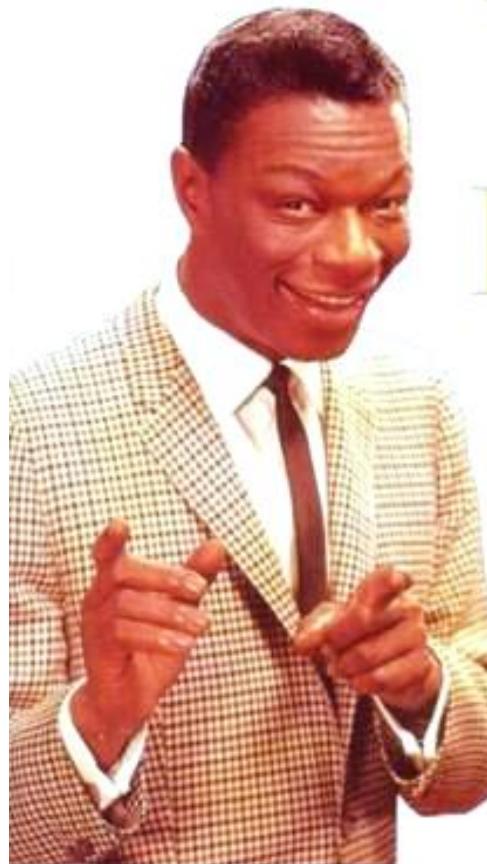


The Mixed Nuts

Set O

Last revised on 2018.01.15

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- O04-When You're Smiling(KVF).2016.06.18.pdf
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- O13-The More I See You(KVM).2014.05.08.pdf
- O14-Puttin' On The Ritz(KVM).2017.06.11.pdf
- O14-Puttin' On The Ritz(KVF).2017.06.11.pdf
- O15-Let's Call The Whole Thing Off(KVD).2017.04.09.pdf
- O16-It Might As Well Be Spring(KVM).2016.08.17.pdf
- O16-It Might As Well Be Spring(KVF).2016.08.17.pdf
- O17-Perdido(KV).2015.11.26.pdf



Nat
King
Cole

The
one
and
only

Satin Doll

(Keyboard)

Keyboard

Keyboard (Piano) score with 12 staves of music. The score includes lyrics and chord progressions. The lyrics are:

- Line 1: Cm7 F7 Dm7 G7 B^bmaj9 Cm7 Dm7 G7
- Line 2: 5 Cm7 F7 Cm7 F7 Dm7 G7 Dm7 G7
- Line 3: 9 Gm7 C7 G^bm7 B7 B^bmaj9 Cm7 Dm7 G7 1. B^bmaj7
- Line 4: 15 Fm7 B^b7 Fm7 B^b7 E^bmaj7
- Line 5: 19 Gm7 C7 Gm7 C7 F7 Cm7 F7
- Line 6: 23 Cm7 F7 Cm7 F7 Dm7 G7
- Line 7: 26 Dm7 G7 Gm7 C7 G^bm7 B^b7 To Coda Cm7 Dm7 G7 D.S. al Coda
- Line 8: 31 Coda B^b7 Cm7 Dm7 G7 Gm7 C7 G^bm7 B7 B^b7 Cm7 Dm7 G7
- Line 9: 37 Gm7 C7 G^bm7 B7 B^b₉ B^b

(Bass & Keyboard)

Thou Swell

F

Keyboard

(Sax)

B^b

C m

4

Two measures of music in B-flat major (B^b) and C major (C m). The first measure consists of eighth-note pairs. The second measure starts with a quarter note followed by eighth-note pairs.

D m

E^b

F

D m

C m

F 7

Thou

5

Six measures of music in D minor (D m), E-flat major (E^b), F major (F), D minor (D m), C major (C m), and F major (F 7). The lyrics "Thou" are repeated at the end of the section.

F

F 7

swell! Thou wit - ty!

Thou sweet! Thou grand! Wouldst

9

Six measures of music in F major (F) and F major (F 7). The lyrics "swell! Thou wit - ty!" are followed by "Thou sweet! Thou grand! Wouldst".

B^b6

G^o

kiss me pret - ty?__ Wouldst hold my hand? Both thine

13

Six measures of music in B-flat 6th (B^b6) and G major (G^o). The lyrics "kiss me pret - ty?__ Wouldst hold my hand? Both thine" are repeated.

F 7

G 7

C m

F 7

B^b

G m

B^baug

eyes are cute, too, what they do to me._____ Hear me

17

Seven measures of music in F major (F 7), G major (G 7), C major (C m), F major (F 7), B-flat (B^b), G major (G m), and B-flat augmented (B^baug). The lyrics "eyes are cute, too, what they do to me._____ Hear me" are repeated.

E^b

D 7

G m7

C 7

D m7

B^bmaj7 C 7

hol - ler "I choose a sweet lol - la - pa-loo-sa in thee."____ I'd

21

Six measures of music in E-flat (E^b), D major (D 7), G major 7 (G m7), C major (C 7), D minor 7 (D m7), B-flat major 7 (B^bmaj7), and C major (C 7). The lyrics "hol - ler "I choose a sweet lol - la - pa-loo-sa in thee."____ I'd" are repeated.

2

Thou Swell

M

Keyboard

(Keyboard)

E♭ Fm

Gm A♭º B♭ Gm Fm B♭⁷

Thou

B♭ B♭⁷

swell! Thou wit - ty! Thou sweet! Thou grand! Wouldst

13 E♭⁶ C°

kiss me pret - ty?__ Wouldst hold my hand? Both thine

B♭⁷ C7 Fm B♭⁷ E♭ Cm E♭aug

eyes are cute, too, what they do to me. _____ Hear me

21 A♭ G7 Cm⁷ F7 Gm⁷ E♭maj⁷ F7

hol - ler "I choose a sweet lol - la - pa-loo-sa in thee." _____ I'd

2

25 B \flat

feel so rich in a hut for two. Two.

29 E \flat 6

rooms and kitch-en, I'm sure would do. Give me

33 B \flat 7 C7 Fm B \flat 7 G7 Cm C7

just a plot of, not a lot of, land. And thou

37 F7 B \flat 7 1. E \flat 6 Fm7 B \flat 7(Keyboard)

swell, thou wit ty, thou grand!

2. F \sharp 7 B7 F7 B \flat 7

swell, thou wit ty, thou swell, thou wit ty, thou

45 E \flat 6 Cm C7 F7 B \flat 7

grand! Thou swell, thou wit ty, thou

49 E \flat 6 Cm C7 F7 B \flat 7

grand! Thou swell, thou wit ty, thou

53 E \flat 6 Cm7 Fm7 B \flat 7 E \flat

grand!

12 to the bar feel

Put Your Head On My Shoulder

F
Keyboard

(Sax) A♭ Fm B♭m7 E♭7 A♭ D♭ A♭ N.C.

Put your head on my
shoulder. Hold me in your arms,
shoul - der. Hold me in your arms,

Squeeze me, oh so tight,
ba - by. Squeeze me, oh so tight,
show me that you love me, too.
Put your lips next to

mine, dear. Won't you kiss me once,
mine, dear. Won't you kiss me once,
ba - by? Just a kiss good-night.

May - be you and I will fall in love.
May - be you and I will fall in love.

People say that love's a game, a game you just can't
People say that love's a game, a game you just can't

(Rhythm Pattern)

A♭ G7 C m
win. If there's a way, I'll find it some-day, and

2
27 B^b7 To Coda ♫ E^b7 N.C.
then this fool will rush in. Put your head on my
27
30 Fm7 B^bm E^b7 A^b Fm B^bm E^b7
shoul - der. Whis-per in my ear, ba - by, words I want to hear.
34 A^b Fm B^bm E^b7 A^b D^b A^b N.C. D.S. al Coda
Tell me, tell me that you love me, too.
Φ Coda
38 E^b7 F9 N.C.
in. Put your head on my
38
40 Gm7 Cm F7 B^b Gm Cm F7
shoul - der. Whis-per in my ear, ba - by, words I want to hear.
44 B^b Gm Cm F7 B^b E^b B^b N.C.
Tell me, tell me that you love me, too. Put your head on my
48
48
shoul - der.

12 to the bar feel

Put Your Head On My Shoulder

M

Keyboard

2

27 E^b7 To Coda ♫ A^{b7}
then this fool will rush in. N.C.

27 Put your head on my
shoul - der. Whis-per in my ear, ba - by, words I want to hear.

30 B^bm7 E^bm A^{b7}
shoul - der. Whis-per in my ear, ba - by, words I want to hear.

34 D^b B^bm E^bm A^{b7}
Tell me, tell me that you love me, too. D.S. al Coda
(Keyboard)

38 ♫ Coda A^{b7} B^{b9} N.C.
in. Put your head on my
shoul - der. Whis-per in my ear, ba - by, words I want to hear.

40 Cm7 Fm B^{b7}
shoul - der. Whis-per in my ear, ba - by, words I want to hear.

44 E^b Cm Fm B^{b7}
Tell me, tell me that you love me, too. Put your head on my

48 Fm B^{b7} E^b6
shoul - der.

48

When You're Smiling

F

Keyboard

(Sax)

F m7 E♭maj7 F m7 B♭6 B♭7

When you're
smil - ing, _____ when you're smil - ing, _____ the whole world

smiles with you. When you're laugh - ing, _____ when you're

laugh - ing, _____ the sun comes shin - ing through. But when you're

cry - ing, _____ you bring on the rain, _____ so stop your

sigh - ing, _____ be hap - py a - gain. Keep on

smil - ing, _____ 'cause when you're smil - ing, _____ the

whole world smiles with you.

whole world smiles with you.

1. F m B♭7 E♭ B♭7 (Sax)

2. F m B♭7 E♭ F m7 E♭ B♭sus E♭6

When You're Smiling

M

Keyboard

(Keyboard)

B♭m7

A♭maj7

B♭m7

E♭6

E♭7

The musical score consists of ten staves of music for keyboard. The first staff begins with a B♭m7 chord. The lyrics "When you're" appear at the end of the first line. The second staff begins with an A♭ chord, followed by "smil - ing, ____ when you're". The third staff begins with a B♭m chord, followed by "smiles with you. ____ When you're". The fourth staff begins with an E♭7 chord, followed by "laugh - ing, ____ when you're". The fifth staff begins with an A♭ chord, followed by "laugh - ing, ____ the sun comes shin - ing through. ____ But when you're". The sixth staff begins with an A♭7 chord, followed by "cry - ing, ____ you bring on the rain, ____ so stop your". The seventh staff begins with a B♭7 chord, followed by "sigh - ing, ____ be hap - py a - gain. ____ Keep on". The eighth staff begins with an A♭ chord, followed by "smil - ing, ____ 'cause when you're". The ninth staff begins with a B♭m chord, followed by "whole world smiles with you. ____". The tenth staff begins with a B♭m chord, followed by "whole world smiles with you. ____". Chords are indicated above the staff, and lyrics are placed below the notes.

NO SAX

Happy Days Are Here Again

F

Keyboard

(Keyboard & Bass - Freely)

Fm C7 Fm C7 B^bm C7 Fm C7

5 Fm E^bm D^b C Fm C7

So long, sad times, go long, bad times. We are rid of you at

8 Fm B^bm C7 Fm E^bm

last. How-dy, gay times.

10 G C Am F maj7 G7 C C7

Cloud-y grey times, you are now a thing of the past.

13 (All in rhythm) F6 Gm F6/A Gm C7

15 F6 Gm F6/A Gm7 3 F6 Gm

Hap-py days are here a - gain, the skies a -

18 F6/A 3 A°7 B^b6 3 C7 3 B^b6 3 C7 3

bove are clear a-gain. So, let's sing a song of cheer a-gain, hap-py

21 F Gm7 F/A B^b C7 F6 Gm 3

days are here a - gain. All to-gether

24 F6/A Gm7 F6 Gm 3 F6/A A°7

shout it, now, there's no one who can doubt it now.

Happy Days Are Here Again

M

Keyboard
E7

(Keyboard & Bass - Freely)

The musical score consists of ten staves of music for keyboard and bass. The first staff starts with Am, E7, Am, E7, Dm, E7, Am, E7. The lyrics begin at measure 5: "So long, sad times, go long, bad times. We are rid of you at last." Measures 8-12 continue the lyrics: "How - dy, gay times." The key changes to B major (B, E, C#m, A maj7, B7, E, E7) with lyrics "Cloud-y grey times, you are now a thing of the past." Staff 13 starts with (All in rhythm) A6, Bm, A6/C# (with a fermata), Bm, E7. The lyrics continue: "Hap-py days are here a - gain, the skies a - bove are clear a-gain. So, let's sing a song of cheer a-gain, hap-py days are here a - gain. All to-geth - er shout it, now, there's no one who can doubt it now." The score concludes with a final staff showing chords A6/C# (with a fermata), Bm7, A6/C# (with a fermata), Bm, A6/C# (with a fermata), C#7.

Am E7 Am E7 Dm E7 Am E7

5 Am Gm F E Am E7
So long, sad times, go long, bad times. We are rid of you at

8 Am Dm E7 Am Gm
last. How - dy, gay times.

10 B E C#m A maj7 B7 E E7
Cloud-y grey times, you are now a thing of the past.

13 (All in rhythm) A6 Bm A6/C# Bm E7
Hap-py days are here a - gain, the skies a -

15 A6 Bm A6/C# Bm7 3 A6 Bm
bove are clear a-gain. So, let's sing a song of cheer a-gain, hap-py

18 A6/C# 3 C#7 D6 E7 3 D6 E7 3
days are here a - gain. All to-geth - er

21 A Bm7 A/C# D E7 A6 Bm 3
shout it, now, there's no one who can doubt it now.

24 A6/C# 3 Bm7 A6 Bm 3 A6/C# C#7

27 D6 E7 3 D6 3 E7 3
 So, let's tell the world a - bout it now, happy

29 A Bm7 A 6/C# B/D# B#/D*x
 days are here a - gain. Your

31 C#/E# G#7/D# /G# C# /D# /E# B7/F#
 cares and trou - bles are gone. There'll

33 E F#m 3 E 3 F F7
 be no more from now on, from now on.

36 Bb6 3 Cm Bb6/D 3 Cm7 Bb6 3 Cm
 Happy days are here a-gain the skies a-bove³ are

39 Bb6/D 3 D°7 Eb6 F7 Eb6 3 F7
 clear a-gain. so, let's sing a song of cheer a-gain, hap - py

42 N.C. Bb 3 N.C. N.C. Gm N.C. N.C. Bb/F N.C. Gm7
 times, > > > happy nights, > > > happy days > are >

45 N.C. Gbmaj7 N.C. F7 Bb Cm Dm Cm7 Bb
 here > a > - gain.

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature, and a time signature. The lyrics are written below the notes, aligned with the chords indicated above them. Measure 27 starts with D6, followed by E7 (with a three-note grace note pattern), D6, E7, and D6 again. Measures 29-31 show a progression through A, Bm7, A 6/C#, B/D#, and B#/D*x. Measures 33-35 show a progression through E, F#m, E, F, and F7. Measures 36-38 show a progression through Bb6, Cm, Bb6/D, Cm7, Bb6, Cm, Bb6, and F7. Measures 39-41 show a progression through Bb6/D, D°7, Eb6, F7, Eb6, and F7. Measures 42-44 show a progression through N.C., Bb, N.C., N.C., Gm, N.C., N.C., Bb/F, N.C., and Gm7. Measures 45-47 show a progression through N.C., Gbmaj7, N.C., F7, Bb, Cm, Dm, Cm7, and Bb.

NO INTRO - JUST A PITCH

(Freely)

Tea For Two

F

Gm7 E♭6/G B♭/F Cm7/G Keyboard

I'm dis - con - tent - ed with homes that I've rent - ed, so

3 Gm7 E♭6/G B♭ D7 E♭maj7 A7

I have in - vent-ed my own. Dar - ling, this place is a

6 Gm7 D7 Gm D7

lov - er's o - a - sis where life's wear - y chase is un -

8 Gm B7 E♭ Cm7 B♭maj7 Gm7

known. Far from the cry of the cit - y where flow - ers

II E♭7 B7/D C9 Gm7 E♭6/G

pret - ty car - ress the streams. Co - zy to hide in, to

14 B7/F Cm7/G B7 F7 B7 F♯ Gm7

live side by side in. Don't let it a - bide in my dreams. Oh, hon - ey,

(In rhythm) Cm7 F7 Cm7 F7 B♭maj7 E♭7

pic - ture me up - on your knee, with tea for two and

20 Dm7 C♯7 Cm7 F7 Cm7 F7

two for tea, just me for you and you for me a -

23 B7 Cm Dm7 Gm7 Em7 A7

lonely. No - bod - y near us to

26 Em7 A7 D maj7 G7

see us or hear us, no friends or re-la-tions on

28 F#m7 F°7 Em7 A7

week-end va-ca-tions. We won't have it known, dear, that

30 Em7 A7 D maj7 Cm7 F7

we own a tel-e-phone, dear.

33 Cm7 F7 Cm7 F7

Day will break and I'm gon-na wake and

35 Bmaj7 E♭7 Dm7 G7

start to bake a sug-ar cake, for

37 Cm7 F7 Cm7 F7 Dm7(b5) G7(b9)

you to take for all the boys to see.

41 Cm Dm7(b5) A♭7 G7 B°7 Cm

We will raise a fam-i-ly, a boy for you, and a

44 A♭9 B♭/D C♯7 Cm7 F7

girl for me. Can't you see how hap-py we will

47 1. B♭ Cm7 F7 2. B♭ D♭° Cm7 Bmaj7 B♭6

be.

NO INTRO- JUST A PITCH

(Freely)

Tea For Two

M

Cm7 A♭6/C E♭/B♭ Fm7/C Keyboard

I'm dis - con - tent - ed with homes that I've rent - ed, so

3 Cm7 A♭6/C E♭ G7 A♭maj7 D7

I have in - vent-ed my own. Dar - ling, this place is a

6 Cm7 G7 Cm G7

lov - er's o - a - sis where life's wear - y chase is un -

8 Cm E♭7 A♭ Fm7 E♭maj7 Cm7

known. Far from the cry of the cit - y where flow - ers

II A♭7 E♭/G F9 Cm7 A♭6/C

pret - ty car - ress the streams. Co - zy to hide in, to

14 E♭/B♭ Fm7/C E♭ B♭7 E♭ B° Cm7

live side by side in. Don't let it a - bide in my dreams. Oh, hon - ey,

(In rhythm) 17 Fm7 B♭7 Fm7 B♭7 E♭maj7 A♭7

pic - ture you up - on my knee, with tea for two and

20 Gm7 F♯7 Fm7 B♭7 Fm7 B♭7

two for tea, just me for you and you for me a -

23 E♭ Fm Gm7 Cm7 A m7 D7

lonely. No - bod - y near us to

2

26 A m7 D 7 G maj7 C 7
 see us _____ or hear us, _____ no friends or re-la - tions _____ on

28 B m7 B[♭]7 A m7 D 7
 week - end va - ca - tions. We won't have it known, dear, _____ that

30 A m7 D 7 G maj7 F m7 B[♭]7
 we own a tel - e - phone, dear.

33 F m7 B[♭]7 F m7 B[♭]7
 Day will break and you're gon - na wake and

35 E[♭]maj7 A[♭]7 G m7 C 7
 start to bake a sug - ar cake, _____ for

37 F m7 B[♭]7 F m7 B[♭]7 G m7(5) C 7(9)
 me to take for all the boys to see. _____

41 F m G m7(5) D[♭]7 C 7 E[○]7 F m
 We will raise a fam - i - ly, a girl for you, and a

44 D[♭]9 E[♭]/G F[♯]7 F m7 B[♭]7
 boy for me. Can't you see how hap-py we will

47 1. E[♭] F m7 B[♭]7 2. E[♭] G[♭] F m7 E maj7 E[♭]6
 be. _____ be. _____

The musical score consists of two staves of music for two voices. The top staff starts at measure 26 in A minor (A m7), followed by D7, G major 7, and C7. The lyrics are "see us _____ or hear us, _____ no friends or re-la - tions _____ on". The bottom staff starts at measure 28 in B minor (B m7), followed by B[♭]7, A minor (A m7), and D7. The lyrics are "week - end va - ca - tions. We won't have it known, dear, _____ that". Measure 30 continues with A m7, D 7, G maj7, F m7, and B[♭]7, with lyrics "we own a tel - e - phone, dear.". Measure 33 shows F m7, B[♭]7, F m7, B[♭]7, with lyrics "Day will break and you're gon - na wake and". Measure 35 shows E[♭]maj7, A[♭]7, G m7, and C 7, with lyrics "start to bake a sug - ar cake, _____ for". Measure 37 shows F m7, B[♭]7, F m7, B[♭]7, G m7(5), and C 7(9), with lyrics "me to take for all the boys to see. _____". Measure 41 shows F m, G m7(5), D[♭]7, C 7, E[○]7, and F m, with lyrics "We will raise a fam - i - ly, a girl for you, and a". Measure 44 shows D[♭]9, E[♭]/G, F[♯]7, F m7, and B[♭]7, with lyrics "boy for me. Can't you see how hap-py we will". Measure 47 shows 1. E[♭], F m7, B[♭]7, 2. E[♭], G[♭], F m7, E maj7, and E[♭]6, with lyrics "be. _____ be. _____". The score uses a treble clef and includes various dynamic markings and rests.

I'm Always Chasing Rainbows

F

Keyboard

(Sax)

1 Cm /B♭ /A /G F9 F♯ Gm F° Cm/E♭ F7

5 B♭ E♭m B♭ E♭ B♭ E♭m B♭

I'm al-ways chas-ing rain - bows, watch-ing clouds drift-ing

II 11 Cm7 F7 G7 Cm G7 Cm C7

by. My schemes are just like all my dreams: End - ing

18 F7 B♭7

with a sigh. Some peo-ple look and find the sun-shine, I

23 E♭ G7

al - ways look and find the rain. Some peo - ple make a win - ning

26 C7 F7

some-time, I nev - er e - ven make a gain. Be - lieve me,

29 B♭ E♭m B♭ G7 Cm

I'm al - ways chas - ing rain - bows, hop - ing to find a lit - tle

34 C7 F7 B♭ Cm7 F7 G♭

blue - bird one day. day.

39 Cm G/D E♭maj7 F° E♭m(maj7)/G♭ F7 G♭ Bm(maj7) B♭6

I hope to find that lit - tle blue - bird some day.

I'm Always Chasing Rainbows

M
Keyboard

(Keyboard)

Fm /E^b /D /C B^{b9} B^o Cm B^{b9} Fm/A^b B^{b7}

The musical score consists of ten staves of music. Staff 1 (measures 1-4) starts with a keyboard introduction. Staff 2 (measures 5-11) begins with the vocal line: "I'm always chasing rain - bows, watch-ing clouds drift-ing". Chords include E^b, A^bm, E^b, A^{b9}, E^b, A^bm, E^b. Staff 3 (measures 12-17) continues the lyrics: "by. My schemes are just like all my dreams: End - ing". Chords: Fm7, B^{b7}, C7, Fm, C7, Fm, F7. Staff 4 (measures 18-24) has lyrics: "with a sigh. Some fel-lows look and find the sun-shine, I". Chords: B^{b7}, E^{b7}. Staff 5 (measures 25-31) has lyrics: "al - ways look and find the rain. Some fel - lows make a win - ning". Chords: A^b, C7. Staff 6 (measures 32-38) has lyrics: "some-time, I nev - er e - ven make a gain. Be - lieve me,". Chords: F7, B^{b7}. Staff 7 (measures 39-45) has lyrics: "I'm al - ways chas - ing rain - bows, hop - ing to find a lit - tle". Chords: E^b, A^bm, E^b, C7, Fm. Staff 8 (measures 46-52) has lyrics: "blue - bird one day. day.". Chords: F7, B^{b7}, E^b, Fm7, B^{b7}, E^b. Staff 9 (measures 53-59) has lyrics: "I hope to find that lit - tle blue - bird some day.". Chords: Fm, C/G, A^bmaj7, B^{b9}, A^bm(maj7)/B, B^{b7}, B, E^bm(maj7)E^b6.

Clarinet Polka

Keyboard

(Keyboard) E♭

Keyboard

(Sax)

3 E♭ (Sax 1st, Keyboard 2nd)

E♭

E♭

B♭7

18 1. E♭ (Keyboard) 2. E♭

(Sax 1st, Keyboard 2nd) F7 3 B♭ F7

B♭ F7 3 B♭

26 F7 1. B♭ 2. B♭ B♭7 (Sax)

2

29 E♭ B♭7 3

33 E♭

37 B♭7 3

41 To Coda Φ E♭

45 A♭ E♭7

50 A♭

54 E♭7

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

62 Φ Coda E♭ A♭°7 B♭ B♭7 E♭

Too Young

F
Keyboard

(Sax) E^b6 F m7 G m7 A^b9 F m7 B^b B^{b7}

5 E^b6 G m7 C m7 F m7 B^{b7} They
try to tell us we're too young, too

9 E^b6 G m7 A^bMaj7 Gm7b5 C7
young to real - ly be in love. They

13 F m7 F m7/E^b B^{b7}/D /C B^{b7} /A^b G m7
say that love's a word, a word we've on - ly heard and

17 F m7 B^{b7} G m7 C7 F m7 B^{b7}
can't be - gin to know the mean - ing of. And

21 E^b6 G m7 C m7 F m7 B^{b7}
yet, we're not too young to know this

25 E^b6 E^b7 A^b6 Gm7b5 C7
love will last though years may go. And

29 F m7 A^bm G m7 C7
then some - day they may re - call we were

33 F m7 B^{b7} 1 E^b6 F m7 B^{b7} (Sax)
not too young at all.

37 2 E^b6 (Sax) G m F m D^bMaj7 E^b6
all. _____

Too Young

M
Keyboard

(Keyboard)

A musical score for the song "Too Young" featuring lyrics and piano chords. The score consists of ten staves of music, each with a treble clef and a key signature of A♭ major (two flats). The piano chords are indicated above the staves, and the lyrics are written below the notes. The score includes two keyboard entries, labeled 1 and 2, with specific chords and dynamics.

The lyrics are as follows:

They
try to tell us we're too young, too
young to really be in love. They
say that love's a word, a word we've on - ly heard and
can't be - gin to know the mean - ing of. And
yet, we're not too young to know this
love will last though years may go. And
then some - day they may re - call we were
not too young at all.
all.

Keyboard entries:

- Entry 1 (Staff 1): A♭6, B♭m7, C m7, D♭9, B♭m7, E♭, E♭7
- Entry 2 (Staff 1): A♭6 (Keyboard), C m7, B♭m7, G♭Maj7, A♭6
- Entry 1 (Staff 2): A♭6, C m7, F m7, B♭m7, E♭7
- Entry 1 (Staff 3): A♭6, C m7, D♭Maj7, Cm7b5, F7
- Entry 1 (Staff 4): B♭m7, B♭m7/A♭, E♭7/G /F, E♭7, /D♭, C m7
- Entry 1 (Staff 5): B♭m7, E♭7, C m7, F7, B♭m7, E♭7
- Entry 1 (Staff 6): A♭6, C m7, F m7, B♭m7, E♭7
- Entry 1 (Staff 7): A♭6, A♭7, D♭6, Cm7b5, F7
- Entry 1 (Staff 8): B♭m7, D♭m, C m7, F7
- Entry 1 (Staff 9): B♭m7, E♭7, 1 A♭6, B♭m7, E♭7 (Keyboard)
- Entry 2 (Staff 10): 2 A♭6 (Keyboard), C m7, B♭m7, G♭Maj7, A♭6

Those Lazy Hazy Crazy Days Of Summer F

NO INTRO - GIVE PITCH

Keyboard

F/A F^o/A^b C7/G

Roll out those

3 F G7

la - zy, ha - zy, cra - zy days of sum - mer, those days of

7 C7 Gm7 F F/A F/A^b C7/G

so - da and pret - zels and beer. Roll out those

II F G7

la - zy, ha - zy, cra - zy days of sum - mer. Dust off the

15 C7 Gm7 Am7 C7 F N.C.

sun and moon and sing a song of cheer. Just fill your
(Sing 2nd time) Don't have to

19 A7 Em7 F[#] A7

bas - ket full of sand - wich - es and wee - nies, then lock some the
tell a girl and fel - la 'bout a drive - in or some the ro -

23 Dm N.C.

house up. Now, you're set. And on the
man - tic mov - ie scene. Why, from the

27 G7 Dm7 E^o G7

beach you'll see that those girls in their bi - ki - nis, as cute as
mo - ment lov - ers start ar - riv - in', you'll see more

31 Gm7 G7 C F/A F°/A♭ C7/G

ev - er but they nev - er get 'em wet. Roll out those
kis - sin' in the car than on the screen!

35 F G7

la - zy, ha - zy, cra - zy days of sum - mer, those days of

39 C7 Gm7 F F/A F/A♭ C7/G

so - da and pret - zels and beer. Roll out those

43 F G7 Gm7/B♭ Am A♭

la - zy, ha - zy, cra - zy days of sum - mer. You'll wish that

47 Gm7 C7 1. F F/A F°/A♭ C7/G

sum - mer could al - ways be here. (Sax)

51 2. F Gm7/B♭ Am A♭ Gm7 C7

here. You'll wish that sum - mer could al - ways be

55 F Gm7/B♭ Am A♭ Gm7 C7

here. You'll wish that sum - mer could al - ways be

59 F C7 F

here.

The musical score consists of eight staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). Measure 31 starts with Gm7, followed by G7, C, F/A, F°/A♭, and C7/G. The lyrics are: "ev - er but they nev - er get 'em wet. Roll out those kis - sin' in the car than on the screen!". Measure 35 starts with F and G7, with the lyrics: "la - zy, ha - zy, cra - zy days of sum - mer, those days of". Measure 39 starts with C7, followed by Gm7, F, F/A, F/A♭, and C7/G. The lyrics are: "so - da and pret - zels and beer. Roll out those". Measure 43 starts with F, followed by G7, Gm7/B♭, Am, and A♭. The lyrics are: "la - zy, ha - zy, cra - zy days of sum - mer. You'll wish that". Measure 47 starts with Gm7, followed by C7, 1. F, F/A, F°/A♭, and C7/G. The lyrics are: "sum - mer could al - ways be here. (Sax)". Measure 51 starts with 2. F, followed by Gm7/B♭, Am, A♭, Gm7, and C7. The lyrics are: "here. You'll wish that sum - mer could al - ways be". Measure 55 starts with F, followed by Gm7/B♭, Am, A♭, Gm7, and C7. The lyrics are: "here. You'll wish that sum - mer could al - ways be". Measure 59 starts with F, followed by C7, and F. The lyrics are: "here.". Measures 47, 51, and 55 include a 1st ending (F, F/A) and a 2nd ending (F°/A♭, C7/G), indicated by brackets above the staff.

Those Lazy Hazy Crazy Days Of Summer M

NO INTRO - GIVE PITCH

Keyboard

The musical score consists of eight staves of music in 4/4 time, mostly in B-flat major (indicated by a B-flat key signature). The first staff starts with a rest followed by three notes: B-flat/D, B-flat/D-flat, and F7/C. The lyrics are: Roll, out, those. The second staff begins at measure 3 with a B-flat chord, followed by a sequence of eighth notes: la - zy, ha - zy, cra - zy days of sum - mer, those days of. The third staff starts at measure 7 with an F7 chord, followed by so - da and pret - zels and beer. The fourth staff starts at measure 11 with a B-flat chord, followed by la - zy, ha - zy, cra - zy days of sum - mer. The fifth staff starts at measure 15 with an F7 chord, followed by sun and moon and sing a song of cheer. The sixth staff starts at measure 19 with a D7 chord, followed by bas - ket full of sand - wich - es and wee - nies, then lock the tell a girl and fel - la 'bout a drive - in or some ro -. The seventh staff starts at measure 23 with a Gm chord, followed by house up. Now, you're set. And on the man - tic mov - ie scene. Why, from the. The eighth staff starts at measure 27 with a C7 chord, followed by beach you'll see the girls in their bi - ki - nis, as cute as mo - ment that those lov - ers start ar - riv - in', you'll see more.

Chords indicated above the staff:

- Staff 1: B-flat/D, B-flat/D-flat, F7/C
- Staff 2: B-flat
- Staff 3: C7
- Staff 4: F7, Cm7, B-flat, B-flat/D, B-flat/D-flat, F7/C
- Staff 5: B-flat
- Staff 6: C7
- Staff 7: N.C.
- Staff 8: D7, A-flat major, D7

31 Cm7 C7 F B[♭]/D B[♭]^o/D[♭] F7/C
 ev - er but they nev - er get 'em wet. Roll out those
 kis - sin' in the car than on the screen!

35 B[♭] C7
 la - zy, ha - zy, cra - zy days of sum - mer, those days of

39 F7 Cm7 B[♭] B[♭]/D B[♭]^o/D[♭] F7/C
 so - da and pret - zels and beer. Roll out those

43 B[♭] C7 Cm7/E[♭] Dm D[♭]^o
 la - zy, ha - zy, cra - zy days of sum - mer. You'll wish that

47 Cm7 F7 1. B[♭] B[♭]/D B[♭]^o/D[♭] F7/C
 sum - mer could al - ways be here. (Keyboard)

51 2. B[♭] Cm7/E[♭] Dm D[♭]^o Cm7 F7
 here. You'll wish that sum - mer could al - ways be

55 B[♭] Cm7/E[♭] Dm D[♭]^o Cm7 F7
 here. You'll wish that sum - mer could al - ways be

59 B[♭] F7 B[♭]
 here.

F

Mona Lisa

Keyboard

(Sax)

B♭Maj7 G7(♭9) C m7 E° B♭/D C m7 F F7

5 B♭6 3 B♭Maj7 G7b9
Li-sa, Mo-na Li-sa, men have named you. You're so like the la-dy with a mys-tic

8 C m7 F7 C m7 3 F7
smile. Is it on-ly— 'cause you're lone-ly— they have blamed you for that

11 C m7 F7 B♭Maj7 F7 B♭6 3
Mo-na Li-sa strange-ness in your smile. Do you smile to— tempt a lov-er, Mo-na

14 B♭Maj7 B♭7 E♭Maj7
Li - sa? Or is this a way to hide a bro - ken heart? Many

17 E♭m7 B♭Maj7 G7(♭9) C m7 F7
dreams have been brought to your door-step. They just lie there, and they

20 B♭Maj7 B♭7 E♭Maj7 E°7 D m7 G7b9
die there. Are you warm, are you real, Mo - na Li - sa? Or just a

23 C m7 F7 1. B♭ C m7 F7
cold and lone - ly love - ly work of art? _____ (Sax)

25 2. B♭ Cm7b5 F7b9 B♭6
art? Mo - na Li - sa, Mo - na Li - sa.

Mona Lisa

M
Keyboard

(Keyboard) D^bMaj7 B^{b7(b9)} E^bm7 G^o D^b/F E^bm7 A^b A^{b7}

Mo-na

5 D^b6 3 D^bMaj7 B^{b7b9}

Li-sa, Mo-na Li-sa, men have named you. You're so like the la-dy with a mys-tic

8 E^bm7 A^{b7} E^bm7 3 A^{b7}

smile. Is it on-ly— 'cause you're lone-ly— they have blamed you for that

11 E^bm7 A^{b7} D^bMaj7A^{b7} D^b6 3 3

Mo-na Li-sa strange-ness in your smile. Do you smile to— tempt a lov-er, Mo-na

14 D^bMaj7 D^b7 G^bMaj7

Li - sa? Or is this a way to hide a bro - ken heart? Man-y

17 G^bm7 D^bMaj7 B^{b7(b9)} E^bm7 A^{b7}

dreams have been brought to your door-step. They just lie there, and they

20 D^bMaj7 D^b7 G^bMaj7 G^o F m7 B^{b7b9}

die there. Are you warm, are you real, Mo - na Li - sa? Or just a

23 E^bm7 A^{b7} 1 D^b E^bm7 A^{b7}

cold and lone - ly love - ly work of art? _____ (Keyboard)

25 2. D^b E^bm7b5 A^{b7b9} D^b6

Mo - na Li - sa, Mo - na Li - sa.

Elmer's Tune

F

(Sax)

Keyboard

F/A A♭ C9/G F

3 Gm7 C7
Why are the

5 C7
stars al - ways of blink - in' and go

7 B♭ F
fel - la gan - der start think - in' of in fal - lin' in a love? It's What
gan - der me - and - er in search of a goose? not puts the

9 C7
sea - son. kick in The rea - son?
The rea - son? a chick - en, It's the plain as
the moon. June?

II 1. G7 C9 Caug F 2. G7 C7 F
It's just El-mer's tune. What makes a It's just El-mer's tune.

2

15 B♭ F B♭ F

 Lis-ten! Lis-ten! There's a lot you're lia - ble to be mis-sin".

19 G7 C7 Dm C/E G7 C7

 Sing it! Swing it an-y ol' way and an-y ol' time. The hurd - y

23 C7

 gurd - ies, the bird - ies, the cop on the beat, the can - dy

25 B♭ F Gm7 F

 mak - er, the bak - er, the man on the street, the cit - y

27 C7 To Coda ♀

 charm-er the far - mer, the man in the moon,

29 G7 C7 F A° C7 (Sax) D.S. al Coda

 all sing El - mer's tune.

♀ Coda
 31 G7 C7 F (Sax) C7 F6

 all sing El - mer's tune.

Elmer's Tune

M

(Keyboard)

Keyboard

3 Cm7 F7

Why are the

5 F7

stars al - ways blink - in' and wink - in' a - bove? What makes a
lad - y of eight - y go out on the loose? Why does a

7 E^b B^b Cm7 B^b

fel - la start think - in' of fal - lin' in love? It's not the
gan - der me - and - er in search of a goose? What puts the

9 F7

sea - son. The rea - son? It's plain as the moon.
kick in a chick - en, the mag - ic in June?

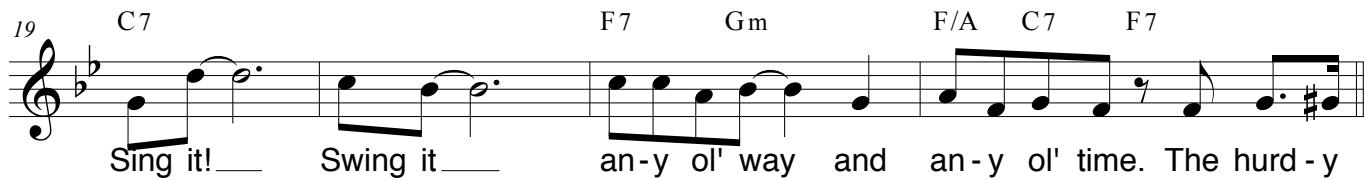
II 1. C7 F9 Faug B^b 2. C7 F7 B^b

It's just El-mer's tune. What makes a It's just El-mer's tune.

2

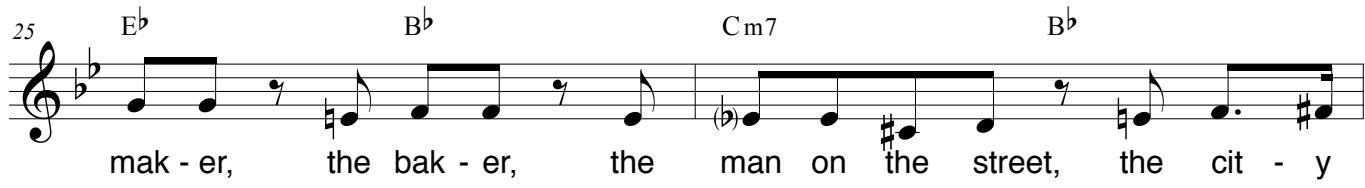
15 E♭ B♭ E♭ B♭

 Lis-ten! Lis-ten! There's a lot you're lia - ble to be mis-sin".

19 C7 F7 Gm F/A C7 F7

 Sing it! Swing it an-y ol' way and an-y ol' time. The hurd - y

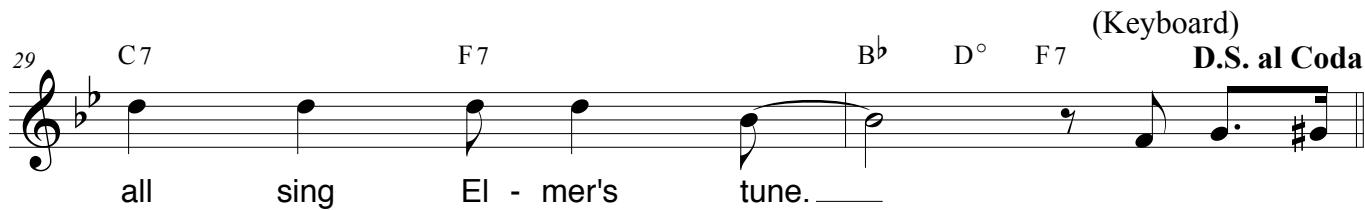
23 F7

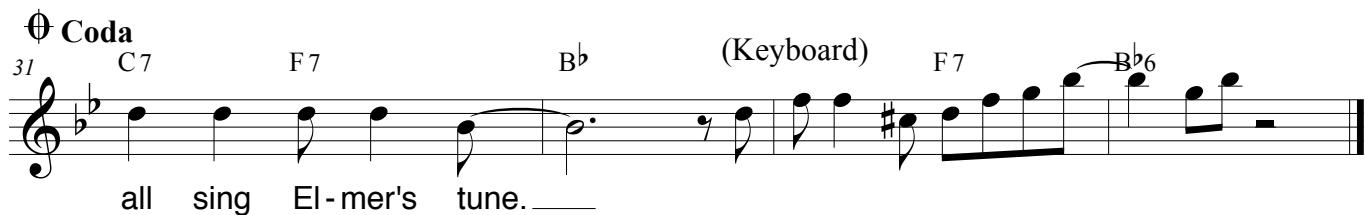
 gurd - ies, the bird - ies, the cop on the beat, the can - dy

25 E♭ B♭ Cm7 B♭

 mak - er, the bak - er, the man on the street, the cit - y

27 F7 To Coda ♀

 charm-er the far - mer, the man in the moon,

29 C7 F7 B♭ D° F7 (Keyboard) D.S. al Coda

 all sing El - mer's tune.

♀ Coda C7 F7 B♭ (Keyboard) F7 B♭6

 all sing El - mer's tune.

The More I See You

F

Swing it!

Keyboard

(Sax)

B^b G⁷ G⁷

5 F⁷ E^{b7} E^bm⁷ F⁷ B^b F⁷ F⁷ The more I

9 B^b B^bo⁷ C^m7 F⁷ B^b 3 Some-how this feel-ing

see you, the more I want you. just grows and grows. With ev'-ry sigh I be-come more mad a-

14 C^m C^m7 F⁷ B^bm F/A A^bm⁶ D^{b7}

19 G^bmaj⁷ E^bm F⁷ B^bm⁷ C⁷ C^m7 F⁷ 3 bout you, more lost with-out you, and so it goes Can you im-

25 B^b B^bo⁷ C^m7 F⁷ B^b a-gine how much I love you? The more I see you

30 F maj⁷(#5) F^m7 3 E^b E^bm as years go by, I know the on - ly one for me can on-ly

35 B^b D⁷ C^m7 B^b G^m7 F⁷ B^b G⁷ (Sax) be you. My arms won't free you and my heart won't try.

2

41 C C°7 Dm7 G7 C

46 Dm Dm7 G7 3 Cm G/B B♭m6 E♭7

With ev-'ry sigh I be-come more mad a -

51 A♭maj7 Fm G7 Cm7 D7 Dm7 G7

bout you, more lost with-out you, and so it goes Can you im -

57 C C°7 3 Dm7 G7 C

a - gine how much I love you? The more I see you

62 G maj7(♯5) Gm7 F Fm

as years go by. I know the on - ly one for me can on - ly

67 C E°7 Dm7 3 C Am7 G7

be you. My arms won't free you and my heart won't

71 Am7 D7 Dm7 C Am7 G7

try. My arms won't free you, and my heart won't

75 C (Sax) A7 A°7

try.

79 G7 F7 Fm7 G7 C C6

The More I See You

M

Swing it!

Keyboard

(Keyboard) E♭ C7 C°7

5 B♭7 A♭7 A♭m7 B♭7 E♭ B♭7 B♭7
The more I

9 E♭ E♭7 Fm7 B♭7 3 E♭
see you, the more I want you. Some-how this feel-ing

14 Fm Fm7 B♭7 3 E♭m B♭/D D♭m6 G♭7
just grows and grows. With ev-'ry sigh I be-come more mad a-

19 C♭maj7 A♭m B♭7 E♭m7 F7 Fm7 B♭7 3
bout you, more lost with-out you, and so it goes Can you im-

25 E♭ E♭7 3 Fm7 B♭7 E♭
a - gine how much I love you? The more I see you

30 B♭maj7(#5) B♭m7 3 A♭ A♭m
as years go by, I know the on - ly one for me can on-ly

35 E♭ G°7 Fm7 E♭ Cm7 B♭7 E♭ C7 (Keyboard)
be you. My arms won't free you and my heart won't try.

2

41 F F^{°7} Gm7 C7 F

46 Gm Gm7 C7 3 Fm C/E E♭m6 A♭7
With ev-'ry sigh I be-come more mad a -

51 D♭maj7 B♭m C7 Fm7 G7 Gm7 C7
bout you, more lost with-out you, and so it goes Can you im -

57 F F^{°7} 3 Gm7 C7 F
a - gine how much I love you? The more I see you

62 C maj7(#5) Cm7 B♭ B♭m
as years go by. I know the on-ly one for me can on-ly

67 F A^{°7} Gm7 3 F Dm7 C7
be you. My arms won't free you and my heart won't

71 Dm7 G7 Gm7 F Dm7 C7
try. My arms won't free you, and my heart won't

75 F (Keyboard) D7 D^{°7}
try.

79 C7 B♭7 B♭m7 C7 F F6

Puttin' On The Ritz

F

Keyboard

(Sax)

Keyboard

1 Cm Cm/B♭ Cm/A♭ Cm/G Cm Fm Gsus G7

5 Cm Cm/B♭ Cm/A♭ Cm/G Cm Fm Gsus G7

9 Cm Cm/B♭ Cm/A♭ Cm/G Cm Cm/B♭

If you're blue and you don't know where to go to, why don't you
Dif-f'rent types who wear a day coat, pants with stripes and cut - a -

12 Cm/A♭ G7 G7(9) Cm Cm/B♭ Cm/A♭ Cm/G

go where fash-ion sits put-tin' on the ritz.
way coats, per-fect fits, put-tin' on the ritz.

17 Fm7 B♭7

Dressed up like a mil-lion dol-ar troup-er,
Rol-lin' up the av-e-nue so hap-py,

21 E♭6 B♭7 E♭6 Dm7(9) G7(9)

try-in' hard to look like Gar-y Coop-er,
all dressed up just like an Eng-lish chap-py, su-per dup-er.
ver-y snap-py.

25 Cm Cm/B♭ Cm/A♭ Cm/G Cm Cm/B♭

Come let's mix where Rock-e-fel-lers walk with sticks or um-ber-

28 Cm/A♭ G7 G7(9) To Coda ♫ Cm Cm/B♭ Cm/A♭ Cm/G D.S. al Coda

el-las in their mits. put-tin' on the ritz.

33 ♫ Coda Cm Cm/B♭ Cm/A♭ Cm/G Cm Cm/B♭

put-tin' on the ritz. Put-tin' on the ritz.

37 Cm/A♭ Cm/G Cm Cm/B♭ Cm/A♭ Cm/G Cm /E♭/D Cm

Put-tin' on the ritz. Put-tin' on the ritz.

Puttin' On The Ritz

M

Keyboard

(Keyboard)

Detailed description: The musical score consists of eight staves of music for keyboard. The first seven staves are in common time (indicated by a '4') and the last staff is in 2/4 time (indicated by a '2'). The key signature is one flat (B-flat). Chords are indicated above the staff. The lyrics are written below the staff where applicable. Measure numbers are provided at the start of each staff.

Keyboard chords:

- Staff 1: Dm, Dm/C, Dm/B^b, Dm/A, Dm, Gm, A sus, A7
- Staff 2: Dm, Dm/C, Dm/B^b, Dm/A, Dm, Gm, A sus, A7
- Staff 3: Dm, Dm/C, Dm/B^b, Dm/A, Dm, Dm/C
- Staff 4: If you're blue and you don't know where to go to, why don't you
Dif - f'rent types who wear a day coat, pants with stripes and cut - a -
- Staff 5: Dm/B^b, A7, A7(b9), Dm, Dm/C, Dm/B^b, Dm/A
- Staff 6: go where fash - ion sits put-tin' on the ritz.
way coats, per - fect fits, put-tin' on the ritz.
- Staff 7: Gm7, C7
- Staff 8: Dressed up like a mil - lion dol - ar troupe,
Rol - lin' up the av - e - nue so hap - py,
- Staff 9: F6, C7, F6, E m7(b5), A7(b9)
- Staff 10: try - in' hard to look like Gar - y Coop - er,
all dressed up just like an Eng - lish chap - py, su - per dup - er.
ver - y snap - py.
- Staff 11: Dm, Dm/C, Dm/B^b, Dm/A, Dm, Dm/C
- Staff 12: Come let's mix where Rock - e-fel - lers walk with sticks or um - ber -
- Staff 13: Dm/B^b, A7, A7(b9), To Coda ♩
- Staff 14: el - las in their mits. put-tin' on the ritz.
- Staff 15: Coda
- Staff 16: put-tin' on the ritz. Put-tin' on the ritz.
- Staff 17: Dm/B^b, Dm/A, Dm, Dm/C, Dm/B^b, Dm/A, Dm, /F /E Dm
- Staff 18: Put-tin' on the ritz. Put-tin' on the ritz.

VOCAL ONLY

Let's Call The Whole Thing Off

Keyboard

A Bm7 A/C# Bm7 E aug
 5 A F#7 Bm E7 A
 (M) Things have come to a pret - ty pass, our ro - mance is grow - ing
 8 D9 G#aug C#9 F#7 A B7 E7 E aug
 flat, for you like this and the oth-er while I go for this and that.
 13 A F#7 Bm E7 A D9
 Good-ness knows what the end will be; Oh, I don't know where I'm at. It
 17 E C#m6 B7 E6 Dm6 E7 A F#m7 A7
 looks as if we two will nev-er be one. Some-thing must be done.
 23 D Bm G6 A7 D Bm
 (M) You say ee - ther and I say eye - ther. You say nee - ther and
 (F) You say laugh - ter and I say lawf - ter. You say af - ter and
 26 G6 A7 D D7 G Gm6
 I say ny - ther. Ee - ther, eye - ther, nee-ther, ny - ther,
 I say awf - ter. Laugh-ter, lawf - ter, af - ter, awf - ter,
 29 D Bm E7 A7 D Bm G6 A7
 Let's call the whole thing off. You like po-ta-to and I like po-tah-to,
 Let's call the whole thing off. You like va-nil-la and I like va-nel-la,

33 D Bm G6 A7 D D7

you like to-ma-to and I like to-mah-to; Po-ta-to, Po-tah-to, To-
you sas - pa - ril - la and I sas pa - rel - la; Va - nil - la, Va-nel - la.

36 G Gm6 D G A7 G D Bm6

ma - to, To - mah - to. Let's call the whole thing off. But oh!
Choc -'late, straw - b'y. Let's call the whole thing off. off.

40 C[#]7 F[#]m B7 G6 A7 Bm6

If we call the whole thing off, then we must part. And oh!

44 C[#]7 F[#]m B7 G6 A7

If we ev - er part, then that might break my heart. So, if So, if

47 D Bm G6 A7 D Bm

you like pa - ja - mas and I like pa-jah-mas, I'll wear pa - ja - mas and
you go for oys - ters and I go for ers - ters, I'll or - der oys - ters and and

50 G6 A7 D D7 G Gm6

give up pa - jah - mas. For we know we need each oth - er. So we
can - cel the ers - ters.

53 D G6 F[#]7 B7 G6 F[#]m G maj7 A7 1. D B^b7A aug 2. D B^b7

bet-ter call the call-ing off off. Let's call the whole thing off. off.

58 E^b Cm A^b6 B^b7 E^b Cm A^b6 B^b7

(M)You say ee - ther,(F)and you say eye-ther.(M)You say nee-ther,(F)and you say ny - ther.

62 E♭ E♭7 A♭ A♭m6 (M) E♭ A♭ F 7 B♭7
 (M)Ee-ther,(F)eye-ther, (M)nee-ther (F)ny-ther (F)Let's call the whole thing off.

66 E♭ Cm A♭6 B♭7 E♭ Cm A♭6 B♭7
 (M)You like po-ta-to,(F)and you like po-tah-to.(M)You like to-ma-to,(F)and you like to-mah-to.(M)Po-

70 E♭ E♭7 A♭ A♭m6 (M) E♭ A♭ F B♭7 E♭
 ta to, (F)po-tah-to, (M)to-ma-to, (F)to-mah-to, (F)Let's call the whole thing off. (F)But

74 Cm6 D7 Gm C7 A♭6 B♭7
 oh! If we call the whole thing off, then we must part. (M)And

78 Cm6 D7 Gm C7 A♭6 B♭7
 oh! If we ev - er part, then that might break my heart. So, if

82 E♭ Cm A♭6 B♭7 E♭ Cm A♭6 B♭7
 you like pa-ja-mas, (F)I like pa-ja-mas. (M)I'll wear pa ja mas,(F)You'll give up pa-jah-mas?

86 E♭ E♭7 A♭ A♭m6 (M) E♭7 A♭6 Fm G7 C7
 (Both) For we know we need each oth-er. So we bet-ter call the call-ing off off.

90 A♭6 Gm F7/A B♭7 E♭ C7 Fm Gm Am7(♭5) A♭
 Let's call the whole thing off. Let's call the whole thing

94 E♭ E♭/G A♭ A°7 B♭ B♭7 E♭ B♭ E♭
 off. Let's call it off!

It Might As Well Be Spring

F

Keyboard

(Sax)

4 1. C Em Dm G7 C Am

4 2. Dm7 G7 (Keyboard) C G7 C G7

I'm as

7 C Em/B C Em/B C Em

rest-less as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a star-ry eyed and vague-ly dis-con-tent-ed like a night-in-gale with-out a song to

10 Gm7 C7 F F°7 C Cm

string. sing. I'd Oh, say why that should I had have spring spring fe - ver, but when it

13 1. Dm7 G7 C 2. Dm7 G7 C

know it is - n't spring. I am is - n't e - ven spring?

17 F Gm7 C7 F

I keep wish-ing I were some-where else, walking down a strange new street,

21 Dm B°7 Am D7 G G7

hear - ing words that I have nev - er heard from a man I've yet to meet. I'm as

25 C Em/B C Em/B C Em
bus - y as a spi - der spin-ning day-dreams, I'm as gid-dy as a ba-by on a

28 Gm7 C7 F F°7 C
swing. I have - n't seen a cro - cus or a rose - bud or a

31 Dm G9 E7 A7 D7
rob - in on the wing. But I feel so gay in a

34 G9 C7 D7
mel - an - chol - y way that it might as well be spring. It

37 C G7 C Am Dm7 C7
might as well be spring.

41 (Sax) F Gm7 C7 F

45 Dm B°7 Am D7 G G7
I'm as

The musical score consists of six staves of music. The first four staves are for piano/vocal, featuring a treble clef, a key signature of one sharp, and common time. Chords are indicated above the staff, such as C, Em/B, F, F°7, Gm7, C7, Dm, G9, E7, A7, D7, and various forms of C. The lyrics are written below the notes. The fifth staff is for a saxophone, labeled '(Sax)' with a treble clef and common time. The sixth staff continues the piano/vocal part with a treble clef, a key signature of one sharp, and common time, continuing the lyrics from the previous staves.

49 C Em/B C Em/B
bus - y as a spi - der spin - ning day - dreams, I'm as

51 C Em Gm7 C7
gid - dy as a ba - by on a swing. I

53 F F°7 C
have - n't seen a cro - cus or a rose - bud or a

55 Dm G9 E7 A7
rob - in on the wing. But I

57 D7 G9
feel so gay in a mel - an - chol - y way that it

59 C7 D7 C G7
might as well be spring. It might as well be

(Keyboard) C Em/B Dm7 G7 C (Sax) Dm7 C6
spring.

The musical score consists of eight staves of music. The first six staves are for voice, with lyrics provided below each staff. The chords are indicated above the notes. The seventh staff is for 'Keyboard' and includes a staff for 'Sax'. The eighth staff is for 'Keyboard' only. Measure numbers 49 through 59 are present above the staves. The vocal parts feature various chords including C, Em/B, Gm7, C7, F, F°7, Dm, G9, E7, A7, D7, G9, C, and G7. The keyboard part includes a measure where the piano is playing eighth-note chords and the saxophone is playing eighth-note patterns. The vocal part ends with the word 'spring.' followed by a long horizontal line.

It Might As Well Be Spring

M
Keyboard

(Sax)

F Am Gm C7 F Dm

4 Gm7 C7 (Keyboard) F C7 F C7

I'm as

7 F Am/E F Am/E F Am

rest-less as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a star-ry eyed and vague-ly dis-con-tent-ed like a night-in-gale with-out a song to

10 Cm7 F7 B♭ B♭°7 F Fm

string. sing. I'd Oh, say why that should I had have spring spring fe - ver, but I when it

13 1. Gm7 C7 F 2. Gm7 C7 F

know it is - n't spring. I am is - n't e - ven spring?

17 B♭ Cm7 F7 B♭

I keep wish-ing I were some-where else, walking down a strange new street,

21 Gm E°7 Dm G7 C C7

hear - ing words that I have nev - er heard from a man I've yet to meet. I'm as

25 F A m/E F A m/E F A m

bus - y as a spi - der spin - ning day - dreams, I'm as gid - dy as a ba - by on a

28 Cm7 F7 B♭ B♭°7 F

swing. I have - n't seen a cro - cus or a rose - bud or a

31 Gm C9 A7 D7 G7

rob - in on the wing. But I feel so gay in a

34 C9 F7 G7

mel - an - chol - y way that it might as well be spring. It

37 F C7 F Dm Gm7 F7

might as well be spring.____

(Keyboard)
41 B♭ Cm7 F7 B♭

Bb Cm7 F7 Bb

45 Gm E°7 Dm G7 C F7

Gm E°7 Dm G7 C F7 I'm as

49 F A m/E F A m/E
bus - y as a spi - der spin - ning day - dreams, I'm as

51 F A m C m7 F 7
gid - dy as a ba - by on a swing. I

53 B♭ B♭°7 F
have - n't seen a cro - cus or a rose - bud or a

55 Gm C9 A 7 D 7
rob - in on the wing. But I

57 G 7 (Sax) C9
feel so gay in a mel - an - chol - y way that it

59 F 7 G 7 F C 7
might as well be spring. It might as well be

63 F (Keyboard) A m/E G m7 C 7 F (Sax) G m7 F 6
spring.

The musical score consists of six staves of music. The first four staves are for piano/vocal, featuring a treble clef, a key signature of one flat, and common time. Chords indicated include F, A major/E minor, F, A major/E minor, F, A major, C major 7, F major 7, B-flat major, B-flat major 7, F, G major, C9, A7, D7, G7, and C7. The lyrics are written below the notes. The fifth staff begins with a treble clef and a key signature of one sharp, indicating G major. The sixth staff continues with a treble clef and a key signature of one flat, indicating F major. The lyrics for the sixth staff begin with 'spring.' and end with a fermata over the final note.

Perdido

Keyboard

(Keyboard & Bass)

Musical score for Keyboard & Bass. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of one flat. Measures 1-4 show a harmonic progression: F7, B♭, and G7. The bass line provides harmonic support, and the keyboard part features sustained notes and chords.

Musical score for Keyboard & Bass and Saxophone. The score continues with the same two staves. Measure 5 starts with F7. Measures 6-7 show B♭ and G7. The saxophone part enters in measure 6, playing eighth-note patterns. Measure 8 concludes the section.

Musical score for Keyboard & Bass. The score begins with a treble clef staff. Measures 9-10 show Cm and Cm7. Measures 11-12 show F7 and B♭. The bass line provides harmonic support throughout.

Musical score for Keyboard & Bass. Measures 12-13 show B♭7 and G7. Measures 14-15 show Cm and Cm7. The bass line provides harmonic support throughout.

Musical score for Keyboard & Bass. Measures 15-16 show B♭ and A♭. Measures 17-18 show G7. The bass line provides harmonic support throughout.

Musical score for Keyboard & Bass. Measures 19-20 show D7. Measures 21-22 show G7. The bass line provides harmonic support throughout.

Musical score for Keyboard & Bass. Measures 23-24 show C7. Measures 25-26 show F7. The bass line provides harmonic support throughout.

2

27 Cm Cm7 F7 B♭ B♭7 G7

31 Cm Cm7 B♭ G7

(Sax Adlib)

35 Cm Cm7 F7 B♭ B♭7 G7 Cm

1.	B♭	A♭°	G7	2.	B♭	(Sax)
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40 Cm7

45 Cm9 Dm7 D°

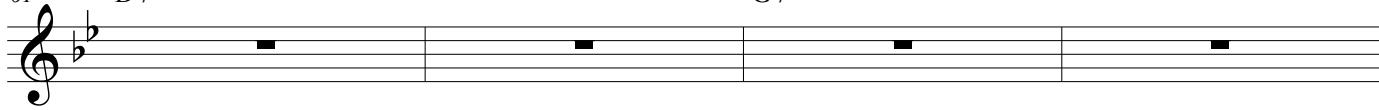
49 Cm7 F7 B♭6

53 Cm9 Dm7 D°

57 Cm7 F7 B♭6 B♭7 B° C7 C♯°

61 (Keyboard Adlib)

G7



65 C7

F7

Per -

69 Cm

Cm7

F7

B♭

di - do,
di - do.I look for my heart it's per - di - do.
My heart ev - er since is per - di - do.

72 B♭7

G7

Cm

Cm7

lost know it way down in Tor - i - to the day the fi - es - ta
it must go to Tor - i - to to find what I lost. Per1.
B♭

A♭°

G7

2.

(Sax)

start-ed. _____

Per - di - do. _____

79 Cm

Cm7

B♭

83 Cm

Cm7

B♭