

THE MIXED NUTS



Set Polka

Last revised: 2020.06.02

- Polka01-Ein Prosit Der Gemutlichkeit(K).pdf
- Polka02-Hoop-Dee-Doo(K).2014.03.14.pdf
- Polka03-Happy Wanderer Polka, The(KV).2016.04.26.pdf
- Polka04-There Is A Tavern In The Town(KVD).2017.10.09.pdf
- Polka05-Cuckoo Waltz(K).pdf
- Polka06-Pennsylvania Polka(K).2017.07.04.pdf
- Polka07-In Heaven There Is No Beer(KV).2015.09.20.pdf
- Polka08-Tick Tock Polka(KV).2014.06.09.pdf
- Polka09-Just Because(KV).2015.03.01.pdf
- Polka10-Blue Skirt Waltz(KV).2015.04.24.pdf
- Polka11-Too Fat Polka(KV).2020.02.08.pdf
- Polka12-Liechtensteiner Polka(K).2016.04.26.pdf
- Polka13-Clarinet Polka(K).2017.10.30.pdf
- Polka14-You Can_t Be True, Dear(KVF).2020.06.02.pdf**
- Polka14-You Can_t Be True, Dear(KVM).2020.06.02.pdf**
- Polka15-Julida Polka(KV).2016.09.18.pdf
- Polka16-Barbara Polka(K).2016.04.17.pdf
- Polka17-Beer Barrel Polka(K).2015.02.01.pdf

Good afternoon/evening! Today/Tonight, we're going to celebrate Oktoberfest, the world's largest beer festival. This 16 to 18 day folk festival is held annually in Munich, Bavaria, Germany from mid or late September to the first weekend in October, with more than 6 million people from around the world attending the event every year. We thought you might like to know a little about this festival before we begin the music.

Octoberfest originated in October 10 when Crown Prince Ludwig, later known as King Ludwig I married Princess Therese of Saxe-Hildburghausen on October 12, 1810. The citizens of Munich were invited to attend the festivities held on the fields in front of the city gates to celebrate the royal event.

At the 100th anniversary of Oktoberfest in 1910, an estimated 120,000 litres of beer were consumed.

Beginning in 1950, the festival has always been opened with the same traditional procedure: A twelve-gun salute and the tapping of the first keg of Oktoberfest beer at 12:00 p.m. by the incumbent Mayor of Munich. The Mayor then gives the first litre of beer to the Minister-President of the State of Bavaria.

Today, if you were in Munich, you would see fourteen large tents and twenty small tents at the Oktoberfest. The tents are wooden non-permanent structures which are constructed for and only used during the festival. The largest "tent" seats 6,900 people, while the small tents seat, on the average, about 300 people. Each tent is uniquely designed.

So, this afternoon, we'll open our Oktoberfest with a traditional Oktoberfest song - "Ein Prosit der Gemutlichkeit" which means translated "A toast to cheer and good times." So, if you have a beverage in your hands raise it high during the song and at the end of the song, please take a drink. Here we go!

Ein Prosit Der Gemütlichkeit

Keyboard

B♭ B♭aug/D E♭ C m/E♭ B♭/F F B♭ B♭ B♭aug/D

Ein Pro - sit, ein Pro - sit der Ge - müt - lich - keit, ein Pro - sit, ein

pro - sit der Ge - müt - lich - keit. Eins Zwei Drei G'suf-fa!

(4 times)

(M) Zic - ke, Zac - ke, Zic - ke, Zac - ke, (All) hoi, hoi, hoi!

Prost ihr Säc - ke!

We'll open our Octoberfest celebration today/tonight with a number recorded by Perry Como and the Fontaine Sisters. This song spent 17 weeks near the top of the Billboard best seller chart and was later recorded by hundreds of artists. Here we go with our version of "Hoop Dee Do."

Hoop-Dee-Doo

(Keyboard)

Keyboard

9 E♭ E C°7 B♭7 E♭ B♭7

Hoop - dee - doo, hoop - dee - doo! I hear a

14 B♭7

pol - ka and my troub - les are through. — Hoop - dee - doo,

19 E♭

hoop - dee - dee! This kind of mus - ic is like heav - en to me. —

25 E°7

Hoop - dee - doo, hoop - dee - doo! It's got me high - er than a

31 A♭ Fm7 E♭ Gm7

kite. — Hand me down my soup and fish, I am gon - na

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

get my wish hoop - dee - doo - in' it to - night. — When there's a

41 A♭ F°7

trom - bone play - ing, ra - ta-ta - ta - ta, I get a thrill, — I al - ways

47 E♭7

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^b 1. guy. (Sax) A^b 2. guy. (Keyboard)

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.

For our next selection, we'll travel to the home of the Octoberfest - Germany - and a song written shortly after WW II. In 1954, it was on UK Top Singles Chart for 26 consecutive weeks. Here we go with "The Happy Wanderer" polka.

2
65 F7 B♭ F7
ri, _____ val - de - ra, _____ val - de - ri, _____ val de-

71 B♭ F7 B♭
ra ha ha ha ha ha. Val - de - ri, _____ val - de - ra," _____ my from

77 E♭ Cm7 F7 B♭ (Keyboard) E♭ Cm7 F7
knap - sack on green - my wood back.

83 B♭ B♭ (Keyboard) G7
I tree. 3 Oh,

87 C
may I go a wan - der - ing un - til the day I

93 G7 C
die! _____ Oh, may I al - ways laugh and sing be -

99 Dm7 G7 C
neath God's clear blue sky. "Val - de -

103 G7 C G7
ri, _____ val - de - ra, _____ val - de - ri, _____ val - de -

109 C G7 C
ra ha ha ha ha ha. Val - de - ri, _____ val - de - ra," _____ Be -

115 F Dm7 G G7 C F G7 C
neath God's clear blue sky.

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

VOCAL DUET

There Is A Tavern In The Town

Keyboard Intro F C7 (F) There

5 F
is a tav-ern in the town, and there my true love sits him

11 C7 F F7 B♭
down, sits him down and drinks his wine as mer-ry, as mer-ry as can be, and

17 C7 F C7 F F♯7
nev - er nev - er thinks of me _____ Fare thee

21 C7 F
well, for I must leave thee, do not let this part-ing grieve thee and re -

25 C7 F B♭ F C7 A -
mem - ber that the best of friends must part, must part.

29 F
dieu, a - dieu kind friends, a - dieu. I can no long - er stay with

35 C7 F F7 B♭
you, can no long-er stay. I'll hang my harp on the weep-ing wil-low tree, and

41 C7 F (Keyboard) F
may the world go well with thee.

2

Sax - 1st

B \flat

F7

B \flat

Keyboard - 2nd

E \flat

F7

E \flat

F7

52 1. B \flat (Keyboard) 2.

(M) She

54 B \flat

left me for a man so dark, he was dark. Each Fri - day

59 F7 B \flat B \flat 7 E \flat

night they used to spark. Oh, how they would spark, and now my love, who was once so true to

65 F7 B \flat F7 B \flat B \circ 7

me, spends all her time up - on his knee, on his knee. Fare thee

70 F7 B♭

well, for I must leave thee, do not let this part ing grieve thee and re -

74 F7 B♭ E♭ B♭ F7 A

mem - ber that the best of friends must part, must part. A -

78 B♭

dieu, a - dieu kind friends, a - dieu. I can no

83 F7 B♭ B♭7 E♭

long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low

89 F7 B♭ (Keyboard) B♭ F7 B♭ B♭7

tree, and may the world go well with thee.

94 E♭ (Sax)

(Saxophone part only)

100 B♭7 E♭ A♭

(Continuation of Saxophone part)

106 B♭7 E♭ B♭7 E♭

(Continuation of Saxophone part)

Thank you.

We'll switch to the waltz mode for our next selection. It was written by a Swedish composer named Jonasson, and the music uses the two tones of a bird that I'm sure everyone of us had popping out of a clock hanging on the wall of our kitchen every hour on the hour. Remember the cuckoo clock?

Here we go with the "Cuckoo Waltz." Enjoy!

Cuckoo Waltz

(Keyboard) E♭ B♭7 E♭ (Sax) E♭ Keyboard

8 B♭7 E♭

14 B♭7 E♭ Keyboard

E♭ (Keyboard)

21 (Sax) B♭7 E♭

29 B♭7 E♭

A♭ E♭

B♭7 1. E♭ E♭7

45 B♭7 E♭ E♭7

2

53 2. B^b7 E^b

(Sax)

58 E^b B^b7 E^b

66 B^b7 1. E^b

74 2. B^b7 E^b

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

(Sax)

88 B^b7 1. E^b

96 2. E^b B^b7 E^b

Thank you. How many of you saw the movie "Groundhog Day"? You'll remember that it was about a weatherman played by Bill Murray who got stuck in time in Punxsutawney, Pennsylvania.

In the movie, there was a song playing in the background everytime we visited the February 2 celebration of groundhog day in that community. The song was written in 1942 and first recorded by the Andrews Sisters. Since then, a whole host of polka bands have made it a solid selection in their repertoire.

Your feet are soon going to be tapping as we play "The Pennsylvania Polka."

MALE VOCAL

Pennsylvania Polka

Keyboard

(Keyboard)

E♭ B♭7/D C7 F9 F7 B♭ B♭7

5 E♭

Strike up the mu-sic, the band has be - gun the Penn - syl -

10 E♭7 B♭7

va - nia Pol - ka. Pick out your part-ner and join in the fun,

16

the Penn - syl - va - nia Pol - ka. It

21

start-ed in Scran-ton, it's now num - ber one. It's bound to

26 E♭7 A♭

en - ter - tain ya. Ev - 'ry-bod - y has a ma - nia

32 B♭7 To Coda Φ

— to do the pol - ka from Penn - syl - va-nia. (Keyboard)

2

(Keyboard 2nd time)

37 A♭

While they're dancing, ev-ry-bod-y's

43 E♭7

cares are quick-ly gone. Sweet ro-manc-ing,

49 A♭

this goes on and on un-til the dawn.

53 A♭

Cm7 B°7

Gay with laugh-ter, hap-py as can be.

59 B♭m

B♭°7

be. They stop to have a beer, then the

63 A♭

A♭°7

E♭7

crowd be-gins to cheer. They kiss, and then they

67 D♭

E♭7

1. A♭

E♭7

2. A♭ B♭7
D.S. al Coda

start to dance a gain. (Keyboard)

70 ♩ Coda B♭7

E♭

B♭7
(Keyboard)

E♭

Penn - syl - va - nia

Thank you very much.

In the country of my origin - Bohemia or Czechoslovakia - the national beverage of choice is not soda pop. What is it? Right - beer. Our next polka was written in Germany in 1956 and tells why you should drink beer while you are still alive. Why? Because "In Heaven, There Is No Beer." Enjoy!

In Heaven There Is No Beer

(Keyboard)

Keyboard

1 E♭ E♭7 A♭ E aug F m7

5 B♭7 E♭

9 E♭ E♭7 A♭ F m7

13 E♭ B♭7 E♭ In

17 E♭ A♭ F 7 B♭

heav - en there is no beer, that's why we

22 B♭7 E♭ B♭7 E♭ E♭7

drink it here. And when we are gone from

27 A♭ A°7 E♭ B♭ B♭7 To Coda ♀

here, all our friends will be drink - ing all our

31 1. E♭ B♭7 (Keyboard) 2. E♭ (Sax)

beer.

35 B^b7 E^b B^b7

40 E^b B^b7

44 E^b B^b7

49 1. E^b B^b7 E^b (Keyboard) 2. E^b B^b7 E^b D.S. al Coda B^b7 In

53 Coda E^b C7 F B^b G7 C
beer. In heav-en there is no beer, that's why we

60 C7 F C7 F F7
drink it here. And when we are gone from

65 B^b B^o7 F C C7 F
here, all our friends will be drink - ing all our beer.

70 C7 F F7 B^b B^o7
And when we are gone from here, all our

75 F C C7 F C7 F
friends will be drink - ing all our beer.

The musical score consists of eight staves of music. The first four staves are instrumental, featuring a treble clef, a key signature of one flat, and a common time. The first staff starts with a B-flat 7 chord. The second staff starts with an E-flat chord. The third staff starts with a B-flat 7 chord. The fourth staff starts with an E-flat chord. The fifth staff begins with a vocal entry, labeled 'Coda', starting on an E-flat. The lyrics 'beer.' are followed by a measure of rest, then 'In' followed by a measure of rest, then 'heav-en' followed by a measure of rest, then 'there is no' followed by a measure of rest, then 'beer,' followed by a measure of rest, then 'that's why' followed by a measure of rest, and finally 'we'. The sixth staff continues the vocal line with 'drink it here.' followed by a measure of rest, then 'And when we are gone from'. The seventh staff continues with 'here, all our friends will be drink - ing all our beer.' The eighth staff concludes the song with 'friends will be drink - ing all our beer.'

Thank you. How are we doing? Are you enjoying our polka party?

Thank you. Thank you very much.

A little while back, we played a selection that imitated the sound of the cuckoo bird. Our next polka imitates the sound of a clock ticking away.

Here we go with the "Tick Tock" polka.

Tick Tock Polka

(Keyboard)

Keyboard score for measures 1-8. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chords indicated above the staff are F, F7, F, F7, B♭, B♭, B♭, and B♭.

Keyboard

§ (Keyboard on D.S.)

Keyboard score for measures 9-13. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is B♭. The lyrics are:

Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the
 Tick, tick, tick, tock is the rhy - thm it plays, and I know it won't

14

Keyboard score for measures 14-18. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chords indicated above the staff are F7 and F. The lyrics are:

ev - 'ning a - way. Tick, tick, tick tock goes my heart with the
 make you feel blue. Tick, tick tick, tock goes my heart with the

20

Keyboard score for measures 20-24. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is F7. The lyrics are:

clock beat - ing time while the mu - sic is played.
 clock 'cause it knows I am danc - ing with you.

To Coda ♀

25

Keyboard score for measures 25-29. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is B♭. The lyrics are:

B♭
 Why is it giv - en ev - 'ry time you are near, there is so lit - tle

30

Keyboard score for measures 30-34. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is F7. The lyrics are:

F7
 time to hold you tight. All through the week a mo-ment seems like a

36

Keyboard score for measures 35-39. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is B♭. The lyrics are:

B♭
 year; I can hard - ly wait un - til you come in sight.

2
41 B♭

We start to danc-ing, in my heart there's a song, ev-'ry step that we

46 F7

take is sheer de - light. I start to tell you what I've dreamed of to -

52 B♭ D.S. al Coda

night, and then right a - way it's time to say good - night.

57 Coda B♭

Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the

62 F7 F

ev - 'ning a - way. Tick, tick, tick tock goes my heart with the

68 F7 B♭

clock beat - ing time while the mu - sic is played.

73 B♭

Tick, tick, tick, tock is the rhy - thm it plays and I know it won't

78 F7 F

make you feel blue. Tick, tick, tick, tock goes my heart with the

84 F7 B♭

clock 'cause it knows I am danc - ing with you.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. Tonight, we're going to highlight an artist who was born in 1915 in Virginia, a Grammy Award-winning polka musician who was known as America's Polka King.

He played the accordian. During his lifetime he made over 200 recordings and in 1986 was awarded the first ever Grammy in the Best Polka Recording Category. Shortly after he died in 1998, a square in Cleveland, Ohio, was named for him. Anyone have a guess as to the name of our featured artist this evening? That's right - Frankie Yankovic.

Our first Frankie Yankovic hit that we'll play is one that sold a million copies back in 1947, and this song elevated Frankie's band to the number 13 spot of bands on jukeboxes in 1948. Here we go with Frankie's great hit - Just Because.

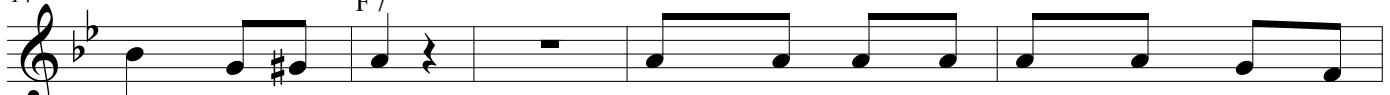
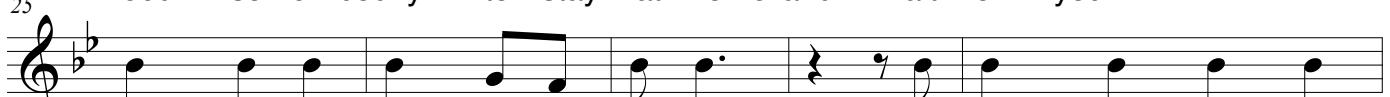
Just Because

(Bass & Drums Only)

Keyboard



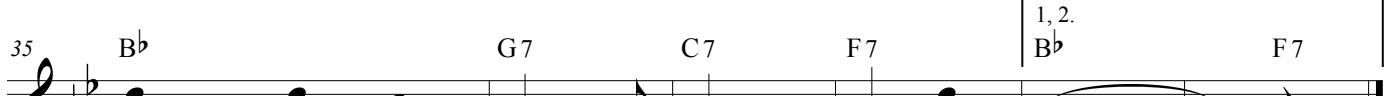
9 (All) (Vocal 1st and 3rd; Keyboard 2nd)

Just be - cause you think you're so pret-ty,
There'll come a time you'll be lone-ly,
just there'll come athink you're so hot.
time you'll be blue. Just be - cause you think you've got
There'll come a time you're gon - nasome - thing _____ that no - bod - y else has got. You
need some - bod - y to stay at home and wait for you.

caused me to spend all my mon-ey, you laughed and called me



"Old San - ta Claus." Well, I'm tell - ing you, ba - by,



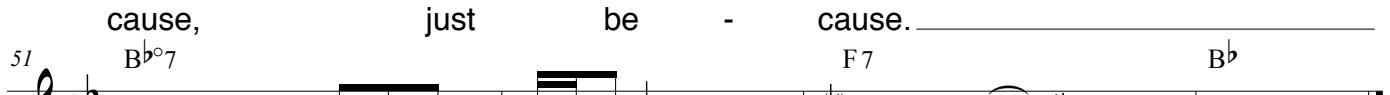
I'm through with you be - cause, just be - cause. _____



cause. _____ Be - cause, just be - cause. _____ Be -



cause, just be - cause. _____



(Keyboard)

Thank you very much.

Our next Frankie Yankovic million seller was about two young people who meet and fall in love while dancing a waltz on the dance floor. How romantic.

Here we go with Frankie's great hit - the Blue Skirt Waltz.

Blue Skirt Waltz

Keyboard

(Keyboard)

B♭ /D D♭^o7 F7 B♭ B♭⁷ E♭ Cm7 F7 B♭ F7

9 B♭ /D C♯⁷ F7 B♭ F7
I wan-dered a - lone one night till I heard an or - ches - tra

15 B♭ /D C♯⁷ F7 B♭
play. I met you where lights were bright, and peo - ple were

22 F7 B♭⁷ E♭
care - free and gay. You were the beau - ti - ful la - dy in

28 B♭ /D C♯⁷ C7
blue. I was in heav-en just waltz-ing with you. You thrilled me with

35 B♭ B♭⁷ E♭ Cm7 F7 B♭ B♭⁷
strange de - light; then soft - ly you stole a way. (Keyboard)

41 E♭ A♭ E♭
I dream of that night with you, la - dy when first we

47 B♭
met. We danced in a world of blue,

53 B♭⁷ E♭ E♭⁷ A♭
how can my heart for - get. Blue were the skies and

59 E♭

65 B♭⁷ A♭ B♭⁷ To Coda Θ

Come back, blue la - dy, come back, don't be blue an - y -

71 E♭ B♭ F7

more. (Keyboard)

77 B♭

83 B♭⁷ E♭ B♭ F7 B♭ B♭⁷

89 E♭ B♭ F7 B♭ B♭⁷ D.S. al Coda

Θ Coda E♭ B♭ B♭⁷ E♭

94 more. (Keyboard)

100 B♭ F7 B♭ B♭⁷

104 E♭ B♭ F7 B♭

Thank you. Thank you very much.

Our final Frankie Yankovic hit is probably the most politically incorrect polka ever written. It's the testimony of a man who simply will have nothing to do with a certain lady because of the size of her frame.

So, please don't be offended. It's just a polka. We'll conclude our tribute to Frankie Yankovic with our version of his "Too Fat" polka.

MALE VOCAL

(Keyboard)

Too Fat Polka

Keyboard

1 G7 C

5 F G7 C G7 C C^{o7}

9 G7 C G7

Here's a lit - tle dit-ty you can sing it right a - way. Now here is what you

14 C G7 C

say, so sing it while you may. Here's a lit - tle jin - gle you can sing it night or

20 F G7 C G9 C C^{o7}

noon. Now here's the words, that's all you need, 'cause I just sang the tune. Oh,

25 G7 C G7

I don't want her, you can have her, she's too fat for me. She's too fat for

30 C G7 C

me, much too fat for me. Oh, I don't want her, you can have her, she's too fat for

36 F G7 C G7 C C7

me. She's too fat, much too fat, she's too fat for me. She's a

41 F C C^{#7} Dm7 G7 C C^{#7}

two-some, she's a four-some. If she'd lose some, I would like her more-some.

D.S. al Coda

C^{#7}

Coda

49 C B♭7 E♭ B♭7
me. Can she prance up a hill? No, no, no, no, no!

58 E♭
Can she dance a quad - rille? No, no, no, no, no!

66 E♭7 A♭
Can she fit in my coupe? By her-self, she'a a group.

74 Fm7 E♭ C7 Fm7 B♭7 E♭ (Keyboard) C7
Could she pos - si - bly sit up-on my knee? No, no, no!

82 G7 C G7 C
G7 C G9 C C7

90 G7 C F G7 C G9 C C7
I get

98 F C C♯7 Dm7 G7 C C♯7
diz - zy, I get numb, Oh, when I'm danc-ing with my jumb, jumb, jumb-o.

106 G7 C G7
I don't want her, you can have her, she's too fat for me. She's too fat for

III C G7
me, much too fat for me. Oh, I don't want her, you can have her,

116 C F G7 C G9 C
she's too fat for me. She's too fat, much too fat, she's too fat for me. Hey!

Thank you. Did you enjoy our tribute to Frankie Yankovic? Great!

Our next polka is one that you all know. It was written by a German composer, Mr. Will Glahe, in 1957, and it reached #16 on the Billboard Charts that year.

Here we go with the famous "Leichtensteiner Polka." Take it away, boys!

Liechtensteiner Polka

(Keyboard)

B♭ B♭^o₇ B♭ B♭^o₇

5 (Sax 1st, Keyboard on D.S.) E♭ B♭⁷

11 E♭

17 B♭⁷ E♭ (Keyboard 1st, E♭⁷ Sax on D.S.)

23 A♭ E♭

27 C m7 F 7 B♭ (Sax both times) B♭^{aug}

31 E♭ B♭⁷

36 To Coda ⊕ E♭ B♭⁷ E♭

40 (Keyboard) G G^o₇ G G⁷

44 C G⁷

Ja, das ist die Liech-ten - stei - ner Pol-ka mein Schatz! Pol-ka mein

50 C
Schatz! Pol-ka mein Schatz! Ja, da bleibt kein Liech ten - stei - ner

56 G7 C C7
auf sei - nem Platz! Auf zei - nem Platz mein Schatz! Man kann beim

62 F C
Schie - ben, Schie - ben, Schie-ben, sich in bei - de Au gen sehn, Man mus sich

66 am7 D7 G G Aug
lie ben, lie ben, lie ben, und die lie be, die est schoen! Oh

70 C G7
ja, so ei - ne Liech - ten - stei - ner Pol - ka die hat's.

75 C (Keyboard) C (Sax)
Die macht Ra - batz, mein Schatz!

81 G7
C G D7

88 C G D7

95 G D7 G (Keyboard)
B^{b7} D.S. al Coda

101 Coda E^b B^{b7} E^b

Thank you. Are you having a good time?

Our next polka was written late in the 1800s either by an Austrian composer named Humpfat or a Polish composer named Namyslowski. Take your pick.

This polka is normally played on a clarinet, but tonight, I'll try to play it on my trombone - er, my saxophone.

Here we go with the "Clarinet Polka" by Humpfat or Namyslowski.

Clarinet Polka

Keyboard

(Keyboard) E♭

Keyboard (Sax)

3 E♭ (Sax 1st, Keyboard 2nd)

7 E♭

11 B♭7

15

18 1. E♭ (Keyboard) 2. E♭

(Sax 1st, Keyboard 2nd)

20 F7 3 B♭ F7

23 B♭ F7 3 B♭

26 F7 B♭ B♭7 (Sax)

2

29 E♭ B♭7 3

33 E♭

37 B♭7 3

41 To Coda Φ E♭

45 A♭ E♭7

50 A♭

54 E♭7

58 1. A♭ (Keyboard) 2. A♭ (Sax) D.S. al Coda

Φ Coda E♭

62 A♭°7 B♭ B♭7 E♭

Thank you. Whew, I'm worn out.

Now, we'll switch gears and play another waltz. This one is another German composition. Its title in German is "Du kannst nicht treu sein." Anyone here speak German? What's the title in English?

Right. Here we go with "You Can't Be True, Dear."

You Can't Be True, Dear

F

Keyboard

(Sax)

D Bm7 Em7 A7 D G6 D

The sheet music consists of seven staves of music. Staff 1 (measures 1-8) starts with a D note, followed by a Bm7 chord (B, D, F#, A), an Em7 chord (E, G, B, D), an A7 chord (A, C#, E, G), a D note, a G6 chord (G, B, D, F#), another D note, and a final D note. The lyrics "You can't be" are written below the staff. Staff 2 (measures 9-16) starts with a D note, followed by a D note, an A7 chord, and a D note. The lyrics "true, dear, _____ there's noth - ing more to say. _____ I" are written below the staff. Staff 3 (measures 16-41) starts with a D note, followed by an Em7 chord, an A7 chord, and a D note. The lyrics "trust - ed you, dear, hop - ing we'd find a way. _____" are written below the staff. Staff 4 (measures 23-30) starts with a D note, followed by a D note, a G7 chord (G, B, D, E, G, B, D), and a D note. The lyrics "Your kiss - es tell me _____ that you and I are" are written below the staff. Staff 5 (measures 30-37) starts with an Em note, followed by a G7 chord, a D note, a Bm7 chord, an Em7 chord, and an A7 chord. The lyrics "through, _____ but I'll keep lov - ing you al - though you can't be" are written below the staff. Staff 6 (measures 37-41) starts with a D note, followed by a G6 chord, and a D note. The lyrics "true. _____" are written below the staff. Staff 7 (measures 41-45) starts with a G note, followed by a D note. The lyrics "Clouds hide the sun in the skies that were blue as my" are written below the staff.

2

49 A7 D D7

heart says fare - well to the joy that I knew.

57 G D

Love to be real is a love to be shared, but I

65 A7 D G B7

know that you nev - er cared. You can't be

73 E7 B7

true, dear, there's noth - ing more to say. I trust - ed

81 Fm7 E7 B7 Eb

you, dear, hop - ing we'd find a way. Your kiss - es

89 E7 Ab Fm A7

tell me that you and I are through, but I'll keep

97 E7 Cm7 Fm7 B7 Eb Ab (Sax) A7

lov - ing you al - though you can't be true.

105 E7 Cm7 Fm7 B7 Eb Ab E7

You Can't Be True, Dear

M
Keyboard

(Keyboard)

1 G Em7 Am7 D7 G C6 G
You can't be

This measure shows a simple harmonic progression in G major: G, Em7, Am7, D7, G, C6, G. The lyrics "You can't be" are written below the notes.

9 G D7
true, dear, there's noth - ing more to say. I

This measure continues the harmonic progression with G and D7 chords. The lyrics "true, dear, there's noth - ing more to say. I" are written below the notes.

16 Am7 D7 G
trust - ed you, dear, hop - ing we'd find a way.

This measure shows Am7, D7, and G chords. The lyrics "trust - ed you, dear, hop - ing we'd find a way." are written below the notes.

23 G7 C
— Your kiss - es tell me that you and I are

This measure shows G7 and C chords. The lyrics "— Your kiss - es tell me that you and I are" are written below the notes.

30 Am C♯7 G Em7 Am7 D7
through, but I'll keep lov - ing you al - though you can't be

This measure shows Am, C♯7, G, Em7, Am7, and D7 chords. The lyrics "through, but I'll keep lov - ing you al - though you can't be" are written below the notes.

37 G C6 G
true.

This measure shows G and C6 chords. The lyrics "true." are written below the notes.

41 C G
Clouds hide the sun in the skies that were blue as my

This measure shows C and G chords. The lyrics "Clouds hide the sun in the skies that were blue as my" are written below the notes.

2

49 D7 G G7

heart says fare - well to the joy that I knew.

57 C G

Love to be real is a love to be shared, but I

65 D7 G C E♭7

know that you nev - er cared. You can't be

73 A♭ E♭7

true, dear, there's noth - ing more to say. I trust - ed

81 B♭m7 A♭7 E♭7 A♭

you, dear, hop - ing we'd find a way. Your kiss - es

89 A♭7 D♭ B♭m D°7

tell me that you and I are through, but I'll keep

97 A♭ Fm7 B♭m7 E♭7 A♭ D♭ D°7
(Keyboard)

lov - ing you al - though you can't be true.

105 A♭ Fm7 B♭m7 E♭7 A♭ D♭6 A♭

Thank you. Our next polka has been recorded by such diverse band as Lawrence Welk and Jimmy Dorsey. It's a love song to a young lady with a beautiful Czech name - Julida.

Here we go with the "Julida Polka."

Julida Polka

(Keyboard)

The musical score consists of eight staves of music, each with a different instrumentation:

- Staff 1 (Top):** Keyboard part, marked with B♭, E♭, B♭7, and B♭7 chords.
- Staff 2:** (Sax) part, marked with E♭, B♭7, and E♭ chords.
- Staff 3:** Continues the (Sax) part with B♭7, A♭, and E♭ chords.
- Staff 4:** Continues the (Sax) part with B♭7, E♭, A♭, and E♭ chords.
- Staff 5:** Continues the (Sax) part with B♭7, E♭, F, and F7 chords, leading to a section labeled "To Coda".
- Staff 6:** Continues the (Sax) part with Cm7, B♭, F, and F7 chords.
- Staff 7:** Continues the (Sax) part with B♭, F7, B♭, and B♭7 chords, followed by "D.S. al Coda".
- Staff 8 (Bottom):** Coda section, marked with E♭, A♭, E♭7, and E♭7 chords.

Key signatures and time signatures change throughout the score, primarily in 2/4 and 3/4 time.

45 A♭ E♭7

I have a girl - friend, she calls me "Hon - ey." We go to
She tells me jokes, and they're not so fun ny. But I laugh at

50 A♭ A♭

tav - erns and spend all her mon ey. Jul - i - da, Jul - i - da,
all her jokes 'cause she's got the mon - ey.

55 E♭7

you are my sweet-ie, Jul - i - da, Jul - i - da, you're the girl for me.

61 (Keyboard) Fm C7 Fm

65 B♭7 E♭ B♭7 E♭

69 A♭ E♭7 F 7

73 (Sax) B♭ F 7

79 B♭

84 F 7 B♭

Thank you.

For our next to last polka this evening, we'll play another polka named after a beautiful lady. Perhaps someone here this evening has this as her first name. Anyone here with the first name of "Barbara"? OK, we'll dedicate this song to you and to all of the Barbaras of the world.

Here is the "Barbara Polka."

Barbara Polka

Keyboard

Keyboard

Keyboard E♭ F°7 E♭7 Sax A♭

Keyboard

7 E♭7 A♭ E♭7 A♭

13 D♭ A♭ E♭7

18 A♭ D♭ A♭ E♭7 A♭

23 Keyboard A♭ E♭7 A♭ E♭7

31 A♭ D♭ A♭

37 E♭7 A♭ D♭ A♭ E♭7 A♭ Sax

43 A♭ E♭7 A♭

47 E♭7 A♭ E♭7

2

51 **Sax A♭**

56 A♭ E♭7 A♭

61 D♭ A♭ E♭7

66 A♭ D♭ A♭ E♭7 A♭

Keyboard 1st - Sax 2nd A♭ D♭ A♭ E♭7 A♭ E♭7

79 A♭ D♭ A♭ E♭7 **To Coda** A♭ E♭7 A♭ **Sax**

87 E♭ B♭7 E♭ E♭

92 B♭7 E♭ E♭ E♭7 **D.S. al Coda**

Coda A♭ E♭7 A♭

This musical score consists of eight staves of music for a Saxophone and a Keyboard. The key signature is A-flat major (two flats). The music is divided into sections by measure numbers (51, 56, 61, 66, 71, 79, 87, 92) and includes several chords labeled above the staff (A♭, D♭, E♭7, B♭7, E♭, E♭°7, E♭7). Measure 71 includes a keyboard part where the piano plays the first voice and the saxophone plays the second. Measures 79 and 92 both end with a 'To Coda' instruction, which leads to a final section starting at measure 97. The score uses standard musical notation with quarter and eighth notes, and includes rests and dynamic markings.

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 a polka that is one of the most famous polkas of all time. It was written back in 1927 and made #1 on the Hit Parade in 1939. It's the only polka in history to achieve that ranking.

Here's our final polka of the evening - the Beer Barrel Polka. Sing along if you know it.

Beer Barrel Polka

Keyboard

C /A /G /E C /A /E /G (Sax)

5 C G7 G7

11 C C G7

17 G7 C (Keyboard)

21 F C

27 G7 G7

33 C (Sax) F

39 C C

45 G7 G7 C

2

53 F /D /C /A F /D /C /A F
 Roll out the

59 F C7
 bar - rel, _____ we'll have a bar - rel of fun. _____

65 C7
 Roll out the bar - rel, _____ we've got the blues on the

71 F F F
 run. _____ Zing! Boom! Ta - rar - el, _____

77 F B♭ G m C7
 ring out the song of good cheer. _____ Now's the time to roll the

83 F B♭ C7 F
 bar - rel, _____ for the gang's all here! _____ *Fine*

89 D m (Sax)

93 C G7 C

97 C D m7 G7 C7/E D m7 C7 D.S. al Fine