, it's de-lir-i-ous, it's di
59
Fm7
B♭7
E♭
D.S. al Coda
(Keyboard)
lem-ma, it's__ de-lim-it,___ it's de-luxe, it's de-love-ly!"_______
Coda
63
E♭
E♭aug
E♭6
E♭maj7
please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-
67
E♭
E°7
B♭m
C7
light-ful,__ it's de-li-cious, it's de-lect-a-ble, it's de-lir-i-ous, it's di
71
Fm7
B♭7
E♭
(Sax)
lem-ma, it's__ de-lim-it,___ it's de-luxe, it's de-love-ly!"_______
75
E♭
Cm
Fm7
Emaj7
E♭6

Thank you.

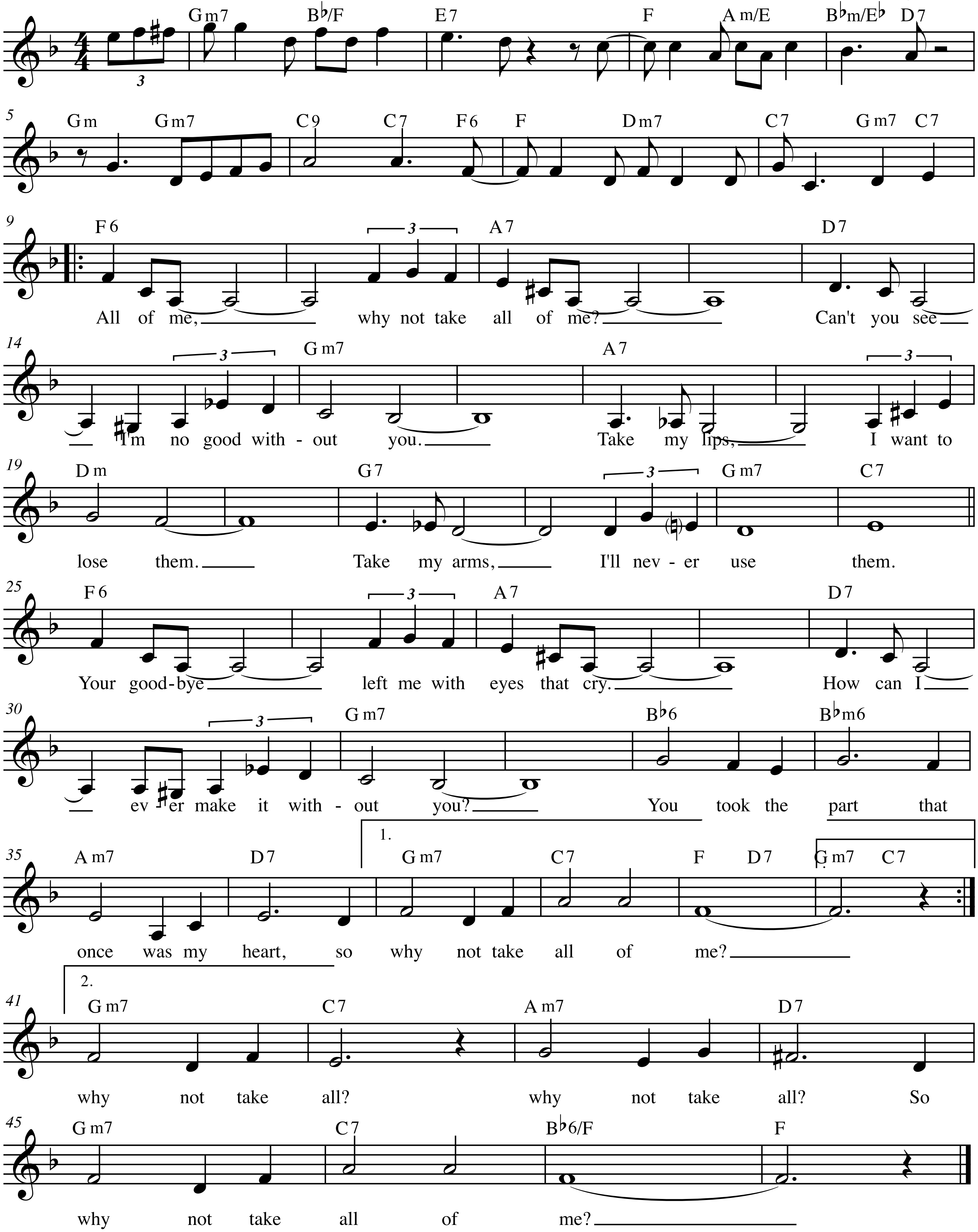
Now, we'll pick up the tempo a little bit with a song that was written way back in 1931. It was first recorded by Belle Baker and since then has been recorded by a whole hosts of artists including Billie Holliday, Louie Armstrong, Ella Fitzgerald, Dean Martin, Frank Sinatra, and even Willie Nelson. Here is "All Of Me."

All Of Me

F

(Sax)

Keyboard

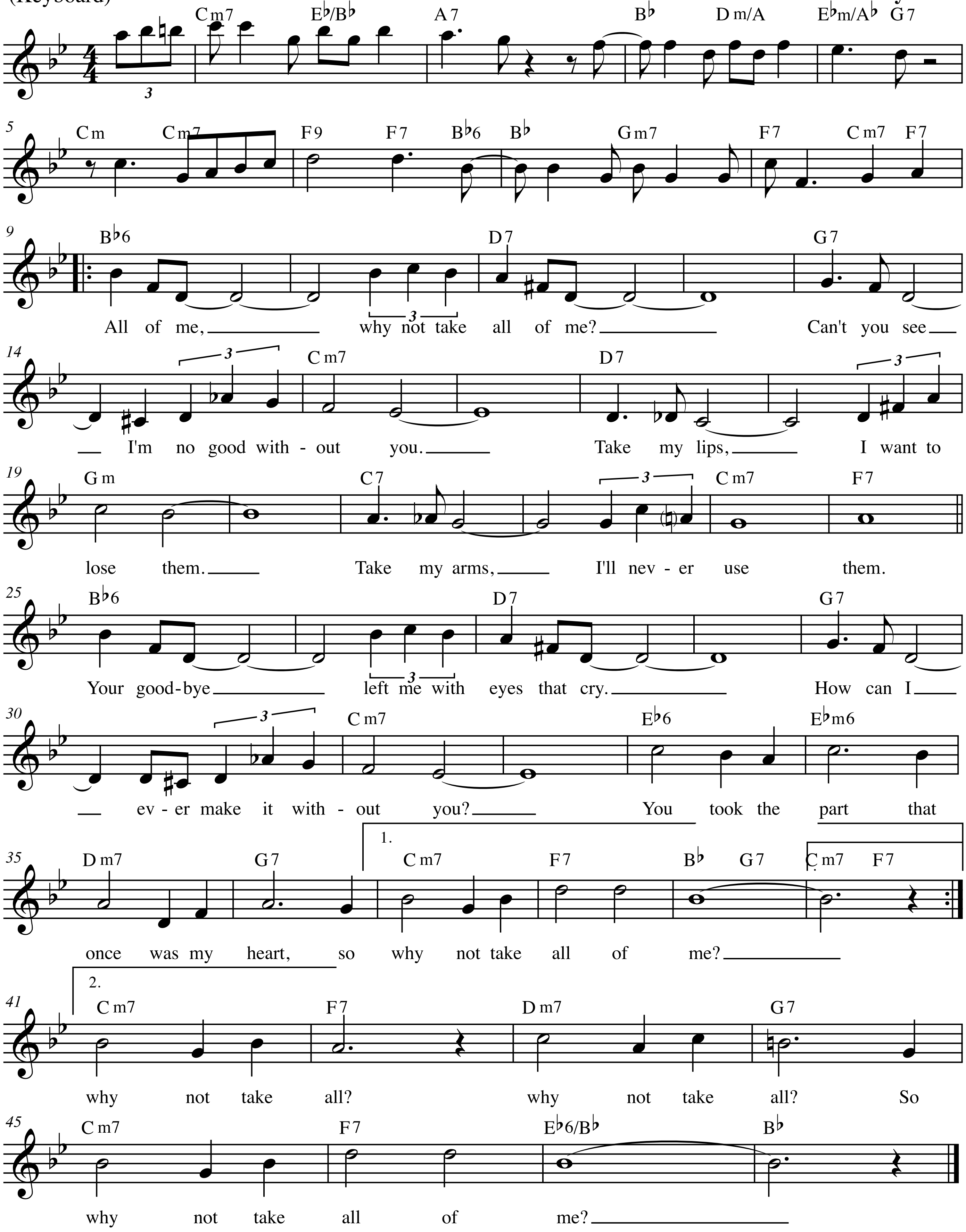

Gm7 B♭/F E7 F Am/E B♭m/E♭ D7
5
Gm Gm7 C9 C7 F6 F Dm7 C7 Gm7 C7
9
F6 A7 D7
All of me, why not take all of me? Can't you see
14
Gm7 A7
I'm no good with - out you. Take my lips, I want to
19
Dm G7 Gm7 C7
lose them. Take my arms, I'll nev - er use them.
25
F6 A7 D7
Your good-bye left me with eyes that cry. How can I
30
Gm7 B♭6 B♭m6
ev - er make it with - out you? You took the part that
35
Am7 D7
1.
Gm7 C7 F D7 Gm7 C7
once was my heart, so why not take all of me?
2.
41
Gm7 C7 Am7 D7
why not take all? why not take all? So
45
Gm7 C7 B♭6/F F
why not take all of me?

All Of Me

M

Keyboard

(Keyboard)


Cm7 E♭/B♭ A7 B♭ Dm/A E♭m/A♭ G7
5 Cm Cm7 F9 F7 B♭6 B♭ Gm7 F7 Cm7 F7
9 B♭6 D7 G7
All of me, why not take all of me? Can't you see
14 Cm7 D7
I'm no good with - out you. Take my lips, I want to
19 Gm C7 Cm7 F7
lose them. Take my arms, I'll nev - er use them.
25 B♭6 D7 G7
Your good-bye left me with eyes that cry. How can I
30 Cm7 E♭6 E♭m6
ev - er make it with - out you? You took the part that
35 Dm7 G7 1. Cm7 F7 B♭ G7 Cm7 F7
once was my heart, so why not take all of me?
41 2. Cm7 F7 Dm7 G7
why not take all? why not take all? So
45 Cm7 F7 E♭6/B♭ B♭
why not take all of me?

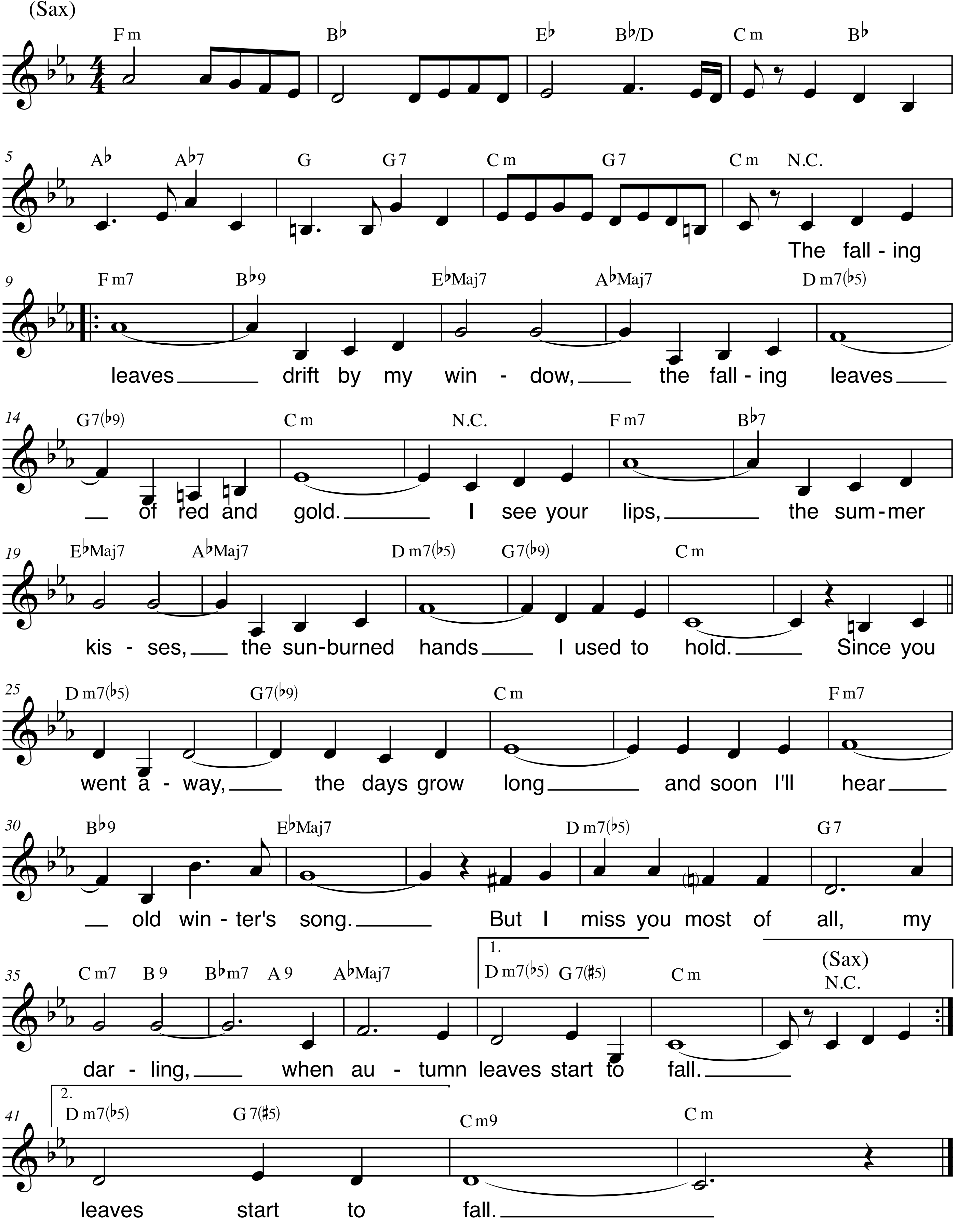
Thank you.

In 1950, a songwriter by the name of Johnny Mercer took a French song, gave it English lyrics, and had a pretty good female singer by the name of Jo Stafford make a recording of it. It has since become both and pop and a jazz standard in both countries. Here is “Autumn Leaves.”

Autumn Leaves

F

Keyboard

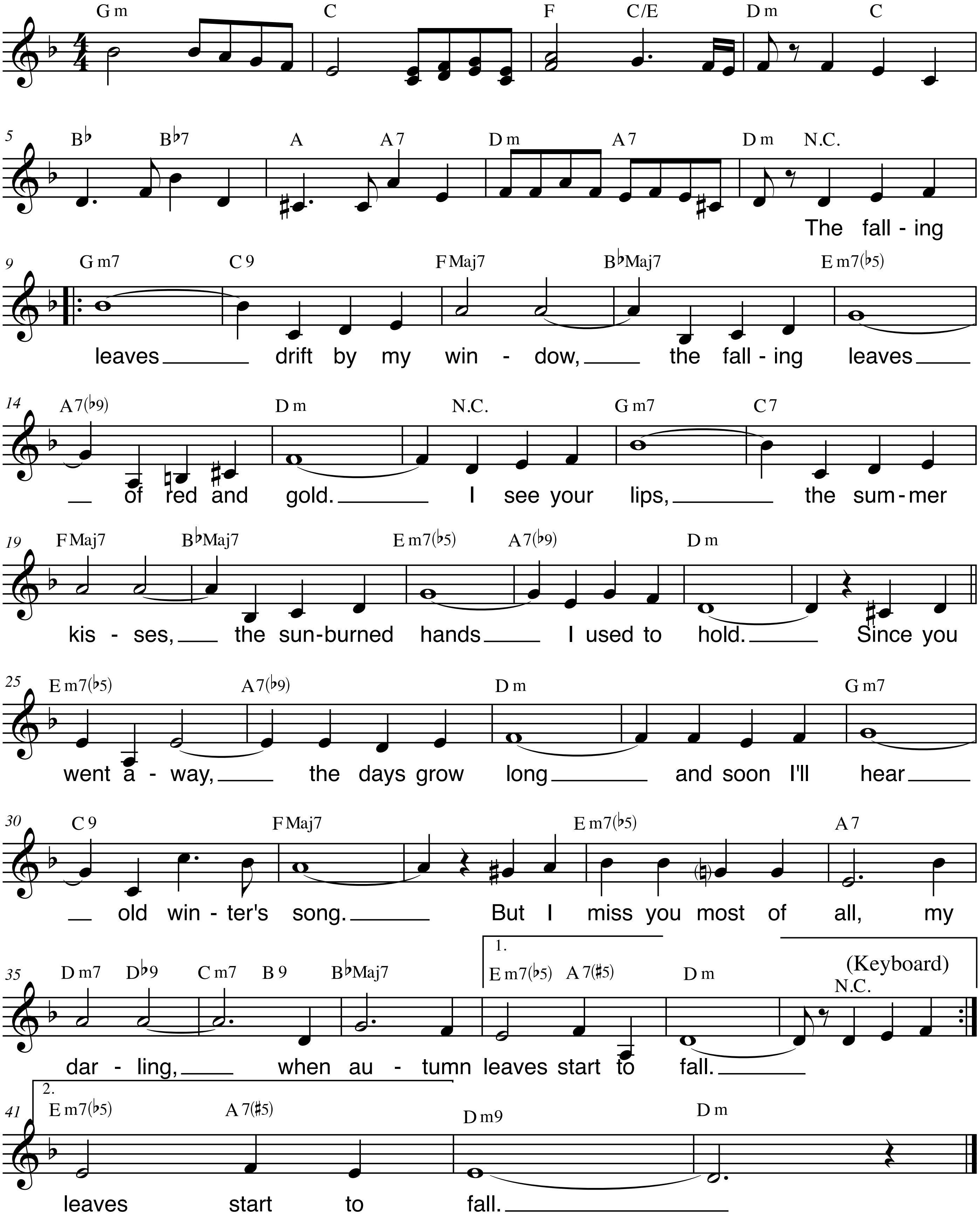

(Sax)
F m
B♭
E♭
B♭/D
C m
B♭
5
A♭
A♭7
G
G7
C m
G7
C m
N.C.
The fall - ing
9
F m7
B♭9
E♭Maj7
A♭Maj7
D m7(♭5)
leaves drift by my win - dow, the fall - ing leaves
14
G7(♭9)
C m
N.C.
F m7
B♭7
of red and gold. I see your lips, the sum - mer
19
E♭Maj7
A♭Maj7
D m7(♭5)
G7(♭9)
C m
kis - ses, the sun - burned hands I used to hold. Since you
25
D m7(♭5)
G7(♭9)
C m
F m7
went a - way, the days grow long and soon I'll hear
30
B♭9
E♭Maj7
D m7(♭5)
G7
old win - ter's song. But I miss you most of all, my
35
C m7
B 9
B♭m7
A 9
A♭Maj7
1.
D m7(♭5)
G 7(♯5)
C m
(Sax)
N.C.
dar - ling, when au - tumn leaves start to fall.
41
2.
D m7(♭5)
G 7(♯5)
C m9
C m
leaves start to fall.

Autumn Leaves

M

Keyboard

(Keyboard)


G m
C
F
C/E
D m
C
5
B♭
B♭7
A
A7
D m
A7
D m
N.C.
The fall - ing
9
G m7
C 9
F Maj7
B♭Maj7
E m7(♭5)
leaves drift by my win - dow, the fall - ing leaves
14
A7(♭9)
D m
N.C.
G m7
C7
of red and gold. I see your lips, the sum - mer
19
F Maj7
B♭Maj7
E m7(♭5)
A7(♭9)
D m
kis - ses, the sun-burned hands I used to hold. Since you
25
E m7(♭5)
A7(♭9)
D m
G m7
went a - way, the days grow long and soon I'll hear
30
C 9
F Maj7
E m7(♭5)
A 7
old win - ter's song. But I miss you most of all, my
35
D m7
D♭9
C m7
B 9
B♭Maj7
1.
E m7(♭5)
A 7(♯5)
D m
(Keyboard)
N.C.
dar - ling, when au - tumn leaves start to fall.
41
2.
E m7(♭5)
A 7(♯5)
D m9
D m
leaves start to fall.

Thank you very much.

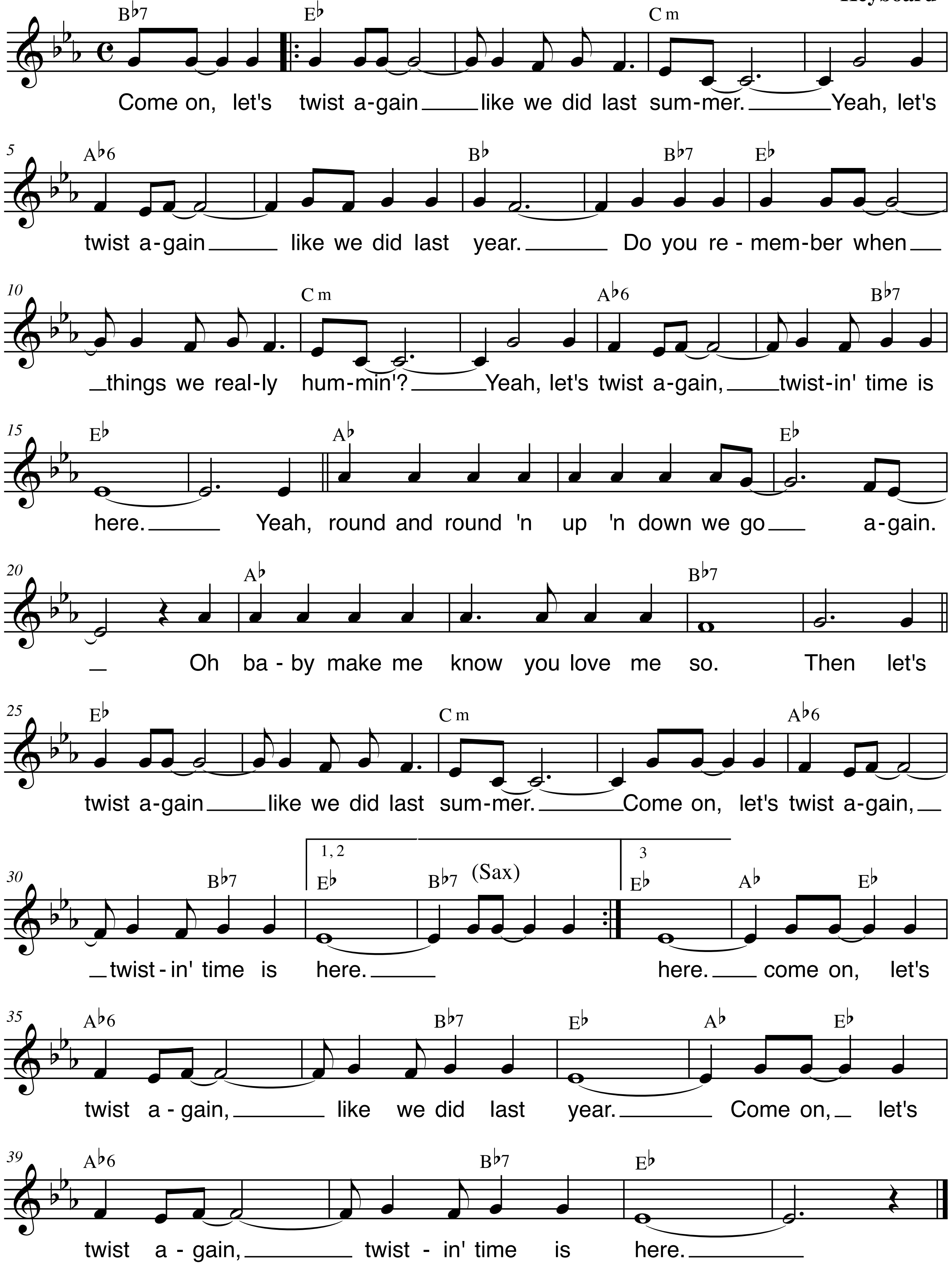
Now, we're really going to switch gears, and we're going to have some of you get involved if you'd like to try this one. It was recorded by Chubby Checker and was one of the biggest hits of 1961. It received the Grammy Award for the best Rock 'n Roll recording that year. Anyone care to guess what kind of dance this music inspiried? (The twist). So, everyone who wants to twist, get on your feet! Here is "Let's Twist Again."

Play 3 Times

Let's Twist Again

F
Keyboard

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

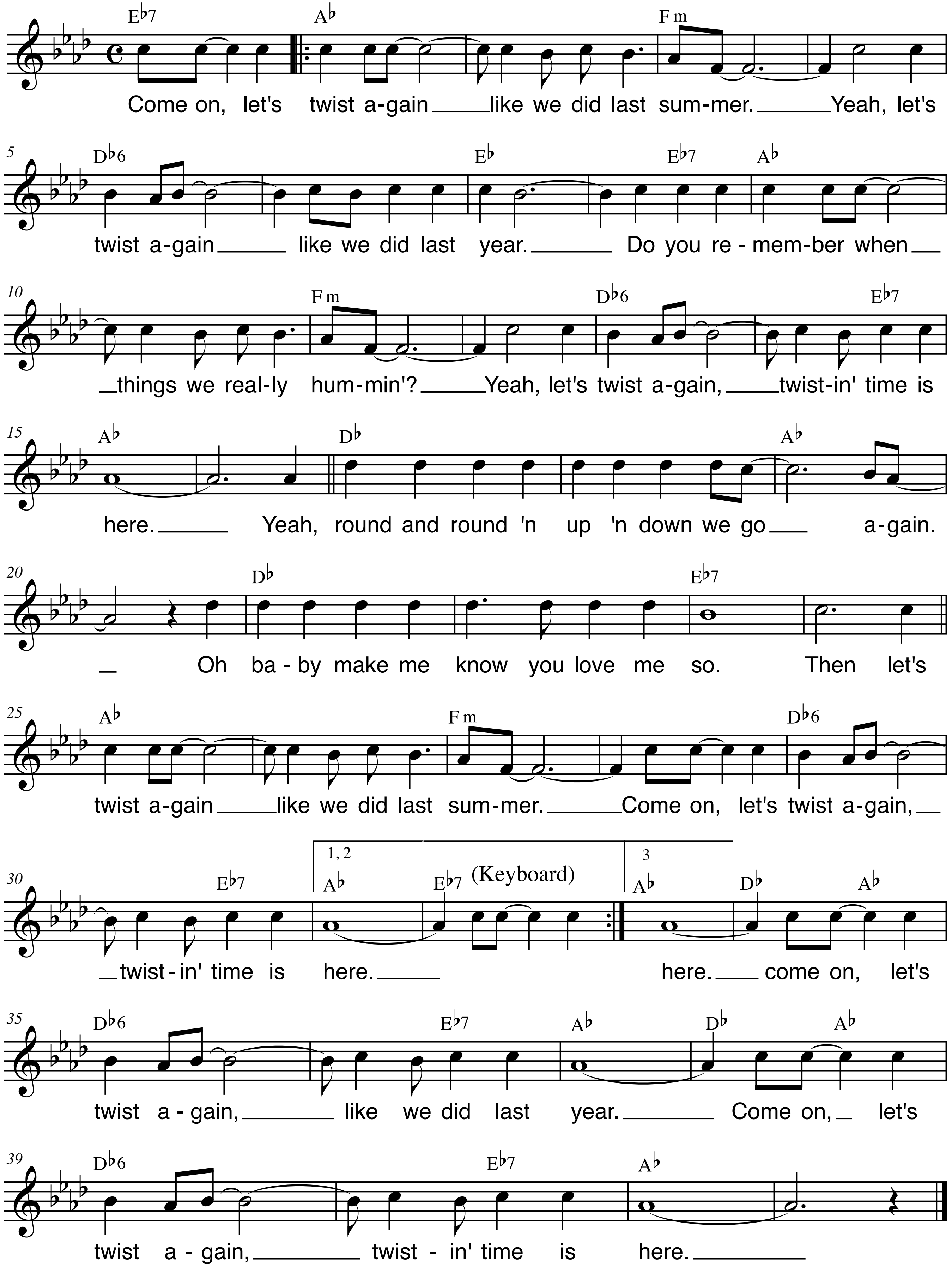

B♭7
E♭
C m
Come on, let's twist a-gain like we did last sum-mer. Yeah, let's
5
A♭6
B♭
B♭7
E♭
twist a-gain like we did last year. Do you re-mem-ber when
10
C m
A♭6
B♭7
things we real-ly hum-min'? Yeah, let's twist a-gain, twist-in' time is
15
E♭
A♭
E♭
here. Yeah, round and round 'n up 'n down we go a-gain.
20
A♭
B♭7
Oh ba-by make me know you love me so. Then let's
25
E♭
C m
A♭6
twist a-gain like we did last sum-mer. Come on, let's twist a-gain,
30
B♭7
1, 2
E♭
B♭7
(Sax)
3
E♭
A♭
E♭
twist-in' time is here. here. come on, let's
35
A♭6
B♭7
E♭
A♭
E♭
twist a-gain, like we did last year. Come on, let's
39
A♭6
B♭7
E♭
twist a-gain, twist-in' time is here.

Play 3 Times

Let's Twist Again

M
Keyboard

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)


E♭7 A♭ F m
Come on, let's twist a-gain like we did last sum-mer. Yeah, let's
5 D♭6 E♭ E♭7 A♭
twist a-gain like we did last year. Do you re-mem-ber when
10 F m D♭6 E♭7
things we real-ly hum-min'? Yeah, let's twist a-gain, twist-in' time is
15 A♭ D♭ A♭
here. Yeah, round and round 'n up 'n down we go a-gain.
20 D♭ E♭7
Oh ba-by make me know you love me so. Then let's
25 A♭ F m D♭6
twist a-gain like we did last sum-mer. Come on, let's twist a-gain,
30 E♭7 1, 2 A♭ E♭7 (Keyboard) 3 A♭ D♭ A♭
twist-in' time is here. here. come on, let's
35 D♭6 E♭7 A♭ D♭ A♭
twist a-gain, like we did last year. Come on, let's
39 D♭6 E♭7 A♭
twist a-gain, twist-in' time is here.

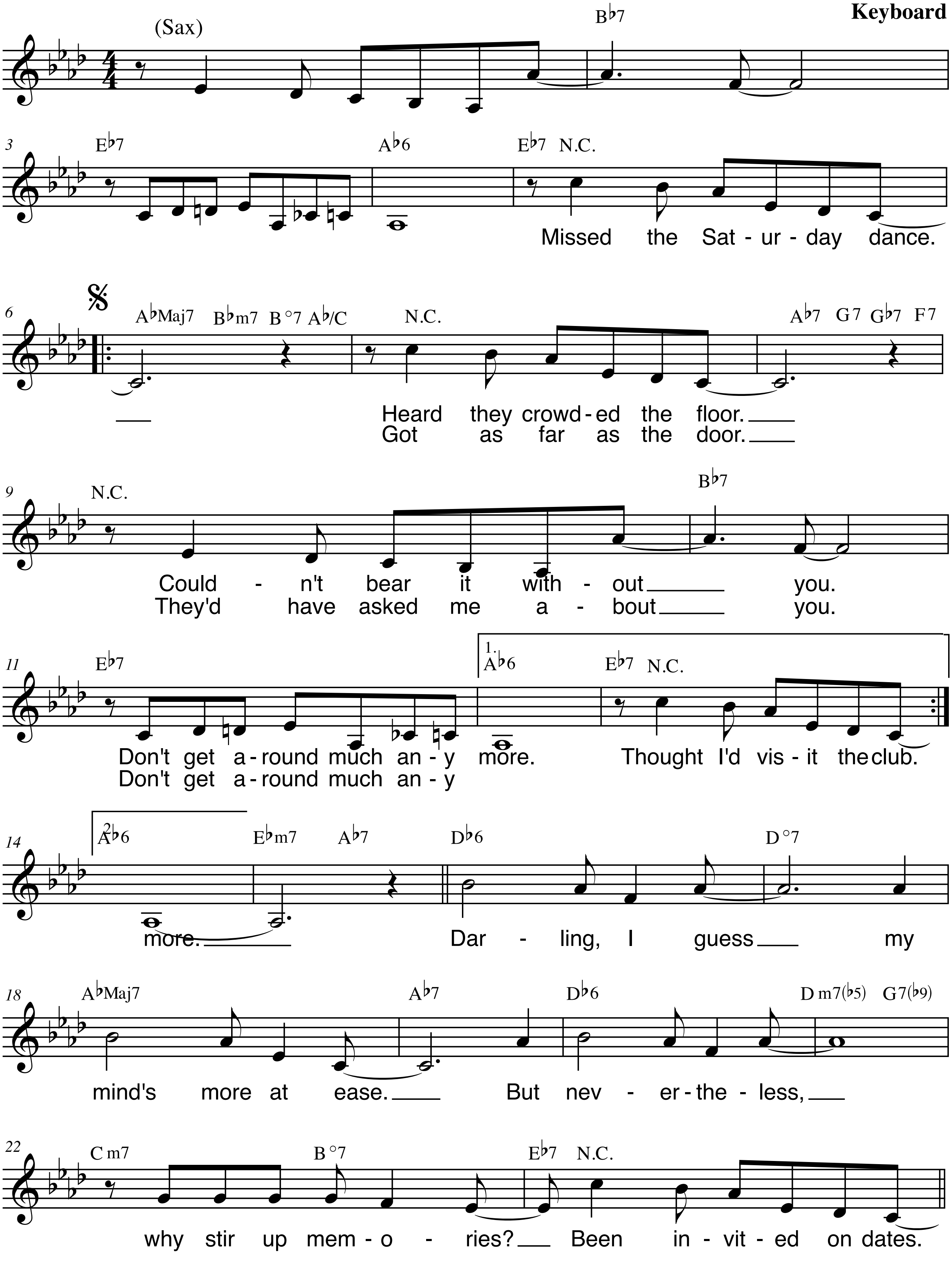
Thank you.

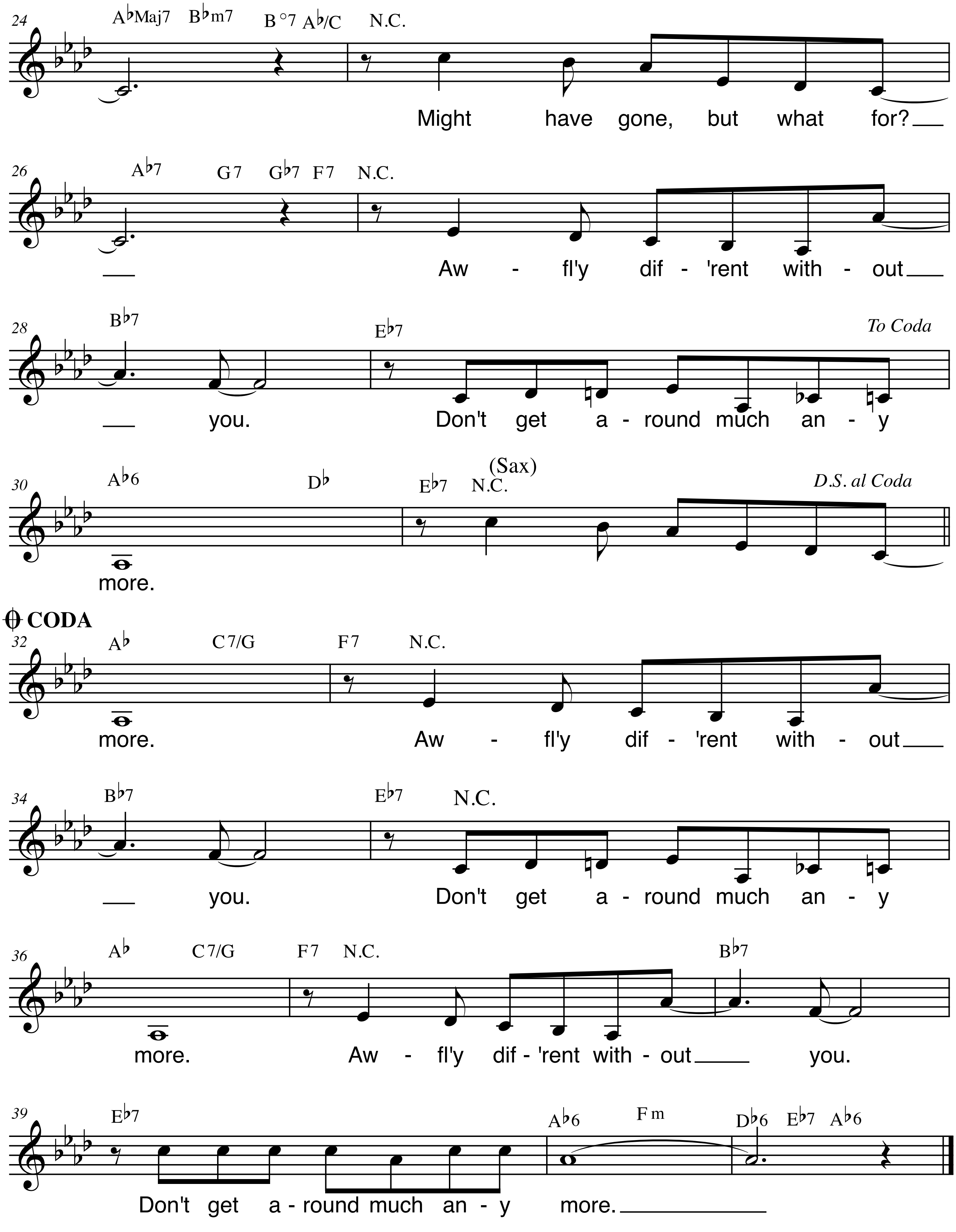
This next song could be one that all of us out here might adopt as our theme song. It's a jazz standard written back in 1942 by Duke Ellington and was recorded by the Ink Spots in 1943. We'd like to dedicate this song to all folks who may now be residing in retirement homes across our country. Here is 'Don't Get Around Much Anymore."

Don't Get Around Much Anymore

F

Keyboard


(Sax)
B♭7
3
E♭7
A♭6
E♭7 N.C.
Missed the Sat - ur - day dance.
6
A♭Maj7 B♭m7 B°7 A♭/C
N.C.
A♭7 G7 G♭7 F7
Heard they crowd - ed the floor.
Got as far as the door.
9
N.C.
B♭7
Could - n't bear it with - out you.
They'd have asked me a - bout you.
11
E♭7
1.
A♭6
E♭7 N.C.
Don't get a - round much an - y more.
Don't get a - round much an - y
Thought I'd vis - it the club.
14
2.
A♭6
E♭m7
A♭7
D♭6
D°7
more.
Dar - ling, I guess my
18
A♭Maj7
A♭7
D♭6
D m7(♭5) G7(♭9)
mind's more at ease.
But nev - er - the - less,
22
C m7
B°7
E♭7 N.C.
why stir up mem - o - ries?
Been in - vit - ed on dates.

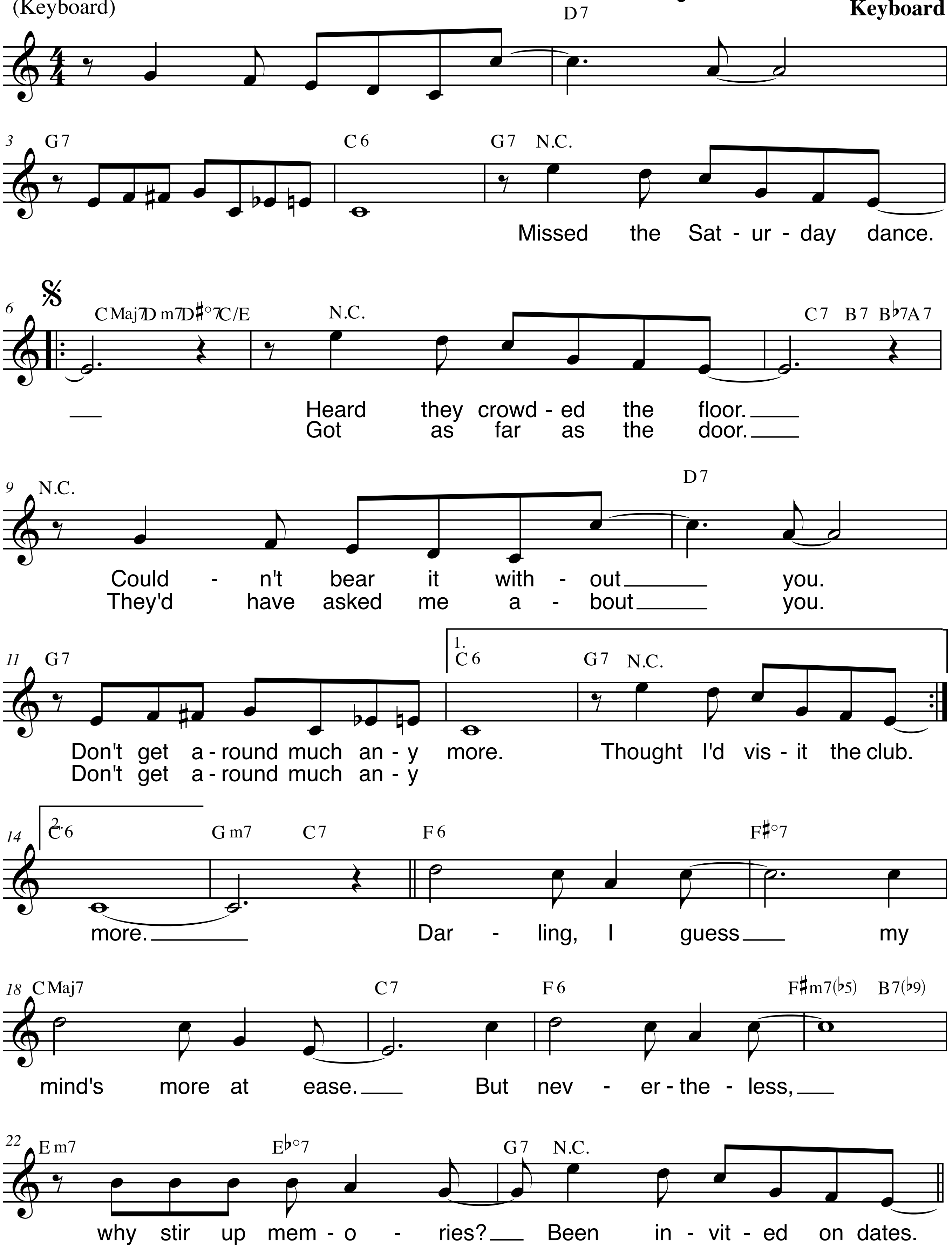

24
A♭Maj7 B♭m7 B°7 A♭/C N.C.
Might have gone, but what for?
26
A♭7 G7 G♭7 F7 N.C.
Aw - fl'y dif - 'rent with - out
28
B♭7 E♭7
To Coda
you. Don't get a - round much an - y
30
A♭6 D♭ E♭7 N.C.
(Sax)
D.S. al Coda
more.
CODA
32
A♭ C7/G F7 N.C.
more. Aw - fl'y dif - 'rent with - out
34
B♭7 E♭7 N.C.
you. Don't get a - round much an - y
36
A♭ C7/G F7 N.C. B♭7
more. Aw - fl'y dif - 'rent with - out you.
39
E♭7 A♭6 Fm D♭6 E♭7 A♭6
Don't get a - round much an - y more.

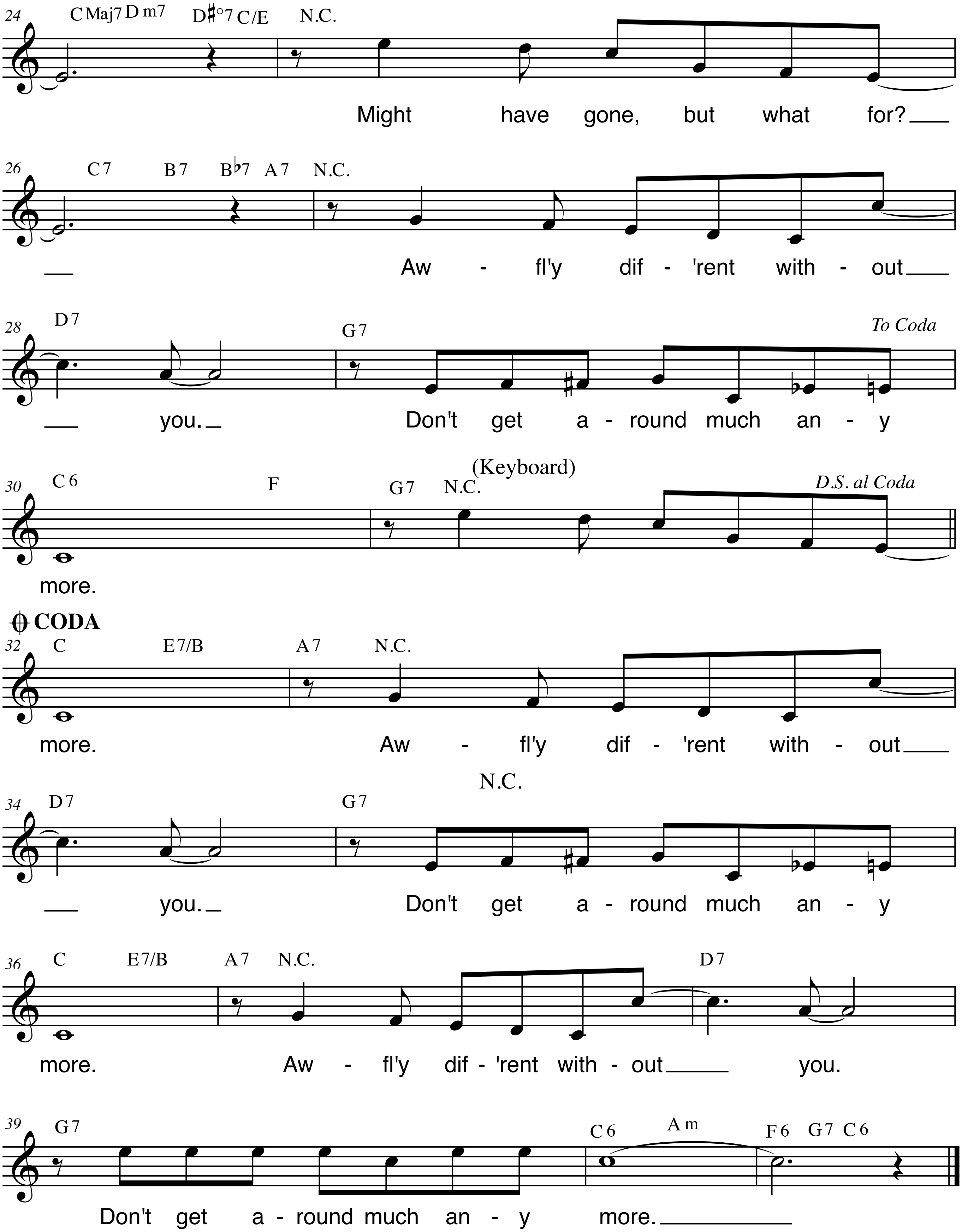
Don't Get Around Much Anymore

M

Keyboard

(Keyboard)


D7
3
G7
C6
G7 N.C.
Missed the Sat - ur - day dance.
6
C Maj7 D m7 D♯°7 C/E
N.C.
C7 B7 B♭7 A7
Heard they crowd - ed the floor.
Got as far as the door.
9
N.C.
D7
Could - n't bear it with - out you.
They'd have asked me a - bout you.
11
G7
1.
C6
G7 N.C.
Don't get a - round much an - y more. Thought I'd vis - it the club.
Don't get a - round much an - y
14
2.
C6
G m7
C7
F6
F♯°7
more. Dar - ling, I guess my
18
C Maj7
C7
F6
F♯m7(♭5)
B7(♭9)
mind's more at ease. But nev - er - the - less,
22
E m7
E♭°7
G7 N.C.
why stir up mem - o - ries? Been in - vit - ed on dates.


24
C Maj7 D m7 D♯°7 C/E N.C.
Might have gone, but what for?
26
C7 B7 B♭7 A7 N.C.
Aw - fl'y dif - 'rent with - out
28
D7 G7
To Coda
you. Don't get a - round much an - y
(Keyboard)
30
C6 F G7 N.C.
D.S. al Coda
more.
CODA
32
C E7/B A7 N.C.
more. Aw - fl'y dif - 'rent with - out
N.C.
34
D7 G7
you. Don't get a - round much an - y
36
C E7/B A7 N.C. D7
more. Aw - fl'y dif - 'rent with - out you.
39
G7 C6 A m F6 G7 C6
Don't get a - round much an - y more.

Thank You.

You know, each time we come to play for you, we like to feature the music of an artist or artist of the 40s or 50s. Tonight, we'd like to have you remember a famous male vocalist who once was accused of being so thin that if stood behind a microphone stand, no one would be able to see him. Anyone know this guy? (Pause). He was also known as "Old Blue Eyes." Does that help? You got it - Frank Sinatra.

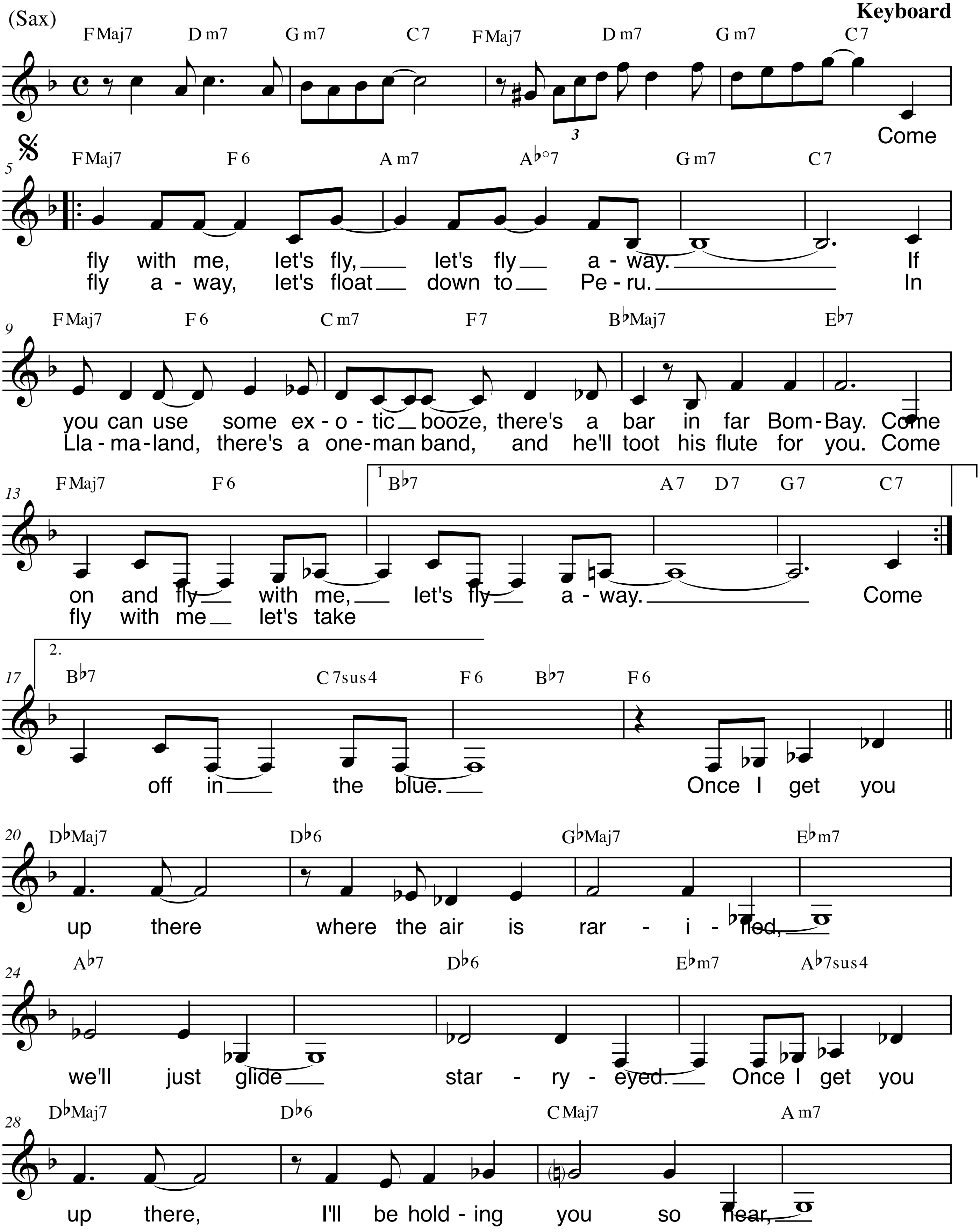
Frank started singing with the great dance bands of Harry James and Tommy Dorsey, and he then went on to become a solo artist in the early 40s. His career spanned more than a half-century, and his last singing tour was in 1995.

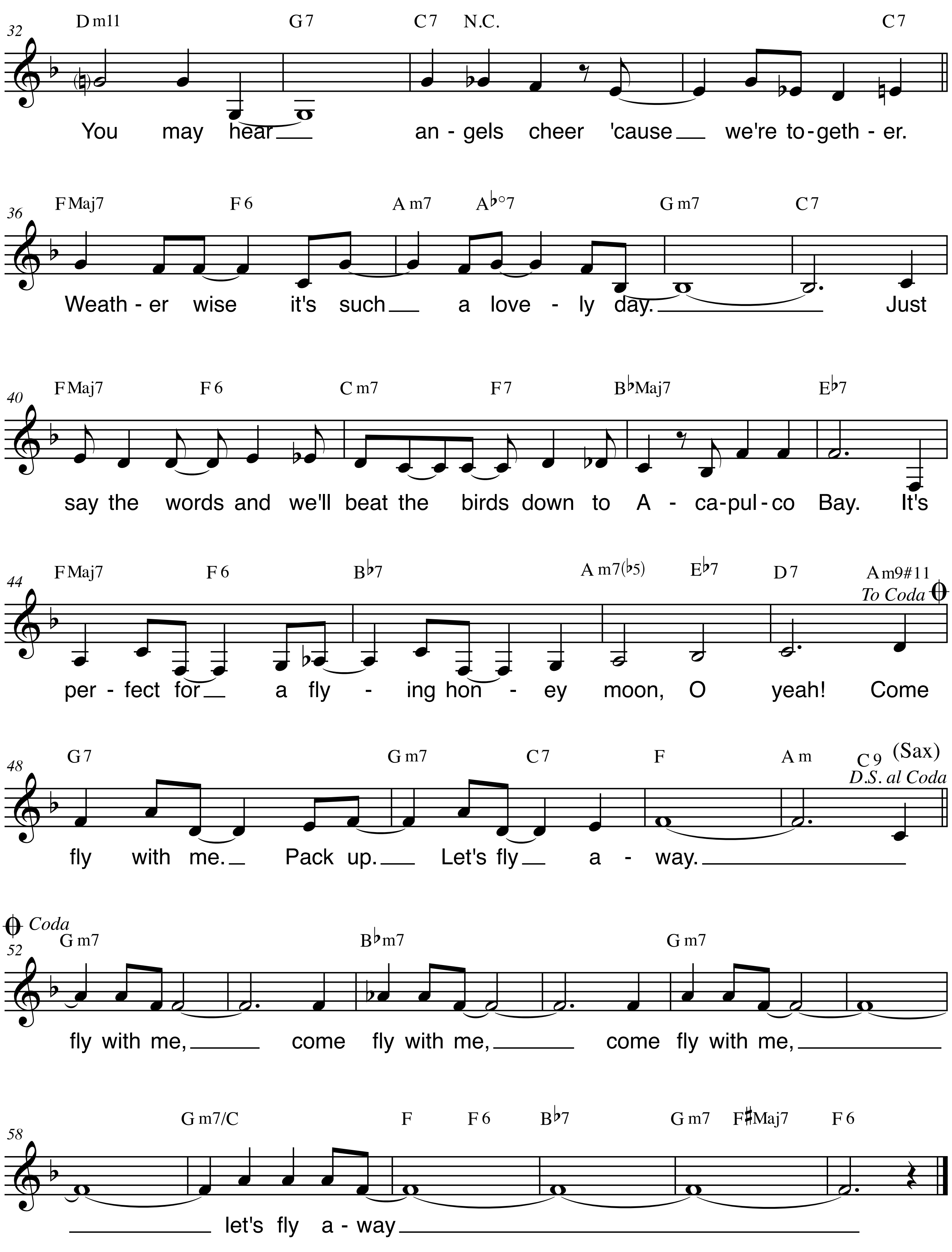
Our first selection is one that was written for Frank by Jimmy Van Heusen and Sammy Cahn back in 1957. He recorded it in 1958 and it became a solid part of his concert repertoire. Here is "Come Fly With Me."

Come Fly With Me

F

Keyboard


(Sax)
FMaj7 Dm7 Gm7 C7 FMaj7 Dm7 Gm7 C7
3
Come
5
FMaj7 F6 Am7 A♭°7 Gm7 C7
fly with me, let's fly, let's fly a - way. If
fly a - way, let's float down to Pe - ru. In
9
FMaj7 F6 Cm7 F7 B♭Maj7 E♭7
you can use some ex - o - tic booze, there's a bar in far Bom - Bay. Come
Lla - ma - land, there's a one-man band, and he'll toot his flute for you. Come
13
FMaj7 F6
1
B♭7 A7 D7 G7 C7
on and fly with me, let's fly a - way. Come
fly with me let's take
17
2.
B♭7 C7sus4 F6 B♭7 F6
off in the blue. Once I get you
20
D♭Maj7 D♭6 G♭Maj7 E♭m7
up there where the air is rar - i - fied,
24
A♭7 D♭6 E♭m7 A♭7sus4
we'll just glide star - ry - eyed. Once I get you
28
D♭Maj7 D♭6 CMaj7 Am7
up there, I'll be hold - ing you so near,

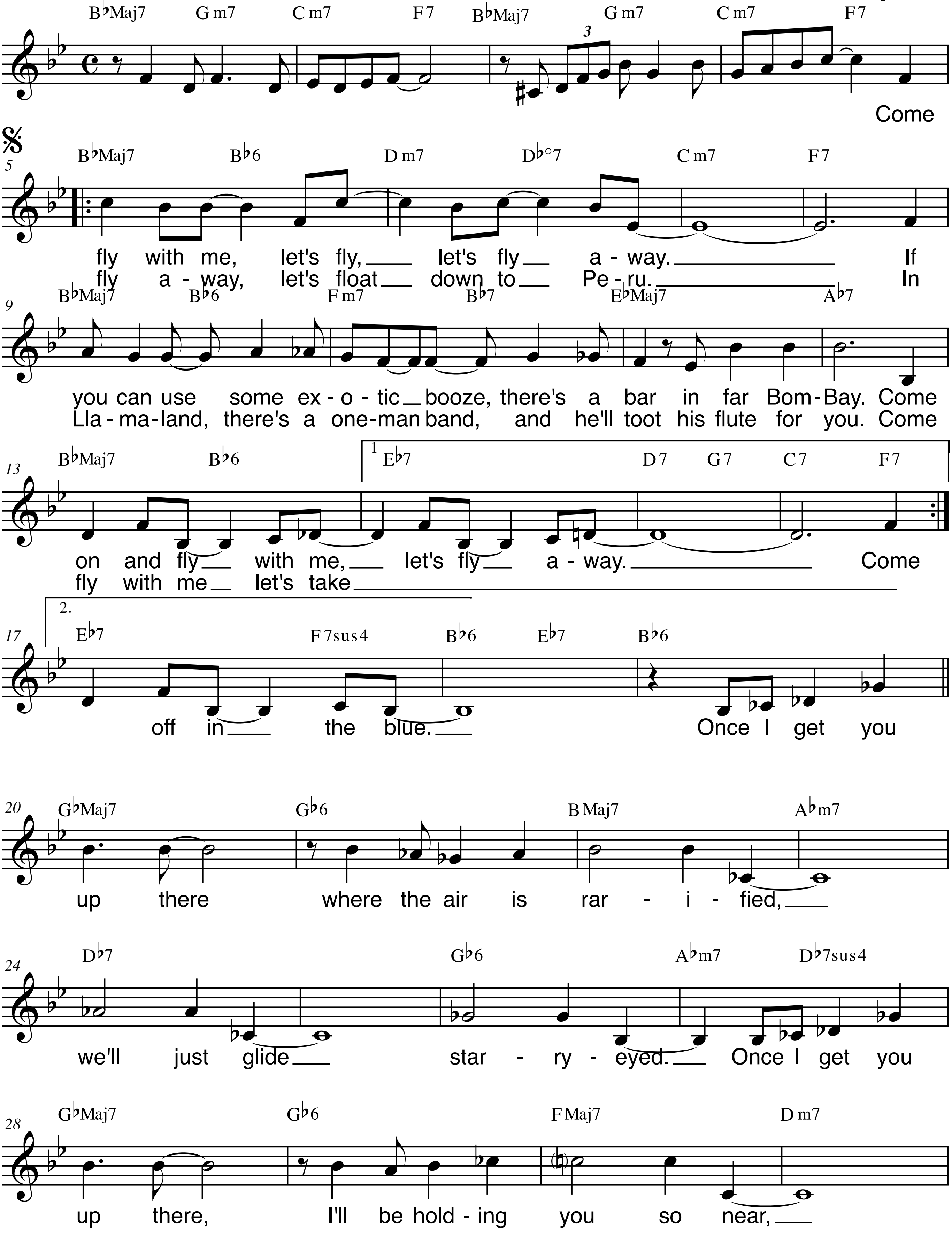

32
D m11
G 7
C 7
N.C.
C 7
You may hear an - gels cheer 'cause we're to - geth - er.
36
F Maj7
F 6
A m7
A♭°7
G m7
C 7
Weath - er wise it's such a love - ly day. Just
40
F Maj7
F 6
C m7
F 7
B♭Maj7
E♭7
say the words and we'll beat the birds down to A - ca - pul - co Bay. It's
44
F Maj7
F 6
B♭7
A m7(♭5)
E♭7
D 7
A m9#11
To Coda
per - fect for a fly - ing hon - ey moon, O yeah! Come
48
G 7
G m7
C 7
F
A m
C 9
(Sax)
D.S. al Coda
fly with me. Pack up. Let's fly a - way.
Coda
52
G m7
B♭m7
G m7
fly with me, come fly with me, come fly with me,
58
G m7/C
F
F 6
B♭7
G m7
F♯Maj7
F 6
let's fly a - way

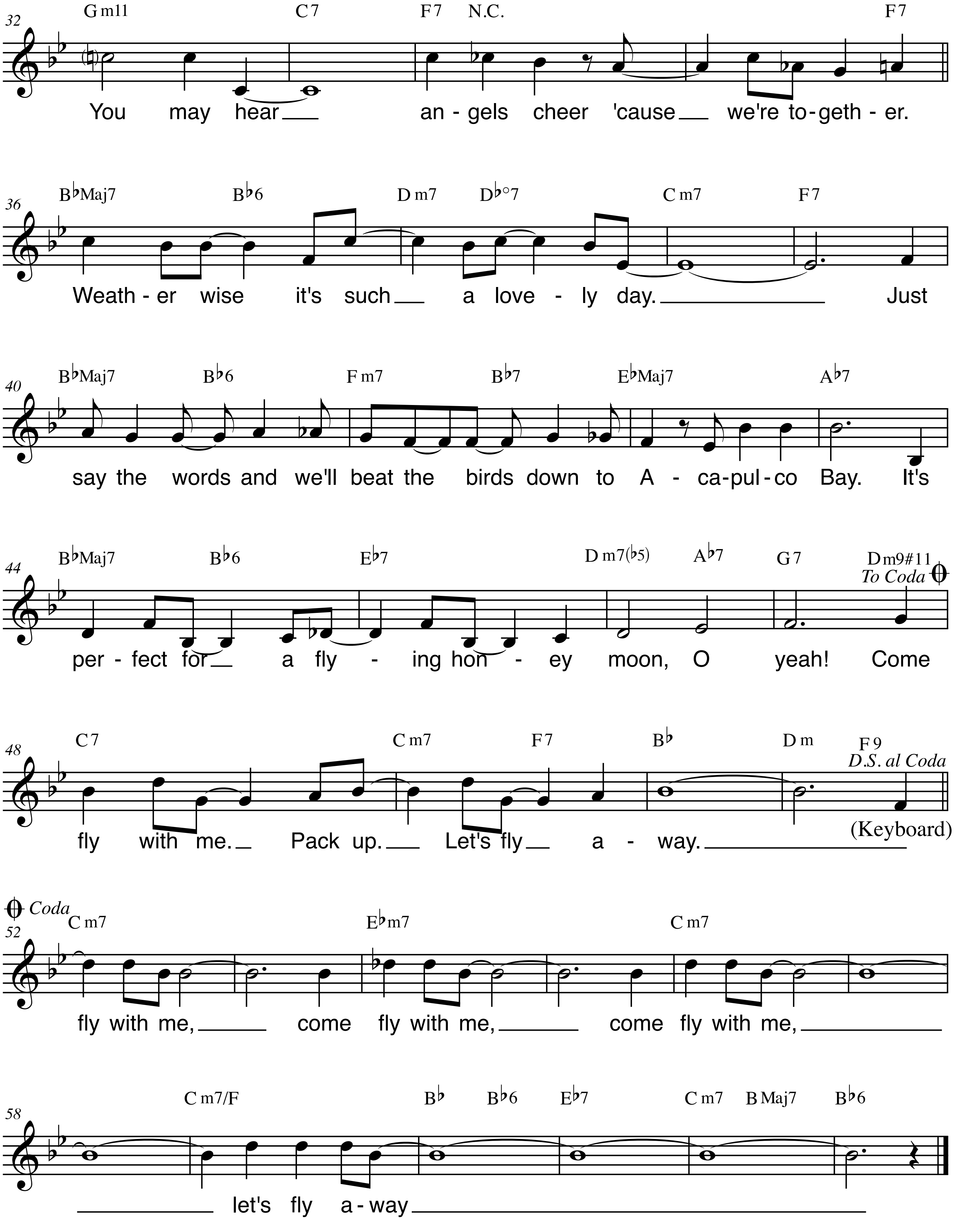
M

Keyboard

Come Fly With Me

(Keyboard)


B♭Maj7 G m7 C m7 F7 B♭Maj7 G m7 C m7 F7
3
Come
5
B♭Maj7 B♭6 D m7 D♭°7 C m7 F7
fly with me, let's fly, let's fly a - way. If
fly a - way, let's float down to Pe - ru. In
9
B♭Maj7 B♭6 F m7 B♭7 E♭Maj7 A♭7
you can use some ex - o - tic booze, there's a bar in far Bom - Bay. Come
Lla - ma - land, there's a one - man band, and he'll toot his flute for you. Come
13
B♭Maj7 B♭6 1 E♭7 D 7 G 7 C 7 F7
on and fly with me, let's fly a - way. Come
fly with me let's take
2.
17
E♭7 F 7sus4 B♭6 E♭7 B♭6
off in the blue. Once I get you
20
G♭Maj7 G♭6 B Maj7 A♭m7
up there where the air is rar - i - fied,
24
D♭7 G♭6 A♭m7 D♭7sus4
we'll just glide star - ry - eyed. Once I get you
28
G♭Maj7 G♭6 FMaj7 D m7
up there, I'll be hold - ing you so near,


32
G m11
C 7
F 7
N.C.
F 7
You may hear ___ an - gels cheer 'cause ___ we're to - geth - er.
36
B♭Maj7
B♭6
D m7
D♭°7
C m7
F 7
Weath - er wise it's such ___ a love - ly day. ___ Just
40
B♭Maj7
B♭6
F m7
B♭7
E♭Maj7
A♭7
say the words and we'll beat the birds down to A - ca-pul - co Bay. It's
44
B♭Maj7
B♭6
E♭7
D m7(♭5)
A♭7
G 7
D m9#11
To Coda
per - fect for ___ a fly - ing hon - ey moon, O yeah! Come
48
C 7
C m7
F 7
B♭
D m
F 9
D.S. al Coda
fly with me. ___ Pack up. ___ Let's fly ___ a - way. ___
(Keyboard)
Coda
52
C m7
E♭m7
C m7
fly with me, ___ come fly with me, ___ come fly with me, ___
58
C m7/F
B♭
B♭6
E♭7
C m7
B Maj7
B♭6
___ let's fly a - way ___

Thank you.

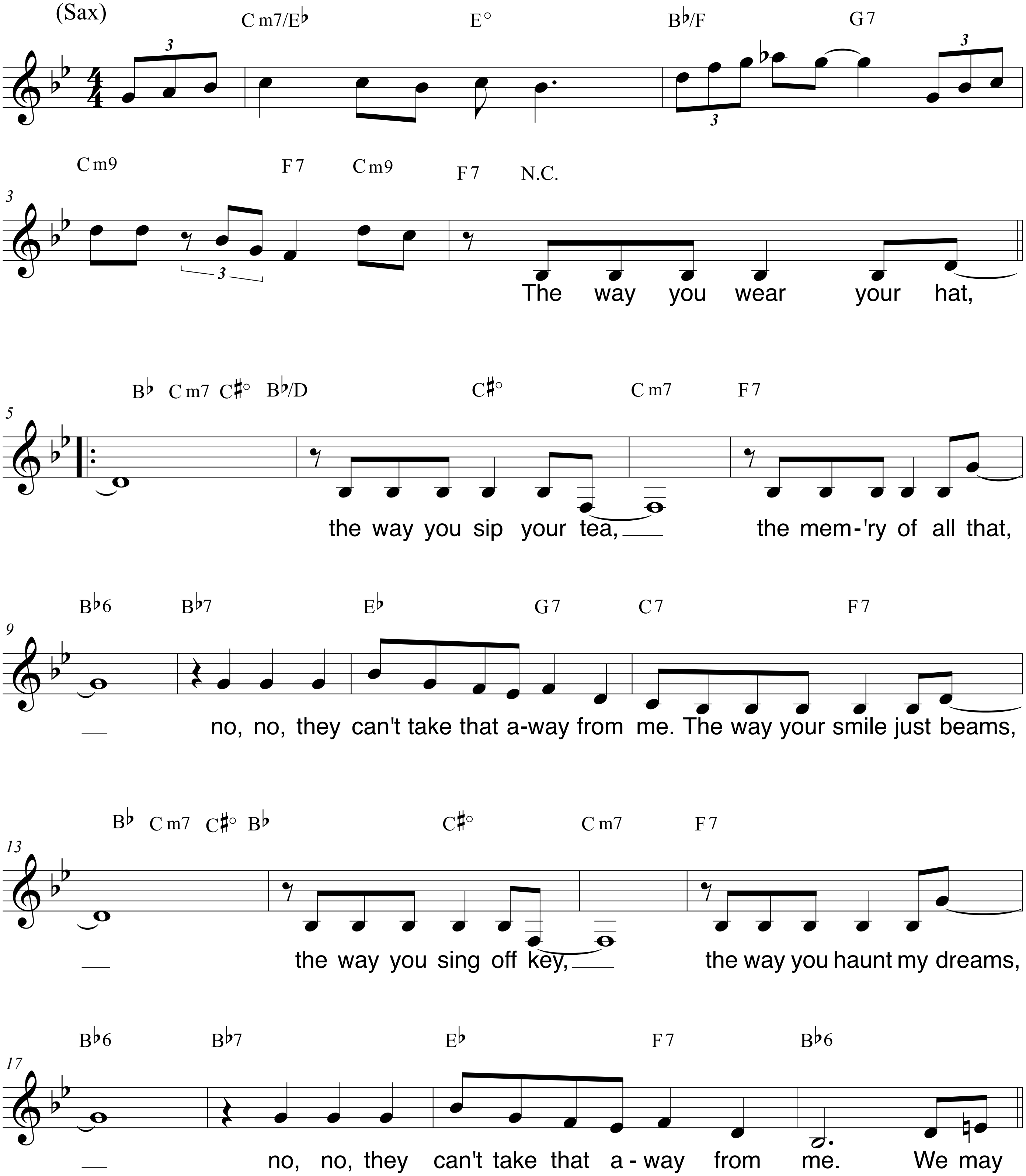
Thank you very much. Our next Frank Sinatra song was written much earlier - back in 1937 by George and Ira Gershwin. It was first recorded by Fred Astaire, but Frank decided to record it in 1962 and then released another recording of the song in 1993 with Natalie Cole. Who is Natalie Cole? (Nat King Cole's daughter).

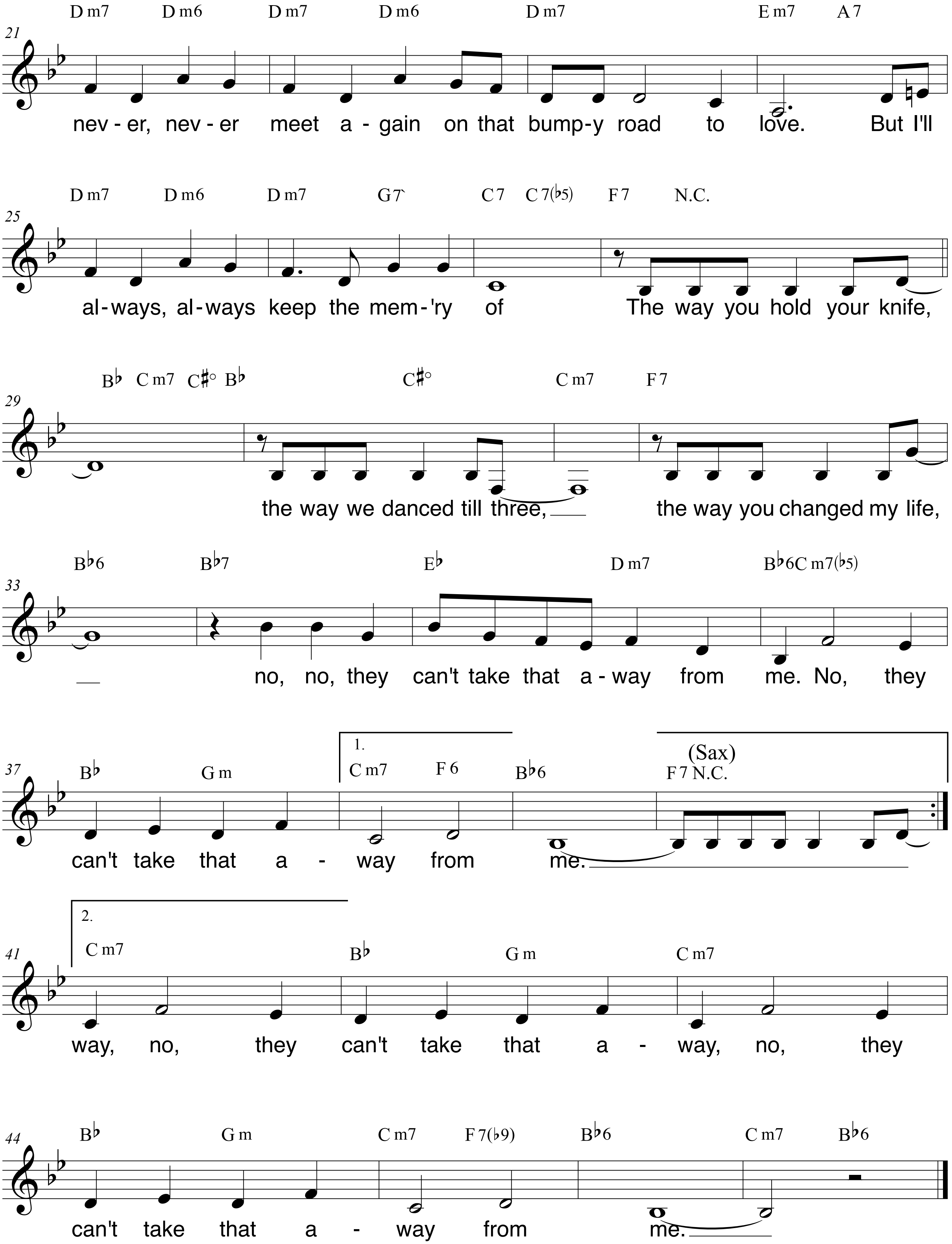
Here is "They Can't Take That Away From Me."

They Can't Take That Away From Me

F

Keyboard

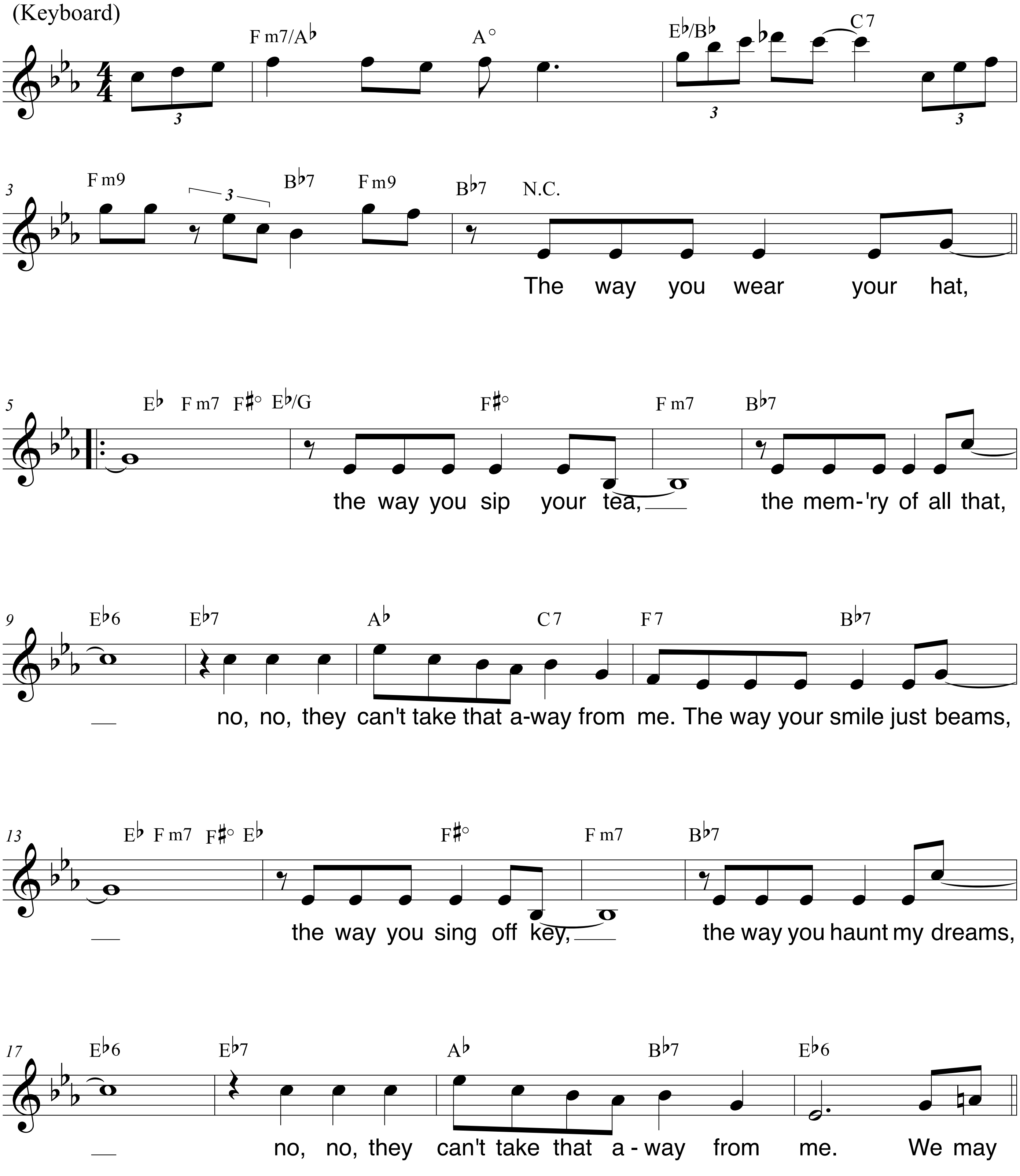

(Sax)
C m7/E♭ E° B♭/F G7
3
C m9 F7 C m9 F7 N.C.
The way you wear your hat,
5
B♭ C m7 C♯° B♭/D C♯° C m7 F7
the way you sip your tea, the mem-'ry of all that,
9
B♭6 B♭7 E♭ G7 C7 F7
no, no, they can't take that a-way from me. The way your smile just beams,
13
B♭ C m7 C♯° B♭ C♯° C m7 F7
the way you sing off key, the way you haunt my dreams,
17
B♭6 B♭7 E♭ F7 B♭6
no, no, they can't take that a - way from me. We may

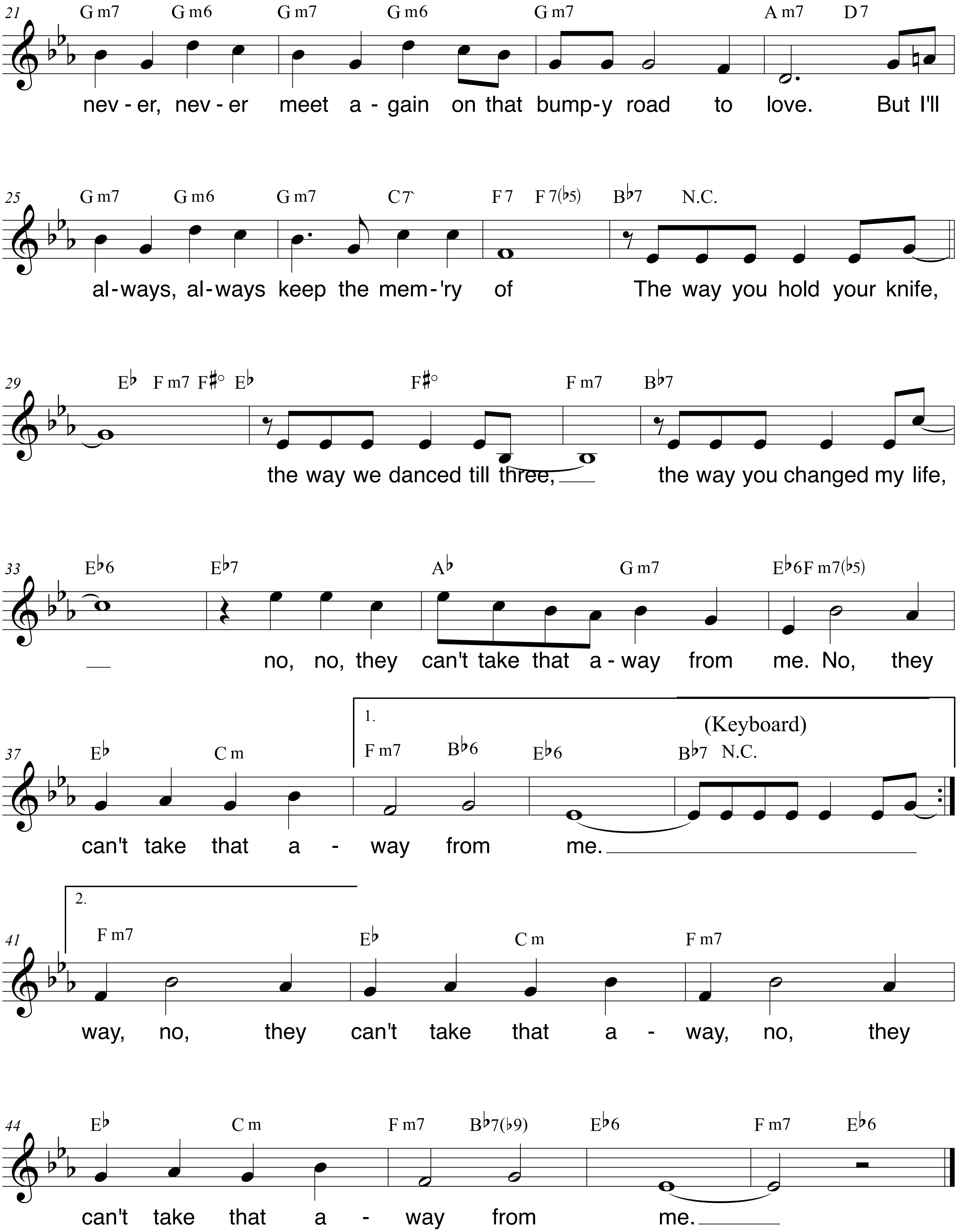

21
D m7 D m6 D m7 D m6 D m7 E m7 A 7
nev - er, nev - er meet a - gain on that bump-y road to love. But I'll
25
D m7 D m6 D m7 G7 C 7 C 7(♭5) F 7 N.C.
al-ways, al-ways keep the mem-'ry of The way you hold your knife,
29
B♭ C m7 C♯° B♭ C♯° C m7 F 7
the way we danced till three, the way you changed my life,
33
B♭6 B♭7 E♭ D m7 B♭6 C m7(♭5)
no, no, they can't take that a - way from me. No, they
37
B♭ G m
1.
C m7 F 6 B♭6
(Sax)
F 7 N.C.
can't take that a - way from me.
41
2.
C m7 B♭ G m C m7
way, no, they can't take that a - way, no, they
44
B♭ G m C m7 F 7(♭9) B♭6 C m7 B♭6
can't take that a - way from me.

They Can't Take That Away From Me

M

Keyboard


(Keyboard)
F m7/A♭
A°
E♭/B♭
C7
3
F m9
B♭7
F m9
B♭7
N.C.
The way you wear your hat,
5
E♭
F m7
F♯°
E♭/G
F♯°
F m7
B♭7
the way you sip your tea,
the mem-'ry of all that,
9
E♭6
E♭7
A♭
C7
F7
B♭7
no, no, they can't take that a-way from me. The way your smile just beams,
13
E♭
F m7
F♯°
E♭
F♯°
F m7
B♭7
the way you sing off key,
the way you haunt my dreams,
17
E♭6
E♭7
A♭
B♭7
E♭6
no, no, they can't take that a - way from me. We may


21
G m7 G m6 G m7 G m6 G m7 A m7 D7
nev - er, nev - er meet a - gain on that bump-y road to love. But I'll
25
G m7 G m6 G m7 C7 F7 F7(♭5) B♭7 N.C.
al-ways, al-ways keep the mem-'ry of The way you hold your knife,
29
E♭ F m7 F♯° E♭ F♯° F m7 B♭7
the way we danced till three, the way you changed my life,
33
E♭6 E♭7 A♭ G m7 E♭6 F m7(♭5)
no, no, they can't take that a - way from me. No, they
37
E♭ C m
1.
(Keyboard)
F m7 B♭6 E♭6 B♭7 N.C.
can't take that a - way from me.
41
2.
F m7 E♭ C m F m7
way, no, they can't take that a - way, no, they
44
E♭ C m F m7 B♭7(♭9) E♭6 F m7 E♭6
can't take that a - way from me.

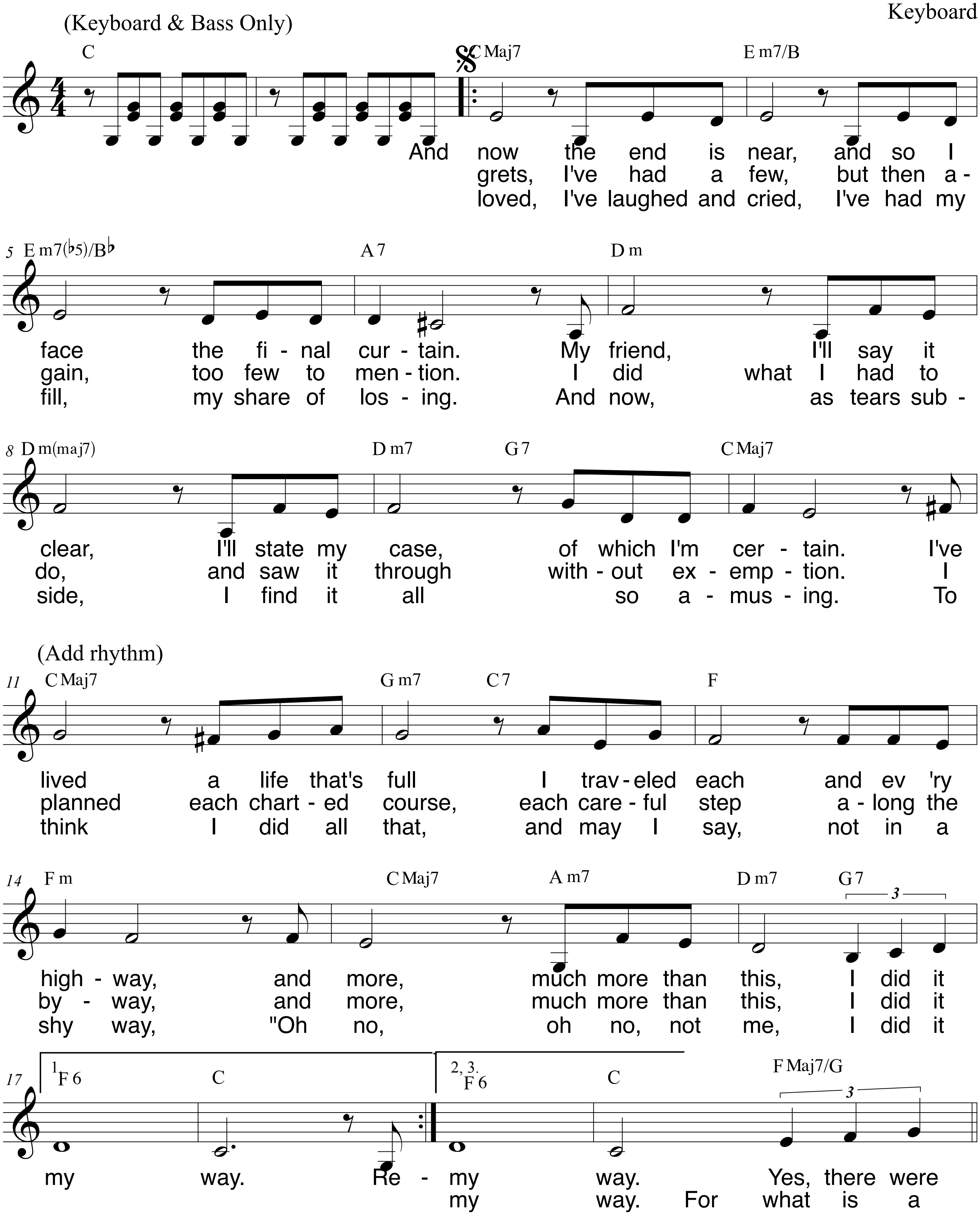
Thank you.

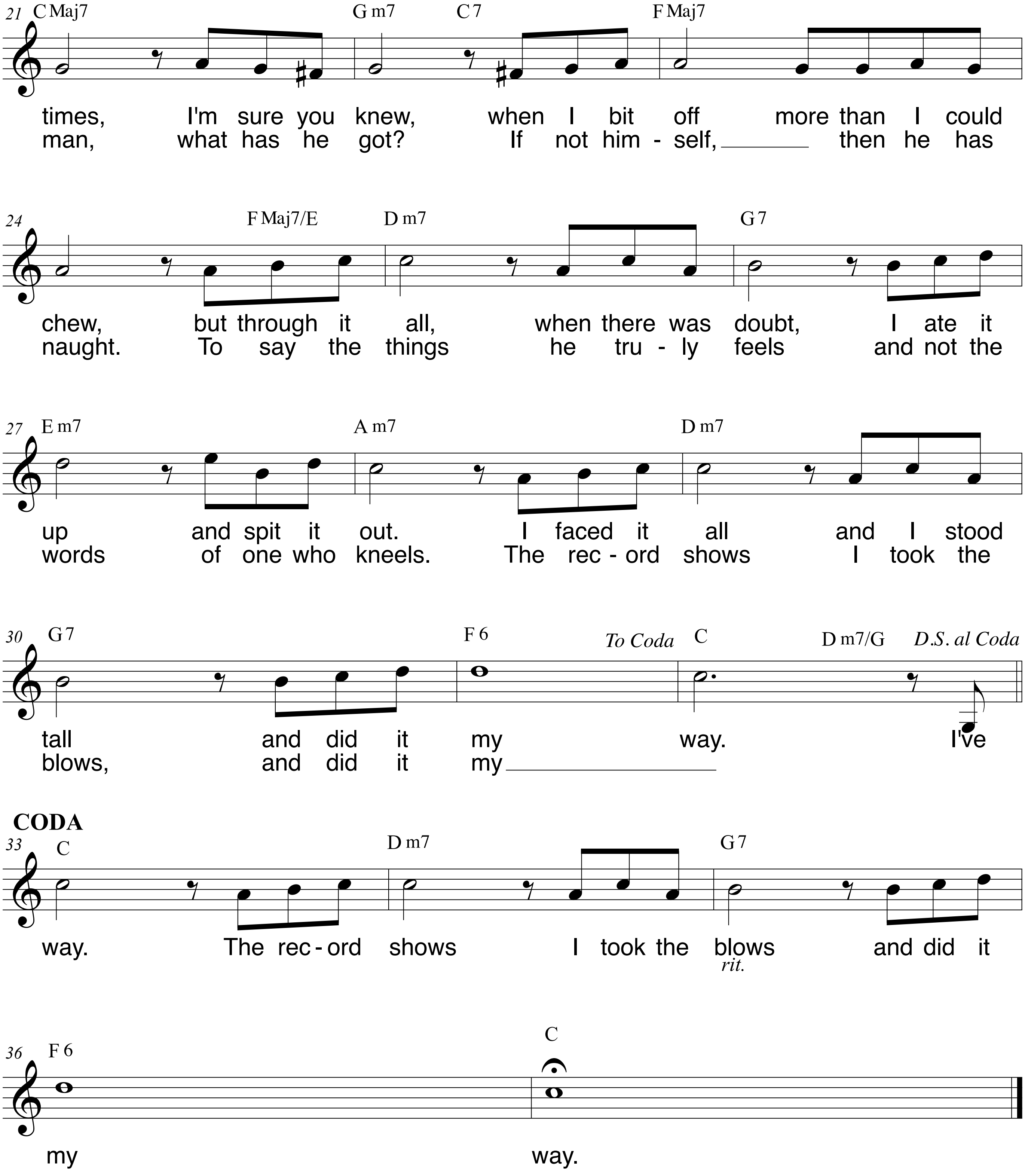
Thank you very much. Our final Frank Sinatra song is one that was written by Paul Anka for Frank in 1969. Paul had heard the song as a French song, and he decided to rewrite the words as he thought Frank would say and sing them. The song became identified with Frank Sinatra and the way he lived his life.

Here is "My Way."

My Way

Keyboard


(Keyboard & Bass Only)
C
CMaj7
Em7/B
And now the end is near, and so I
grets, I've had a few, but then a-
loved, I've laughed and cried, I've had my
5
Em7(♭5)/B♭
A7
Dm
face the fi-nal cur-tain. My friend, I'll say it
gain, too few to men-tion. I did what I had to
fill, my share of los-ing. And now, as tears sub-
8
Dm(maj7)
Dm7
G7
CMaj7
clear, I'll state my case, of which I'm cer-tain. I've
do, and saw it through with-out ex-emp-tion. I
side, I find it all so a-mus-ing. To
(Add rhythm)
11
CMaj7
Gm7
C7
F
lived a life that's full I trav-eled each and ev 'ry
planned each chart-ed course, each care-ful step a-long the
think I did all that, and may I say, not in a
14
Fm
CMaj7
Am7
Dm7
G7
3
high-way, and more, much more than this, I did it
by-way, and more, much more than this, I did it
shy way, "Oh no, oh no, not me, I did it
17
1
F6
C
2, 3.
F6
C
FMaj7/G
3
my way. Re-my way. Yes, there were
my way. For what is a


21
C Maj7
G m7
C 7
F Maj7
times, I'm sure you knew, when I bit off more than I could
man, what has he got? If not him - self, then he has
24
F Maj7/E
D m7
G 7
chew, but through it all, when there was doubt, I ate it
naught. To say the things he tru - ly feels and not the
27
E m7
A m7
D m7
up and spit it out. I faced it all and I stood
words of one who kneels. The rec - ord shows I took the
30
G 7
F 6
To Coda
C
D m7/G
D.S. al Coda
tall and did it my way. I've
blows, and did it my
CODA
33
C
D m7
G 7
way. The rec - ord shows I took the blows and did it
rit.
36
F 6
C
my way.

Thank you. Thank you very much. How're we doing? Did you enjoy our tribute to "Old Blue Eyes"?

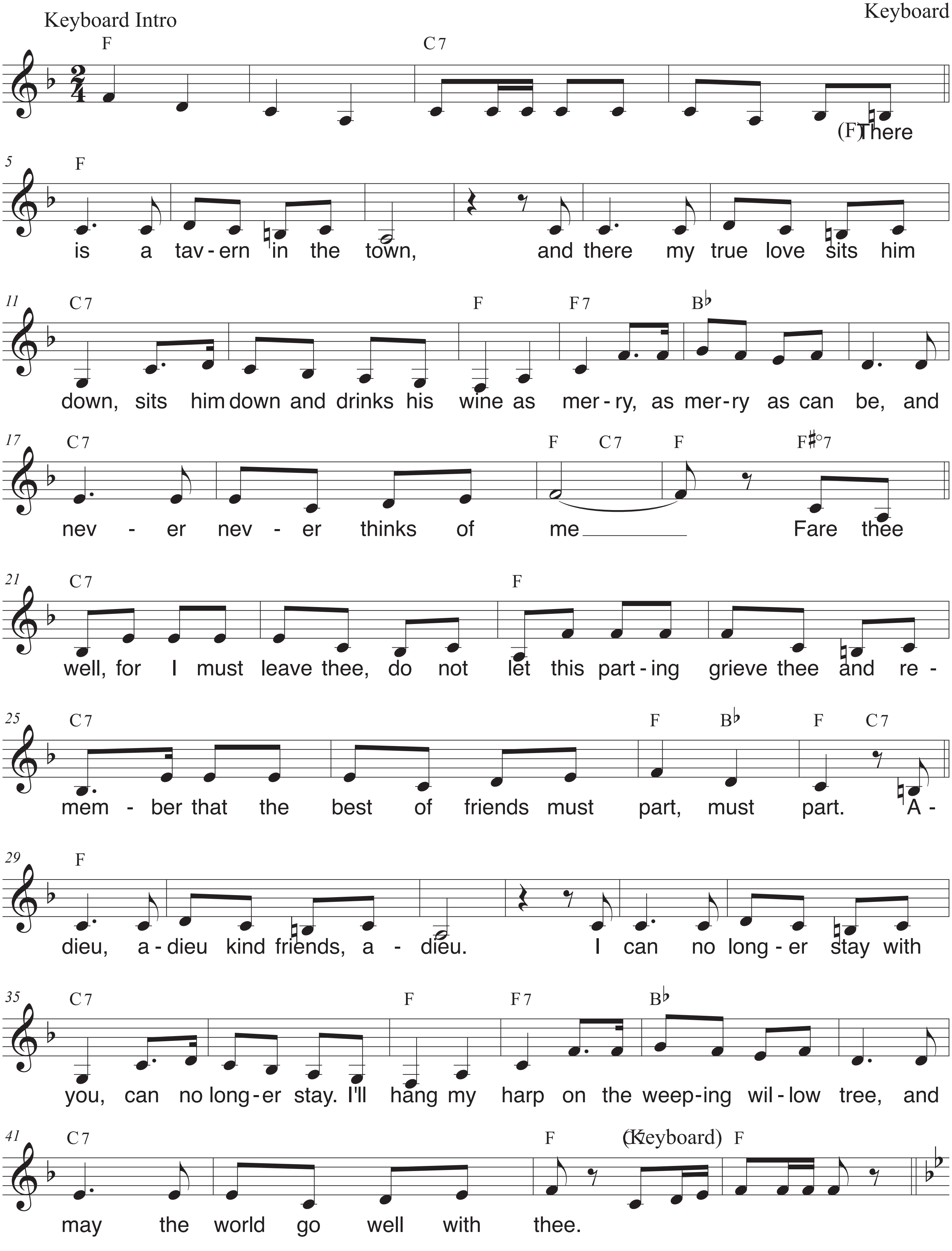
Thank you. Our next selection was written back in the late 19th century and has since been recorded by a wide range of artists - Rudy Vallee, Wally Cox, the Four Aces, and a polka band from the midwest called the Six Fat Dutchmen. Here we go with our version of this great old favorite - "There Is A Tavern In The Town."

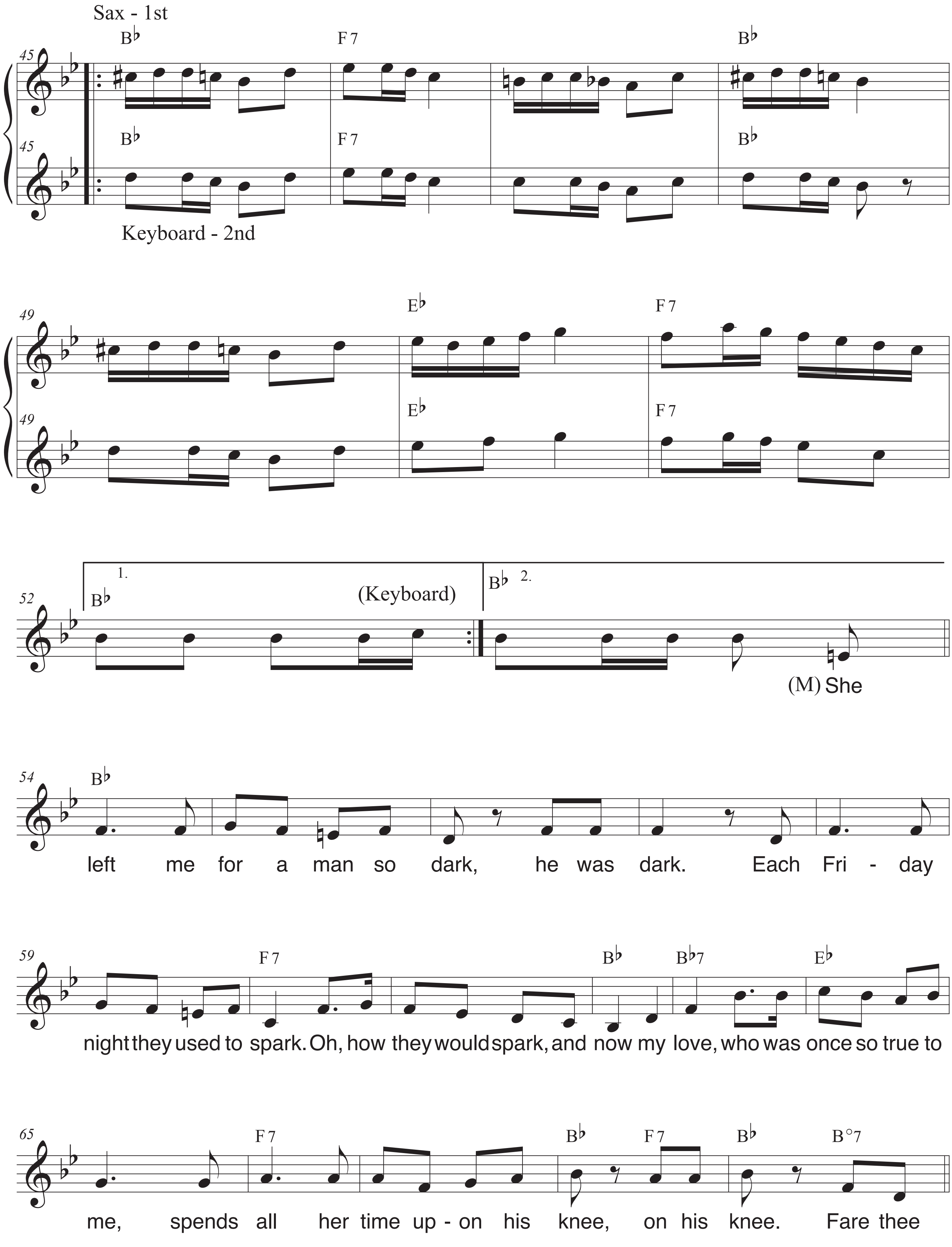
Thank you.

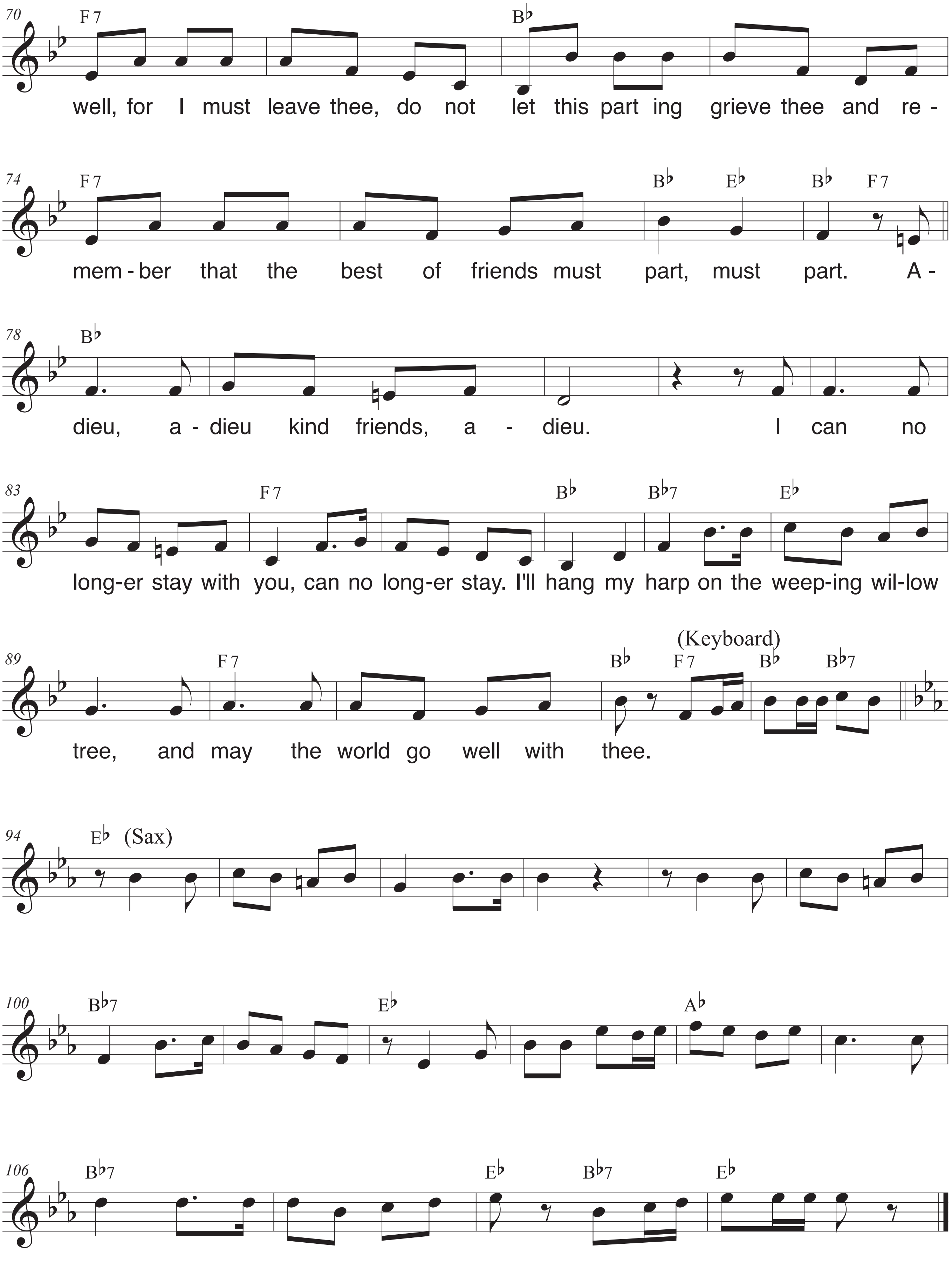
VOCAL DUET

There Is A Tavern In The Town

Keyboard


Keyboard Intro
F
C7
(F)There
5
F
is a tav-ern in the town, and there my true love sits him
11
C7
F
F7
B♭
down, sits him down and drinks his wine as mer-ry, as mer-ry as can be, and
17
C7
F
C7
F
F♯°7
nev - er nev - er thinks of me Fare thee
21
C7
F
well, for I must leave thee, do not let this part-ing grieve thee and re -
25
C7
F
B♭
F
C7
mem - ber that the best of friends must part, must part. A -
29
F
dieu, a-dieu kind friends, a - dieu. I can no long-er stay with
35
C7
F
F7
B♭
you, can no long-er stay. I'll hang my harp on the weep-ing wil-low tree, and
41
C7
F
(Keyboard)
F
may the world go well with thee.


Sax - 1st
45
B♭
F 7
B♭
45
B♭
F 7
B♭
Keyboard - 2nd
49
E♭
F 7
49
E♭
F 7
52
1.
B♭
(Keyboard)
B♭ 2.
(M) She
54
B♭
left me for a man so dark, he was dark. Each Fri - day
59
F 7
B♭
B♭7
E♭
night they used to spark. Oh, how they would spark, and now my love, who was once so true to
65
F 7
B♭
F 7
B♭
B°7
me, spends all her time up - on his knee, on his knee. Fare thee


70
F 7
B♭
well, for I must leave thee, do not let this part ing grieve thee and re -
74
F 7
B♭ E♭ B♭ F 7
mem - ber that the best of friends must part, must part. A -
78
B♭
dieu, a - dieu kind friends, a - dieu. I can no
83
F 7
B♭ B♭7 E♭
long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low
89
F 7
(Keyboard)
B♭ F 7 B♭ B♭7
tree, and may the world go well with thee.
94
E♭ (Sax)
100
B♭7
E♭
A♭
106
B♭7
E♭ B♭7 E♭

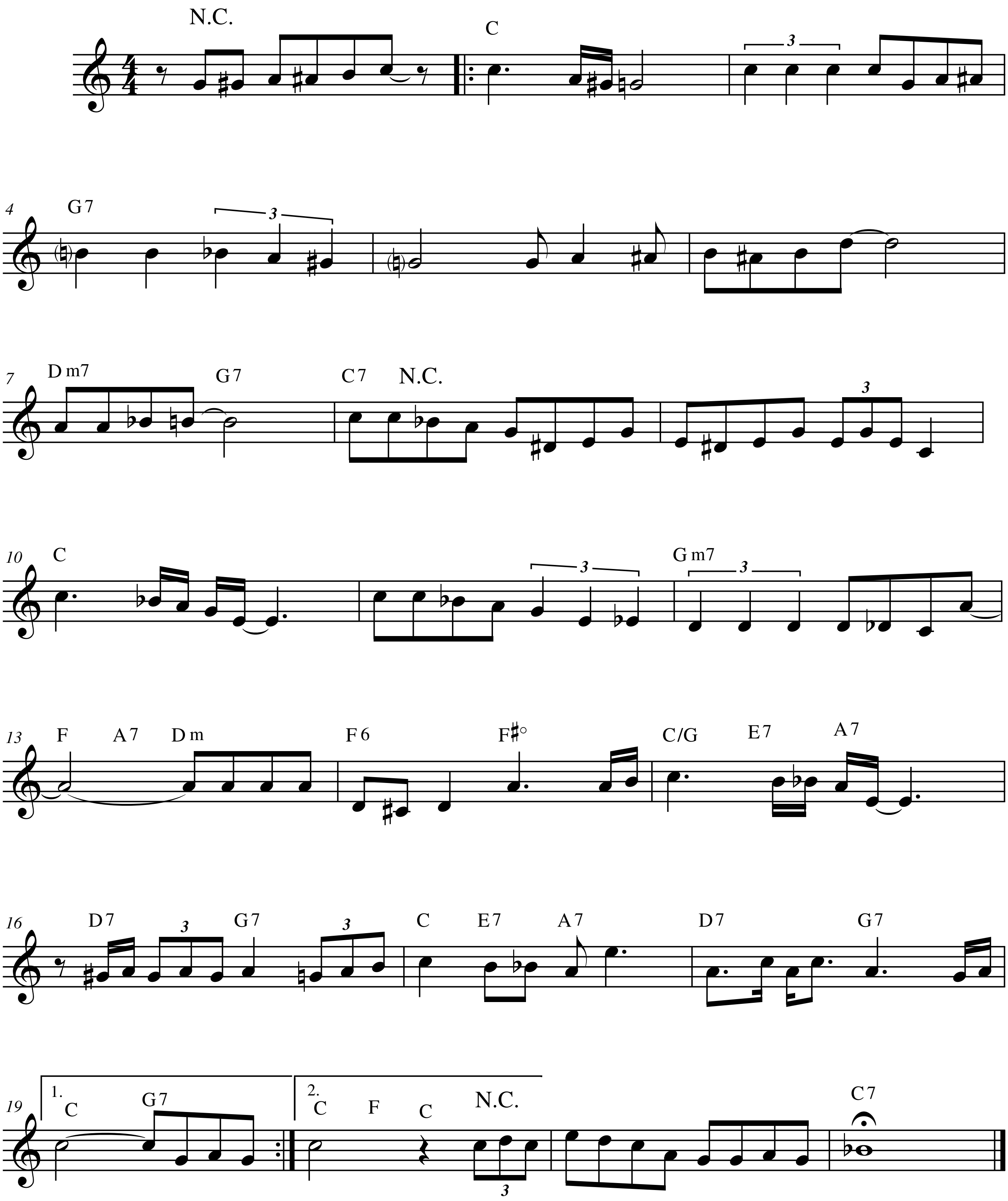
Thank you.

Our next selection is an old jazz tune that has lyrics, but it really popped into the national spotlight when a trumpeter named Clyde McCoy recorded an instrumental version featuring his wah-wah mute. Does anyone know the name of this tune? (Guess).

Right. It's the "Sugar Blues."

Sugar Blues

Keyboard


N.C.
C
G7
D m7
G7
C7
N.C.
C
G m7
F
A7
D m
F6
F♯○
C/G
E7
A7
D7
G7
C
E7
A7
D7
G7
1.
C
G7
2.
C
F
C
N.C.
C7
4
7
10
13
16
19

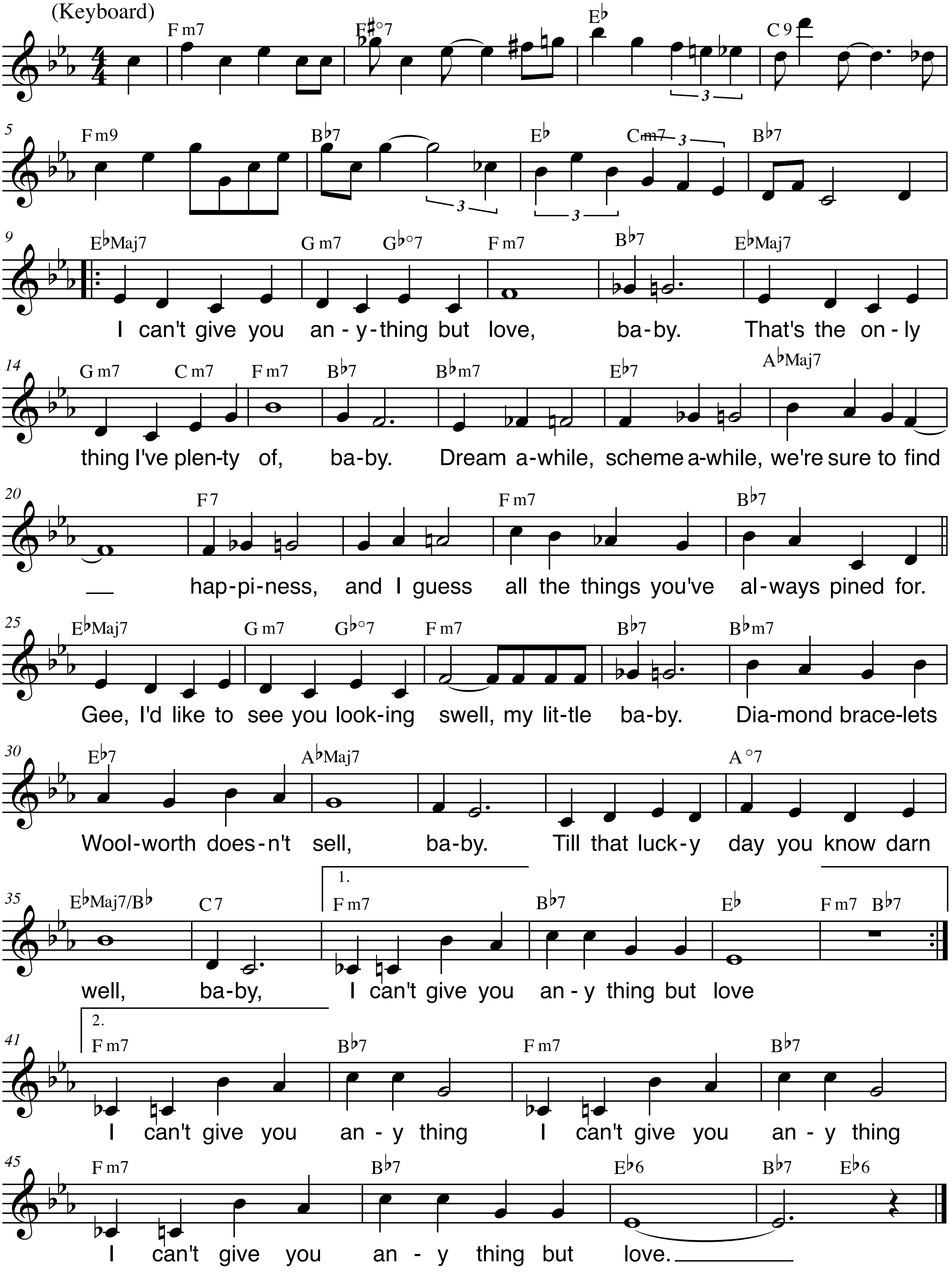
Thank You.

Our next selection was written by Jimmy McHugh back in 1928, and was recorded by such artists as Louie Armstrong, Nat King Cole, Judy Garland, Ella Fitzgerald, and even Marlene Dietrich. It was featured in the 2006 Broadway play, "Jersey Boys."

Here is 'I Can't Give You Anything But Love, Baby."

I Can't Give You Anything But Love

Keyboard


(Keyboard)
Fm7 F♯°7 E♭ C9
5 Fm9 B♭7 E♭ Cm7 B♭7
9 E♭Maj7 Gm7 G♭°7 Fm7 B♭7 E♭Maj7
I can't give you an-y-thing but love, ba-by. That's the on-ly
14 Gm7 Cm7 Fm7 B♭7 B♭m7 E♭7 A♭Maj7
thing I've plen-ty of, ba-by. Dream a-while, scheme a-while, we're sure to find
20 F7 Fm7 B♭7
hap-pi-ness, and I guess all the things you've al-ways pined for.
25 E♭Maj7 Gm7 G♭°7 Fm7 B♭7 B♭m7
Gee, I'd like to see you look-ing swell, my lit-tle ba-by. Dia-mond brace-lets
30 E♭7 A♭Maj7 A°7
Wool-worth does-n't sell, ba-by. Till that luck-y day you know darn
35 E♭Maj7/B♭ C7 1. Fm7 B♭7 E♭ Fm7 B♭7
well, ba-by, I can't give you an-y thing but love
41 2. Fm7 B♭7 Fm7 B♭7
I can't give you an-y thing I can't give you an-y thing
45 Fm7 B♭7 E♭6 B♭7 E♭6
I can't give you an-y thing but love.
3

Thank you.

Our next selection was written in 1954 and orginally was titled “In Other Words.” It was recorded by Johnny Mathis and Nat King Cole. Anyone care to guess the title that it goes by now?

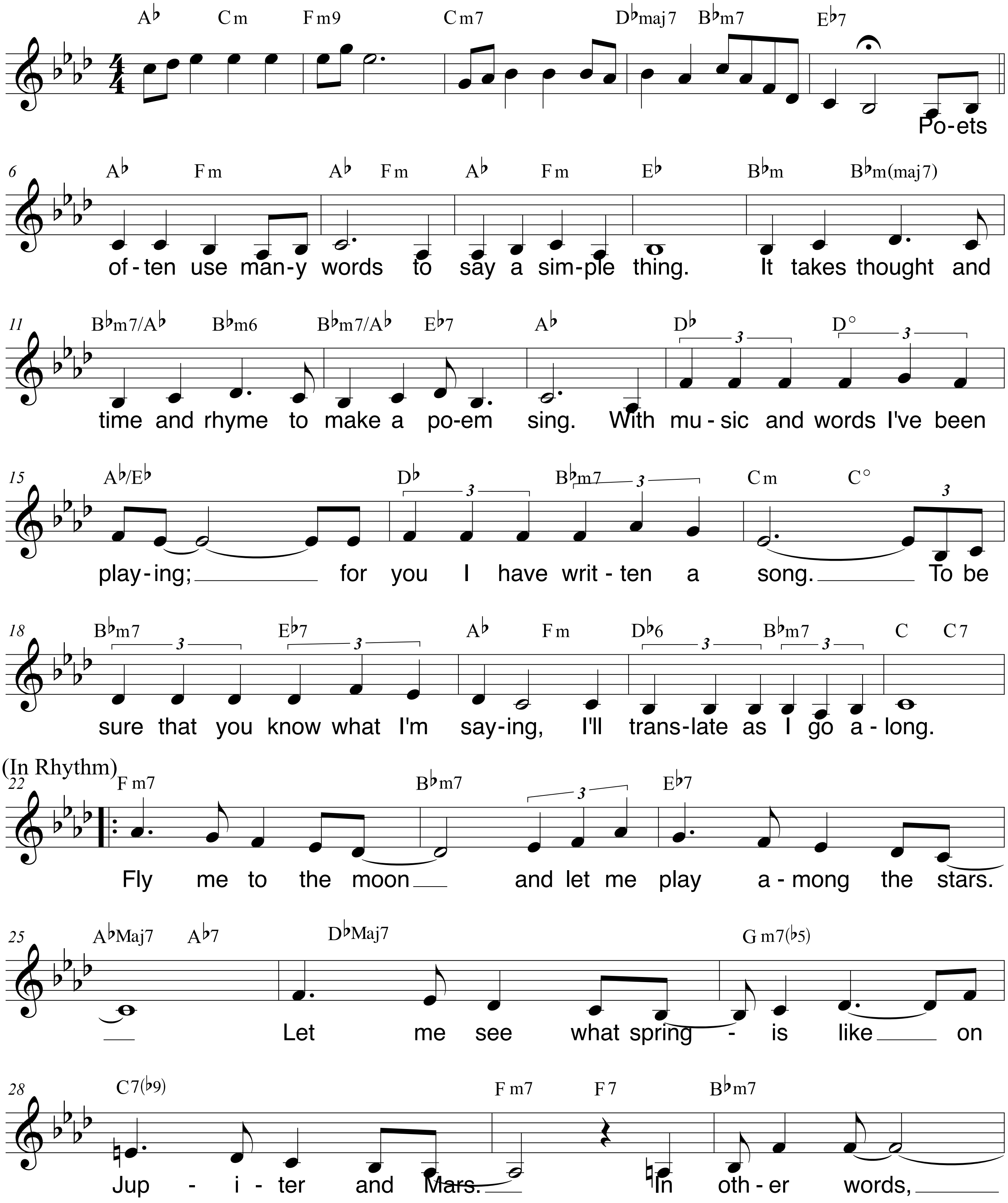
Right. Here’s “Fly Me To The Moon.”

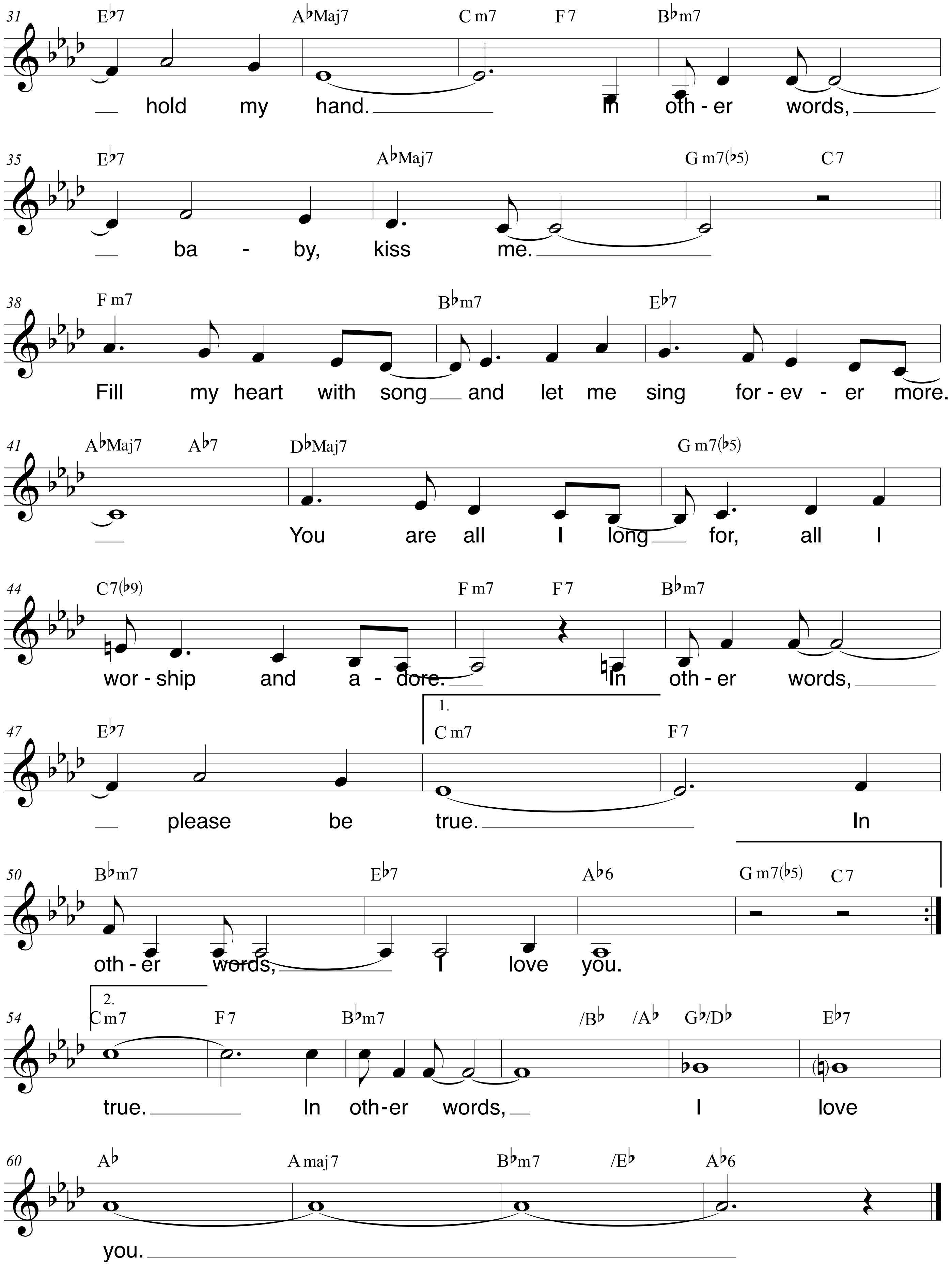
Fly Me To The Moon

F

Keyboard

(Keyboard & Bass Only - Freely)

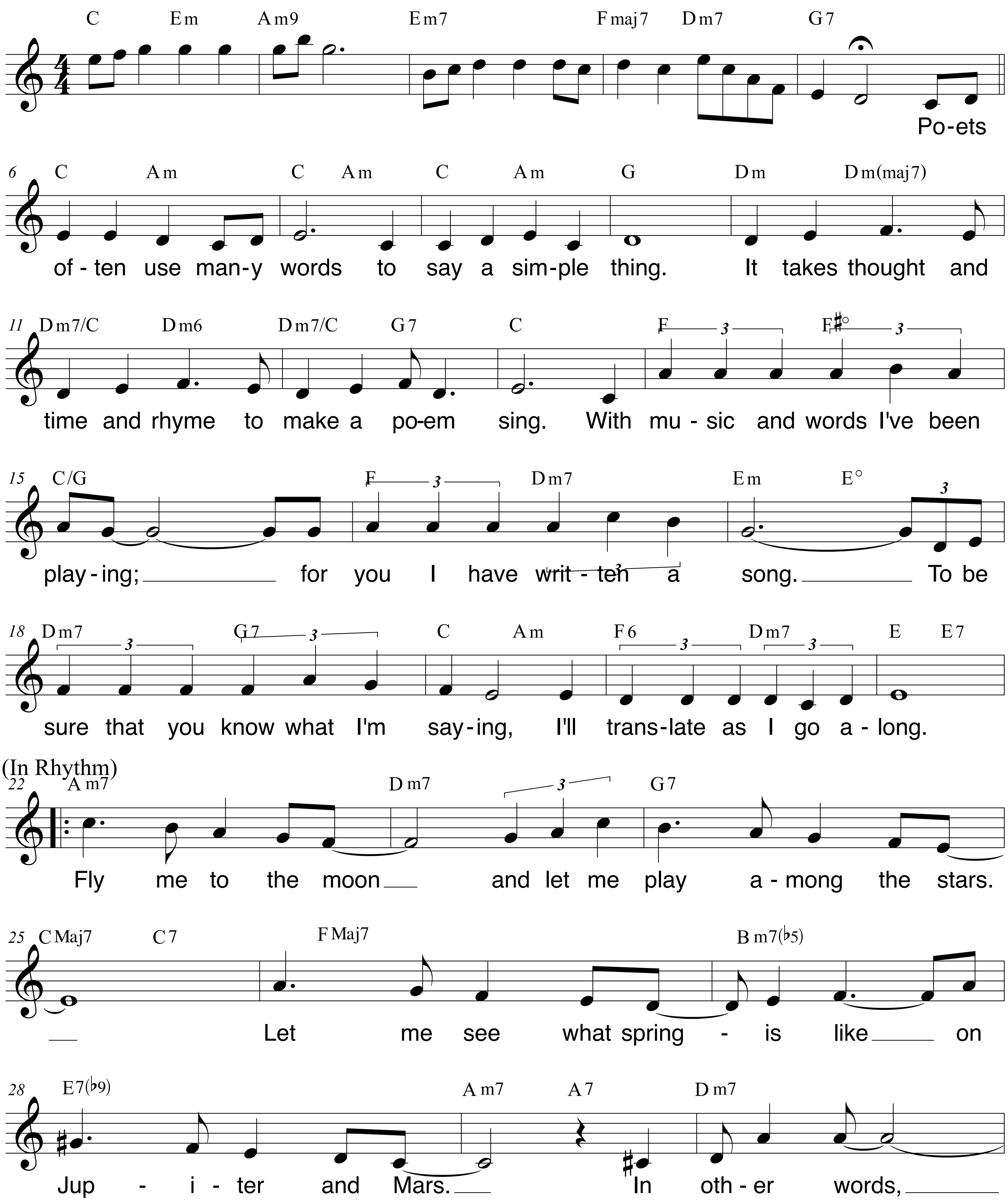

A♭ Cm Fm9 Cm7 D♭maj7 B♭m7 E♭7
Po-ets
6 A♭ Fm A♭ Fm A♭ Fm E♭ B♭m B♭m(maj7)
of-ten use man-y words to say a sim-ple thing. It takes thought and
11 B♭m7/A♭ B♭m6 B♭m7/A♭ E♭7 A♭ D♭ D°
time and rhyme to make a po-em sing. With mu-sic and words I've been
15 A♭/E♭ D♭ B♭m7 Cm C°
play-ing; for you I have writ-ten a song. To be
18 B♭m7 E♭7 A♭ Fm D♭6 B♭m7 C C7
sure that you know what I'm say-ing, I'll trans-late as I go a-long.
(In Rhythm)
22 Fm7 B♭m7 E♭7
Fly me to the moon and let me play a-mong the stars.
25 A♭Maj7 A♭7 D♭Maj7 Gm7(♭5)
Let me see what spring - is like on
28 C7(♭9) Fm7 F7 B♭m7
Jup - i - ter and Mars. In oth-er words,

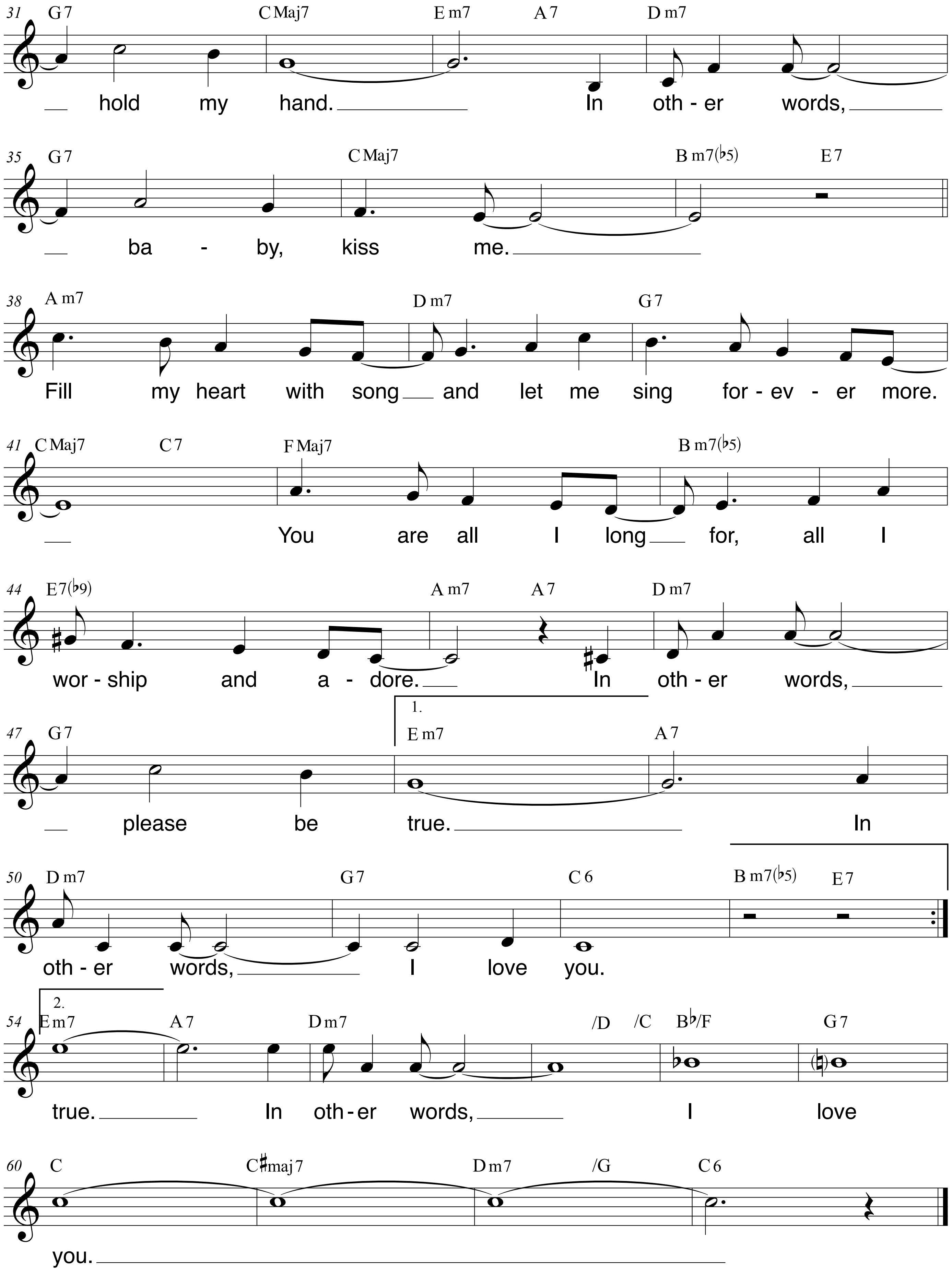

31
E♭7
A♭Maj7
C m7
F 7
B♭m7
hold my hand.
In oth - er words,
35
E♭7
A♭Maj7
G m7(♭5)
C 7
ba - by, kiss me.
38
F m7
B♭m7
E♭7
Fill my heart with song and let me sing for - ev - er more.
41
A♭Maj7
A♭7
D♭Maj7
G m7(♭5)
You are all I long for, all I
44
C7(♭9)
F m7
F 7
B♭m7
wor - ship and a - dore.
In oth - er words,
47
E♭7
1.
C m7
F 7
please be true.
In
50
B♭m7
E♭7
A♭6
G m7(♭5)
C 7
oth - er words, I love you.
54
2.
C m7
F 7
B♭m7
/B♭
/A♭
G♭/D♭
E♭7
true.
In oth-er words,
I love
60
A♭
A maj7
B♭m7
/E♭
A♭6
you.

Fly Me To The Moon

M
Keyboard

(Keyboard & Bass Only - Freely)


C Em Am9 Em7 Fmaj7 Dm7 G7
Po-ets
6 C Am C Am C Am G Dm Dm(maj7)
of - ten use man-y words to say a sim-ple thing. It takes thought and
11 Dm7/C Dm6 Dm7/C G7 C F F♯°
time and rhyme to make a po-em sing. With mu - sic and words I've been
15 C/G F Dm7 Em E°
play - ing; for you I have writ - ten a song. To be
18 Dm7 G7 C Am F6 Dm7 E E7
sure that you know what I'm say - ing, I'll trans-late as I go a - long.
(In Rhythm)
22 Am7 Dm7 G7
Fly me to the moon and let me play a - mong the stars.
25 CMaj7 C7 FMaj7 Bm7(♭5)
Let me see what spring - is like on
28 E7(♭9) Am7 A7 Dm7
Jup - i - ter and Mars. In oth - er words,


31
G7
CMaj7
Em7
A7
Dm7
hold my hand. In oth - er words,
35
G7
CMaj7
Bm7(♭5)
E7
ba - by, kiss me.
38
Am7
Dm7
G7
Fill my heart with song and let me sing for - ev - er more.
41
CMaj7
C7
FMaj7
Bm7(♭5)
You are all I long for, all I
44
E7(♭9)
Am7
A7
Dm7
wor - ship and a - dore. In oth - er words,
47
G7
1.
Em7
A7
please be true. In
50
Dm7
G7
C6
Bm7(♭5)
E7
oth - er words, I love you.
54
2.
Em7
A7
Dm7
/D
/C
B♭/F
G7
true. In oth - er words, I love
60
C
C♯maj7
Dm7
/G
C6
you.

Thank you.

We're getting close to the end of our time with you this evening. For our next to last song, we're going to switch beats and play a Latin American tune. It was written back in 1939, and Frank Sinatra's recording in 1943 became his first major hit.

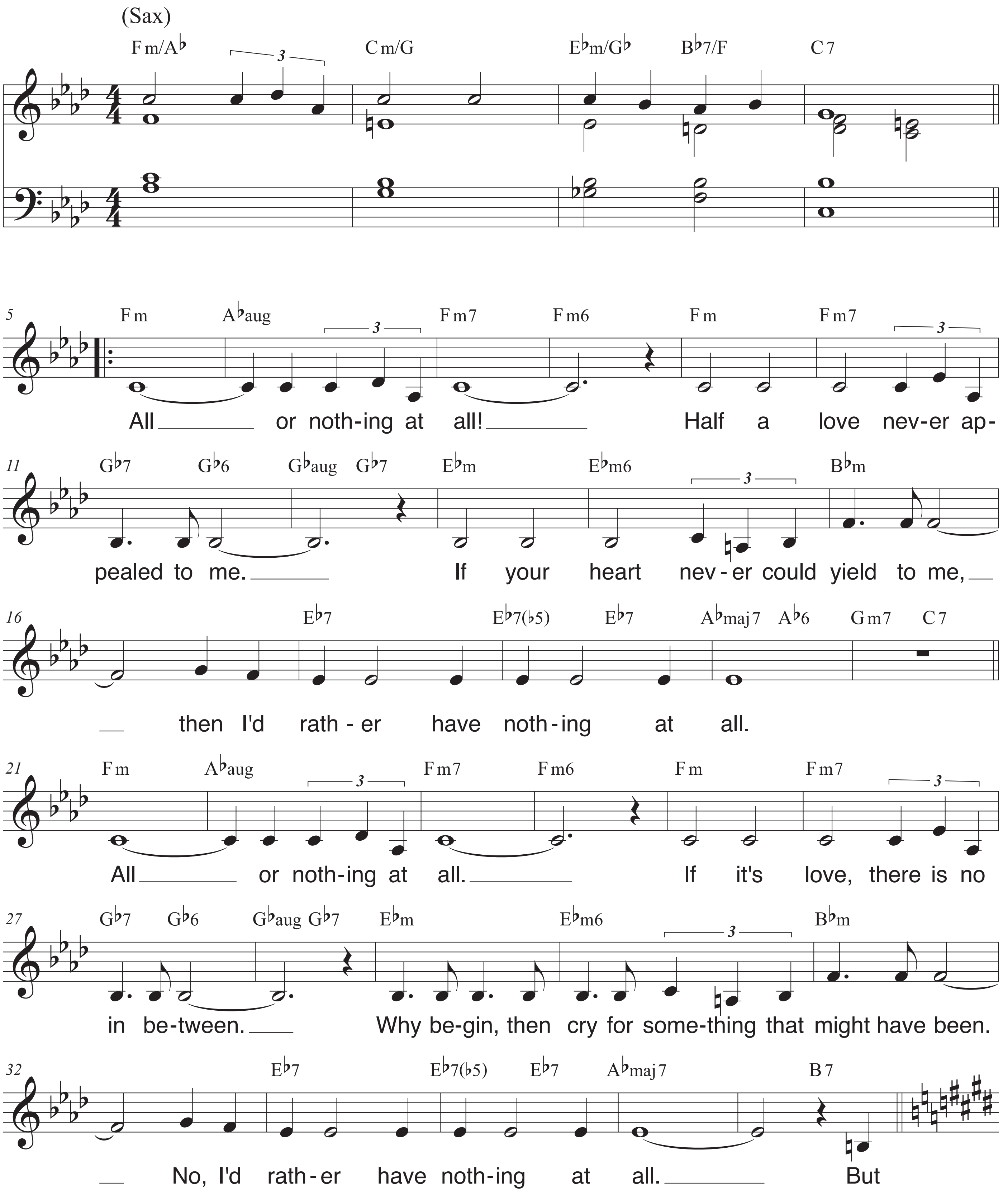
Here's our version of "All Or Norhing At All."

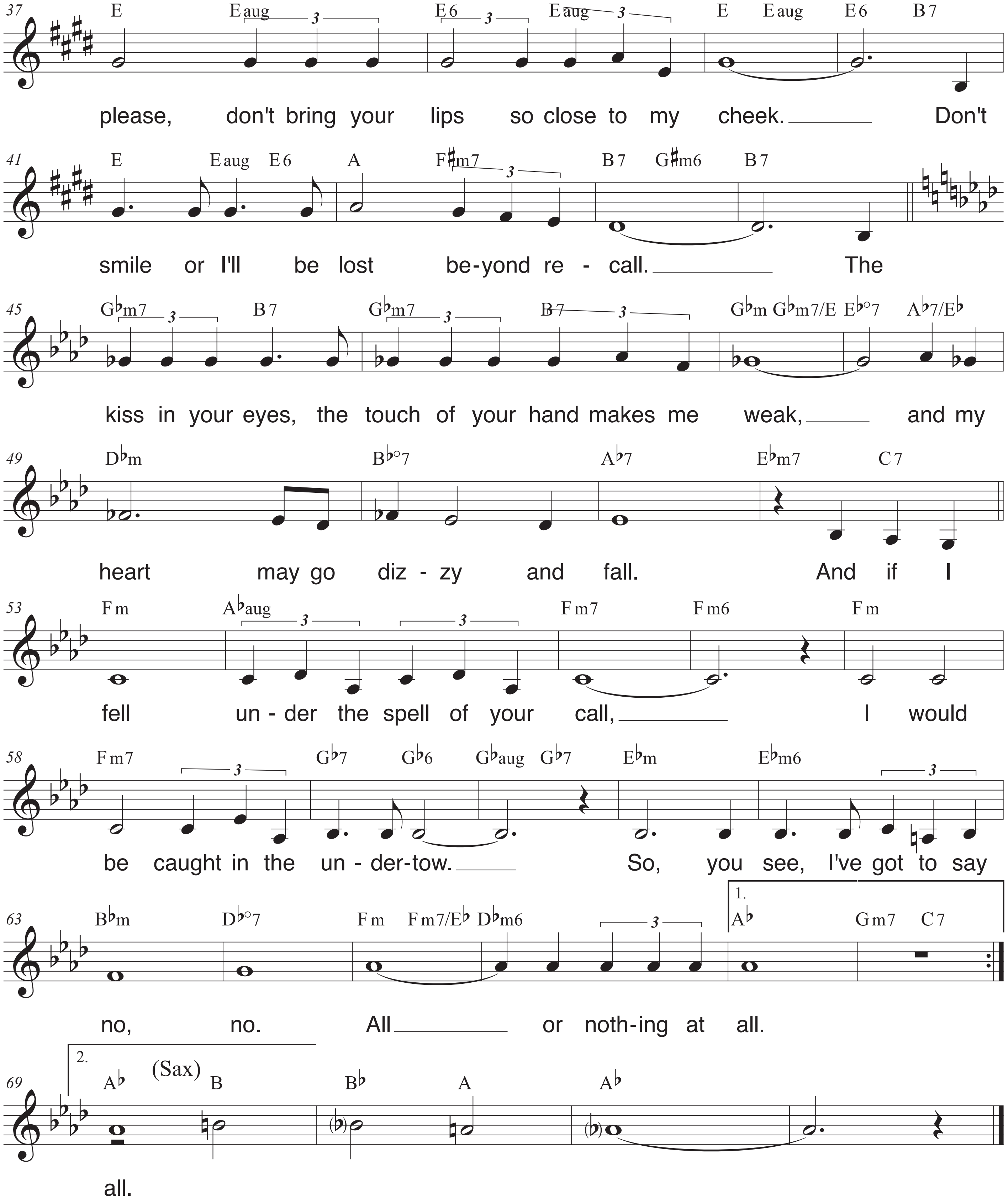
All Or Nothing At All

F

Keyboard

Latin Beat


(Sax)
Fm/A♭ 3 Cm/G E♭m/G♭ B♭7/F C7
5 Fm A♭aug Fm7 Fm6 Fm Fm7
All ___ or noth-ing at all! ___ Half a love nev-er ap-
11 G♭7 G♭6 G♭aug G♭7 E♭m E♭m6 B♭m
pealed to me. ___ If your heart nev-er could yield to me, ___
16 E♭7 E♭7(♭5) E♭7 A♭maj7 A♭6 Gm7 C7
___ then I'd rath-er have noth-ing at all.
21 Fm A♭aug Fm7 Fm6 Fm Fm7
All ___ or noth-ing at all. ___ If it's love, there is no
27 G♭7 G♭6 G♭aug G♭7 E♭m E♭m6 B♭m
in be-tween. ___ Why be-gin, then cry for some-thing that might have been.
32 E♭7 E♭7(♭5) E♭7 A♭maj7 B7
___ No, I'd rath-er have noth-ing at all. ___ But


37
E Eaug E6 Eaug E Eaug E6 B7
please, don't bring your lips so close to my cheek. Don't
41
E Eaug E6 A F♯m7 B7 G♯m6 B7
smile or I'll be lost be-yond re - call. The
45
G♭m7 B7 G♭m7 B7 G♭m G♭m7/E E♭°7 A♭7/E♭
kiss in your eyes, the touch of your hand makes me weak, and my
49
D♭m B♭°7 A♭7 E♭m7 C7
heart may go diz - zy and fall. And if I
53
Fm A♭aug Fm7 Fm6 Fm
fell un - der the spell of your call, I would
58
Fm7 G♭7 G♭6 G♭aug G♭7 E♭m E♭m6
be caught in the un - der-tow. So, you see, I've got to say
63
B♭m D♭°7 Fm Fm7/E♭ D♭m6
1.
A♭ Gm7 C7
no, no. All or noth-ing at all.
69
2.
A♭ (Sax) B B♭ A A♭
all.

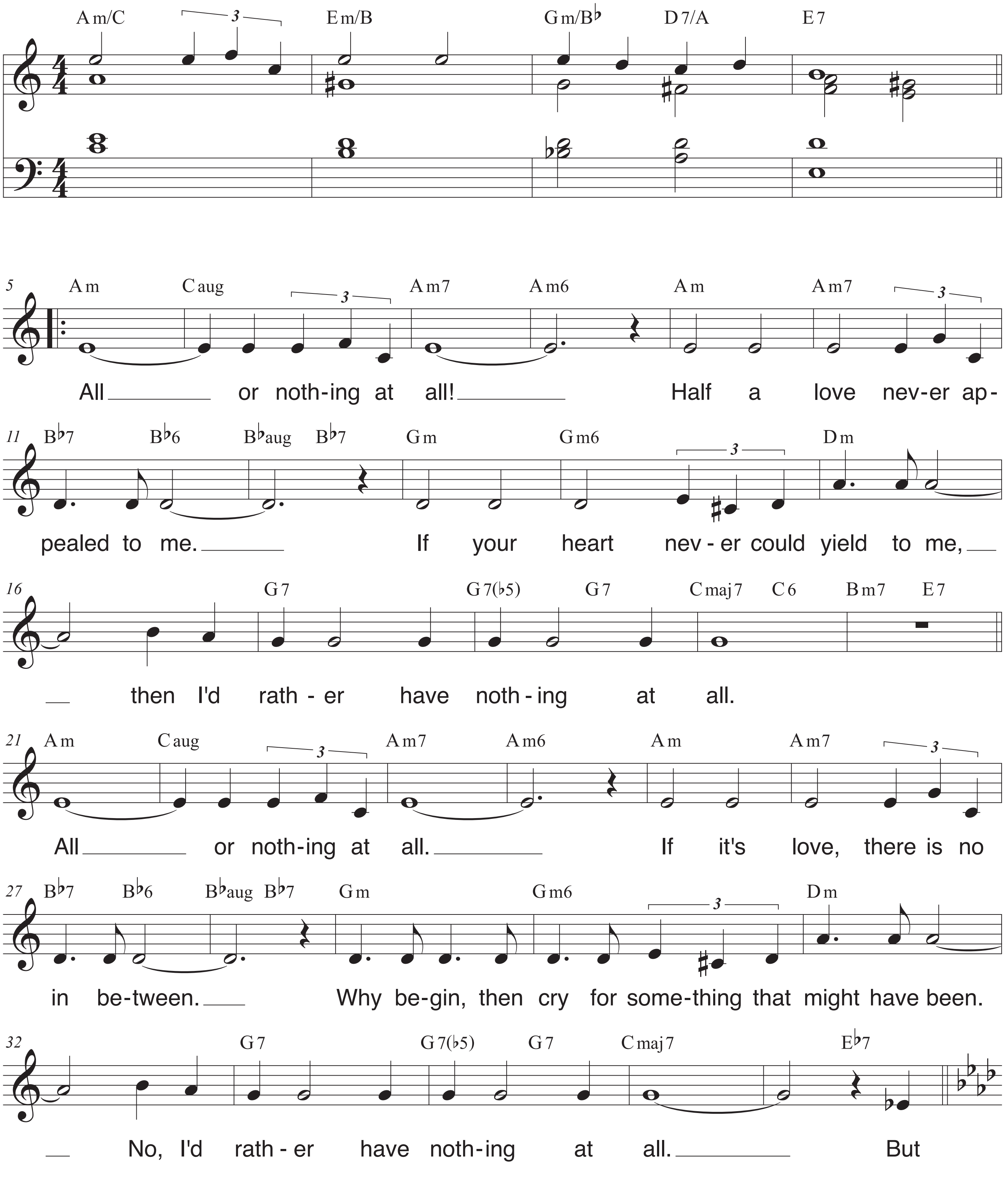
Latin Beat

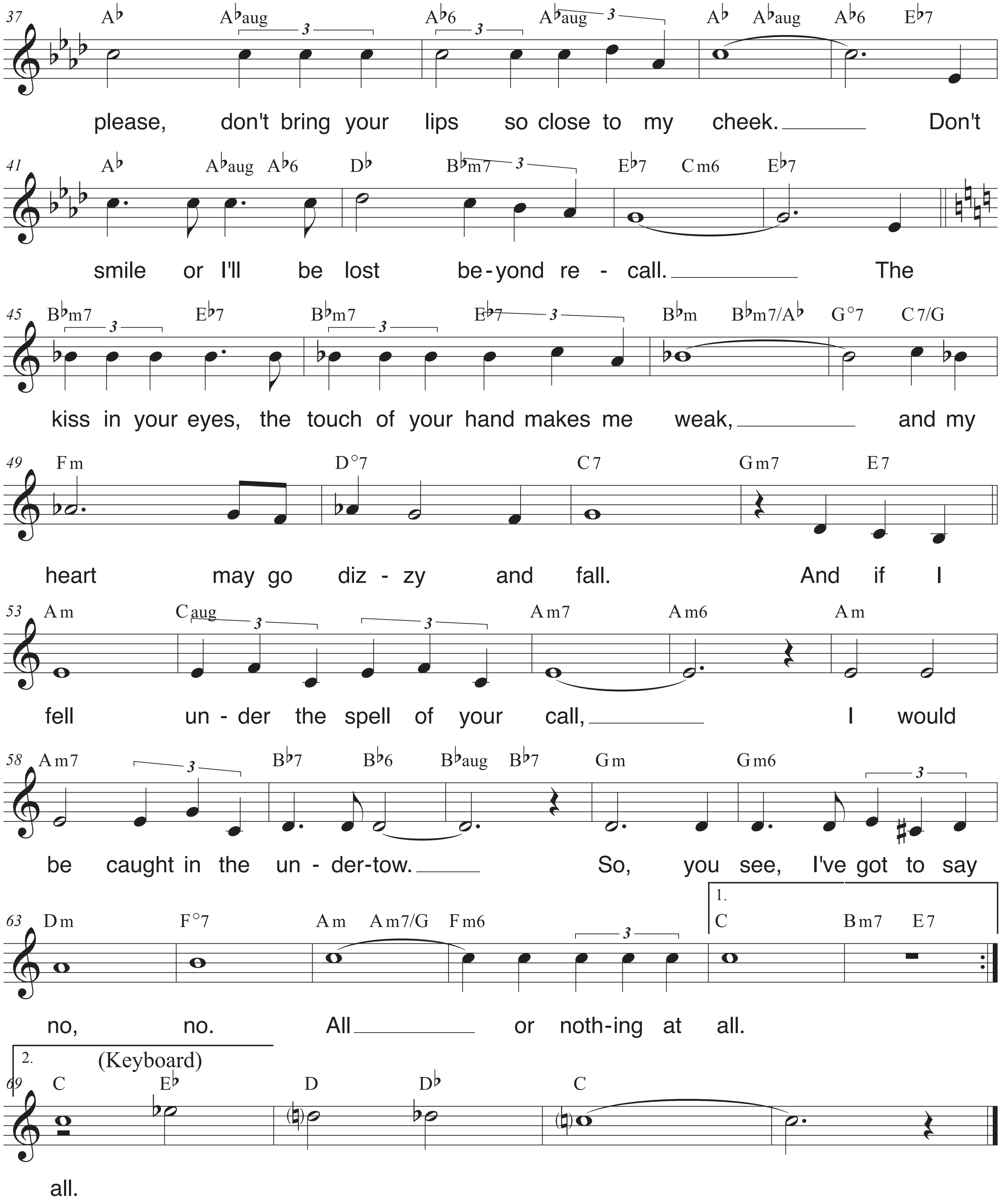
All Or Nothing At All

M

Keyboard

(Keyboard)


Am/C
3
Em/B
Gm/B♭
D7/A
E7
5
Am
Caug
Am7
Am6
Am
Am7
All ___ or noth-ing at all! ___ Half a love nev-er ap-
11
B♭7
B♭6
B♭aug
B♭7
Gm
Gm6
Dm
pealed to me. ___ If your heart nev - er could yield to me, ___
16
G7
G7(♭5)
G7
Cmaj7
C6
Bm7
E7
___ then I'd rath - er have noth - ing at all.
21
Am
Caug
Am7
Am6
Am
Am7
All ___ or noth-ing at all. ___ If it's love, there is no
27
B♭7
B♭6
B♭aug
B♭7
Gm
Gm6
Dm
in be-tween. ___ Why be-gin, then cry for some-thing that might have been.
32
G7
G7(♭5)
G7
Cmaj7
E♭7
___ No, I'd rath - er have noth-ing at all. ___ But


37
A♭ A♭aug A♭6 A♭aug A♭ A♭aug A♭6 E♭7
please, don't bring your lips so close to my cheek. Don't
41
A♭ A♭aug A♭6 D♭ B♭m7 E♭7 Cm6 E♭7
smile or I'll be lost be-yond re - call. The
45
B♭m7 E♭7 B♭m7 E♭7 B♭m B♭m7/A♭ G°7 C7/G
kiss in your eyes, the touch of your hand makes me weak, and my
49
Fm D°7 C7 Gm7 E7
heart may go diz - zy and fall. And if I
53
Am Caug Am7 Am6 Am
fell un - der the spell of your call, I would
58
Am7 B♭7 B♭6 B♭aug B♭7 Gm Gm6
be caught in the un - der-tow. So, you see, I've got to say
63
Dm F°7 Am Am7/G Fm6
1.
C Bm7 E7
no, no. All or noth-ing at all.
2.
(Keyboard)
69
C E♭ D D♭ C
all.

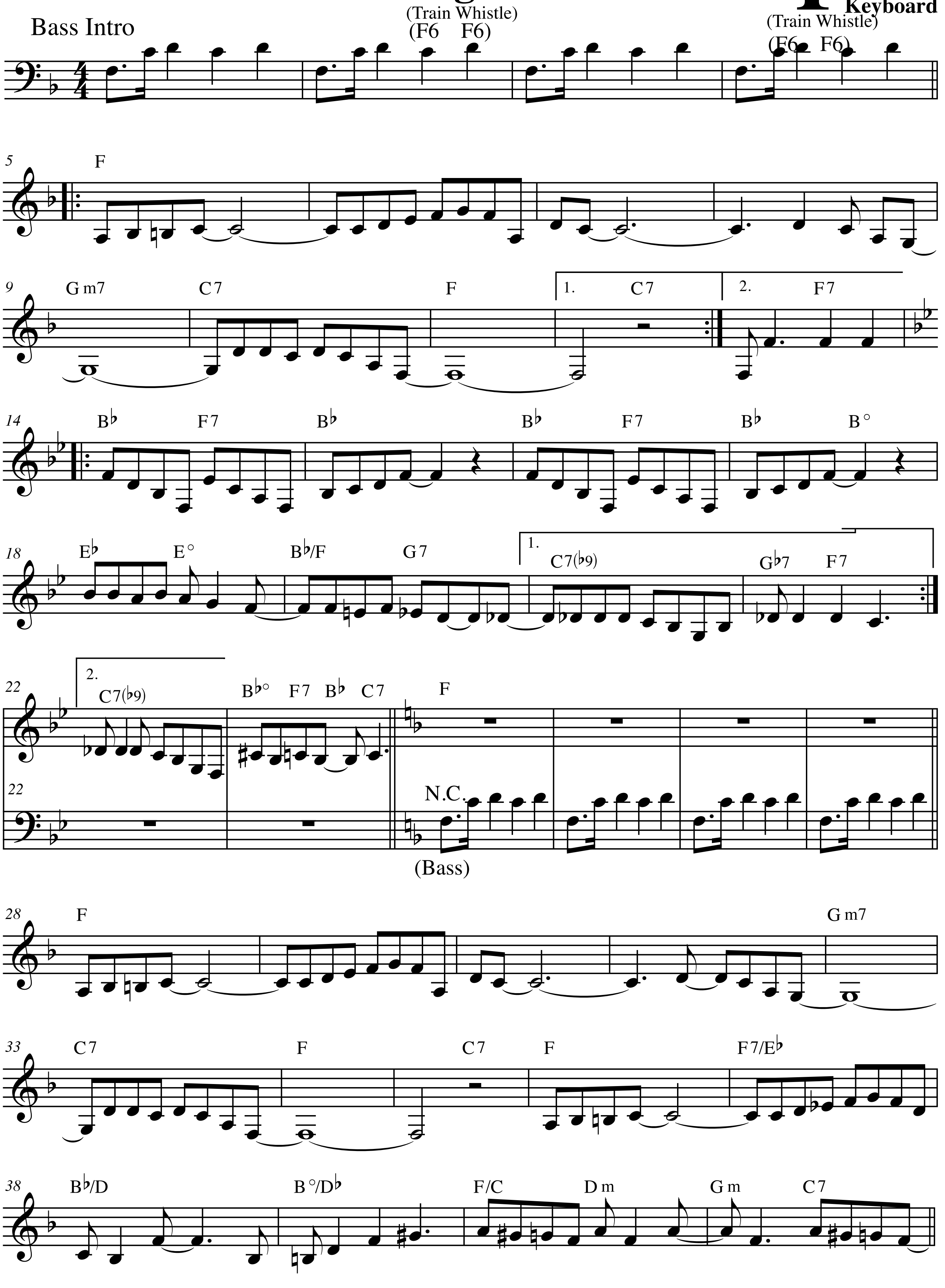
Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves as we've again journeyed down Memory Lane?

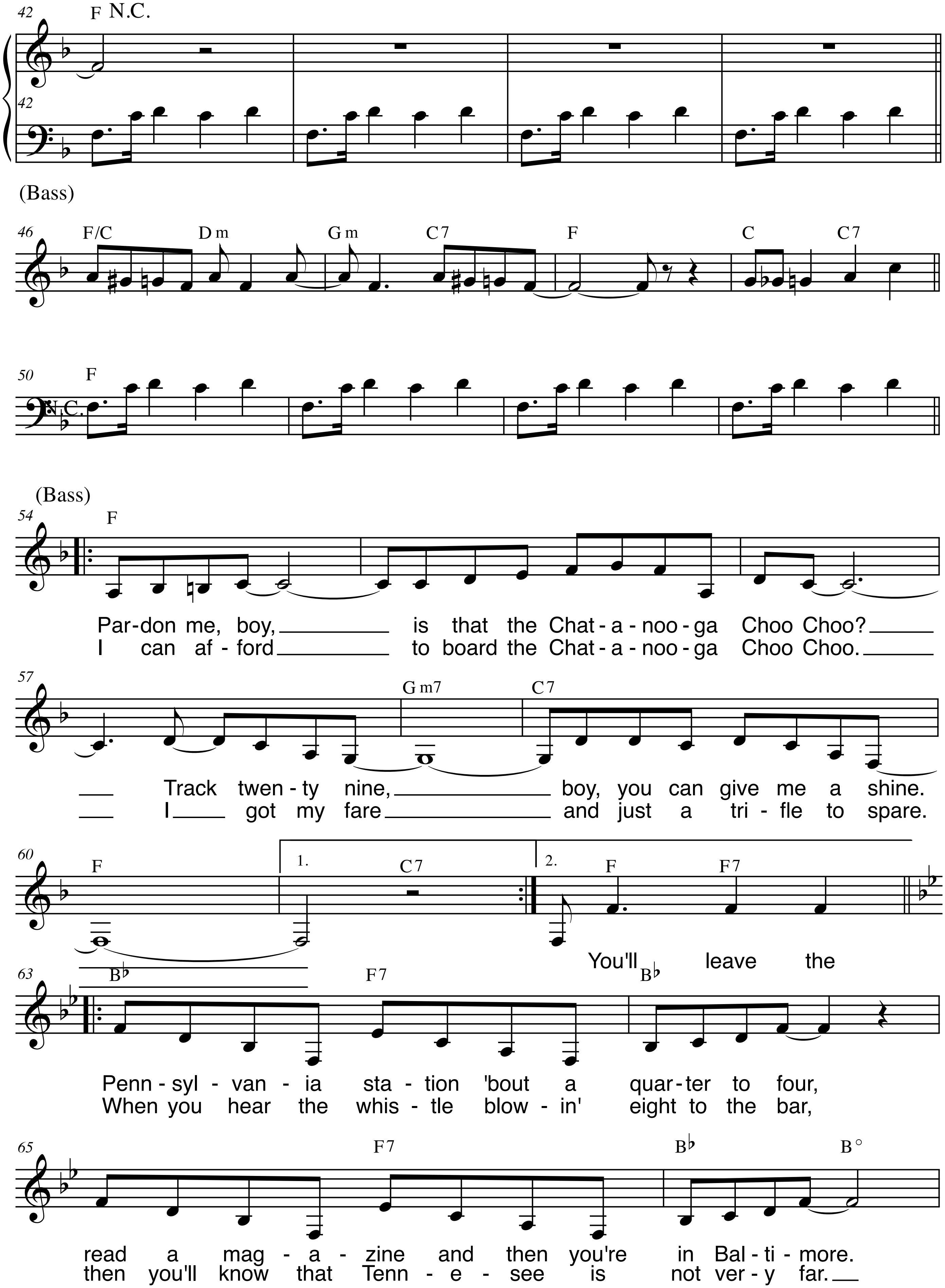
We're going to close with a song written in 1941 and was featured in a movie about a town just north of here. The movie was "Sun Valley Serenade" and starred Sonja Henie - remember her, the ice skater. It also featured Milton Berle and Dorothy Dandridge and a young band leader by the name of Glenn Miller. Remember him?

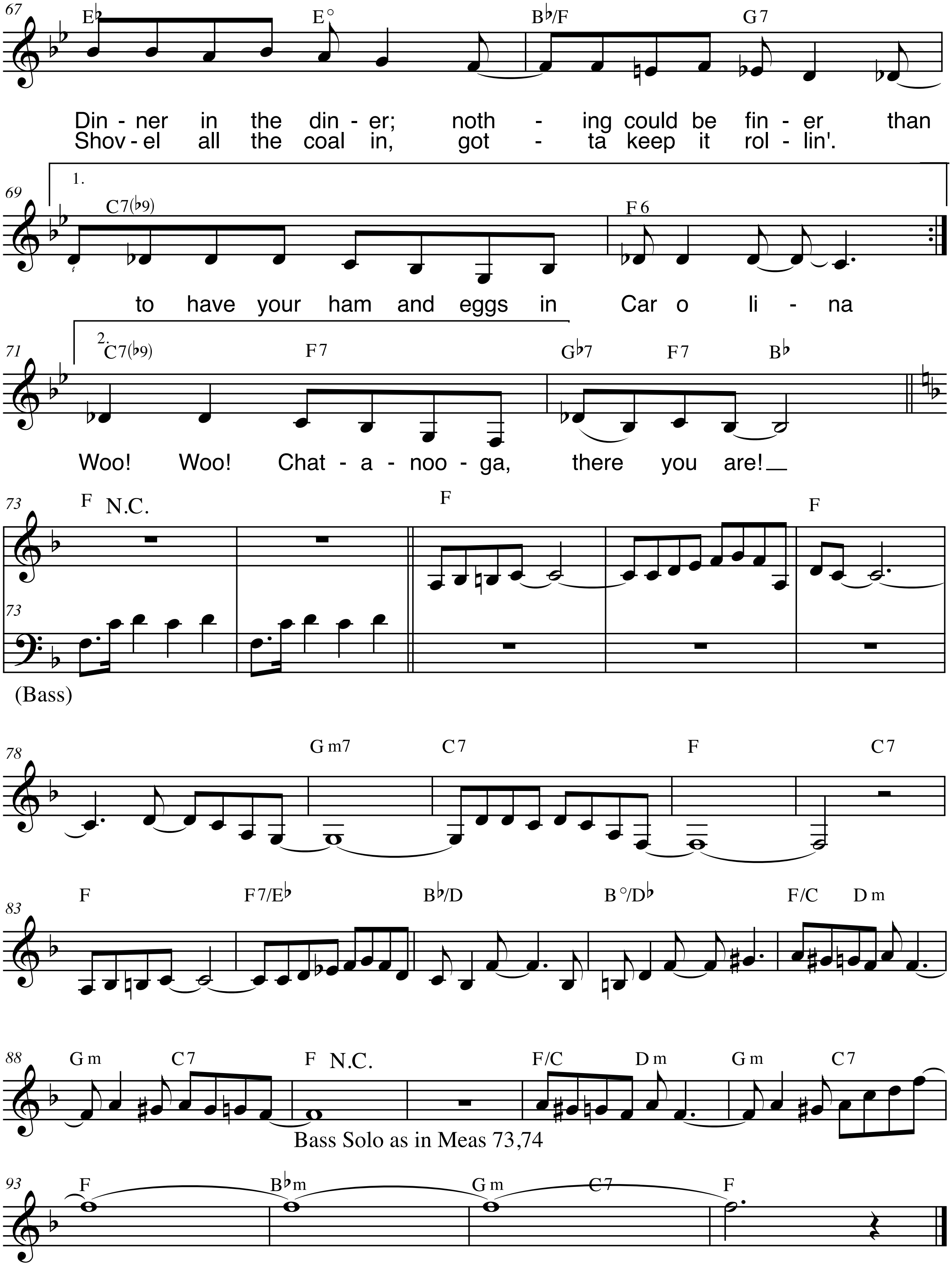
So, here's our version of a song about a railroad trip through Tennessee on the "Chatanooga Choo Choo."

Chattanooga Choo Choo

F
Keyboard

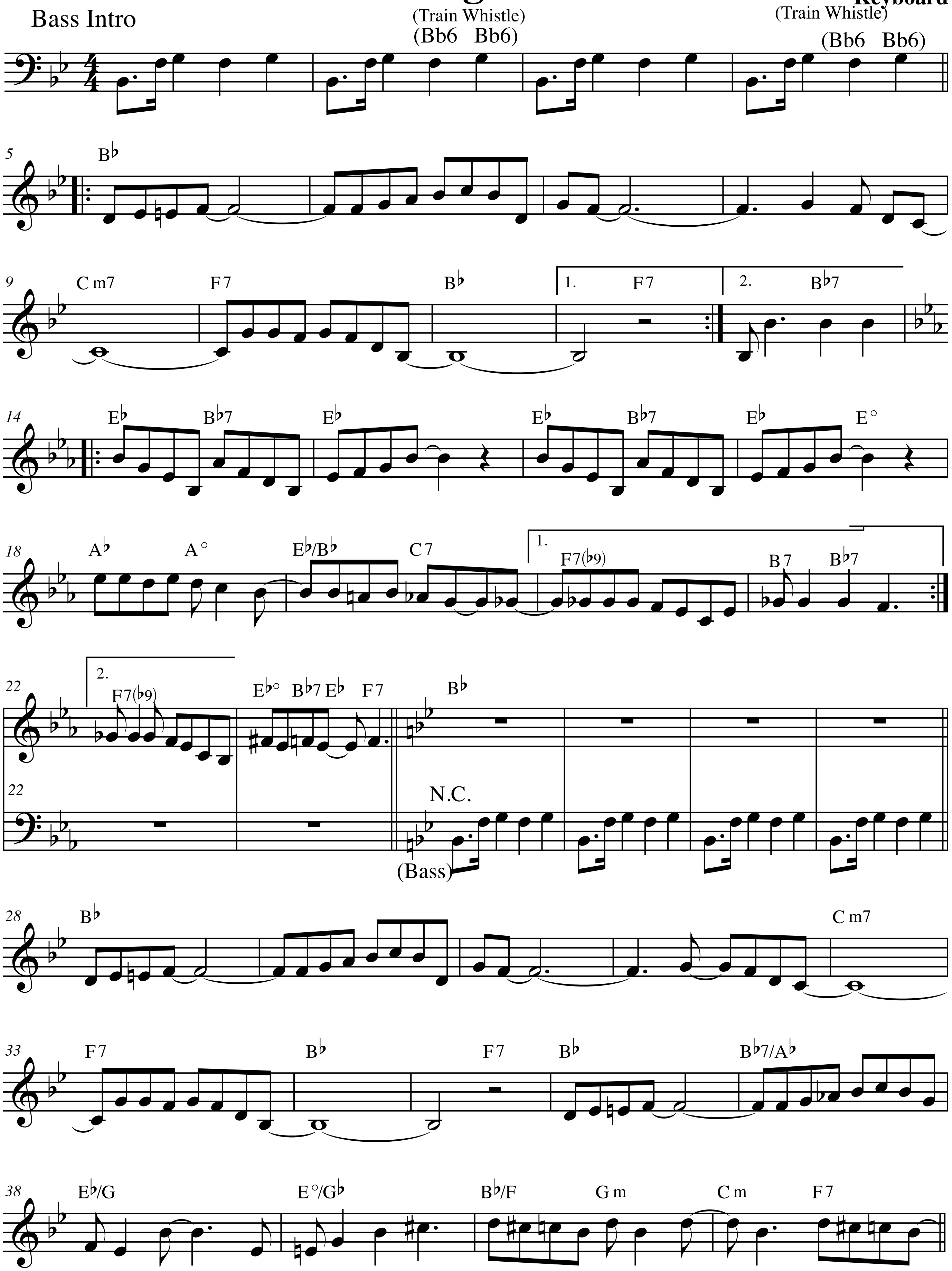

Bass Intro
(Train Whistle)
(F6 F6)
(Train Whistle)
(F6 F6)
5
F
9
G m7
C7
F
1.
C7
2.
F7
14
B♭
F7
B♭
B♭
F7
B♭
B°
18
E♭
E°
B♭/F
G7
1.
C7(♭9)
G♭7
F7
22
2.
C7(♭9)
B♭°
F7
B♭
C7
F
22
N.C.
(Bass)
28
F
G m7
33
C7
F
C7
F
F7/E♭
38
B♭/D
B°/D♭
F/C
D m
G m
C7

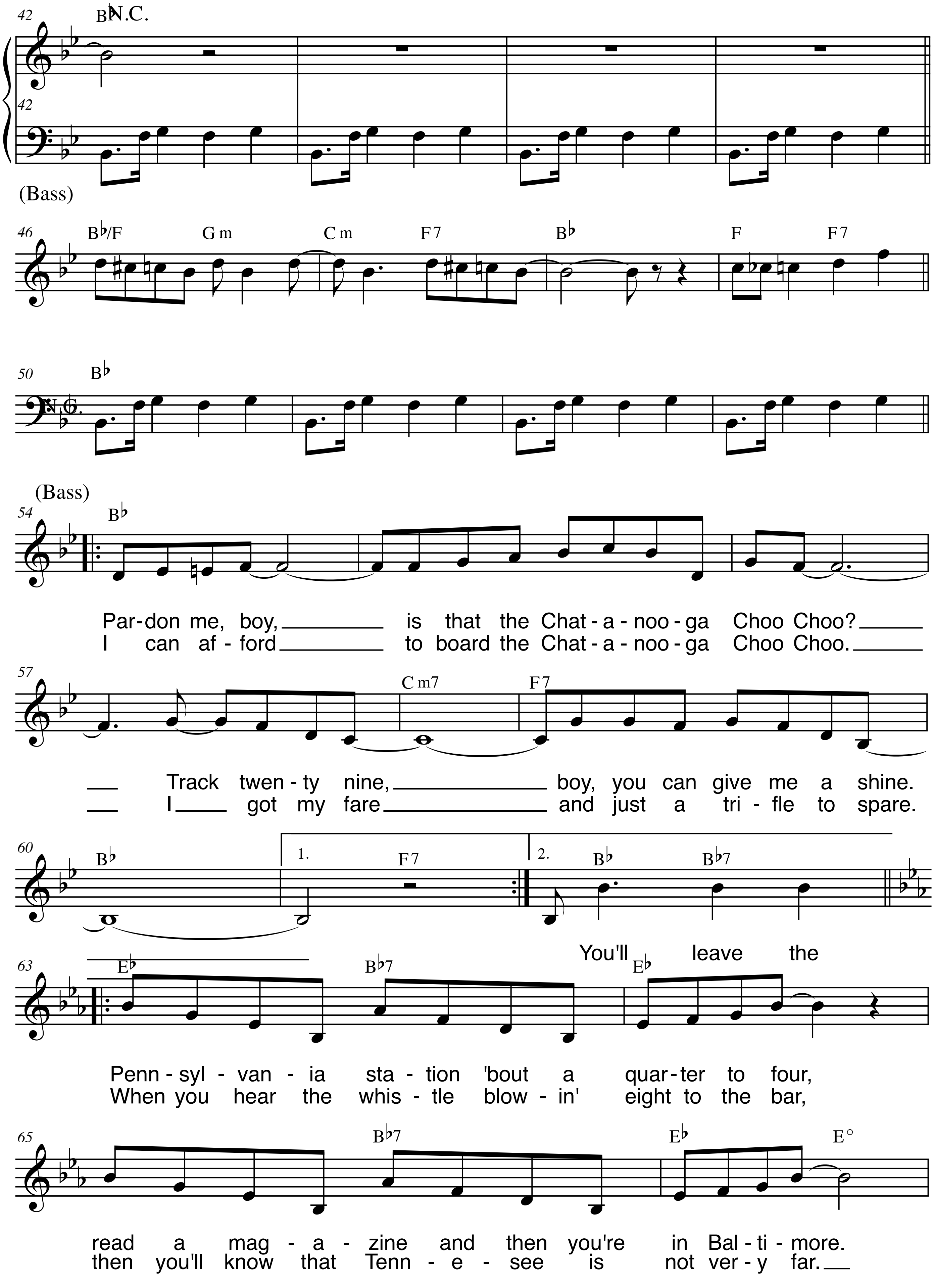

42
F N.C.
42
(Bass)
46
F/C
D m
G m
C7
F
C
C7
50
F
N.C.
(Bass)
54
F
Par-don me, boy, is that the Chat-a-noo-ga Choo Choo?
I can af-ford to board the Chat-a-noo-ga Choo Choo.
57
G m7
C7
Track twen-ty nine, boy, you can give me a shine.
I got my fare and just a tri-fle to spare.
60
F
1.
C7
2.
F
F7
You'll leave the
63
B♭
F7
B♭
Penn-syl-van-ia sta-tion 'bout a quar-ter to four,
When you hear the whis-tle blow-in' eight to the bar,
65
F7
B♭
B°
read a mag-a-zine and then you're in Bal-ti-more.
then you'll know that Tenn-e-see is not ver-y far.

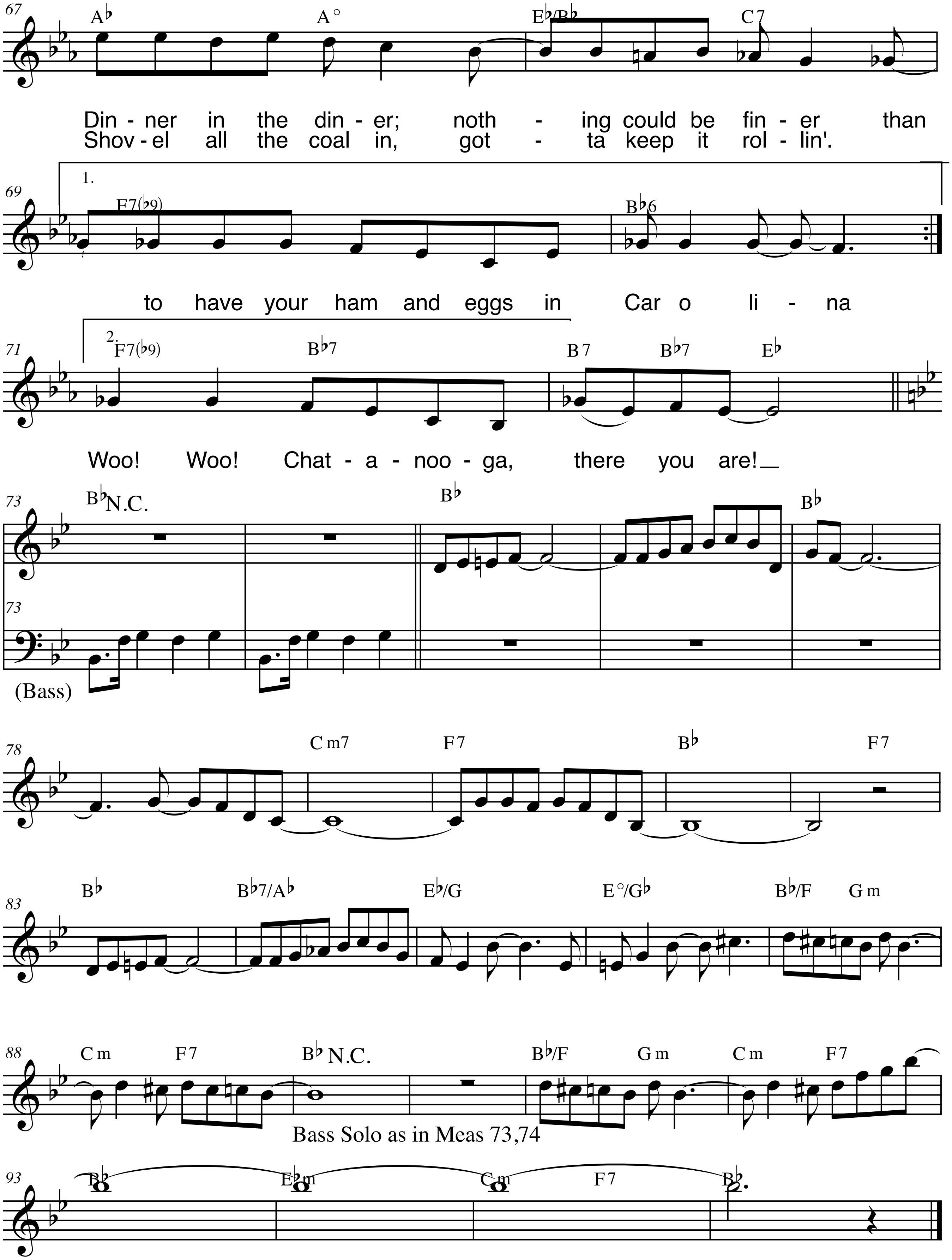

67
E♭ E° B♭/F G7
Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.
69
1.
C7(♭9) F6
to have your ham and eggs in Car o li - na
71
2.
C7(♭9) F7 G♭7 F7 B♭
Woo! Woo! Chat - a - noo - ga, there you are!
73
F N.C. F F
(Bass)
78
Gm7 C7 F C7
83
F F7/E♭ B♭/D B°/D♭ F/C Dm
88
Gm C7 F N.C. F/C Dm Gm C7
Bass Solo as in Meas 73,74
93
F B♭m Gm C7 F

Chattanooga Choo Choo

M **Keyboard**


Bass Intro
(Train Whistle)
(Bb6 Bb6)
(Train Whistle)
(Bb6 Bb6)
5
B♭
9
C m7
F7
B♭
1.
F7
2.
B♭7
14
E♭
B♭7
E♭
E♭
B♭7
E♭
E°
18
A♭
A°
E♭/B♭
C7
1.
F7(♭9)
B7
B♭7
22
2.
F7(♭9)
E♭°
B♭7
E♭
F7
B♭
22
N.C.
(Bass)
28
B♭
C m7
33
F7
B♭
F7
B♭
B♭7/A♭
38
E♭/G
E°/G♭
B♭/F
G m
C m
F7


42
B♭ N.C.
42
(Bass)
46
B♭/F
G m
C m
F7
B♭
F
F7
50
B♭
N.C.
(Bass)
54
B♭
Par-don me, boy, is that the Chat-a-noo-ga Choo Choo?
I can af-ford to board the Chat-a-noo-ga Choo Choo.
57
C m7
F7
Track twen-ty nine, boy, you can give me a shine.
I got my fare and just a tri-fle to spare.
60
B♭
1.
F7
2.
B♭
B♭7
You'll leave the
63
E♭
B♭7
E♭
Penn-syl-van-ia sta-tion 'bout a quar-ter to four,
When you hear the whis-tle blow-in' eight to the bar,
65
B♭7
E♭
E°
read a mag-a-zine and then you're in Bal-ti-more.
then you'll know that Tenn-e-see is not ver-y far.


67
A♭ A° E♭/B♭ C7
Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.
69
1.
F7(♭9) B♭6
to have your ham and eggs in Car o li - na
71
2.
F7(♭9) B♭7 B7 B♭7 E♭
Woo! Woo! Chat - a - noo - ga, there you are!
73
B♭ N.C. B♭ B♭
73
(Bass)
78
C m7 F7 B♭ F7
83
B♭ B♭7/A♭ E♭/G E°/G♭ B♭/F G m
88
C m F7 B♭ N.C. B♭/F G m C m F7
Bass Solo as in Meas 73,74
93
B♭ E♭m C m F7 B♭