

The Mixed Nuts

Set L

Last revised on 2017.03.26

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Blue Room

(Keyboard) Keyboard

5 (Sax)

10

15

19

23

27

CODA

31

To Coda

D.S. al Coda

The musical score for 'Blue Room' is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves: a Keyboard staff and a Saxophone staff. The Keyboard part begins with a series of eighth and quarter notes, while the Saxophone part enters at measure 5 with a similar rhythmic pattern. The score includes various chords such as F, Dm7, Gm7, C7, G7, F7, Bb, and Am7. A Coda section begins at measure 31, marked with a double bar line and the word 'CODA'. The score also includes a 'To Coda' instruction at measure 27 and a 'D.S. al Coda' instruction at measure 29. The piece concludes with a final chord of F in measure 34.

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.

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number was "Blue Room" written back in 1926 by Rogers and Hart for their musical "The Girl Friend." It was also featured in the 1948 film "Words And Music" where it was sung by Perry Como. Remember Perry?

Our next selection was in that great 1951 Rogers and Hammerstein musical "The King And I." Do you remember the stars in the film version? Right, Yul Brynner and Deborah Kerr.

Here's _____ to sing a song that Deborah sang in that movie - "Hello, Young Lovers." Enjoy!

Hello, Young Lovers

F

(Sax) Keyboard

8 Hel - lo, young lov-ers, who - ev - er you
brave, young lov-ers, and fol - low your

are, I hope your trou - bles are few. All my good wish - es go
star; be brave and faith - ful and true. Cling ver - y close to each

15 with you to - night. I've been in love like you Be you.
oth - er to - night.

23 know how it feels to have wings on your heels and to fly down a street in a trance. You

31 fly down a street on a chance that you'll meet, and you meet not really by chance. Don't

39 cry, young lov-ers, what - ev - er you do. Don't cry be - cause I'm a - lone.

47 All of my mem-'ries are hap - py to - night. I've had a love of my own.

To Coda **D.S. al Coda**

55 I've had a love of my own like yours. I've had a love of my own (Sax)

CODA

63 I've had a love of my own.

Hello, Young Lovers

M

(Keyboard)

Keyboard

Hel - lo, young lov - ers, who -
brave, young lov - ers, and

ev - er you are, I hope your trou - bles are few. All my good wish - es go
fol - low your star; be brave and faith - ful and true. Cling ver - y close to each

with you to - night. I've been in love like you Be you. I
oth - er to - night.

know how it feels to have wings on your heels and to fly down a street in a trance. You

fly down a street on a chance that you'll meet, and you meet not real - ly by chance. Don't

cry, young lov - ers, what - ev - er you do. Don't cry be - cause I'm a - lone.

All of my mem - ries are hap - py to - night. I've had a love of my own.

To Coda **D.S. al Coda**

I've had a love of my own like yours. I've had a love of my own (Keyboard)

CODA

I've had a love of my own.

Thank you.

Our next selection has a Latin beat and was written by Johnny Mercer in 1937 for the movie "Ready, Willing, and Able," starring Ruby Keeler. Remember Ruby? It was later recorded by Jo Stafford.

Here is our version of "Too Marvelous For Words."

LATIN BEAT

Too Marvelous For Words

F
Keyboard

(Sax) C C#°7 Dm7 G7(b9)

5 C Am7 Dm7 G7

You're

9 Dm7 G7 Dm7 G7

just _____ too mar - vel-ous, too _____ mar - vel-ous for words like
all _____ too won - der ful. I'll _____ nev - er find the words that

13 Cmaj7 F7 Cmaj7 G°7

glor - i - ous, glam - our - ous and that old stand-by am-or - ous. It's
say e-nough, tell _____ e - nough, I

2.

17 Emaj7 B7 Emaj7

mean, they just aren't swell e - nough. You're

19 Gm7 C7 Gm7 C7

much too _____ much and _____ just so ver - y ver - y to ev -

23 Fmaj7 Fm7 D7 Dm7 G7 G°7

- - er be _____ in Web - ster's dic - tion - ar - y. _____ And

27 Dm7 G7 Cmaj7 Em7(b5) A7

so, I'm bor-row - ing a love song _____ from the birds to

31 Fmaj7 Fm7 Dm7 G7 Cmaj7 G°7

tell you that you're mar-vel-ous, too mar - vel - ous for words. (Sax)

35 Dm7 G7 Dm7 G7

39 Cmaj7 F7 Cmaj7 G°7

43 2. Emaj7 B7 Emaj7

You're

45 Gm7 C7 Gm7 C7

much too _____ much and _____ just so ver - y ver - y to ev -

49 Fmaj7 Fm7 D7 Dm7 G7

- - er be _____ in Web - ster's dic - tion - ar - y. _____ And

53 Dm7 G7 Cmaj7 Em7(b5) A7

so, I'm bor-row - ing a love song _____ from the birds to

Detailed description: This block contains the first line of music, measures 53 to 56. The staff is in treble clef. Measure 53 starts with a Dm7 chord and a half note D4. Measure 54 has a G7 chord and a quarter note E4. Measure 55 has a Cmaj7 chord and a quarter note F4. Measure 56 has an Em7(b5) chord and a quarter note G4. The lyrics are 'so, I'm bor-row - ing a love song _____ from the birds to'. There is a slur over the notes in measure 55.

57 Fmaj7 Fm7

tell you that you're _____ mar - vel - ous, too

Detailed description: This block contains the second line of music, measures 57 to 60. The staff is in treble clef. Measure 57 starts with an Fmaj7 chord and a half note F4. Measure 58 has an Fm7 chord and a quarter note G4. Measure 59 has an Fmaj7 chord and a quarter note A4. Measure 60 has an Fm7 chord and a quarter note B4. The lyrics are 'tell you that you're _____ mar - vel - ous, too'. There is a slur over the notes in measure 58.

59 Gmaj7 Gm7

tell you that you're _____ mar - vel - ous, to

Detailed description: This block contains the third line of music, measures 59 to 62. The staff is in treble clef. Measure 59 starts with a Gmaj7 chord and a half note G4. Measure 60 has a Gm7 chord and a quarter note A4. Measure 61 has a Gmaj7 chord and a quarter note B4. Measure 62 has a Gm7 chord and a quarter note C5. The lyrics are 'tell you that you're _____ mar - vel - ous, to'. There is a slur over the notes in measure 60.

61 Fmaj7 Fm7

tell you that you're _____ mar - vel - ous, too

Detailed description: This block contains the fourth line of music, measures 61 to 64. The staff is in treble clef. Measure 61 starts with an Fmaj7 chord and a half note F4. Measure 62 has an Fm7 chord and a quarter note G4. Measure 63 has an Fmaj7 chord and a quarter note A4. Measure 64 has an Fm7 chord and a quarter note B4. The lyrics are 'tell you that you're _____ mar - vel - ous, too'. There is a slur over the notes in measure 62.

63 Dm7 G7 C (Sax)

mar - vel - ous for words. _____

Detailed description: This block contains the fifth line of music, measures 63 to 66. The staff is in treble clef. Measure 63 starts with a Dm7 chord and a half note D4. Measure 64 has a G7 chord and a quarter note E4. Measure 65 has a C chord and a quarter note F4. Measure 66 has a C chord and a quarter note G4. The lyrics are 'mar - vel - ous for words. _____'. There is a slur over the notes in measure 65.

67 A^b Cmaj7

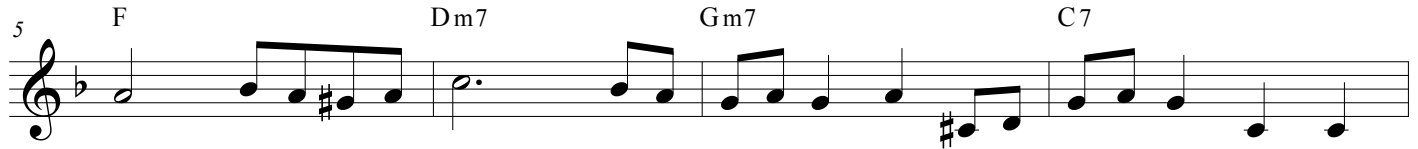
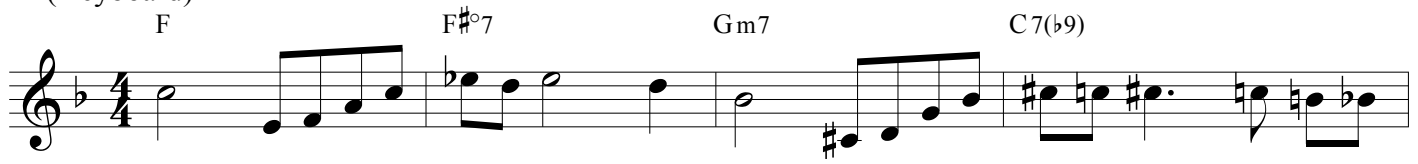
Detailed description: This block contains the sixth line of music, measures 67 to 70. The staff is in treble clef. Measure 67 starts with an Ab chord and a half note Ab4. Measure 68 has an Ab chord and a quarter note Bb4. Measure 69 has an Ab chord and a quarter note C5. Measure 70 has a Cmaj7 chord and a quarter note D5. The lyrics are '_____'. There is a slur over the notes in measure 69.

LATIN BEAT

Too Marvelous For Words

M
Keyboard

(Keyboard)

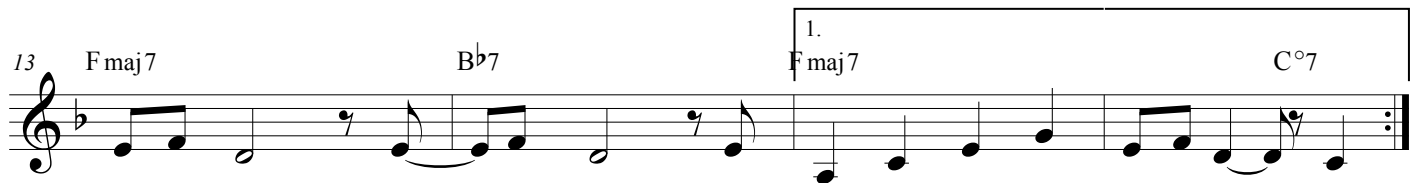


You're



just _____ too mar - vel-ous,
all _____ too won - der ful.

too _____ mar - vel-ous for words like
I'll _____ nev - er find the words that



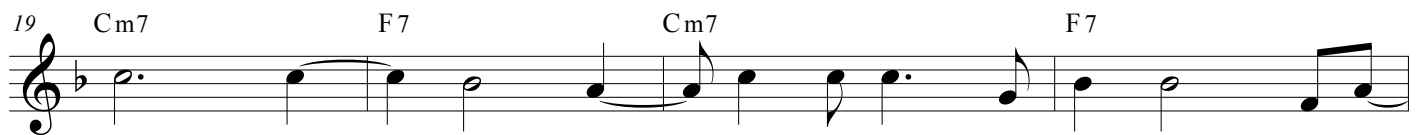
glor - i - ous,
say e-nough,

glam - our - ous
tell _____ e - nough,

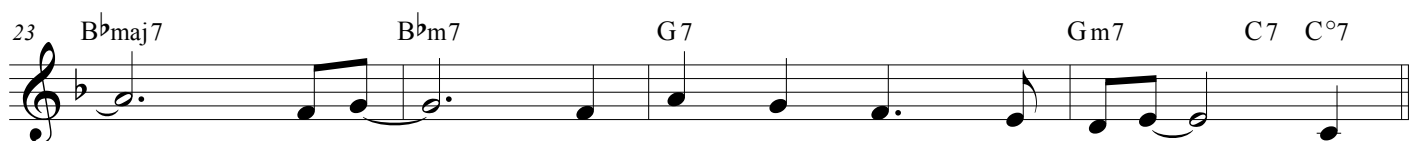
and that old stand-by am-or - ous. It's
I



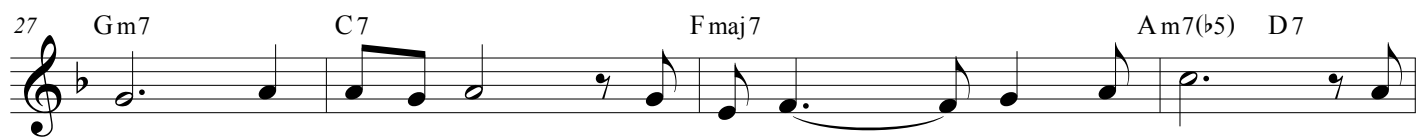
mean, they just aren't swell e - nough. You're



much too _____ much and _____ just so ver - y ver - y to ev -



- - er be _____ in Web - ster's dic - tion - ar - y. _____ And



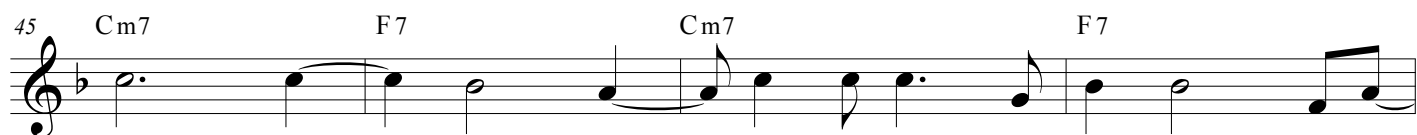
so, I'm bor-row - ing a love song _____ from the birds to



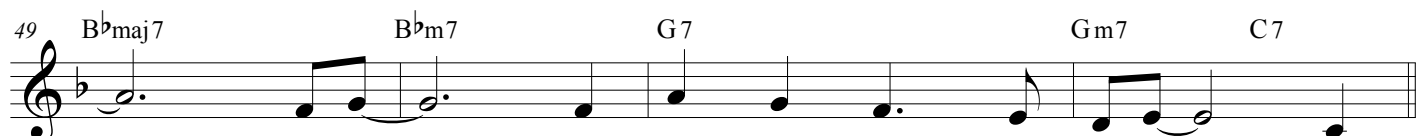
tell you that you're mar-vel-ous, too mar - vel - ous for words. (Keyboard)



You're



much too _____ much and _____ just so ver - y ver - y to ev -



- - er be _____ in Web - ster's dic - tion - ar - y. _____ And

53 Gm7 C7 F maj7 Am7(b5) D7

so, I'm bor-row - ing a love song _____ from the birds to

57 Bbmaj7 Bbm7

tell you that you're _____ mar - vel - ous, too

59 Cmaj7 Cm7

tell you that you're _____ mar - vel - ous, to

61 Bbmaj7 Bbm7

tell you that you're _____ mar - vel - ous, too

63 Gm7 C7 F (Keyboard)

mar - vel - ous for words. _____

67 Db F maj7

Thank you.

Now we're gonna move backward in time to the year 1935 (which was about the time my folks were starting to think about having their first child - me!). The first recording of this song was by Fats Waller and it rose to #5 on the Billboard magazine charts that year. Later, it was also recorded by artists such as Frank Sinatra, Bing Crosby, Nat King Cole, and many others.

Here's _____ with a song about someone who is longing for some communication and decides upon a unique solution. It's called "I'm Gonna Sit Right Down And Write Myself A Letter."

I'm Gonna Sit Right Down And Write Myself A Letter

F

Keyboard

(Sax) E \flat B \flat m E \flat B \flat m E \flat C m7 B \flat 7

5 E \flat E \flat Maj7 E \flat 6 B \flat 7(#5) E \flat Maj7 I'm gon-na

9 sit right down and write my - self a let - ter and

13 F m7 B \flat 7sus B \flat 7 E \flat B \flat m C7 make be - lieve it came from you. I'm gon-na

17 F7 B \flat 7 write words, oh so sweet, they're gon-na knock me off my feet. A lot of

21 E \flat E \flat Maj7 E \flat 6 B \flat 7(#5) E \flat Maj7 kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na

25 smile and say "I hope you're feel - ing bet - ter" and

29 A \flat A \flat Maj7 A \flat 6 A $^{\circ}$ E \flat B \flat m C7 close "with love" the way you do. I'm gon-na

33 F7 1. B \flat 9 B \flat 7 E \flat E $^{\circ}$ F m7 B \flat 7 (Sax) make be - lieve it came from you.

37 2. B \flat 7 F m9 3. B \flat 13 B \flat 7 E \flat F m7 E \flat 6 came, make be - lieve that it came from you.

I'm Gonna Sit Right Down And Write Myself A Letter

M

(Keyboard)

Keyboard

I'm gon-na
 sit right down and write my - self a let - ter _____ and
 make be - lieve it came from you. _____ I'm gon-na
 write words, oh so sweet, they're gon-na knock me off my feet. A lot of
 kiss - es on the bot - tom; I'll be glad I got 'em. _____ I'm gon-na
 smile and say "I hope you're feel - ing bet - ter" _____ and
 close "with love" the way you do. _____ I'm gon-na
 sit right down and write my - self a let - ter _____ and
 make be - lieve it came from you. _____
 came, make be - lieve that it came from you. _____

Chords: A^b, E^bm, A^b, E^bm, A^b, F m7, E^b7, A^b, A^bMaj7, A^b6, E^b7(#5), A^bMaj7, C7, D^b, F7, B^bm, B^bm7, E^b7sus, E^b7, A^b, E^bm, F7, B^b7, E^b7, A^b, A^bMaj7, A^b6, E^b7(#5), A^bMaj7, C7, D^b, F7, B^bm, D^b, D^bMaj7, D^b6, D^o, A^b, E^bm, F7, B^b7, E^b9, E^b7, A^b, A^o, B^bm7, E^b7 (Keyboard), E^b7, B^bm9, E^b13, E^b7, A^b, B^bm7, A^b6.

Thank you.

Our next selection was written in 1940, but it really didn't hit the charts until Louis Armstrong recorded it in 1949. Later, in 1956, it became Fats Domino's biggest hit and is ranked #81 in Rolling Stone's list of the 500 greatest musical hits of all time.

Join us now as we take a walk up "Blueberry Hill."

12/8 feel throughout

Blueberry Hill

F

Keyboard

(Keyboard)

3 3 B \flat C7 F B \flat F N.C.

6 B \flat F

thrill on Blue-ber - ry Hill, on Blue-ber - ry

10 C7 F FMaj7 F6 F7

Hill when I found you. The moon stood

14 B \flat F

still on Blue-ber - ry Hill and lin-gered un -

18 C7 F B \flat F B \flat 6

till my dreams came true. The wind in the

22 F FMaj7 B \flat 6 F FMaj7 F7 E7

will - low played love's sweet mel - o - dy, but all of those

26 A m E7 A m E7 A C7 F7

vows we made were nev - er to be. Tho' we're a -

30 B \flat F

part you're part of me still for you were my

34 C7

1. F B \flat F F7 2. F B \flat F6

thrill on Blue-ber - ry Hill. (Sax) Hill.

12/8 feel throughout

Blueberry Hill

M

Keyboard

(Keyboard)

3 3 3 $E\flat$ *3* $F7$ *3* $B\flat$ $E\flat$ $B\flat$ N.C.

I found my

6 $E\flat$ *3* $B\flat$ *3*

thrill _____ on Blue-ber - ry Hill, _____ on Blue-ber - ry

10 $F7$ $B\flat$ $B\flat$ Maj7 $B\flat6$ $B\flat7$

Hill _____ when I found you. _____ The moon stood

14 $E\flat$ *3* $B\flat$ *3*

still _____ on Blue-ber - ry Hill _____ and lin-gered un -

18 $F7$ $B\flat$ $E\flat$ $B\flat$ $E\flat6$ *3*

till _____ my dreams came true. _____ The wind in the

22 $B\flat$ $B\flat$ Maj7 $E\flat6$ *3* $B\flat$ $B\flat$ Maj7 $B\flat7$ $A7$

wil - low played _____ love's sweet mel - o - dy, _____ but all of those

26 Dm $A7$ Dm $A7$ D $F7$ $B\flat7$

vows we made _____ were nev - er to be. _____ Tho' we're a -

30 $E\flat$ *3* $B\flat$ *3*

part _____ part of me still _____ for you were my

34 $F7$ *3*

thrill _____ on Blue-ber-ry Hill.

(Keyboard)

1. $B\flat$ $E\flat$ $B\flat$ $B\flat7$ 2. $B\flat$ $E\flat$ $B\flat6$

Hill.

Thank you. Thank you very much.

Now we'll really switch gears with our next selection. This is a song that's really special to me, since it comes from my homeland, the Czech Republic. It's a polka!

So get your feet to tappin' as we play the "Barbara" polka. If you speak Czech, it's the Barushka polka.

Barbara Polka

Keyboard $E\flat$ $F\circ 7$ $E\flat 7$ Sax $A\flat$ Keyboard

7 $E\flat 7$ $A\flat$ $E\flat 7$ $A\flat$

13 $D\flat$ $A\flat$ $E\flat 7$

18 $A\flat$ $D\flat$ $A\flat$ $E\flat 7$ $A\flat$

23 Keyboard $A\flat$ $E\flat 7$ $A\flat$ $E\flat 7$

31 $A\flat$ $D\flat$ $A\flat$

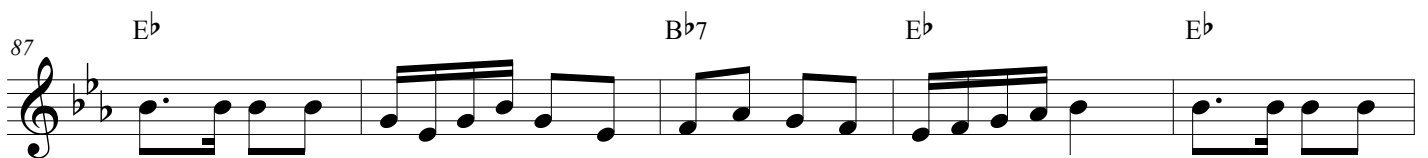
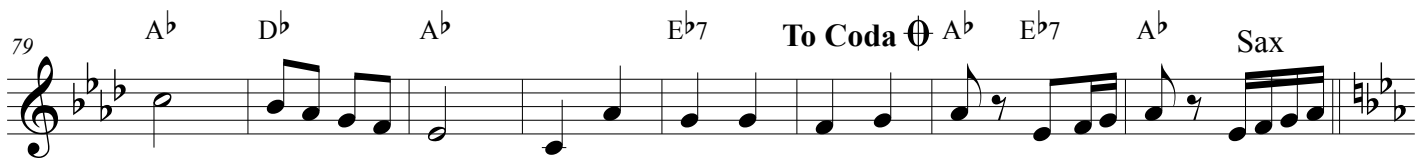
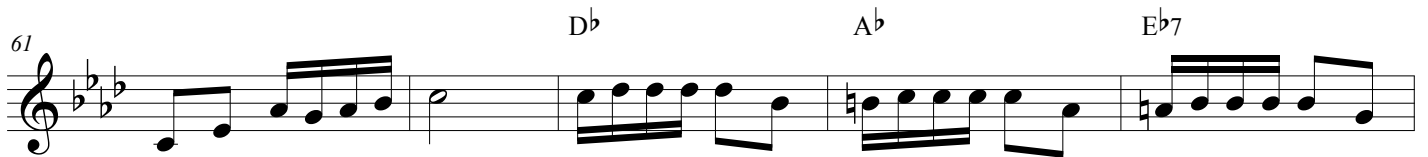
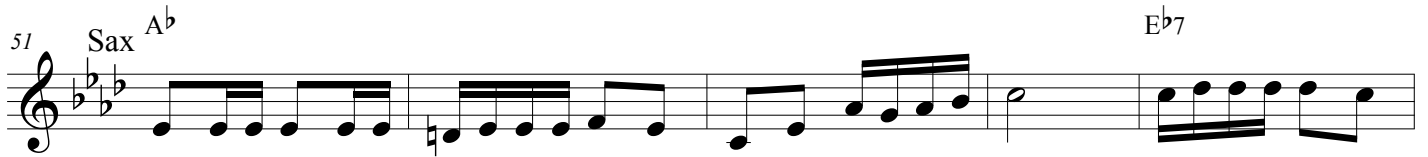
37 $E\flat 7$ $A\flat$ $D\flat$ $A\flat$ $E\flat 7$ $A\flat$ Sax

43 $A\flat$ $E\flat 7$ $A\flat$

47 $E\flat 7$ $A\flat$ $E\flat 7$

The musical score for 'Barbara Polka' is written in 2/4 time and E-flat major. It features two staves: a top staff for Keyboard and a bottom staff for Saxophone. The score is divided into measures, with measure numbers 7, 13, 18, 23, 31, 37, 43, and 47 marked at the beginning of their respective lines. Chords are indicated above the notes, including $E\flat$, $F\circ 7$, $E\flat 7$, $A\flat$, $D\flat$, and $E\flat 7$. The Keyboard part is primarily composed of eighth and sixteenth notes, while the Saxophone part includes some rests and eighth notes. The score concludes with a final measure at measure 47.

2



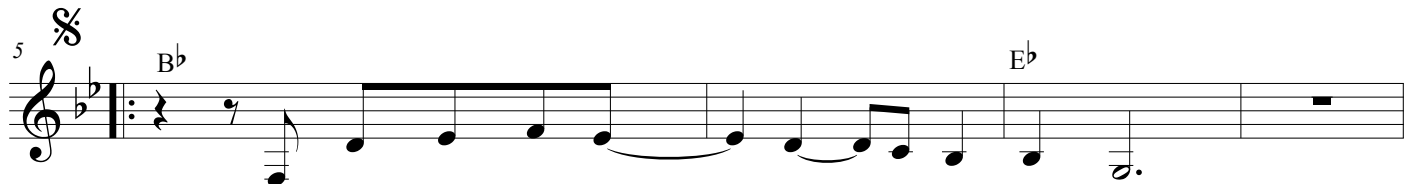
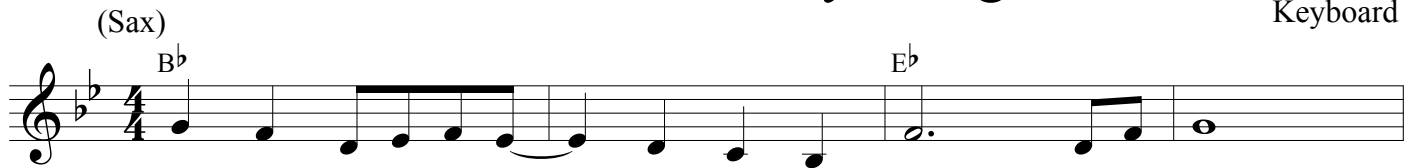
Thank you.

We're going to move way forward in history to the year 1972 with a song that originated as a gospel song. But in 1989, it really became a hit when it was featured in a sound track for the movie "Beaches" and performed by Bet Midler.

Here's _____ to sing the lovely "Wind Beneath My Wings."

Wind Beneath My Wings

F
Keyboard



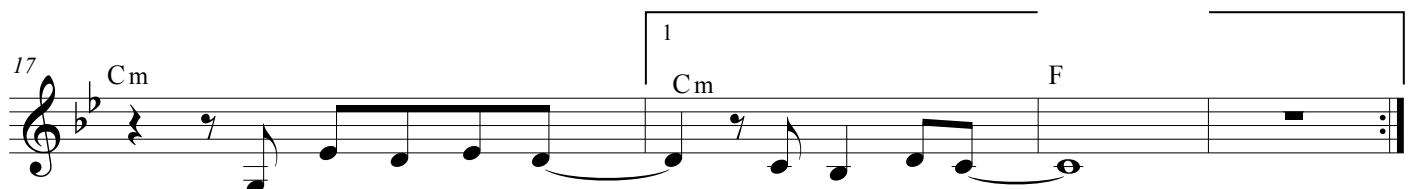
It must have been cold _____ there in my shad - ow,
So I was the one _____ with all the glo - ry,
It might have ap - peared _____ to go un - no - ticed,



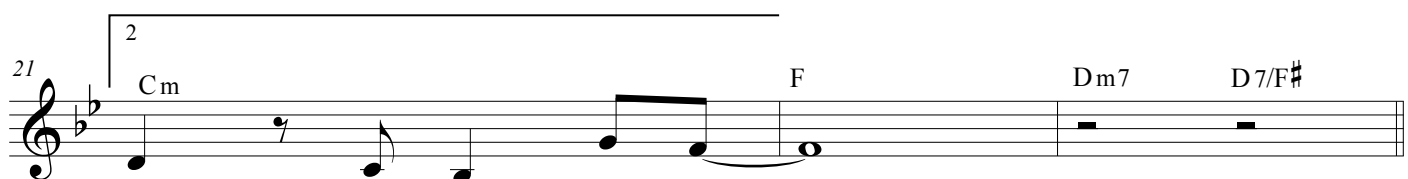
to nev - er have sun - light on your face.
while you were the one _____ with all the strength,
but I've got it all _____ here in my heart.



You were con - tent _____ to let me shine, _____ that's your way _____
a beau - ti - ful face _____ with - out a name _____ for so long, _____
I want you to know _____ I know the truth, of course I know it.




You al - ways walked _____ a step be - hind. _____
a beau - ti - ful smile _____



to hide the pain. _____

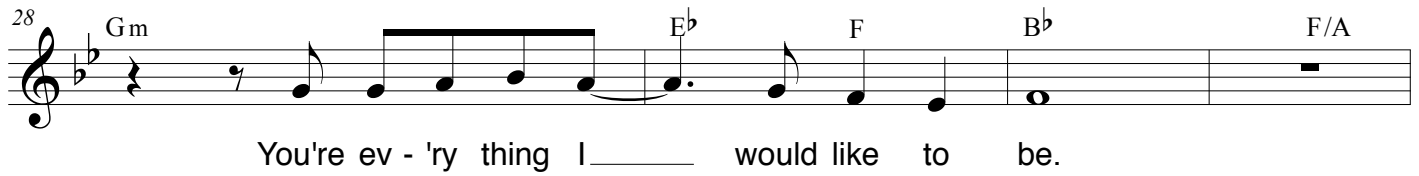
2

24 Gm Eb F Bb F/A



Did you ev - er know ____ that you're my he - ro?

28 Gm Eb F Bb F/A



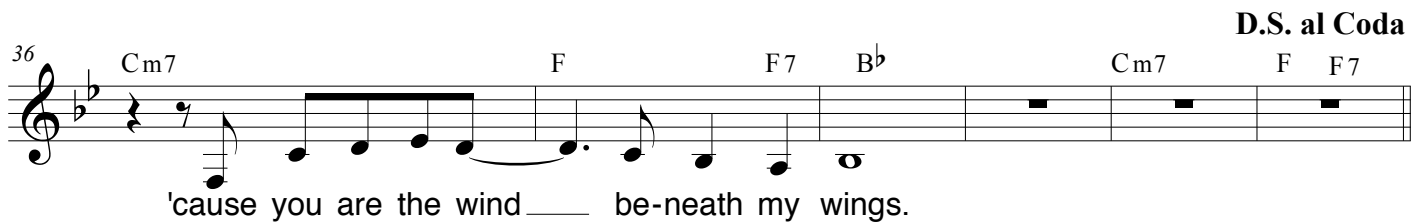
You're ev - 'ry thing I ____ would like to be.

32 Gm Eb F Bb Gm




I can fly high - er than an ea - gle.

36 Cm7 F F7 Bb Cm7 F F7



'cause you are the wind ____ be-neath my wings.

42 Coda Cm Cm F Dm7 D7/F#



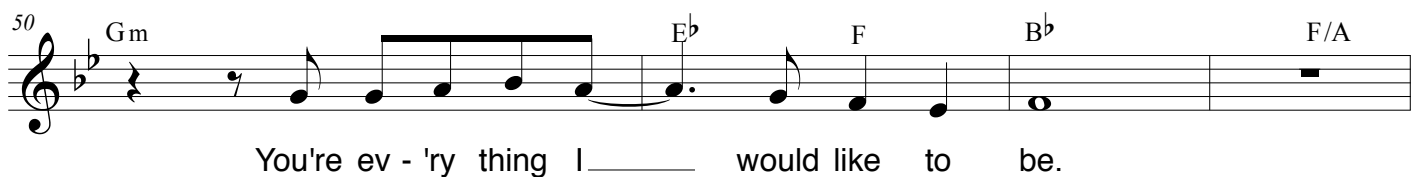
I would be noth - ing with - out you. ____

46 Gm Eb F Bb F/A



Did you ev - er know ____ that you're my he - ro?

50 Gm Eb F Bb F/A



You're ev - 'ry thing I ____ would like to be.

54 Gm Eb F Bb Gm



I can fly high - er than an ea - gle, ____

58 Cm7 F F7 B \flat E \flat
 'cause you are the wind _____ be-neath my wings. You are the wind

62 F F7 B \flat
 be-neath my wings. _____ You're the

66 Gm7 F B \flat 3
 wind be-neath my wings. You, you, you, _____ you are the

70 Cm7 F B \flat
 wind be - neath my wings. _____ Fly, _____

74 Gm7 Cm7 F7
 fly, _____ fly high a - gainst the sky, so

78 Cm7 B \flat Gm7
 high I al - most touch the sky. Thank you, thank you. Thank

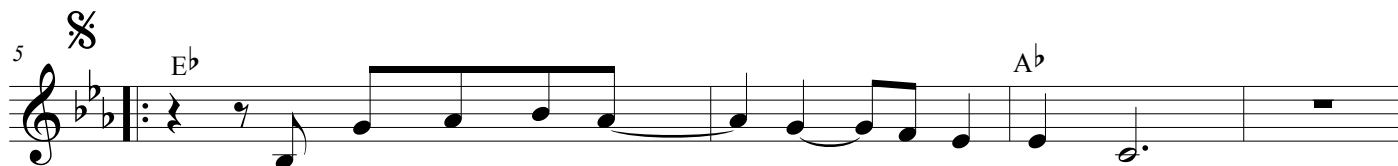
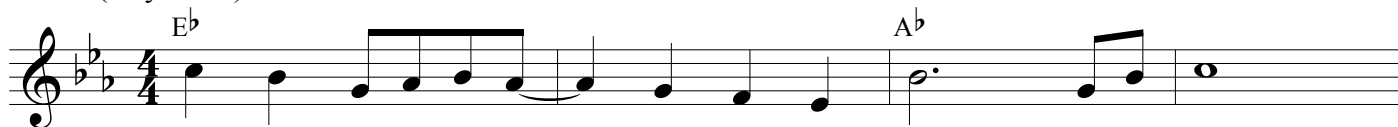
82 Cm7 F7
 God for you, _____ the wind be - neath _____ my

84 (Sax) B \flat E \flat B \flat
 wings. _____

Wind Beneath My Wings

M
Keyboard

(Keyboard)



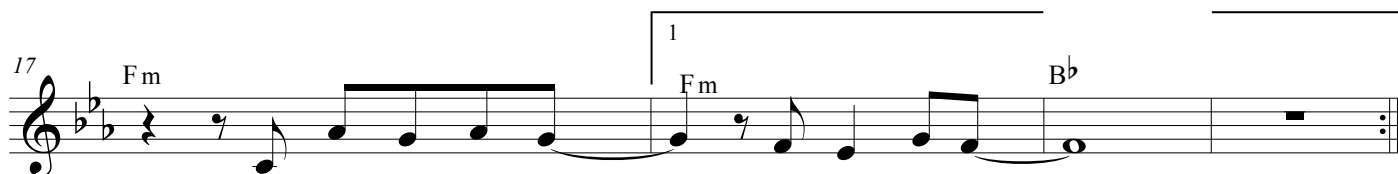
It must have been cold _____ there in my shad - ow,
So I was the one _____ with all the glo - ry,
It might have ap - peared _____ to go un - no - ticed,



to nev - er have sun - light on your face.
while you were the one _____ with all the strength,
but I've got it all _____ here in my heart.



You were con - tent _____ to let me shine, _____ that's your way _____
a beau - ti - ful face _____ with - out a name _____ for so long, _____
I want you to know _____ I know the truth, of course know it.



You al - ways walked _____ a step be - hind. _____
a beau - ti - ful smile _____



to hide the pain. _____

24 Cm A^b B^b E^b B^b/D

Did you ev - er know ____ that you're my he - ro?

28 Cm A^b B^b E^b B^b/D

You're ev - 'ry thing I ____ would like to be.

32 Cm A^b B^b E^b Cm

I can fly high - er than an ea - gle. ____

36 Fm7 B^b B^b7 E^b Fm7 B^b B^b7 D.S. al Coda

'cause you are the wind ____ be-neath my wings.

42 Coda Fm B^b Gm7 G7/B

I would be noth - ing with - out you. ____

46 Cm A^b B^b E^b B^b/D

Did you ev - er know ____ that you're my he - ro?

50 Cm A^b B^b E^b B^b/D

You're ev - 'ry thing I ____ would like to be.

54 Cm A^b B^b E^b Cm

I can fly high - er than an ea

58 Fm7 B \flat B \flat 7 E \flat A \flat

'cause you are the wind _____ be-neath my wings. You are the wind

62 B \flat B \flat 7 E \flat

be-neath my wings. _____ You're the

66 Cm7 B \flat E \flat

wind be-neath my wings. You, you, you, _____ you are the

70 Fm7 B \flat E \flat

wind be - neath my wings. _____ Fly, _____

74 Cm7 Fm7 B \flat 7

fly, _____ fly high a - gainst the sky, so

78 Fm7 E \flat Cm7

high I al - most touch the sky. Thank you, thank you. Thank

82 Fm7 B \flat 7

God for you, _____ the wind be - neath _____ my

84 (Keyboard) E \flat A \flat E \flat

wings. _____

Thank you.

We're going to go way back to 1922 for our next song. Anyone here born in that year? It's been recorded by dozens of artists and featured in movies such as "For Me And My Gal," "The Eddie Cantor Story," and "Broadway Rhythm."

Let's get your feet a tappin' with our version of "Oh, You Beautiful Doll."

MALE VOCAL

Play 3 Times Through

Oh, You Beautiful Doll

(Keyboard)

Keyboard

Oh! You beau-ti-ful doll, you great big beau-ti-ful doll. ____

Let ____ me put my arms a-bout you, I ____ could nev-er live with-out you.

Oh, you beau-ti ful doll, you great big beau-ti - ful doll. ____ If you

ev - er leave me ____ how my heart will ache, I

want to hug you, ____ but I fear you'd break.

Oh! Oh! Oh! Oh! Oh, you beau - ti - ful doll.

you're so beau - ti - ful, you're my beau - ti - ful doll.

Chords: E^b, A^bm7, B7, B^b7, C7, F7, B^b7, Fm7B^b7(b9), G, Cm7, Fm7, E^b.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. Tonight, we're going to highlight one of the greatest country music stars of all time - Hiram King Williams. Perhaps you know him better as "Hank Williams."

Hank was born in 1923 and died at the tender age of 29. But in his very short lifetime, he had eleven #1 songs, even though he was unable to read or write music. His son, Hank Williams Jr., daughter Jett Williams, and grandchildren Hank Williams III, Holly Williams, and Hilary Williams are also professional singers.

We'll begin our tribute with a song written in 1951 that expresses the frustration of a person whose love and trust is not returned. Here's our version of "Cold, Cold Heart"

MALE VOCAL
(Keyboard)

Cold, Cold Heart

Keyboard

N.C. B \flat 7 E \flat A \flat E \flat

6 E \flat B \flat You'll

tried so hard, my dear, to show that you're my ev - 'ry dream, yet
nev - er know how much it hurts to see you sit and cry. You

10 E \flat

you're af - raid each thing I do is just some e - vil scheme. A
know you need and want my love, yet you're af - raid to try. Why

14 A \flat

mem - 'ry from your lone - some past keeps us so far a - part. Why
do you run a - way from life? To try it just ain't smart.

18 B \flat 7 E \flat

can't I free your doubt - ful mind and melt your cold, cold heart? An -
There

22 B \flat 7

oth - er love be - fore my time made your heart sad and blue, and
was a time that I be - lieved that you be - longed to me. But

26 E \flat

so my heart is pay - ing now for things I did - n't do. In
now I know your heart is shack - led to a mem - o - ry. The

30 A \flat

an - ger, un - kind words are said that make the tear - drops start. Why
more I learn to care for you, the more we drift a - part.

34 B \flat 7 1. E \flat (Keyboard)

can't I free your doubt - ful mind and melt your cold, cold heart? _____

38 2. B \flat 7 E \flat A \flat B \flat 7 E \flat

melt your cold, cold heart? _____

Thank you.

Thank you very much.

For our next song, we'll jump forward to 1952 when Hank wrote about a famous Creole and Cajun dish. The song was at the top of the country music charts for 14 weeks and is regarded as one of Hank's most popular hits.

Here's _____ to tell you all about a mouth-watering feast down South - "Jambalaya."

Jambalaya

F

(Sax) N.C. C7 F Keyboard

5 C7 F

9 F C7

13 F

17 C7

21 F

25 C7

29 F

Joe, me got-ta go, me oh my oh. Me got-ta
doux, Fon - tain - eaux, the place is buz - zin Kin - folk

go come pole the pi - rogue down by the bay - ou. My Y -
t'see Y - vonne by the doz - en. Dress in

vonne, the sweet - est hog one, me oh my oh. Son of a
style and go hog wild, me oh my oh.

gun, we'll have big fun on the bay - ou. Jam - ba -

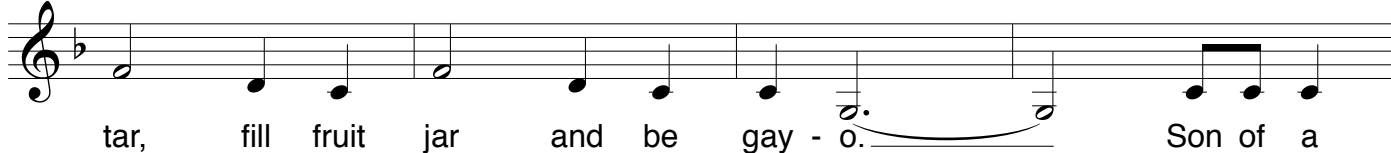
la - ya and a craw fish pie and fil - let gum - bo 'cause to -

night I'm gon - na see my ma cher a - mi - o. Pick gui -

2

33

C7

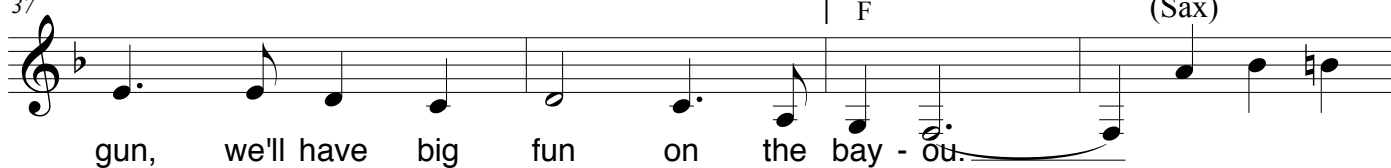


Son of a

37

1
F

(Sax)



41

C7

F



45

2

F

F

C7



50

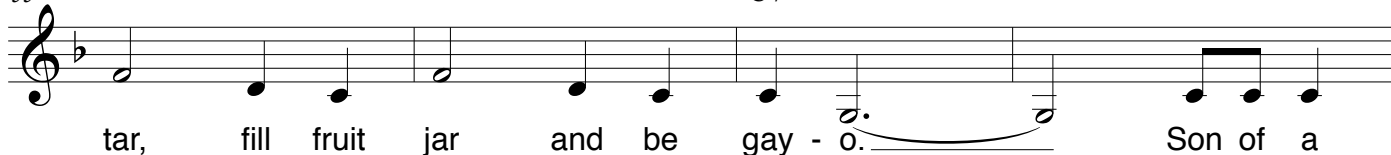
F



Pick gui -

55

C7

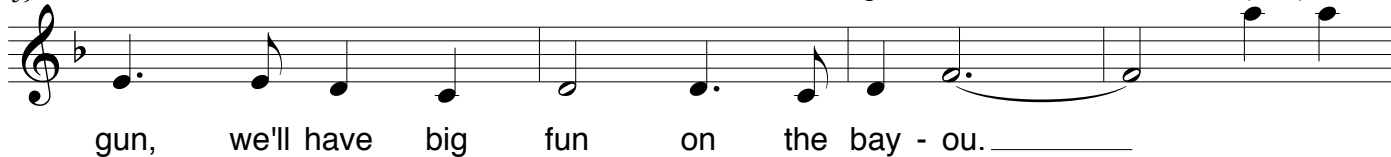


Son of a

59

F

(Sax)



63

C7



67

F

Bb F



Jambalaya

M

(Keyboard)

Keyboard

N.C. F7 B \flat

5 F7 B \flat

9 B \flat F7

13 B \flat

17 F7

21 B \flat

25 F7

29 B \flat

Joe, me got-ta go, me oh my oh. Me got-ta
doux, Fon - tain - eaux, the place is buz - zin Kin - folk

go pole the pi - rogue down the bay - ou. My Y -
come t'see Y - vonne by the doz - en. Dress in

vonne, the sweet - est one, me oh my oh. Son of a
style and go hog wild, me oh my oh.

gun, we'll have big fun on the bay - ou. Jam - ba -

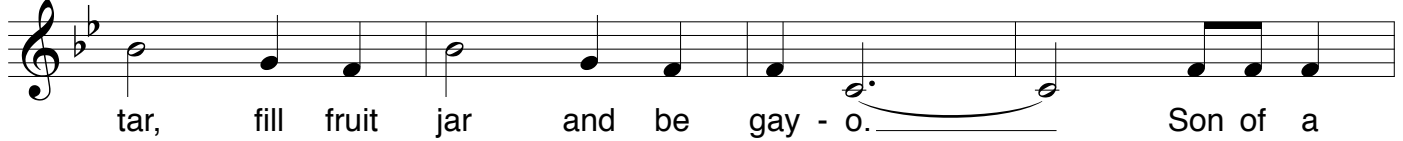
la - ya and a craw fish pie and fil - let gum - bo 'cause to -

night I'm gon - na see my ma cher a - mi - o. Pick gui -

2

33

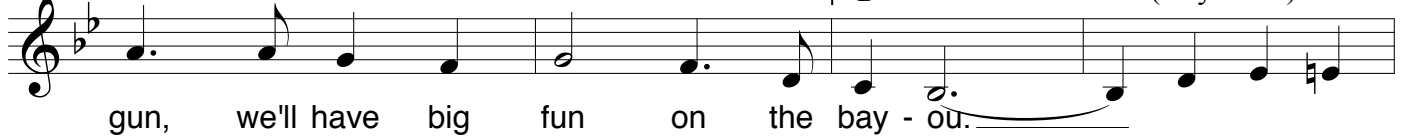
F7



37

1
Bb

(Keyboard)



41

F7

Bb

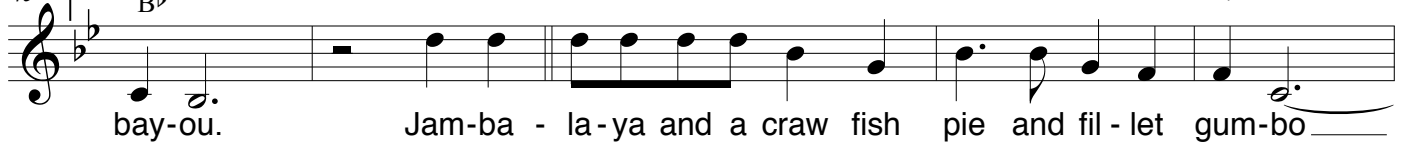


45

2
Bb

Bb

F7



Thank you very much.

Our final song in tribute to Hank Williams was written in 1952 but not released until after his death in 1953. It's one of the great songs of country music. It's said that Hank was prompted to write the song when thinking about his first wife while driving around with his second wife. The song tells about the guilt that an unfaithful lover will feel for cheating on the singer.

Here we go with "Your Cheatin' Heart."

VOCAL DUET

Your Cheatin' Heart

(Keyboard)

Keyboard

N.C. C7 F N.C.
 (F) Your cheat - in' —
 Your cheat - in' —

5 F F7 B \flat
 heart — will make you weep — you'll cry and
 heart — will pine some - day — and crave the —

9 C7 F C7
 cry — and try to sleep. — But sleep won't
 love — you threw a - way. — The time will —

13 F F7 B \flat
 come — the whole night through. — Your cheat - in' —
 come — when you'll be blue. — Your cheat - in' —

17 C7 F
 heart — will tell on on you. —
 heart — will tell on on you. —

20 F7 B \flat F
 (F) When tears come down — like fall - in' rain, — you'll toss a -
 (M)

25 G7 C7

round and call my name. You'll walk the _

29 F F7 B♭

floor the way I do. Your cheat - in' _

33 C7

1. F N.C.

heart will tell on you. (Keyboard)

37 2. F C7

you. Your cheat - in' heart is gon-na tell on

41 F C7(b9) B♭7 F6

you.

Your Cheatin' Heart

M

(Keyboard)

Keyboard

N.C. F7 B \flat N.C.
 Your cheat - in' _
 5 B \flat B \flat 7 E \flat F7
 heart _ will make you weep _ you'll cry and cry _
 heart _ will pine some - day _ and crave the love _
 10 B \flat F7 B \flat B \flat 7
 _ and try to sleep. _ But sleep won't come _ the whole night
 _ you threw a - way. _ The time will _ come _ when you'll be
 15 E \flat F7 B \flat B \flat 7
 through. _ Your cheat-in' heart _ will tell on you. _ When tears come
 blue. _ Your cheat-in' heart _ will tell on you. _
 21 E \flat B \flat
 down _ like fall - in' rain, _ you'll toss a -
 25 C7 F7 B \flat
 round _ and call my name. _ You'll walk the floor _
 30 B \flat 7 E \flat F7
 _ the way I do. _ Your cheat - in' _ heart _ will tell on
 35 1. B \flat N.C. 2. B \flat
 you. _ (Keyboard) you. _ Your cheat - in' _
 39 F7 B \flat F7(b9)E \flat 7 B \flat 6
 heart _ is gon - na tell on you. _

Thank you. Thank you very much. How was that? Did you enjoy our tribute to Hank Williams?

Our next song was written back in 1964 for the Frenchman, Charles Aznavour. Later, it was translated into English and became one of his greatest hits. Roy Clark and Dusty Springfield recorded this ballad about the realization of wasted youth and regrets of one's later years.

Here we go with "Yesterday When I Was Young."

VOCAL ONLY

Yesterday When I Was Young

(Keyboard) Keyboard

Yes - ter -

5 F m7 Bb7
day _____ when I was was young, the taste of life was
day _____ the moon was blue, and ev - 'ry cra - zy

7 EbMaj7 Ab
sweet as rain up - on my tongue, I teased at life as
day brought some - thing new to do. I used my mag - ic

9 D m7(b5) G7
if it were a fool - ish game, the way the eve - ning
age as if it were a wand, and nev - er saw the

11 C m C7
breeze may tease a can - dle flame. The thou - sand dreams I
waste and emp - ti - ness be - yond. The game of love I

13 F m7 Bb7
dreamed, the splen - did things I planned I al - ways built, a -
played with ar - ro - gance and pride and ev - 'ry flame I

15 EbMaj7 Ab
las, on weak and shift - ing sand; I lived by night and
lit too quick - ly, quick - ly died; the friends I made all

17 D m7(b5) G7
shunned the nak - ed to light of a day, and on - ly now I
seemed some - how to drift a - way, and on - ly I am

19 C m C7 **To Coda**
see _____ how the years _____ ran end a - way. Yes - ter -
left _____ on stage to the

2014.06.23

2

21 F m7 B \flat 7
day when I was young, so man - y hap - py

23 E \flat Maj7 A \flat Maj7
songs were wait - ing to be sung, so man - y way - ward

25 F m G7(b9) C m
plea - sures lay in store for me, and so much pain my daz - zled eyes re - fused to

28 F m7 B \flat 7
see. I ran so fast that time and youth at last ran out, I nev - er stopped to

31 E \flat Maj7 A \flat Maj7 F m
think what life was all a - bout, and ev - 'ry con - ver - sa - tion I can now re -

34 G7(b9) C m (Keyboard)
call con - cerned it - self with me, and noth - ing else at all.

37 F m7 B \flat 7 E \flat Maj7 C m
Yes - ter -

41 F m7 G7 C m G7 C m D.S. al Coda
Yes - ter -

CODA
45 C m F m7 B \flat 7
play. There are so man - y songs in me that won't be sung, I feel the bit - ter

48 E \flat Maj7 A \flat D m7(b5)
taste of tears up - on my tongue. The time has come for me to pay for yes - ter -

51 G7 N.C. C m
day when I was young.

Thank you.

Our next song was written in 1964 by Roger Miller. Remember Roger? It tells the story of a hobo who, despite being poor, revels in his freedom to do what he pleases whenever he pleases. Would anyone have a guess as to the name of this song?

Right! Here we go with "King Of The Road."

King Of The Road

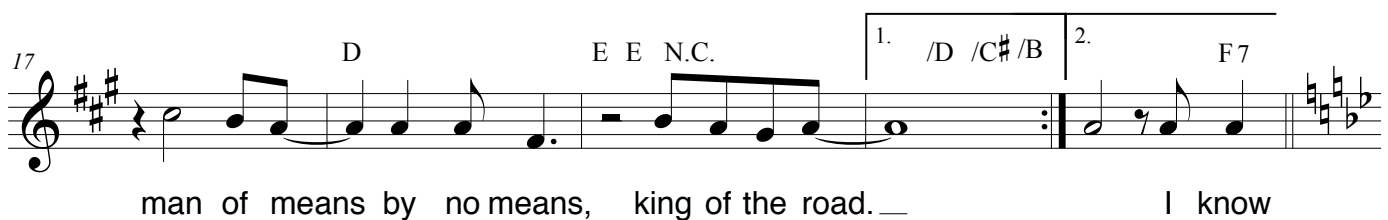
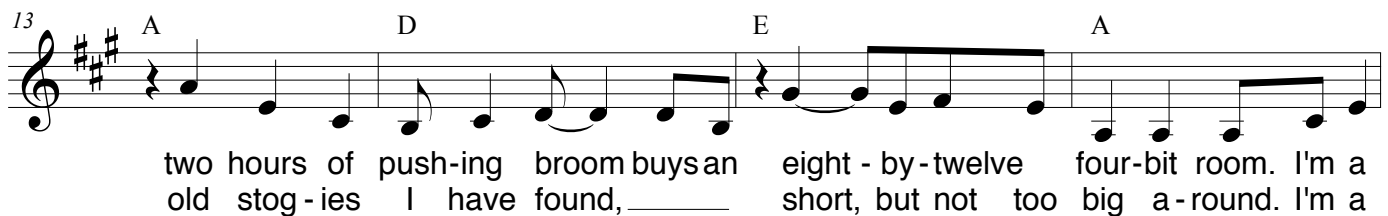
MALE VOCAL

Keyboard

(Bass only, Everyone else finger snaps on beats 2 & 4)



1st time: Add Keyboard, No drums, Continue finger snaps;
2nd time: Add drums)




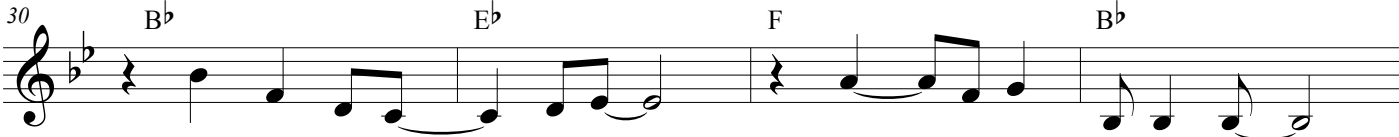
22 $B\flat$ $E\flat$ F

 ev - er - y eng - in - neer on ev - er - y train, all of the child - ren and

25 $B\flat$ $E\flat$

 all of their names, and ev - er - y hand - out in ev - er - y town and

28 F N.C. $/E\flat$ $/D$ $/C$

 ev - 'ry lock that ain't locked when no one's a - round, I sing

30 $B\flat$ $E\flat$ F $B\flat$

 Trail - er for sale ___ or rent, rooms to let, fif - ty cents.

34 $E\flat$ F.N.C. $/E\flat$ $/D$ $/C$

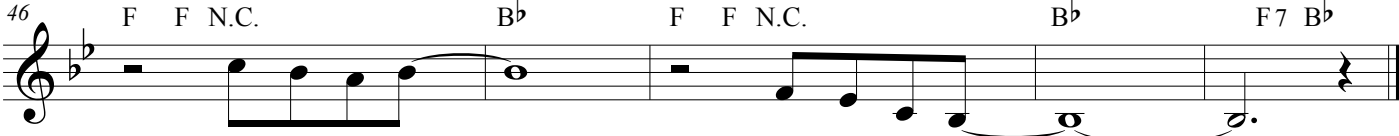
 No phone, no pool, no pets, I ain't got no cig - ar - ettes. Ah, but

38 $B\flat$ $E\flat$ F $B\flat$

 two hours of push - ing broom buys an eight - by - twelve four - bit room. I'm a

42 $E\flat$ F F N.C. $B\flat$

 man of means by no means, king of the road. ___

46 F F N.C. $B\flat$ F F N.C. $B\flat$ F7 $B\flat$

 king of the road. ___ King of the road. ___

Thank you.

Our next selection was written in 1952 by Victor Young and featured in the movie "One Minute To Zero." Later, it became a great hit when it was recorded by artists such as Doris Day, Nat King Cole, Johnny Mathis, and the Carpenters.

Here's _____ to sing the lovely ballad "When I Fall In Love."

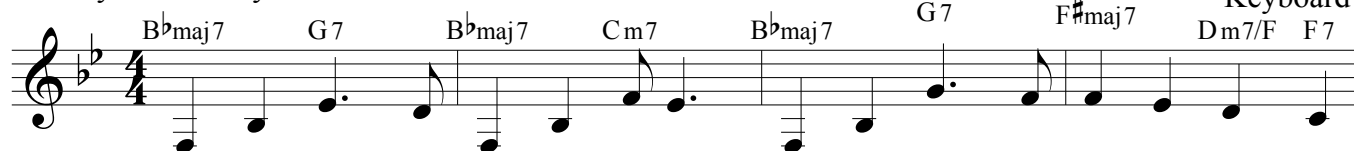
2014.09.15

When I Fall In Love

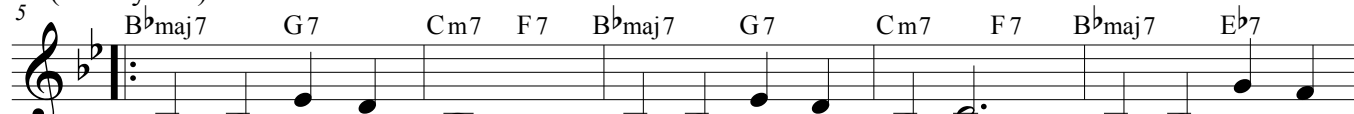
F

Keyboard freely

Keyboard



(In Rhythm)



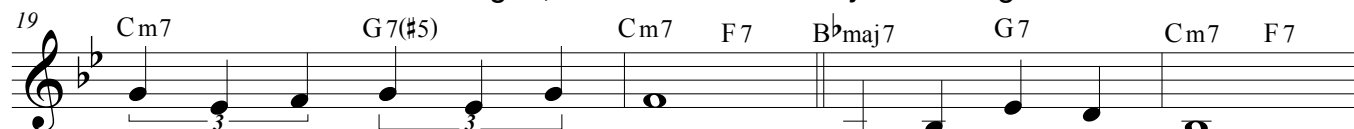
When I fall in love, it will be for - ev - er, or I'll nev - er



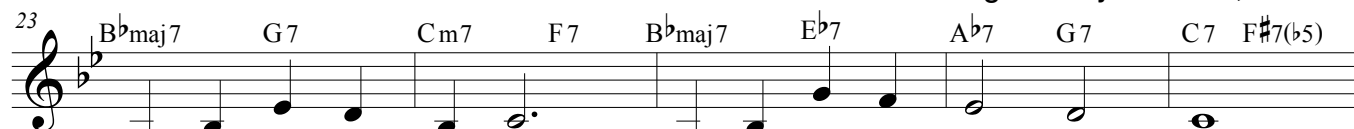
fall in love. In a rest - less world like this is, love is



end-ed be-fore it's be - gun, and too man - y moon-light kiss-es seem to



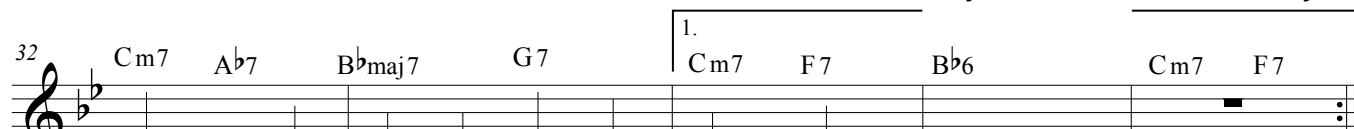
cool in the warmth of the sun. When I give my heart,



it will be com - plete-ly, or I'll nev - er give my heart.



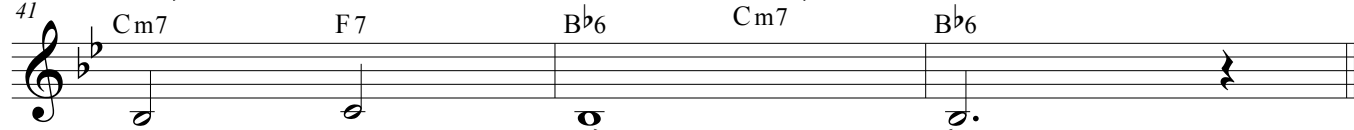
And the mo - ment I can feel that you feel that way,



too, is when I fall in love with you.



love, when I fall in love, when I fall in



love with you.

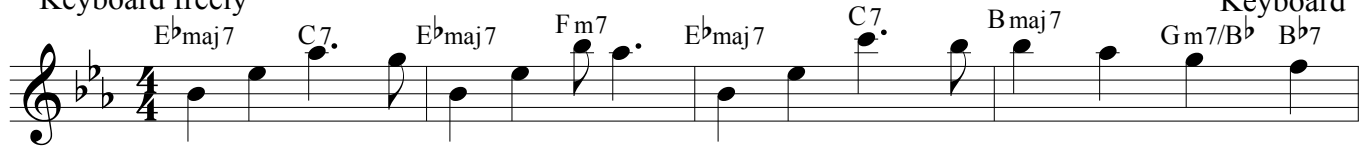
2014.09.15

When I Fall In Love

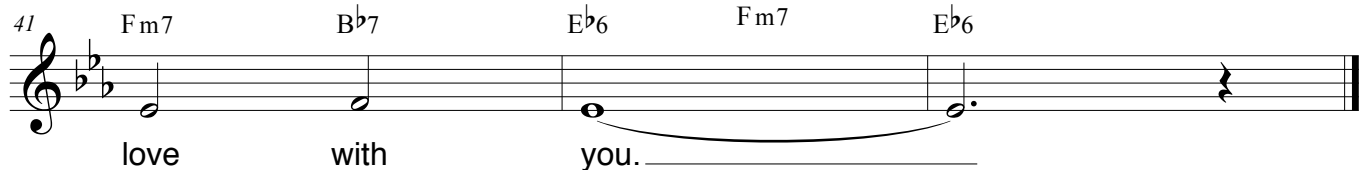
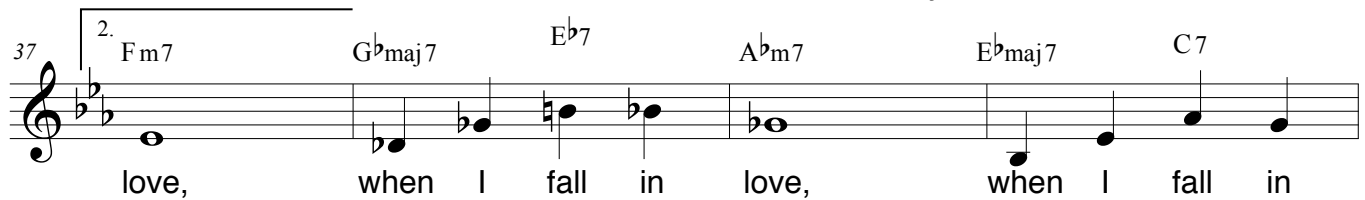
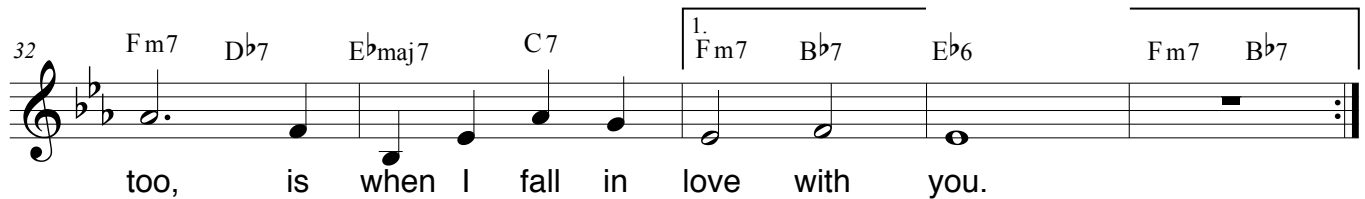
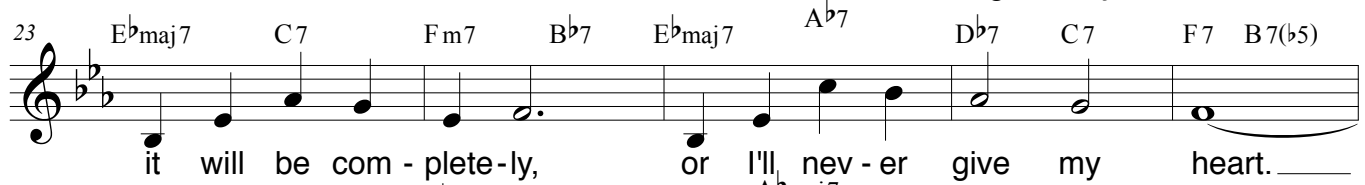
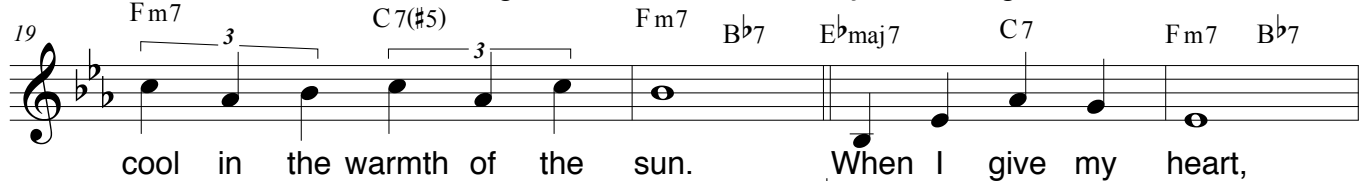
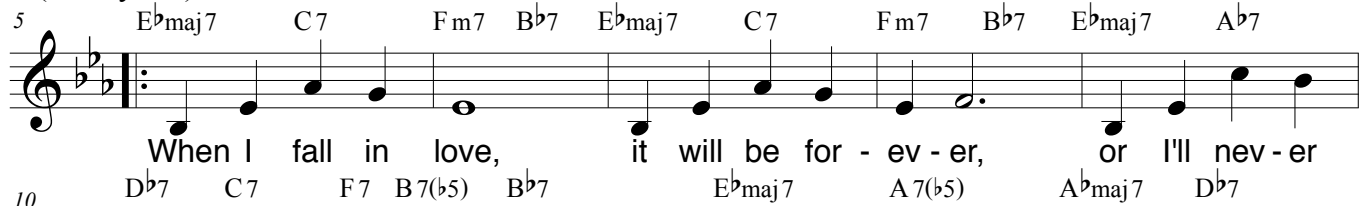
M

Keyboard freely

Keyboard



(In Rhythm)



Thank you. Are you enjoying yourselves remembering these favorites from yesteryear?

We're going to jump way forward in time for our next selection. It was written rather recently in 1977 and first performed by Liza Minelli. Do you know who Liza's mother was? Right - Judy Garland. Liza sang this song in a movie about one of our greatest cities here in the US. Later, it was recorded by Frank Sinatra and Tony Bennett.

Here's _____ to tell us all about "New York, New York."

New York, New York

F

Keyboard

B \flat C m7 C m7/F
 Start spread-ing the

5 B \flat C m7 F7 C m7/F F7
 news; shoes blues I'm are leav-ing to - day. I wan - na
 are are long-ing to a stray and step a -
 melt-ing a way. I'll make a

9 B \flat *To Coda* 1. C m7 C m7/F
 be a part of it, New York, New York. These vag-a-bond
 round the heart of it,
 brand new start of it,

13 2. B \flat Maj7 B \flat 7
 New York, New York. I wan - na

16 E \flat Maj7 E \flat m 3 B \flat 6
 wake up in the cit - y that does - n't sleep to find I'm

20 Dm7 3 G7 3 C m7 F7 *D.S. al Coda*
 king of the hill, top of the heap. My lit - tle town

24 Coda F m7 B \flat 7 E \flat E \flat m6
 In old New York. If I can make it there, I'd make it

29 B \flat G7(#5) G7 F7/A G7/B C m7 D m E \flat Maj7 C m7/F
 An - y - where. It's up to you, New York, New

2

B \flat C m7 C m7/F \flat 7 B \flat m7/E \flat E \flat 7
 33 York.
 37 A \flat A \flat Maj7
 New York, New York I wan-na
 41 D \flat Maj7 D \flat m 3 A \flat 6 C m7 3
 wake up in the cit-y that does-n't sleep to find I'm king of the hill,
 46 C \sharp m7 3 D \flat m7 *git* 3 3 F7 N.C.
 head of the list, "A" num-ber one at the top of the heap! My lit-tle town
 49 B \flat *broader* C m7 F F Maj7/G \flat 7/A B \flat
 blues are melt-ing a - way. I'll make a brand new start of it
 54 F m7 B \flat 7 E \flat E \flat m6
 in old New York. If I can make it___ there,___ I'd make it
 59 B \flat G 7(\sharp 5) G7 F7/A G7/B C m7 *rit.* D m E \flat Maj7 C m7/F
 an - y___ where.___ Come on, come on, New York, New
 63 *a tempo* B \flat C m7 B \flat
 York!
 63

New York, New York

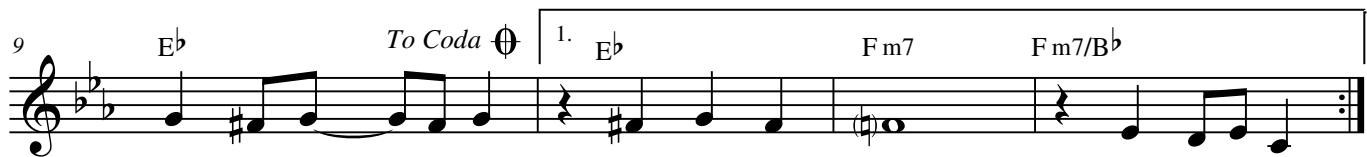
M

Keyboard

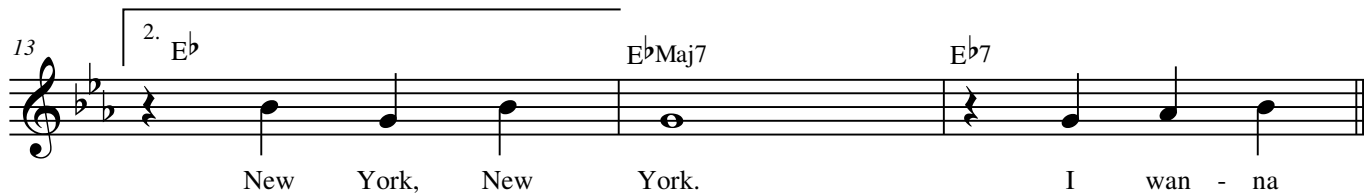

Start spread-ing the



news; shoes blues I'm are leav-ing to - day. I and wan - na a -
are are melt-ing a - way. I'll make a -



be a part of it, New York, New York. These vag-a-bond
round the heart of it,
brand new start of it,



New York, New York. I wan - na



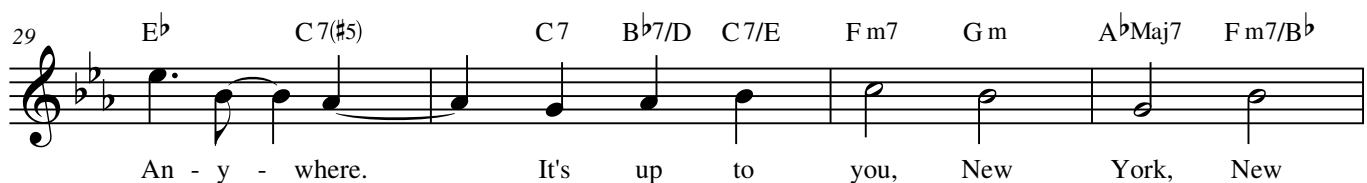
wake up in the cit - y that does - n't sleep to find I'm



king of the hill, top of the heap. My lit - tle town



In old New York. If I can make it there, I'd make it



An - y - where. It's up to you, New York, New

2

33 E^b $Fm7$ $Fm7/B^b$ A^b7
 York.

37 D^b D^bMaj7
 New York, New York I wan - na

41 G^bMaj7 G^bm D^b6 $Fm7$
 wake up in the cit - y that does - n't sleep to find I'm king of the hill,

46 $F^{\#}m7$ $Gm7$ *rit.* B^b7 N.C.
 head of the list, "A" num - ber one at the top of the heap! My lit - tle town

49 E^b *broaden* $Fm7$ B^b B^bMaj7/C B^b7/D E^b
 blues are melt - ing a - way. I'll make a brand newstart of it

54 B^bm7 E^b7 A^b A^bm6
 in old New York. If I can make it there, I'd make it

59 E^b $C7(\#5)$ $C7$ B^b7/D $C7/E$ $Fm7$ *rit.* Gm A^bMaj7 $Fm7/B^b$
 an - y where. Come on, come on, New York, New

63 E^b *a tempo* $Fm7$ E^b
 York!

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'd like to feature a selection that was written back in 1955 and won the music Academy Award that year. The Four Aces recording was four weeks at #1 on the charts, and it was also recorded by Jerry Vale, Nat King Cole, and Frank Sinatra, among others.

Here is "Love Is A Many Splendored Thing."

Love Is A Many-Splendored Thing

F

(Sax) Keyboard

4/4

1. $A^b\text{maj}7$ $B^b\text{m}7$ $C\text{m}7$ $B^{\circ}7$ $B^b\text{m}7 E^b7$ A^b $D^b\text{maj}7$ $C\text{m}7$ $F\text{m}7$ $B^b\text{m}7$ E^b7

5 A^b $F\text{m}$ $C\text{m}$ $E^b\text{m}7$ A^b7

Love _____ is a man - y - splen - dored thing. _____ It's the

9 D^b D^b6 $D^b\text{maj}7$ $B^b\text{m}6$ $F\text{m}$

13 $B^b\text{m}7$ $G\text{m}7(b5)$ $C7(b9)$ Love is

na - ture's way of giv - ing a rea - son to be liv - ing; the

17 $F\text{m}$ $F\text{m}7$ $G7$ C E^b7

gold - en crown that makes a man a king. _____

21 A^b $F\text{m}$ $C\text{m}$ $E^b\text{m}7$ A^b7

Once _____ on a high and wind - y hill, _____ in the

25 D^b D^b6 $D^b\text{maj}7$ $B^b\text{m}6$ $C\text{m}$ $F7$

morn - ing mist two lov - ers kissed and the world stood still. _____ Then your

29 $B^b\text{m}$ $B^b\text{m}7$ $G\text{m}7(b5)$ $C7(\#5)$ $F7(\#5)$ $F7$ B^b7 $D^b\text{m}6$

fin - gers touched my sil - ent heart and taught it how to sing. Yes,

33 A^b/E^b $F\text{m}$ 1. $B^b\text{m}7$ E^b9 A^b $B^b\text{m}7$ E^b7

true love's _____ a man - y - splen - dored thing. _____

37 2. $B^b\text{m}7$ E^b9 A^b (Sax) $F\text{m}7$ $B^b\text{m}7$ $E^b\text{maj}7$ $A^b\text{maj}7$

a man - y splen - dored thing. _____

Love Is A Many-Splendored Thing

M

(Keyboard)

Keyboard

$D^{\flat}maj7$ $E^{\flat}m7$ $Fm7$ $E^{\circ}7$ $E^{\flat}m7A^{\flat}7$ D^{\flat} $G^{\flat}maj7$ $Fm7$ $B^{\flat}m7$ $E^{\flat}m7$ $A^{\flat}7$

Love is a man - y - splen - dored thing. It's the

G^{\flat} $G^{\flat}6$ $G^{\flat}maj7$ $E^{\flat}m6$ $B^{\flat}m$

A - pril rose that on - ly grows in the ear - ly Spring. Love is

$E^{\flat}m7$ $Cm7(b5)$ $F7(b9)$

na - ture's way of giv - ing a rea - son to be liv - ing; the

$B^{\flat}m$ $B^{\flat}m7$ $C7$ F $A^{\flat}7$

gold - en crown that makes a man a king.

D^{\flat} $B^{\flat}m$ Fm $A^{\flat}m7$ $D^{\flat}7$

Once on a high and wind - y hill, in the

G^{\flat} $G^{\flat}6$ $G^{\flat}maj7$ $E^{\flat}m6$ Fm $B^{\flat}7$

morn - ing mist two lov - ers kissed and the world stood still. Then your

$E^{\flat}m$ $E^{\flat}m7$ $Cm7(b5)$ $F7(\sharp 5)$ $B^{\flat}7(\sharp 5)$ $B^{\flat}7$ $E^{\flat}7$ $G^{\flat}m6$

fin - gers touched my sil - ent heart and taught it how to sing. Yes,

D^{\flat}/A^{\flat} $B^{\flat}m$ 1. $E^{\flat}m7$ $A^{\flat}9$ D^{\flat} $E^{\flat}m7$ $A^{\flat}7$

true love's a man - y - splen - dored thing.

2. $E^{\flat}m7$ $A^{\flat}9$ D^{\flat} (Keyboard) $B^{\flat}m7$ $E^{\flat}m7$ $A^{\flat}maj7$ $D^{\flat}maj7$

a man - y splen - dored thing.

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 one of the great hits in swing music. It's title refers to a ballroom in the heart of Harlem which was a popular dance venue from the late 1920s to the 1950s and featured big bands like Benny Goodman, Chick Webb, and Count Basie.

So, put on your dancing feet and let's go "Stomping At The Savoy."

Stompin' At The Savoy

(Sax) F₉ B \flat 7 E \flat F7 Fm7 B \flat 7 (Keyboard)

5 E \flat (Sax) B \flat 7 (Keyboard) E \flat (Sax) B \flat \circ (Keyboard) B \flat 7 (Sax)

10 (Keyboard) 1. E \flat (Sax) C_m Fm7 B \flat 7 (Keyboard) 2. E \flat (Sax) C_m E \flat

15 (Keyboard) A \flat 7 A7 A \flat 7 D \flat 9 B_m D \flat 9

19 G \flat 7 G7 G \flat 7 B7 B \flat 7 (Keyboard)

23 E \flat (Sax) B \flat 7 (Keyboard) E \flat (Sax) B \flat \circ (Keyboard)

27 B \flat 7 (Sax) To Coda Φ E \flat (Sax) C_m Fm7 B \flat 7 D.S. al Coda (Keyboard)

Φ Coda 31 E \flat (Sax) C_m Fm7 B \flat 7 E \flat B \flat 7 E \flat

34 F_m B \flat B \circ Fm7 B \flat 7 E \flat A \flat E \flat