

Set I

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I Got Rhythm

F¹⁰¹

Keyboard

5 9 15 20 25 29 33 37

B \flat Cm7 B \flat Cm7 F B \flat Gm Cm7 F7 Gm7 E $^{\circ}$ 7 Cm7 F7 B \flat Gm Cm7 F7 E \flat m B \flat F B \flat Cm7 F7 B \flat Gm Cm7 F7 E \flat m B \flat F B \flat D7 C D $^{\circ}$ 7 D7 G Daug Dm G7 C7 B \flat D $^{\circ}$ 7 C9 C7(b5) F7 C7 F7 B \flat Gm Cm7 F7 Gm7 E $^{\circ}$ 7 Cm7 F7 B \flat Gm Cm7 F7 Cm7 C7 F7 1. B \flat 2. B \flat G7

I got rhy - thm, I got mu - sic, I got my man. Who could
ask for an - y - thing more? I got dai - sies in green
pas - tures, I got my man. Who could ask for an - y - thing more?
Old man trou - ble, I don't mind him.
You won't find him 'round my door.
I got star - light, I got sweet dreams,
I got my man. Who could ask for an - y - thing more?

42 C Am Dm7 G7 Am7 F#°7 Dm7 G7

I got rhy - thm, I got mu - sic,
I got dai - sies in green pas - tures,

46 C Am Dm7 G7 Fm7 G7 1. C D#°7 G7 2. C

I got my man, don't need no more. fore.
I got my man. same man as be

51 E7 D E°7 E7 A Eaug Em A7

Trou - ble nev - er finds me.

55 D7 D°7 Am A°7 Dm7 G7

Life's a beau - ti - ful thing.

59 C Am Dm7 G7 Am7 F#°7 Dm7 G7

I got rhy - thm, makes me hap - py,

63 Dm7 D°7 E E7

Mus - ic that makes me want to sing. For

67 Am7 Abmaj7(#5) Em7 Dm7 C/E

I got a man, Ooo, what a man, a won - der - ful man

72 G°7 A7 Dm7 G7

I a - dore. Who could ask for an - y-thing

79 C Bb C Bb C Bb C Bb C Bb C Bb C

more.

I Got Rhythm

M

Keyboard

1. E^b $Fm7$ E^b $Fm7$
 5. E^b $Fm7$ $Fm7$ B^b
 9. E^b Cm $Fm7$ B^b7 $Cm7$ $A^\circ7$ $Fm7$ B^b7 E^b Cm $Fm7$ B^b7 $A^b m$
 I ___ got rhy - thm, I ___ got mu - sic, I ___ got my gal. Who could
 15. E^b B^b E^b $F^\sharp \circ B^b7$ E^b Cm $Fm7$ B^b7 $Cm7$ $A^\circ7$
 ask for an-y-thing more? I ___ got dai - sies in ___ green
 20. $Fm7$ B^b7 E^b Cm $Fm7$ B^b7 $A^b m$ E^b B^b E^b
 pas - tures, I ___ got my gal, Who could ask for an-y-thing more?
 25. $G7$ F $G^\circ7$ $G7$ C $Gaug$ Gm $C7$
 Old ___ man trou - ble, I ___ don't mind him.
 29. $F7$ E^b $G^\circ7$ $F9$ $F7(b5)$ B^b7 $F7$ B^b7
 You ___ won't find him 'round my door.
 33. E^b Cm $Fm7$ B^b7 $Cm7$ $A^\circ7$ $Fm7$ B^b7
 I ___ got star - light, I ___ got sweet dreams,
 37. E^b Cm $Fm7$ B^b7 $Fm7$ $F7$ B^b7 1. E^b 2. E^b $C7$
 I ___ got my gal. Who could ask for an-y-thing more?

42 F Dm Gm7 C7 Dm7 B[°]7 Gm7 C7

I got rhy - thm, I got mu - sic,
I got dai - sies in green pas - tures,

46 F Dm Gm7 C7 B^bm7 C7 1. F G[#]7 C7 2. F

I got my gal, don't need no more. fore.
I got my gal, same gal as be

51 A7 G A[°]7 A7 D A aug A m D7

Trou - ble nev - er finds me.

55 G7 G[°]7 Dm D[°]7 Gm7 C7

Life's a beau - ti - ful thing.

59 F Dm Gm7 C7 Dm7 B[°]7 Gm7 C7

I got rhy - thm, makes me hap - py,

63 Gm7 G[°]7 A A7

Mus - ic that makes me want to sing. For

67 Dm7 D^bmaj7(#5) Am7 Gm7 F/A

I got a gal, Ooo, what a gal, a won der ful gal

72 C[°]7 D7 Gm7 C7

I a - dore. Who could ask for an - y-thing

79 F E^b F E^b F E^b F E^b F E^b F E^b F

more.

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

Tonight, we're again going to take a journey down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number - "I Got Rhythm" - was written by George Gershwin in 1930.

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

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

When It's Springtime In The Rockies

Keyboard

(Keyboard)

5 F C7 Dm7 D°7 C7

When it's

5 F C7 F F°

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

11 C7 Gm

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

16 C C7 F C7

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

21 F C7 F F°

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

27 C7 Gm7

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

32 C To Coda G7 C7 F

— in the Rock - ies far a - way. _____ The

2

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

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

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

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

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

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

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

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

Coda
 69 G7 C7 F (Keyboard) Bb C7 F
 far a way.

Thank you.

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

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

Ain't Misbehavin'

F

Keyboard

A \flat 6 (Sax)

D m7(\flat 5)

D \flat m6

E \flat 7

B \flat 7

E \flat 7

5

A \flat

A \circ 7

B \flat m7

B \circ 7

A \flat /C

C7#5

No one to talk with,
I know for cer-tain,

all by my-self.
the one I love.

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

8

D \flat 6

G \flat 9

A \flat

F7(\flat 9)

B \flat m7

E \flat 7

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

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

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

11

1

C7

F7

B \flat m7

E \flat 7

2.

A \flat 6

G \flat 9

A \flat 6

C7#5

you.

you.

15

Fm

D \flat 7/F

B \flat 7/F

F7

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

19

E \flat

E \flat aug7

Fm7

B \flat 7

E \flat 7

F7

B \flat 7

E \flat 7

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

23 A^b $A^\circ 7$ $B^b m7$ $B^\circ 7$ A^b/C $C7\#5$

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

26 $D^b 6$ $G^b 9$ A^b $F7(b9)$

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

28 $B^b m7$ $E^b 7$ *To Coda* $A^b 6$ $B^b m7$ $E^b 7$ *D.S. al Coda*

Sav-in' my love for you.

Coda 31 C $D^b \circ 7$ $C7$ $F m7$ $B^b m7$ $E^b 7$

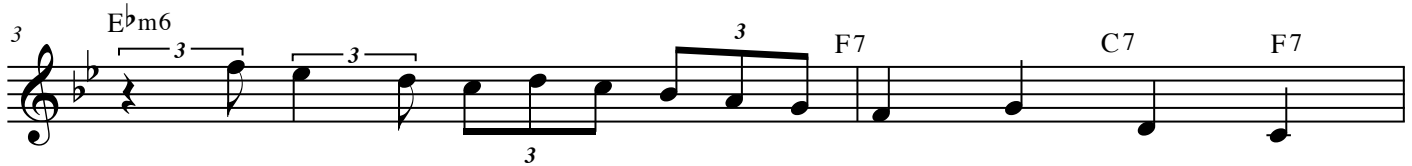
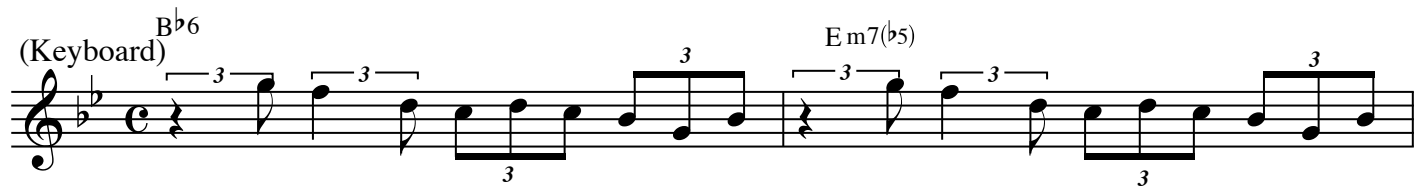
you. Ain't mis-be-ha vin,' I'm sav-in' all my love for

(Keyboard) 35 A^b A^b/C B° $E^b 7/B^b$ A^b D^b $A^b 6$ *Gloss*

you.

Ain't Misbehavin'

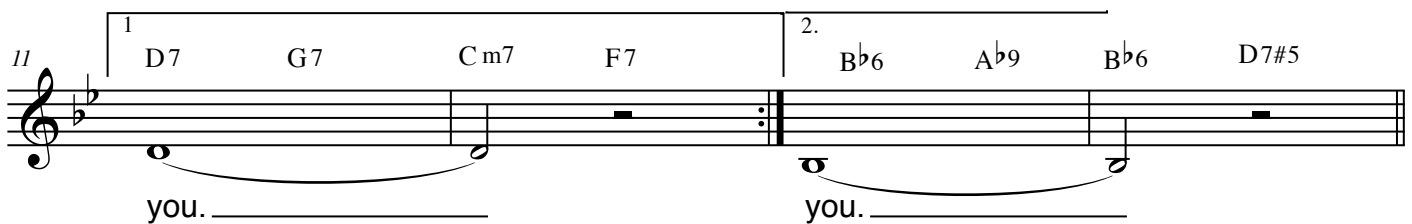
M
Keyboard



No one to talk with, all by my-self. No one to walk with, but
I know for cer-tain, the one I love. I'm through with flir - tin, it's



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



you. _____

you. _____



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



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

23 B^b $B^{\circ 7}$ $C m7$ $C^{\# 7}$ B^b/D $D7^{\#5}$

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

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

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

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

Sav-in' my love for you. _____

Coda
31 D E^b7 $D7$ $G m7$ $C m7$ $F7$

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

(Keyboard) B^b B^b/D D^b° $F7/C$ B^b E^b B^b6

rit.

you. 3 3 3 *Glide*

Thank you.

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

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

The Last Time I Saw Paris

F

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

B \flat 7 Keyboard

5 (All) E \flat 6 B \flat 7 The
last time I saw Par-is, her heart was young and gay. I
last time I saw Par-is, her trees were dressed for spring. And

9 F m7 B \flat 7 F m7 B \flat 7 1 E \flat 6
heard the laugh-ter of her heart in ev-'ry street ca-fe. The
lov-ers walked be-neath those trees, and birds found songs to

13 2. E \flat 6 F7 B \flat Maj7 F7
sing. I dodged the same old tax-i-cabs that I had dodged for

17 B \flat Maj7 G7 C Maj7 F m7 B \flat 7
years. The chor-us of their squeak-y horns was mu-sic to my ears. The

22 E \flat 6 B \flat 7
last time I saw Par-is, her heart was warm and gay. No

26 F m7 B \flat 7 B \flat m6 C7 To Coda 3 F m7 B \flat 7 E \flat 6 B \flat 7 D.S. al Coda
mat-ter how they change her, I'll re-mem-ber her that way.

30 Coda (Bass and Drums Only
E \flat -Brushes and Hi-Hat) F m7 B \flat 7 B \flat 7 E \flat
mem-ber her that way.

The Last Time I Saw Paris

M

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

Keyboard

The
 last time I saw Par-is, her heart was young and gay. I
 last time I saw Par-is, her trees were dressed for spring. And
 heard the laugh-ter of her heart in ev - 'ry street ca - fe. The
 lov - ers walked be - neath those trees, and birds found songs to
 sing. I dodged the same old tax - i - cabs that I had dodged for
 years. The chor-us of their squeak-y horns was mu-sic to my ears. The
 last time I saw Par - is, her heart was warm and gay. No
 mat - ter how they change her, I'll re - mem-ber her that way.
 mem-ber her that way.

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

Thank you very much.

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

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

VOCAL DUET

The Prayer

Keyboard

3 6 10 14 18 21

G Maj D B m

B \flat G m Dsus D

G Asus A D D/F \sharp

G E m/A A C/D D

E m E m7/A A7 F \sharp 7sus F \sharp 7

B m G B m F \sharp m G D/A A

1. G/D D 2. G/D D

I pray You'll be our
eyes light and watch us where we go and help us to be
and hold it in our hearts when stars go out each
wise night in times when we don't know. Let this be our
re - mind us where You are. Let this be our
prayer, when we lose our way.
prayer, when sha - dows fill our day.
Lead us to a place, guide us with Your grace to a place where we'll be
give us faith so we'll be
safe. I pray we'll find Your safe. Our world of

2
25 G D G

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

28 D G Maj G Dsus D B m

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

31 B^b G m Dsus D

touch you, reach-ing to the sky. We'll ask that life be

34 C Dsus D G G/B

kind and watch us from a-bove. We hope each soul will

38 C Dsus D F/G G

find an-oth-er soul to love. Let this be our

42 A m A m7/D D7 D7/C B7sus B7

prayer just like ev-'ry child_____

46 E m C E m B m C G/D D7 C/G G G/F#

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

50 E m C E m B m C G/D D7

Lead us to the place, guide us with Your grace, give us faith so we'll be

53 E^b F G

safe._____

The Prayer

(Keyboard)

VOCAL

3
(Female) I pray you'll be our

6
eyes and watch us where we go and help us to be

10
wise in times when we don't know. Let this be our

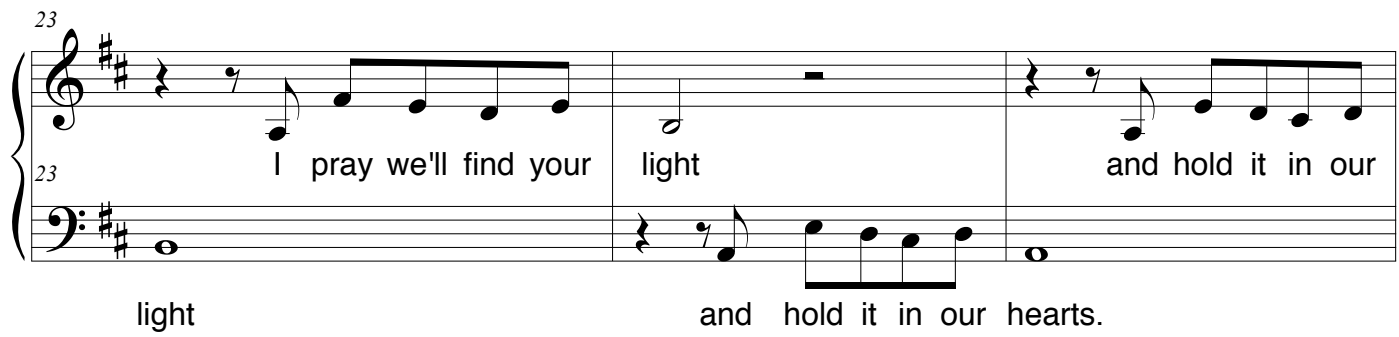
14
prayer, when we lose our way.

18
Lead us to a place, guide us with your grace

20
to a place where we'll be safe.


20
I pray we'll find your

23



23 I pray we'll find your light and hold it in our hearts.

26



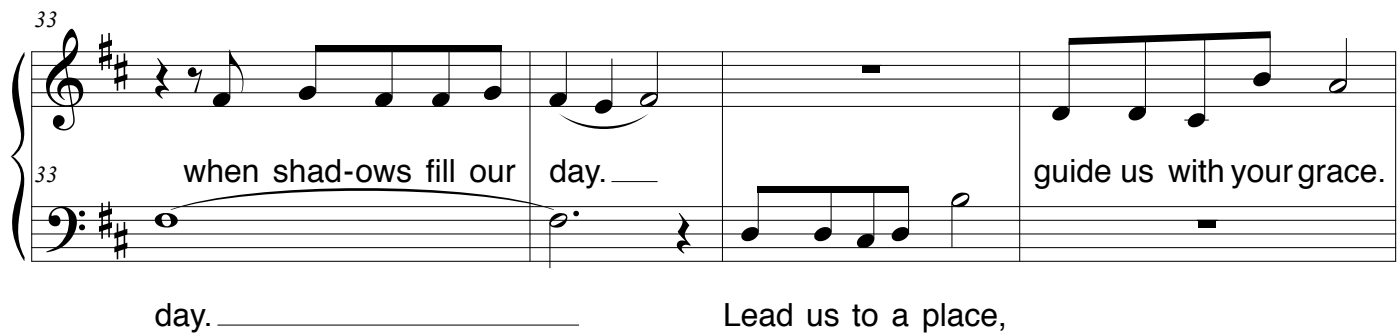
26 hearts. When stars go out each night re-mind us where you are.

29



29 where you are. Let this be our prayer, when shadows fill our day.

33



33 when shadows fill our day. Lead us to a place, Our world of

37



37 Give us faith so we'll be safe. Our world of

40

40

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

43

43

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

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

46

46

touch You, reach-ing to the sky.

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

49

49

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

kind; please watch us from a-bove.

52

52

bove. We hope each soul will find

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

4
55

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

love. _____ Let this be our prayer:

58

prayer: Just like ev - 'ry child _____

Just like ev - 'ry child

61

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

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

64

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

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

67

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

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

Thank you very much.

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

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

The Tender Trap

F

Keyboard

(Sax)

B \flat 6 Gm7 Cm7 F7 B \flat 6 Gm7 Cm7 F7

5 B \flat 6 B \circ 7

7 Fm7/C F7

9 Fm7 B \flat 9 E \flat maj7 E \flat 6

11 D7(#5) (Sax & Keyboard - As written) G7 Dm7/A Gm/B \flat G7/B

13 C9 Cm7 F7

15 1. B \flat (Sax) F7 2. B \flat Cm7 Dm Cm7 B \flat B \circ 7

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

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

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

snap!
whap!

Those eyes,
Those trees,

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

You're Some star - ry



19 Am7/Bb D7 Gm Cm Gm Bb°7

night _____ when his kiss-es make you tin-gle, _____ he'll hold you tight

23 Am7(b5) D7 Gm C7 Cm7 B7 F7

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

27 Bb6 B°7 Fm7/C

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

30 F7 Fm7 Bb9 Ebmaj7 Eb6 To Coda ⊕

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

33 D7(#5) (Sax & Keyboard - As written) G7 Dm7/A Gm/Bb G7/B

map! _____ You're hooked,

35 C9 Cm7 F7

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

37 Bb (Keyboard) B°7 Cm7 F7 (Sax)

39 $B\flat 6$ $B^\circ 7$ $Fm7/C$ $F7$

43 $Fm7$ $B\flat 9$ $E\flat maj7$ $E\flat 6$ $D7(\#5)$ (Keyboard) $G7$ $Dm7/A$ $Gm/B\flat$ $G7/B$ (Sax)

47 $C9$ $Cm7$ $F7$ $B\flat$ $Cm7$ Dm $Cm7$ $B\flat$ $B\flat^\circ 7$ **D.S. al Coda**
Some star - ry

⊕ Coda
51 $D7(\#5)$ (Sax & Keyboard - As written) $G7$ $Dm7/A$ $Gm/B\flat$ $G7/B$
map! And then You'll won -

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

55 $Fm6/D$ Fm/C $B\flat 7$ $Fm/A\flat$ $G7$ F/A $G7$
late now, there's no get - ting out. You fell

57 Cm $E\flat/B\flat$ $F7$ $Cm7$ N.C.
in love, and love is a ten - der

60 $B\flat$ (Sax) Dm/A $Gm7$ $G\flat maj7$ $Cm7$ $Bmaj7$ $B\flat 6$
trap.

The Tender Trap

M

Keyboard

(Keyboard)

Eb6 Cm7 Fm7 Bb7 Eb6 Cm7 Fm7 Bb7
 You
 5 Eb6 E°7
 see a pair of laugh - ing eyes _____ and
 hand in hand be - neath the trees, _____ and
 7 Bbm7/F Bb7
 sud - den - ly you're sigh - ing sighs. _____ You're
 soon there's mu - sic in the breeze. _____ You're
 9 Bbm7 Eb9 Abmaj7 Ab6
 think - ing noth - ing's wrong, you string _____ a - long, boy, then
 act - ing kind of smart un - til _____ your heart just goes
 11 G7(#5) (Keyboard - As written) C7 Gm7/D Cm/Eb C7/E
 snap! whap! Those eyes,
 Those trees,
 13 F9 Fm7 Bb7
 _____ those sighs, they're part _____ of the ten - der trap!
 _____ that breeze, they're part _____ of the ten - der trap!
 15 1. Eb (Keyboard) Bb7 2. Eb Fm7 Gm Fm7 Eb Eb°7
 You're Some star - ry

19 Dm7/Eb G7 Cm Fm Cm $\text{Eb}^\circ 7$

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

23 Dm7(b5) G7 Cm F7 Fm7 E7 Bb7

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

27 Eb6 $\text{E}^\circ 7$ Bbm7/F

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

30 Bb7 Bbm7 Eb9 Abmaj7 Ab6 **To Coda** Coda

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

33 G7(\#5) (Keyboard - As written) C7 Gm7/D Cm/Eb C7/E

map! _____ You're hooked,

35 F9 Fm7 Bb7

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

37 Eb (Keyboard) $\text{E}^\circ 7$ Fm7 Bb7

The musical score is written for a vocal line and a keyboard accompaniment. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The score is divided into systems, each with a measure number (19, 23, 27, 30, 33, 35, 37). Chord symbols are placed above the staff, and lyrics are written below the notes. The piece concludes with a 'To Coda' instruction and a Coda symbol.

39 Eb6 E°7 Bbm7/F Bb7

43 Bbm7 Eb9 Abmaj7 Ab6 G7(#5) C7 Gm7/D Cm/Eb C7/E

47 F9 Fm7 Bb7 Eb Fm7 Gm Fm7 Eb D.S. al Coda
Some star - ry

⊕ Coda
51 G7(#5) (Keyboard - As written) C7 Gm7/D Cm/Eb C7/E
map! And then You'll won -

53 F9 Fm7 Bb7
- der how it all came a - bout. It's too

55 Bbm6/G Bbm/F Eb7 Bbm/Db C7 Bb/D C7
late now, there's no get - ting out. You fell

57 Fm Ab/Eb Bb7 Fm7 N.C.
in love, and love is a ten - der

60 Eb (Keyboard) Gm/D Cm7 Bbmaj7 Fm7 Emaj7 Eb6
trap.

Thank you.

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

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

On The Sunny Side Of The Street

F

Keyboard

(Sax) F G m F 6/A G[♯]° G m7 C7

Grab your

5 F 6 A7 B^b6 C7 C[♯]°7

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

9 D m7 G7 G m7 C7 F Maj7 C7

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

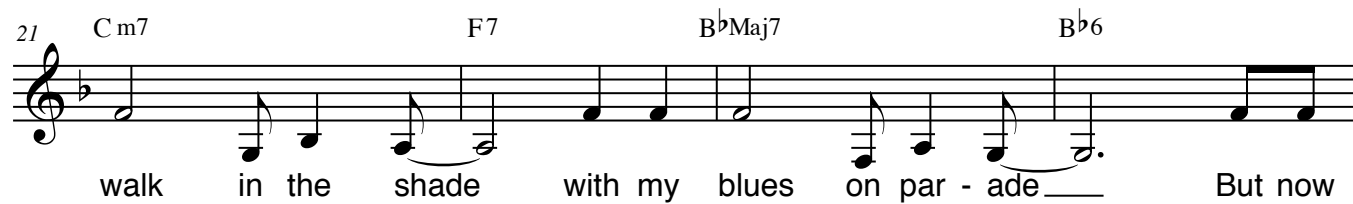
13 F 6 A7 B^b6 C7 C[♯]°7

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

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

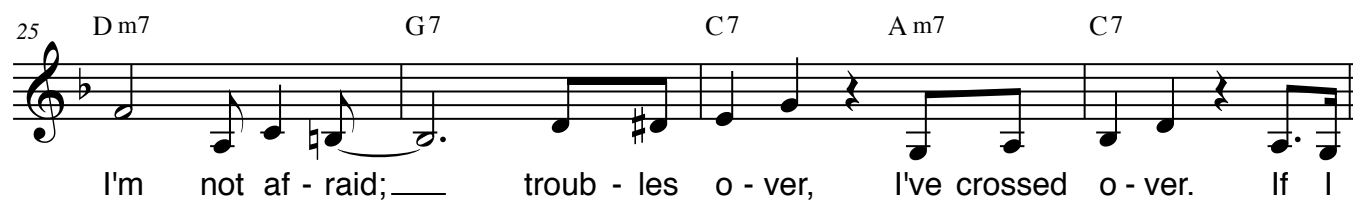
Life can be so sweet on the sun - ny side of the street. I used to

21 C m7 F7 B^bMaj7 B^b6



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

25 D m7 G7 C7 A m7 C7



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

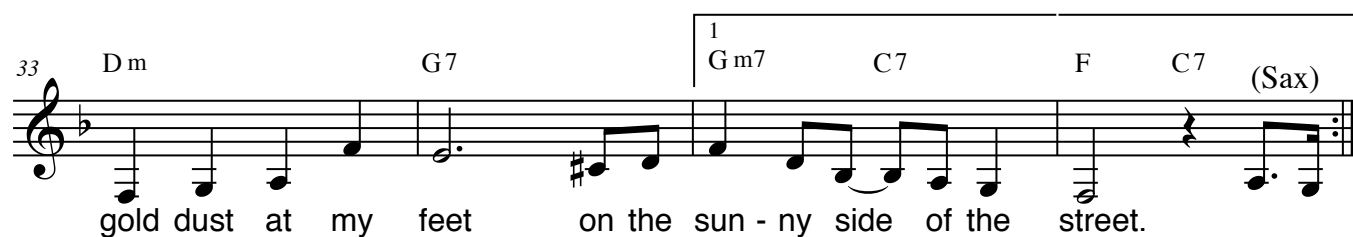
29 F 6 A7 B^b6 C7 C[#]7



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

33 D m G7

1 G m7 C7 F C7 (Sax)



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

37 2 G m7 C7 F (Sax)



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

40 G m F 6/A G[#]° C7 F 6




Keyboard

5 B \flat 6 D7 E \flat 6 F7 F \sharp °7



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

9 G m7 C7 C m7 F7 B^bMaj7 F7



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

13 B \flat 6 D7 E \flat 6 F7 F \sharp °7



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

17 G m C 7 C m7 F 7 B^b A^b9 G m7 G^b7

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

21 F m7 B \flat 7 E \flat Maj7 E \flat 6

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

25 G m7 C7 F7 D m7 F7

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

29 B \flat 6 D7 E \flat 6 F7 F \sharp 7

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

33 G m C7

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

1 C m7 F7 B \flat F7

37 2 C m7 F7 B \flat (Keyboard)

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

40 C m B \flat 6/D C \sharp F7 B \flat 6

Thank You.

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

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

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

Till Then

F

(Sax)

Keyboard

B \flat Maj7 Cm7 Dm7 Cm7 B \flat Maj7 Cm7 3 Dm7 Cm7 F7

5 Sax B \flat Gm7 Cm7 F7 F7(#5) B \flat Gm7 Till

then, ___ my dar - ling please wait for me. Till then, ___ no mat - ter
dreams ___ will live though we are a - part. Our love, ___ I know will

8 Cm7 F7 C $^\circ$ E \flat 6 D \flat° B \flat 6 G7

when it may be. One day ___ I know I'll be home a - gain, please
live in our hearts. Till then ___ when all the world will be free please

11 1. Cm E \flat m F9 F7(#5) 2. Cm F9 B \flat 6 A7

wait till then. Our wait till then. Al -

15 Dm A7 Dm A7 Em7 A7

though there are o-ceans we must cross and moun-tains that we must climb; I

19 Dm A7 Dm G7 Cm7 C $^\circ$ F7(#9)

know ev-'ry gain must have a loss, so pray that our loss is noth-ing but time. Till

23 B \flat Gm7 Cm7 F7 F7(#5) B \flat Gm7

then, ___ let's dream of what there will be. Till then, ___ we'll call on

26 Cm7 F7 C $^\circ$ E \flat 6 D \flat° B \flat 6 G7 To Coda

each mem o - ry. Till then, ___ when I will hold you a - gain, please

29 Cm7 F7 B \flat 6 Cm7 F7 D.S. al Coda

wait till then. (Sax)

31 Coda Cm7 C $^\circ$ B \flat 6

wait till then.

Till Then

M

(Keyboard)

Keyboard

$E^b\text{Maj}7$ $F\text{m}7$ $G\text{m}7$ $^3 F\text{m}7$ $E^b\text{Maj}7$ $F\text{m}7$ $G\text{m}7$ $F\text{m}7$ B^b7

Till

E^b $C\text{m}7$ $F\text{m}7$ B^b7 $B^b7(\#5)$ E^b $C\text{m}7$

then, my dar - ling please wait for me. Till then, no mat - ter
dreams will live though we are a - part. Our love, I know will

$F\text{m}7$ B^b7 F° A^b6 G^b° E^b6 $C7$

when it may be. One day I know I'll be home a - gain, please
live in our hearts. Till then when all the world will be free please

1. $F\text{m}$ $A^b\text{m}$ B^b9 $B^b7(\#5)$ 2. $F\text{m}$ B^b9 E^b6 $D7$

wait till then. Our wait till then. Al -

$G\text{m}$ $D7$ $G\text{m}$ $D7$ $A\text{m}7$ $D7$

though there are o - ceans we must cross and moun - tains that we must climb; I

$G\text{m}$ $D7$ $G\text{m}$ $C7$ $F\text{m}7$ F° $B^b7(\#9)$

know ev - ry gain must have a loss, so pray that our loss is noth - ing but time. Till

E^b $C\text{m}7$ $F\text{m}7$ B^b7 $B^b7(\#5)$ E^b $C\text{m}7$

then, let's dream of what there will be. Till then, we'll call on

$F\text{m}7$ B^b7 F° A^b6 G^b° E^b6 $C7$ To Coda

each mem o - ry. Till then, when I will hold you a - gain, please

D.S. al Coda
 $F\text{m}7$ B^b7 E^b6 $F\text{m}7$ B^b7

wait till then. (Keyboard)

Coda
 $F\text{m}7$ F° E^b6

wait till then.

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

Here's our version of "Paper Doll."

2
41 $B\flat 7$ $E\flat$

guess I've had ___ a mil - lion dolls or more. _____ I

45 $G 7$ $C m$ $F m 7$

know I played this ball-game o'er ___ and o'er. _____ I've just

49 $B\flat 7$ $E\flat$ D° $C 7$

quar - relled with Sue, _____ that's why I'm blue. _____ She's

53 $F 7$ $B\flat 7$ C° $B\flat 7$

gone a - way and left ___ me just like all dolls do. _____ I

57 $F m 7$ $B\flat 7$ $E\flat$

tell you folks it's tough to be a - lone, _____ and it's

61 $G 7$ $C m$

tough ___ to love a doll ___ that's not your own. _____

65 $B\flat$ $F 7$ $B\flat$ $G 7$

I'm through with all of them I'll nev - er fall a - gain. Oh,

69 $C 7$ $F 7$ $B\flat$ $B\flat 7$ *D.S. al Coda*

no! Here's what I'm gon - na do. _____ I'm gon - na

Coda

73 $A\flat Maj 7$ $G m 7$ $F m 7$ $E\flat Maj 7$ $D\flat 6$ $C m 7$ $F m 7$ $B\flat 7$

stub - born, sil - ly, wil - ly, nil - ly, fick - le mind - ed real live

77 $E\flat$ $F m 7$ $E\flat$ $F m 7$ $E\flat$

girl. _____

Thank you. Thank you very much.

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

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

Glow Worm

Keyboard

(Keyboard)



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



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



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



Light ___ the path be-low, a - bove, and lead us on to love.
When you got ta glow you got - ta glow, ___ Glow lit-tle glow worm glow.
I ___ got a gal that I love so. ___ Glow, lit-tle glow worm ___ glow.

2

22 A^b E^b7

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

25 A^b E^b7

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

29 A^b E^b7

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

33 A^b B^bm E^b7 B^bm7 E^b7

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

37 A^b E^b7 B^bm7 E^b7 A^b E^b7

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

41 B^bm7 E^b7 A^b D^b E^b7 A^b

glow worm, glow. _____

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

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

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

For Sentimental Reasons

F

Keyboard

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

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

8 $C m7$ $F7$ $B\flat 6$ $G m7$

_____ I hope you do be - lieve me. _____

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

_____ I'll give you my heart. _____ I

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

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

16 $C m7$ $F7$ $B\flat 6$ $G m7$

_____ Please give your lov - ing heart to me _____

18 $E\flat Maj7/C$ $C^\circ 7/F$ $B\flat 6$ $E\flat m6$ $B\flat 6$ $F m7$ $E7(\flat 5)$

_____ and say we'll nev - er part. _____ I

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

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

24 $B\flat Maj7$ $A m7(\flat 5)$ $D7(\flat 9)$ $G m7$ *To Coda* Θ

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

27 C7 C m7/F F7 B 7(#5)
 ev - er _____ you're in sight. _____ I

29 B \flat Maj7 D \flat 7 C m7 F7
 love you _____ for sen - ti - men - tal

31 B \flat Maj7 G m7 C m7 F7 B \flat 6 G m7
 rea - sons. _____ I hope you do be - lieve-me. _____

34 E \flat Maj7/C F 13(\flat 9) B \flat 6 G7(\flat 9) C m7 F7 B 7(#5)
 _____ I've giv - en you my heart. _____ (Sax) *D.S. al Coda*

\oplus Coda
 37 C7 A7 A $^\circ$ 7 D m7 G7
 ev - er you're in my sight. _____ I

39 C Maj7 E \flat 7 D m7 G7 C Maj7 A m7
 love you _____ for sen - ti - men - tal rea - sons. _____

42 D m7 G7 C 6 A m7 F Maj7/D G 13(\flat 9)
 _____ I hope you do be - lieve-me. _____ I've giv - en you my

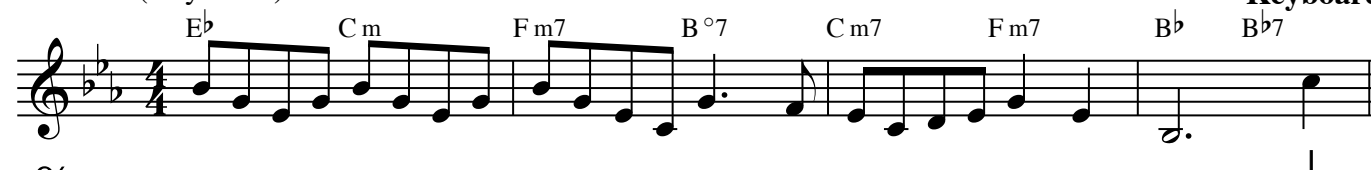
45 A \flat Maj7 (Sax) F m7 C Maj7
 heart. _____ (Keyboard)

For Sentimental Reasons

M

Keyboard

(Keyboard)



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



_____ I hope you do be - lieve me. _____



_____ I'll give you my heart. _____ I



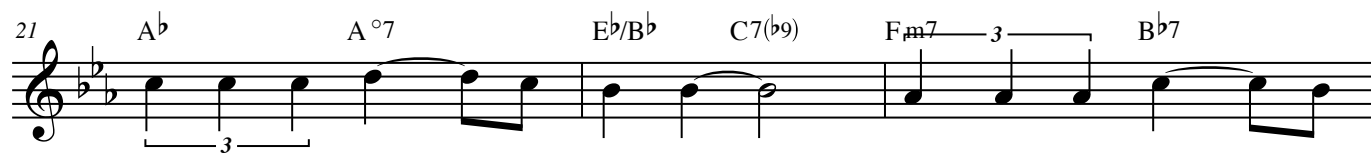
love you _____ and you a - lone were meant - for me. _____



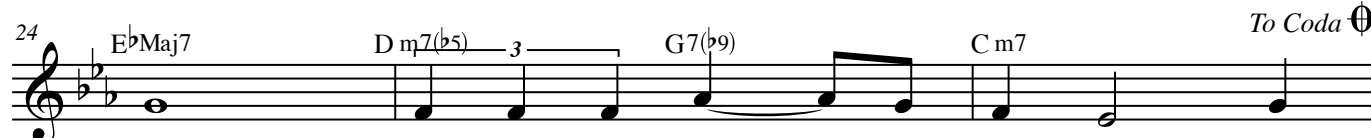
_____ Please give your lov - ing heart to me _____



_____ and say we'll nev - er part. _____ I



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



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

To Coda

27 F7 F m7/B^b B^b7 E7(#5)

ev - er _____ you're in sight. _____ I

29 E^bMaj7 G^b7 F m7 B^b7

love you _____ for sen - ti - men - tal

31 E^bMaj7 C m7 F m7 B^b7 E^b6 C m7

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

34 A^bMaj7/F B^b13(b9) E^b6 C7(b9) F m7 B^b7 E7(#5) D.S. al Coda

_____ I've giv - en you my heart. _____ (Sax)

⌘ Coda

37 F7 D7 D^o7 G m7 C7

ev - er you're in my sight. _____ I

39 F Maj7 A^b7 G m7 C7 F Maj7 D m7

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

42 G m7 C7 F 6 D m7 B^bMaj7/G C13(b9)

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

45 D^bMaj7 (Sax) B^bm F Maj7

heart. _____ (Keyboard)

Thank you. Thank you very much.

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

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

VOCAL ONLY

When You And I Were Young, Maggie

Keyboard

(Keyboard)

5

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

11

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

17

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

23

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

29

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

33

you and I were so young. _____

37

(Keyboard)

They

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

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

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

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

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

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

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

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

93 F (Keyboard) B \flat 7 F Dm7 Gm7 C7 F
F (Keyboard) B \flat 7 F Dm7 Gm7 C7 F

Thank you,

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

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

Whispering

F

Keyboard

(Sax) $E\flat$ D D7 $E\flat$ C7(#5) C7

5 F m7 B \flat 7 F m7(\flat 5) $E\flat$ F m7 B \flat 7

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

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

13 $E\flat$ B \flat 7 $E\flat$ D7

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

17 Gm Cm Gm D7

Let me put my head on your shoul - der.

21 Gm Cm F7 B \flat B \flat 7

so that I can whis - per to you.

25 $E\flat$ C $^\circ$ 7

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

29 $E\flat$ C7(#5) C7

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

33 F7 B \flat 7

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

37 E \flat G m7 G \flat °7 F m7 B \flat 7 F m7 B \flat 7

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

41 E \flat C°7

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

45 E \flat C7(#5) C7

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

49 F7 B \flat 7

Whis - per and say that you be - lieve me

53 1. F m7 B \flat 7 F m7(b5) E \flat A \flat m7 B \flat 7

whis - per - ing that I love you.

57 2. A \flat A°7 E \flat /B \flat C°7

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

61 E \flat /B \flat F m7 B \flat 7 E \flat F m7 B \flat 7 E \flat

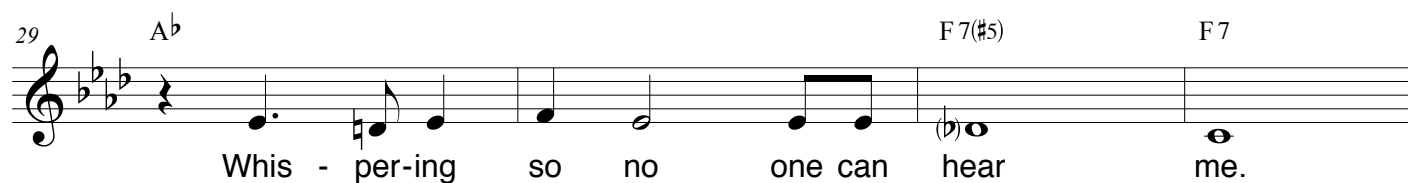
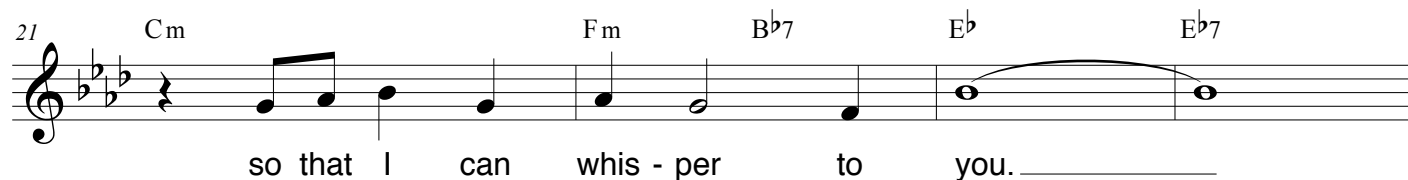
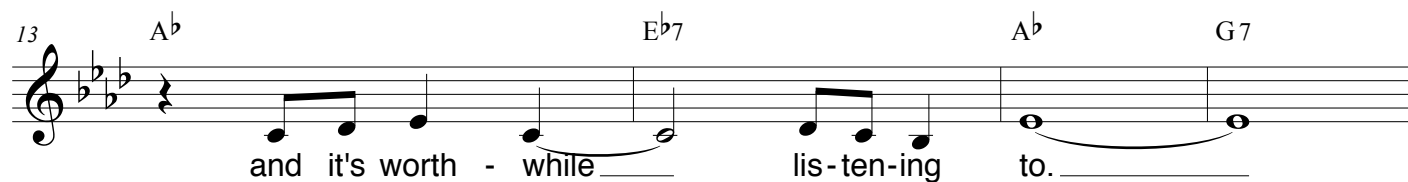
whis - per - ing that I love you.

Whispering

M

Keyboard

(Keyboard)



33 $B\flat 7$ $E\flat 7$

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

37 $A\flat$ $C m7$ $B^\circ 7$ $B\flat m7$ $E\flat 7$ $B\flat m7$ $E\flat 7$

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

41 $A\flat$ $F^\circ 7$

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

45 $A\flat$ $F 7(\sharp 5)$ $F 7$

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

49 $B\flat 7$ $E\flat 7$

Whis - per and say that you be - lieve me

53 1. $B\flat m7$ $E\flat 7$ $B\flat m7(b5)$ $A\flat$ $D\flat m7$ $E\flat 7$

whis - per - ing that I love you.

57 2. $D\flat$ $D^\circ 7$ $A\flat/E\flat$ $F^\circ 7$

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

61 $A\flat/E\flat$ $B\flat m7$ $E\flat 7$ $A\flat$ $B\flat m7 E\flat 7$ $A\flat$

whis - per - ing that I love you.

Thank you very much.

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

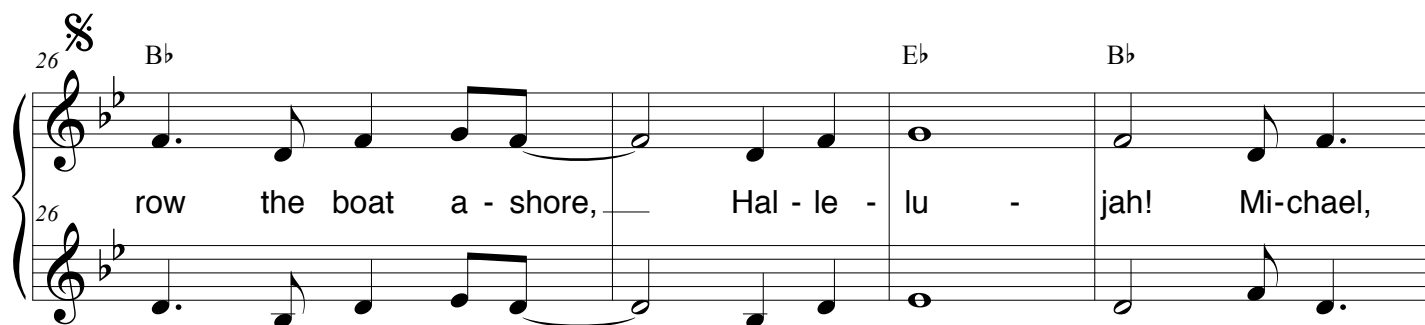
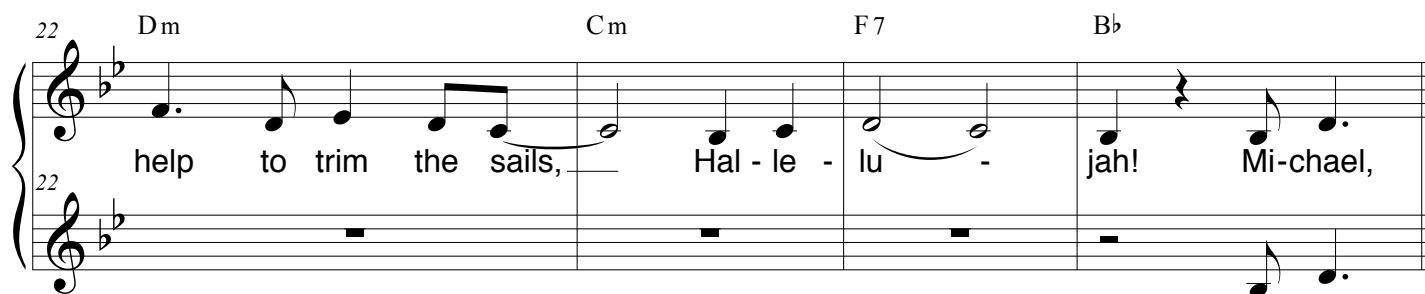
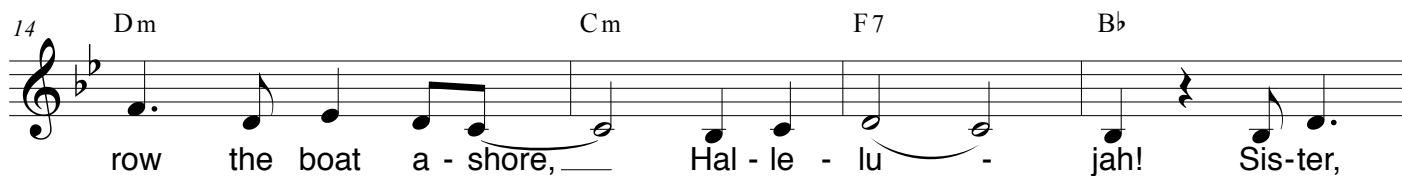
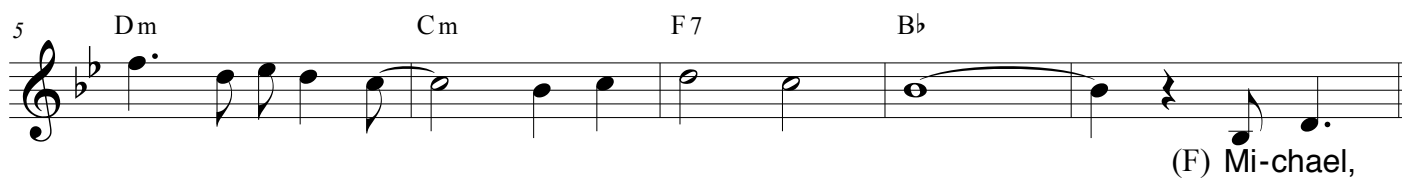
_____ and I will sing it for you now. Here's our version of "Michael, Row The Boat Ashore."

Michael, Row The Boat Ashore

(Sax Only - In Rhythm)

(All)

Keyboard



30 Dm Cm F7 **To Coda** Bb

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

34 Bb Eb Bb

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

38 Dm Cm F7 Bb **D.S. al Coda**

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

Coda 42 Bb C C F C

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

47 Em Dm G7 C

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

51 C F C

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

55 Em Dm G7 C

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

59 C F C

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

63 Em Dm G7

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

66 C G7 C (Sax)

jah! Hal - le - lu - jah!

69 Em Dm G7 C

Thank you.

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

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

37 G D7 G G7

This is arms! I'm

The second system of the musical score for 'This is My Arms'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The system contains 12 measures. The first measure is a whole note G4, with a 'G' chord symbol above it. The next three measures contain eighth notes: A4, B4, and C5. The fourth measure contains eighth notes D5 and E5, with a 'D7' chord symbol above it. The fifth measure contains eighth notes F#5 and G5. The sixth measure contains eighth notes A5 and B5. The seventh measure contains eighth notes C6 and D6. The eighth measure contains eighth notes E6 and F#6. The ninth measure contains eighth notes G6 and A6. The tenth measure contains eighth notes B6 and C7. The eleventh measure contains eighth notes D7 and E7. The twelfth measure contains eighth notes F#7 and G8. The system ends with a double bar line. Above the double bar line, there is a '2.' indicating a second ending. The second ending consists of two measures: a whole note G4, with a 'G' chord symbol above it, and a whole note G4, with a 'G7' chord symbol above it. The lyrics 'This is arms! I'm' are written below the notes. The word 'arms!' is under the G4 note in the eleventh measure, and 'I'm' is under the G4 note in the twelfth measure. There is a blank line after 'arms!' and before 'I'm'.

2

43 C G7
 danc - ing with an an - gel, ____ with an an - gel, an an - gel, an

49 C G
 an - gel. ____ Oh yes, I'm danc - ing with an an - gel, ____ that's why the

55 Am7 D7 G G7
 band is sound-ing bet - ter from the mom-ent that I met her, 'cause I'm

59 C G7
 danc - ing with an an - gel, ____ with an an - gel, an an - gel, an

65 C F G7 C
 an - gel. ____ She's got me dan - cing like I nev - er thought I

70 A7 Dm7 G7 C D7 (Keyboard)
 could. Ar - thur Mur - ray nev - er had it so good! ____

D.S. al Coda

75 G D7. Am7 D D7
 This is

⌂ Coda

79 E7 Am7 D7 E7
 play it a - gain. ____ Oh, what a girl, just play it a - gain. ____

85 Am7 D7 G (Keyboard) Am7 D7 G
 Oh, what a girl in my arms. ____

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

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

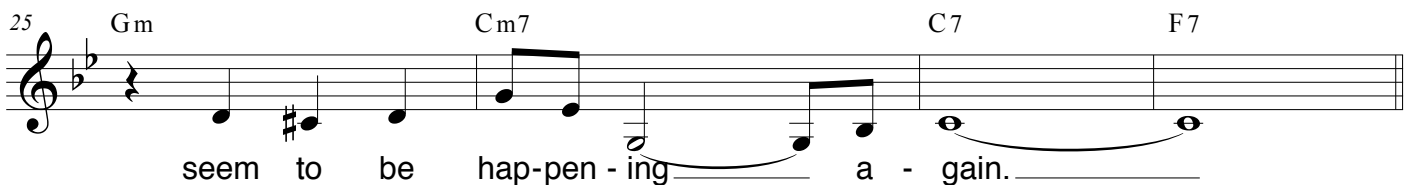
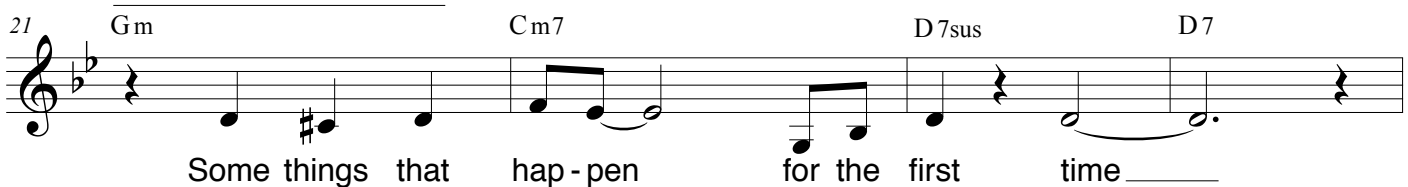
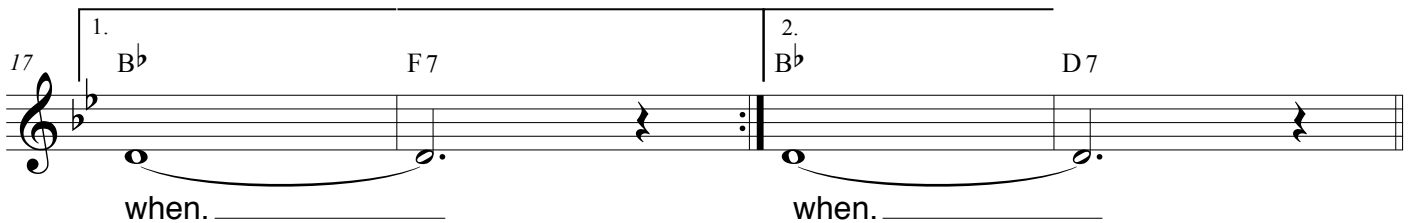
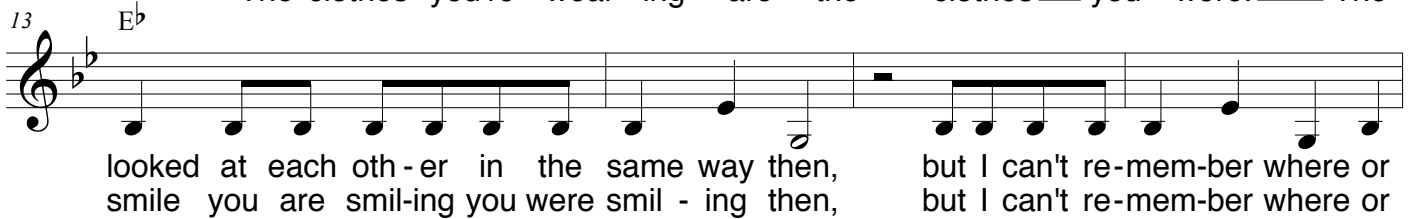
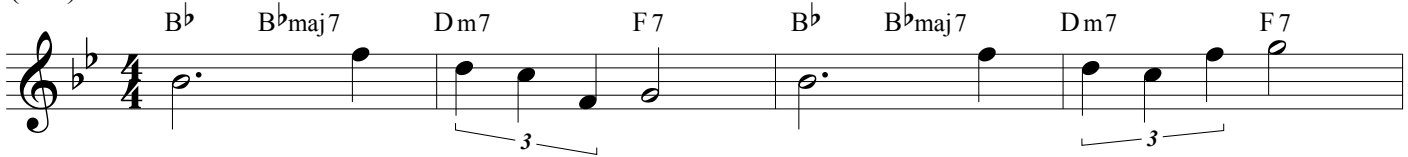
Where Or When?

F

LATIN

Keyboard

(Sax)



29 $B\flat$ $B\flat_{aug}$

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

33 Cm Dm Cm Dm

laughed _____ be - fore and loved be - fore, but

37 Cm $F7$ $\text{To Coda } \text{Coda}$ $B\flat$ **D.S. al Coda**

who knows where or when? _____

Coda

41 $G7$ $Cm7$ $F7$ $B\flat$

when? _____ Who knows where _____ or when? _____

44 $Cm7$ $F7$ $B\flat$

Who knows where or when? _____

47 (Sax) $B\flat_{maj7}$ $Gm7$ $Cm7$ $F7$ $B\flat6$

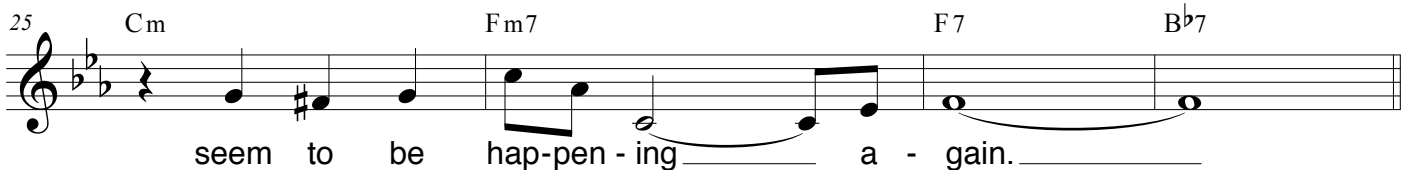
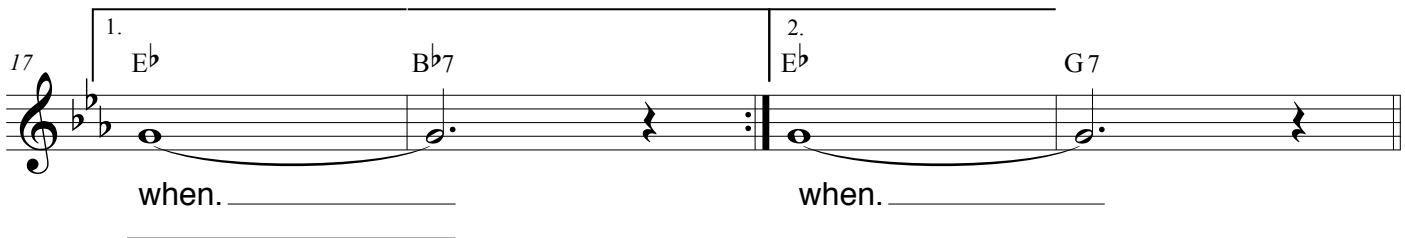
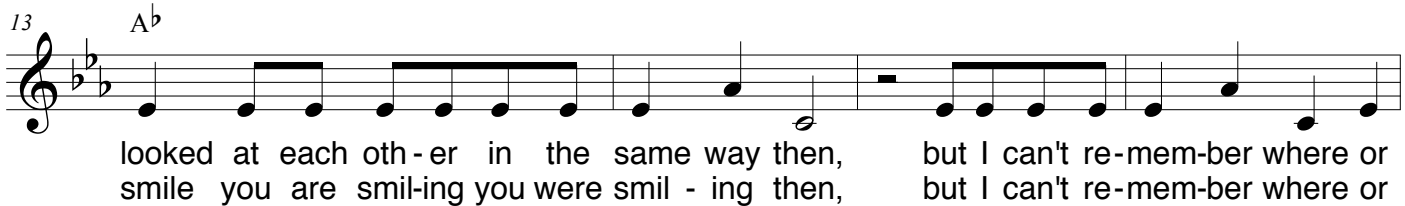
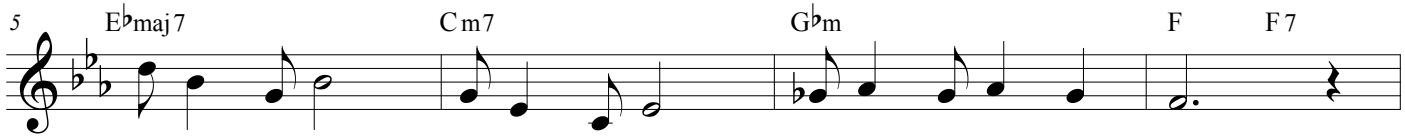
Where Or When?

M

Keyboard

LATIN

(Keyboard)



29 E^b E^b_{aug}

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

33 Fm Gm Fm Gm

laughed _____ be - fore and loved be - fore, but

37 Fm B^b7 E^b **To Coda** E^b **D.S. al Coda**

who knows where or when? _____

Φ **Coda**

41 $C7$ $Fm7$ B^b7 E^b

when? _____ Who knows where or when? _____

44 $Fm7$ B^b7 E^b

_____ Who knows where or when? _____

(Keyboard)

47 E^b_{maj7} $Cm7$ $Fm7$ B^b7 E^b6

Thank you. Thank you very much.

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

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

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

String Of Pearls

Keyboard

(Sax)
G7

(Keyboard
& Bass)

(Keyboard)

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

9 C7 C6 Caug C D7 G7 C6 A^b G7

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

17 F7 F6 Faug F G7 C7 F6 G7

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

25 C7 C6 Caug C D7 G7 C6 E^b7

The musical score is written for three instruments: Saxophone, Keyboard & Bass, and Keyboard. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into seven staves, each containing a line of music. The first staff shows the Saxophone and Keyboard & Bass parts. The second staff shows the Saxophone part with a series of chords. The third staff shows the Saxophone part with a series of chords. The fourth staff shows the Saxophone part with a series of chords. The fifth staff shows the Saxophone part with a series of chords. The sixth staff shows the Saxophone part with a series of chords. The seventh staff shows the Saxophone part with a series of chords.

2

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

33 D^b7 A^b6

37 E^b7 A^b6

41 A^b6 A^{b+} $Fm7$ $F^\circ7$ E° A^b6 $A^{b\circ7}$ A^bm6

45 D^b7 A^b6

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

53 E^b6 $Fm7$ $Gm7$ A^bmaj7 $Gm7$ $Fm7$ E^b6 $Fm7$ $Gm7$ A^bmaj7 $Gm7$ $Fm7$

57 $E\flat 6$ $Fm7$ $Gm7$ $A\flat maj7$ $Gm7$ $Fm7$ $E\flat 6$ $Fm7$ $Gm7$ $A\flat maj7$ $Gm7$ $E\flat 7$

61 $A\flat 6$ $B\flat m7$ $Cm7$ $D\flat maj7$ $Cm7$ $A\flat$ $E\flat 6$ $Fm7$ $Gm7$ $A\flat maj7$ $Gm7$ $Fm7$

65 $Fm7$ Gm $A\flat 6$ $B\flat 7$ $Fm7$ $B7$ $E\flat$ $Fm7$ $Gm7$ F° G

69 C $Fm7$ C $/G$ $/E$ $/F$ $/G$ $G\flat^\circ$ $Dm9/FG9$

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

77 $C7$ $C6$ $Caug$ C $D7$ $G7$ $C6$ $D7(b9)$ $G7$

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

85 $C7$ $C6$ $Caug$ C $D7$ $G7$ $C6$ $Dm7/AG^\circ 7$ $F6$ $E^\circ 7Dm7$ $A\flat 7$ C/G

89 (Keyboard) $G7$ (Sax) N.C. $C6$ (Sax) $Cmaj9$