



THE  
**MIXED NUTS**



## Set Z

Last revised: 2021.04.24

Z01-Margie(KV).2016.07.18.pdf

Z02-Vienna, My City Of Dreams(KVF).2014.09.21.pdf

Z02-Vienna, My City Of Dreams(KVM).2014.09.21.pdf

Z03-Don't Take Your Love From Me(KVF).2015.10.27.pdf

Z03-Don't Take Your Love From Me(KVM).2015.10.27.pdf

Z04-Zing Went The Strings Of My Heart(KVF).2015.05.10.pdf

Z04-Zing Went The Strings Of My Heart(KVM).2015.05.10.pdf

**Z05-Oh, What It Seemed To Be(KVD).2021.04.24.pdf**

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Z07-Ain't We Got Fun(KVD).2015.05.03.pdf

**Z08-Just Walkin\_ In The Rain(KVF).2021.04.24.pdf**

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Z09-Because Of You(KVF).2016.10.08.pdf

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MALE VOCAL

## Margie

Keyboard

D(Keyboard) D Aug Em7 A7  
 My lit - tle

5 D D7 G  
 Mar - gie, I'm al-ways think-ing of you, Mar - gie. I'll tell the

12 D B°7 D B7 E7 E°7 E7  
 world I love you. Don't for - get your prom-ise to me. I have bought a

19 A7 D D7 G  
 house and ring and ev-'ry-thing for Mar - gie. You are my in-spir-a-tion, days are

26 F♯ A7 D A7 D B7  
 nev - er blue. Af-ter all is said and done, there is reall-ly on-ly one, and

33 Em A7 1. A7 2. D (Keyboard) D B7  
 Mar - gie, Mar-gie, it's you. My lit - tle

39 E E7 A G♯  
 Mar - gie, you are my in-spir-a-tion, days are nev - er blue.

46 B7 E B7 E C♯7  
 Af - ter all is said and done, there is real - ly on - ly one, and

51 F♯m G°7 F♯m7 B7  
 Mar - gie, my lit-tle Mar - gie, my sweet, sweet Mar - gie, Mar-gie, it's

57 (Keyboard) E E7 A Am E C♯m7 B7 E  
 you.

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

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

Our opening selection was "Margie." It was written way back in 1920 and named after the five-year-old daughter of Eddie Cantor.

Our next selection is a beautiful waltz about a beautiful city in Austria. It was composed back in 1914 by Rudolf Sieczynski, and it was featured in the Stanley Kubrick film "Eyes Wide Shut." Here we go with "Vienna, My City Of Dreams."

Enjoy!

F

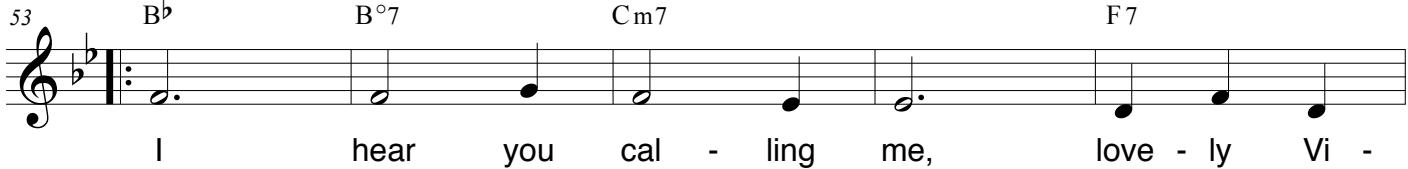
## Keyboard

(Sax)

# Vienna, My City Of Dreams

B<sup>b</sup> B<sup>7</sup> Cm7 Dm A maj7 F7  
 9 B<sup>b</sup> B<sup>b</sup><sub>7</sub> B<sup>b</sup><sub>aug/D</sub>  
 what I would give if I could re-live those days in Vi-en-na a-  
 15 E<sup>b</sup> E<sup>b</sup><sub>aug</sub> Cm F7  
 gain. The spell of romance, the thrill of the dance live on like a  
 22 B<sup>b</sup> F7 B<sup>b</sup>  
 love-ly re-frain. A thou-sand de-lights of mag-i-cal  
 28 B<sup>b</sup><sub>7</sub> B<sup>b</sup><sub>aug/D</sub> E<sup>b</sup> E<sup>b</sup><sub>aug</sub> Cm  
 nights I spent in your star-light that gleams. I'm liv-ing till  
 34 F7 Cm F7 Cm F7 B<sup>b</sup> B<sup>b</sup><sub>7</sub>  
 when I'm with you a-gain, Vi-en-na my cit-y of dreams. Your  
 41 E<sup>b</sup> E<sup>b</sup><sub>6</sub> E<sup>b</sup>  
 song lin-gers in my heart night and day. But  
 47 Cm Cm6 Cm7 F F7  
 oh, it seems so far, far a-way.

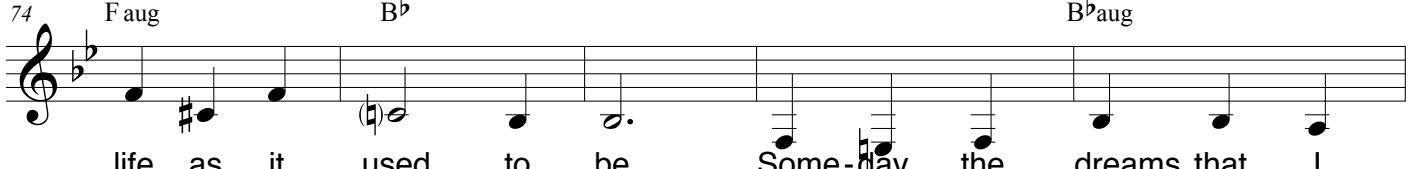
2

53                    B<sup>b</sup>                    B<sup>o7</sup>                    Cm7                    F7  
  
I      hear      you      cal - ling      me,      love - ly      Vi -

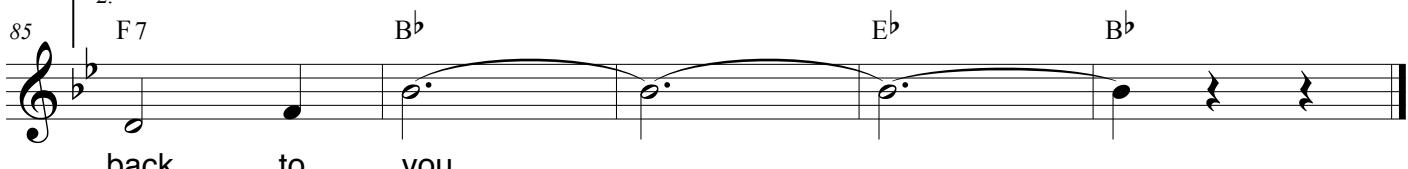
58                    F aug                    B<sup>b</sup>                    B<sup>b</sup>/D                    B<sup>b</sup><sup>o</sup>7/D<sup>b</sup>  
  
en - na,      so      gay,      so      free.      Cit - y      of      lights      and

63                    Cm7                    F7                    B<sup>b</sup>  
  
spark - ling      wine,      you're such      a      part      of      this      heart      of      mine.

69                    B<sup>o7</sup>                    Cm7                    F7  
  
I      hear      you      call - ing      me,      mem - 'ry      of

74                    F aug                    B<sup>b</sup>                    B<sup>b</sup>aug  
  
life      as      it      used      to      be.      Some-day      the      dreams      that      I

79                    Cm                    E<sup>b</sup>m                    1. F7                    B<sup>b</sup>                    F7  
  
dream      may      come      true,      and      I'll      come      back      to      you. \_\_\_\_\_

85                    2. F7                    B<sup>b</sup>                    E<sup>b</sup>                    B<sup>b</sup>  
  
back      to      you. \_\_\_\_\_

**M**  
Keyboard

# Vienna, My City Of Dreams

(Keyboard)

1 E♭ E°7 Fm7 Gm D maj7 B♭7  
 9 E♭ E♭7 E♭aug/G  
 what I would give if I could re-live those days in Vi-en-na a-  
 15 A♭ A♭aug Fm B♭7  
 gain. The spell of romance, the thrill of the dance live on like a  
 22 E♭ B♭7 E♭  
 love-ly re-frain. A thou-sand de-lights of mag-i-cal  
 28 B♭7 E♭aug/G A♭ A♭aug Fm  
 nights I spent in your star-light that gleams. I'm liv-ing till  
 34 B♭7 Fm B♭7 Fm B♭7 E♭ E♭7  
 when I'm with you a-gain, Vi-en-na my cit-y of dreams. Your  
 41 A♭ A♭6 A♭  
 song lin-gers in my heart night and day. But  
 47 Fm Fm6 Fm7 B♭ B♭7  
 oh, it seems so far, far a-way.

2

53 E♭      E°7      Fm7      B♭7  
I      hear      you      cal - ling      me,      love - ly      Vi -

58 B♭aug      E♭      E♭/G      E♭°7/G♭  
en - na,      so      gay,      so      free.      Cit - y      of      lights      and

63 Fm7      B♭7      E♭  
spark - ling      wine,      you're such      a      part      of      this      heart      of      mine.

69 E°7      Fm7      B♭7  
I      hear      you      call - ing      me,      mem - 'ry      of

74 B♭aug      E♭      E♭aug  
life as it      used to be.      Some-day      the      dreams that I

79 Fm      A♭m      1. B♭7      E♭      B♭7  
dream may come true, and I'll come back to you. \_\_\_\_\_

85 2. B♭7      E♭      A♭      E♭  
back to you. \_\_\_\_\_

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment is in basso continuo style. The score includes lyrics in English, German, and French. Chords are indicated above the staff, and measure numbers are provided for each staff.

Thank you.

For our next song, we'll play a beautiful ballad written back in 1941 and since recorded by such artists as Eddy Arnold, The Four Aces, Lena Horne, Frank Sinatra, Kay Starr, and many others. We've decided to spice it up a bit by giving it a Latin beat.

Here's \_\_\_\_\_ to sing "Don't Take Your Love From Me."

# Don't Take Your Love From Me

**F**  
Keyboard

(Latin beat)

1 (Sax) B♭m F Cm6 D7

4-measure staff showing a melodic line for a Saxophone. Chords: B♭m, F, Cm6, D7.

5 Gm7 C7 F C7 F Caug

4-measure staff showing a melodic line. Chords: Gm7, C7, F, C7, F, Caug.

Tear a

9 F F°7 C7

4-measure staff showing a melodic line. Chords: F, F°7, C7.

star from out the sky and the sky feels blue. \_\_\_\_\_ Tear a

13 Gm C7 F

4-measure staff showing a melodic line. Chords: Gm, C7, F.

pet - al from a rose and the rose weeps, too. \_\_\_\_\_

17 F°7 Gm7 D7 Gm

4-measure staff showing a melodic line. Chords: F°7, Gm7, D7, Gm.

Take your heart a - way from mine, and mine will sure - ly break. My

21 Gm7 D7 B♭m6 C7 F D♭7 C7 Caug

4-measure staff showing a melodic line. Chords: Gm7, D7, B♭m6, C7, F, D♭7, C7, Caug.

life is yours to take, so please keep the spark a - wake. Would you

25 F F<sup>°7</sup> C7

take the wings from birds so that they can't fly? Would you

29 Gm C7 F F7

take the ocean's roar and leave just a sigh? All

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

this your heart won't let you do, this is what I beg of you:

37 Gm7 1. C7 F Caug (Sax)

Don't take your love from me.

2. 41 C7 Am D7 Gm7

love from me, oh no. Don't take your

45 C7 D<sup>b</sup> F6

love from me.

# Don't Take Your Love From Me

**M**  
Keyboard

(Latin beat)

(Keyboard)

E♭ E♭m B♭ Fm6 G7

5 Cm7 F7 B♭ F7 B♭ F aug

Tear a

9 B♭ B♭º7 F7 star from out the sky and the sky feels blue. Tear a

13 Cm F7 B♭ pet - al from a rose and the rose weeps, too.

17 B♭º7 Cm7 G7 Cm take your heart a - way from mine, and mine will sure - ly break. My

21 Cm7 G7 E♭m6 F7 B♭ G♭7 F7 F aug life is yours to take, so please keep the spark a - wake. Would you

25                   B♭

take the wings from birds so that they can't fly? \_\_\_\_\_ Would you

29                   Cm

take the o - cean's roar and leave just a sigh? \_\_\_\_\_ All

33                   E♭

this your heart won't let you do, this is what I beg of you:

37                   Cm7

1. F7                   B♭                   Faug (Keyboard)

Don't take your love from me. \_\_\_\_\_

2. F7                   Dm                   G7                   Cm7

love from me, oh no. Don't take your

45                   F7                   G♭                   B♭6

love from me. \_\_\_\_\_

Thank you.

We'll go back a few years for this next song, written in 1934 for the Broadway revue entitled "Thumbs Up." Probably the most notable recording was by Judy Garland, but Frank Sinatra, Dinah Shore, Billy Ekstein, and Les Paul also recorded it.

Here's our version of what a cardiologist might find if he took an EKG of a person in love. It's called "Zing Went The Strings Of My Heart."

# "Zing" Went The Strings Of My Heart

F

(Sax) F C7 F F<sup>o</sup>7 Gm7 C<sup>#</sup>7 C7 Keyboard C7

5 F Dm  
 Dear, when you smiled at me, I heard a melody.  
 'Twas like a breath of spring, I heard a robin sing

9 Gm C7  
 It haunted me from the start.  
 a - bout a nest set a part.

13 B<sup>b</sup> B<sup>b</sup>m  
 Some-thing in - side of me start-ed a sym-pho-ny,  
 All na - ture seemed to be in per-fect har - mo-ny.

17 F 1. G7 C  
 "Zing" went the strings of my heart.

21 2. G7 C7 F B<sup>b</sup>m F  
 strings of my heart Your

24 G7 C7 F Gm7 C7 F  
 eyes made skies seem blue a-gain. What else could I do a-gain, but

28 Dm6 E7 Am G7 C7 F Aug  
 keep re - peat - ing through a - gain, "I love you, love you?"

2

32 F Dm

I still re - call the thrill,  
I guess I al - ways will,

36 Gm C7

I hope 'twill nev - er de - part.

40 B♭ B♭m To Coda ♀

Dear, with your lips to mine,  
a rhaps - o - dy di - vine,

44 F G7 C7 F Gm7 C7 D.S. al Coda

"Zing" went the strings of my heart.

**♀ Coda**

48 F G7 C7 F (Sax) 3  
G7 C7 F (Sax) 3  
"Zing" went the strings of my

"Zing" went the strings of my

52 F G7 C7 F (Sax)  
G7 C7 F (Sax)  
"Zing" went the strings of my

"Zing" went the strings of my

56 F G7 (Sax) C7  
"Zing" went the strings of my

"Zing" went the strings of my

60 F Gm9 F♯maj7 F6  
heart.

heart.

# "Zing" Went The Strings Of My Heart

**M**  
Keyboard

(Keyboard)

B♭ F7 B♭ B♭⁹ Cm7 F♯⁹ F7

5      B♭

Dear, when you smiled at me,  
"Twas like a breath of spring,

I heard a mel-o-dy.  
I heard a rob-in sing

9      Cm

It haunt-ed me from set the a - start.  
a - bout a nest set a - part.

13     E♭

Some-thing in - side of me  
All na - ture seemed to be

start-ed in per-fect sym-pho-ny,  
har - mo-ny.

17     B♭

"Zing" went the strings of my heart.

21     2. C7 F7 B♭ E♭m B♭

strings of my heart. Your

24     C7 F7 B♭ Cm7 F7 B♭

eyes made skies seem blue a-gain.  
What else could I do a-gain, but

28     Gm6 A7 Dm C7 F7 F aug

keep re - peat - ing through a - gain, "I love you, love you?"

2

32 B<sup>b</sup> Gm

I still re - call the thrill,  
I guess I al - ways will,

36 Cm F7

I hope 'twill never de - part.

40 E<sup>b</sup> E<sup>b</sup>m To Coda Θ

Dear, with your lips to mine,  
a rhaps - o - dy di - vine,

44 B<sup>b</sup> C7 F7 B<sup>b</sup> Cm7 F7 D.S. al Coda

"Zing" went the strings of my heart.

Θ Coda B<sup>b</sup> C7 F7 B<sup>b</sup> 3 C7 F7

"Zing" went the strings of my (Keyboard)

52 B<sup>b</sup> C7 F7 B<sup>b</sup> C7 F7

"Zing" went the strings of my (Keyboard)

56 B<sup>b</sup> C7 (Keyboard) F7

"Zing" went the strings (Keyboard) of my

60 B<sup>b</sup> Cm9 B maj7 B<sup>b</sup>6

heart.

Thank you.

Our next selection was written in 1946, and a recording by Frank Sinatra occupied the #1 spot on the charts that year. Others who recorded it included The Frankie Carle orchestra, Dick Haymes, The DeMarco Sisters, and even the great Willie Nelson.

Here's \_\_\_\_\_ to sing our version of "Oh, What It Seemed To Be."

VOCAL DUET

## Oh, What It Seemed To Be

Keyboard

C9 F9 A<sub>b</sub>9 G9  
 just a neighbor-hood dance, that's all that it was, but oh, what it seemed to be.  
 just a ride on a train, that's all that it was, but oh, what it seemed to be.

3 C Dm7 Em Eb<sup>o</sup>7  
 be. It was like a mas-quar-ade ball with cos-tumes and all, 'cause  
 be. It was like a trip to the stars, to Ve - nus and Mars, 'cause

6 G7 Dm A7 A aug  
 you were at the dance with me. (F) It was

9 <sup>1.</sup>Dm7 G7 G7(♯5) C G7(b9)  
 you were at the dance with me. (F) It was

11 <sup>2.</sup>Dm7 G7 D♭7(♭5) C6 C7  
 you were on the train with me. (M) And when I

13 Fmaj9 C6 Am7 Dm G7  
 kissed you, dar - ling, it was more than just a thrill for

16 Cmaj9 C6 Fmaj9 C6 Am7  
 me. (F) It was the prom-ise, dar - ling, of the

19 D9 A<sub>b</sub>9 G7  
 things that fate had willed for me. (M) It was

2  
21 C 3 Dm7 Em Eb<sup>o</sup>7  
just a wed-ding in June, that's all that it was, but oh, what it seemed to

24 G7 Dm 3 A7 A aug  
be. It was like a roy-al af-fair with ev - 'ry - one there, 'cause

27 Dm7 G7 D<sup>b</sup>9 C6 C7  
you brought all the world to me. (F) And when I

29 F maj9 C6 Am7 Dm G7  
kissed you, dar - ling, it was more than just a thrill for

32 C maj9 C6 F maj9 C6 Am7  
me. (M) It was a prom-ise, dar - ling, of the

35 D9 A<sup>b</sup>9 G7  
things that fate had willed for me. (F) It was

37 C 3 Dm7 Em Eb<sup>o</sup>7  
just a wed-ding in June, that's all that it was, but oh, what it seemed to

40 G7 Dm 3 A7 A aug  
be. It was like a roy-al af-fair with ev - 'ry - one there, (Both) 'cause

43 Dm7 G7 D<sup>b</sup>9 C (Keyboard) D<sup>b</sup>maj7 C6  
you said, "Yes, I (M) do." to (F) me.

Thank you. Thank you very much.

Now, we're going to do something just a bit different. Every time we play a set of music for you, we like to include a polka. Well, let's say that I like to include a polka, 'cause that's the music of my heritage.

We'll do the same right now, but with a slight difference. This is not a Czech polka. Rather, this polka was featured in the movie "The King And I." Remember that movie? Who played the king? Right - Yul Brynner. Who played his tutor? Right - Deborah Kerr.

In one of the early scenes of the movie, Yul insists that Deborah teach him to dance. And so she does. She teaches him to dance a polka!

And so, we'll play that polka for you now. It's called "Shall We Dance."

# Shall We Dance

F

Keyboard

We've



just been in - tro - duced. I do not know you well. But

when the mu - sic start - ed, some - thing drew me to your side. So

man - y men and girls are in each oth - er's arms. It

made me think we might be sim-il-ar-ly oc - cu pied. Shall we

dance? On a bright cloud of mu - sic, shall we

fly? Shall we dance? Shall we

then say Good-night" and mean "Good - bye?" Or per-

34 /A /G /F  
chance, when the last lit - tle star has left the

38 Cm/E♭ Cm C°7  
sky, shall we still be to - geth - er with our

42 B♭ F7  
arms a-round each oth-er, and shall you be my new ro -

46 B♭ B♭7 Cm F7  
mance? On the clear un - der - stand - ing that this

50 B♭ Gm7 Cm7 F7  
kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 1, 2. B♭ F7 3. B♭ Gm7  
dance? (Sax 1st time Shall we dance? Shall we  
Vocal 2nd time)

58 Cm7 F7 B♭ Gm7  
dance? Shall we dance? Shall we dance? Shall we

62 Cm7 (Sax) F7 (Sax)  
dance? Shall we dance? Shall we

66 B♭ (Sax) F7 B♭  
dance?

The musical score consists of ten staves of music. The first six staves are for vocal parts, with lyrics provided for each. The vocal parts include a lead vocal, a second vocal (labeled 1, 2.), a third vocal (labeled 3.), and a vocal part for the 'Sax 1st time' and 'Vocal 2nd time'. The vocal parts are primarily in common time, with some measures in 2/4 time indicated by a '2' over a measure. Chords are labeled above the staff for each measure, such as A major, G major, F major, E♭ major, C major, E♭7, B♭ major, G major7, C major7, F major7, B♭ major, and G major7. The vocal parts sing a mix of eighth and sixteenth notes. The final four staves are for a saxophone part, labeled '(Sax)' and '(Sax)', which play eighth-note patterns.

# Shall We Dance

**M**

Keyboard

The musical score consists of two staves. The top staff is for the piano (Keyboard), showing a continuous series of chords in E♭ major. The bottom staff is for the voice, with lyrics written below the notes. Chords are labeled above the staff at various points. The vocal part begins with a dotted half note followed by eighth notes. The lyrics are as follows:

We've just been in - tro - duced. I do not know you well. But when the mu - sic start - ed, some - thing drew me to your side. So man - y men and girls are in each oth - er's arms. It made me think we might be sim-il-ar-ly oc - cu pied. Shall we dance? On a bright cloud of mu - sic, shall we fly? Shall we dance? Shall we then say Good-night" and mean "Good - bye"? Or per-

Chords labeled in the score include: E♭, B♭7, Fm7, B♭7, E♭, B♭7, Fm7, B♭7, E♭, B♭7, Fm7, B♭7, E♭, B♭7, B♭7(♯5), F, F°7, B7 rit., Cm7, F7, B♭7, B7, B7(♯5).

34 /D /C /B<sup>b</sup>

chance, when the last lit - tle star has left the

38 Fm/A<sup>b</sup> Fm F<sup>o</sup>7

sky, shall we still be to - geth - er with our

42 E<sup>b</sup> B<sup>b</sup>7

arms a-round each oth-er, and shall you be my new ro -

46 E<sup>b</sup> E<sup>b</sup>7 Fm B<sup>b</sup>7

mance? On the clear un - der - stand - ing that this

50 E<sup>b</sup> Cm7 Fm7 B<sup>b</sup>7

kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 1, 2. E<sup>b</sup> B<sup>b</sup>7 3. E<sup>b</sup> Cm7

dance? (Sax 1st time Shall we dance? Shall we  
Vocal 2nd time)

58 Fm7 B<sup>b</sup>7 E<sup>b</sup> Cm7

dance? Shall we dance? Shall we dance? Shall we

62 Fm7 (Keyboard) B<sup>b</sup>7 (Keyboard)

dance? Shall we dance? Shall we

66 E<sup>b</sup> (Keyboard) B<sup>b</sup>7 E<sup>b</sup>

dance? -

The musical score consists of eight staves of music. The first four staves are for the vocal part, starting with a key signature of one flat (F#) and progressing through various chords including D major, C major, Bb major, Fm/Ab, Fm, F^o7, Eb, Eb7, Fm7, Bb7, and Cm7. The vocal part includes lyrics such as 'chance, when the last lit - tle star has left the sky, shall we still be to - geth - er with our arms a-round each oth-er, and shall you be my new ro - mance?', 'kind of thing can hap - pen, shall we dance? Shall we dance? Shall we', and 'dance? Shall we dance? Shall we dance? Shall we'. The fifth staff begins with a key signature of two flats (E^b), featuring a melodic line for 'Sax 1st time' and 'Vocal 2nd time'. The sixth staff continues with the same key signature, with lyrics 'dance? Shall we dance? Shall we dance? Shall we'. The seventh staff starts with a key signature of one flat (F#), with lyrics 'dance? Shall we dance? Shall we'. The eighth staff concludes with a key signature of one flat (F#), with lyrics 'dance? -'. The score uses a mix of standard notation (notes on a staff) and keyboard notation (chords indicated above the staff).

Thank you.

Back in 1921, a song was composed for the musical entitled "The Satires of 1920." The song was typical of many songs of the Roaring Twenties era, and its lyrics were a preview of what was on the agenda for folks in the next decade - The Great Depression.

Here's \_\_\_\_\_ and I with a suggestion about how people might look at life, regardless of their economic situation. It's called "Ain't We Got Fun."

VOCAL  
ONLY

## Ain't We Got Fun

**D**  
Keyboard

(Keyboard)

B♭

5 **S**

B♭ B°7 Cm7(M) F7

(F) Ev - 'ry mor-nin', (M) ev - 'ry eve-nin', (F) ain't we got fun?\_\_

9 Cm7 B♭ B°7

(M) Not much mon-ey, (F) oh, but hon-ey, (Both) ain't we got fun?\_\_

13 E♭ B♭

(F) The rent's un - paid, dear, and we have-n't a car.\_\_

17 Dm7 A A 7 Dm7 F7

(M) But an - y - way, \_\_ dear, we'll stay as we are.\_\_

(Sing both times)

21 B♭ B°7 Cm7 F7

(F) Ev - en if we owe the gro - cer, don't we have fun?\_\_

25 Cm7 B♭ B°7 To Coda ♀

(M) Tax col-lect-er's get-tin' clo - ser, still we have fun.\_\_

29 E♭ E°7 B♭/F /D B♭ F7

(Both) There's noth - ing sur - er, the rich get rich and the poor get poor - er!

2

33 B♭ B°7 Cm7 F7 B♭(Keyboard)

(M) In the mean-time, (F) in be-tween time, (Both) Ain't we got fun?—

37 Cm7 F7

39 B♭ B°7 Cm7 F7

{ Ev-ry mor-nin', ev-ry eve-nin', don't we have fun?—

39

43 Cm7 B♭ B°7

{ Twins and cares all come in pairs, dear. Don't we have fun?—

43

47 E♭ B♭

(Both) We've on-ly start-ed (M) as mom-mer and pop.—

51 Dm7 A A7 Dm7 F7

(F) Are we down-heart-ed? (Both) I'll say—that we're not!—

55 B♭ B°7 Cm7(M) F7

(F) Land-lord's mad and get-ting mad-der, (F) ain't we got fun?—

D 3

59

(M) Times are bad and get-tin' bad - der, (Both) still we have fun.

63

(Both) There's noth - ing sur - er, the rich get rich and the poor get child - ren!

67

(M) In the mean-time (F) In be-between time (Both) Ain't we got fun? (Keyboard)

71

D.S. al Coda

73

Coda

(Both) There's noth-ing sur - er, the rich get rich and the poor get laid off!

77

(M) In the mean - time, (F) in be - tween time, (Both) still we have a lot (M) of (F)

81

fun! (Keyboard)

Thank you very much. Speaking of fun, are you all having a good time thus far? (Response) Great!

We'll go to 1952 for this next song. Johnnie Ray's version in 1956 reached #2 on the US charts and resided at #1 on the UK singles charts for 7 weeks that year.

Here's \_\_\_\_\_ to tell us what happened to her one day while she was "Just Walkin' In The Rain."

# Just Walkin' In The Rain

**F**

Keyboard

(Sax) N.C.

Just walk - in' in the  
 rain, get-tin' soak - in' wet, tor-tur - in' my  
 rain, so a - lone and blue. All be-cause my

7 G7 (Sax) 1. C (Sax) G7/D N.C. Just walk-in' in the  
 heart, by try-ing to for - get. heart,

2. still re-mem - bers you.

14 F C A m D7  
 Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

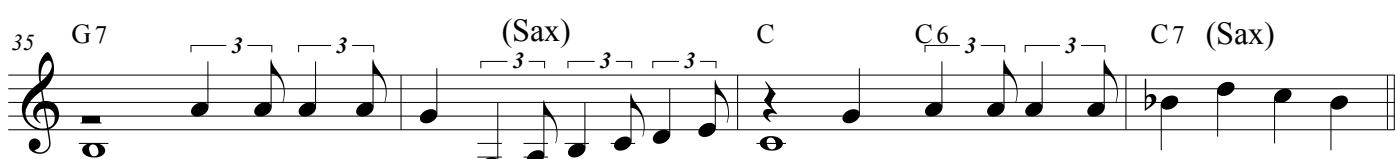
19 G7 D7 G G7 N.C. Just a-walk - in' in the  
 sor - row say-in', "Who can that fool be?"

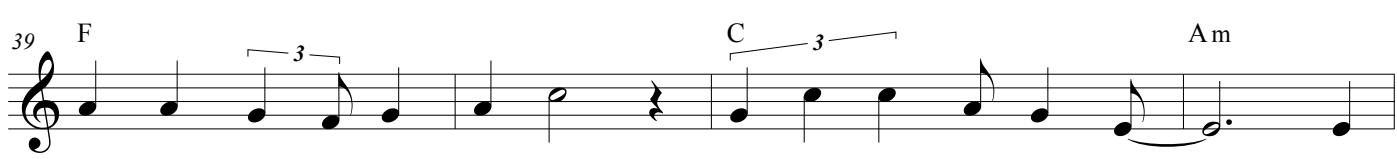
23 C (Sax) (Sax) rain, think-in' how we met, Know - in' things could

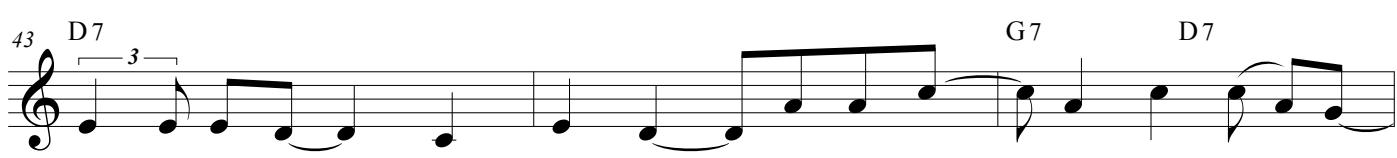
27 G7 (Sax) (Sax) F/G Fm/C change, some how I can't for get.

2

31 C (Sax) (Sax)  
  
 Just walk-in' in the rain, walk-in' in the rain,

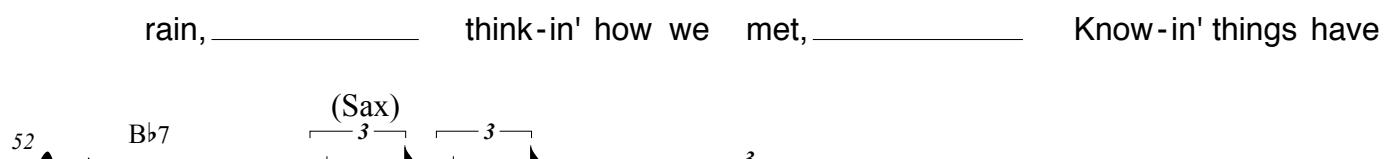
35 G7 (Sax) C C6 C7 (Sax)  
  
 walk-in' in the rain, just walk-in' in the rain.

39 F C Am  
  
 Peo - ple come to their win-dows, they al - ways stare at me. They

43 D7 G7 D7  
  
 shake-a their heads in sor - row say - in', "Who can that fool be?"

46 G (Sax) E°7 B♭7 N.C.  
  
 Just walk - in' in the

48 E♭ (Sax) (Sax)  
  
 rain, think-in' how we met, Know-in' things have

52 B♭7 (Sax)  
  
 changed, some how I can't for -

55 E♭ (Sax) Fm7 B♭9 E♭  
  
 get.

# Just Walkin' In The Rain

**M**  
Keyboard

(Sax) N.C.

Just walk - in' in the  
 rain, get-tin' soak - in' wet, tor-tur - in' my  
 rain, so a - lone and blue. All be-cause my

7 C7 (Sax) 1. F (Sax) F<sup>7</sup> C7/G N.C.  
 heart, by try-ing to for - get. Just walk-in'in the  
 heart,

II 2. F (Sax) C F F 7  
 still re-mem - bers you.

14 B♭ F Dm G7  
 Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

19 C7 G7 C C7 N.C.  
 sor - row say-in', "Who can that fool be?" Just a-walk - in' in the

23 F (Sax) (Sax)  
 rain, think-in' how we met, Know-in' things could

27 C7 (Sax) (Sax) B♭/F B♭/m/F  
 change, some how I can't for get.

2

31 F (Sax) Just walk-in' in the rain, walk-in' in the rain,

35 C7 (Sax) F F6 F7 (Sax) walk-in' in the rain, just walk-in' in the rain.

39 B♭ F Dm Peo - ple come to their win-dows, they al - ways stare at me. They

43 G7 C7 G7 shake-a their heads in sor - row say - in', "Who can that fool be?"

46 C (Sax) A°7 E♭7 N.C. Just walk - in' in the

48 A♭ (Sax) rain, think-in' how we met, Know-in' things have

52 E♭7 (Sax) changed, some how I can't for -

55 A♭ (Sax) B♭m7 E♭9 A♭ get.

Thank you. Thank you very much.

Now it's time to highlight a great artist from yesteryear. Our featured artist this evening was born in 1926 in New York City as Anthony Dominick Bennedetto. And believe it or not, he is still performing today, at the grand old age of 86! Wow! He's won 17 Grammy Awards, a Lifetime Achievement Award, and 2 Emmy Awards. Over the course of his lifetime, he's sold more than 50 million records. Anyone have a guess as to who I'm talking about? You got it - Tony Bennett.

We're going to play 3 of Tony's greatest hits. His first big hit was recorded back in 1951 and stayed for 10 weeks at the top of the Billboard charts. Here's \_\_\_\_\_ to sing this great Tony Bennett hit - "Because Of You."

# Because Of You

F

Keyboard

(Sax)

B♭ B°7 Cm7 D7 Gm7 B°7 Cm7 F7 B♭ G♯7

7 F7 Cm F7 B♭ G♯7 F7 Be-cause of  
you, there's a song in my heart. Be-cause of you, my ro-

12 Cm F7 B♭ Faug Fm6 G7  
mance got its start. Be-cause of you, the sun will shine, the moon and  
17 Cm G7 Cm C9 Cm9 E♭m6 F7 G♯7  
stars will say you're mine for - ev - er and nev - er to part. I on - ly

23 F7 Cm F7 B♭ Faug Fm6 G7  
live for your love and your kiss. It's par - a - dise to be near you like

29 Cm G7 Cm E♭ A7 B♭ Gm  
this. Be - cause of you, my life is now worth - while, and I can

35 1. Cm F7 B♭ G♯7 (Sax)  
smile, be - cause of you.

39 2. Cm F7 B♭ (Sax) B°7  
smile, be - cause of you.

42 Cm7 Bmaj7 Bmaj7  
Cm7

# Because Of You

**M**

Keyboard

(Keyboard)

E♭ E°7 Fm7 G7 Cm7 E°7 Fm7 B♭7 E♭ C♯7



7 B♭7 Fm B♭7 E♭ C♯7 B♭7 Be-cause of  
you, there's a song in my heart. Be-cause of you, my ro-

12 Fm B♭7 E♭ B♭aug B♭m6 C7  
mance got its start. Be-cause of you, the sun will shine, the moon and

17 Fm C7 Fm F9 Fm9 A♭m6 B♭7 C♯7  
stars will say you're mine for - ev - er and nev - er to part. I on - ly

23 B♭7 Fm B♭7 E♭ B♭aug B♭m6 C7  
live for your love and your kiss. It's par - a - dise to be near you like

29 Fm C7 Fm A♭ D7 E♭ Cm  
this. Be - cause of you, my life is now worth - while, and I can

35 1. Fm B♭7 E♭ (Keyboard) C♯7  
smile, be - cause of you.

39 2. Fm B♭7 E♭ (Keyboard) E°7  
smile, be - cause of you.

42 Fm7 Emaj7 Emaj7  
Fm7

Thank you very much.

Our second Tony Bennett hit is from the 1953 musical “Kismet.” It’s melody is from the classical opera “Prince Igor” by Alexander Borodin. Tony Bennett’s recording is the most popular version, reaching #1 on the charts in 1955.

Here’s \_\_\_\_\_ to sing about how it feels to be a “Stranger In Paradise.”

LATIN BEAT

## Stranger In Paradise

F

(Sax)

Keyboard

Bbm7                    Cm7                    Dflat                    Dbm(maj7)            B7

Bbm7                    Eb9                    Abmaj7                    Ab6

Take my hand, — I'm a strang - er in par-a-dise, — all lost in a  
star - ry eyed, — that's the dan - ger in par-a-dise — for mor - tals who

Dbmaj7                    Bbm7                    Dbm                    Eb9                    1.  
A6                            Cm                    Ab6

won - der - land, — a strang - er in par-a-dise.                    If I stand  
stand be - side — an ang - el like

2.  
A6                            E7                            A6

you.                            I saw your face                    and I as - cend - ed

G#7                            C#m                            C#m

out of the com - mon place — in - to the rare!

C7                            F                            F

Some-where in space — I hang sus-pend - ed un - til I

Ebm7                    Eb9                    Abmaj7                    F7

know — there's a chance that you care.                    Won't you ans - wer the

31

B♭m7 E♭9 A♭maj7 A♭6

fer - vent prayer \_\_\_\_ of a strang - er in par-a - dise? \_\_\_\_ Don't send me in

35

D♭maj7 B♭m7 D♭m E♭9 A♭6 Cm Fm 3

dark des - pair \_\_\_\_ from all that I hun-ger for. But o - pen your

39

B♭m7 E♭9 Cm F7

ang-el's arms \_\_\_\_ to the strang - er in par-a - dise \_\_\_\_ and tell her that

43

D♭maj7 B♭m7 D♭m E♭9 A♭6 D.S. al Coda

To Coda ♩

she need be \_\_\_\_ a strang - er no more.

47

♩ Coda

B♭°7 E♭7 3 A♭ (Sax) Cm7 B♭m7 A7 A♭6

a stran-ger no more.

LATIN BEAT

## Stranger In Paradise

**M**

Keyboard

(Sax)

Dm7 Em7 F Fm(maj7) E $\flat$ 7

Dm7 G9 Cmaj7 C6

Take my hand, \_\_\_\_ I'm a strang - er in par-a-dise, \_\_\_\_ all lost in a  
star - ry eyed, \_\_\_\_ that's the dan - ger in par-a-dise \_\_\_\_ for mor - tals who

9 Fmaj7 Dm7 Fm G9 1. C6 Em C6

won - der - land, \_\_\_\_ a strang - er in par-a-dise. If I stand  
stand be - side \_\_\_\_ an ang - el like

2. 13 C6 A $\flat$ 7 D $\flat$ 6

you. I saw your face and I as - cend - ed \_\_\_\_

18 C7 Fm

— out of the com - mon place \_\_\_\_ in - to the rare!

22 E7 A

Some-where in space \_\_\_\_ I hang sus-pend - ed \_\_\_\_ un-til I

27 Gm7 G9 Cmaj7 A7

know \_\_\_\_ there's a chance that you care. Won't you ans - wer the

31 Dm7 G9 C maj7 C6

fer - vent prayer \_\_\_\_ of a strang - er in par-a - dise? \_\_\_\_ Don't send me in

35 F maj7 Dm7 Fm G9 C6 Em Am 3

dark des - pair \_\_\_\_ from all that I hun-ger for. But o - pen your

39 Dm7 G9 Em A7

ang - el's arms \_\_\_\_ to the strang - er in par-a - dise \_\_\_\_ and tell him that

43 F maj7 Dm7 Fm G9 C6 D.S. al Coda

To Coda ♀

he need be \_\_\_\_ a strang - er no more.

♀ Coda

47 D°7 G7 3 C (Sax) Em7 Dm7 D♭7 C6

a stran-ger no more.

Thank you.

For our final tribute to Tony Bennett, we'll play his signature song, written in 1954, and first performed by Tony in 1961. Tony said that this song helped make him a world citizen. It allowed him to live, work and sing in any city on the globe. It changed his whole life.

The topic of the song is a city on the west coast of the US. Anyone have a guess as to the title of Tony Bennett's theme song? Right - "I Left My Heart In San Francisco."

Here we go!

MALE VOCAL

**I Left My Heart In San Francisco**

Keyboard

No Intro, Give Pitch

C m7 F7      D m7      C m7 F7 B♭Maj7

The loveli-ness of Par - is seems some-how sad - ly gay. The

3 A m7(b5) D7(b9) G m C m7(b5) C♯° F7  
glo - ry that was Rome is of an - oth - er day. I've been

5 E♭m6 C m7(b5) G m7(b5) G♭9  
ter - ri - bly a - lone and for - got - ten in Man - hat - tan. I'm

7 F/C D7 G m7 C7 F7 N.C.  
go - ing home to my ci - ty by the bay. I left my

11 B♭E♭Maj7(#11)D m7 D♭°7 C m7 F7 G7(b9) C m  
heart there in San Fran - cis - co high on a hill, blue

16 1 C m7 F7#5 B♭9 C m7 D m7 C m7 C♯°7 B♭Maj7  
it calls to me. To be where lit - tle cab - le cars

3

20 E m7(b5) A 7(b9) D m7 3 C♯°7 D m7 D 7 G m7 D♭7  
climb half - way to the stars! The morn - ing fog may

24 C7 C m7 B °7 C m7 F7  
chill the air, I don't care. My love waits

27 2 F7 F/E♭ D 7 A m7 D 7 G7#5  
and win - dy sea. When I come home to

31 G7 Dm G7 C7 Gm7 C7 Cm7  
 you, San Fran - cis - co, your gold - en sun will

35 F9 F7(b9) B♭ F7 (Keyboard)  
 shine for me.

38 B♭ E♭Maj7(#11) Dm7 D♭°7 Cm7 F7 G7(b9) Cm  
 3

43 Cm7 F7♯5 B♭9 Cm7 Dm7 Cm7 C♯°7 B♭Maj7  
 3

47 Em7(b5) A7(b9) Dm7 Cm7 C♯°7 Dm7 D7  
 3

50 Gm7 D♭7 C7 Cm7 B°7 Cm7 F7  
 My love waits

54 B♭ E♭Maj7(#11) Dm7 D♭°7 Cm7 F7 G7(b9)  
 there in San-Fran - cis co, a-bove the

58 Cm F7 F/E♭ D7 Am7 D7  
 blue and win - dy sea. When I come

62 G7♯5 G7 Dm G7 C7 Gm7 C7  
 home to you, San Fran - cis - co, your gold - en

66 Cm7 F9 F7(b9) B♭  
 sun will shine for me.

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first staff starts at measure 31 with the chord G7. The lyrics "you, San Fran - cis - co, your gold - en sun will" are written below the notes. Measures 35 and 38 follow, with measure 38 ending on a dominant 7th chord (G7(b9)). Measures 43 through 50 continue the melody, with measure 50 ending on a dominant 7th chord (F7) followed by the lyrics "My love waits". Measures 54 through 58 show a melodic line over a harmonic progression of C major chords. Measures 62 and 66 conclude the piece with a return to the original key signature and lyrics.

Thank you. Did you enjoy our tribute to the great Tony Bennett?

We'll pick up the tempo with our next song, written in 1933. The most famous rendition of the song was by the great pianist and band leader, Eddie Duchin.

Here we go with our version of a nice suggestion - "Let's Fall In Love."

Swing It!

## Let's Fall In Love

F

F6 (Keyboard) Dm Gm/B♭ C7 Keyboard

5 F6 Dm Gm/B♭ A♭7 Am7 C7 C7

9 F6 C7 Am7 A°7 Gm7 C7 F6

I have a feel-ing, it's a feel-ing\_\_ I'm con-ceal-ing, I don't know why.\_\_

13 B♭6 B♭m6 F6 A♭°7 Gm7 C7 F maj9

It's just a men-tal, in-ci-den-tal\_\_ sen-ti - men-tal\_\_ al - i - bi.\_\_\_\_ But

17 Gm7 C7 F6 D7 Gm7 C7 F

I a - dore you, so strong for you.

21 F6 E°7 E♭°7 D7 Gm7 C7 F

Why go on stall-ing, I am fall-ing, love is call-ing, why be shy?\_\_

25 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 3

Let's fall in love.\_\_\_\_ Why should-n't we\_\_\_\_ fall in love?\_\_ Our hearts are

29 Am7 Dm Gm7 C7 3 E♭7 D7 D♭7 C7

made of it, let's take a chance.\_\_\_\_ Why be a - afraid of it?

33 F6 Dm7 Gm7 C7 3 F6 Dm7 Gm7 C7

Let's close our eyes\_\_\_\_ and make our own par-a-dise.\_\_\_\_ Lit-tle we know

The musical score consists of eight staves of music. The first staff shows a keyboard part with chords F6, Dm, Gm/B♭, and C7. The second staff shows a vocal line with chords F6, Dm, Gm/B♭, A♭7, Am7, C7, and C7. The third staff shows a vocal line with chords F6, C7, Am7, A°7, Gm7, C7, and F6, with lyrics: 'I have a feel-ing, it's a feel-ing\_\_ I'm con-ceal-ing, I don't know why.\_\_'. The fourth staff shows a vocal line with chords B♭6, B♭m6, F6, A♭°7, Gm7, C7, and F maj9, with lyrics: 'It's just a men-tal, in-ci-den-tal\_\_ sen-ti - men-tal\_\_ al - i - bi.\_\_\_\_ But'. The fifth staff shows a vocal line with chords Gm7, C7, F6, D7, Gm7, C7, and F, with lyrics: 'I a - dore you, so strong for you.'. The sixth staff shows a vocal line with chords F6, E°7, E♭°7, D7, Gm7, C7, and F, with lyrics: 'Why go on stall-ing, I am fall-ing, love is call-ing, why be shy?\_\_'. The seventh staff shows a vocal line with chords F6, Dm7, Gm7, C7, F6, Dm7, Gm7, C7, and a three-measure rest, with lyrics: 'Let's fall in love.\_\_\_\_ Why should-n't we\_\_\_\_ fall in love?\_\_ Our hearts are'. The eighth staff shows a vocal line with chords Am7, Dm, Gm7, C7, E♭7, D7, D♭7, and C7, with lyrics: 'made of it, let's take a chance.\_\_\_\_ Why be a - afraid of it?'. The ninth staff shows a vocal line with chords F6, Dm7, Gm7, C7, F6, Dm7, Gm7, and C7, with lyrics: 'Let's close our eyes\_\_\_\_ and make our own par-a-dise.\_\_\_\_ Lit-tle we know'. The score is in common time and uses a treble clef.

2  
37 A m7 D m7 G m7 C7 Em7 A7  
 — of it, still we can try to make a go of it.

41 D m7 G7  
 We might have been meant for each oth - er. To

45 C maj7 D m7 Am7 A♭7 G m7 C7  
 be or not to be? Let our hearts dis - cov - er.

49 F 6 D m7 G m7 C7 F 6 D m7 G m7 C7  
 Let's fall in love. Why should-n't we fall in love? Now is the

53 A m7 D m7 1. G m7 C7 F D m7 G m7 C7  
 time for it, while we are young. Let's fall in love.

2. 57 G m7 C7 Am7 D m7 G m7 C7  
 Now is the time for it, while we are young. This is the

60 A m7 G m7 C7 F (Sax) G m7  
 time for it, while we are young. Let's fall in love.

63 A m7 G m7 F C7 (Bass & Keyboard)  
 Let's fall in love.

The musical score consists of eight staves of music. The first four staves are for a vocal part, with lyrics appearing below the notes. The first staff starts at measure 37 in A minor (A m7), followed by D minor (D m7), G minor (G m7), a chord of C7, E minor (Em7), and A major (A7). The second staff starts at measure 41 in D minor (D m7), followed by G7. The third staff starts at measure 45 in C major (C maj7), followed by D minor (D m7), A minor (Am7), A flat major (A♭7), G minor (G m7), and C7. The fourth staff starts at measure 49 in F6, followed by D minor (D m7), G minor (G m7), and C7. The fifth staff starts at measure 53 in A minor (A m7), followed by D minor (D m7), G minor (G m7), C7, F, D minor (D m7), G minor (G m7), and C7. The sixth staff starts at measure 57 in G minor (G m7), followed by C7, A minor (Am7), D minor (D m7), G minor (G m7), C7, and a repeat sign. The seventh staff starts at measure 60 in A minor (A m7), followed by G minor (G m7), C7, F (Saxophone), and G minor (G m7). The eighth staff starts at measure 63 in A minor (A m7), followed by G minor (G m7), F, C7, and a bass and keyboard part. The lyrics include: '— of it, still we can try to make a go of it.', 'We might have been meant for each oth - er. To', 'be or not to be? Let our hearts dis - cov - er.', 'Let's fall in love. Why should-n't we fall in love? Now is the', 'time for it, while we are young. Let's fall in love.', 'Now is the time for it, while we are young. This is the', 'time for it, while we are young. Let's fall in love.', and 'Let's fall in love.'

Swing It!

## Let's Fall In Love

**M**

Keyboard

(Keyboard) **B<sub>b</sub>6** Gm Cm/E<sub>b</sub> F7

**B<sub>b</sub>6** Gm Cm/E<sub>b</sub> Dm7 F7

9 **B<sub>b</sub>6** F7 Dm7 D<sup>o</sup>7 Cm7 F7 B<sub>b</sub>6

I have a feel-ing, it's a feel-ing I'm con-ceal-ing, I don't know why. —

13 E<sub>b</sub>6 E<sub>b</sub>m6 B<sub>b</sub>6 D<sub>b</sub><sup>o</sup>7 Cm7 F7 B<sub>b</sub>maj9

It's just a men-tal, in-ci-den-tal sen-ti - men-tal al - i - bi. — But

17 Cm7 F7 B<sub>b</sub>6 G7 Cm7 F7 B<sub>b</sub>

I a - dore you, so strong for you.

21 B<sub>b</sub>6 A<sup>o</sup>7 A<sub>b</sub><sup>o</sup>7 G7 Cm7 F7 B<sub>b</sub>

Why go on stall-ing, I am fall-ing, love is call-ing, why be shy? —

25 B<sub>b</sub>6 Gm7 Cm7 F7 B<sub>b</sub>6 Gm7 Cm7 F7 3

Let's fall in love. — Why should-n't we fall in love? — Our hearts are

29 Dm7 Gm Cm7 F7 3 A<sub>b</sub>7 G7 G<sub>b</sub>7 F7

made of it, let's take a chance. — Why be a - fraid of it?

33 B<sub>b</sub>6 Gm7 Cm7 F7 3 B<sub>b</sub>6 Gm7 Cm7 F7

Let's close our eyes — and make our own par-a-dise. — Lit-tle we know

2  
37 Dm7 Gm7 Cm7 F7 A m7 D7  
 — of it, still we can try to make a go of it.

41 Gm7 C7  
 We might have been meant for each oth - er. To

45 F maj7 Gm7 3 Dm7 D♭7 Cm7 F7  
 be or not to be? Let our hearts dis - cov - er.

49 B♭6 Gm7 Cm7 F7 B♭6 Gm7 Cm7 F7  
 Let's fall in love. Why should-n't we fall in love? Now is the

53 Dm7 Gm7 1. Cm7 F7 B♭ Gm7 Cm7 F7  
 time for it, while we are young. Let's fall in love.

2. Cm7 F7 3 Dm7 Gm7 Cm7 F7  
 Now is the time for it, while we are young. This is the

60 Dm7 Cm7 F7 B♭ (Keyboard) Cm7  
 time for it, while we are young. Let's fall in love.

63 Dm7 Cm7 B♭ F7 (Bass & Keyboard)  
 Let's fall in love.

Thank you very much.

Our next song is from that great Broadway musical “My Fair Lady.” It was originally performed by Rex Harrison in his role as Professor Higgins. Its title “I’ve Grown Accustomed To Her Face” would suggest that it has to be sung by a male. However, with some adjustments, we’ve retitled the song “I’ve Grown Accustomed To HIS Face” so that \_\_\_\_\_ might do the honors. We hope you’ll enjoy this beautiful song.

## I've Grown Accustomed To Her Face

F

Keyboard

B<sup>b</sup> (Sax) B<sup>b</sup>maj7 A°7 3 Cm7/G

E<sup>b</sup>/G A°7 B<sup>b</sup>maj7 B<sup>b</sup>6 B<sup>b</sup>maj7 B<sup>b</sup>6  
I've grown ac -

B<sup>b</sup>maj7 Cm7 Dm7 Gm7/D Cm7 F7/C  
cus-tomed to his face, he al-most makes the day be - gin.  
cus-tomed to his face, he al-most makes the day be - gin.

Fm7/E<sup>b</sup> B<sup>b</sup>7/D Em7(b5) E°7 B<sup>b</sup>/F G7  
I've grown ac-cus - tomed to the tune he whis-tles night and noon, his  
I've got - ten used to hear him say, "Good morn-ing" ev - 'ry day, his

E<sup>b</sup>6 Dm7 Cm7 F7 B<sup>b</sup>maj7 Cm7  
smiles, his frowns, his ups, his downs are sec-ond na-ture to me now,  
joys his woes, his highs, his lows are sec-ond nat-ure to me now,

Dm7 Gm7/D Cm7 F7/C Fm7/E<sup>b</sup> B<sup>b</sup>7/D  
like breath-ing out and breath-ing in.  
like breath-ing out and breath-ing in. I was se -  
I'm ver - y

E<sup>b</sup>6 E°7 B<sup>b</sup>/F G aug  
rene - ly in - de - pen - dent and con - tent be - fore we met;  
grate - ful he's a man and ver - y ea - sy to for - get;

2

21 Cm7 F7 Dm7 Gaug

23 Em7(b5) E♭m7 Dm7 G7(b9)

25 1. Cm7 F9 B♭ B♭maj7 Cm7

28 Dm7 Cm7 B♭maj7 Cm7 Dm7 Cm7

31 2. Cm7 F9 D7 Cm7 F9

35 (Sax) B♭maj7 Gm7 E♭maj7 E♭6 B♭maj7

## I've Grown Accustomed To Her Face

**M**

Keyboard

(Keyboard)

E♭      E♭maj7      D°7      Fm7/C

A♭/C      D°7      E♭maj7      E♭6      E♭maj7      E♭6

I've grown ac -

E♭maj7      Fm7      Gm7      Cm7/G      Fm7      B♭7/F

cus-to-med to her face, \_\_\_\_\_  
cus-to-med to her face, \_\_\_\_\_  
she al-most makes the day be - gin.  
she al-most makes the day be - gin.

B♭m7/A♭      E♭7/G      A m7(♭5)      A°7      E♭/B♭      C7

I've grown ac-cus - tomed to the tune she whis-tles night and noon, her  
I've got - ten used to hear her say, "Good morn-ing" ev - 'ry day, her

A♭6      Gm7      Fm7      B♭7      E♭maj7      Fm7

smiles, her frowns, her ups, her downs are sec-ond na-ture to me now,  
her joys her woes, her highs, her lows are sec-ond nat-ure to me now,

Gm7      Cm7/G      Fm7      B♭7/F      B♭m7/A♭      E♭7/G

like breath-ing out and breath-ing in.  
like breath-ing out and breath-ing in.

A♭6      A°7      E♭/B♭      Caug

rene - ly in - de - pen - dent and con - tent be - fore we met;  
grate - ful she's a wom - an and so ea - sy to for - get;

2

21 Fm7 B<sup>b</sup>7 Gm7 Caug

sure - ly I could al - ways be that way a - gain, and yet I've grown ac -  
rath - er like a hab - it one can al - ways break, and yet I've grown ac -

23 Am7(b5) A<sup>b</sup>m7 Gm7 C7(b9)

cus-tomed to her looks, ac - cus - tomed to her voice, ac -  
cus-tomed to the trace of some - thing in the air, ac -

25 1. Fm7 B<sup>b</sup>9 E<sup>b</sup> E<sup>b</sup>maj7 Fm7

cus-tomed to her face.

28 Gm7 Fm7 E<sup>b</sup>maj7 Fm7 Gm7 Fm7

I've grown ac -

31 2. Fm7 B<sup>b</sup>9 G7 Fm7 B<sup>b</sup>9

cus-tomed to her face, ac - cus - tomed to her

35 (Keyboard) E<sup>b</sup>maj7 Cm7 A<sup>b</sup>maj7 A<sup>b</sup>6 E<sup>b</sup>maj7

face.

Thank you.

Now, we'll move to the year 1950 and a song by Irving Berlin from the movie "Call Me Madam." Perry Como, Doris Day, and Ethel Merman all had successful recordings.

We've decided to do this as a duet, and \_\_\_\_\_ and I will sing it for you now. Here we go with our version of "It's A Lovely Day Today."

# It's A Lovely Day Today

## Keyboard

## (Keyboard)

D maj7 B m7 Em7 A7 F#m7 Em7 D<sup>7</sup> A7  
(F) It's a

5 D maj7 D7  
love-ly day to-day, so, what-ev-er you've got to do, you've got a

9 G maj7 G m6 D/F# F<sup>7</sup> Em7 A7  
love - ly day to do it in, that's true. And we

13 D maj7 B m7 Em7 A7 D D<sup>7</sup> Em7 A7  
hope what-ev-er you've got to do is some-thing that can be done by two,

17 D maj7 F#7(9) B m7 E 7 A 7(9)  
for we'd real - ly like to stay. It's a

21 D maj7 D7  
love-ly day to-day and what-ev-er you've got to do, we'd be so

25 G maj7 G m6 D/F# F<sup>7</sup> Em7 A7  
hap - py to be doing it with you. But if

29 D maj7 B m7 Em7 A7 D D<sup>#</sup>7 Em7 A7  
 you've got some-thing that must be done, and it can on-ly be done by one,

33 D maj7 F#7 B m7 B 7 B<sup>°</sup>7 B<sup>♭</sup>7 A<sup>°</sup>7  
 there is noth - ing more to say ex -

37 G maj7 G m(maj7) D maj7 E9 Em7 A7 D D7  
 cept it's a love - ly day for say-ing, "It's a love - ly day." (M) It's a

41 G maj7 G7  
 love - ly day to-day, so, what - ev - er you've got to do, you've got a

45 C maj7 C m6 G/B B<sup>♭</sup>7 A m7 D 7  
 love - ly day to do it in, that's true. And we

49 G maj7 Em7 A m7 D 7 G G<sup>#</sup>7 A m7 D 7  
 hope what - ev - er you've got to do is some-thing that can be done by two,

53 G maj7 B 7(b9) Em7 A 7 D 7(b9)  
 for we'd real - ly like to stay. It's a



Thank you very much.

It's time for another waltz, and this one goes way back to 1927. The composer was someone no one has ever heard of, but the song has been a staple of barbershop quartets forever. Originally recorded by Gene Austin, more recent recordings have been produced by artists such as the Percy Faith Orchestra, Pat Boone, and Perry Como.

Here's a rather melancholy song about a man who is only left to remember the "Girl Of My Dreams."

2014.03.02

## Girl Of My Dreams

(Keyboard &amp; Bass Freely)

Keyboard

3 G D7 G7 C Am7 D7

5 G G°7 D7 G  
Dear, it seems years since we part - ed.

9 Am7 Bm F#A# G D7  
Years full of tears and #re - grets.

13 G G°7 D7 G Bb°7  
I've been a - lone bro - ken heart - ed,

17 D/A A7 D D7 N.C. 3  
try - ing so hard to for - get. Girl of my

(In Rhythm)  
21 G D7 G7 C Cm  
dreams, I love you, hon - est I do.

25 G D aug G D aug N.C. 3  
You are so sweet. If I could

29 G D7 G7 Gaug C Cm  
just hold your charms a - gain in my arms,

33 G A7 D7 G 3  
then life would be com - plete. Since you've been

The musical score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords G, D7, G7, C, Am7, and D7. The second staff begins with G, followed by G°7, D7, and G, with lyrics "Dear, it seems years since we part - ed.". The third staff starts with Am7, followed by Bm, F#A#, G, and D7, with lyrics "Years full of tears and #re - grets.". The fourth staff starts with G, followed by G°7, D7, G, and Bb°7, with lyrics "I've been a - lone bro - ken heart - ed,". The fifth staff starts with D/A, followed by A7, D, D7, and N.C. (No Chorus), with lyrics "try - ing so hard to for - get. Girl of my". The sixth staff starts with G, followed by D7, G7, C, and Cm, with lyrics "(In Rhythm) dreams, I love you, hon - est I do.". The seventh staff starts with G, followed by D aug, G, D aug, and N.C. (No Chorus), with lyrics "You are so sweet. If I could". The eighth staff starts with G, followed by D7, G7, Gaug, C, and Cm, with lyrics "just hold your charms a - gain in my arms,". The ninth staff starts with G, followed by A7, D7, G, and ends with a three-note chord (3), with lyrics "then life would be com - plete. Since you've been". The tenth staff continues from the ninth, ending with the three-note chord (3).

2014.03.02

2

37 B7 Em

gone, dear, life don't seem the same.

41 A7 D7 N.C. 3

Please come back a - gain. And af - ter

45 G D7 G7 C Cm

all's said and done, there's on - ly one

49 G 1. A7 D7 G N.C. 3

girl of my dreams, it's you. (Keyboard)

53 2. A m B B7

dreams, it's you. As the

56 A m C/G F#7 E m E b aug D °7

years come and go, I want you to know I'll

60 A m7 D7 G

al - ways be dream - ing of you.

Thank you.

Well, once again the time has skedaddled. It really flies by when we're having fun, doesn't it?

For our next to last number this evening, we'll play a song that I first heard sung by the great Frank Sinatra. Our arrangement will feature a Latin beat. Although it has a rather melancholy lyric, we'll hope you find great joy in the beauty of the melody.

Here's our version of "Here's That Rainy Day." Enjoy!

RELAXED LATIN BEAT

## Here's That Rainy Day

F

(Sax) Cmaj7 Dm7 Em7 Dm7 C<sup>#</sup>maj7 Keyboard

5 C maj7 E♭7 A m7(♭5) A♭maj7 A♭6

May-be I should have saved those left-ov - er dreams.

9 Dm7 G7 G7(♭5) Cmaj7 Gm7 C7(♭9)

Fun-ny, but here's that rain - y day.

13 Fm7 B♭7 E♭maj7 A7 A♭maj7

Here's that rain - y day they told me a - bout, and I

17 Dm7 G7 G7(♭9) Cmaj7 A9 Dm7 G7

laughed at the thought that it might turn out this way.

21 Cmaj7 C E♭7 A7(♭5) A♭maj7 A♭6

Where is that worn out wish that I threw a - side

2

25 Dm7 G7 G7(b5) Cmaj7 Gm7 C7(#5)

af - ter it brought my love so near? \_\_\_\_\_ It's

29 Fmaj7 3 Dm7 G7 Em7 Am7 D7(b5) D7

fun - ny how love \_\_\_\_\_ be-comes a cold rain-y day.

33 1. Dm7/G G7 Dm7 G7(b9) Cmaj7 Am7 Dm7 G7

Fun - ny, that rain - y day is here. \_\_\_\_\_

2. 37 Dm7/G G7 Dm7 Dm7(b5) (Sax) C

Fun - ny, that rain - y day is here.

40 D<sup>b</sup> C D<sup>b</sup>

—

43 Cmaj7



25                    Gm7                    C7                    C7(b5)                    Fmaj7                    Cm7                    F7(#5)

af - ter it brought my love so near? \_\_\_\_\_ It's

29                    Bbmaj7                    Gm7                    C7                    A m7                    Dm7                    G7(b5)                    G7

fun - ny how love \_\_\_\_\_ be-comes a cold rain-y day.

33                    1. Gm7/C                    C7                    Gm7                    C7(b9)                    Fmaj7 Dm7                    Gm7                    C7

Fun - ny, \_\_\_\_\_ that rain - y day is here. \_\_\_\_\_

37                    2. Gm7/C                    C7                    Gm7                    Gm7(b5)                    F/C                    (Keyboard)

Fun - ny, \_\_\_\_\_ that rain - y day is here. \_\_\_\_\_

40                    G<sup>b</sup>                    F                    G<sup>b</sup>

—

43                    F maj7

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

We're going to close with the song that was originally an African-American spiritual but was adapted into a jazz composition by Ralph Flannigan in 1950 and later recorded by such jazz greats as Jack Teagarden and Syd Bechet.

So, get ready to swing out with our arrangement of a great song of battle - "Joshua Fit The Battle Of Jericho."

# Joshua Fit The Battle Of Jericho

Keyboard

(Tom-Tom) > > > > > > > > > > >

5 (Tom-Tom continues)

5 Cm G7

8 Cm G7 Cm Cm/B<sup>b</sup> Cm/A Cm/A<sup>b</sup>

11 G7 Cm G7 Cm G7

14 (Swing) Cm A<sup>b</sup>7

18 Cm G7

21 (Tom-Tom as before) Cm

25 (All sing - clap on off beats) Cm N.C.

Josh-ua fit the bat-tle of Jer-i - cho, Jer-i - cho, Jer-i - cho.

29 G7

Josh-ua fit the bat-tle of Jer-i - cho, and the walls came tum-bl-ing down.

2

33 (Swing) Cm G7 Cm G7

37 Cm Cm/B♭ Cm/A Cm/A♭ G7 [Cm G7 | Cm G7]

(Tom-Tom) > 42 > > > > > > > > > > > >

(Tom-Tom continues) 46 Cm G7 Cm G7

50 Cm Cm/B♭ Cm/A Cm/A♭ G7 Cm G7

54 (Swing) Cm A♭7

58 Cm G7

61 (Tom-Tom as before) Cm G7 (Fade) Cm G7

65 Cm