

The Mixed Nuts

Set O

Last revised on 2018.01.15

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O17-Perdido(KV).2015.11.26.pdf



Nat
King
Cole
The
one
and
only

Satin Doll

(Keyboard)

Keyboard

Cm7 F7 Dm7 G7 B \flat maj9 Cm7 Dm7 G7
 5 $\text{\textcircled{S}}$ Cm7 F7 Cm7 F7 Dm7 G7 Dm7 G7
 9 Gm7 C7 G \flat m7 B7 1. B \flat maj C \flat m7 Dm7 G7 2. B \flat maj7
 15 Fm7 B \flat 7 Fm7 B \flat 7 E \flat maj7
 19 Gm7 C7 Gm7 C7 F7 Cm7 F7
 23 Cm7 F7 Cm7 F7 Dm7 G7
 26 Dm7 G7 Gm7 C7 G \flat m7 B7 To Coda $\text{\textcircled{S}}$ B \flat 7 Cm7 Dm7 G7 D.S. al Coda
 $\text{\textcircled{S}}$ Coda 31 B \flat 7 Cm7 Dm7 G7 Gm7 C7 G \flat m7 B7 B \flat 7 Cm7 Dm7 G7
 37 Gm7 C7 G \flat m7 B7 B \flat $\text{\textcircled{6}}$ B \flat
 (Bass & Keyboard)

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. Does anyone know the name of our opening number? Right - "Satin Doll." It was written back in 1953 by Duke Ellington. Remember the Duke? The song also has lyrics, but they were added by Johnny Mercer long after the song became a hit.

Our next selection was written by Rodgers and Hart back in 1927 for the musical "A Connecticut Yankee." Among the artists who have recorded jazz renditions are Frank Sinatra and Ella Fitzgerald. Pay close attention to the lyrics, and you'll hear a mixture of old English and modern slang.

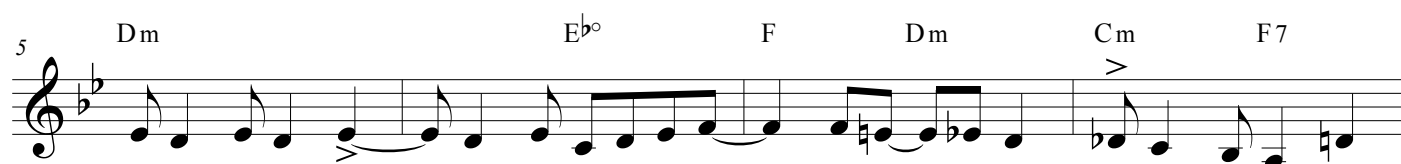
Here we go with "Thou Swell."

Thou Swell

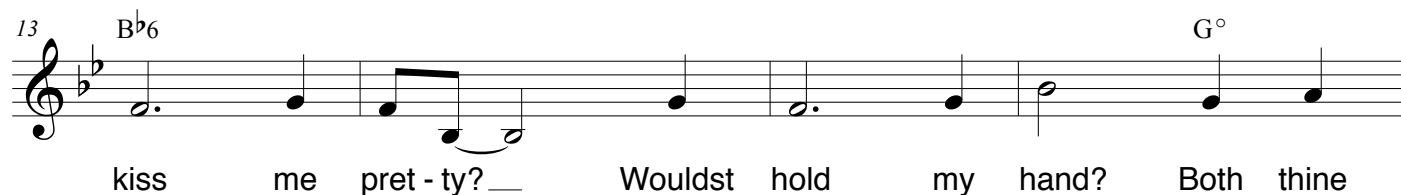
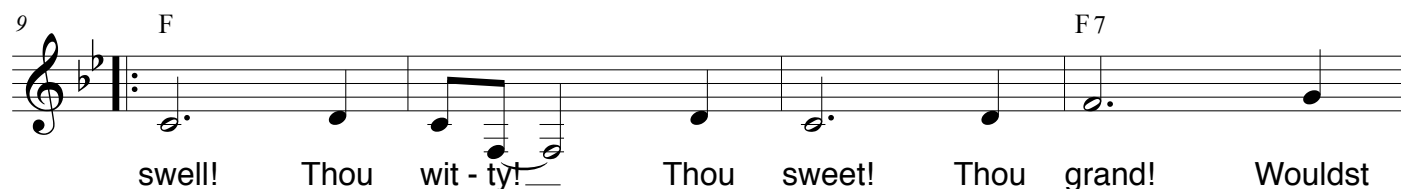
F

Keyboard

(Sax)



Thou



2

25 F F7

feel so rich in a hut for two. Two

29 Bb6 G°

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

33 F7 G7 Cm F7 D7 Gm G7

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

37 C7 F7 1. Bb6 Cm7 F7 (Sax)

swell, thou wit ty, thou grand!

41 2. C#7 F#7 C7 F7

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

45 Bb6 Gm G7 C7 F7

grand! Thou swell, thou wit ty, thou

49 Bb6 Gm G7 C7 F7

grand! Thou swell, thou wit ty, thou

53 Bb6 Gm7 Cm7 F7 Bb

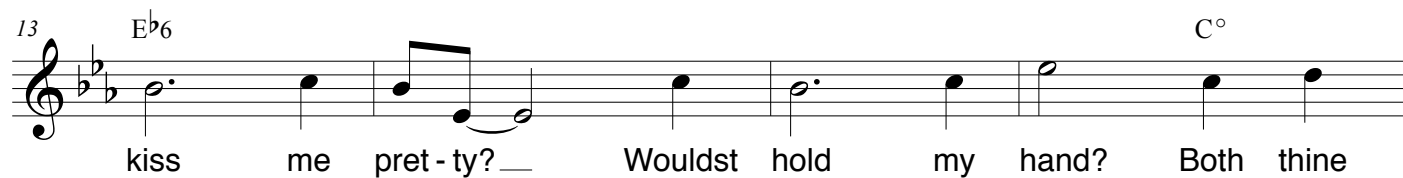
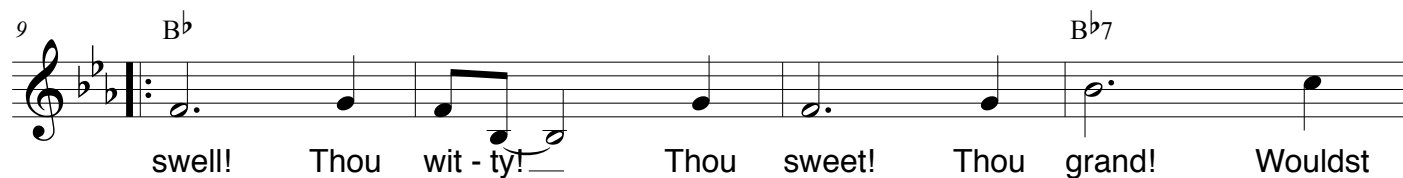
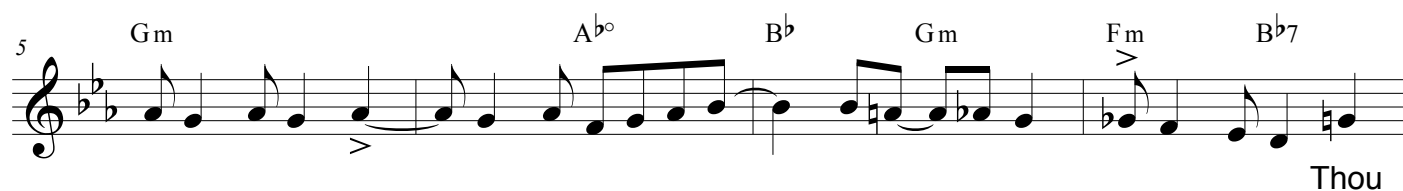
grand!

Thou Swell

M

Keyboard

(Keyboard)



2

25 $B\flat$ $B\flat 7$

feel so rich in a hut for two. Two

29 $E\flat 6$ C°

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

33 $B\flat 7$ $C 7$ $F m$ $B\flat 7$ $G 7$ $C m$ $C 7$

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

37 $F 7$ $B\flat 7$ $E\flat 6$ $F m 7$ $B\flat 7(\text{Keyboard})$

swell, thou wit ty, thou grand!

41 $F\# 7$ $B 7$ $F 7$ $B\flat 7$

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

45 $E\flat 6$ $C m$ $C 7$ $F 7$ $B\flat 7$

grand! Thou swell, thou wit ty, thou

49 $E\flat 6$ $C m$ $C 7$ $F 7$ $B\flat 7$

grand! Thou swell, thou wit ty, thou

53 $E\flat 6$ $C m 7$ $F m 7$ $B\flat 7$ $E\flat$

grand!

Thank you. Our next selection was written back in 1959 by Canadian singer/song writer Paul Anka and quickly rose to #2 on the Billboard Charts.

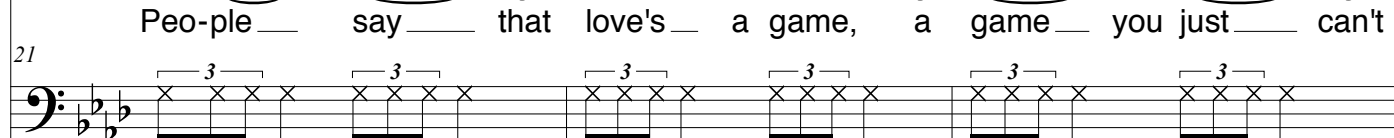
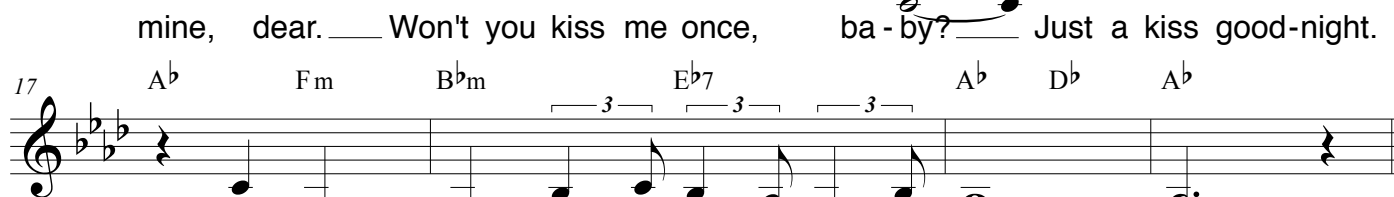
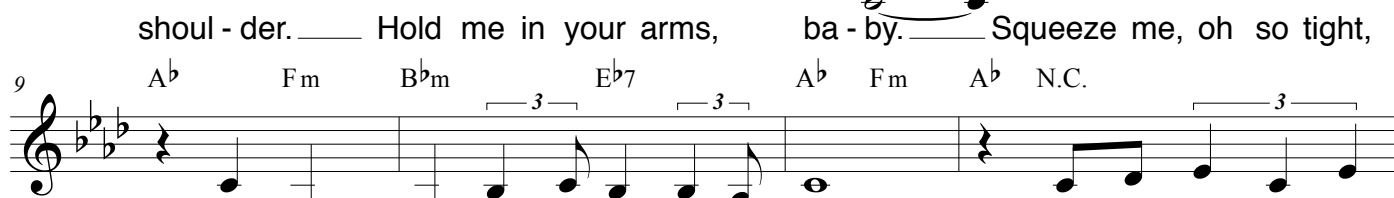
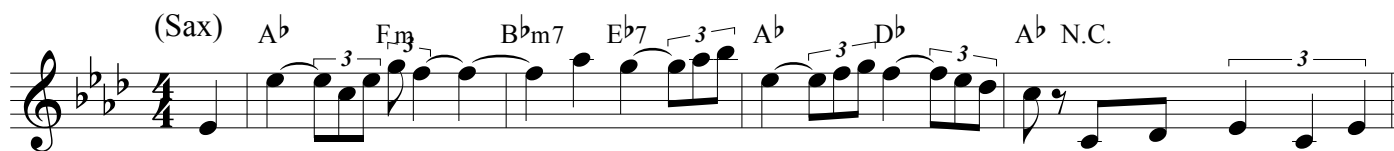
Here's _____ to offer a nice suggestion of comfort - "Put Your Head On My Shoulder."

12 to the bar feel

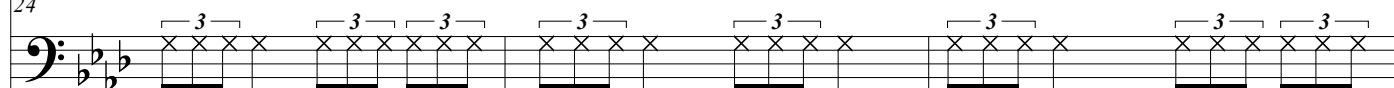
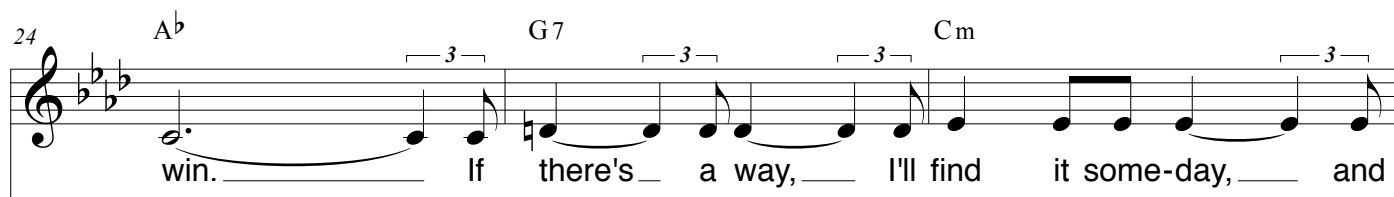
Put Your Head On My Shoulder

F

Keyboard



(Rhythm Pattern)



2
27 $B\flat 7$ $E\flat 7$ Θ N.C.

then this fool will rush in. Put your head on my

27

30 $Fm 7$ $B\flat m$ $E\flat 7$ $A\flat$ Fm $B\flat m$ $E\flat 7$

shoul - der. Whis-per in my ear, ba - by, words I want to hear.

34 $A\flat$ Fm $B\flat m$ $E\flat 7$ $A\flat$ $D\flat$ $A\flat$ N.C. **D.S. al Coda**
(Sax)

Tell me, tell me that you love me, too.

Θ Coda

38 $E\flat 7$ $F 9$ N.C.

in. Put your head on my

38

40 $Gm 7$ Cm $F 7$ $B\flat$ Gm Cm $F 7$

shoul - der. Whis-per in my ear, ba - by, words I want to hear.

44 $B\flat$ Gm Cm $F 7$ $B\flat$ $E\flat$ $B\flat$ N.C.

Tell me, tell me that you love me, too. Put your head on my

48 Cm $F 7$ $B\flat 6$

shoul - der.

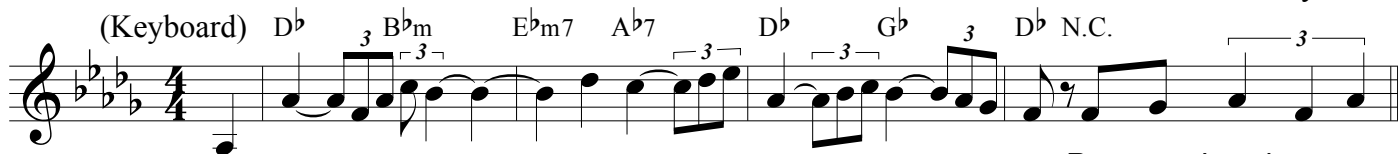
48

12 to the bar feel

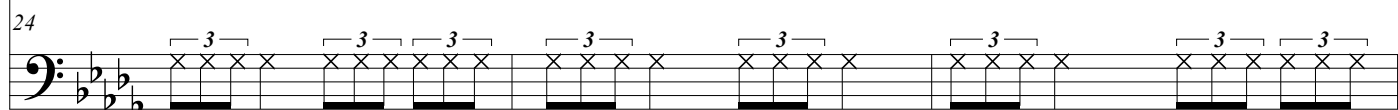
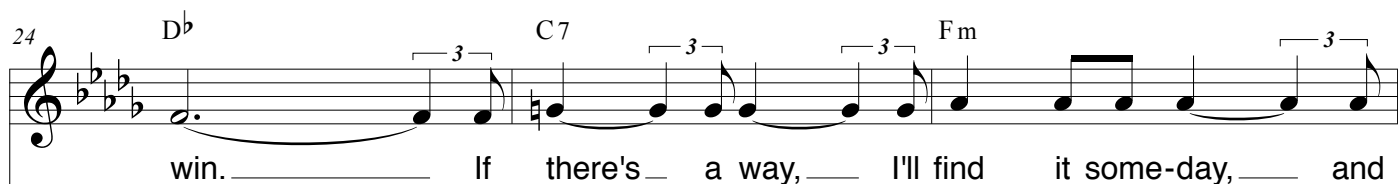
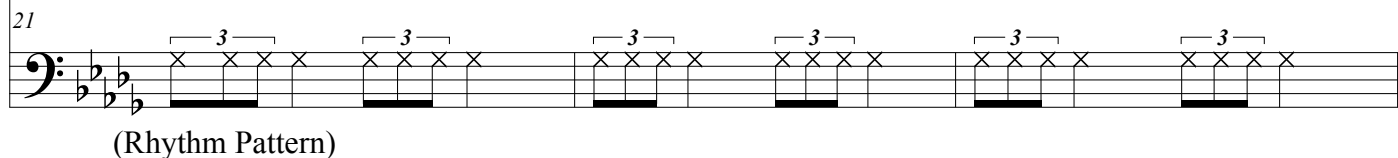
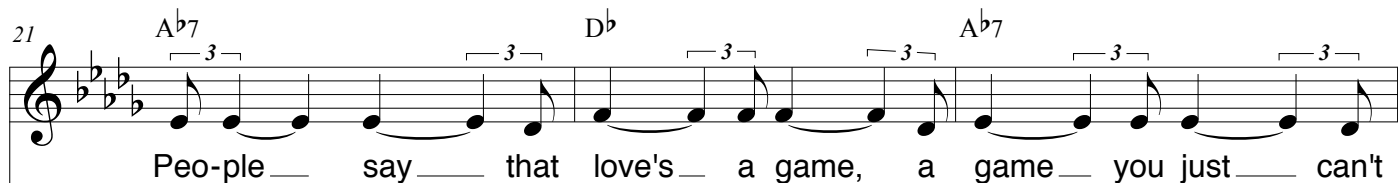
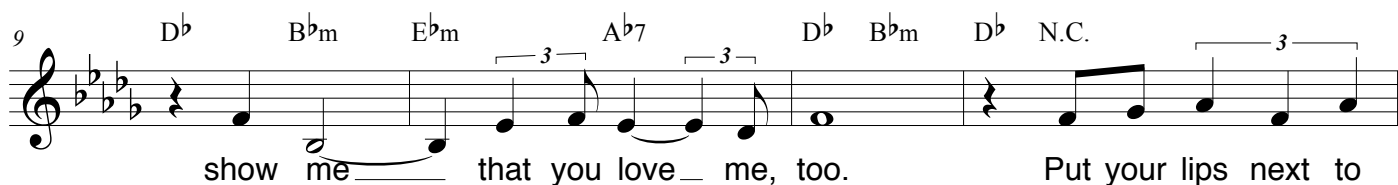
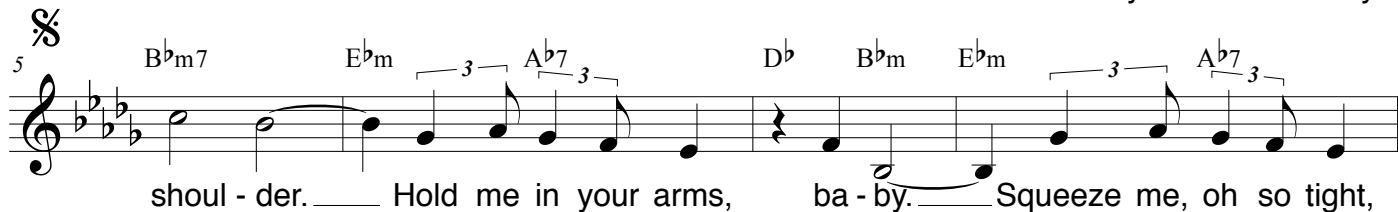
Put Your Head On My Shoulder

M

Keyboard



Put your head on my



2

27 E^b7 **To Coda** A^b7 N.C. 3

then this fool will rush in. Put your head on my

27

30 B^bm7 E^bm 3 A^b7 3 D^b B^bm E^bm 3 A^b7 3

shoul - der. Whis-per in my ear, ba - by, words I want to hear.

34 D^b B^bm E^bm 3 A^b7 3 D^b G^b D^b N.C. **D.S. al Coda** 3

Tell me, tell me that you love me, too. (Keyboard)

Coda

38 A^b7 B^b9 N.C. 3

in. Put your head on my

38

40 $Cm7$ Fm 3 B^b7 3 E^b Cm Fm 3 B^b7 3

shoul - der. Whis-per in my ear, ba - by, words I want to hear.

44 E^b Cm Fm 3 B^b7 3 E^b A^b E^b N.C. 3

Tell me, tell me that you love me, too. Put your head on my

48 Fm B^b7 E^b6

shoul - der.

48

Thank you. We'll go way back to the mid-1920s for our next selection. It's been recorded many many times, but the most famous of artists was Louie Armstrong. Remember Louie? Other recording artists were Louis Prima, Frank Sinatra, Patti Page, and Nat King Cole.

The words of the song tell us how our everyday demeanor affects those around us. Here we go with "When You're Smiling."

When You're Smiling

F

Keyboard

(Sax) Fm7 Ebmaj7 Fm7 Bb6 Bb7

When you're

5 Eb C7

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

10 Fm

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

15 Bb7 Eb

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

21 Eb7 Ab

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

25 F7 Bb7

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

29 Eb C7

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

33 1. Fm Bb7 Eb Bb7(Sax)

whole world smiles with you. _____

37 2. Fm Bb7 Eb Fm7 Eb Bbsus Eb6

whole world _____ smiles with you. _____

When You're Smiling

M

Keyboard

(Keyboard)

$B^b m7$ $A^b maj7$ $B^b m7$ $E^b 6$ $E^b 7$

When you're

5 A^b $F7$

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

10 $B^b m$

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

15 $E^b 7$ A^b

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

21 $A^b 7$ D^b

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

25 $B^b 7$ $E^b 7$

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

29 A^b $F7$

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

33 1. $B^b m$ $E^b 7$ A^b $E^b 7$ (Keyboard)

whole world smiles with you. _____

37 2. $B^b m$ $E^b 7$ A^b $B^b m7$ A^b $E^b sus$ $A^b 6$

whole world _____ smiles with you. _____

Thank you. We'll slow things up with our next selection. This song was written back in 1929 and gained fame as the campaign song for Franklin Delano Roosevelt in 1932. That version was an up-tempo version. Our version is quite a bit slower from the original that was written. The most famous version at this tempo was by Barbra Streisand.

Here we go with "Happy Days Are Here Again."

NO SAX

Happy Days Are Here Again

F

Keyboard

(Keyboard & Bass - Freely)

Fm C7 Fm C7 Bbm C7 Fm C7
 5 Fm Ebm Db C Fm C7
 8 Fm Bbm C7 Fm Ebm
 10 G C Am Fmaj7 G7 C C7
 13 (All in rhythm) F6 Gm F6/A Gm C7
 15 F6 Gm F6/A Gm7 3 F6 Gm
 18 F6/A 3 A°7 Bb6 3 C7 3 Bb6 3 C7 3
 21 F Gm7 F/A Bb C7 F6 Gm 3
 24 F6/A 3 Gm7 F6 Gm 3 F6/A A°7

So long, sad times, go long, bad times. We are rid of you at
 last. How - dy, _____ gay times. _____
 Cloud-y _____ grey times, you are now a thing of the past.
 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.

27 $B\flat 6$ $C 7$ $B\flat 6$ $C 7$

So, let's tell the world _____ a - bout it now, _____ hap - py

29 F $Gm 7$ $F 6/A$ G/B $G\sharp/B\sharp$

days are here a - gain. Your

31 $A/C\sharp$ $E 7/B$ $/E$ A $/B$ $/C\sharp$ $G 7/D$

cares and trou - bles are gone. There'll

33 C Dm C $D\flat$ $D\flat 7$

be no more _____ from now on, _____ from now on.

36 $G\flat 6$ $A\flat m$ $G\flat 6/B\flat$ $A\flat m 7$ $G\flat 6$ $A\flat m 3$

Hap - py days _____ are here a - gain the skies _____ a - bove are

39 $G\flat 6/B\flat$ $B\flat o 7$ $C\flat 6$ $D\flat 7$ $C\flat 6$ $D\flat 7$

clear _____ a - gain. _____ so, let's sing a song of cheer a - gain, hap - py

42 $G\flat$ $N.C.$ $N.C.$ $N.C.$ $E\flat m$ $N.C.$ $N.C.$ $G\flat/D\flat$ $N.C.$ $E\flat m 7$

times, > > > hap - py nights, > > > hap - py days are

45 $N.C.$ $Dmaj 7$ $N.C.$ $D\flat 7$ $G\flat$ $A\flat m$ $B\flat m$ $A\flat m 7$ $G\flat$

here a gain. _____

Happy Days Are Here Again

M

(Keyboard & Bass - Freely)

Keyboard
E7

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 Amaj7 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

15 A6 Bm A6/C# Bm7 3 A6 Bm

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

18 A6/C# 3 C#°7 D6 E7 3 D6 3 E7 3

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

21 A Bm7 A/C# D E7 A6 Bm 3

days are here a - gain. All to-geth - er _____

24 A6/C# 3 Bm7 A6 Bm 3 A6/C# C#°7

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

27 D6 E7 3 D6 3 E7 3

So, let's tell the world _____ a - bout it now, _____ hap-py

29 A Bm7 A6/C# B/D# B#/D*

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 Cm Bb6/D3 3 Cm7 Bb6 Cm

Hap-py 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 N.C. N.C. Gm N.C. N.C. Bb/F N.C. Gm7

times, hap-py nights, hap-py days are

45 N.C. Gbmaj7 N.C. F7 Bb Cm Dm Cm7 Bb

here a - gain. _____

Thank you. We'll pick up the tempo with our next selection, written back in 1925 and featured in the musical "No, No, Nanette." It's been recorded by many artists and was the most played number on the Lawrence Welk TV show. You remember Lawrence, don't you?

If any of you have a hankering to do a soft shoe, this is the perfect number for it. Here we go with "Tea For Two."

NO INTRO - JUST A PITCH

Tea For Two

F

(Freely)

Keyboard

Gm7 Eb6/G Bb/F Cm7/G
 I'm dis - con - tent - ed with homes that I've rent - ed, so
 3 Gm7 Eb6/G Bb D7 Ebmaj7 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 Bb7 Eb Cm7 Bbmaj7 Gm7
 known. Far from the cry of the cit - y where flow - ers
 11 Eb°7 Bb/D C9 Gm7 Eb6/G
 pret - ty car - res the streams. Co - zy to hide in, to
 14 Bb/F Cm7/G Bb F7 Bb F#° Gm7
 live side by side in. Don't let it a - bide in my dreams. Oh, hon - ey,
 (In rhythm) 17 Cm7 F7 Cm7 F7 Bbmaj7 Eb7
 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 Bb Cm Dm7 Gm7 Em7 A7
 lone. No - bod - y near us to

26 Em7 A7 Dmaj7 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 Dmaj7 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 Bbmaj7 Eb7 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) Ab7 G7 B°7 Cm
 We will raise a fam - i - ly, a boy for you, and a

44 Ab9 Bb/D C#°7 Cm7 F7
 girl for _____ me. Can't you see how hap - py we will

47 1. Bb Cm7 F7 2. Bb Db° Cm7 Bmaj7 Bb6
 be. _____ be. _____

NO INTRO- JUST A PITCH

Tea For Two

M

(Freely)

Keyboard

Cm7 Ab6/C Eb/Bb Fm7/C
 I'm dis - con - tent - ed with homes that I've rent - ed, so

3 Cm7 Ab6/C Eb G7 Abmaj7 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 Eb7 Ab Fm7 Ebmaj7 Cm7
 known. Far from the cry of the cit - y where flow - ers

11 Ab°7 Eb/G F9 Cm7 Ab6/C
 pret - ty car-ress the streams. Co - zy to hide in, to

14 Eb/Bb Fm7/C Eb Bb7 Eb B° Cm7
 live side by side in. Don't let it a-bide in my dreams. Oh, hon - ey,

(In rhythm) 17 Fm7 Bb7 Fm7 Bb7 Ebmaj7 Ab7
 pic - ture you up - on my knee, with tea for two and

20 Gm7 F#°7 Fm7 Bb7 Fm7 Bb7
 two for tea, just me for you and you for me a -

23 Eb Fm Gm7 Cm7 Am7 D7
 lone. No - bod - y near us to

2

26 Am7 D7 Gmaj7 C7
 see us _____ or hear us, _____ no friends or re-la - tions _____ on

28 Bm7 B \flat 7 Am7 D7
 week - end va - ca - tions. We won't have it known, dear, _____ that

30 Am7 D7 Gmaj7 Fm7 B \flat 7
 we own a tel - e - phone, dear.

33 Fm7 B \flat 7 Fm7 B \flat 7
 Day will break and you're gon - na wake and

35 E \flat maj7 A \flat 7 Gm7 C7
 start to bake a _____ sug - ar cake, _____ for

37 Fm7 B \flat 7 Fm7 B \flat 7 Gm7(b5) C7(b9)
 me to take for all the boys to see. _____

41 Fm Gm7(b5) D \flat 7 C7 E \circ 7 Fm
 We will raise a fam - i - ly, a girl for you, and a

44 D \flat 9 E \flat /G F \sharp 7 Fm7 B \flat 7
 boy for _____ me. Can't you see how hap - py we will

47 1. E \flat Fm7 B \flat 7 2. E \flat G \flat 7 Fm7 E \flat maj7 E \flat 6
 be. _____ be. _____

Thank you.

The original melody for our next selection was written by Frederick Chopin way back in 1834. I suspect that none of you were around at that time, right? Then, in 1918, this melody was made into a popular song and featured in the Broadway show "Oh, Look." Later, it was featured in the two movies: "Ziegfield Girl" in 1941 starring Judy Garland, and "The Dolly Sisters" in 1945 starring John Payne.

Here's _____ to sing the beautiful "I'm Always Chasing Rainbows."

I'm Always Chasing Rainbows

F

Keyboard

(Sax)

Chords: 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

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 B♭

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 /Eb /D /C Bb9 B° Cm Bb° Fm/Ab Bb7

5 Eb Abm Eb Ab° Eb Abm Eb

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

11 Fm7 Bb7 C7 Fm C7 Fm F7

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

18 Bb7 Eb7

with a sigh. Some fel - lows look and find the sun - shine, I

23 Ab C7

al - ways look and find the rain. Some fel - lows make a win - ning

26 F7 Bb7

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

29 Eb Abm Eb C7 Fm

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

34 F7 Bb7 Eb Fm7 Bb7 Eb

blue - bird one day. day.

39 Fm C/G Abmaj7 Bb° Abm(maj7)/B Bb7 B Em(maj7)Eb6

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

Thank you. Thank you very much.

Now, we're really going to switch gears and play a selection that really warms my heart. As you may know, I am of Czech lineage. My great-grandfather came here from Bohemia in the middle 1800s. So, the music of Czechoslovakia is special to me. Does anyone know what that national music of the Czech Republic is? You got it - the polka.

We're going to play a very well known polka that was written about the time my grandfather was born - the late 1800s. Normally, it's played on the clarinet, but I'll play it on my sax.

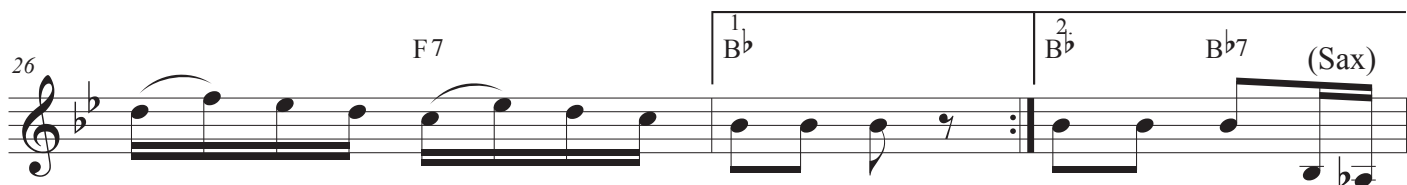
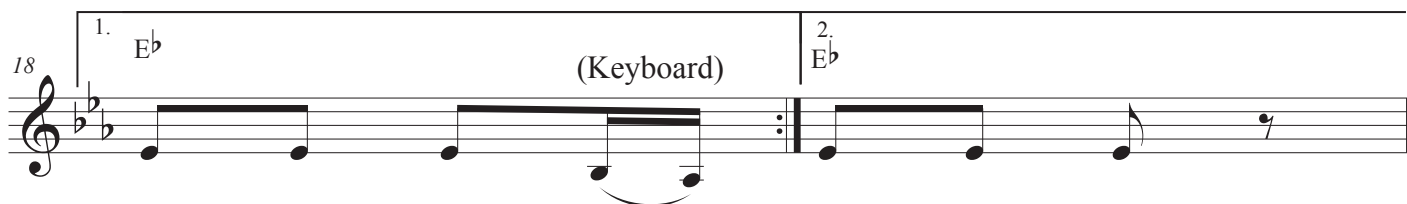
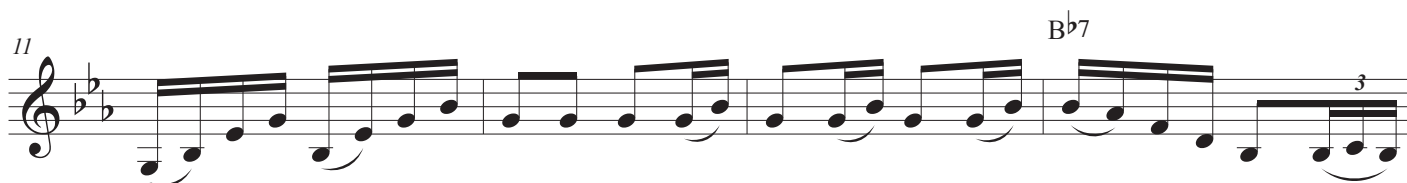
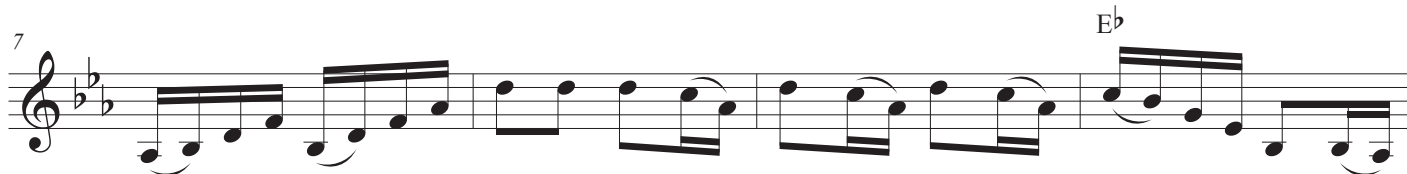
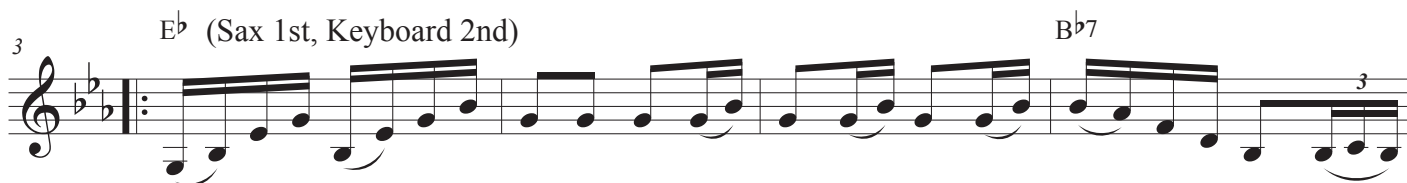
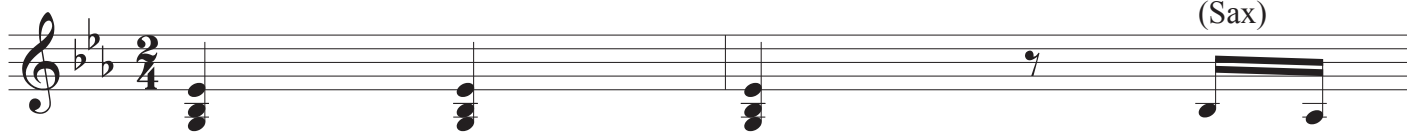
Here we go with the "Clarinet Polka."

Clarinet Polka

Keyboard

(Keyboard) E \flat

(Sax)



2

29 E^b B^b7

33 E^b

37 B^b7

41 To Coda Θ E^b

45 A^b E^b7

50 A^b

54 E^b7

58 A^b (Keyboard) A^b (Sax) D.S. al Coda

Θ Coda E^b A^b7 B^b B^b7 E^b

62

Thank you. Each time we play for you, we like to showcase a noted artist of yesteryear. Tonight, we're going to highlight a singer who first came to prominence as a jazz pianist. But soon after, it was his baritone voice that made him famous. He was one of the first black entertainers to host his own TV show. He was born in 1919 in Montgomery, Alabama, and his first name was Nathaniel. Anyone have a guess as to who we're featuring tonight? Right - the great Nat King Cole.

For his first hit, we'll play a number he recorded in 1951 and which sold a million copies. His version was #1 on the charts for 5 weeks and stayed on the charts for more than half the year.

Here we go with "Too Young."

Too Young

F
Keyboard

(Sax) $E\flat 6$ $F m7$ $G m7$ $A\flat 9$ $F m7$ $B\flat$ $B\flat 7$

5 $E\flat 6$ $G m7$ $C m7$ $F m7$ $B\flat 7$ They

try to tell us we're too young, too

9 $E\flat 6$ $G m7$ $A\flat Maj7$ $G m7b5$ $C7$

young to real - ly be in love. They

13 $F m7$ $F m7/E\flat$ $B\flat 7/D$ $/C$ $B\flat 7$ $/A\flat$ $G m7$

say that love's a word, a word we've on - ly heard and

17 $F m7$ $B\flat 7$ $G m7$ $C7$ $F m7$ $B\flat 7$

can't be - gin to know the mean - ing of. And

21 $E\flat 6$ $G m7$ $C m7$ $F m7$ $B\flat 7$

yet, we're not too young to know this

25 $E\flat 6$ $E\flat 7$ $A\flat 6$ $G m7b5$ $C7$

love will last though years may go. And

29 $F m7$ $A\flat m$ $G m7$ $C7$

then some - day they may re - call we were

33 $F m7$ $B\flat 7$ $E\flat 6$ $F m7$ $B\flat 7$ (Sax)

not too young at all.

37 $E\flat 6$ (Sax) $G m$ $F m$ $D\flat Maj7$ $E\flat 6$

all. _____

Too Young

M

Keyboard

(Keyboard)

A \flat 6 B \flat m7 C m7 D \flat 9 B \flat m7 E \flat E \flat 7
 They

5 A \flat 6 C m7 F m7 B \flat m7 E \flat 7
 try to tell us we're too young, too

9 A \flat 6 C m7 D \flat Maj7 C m7b5 F7
 young to real - ly be in love. They

13 B \flat m7 B \flat m7/A \flat E \flat 7/G /F E \flat 7 /D \flat C m7
 say that love's a word, a word we've on - ly heard and

17 B \flat m7 E \flat 7 C m7 F7 B \flat m7 E \flat 7
 can't be - gin to know the mean - ing of. And

21 A \flat 6 C m7 F m7 B \flat m7 E \flat 7
 yet, we're not too young to know this

25 A \flat 6 A \flat 7 D \flat 6 C m7b5 F7
 love will last though years may go. And

29 B \flat m7 D \flat m C m7 F7
 then some - day they may re - call we were

33 B \flat m7 E \flat 7 A \flat 6 B \flat m7 E \flat 7 (Keyboard)
 not too young at all.

37 A \flat 6 (Keyboard) C m B \flat m G \flat Maj7 A \flat 6
 all.

Thank you very much.

Our next Nat King Cole hit was written back in 1963. Most of Nat's hits were rather slow in nature, but this one is an up-tempo number that really will get your toes to tappin'.

Here's a great song about the activities that go on all over this great country of ours in "Those Lazy Hazy Crazy Days Of Summer."

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
 11 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^o A7
 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 -
 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 the girls in their bi - ki - nis, as cute as
 mo - ment that those lov - ers start ar - riv - in', you'll see more

31 Gm7 G7 C F/A F°/A^b 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^b C7/G

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

43 F G7 Gm7/B^b Am A^b°

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

47 Gm7 C7 1. F F/A F°/A^b C7/G

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

51 2. F Gm7/B^b Am A^b° Gm7 C7

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

55 F Gm7/B^b Am A^b° Gm7 C7

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

59 F C7 F

here. _____

Those Lazy Hazy Crazy Days Of Summer M

NO INTRO - GIVE PITCH

Keyboard

Roll out those

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

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

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

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

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

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

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

31 Cm7 C7 F B \flat /D B \flat \circ /D \flat 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 \flat C7

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

39 F7 Cm7 B \flat B \flat /D B \flat \circ /D \flat F7/C

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

43 B \flat C7 Cm7/E \flat Dm D \flat \circ

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

47 Cm7 F7 1. B \flat B \flat /D B \flat \circ /D \flat F7/C

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

51 2. B \flat Cm7/E \flat Dm D \flat \circ Cm7 F7

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

55 B \flat Cm7/E \flat Dm D \flat \circ Cm7 F7

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

59 B \flat F7 B \flat

here. _____

Thank you very much.

For our final Nat King Cole tribute, we'll go to a song written in 1950 and became his most well-known hit. It won the Academy Award for best original song that year, and Nat King Cole's version spent 8 weeks as the #1 song in the country.

I'll give you one more clue. The subject of the song is a lady made famous in a painting by Leonardo Da Vinci. Have you got it? Right. Here's our version of Nat King Cole's great song - "Mona Lisa."

Mona Lisa

F

Keyboard

(Sax) $B\flat$ Maj7 $G7(b9)$ $Cm7$ E° $B\flat/D$ $Cm7$ F $F7$

Mo-na

5 $B\flat6$ $B\flat$ Maj7 $G7b9$

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

8 $Cm7$ $F7$ $Cm7$ $F7$

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

11 $Cm7$ $F7$ $B\flat$ Maj7 $F7$ $B\flat6$

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

14 $B\flat$ Maj7 $B\flat7$ $E\flat$ Maj7

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

17 $E\flat m7$ $B\flat$ Maj7 $G7(b9)$ $Cm7$ $F7$

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

20 $B\flat$ Maj7 $B\flat7$ $E\flat$ Maj7 $E^\circ7$ $Dm7$ $G7b9$

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

23 $Cm7$ $F7$ $B\flat$ $Cm7$ $F7$

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

25 $B\flat$ $Cm7b5$ $F7b9$ $B\flat6$

art? Mo-na Li-sa, Mo-na Li-sa.

Mona Lisa

M

Keyboard

(Keyboard) $D^b\text{Maj7}$ $B^b7(b9)$ E^bm7 G° D^b/F E^bm7 A^b A^b7

Mo-na

5 D^b6 $D^b\text{Maj7}$ 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 A^b7

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

11 E^bm7 A^b7 $D^b\text{Maj7}A^b7$ D^b6

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

14 $D^b\text{Maj7}$ D^b7 $G^b\text{Maj7}$

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

17 G^bm7 $D^b\text{Maj7}$ $B^b7(b9)$ E^bm7 A^b7

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

20 $D^b\text{Maj7}$ D^b7 $G^b\text{Maj7}$ $G^\circ7$ $Fm7$ B^b7b9

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

23 E^bm7 A^b7 D^b E^bm7 A^b7

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

25 D^b E^bm7b5 A^b7b9 D^b6

art? Mo-na Li-sa, Mo-na Li-sa.

Thank you. Thank you very much. How was that? Did you enjoy our tribute to Nat King Cole?

Our next selection was written back in 1941 and made popular by the singing group that was a part of the great Glenn Miller orchestra. Does anyone remember the name of that group? Right - the Modernairres, featuring Paula Kelly. Did you know that the group is still performing today featuring Paula's two daughters? They're still singing the hits of the 40s and even have a website. You'll want to check it out.

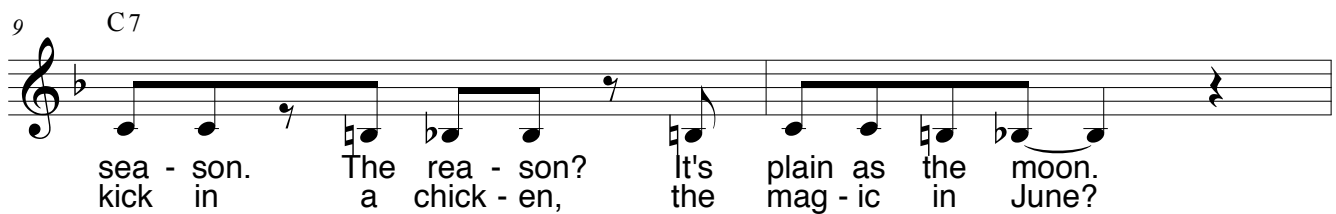
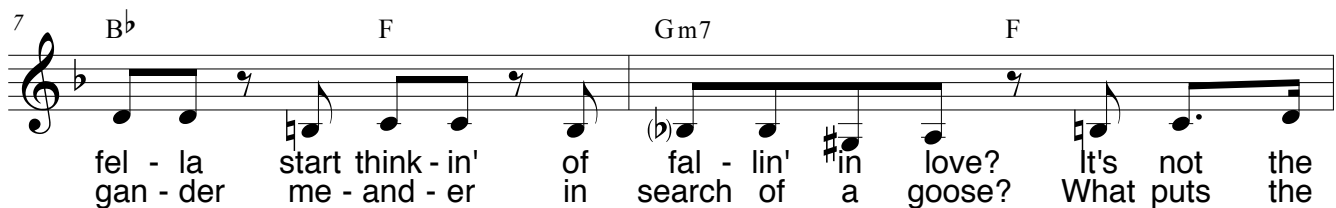
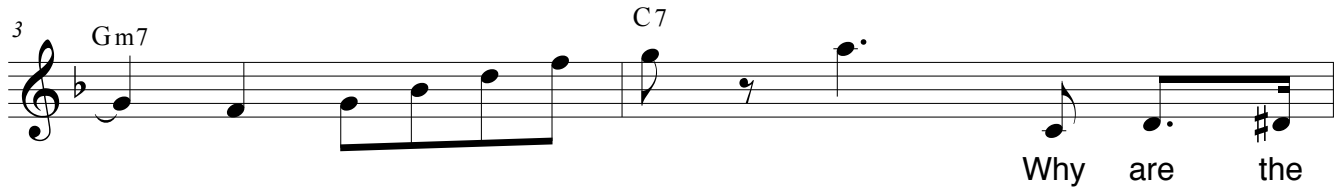
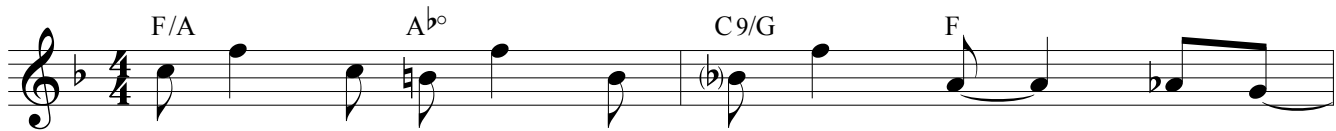
Here we go with a song made famous by Glenn Miller and the Modernaires that inspires folks to go out and just have fun. It's called "Elmer's Tune."

Elmer's Tune

F

(Sax)

Keyboard



15 $B\flat$ F $B\flat$ 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 $B\flat$ F Gm7 F

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

27 C7 To Coda Φ

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.____

Φ Coda 31 G7 C7 F (Sax) C7 F6

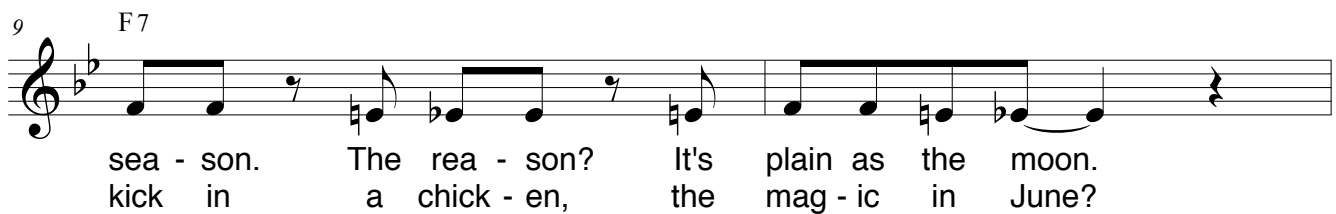
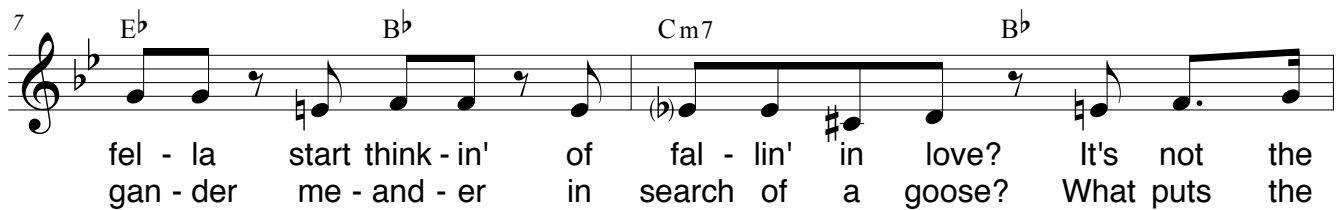
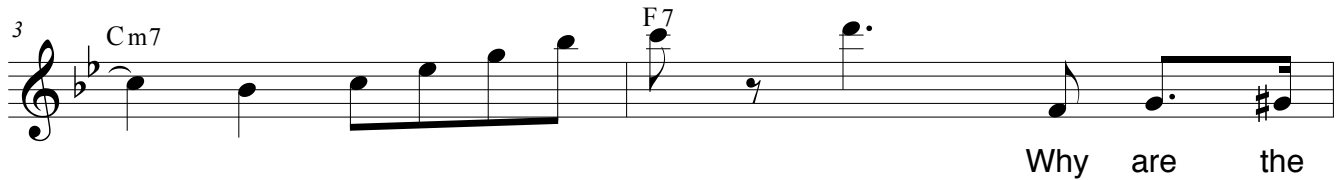
all sing El-mer's tune.____

Elmer's Tune


M

(Keyboard)


Keyboard



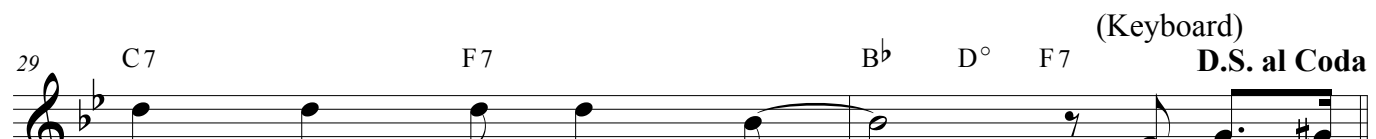
15 
Lis-ten! Lis-ten! There's a lot you're lia - ble to be mis-sin".


19 
Sing it!___ Swing it___ an-y ol' way and an-y ol' time. The hurd - y

23 
gurd - ies, the bird - ies, the cop on the beat, the can - dy

25 
mak - er, the bak - er, the man on the street, the cit - y

27 
charm-er the far - mer, the man in the moon, To Coda ☺

29 
all sing El - mer's tune.____ (Keyboard) D.S. al Coda

☺ Coda
31 
all sing El - mer's tune.____ (Keyboard) B♭6

Thank you.

Now, we'll move forward a few years to 1945 and a song recorded by many artists - Nat King Cole, Doris Day, Bobby Darin, The Four Freshmen, and Andy Williams. Often, it's sung as a slow ballad. We've decided to spice it up a bit by giving it a swing beat.

Here's _____ to sing this great song "The More I See You."

Enjoy!

The More I See You

F

Swing it!

Keyboard

(Sax) B \flat G7 G \circ 7

5 F7 E \flat 7 E \flat m7 F7 B \flat F7 F7

The more I

9 B \flat B \flat \circ 7 Cm7 F7 3 B \flat

see you, the more I want you. Some-how this feel-ing

14 Cm Cm7 F7 3 B \flat m F/A A \flat m6 D \flat 7

just grows and grows. With ev-'ry sigh I be-come more mad a-

19 G \flat maj7 E \flat m F7 B \flat m7 C7 Cm7 F7 3

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

25 B \flat B \flat \circ 7 3 Cm7 F7 B \flat

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

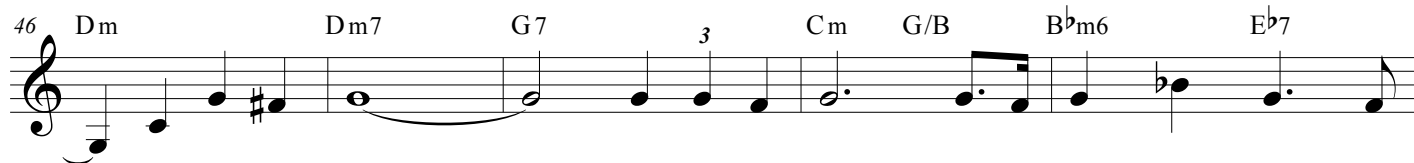
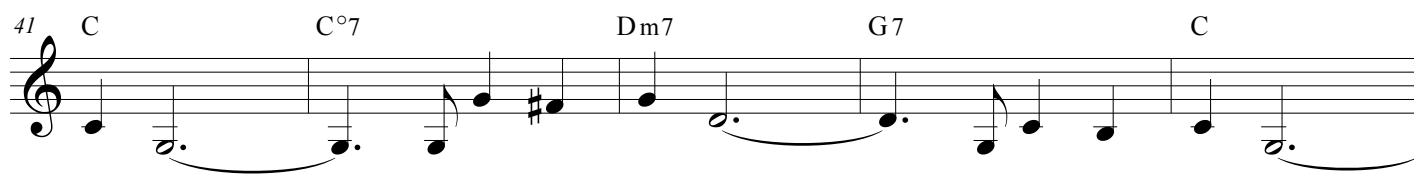
30 F maj7(#5) Fm7 3 E \flat E \flat m

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

35 B \flat D \circ 7 Cm7 B \flat Gm7 F7 B \flat G7 (Sax)

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

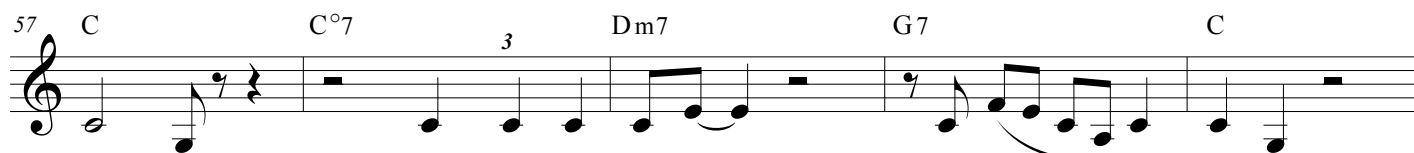
2



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



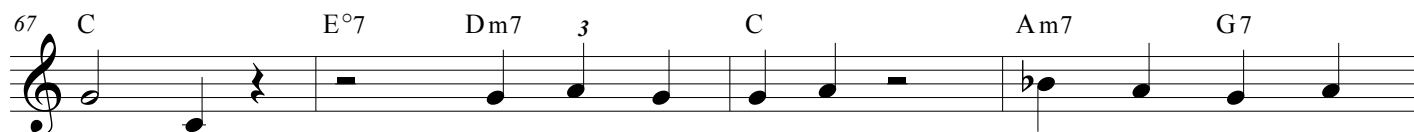
bout you, _____ more lost with - out you, _____ and so it goes _____ Can you im -



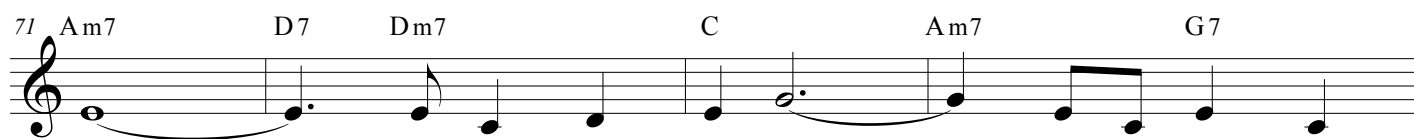
a - gine how much I love you? The more _____ I see you



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



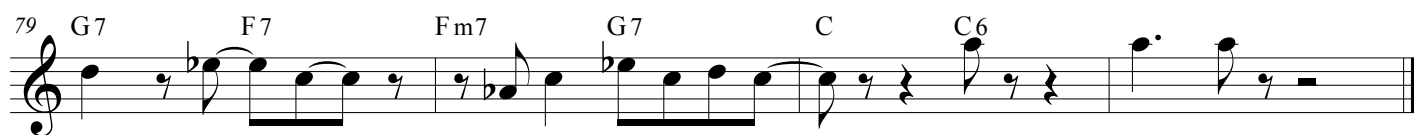
be you. My arms won't free you and my heart won't



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



try.



The More I See You

M

Swing it!

Keyboard

(Keyboard)

5 The more I

9 see you, the more I want you. Some-how this feel - ing

14 just grows and grows. With ev-'ry sigh I be-come more mad a -

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

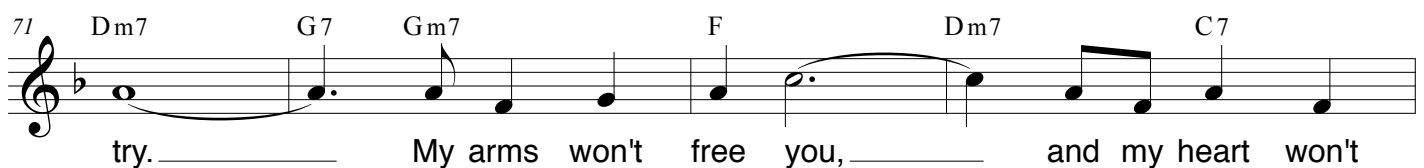
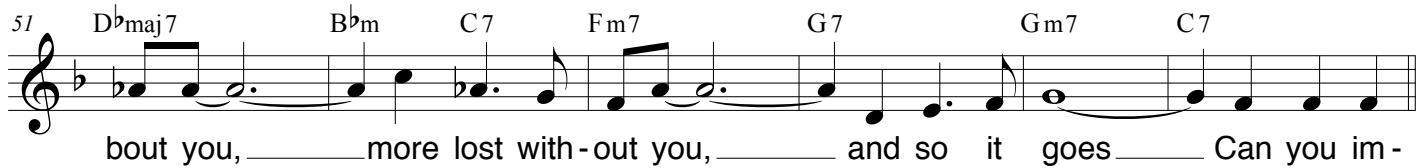
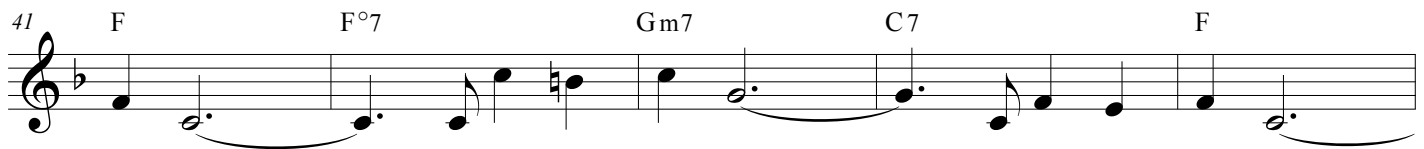
25 a - gine how much I love you? The more I see you

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

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

Chords: E^b, C⁷, C^{°7}, B^{b7}, A^{b7}, A^bm⁷, E^b, B^{b7}, B^{b7}, E^b, E^b°⁷, F^{m7}, B^{b7}, E^b, F^m, F^{m7}, B^{b7}, E^bm, B^b/D, D^bm⁶, G^{b7}, C^bmaj⁷, A^bm, B^{b7}, E^bm⁷, F⁷, F^{m7}, B^{b7}, E^b, E^b°⁷, F^{m7}, B^{b7}, E^b, B^bmaj⁷(#5), B^bm⁷, A^b, A^bm, E^b, G^{°7}, F^{m7}, E^b, C^{m7}, B^{b7}, E^b, C⁷ (Keyboard)

2



Thank you.

For our next selection, we'll go back to the year 1929 to a musical of the same title composed by the great Irving Berlin. It was inspired by a swanky New York hotel and describes the dress of the people who came to the hotel ballroom to dance there.

Here's _____ with our version of "Puttin' On The Ritz."

Puttin' On The Ritz

F

Keyboard

(Sax)

Chords: Cm Cm/B^b Cm/A^b Cm/G Cm Fm G^{sus} G7

5 Cm Cm/B^b Cm/A^b Cm/G Cm Fm G^{sus} G7

9 Cm Cm/B^b Cm/A^b Cm/G Cm Cm/B^b

12 Cm/A^b G7 G7(b9) Cm Cm/B^b Cm/A^b Cm/G

17 Fm7 B^b7

21 E^b6 B^b7 E^b6 Dm7(b5) G7(b9)

25 Cm Cm/B^b Cm/A^b Cm/G Cm Cm/B^b

28 Cm/A^b G7 G7(b9) Cm Cm/B^b Cm/A^b Cm/G

33 Cm Cm/B^b Cm/A^b Cm/G Cm Cm/B^b

37 Cm/A^b Cm/G Cm Cm/B^b Cm/A^b Cm/G Cm /E^b/D Cm

To Coda \oplus **D.S. al Coda**

Coda \oplus

Lyrics:

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 -
 go where fash - ion sits put-tin' on the ritz.
 way coats, per - fect fits, put-tin' on the ritz.
 Dressed up like a mil - lion dol - ar troupe - er,
 Rol - lin' up the av - e - nue so hap - py,
 try - in' hard to look like Gar - y Coop - er, su - per dup - er.
 all dressed up just like an Eng - lish chap - py, ver - y snap-py.
 Come let's mix where Rock - e - fel - lers walk with sticks or um - ber -
 el - las in their mits. put-tin' on the ritz.
 put-tin' on the ritz. Put-tin' on the ritz.
 Put-tin' on the ritz. Put-tin' on the ritz.

Puttin' On The Ritz

M

Keyboard

(Keyboard)

Dm Dm/C Dm/B \flat Dm/A Dm Gm Asus A7
 5 Dm Dm/C Dm/B \flat Dm/A Dm Gm Asus A7
 9 Dm Dm/C Dm/B \flat Dm/A Dm Dm/C
 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 Dm/B \flat A7 A7(b9) Dm Dm/C Dm/B \flat Dm/A
 go where fash - ion sits put-tin' on the ritz.
 way coats, per - fect fits, put-tin' on the ritz.
 17 Gm7 C7
 Dressed up like a mil - lion dol - ar troupe - er,
 Rol - lin' like up the av - e - nue so hap - py,
 21 F6 C7 F6 Em7(b5) A7(b9)
 try - in' hard to look like Gar - y Coop - er, su - per dup - er.
 all dressed up just like an Eng - lish chap - py, ver - y snap-py.
 25 Dm Dm/C Dm/B \flat Dm/A Dm Dm/C
 Come let's mix where Rock - e - fel - lers walk with sticks or um - ber -
 28 Dm/B \flat A7 A7(b9) To Coda \oplus Dm Dm/C Dm/B \flat Dm/A D.S. al Coda
 el - las in their mits. put-tin' on the ritz.
 33 Coda Dm Dm/C Dm/B \flat Dm/A Dm Dm/C
 put-tin' on the ritz. Put-tin' on the ritz.
 37 Dm/B \flat Dm/A Dm Dm/C Dm/B \flat Dm/A Dm /F /E Dm
 Put-tin' on the ritz. Put-tin' on the ritz.

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

Our next song was written in 1937 by George and Ira Gershwin for the 1937 film "Shall We Dance" starring Fred Astaire and who? Right - Ginger Rogers. In the film, Fred and Ginger are having some problems because of how they pronounce words differently.

Here's our version of this great hit - "Let's Call The Whole Thing Off."

VOCAL ONLY

Let's Call The Whole Thing Off

Keyboard

A Bm7 A/C# Bm7 Eaug
 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 Eaug
 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'ry. Let's call the whole thing 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

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.

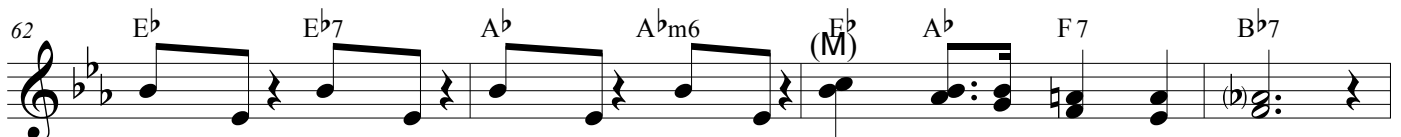
53 D G6 F#7 B7 G6 F#m Gmaj7 A7 1. D Bb7 A aug 2. D Bb7

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

58 Eb Cm Ab6 Bb7 Eb Cm Ab6 Bb7

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

62 E^b E^b7 A^b A^bm6 (M) A^b $F7$ B^b7



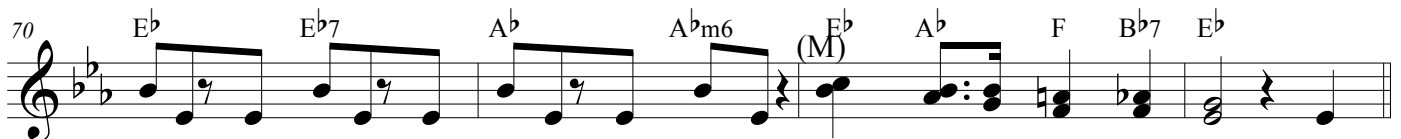
(M)Ee-ther,(F)eye-ther, (M)nee-ther (F)ny-ther (F)Let's call the whole thing off.

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



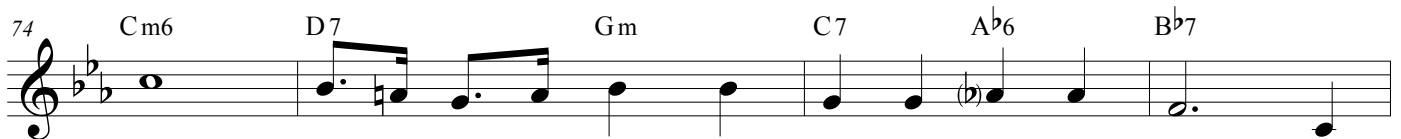
(M)You like po-ta-to,(F)and you like po-tah-to.(M)You like to-ma-to,(F)and you like to-mah-to.(M)Po-

70 E^b E^b7 A^b A^bm6 (M) A^b F B^b7 E^b




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^b6 B^b7




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

78 $Cm6$ $D7$ Gm $C7$ A^b6 B^b7



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

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



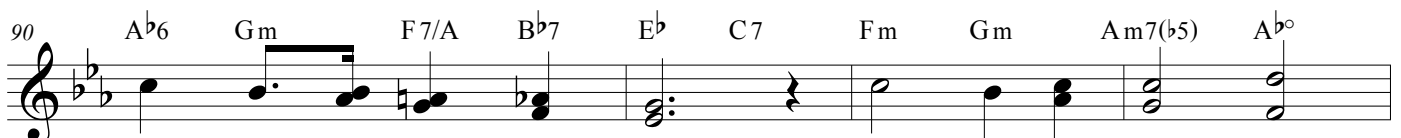
you like pa-ja-mas, (F)I like pa-ja-mas. (M)I'll wear pa ja mas, (F)You'll give up pa-jah-mas?

86 E^b E^b7 A^b A^bm6 (M) E^b7 A^b6 Fm $G7$ $C7$



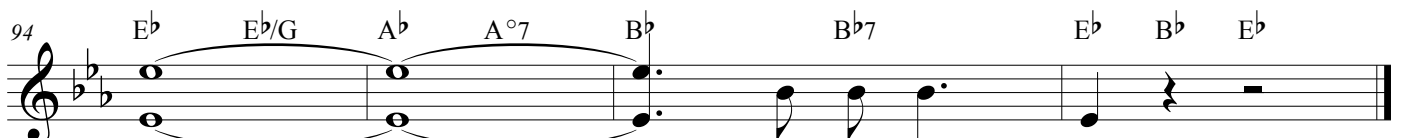
(Both) For we know we need each oth-er. So we bet-ter call the call-ing off off.

90 A^b6 Gm $F7/A$ B^b7 E^b $C7$ Fm Gm $Am7(b5)$ A^bo



Let's call the whole thing off. Let's call the whole thing

94 E^b E^b/G A^b A^o7 B^b B^b7 E^b B^b E^b



off. Let's call it off!

Thank you very much. We're rapidly approaching the end of our evening together. For our next to final number, we'll play a selection from that great 1945 musical by Rodgers and Hammerstein - "State Fair." This song, sung in the movie by Jeanne Crain, won the Academy Award for Best Original Song that year. Since that time, it's been recorded by Dick Haymes, Frank Sinatra, Johnny Mathis, Andy Williams, Sarah Vaughn, and a whole host of others.

Here's _____ to sing our version of the beautiful "It Might As Well Be Spring."

It Might As Well Be Spring

F

Keyboard

(Sax)

C Em Dm G7 C Am

(Keyboard)

4 Dm7 G7 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 say that I had spring fe-ver, but I
sing. Oh, why should I have spring fe-ver 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, walk-ing 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
 I'm as

45 Dm B°7 Am D7 G G7
 I'm as

The image shows a musical score for the song 'It Might As Well Be Spring'. It consists of seven staves of music, each with a key signature of one flat (Bb) and a common time signature (C). The staves are numbered 25, 28, 31, 34, 37, 41, and 45. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staves. The score ends with the lyrics 'I'm as' on the last staff.

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

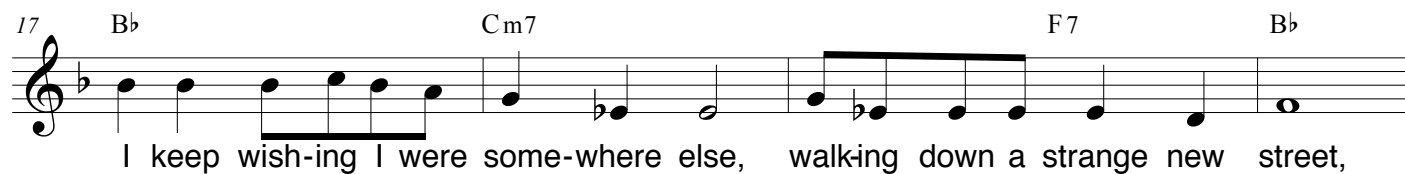
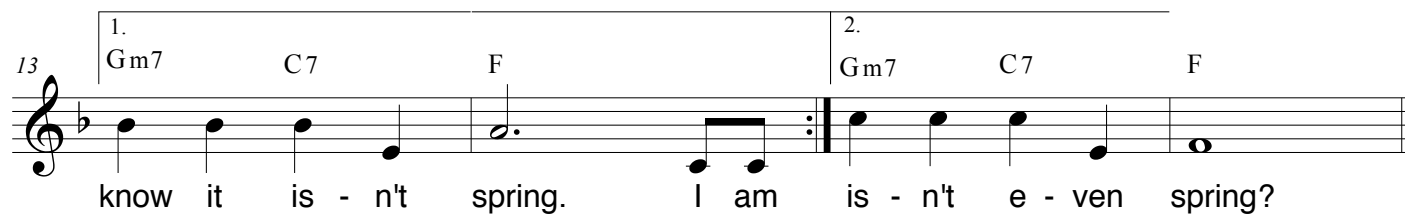
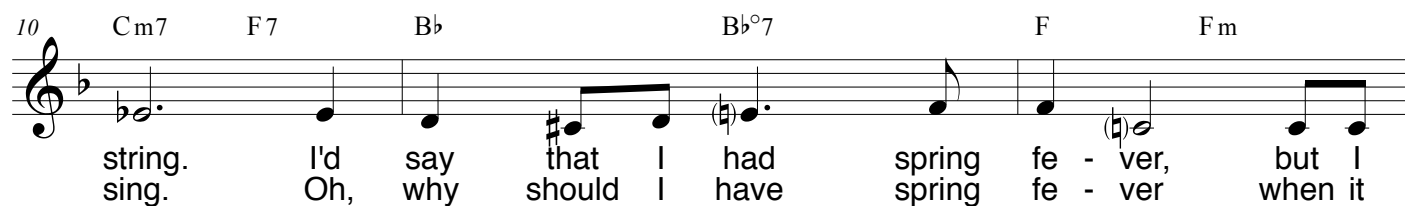
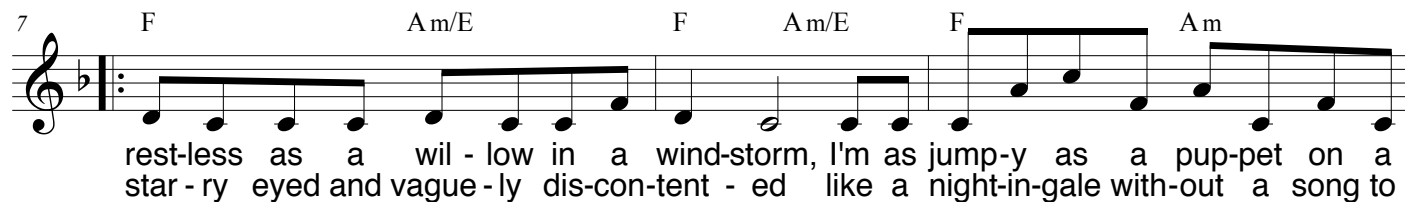
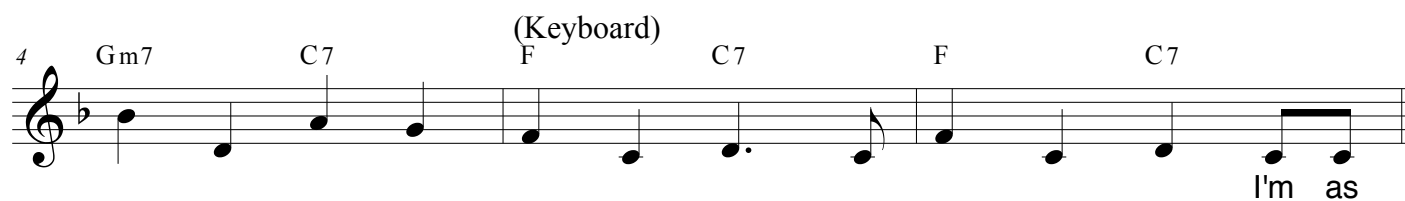
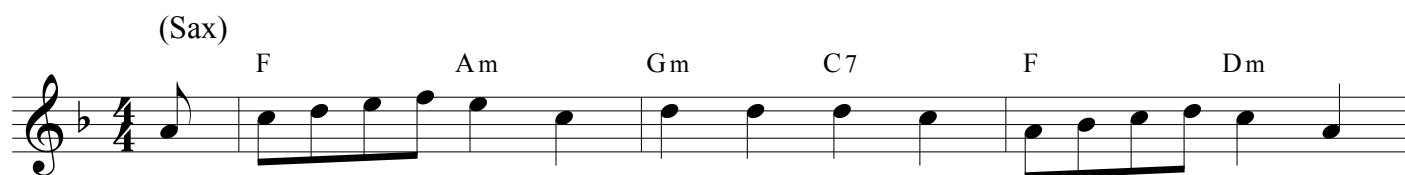
(Keyboard) C Em/B Dm7 G7 C (Sax) Dm7 C6

63

spring. _____

It Might As Well Be Spring

M
Keyboard

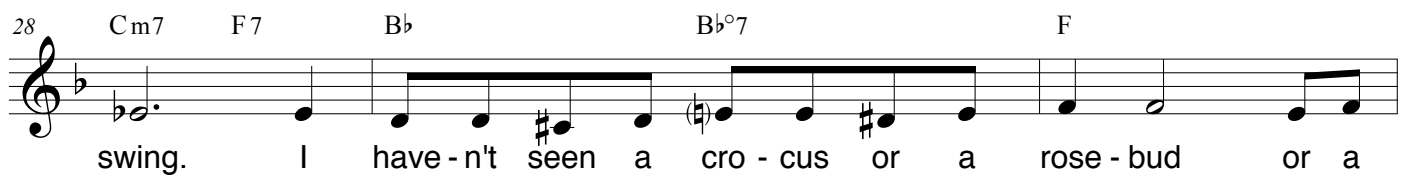


25 F Am/E F Am/E F Am




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

28 Cm7 F7 Bb Bb°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 Bb Cm7 F7 Bb



45 Gm E°7 Dm G7 C C7



I'm as

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

51 F Am Cm7 F7
 gid - dy as a ba - by on a swing. I

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

55 Gm C9 A7 D7
 rob - in on the wing. But I

57 G7 (Sax) C9
 feel so gay in a mel - an - chol - y way that it

59 F7 G7 F C7
 might as well be spring. It might as well be

63 F (Keyboard) Am/E Gm7 C7 F (Sax) Gm7 F6
 spring. _____

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

We opened our evening with a song made famous by Duke Ellington, and we're going to close with a song first recorded by the Duke in 1941. It's title is Spanish, and translated, it means "lost." The song refers to a resort town in the Florida Keys.

Here we go with Duke Ellington's hit - "Perdido."

Perdido

Keyboard

(Keyboard & Bass)

5 F7 Bb 8 8

5 F7 Bb G7 (Sax)

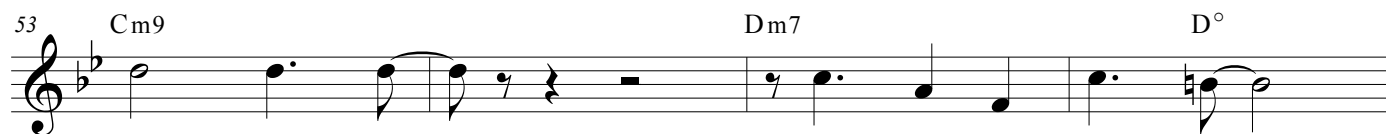
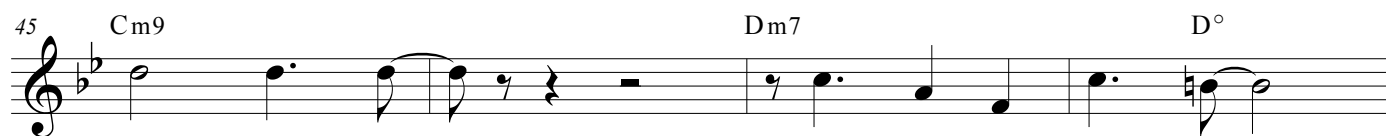
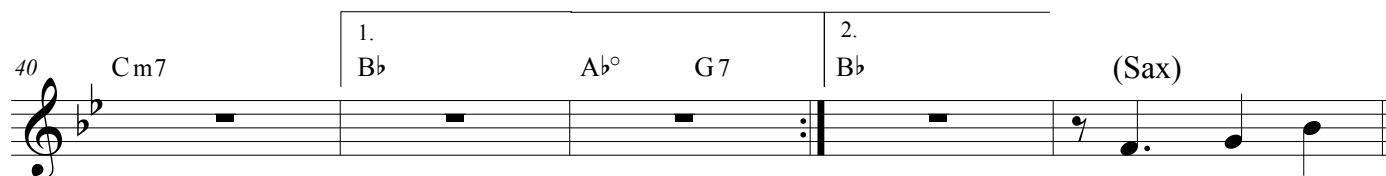
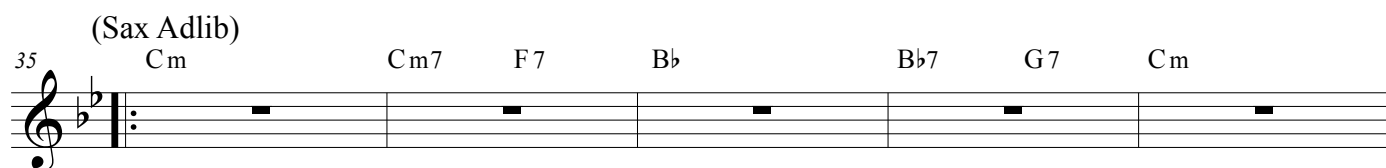
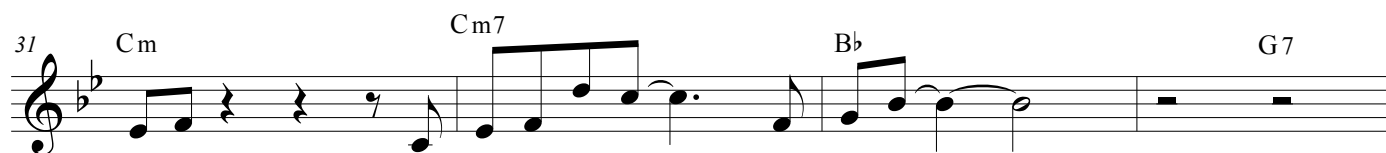
9 Cm Cm7 F7 Bb

12 Bb7 G7 Cm Cm7

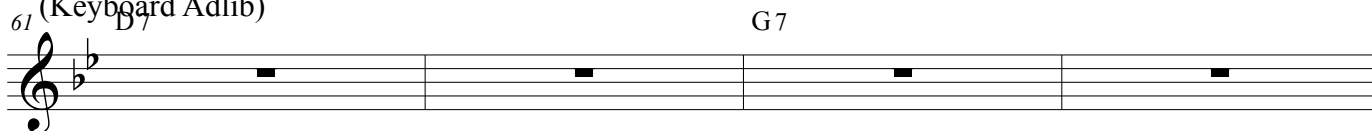
15 1. Bb Ab° G7 2. Bb

19 D7 G7

23 C7 F7

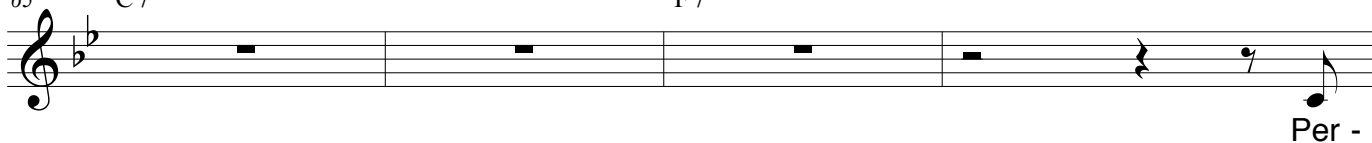


61 (Keyboard Adlib)



65 C7

F7



69 Cm

Cm7

F7

Bb

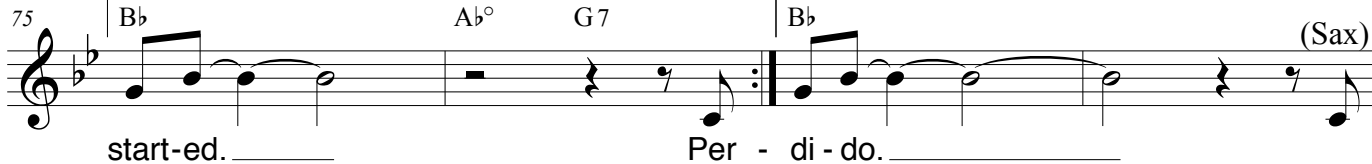


72 Bb7

G7

Cm

Cm7



79 Cm

Cm7

Bb



83 Cm

Cm7

Bb

