THE MIXED NUTS

Set B

Last revised: 2023.04.28

B01-Take The A Train(K).pdf
B02-Always(KVF).2014.03.14.pdf
B02-Always(KVM).2014.03.14.pdf
B03-In A Little Spanish Town(KVF).2015.04.26.pdf
B03-In A Little Spanish Town(KVM).2016.01.14.pdf
B04-Bye Bye Blackbird(KVD).2015.05.10.pdf
B05-Misty(KVF).2017.04.08.pdf
B05-Misty(KVM).2021.05.26.pdf
B06-Honeysuckle Rose(KV).2014.03.30.pdf
B07-Surrey With The Fringe On Top(KV).pdf
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B08-Ac-Cent-Tchu-Ate The Positive(KVM).2016.05.15.pdf
B09-Don't Sit Under The Apple Tree(KVF).2014.03.14.pdf
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B13-My Funny Valentine(KVF).2014.03.14.pdf
B13-My Funny Valentine(KVM).2014.03.14.pdf
B14-A Fine Romance (KVD).2015.07.13.pdf
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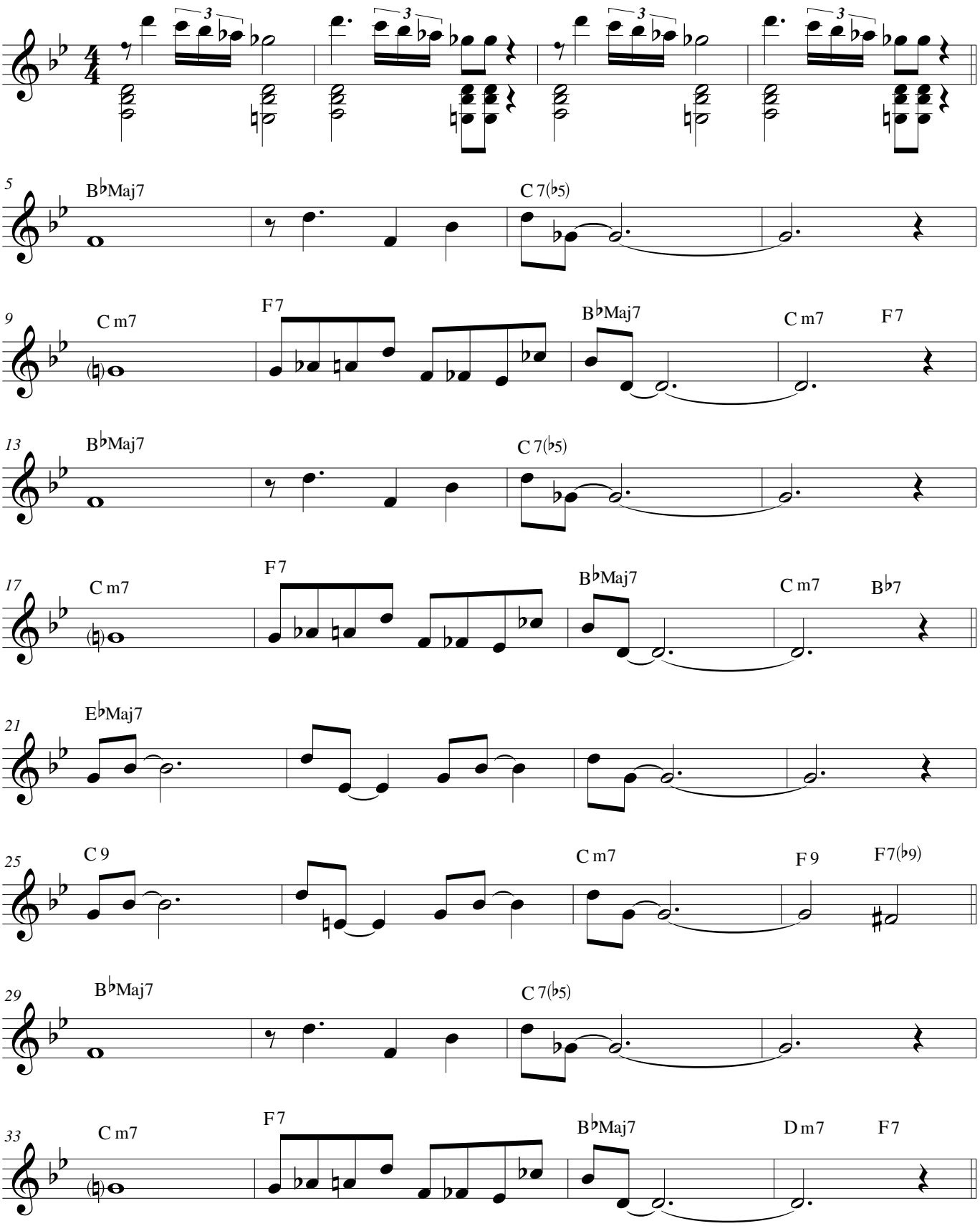
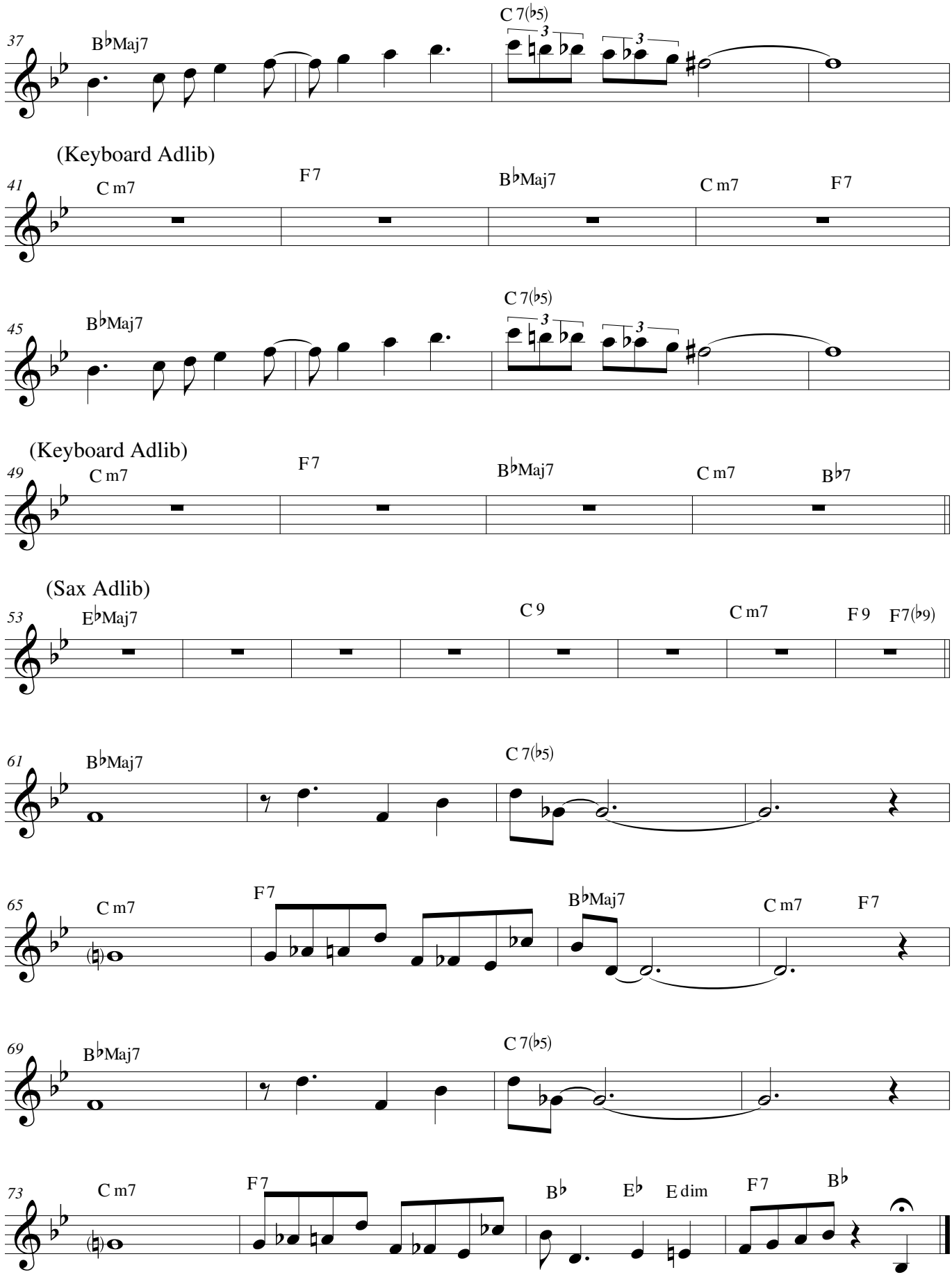
B15-Unforgettable(KVM).2023.04.28.pdf
B16-Cherry Pink And Apple Blossom White(K).2015.09.20.pdf
B17-Little Brown Jug(B).2015.07.13.pdf
B17-Little Brown Jug(K).2015.07.13.pdf

Take The A Train

Keyboard




37
B♭Maj7
C 7(♭5)
(Keyboard Adlib)
41
C m7
F 7
B♭Maj7
C m7
F 7
45
B♭Maj7
C 7(♭5)
(Keyboard Adlib)
49
C m7
F 7
B♭Maj7
C m7
B♭7
(Sax Adlib)
53
E♭Maj7
C 9
C m7
F 9
F7(♭9)
61
B♭Maj7
C 7(♭5)
65
C m7
F 7
B♭Maj7
C m7
F 7
69
B♭Maj7
C 7(♭5)
73
C m7
F 7
B♭
E♭
E dim
F 7
B♭

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

Tonight, we're again going to take a journey down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number, "Take The A Train," was one of the signature pieces for the Duke Ellington orchestra and was first performed back in 1941.

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

2014.03.14

Always

F

Keyboard

(Sax)

B♭ B♭Maj7 C m7 C m7(♭5) D m7 C m9 F 7

𝄋

5 B♭Maj7 C m7 F 7 B♭Maj7 C m7 F 7

I'll be lov-ing you, al - ways, with a love that's true,

11 B♭Maj7 C m7 F 7 B♭Maj7 E m7(♭5) A 7 D Maj7

al - ways. When the things you've planned need a help-ing

16 B 7 E m7 A 7 D 7 G 7 C 7 F 7

hand, I will un - der - stand, al - ways, al - ways.

21 B♭Maj7 C m7 F 7 B♭Maj7 A 7A♭7 G 7

Days may not be fair, al - ways. That's when I'll be there,

27 C m7 *To Coda* 𝄌 E♭Maj7 E♭m7 A♭7 B♭Maj7 C 7

al - ways. Not for just an hour, not for just a day,

33 C m7 F 7 B♭Maj7 C m7 F 7 *D.S. al Coda*

not for just a year, but al - ways.

𝄌 *Coda*

37 E♭Maj7 E♭m7 F♯° B♭Maj7/F G m7

Not for just an hour, not for just a day,

41 C m7 F 7 B♭Maj7 C m7 B Maj7 B♭6

not for just a year, but al - ways.

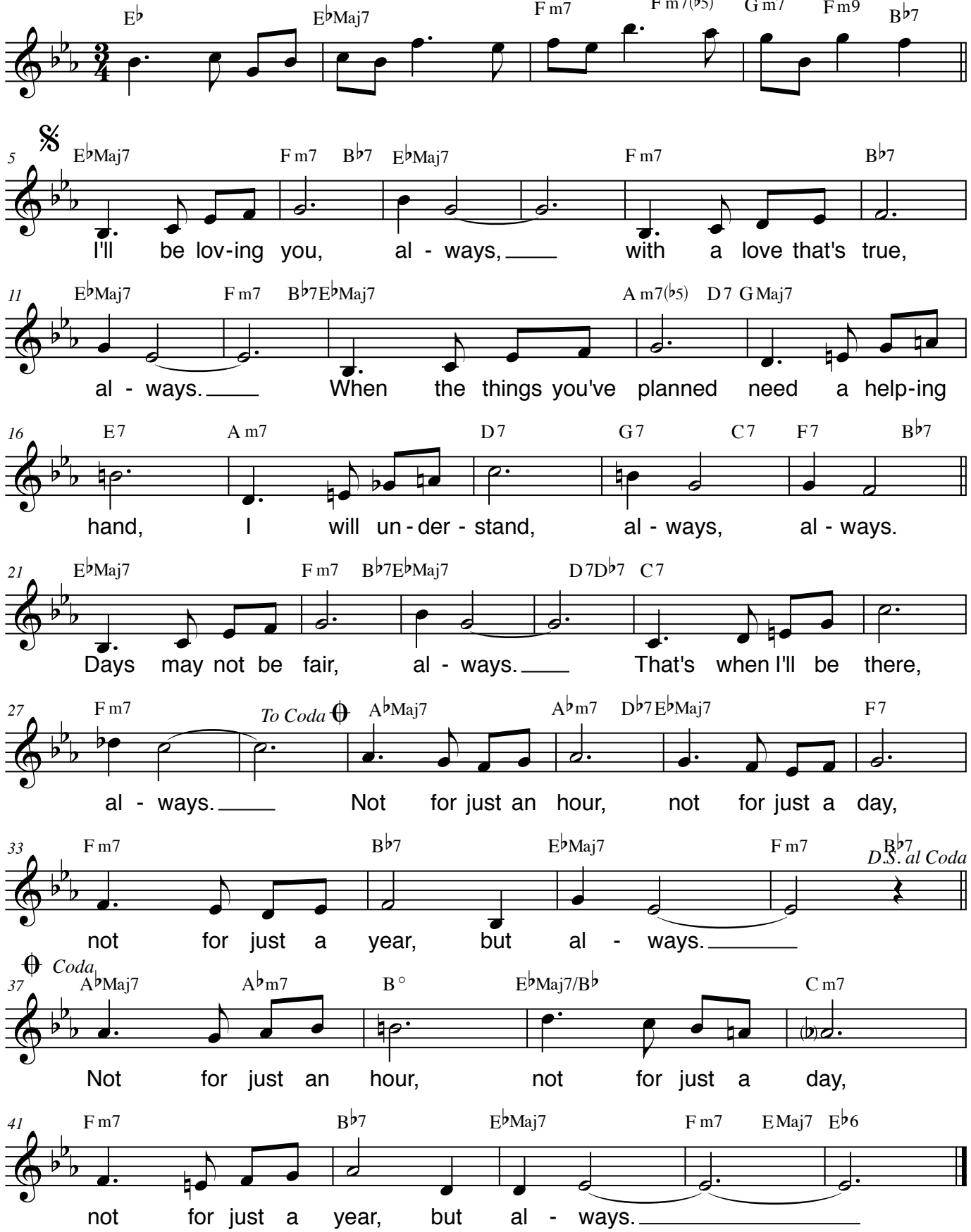
2014.03.14

Always

M

Keyboard

(Keyboard)



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

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

Where indicated, Keyboard and Bass play notes exactly as written

In A Little Spanish Town

F

Keyboard

(Keyboard & Bass)

1 2 3 4 &

(Drums - ala castanets)

4

1 & 2 & 3

(Simile)

7

B♭ N.C.

B♭ N.C.

(Keyboard & Bass)

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

(Drums ala castanets)

11

F 7 N.C.

F 7 N.C.

(Keyboard & Bass)

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

(Drums ala castanets)

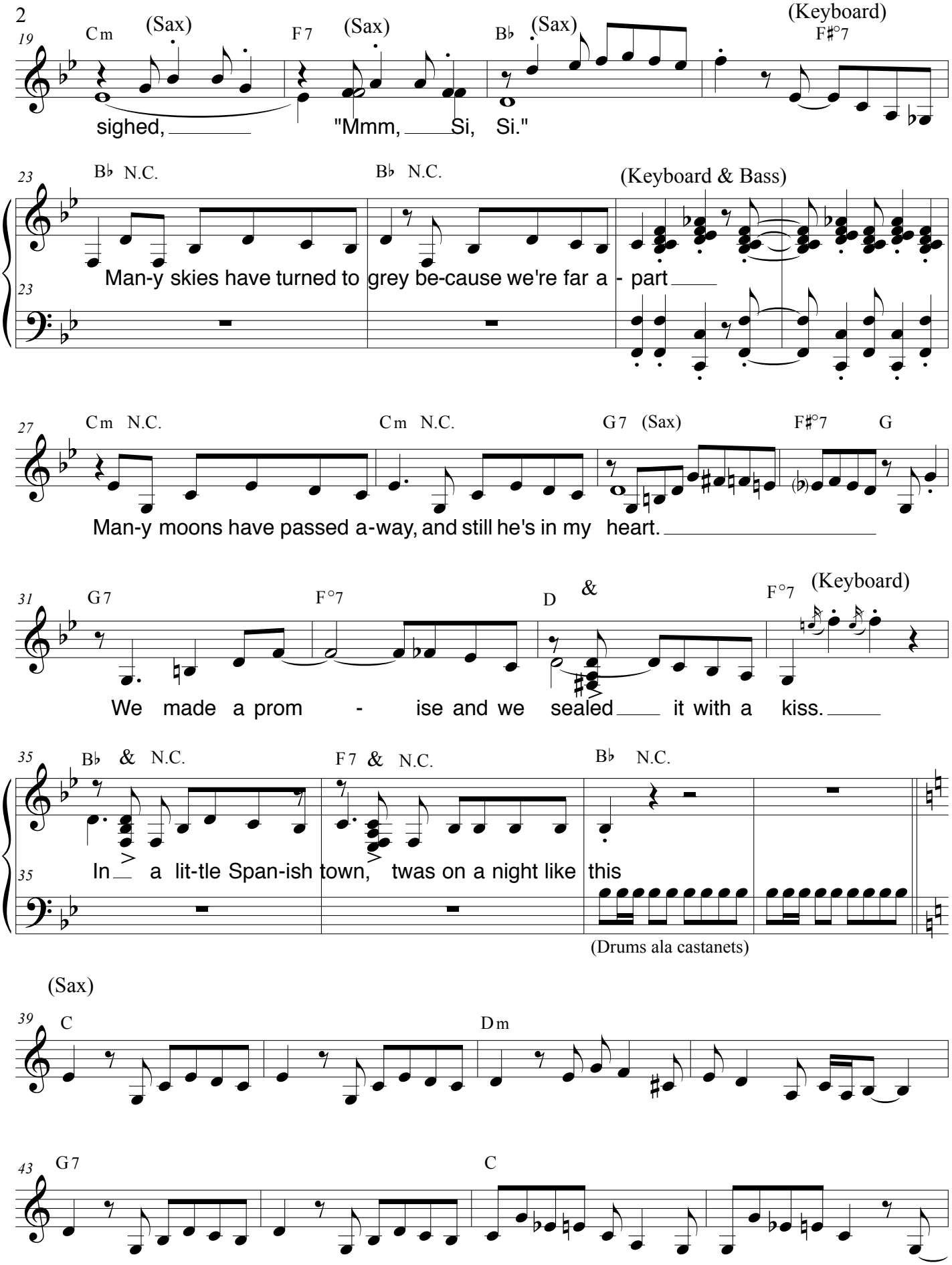
15

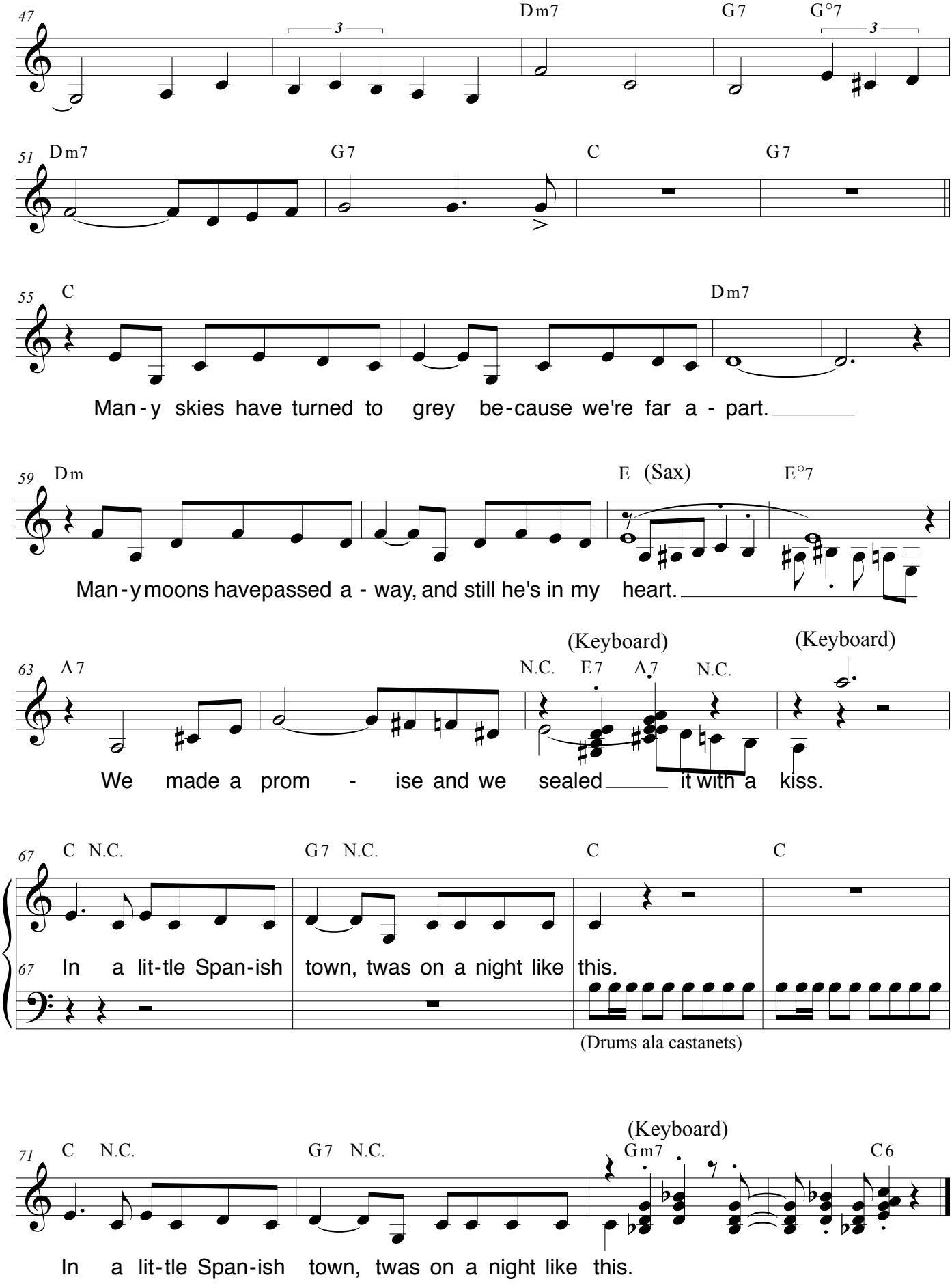
B♭

F 7

(Sax)

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

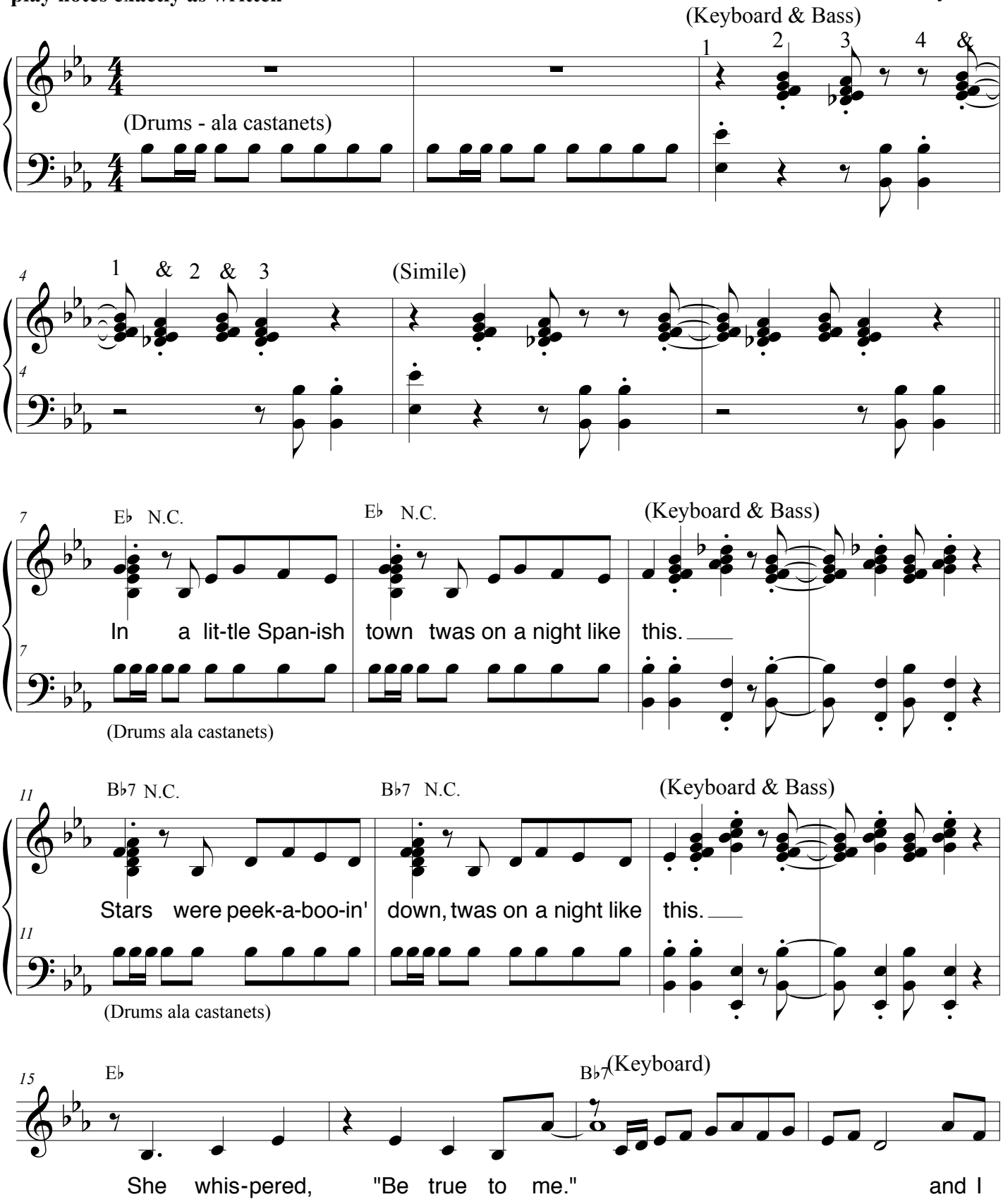

19
Cm
(Sax)
F7
(Sax)
B♭
(Sax)
(Keyboard)
F♯°7
sighed,
"Mmm, Si, Si."
23
B♭ N.C.
B♭ N.C.
(Keyboard & Bass)
Man-y skies have turned to grey be-cause we're far a - part
27
Cm N.C.
Cm N.C.
G7 (Sax)
F♯°7
G
Man-y moons have passed a-way, and still he's in my heart.
31
G7
F°7
D
&
F°7
(Keyboard)
We made a prom - ise and we sealed it with a kiss.
35
B♭ & N.C.
F7 & N.C.
B♭ N.C.
In a lit-tle Span-ish town, 'twas on a night like this
(Drums ala castanets)
(Sax)
39
C
Dm
43
G7
C


47
Dm7
G7
G°7
51
Dm7
G7
C
G7
55
C
Dm7
Man-y skies have turned to grey be-cause we're far a-part.
59
Dm
E (Sax)
E°7
Man-y moons havepassed a-way, and still he's in my heart.
63
A7
N.C.
E7
A7
N.C.
(Keyboard)
(Keyboard)
We made a prom-ise and we sealed it with a kiss.
67
C N.C.
G7 N.C.
C
C
67
In a lit-tle Span-ish town, twas on a night like this.
(Drums ala castanets)
71
C N.C.
G7 N.C.
(Keyboard)
Gm7
C6
In a lit-tle Span-ish town, twas on a night like this.

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

M
Keyboard



19 Fm (Keyboard) B♭7 (Keyboard) E♭ (Keyboard) (Keyboard) B°7

sighed, "Mmm, Si, Si."

23 E♭ N.C. E♭ N.C. (Keyboard & Bass)

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

27 Fm N.C. Fm N.C. C7 (Keyboard) B°7 C

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

31 C7 B♭°7 G & B♭°7 (Keyboard)

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

35 E♭ & N.C. B♭7 &N.C. E♭ N.C.

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

(Drums ala castanets)

(Keyboard)

39 F Gm

43 C7 F

47 Gm7 C7 C°7

51 Gm7 C7 F C7

55 F Gm7

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

59 Gm A (Keyboard) A°7

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

63 D7 (Keyboard) (Keyboard)
N.C. A7 D7 N.C.

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

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

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

(Drums ala castanets)

71 (Keyboard)
F N.C. C7 N.C. Cm7 F6

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

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

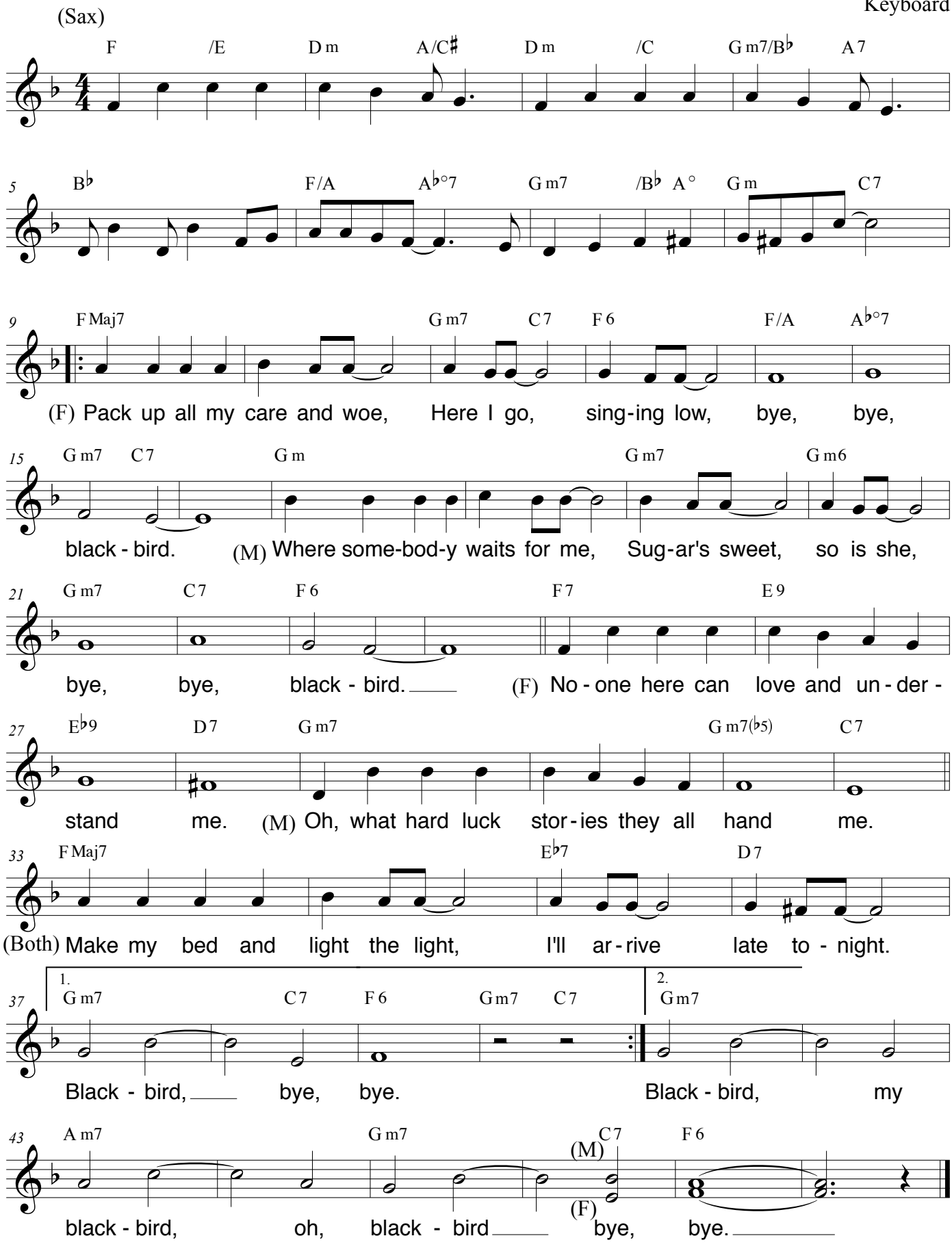
This is a song about a bird that was very common back in Nebraska where I hail from. It was completely black and slightly larger that a robin. Anyone have a guess as to the name of the bird? (Response). You got it - a blackbird. What song do you remember that had the word "blackbird" in it's title. (Response).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

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

Bye Bye Blackbird

D

Keyboard



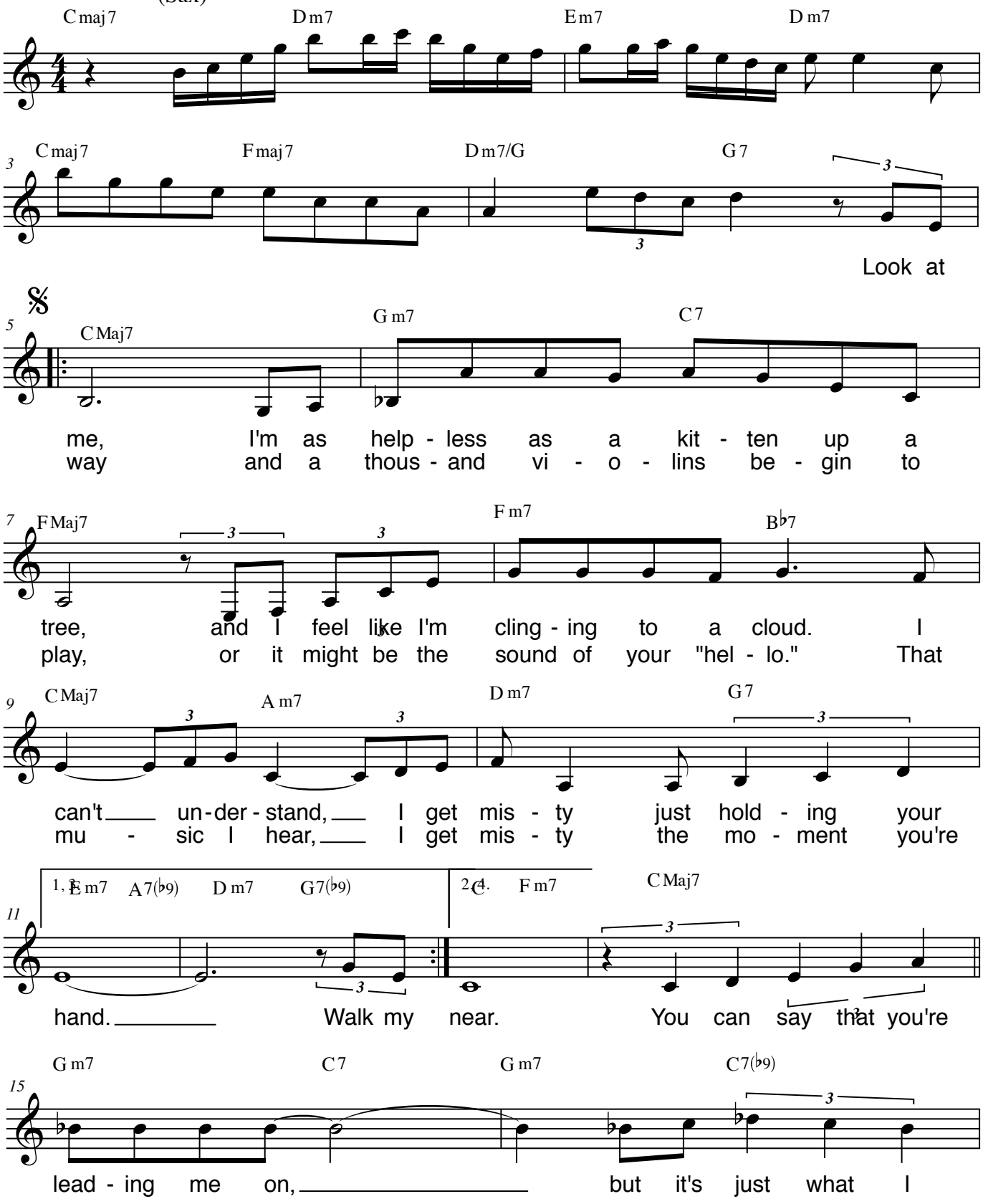
Thank you very much. Our next selection is a bit slower. It was written in 1954 by pianist Errol Garner, and it later became the signature song of Johnny Mathis. Does anyone have a guess as to the name of this song? (Response). Here's _____ to sing the beautiful ballad "Misty."

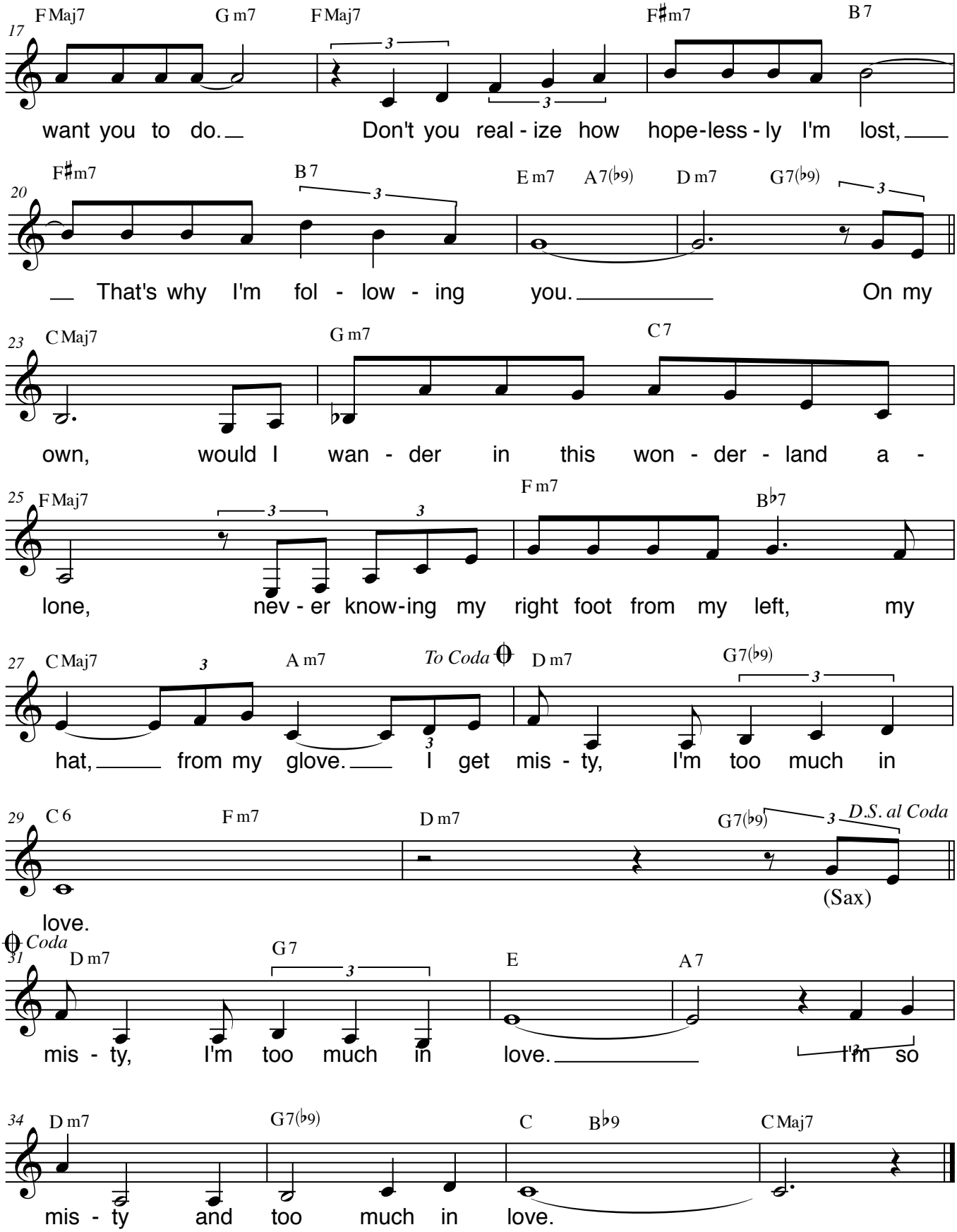
Misty

F

Keyboard

(Sax)

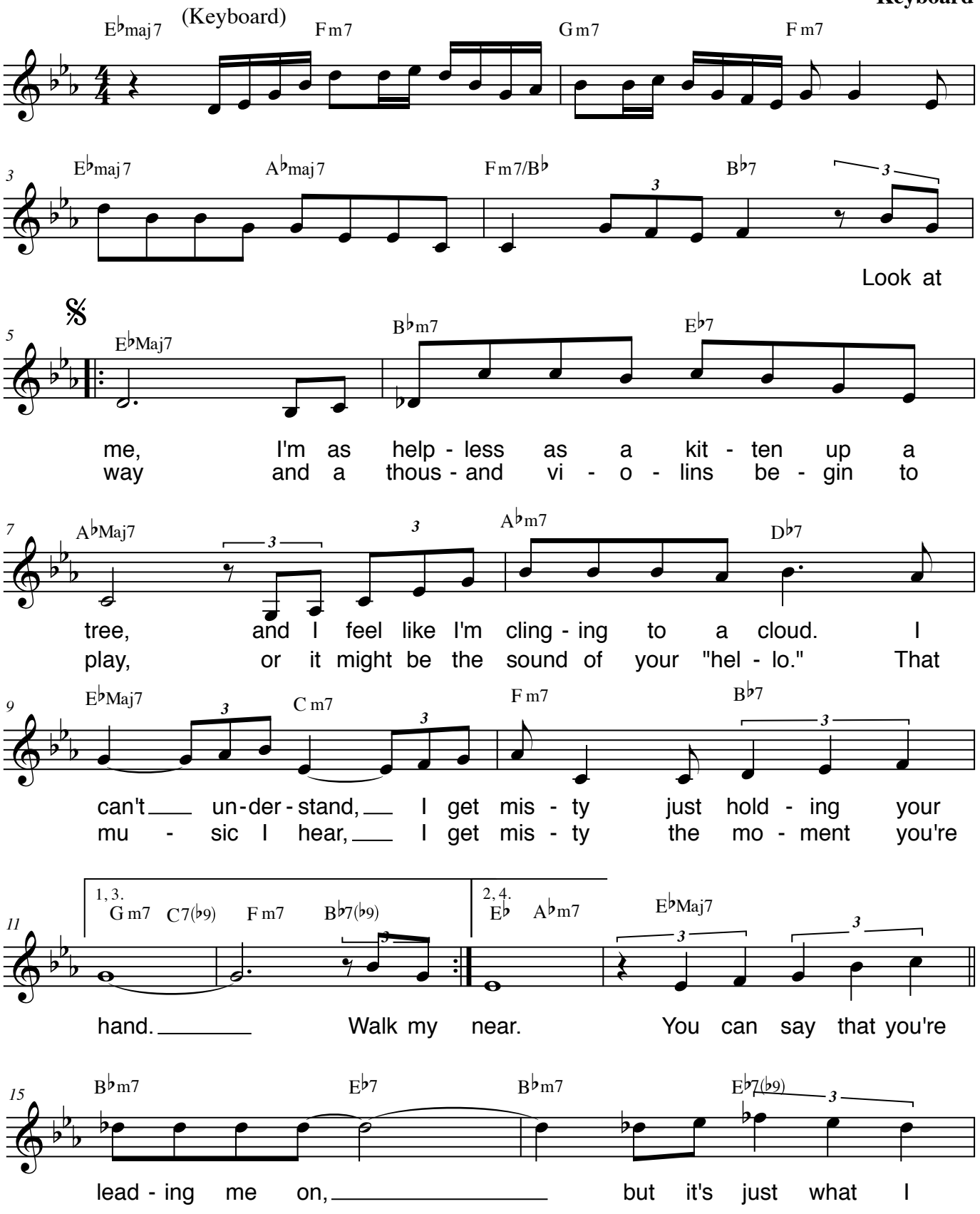



17
F Maj7
G m7
F Maj7
F♯m7
B 7
want you to do.
Don't you real - ize how hope-less - ly I'm lost,
20
F♯m7
B 7
E m7
A 7(♭9)
D m7
G7(♭9)
That's why I'm fol - low - ing you.
On my
23
C Maj7
G m7
C 7
own, would I wan - der in this won - der - land a -
25
F Maj7
F m7
B♭7
lone, nev - er know-ing my right foot from my left, my
27
C Maj7
A m7
To Coda
D m7
G7(♭9)
hat, from my glove. I get mis - ty, I'm too much in
29
C 6
F m7
D m7
G7(♭9)
D.S. al Coda
(Sax)
love.
Coda
31
D m7
G 7
E
A 7
mis - ty, I'm too much in love.
I'm so
34
D m7
G7(♭9)
C
B♭9
C Maj7
mis - ty and too much in love.

Misty

M

Keyboard



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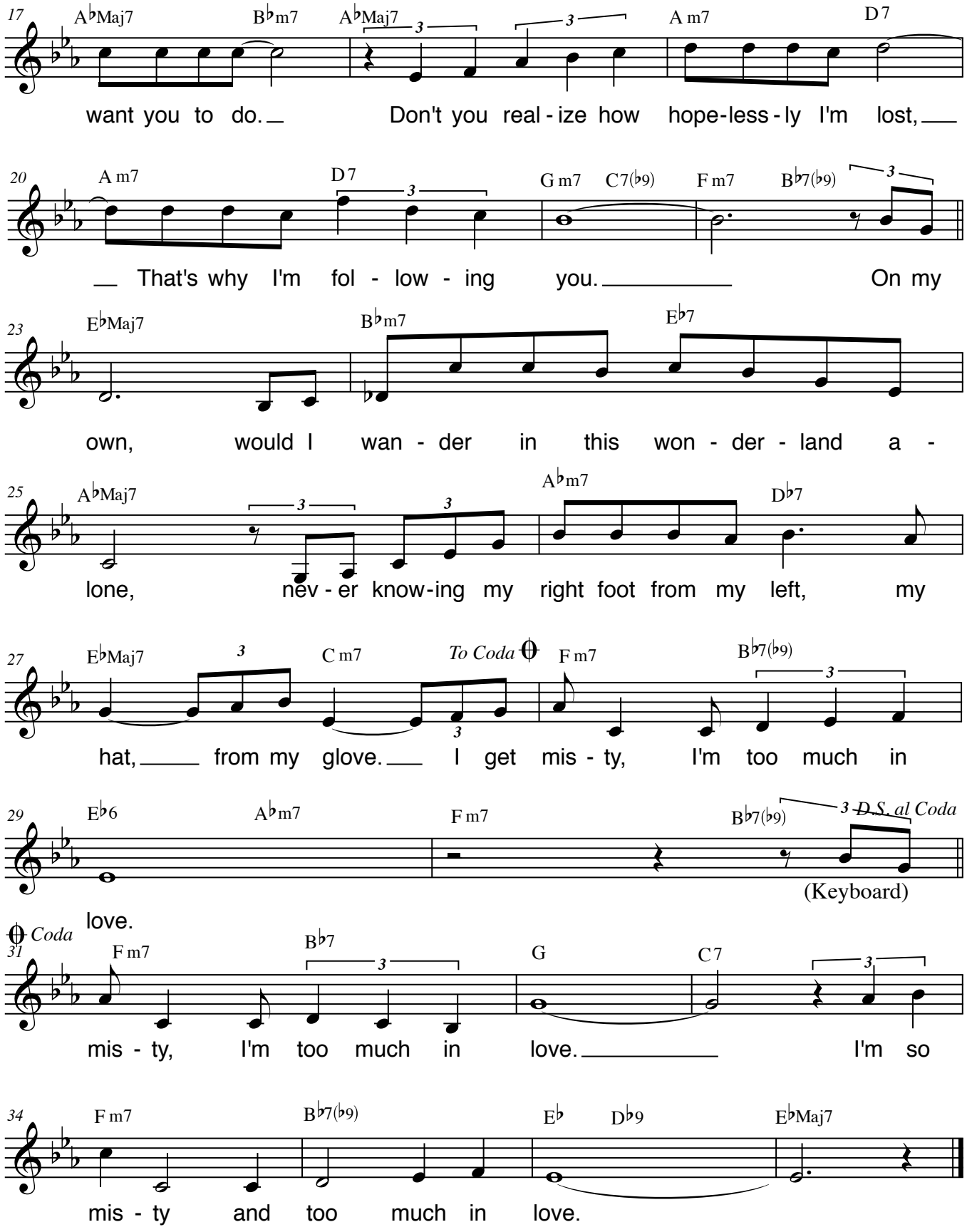

17
A♭Maj7
B♭m7
A♭Maj7
A m7
D 7
want you to do. Don't you real - ize how hope-less - ly I'm lost,
20
A m7
D 7
G m7
C7(♭9)
F m7
B♭7(♭9)
That's why I'm fol - low - ing you. On my
23
E♭Maj7
B♭m7
E♭7
own, would I wan - der in this won - der - land a -
25
A♭Maj7
A♭m7
D♭7
lone, nev - er know - ing my right foot from my left, my
27
E♭Maj7
C m7
To Coda
F m7
B♭7(♭9)
hat, from my glove. I get mis - ty, I'm too much in
29
E♭6
A♭m7
F m7
B♭7(♭9)
D.S. al Coda
(Keyboard)
love.
Coda
31
F m7
B♭7
G
C7
mis - ty, I'm too much in love. I'm so
34
F m7
B♭7(♭9)
E♭
D♭9
E♭Maj7
mis - ty and too much in love.

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

Honeysuckle Rose

Keyboard

(Keyboard)

F F/A B♭Maj7 B m7 F/C B ° G m/B♭ /A /G C7

5 𝄋 G m7 C7 G m7 C7 G m7 G m7(♯5)

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

8 C7 C7/B♭ F/A D m7 G m7 C7

me. I don't blame them, good-ness knows, Hon-ey suck - le
why: You're much sweet - er, good-ness knows, Hon ey-suck - le

11 1, 3. F B♭7 A m7(♭5) D7(♭9) | 2, 4. F B♭7 F 6

Rose. Rose.

15 F7 C m7 F° F7 B♭ F 9 G♭9 F 9 B♭

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

19 G7 D m7 G° G7 C7 G m7 A♭9 G 9 C7

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

23 G m7 C7 G m7 C7 G m7 G m7(♯5)

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

26 C7 C7/B♭ F/A D m7 G m7 C7 *To Coda* 𝄌

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

29 F A m7(♭5) D7(♭9) *D.S. al Coda*

Rose.

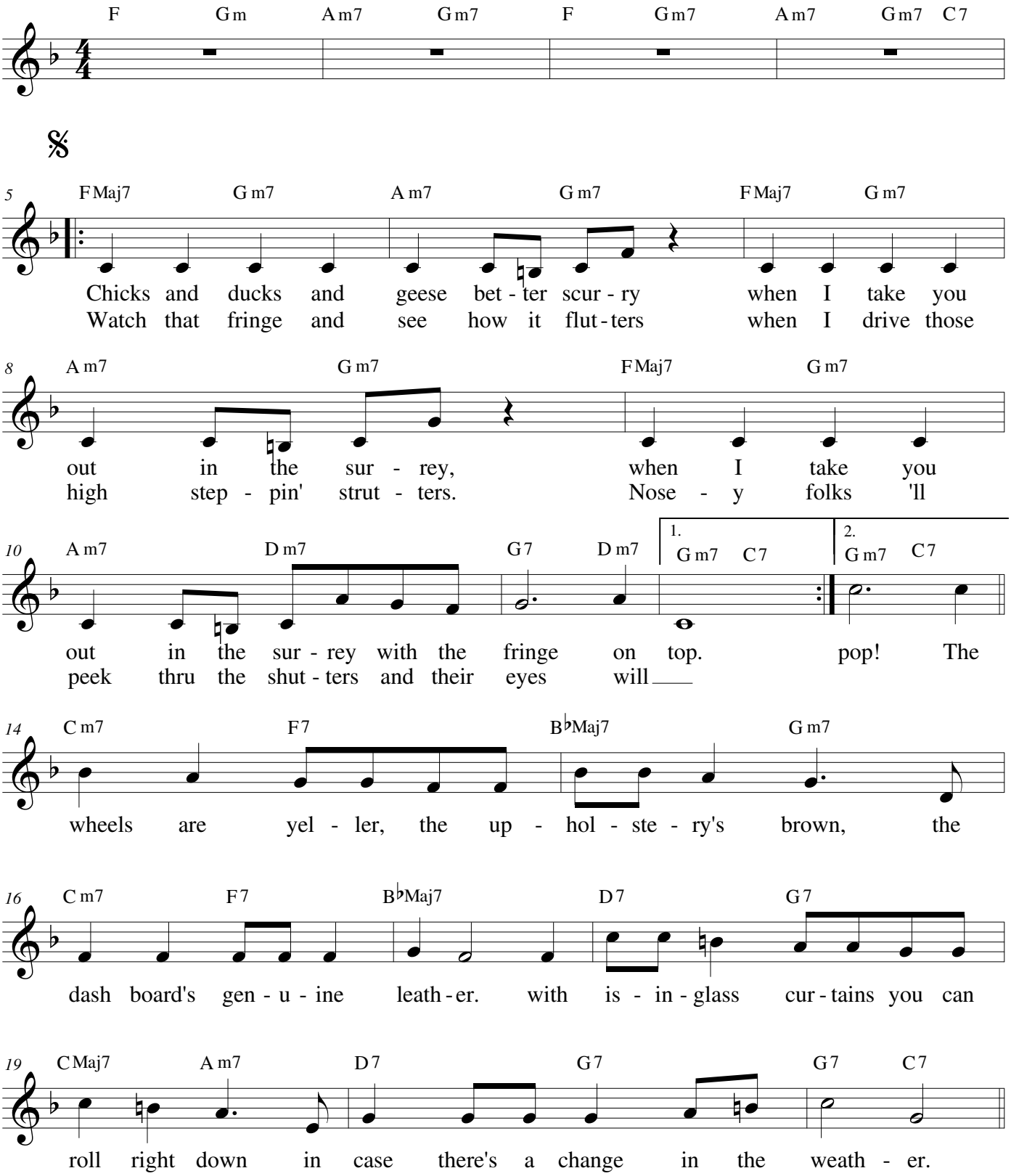
𝄌 *Coda* 31 F F/A B♭7 B °7 C C7 F

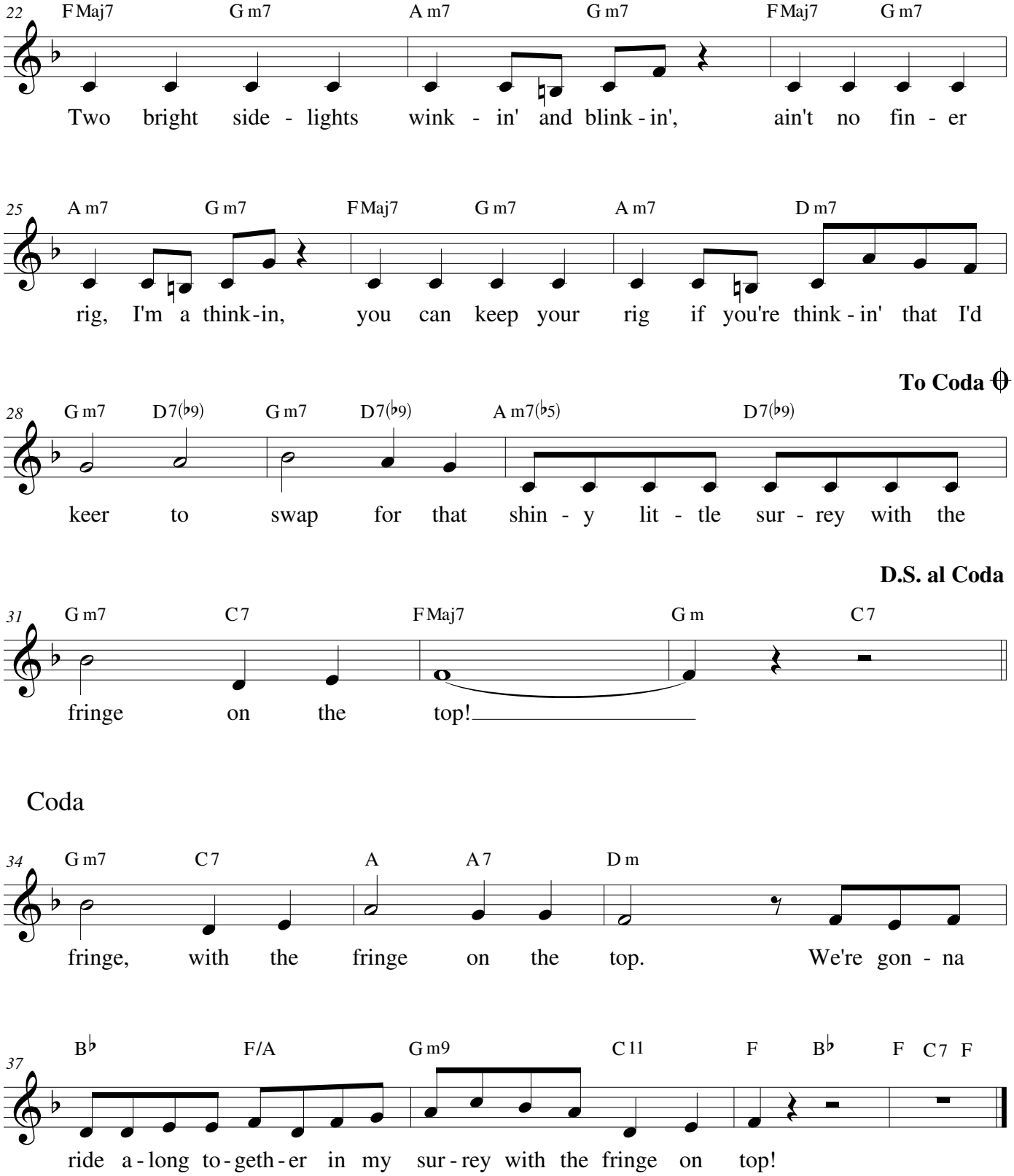
Rose. (Keyboard)

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

Surrey With The Fringe On Top

Keyboard




22
F Maj7 G m7 A m7 G m7 F Maj7 G m7
Two bright side - lights wink - in' and blink - in', ain't no fin - er
25
A m7 G m7 F Maj7 G m7 A m7 D m7
rig, I'm a think - in, you can keep your rig if you're think - in' that I'd
To Coda
28
G m7 D7(♭9) G m7 D7(♭9) A m7(♭5) D7(♭9)
keer to swap for that shin - y lit - tle sur - rey with the
D.S. al Coda
31
G m7 C7 F Maj7 G m C7
fringe on the top!
Coda
34
G m7 C7 A A7 D m
fringe, with the fringe on the top. We're gon - na
37
B♭ F/A G m9 C 11 F B♭ F C7 F
ride a - long to - geth - er in my sur - rey with the fringe on top!

Thank You. You know, each time we come to play for you, we like to feature the music of an artist or artist of the 40s or 50s. Tonight, we'd like to have you remember a famous musical trio of women who sang their way into the hearts of GI Joes during World War II. Do you remember their names? (Pause for response). Right, the Andrews Sisters. What were their first names? (Pause for response). Right, Patty, LaVerne, and Maxine. I had an aunt whose name was Maxine.

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

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

Ac-cen-Tchu-Ate The Positive

F

Keyboard

(Sax)

B♭ G m7 C m7 F 7 B♭ C m7 B °7 F 7

You've got to

𝄋

5 B♭ B♭aug B♭6 B♭7 C m7 E♭°

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

8 G♭9(♭5) F 7 B♭ B♭aug B♭6 B♭7

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

11 C m7 C m7/F 1. B♭ C m7 F 7 2. B♭

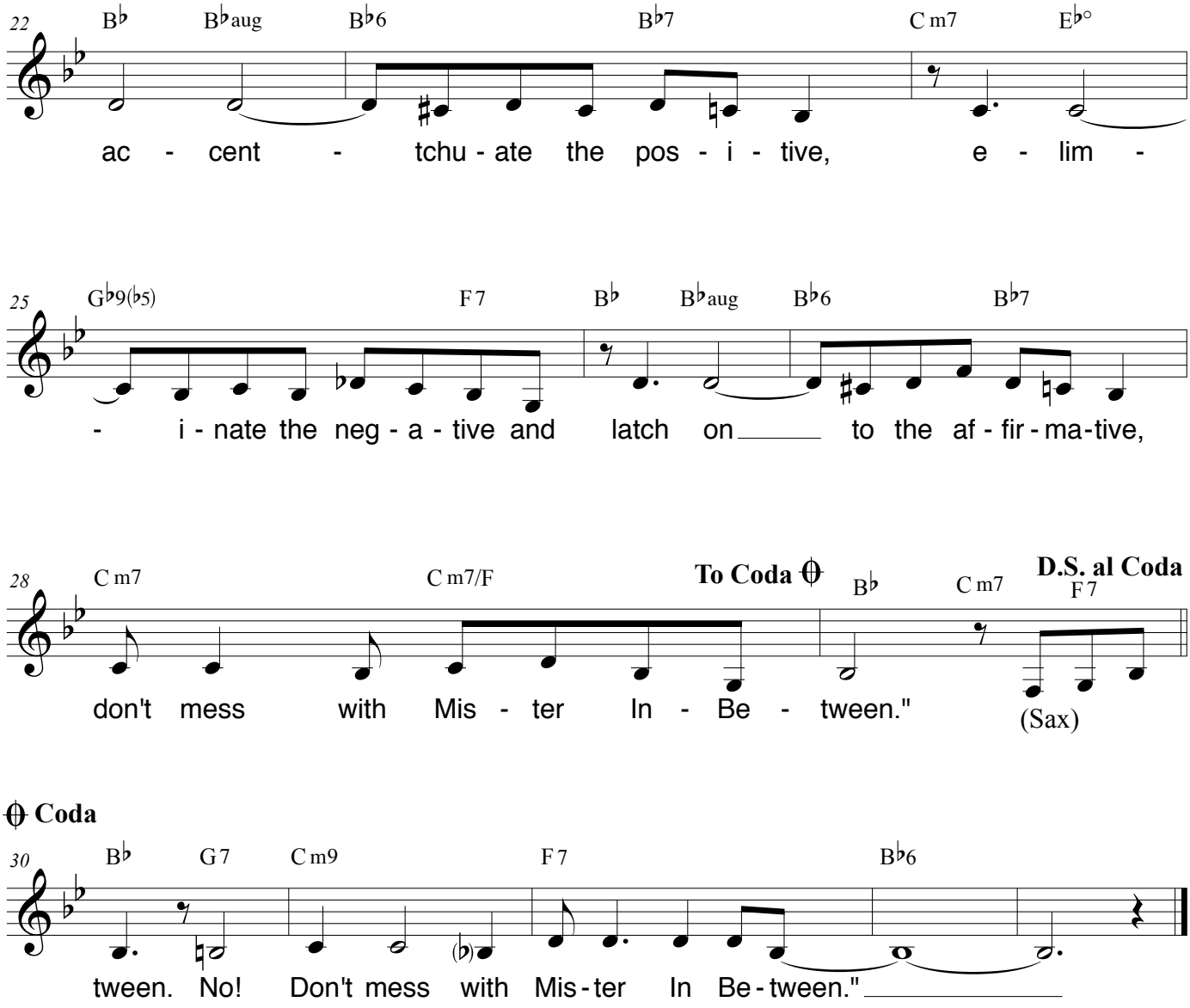
Don't mess with Mis - ter In Be - tween. scene. To il-lus-
lia - ble to walk up - on the You've got to

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

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

18 B♭ F m7 G7(♭9) C 9 F 7 B♭7 G♭9(♭5) C m7/F F 7

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

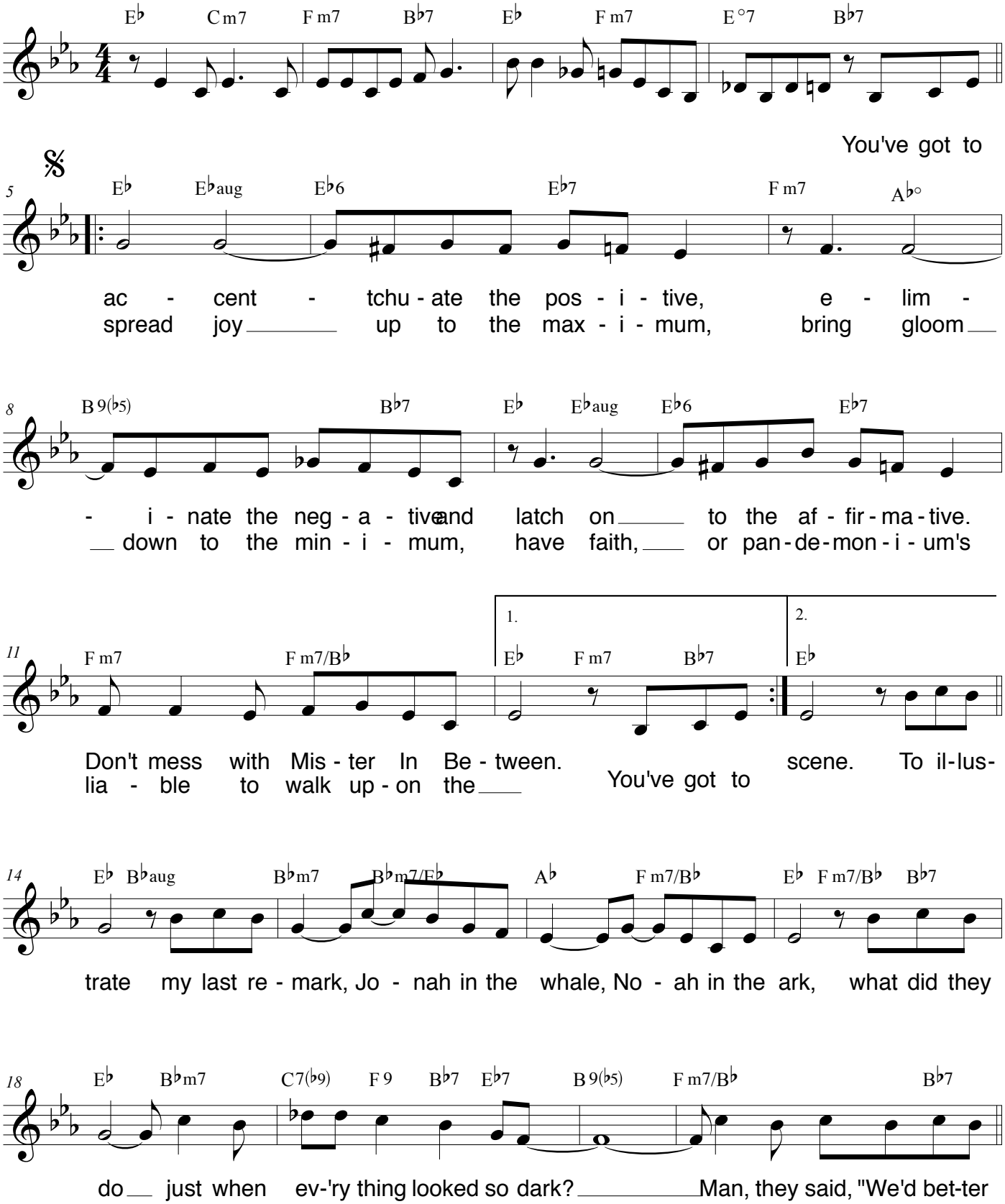

22
B♭ B♭aug B♭6 B♭7 C m7 E♭°
ac - cent - tchu - ate the pos - i - tive, e - lim -
25
G♭9(♭5) F 7 B♭ B♭aug B♭6 B♭7
- i - nate the neg - a - tive and latch on to the af - fir - ma - tive,
28
C m7 C m7/F To Coda B♭ C m7 F 7 D.S. al Coda
don't mess with Mis - ter In - Be - tween."
(Sax)
Coda
30
B♭ G 7 C m9 F 7 B♭6
tween. No! Don't mess with Mis - ter In Be - tween."

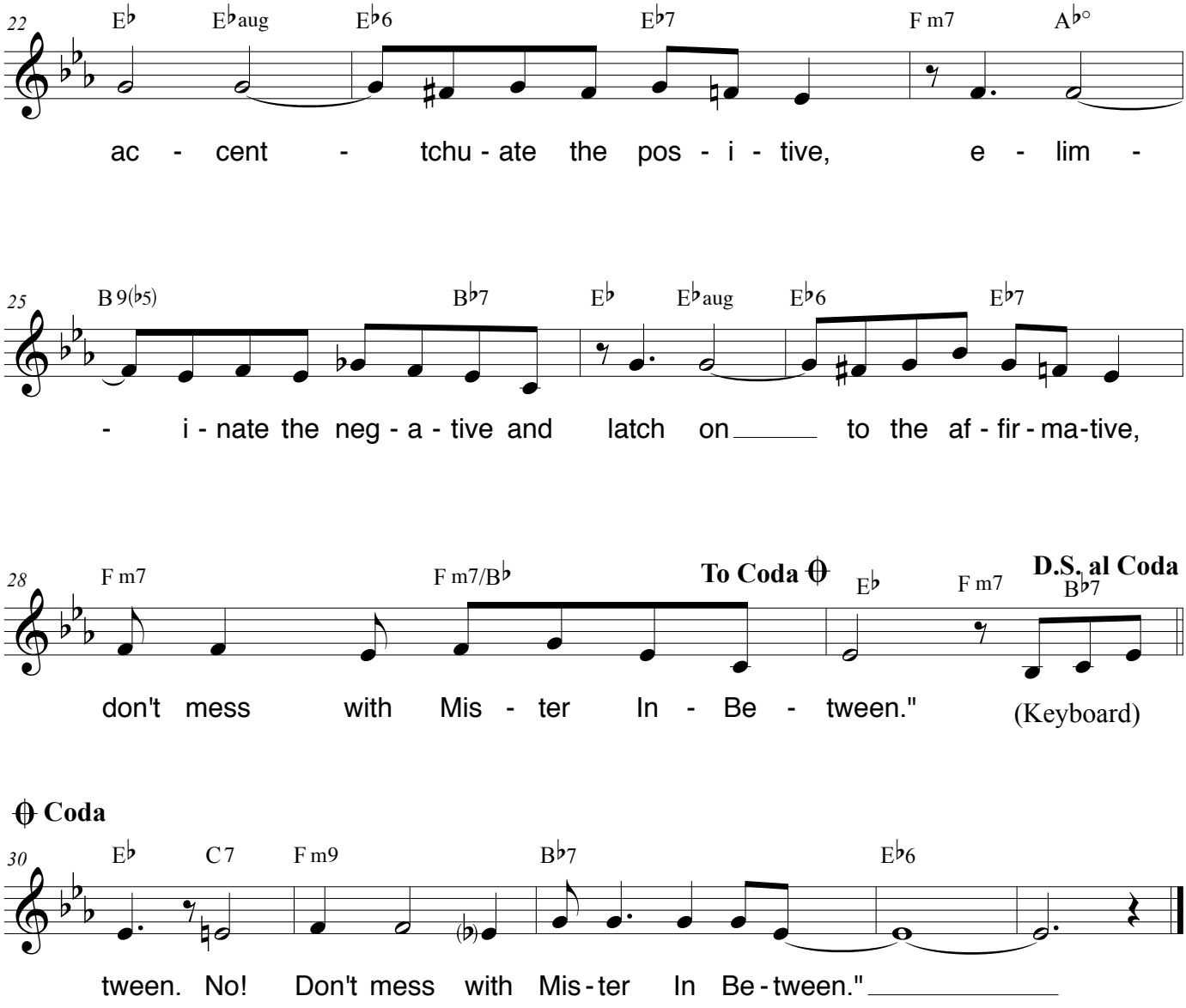
Ac-cen-Tchu-Ate The Positive

(Keyboard)

M

Keyboard



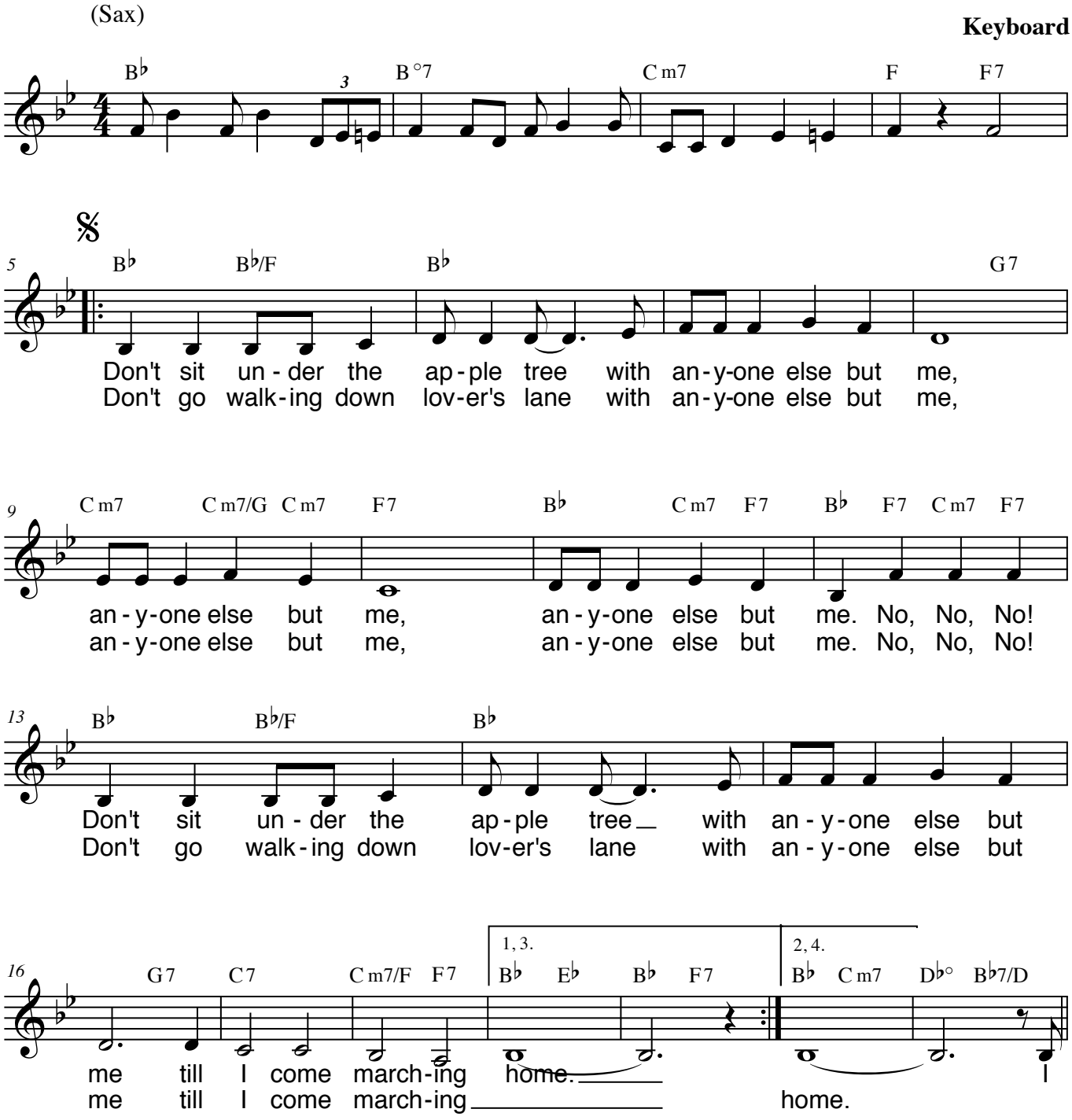

22
E♭ E♭aug E♭6 E♭7 F m7 A♭°
ac - cent - tchu - ate the pos - i - tive, e - lim -
25
B 9(♭5) B♭7 E♭ E♭aug E♭6 E♭7
- i - nate the neg - a - tive and latch on to the af - fir - ma-tive,
28
F m7 F m7/B♭ To Coda E♭ F m7 B♭7 D.S. al Coda
don't mess with Mis - ter In - Be - tween." (Keyboard)
Coda
30
E♭ C 7 F m9 B♭7 E♭6
tween. No! Don't mess with Mis - ter In Be - tween."

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

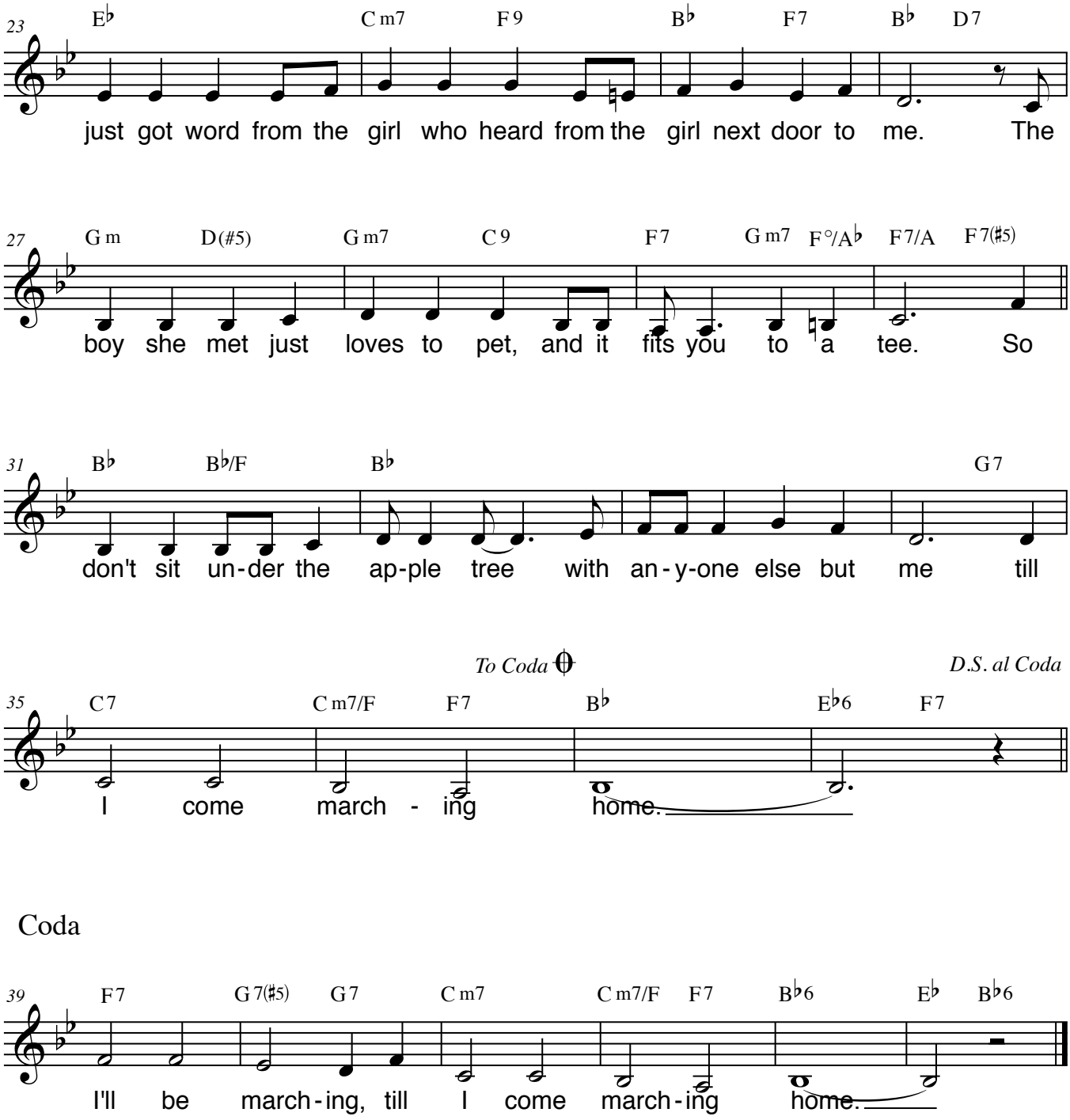
Don't Sit Under The Apple Tree

F

Keyboard



2 F


23
E♭ C m7 F 9 B♭ F7 B♭ D 7
just got word from the girl who heard from the girl next door to me. The
27
G m D(#5) G m7 C 9 F 7 G m7 F°/A♭ F7/A F 7(♯5)
boy she met just loves to pet, and it fits you to a tee. So
31
B♭ B♭/F B♭ G 7
don't sit un-der the ap-ple tree with an-y-one else but me till
To Coda
D.S. al Coda
35
C 7 C m7/F F7 B♭ E♭6 F 7
I come march - ing home.

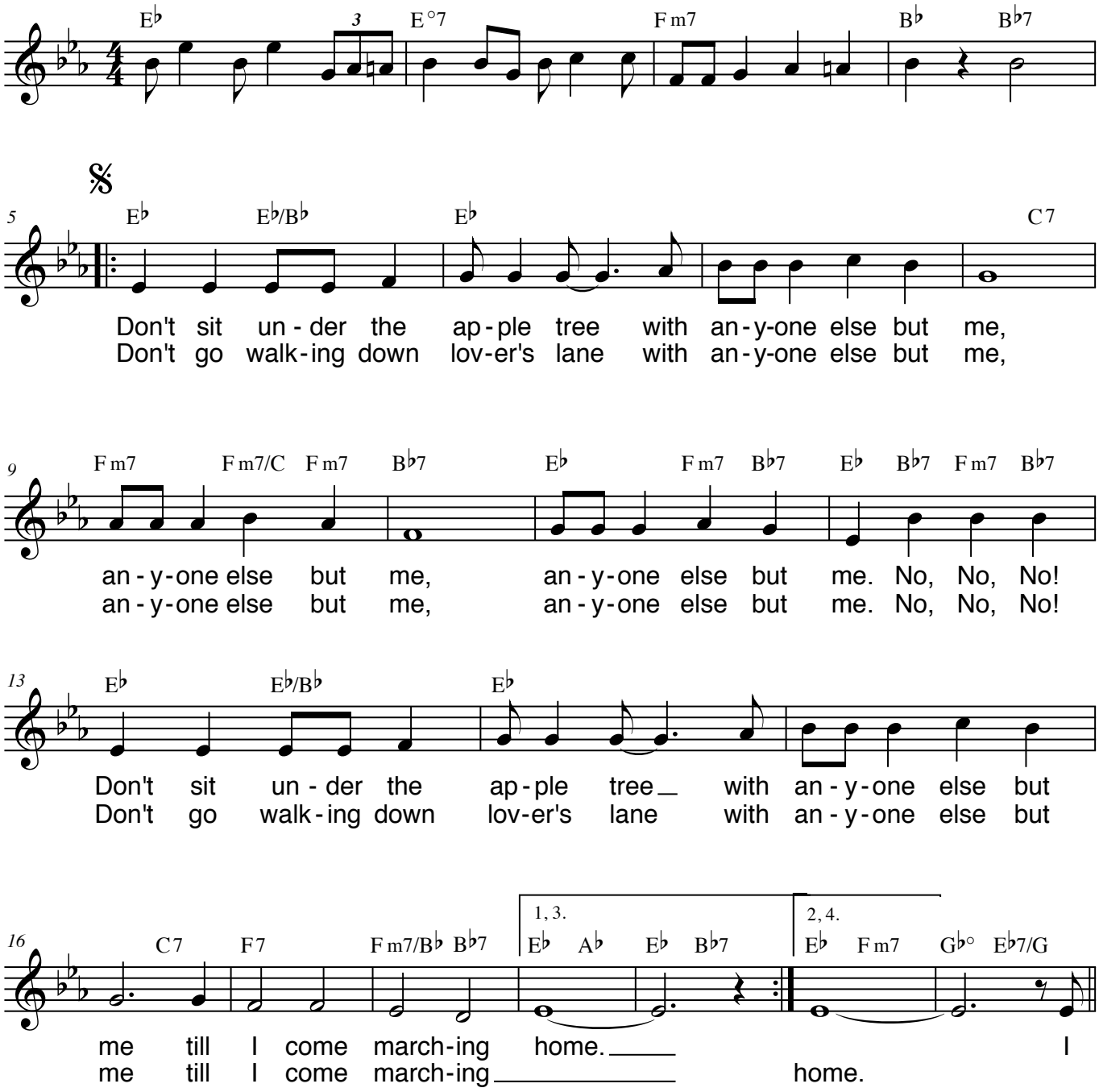
Coda

39
F 7 G 7(♯5) G 7 C m7 C m7/F F7 B♭6 E♭ B♭6
I'll be march-ing, till I come march-ing home.

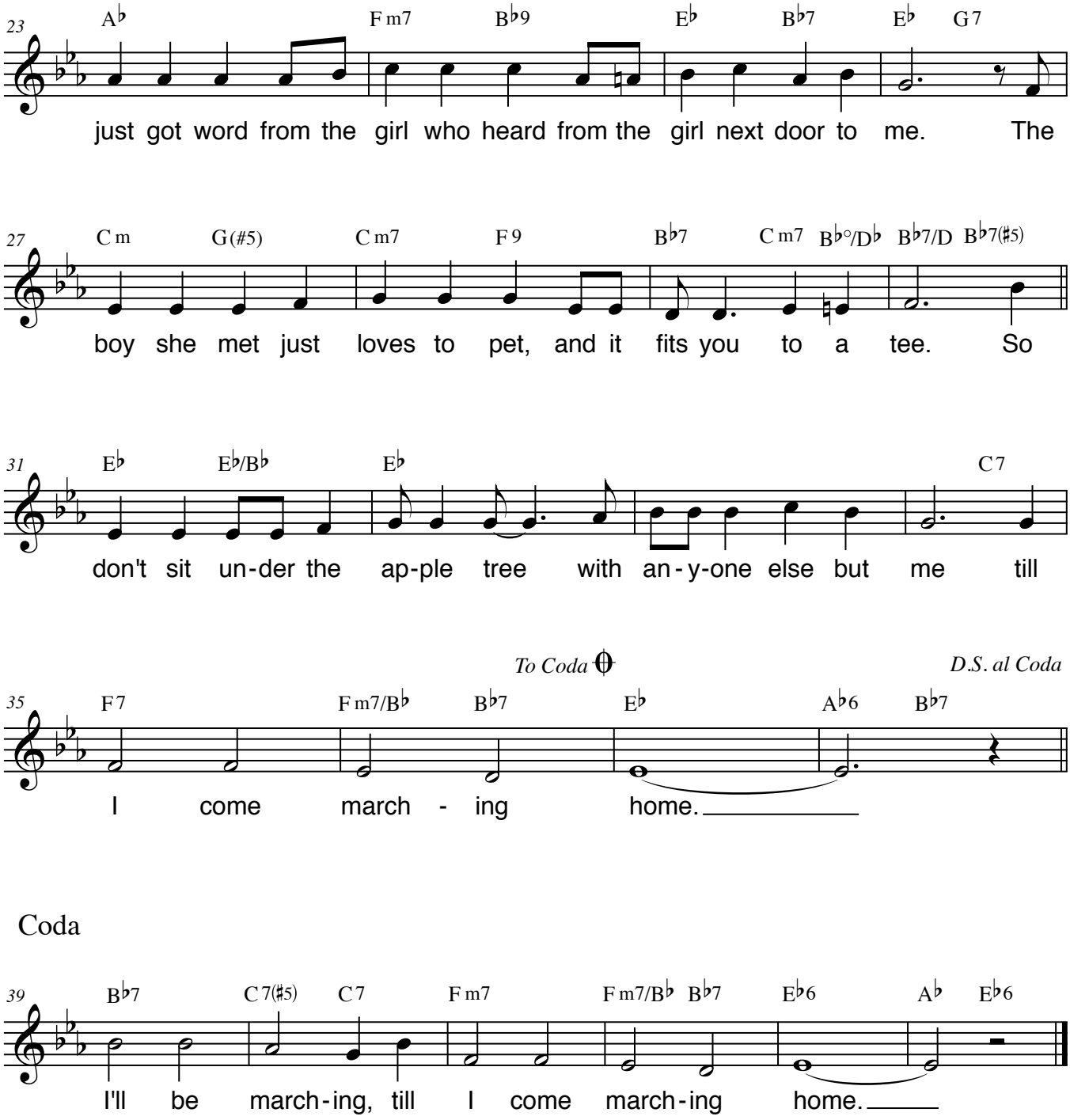
Don't Sit Under The Apple Tree

M

(Keyboard) **Keyboard**



2 F


23
A♭ F m7 B♭9 E♭ B♭7 E♭ G 7
just got word from the girl who heard from the girl next door to me. The
27
C m G(#5) C m7 F 9 B♭7 C m7 B♭°/D♭ B♭7/D B♭7(#5)
boy she met just loves to pet, and it fits you to a tee. So
31
E♭ E♭/B♭ E♭ C 7
don't sit un-der the ap-ple tree with an-y-one else but me till
To Coda
D.S. al Coda
35
F 7 F m7/B♭ B♭7 E♭ A♭6 B♭7
I come march - ing home.

Coda

39
B♭7 C 7(♯5) C 7 F m7 F m7/B♭ B♭7 E♭6 A♭ E♭6
I'll be march-ing, till I come march-ing home.

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

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

Boogie Woogie Bugle Boy

F

Keyboard

(Keyboard - ala Bugle)

(NC)

5 C

He was the

9 C

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

11

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

13 F

top man in his craft. But then his
seemed to un - der - stand, be - cause the
hands and stamp their feet, be - cause they

15 C

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

17 G F

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

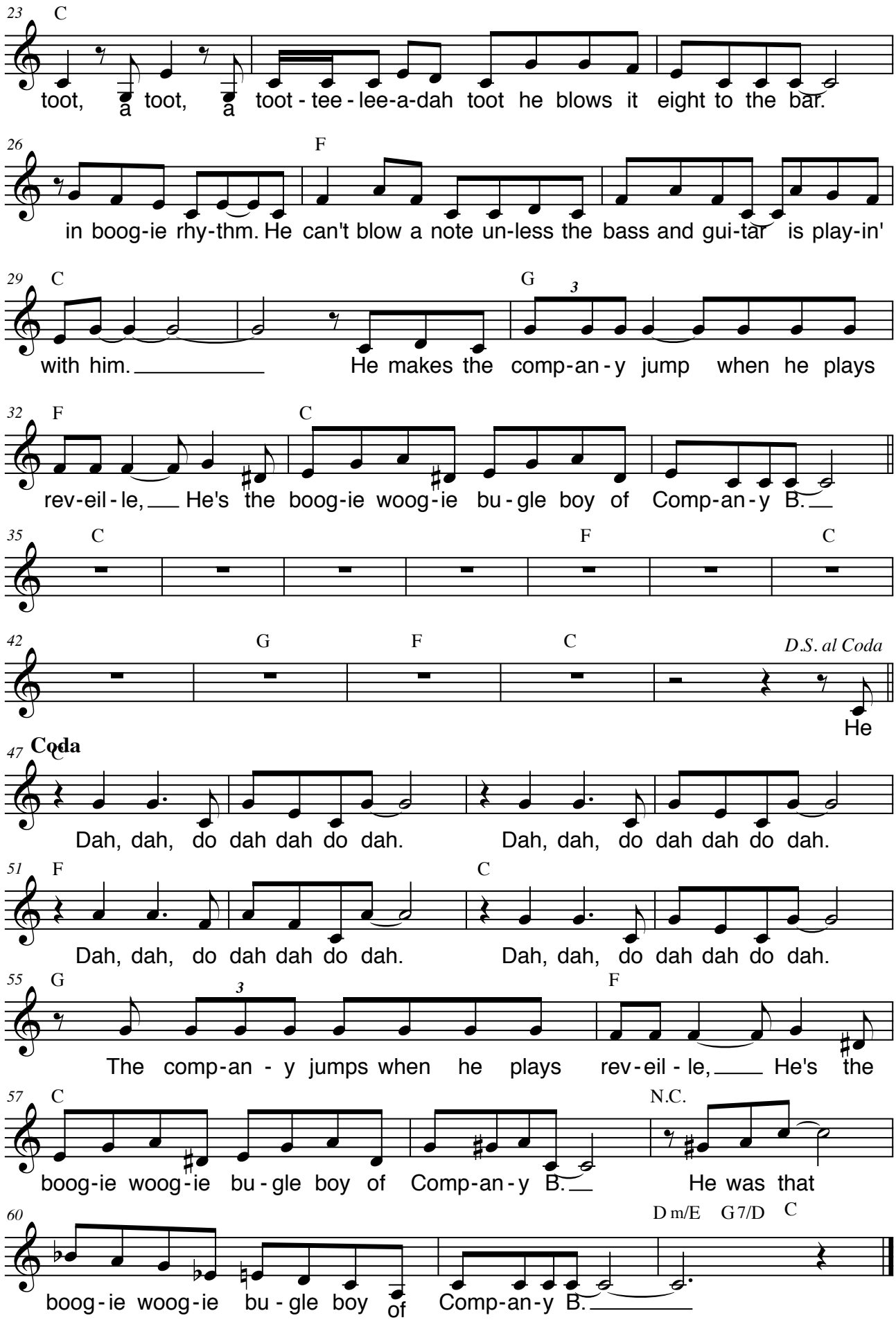
19 C 1.

boog - ie woog - ie bu - gle boy of Comp - an - y B. They
boog - ie woog - ie bu - gle boy of
boog - ie woog - ie bu - gle boy of

21 2. 3. *To Coda*

Comp - an - y B. Comp - an - y B.

A


23 C
toot, a toot, a toot - tee - lee-a-dah toot he blows it eight to the bar.
26 F
in boog-ie rhy-thm. He can't blow a note un-less the bass and gui-tar is play-in'
29 C G
with him. He makes the comp-an-y jump when he plays
32 F C
rev-eil-le, He's the boog-ie woog-ie bu-gle boy of Comp-an-y B.
35 C F C
42 G F C D.S. al Coda G
He
47 Coda C
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.
51 F C
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.
55 G F
The comp-an - y jumps when he plays rev-eil - le, He's the
57 C N.C.
boog-ie woog-ie bu-gle boy of Comp-an-y B. He was that
60 D m/E G 7/D C
boog-ie woog-ie bu - gle boy of Comp-an-y B.

Boogie Woogie Bugle Boy

M

Keyboard

(Keyboard - ala Bugle)

(NC)

5 F

He was the

9 F

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

11

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

13 B♭

top man in his craft. But then his
seemed to un - der - stand, be - cause the
hands and stamp their feet, be - cause they

15 F

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

17 C B♭

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

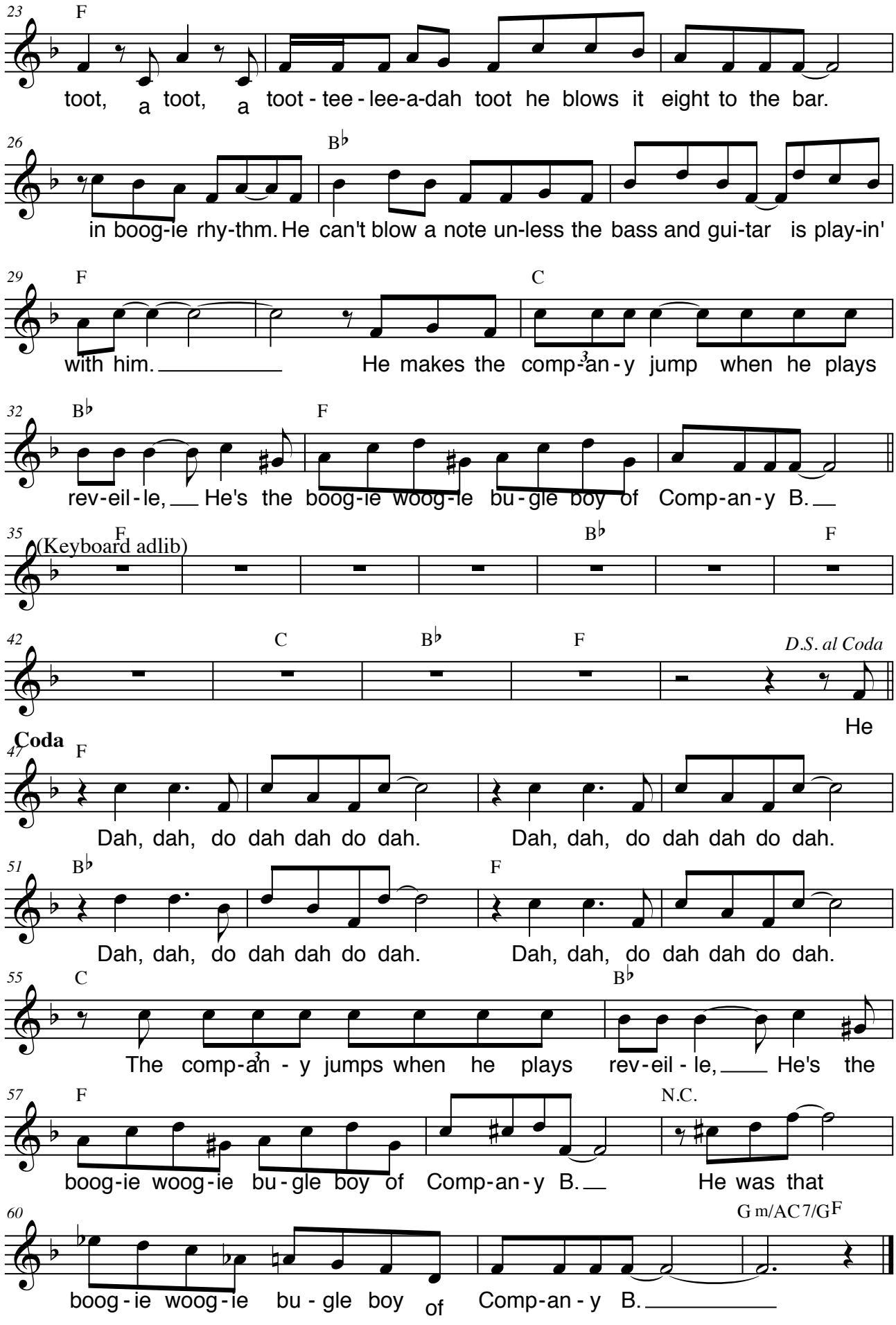
19 F

boog - ie woog - ie bu - gle boy of Comp - an - y B. They
boog - ie woog - ie bu - gle boy of
boog - ie woog - ie bu - gle boy of

21 2. 3. *To Coda*

Comp - an - y B. A Comp - an - y B.

2


23 F
toot, a toot, a toot - tee - lee-a-dah toot he blows it eight to the bar.
26 B♭
in boog-ie rhy-thm. He can't blow a note un-less the bass and gui-tar is play-in'
29 F C
with him. He makes the comp-an-y jump when he plays
32 B♭ F
rev-eil-le, He's the boog-ie woog-ie bu-gle boy of Comp-an-y B.
35 F B♭ F
(Keyboard adlib)
42 C B♭ F D.S. al Coda C
He
Coda
47 F
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.
51 B♭ F
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.
55 C B♭
The comp-an - y jumps when he plays rev-eil - le, He's the
57 F N.C.
boog-ie woog-ie bu-gle boy of Comp-an-y B. He was that
60 G m/A C7/G F
boog - ie woog - ie bu - gle boy of Comp-an - y B.

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

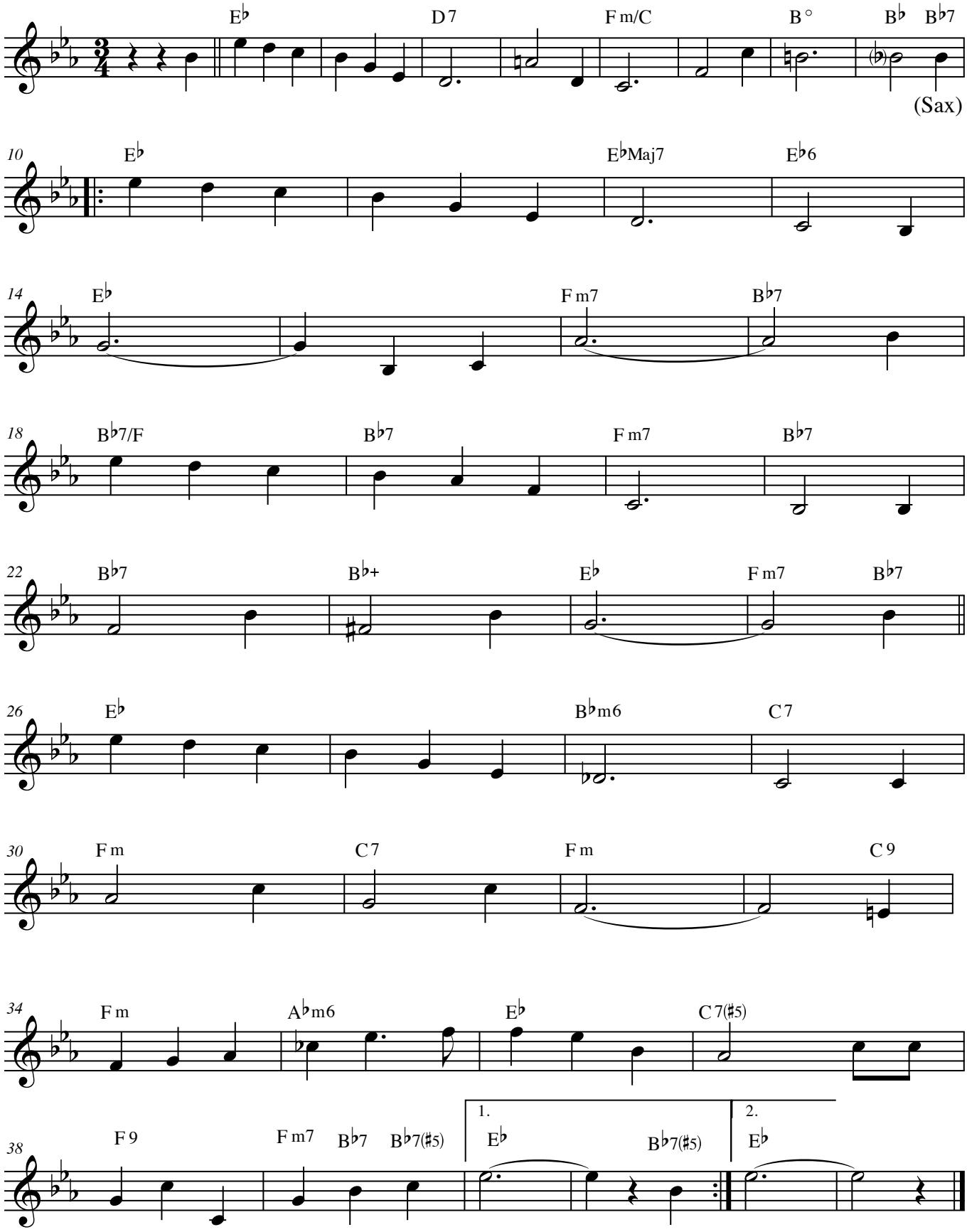
So, if you're in the mood for waltzing, take a spin with our version of "Charmaine.

2014.03.14

Charmaine

(Keyboard)

Keyboard



Thank you.

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

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

2014.03.14

Hoop-Dee-Doo

(Keyboard)

Keyboard

E♭ E C°7 B♭7 E♭ B♭7

9 𝄋 E♭

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** 𝄌 Fm7 B♭7 E♭ E♭7 (Sing both times)

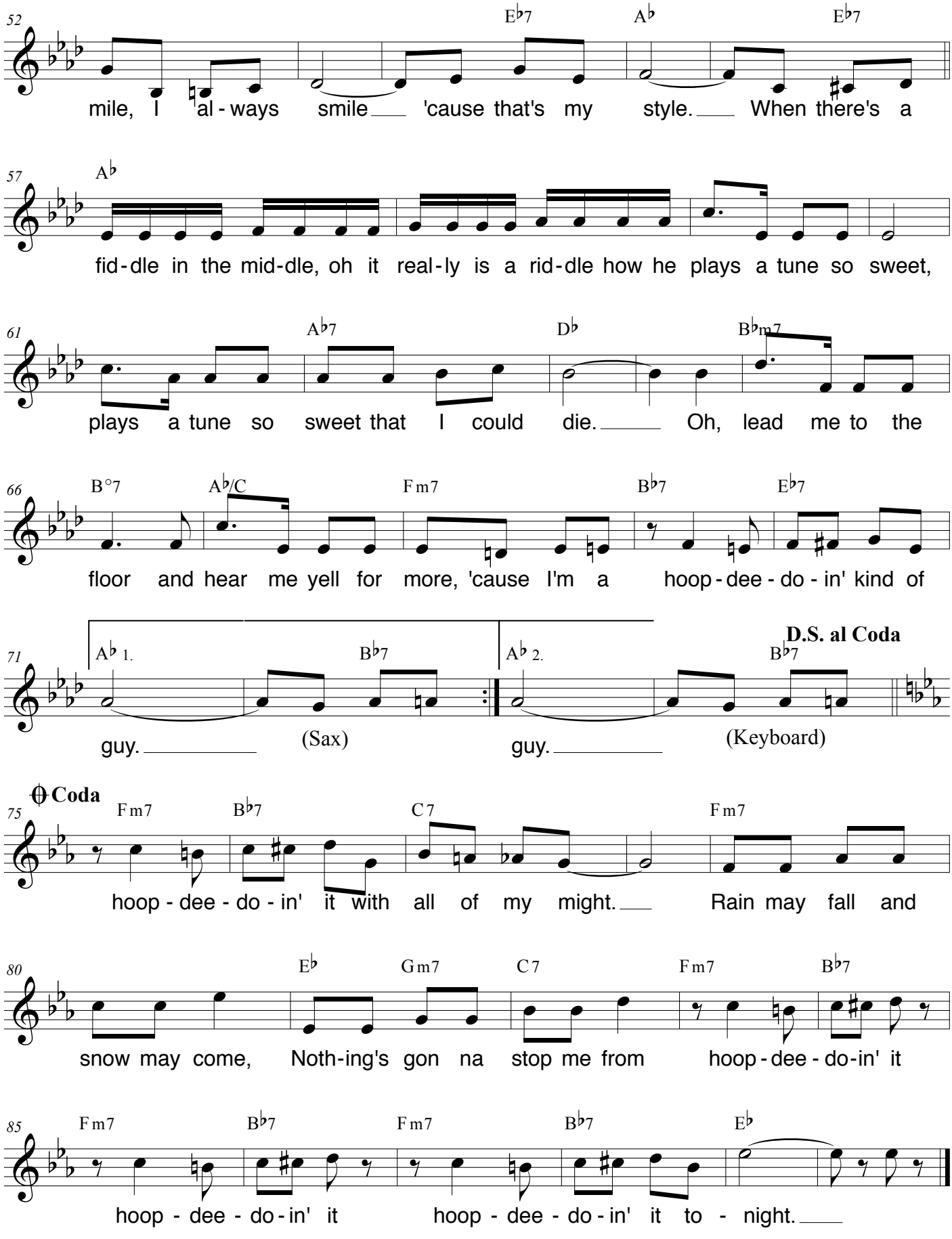
get my wish hoop - dee - do - in' it to - night. When there's a

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


52
E♭7
A♭
E♭7
mile, I al - ways smile 'cause that's my style. When there's a
57
A♭
fid - dle in the mid-dle, oh it real - ly is a rid - dle how he plays a tune so sweet,
61
A♭7
D♭
B♭m7
plays a tune so sweet that I could die. Oh, lead me to the
66
B°7
A♭/C
Fm7
B♭7
E♭7
floor and hear me yell for more, 'cause I'm a hoop - dee - do - in' kind of
71
A♭ 1.
B♭7
A♭ 2.
B♭7
D.S. al Coda
guy. (Sax) guy. (Keyboard)
Coda
75
Fm7
B♭7
C7
Fm7
hoop - dee - do - in' it with all of my might. Rain may fall and
80
E♭
Gm7
C7
Fm7
B♭7
snow may come, Noth-ing's gon na stop me from hoop - dee - do-in' it
85
Fm7
B♭7
Fm7
B♭7
E♭
hoop - dee - do - in' it hoop - dee - do - in' it to - night.

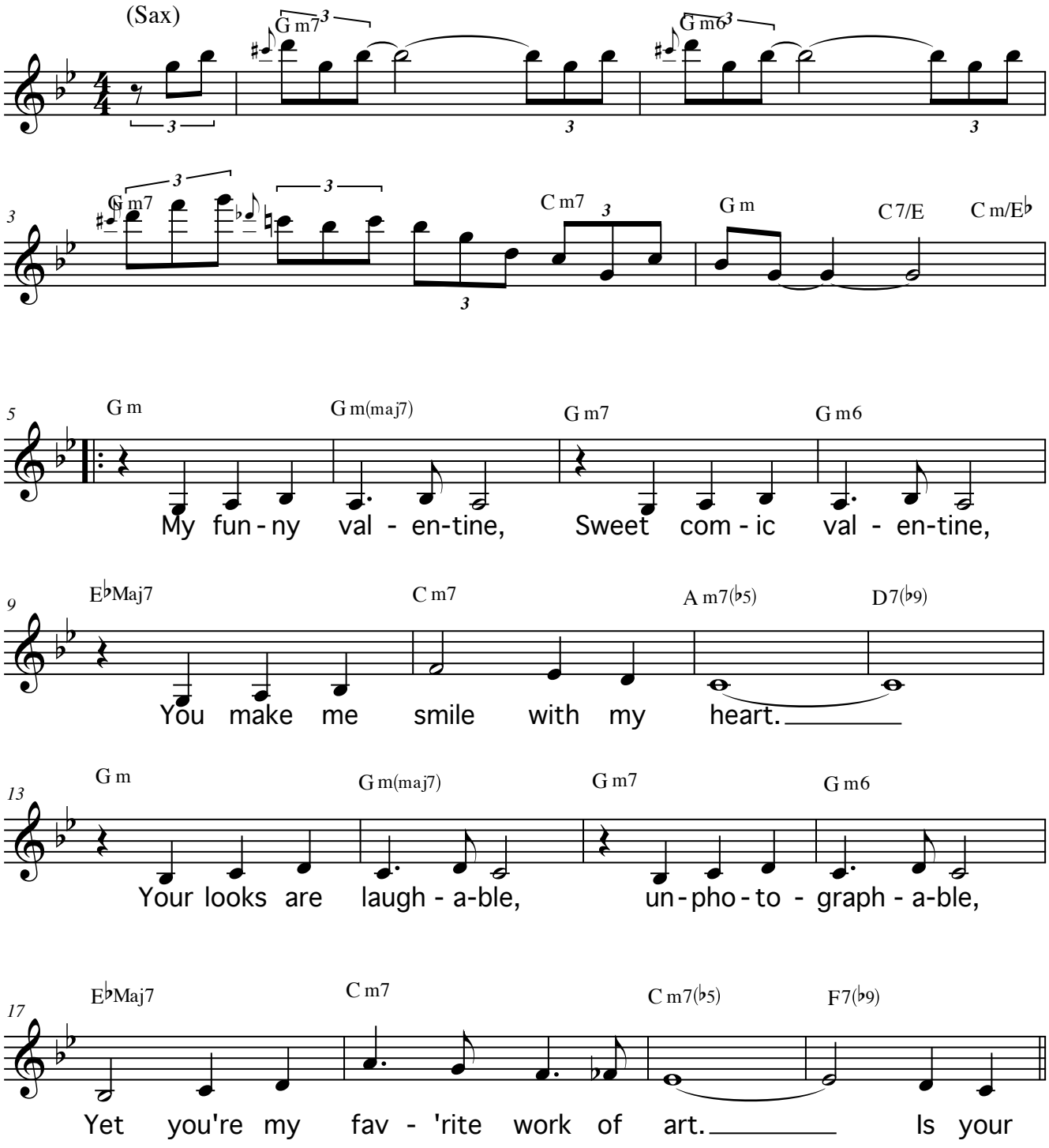
Thank you. Thank you very much. How're we doing? Are you enjoying your trip down memory lane? Next, we're going to drop back a few years to 1937 with a show tune from "Babes In Arms" written by Rodgers and Hart. In the original play, a character named Billie Smith sings the song to her boyfriend, Valentine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

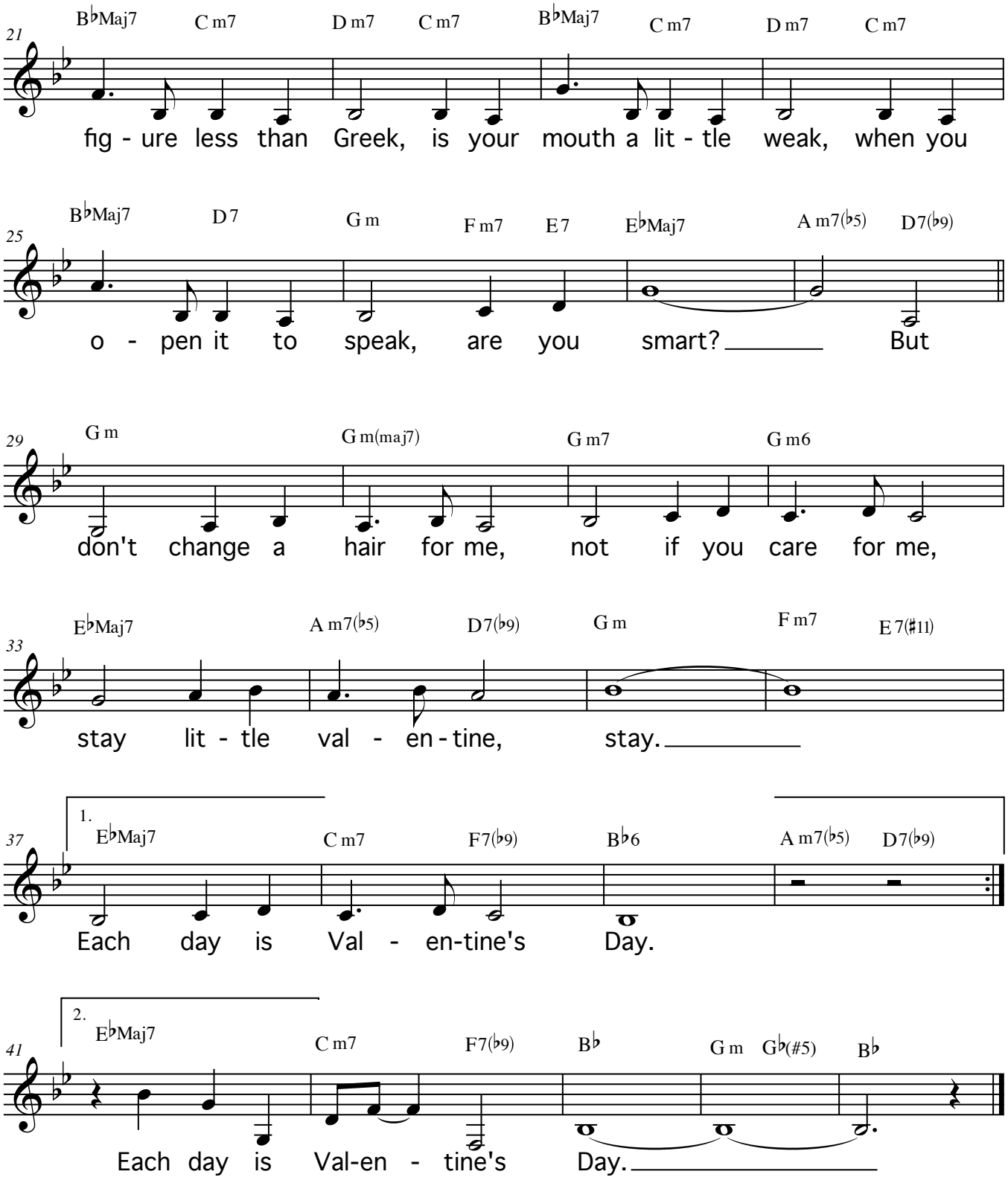
Here is "My Funny Valentine."

My Funny Valentine

F

Keyboard

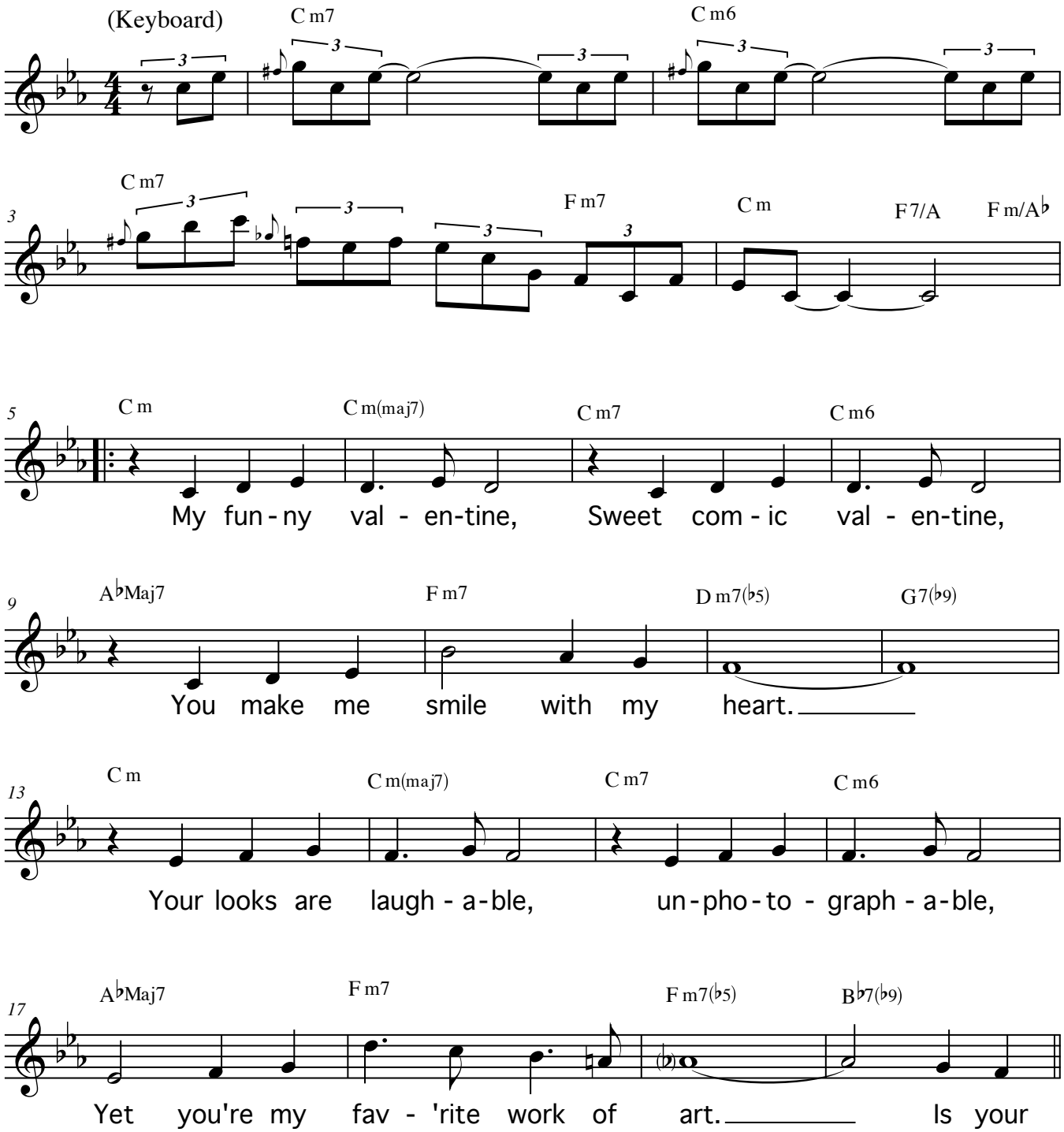


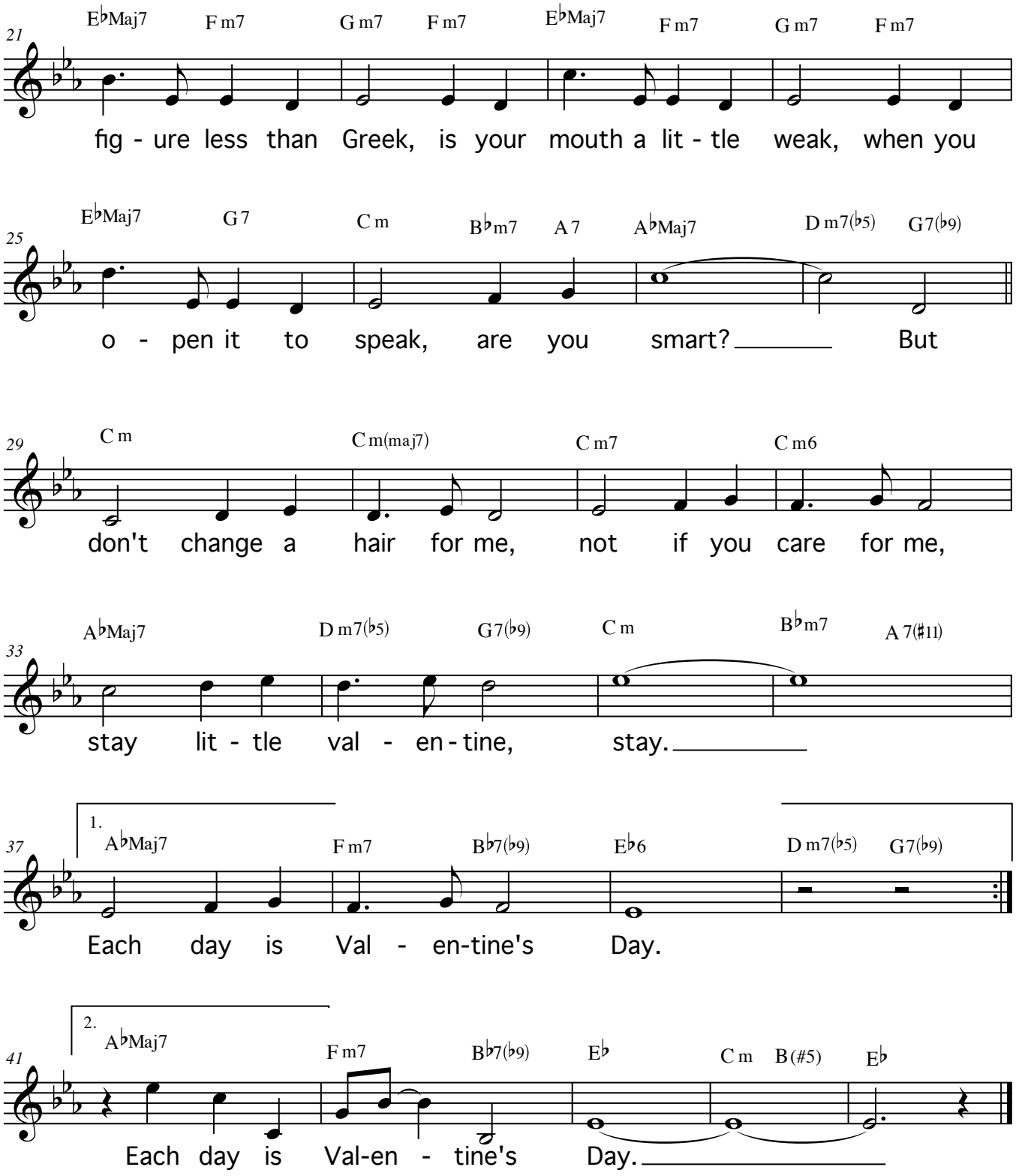

21
B♭Maj7 C m7 D m7 C m7 B♭Maj7 C m7 D m7 C m7
fig - ure less than Greek, is your mouth a lit - tle weak, when you
25
B♭Maj7 D 7 G m F m7 E 7 E♭Maj7 A m7(♭5) D7(♭9)
o - pen it to speak, are you smart? But
29
G m G m(maj7) G m7 G m6
don't change a hair for me, not if you care for me,
33
E♭Maj7 A m7(♭5) D7(♭9) G m F m7 E 7(♯11)
stay lit - tle val - en - tine, stay.
37
1.
E♭Maj7 C m7 F7(♭9) B♭6 A m7(♭5) D7(♭9)
Each day is Val - en-tine's Day.
41
2.
E♭Maj7 C m7 F7(♭9) B♭ G m G♭(#5) B♭
Each day is Val-en - tine's Day.

My Funny Valentine

M

Keyboard




21
E♭Maj7 F m7 G m7 F m7 E♭Maj7 F m7 G m7 F m7
fig - ure less than Greek, is your mouth a lit - tle weak, when you
25
E♭Maj7 G 7 C m B♭m7 A 7 A♭Maj7 D m7(♭5) G7(♭9)
o - pen it to speak, are you smart? But
29
C m C m(maj7) C m7 C m6
don't change a hair for me, not if you care for me,
33
A♭Maj7 D m7(♭5) G7(♭9) C m B♭m7 A 7(♯11)
stay lit - tle val - en - tine, stay.
37
1.
A♭Maj7 F m7 B♭7(♭9) E♭6 D m7(♭5) G7(♭9)
Each day is Val - en-tine's Day.
41
2.
A♭Maj7 F m7 B♭7(♭9) E♭ C m B(#5) E♭
Each day is Val-en - tine's Day.

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

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

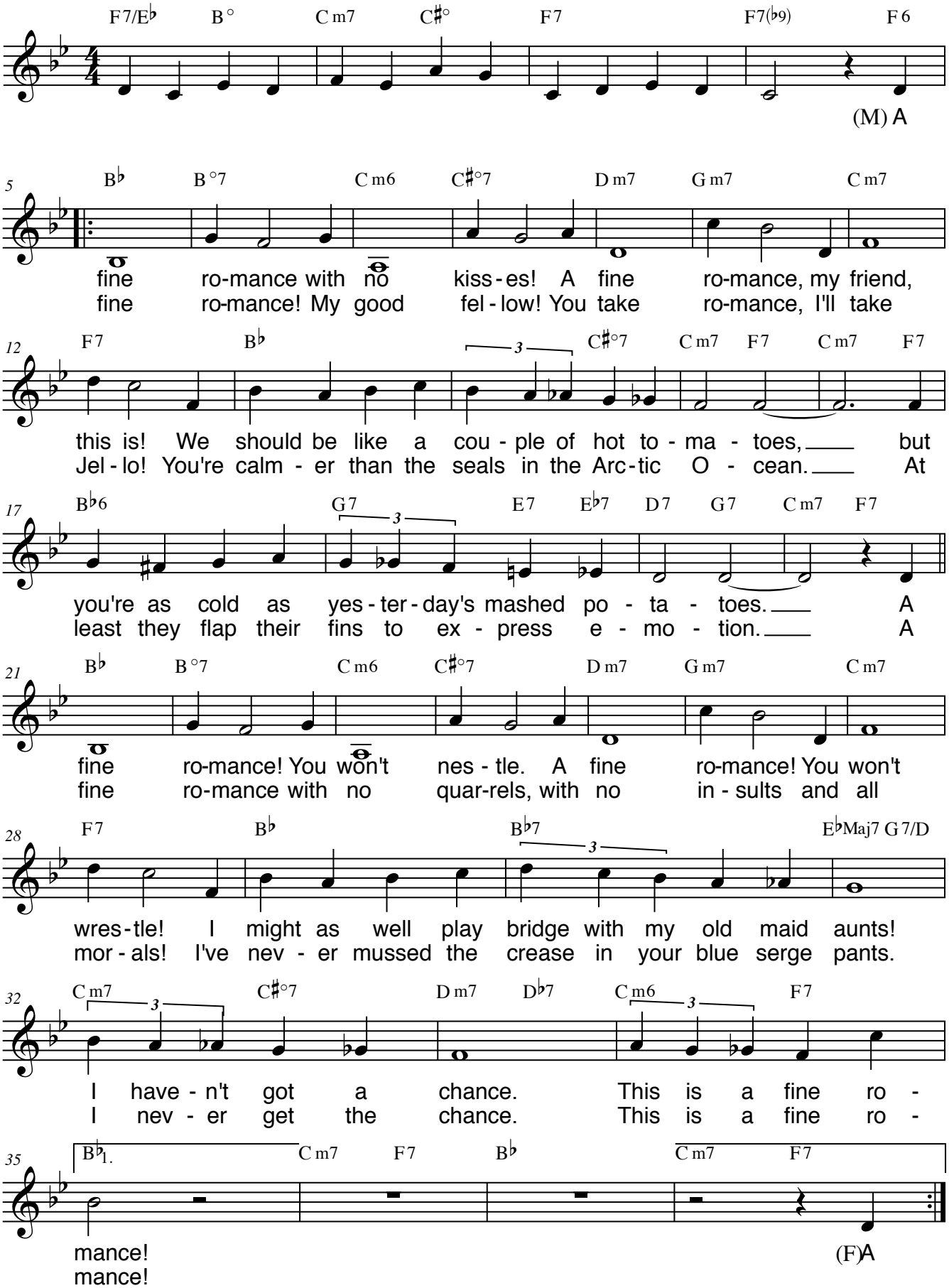
VOCAL ONLY

A Fine Romance

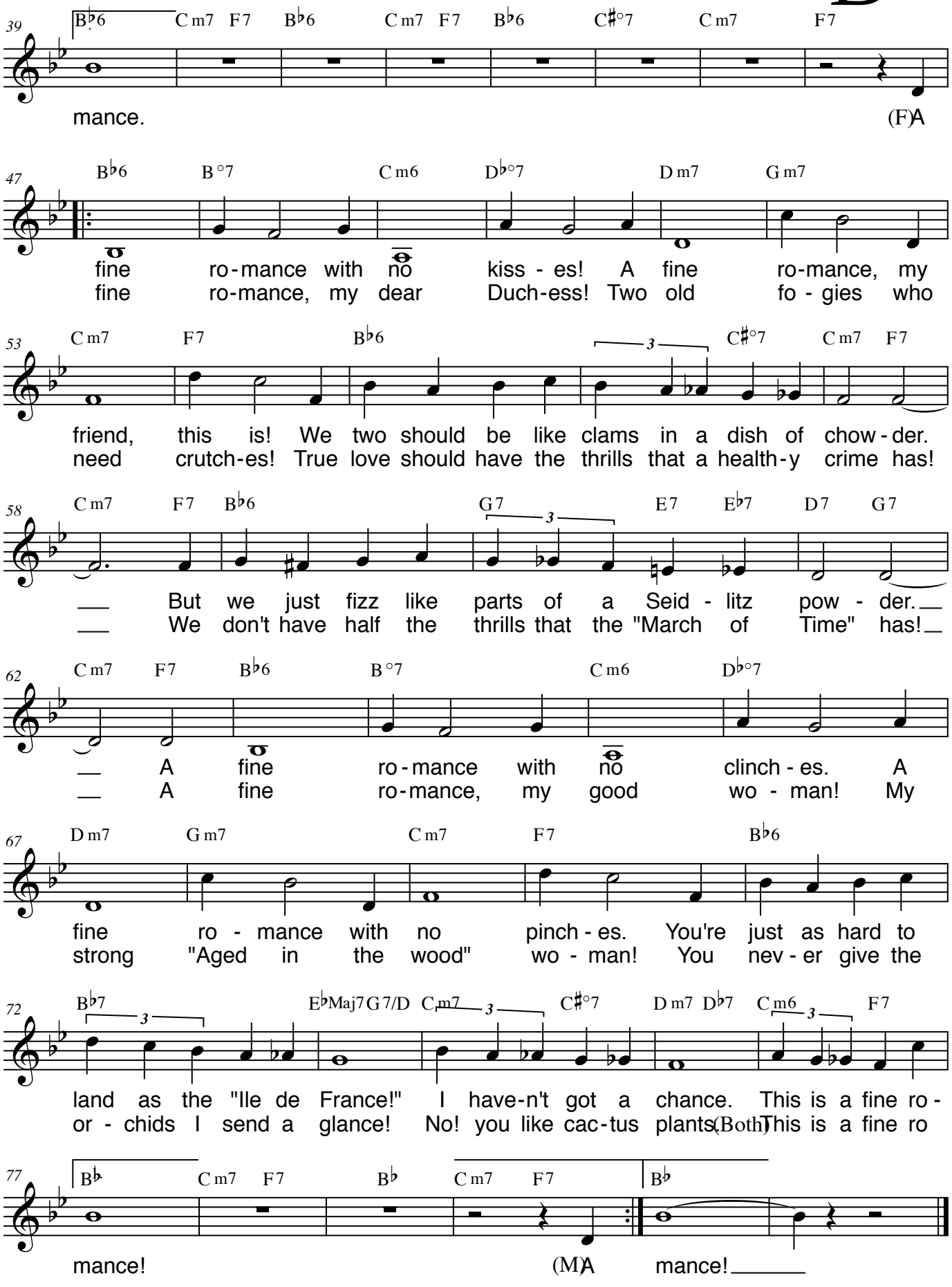
D

(Keyboard)

Keyboard



D


39
B♭6 C m7 F7 B♭6 C m7 F7 B♭6 C♯°7 C m7 F7
mance. (F)A
47
B♭6 B °7 C m6 D♭°7 D m7 G m7
fine ro-mance with no kiss-es! A fine ro-mance, my
fine ro-mance, my dear Duch-ess! Two old fo-gies who
53
C m7 F7 B♭6 3 C♯°7 C m7 F7
friend, this is! We two should be like clams in a dish of chow-der.
need crutch-es! True love should have the thrills that a health-y crime has!
58
C m7 F7 B♭6 G7 3 E7 E♭7 D7 G7
But we just fizz like parts of a Seid-litz pow-der.
We don't have half the thrills that the "March of Time" has!
62
C m7 F7 B♭6 B °7 C m6 D♭°7
A fine ro-mance with no clinch-es. A
A fine ro-mance, my good wo-man! My
67
D m7 G m7 C m7 F7 B♭6
fine ro-mance with no pinch-es. You're just as hard to
strong "Aged in the wood" wo-man! You nev-er give the
72
B♭7 3 E♭Maj7 G 7/D C m7 3 C♯°7 D m7 D♭7 C m6 3 F7
land as the "Ile de France!" I have-n't got a chance. This is a fine ro-
or-chids I send a glance! No! you like cac-tus plants (Both) This is a fine ro
77
B♭ C m7 F7 B♭ C m7 F7 B♭
mance! (M)A mance!

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

Here we go with the beautiful "Unforgettable."

Unforgettable

F

(Sax) Keyboard

C D7 G7 Dm7 G7(♭9)

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

C C°

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

F D9 Am7 Fm D9 B♭

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

B♭m F Cm6 D7

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

G9 G♭ G7

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

C C° F

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

D9 Am7 Fm D9 B♭ B♭m

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

F Cm6 D7 Gm7 C7

too.

1. F F♯7 Gm7 Dm7 G7

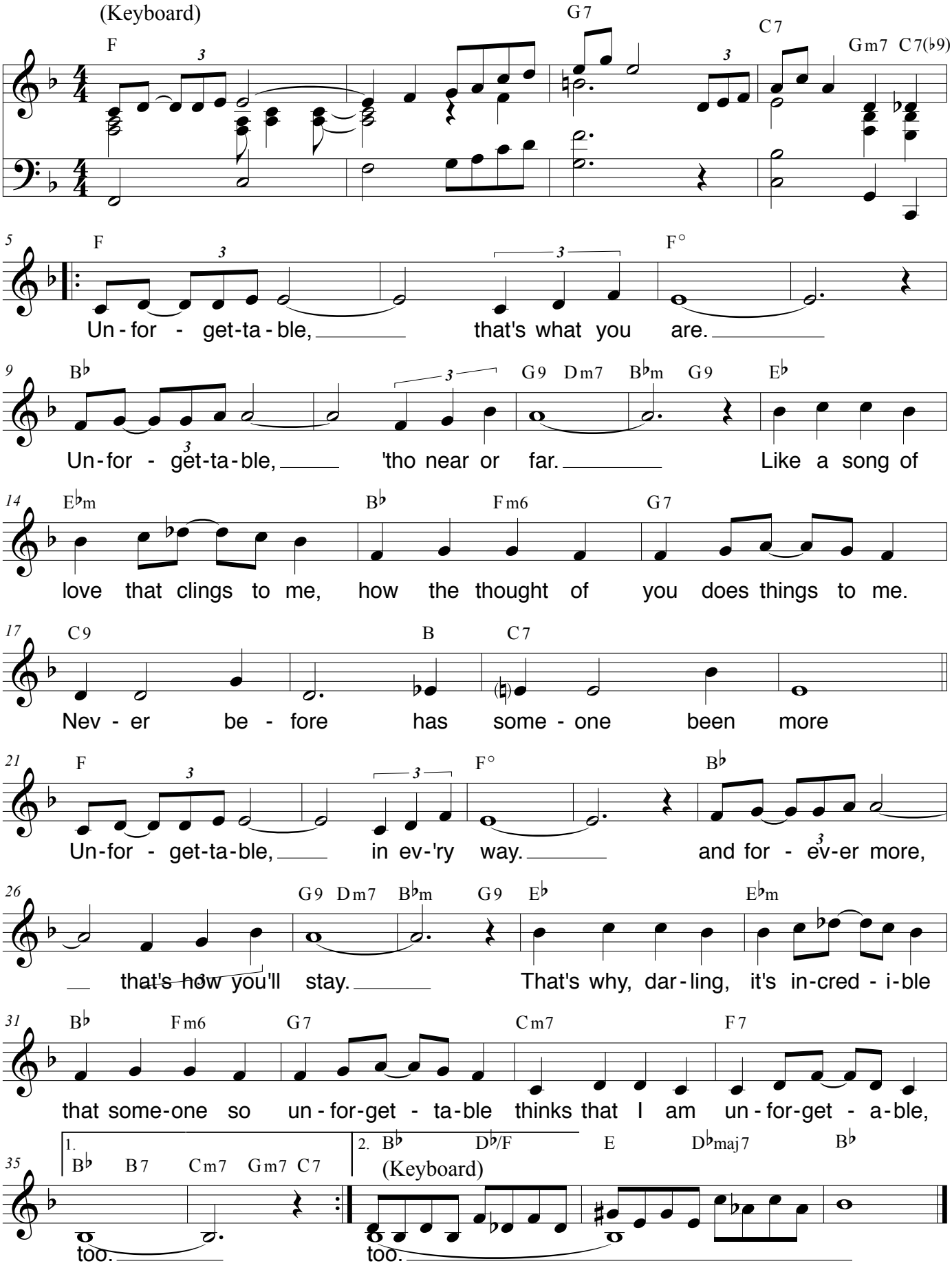
2. F (Sax) A♭/C B A♭maj7 F

too.

M

Keyboard

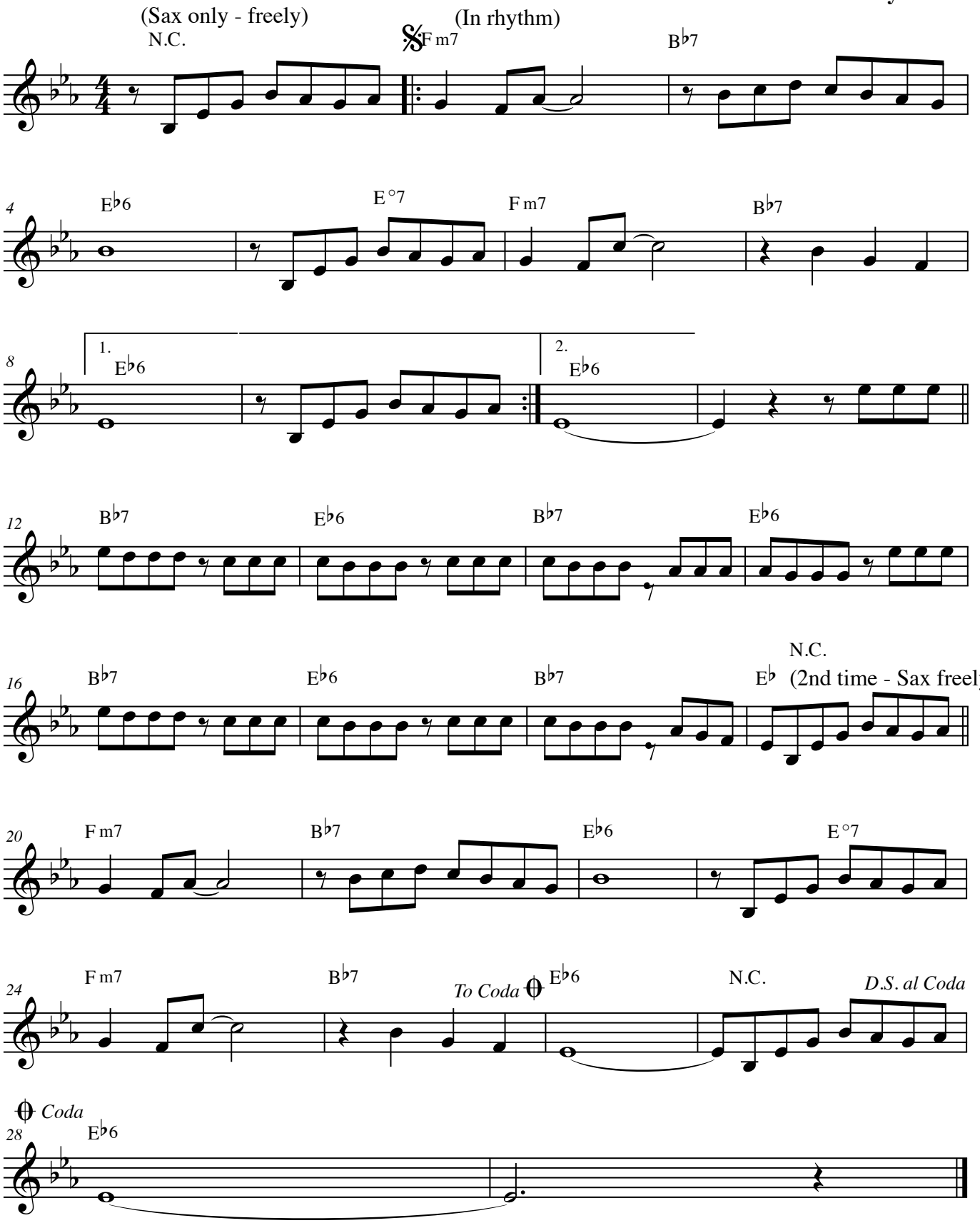
Unforgettable



Thank you. We're getting close to the end of our time with you this evening. For our next to last song, we're going to switch beats and play a Latin American tune that was popularized by Perez Prado, a Cuban-American band leader and composer. Here is "Cherry Pink And Apple Blossom White."

Cherry Pink And Apple Blossom White

Keyboard



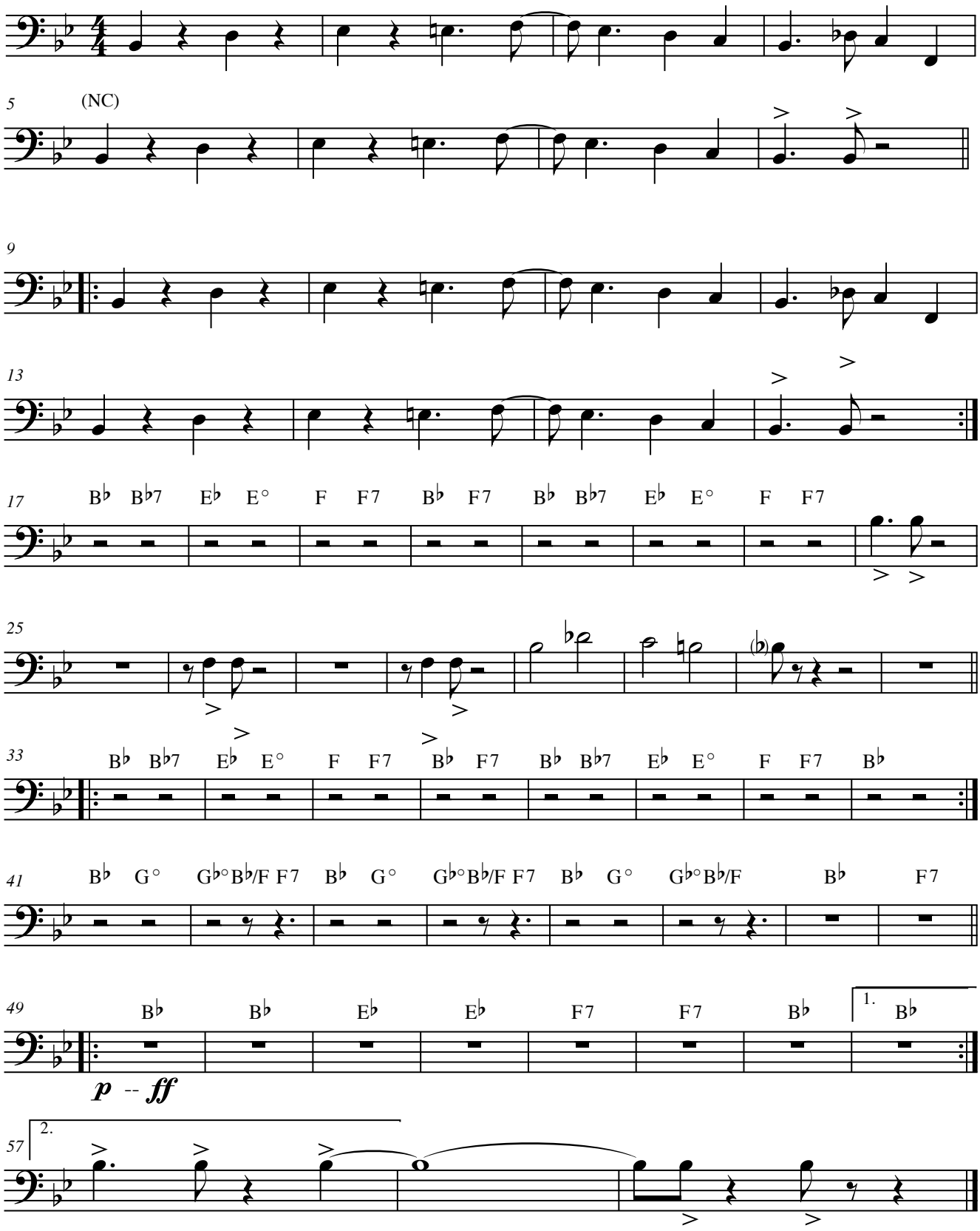
Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves?

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

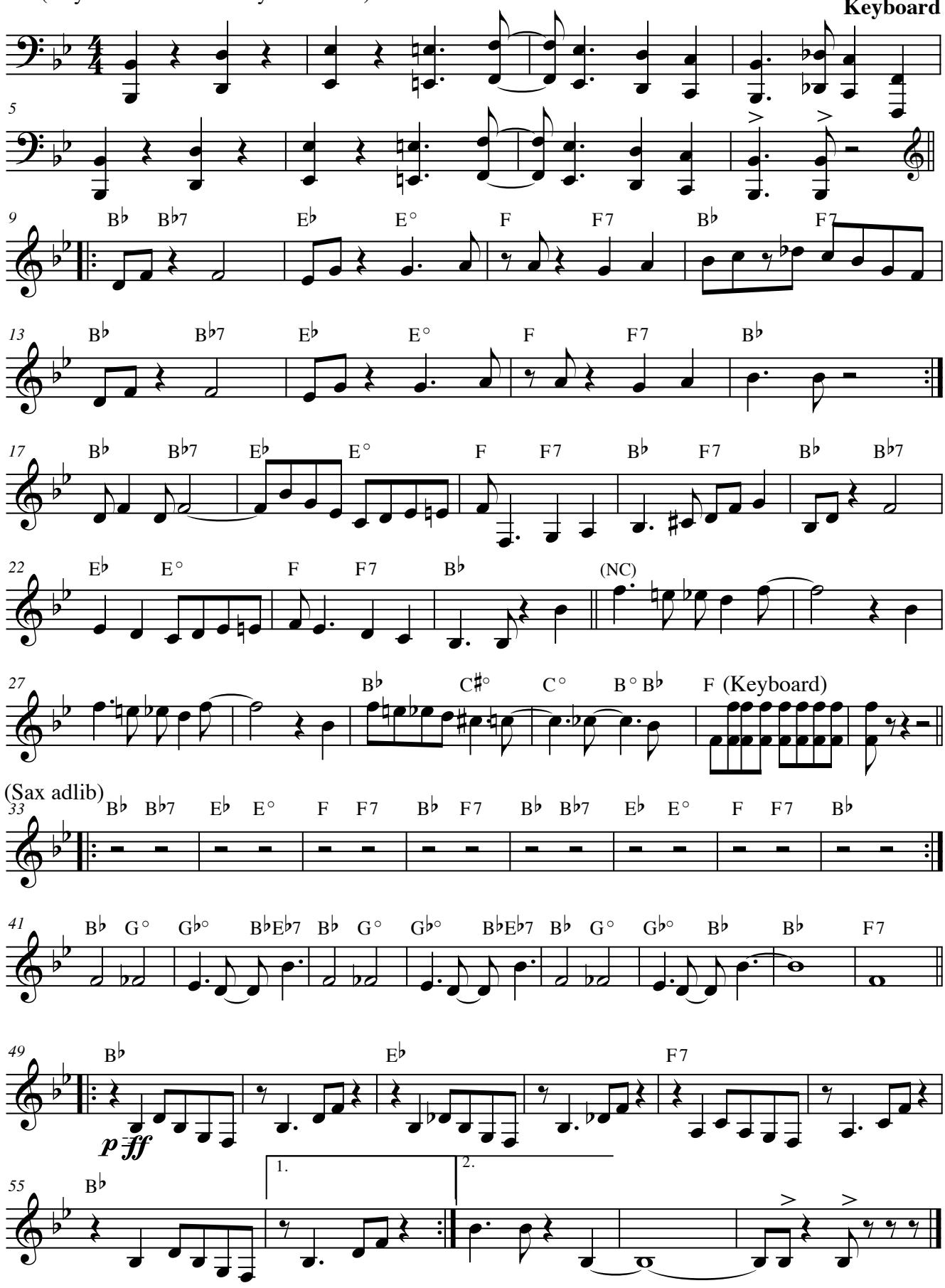
Little Brown Jug

Bass

(Play as written)



Little Brown Jug

(Keyboard & Bass - Play as written)

Keyboard