



# The Mixed Nuts

## Set L

Last revised on 2017.03.26

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# Blue Room

Keyboard

(Keyboard)

The musical score consists of eight staves of music. Staff 1 (top) is for the Keyboard, showing a continuous line of eighth-note chords: F, Dm7, Gm7, C7, Dm7, G7, and C7. Staff 2 (Sax) starts at measure 5, playing eighth-note chords: F, C7, F, C7, F, and F7. Staff 3 (Bass) starts at measure 10, with a section from 10 to 14 labeled '1. F G7 C7' and another from 14 to 18 labeled '2. F Gm7 C7 F'. Staff 4 (Drums) starts at measure 15, with a section from 15 to 19 labeled 'C7 F'. Staff 5 (Keyboard) starts at measure 19, with a section from 19 to 23 labeled 'C7 Gm7 C7 G7 C7'. Staff 6 (Keyboard) starts at measure 23, with a section from 23 to 27 labeled 'F C7 F C7'. Staff 7 (Keyboard) starts at measure 27, with a section from 27 to 31 labeled 'F F7 B♭ Gm7 To Coda F Gm7 C7 F D.S. al Coda'. Staff 8 (Keyboard) starts at measure 31, with a section from 31 to 35 labeled 'CODA F Gm7 C7 F Dm C7 E° Gm7 A♭m7 B♭Maj7 Gm7 C7 F'. The score uses a 4/4 time signature throughout.

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

Keyboard

(Sax) A<sup>b</sup>maj7 B<sup>b</sup>m7 Cm7 B<sup>b</sup>m7 E<sup>b</sup>7  A<sup>b</sup>maj7 B<sup>b</sup>m7 Cm7

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

8 B<sup>b</sup>m7 A<sup>b</sup>maj7 A<sup>o</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7(5) E<sup>b</sup>7/G

are, I hope your trou - bles are few.  
star; be brave and faith - ful and true.

All my good wish - es go  
Cling ver - y close to each

15 B maj7/G<sup>b</sup> E<sup>b</sup>7 E 7(5) E<sup>b</sup>7sus4 E<sup>b</sup>7 1. A<sup>b</sup>6 B<sup>b</sup>m7 E<sup>b</sup>7 2. A<sup>b</sup>6 E<sup>b</sup>m7 A<sup>b</sup>7

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

23 D<sup>b</sup>6 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>maj7 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>maj7

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

31 Gm7(5) C7 Fm7 B<sup>b</sup>7 B<sup>b</sup>m7 F 7(#5) E 7(5) E<sup>b</sup>7

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

39 A<sup>b</sup>maj7 B<sup>b</sup>m7 Cm7 B<sup>b</sup>m7 A<sup>b</sup>maj7 A<sup>o</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7

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

47 B<sup>b</sup>m7(5) E<sup>b</sup>7/G B maj7/G<sup>b</sup> E<sup>b</sup>7 E 7(5) E<sup>b</sup>7 E<sup>b</sup>m6 A<sup>b</sup>7

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

55 D<sup>b</sup> D<sup>b</sup>m C7 F7 B<sup>b</sup>m7 E7 E<sup>b</sup>7 A<sup>b</sup>6 B<sup>b</sup>m7 E<sup>b</sup>7

To Coda D.S. al Coda

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

**CODA** B<sup>b</sup>m7 E7 E<sup>b</sup>7 A<sup>b</sup>6

I've had a love of my own.

# Hello, Young Lovers

**M**

(Keyboard)

Keyboard

C maj7 Dm7 Em7 Dm7 G7 | C maj7 Dm7

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

7 Em7 Dm7 C maj7 C<sup>#</sup>7 Dm7 G7 Dm7(5) G7/B

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

15 E<sup>b</sup>maj7/B<sup>b</sup> G7 A<sup>b</sup>7(5) G7sus4 G7 | 1. C6 Dm7 G7 | 2. C6 Gm7 C7

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

23 F6 Gm7 Am7 Gm7 Fmaj7 Gm7 C7 Fmaj7

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

31 Bm7(5) E7 Am7 D7 Dm7 A7(#5) A<sup>b</sup>7(5) G7

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

39 C maj7 Dm7 Em7 Dm7 C maj7 C<sup>#</sup>7 Dm7 G7

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

47 Dm7(5) G7/B E<sup>b</sup>maj7/B<sup>b</sup> G7 A<sup>b</sup>7(5) G7 Gm6 C7

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

To Coda

55 F Fm E7 A7 Dm7 A<sup>b</sup>7 G7 C6 Dm7 G7

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

D.S. al Coda

63 Dm7 A<sup>b</sup>7 G7 C6

I've had a love of my own.

CODA

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.”



2

27 Dm7 G7 Cmaj7 Em7(b5) A7

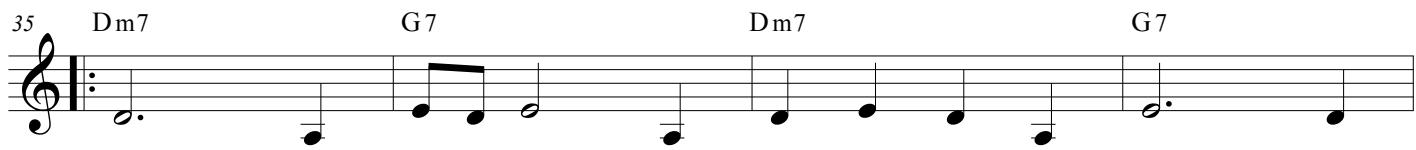
so, I'm bor-row-ing a love song from the birds to

31 Fmaj7 Fm7 Dm7 G7 Cmaj7 G°7

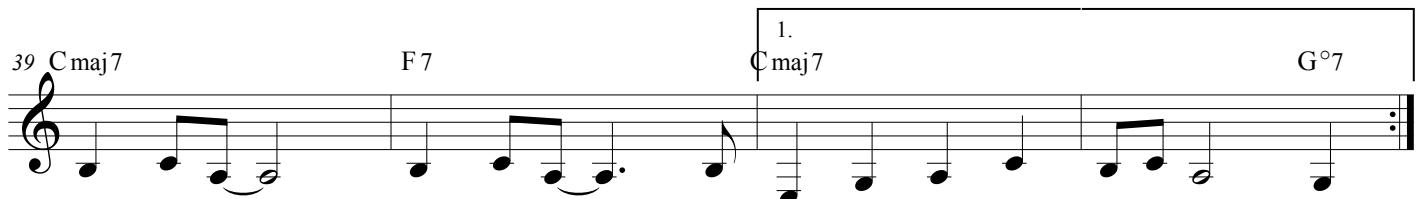


tell you that you're mar-vel-ous, too mar - vel - ous for words. (Sax)

35 Dm7 G7 Dm7 G7

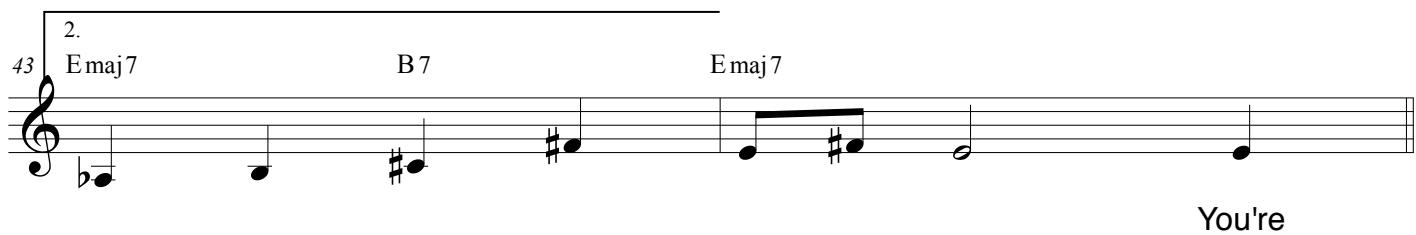


39 Cmaj7 F7 Cmaj7 G°7



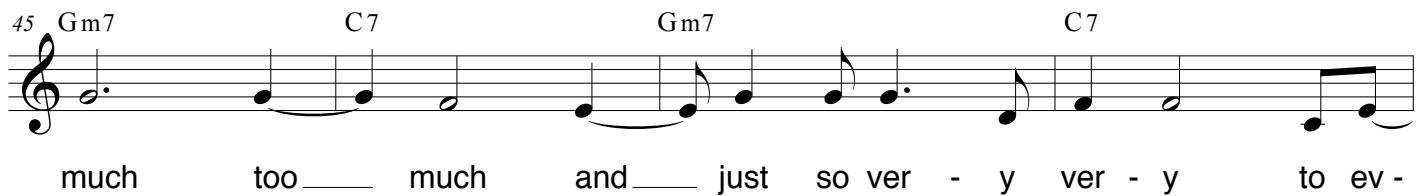
1.

2.  
43 Emaj7 B7 Emaj7



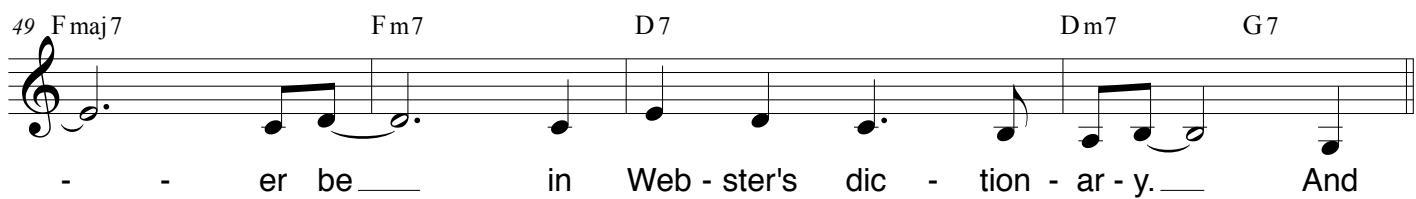
You're

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(♭5) A7

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

57 Fmaj7 Fm7

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

59 Gmaj7 Gm7

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

61 Fmaj7 Fm7

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

63 Dm7 G7 C (Sax)

mar - vel - ous for words.

67 A♭ Cmaj7

LATIN BEAT

## Too Marvelous For Words

**M**  
Keyboard

(Keyboard)

F                    F<sup>#</sup>7                    Gm7                    C7(♭9)

F                    Dm7                    Gm7                    C7

You're

Gm7                    C7                    Gm7                    C7

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      Fmaj7                    B<sup>b</sup>7                    1. Fmaj7                    C°7

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

2.      17      Amaj7                    E7                    Amaj7

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

19      Cm7                    F7                    Cm7                    F7

much      too \_\_\_\_\_ much      and \_\_\_\_\_ just      so ver - y      ver - y      to ev -

23      B<sup>b</sup>maj7                    B<sup>b</sup>m7                    G7                    Gm7                    C7                    C°7

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

27 Gm7 C7 F maj7 A m7(b5) D7

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

31 B♭maj7 B♭m7 Gm7 C7 F maj7 C°7

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

35 Gm7 C7 Gm7 C7

39 F maj7 B♭7 1. F maj7 C°7

43 2. A maj7 E7 A maj7

You're

45 Cm7 F7 Cm7 F7

much too \_\_\_\_ much and \_\_\_\_ just so ver - y ver - y to ev -

49 B♭maj7 B♭m7 G7 Gm7 C7

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

53 G m7 C 7 F maj7 A m7(b5) D 7

so, I'm bor-row-ing a love song from the birds to  
tell you that you're mar - vel - ous, too

57 B♭maj7 B♭m7

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

59 C maj7 C m7

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

63 G m7 C 7 F (Keyboard)

mar - vel - ous for words.

67 D♭ 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<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> C m7 B<sup>b</sup>7

5 E<sup>b</sup> E<sup>b</sup>Maj7 E<sup>b</sup>6 B<sup>b</sup>7(<sup>#</sup>5) E<sup>b</sup>Maj7 I'm gon-na  
sit right down and write my - self a let - ter \_\_\_\_\_ and

9 G7 A<sup>b</sup> C7 Fm make be - lieve it came from you. I'm gon-na  
13 F m7 B<sup>b</sup>sus B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>m C7  
write words, oh so sweet, they're gon-na knock me off my feet. A lot of

17 F7 B<sup>b</sup>7 kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na  
21 E<sup>b</sup> E<sup>b</sup>Maj7 E<sup>b</sup>6 B<sup>b</sup>7(<sup>#</sup>5) E<sup>b</sup>Maj7  
smile and say "I hope you're feel - ing bet - ter" \_\_\_\_\_ and

25 G7 A<sup>b</sup> C7 Fm close "with love" the way you do. I'm gon-na  
29 A<sup>b</sup> A<sup>b</sup>Maj7 A<sup>b</sup>6 A° E<sup>b</sup> B<sup>b</sup>m C7  
sit right down and write my - self a let - ter \_\_\_\_\_ and

33 F7 1. B<sup>b</sup>9 B<sup>b</sup>7 E<sup>b</sup> E° F m7 B<sup>b</sup>7 (Sax)  
make be - lieve it came from you.

2. 3. B<sup>b</sup>7 F m9 B<sup>b</sup>13 B<sup>b</sup>7 E<sup>b</sup> F m7 E<sup>b</sup>6  
came, make be - lieve that it came from you.

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

**M**

(Keyboard)

Keyboard

The musical score consists of ten staves of music. The first staff shows a piano introduction with chords: A♭, E♭m, A♭, E♭m, A♭, F m7, and E♭7. The subsequent staves feature lyrics in a 4/4 time signature. Chords are indicated above the notes. The lyrics describe the singer's desire to write a letter to someone who has come from afar, expressing love and hope.

Chords and lyrics:

- 1-4: A♭, E♭m, A♭, E♭m, A♭, F m7, E♭7; I'm gon-na
- 5-8: A♭, A♭Maj7, A♭6, E♭7(♯5), A♭Maj7; sit right down and C7 write my - self a let - ter and
- 9-12: C7, D♭, F7, B♭m; make be - lieve it E♭7sus E♭7 came from you. A♭ I'm gon-na
- 13-16: B♭m7, E♭7sus, E♭7; write words, oh so sweet, they're gon-na knock me off my feet. A lot of E♭7
- 17-20: B♭7, A♭, A♭Maj7, A♭6; kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na
- 21-24: A♭, A♭Maj7, A♭6, E♭7(♯5), A♭Maj7; smile and say "I hope you're feel - ing F7 bet - ter" and
- 25-28: C7, D♭, F7, B♭m; close "with love" the way you do. I'm gon-na
- 29-32: D♭, D♭Maj7, D♭6, D°, A♭, E♭m; sit right down and write my - self a let - ter and
- 33-36: B♭7, E♭9, E♭7, A♭, A°, B♭m7, E♭7; make be - lieve it came from you. 1. E♭9, E♭7, A♭, A°, B♭m7, E♭7 (Keyboard)
- 37-40: E♭7, B♭m9, E♭13, E♭7, A♭, B♭m7, A♭6; came, make be - lieve that it came from you. 2. E♭7, B♭m9, E♭13, E♭7, A♭, B♭m7, A♭6

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)

12/8 feel throughout

Chords indicated above the staff:

- 1. C7, F, B♭, F, N.C.
- 6. B♭, F
- 10. C7, F, FMaj7, F6
- 14. B♭, F
- 18. C7, F, B♭, F, B♭6
- 22. F, FMaj7, B♭6, F, FMaj7, F7, E7
- 26. Am, E7, Am, E7, A, C7, F7
- 30. B♭, F
- 34. C7, 1. F, B♭, F, F7, 2. F, B♭, F6

Measure numbers and lyrics:

- 1-5: found my
- 6-10: thrill on Blue-ber - ry Hill, on Blue-ber - ry
- 11-15: when I found you. The moon stood
- 16-20: still on Blue-ber - ry Hill and lin-gered un -
- 21-25: till my dreams came true. The wind in the
- 26-30: wil - low played love's sweet mel - o - dy, but all of those
- 31-35: vows we made were nev - er to be. Tho' we're a -
- 36-40: part you're part of me still for you were my
- 41-45: thrill on Blue-ber - ry Hill. (Sax) Hill.

12/8 feel throughout

# Blueberry Hill

**M**  
Keyboard

(Keyboard)

The musical score consists of ten staves of music for keyboard, arranged in two systems. The first system starts with a treble clef, a key signature of one flat, and a 12/8 time signature. The second system begins with a bass clef and continues in 12/8 time. The lyrics are written below the notes, corresponding to the chords indicated above them. Measure numbers are provided at the start of each staff.

**Chords and Key Signatures:**

- Staff 1: E♭, F7, B♭, E♭, B♭ N.C.
- Staff 2: E♭, B♭, B♭, B♭7
- Staff 3: F7, B♭, B♭Maj7, B♭6, B♭7
- Staff 4: E♭, B♭, B♭, B♭7
- Staff 5: F7, B♭, E♭, B♭, E♭6
- Staff 6: B♭, B♭Maj7, E♭6, B♭, B♭Maj7, B♭7, A7
- Staff 7: Dm, A7, Dm, A7, D, F7, B♭7
- Staff 8: E♭, B♭, B♭, B♭7
- Staff 9: F7, 1. B♭, E♭, B♭, B♭7, 2. B♭, E♭, B♭6
- Staff 10: B♭, E♭, B♭6

**Lyrics:**

I found my  
thrill \_\_\_\_\_ on Blue-ber - ry Hill, \_\_\_\_\_ on Blue-ber - ry  
Hill \_\_\_\_\_ when I found you. \_\_\_\_\_ The moon stood  
still \_\_\_\_\_ on Blue-ber - ry Hill \_\_\_\_\_ and lin-gered un -  
till \_\_\_\_\_ my dreams came true. \_\_\_\_\_ The wind in the  
wil - low played \_\_\_\_\_ love's sweet mel - o - dy, \_\_\_\_\_ but all of those  
vows we made \_\_\_\_\_ were nev - er to be. \_\_\_\_\_ Tho' we're a -  
part \_\_\_\_\_ part of me still \_\_\_\_\_ for you were my  
thrill \_\_\_\_\_ on Blue-ber-ry Hill.

(Keyboard)

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

**Keyboard**

Keyboard E♭ F°7 E♭7      Sax A♭

Keyboard

7 E♭7 A♭ E♭7 A♭

13 D♭ A♭ E♭7

18 A♭ D♭ A♭ E♭7 A♭

23 Keyboard A♭ E♭7 A♭ E♭7

31 A♭ D♭ A♭

37 E♭7 A♭ D♭ A♭ E♭7 A♭ Sax

43 A♭ E♭7 A♭

47 E♭7 A♭ E♭7

2

51 **Sax A♭**

56 A♭ E♭7 A♭

61 D♭ A♭ E♭7

66 A♭ D♭ A♭ E♭7 A♭

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

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

87 E♭ B♭7 E♭ E♭

92 B♭7 E♭ E♭ E♭7 **D.S. al Coda**

**Coda** A♭ E♭7 A♭

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 Bette Midler.

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

# Wind Beneath My Wings

F

Keyboard

(Sax) B♭ E♭

5 S B♭ E♭

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

9 B♭ E♭

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.

13 Cm F To Coda Φ

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.

17 Cm F

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

21 Cm F Dm7 D7/F♯

to hide the pain. \_\_\_\_\_

2

24 Gm E♭ F B♭ F/A

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

28 Gm E♭ F B♭ F/A

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

32 Gm E♭ F B♭ Gm

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

**D.S. al Coda**

36 Cm7 F F7 B♭ Cm7 F F7

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

**Coda**

42 Cm Cm F Dm7 D7/F♯

I would be noth - ing with - out you.\_\_\_\_

46 Gm E♭ F B♭ F/A

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

50 Gm E♭ F B♭ F/A

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

54 Gm E♭ F B♭ Gm

I can fly high - er than an ea - gle,\_\_\_\_

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

62 F F7 B♭  
 be-neath my wings. You're the

66 Gm7 F B♭  
 wind be-neath my wings. You, you, you, you are the

70 Cm7 F B♭  
 wind be - neath my wings. Fly,

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

78 Cm7 B♭ 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♭ E♭ B♭  
 wings.

The musical score consists of eight staves of music. The first seven staves are for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time. Chords indicated include Cm7, F, F7, B♭, E♭, Gm7, and B♭. The lyrics are: "'cause you are the wind be-neath my wings. You are the wind', 'be-neath my wings. You're the', 'wind be-neath my wings. You, you, you, you are the', 'wind be - neath my wings. Fly,', 'fly, fly high a - gainst the sky, so', 'high I al - most touch the sky. Thank you, thank you. Thank', 'God for you, the wind be - neath my', and 'wings.' The eighth staff is for a saxophone, also in treble clef and one flat, with the lyrics '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.

To Coda ♀

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

to hide the pain.\_\_\_\_

2

24 Cm A♭ B♭ E♭ B♭/D

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

28 Cm A♭ B♭ E♭ B♭/D

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

32 Cm A♭ B♭ E♭ Cm

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

**D.S. al Coda**

36 Fm7 B♭ B♭7 E♭ Fm7 B♭ B♭7

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

42 ♩ Coda Fm Fm B♭ Gm7 G7/B

I would be noth - ing with - out you.\_\_\_\_

46 Cm A♭ B♭ E♭ B♭/D

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

50 Cm A♭ B♭ E♭ B♭/D

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

54 Cm A♭ B♭ E♭ Cm

I can fly high - er than an ea

58 Fm7 B♭ B♭7 E♭ A♭

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

62 B♭ B♭7 E♭

be-neath my wings. You're the

66 Cm7 B♭ E♭

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

70 Fm7 B♭ E♭

wind be - neath my wings. Fly,

74 Cm7 Fm7 B♭7

fly, fly high a - gainst the sky, so

78 Fm7 E♭ Cm7

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

82 Fm7 B♭7

God for you, the wind be - neath my

84 (Keyboard) E♭ A♭ E♭

wings.

The musical score consists of eight staves of music. Staff 1 starts at measure 58 in F minor 7th (Fm7), followed by B♭, B♭7, E♭, and A♭. The lyrics 'cause you are the wind be-neath my wings.' are written below the staff, with 'You are the wind' on the next line. Staff 2 starts at measure 62 with B♭, followed by B♭7 and E♭. The lyrics 'be-neath my wings.' are written below, followed by 'You're the' on the next line. Staff 3 starts at measure 66 in C major 7th (Cm7), followed by B♭ and E♭. The lyrics 'wind be-neath my wings.' are written below, followed by 'You, you, you,' and 'you are the' on the next line. Staff 4 starts at measure 70 with Fm7, followed by B♭ and E♭. The lyrics 'wind be - neath my wings.' are written below, followed by 'Fly,' on the next line. Staff 5 starts at measure 74 with Cm7, followed by Fm7 and B♭7. The lyrics 'fly, fly high a - gainst the sky, so' are written below. Staff 6 starts at measure 78 with Fm7, followed by E♭ and Cm7. The lyrics 'high I al - most touch the sky. Thank you, thank you. Thank' are written below. Staff 7 starts at measure 82 with Fm7, followed by B♭7. The lyrics 'God for you, the wind be - neath my' are written below. Staff 8 starts at measure 84 with (Keyboard) E♭, followed by A♭ and E♭. The lyrics 'wings.' are written below. Measures 66-70 have a tempo marking of '3' above them.

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

The musical score consists of two staves of piano music. The left staff is for the keyboard (piano) and the right staff is for the male vocal. The vocal part includes lyrics and some rhythmic markings like '3.' and '1, 2'. Chords are indicated above the notes.

**Keyboard (Left Staff):**

- Measures 1-2: E♭, C, E♭, G, B7, C, E♭, G, A♭m7, B7, E♭, G, A♭m7, B7.
- Measures 3-4: E♭, B7, B♭7, E♭, B7, B♭7.
- Measures 5-6: E♭, C7, F7, E♭, C7, F7.
- Measures 7-8: E♭, B7, E♭, B7, E♭, Fm7B♭7(b9).
- Measures 9-10: B7, E♭, B7, E♭, Fm7B♭7(b9).
- Measures 11-12: Let me put my arms a-bout you, I could nev-er live with-out you.
- Measures 13-14: E♭, C7, F7, B7.
- Measures 15-16: E♭, C7, F7, B7.
- Measures 17-18: E♭, ev - er leave me, how my heart will ache, I
- Measures 19-20: B7, want to hug you, but I fear you'd break.
- Measures 21-22: E♭, G, Cm7, F7, B7, E♭, B7.
- Measures 23-24: Oh!, Oh!, Oh!, Oh!, Oh, you beau - ti - ful doll.
- Measures 25-26: 3. G7, Cm7, Fm7, B7, E♭.
- Measures 27-28: you're so beau - ti - ful, you're my beau - ti - ful doll.

**Vocal (Right Staff):**

Lyrics:

- Measures 1-2: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 3-4: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 5-6: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 7-8: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 9-10: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 11-12: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 13-14: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 15-16: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 17-18: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 19-20: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 21-22: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 23-24: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 25-26: You beau-ti-ful doll, you great big beau-ti-ful doll.
- Measures 27-28: You beau-ti-ful doll, you great big beau-ti-ful doll.

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<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

I  
B<sup>b</sup>7 You'll

6 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<sup>b</sup>

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<sup>b</sup>

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 E<sup>b</sup>

can't I free your doubt-ful mind and melt your cold, cold heart? An -  
B<sup>b</sup>7 There

22 B<sup>b</sup>7

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

26 E<sup>b</sup>

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

30 A<sup>b</sup>

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<sup>b</sup>7 1. E<sup>b</sup> (Keyboard)

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

38 2. B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

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**

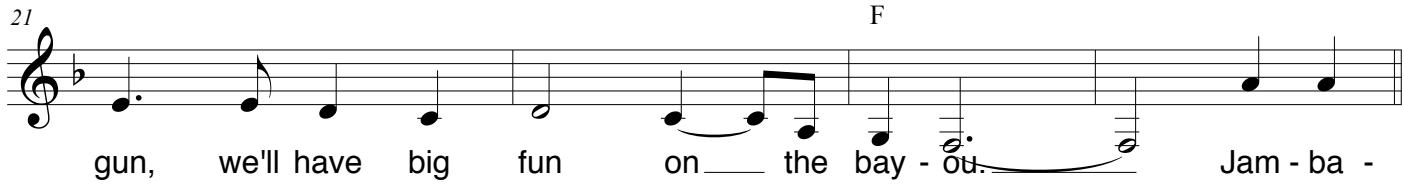
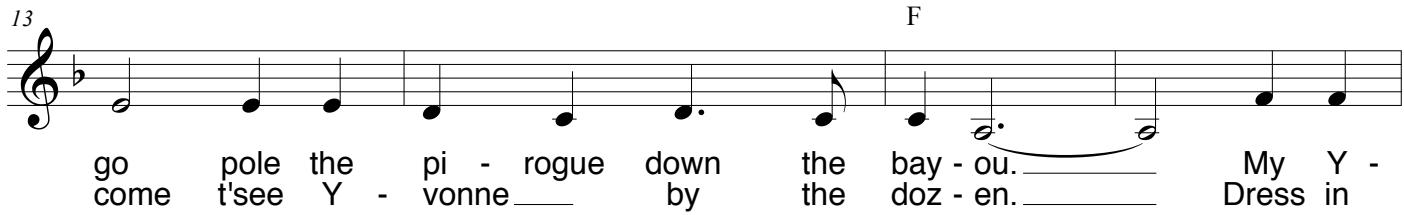
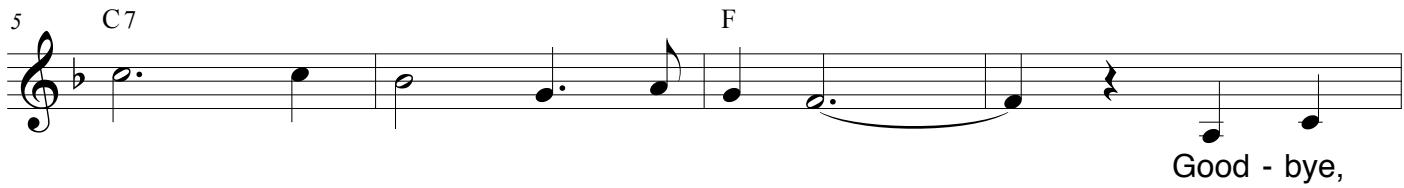
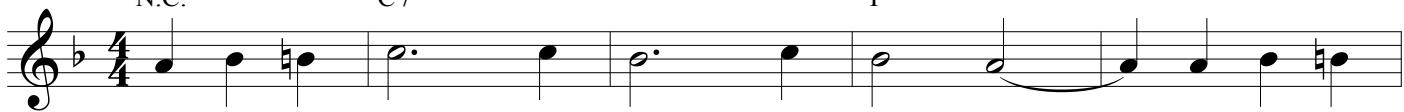
(Sax)

N.C.

C7

F

Keyboard



2

33 C7

tar, fill fruit jar and be gay - o. Son of a

37 1 F (Sax)

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

41 C7 F

Thi - bi

45 2 F C7

bay - ou. Jam - ba - la - ya and a craw fish pie and fil - let gum - bo

50 F



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

55 C7

tar, fill fruit jar and be gay - o. Son of a

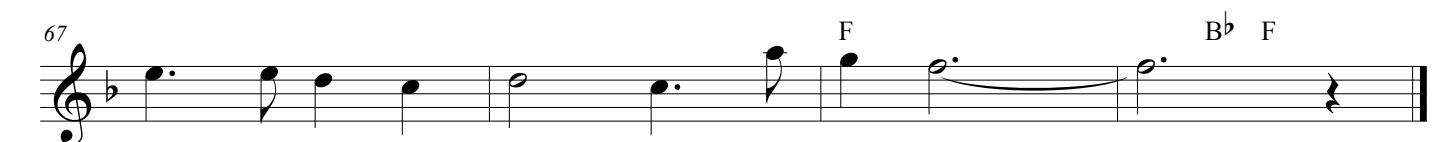
59 F (Sax)

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

63 C7



67 F B♭ F



# Jambalaya

# M

(Keyboard)

N.C.

F 7

B♭

Keyboard



5 F 7 B♭

A musical staff in G clef, 4/4 time, and B-flat key signature. It shows notes for the chords F 7 and B♭, followed by the lyrics "Good - bye,"

9 B♭ F 7

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

A musical staff in G clef, 4/4 time, and B-flat key signature. It shows notes for the chords B♭ and F 7, followed by the lyrics "Joe, me got-ta go, me oh my oh. Me got-ta daux, Fon - tain - eaux, the place is buz - zin Kin - folk".

13 B♭

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

A musical staff in G clef, 4/4 time, and B-flat key signature. It shows notes for the chord B♭, followed by the lyrics "go come pole the pi - rogue down the bay - ou. My Y - t'see Y - vonne\_\_ doz - en. Dress in".

17 F 7

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

A musical staff in G clef, 4/4 time, and B-flat key signature. It shows notes for the chord F 7, followed by the lyrics "onne, the sweet - est one, me oh my oh. Son of a style and go hog wild, me oh my oh.". The lyrics "onne" likely refers to "vonne".

21 B♭

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

A musical staff in G clef, 4/4 time, and B-flat key signature. It shows notes for the chord B♭, followed by the lyrics "gun, we'll have big fun on\_\_ the bay - ou. Jam - ba -".

25 F 7

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

A musical staff in G clef, 4/4 time, and B-flat key signature. It shows notes for the chord F 7, followed by the lyrics "la - ya and a craw fish pie and fil - let gum - bo 'cause to -".

29 B♭

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

A musical staff in G clef, 4/4 time, and B-flat key signature. It shows notes for the chord B♭, followed by the lyrics "night I'm gon - na see my ma cher a - mi - o. Pick gui -".

2

33 F7

tar, fill fruit jar and be gay - o. Son of a

37 1 B♭ (Keyboard)

gun, we'll have big fun on the bay - ou. (Keyboard)

41 F7 B♭

Thi - bi

45 2 B♭ F7

bay-ou. Jam-ba - la-ya and a craw fish pie and fil - let gum-bo

50 B♭

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

55 F7

tar, fill fruit jar and be gay - o. Son of a

59 B♭ (Keyboard)

gun, we'll have big fun on the bay - ou. (Keyboard)

63 F7

tar, fill fruit jar and be gay - o.

67 B♭ E♭ B♭

tar, fill fruit jar and be gay - o.

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'

F                    F7                    B♭

heart will make you some - weep you'll cry and the  
heart will pine some day you'll crave and the

C7                    F                    C7

cry and try to sleep. But sleep won't  
love you throw a way. The time will

F                    F7                    B♭

come the whole night through. Your cheat - in'  
come when you'll be blue. Your cheat - in'

C7                    F

heart will tell on you.  
heart will tell on you.

F7                    B♭                    F

(F) When tears come down like fall - in' rain, you'll toss a -  
(M)

25 G7 C7

25 round and call my name You'll walk the

29 F F7 B♭

floor the way I do. Your cheat - in'

33 C7

1.

heart will tell on you. (Keyboard)

37 F C7

2.

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

41 F C7(b9) B♭7 F6

you.

# Your Cheatin' Heart

**M**

(Keyboard)

**Keyboard**

The musical score consists of ten staves of music for keyboard. The first staff begins with N.C., followed by F7, B♭, and N.C. The lyrics are: "Your cheat - in' \_". The second staff begins with B♭, followed by B♭7, E♭, and F7. The lyrics are: "heart \_\_\_\_\_ will make you weep \_\_\_\_\_ you'll cry and cry \_\_\_\_\_". The third staff begins with B♭, followed by F7, B♭, and B♭7. The lyrics are: "and try to sleep. But sleep won't come the whole night you threw a way. The time will come when you'll be". The fourth staff begins with E♭, followed by F7, B♭, and B♭7. The lyrics are: "through. Your cheat-in' heart will tell on you. When tears come blue. Your cheat-in' heart will tell on you.". The fifth staff begins with E♭, followed by B♭. The lyrics are: "down like fall - in' rain, you'll toss a -". The sixth staff begins with C7, followed by F7, and B♭. The lyrics are: "round and call my name. You'll walk the floor \_\_\_\_\_. ". The seventh staff begins with B♭7, followed by E♭, and F7. The lyrics are: "the way I do. Your cheat - in' heart will tell on". The eighth staff begins with B♭, followed by N.C. The lyrics are: "you. (Keyboard)". The ninth staff begins with B♭, followed by F7(b9)E♭7, and B♭6. The lyrics are: "you. Your cheat - in' \_". The tenth staff begins with F7, followed by B♭, F7(b9)E♭7, and B♭6. The lyrics are: "heart is gon - na tell on you. \_\_\_\_\_". Chords are indicated above the staff lines: N.C., F7, B♭, N.C., B♭, B♭7, E♭, F7, B♭, B♭7, E♭, F7, B♭, B♭7, C7, F7, B♭, B♭7, E♭, F7, B♭, B♭7, B♭, N.C., B♭, B♭7, E♭, F7, B♭, B♭7, B♭, F7(b9)E♭7, B♭6.

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

1 C m      B<sup>b</sup>m7      C m  
 Yes - ter -

5 F m7      B<sup>b</sup>7  
 day day when I was young, blue, the and taste ev - 'ry life cra - zy

7 E<sup>b</sup>Maj7      A<sup>b</sup>  
 sweet day as rain up - on my tongue, I teased at life as brought some - thing new to do. used my mag - ic

9 D m7(b5)      G7  
 if age it were a fool - ish game, the way nev - er eve - ning if as if it were a wand, and never saw the

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

13 F m7      B<sup>b</sup>7  
 dreamed, played the splen - did things I planned pride I al - ways built, a - with ar - ro - gance and and ev - 'ry flame I

15 E<sup>b</sup>Maj7      A<sup>b</sup>  
 las, lit on weak and shift - ing sand; I lived by night and all too quick - ly, quick - ly died; the friends I made and all

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

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

2

21 F m7 B<sup>b</sup>7  
day when I was young, so man - y hap - py

23 E<sup>b</sup>Maj7 A<sup>b</sup>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<sup>b</sup>7  
see. I ran so fast that time and youth at last ran out, I nev - er stopped to

31 E<sup>b</sup>Maj7 A<sup>b</sup>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<sup>b</sup>7 E<sup>b</sup>Maj7 C m  
Coda

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

45 C m F m7 B<sup>b</sup>7  
play. There are so man - y songs in me that won't be sung, I feel the bit-ter

48 E<sup>b</sup>Maj7 A<sup>b</sup> 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 &amp; 4)

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

2nd time: Add drums)

5 A D E A

Trail - er for sale or rent,  
Third box car, mid-night train,  
rooms to let, fif - ty cents.  
dest - i - na-tion Bang-or, Maine.

9 D E N.C. /D /C♯ /B

No phone, no pool, no pets, I ain't got no cig - ar - ettes. Ah, but  
Old worn out suit and shoes, I don't pay no un-ion dues. I smoke

13 A D E A

two hours of push-ing broom buys an eight - by - twelve four-bit room. I'm a  
old stog - ies I have found, short, but not too big a-round. I'm a

17 D E E N.C. 1. /D /C♯ /B 2. F7

man of means by no means, king of the road. I know

22 B♭ E♭ F  
 ev - er - y eng - in - neer on ev - er - y train, all of the child - ren and

25 B♭ E♭  
 all of their names, and ev - er - y hand - out in ev - er - y town and

28 F N.C. /E♭ /D /C  
 ev - 'ry lock that ain't locked when no one's a - round, I sing

30 B♭ E♭ F B♭  
 Trail - er for sale or rent, rooms to let, fif - ty cents.

34 E♭ F.N.C. /E♭ /D /C  
 No phone, no pool, no pets, I ain't got no cig - ar - ettes. Ah, but

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

42 B♭ E♭ F F N.C. B♭  
 man of means by no means, king of the road. —

46 F F N.C. B♭ F F N.C. B♭ F7 B♭  
 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

B<sup>b</sup>maj7 G7 B<sup>b</sup>maj7 Cm7 B<sup>b</sup>maj7 G7 F<sup>#</sup>maj7 Keyboard  
Dm7/F F7

(In Rhythm)

5 B<sup>b</sup>maj7 G7 Cm7 F7 B<sup>b</sup>maj7 G7 Cm7 F7 B<sup>b</sup>maj7 E<sup>b</sup>7  
When I fall in love, it will be for - ev - er, or I'll nev - er

10 A<sup>b</sup>7 G7 C7 F<sup>#</sup>7(b5) F7 B<sup>b</sup>maj7 E 7(b5) E<sup>b</sup>maj7 A<sup>b</sup>7  
fall in love. In a rest - less world like this is, love is

15 Dm7 E<sup>b</sup>maj7 Dm7(b5) G7b9(#5) Cm7 G7(b9)  
end-ed be-fore it's be - gun, and too man - y moon-light kiss - es seem to

19 Cm7 G7(#5) Cm7 F7 B<sup>b</sup>maj7 G7 Cm7 F7  
cool in the warmth of the sun. When I give my heart,

23 B<sup>b</sup>maj7 G7 Cm7 F7 B<sup>b</sup>maj7 E<sup>b</sup>7 A<sup>b</sup>7 G7 C7 F<sup>#</sup>7(b5)  
it will be com - plete - ly, or I'll nev - er give my heart.

28 F7 B<sup>b</sup>maj7 E 7(b5) Dm7 G7  
And the mo - ment I can feel that you feel that way,

32 Cm7 A<sup>b</sup>7 B<sup>b</sup>maj7 G7 1. Cm7 F7 B<sup>b</sup>6 Cm7 F7  
too, is when I fall in love with you.

37 2. Cm7 D<sup>b</sup>maj7 B<sup>b</sup>7 E<sup>b</sup>m7 B<sup>b</sup>maj7 G7  
love, when I fall in love, when I fall in

41 Cm7 F7 B<sup>b</sup>6 Cm7 B<sup>b</sup>6  
love with you.

2014.09.15

## When I Fall In Love

M

Keyboard freely

Keyboard chords: E♭maj7, C7, E♭maj7, Fm7, E♭maj7, C7, Bmaj7, Gm7/B♭, B7.

(In Rhythm)

Keyboard chords: E♭maj7, C7, Fm7, B7, E♭maj7, C7, Fm7, B7, E♭maj7, A♭7.

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

Keyboard chords: D7, C7, F7, B7(b5), B7, E♭maj7, A7(b5), A♭maj7, D7.

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

Keyboard chords: Gm7, A♭maj7, Gm7(b5), C7b9(#5), Fm7, C7(b9).

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

Keyboard chords: Fm7, C7(#5), Fm7, B7, E♭maj7, C7, Fm7, B7.

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

Keyboard chords: E♭maj7, C7, Fm7, B7, E♭maj7, A7, D7, C7, F7, B7(b5).

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

Keyboard chords: B7, E♭maj7, A7(b5), Gm7, C7.

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

Keyboard chords: Fm7, D7, E♭maj7, C7, Fm7, B7, E♭6, Fm7, B7.

Lyrics: too, is when I fall in love with you.

Keyboard chords: 2. Fm7, G♭maj7, E7, A♭m7, E♭maj7, C7.

Lyrics: love, when I fall in love, when I fall in

Keyboard chords: Fm7, B7, E♭6, Fm7, E♭6.

Lyrics: love with you.

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♭ C m7 C m7/F

Start spread-ing the

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

To Coda 1. B♭ 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,

2. B♭Maj7 B♭7

New York, New York. I wan-na

16 E♭Maj7 E♭m 3 B♭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 Fm7 B♭7 E♭ E♭m6

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

29 B♭ G7(♯5) G7 F7/A G7/B C m7 D m E♭Maj7 C m7/F

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

2

B♭

33 C m7 C m7/F E♭7 B♭m7/E♭E♭7

33 York.

37 A♭ A♭Maj7

New York, New York I wan-na

41 D♭Maj7 D♭m3 A♭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♯m7-3 Dm7 rit. 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♭ broader C m7 F FMaj7/G7/A B♭

blues are melt-ing a - way. I'll make a brand new start of it

54 F m7 B♭7 E♭ E♭m6

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

59 B♭ G7(♯5) G7 F7/A G7/B C m7 rit. D m E♭Maj7 C m7/F

an - y where. Come on, come on, New York, New

63 a tempo

63 York!

# New York, New York

**M**  
Keyboard

E♭ Fm7 Fm7/B♭

Start spread-ing the

news; E♭ I'm leav-ing to - day. I and wan - na -  
shoes are long-ing to - stray step make a - blues are melt-ing a - way.

To Coda ♪ 1. E♭ Fm7 Fm7/B♭

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

2. E♭ E♭Maj7 E♭7

New York, New York. I wan - na

A♭Maj7 A♭m E♭6

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

G m7 C7 Fm7 B♭7 D.S. al Coda

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

Coda ♪ B♭m7 E♭7 A♭ A♭m6

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

E♭ C7(♯5) C7 B♭7/D C7/E Fm7 Gm A♭Maj7 Fm7/B♭

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

2

33 E♭ York.

F m7 F m7/B♭ A♭7

37 D♭ D♭Maj7

New York, New York I wan - na

41 G♭Maj7 G♭m 3 D♭6 F m7

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

46 F♯m7 G m7 rit. B♭7 N.C.

head of the list, "A" num-ber one at the top of the heap! My lit-tle town

49 E♭ broader F m7 B♭ B♭Maj7/C B♭7/D E♭

blues are melt-ing a - way. I'll make a brand new start of it

54 B♭m7 E♭7 A♭ A♭m6

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

59 E♭ C 7(♯5) C7 B♭7/D C7/E F m7 rit. G m A♭Maj7 F m7/B♭

an - y where. Come on, come on, New York, New

63 E♭ a tempo F m7 E♭

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

A♭maj7 B♭m7 Cm7 B°7 B♭m7 E♭7 A♭ D♭maj7 Cm7 Fm7 B♭m7 E♭7

5 A♭ Fm Cm E♭m7 A♭7

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

9 D♭ D♭6 D♭maj7 B♭m6 Fm

13 B♭m7 A - pril rose that on - ly grows in the ear - ly spring. Love is Gm7(♭5) C7(♭9)

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

17 Fm Fm7 G7 C E♭7

gold - en crown that makes a man a king.

21 A♭ Fm Cm E♭m7 A♭7

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

25 D♭ D♭6 D♭maj7 B♭m6 Cm F7

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

29 B♭m B♭m7 Gm7(♭5) C7(♯5) F7(♯5) F7 B7 D♭m6

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

33 A♭/E♭ Fm 1. B♭m7 E♭9 A♭ B♭m7 E♭7

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

37 2. B♭m7 E♭9 A♭ (Sax) Fm7 B♭m7 E♭maj7 A♭maj7

a man - y splen-dored thing.

# Love Is A Many-Splendored Thing

M

(Keyboard)

Keyboard

D<sup>b</sup>maj7 E<sup>b</sup>m7 Fm7 E<sup>°</sup>7 E<sup>b</sup>m7A<sup>b</sup>7 D<sup>b</sup> G<sup>b</sup>maj7 Fm7 B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7

5 D<sup>b</sup> B<sup>b</sup>m Fm A<sup>b</sup>m7 D<sup>b</sup>7

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

9 G<sup>b</sup> G<sup>b</sup>6 G<sup>b</sup>maj7 E<sup>b</sup>m6 B<sup>b</sup>m A - pril rose that on - ly grows in the ear - ly Spring. Love is

13 E<sup>b</sup>m7 Cm7(b5) F7(b9)

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

17 B<sup>b</sup>m B<sup>b</sup>m7 C7 F A<sup>b</sup>7

gold - en crown that makes a man a king.

21 D<sup>b</sup> B<sup>b</sup>m Fm A<sup>b</sup>7 D<sup>b</sup>7

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

25 G<sup>b</sup> G<sup>b</sup>6 G<sup>b</sup>maj7 E<sup>b</sup>m6 Fm B<sup>b</sup>7

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

29 E<sup>b</sup>m E<sup>b</sup>m7 Cm7(b5) F7(#5) B<sup>b</sup>7(#5) B<sup>b</sup>7 E<sup>b</sup>7 G<sup>b</sup>m6

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

33 D<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>m 1. E<sup>b</sup>m7 A<sup>b</sup>9 D<sup>b</sup> E<sup>b</sup>m7 A<sup>b</sup>7

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

37 2. E<sup>b</sup>m7 A<sup>b</sup>9 D<sup>b</sup> (Keyboard) B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>maj7 D<sup>b</sup>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<sup>b</sup>7 E<sup>b</sup> F7 Fm7 B<sup>b</sup>7 (Keyboard)

E<sup>b</sup> (Sax) B<sup>b</sup>7 (Keyboard) E<sup>b</sup> (Sax) B<sup>b</sup><sup>o</sup> (Keyboard) B<sup>b</sup>7 (Sax)

(Keyboard) 1. E<sup>b</sup> (Sax) Cm Fm7 B<sup>b</sup>7 (Keyboard) 2. E<sup>b</sup> (Sax) Cm E<sup>b</sup>

(Keyboard) A<sup>b</sup>7 A7 A<sup>b</sup>7 D<sup>b</sup>9 B m D<sup>b</sup>9

G<sup>b</sup>7 G7 G<sup>b</sup>7 B7 B<sup>b</sup>7 (Keyboard)

E<sup>b</sup> (Sax) B<sup>b</sup>7 (Keyboard) E<sup>b</sup> (Sax) B<sup>b</sup><sup>o</sup> (Keyboard)

B<sup>b</sup>7 (Sax) To Coda ♫ E<sup>b</sup> (Sax) Cm Fm7 B<sup>b</sup>7 D.S. al Coda

(Keyboard) (Keyboard)

Coda E<sup>b</sup> (Sax) Cm Fm7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

Fm B<sup>b</sup> B<sup>o</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>