



THE MIXED NUTS



Set Y

Last revised: 2022.03.21

Y01-Hallelujah(KVF).2017.06.18.pdf

Y01-Hallelujah(KVM).2017.06.18.pdf

Y02-Meet Me In St Louis Louis(KVF).2022.03.21.pdf

Y02-Meet Me In St Louis Louis(KVM).2022.03.21.pdf

Y03-How Deep Is The Ocean(KVF).2013.11.26.pdf

Y03-How Deep Is The Ocean(KVM).2013.11.26.pdf

Y04-Istanbul(KVF).2016.10.12.pdf

Y04-Istanbul(KVM).2016.10.12.pdf

Y05-Cuddle Up A Little Close(KVF).2013.11.26.pdf

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Y08-Give My Regards To Broadway(KVF).2016.10.12.pdf

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Y14-I Can't Believe That You're In Love With Me(KVF) - Score.2017.10.23.pdf

Y14-I Can't Believe That You're In Love With Me(KVM) - Score.2017.10.23.pdf

Y15-Sunrise, Sunset(KVD).2016.11.21.pdf

Y16-I Get A Kick Out Of You(KVF).2017.06.18.pdf

Y16-I Get A Kick Out Of You(KVM).2017.06.18.pdf

Y17-That's A-Plenty(K).2018.01.21.pdf

Hallelujah!

F

Keyboard

D^b7 (Sax)

C

Keyboard

5 D^b7 D⁷ C7 N.C.

9 F C F B^b

Sing "Hal - le -
lu sue - jah! Hal le lu jah!" and gets you'll you

13 F C7 F

shoo through the blues dark - a est - way. When cares pur -

17 F

day.

19 B^bm7 E^b A^b Fm7

Sa tan lies a wait ing and cre -
B^bm6 C7 F C7 N.C.

27 at ing skies of grey. But "Hal le -
F C F

31 lu jah! Hal le lu jah!" helps to
(Sax) D.S. al Coda

shoo the clouds a - way.

C7 To Coda Φ F

This musical score consists of eight staves of music. The first staff is for a tenor saxophone, starting with a D^b7 chord. The second staff is for a keyboard, starting with a C chord. The third staff is for a bassoon, starting with an F chord. The fourth staff is for a soprano voice, starting with an F chord. The fifth staff is for a piano, starting with an F chord. The sixth staff is for a bassoon, starting with an F chord. The seventh staff is for a piano, starting with an F chord. The eighth staff is for a soprano voice, starting with an F chord. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the notes in parentheses. Measure numbers are provided on the left side of each staff.

2

Coda

35 F D7 N.C. G D
 Sing "Hal - le - lu sue jah! Hal - le -
 39 G C G D7
 lu - jah!" and gets you'll shoo through the blues dark - a -
 43 1. G 2. G
 way. When cares pur - day.
 47 Cm7 F B Gm7 Cm6 D7
 Sat - an lies a wait - ing and cre - a - ting skies of
 53 G D7 N.C. G D G
 grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -
 59 A♭ E♭ A♭ G
 lu jah! Hal - le - lu - jah!" Sing "Hal - le - lu - jah!
 64 D G D C G♯maj7
 Hal - le - lu jah!" and you'll shoo all the clouds a -
 71 G Em A♭m7 D7 G
 way. You'll shoo them all a - way!

The musical score consists of eight staves of music. The first staff starts at measure 35 in F major, transitioning to G major at measure 39. The second staff begins at measure 43. The third staff starts at measure 47. The fourth staff begins at measure 53. The fifth staff starts at measure 59. The sixth staff begins at measure 64. The seventh staff begins at measure 71. Chords are indicated above the staves: F, D7, N.C., G, D; G, C, G, D7; 1. G, 2. G; Cm7, F, B, Gm7, Cm6, D7; G, D7, N.C., G, D, G; A♭, E♭, A♭, G; D, G; D, C, G♯maj7; D, G, A♭m7, D7, G. The lyrics are integrated into the music, with some words appearing on multiple staves. Measure numbers are provided for each staff.

Hallelujah!

M

Keyboard

G^b7 (Keyboard)

F

5 G^b7 G^o7 F7 N.C.

S Sing "Hal - le -

9 B^b F B^b E^b

lu sue - jah! _____ "Hall - le - lu - jah!" _____ and gets you'll you

13 B^b F7 B^b

shoo through the blues dark - a est - way. When cares pur -

17 B^b

day.

19 E^bm7 A^b D^b B^bm7

Sa - tan lies a - wait - ing and cre -

23 E^bm6 F7 B^b F7 N.C.

at - ing skies of grey. But "Hal - le -

27 B^b F B^b

lu - jah! _____ Hal - le lu jah!" _____ helps to (Keyboard) D.S. al Coda

31 B^b F7 To Coda Φ B^b

shoo the clouds a - way.

2

Φ Coda

35 B♭ G7 N.C. C G

Sing "Hal - le - lu sue jah! Hal - le -

39 C F C G7

lu lu - jah!" and gets you'll shoo through the blues dark - a est -

43 1. C 2. C

way. When cares pur - day.

47 Fm7 B♭ E♭ Cm7 Fm6 G7

Sat - an lies a wait - ing and cre - a - ting skies of

53 C G7 N.C. C G C

grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -

59 D♭ A♭ D♭ C

lu jah! Hal - le - lu - jah!" Sing "Hal - le - lu - jah!

64 G C G F C♯maj7

Hal - le - lu jah!" and you'll shoo all the clouds a -

71 C A♭ Dm7 G7 C

way. You'll shoo them all a - way! >

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

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

Our opening selection was "Hallelujah." It was written back in 1927 for the Broadway musical "Hit The Deck."

For our next selection, we'll move way back to the year 1904 and a song which was featured in the St. Louis World's Fair. This song was a feature of the 1944 movie "Meet Me In St. Louis," sung by Judy Garland. Here's _____ with an invitation. She says, "Meet Me In St. Louis, Louis."

Meet Me In St. Louis, Louis

F

Keyboard

(Sax)

F D^b Gm7 C7

When
The

F

Lou - ie came home to the flat,
dress-es that hung in the hall

he hung up his coat and his
were gone. She had tak - en them

C7 /E /C F F^o7

hat.
all.

He gazed all a - round, but no wife - y he
She took all his rings and the rest of his

F F^o7 C/G G7 C7

found, so he said "Where can Flos - sie be at?"
things, — the pic - ture he missed from the wall.
"What!"

F /A

note on the ta - ble he spied.
Mov - ing?" the jan - i - tor said,

He read it just once, then he
"Your rent is paid three months a -

B^b D7/A Gm /B^b B^b B^o7 F/C B^o7

cried.
head."

It ran "Lou - ie dear, it's too slow for me
"What good is the flat?" said poor Lou - ie, "Read

F/C G^o7 C/G G7 C7

here, so I think I will go for a ride.
that." and the jan - i - tor smiled as he read:

C To Coda



C7

2
37 F B♭ F

Meet me in St. Lou-ie, Lou-ie. Meet me at the fair.

45 G7 C7

Don't tell me the lights are shin-ing an - y - place but there. We will

53 A7 D7 G7 C7

dance the hoot-chie koot-chie; I will be your toot - sie woot-sie if you will

61 F B♭ Gm7 C7 F D.C. al Coda

meet me in St. Lou-ie, Lou-ie, meet me at the fair.

Coda

69 D7 G C G

"Meet me in St. Lou-ie, Lou-ie. Meet me at the fair.

78 A7 D7

Don't tell me the lights are shin-ing an - y - place but there. We will

86 B7 E7 A7 D7

dance the hoot-chie koot-chie; I will be your toot - sie woot-sie if you will

94 G C Am7 D7 G

meet me in St. Lou-ie, Lou-ie, meet me at the fair. I

102 C C♯7 G/D Em7 Am7 D7 G (Sax)

promise you, hon, we'll have all kinds of fun, if you'll meet me at the fair."

110 C C♯7 G/D Em7 Am7 D7 G

Meet Me In St. Louis, Louis

(Keyboard)

Keyboard

When
The

Lou - ie came home to the flat,
dress-es that hung in the hall
he hung up his coat and his
were gone. She had tak - en them

hat.
all. He gazed all a - round, but no wife-y he found, so he
She took all his rings and the rest of his things, — the

said "Where can Flos - sie be at?"
pic - ture he missed from the wall.
"What!"

note on the ta - ble he spied.
Mov - ing?" the jan - i - tor said, He read it just once, then he
"Your rent is paid three months a -

cried. It ran "Lou - ie dear, it's too slow for me
head." "What good is the flat?" said poor Lou - ie, "Read

here, so I think I will go for a ride.
that." and the jan - i - tor smiled as he read.

2
37 B♭

Meet me in St. Lou-ie, Lou-ie. Meet me at the fair.

45 C7 F7

Don't tell me the lights are shin-ing an - y - place but there. We will

53 D7 G7 C7 F7

dance the hoot-chie koot - chie; I will be your toot - sie woot-sie if you will

61 B♭ E♭ Cm7 F7 B♭ D.C. al Coda

meet me in St. Lou-ie, Lou-ie, meet me at the fair. _____

⊕ Coda

69 G7 C F C

Meet me in St. Lou-ie, Lou-ie. Meet me at the fair.

78 D7 G7

Don't tell me the lights are shin-ing an - y - place but there. We will

86 E7 A7 D7 G7

dance the hoot-chie koot-chie; I will be your toot - sie woot-sie if you will

94 C F Dm7 G7 C

meet me in St. Lou-ie, Lou-ie, meet me at the fair. I

102 F F♯7 C/G Am7 Dm7 G7 C (Keyboard)

promise you, hon, we'll have all kinds of fun, if you'll meet me at the fair. _____

110 F F♯7 C/G Am7 Dm7 G7 C

Thank you.

We'll switch gears for our next selection. It was written by Irving Berlin in 1932 and was recorded by Paul Whiteman and his orchestra. Remember Paul?

We're going to give it a Latin beat. Here's _____ with another question. She'd like to know "How Deep Is The Ocean."

Latin Beat
(Not Too Fast)

How Deep Is The Ocean

F
Keyboard

(Sax) G_m C_{m7} D₇ G_m C_{m7} D₇

5 G_m G_{m/F#} G_{m7/F} Em7(5)

How much do I love you? I'll tell you no lie,
How far would I travel to be where you are?

9 D_{m7} Em7(5) A₇₍₉₎ D_{m7} C_{m7} F₇

How deep is the ocean, how high is the sky?
How far is the journey from here to a star?

13 1. B_{b7} F_{m7} B_{b7} E_{b7} B_{b7m7} E_{b7}

How many times a day do I think of you?

17 F_{#9} D_{b7m7} F_{#7} C₇₍₉₎ F₇ D₇₍₉₎

How many roses are sprinkled with dew?

21 2. F_{m7} B_{b7} D_{m7(5)} G₇₍₉₎ C_{m7} E_{b7m7} A_{b7}

And if I ever lost you, how much would I cry?

25 B_{b/F} G_{m7} C₉ To Coda Φ C_{m7} F₇ B_b D₇ D.S. al Coda

Φ Coda How deep is the ocean, how high is the sky?

29 C_{m7} F₇ D_{m7} C_{m7} F₇ B_b B_b C₉

how high is the sky? how high is the sky?

33 C_{m7} F₇ B_b C₉ C_{m7} F₇ B_b E_{b7m} B_b E_{b7m} B_b

how high is the sky? how high is the sky?

How Deep Is The Ocean

M

Keyboard

Latin Beat
(Not Too Fast)

(Keyboard) Cm Fm7 G7 Cm Fm7 G7

5 Cm Cm/B Cm7/B♭ Am7(♭5) How much do I love you? I'll tell you no lie,
How far would I travel to be where you are?

9 Gm7 Am7(♭5) D7(♭9) Gm7 How deep is the ocean, how high is the sky?
How far is the journey from here to a star?

13 1. E♭7 B♭m7 E♭7 A♭7 E♭m7 A♭7 How many times a day do I think of you?

17 B9 G♭m7 B7 F7(♭9) B♭7 G7(♭9) How many roses are sprinkled with dew?

21 2. B♭m7 E♭7 Gm7(♭5) C7(♭9) Fm7 A♭m7 D♭7 And if I ever lost you, how much would I cry?

25 E♭/B♭ Cm7 F9 To Coda Fm7 B♭7 E♭ D.S. al Coda How deep is the ocean, how high is the sky?

29 Fm7 B♭7 Gm7 Fm7 B♭7 E♭ E♭ F9 How high is the sky? How high is the sky?

33 Fm7 B♭7 E♭ F9 Fm7 B♭7 E♭ A♭m E♭ A♭m E♭ How high is the sky? How high is the sky?

Thank you very much.

We'll move forward in history for our next selection, written in 1953, by Jimmy Kennedy. It became the first gold record for the Canadian pop quartet, The Four Lads.

Here's our version of a song about the largest city in Turkey that went through a name change in 1930. Its title is simply "Istanbul."

Istanbul

F

Keyboard

(Sax)

1 Cm D^b D^b₇ Cm

7 D^b D^b₇ Cm

13 Cm

Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con-
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con-

16 G7

- stan - ti - no - ple. Been a long time gone, oh Con - stan - ti - no - ple, still it's
- stan - ti - no - ple. so if you've a date in Con - stan - ti - no - ple, she'll be

19 1. Cm Fm Cm | 2. Cm G7 Cm

Tur-kish de-light on a moon-lit night. wait-ing in Is-tan - bul. E-ven

23 Cm G7/D Cm/E^b G7/D Cm G7 Cm

old New York was once New Am - ster - dam.

27 A°7 G Cm N.C. G7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

2

31 Cm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con-

34 G7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

37 Cm Fm G G7 Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

41 (Sax) Cm D♭ D♭7

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

45 Cm D♭ D♭7

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

49 Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

53 G7 1. Cm Fm Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

57 2. Cm G7 Cm E - ven

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

3

59 Cm G 7/D Cm/E♭ G 7/D Cm G7 Cm

old New York was once Now Am - ster - dam.

63 A°7 G Cm N.C. G7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

67 Cm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

70 G7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

73 Cm Fm G G7 Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

77 G7 (Sax) Cm

no - bod-y's busi - ness but the Turks.

80 G7 Cm G7 C

Istanbul

M
Keyboard

(Keyboard)

Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con -
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con -

- stan - ti - no - ple. Been a long time gone, oh Con - stan - ti - no - ple, still it's
- stan - ti - no - ple. so if you've a date in Con - stan - ti - no - ple, she'll be

Tur-kish de-light on a moon-lit night. waiting in Is-tan - bul. E-ven

old New York was once Am - ster - dam.

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

2

31 Fm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con-

34 C7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

37 Fm B♭m C C7 Fm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

(Keyboard)

41 Fm G♭ G♭7

Fm G♭ G♭7

45 Fm G♭ G♭7

Fm G♭ G♭7

49 Fm

53 C7 1. Fm B♭m Fm

C7 1. Fm B♭m Fm

57 2. Fm C7 Fm E - ven

2. Fm C7 Fm E - ven

59 Fm C7/G Fm/A^b C7/G Fm C7 Fm

old New York was once Now Am - ster - dam.

63 D°7 C Fm N.C. C7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

67 Fm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con-

70 C7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

73 Fm B♭m C C7 Fm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

(Keyboard)
Fm

77 C7

no - bod-y's busi - ness but the Turks.

80 C7 Fm C7 F

Thank you. That was kinda fun! Brings back great memories.

Now, we'll really go back into history for this next selection. It was written way back in 1908 for a musical entitled "The Three Twins." It has since become a standard, recorded by artists such as Julie London and Vic Damone.

Here's an invitation to you. Please "Cuddle Up A Little Closer, Lovey Mine."

Cuddle Up A Little Closer

F

Keyboard

Slow 4

(Sax) E \flat G m7 A \flat maj7 A \circ 7 F m7 G \circ 7 B \flat 7/F /B \flat

5 E \flat E \flat /G G \flat 7 B \flat 7 /F
Cud - dle up a lit - tle clo - ser, lov - ey mine.

9 B \flat 7 B \flat aug E \flat
Cud - dle up and be my lit - tle cling - ing vine.

13 C7 F7 B \flat 7 B \circ 7 Cm
Like to feel your cheek so ro - sy, like to make you com - fy, co - sy,

17 F m7/A \flat A \circ 7 E \flat 6 C7 F m9 B \flat 7 E \flat B \flat 7
'cause I love from head to toe - sy, lov - ey mine.

21 E \flat F m7 G m7 F m7 E \flat E \circ 7
If you leave me, I'll be lone-ly, 'though our love has just be - gun.

25 F m7 B \flat 7 C m7 B \flat /D F 7/C B \flat D.S. al Coda
Don't for - get I want you on - ly. Yes, you're the on - ly one.

29 F m9 B \flat 7 B \flat aug E \flat E \flat m7(b5) E \flat 6
on - ly you, my lov - ey mine.

Cuddle Up A Little Closer

M

Keyboard

Slow 4

(Keyboard)

A^b Cm7 D^bmaj7 D^o7 B^bm7 C^o7 E^b7/B^b /E^b

5

A^b A^b/C B^o7 E^b7 /B^b

Cud - dle up a lit - tle clo - sier, lov - ey mine.

9

E^b7 E^baug A^b

Cud - dle up and be my lit - tle cling - ing vine.

13

F7 B^b7 E^b7 E^o7 Fm

Like to feel your cheek so ro - sy, like to make you com - fy, co - sy,

17

B^bm7/D^b D^o7 A^b6 F7 B^bm9 E^b7 A^b E^b7

To Coda ♩

'cause I love from head to toe - sy, lov - ey mine.

21

A^b B^bm7 Cm7 B^bm7 A^b A^o7

If you leave me, I'll be lone-ly, 'though our love has just be - gun.

25

B^bm7 E^b7 Fm7 E^b/G B^b7/F E^b E^b7

D.S. al Coda

Don't for - get I want you on - ly. Yes, you're the on - ly one.

29

♩ Coda B^bm9 E^b7 E^baug A^b A^bm7(b5) A^b6

on - ly you, my lov - ey mine.

Thank you.

Our next selection is of a type that is special to me. As some of you may know, I'm Czech, and the national dance of Czechoslovakia is the polka. So, we're going to play one now. Is there anyone here whose first name is Helen? I had an aunt named Helen. We'll dedicate this polka to her memory.

Here we go with the "Helena" polka.

Helena Polka

Keyboard

(Keyboard)

B^b7

(Sax)

Musical score for the Keyboard part, measures 1-4. The score is in 2/4 time, key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Measure 1 starts with a dotted quarter note followed by eighth and sixteenth note patterns. Measures 2-4 continue this pattern.

Musical score for the Keyboard part, measures 5-8. The melody continues with eighth and sixteenth note patterns. Chords labeled: E^b, B^b7, E^b, B^b7, E^b.

Musical score for the Keyboard part, measures 9-12. The melody continues with eighth and sixteenth note patterns. Chords labeled: B^b, B^b7, E^b, B^b7.

Musical score for the Keyboard part, measures 13-16. The melody continues with eighth and sixteenth note patterns. Chords labeled: E^b, B^b7, E^b, B^b7, E^b.

Musical score for the Keyboard part, measures 17-20. The melody continues with eighth and sixteenth note patterns. Chords labeled: B^b, B^b7, E^b.

Musical score for the Keyboard part, measures 21-24. The melody continues with eighth and sixteenth note patterns. Chords labeled: B^b, F, E^b7, F7, B^b.

Musical score for the Keyboard part, measures 25-28. The melody continues with eighth and sixteenth note patterns. Chords labeled: B^b, F7, B^b.

Musical score for the Keyboard part, measures 29-32. The melody concludes with eighth and sixteenth note patterns. Chord labeled: B^b7. The word "Hel -" is written at the end of the measure.

S

33 E♭ B♭7 E♭ B♭7 E♭ en - a, my Hel - en - a. you are such a love - ly girl, my
en - a, my Hel - en - a, come and take my heart a - way. For -

37 B♭ B♭7 E♭ B♭7 B♭7 heart is in a whirl, my sweet - heart, prec - ious pearl. Hel-
ev - er and a day, stay with me, come what may. Hel-
Hel-

41 E♭ B♭7 E♭ B♭7 E♭ en - a, my Hel - en - a. I gave all my love to you. You
en - a, my Hel - en - a, wheth - er skies are grey or blue, You
I

45 B♭ B♭7 To Coda ♩ E♭ E♭7 said you loved me, too, and my dream of dreams came true.
prom - ise to be true and to stay in love with you.

49 A♭ E♭ A♭ E♭ A♭ Oh, how I love to kiss _____ the love - ly

53 E♭ E♭7 D♭ A♭ E♭ E♭7 lips of Hel - en - a. In all my

57 A♭ E♭7 A♭ dreams, there's a day so fine, _____ the day I

61 E♭ E♭7 A♭ A♭7 (Keyboard) B♭7 D.S. al Coda
made Hel - en - a mine. Hel -

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano range, primarily using E♭, B♭, and A♭. The piano part provides harmonic support with chords like B♭7, E♭7, D♭, A♭7, and B♭7. The lyrics are integrated into the music, with some words appearing below the staff and others above. Measure numbers 33 through 61 are indicated at the beginning of each staff. The score concludes with a 'D.S. al Coda' instruction.

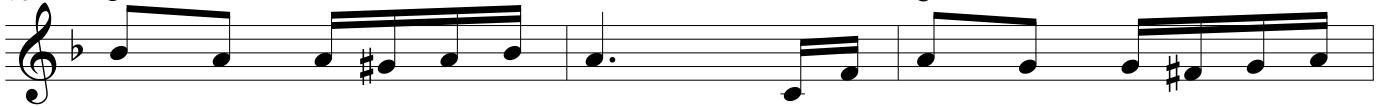
Coda

65 E♭ (Keyboard) F C7 F C7
you.



68 F C C7


72 F C7 (Sax) F C7 F C7


76 F C


79 C7 F


Thank you. What great music those polkas are!

Next, we'll do a hit by the great Eddie Fisher from year 1954. This one rose to the top of the charts that year, and with "Oh, My Papa" gave him two #1 hits in the same year.

Here's _____ to sing our version of this beautiful ballad - "I Need You Now."

I Need You Now

F

Keyboard

(Sax)

F Gm7 C7 F N.C.

5 F Faug B♭ B°7

you I need you now. I can't re -

9 C7 Gm7 C7 F F°7 C7 N.C.

mem-ber when I've ev-er been so blue. If I ev-er need-ed

13 F Faug B♭ B°7

love, I need it now. I feel so

17 C7 Gm7 C7 F Gm7 F B°7

all a-lone, I don't know what to do. No day or night

21 Cm7 F7 Faug B♭

goes by when I don't have my cry. I feel like

2

25 Dm7 G7 Gm7 B♭m6 C7 N.C.

I could die from want-ing you. can ease my ach-ing

29 F Faug B♭ B°7 3

heart but you know how. If i ev-er

33 1. C7 F A♭°7 C7 N.C.

need-ed you, I need you now. (Sax)

37 2. C7

need-ed you, I need you

41 F D♭ Gm7 G♭maj7 F6

now

I Need You Now

M
Keyboard

(Keyboard)

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

- Keyboard (Top Staff):
 - Measures 1-4: B♭, Cm7, F7, B♭ N.C.
 - Measure 5: B♭
 - Measure 6: B♭aug
 - Measure 7: E♭
 - Measure 8: E°7
- Vocal (Second Staff):
 - Measures 1-4: If I ev-er need-ed
 - Measures 5-8: you I need you now. I can't re -
- Keyboard (Third Staff):
 - Measures 9-12: F7, Cm7, F7, B♭
 - Measures 13-16: B♭°7, F7 N.C.
- Vocal (Fourth Staff):
 - Measures 9-12: mem-ber when I've ev-er been so blue.
 - Measures 13-16: If I ev-er need-ed
- Keyboard (Fifth Staff):
 - Measures 17-20: B♭, B♭aug, E♭
 - Measures 21-24: E°7
- Vocal (Sixth Staff):
 - Measures 17-20: love, I need it now. I feel so
 - Measures 21-24: all a-lone, I don't know what to do. No day or night
- Keyboard (Bottom Staff):
 - Measures 21-24: Fm7, B♭7, B♭aug, E♭
- Vocal (Bottom Staff):
 - Measures 21-24: goes by when I don't have my cry. I feel like

2

25 Gm7 C7 Cm7 Eb^bm6 F7 N.C.

I could die from wanting you. I can ease my aching

29 B^b B^baug E^b E^o7 3

heart but you know how. If i ev-er

33 1. F7 B^b D^bo7 F7 N.C.

need-ed you, I need you now. (Keyboard)

37 2. F7

need-ed you, I need you

41 B^b G^b Cm7 B maj7 B^b6

now

Thank you. How are we doing? Are you enjoying your trip down Memory Lane?

Now we'll really move back a ways for this next song. It was written by the great George M. Cohan in 1904 for his musical "Little Johnny Jones." The lyrics were modified when the song was included in Cohan's film "Yankee Doodle Dandy" in 1942. It's listed as one of the top 100 songs by National Public Radio.

Here's _____ with a request: "Give My Regards To Broadway."

Give My Regards To Broadway

F

Keyboard

(Alto Sax)

1 C7 C Aug C7 Fm C7 Fm7 G^b7

5 E^b/G Cm7 F7 B^b7 E^b Fm7 B^b7

9 E^b Cm Fm B^b7 E^b Cm Fm7 B^b7

13 E^b B^b7 E^b E^b7 E^baug A^b

port lo" in to France dear one old morn-ing, Con - ey wait Isle - ing if for there my you

18 Fm B^b7 E^b Yan - kee sold - iers on Wal - dorf,

ship chance to sail, be. When you're at the on

23 Cm G7 Cm F7 B^b7

fur - lough came to get the lat - est mail. When I
have a smile and charge it up - to me. Men - tion

29 E^b B^b7 E^b E^b7 E^baug A^b

told them I ev - was on my way to old Man -
my name - 'ry place you go as 'round the -

34 Fm B^b7 E^b A^b

hat - tan Isle, they all gath - ered a - bout 'fore my
town you roam. Should my sweet-heart you see, hug her

39 E^b C7 F F7 To Coda ♩ B^b B^b7

ves - sel pulled out, and they said, with soon a be smile,
once just for me, tell her I'll

2

45 E♭ E♭/G G♭°7 Fm7 B♭7 Fm7
 "Give my re - gards____ to Broad - way, re - mem-ber me to

50 B♭7 B♭aug E♭ E♭°7 Fm B♭7 E♭ E♭m/G♭
 Her - ald Square____ Tell all the gang____ at

55 B♭ F7 B♭ Gm Cm7 F7 B♭ A♭m6 B♭7
 For - ty Sec - ond Street that I will soon be there._____

61 E♭ E♭/G G♭°7 Fm7 B♭7 Fm7 B♭ B♭aug
 Whis-per of how____ I'm yearn - ing to min-gle with the old time

67 E♭ E♭maj7 E♭7 C7 C aug C7 Fm C7
 throng.____ Give my re - gards____ to old Broad -

72 Fm7 G♭°7 E♭/G Cm7 F7 B♭7 E♭ Fm7 D.S. al Coda
 way and say that I'll be there ere long."_____

Φ Coda B♭ B♭7 (Alto Sax) Dm7 G7 C7
 home._____

81 F F/A A♭°7 Gm7 C7
 "Give my re - gards____ to Broad - way, re -

85 Gm7 C7 C aug F F°7 Gm C7
 mem - ber me to Her - ald Square____

89 F Fm/A♭ C G7 C Am
 Tell all the gang ___ at For - ty Sec - ond Street that

93 Dm7 G7 C B♭m6 C7
 I will soon be there. _____

97 F F/A A♭°7 Gm7 C7
 Whis - per of how ___ I'm yearn - ing to

101 Gm7 C Caug F F maj7 F7
 min - gie with the old time throng. _____

105 D7 D aug D7 Gm D7 Gm7 A♭°7
 Give my re - gards ___ to old Broad - way and say that

109 F/A Dm7 G7 C7 A
 I'll be there ere long. _____ Oh,

113 D7 D aug D7 Gm D7 Gm7 A♭°7
 give my re - gards ___ to old Broad - way and say that

117 F/A Dm7 G9 C7 F (Alto Sax)
 I'll be there ere _____

123 Dm7 C7 F

Give My Regards To Broadway

M

Keyboard

(Keyboard)

The musical score consists of ten staves of music for keyboard, arranged in two systems. The first system starts at measure 1 (F7) and ends at measure 17 (C7). The second system starts at measure 18 (Bbm) and ends at measure 39 (E7). The lyrics are written below the notes, corresponding to the chords indicated above them.

Chords:

- 1-5: F7, Faug, F7, Bbm, F7, Bbm7, B°7
- 6-9: A♭/C, Fm7, B♭7, E♭7, A♭, Bbm7, E♭7
- 10-13: A♭, Fm, Bbm, E♭7, A♭, Fm, Bbm7, E♭7, At Say a "Hel -"
- 14-17: A♭, E♭7, A♭, A♭7, A♭aug, D♭
- 18-21: Bbm, E♭7, A♭, C7, ship chance to sail, Yan - kee When you're at sold - iers on Wal - a, a
- 22-25: Fm, C7, Fm, B♭7, fur - lough have a came smile to get lat up - est to mail, When I Men - tion
- 26-29: A♭, E♭7, A♭, A♭7, A♭aug, D♭, told my them I ev - 'ry on place my way go to as old 'round Man the -
- 30-33: Bbm, E♭7, A♭, D♭, hat - tan town Isle, roam, they all Should my gath - ered sweet-heart a - bout you see, 'fore my hug her
- 34-39: A♭, F7, B♭, B♭7 **To Coda** ♩ E♭, E♭7, ves - sel once just pulled out, me, and tell they said, I'll with soon a be smile,

Text:

At Say a "Hel -"
port lo" in to France dear one old morn-ing, Con - ey wait Isle - ing if for there my you
ship chance to sail, Yan - kee When you're at sold - iers on Wal - a, a
fur - lough have a came smile to get lat up - est to mail, When I Men - tion
told my them I ev - 'ry on place my way go to as old 'round Man the -
hat - tan town Isle, roam, they all Should my gath - ered sweet-heart a - bout you see, 'fore my hug her
ves - sel once just pulled out, me, and tell they said, I'll with soon a be smile,

2

45 A♭ A♭/C B°7 B♭m7 E♭7 B♭m7
 "Give my re - gards to Broad - way, re - mem-ber me to

50 E♭7 E♭aug A♭ A♭°7 B♭m E♭7 A♭ A♭m/B
 Her - ald Square Tell all the gang at

55 E♭ B♭7 E♭ Cm Fm7 B♭7 E♭ D♭m6 E♭7
 For - ty Sec - ond Street that I will soon be there.

61 A♭ A♭/C B°7 B♭m7 E♭7 B♭m7 E♭ E♭aug
 Whis-per of how I'm yearn - ing to min-gle with the old time

67 A♭ A♭maj7 A♭7 F7 F aug F7 B♭m F7
 throng. Give my re - gards to old Broad -

72 B♭m7 B°7 A♭/C Fm7 B♭7 E♭7 A♭ B♭m7 E♭7 **D.S. al Coda**
 way and say that I'll be there ere long."

Coda
 77 E♭ E♭7 (Keyboard) Gm7 C7 F7
 home.

81 B♭ B♭/D D♭°7 Cm7 F7
 "Give my re - gards to Broad - way, re -

85 Cm7 F7 F aug B♭ B♭°7 Cm F7
 mem - ber me to Her - ald Square

89 B♭ B♭m/D♭ F C7 F Dm
Tell all the gang at For - ty Sec - ond Street that

93 Gm7 C7 F E♭m6 F7
I will soon be there.

97 B♭ B♭/D D♭°7 Cm7 F7
Whis - per of how I'm yearn - ing to

101 Cm7 F Faug B♭ B♭maj7 B♭7
min - gle with the old time throng.

105 G7 G aug G7 Cm G7 Cm7 D♭°7
Give my re - gards to old Broad - way and say that

109 B♭/D Gm7 C7 F7 D
I'll be there ere long. Oh,

113 G7 G aug G7 Cm G7 Cm7 D♭°7
Give my re - gards to old Broad - way and say that

117 B♭/D Gm7 C9 F7 B♭ (Keyboard)
I'll be there ere

123 Gm7 F7 B♭
||

The musical score consists of ten staves of music. Each staff begins with a measure number (89, 93, 97, 101, 105, 109, 113, 117, 123) and a key signature of one flat. The music is in common time. The lyrics are written below the notes, corresponding to the chords indicated above them. The chords include B♭, B♭m/D♭, F, C7, F, Dm, Gm7, C7, F, E♭m6, F7, B♭, B♭/D, D♭°7, Cm7, F7, Cm7, G7, Cm, G7, Cm7, D♭°7, B♭/D, Gm7, C7, F7, D, G7, G aug, G7, Cm, G7, Cm7, D♭°7, B♭/D, Gm7, C9, F7, B♭ (Keyboard), B♭/D, Gm7, C7, F7, B♭.

Thank you.

Each time we play for you, we like to feature the music of a great artist or artists from the past. Let's see if you can figure out who this male trio is. They had their beginnings in a San Francisco night club in June of 1957 and literally launched the folk revival of the 50's and 60's. Any ideas yet?

OK. Let's try this: They all played guitars and sang. And their shirts were distinguished by vertical orange, white, and yellow broad stripes. Any guesses?

You got it! The Kingston Trio. By 1961, the group had sold more than eight million records.

This afternoon/evening, we'd like to feature three of the Kingston Trio's greatest hits. This first selection actually was earlier recorded by another famous folk singer, Pete Seeger, but the Kingston Trio's version really hit the top spot on the charts. Here we go with the beautiful "Where Have All The Flowers Gone?"

VOCAL DUET

Where Have All The Flowers Gone?

(Keyboard)

Keyboard

4 G Em C D7

5 G /F# Em /D C D7
(F) Where have all the flow - ers gone, long time pass - ing?
Where have all the young men gone,
(M) Ooo long time pass - ing?

9 G /F# Em /D C D7
Where have all the flow - ers gone, long time a - go?
Where have all the young men gone,
Ooo long time a - go?

13 G /F# Em /D C D7
Where have all the flow - ers gone? Young girls pick them, ev'ry - one.
Where have all the young men gone? Gone for sol - diers, ev'ry - one.
Ooo

17 A m G A m D7 G (Keyboard) D7
When will they ev - er learn? When will they ev - er learn?
When will they ev - er learn? When will they ev - er learn?

23 G /F♯ E m /D C D7

23 Where have all the young girls gone, long time pass-ing?
Where have all the soldiers gone, long time pass-ing?
Ooo

27 G /F♯ Em /D C D7

27 Where have all the young girls gone, long time ago?
Where have all the soldiers gone, long time ago?
Ooo long time ago?

31 G /F♯ Em /D C D7

31 Where have all the young girls gone?
Where have all the soldiers gone?
Gone to young men, ev'-ry-one.
Gone to grave-yards, ev'-ry-one.
Ooo

35 A m G Am D7 G (Keyboard) D7

35 When will they ever learn?
When will they ever learn?

41 G /F♯ Em /D C D7

41 Where have all the grave-yards gone,
long time pass - ing?
Ooo long time pass - ing?

45 G /F♯ Em /D C D7

45 Where have all the grave - yards gone,
long time a - go?
Ooo long time a - go?

49 G /F♯ Em /D C N.C.

49 Where have all the grave-yards gone?
Gone to flow-ers ev'ry - one.
Ooo

53 A m G A m D7 G

53 When will they ev - er learn?
When will they ev - er learn?
When will they ev - er learn?

(Keyboard)

58 D7 G D7 G

Thank you.

For our next Kingston Trio hit, we'll move to the year 1958 and a folk song about the 1866 murder of a North Carolina woman named Laura Foster by a man named Tom Dula. A local poet had written a poem about "Tom Dooley," which is the way the name was pronounced in that area, and the Kingston Trio wrote the song which became their #1 all-time hit. Their recording was selected as one of the songs of the century by the Recording Industry Association Of America.

Here we go with the story of this event, the Kingston Trio's "Tom Dooley."

Tom Dooley

VOCAL DUET

Keyboard

D

(Keyboard)

A musical score in 4/4 time, treble clef, and two flats. The key signature changes from E-flat major to B-flat major. The melody consists of eighth and sixteenth notes, starting on E-flat and ending on B-flat 7th.

(Spoken) *Throughout history, there have been many songs written about the eternal triangle.*

Musical score for piano, page 5, ending E. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music continues from the previous page, with measure numbers 5 through 10 visible. Measure 5 starts with a half note on the first line of the treble staff, followed by eighth notes on the second and third lines. Measure 6 begins with a half note on the first line of the bass staff. Measures 7-10 show a continuation of eighth-note patterns in both staves, with measure 10 concluding with a half note on the first line of the bass staff.

This song tells the story of a Mr. Grayson, a beautiful woman, and a condemned man named Tom Dooley. When the sun rises tomorrow, Tom Dooley must hang.

Musical score fragment showing measures 9 and 10. The key signature is E♭ major (one flat). Measure 9 starts with a half note E♭ followed by eighth notes B, A, G, F, E♭, D, C, B. Measure 10 starts with a half note B♭ followed by eighth notes A, G, F, E♭, D, C, B.

(Both) Hang down your head, Tom Doo-ley, hang down your head and cry.

Musical score for piano, page 13, ending in Eb. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat (B-flat), and a common time signature. The bottom staff shows a bass clef and a common time signature. The music concludes with a final cadence in Eb major.

Hang down your heard, Tom Doo-ley, poor boy, you're going to die. (M) |

Musical score for the lyrics "Ooo" and "life." The top staff shows a soprano vocal line with a melodic line above it. The soprano starts on E♭ and ends on B♭7. The lyrics "Ooo" are written below the notes. The bottom staff shows a bass vocal line with a melodic line above it. The bass starts on F and ends on B♭7. The lyrics "met her on the moun-tain." and "There I took her life." are written below the notes.

met her on the moun-tain.

There I took her life. _____

A musical score for two voices. The top staff is for a soprano voice, indicated by a treble clef and a key signature of one flat. The bottom staff is for a basso continuo or piano, indicated by a bass clef and a key signature of one flat. The music consists of two measures. In the first measure, the soprano sings "Ooo" over a sustained note, while the basso continuo plays eighth notes. In the second measure, the soprano sings "E♭" over a sustained note, while the basso continuo plays eighth notes. The lyrics "Met her on the moun-tain; stabbed her with my knife." are written below the staff.

D

2
25 E♭ B♭7

Hang down your head, Tom Doo-ley, hang down your head and cry.

29 E♭

Hang down your head, Tom Doo-ley, poor boy, you're bound to die.

33 E♭ B♭7

Ooo. Ooo. This time to - mor - row, reck-on where I'll be.

37 E♭

Ooo. Ooo. Had'n a-been for Gray-son, I'd a-been in Tenn-es - see. Well now, boy,

41 E♭ B♭7

Hang down your head, Tom Doo-ley, hang down your head and cry.

Hang down your head and cry. hangdown your head and cry.

45 1.
E♭

Hangdown your head, Tom Doo-ley, poor boy,you're bound to die.

Hang down your head and cry, poorboy,you're bound to die. Well now, boy,

3
D

49 2. E♭ E♭ B♭7

54 E♭

58 E♭ B♭7

62 1. E♭

66 2. E♭ B♭7 E♭ B♭7 E♭

71 E♭ B♭7 E♭

Thank you very much.

For our final Kingston Trio hit, we'll journey to the great city of Boston in the year 1959. The song's lyrics tell an absurd tale of a man named Charlie trapped on Boston's subway system, the Metropolitan Transit Authority (MTA). The song was originally recorded as a mayoral campaign song for Progressive Party candidate Walter A. O'Brien.

So, here we go with the Kington's Trio's story of this unfortunate individual and his experience on the "M. T. A."

MALE VOCAL

(Keyboard)

M. T. A.

Keyboard

A



Well, let me tell you of the stor-y of a man named Char-lie on a trag-ic and fate-ful day. He put tencents in his pock-et, kissed his wife and fam-ly, went to ride on the M. T. A. Well, did he ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may ride for-ev - er 'neath the streets of Boston, he's the man who nev-er re-turned. Char-lie hand-ed in his dime at the Ken-dall Square Sta-tion, and he changed for Jam-ai-ca Plain. When he got there, the con - duc - tor told him "One more nick - el." Char-lie could-n't get off of that train. Well, did he

2
31 D A E7

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

35 A D A E7 A

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now

39 A D A E7

all night long, Char-lie ridesthroughthe sta-tion cry-ing, "What will be-come of me? How

43 A D E7 A

can I af-ford to see my sis-ter in Chel-sea or my cou-sin in Rox-bur - y? But did he

47 D A E7

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

51 A D A E7 A

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Char-lie's

55 A D A E7 A

wife goes down to the Scul - ly Square Sta - tion ev - 'ry

57 A E7 A

day at quar-ter past two. And through the o - pen win - dow she hands

60 D E7 A

Char-lie a sand-wich as the train comes rum-bl-ing through. But did he

3

63 D A E7
ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

67 A D A E7 A
ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now, you

71 A D
cit - i - zens_ of Bos - ton, don't you think it's a scan - dal how the

73 A E7 A
peo-ple have to pay and pay? Fight the fare in - crease, vote for

76 D E7 A
George O - Bri - an, get poor Char-lie off the M. T. A. Or else he'll

79 D A E7
nev-er re-turn, no, he'll nev-er re-turn, and his fate will nev-er be learned. He will

83 A D A E7 A
ride for-ev - er 'neath the streets of Bos-ton. He's the man who nev-er re-turned. He's the

87 A E7 A A E7 A (Keyboard)
man who nev-er re - turned. He's the man who nev-er re - turned.

91 D7 D⁷ D E7 A

Thank you. Did you enjoy our tribute to the Kingston Trio?

Now, we'll move to the year 1954 for a song originally written in German back in 1939. Eddie Fisher's recording rose to the top of the charts, and the song was later recorded by a whole host of artists, including the Everly Brothers, Ray Anthony, Harry James, and many others.

Here we go with this beautiful song of love - Oh, My Papa.

Oh, My Papa

F
Keyboard

(Sax)

2
23 B♭ /G /F B♭ F7/C

27 /C /C /C B♭

31 B♭ /G /F B♭ F7/C

35 /C /C /C B♭ D.S. al Coda

39 ♩ Coda Dm7 F7 B♭ /G /F B♭

43 F7/C /C /C /C

47 B♭ E♭ E♭6 E♭m

51 B♭ (Sax) F7 B♭

Oh, My Papa

M
Keyboard

(Keyboard)

1. (Keyboard)

E♭

A♭m 3 E♭

3 A♭m 3 E♭m 3 F m 3 B♭7

5 E♭ /C /B♭ E♭

Oh, No - my pa - pa, to me he was so
No - one could be so gen - tle and so

8 B♭7/F B♭7

won - der - ful. Oh, my pa - pa, to
lov - a - ble. Oh, my pa - pa, to he

11 1. E♭ 2. F E♭

me he was so good. al - ways un - der - stood.

15 C m B♭

Gone are the days when he would take me on his knee,

19 C m D G m7 B♭7

To Coda Φ
and, with a smile, he'd change my tears to laugh - ter.

2
23 E♭ /C /B♭ E♭ B♭7/F

27 /F /F /F E♭

31 E♭ /C /B♭ E♭ B♭7/F

35 /F /F /F E♭ D.S. al Coda

39 ♩ Coda Gm7 B♭7 E♭ /C /B♭ E♭

43 B♭7/F /F /F /F

47 E♭ A♭ A♭6 A♭m

51 E♭ (Keyboard) B♭ E♭

Thank you.

We'll slow things up a bit with our next selection. It was written in 1955 as the title track in an album by Frank Sinatra. Since then, it's been recorded by such great artists as Johnny Mathis, Andy Williams, Julie London, and Barbara Streisand.

Please relax and enjoy our version of "In The Wee Small Hours Of The Morning."

In The Wee Small Hours Of The Morning

F
Keyboard

(Keyboard & Bass Only - Freely)

Musical notation for the first line of the song. The key signature is A♭ major (three flats), and the time signature is common time (4/4). The melody starts with a bass note followed by a series of chords: A♭maj7, B♭m7, A♭maj7, B♭m7. The lyrics "When the" are written below the notes.

Musical notation for the second line of the song. The lyrics "sun is high in the af - ter - noon sky, you can" are written below the notes. The chords are A♭maj7, B♭m7, A♭maj7, B♭m7.

Musical notation for the third line of the song. The lyrics "al - ways find some - thing to do. But from" are written below the notes. The chords are A♭maj7, E♭7sus, A♭maj7, A♭7.

Musical notation for the fourth line of the song. The lyrics "dusk to dawn, as the clock ticks on," are written below the notes. The chords are Cm7, G7(♯9), Cm7, D°7.

Musical notation for the fifth line of the song. The lyrics "some - thing hap - pens to you. In the" are written below the notes. The chords are Cm7, F7(♭9), B♭13, E♭7.

2 (All - In Rhythm)

A♭maj7 A♭7 D♭maj7 D♭m6 A♭maj7 A°7

wee small hours of the morn-ing, while the whole wide world is fast a -

14 B♭m7 E♭7 B♭m7 E♭7 /D♭ Cm7(♭5) F7(♭9) /E♭

sleep, you lie a - wake and think a - bout the guy, and

17 Dm7(♭5) G7(♭9) Cm7 B♭m7 E♭7

nev - er, ev - er think of count - ing sheep. When your

19 A♭maj7 A♭7 D♭maj7 D♭m6 A♭maj7 E♭m7A♭7(♭9)

lone - ly heart has learned its les - son, you'd be his if on - ly he'd

22 D♭maj7 F7/C B♭m7 B°7 A♭6/C G♭9 F7(♭9)

call. In the wee small hours of the morn-ing, that's the

25 1. B♭m7 E♭7(♭9) A♭6 E♭7sus (Sax)

time you miss him most of all.

27 2. B♭m7 B♭7 E♭7(♭9)

time you miss him most of

29 A♭6 (Sax) Fm7 D♭maj7 B♭m7(♭5) E♭9 A♭maj7

all.

The musical score consists of eight staves of music. The first staff starts at measure 2 with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes lyrics: 'wee small hours of the morn-ing, while the whole wide world is fast a -'. The second staff begins at measure 14 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'sleep, you lie a - wake and think a - bout the guy, and'. The third staff begins at measure 17 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'nev - er, ev - er think of count - ing sheep. When your'. The fourth staff begins at measure 19 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'lone - ly heart has learned its les - son, you'd be his if on - ly he'd'. The fifth staff begins at measure 22 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'call. In the wee small hours of the morn-ing, that's the'. The sixth staff begins at measure 25 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'time you miss him most of all.' and features a first ending with a B♭m7 chord followed by an E♭7sus chord (marked '(Sax)'). The seventh staff begins at measure 27 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'time you miss him most of' and features a second ending with a B♭m7 chord followed by an E♭7(♭9) chord. The eighth staff begins at measure 29 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'all.' and concludes with a final chord of A♭maj7.

In The Wee Small Hours Of The Morning

M
Keyboard

(Keyboard & Bass Only - Freely)

When the

3 C maj7 D m7 C maj7 D m7

sun is high in the af - ter - noon sky, you can

5 C maj7 G 7sus C maj7 C7 E m7 B 7(#9)

al - ways find some-thing to do. But from dusk to dawn, as the

8 E m7 F #7 E m7 A 7(b9) D 13 G 7

clock ticks on, some-thing hap - pens to you. In the

(All - In Rhythm)

2 II C maj7 C7 F maj7 F m6 C maj7 C[#]7

wee small hours of the morn-ing, while the whole wide world is fast a -

14 Dm7 G7 Dm7 G7 /F Em7(b5) A 7(b9) /G

sleep, you lie a - wake and think a - bout the girl, and

17 F[#]m7(b5) B 7(b9) Em7 Dm7 G7

nev - er, ev - er think of count - ing sheep. When your

19 C maj7 C7 F maj7 F m6 C maj7 Gm7 C 7(b9)

lone - ly heart has learned its les - son, you'd be hers if on ly she'd

22 F maj7 A 7/E Dm7 D[#]7 C 6/E B^b9 A 7(b9)

call. In the wee small hours the morn-ing, that's the

25 Dm7 G7(b9) C6 G7sus (Keyboard)

time you miss her most of all.

27 D²m7 D^o7 G7(b9)

time you miss her most of all.

29 C6 (Keyboard) A m7 F maj7 Dm7(b5) G9 C maj7

all.

Thank you.

For our next selection, we'll move to the year 1926 and a song recorded by many artists, including Louis Armstrong, Ella Fitzgerald, Dean Martin, Frank Sinatra, and a whole host of others.

Here's _____ to express a bit of surprise concerning the man in her life. She says "I Can't Believe That You're In Love With Me."

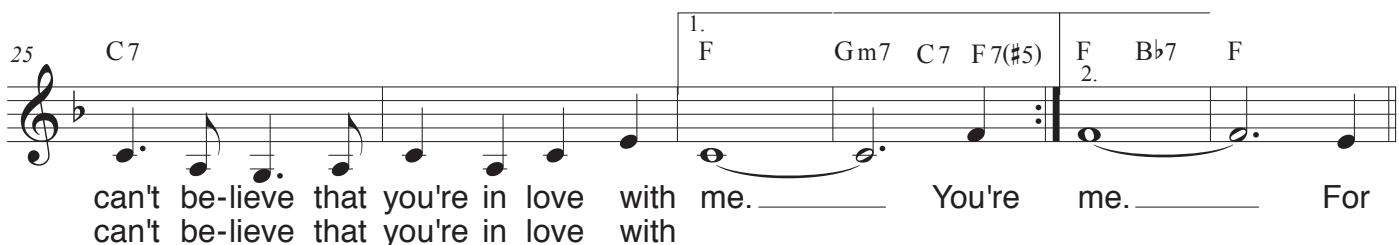
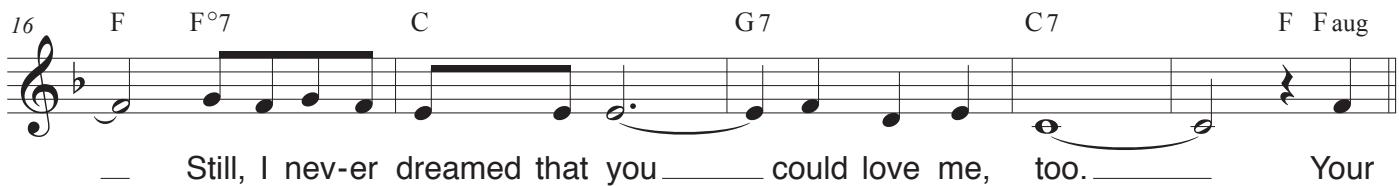
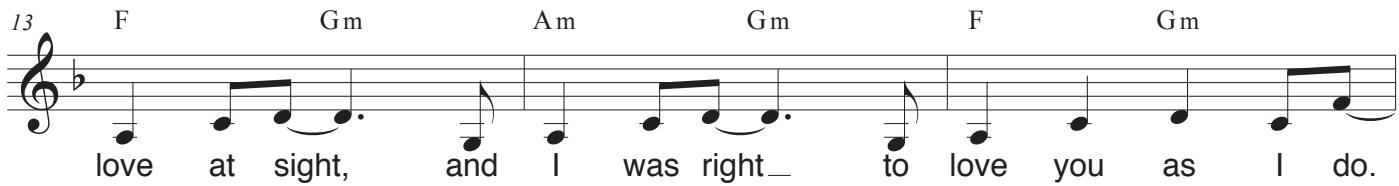
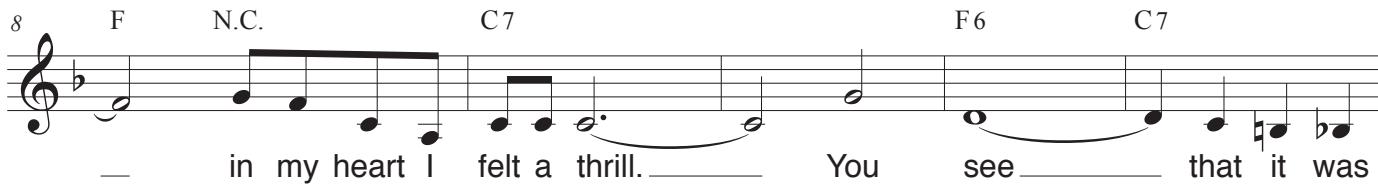
I Can't Believe That You're In Love With Me

F

Keyboard

(Sax)

F6 F6/A B♭ B°7 F6/C F♯7 Gm7 3 C7



31 A7 A m7 G7 D7

I have al - ways placed you far a - bove me.

35 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that you love me. And

39 B♭ B♭m F G7

af - ter all is said and done, to think that I'm the luck - y one, I

43 C7 F (Sax) Gm Am F6

can't be-lieve that you're in love with me.

47 B♭ B♭m F G7 C7

52

1.	F	Gm7	C7	F7(♯5)	2.	F	B♭7	F
----	---	-----	----	--------	----	---	-----	---

Oh,

57 A7 A m7 G7 D7

I have al - ways placed you far up a - bove me.

61 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that you love me. And

65 B♭ B♭m F G7

af - ter all is said and done, to think that I'm the luck - y one, I

69 C7 F

can't be - lieve that you're in love with me. No, _____ and

73 B♭ B♭m7 F G7

af - ter all is said and done, to think that I'm the luck-y one, I

77 C7 F Gm7 G♭maj7 F

can't be - lieve that you're in love with me.

I Can't Believe That You're In Love With Me M

(Keyboard)

Keyboard

B♭6 B♭6/D E♭ E°7 B♭6/F B°7 Cm7 3 F7

5 B♭ Cm Dm Cm B♭ Cm

Yes - ter - day_ you came_ my way. When you smiled at me,

8 B♭ N.C. F7 B♭6 F7

— in my heart I felt a thrill. You see that it was

13 B♭ Cm Dm Cm B♭ Cm

love at sight, and I was right_ to love you as I do.

16 B♭ B♭°7 F C7 F7 B♭ B♭aug

— Still, I nev-er dreamed that you could love me, too. Your

21 E♭ E♭m B♭ C7

eyes of blue, your kiss - es, too, I nev - er knew what they could do. I
tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They

25 F7 1. B♭ Cm7 F7 B♭7(#5) 2. B♭ E♭7 B♭

can't be-lieve that you're in love with me. You're me. For
can't be-lieve that you're in love with

31 D7 Dm7 C7 G7

I have al - ways placed you far a - bove me.

35 C7 Cm7 C7 F7 B^baug

I just can't im - ag - ine that you love me. And

39 E^b E^bm B^b C7

af - ter all is said and done, to think that I'm the luck - y one, I

43 F7 B^b (Keyboard) Cm Dm B^b6

can't be-lieve that you're in love with me.

47 E^b E^bm B^b C7 F7

52 1. B^b Cm7 F7 B^b7(#5) 2. B^b E^b7 B^b

1. B^b Cm7 F7 B^b7(#5)

2. B^b E^b7 B^b

Oh,

57 D7 Dm7 C7 G7

I have al - ways placed you far up a - bove me.

61 C7 Cm7 C7 F7 Bb^{aug}

I just can't im - agine that you love__ me. And

65 Eb Ebm Bb C7

af - ter all is said and done, to think that I'm the luck - y one, I

69 F7 Bb

can't be - lieve that you're in love with me. No, _____ and

73 Eb Em7 Bb C7

af - ter all__ is said and done, to think that I'm__ the luck-y one, I

77 F7 Bb Cm7BmB^{b7}

can't be - lieve that you're in__ love with me. _____

Thank you. Great job, _____.

Our next selection was written in 1964 for the musical “Fiddler On The Roof.” In the movie, the song is sung at the wedding of Tevye and Goldie’s oldest daughter, expressing their parent’s realization that their daughter has grown up.

_____ and I will join in singing this beautiful waltz - “Sunrise, Sunset.”

VOCAL DUET

Sunrise, Sunset

(Keyboard)

Em

B7

Keyboard

Em

B7

5 Em

B7

Em

B7

Em

(M) Is this the lit - tle girl I car - - ried? Is this the
When did she get to be a beau ty? When did he

10 B7 Em E7 Am E7 Am

lit - tle boy at play? (F) Was - n't don't re - mem - ber grow - ing old -
grow to be so tall? it yes - ter - day when they16 1. F# F#7 Baug 2. F#7 B B7 Em B7
er. When did they? were small?26 Em (M) B7 Em B7 Em
Sun - rise, sun - set, Sun - rise, sun - set. Swift - ly
(F) flow the days. Seed-lings turn ov - er - night to sun -
fly the years. One sea - son fol - low - ing an - oth -31 B7 Em E Am Em
— flow the days. Seed-lings turn ov - er - night to sun -
fly the years. One sea - son fol - low - ing an - oth -37 F#7 B7 Em
flowers blos - som - ing ev - en as we gaze.
er lad - en with hap - pi - ness and42 2. Em C7
tears.

2
46 Fm C7 Fm C7 Fm C7

(M) What words of wis-dom can I give them? How can I help to ease their
They look so na - tur - al to - geth - er, just like two new-ly weds should

52 Fm F7 B♭m F7 B♭m

way?
be.
(F) Now Is they must learn from one an - oth -
Is there a can - o - py in - oth -
store

57 1. G G7 Caug 2. G7 C C7 Fm C7

er, day by day. for me?

67 Fm (M) C7 Fm C7

Sun - rise, sun - set, Sun -rise, sun -set.

(F)

71 Fm C7 Fm F B♭m

Swift - ly fly the years. One sea - son

76 Fm G°7 C7

fol-low-ing an - oth - er lad - en with hap - pi-ness and

81 Fm (Keyboard) B♭m7 Fm C7 Fm

tears.

Thank you.

For our next to last song this evening, we'll switch moods and play a song with a Latin beat that was in the great Broadway musical "Anything Goes." It was originally sung by Ethel Merman but it's since been recorded by a whole host of other musical artists.

I'm sure this tune will get your feet to tapping. Here's _____ with a revealing statement. She says "I Get A Kick Out Of You."

LATIN

I Get A Kick Out Of You

F

Keyboard

(Sax)

B^bmaj7 Cm7 Dm7 Cm7 F7

5 B^b Cm7 F7 B^b6

My stor - y is much too sad to be told,

8 Cm7 F7 B^bmaj7 Cm7 F7

but prac - tic - ly ev - 'ry - thing leaves me to - tal - ly

II B^bmaj7 Cm7 F7 B^b

cold. The on - ly ex -

14 Cm7 F7 D maj7 E^m7 A⁹

cep - tion I know is the case when I'm out on a

17 D maj7 A⁷ F7

qui - et spree fight - ing vain - ly the old en - nui,

20 G7 Cm7 F7

and I sud - den - ly turn and see your fab - u - lous

23 B^b Dm7 G7(9)

face.

25 Cm7 F7 B^bmaj7 Dm G7(b9)

I get no kick from champagne.

29 Cm7 F7 B^bmaj7 Dm7(b5) G7

Mere alcohol doesn't thrill me at all, so

33 Cm F7 B^bmaj7 Dm G7

tell me why should it be true that

37 Cm7 F7 B^bmaj7 Dm D^bm7

I get a kick out of you.

41 Cm7 F7 B^bmaj7 Dm G7(b9)

Some get a kick from cocaine.

45 Cm7 F7 B^bmaj7 B°7

I'm sure that if I took even one sniff that would

49 Cm7 F7 B^bmaj7 Dm

bore me terribly, yet,

53 Cm7 F7 B^b Dm

I get a kick out of you.

57 Fm7 (Sax 2nd time) B^b7 3 Fm7 B^b7
I get a kick ev - 'ry time I see you're

61 Fm7 B^b7 Dm7(b5) G7
stand - ing there be - fore me.

65 Cm7 Dm7(b5) G7(b9)
I get a kick tho' it's clear to me, you

69 C7 Cm7 F7
ob - vious - ly don't a - dore me.

73 Cm7 (Sing both times) F7 B^bmaj7 Dm7 G7(b9)
I get no kick in a plane.

77 Cm7 F7 B^bmaj7 Gm7 3
Fly - ing too high with some guy in the sky is my

81 Cm7 F7 B^bmaj7 Dm7(b5) G7
i - dea of noth - ing to do. Yet,

85 Cm F7 B^b Dm7(b5) G7
I get a kick out of you.

89 2. F7 Cm 3 F7 Cm 3 F7 (Sax) Cm F7
kick, ooo, such a kick, yes, I get a kick out of

96 B^b Gm7 Cm B^bmaj7 B^b6
you.

LATIN

I Get A Kick Out Of You

M

Keyboard

(Keyboard)

1 E♭maj7 Fm7 Gm7 Fm7 B♭7

5 E♭ Fm7 B♭7 E♭6
My stor - y is much too sad to be told,

8 Fm7 B♭7 E♭maj7 Fm7 B♭7
but prac - tic - ly ev - 'ry - thing leaves me to - tal - ly

11 E♭maj7 Fm7 B♭7 E♭
cold. The on - ly ex -

14 Fm7 B♭7 G maj7 A m7 D9
cep - tion I know is the case when I'm out on a

17 G maj7 D7 B♭7
qui - et spree fight - ing vain - ly the old en - nui,

20 C7 Fm7 B♭7
and I sud - den - ly turn and see your fab - u - lous

23 E♭ Gm7 C7(♭9)
face.

25 Fm7 B⁷ E^bmaj7 Gm C7(b9)

29 Fm7 B⁷ E^bmaj7 Gm7(b5) C7

33 Fm B⁷ E^bmaj7 Gm C7

37 Fm7 B⁷ E^bmaj7 Gm G^bm7

41 Fm7 B⁷ E^bmaj7 Gm C7(b9)

45 Fm7 B⁷ E^bmaj7 E°7

49 Fm7 B⁷ E^bmaj7 Gm

53 Fm7 B⁷ E^b Gm

57 (Keyboard 2nd time) B^bm7 E^b7 3 B^bm7 E^b7 3 I get a kick ev - 'ry time I see you're

61 B^bm7 E^b7 Gm7(b5) C7 stand - ing there be - fore me.

65 Fm7 Gm7(b5) C7(b9) I get a kick tho' it's clear to me, you

69 F7 Fm7 B^b7 ob - vious - ly don't a - dore me.

73 Fm7 (Sing both times) B^b7 E^bmaj7 Gm7 C7(b9) I get no kick in a plane.

77 Fm7 B^b7 E^bmaj7 Cm7 Fly - ing too high with some gal in the sky is my

81 Fm7 B^b7 E^bmaj7 Gm7(b5) C7 i - dea of noth - ing to do. Yet,

85 Fm B^b7 E^b Gm7(b5) C7 I get a kick out of you.

89 2. B^b7 Fm B^b7 Fm B^b7 (Keyboard) Fm B^b7 kick, ooo, such a kick, yes, I get a kick out of

96 E^b Cm7 Fm7 E maj7 E^b6 you.

Thank you. Well, we've certainly had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with the song that was written back in 1914 as a ragtime piano song. Now, it's considered a solid element in the repertoire of Dixieland music.

Here we go with "That's A Plenty."

That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

11 1. Cm G7 2. Cm G7 Cm (Keyboard)

15 B♭7 E♭

19 B♭7 E♭

23 B♭7 E♭

27 E♭7 E♭ C7 Fm9 B♭7 E♭ (Sax)

31 Cm

34 G7

The musical score consists of ten staves of music. The first staff (Keyboard) starts with a G7 chord. The second staff (Saxophone) begins at measure 5 with a Cm chord. The third staff (Keyboard) continues the G7 chord. The fourth staff (Keyboard) starts at measure 8 with a G7 chord. The fifth staff (Keyboard) starts at measure 11 with a Cm chord, followed by a G7 chord, and then another Cm chord. The sixth staff (Keyboard) starts at measure 15 with a B♭7 chord, followed by an E♭ chord. The seventh staff (Keyboard) starts at measure 19 with a B♭7 chord, followed by an E♭ chord. The eighth staff (Keyboard) starts at measure 23 with a B♭7 chord, followed by an E♭ chord. The ninth staff (Keyboard) starts at measure 27 with an E♭7 chord, followed by an E♭ chord, a C7 chord, an Fm9 chord, a B♭7 chord, and an E♭ chord. The tenth staff (Saxophone) starts at measure 31 with a Cm chord. The eleventh staff (Keyboard) starts at measure 34 with a G7 chord.

2

37

1. Cm G7 2. Cm G7 Cm

41 A♭ (Keyboard 1st, Sax 2nd) F7

44 B♭m7 E♭7

47 1. A♭ Fm7 B♭m7 E♭7 2. A♭ D♭ A♭ (Keyboard)

51 C7 (Sax) (Sax)

55 E♭7 (Sax) (Sax)

59 E♭ E♭7 B♭m7 E♭7

(Sax ad lib) A♭ F7 B♭m7 E♭7 A♭ Fm7 B♭m7 E♭7

71 A♭ F7 B♭m7 E♭7 A♭ D♭ A♭ (Keyboard)

79 C7 (Sax) (Sax)

83 E♭7 (Sax) (Sax)

87 E♭ E♭7 B♭m7 E♭7 (Sax to end)

91 A♭ F 7

94 B♭m7 E♭7

97 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

101 A♭ F 7

104 B♭m7 E♭7

107 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

111 A♭ A♭7 D♭ D°7

115 A♭ B♭m7 E♭7 A♭ B♭m7 E♭7 A♭