



## Set B

Last revised: 2023.04.28

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# Take The A Train

Keyboard

The musical score consists of ten staves of music for keyboard, arranged vertically. The key signature is one flat (F#), and the time signature is common time (4/4).

- Staff 1 (Measures 1-4):** Features a repeating pattern of eighth-note chords: B♭Maj7, C7(b5), B♭Maj7, C7(b5).
- Staff 2 (Measures 5-8):** Starts with B♭Maj7, followed by a measure of C major (C m7), then F7, B♭Maj7, C m7, and F7.
- Staff 3 (Measures 9-12):** Continues the pattern from Staff 1: C m7, F7, B♭Maj7, C m7, F7.
- Staff 4 (Measures 13-16):** Starts with B♭Maj7, followed by a measure of C major (C m7), then F7, B♭Maj7, C m7, and B♭7.
- Staff 5 (Measures 17-20):** Continues the pattern from Staff 4: C m7, F7, B♭Maj7, C m7, B♭7.
- Staff 6 (Measures 21-24):** Starts with E♭Maj7, followed by a measure of C major (C 9), then F9, and F7(b9).
- Staff 7 (Measures 25-28):** Continues the pattern from Staff 6: C 9, F9, F7(b9).
- Staff 8 (Measures 29-32):** Starts with B♭Maj7, followed by a measure of C major (C m7), then F7, B♭Maj7, D m7, and F7.
- Staff 9 (Measures 33-36):** Continues the pattern from Staff 8: C m7, F7, B♭Maj7, D m7, F7.

2

37 B♭Maj7 C 7(♭5)

(Keyboard Adlib)

41 C m7 F7 B♭Maj7 C m7 F7

45 B♭Maj7 C 7(♭5)

(Keyboard Adlib)

49 C m7 F7 B♭Maj7 C m7 B♭7

(Sax Adlib)

53 E♭Maj7 C 9 C m7 F9 F7(♭9)

61 B♭Maj7 C 7(♭5)

65 C m7 F7 B♭Maj7 C m7 F7

69 B♭Maj7 C 7(♭5)

73 C m7 F7 B♭ E♭ E dim F7 B♭

Good evening. We're so very glad to be back with you again.

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, "Take The A Train," was one of the signature pieces for the Duke Ellington orchestra and was first performed back in 1941.

Our next selection was written by Irving Berlin way back in 1925 and Josephine Baker made the first recording in 1926. Since that time, it's been recorded by a whole hosts of artists and has been sung at weddings all across the United States. Here is \_\_\_\_\_ to sing "Always."

# Always

F

(Sax)

**Keyboard**

B♭ Maj7 C m7 C m7(♭5) D m7 C m9 F7

5 B♭ Maj7 C m7 F7 B♭ Maj7 C m7 F7  
be lov-ing you, al - ways, with a love that's true,

11 B♭ Maj7 C m7 F7 B♭ Maj7 E m7(♭5) A 7 D Maj7  
al - ways. When the things you've planned need a help-ing

16 B 7 E m7 A 7 D 7 G 7 C 7 F7  
hand, I will un - der - stand, al - ways, al - ways.

21 B♭ Maj7 C m7 F7 B♭ Maj7 A 7 A♭ 7 G 7  
Days may not be fair, al - ways. That's when I'll be there,

27 C m7 To Coda ♀ E♭ Maj7 E♭ m7 A♭ 7 B♭ Maj7 C 7  
al - ways. Not for just an hour, not for just a day,

33 C m7 F7 B♭ Maj7 C m7 D. E 7 al Coda  
Coda not for just a year, but al - ways.

37 E♭ Maj7 E♭ m7 F♯° B♭ Maj7/F G m7  
Not for just an hour, not for just a day,

41 C m7 F7 B♭ Maj7 C m7 B Maj7 B♭ 6  
not for just a year, but al - ways.

# Always

**M**

(Keyboard)

Keyboard

E♭ Maj7 F m7 F m7(b5) G m7 F m9 B♭7

5 E♭ Maj7 F m7 B♭7 E♭ Maj7 F m7 B♭7  
I'll be lov-ing you, al - ways, with a love that's true,

11 E♭ Maj7 F m7 B♭7 E♭ Maj7 A m7(b5) D 7 G Maj7  
al - ways. When the things you've planned need a help-ing

16 E 7 A m7 D 7 G 7 C 7 F 7 B♭7  
hand, I will un - der - stand, al - ways, al - ways.

21 E♭ Maj7 F m7 B♭7 E♭ Maj7 D 7 D♭7 C 7  
Days may not be fair, al - ways. That's when I'll be there,

27 F m7 To Coda A♭ Maj7 A♭ m7 D♭7 E♭ Maj7 F 7  
al - ways. Not for just an hour, not for just a day,

33 F m7 B♭7 E♭ Maj7 F m7 D.S. al Coda  
not for just a year, but al - ways.

37 Coda A♭ Maj7 A♭ m7 B° E♭ Maj7/B♭ C m7  
Not for just an hour, not for just a day,

41 F m7 B♭7 E♭ Maj7 F m7 E Maj7 E♭ 6  
not for just a year, but al - ways.

The score consists of eight staves of music for voice and keyboard. The vocal part is in 3/4 time, mostly in E♭ major, with some changes in key signature. Chords are indicated above the staff. The lyrics are written below the vocal line. The score includes a 'To Coda' section at measure 27 and a 'Coda' section starting at measure 37. Measure numbers are provided on the left side of the staves.

Thank you. We're going to switch beats and play a Latin American tune written way back in 1926 and became a big hit for Paul Whiteman and his orchestra.

Enjoy this tale of an event that occurred a while back "In A Little Spanish Town."



2  
19 Cm (Sax) F<sub>7</sub> (Sax) B<sub>b</sub> (Sax) (Keyboard)  
 sighed, "Mmm, Si, Si." F<sup>o</sup>7

23 B<sub>b</sub> N.C. B<sub>b</sub> N.C. (Keyboard & Bass)  
 Many skies have turned to grey be-cause we're far a - part

27 Cm N.C. Cm N.C. G7 (Sax) F<sup>o</sup>7 G  
 Man-y moons have passed a-way, and still he's in my heart.

31 G7 F<sup>o</sup>7 D & (Keyboard)  
 We made a prom - ise and we sealed it with a kiss.

35 B<sub>b</sub> & N.C. F7 & N.C. B<sub>b</sub> N.C.  
 In a lit-tle Span-ish town, twas on a night like this  
 (Drums ala castanets)

(Sax)

39 C Dm

43 G7 C

The musical score consists of six staves of music. The top staff is for the piano, featuring treble and bass staves with various notes and rests. The second staff is for the keyboard, with a treble clef and specific chords like F<sup>o</sup>7 and G. The third staff is for the bass, with a bass clef and chords like Cm and G7. The fourth staff is for the saxophone, with a treble clef and chords like B<sub>b</sub>. The fifth staff is also for the saxophone, with a treble clef and chords like B<sub>b</sub> and F<sup>o</sup>7. The bottom staff is for the piano, with a treble clef and chords like C and Dm. The score includes lyrics such as 'sighed, "Mmm, Si, Si."', 'Many skies have turned to grey be-cause we're far a - part', 'Man-y moons have passed a-way, and still he's in my heart.', 'We made a prom - ise and we sealed it with a kiss.', 'In a lit-tle Span-ish town, twas on a night like this', and 'Drums ala castanets'. Chords are labeled above the staff, and specific instruments are noted in parentheses.

3

47

Dm7      G7      C      G°7

51

Dm7      G7      C      G7

55

C      Dm7

Man-y skies have turned to grey be-cause we're far a - part.

59

Dm      E (Sax)      E°7

Man-y moons have passed a - way, and still he's in my heart.

63

A7      (Keyboard)      (Keyboard)

N.C.      E7      A7      N.C.

We made a prom - ise and we sealed it with a kiss.

67

C N.C.      G7 N.C.      C      C

In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)

71

C N.C.      G7 N.C.      (Keyboard)

Gm7      C6

In a lit-tle Span-ish town, twas on a night like this.

Where indicated,  
Keyboard and Bass  
play notes exactly as written

# In A Little Spanish Town

**M**  
Keyboard

(Keyboard & Bass)

1 2 3 4 &

4 1 & 2 & 3 (Simile)

7 E♭ N.C. E♭ N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this.

(Drums ala castanets)

II B♭7 N.C. B♭7 N.C. (Keyboard & Bass)

Stars were peek-a-boo-in' down, twas on a night like this.

(Drums ala castanets)

15 E♭ B♭7 (Keyboard)

She whis-pered, "Be true to me." and I

2  
19 Fm (Keyboard) B<sub>b</sub><sup>7</sup> (Keyboard) E<sub>b</sub> (Keyboard) (Keyboard)  
 sighed, \_\_\_\_\_ "Mmm, \_\_\_ Si, Si."  
 B<sup>7</sup>

23 E<sub>b</sub> N.C. E<sub>b</sub> N.C. (Keyboard & Bass)  
 Man-y skies have turned to grey be - cause we're far a - part  
 23

27 Fm N.C. Fm N.C. C<sub>7</sub> (Keyboard) B<sup>7</sup> C  
 Man-y moonshave passed a-way, and still she's in my heart.

31 C<sub>7</sub> B<sub>b</sub><sup>7</sup> G & B<sub>b</sub><sup>7</sup> (Keyboard)  
 We made a prom - ise and we sealed it with a kiss.

35 E<sub>b</sub> & N.C. B<sub>b</sub><sup>7</sup> & N.C. E<sub>b</sub> N.C.  
 In a lit-tle Span-ish town,twas on a night like this  
 (Drums ala castanets)

(Keyboard)  
 39 F G<sub>m</sub>  
 F

43 C<sub>7</sub> F  
 F

47

Gm7 C7 F C7

3

51

Gm7 C7 >

55

F Gm7

Man-y skies have turned to grey be-cause we're far a - part. \_\_\_\_\_

59

Gm A (Keyboard) A°7

Man-y moons have passed a - way, and still she's in my heart. \_\_\_\_\_

63

D7 N.C. A7 D7 N.C.

We made a prom - ise and we sealed it with a kiss.

67

F N.C. C7 N.C. F F

In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)

71

F N.C. C7 N.C. Cm7 F6

In a lit-tle Span-ish town, twas on a night like this.

Thank you. Now, we'll pick up the tempo a little bit with a song that was written way back in 1926 and since then has been recorded by a whole hosts of artists including Frank Sinatra, Judy Garland, Peggy Lee, and Dean Martin. It was also featured in the movies "Pete Kelly's Blues" and "Sleepless In Seattle." Did any of you see either of those movies? (Response)

This is a song about a bird that was very common back in Nebraska where I hail from. It was completely black and slightly larger than a robin. Anyone have a guess as to the name of the bird? (Response). You got it - a blackbird. What song do you remember that had the word "blackbird" in its title. (Response). Right again!

So, here's our version of "Bye Bye Blackbird."

# Bye Bye Blackbird

D

Keyboard

(Sax)

F      /E      D m      A/C<sup>#</sup>      D m      /C      G m7/B<sup>b</sup>      A 7

5      B<sup>b</sup>      F/A      A<sup>b7</sup>      G m7      /B<sup>b</sup>      A<sup>o</sup>      G m      C7

9      FMaj7      G m7      C7      F 6      F/A      A<sup>b7</sup>

(F) Pack up all my care and woe, Here I go, sing-ing low, bye, bye,

15      G m7      C7      G m      G m7      G m6

black - bird. (M) Where some-bod-y waits for me, Sug-ar's sweet, so is she,

21      G m7      C7      F 6      F 7      E 9

bye, bye, black - bird. (F) No - one here can love and un - der -

27      E<sup>b9</sup>      D 7      G m7      G m7(b5)      C7

stand me. (M) Oh, what hard luck stor-ies they all hand me.

33      FMaj7      E<sup>b7</sup>      D 7

(Both) Make my bed and light the light, I'll ar - rive late to - night.

37      1. G m7      C7      F 6      G m7      C7      2. G m7

Black - bird, bye, bye.      Black - bird, my

43      A m7      G m7      (M) C7      (F) C7      F 6

black - bird, oh, black - bird (F) bye, bye. (F)

Thank you very much. Our next selection is a bit slower. It was written in 1954 by pianist Errol Garner, and it later became the signature song of Johnny Mathis. Does anyone have a guess as to the name of this song? (Response). Here's \_\_\_\_\_ to sing the beautiful ballad "Misty."

# Misty

F

Keyboard

(Sax)

C maj7 D m7 Em7 D m7

Look at

me, way I'm and a help - less thou - and as vi - o - kit - ten lins be - up gin a to

tree, play, and I feel like I'm cling - ing to a cloud. I That or it might be the sound of your "hel - lo."

can't mu - sic I hear, I get mis - ty just the hold - ing your you're

hand. Walk my near. You can say that you're

lead - ing me on, but it's just what I

1. E m7 A 7(b9) D m7 G7(b9) | 2. C Maj7 F m7

G m7 C7 G m7 C7(b9)

2

17 F Maj7 G m7 F Maj7 F#m7 B 7

want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 F#m7 B 7 E m7 A 7(b9) D m7 G7(b9) — 3 —

— That's why I'm fol - low - ing you. — On my

23 C Maj7 G m7 C7

own, would I wan - der in this won - der - land a -

25 F Maj7 — 3 — 3 — F m7 B b7

lone, nev - er know-ing my right foot from my left, my

27 C Maj7 3 A m7 To Coda D m7 G7(b9) — 3 —

hat, — from my glove. — I get mis - ty, I'm too much in

29 C 6 F m7 D m7 G7(b9) — 3 — D.S. al Coda

(Sax)

love.

31 Coda D m7 G 7 — 3 — E A 7

mis - ty, I'm too much in love. — I'm so

34 D m7 G7(b9) C B b9 C Maj7

mis - ty and too much in love.

# Misty

**M**

Keyboard

E♭maj7 (Keyboard) Fm7 Gm7 Fm7

Look at

me, way I'm as help - less as a kit - ten up a and a thou - sand vi - o - lins be - gin to.

tree, play, and I feel like I'm cling - ing to a cloud. or it might be the sound of your "hel - lo." That.

can't un-der - stand, I get mis - ty just hold - ing your mu - sic I hear, I get mis - ty the mo - ment you're.

hand. Walk my near. You can say that you're.

lead - ing me on, but it's just what I.

2

17 A♭Maj7 B♭m7 A♭Maj7 3 — 3 — A m7 D 7  
 want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 A m7 D 7 3 — G m7 C7(♭9) F m7 B♭7(♭9) 3 —  
 — That's why I'm fol - low - ing you. — On my

23 E♭Maj7 B♭m7 E♭7  
 own, would I wan - der in this won - der - land a -

25 A♭Maj7 3 — 3 — A♭m7 D♭7  
 lone, nev - er know-ing my right foot from my left, my

27 E♭Maj7 3 — C m7 To Coda ♀ F m7 B♭7(♭9) 3 —  
 hat, — from my glove. — I get mis - ty, I'm too much in

29 E♭6 A♭m7 F m7 B♭7(♭9) 3 — D.S. al Coda  
 (Keyboard)  
 love.

31 ♀ Coda F m7 B♭7 3 — G C7 3 —  
 mis - ty, I'm too much in love. — I'm so

34 F m7 B♭7(♭9) E♭ D♭9 E♭Maj7  
 mis - ty and too much in love.

Thank you very much. Now, we're going to switch gears and play a selection that was written way back in 1928 by Fats Waller. It's considered a masterpiece as evidenced by the huge number of people who recorded it - artists like Louis Armstrong, Nat King Cole, Glenn Miller, and a ton of others. It also won a Grammy award. So, get ready to tap your feet as we play this great old tune - Honeysuckle Rose.

# Honeysuckle Rose

**Keyboard**

(Keyboard)

The musical score consists of two staves. The top staff is for the piano (Keyboard) and the bottom staff is for the voice. The piano part includes harmonic progressions and dynamic markings. The vocal part includes lyrics and phrasing. The score is divided into sections by measure numbers and section endings.

**Piano (Keyboard) Part:**

- Measures 1-4: F, F/A, B<sup>b</sup>Maj7, B m7, F/C, B°, G m/B<sup>b</sup>, /A, /G, C7
- Measures 5-6: G m7, C7, G m7, C7, G m7, G m7(♯5)
- Measures 7-8: C7, C7/B<sup>b</sup>, F/A, D m7, G m7, C7
- Measures 9-10: me. why: I don't blame them, good-ness knows, Hon-ey suck-le
- Measures 11-12: You're much sweet - er, good-ness knows, Hon ey-suck-le
- Measures 13-14: 1,3. F, B<sup>b</sup>7, A m7(♭5), D7(♭9) | 2,4. F, B<sup>b</sup>7, F6
- Measures 15-16: Rose. Rose.
- Measures 17-18: F7, C m7, F°, F7, B<sup>b</sup>, F9, G<sup>b</sup>9, F9, B<sup>b</sup>
- Measures 19-20: Don't buy su - gar, you just have to touch my cup.
- Measures 21-22: G7, D m7, G°, G7, C7, G m7, A<sup>b</sup>9, G 9, C7
- Measures 23-24: You're my su - gar, it's sweet when you stir it up.
- Measures 25-26: G m7, C7, G m7, C7, G m7, G m7(♯5)
- Measures 27-28: When I'm ta - kin' sips from your tas - ty lips, seems the hon - ey fair - ly
- Measures 29-30: C7, C7/B<sup>b</sup>, F/A, D m7, G m7, C7, To Coda Φ
- Measures 31-32: drips. You're con - fec - tion, good-ness knows, Hon-ey-suck-le
- Measures 33-34: F, A m7(♭5), D7(♭9), D.S. al Coda
- Measures 35-36: Coda F, F/A, B<sup>b</sup>7, B°7, C, C7, F
- Measures 37-38: Rose. (Keyboard)

**Vocal Part:**

Ev - 'ry hon-ey bee fills with jeal - ous - y, when they see you out with  
When you're pas-sin' by, flow-ers droop and sigh, and I know the rea-son

me. why: I don't blame them, good-ness knows, Hon-ey suck-le

You're much sweet - er, good-ness knows, Hon ey-suck-le

Rose.

Don't buy su - gar, you just have to touch my cup.

You're my su - gar, it's sweet when you stir it up.

When I'm ta - kin' sips from your tas - ty lips, seems the hon - ey fair - ly

drips. You're con - fec - tion, good-ness knows, Hon-ey-suck-le

Rose. \_\_\_\_\_

Thank you. One of the most popular musical comedies was written by the team of Rodgers and Hammerstein about state just north of Texas. What state would that be? (Response) Right, Oklahoma. Remember the movie with Gordon McRae and Shirley Jones? Well, we'd like to take you back to those fun days when a good Sunday afternoon might be spent riding in a "Surrey With The Fringe On Top."

# Surrey With The Fringe On Top

Keyboard

F Gm A m7 G m7 F G m7 A m7 G m7 C7

5 FMaj7 G m7 A m7 G m7 FMaj7 G m7  
Chicks and ducks and geese bet - ter scur - ry when I take you  
Watch that fringe and see how it flut - ters when when I drive those

8 A m7 G m7 FMaj7 G m7  
out in the sur - rey, when I take you  
high step - pin' strut - ters. Nose - y folks 'll

10 A m7 D m7 G7 D m7 [1. G m7 C7] [2. G m7 C7]  
out in the sur - rey with the fringe on top. pop! The  
peek thru the shut - ters and their eyes will \_\_\_\_\_

14 C m7 F7 B♭Maj7 G m7  
wheels are yel - ler, the up - hol - ste - ry's brown, the

16 C m7 F7 B♭Maj7 D 7 G 7  
dash board's gen - u - ine leath - er. with is - in - glass cur - tains you can

19 CMaj7 A m7 D 7 G 7 G 7 C7  
roll right down in case there's a change in the weath - er.

2

22      FMaj7                    G m7                    A m7                    G m7                    FMaj7                    G m7

Two      bright      side - lights      wink - in' and      blink - in',      ain't      no      fin - er

25      A m7                    G m7                    FMaj7                    G m7                    A m7                    D m7

rig,      I'm      a      think-in,      you      can      keep      your      rig      if      you're      think - in'      that      I'd

**To Coda ♪**

28      G m7                    D7(♭9)                    G m7                    D7(♭9)                    A m7(♭5)                    D7(♭9)

keer      to      swap      for      that      shin - y      lit - tle      sur - rey      with      the

**D.S. al Coda**

31      G m7                    C7                            FMaj7                            G m                            C7

fringe      on      the      top!

**Coda**

34      G m7                    C7                            A                            A7                            D m

fringe,      with      the      fringe      on      the      top.      We're      gon - na

37      B♭                            F/A                            G m9                            C11                            F                            B♭                            F      C7      F

ride a - long to - geth - er in my sur - rey with the fringe on top!

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 musical trio of women who sang their way into the hearts of GI Joes during World War II. Do you remember their names? (Pause for response). Right, the Andrews Sisters. What were their first names? (Pause for response). Right, Patty, LaVerne, and Maxine. I had an aunt whose name was Maxine.

These young ladies became the best-selling female vocal group in the history of popular music, setting records that remain unsurpassed to this day.

The first selection we'd like to feature was recorded with Bing Crosby in December of 1944. It's words are kinda like a sermon, emphasizing that the key to happiness is to "Ac-cent-tchu-ate The Positive."

# Ac-cen-Tchu-Ate The Positive

**F**

Keyboard

(Sax)

B<sup>b</sup> G m7 C m7 F 7 B<sup>b</sup> C m7 B<sup>7</sup> F 7

You've got to

**S**

B<sup>b</sup> B<sup>b</sup> aug B<sup>b</sup> 6 B<sup>b</sup> 7 C m7 E<sup>b</sup>

ac - cent - tchu - ate the pos - i - tive, e - lim -  
spread joy up to the max - i - mum, bring gloom

8 G<sup>b9(b5)</sup> F 7 B<sup>b</sup> B<sup>b</sup> aug B<sup>b</sup> 6 B<sup>b</sup> 7

- i - nate the neg - a - tive and latch on to the af - fir - ma - tive.  
down to the min - i - mum, have faith, or pan-de-mon - i - um's

11 C m7 C m7/F 1. B<sup>b</sup> C m7 F 7 2. B<sup>b</sup>

Don't mess with Mis - ter In Be - tween. You've got to scene. To il-lus-

14 B<sup>b</sup> F aug F m7 F m7/B<sup>b</sup> E<sup>b</sup> C m7/F B<sup>b</sup> C m7/F F 7

trate my last re - mark, Jo - nah in the whale, No - ah in the ark, what did they

18 B<sup>b</sup> F m7 G7(b9) C 9 F 7 B<sup>b</sup> 7 G<sup>b9(b5)</sup> C m7/F F 7

do just when ev'-ry thing looked so dark? Man, they said, "We'd bet-ter

A musical score for voice and piano. The vocal line starts on B-flat (B♭) and moves through B-flat augmented (B♭aug), B-flat 6 (B♭6), B-flat 7 (B♭7), C major 7 (C m7), and E-flat dominant (E♭°). The lyrics are: "ac - cent - tchu - ate the pos - i - tive, e - lim - ". The piano accompaniment consists of simple harmonic chords.

A musical score for a vocal performance with piano accompaniment. The vocal part includes lyrics: "don't mess with Mis - ter In - Be - tween." The piano part has markings: C m7, C m7/F, To Coda Φ, B♭, C m7, D.S. al Coda F7. The vocal part ends with "(Sax)". The score is on a single staff with a treble clef, a key signature of one flat, and a common time signature.

∅ Coda

30 B♭ G7 Cm9 F7 B♭6

tween. No! Don't mess with Mis-ter In Be-tween."

# Ac-cen-Tchu-Ate The Positive

(Keyboard)

**M**  
Keyboard

E♭ C m7 F m7 B♭7 E♭ F m7 E°7 B♭7

You've got to

§

5 E♭ E♭aug E♭6 E♭7 F m7 A♭°

ac - cent - tchu - ate the pos - i - tive, e - lim -  
spread joy up to the max - i - mum, bring gloom

8 B 9(♭5) B♭7 E♭ E♭aug E♭6 E♭7

- i - nate the neg - a - tive and latch on to the af - fir - ma - tive.  
\_\_ down to the min - i - mum, have faith, or pan-de-mon - i - um's

11 F m7 F m7/B♭ 1. E♭ F m7 B♭7 2. E♭

Don't mess with Mis - ter In Be - tween. You've got to scene. To il-lus -  
lia - ble to walk up - on the

14 E♭ B♭aug B♭m7 B♭m7/E♭ A♭ F m7/B♭ E♭ F m7/B♭ B♭7

trate my last re - mark, Jo - nah in the whale, No - ah in the ark, what did they

18 E♭ B♭m7 C7(♭9) F 9 B♭7 E♭7 B 9(♭5) F m7/B♭ B♭7

do just when ev'-ry thing looked so dark? Man, they said, "We'd bet-ter

22      E♭      E♭aug      E♭6      E♭7      F m7      A♭<sup>o</sup>

ac - cent - tchu - ate the pos - i - tive, e - lim -

25      B9(♭5)      B♭7      E♭      E♭aug      E♭6      E♭7

- i - nate the neg - a - tive and latch on \_\_\_\_\_ to the af - fir - ma-tive,

28      F m7      F m7/B♭      To Coda ♀      E♭      F m7      D.S. al Coda  
B♭7

don't mess with Mis - ter In - Be - tween."      (Keyboard)

### ♀ Coda

30      E♭      C7      F m9      B♭7      E♭6

tween. No! Don't mess with Mis-ter In Be-tween." \_\_\_\_\_

Thank you. Thank you very much. Our next Andrews Sisters song was performed in a movie entitled "Private Buckaroo" in 1942. The song was written just two months after the bombing of Pearl Harbor and was first recorded by Glenn Miller and the Modernaires. In the song, the soldier is telling his girlfriend not to be going out with other men while he is off fighting the war. Here is "Don't Sit Under The Apple Tree."

# Don't Sit Under The Apple Tree

**F**

(Sax)

**Keyboard**

Sheet music for the first line of the song. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). The melody starts on B-flat. Chords indicated above the staff are B-flat 7th (B°7) at measure 3, C major 7th (C m7), F major (F), and F major 7th (F7) at the end.

§

Sheet music for the second line of the song. The key signature changes to G major (no sharps or flats). The melody continues from the previous line. Chords indicated above the staff are B-flat (B°), B-flat/F, B-flat, and G major 7th (G7).

Don't sit un - der the ap - ple tree with an - y-one else but me,  
Don't go walk-ing down lov'er's lane with an - y-one else but me,

Sheet music for the third line of the song. The key signature changes back to B-flat major. The melody continues. Chords indicated above the staff are C major 7th (C m7), C major 7th/G, C major 7th, F major 7th (F7), B-flat (B°), C major 7th (C m7), F major 7th (F7), B-flat (B°), F major 7th (F7), C major 7th (C m7), and F major 7th (F7).

an - y-one else but me, an - y-one else but me. No, No, No!  
an - y-one else but me, an - y-one else but me. No, No, No!

Sheet music for the fourth line of the song. The key signature changes back to B-flat major. The melody continues. Chords indicated above the staff are B-flat (B°), B-flat/F, and B-flat.

Don't sit un - der the ap - ple tree \_ with an - y-one else but  
Don't go walk-ing down lov'er's lane with an - y-one else but

Sheet music for the fifth line of the song. The key signature changes to G major. The melody continues. Chords indicated above the staff are G major 7th (G7), C major 7th (C7), C major 7th/F, F major 7th (F7), B-flat (B°), E-flat (E°), B-flat (B°), F major 7th (F7), B-flat (B°), C major 7th (C m7), D-flat 7th (D°), and B-flat 7th/D (B°7/D).

me till I come march-ing home. 1,3.  
me till I come march-ing home. 2,4.

2 F

23 E♭ C m7 F9 B♭ F7 B♭ D7

just got word from the girl who heard from the girl next door to me. The

27 G m D(♯5) G m7 C 9 F7 G m7 F7/A♭ F7/A F7(♯5)

boy she met just loves to pet, and it fits you to a tee. So

31 B♭ B♭/F B♭ G7

don't sit un-der the ap-ple tree with an-y-one else but me till

To Coda ♩ D.S. al Coda

35 C7 C m7/F F7 B♭ E♭6 F7

I come march - ing home.

Coda

39 F7 G 7(♯5) G 7 C m7 C m7/F F7 B♭6 E♭ B♭6

I'll be march-ing, till I come march-ing home.

# Don't Sit Under The Apple Tree

M

Keyboard

(Keyboard)

1 E<sup>b</sup> E<sup>b</sup> 3 E<sup>o7</sup> Fm7 B<sup>b</sup> B<sup>b7</sup>

Keyboard score for measures 1-4. The key signature is B-flat major (two flats). The time signature is common time (4/4). The melody starts on E-flat, moves to E-flat, then to E-flat with a 3 overline, then to F minor 7, then to B-flat, and finally to B-flat with a 7 overline.

5 E<sup>b</sup> E<sup>b/B<sup>b</sup></sup> E<sup>b</sup> C7

Don't sit un - der the ap - ple tree with an - y-one else but me,  
Don't go walk-ing down lov'er's lane with an - y-one else but me,

Keyboard score for measures 5-8. The key signature changes to A-flat major (one flat). The melody starts on E-flat, moves to E-flat/B-flat, then to E-flat, and finally to C7. The lyrics are: "Don't sit un - der the ap - ple tree with an - y-one else but me, Don't go walk-ing down lov'er's lane with an - y-one else but me,"

9 Fm7 Fm7/C Fm7 B<sup>b7</sup> E<sup>b</sup> Fm7 B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> Fm7 B<sup>b7</sup>

an - y-one else but me, an - y-one else but me. No, No, No!  
an - y-one else but me, an - y-one else but me. No, No, No!

Keyboard score for measures 9-12. The key signature changes to A-flat major (one flat). The melody starts on F minor 7, moves to F minor 7/C, then to F minor 7, then to B-flat 7, then to E-flat, then to F minor 7, then to B-flat 7, and finally to E-flat. The lyrics are: "an - y-one else but me, an - y-one else but me. No, No, No! an - y-one else but me, an - y-one else but me. No, No, No!"

13 E<sup>b</sup> E<sup>b/B<sup>b</sup></sup> E<sup>b</sup>

Don't sit un - der the ap - ple tree \_ with an - y-one else but  
Don't go walk-ing down lov'er's lane with an - y-one else but

Keyboard score for measures 13-16. The key signature changes to A-flat major (one flat). The melody starts on E-flat, moves to E-flat/B-flat, then to E-flat, and finally to E-flat. The lyrics are: "Don't sit un - der the ap - ple tree \_ with an - y-one else but Don't go walk-ing down lov'er's lane with an - y-one else but"

16 C7 F7 Fm7/B<sup>b</sup> B<sup>b7</sup> 1, 3. E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b7</sup> 2, 4. E<sup>b</sup> Fm7 G<sup>b</sup> E<sup>b7/G</sup>

me till I come march-ing home. \_\_\_\_\_ home. I

me till I come march-ing \_\_\_\_\_ home.

Keyboard score for measures 16-19. The key signature changes to A-flat major (one flat). The melody starts on C7, moves to F7, then to F minor 7/B-flat, then to B-flat 7, then to E-flat, then to A-flat, then to E-flat, then to B-flat 7, then to E-flat, then to F minor 7, then to G-flat, then to E-flat 7/G. The lyrics are: "me till I come march-ing home. \_\_\_\_\_ home. I me till I come march-ing \_\_\_\_\_ home."

2 F

23 A♭ F m7 B♭9 E♭ B♭7 E♭ G7

just got word from the girl who heard from the girl next door to me. The

27 C m G(♯5) C m7 F 9 B♭7 C m7 B♭°/D♭ B♭7/D B♭7(♯5)

boy she met just loves to pet, and it fits you to a tee. So

31 E♭ E♭/B♭ E♭ C7

don't sit un-der the ap-ple tree with an-y-one else but me till

To Coda ♀ D.S. al Coda

35 F7 F m7/B♭ B♭7 E♭ A♭6 B♭7

I come march - ing home. \_\_\_\_\_

Coda

39 B♭7 C7(♯5) C7 F m7 F m7/B♭ B♭7 E♭6 A♭ E♭6

I'll be march-ing, till I come march-ing home. \_\_\_\_\_

Thank you. Thank you very much. Our final Andrews Sisters tribute is a song that was introduced by them in the movie "Buck Privates" which featured the antics of a couple of comedians named Abbott and Costello. Remember those guys? Remember the "who's on first" routine they had. I used to be able to say that routine from memory. The song became very popular during the war and is ranked #6 in the 2001 edition of the "Songs of the Century."

Here is the story of a jazz trumpet player who was drafted into the army and became the bugler for his outfit. "**The Boogie Woogie Bugle Boy of Company B:**"

# Boogie Woogie Bugle Boy

F

(Keyboard - ala Bugle)

(NC)

Keyboard

5 C

9 ~~C~~ C

11 fam - ous trum - pet man from old Chi - ca - go way. He  
made him blow a bu - gle for his Uncle Sam. It  
puts the boys to sleep with boog - ie ev'ry night, and

13 F

15 C

17 G

19 C

21

He was the

had a boog - ie style that no one else could play, He was the real - ly brought him down be - cause he could - n't jam. The cap - tain wakes them up the same way in the ear - ly bright. They clap their top seemed man in his un - der stamp their craft. But then his stand, feet, be - cause the be - cause they num - ber came up, and he was gone with the draft. He's in the next day the cap' went out and draft - ed a band. And now the know how he plays when some - one gives him a beat. He real - ly Ar - my now, a blow - in' rev - eil - le. He's the compan - y jumps when he plays rev - eil - le. He's the breaks it up when he plays rev - vil - le. He's the boog - ie woog - ie bu - gle boy of Comp-an - y B. They boog - ie woog - ie bu - gle boy of boog - ie woog - ie bu - gle boy of 1. 2. 3. To Coda Comp-an - y B. A Comp-an - y B.

2

23 C  
 toot, a toot, a toot - tee - lee-a-dah toot he blows it eight to the bar.

26 F  
 in boog-ie rhy-thm. He can't blow a note un-less the bass and gui-tar is play-in'

29 C G 3  
 with him. He makes the comp-an-y jump when he plays

32 F C  
 rev-eil-le, He's the boog-ie woog-ie bu-gle boy of Comp-an-y B.

35 C F C

42 G F C D.S. al Coda  
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

47 Coda  
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

51 F C  
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

55 G 3 F  
 The comp-an - y jumps when he plays rev-eil - le, He's the

57 C N.C.  
 boog-ie woog-ie bu-gle boy of Comp-an-y B. He was that

60 D m/E G 7/D C  
 boog-ie woog-ie bu-gle boy of Comp-an-y B.

# Boogie Woogie Bugle Boy

**M**  
Keyboard

(Keyboard - ala Bugle)

(NC)

(Keyboard - ala Bugle)  
(NC)

5 F  
He was the

9 ~~F~~ fam - ous trum - pet man from old Chi - ca - go way. \_\_\_\_\_ He  
made him blow a bu - gle for his Uncle Sam. \_\_\_\_\_ It  
puts the boys to sleep with boog - ie ev 'ry night, \_\_\_\_\_ and

11 had a boog - ie style that no one else could play, He was the  
real - ly brought him down be - cause he could - n't jam. The cap - tain  
wakes them up the same way in the ear - ly bright. They clap their

13 B<sup>b</sup>  
top seemed man in his craft. But then his  
hands to and un - der stand, be - cause the  
stamp their - feet, be - cause they

15 F num - ber came up, \_\_\_\_\_ and he was gone with the draft. He's in the  
next day the cap' went out and draft - ed a band. And now the  
know how he plays when some - one gives him a beat. He real - ly

17 C Ar - my now, \_\_\_\_\_ a blow - in' rev - eil - le. \_\_\_\_\_ He's the  
compan - y jumps \_\_\_\_\_ when he plays rev - eil - le, \_\_\_\_\_ He's the  
breaks it up \_\_\_\_\_ when he plays rev - vil - le. \_\_\_\_\_ He's the

19 F boog - ie woog - ie bu - gle boy of Comp-an - y B. \_\_\_\_\_ They  
boog - ie woog - ie bu - gle boy of  
boog - ie woog - ie bu - gle boy of

21 2. Comp-an - y B. \_\_\_\_\_ A Comp-an - y B. \_\_\_\_\_ To Coda

2

23 F  
  
 toot, a toot, a toot - tee - lee-a-dah toot he blows it eight to the bar.

26 B♭  
  
 in boog-ie rhy-thm. He can't blow a note un-less the bass and gui-tar is play-in'

29 F C  
  
 with him. \_\_\_\_\_ He makes the comp-an-y jump when he plays

32 B♭ F  
  
 rev-eil-le, \_\_\_ He's the boog-ie woog-ie bu-gle boy of Comp-an-y B. \_\_

35 (Keyboard adlib) B♭ F  
  
 \_\_\_\_\_

42 C B♭ F D.S. al Coda  
  
 \_\_\_\_\_ He

Coda F  
  
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

51 B♭ F  
  
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

55 C B♭  
  
 The comp-an - y jumps when he plays rev-eil - le, \_\_\_ He's the

57 F N.C.  
  
 boog-ie woog-ie bu-gle boy of Comp-an-y B. \_\_ He was that

60 G m/AC7/GF  
  
 boog-ie woog-ie bu - gle boy of Comp-an - y B. \_\_\_\_\_

Thank you very much. You're very kind. We haven't played a waltz in quite a while, so we'll play one now. It was written way back in 1927, and the most famous recording was by Guy Lombardo. The song was at the top of the charts for 7 weeks back then, and in 1951 another recording by Mantovani (remember him) lasted 19 weeks on the charts.

So, if you're in the mood for waltzing, take a spin with our version of "Charmaine.

# Charmaine

(Keyboard)

**Keyboard**

Keyboard (Sax) measures 1-9:

- M1: E♭, D7, F m/C, B°, B♭, B♭7
- M2: E♭, E♭Maj7, E♭6
- M3: E♭, F m7, B♭7
- M4: B♭7/F, B♭7, F m7, B♭7
- M5: B♭7, B♭+, E♭, F m7, B♭7
- M6: E♭, B♭m6, C7
- M7: F m, C7, F m, C9
- M8: F m, A♭m6, E♭, C7(♯5)
- M9: F 9, F m7, B♭7, B♭7(♯5)

Keyboard (Sax) measures 10-13:

- M10: E♭, E♭Maj7, E♭6
- M11: E♭, F m7, B♭7
- M12: B♭7/F, B♭7, F m7, B♭7
- M13: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 14-17:

- M14: E♭, F m7, B♭7
- M15: B♭7/F, B♭7, F m7, B♭7
- M16: B♭7, B♭+, E♭, F m7, B♭7
- M17: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 18-21:

- M18: B♭7/F, B♭7, F m7, B♭7
- M19: B♭7, B♭+, E♭, F m7, B♭7
- M20: B♭7, B♭+, E♭, F m7, B♭7
- M21: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 22-25:

- M22: B♭7, B♭+, E♭, F m7, B♭7
- M23: B♭7, B♭+, E♭, F m7, B♭7
- M24: B♭7, B♭+, E♭, F m7, B♭7
- M25: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 26-29:

- M26: E♭, B♭m6, C7
- M27: E♭, B♭m6, C7
- M28: E♭, B♭m6, C7
- M29: E♭, B♭m6, C7

Keyboard (Sax) measures 30-33:

- M30: F m, C7, F m, C9
- M31: F m, C7, F m, C9
- M32: F m, C7, F m, C9
- M33: F m, C7, F m, C9

Keyboard (Sax) measures 34-37:

- M34: F m, A♭m6, E♭, C7(♯5)
- M35: F 9, F m7, B♭7, B♭7(♯5)
- M36: 1. E♭, B♭7(♯5)
- M37: 2. E♭

Keyboard (Sax) measures 38-41:

- M38: F 9, F m7, B♭7, B♭7(♯5)
- M39: 1. E♭, B♭7(♯5)
- M40: 2. E♭
- M41: E♭

Thank you.

OK. I'll bet this next selection will get your feet to tapping. We're going to play a polka! Since my heritage is Czech, this is my kind of music!

Here we go with the "Hoop-Dee-Doo" polka! Feel free to grab your partner and dance!

# Hoop-Dee-Doo

(Keyboard)

Keyboard

1 E♭      E      C°7      B♭7      E♭      B♭7

9 E♭

14 B♭7

19 E♭

25 E°7

31 A♭      Fm7      E♭      Gm7

36 C7      To Coda ♪ Fm7      B♭7      E♭      E♭7 (Sing both times)

41 A♭      F°7

47 E♭7

Hoop - dee - doo,  
I hear a  
pol - ka and my troub - les are through.  
Hoop - dee - doo,  
Hoop - dee - dee!  
This kind of mus - ic is like heav - en to me.  
Hoop - dee - doo,  
It's got me high - er than a  
kite.  
Hand me down my soup and fish,  
I am gon - na  
get my wish  
hoop - dee - do - in' it to - night.  
When there's a  
trom - bone play - ing, ra - ta-ta - ta - ta, I get a thrill,  
I al - ways  
will.  
When there's a con - cer - tin - a stretched a - bout a

2

52

mile, I al-ways smile 'cause that's my style.

57

When there's a fid-dle in the mid-dle, oh it real-ly is a rid-dle how he plays a tune so sweet,

61

plays a tune so sweet that I could die. Oh, lead me to the

66

floor and hear me yell for more, 'cause I'm a hoop-dee-do-in' kind of

71

A-flat 1. guy. (Sax) B-flat 7 A-flat 2. guy. (Keyboard) B-flat 7

**D.S. al Coda**

75

hoop - dee - do - in' it with all of my might. Rain may fall and

80

snow may come, Noth-ing's gon na stop me from hoop - dee - do-in' it

85

hoop - dee - do-in' it hoop - dee - do-in' it to - night.

Thank you. Thank you very much. How're we doing? Are you enjoying your trip down memory lane? Next, we're going to drop back a few years to 1937 with a show tune from "Babes In Arms" written by Rodgers and Hart. In the original play, a character named Billie Smith sings the song to her boyfriend, Valentine "Val" LaMar. Billie pokes fun at some of Valentine's characteristics, but she finally admits that he makes her smile and that she doesn't want him to change.

Here is "My Funny Valentine."

# My Funny Valentine

**F**

**Keyboard**

(Sax)

1 G m7<sup>3</sup> G m6<sup>3</sup>

3 G m7 C m7 G m C7/E C m/E♭

5 G m G m(maj7) G m7 G m6

My fun-ny val - en-tine, Sweet com - ic val - en-tine,

9 E♭Maj7 C m7 A m7(♭5) D7(♭9)

You make me smile with my heart.

13 G m G m(maj7) G m7 G m6

Your looks are laugh - a-ble, un-pho - to - graph - a-ble,

17 E♭Maj7 C m7 C m7(♭5) F7(♭9)

Yet you're my fav - 'rite work of art. Is your

2

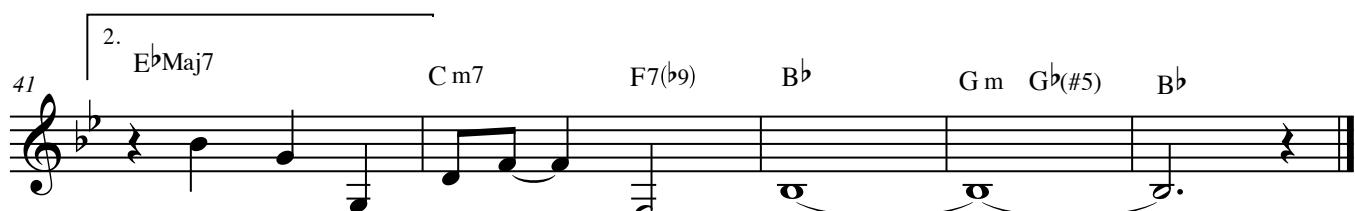
21      B♭Maj7      C m7      D m7      C m7      B♭Maj7      C m7      D m7      C m7  
  
 fig - ure less than Greek, is your mouth a lit - tle weak, when you

25      B♭Maj7      D 7      G m      F m7      E 7      E♭Maj7      A m7(♭5)      D 7(♭9)  
  
 o - pen it to speak, are you smart? \_\_\_\_\_ But

29      G m      G m(maj7)      G m7      G m6  
  
 don't change a hair for me, not if you care for me,

33      E♭Maj7      A m7(♭5)      D7(♭9)      G m      F m7      E 7(♯11)  
  
 stay lit - tle val - en - tine, stay. \_\_\_\_\_

37      1. E♭Maj7      C m7      F7(♭9)      B♭6      A m7(♭5)      D 7(♭9)  
  
 Each day is Val - en-tine's Day.

41      2. E♭Maj7      C m7      F7(♭9)      B♭      G m      G♭(♯5)      B♭  
  
 Each day is Val-en - tine's Day. \_\_\_\_\_

# My Funny Valentine

**M**  
Keyboard

(Keyboard)

1 C m      C m(maj7)      C m7      C m6

5 My fun - ny val - en-tine,      Sweet com - ic val - en-tine,

9 A♭Maj7      F m7      D m7(♭5)      G7(♭9)

You make me smile with my heart.

13 C m      C m(maj7)      C m7      C m6

Your looks are laugh - a-ble,      un-pho - to - graph - a-ble,

17 A♭Maj7      F m7      F m7(♭5)      B♭7(♭9)

Yet you're my fav - 'rite work of art.      Is your

2

21 E♭Maj7 F m7 G m7 F m7 E♭Maj7 F m7 G m7 F m7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 E♭Maj7 G7 C m B♭m7 A 7 A♭Maj7 D m7(♭5) G7(♭9)

o - pen it to speak, are you smart? \_\_\_\_\_ But

29 C m C m(maj7) C m7 C m6

don't change a hair for me, not if you care for me,

33 A♭Maj7 D m7(♭5) G7(♭9) C m B♭m7 A 7(♯11)

stay lit - tle val - en - tine, stay. \_\_\_\_\_

37 1. A♭Maj7 F m7 B♭7(♭9) E♭6 D m7(♭5) G7(♭9)

Each day is Val - en - tine's Day.

41 2. A♭Maj7 F m7 B♭7(♭9) E♭ C m B(♯5) E♭

Each day is Val-en - tine's Day. \_\_\_\_\_

Thank you. Back in 1936, Jerome Kern and Dorothy Fields collaborated on a song for the movie, "Swing Time," which starred Fred Astaire and a blond dancing partner. Do you remember who danced with Fred in many of his movies? That's right - Ginger Rogers.

Well, at one point in the movie, Fred and Ginger were having a bit of trouble in their relationship. Kids today would say they were having trouble "getting it on." And so, in the tradition of all good musicals, Fred sings about his troubles to his co-star. Here is our version of 'A Fine Romance.'

VOCAL ONLY

**A Fine Romance****D**

(Keyboard)

**Keyboard**

F7/E♭ B° C m7 C♯ F7 F7(b9) F6

F7/E♭ B° C m7 C♯ F7 F7(b9) F6  
(M) A

5 B♭ B°7 C m6 C♯7 D m7 G m7 C m7

fine ro-mance with no kiss-es! A fine ro-mance, my friend,  
fine ro-mance! My good fel-low! You take ro-mance, I'll take

12 F7 B♭ C♯7 C m7 F7 C m7 F7

this is! We should be like a cou - ple of hot to - ma - toes, but  
Jel - lo! You're calm - er than the seals in the Arc-tic O - cean. At

17 B♭6 G7 E7 E♭7 D7 G7 C m7 F7

you're as cold as yes - ter - day's mashed po - ta - toes. A  
least they flap their fins to ex - press e - mo - tion. A

21 B♭ B°7 C m6 C♯7 D m7 G m7 C m7

fine ro-mance! You won't nes - tle. A fine ro-mance! You won't  
fine ro-mance with no quarrels, with no in - sults and all

28 F7 B♭ B♭7 E♭Maj7 G 7/D

wres-tle! I might as well play bridge with my old maid aunts!  
mor - als! I've nev - er mussed the crease in your blue serge pants.

32 C m7 C♯7 D m7 D♭7 C m6 F7

I have - n't got a chance. This is a fine ro -  
I nev - er get the chance. This is a fine ro -

35 B♭1. C m7 F7 B♭ C m7 F7

mance!  
mance!

(F)A

2

D

39 | B<sup>b</sup>6 C m7 F7 B<sup>b</sup>6 C m7 F7 B<sup>b</sup>6 C<sup>#</sup>7 C m7 F7  
mance. (F)A

47 B<sup>b</sup>6 B<sup>o</sup>7 C m6 D<sup>b</sup><sup>o</sup>7 D m7 G m7  
fine fine ro-mance with no kiss - es! A fine ro-mance, my  
ro-mance, my dear Duch-ess! Two old fo - gies who

53 C m7 F7 B<sup>b</sup>6 C<sup>#</sup>7 C m7 F7  
friend, this is! We two should be like clams in a dish of chow - der.  
need crutch-es! True love should have the thrills that a health-y crime has!

58 C m7 F7 B<sup>b</sup>6 G7 E7 E<sup>b</sup>7 D 7 G 7  
— But we just fizz like parts of a Seid - litz pow - der.  
— We don't have half the thrills that the "March of Time" has!

62 C m7 F7 B<sup>b</sup>6 C m6 D<sup>b</sup><sup>o</sup>7  
— A fine ro-mance with no clinch - es. A  
— A fine ro-mance, my good wo - man! My

67 D m7 G m7 C m7 F7 B<sup>b</sup>6  
fine strong ro - mance with no pinch - es. You're just as hard to  
"Aged in the wood" wo - man! You You nev - er give the

72 B<sup>b</sup>7 E<sup>b</sup>Maj7 G 7/D C m7 C<sup>#</sup>7 D m7 D<sup>b</sup>7 C m6 F7  
land as the "Ile de France!" I have-n't got a chance. This is a fine ro -  
or - chids I send a glance! No! you like cac-tus plants (Both) This is a fine ro -

77 B<sup>b</sup> C m7 F7 B<sup>b</sup> C m7 F7 B<sup>b</sup>  
mance! (M)A mance!

Thank you. In 1951, a young black singer and pianist by the name of Nat King Cole recorded a number that became one of his greatest hits. The song was remixed in 1991 to create a duet with his daughter, Natalie, and it won awards as the Song of the Year, Record of the Year and Best Traditional Pop Vocal Performance at the Grammy Awards in 1992

Here we go with the beautiful “Unforgettable.”

(Sax)

C D7 G7 Keyboard

5 C 3 C°

Un - for - get-ta - ble, \_\_\_\_\_ that's what you are. \_\_\_\_\_

9 F 3 D9 A m7 Fm D9 B<sup>b</sup>

Un-for - get-ta - ble, \_\_\_\_\_ 'tho near or far. \_\_\_\_\_ Like a song of

14 B<sup>b</sup>m F Cm6 D7

love that clings to me, how the thought of you does things to me.

17 G9 G<sup>b</sup> G7

Nev - er be - fore has some - one been more

21 C 3 C° F 3

Un-for - get-ta - ble, \_\_\_\_\_ in ev'ry way. \_\_\_\_\_ and for - ev-er more,

26 3 D9 A m7 Fm D9 B<sup>b</sup> B<sup>b</sup>m

— that's how you'll stay. \_\_\_\_\_ That's why, dar - ling, it's in-cred - i-ble

31 F Cm6 D7 Gm7 C7

that some-one so un - for-get - ta - ble thinks that I am un - for-get - a - ble,

35 1. F F# Gm7 Dm7 G7 2. F (Sax) A<sup>b</sup>/C B A<sup>b</sup>maj7 F

too. \_\_\_\_\_ too. \_\_\_\_\_

# Unforgettable

## Keyboard

(Keyboard)

(Keyboard)

F 3 G7 C7 Gm7 C7(b9)

5 F 3 F°

Un - for - get-ta - ble, \_\_\_\_\_ that's what you are. \_\_\_\_\_

9 B♭ 3 G9 Dm7 B♭m G9 E♭

Un-for - get-ta - ble, \_\_\_\_\_ 'tho near or far. \_\_\_\_\_ Like a song of

14 E♭m B♭ Fm6 G7

love that clings to me, how the thought of you does things to me.

17 C9 B C7

Nev - er be - fore has some - one been more

21 F 3 F° B♭

Un-for - get-ta - ble, \_\_\_\_\_ in ev'ry way. \_\_\_\_\_ and for - ev-er more,

26 G9 Dm7 B♭m G9 E♭ E♭m

— that's how you'll stay. \_\_\_\_\_ That's why, dar-ling, it's in-cred - i-ble

31 B♭ Fm6 G7 Cm7 F7

that some-one so un - for-get - ta - ble thinks that I am un - for-get - a - ble,

35 1. B♭ B7 Cm7 Gm7 C7 2. B♭ D♭/F (Keyboard) E D♭maj7 B♭

too. \_\_\_\_\_ too. \_\_\_\_\_

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 that was popularized by Perez Prado, a Cuban-American band leader and composer. Here is "Cherry Pink And Apple Blossom White."

# Cherry Pink And Apple Blossom White

## Keyboard

(Sax only - freely)  
N.C.

$\text{F m}^7$  (In rhythm)

$\text{B}^{\flat}7$

4  $\text{E}^{\flat}6$   $\text{E}^{\circ}7$   $\text{F m}7$   $\text{B}^{\flat}7$

8 1.  $\text{E}^{\flat}6$  2.  $\text{E}^{\flat}6$

12  $\text{B}^{\flat}7$   $\text{E}^{\flat}6$   $\text{B}^{\flat}7$   $\text{E}^{\flat}6$

16  $\text{B}^{\flat}7$   $\text{E}^{\flat}6$   $\text{B}^{\flat}7$  N.C.  $\text{E}^{\flat}$  (2nd time - Sax freely)

20  $\text{F m}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}6$   $\text{E}^{\circ}7$

24  $\text{F m}7$   $\text{B}^{\flat}7$  To Coda  $\text{E}^{\flat}6$  N.C. D.S. al Coda

28 Coda  $\text{E}^{\flat}6$

Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with one of the all-time greats in swing music. It was popularized by the great Glenn Miller back in 1939, and is one of the best-known arrangements of the Big Band era. It's an old drinking song from 1869, just after the close of the Civil War. Here's our version of this song, the "Little Brown Jug."

# Little Brown Jug

Bass

(Play as written)

5 (NC)

9

13 > >

17 B♭ B♭7 E♭ E° F F7 B♭ F7 B♭ B♭7 E♭ E° F F7 > >

25 > >

33 B♭ B♭7 E♭ E° F F7 > B♭ F7 B♭ B♭7 E♭ E° F F7 B♭

41 B♭ G° G♭°B♭/F F7 B♭ G° G♭°B♭/F B♭ F7

49 B♭ B♭ E♭ E♭ F7 F7 B♭ 1. B♭ p - ff

57 2. > > > - > >

# Little Brown Jug

(Keyboard &amp; Bass - Play as written)

Keyboard

The musical score consists of two staves: a Bass staff (F clef) and a Keyboard staff (G clef). The score is in 4/4 time and includes lyrics in parentheses below the notes. The keyboard part includes chords and specific notes. The bass part provides harmonic support. The score spans from measure 5 to 95.

**Keyboard Chords:**

- Measures 5-9: B♭, B♭7, E♭, E°, F, F7, B♭, F7
- Measures 13-17: B♭, B♭7, E♭, E°, F, F7, B♭
- Measures 17-22: B♭, B♭7, E♭, E°, F, F7, B♭, F7, B♭, B♭7
- Measure 22: (NC)
- Measures 27-33: B♭, C♯, C°, B°, B♭, F (Keyboard)
- Measures 33-39: (Sax adlib) B♭, B♭7, E♭, E°, F, F7, B♭, B♭7, E♭, E°, F, F7, B♭
- Measures 41-49: B♭, G°, G♭°, B♭, E♭7, B♭, G°, G♭°, B♭, E♭7, B♭, G°, G♭°, B♭, B♭, F7
- Measures 49-55: B♭, E♭, F7
- Measures 55-61: B♭, 1., 2., >, >

**Performance Instructions:**

- p ff**: Dynamics at measure 49.
- 1.** and **2.**: Measures 55-61 indicate a first and second ending.
- >**: Articulation marks indicating slurs or grace notes at the end of measures 55 and 61.