

Set Elarge

Last revised: 2023.09.29

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It Don't Mean A Thing

F
Keyboard

Chords: Cm, Cm/B \flat , A \flat 7, G7, Cm, Cm/B \flat , A \flat 7, G7

It

Chords: Cm, Cm/B, Cm/B \flat , Cm/A, A \flat 7, G7, Cm

lyrics: don't mean a thing if it ain't got that swing.—

Chords: F7, B \flat 7sus4, E \flat 6, G7(5)

lyrics: Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

Chords: Cm, Cm/B, Cm/B \flat , Cm/A, A \flat 7, G7, Cm

lyrics: don't mean a thing, all you got - ta do is swing.—

Chords: F7, B \flat 7sus4, E \flat 6, E \flat 6

lyrics: Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 B♭m7 E♭7 A♭M7

makes no dif-frence if _____ it's sweet or hot. _____ Just

25 C m7 F7 B♭7 G7
give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 Cm Cm/B Cm/B^b Cm/A A^b7 G7 Cm
don't mean a thing if you ain't got that swing._

A musical score for 'Boo-Op' in 33 time. The key signature has one flat. The first measure shows a F7 chord with a bass note. The second measure shows a B♭7sus4 chord. The third measure shows an E♭6 chord. The fourth measure starts with a 1. E♭6 (Sax) part, followed by a 2. E♭6 part. The lyrics 'Boo-op, boo-op, boo-op, boo-op, booop,' are written below the notes. The vocal line consists of eighth-note patterns.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature changes from common time to 6/8. The melody consists of eighth-note patterns. The lyrics "Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah." are written below the notes.

A musical score for a single melodic line. The key signature has one flat, and the time signature is common time. Measure 42 starts with a forte dynamic (ff) in F major 7. The melody consists of eighth-note patterns. The lyrics "Boo-op" are repeated four times, followed by "boo-wah". The melody ends with a flourish over a dotted half note.

It Don't Mean A Thing

M
Keyboard

Fm Fm/E♭ D♭7 C7 Fm Fm/E♭ D♭7 C7

It

5 Fm Fm/E Fm/E♭ Fm/D D♭7 C7 Fm

don't mean a thing if it ain't got that swing. —

9 B♭7 E♭7sus4 A♭6 C7(5)

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 Fm Fm/E Fm/E♭ Fm/D D♭7 C7 Fm

don't mean a thing, all you got - ta do is swing. —

17 B♭7 E♭7sus4 A♭6 A♭6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 E♭m7 A♭7 D♭Maj7

makes no dif-frence if ____ it's sweet or hot. Just

25 F m7 B♭7 E♭7 C7



give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 F m F m/E F m/E♭ F m/D D♭7 C7 F m



don't mean a thing if you ain't got that swing. —

33 B♭7 E♭7sus4 A♭6 1. A♭6 2. A♭6



Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah wah. (Keyboard wah)

38 B♭7 p E♭7sus4 A♭6



Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

42 B♭7 ff E♭7sus4 A♭6



Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

VOCAL DUET

Just A Simple Melody

Keyboard

G (Keyboard)

Musical score for keyboard and bass parts. The keyboard part consists of two staves: a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). Both staves are in common time (indicated by '12'). The bass staff is labeled '(Bass)' below it.

G

Musical score for vocal and keyboard parts. The vocal part starts at measure 3 with the lyrics 'It was just a sim - ple mel - o - dy'. The keyboard part continues from the previous section. The vocal part ends at measure 5 with the lyrics 'that we used to sing in'.

C

Musical score for vocal and keyboard parts. The vocal part starts at measure 6 with the lyrics 'har - mo - ny.' and continues with 'Since you're gone, I sing it by. my - self.' The keyboard part provides harmonic support throughout.

G

D

Musical score for vocal and keyboard parts. The vocal part starts at measure 9 with the lyrics 'Ev - 'ry night I lie and cry' and continues with 'my - self to sleep'. The keyboard part provides harmonic support throughout.

C

G (Keyboard)

D

Musical score for vocal and keyboard parts. The vocal part starts at measure 12 with the lyrics 'weep' and 'think-ing of you.' The keyboard part provides harmonic support throughout. Measure 14 concludes with a fermata over the vocal line.

2

15 G D

15 Have - n't been a-round for oh. so long. Still a-fraid that I might

Musical score for "Simple Melody" in G major, 2/4 time. The vocal line continues with the lyrics "hear that song." followed by "Though it's just a sim - ple mel - o - dy,". The piano accompaniment provides harmonic support with sustained notes and chords.

21 G A

21 Ev-'ry note brings back a mem o__ ry__ we knew, and I get

Musical score for 'Blue' by Bruce Springsteen, page 24, measures 24-25. The score includes vocal parts for 'blue' and 'thinking of you.', a keyboard part, and a guitar/bass part. The vocal parts are harmonized. The keyboard part consists of eighth-note chords. The guitar/bass part features eighth-note patterns. The vocal line for 'blue' ends with a melodic line that continues into the next measure, where it is harmonized by another voice.

27 C G A7 G

way from my juke-box heart. That song plays o-ver o-ver,

32

A7 G E7 E⁷ D (Keyboard)

o-ver and o-ver and o-ver. — Say-in' so we're a part. - -

G

35 - It was just a sim - ple mel - o - dy that we used to sing in

C

38 har - mo - ny. Since you're gone, I sing it by my - self.

G D

41 Ev 'ry night I lie and cry my - self to sleep. Oh, how I

C G (Keyboard)

44 weep think-ing of you. Oh, I can't

D7 C

47 sleep, oh, how I weep think-ing of

G (Keyboard)

49 you.

I've Got You Under My Skin

F

Keyboard

Cm B \flat A \flat G

5 Cm7 F7 B \flat M \sharp 7 Dm7(5) G7(9)

9 Cm7 F7 B \flat M \sharp 7 Gm7

13 Cm7 F7 F7/E \flat Dm7 G7

17 Cm7 F7 B \flat M \sharp 7 Dm7(5) G7(9)

21 Cm7 F7 B \flat M \sharp 7 Dm7(5) G7

25 Cm7(5) F7(9) A/B \flat B \flat M \sharp 7

29 Am7 D7 F \sharp /G G \sharp M \sharp 7

33 Cm7 F7 B \flat M \sharp 7 Dm7(5) G7

got you un - der my skin. I've
 got you un - der my skin. I've
 got you deep in the heart of me, so
 deep in my heart that you're real - ly a part of me. I've
 got you un - der my skin. I've
 tried so not to give in. I've
 said to my - self this af - fair nev - er will go so well. But
 why should I try to re - sist, when, ba - by, I know so well. I've
 got you un - der my skin. I'd

2

37 Cm7 F7 F7/E♭ Dm7 G7
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 F7 F7/E♭ Dm7 D♭7 Cm7 F7
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Em7(b5) E♭dim7 Dm7 G7
 know, lit-tle fool, you nev-er can win? Use your men-

49 Cm7 F7 B♭ Fm7 B♭7
 tal - i - ty! Wake up to re - al - i - ty!" But each

53 E♭Maj7 A♭7 B♭Maj7 Dm7(b5) G7(b9)
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B♭ Dm7 G7 (Sax)
 got you un-der my skin.

61 2 B♭ Dm7(b5) G7(b9) Cm7 F7(b9) B♭ Dm7(b5) G7(b9)
 skin. I've got you un-der my skin. I've

67 Cm7 Bmaj7 B♭ Cm7 B9 B♭Maj9
 got you un-der my skin.

I've Got You Under My Skin

M
Keyboard

Fm E♭ D♭ C
I've

5 Fm7 B♭7 E♭Maj7 Gm7(b5) C7(b9)
got you un - der my skin. I've

9 Fm7 B♭7 E♭Maj7 Cm7
got you deep in the heart of me, so

13 Fm7 B♭7 B♭7/A♭ Gm7 C7
deep in my heart that you're real - ly a part of me. I've

17 Fm7 B♭7 E♭Maj7 Gm7(b5) C7(b9)
got you un - der my skin. I've

21 Fm7 B♭7 E♭Maj7 Gm7(b5) C7
tried so not to give in. I've

25 Fm7(b5) B♭7(b9) D/E♭ E♭Maj7
said to my - self this af - fair nev-er will go so well. But

29 Dm7 G7 B/C CMaj7
why should I try to re - sist, when, ba-by, I know so well. I've

33 Fm7 B♭7 E♭Maj7 Gm7(b5) C7
got you un - der my skin. I'd

2

37 Fm7 B_b7 B_b7/A_b Gm7 C7
sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Fm7 B_b7 B_b7/A_b Gm7 G_b7 Fm7 B_b7
warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 A_m7(b5) A_bdm7 Gm7 C7
know, lit-tle fool, _____ you nev-er can win? _____ Use your men-

49 Fm7 B_b7 Eb B_bm7 Eb7
tal - i - ty! _____ Wake up to re - al - i - ty!" _____ But each

53 A_bMaj7 D_b7 E_bMaj7 Gm7(b5) C7(b9)
time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Fm7 B_b7(b9) ¹E_b Gm7 C7 (Keyboard)
got you _____ un-der my skin.

61 ²E_b Gm7(b5) C7(b9) Fm7 B_b7(b9) Eb Gm7(b5) C7(b9)
skin. _____ I've got you _____ un-der my skin. _____ I've

67 Fm7 E_maj7 Eb Fm7 E9 EbMaj9
got you _____ un-der my skin.

Alexander's Ragtime Band

(Keyboard)

Keyboard

A musical score for piano in 4/4 time, key of A major (two sharps). The left hand plays a sustained bass note (D) in measure 11, followed by a sustained note (G) in measure 12. The right hand plays eighth-note chords in both measures. Measure 11: Right hand chords (F#-A-C, G-B-D, E-G-B), left hand bass (D). Measure 12: Right hand chords (F#-A-C, G-B-D, E-G-B), left hand bass (G).

5 G G7 C Am7 D7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

Musical score for 'Ain't You Go-in'?' in G major. The melody consists of eighth and sixteenth notes. The lyrics are: 'Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'. The chords are G, A7, and D7.

Musical notation for the first line of the melody, starting at measure 13. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are "Oh, my hon-ey," repeated, followed by "let me take you to Al-ex-an-der's". The chords are G, G7, C, and D7.

A musical score for a brass band. The key signature is one sharp (F#). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics "Ain't you com-in' a - long? Come on and" are written below the notes.

21 C C/B C/A C/G G G7 C
hear, __ come on and hear__ Al - ex - an - der's Rag-time Band. __ Come on and

2 C Cm^b

play a bu-gle call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

33 G/B B^b^o D7/A G7

That's just the best - est band what am, my hon - ey lamb. Come on a-

37 C C/B C/A C/G G G7 C

long, come on a - long, let me take you by the hand up to the

41 F F/E F/D F/C F

man, up to the man, who's the lead - er of the band! And if you

45 C7 F F[#]^o

care to hear the Swan-ee Riv - er played in rag - time, come on and

49 C A7 Dm G7 C C7 (Sax)

hear, come on and hear Al - ex - an - der's Rag - time Band!

53 F F/E F/D F/C C C7 F

(continuation of the previous line)

57 B^b B^b/A B^b/G B^b/F B^b

(continuation of the previous line)

61 F F m6

65 C/E E♭° G7/D C G7 Come on a-

69 C C/B C/A C/G G G7 C
long, come on a - long, let me take you by the hand up to the

73 F F/E F/D F/C F
man, up to the man who's the lead-er of the band! And if you

77 C7 F F♯°
care to hear that Swan-ee Riv-er played in rag-time.

81 C A7 Dm D♭7
come on and hear, come on and hear Al-ex-an-der's Rag - time

85 C(Sax) C°7 Dm D♭maj7 C6
Band!

Alexander's Ragtime Band

M

Keyboard

(Keyboard) Keyboard

This block contains two staves of keyboard music. The top staff is in treble clef and the bottom is in bass clef, both in 4/4 time. The music consists of eighth-note chords and sustained notes.

5 C C7 F Dm7 G7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

This block shows the vocal line for the first section. It includes lyrics and corresponding chords above the staff. The vocal part consists of eighth and sixteenth notes.

9 C D7 G7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

This block continues the vocal line with lyrics and chords. The vocal part remains consistent with the previous section.

13 C C7 F G7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

This block shows the vocal line for the third section, starting with "Oh, my hon-ey". The lyrics continue with "let me take you to Al-ex-an-der's".

17 C C7/B♭ F/A F♯ G G7 C C7

grand-stand brass band. Ain't you com-in' a - long? Come on and

This block shows the vocal line for the fourth section, starting with "grand-stand brass band.". The lyrics continue with "Ain't you com-in' a - long? Come on and".

21 F F/E F/D F/C C C7 F

hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and

This block shows the vocal line for the fifth section, starting with "hear, come on and hear". The lyrics continue with "Al-ex-an-der's Rag-time Band. Come on and".

25 B♭ B♭/A B♭/G B♭/F B♭

hear, come on and hear, it's the best band in the land. They can

This block shows the vocal line for the sixth section, starting with "hear, come on and hear". The lyrics continue with "it's the best band in the land. They can".

2 F
29 play a bu-gle call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

33 C/E E \flat ^o G7/D C7
That's just the best - est band what am, my hon-ey lamb. Come on a-

37 F F/E F/D F/C C C7 F
long, ____ come on a - long, ____ let me take you by the hand ____ up to the

41 B \flat B \flat /A B \flat /G B \flat /F B \flat
man, ____ up to the man, ____ who's the lead - er of the band! And if you

45 F7 B \flat B \circ
care to hear the Swan-ee Riv - er played in rag - time, ____ come on and

49 F D7 Gm C7 F F (Keyboard)
hear, ____ come on and hear Al - ex - an - der's Rag - time Band!

53 B \flat B \flat /A B \flat /G B \flat /F F F7 B \flat

57 E \flat E \flat /D E \flat /C E \flat /B \flat E \flat

61 B♭

B♭m6

65 F/A A♭° C7/G F C7

Come on a-

69 F F/E F/D F/C C C7 F

long, come on a - long, let me take you by the hand up to the

73 B♭ B♭/A B♭/G B♭/F B♭

man, up to the man who's the leader of the band! And if you

77 F7 B♭ B°

care to hear that Swan-ee Riv-er played in rag-time.

81 F D7 Gm G♭7

come on and hear, come on and hear Al-ex - an - der's Rag - time

85 (Fax) F7 Gm G♭maj7 F6

Band!

Imagination

F
Keyboard

(Keyboard & Bass - Freely)

A♭M7 Cm7 B♭m B°7 Cm Fm7 B♭m7 E♭7
Im-ag-in-

§

(All - In Rhythm)

5 A♭M7 A°7 B♭m7 B°7 A♭M7/C Cm7(5) F7(9)
a-tion is fun-ny, it makes a cloud-y day sun-ny,
a-tion is cra-zzy, your whole per-spec-tive gets ha-zzy,

9 B♭m7 F7(5) B♭m7 E♭7(5) Cm7 F7(9) B♭m7 E♭7(9) Ebm7A♭7
makes a bee think of hon-ey just as I think of you. Im-ag-in
starts you ask-ing a dai-sy, "What to do, what to do?"

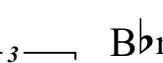
14 D♭M7 Dm7 G7 Cm7 F9 F7(9) F♯
Have you ev-er felt a gen-ble touch and then a kiss, and then and then

18 Gm7 Cm7 Fm7 B♭7 B♭m7 E♭7(5)
find it's on-ly your i-ma-gin-a-tion a-gain? Oh, well, im-ag-in-

2

22 $A\flat M7$ $A^{\circ}7$ $B\flat m7$ $B^{\circ}7$ $A\flat M7/C$ $C m7(b5)$


a - tion is sil - ly, you go a - round wil - ly - nil - ly.

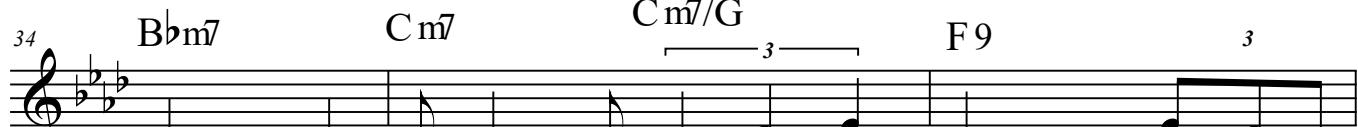
26 $B\flat m$  $B\flat m7$ $E\flat 7$


For ex-am-ple, I go a - round want-ting you. And yet I

30 $B\flat m7$  $To Coda \Phi$ $B\flat m7/E\flat$ $E\flat 7$ $A\flat 6$ $B\flat m7$ $E\flat 7$


can't im - ag - ine that you want me, too.

Φ Coda

34 $B\flat m7$ $C m7$ $C m7/G$


you, I'll nev - er be - lieve that it's true, some-how I

37 $B\flat m7$  $B\flat m7/E\flat$ $E\flat 7(b9)$ $B\flat m7$ $A M7$ $A\flat M7$


can't im - ag - ine that you love me, too.

Imagination

M
Keyboard

(Keyboard & Bass - Freely)

CM⁷ Em⁷ Dm D[#]7 Em Am⁷ Dm⁷ G⁷

Im-ag-in-

§ (All - In Rhythm)

5 CM⁷ C[#]7 Dm⁷ D[#]7 CM^{7/E} Em^{7(b5)} A7(b9)

a - tion is fun - ny, it makes a cloud - y day sun - ny,
a - tion is cra - zy, your whole per - spec - tive gets ha - zy,

9 Dm⁷ A7(b5) Dm⁷ G7(b5) Em⁷ A7(b9) |¹Dm⁷ G7(b9) |²Gm⁷C7

makes a bee think of hon-ey just as I think of you. Im-ag-in
starts you ask - ing a dai-sy, "What to do, what to do?"

14 FM⁷ F[#]m⁷ B7 Em⁷ A9 A7(b9) A[#]

Have you ev-er felt a gen - tle touch and then a kiss, and then and then

18 Bm⁷ Em⁷ Am⁷ D7 Dm^{7/G} G7 G7(b5)

find it's on - ly your i - ma-gin - a - tion a - gain? Oh, well im-ag-in -

2

22 CMⁱ⁷ C^{#7} Dm7 D^{#7} CM^{i7/E} E m7(5) A 7(b9)

a - tion is sil - ly, you go a - round wil - ly - nil - ly.

26 Dm ——3—— Dm7 G7 E 7(b5) A 7(b9)

For ex-am-ple, I go a - round want - ting you. And yet I

To Coda ♀

30 Dm7 ——3—— Dm7/G G7 C6 Dm7 G7 ^{D.S. al Coda}
_(Keyboard)

can't im - ag - ine that you want me, too.

♀ Coda

34 Dm7 E m7 Em7/B A9
you, I'll nev - er be - lieve that it's true,
some-how I

37 Dm7 ——3—— Dm7/G G7(b9) Dm7 D♭Mⁱ⁷ CMⁱ⁷

can't im - ag - ine that you love me, too.

Tick Tock Polka

(Keyboard)

Keyboard

A musical score for piano in 2/4 time, key signature of B-flat major (two flats). The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic chords. The harmonic progression is as follows: F (two measures), F7 (two measures), F (one measure), F7 (one measure), B-flat (one measure), B-flat (one measure), B-flat (one measure), B-flat (one measure). The melody is primarily in the right hand, while the left hand provides harmonic support.

(Keyboard on D.S.)

Bb

Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the
Tick, tick, tick, tock is the rhy - thm it plays, and I know it won't

A musical score for a solo voice and piano. The vocal line starts with a melodic line over a harmonic progression of F7 and F major chords. The lyrics describe a melancholic evening away from home, with a rhythmic pattern of 'tick-tock' mentioned twice.

Musical score for 'Clock Beat-ing'. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a vocal line with lyrics: 'clock beat-ing time while the mu-sic is played.' The bottom staff continues the vocal line with lyrics: 'clock 'cause it knows I am danc-ing with you.' The score includes a dynamic marking 'F7' above the first measure, a key change to B-flat major indicated by a B-flat symbol above the second measure, and a section ending marked 'To Coda Ø' at the end of the staff.

Musical notation for the first line of the song "Little Bit". The key signature is B-flat major (two flats). The melody is in common time. The lyrics are: "Why is it giv-en ev-'ry time you are near, there is so lit-tle". The notes are mostly eighth notes, with some sixteenth notes and quarter notes.

30

F7

time to hold you tight.

All through the week a mo-moment seems like a

36

year: I can hard - ly wait un - til you come in sight.

B♭

2
41 B♭

We start to danc-ing, in my heart there's a song, ev-'ry step that we

46 F7

take is sheer de - light. I start to tell you what I've dreamed of to -

52 B♭ D.S. al Coda

night, and then right a - way it's time to say good - night.

57 Coda B♭

Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the

62 F7 F

ev - 'ning a - way. Tick, tick, tick tock goes my heart with the

68 F7 B♭

clock beat - ing time while the mu - sic is played.

73 B♭

Tick, tick, tick, tock is the rhy - thm it plays and I know it won't

78 F7 F

make you feel blue. Tick, tick, tick, tock goes my heart with the

84 F7 B♭

clock 'cause it knows I am danc - ing with you.

It's A Pity To Say Goodnight

F

Swing It!

(Sax)

Am7 Abm7 Gm9

F6

Dm7

Gm7

C7

Keyboard

5 Fmaj7/A E7 Gm7 E7

What a shame the night is end - ing. Cross my heart, I'm not pre tend ing

9 F6/D D7(b9) Gm7 C7 F/A Dm7 Gm7 C7

you look grand _____ sit ting in the moon - light. _____

13 Fmaj7/A E7 G#7 G7 F#7 F7

Oh, I'm in love, there's no mis-tak - ing. Can't you see my heart is break-ing?

17 C C#7 Dm7 G7(b9) C C7 Dm7 Am7

Must you go _____ on this love - ly June night? _____ It's a

21 Gm9 C9 Fmaj7

pit-y to say "Good-night," _____ be-cause I nev - er saw stars so bright.
pit-y to say "Fare - well," _____ be-cause the man in the moon won't tell.

24 G7 Gm7 G#7

But if you got - ta go home, you got - ta go home, give me a

27 1. Gm7 C7(#5) Fmaj7 Am7 | 2. Gm9 C7 F

good night kiss. _____

It's a good - night kiss. _____

31 Cm F7 B♭ B♭maj9

35 G9 Dm7 G7 C9 G7 C7 G7 Am7

39 Gm9 C9 Fmaj7

42 G7 Gm7

44 G♯7 To Coda Φ G9 C7(b9) F6 Am7 D.S. al Coda

47 Φ Coda G9 C7(♯5) F6 Am7 A♭m7 Gm9 C7

50 F6 Dm7 Gm7 C7 F F6

Swing It!

It's A Pity To Say Goodnight

M

(Keyboard)

Keyboard

Dm7/D^bm7 Cm9 B^b6 Gm7 Cm7 F7

B^bmaj7/D A7 Cm7 A^o7

What a shame the night is end - ing. Cross my heart, I'm not pre tend ing
 9 B^b6/G G7(b9) Cm7 F7 B^b/D Gm7 Cm7 F7

you look grand _____ sit ting in the moon - light. _____
 13 B^bmaj7/D A7 C[#]7 C^o7 B^o7 B^b7

Oh, I'm in love, there's no mis-tak - ing. Can't you see my heart is break-ing?

F F[#]7 Gm7 C7(b9) F F^o7 Gm7 Dm7

Must you go _____ on this love-ly June night? _____ It's a
 21 Cm9 F9 B^bmaj7

pit-y to say "Good-night," _____ be-cause I nev - er saw stars so bright.
 pit-y to say "Fare - well," _____ be-cause the man in the moon won't tell.

C7 Cm7 C[#]7

_____ But if you got - ta go home, you got - ta go home, give me a

1. Cm7 F7(5) B^bmaj7 Dm7 | 2. Cm9 F7 B^b

good night kiss. _____ It's a good - night kiss. _____

31 Fm B♭7 E♭ Ebmaj9
 How's a-bout to - mor-row night, just you and me?—

35 C9 Gm7 C7 F9 C7 F7 C7 Dm7
 I'll be wait-ing for you, dar-ling, un - der-neath the ap-ple tree. It's a

39 Cm9 F9 B♭maj7
 pit - y to say "Good - night," be-cause I want you to hold me tight.

42 C7 Cm7
 But if you got - ta go home, you got - ta

44 C♯7 To Coda C9 F7(9) B♭6 Dm7 D.S. al Coda
 go home. Give me a good - night kiss. (Keyboard)

47 Coda C9 F7(5) B♭6 Dm7 D♭m7 Cm9 F7
 good - night kiss. (Keyboard)

50 B♭6 Gm7 Cm7 3 F7 B♭ B♭6
 Give me a good - night kiss.

VOCAL ONLY

What A Wonderful World

Keyboard

F Gm F Gm⁷ C7
2
I see

³ F6 Am⁷ B♭Maj⁷ Am⁷ Gm⁷ F Maj⁷
trees of green, red roses, too.
skies of blue and clouds of white,
I see them bloom the bright blessed day,

E m^{7(b5)} A 7(b9) D m⁷ D♭7
for me and you, and I think to myself,
the sacred night,

Gm⁷ C7 FMaj⁷ F6 Gm⁷ C7
"What a won - der - ful world." 2
I see

¹¹ F6 B♭7 F6
world." The

¹³ Gm⁷ C7 FMaj⁷
col - ors of the rain - bow so pret - ty in the sky are

¹⁵ Gm⁷ C7 FMaj⁷
al - so on the fac - es of the peo - ple pass-ing by. I see

2

17 D m7 A m7 D m7 A m7

friends shak-ing hands say-ing "How do you do."

19 D m7 D 7(b9) G m7 F#7 C7 2

They're real - ly say - ing, "I love you." I hear

21 F 6 A m7 B♭Maj7 Am7 G m7 F Maj7 3

ba - bies cry, I watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D♭7 G m7 C7 To Coda Φ 3

than I'll ev-er know, and I think to my-self, "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." (Keyboard)

29 Φ Coda A 13 A 7#5 D 9sus4 D 7(b9) G m7

world." Yes, I think to my - self,"

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world."

Measure 11: 1st sax;
2nd & 3rd times vocal;
4th sax; 5th time vocal

Sax, Bass, & Keyboard Only
Slowly And Very Rubato) B

When The Saints Go Marching In

F

Keyboard

Slowly And Very Rubato) B♭ B♭7 E♭ E♭m B♭ Gm Cm7 F7

8 B♭ (Drums - At Tempo) (1st time Dixieland Instrumental) B♭ E♭ B♭/D F7 B♭ E♭

15 B♭/D F7 B♭ Gm Cm7 F7 B♭

Oh, when the saints go march-ing in,
Oh, when they come on Judg-ment Day,
Oh, when they're sing - in' "Hal - le - lu,"

21 B♭7/A♭ E♭/G E♭m/F♯ B♭/F Gm Cm7 F7 B♭ E♭

be in that num-ber when the saints go march-ing in.
be in that num-ber when they come on Judg-ment Day.
be in that num-ber when they're sing - in' "Hal - le - lu."

27 | 1-4 B♭ | 5 C F C/E G7 C F

Oh, when the saints go march-ing in.
Oh, when they come on Judg-ment Day,
And when the Lord is shak-in' hands,

32 C/E G7 C Am Dm7 G7 C C7

and when the Lord is shak - in' hands, Oh yes, I want_ to be in that

39 F Fm C Am Dm7 G7 C F C (Dixieland To End) G7

num-ber when the Lord is shak - in' hands

45 C C7 F Fm C G7(b9) Dm7 G7 C F C F C

Measure 11: 1st time sax;
2nd & 3rd times vocal;
4th time keyboard; 5th time vocal

(Sax, Bass, & Keyboard Only
Slowly And Very Rubato)

When The Saints Go Marching In

M

Keyboard

Measure 11: 1st time sax; 2nd & 3rd times vocal; 4th time keyboard; 5th time vocal

(Sax, Bass, & Keyboard Only Slowly And Very Rubato)

Piano Chords:

- Measures 1-10: E♭, E♭7, A♭, A♭m
- Measure 11: E♭, Cm, Fm7, B♭7, E♭ (Drums - At Tempo)
- Measures 12-17: E♭, A♭, E♭/G, B♭7, E♭, A♭, E♭/G, B♭7, E♭, Cm
- Measures 18-23: Fm7, B♭7, E♭, E♭7/D♭, A♭/C, A♭m/B
- Measures 24-29: E♭/B♭, Cm, Fm7, B♭7, E♭, A♭, E♭, E♭, F
- Measures 30-35: F, B♭, F/A, C7, F, B♭, F/A, C7, F, Dm
- Measures 36-41: Gm7, C7, F, F7, B♭, B♭m
- Measures 42-47: F, Dm, Gm7, C7, F, B♭, F, C7, F, F7
- Measures 48-53: B♭, B♭m, F, C7(9), Gm7, C7, F, B♭, F, B♭, F

Lyrics:

1st time Dixieland Instrumental

saints come sing - go march - ing in. on Judg - ment Day in' "Hal - le - lu," Oh, when the saints go march - ing in. oh, when they come on Judg - ment "Hal - le - lu,"

in, Day. Oh, yes, I want to be in that num-ber when the when they're

saints go march - ing in. Oh, when the And when the come on Judg - ment Day. Oh, when they And when they're

Lord is shak-in' hands, and when the Lord is shak - in'

hands, Oh yes, I want to be in that num-ber when the

(Dixieland To End)

Lord is shak - in' hands

MALE VOCAL
3 Times - Vocal 1st & 3rd

Hello Dolly

(Keyboard) C7 F7 B \flat B \flat \circ Cm7 Keyboard F7

5 B \flat Gm B \flat Hel -
lo, Dol - ly, well, Hel - lo, Dol - ly. It's so nice to have you

10 B \flat \circ Cm7 F7 Cm Cm7 back where you be-long. You're look-ing swell, Dol - ly, we can

15 A \flat Cm7 F7 tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

19 B \flat B \flat \circ F7 B \flat Gm go - in' strong. We feel the room sway-in', for the band's

24 B \flat B \flat 7 E \flat D7 play-in' one of your old fav - rite songs from way back when. So,

29 Gm Dm Gm Dm7 G7 take her wrap, fel-las, find her an emp - ty lap, fel-las,

33 1, 2. C7 F7 B \flat B \flat \circ Cm7 F7 Dol-ly 'll nev - er go a - way a - gain! (Keyboard)

37 3. C7 F7 C7 F7 Dol-ly 'll nev - er go a - way, Dol-ly 'll nev - er go a - way,

41 C7 F7 B \flat E \flat G \flat 7 B \flat /F B \flat F7 B \flat Dol-ly 'll nev-er go a - way a - gain.

Body And Soul

F

Keyboard

This musical score consists of two staves. The top staff represents the piano keyboard, showing chords and fingerings. The bottom staff represents the vocal part, with lyrics written below the notes. The score includes the following chords and lyrics:

- Chords: D♭m, A♭/C, E7/B, B♭m7, E♭7, B♭m7, F7(b9), B♭m7, E♭7, A♭M7, D♭7, Cm7, B°7, Gm7(b5), C7, Fm7, B♭m7, E♭7, A♭6, F7(b9), B♭m7, F7(b9), B♭m7, E♭7, B♭m7, E♭7, A♭M7, D♭7, Cm7, B°7, B♭m7, Gm7(b5), C7, Fm7, B♭m7, E♭7, A♭6, Bm7, E7, A♭M7, Bm7, E7, A/C♯, Dm7, G9, C♯m7, F♯m7, Bm7, E7, A♭M7, A6.
- Lyrics:
 - My heart is sad and lone - ly. For you I sigh, for
 - you, dear, on - ly. Why have - n't you seen it?
 - I'm all for you, bod - y and soul. I spend my days in
 - long - ing and won - d'ring why it's me you're wrong - ing.
 - I tell you I mean it, I'm all for you bod - y and soul.
 - I can't be - lieve it, it's hard to con - ceive it, that
 - you'd turn a - way ro - mance.

25 A^m7 D7 G^M_i7 B^m7 B^b_o7

Are you pre-tend - ing? It looks like the end - ing un -

27 A^m7 D7 G7 F[#]7 F7 F7(^b9)

less I can have one more chance to prove, dear.

29 B^b_m7 F7(^b9) B^b_m7 E^b7 A^bM_i7 D^b7

My life a wreck you're mak-ing. You know I'm yours for

32 C^m7 B⁷ B^b_m7 G^m_i(^b5) C7

just the tak - ing I'd glad - ly sur - ren - der

35 1. F^m7 B^b_m7 E^b7 A^b6 F7(^b9)

my - self to you, bod - y and soul.

37 2. F^m7 B^b_m7 A^o F7

my - self to you, bod - y and soul.

39 B^b_m7 E^b7 E^{n(maj)} A^bM_i7

I'd give my - self to you, bod - y and soul.

Body And Soul

M

Keyboard

G**m** D**b/F** *tr* A 7/E E**b m7** A**b7**

5 E**b m7** B**b7(b9)** E**b m7** A**b7** D**b M7** G**b7**

My heart is sad and lone- ly. For you I sigh, for

8 F**m7** E**7** E**b m7** C**m7(b5)** F**7**

you, dear, on - ly. Why have - n't you seen it?

11 B**b m7** E**b m7** A**b7** D**b6** B**b7(b9)** E**b m7** B**b7(b9)**

I'm all for you, bod - y and soul. I spend my days in

14 E**b m7** A**b7** D**b M7** G**b7** F**m7** E**7**

long - ing and won - d'ring why it's me you're wrong - ing.

17 E**b m7** C**m7(b5)** F**7** B**b m7** E**b m7** A**b7** D**b6** E**m7** A**7**

I tell you I mean it, I'm all for you bod - y and soul.

21 D**M7** E**m7** D/F# G**m7** C**9**

I can't be-lieve it, it's hard to con - ceive it, that

23 F**#m7** B**m7** E**m7** A**7** D**M7** D**6**

you'd turn a - way ro - mance.

25 Dm7 G7 CM7 Em7 Eb7

 Are you pre-tend - ing? It looks like the end - ing un -

27 Dm7 G7 C7 B7 Bb7 Bb7(b9)

 less I can have one more chance to prove, dear.

29 Ebm7 Bb7(b9) Ebm7 Ab7 DbM7 Gb7

 My life a wreck you're mak-ing. You know I'm yours for

32 Fm7 E7 Ebm7 Cm7(b5) F7

 just the tak - ing I'd glad - ly sur - ren - der

35 ¹Bbm7 Ebm7 Ab7 ₃ Db6 Bb7(b9)

 my - self to you, bod - y and soul.

37 ²Bbm7 Ebm7 D^o ₃ Bb7

 my - self to you, bod - y and soul. _____

39 Ebm7 Ab7 ₃ Am(maj7) DbM7

 I'd give my - self to you, bod - y and soul.

Mame

F

Keyboard

F F/E Dm C7/E F F/E Dm C7/E

5 F FM⁷ F[#]^o7 Gm⁷ C7

You coax the blues right out of the horn, Mame.
You've brought the cake-walk back in - to style, Mame.

9 Gm Gm[#]7 Gm⁷ C7 FM⁷ A7

You charm the husk right off of the corn, Mame.
You make the weep - in' wil - low tree, Mame.

13 Dm Dm⁷ Am D9

You got the ban-jos strum-min' and pluck-in' out a tune to beat the band.
Your skin is dix - ie sat - in, there's reb - el in your man-ner and your speech.

17 Gm Gm⁷ C7 F F[#]^o Gm⁷ C7

The whole plan - ta - tion's hum-min'sinceyou brought dix-ie back to Dix - ie-land.
You may be from Man-hat - tan, but Georg - ia nev - er had a sweeter peach.

2

21 F F M⁷ F[#]7 G m⁷ C7

You make the cot - ton eas - y to pick,
You make our black - eyed peas and our grits,
Mame.
Mame.

25 G m G m([#]7) G m⁷ C7 A7

You give my old mint ju - lep a kick,
Seem like the bill of fare at the Ritz,
Mame.
Mame.

29 D m D m⁷ D m⁶ A m D 9

You make that old mag-no - lia tree blos-som at the men-tion of your name.
You came, you saw, you con-quered, and ab - so - lu-te - ly noth-ing is the same.

33 G m C7 A m D 9

You've made us feel a - live a - gain and giv-en us the drive a - gain
You're spec - ial fas - cin-a - tion - 'll prove to be in - spir-a - tion - al.

37 G m G m([#]7) G m⁷ C7 1. F G m⁷ C7

to make the South re - vive a - gain, Mame.
We think you're just sen - sa - tion - al,

41 2. F G m⁷ F

Mame, Mame, Mame, _____

Mame

M

Vocal Only

Keyboard

A♭ A♭/G F m E♭7/G A♭ A♭/G F m E♭7/G

5 A♭ A♭Maj7 A♭7 B♭m7 E♭7

You coax the blues right out of the horn, Mame.
You've brought the cake-walk back in - to style, Mame.

9 B♭m B♭m(#7) B♭m7 E♭7 A♭Maj7 C7

You charm the husk right off of the corn, Mame.
You make the weep - in' wil - low tree smile, Mame.

13 F m F m7 C m F 9

You got the ban-jos strummin' and pluck-in' out a tune to beat the band.
Your skin is dix - ie sat - in, there's reb - el in your man-ner and your speech.

17 B♭m B♭m7 E♭7 A♭ A° B♭m7 E♭7

The whole plan - ta - tion's hummin'sinceyou brought dix-ie back to Dix - ie-land.
You may be from Man-hat - tan, but Georg - ia nev-er had a sweeter peach.

2

21 A♭ A♭M7 A7 B♭m7 E♭7

You make the cot-ton eas-y to pick, Mame.
You make our black-eyed peas and our grits, Mame.

25 B♭m B♭m(♯) B♭m7 E♭7 C7

You give my old mint ju-lep a kick, Mame.
Seem like the bill of fare at the Ritz, Mame.

29 Fm Fm7 Fm6 Cm F9

You make that old mag-no-lia tree blos-som at the men-tion of your name.
You came, you saw, you con-quered, and ab-so-lute-ly noth-ing is the same.

33 B♭m E♭7 Cm F9

You've made us feel a-live a-gain and giv-en us the drive a-gain.
You're spec-ial fas-cin-a-tion-ill prove to be in-spir-a-tion-al.

37 B♭m B♭m(♯) B♭m7 E♭7 1. A♭ B♭m7 E♭7

to make the South re-vive a-gain, Mame.
We think you're just sen-sa-tion-al, Mame.

41 2. A♭ B♭m A♭

Mame, Mame, Mame, _____

Till There Was You

F

(Keyboard only - freely)

Keyboard chords: A♭Maj7, A°7, B♭m11, G°, D♭Maj7, E♭7

Text: There were

Keyboard chords: A♭Maj7, A°7, B♭m7, D♭m7, G♭9

Text: bells on the hill but I nev - er heard them ring - ing. No, I

Keyboard chords: A♭Maj7, Cm7, Bm7, B♭m7, E♭7, Cm7, B7, B♭m7, E♭7

Text: nev - er heard them at all, till there was you. There were

(In rhythm) Keyboard chords: A♭Maj7, A°7, B♭m7, D♭m7, G♭9

Text: birds in the sky but I nev - er saw them wing - ing. No, I

Keyboard chords: A♭Maj7, Cm7, Bm7, B♭m7, E♭7, A♭6, D♭m6, A♭Maj7

Text: nev - er saw them at all, till there was you. And there was

2

21 D♭Mj7 D○7 A♭Mj7 F7

mus - ic and there were won - der - ful ros - es, they tell me, in

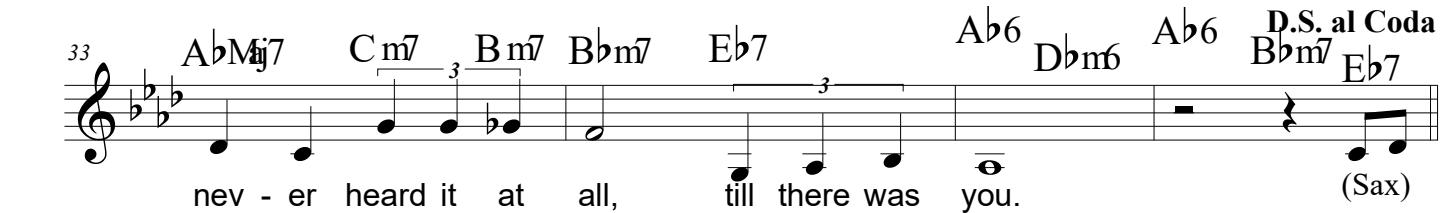
25 B♭m7 Cm7 Dm7(B5) B♭m7/E♭ E♭7(F5)

sweet fra - grant mead-ows of dawn and dew. There was

29 A♭Mj7 A○7 B♭m7 To Coda ♩ D♭m7 G♭9

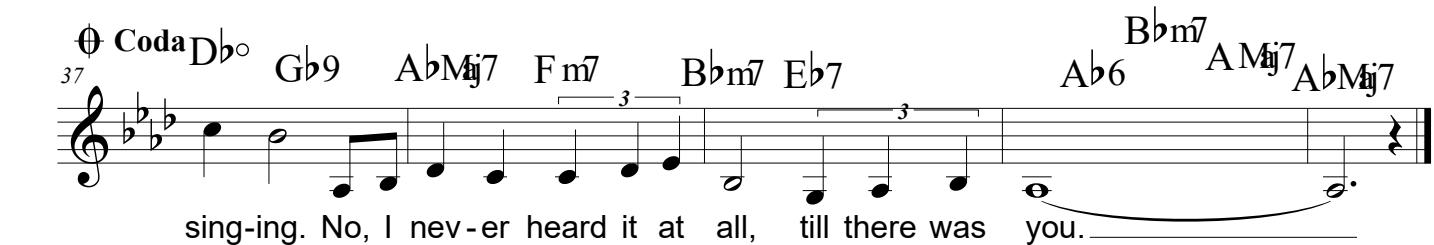
love all a - round but I nev - er heard it sing - ing. No, I

33 A♭Mj7 Cm7 3 Bm7 B♭m7 E♭7 A♭6 D♭m6 A♭6 B♭m7 D.S. al Coda E♭7



nev - er heard it at all, till there was you. (Sax)

37 ♩ Coda D♭○ G♭9 A♭Mj7 Fm7 3 B♭m7 E♭7 A♭6 B♭m7 A♭Mj7 A♭Mj7



sing-ing. No, I nev - er heard it at all, till there was you.

Till There Was You

M

(Keyboard only - freely)

B♭M^{j7} B^{o7} Cm11 A^o E♭M^{j7} F7 Keyboard

There were

5 B♭M^{j7} B^{o7} Cm7 E♭m7 A♭9

bells on the hill but I never heard them ring-ing. No, I

9 B♭M^{j7} Dm7 D♭m7 Cm7 F7 Dm7 D♭7 Cm7 F7

nev - er heard them at all, till there was you. There were

(In rhythm)

13 B♭M^{j7} B^{o7} Cm7 E♭m7 A♭9

birds in the sky but I never saw them wing-ing. No, I

17 B♭M^{j7} Dm7 D♭m7 Cm7 F7 B♭6 E♭m6 B♭M^{j7}

nev - er saw them at all, till there was you. And there was

2

21 E♭M⁷ E^{○7} B♭M⁷ G7

mus - ic and there were won - der - ful ros - es, they tell me, in

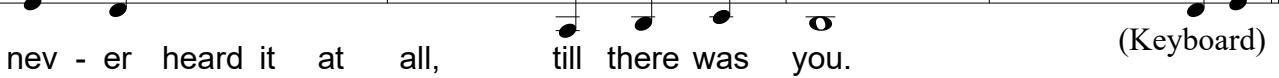
25 C m7 D m7 E m7(b5) C m7/F F 7(#5)

sweet fra - grant mead-ows of dawn and dew. There was

29 B♭M⁷ B^{○7} C m7 To Coda ♩ E♭m7 A♭9

love all a - round but I nev - er heard it sing - ing. No, I

33 B♭M⁷ D m7 D♭m7 C m7 F7 B♭6 E♭m6 B♭6 C m7 F7



nev - er heard it at all, till there was you. (Keyboard)

37 ♩ Coda E♭○ A♭9 B♭M⁷ G m7 C m7 F7 B♭6 C m7 B M⁷ B♭M⁷



sing-ing. No, I nev - er heard it at all, till there was you.

You Make Me Feel So Young

F
Keyboard

(Sax) E♭ Cm7 B♭aug B♭7 E♭ Cm7 B♭aug B♭7

5 E♭ E° Fm7 B♭7 E♭ E°

You make me feel so young. You make me feel like spring

8 B♭m7/F B♭7 E♭ E♭7 A♭M7 Fm7

_ has sprung. And ev'-ry time I see you grin, I'm

11 Gm7 Cm7 B♭7 Fm7 B♭7

such a hap - py in - di - vid - u - al.

13 E♭ E° Fm7 B♭7 E♭ E°

The mo - ment that you speak, I wan-na go play

16 B♭m7/F B♭7 E♭ E♭7 A♭M7 Fm7

hide and seek. I wan-na go and bounce the moon just

19 Gm7 Cm7 F7 B♭7

like a toy bal - loon.

21 E♭7 B♭m7 E♭7/B♭ E♭7

You and I are just like a cou - ple of

24 B♭m7 E♭7 B° Cm7 G♭°

tots run - ning a cross a mea - dow

27 Fm7 /C B♭7

pick - ing up lots of for - get - me - nots.

2

29 E♭ E° F m7 B♭7 E♭ E°
 You make me feel so young. You make me feel there are songs
 32 B♭m7 B♭7 E♭ E♭7+5 A♭Maj7 A♭m7
 — to be sung, bells to be rung, and a won-der-ful fling to be flung.
 35 G m7 B♭° F m7 B♭7 E♭ G m7
 — And e - ven when I'm old and gray,
 38 F m7 B♭7 G 7 C 7
 I'm going to feel the way I do to - day, — 'cause you
 41 F m7 C 7 A♭9 F 7 B♭7 1 E♭ C m7 F m9 B♭7
 — make me feel so young. —
 45 2 E♭ F m7 B♭7 E♭
 You make me feel so young.
 48 F m7 B♭7 E♭ F m7 B♭7
 You make me feel so young. You make me feel so
 51 E♭ (Sax) F m7 B♭7 E♭
 young.

You Make Me Feel So Young

M
Keyboard

(Keyboard) A♭ F m7 E♭aug E♭7 A♭ F m7 E♭ag E♭7

5 A♭ A° B♭m7 E♭7 A♭ A°
You make me feel so young. You make me feel like spring

8 E♭m7/B♭ E♭7 A♭ A♭7 D♭M7 B♭m7
— has sprung. And ev'-ry time I see you grin, I'm

11 Cm7 F m7 E♭7 B♭m7 E♭7
such a happy in - di - vid - u - al.

13 A♭ A° B♭m7 E♭7 A♭ A°
The mo - ment that you speak, I wan-na go play

16 E♭m7/B♭ E♭7 A♭ A♭7 D♭M7 B♭m7
hide and seek. I wan-na go and bounce the moon just

19 Cm7 F m7 B♭7 E♭7
like a toy — bal - loon. —

21 A♭7 E♭m7 A♭7/E♭ A♭7
You and I — are just like a cou - ple of

24 E♭m7 A♭7 E° F m7 B°
tots run - ning a cross a mea - dow

27 B♭m7 /F E♭7
pick - ing up lots of for - get - me - nots. —

2

29 A♭ A° B♭m7 E♭7 A♭ A°
You make me feel so young. You make me feel there are songs

32 E♭m7 E♭7 A♭ A♭7/5 D♭M7 D♭m7
— to be sung, bells to be rung, and a won-der-ful fling to be flung.

35 Cm7 E♭° B♭m7 E♭7 A♭ Cm7
— And e - ven when I'm old and gray,

38 B♭m7 E♭7 C7 F7
I'm going to feel the way I do to - day, — 'cause you

41 B♭m7 F7 D♭9 B♭7 E♭7 | 1 A♭ Fm7 B♭m9 E♭7
make me feel so young. —

45 2 A♭ B♭m7 E♭7 A♭
You make me feel so young.

48 B♭m7 E♭7 A♭ B♭m7 E♭7
You make me feel so young. You make me feel so

51 A♭ (Keyboard) B♭m7 E♭7 A♭
young.

Latin Beat

That Old Black Magic

F

Keyboard

B♭Maj7 Cm7 F9 B♭Maj7 Cm7 F9

old black mag - ic has me in its spell. That old black mag - ic that you weave so well. Those i - cy fin - gers up and down my spine. The same old witch - craft when your eyes meet mine. The same old tin - gle that I feel in - side, and then that el - e-va-tor starts its ride, and down and down I go, 'round and 'round I go, like a leaf that's caught in the tide. I should stay a - way but what can I do? I hear your name and I'm a - flame, a - flame with such a burn-ing de -

That

2

47 E♭m7 A♭7 E♭m7 A♭7 Dm7 G7 Cm7 F7
 sire _____ that on - ly your kiss _____ can put out the fire. _____ For

53 B♭Mj7
 you're the lov - er I have wait - ed for, _____ the

57 Fm7 B♭7 Fm7 B♭7 E♭Mj7
 mate that fate had me cre - at - ed for, _____ and ev - 'ry time

62 A♭7 Cm7 F7
 — your lips meet mine, _____ dar-ling, down and down I go,

67 Dm7 D♭ø7 Cm7 E♭m7
 'round and 'round I go in a spin, _____ lov-ing the spin i'm in

72 A♭7 Cm7 BMj7 B♭6
 — un-der that old black mag - ic called love! _____ That

77 Cm7 BMj7 B♭6
 old black mag - ic called love! _____ That

81 Cm7 BMj7 B♭6
 old black mag - ic called love! _____

Latin Beat

That Old Black Magic

M
Keyboard

E♭M_{j7} F m7 B♭9 E♭M_{j7} F m7 B♭9
 That
 5 E♭M_{j7}
 old black mag - ic has me in its spell. That old black mag -
 10 F m7 B♭7 F m7 B♭7
 - ic that you weave so well. Those i - cy fin - gers up and
 15 F m7 B♭7 F m7 B♭7 G m7 C7 F7 B♭7
 down my spine. The same old witch - craft when your eyes meet mine. The
 21 E♭M_{j7} E♭M_{j7}
 same old tin - gle that I feel in - side, and then that el - e-va-tor
 27 D♭7 F m7 B♭7 G m7
 starts its ride, and down and down I go, 'round and 'round
 32 G♭7 F m7 E M_{j7} E♭6 D m7(5) G 7(♯)
 37 C m7 A♭7(11) G7
 I go, like a leaf that's caught in the tide. I should
 stay a - way but what can I do? I hear your name
 42 C6 F m7
 and I'm a - flame, a - flame with such a burn-ing de-

47 A♭m7 D♭7 A♭m7 D♭7 G m7 C7 F m7 B♭7
 sire _____ that on - ly your kiss _____ can put out the fire. _____ For

53 E♭Mj7
 you're the _ lov - er I have wait - ed for, _____ the

57 B♭m7 E♭7 B♭m7 E♭7 A♭Mj7
 mate that fate had me cre - at - ed for, _____ and ev - 'ry time

62 D♭7 F m7 B♭7
 — your lips meet mine, _____ dar-ling, down and down I go,

67 G m7 G♭o7 F m7 A♭m7
 'round and 'round I go in a spin, _____ lov-ing the spin i'm in

72 D♭7 F m7 E♭Mj7 E♭6
 — un-der that old black mag - ic called love! _____ That

77 F m7 E♭Mj7 E♭6
 old black mag - ic called love! _____ That

81 F m7 E♭Mj7 E♭6
 old black mag - ic called love! _____

Pennsylvania 6-5000

Keyboard

1 A♭m6 E♭7 D7 E♭7

5 A♭ A♭/C D♭ D° E♭ D♭ C m7 E♭7/B♭

9 A♭ D♭9 A♭ A°7 B♭m7

14 E♭7 N.C. 1. 2.

Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand _____

18 C7 F m6 C7 F m6

22 B♭7 E♭M7 C9 F7 B♭7 E♭7

26 A♭ D♭9 A♭ A°7

30 B♭m7 E♭7 N.C.

Penn-syl-van-ia 6 5 Thou-sand!

(Instrumental Adlib)

34 A♭ D♭9 A♭ F7/A♭

38 B♭m7 E♭7 A♭ A♭/C | 1. D♭ E♭7 | 2. A♭

43 A♭ D♭9 A♭ A♭7 | N.C.

47 B♭m7 | 1. E♭7 | Penn-syl-van-ia 6 5 0 0 0

51 2. E♭7 A♭ A♭/C D♭ E♭7

54 A♭ D♭9 A♭ A♭7

58 B♭m7 | E♭7 | A♭ A♭/C D♭ E♭7

62 2. E♭7 A♭