



Set LL

Last revised: 2019.10.13

- LL01-Three Little Words(KVF).2019.02.19.pdf
- LL01-Three Little Words(KVM).2019.02.19.pdf
- LL02-I Wonder Who's Kissing Her Now(KV).2018.09.26.pdf
- LL03-What Is This Thing Called Love(KVF).2018.09.26.pdf
- LL03-What Is This Thing Called Love(KVM).2018.09.26.pdf
- LL04-You Call Everybody Darling(KVD).2016.07.30.pdf
- LL05-Don't Worry 'Bout Me(KVF).2016.07.30.pdf
- LL05-Don't Worry 'Bout Me(KVM).2016.07.30.pdf
- LL06-Hello, Mary Lou Polka(KV).pdf
- LL07-Learning The Blues(KVF).2015.08.02.pdf
- LL07-Learning The Blues(KVM).2015.08.02.pdf
- LL08-Somebody Stole My Gal(KV).pdf
- LL09-You Made Me Love You(KVF).pdf
- LL09-You Made Me Love You(KVM).pdf
- LL10-Toot, Toot, Tootsie(KV).2018.09.26.pdf
- LL11-April Showers(KVF).2015.08.02.pdf
- LL11-April Showers(KVM).2015.08.02.pdf
- LL12-Glory Of Love, The(KVF).2019.08.04.pdf
- LL12-Glory Of Love, The(KVM).2019.08.04.pdf
- LL13-That's All(KVF).2019.02.19.pdf
- LL13-That's All(KVM).2019.02.19.pdf
- LL14-It's A Sin To Tell A Lie(KVF).pdf
- LL14-It's A Sin To Tell A Lie(KVM).pdf
- LL15-Love Letters(KVF).2019.02.19.pdf
- LL15-Love Letters(KVM).2019.02.19.pdf
- LL16-Enjoy Yourself(KV).2019.10.13.pdf**
- LL17-'Taint What You Do(KVF).pdf
- LL17-'Taint What You Do(KVM).pdf

F

Keyboard

3 Times - Instrumental
2nd Time

Three Little Words

(Sax) F D♭ F Gm7

5 A m7 D°7 Gm7 C7

9 F maj7 A♭m7 D♭7 Gm7 C7

15 Gm7 C7 F maj7 A♭m7 D♭7

To hear those three lit - tle words, that's all I'd live for the

21 Gm7 C7 Gm7 C7 Cm7

rest of my days. And what I feel in my heart they tell sin -

27 F 7sus F 7 B♭maj7 E♭7 D7 D♭7 C7

cere - ly, no oth - er words can tell it half so clear - ly.

33 F maj7 A♭m7 D♭7 Gm7 C7

Three lit-tle words, eight lit-tle let-ters which sim-ply mean, "I love

39 1, 2. F 6 Gm7 C7 3. F 6 D♭7 Gm7 G°7 C7

you!" you." They sim - ply mean "I love

45 F (Sax) C7 F 6

you."

3 Times - Instrumental
2nd Time

(Keyboard)

Three Little Words

M
Keyboard

The musical score consists of two staves. The top staff is for the piano (Keyboard), showing chords and bass notes. The bottom staff is for the voice, with lyrics written below the notes. The score is divided into sections by measure numbers and key changes.

Piano (Keyboard) Chords:

- Measure 1: B^b
- Measure 2: G^b
- Measure 3: B^b
- Measure 4: Cm7
- Measure 5: Dm7
- Measure 6: G[°]7
- Measure 7: Cm7
- Measure 8: F7
- Measure 9: B^bmaj7
- Measure 10: D^bm7 G^b7 Cm7 F7
- Measure 15: Cm7 F7 B^bmaj7 D^bm7 G^b7
- Measure 21: Cm7 F7 Cm7 F7 Fm7
- Measure 27: B^b7sus B^b7 E^bmaj7 A^b7 G7 G^b7 F7
- Measure 33: B^bmaj7 D^bm7 G^b7 Cm7 F7
- Measure 39: 1,2 B^b6 Cm7 F7 3. B^b6 G^b7 Cm7 C[°]7 F7
- Measure 45: B^b (Keyboard) F7 B^b6

Vocal (Voice) Lyrics:

Three lit-tle words, oh, what I'd give for that won-der-ful phrase.
 — To hear those three lit - tle words, that's all I'd live for the
 rest of my days. And what I feel in my heart they tell sin-
 cere - ly, no oth - er words can tell it half so clear - ly.
 Three lit-tle words, eight lit-tle let-ters which sim-ply mean, "I love
 you!" you." They sim - ply mean "I love
 you."

MALE VOCAL

I Wonder Who's Kissing Her Now

Keyboard

(Keyboard) E♭ Fm7 E♭/G Cm7 Fm7 B♭7 E♭ B♭7

9 E♭
loved lots of girls in the sweet lone - ly and a - go, and each im -

13
want to feel wretch-ed and lone - ly and blue, just im -

17 Fm
one a - has gine been the heav - en girl - you to love me. best _____ I in have the

21
vowed arms my af some - fec - tion fel - low who's each one steal - ing in a turn. kiss At from the the

25
B♭
time, lips they that were you all once fond - could see. pressed. I But have the

29
B♭
kissed 'neath world moves the a - moon while the the world seemed loves of in to - tune, then flit I've a -

33
F
left way them with to a hunt smile a new a game. tear. So But you

37 F7
now, I've been plagued by a sing - u - lar thought: They're or

prob - a - bly be do kiss - ing the next same! year! I

2

41 E♭ B♭7 E♭ G7

won - der who's kiss-ing her now? _____ Won - der who's teach-ing her

47 A♭ C7 Fm C7 F7

how? _____ Won - der who's look - ing in - to her eyes,

53 B♭ B♭7 E♭ B♭7

breath - ing sighs, tell - ing lies? I won - der who's buy - ing the

59 E♭ G7 A♭ C7

wine _____ for lips that I used to call mine? _____

65 A♭ Fm B♭7 E♭ C7 Fm

Won - der if she ev - er tells him of me? I won - der who's

70 2. B♭7 E♭ B♭7 2. B♭7 G

kiss - ing her now? _____ kiss - ing her now. _____ Oh, I

76 Fm7 D♭7 B♭m7 Fm B♭7

won - der, _____ I won - der. _____ Yes, I won - der who's kiss - ing her

82 E♭ (Keyboard) Fm7 E♭/G Cm7 Fm7 B♭7 E♭

now. _____

Latin Beat

What Is This Thing Called Love?

F

Keyboard

(Keyboard & Bass)

F Cm7 F Cm7

The musical score consists of eight staves of music. The first staff shows a bass line with chords F, Cm7, F, and Cm7. The second staff shows a bass line with lyrics "What". The third staff starts at measure 5 with lyrics "is this thing _____ called love, _____ this". Chords shown are F7 and B♭m. The fourth staff starts at measure 9 with lyrics "fun - ny thing _____ called love? _____ Just". Chords shown are C7, Caug, and F. The fifth staff starts at measure 13 with lyrics "who can solve _____ its mys - ter - y? _____ Why". Chords shown are F7 and B♭m. The sixth staff starts at measure 17 with lyrics "should it make _____ a fool of me? _____ I". Chords shown are C7, Caug, F, F7, B♭m, and Fm. The seventh staff starts at measure 21 with lyrics "saw you there _____ one won - der - ful day. _____ You". Chords shown are B♭7 and E♭. The eighth staff starts at measure 25 with lyrics "took my heart _____ and threw it a - way. _____ That's why I". Chords shown are D♭, D♭aug, B♭m, C, C7, N.C., and a final chord ending with a 3. Measure numbers 13, 17, 21, and 25 are indicated above the staves.

29 F7 B♭m

ask the Lord in hea-ven a - bove, "What

33 C7 1. C Aug F

is this thing called love." (Sax)

37 2. C7 3. that I keep ques - tion-ing, that's so dis - cour - a - ging,

41 C Aug C7

'cause no one's an - swer-ing. What is this thing

45 C Aug

— that's called

(Keyboard & Bass as before)

48 F Cm7 F Cm7 F

love? — — —

Latin Beat

What Is This Thing Called Love?

M

Keyboard

(Keyboard & Bass)

B♭ Fm7 B♭ Fm7
 What
 5 B♭7 E♭m
 is this thing _____ called love, _____ this
 9 F7 F aug B♭
 fun - ny thing _____ called love? _____ Just
 13 B♭7 E♭m
 who can solve _____ its mys - ter - y? _____ Why
 17 F7 F aug B♭ B♭7 E♭m B♭m
 should it make _____ a fool of me? _____ I
 21 E♭7 A♭
 saw you there _____ one won - der - ful day. _____ You
 25 G♭ G♭aug E♭m F F7 N.C.
 took my heart _____ and threw it a - way. _____ That's why I

29 B♭7 E♭m

ask the Lord in hea-ven a - bove, "What

33 F7 1. F aug B♭

is this thing called love." (Sax)

37 2. F7 3.

that I keep ques - tion-ing, that's so dis - cour - a - ging,

41 F aug F7

'cause no one's an - swer-ing. What is this thing

45 F aug

— that's called

(Keyboard & Bass as before)

48 B♭ F m7 B♭ F m7 B♭

love? —

VOCAL DUET

You Call Everybody Darling

(Keyboard, Bass, & Rhythm - Boogie Vamp)

Keyboard

52

E♭7

5 E♭ A♭7 E♭

(M) Dar - ling, oh dar - ling. You call ev - 'ry - bod - y dar - ling.

9 E♭ E°7

(F) You call ev - 'ry bod - y "dar - ling," and ev - 'ry bod - y calls you "dar - ling,"

15 B♭7 E♭

too. You don't mean what you're say-ing, it's just a game you're

20 F7 B♭7

play-ing. But you'll find some-one else can play the game as well as you. If

25 E♭ E♭7

you call ev - 'ry - bod - y "dar - ling," then love won't come a knock-ing at your

31 A♭ A°7 E♭ E♭7/D♭ C7

door. And as the years roll by, you'll sit and won - der why no -

37 F7 B♭7 E♭ C7

bod - y calls you "dar - ling" an - y - more.

41 F F♯7

(M) You call ev - 'ry bod - y "dar - ling," and ev - 'ry bod - y calls you "dar - ling,"

47 C7 F

too. You don't mean what you're say-ing, it's just a game you're

52 G7 C7

play-ing. But you'll find some-one else can play the game as well as you. If

2
57 F F7

you call ev-'ry-bod-y "dar-ling," _____ then love won't come a knock-ing at your

63 B_b B°7 F F7/E_b D7

door. _____ And as the years roll by, you'll sit and won-der why no -

69 G7 C7 F D7

bod - y calls you "dar - ling" an - y - more.

73 G (Keyboard) G♯°7 D7

81 G A7 D7

(M) If

89 G G7

you call ev-'ry-bod-y "dar-ling," _____ then love won't come a knock-ing at your

95 C C♯°7 G G7/F E7

door. _____ (F) And as the years roll by, I'll sit and won-der why no -

101 A7 D7 G

bod - y calls me "dar - ling" an - y - more. _____

105 G C7 G

(M) Dar - ling, oh dar - ling. Oh, you call ev-'ry-bod - y dar - ling. (F) And

109 A7 D7 G Am7 D7 G

no one calls me "dar - ling" an - y - more. _____

The musical score consists of ten staves of music. The first staff starts in F major (two sharps) and transitions to G major (one sharp) around measure 73. The lyrics are integrated into the music, with some lines appearing in parentheses as options. Chords are indicated above the staff, such as F, F7, Bb, B°7, F, F7/Eb, D7, G7, C7, G, G7/F, E7, A7, D7, G, G7, C7, G, and Am7, D7, G. The vocal line includes several melodic phrases like 'ev-'ry-bod-y', 'dar-ling', and 'an - y - more'. The piano part is indicated by '(Keyboard)' in measure 73. Measure numbers 2, 57, 63, 69, 73, 81, 89, 95, 101, 105, and 109 are marked at the beginning of each staff.

Don't Worry 'Bout Me

F

Keyboard

(Sax)

1 B♭maj7 Gm7 Cm7 F7 Gm7 F♯7 F7
Don't

This measure shows a melodic line for the saxophone. It starts on B♭maj7, moves to Gm7, then Cm7, followed by a descending line through F7, Gm7, F♯7, and F7. The word "Don't" is written below the staff.

5 Cm7 F7(♭9) B♭maj7 Gm7
wor - ry 'bout me, _____ I'll get a - long. _____ For -

This measure continues the melody. It starts on Cm7, moves to F7(♭9), then B♭maj7, and finally Gm7. The lyrics "wor - ry 'bout me, _____ I'll get a - long. _____ For -" are written below the staff.

9 Cm7 F7(♭9) B♭6 C♯7
get a - bout me, _____ be hap - py, my love. _____ Let's say that

This measure continues the melody. It starts on Cm7, moves to F7(♭9), then B♭6, and finally C♯7. The lyrics "get a - bout me, _____ be hap - py, my love. _____ Let's say that" are written below the staff.

13 Cm7 E♭/F F7 Cm7(♭5) F7(♭9) D7(♭9)
our lit - tle show is o - ver and so the stor - y ends. Why not

This measure continues the melody. It starts on Cm7, moves to E♭/F, then F7, Cm7(♭5), F7(♭9), and D7(♭9). The lyrics "our lit - tle show is o - ver and so the stor - y ends. Why not" are written below the staff.

17 Gm7 C7 Cm7 Dm7 G7(♭9)
call it a day the sen - si - ble way and still be friends? "Look

This measure concludes the melody. It starts on Gm7, moves to C7, then Cm7, followed by a short rest, and then Dm7 and G7(♭9). The lyrics "call it a day the sen - si - ble way and still be friends? "Look" are written below the staff.

2
21 Cm7 F7(♭9) B♭maj7 Gm7

out for your - self" should be the rule. Give your

25 Fm7 B♭13 B♭7(♯5) E♭maj7

heart and your love to whom - ev-er you love, don't be a fool. Dar-ling,

29 Cm7 A♭7 Dm7 C♯7

why should you cling to some fad - ing thing that used to be? If

33 Cm7 1. Fm7 B♭ Gm Cm7 F7 G7(♭9) (Sax)

you can for - get, don't wor - ry 'bout me.

37 2. Fm7 D7 Gm7

don't wor - ry 'bout me. Take care of your - self, don't

(Sax)

41 F7 B♭maj7 Gm7 Cm7 F7 B♭maj7

wor - ry 'bout me.

Don't Worry 'Bout Me

M
Keyboard

(Keyboard)

1 E♭maj7 3 Cm7 Fm7 B♭7 Cm7 3 B°7 B♭7
Don't

This measure shows a piano-style keyboard part. It starts with an E♭ major 7th chord (three notes), followed by a C minor 7th chord (two notes). The bass line continues with an F minor 7th chord (two notes), a B♭ dominant 7th chord (one note), another C minor 7th chord (two notes), a B° dominant 7th chord (one note), and finally a B♭ dominant 7th chord (one note). The bass line consists of eighth-note patterns.

5 Fm7 3 B♭7(♭9) E♭maj7 Cm7
wor - ry 'bout me, _____ I'll get a - long. _____ For -

This measure shows a vocal line with piano accompaniment. The vocal line begins with "wor - ry 'bout me," followed by a piano progression of an F minor 7th chord (three notes), a B♭ dominant 7th chord with a flat ninth (one note), an E♭ major 7th chord (two notes), and a C minor 7th chord (two notes). The lyrics continue with "I'll get a - long. _____ For -".

9 Fm7 3 B♭7(♭9) 3 E♭6 F♯7
get a - bout me, _____ be hap - py, my love. _____ Let's say that

This measure shows a vocal line with piano accompaniment. The vocal line begins with "get a - bout me," followed by a piano progression of an F minor 7th chord (three notes), a B♭ dominant 7th chord with a flat ninth (one note), an E♭ 6th chord (two notes), and an F♯ 7th chord (one note). The lyrics continue with "be hap - py, my love. _____ Let's say that".

13 Fm7 3 A♭/B♭ 3 B♭7 Fm7(♭5) B♭7(♭9) G 7(♭9)
our lit - tle show is o - ver and so the stor - y ends. _____ Why not

This measure shows a vocal line with piano accompaniment. The vocal line begins with "our lit - tle show is o - ver and so the stor - y ends. _____ Why not". The piano part features an F minor 7th chord (three notes), an A♭/B♭ chord (three notes), a B♭ dominant 7th chord (one note), an F minor 7th chord with a flat fifth (two notes), a B♭ dominant 7th chord with a flat ninth (one note), and a G 7th chord with a flat ninth (one note).

17 Cm7 3 F7 3 Fm7 Gm7 C7(♭9)
call it a day the sen - si - ble way and still be friends? _____ "Look

This measure shows a vocal line with piano accompaniment. The vocal line begins with "call it a day the sen - si - ble way and still be friends? _____ "Look". The piano part features a C minor 7th chord (three notes), an F 7th chord (three notes), an F minor 7th chord (two notes), a G minor 7th chord (one note), and a C 7th chord with a flat ninth (one note).

2
21 F m7 B♭7(♭9) E♭maj7 C m7

out for your - self" _____ should be the rule. _____ Give your

25 B♭m7 E♭13 E♭7(♯5) A♭maj7

heart and your love to whom - ev - er you love, don't be a fool. _____ Dar-ling,

29 F m7 D♭7 G m7 F♯7

why should you cling to some fad - ing thing that used to be? _____ If

33 F m7 1. B♭m7 E♭ C m F m7 B♭7 C 7(♭9)
(Keyboard)

you can for - get, _____ don't wor - ry 'bout me. _____

37 2. B♭m7 G 7 C m7

don't wor - ry 'bout me. _____ Take care of your-self, don't

(Keyboard)

41 B♭7 E♭maj7 C m7 F m7 B♭7 E♭maj7

wor - ry 'bout me. _____

VOCAL ONLY

Hello, Mary Lou Polka

Keyboard

(Keyboard) A♭ E♭7 A♭ E♭7 A♭ E♭7

5 A♭ D♭ A♭ Hel -
lo, Ma-ry Lou, good-bye heart. Sweet Ma-ry Lou, I'm so in love with

11 E♭7 A♭ C A♭
you. I knew, Ma-ry Lou, we'd nev-er part, so hel -

17 B♭m9 E♭7 To Coda A♭ D♭ A♭ E♭7 A♭
lo, Ma-ry Lou, good-bye heart. Passed me by one sun-ny day,

23 D♭ A♭
flashed those big brown eyes my way. I knew I want-ed you for-ev-er

27 E♭7 A♭ D♭
more. Now I'm not one that gets a-round, swear my feet stuck

32 D♭7 A♭ E♭7 A♭ D.S. al Coda
to the ground, and 'though I nev-er did meet you be - fore. I said hel -

37 Coda (Keyboard) E7 A♭ D♭
heart.

43 A♭ E♭7 A♭

2

49 C A♭ B♭m9 E♭7 A♭ D♭ A♭ E♭7

55 A♭ D♭

saw your lips, I heard your voice. Be - lieve me, I just had no choice. Wild

59 A♭ E♭7 A♭

hor - ses could - n't make me stay a - way. I thought a - bout a

64 D♭ D♭7

moon - lit night, arms a - round you good and tight. That's

67 A♭ E♭7 A♭ B♭7 F7

all I had to see for me to say. Hey, hey, hel -

71 B♭ E♭ B♭

lo, Ma - ry Lou, good-bye heart. Sweet Ma - ry Lou, I'm

76 F7 B♭ D B♭

so in love with you. I knew, Ma - ry Lou, we'd nev - er part, so hel -

83 Cm9 F7 B♭ E♭ B♭ F7 Cm9 F7

lo, Ma - ry Lou, good-bye heart. So, hel - lo, Ma - ry Lou, good-bye

89 B♭ E♭ B♭ F7 Cm9 F7 B♭ E♭ B♭ F7 B♭

heart. Yes, hel - lo, Ma - ry Lou, good-bye heart.

Learning The Blues

F

(Sax)

E♭maj7

Fm7

Gm7

F♯7

Fm7

E7

Keyboard

The musical score consists of six staves of music. The first staff starts with E♭maj7 and continues with Fm7, Gm7, F♯7, Fm7, and E7. The lyrics are: "The tables are empty, you light, the one dance floor's af - ter de - sert-ed. You won't play the same". The second staff starts with Fm7 and B♭7, continuing with E♭. The lyrics are: "You won't help you for - love get song, him, it's or the tenth time that you've heard love it. him.". The third staff starts with Fm7 and B♭7, continuing with A♭ and A♭m. The lyrics are: "you've you love him. That's the be - gin - ning, just one of those clues. You're on - ly burn - ing a torch you can't lose.". The fourth staff starts with E7 and Fm7, continuing with B♭7. The lyrics are: "You've had your first les - son in learn - ing the blues. But you're on the right track for learn - ing the blues.". The fifth staff starts with E♭ and E7, continuing with E♭ and E7. The lyrics are: "1. The cig - a-rettes When you're at". The sixth staff starts with A♭ and A♭m, continuing with A♭ and A♭m. The lyrics are: "home a - lone, the blues will taunt you con-stant - ly. When you're out". The seventh staff starts with A♭ and A♭m, continuing with B♭7 and E7. The lyrics are: "in a crowd, the blues will haunt your mem-o - ry. The nights when you". Chords are indicated above the staff: E♭maj7, Fm7, Gm7, F♯7, Fm7, E7, B♭7, E♭, A♭, A♭m, E7, Fm7, B♭7, E♭, E7, E♭, E7, A♭, A♭m, A♭, A♭m, B♭7, E7.

31 Fm7 B^b7 E^b E°7
 don't sleep, the whole night you're cry-ing. But you can't for-

35 Fm7 B^b7 E^b E^b7
 get him, soon you'll e - ven stop try - ing. You'll walk that

39 A^b A^bm E^b E°7
 floor and wear out your shoes. When you feel your

43 Fm7 To Coda ⊕ B^b7 E^b (Sax) E°7 D.S. al Coda
 heart break, you're learn-ing the blues.

⊕ Coda
 47 B^b7 E^b D^bm7 C7
 you're learn-ing the blues, yes, you're learn-ing the blues. When

50 Fm7 3 B^b7
 you feel your heart break, you're real - ly learn - ing the blues.

52 E^b (Sax) E^b7 A^b A^bm6 E^b A^b7 B^b7 E^b

The musical score consists of six staves of music. The first four staves are in common time, while the last two are in 2/4 time. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol in the treble clef. Chords shown include Fm7, Bb7, Eb, E°7, A°7, Dbm7, C7, and various blues progressions like Abm6. The lyrics are written below the notes, corresponding to the chords. Measure 31 starts with Fm7, followed by Bb7, Eb, and E°7. The lyrics are "don't sleep, the whole night you're cry-ing. But you can't for-". Measure 35 starts with Fm7, followed by Bb7, Eb, and E°7. The lyrics are "get him, soon you'll e - ven stop try - ing. You'll walk that". Measure 39 starts with A°7, followed by Abm, Eb, and E°7. The lyrics are "floor and wear out your shoes. When you feel your". Measure 43 starts with Fm7, followed by a measure signified by a circle with a dot (To Coda ⊕) and Bb7, followed by Eb, and (Sax) E°7 D.S. al Coda. The lyrics are "heart break, you're learn-ing the blues.". The fifth staff begins with a ⊕ Coda, followed by Bb7, Eb, Dbm7, and C7. The lyrics are "you're learn-ing the blues, yes, you're learn-ing the blues. When". The sixth staff begins with Fm7, followed by a measure with three notes (3), then Bb7, Eb, and E°7. The lyrics are "you feel your heart break, you're real - ly learn - ing the blues.". The final staff begins with E°7 (Sax), followed by E°7, A°7, Bb7, and E°7.

Learning The Blues

M
Keyboard

(Keyboard)

The musical score consists of eight staves of music in 4/4 time, key signature of A♭ major (two flats), and a tempo of quarter note = 120. The score includes lyrics in parentheses below the notes. Chords are indicated above the staff at the beginning of each measure.

Chords:

- Staff 1: A♭maj7, B♭m7, Cm7, B°7, B♭m7, A°7
- Staff 2: B♭m7, E♭7, A♭, A°7
- Staff 3: B♭m7, E♭7, A♭
- Staff 4: A♭7, D♭, D♭m, A♭
- Staff 5: A°7, B♭m7, E♭7, A♭
- Staff 6: A°7, B♭m7, E♭7, A♭
- Staff 7: A♭, A°7, A♭, A°7
- Staff 8: D♭, D♭m, D♭, D♭m, A♭, A°7
- Staff 9: D♭, D♭m, E♭7, A°7
- Staff 10: D♭, D♭m, E♭7, A°7

Lyrics:

empty, _____ the dance floor's de - sert-ed.
you light, _____ one af - ter an - oth - er,
You play the same
won't help you for -
love get song, _____ it's or the tenth time that you've heard it.
her, _____ way that you you love her.
That's the be - gin - ning, _____ just one of those clues.
You're on - ly burn - ing _____ a torch you can't lose.
You've had your first les - son _____ in learn - ing the blues.
But you're on the right track _____ for learn - ing the blues.
The cig - a-rettes
When you're at
home a - lone, the blues will taunt you con-stant - ly. When you're out
in a crowd, the blues will haunt your mem-o - ry. The nights when you

31 B♭m7 E♭7 A♭ A°7

don't sleep, ____ the whole night you're cry-ing. But you can't for-

35 B♭m7 E♭7 A♭ A♭7

get her, ____ soon you'll e - ven stop try - ing. You'll walk that

39 D♭ D♭m 3 A♭ A°7

floor _____ and wear out your shoes. When you feel your

43 B♭m7 To Coda Θ E♭7 A♭ A°7
 (Keyboard) D.S. al Coda

heart break, ____ you're learn-ing the blues.

47 Θ Coda E♭7 A♭ G♭m7 F7

you're learn-ing the blues, ____ yes, you're learn-ing the blues. When

50 B♭m7 3 E♭7

you feel your heart break, ____ you're real - ly learn - ing the blues.

52 A♭ A♭7 D♭ D♭m6 A♭ D♭7 E♭7 A♭
 (Keyboard)

VOCAL ONLY

Somebody Stole My Gal

Keyboard

B♭ F7

5 Gm B♭/F Cm/E♭ D7 Gm7 F°7 Cm7 F7

9 B♭ G°7 F7 F aug

15 B♭ G7 C7

21 F7 To Coda ♪

25 B♭ G°7 F7

30 Faug D7 F7 B♭ B♭7

36 E♭ E♭m

41 B♭ G°7 A°7 Gm C7 Cm7 F7

Some-bod-y stole my gal.
Some-bod-y stole my pal.
Some-bod-y came and took her a-way.
She didn't even say that she was leav - in'.
The kis-ses I loved so, he's get-ting now
I know. and gee! I know that she
would come to me if she could on-ly see her
bro - ken heart - ed lone - some pal. Some-bod-y stole my

2

(Keyboard)

47 B^b

51 Gm B^b/F C m/E^b D7 Gm7 F°7 Cm7 F7

55 B^b B^b7 E^b

61 E^bm B^b G°7 A°7 Gm C7

67 Cm7 F7 B^b Gm7 Cm7 F7 D.S. al Coda

Φ Coda

71 G7 C A°7 G7

leav - in'. __ The kis-ses I __ loved so, __'

76 G aug E7 G7

he's get-ting now __ I know. __ and gee!

Musical score for 'I Know That She Would Come To Me'. The key signature is C major (one sharp). The tempo is 80 BPM. The lyrics are: I know that she would come to me.

80 C C7 F

I know that she would come to me

Musical score for "If She Could Only See" showing measures 85-86. The key signature is F major (one sharp). The lyrics "if she could on - ly see _____" are followed by a fermata over the next measure. The chords are Fm, C, A°7, B°7, and Am.

85 Fm C A°7 B°7 Am

if she could on - ly see _____ her bro - ken heart - ed

Musical score for "He Took My Baby" with lyrics and chords:

94 Dm7 G7 Dm7 G7

he took my ba - by, some-bod - y stole my

Musical score for keyboard, page 98, section C, gal. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a single melodic line with various note heads and stems. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It also features a single melodic line with note heads and stems. The music includes several grace notes indicated by small dots and stems.

Musical score for piano. The left hand plays a melodic line in A minor (indicated by the key signature of one flat and the letter A with a flat symbol above the staff) at a tempo of 100 BPM. The right hand plays a C7 chord (indicated by the letter C with a circle and a 7 symbol above the staff). The melody consists of eighth-note patterns, and the C7 chord is sustained.

Musical score for piano showing measures 102-108. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The measures are as follows:

- Measure 102: C major (C, D, E, G, A, B)
- Measure 103: A♭ major (A, B, C, D, E, G)
- Measure 104: Dm7 (D, F, A, C)
- Measure 105: G7 (G, B, D, E, G, B, D)
- Measure 106: C major (C, D, E, G, A, B)
- Measure 107: G7 (G, B, D, E, G, B, D)
- Measure 108: C major (C, D, E, G, A, B)

You Made Me Love You

F

(Sax)

Keyboard

F E♭m7 F Dm7 Gm7 C7
 5 F A♭m7 A♭m7 Gm7 C7 Gm7 C7
 You made me love you, I did-n't want to do it, I did-n't want to do it.
 9 Gm7 C7 F
 You made me want you and all the time you knew it, I guess you al-ways knew it.
 13 D7 D7 G7 Dm7 G7
 You made me hap - py some-times, you made me glad.
 17 Gm7 C7
 But there were times, dear, you made me feel so bad.
 21 F A♭m7 Gm7 C7 Gm7 C7
 You made me cry, 'cause I did-n't want to tell you, I did-n't want to tell you.
 25 Gm7 E7 A7
 I think you're grand, that's true, yes I do, 'deed I do, you know I do.
 29 D7
 I need some love, that's true, yes I do, 'deed I do, you know I do.
 Give me, can't give me, tell give me, you give me what I'm feel ing, the You
 31 G7 Dm7 G7
 ver - y men - tion a brand your name sends my heart reel - ing.
 know you've got a kiss - es that I'd die for.
 33 F C♯ Dm7 1. Gm7 C7 F Gm7 C7 2. Gm7 C7 F Gm7G° F
 You know you made me love you. me love you.

You Made Me Love You

M
Keyboard

(Keyboard)

B♭ A♭m7 B♭ Gm7 Cm7 F7

5 B♭ Dm7 D♭m7 Cm7 F7 Cm7 F7
You made me love you, I did - n't want to do it, I did - n't want to do it.

9 Cm7 F7 B♭
You made me want you and all the time you knew it, I guess you al - ways knew it.

13 G7 G7 C7 Gm7 C7
You made me hap - py some - times, you made me glad.

17 Cm7 F7
But there were times, dear, you made me feel so bad.

21 B♭ Dm7 D♭m7 Cm7 F7 Cm7 F7
You made me cry, 'cause I did - n't want to tell you, I did - n't want to tell you.

25 Cm7 A7 D7
I think you're grand, that's true, yes I do, 'deed I do, you know I do.
I need some love, that's true, yes, I do, 'deed I do, you know I do.

29 G7
I _____ can't _____ tell _____ you _____ what I'm _____ feel _____ ing, the
Give me, give me, give me, give me what I'm cry _____ for. You

31 C7 Gm7 C7
ver - y men - tion of your name kiss - es my heart reel - ing.
know you've got a brand of that I'd die for.

33 B♭ F♯ Gm7 1. Cm7 F7 B♭ Cm7 F7 2. Cm7 F7 B♭ Cm7 C° B♭
You know you made me love you. me love you. _____

MALE VOCAL
Polka Tempo

Toot, Toot, Tootsie

Keyboard

(Keyboard)

D♭ D♭^o₇ E♭_{m7} A♭₇

5 D♭ Fm B♭_m A♭₇ B♭₇
Yes - ter - day I heard a lov - er sigh, — "Good -

9 E♭⁹ A♭₇ D♭ D^o₇ E♭_{m7} A♭₇
bye, — oh me, oh my. —

13 D♭ Fm B♭_m A♭₇ D♭
Sev-en times, he got a - board his train, — and

17 E♭₇ E♭_{m7} A♭₇
sev-en times he hur-ried back to kiss his love a - gain and tell her

21 D♭ E♭₇
Toot, toot, Toot - sie, good - bye. —

25 A♭ D♭
Toot, toot, Toot - sie, don't cry. —

29 A♭₇
The choo choo train that takes me

33 A♭^{aug} D♭ B♭_m E♭_{m7} A♭₇
a - way from you, no words can tell how sad it makes me.

2

37 D♭ E♭7

Kiss me, Toot - sie, and then _____

41 A♭ D♭ D♭7

do it o - ver a - gain. _____

45 G♭7

Watch for the mail, _____ I'll nev - er fail. _____ If

49 D♭

you don't get a let - ter, then you'll know I'm in jail. _____

53 E♭7 To Coda ♪

Toot, toot, Toot - sie, don't cry. _____

57 A♭ A♭7 D♭ Gm7 C7

Toot, toot, Toot - sie, good - bye. (Keyboard) C7

61 F G7

65 C F

69 C7

73

C Aug F Dm Gm7 C7

77

F G7

81

C F F7

85

B^b7

89

F

93

G7

97

C C7 D^b Bm7 A^b7
D.S. al Coda

101

Coda A^b A^b7 D^b
(Keyboard)

Good - bye, Toot - sie, good bye.

104

E^b7

April Showers

F

Keyboard

(Keyboard and Bass freely - No percussion)

B^b B^b 7 F7 D7 Gm7 G⁷ F7

5 B^b F7 B^b F7 B^b F7

Life is not a high-way strewn with flowers. Still, it holds a good-ly share of

8 B^b B^b maj 7 Dm A7 Dm G9

bliss. When the sun gives way to A - pril show - ers,

11 F C7 F F7 N.C.

Here's the point you should never miss. Though A - pril

Add percussion

14 F7 B^b

show - ers may come your way, they bring the

18 F7 B^b

flow - ers that bloom in May. So if it's

22 G7 Cm

rain - ing have no re - grets, be-cause it

26 Gm6 F7 C⁷ F7 N.C.

is - n't rain-ing rain, you know, it's rain-ing vi - o - lets. And where you

April Showers

M
Keyboard

(Keyboard & Bass freely - No percussion)

1 E♭ E♭^o7 B♭7 G7 Cm7 C°7 B♭7

5 E♭ B♭7 E♭ B♭7 E♭ B♭7

Life is not a high-way strewn with flowers. Still, it holds a good-ly share of

8 E♭ E♭maj7 Gm D7 Gm C9

bliss. When the sun gives way to A - pril show-ers,

II B♭ F7 B♭ B♭7 N.C.

Here's the point you should nev - er miss. _____ 'Though A - pril

14 Add percussion B♭7 E♭

show - ers _____ may come your way, _____ they bring the

18 B♭7 E♭

flow - ers _____ that bloom in May. _____ So if it's

22 C7 Fm

rain - ing _____ have no re - grets, _____ be-cause it

26 Cm6 B♭7 F°7 B♭7 N.C.

is - n't rain-ing rain, you know, it's rain-ing vi - o - lets. And where you

30

see clouds _____ up - on the hills, _____ you soon will E♭

34 C7 Fm

see crowds _____ of daf - fo - dils. So keep on

38 A♭m6 E♭ Cm F9

look-ing_ for a blue-bird and list - 'ning for his song, when-

42 Fm Fm7 1. B♭7 E♭ B♭7 N.C. (Keyboard)

ev - er A - pril show-ers come a - long.

46 2. B♭7 E♭ (Keyboard) Fm7

show - ers come a - long

50 Emaj7 E♭maj7

LL11-April Showers(KVM).2015.08.02.pdf

Solid Rock Feel

The Glory Of Love

F

B♭ (Sax) Gm7 Cm7 F7 Keyboard

You've got to

5 B♭ F7 B♭
give a lit-tle, take a lit-tle, and let your poor heart
laugh a lit-tle, cry a lit-tle, be - fore the clouds roll

8 E♭ B♭ F7
break a lit-tle. That's the sto - ry of, that's the glo - ry of love.
by a lit-tle.

11 B♭ F7 B♭ B♭7
You've got to As

15 E♭ B♭
long as there's the two of us, we've got the world and

18 E♭m E♭7
all it's charms. And when the world is through with us,

21 C7 F7
we've got each oth - er's arms. You've got to

The score consists of six staves of music. The first staff shows a saxophone part in B♭, followed by a keyboard part. The second staff starts with a section for 'Keyboard' in F major (F7). The third staff continues with the keyboard part. The fourth staff begins with a vocal line in B♭. The fifth staff starts with a vocal line in E♭. The sixth staff begins with a vocal line in E♭. The lyrics are integrated into the musical lines, corresponding to the chords indicated above the staves: B♭ (Sax), Gm7, Cm7, F7, Keyboard, B♭, F7, B♭, give a lit-tle, take a lit-tle, and let your poor heart, laugh a lit-tle, cry a lit-tle, be - fore the clouds roll, break a lit-tle, That's the sto - ry of, that's the glo - ry of love., by a lit-tle, You've got to, As, long as there's the two of us, we've got the world and, all it's charms. And when the world is through with us, we've got each oth - er's arms., You've got to.

2

23 B♭ F7 B♭

win a lit - tle, lose a lit - tle, and al - ways have the

26 To Coda Φ E♭ B♭ F7

blues a lit - tle. That's the sto - ry of, — that's the glo - ry of love.

29 B♭ (Keyboard) Gm7 Cm7 F7 (Sax) D.S. al Coda

B♭ (Keyboard) Gm7 Cm7 F7 (Sax) D.S. al Coda

∅ Coda

33 B♭ F7 B♭

That's the sto - ry of, that's the glo - ry of, That's the sto - ry of,

36 F7 B♭ E♭ F7

that's the glor - y of, That's the stor - y, the glo - ry of

39 B♭ (Sax) Gm7 Cm7 F7 B♭

love.

Solid Rock Feel

The Glory Of Love

M

E♭ (Keyboard)

Cm7

Fm7

B♭7

Keyboard



You've got to

5 give a lit-tle, take a lit-tle, and let your poor heart
laugh a lit-tle, cry a lit-tle, be - fore the clouds roll

8 break a lit-tle. That's the sto - ry of, that's the glo - ry of love.
by a lit-tle.

11 You've got to As

15 long as there's the two of us, we've got the world and

18 all it's charms. And when the world is through with us,

21 we've got each oth - er's arms. You've got to

2

23 E♭ B♭7 E♭

win a lit - tle, lose a lit - tle, and al - ways have the

26 A♭ To Coda ♫ E♭ B♭7

blues a lit - tle. That's the sto - ry of,___ that's the glo - ry of love.

29 E♭ (Keyboard) Cm7 Fm7 B♭7 D.S. al Coda

(Keyboard)

33 ♫ Coda E♭ B♭7 E♭

That's the sto - ry of, that's the glo - ry of, That's the sto - ry of,

36 B♭7 E♭ A♭ B♭7

that's the glor - y of, That's the stor - y, the glo - ry of,

39 (Keyboard) Cm7 Fm7 B♭7 E♭

(Keyboard)

love._____

That's All

F

Keyboard

(Sax) B♭maj7 3 A m7 3 G m9 3 B♭m9 3

A♭ 3 G m9 3 C 7 I can

F maj7 3 G m7 3 A m7 3 G m7 3 C 7 3

on - ly give you love that lasts for - ev - er and the

F maj7 3 B♭9 3 A m7 3 D 7 3

prom - ise to be near each time you call, and the

B m7(b5) 3 B♭m7 3 F 3 D 7(#5) 3

on - ly heart I own, for you and you a - lone, that's

G m7 C 7 A m7 D 7 G m7 C 7 F maj7 3 G m7 3

all, that's all. I can on - ly give you coun-try walks in

A m7 3 G m7 3 F maj7 3 B♭9 3

spring - time and a hand to hold when leaves be - gin to

A m7 D 7 B m7(b5) 3 B♭m7 3

fall, and a love whose burn - ing light will

F 3 D 7(#5) 3 G m7 C 7 F 6

warm the win-ter's night, that's all, that's all. There are

2

21 Cm7 F7 Dm7 Gm7 Cm7 F7
 those, I am sure, who have told you _____ they will give you the world for a

24 B^bmaj7 Dm7 G7 Em7 Am7
 toy. All I have _____ are these arms _____ to en - fold you _____ and a

27 Dm7 G7 C9sus C7
 love _____ e - ven time _____ can't des - troy. If you're

29 F maj7 Gm7 Am7 Gm7 C7
 won - d'ring what I'm ask - ing in re - turn, dear, you'll be

31 F maj7 Gm7 Am7 D7 Bm7(^{b5}) B^bm7
 glad to know that my de - mands are small. Say it's me that you'll a-dore, for

34 F/A D7(#5) To Coda \oplus Gm7 C7 F6 C7 D.S. al Coda
 now and ev - er - more, _____ that's all, that's all. (Sax)

37 D[#]7 D7 Bm7(^{b5}) B^bm7
 all, that's all. Say it's me that you'll a - dore, _____ for

40 F/A D7(#5) Gm7 C7
 now and ev - er - more, _____ that's all, that's

42 Bm7(^{b5}) (Sax) B^bm7 F/A D7(#5) F#maj7 Fmaj7
 all, _____ that's all.

That's All

M

Keyboard

(Keyboard) E♭maj7 Dm7 Cm9 E♭m9 Keyboard

3 D♭ Cm9 F7 I can

S B♭maj7 Cm7 Dm7 Cm7 F7 3

on - ly give you love that lasts for - ev - er and the

7 B♭maj7 E♭9 Dm7 G7 3

promise to be near each time you call, and the

9 Em7(b5) E♭m7 B♭ G7(♯5) 3

on - ly heart I own, for you and you a - lone, that's

11 Cm7 F7 Dm7 G7 Cm7 F7 B♭maj7 Cm7 3

all, that's all. I can on - ly give you coun - try walks in

14 Dm7 Cm7 F7 B♭maj7 E♭9 3

spring - time and a hand to hold when leaves be - gin to

16 Dm7 G7 Em7(b5) E♭m7 3

fall, and a love whose burn - ing light will

18 B♭ G7(♯5) Cm7 F7 B♭6 3

warm the win - ter's night, that's all, that's all. There are

2

21 Fm7 3 B^b7 3 Gm7 3 Cm7 3 Fm7 3 B^b7 3
 those, I am sure, who have told you _____ they will give you the world for a

24 E^bmaj7 Gm7 3 C7 3 A m7 3 Dm7 3
 toy. All I have _____ are these arms _____ to en - fold you _____ and a

27 Gm7 3 C7 3 F9sus F7
 love _____ e - ven time _____ can't des - troy. If you're

29 B^bmaj7 3 Cm7 3 Dm7 3 Cm7 F7 3
 won - d'ring _____ what I'm ask - ing _____ in re - turn, dear, _____ you'll be

31 B^bmaj7 3 Cm7 3 Dm7 G7 3 Em7(b5) 3 E^bm7 3
 glad to know that my de - mands are small. Say it's me that you'll a-dore, for

34 B^b/D 3 G7(#5) 3 To Coda 3 Coda 3 F7 B^b6 F7 D.S. al Coda
 now and ev - er - more, _____ that's all, that's all. (Keyboard)

37 G[#]7 3 G7 Em7(b5) 3 E^bm7 3
 all, that's all. Say it's me that you'll a - dore, _____ for

40 B^b/D 3 G7(#5) 3 Cm7 F7
 now and ev - er - more, _____ that's all, that's

42 Em7(b5) 3 E^bm7 3 B^b/D 3 G7(#5) 3 B maj7 B^bmaj7
 (Keyboard) all, that's all.

It's A Sin To Tell A Lie

F

Keyboard

(Sax)

B_b B_bm6 F D₇

G₇ C₇ F C₇ /D /E
Be sure it's

F Caug F
true when you say "I love you," it's a sin to tell

A₇ B_b D₇ G_m C₇
a lie. Mil-lions of hearts have been bro-

F°₇ F G₇ B_bm6 C₇
ken, just be-cause these words were spo - ken. I love

F Caug F
you, yes I do, I love you, and if you break my heart

A₇ B_b D₇ G_m B_b B_bm6
i'll die. So be sure it's true when you

F D₇ G₇ C₇ F C₇ /D /E
say "I love you." It's a sin to tell a lie. (Sax)

2

41 F C aug F A7

47 B♭ D7 Gm C7 F°7 F

53 G7 B♭m6 C7
Oh, I love

57 F C aug F
you, yes I do, I love you, and if you break my heart

62 A7 B♭ D7 Gm B♭ B♭m6
— ill die. So be sure it's true when you

67 F D7 G7 C7 A
say "I love you." It's a sin to tell a lie. Yes, it

72 D7 G7 C7 F (Sax)
is. It's a sin to tell a lie.

77 B♭ B♭m6 F D7

81 G7 C7 F Gm7 C7 F

It's A Sin To Tell A Lie

M
Keyboard

(Keyboard) E♭ E♭m6 B♭ G7

5 C7 F7 B♭ F7 /G /A
Be sure it's

9 B♭ F aug B♭ "I love you," it's a sin to tell

14 D7 E♭ G7 Cm F7
true when you say _____ "I love you," it's a sin to tell
a lie. Mil-lions of hearts have been bro-

19 B♭°7 B♭ C7 E♭m6 F7
ken, just be-cause these words were spo - ken. I love

25 B♭ F aug B♭
you, yes I do, I love you, and if you break my heart

30 D7 E♭ G7 Cm E♭ E♭m6
i'll die. So be sure it's true when you

35 B♭ G7 C7 F7 B♭ F7 /G /A
say "I love you." It's a sin to tell a lie. (Keyboard)

2

41 B♭ F aug B♭ D 7

47 E♭ G 7 C m F 7 B♭ 7 B♭

53 C 7 E♭m6 F 7 Oh, I love

57 B♭ F aug B♭ you, yes I do, I love you, and if you break my heart

62 D 7 E♭ G 7 C m E♭ E♭m6 i'll die. So be sure it's true when you

67 B♭ G 7 C 7 F 7 D say "I love you." It's a sin to tell a lie. Yes, it

72 G 7 C 7 F 7 B♭ (Keyboard) is. It's a sin to tell a lie.

77 E♭ E♭m6 B♭ G 7

81 C 7 F 7 B♭ C m7 F 7 B♭

Play As Written

Love Letters

F

Keyboard

G7

A musical score for two voices (Soprano and Bass) in 3/4 time. The Soprano part starts with a C major chord (G-B-D), followed by a C6/D chord (G-B-D-F#-A-C) and a C7/E chord (G-B-D-F#-A-C-E). The Bass part begins with a dotted half note on G. The Soprano then moves to F major (B-D-F#-A-C-E), F# major (C-E-G#-B-D-F#), and C/G (G-B-D-F#-A-C). The Bass part continues with a dotted half note on G, followed by a dotted quarter note on A, and then a dotted eighth note on B. The Soprano concludes with an F#7/A chord (C-E-G#-B-D-F#-A-C-E) and a G7/B chord (D-F#-A-C-E-G-B-D). The Bass part ends with a C7 chord (G-B-D-F#-A-C-E).

9

A m

/G

Love let-ters straight _____ from your heart _____

17 F

G7

/A /B C

keep us so near _____ while a - part.

17

17

I'm not a lone _____ in the night

B7

/C# /D# Em

Handwritten musical notation on four-line staff paper. It features a treble clef at the top, followed by a bass clef, and a double bar line with two repeat dots positioned below it.

I'm not a lone _____ in the night

2

I'm not a lone in the night.

25

2
33 Em7 F# Dm G7

when I can hold all the love you write.

33

33 C Am /G

I mem-o - rize ev-'ry line

40

40 F G7 /A /B C

and I kiss the name that you sign.

48

56 F D°7 C6/E C°7

And, dar-ling, then I read a-gain right from the start

56

64 Dm7 G7 To Coda \emptyset C D.S. al Coda

love letters straight from your heart.

\emptyset Coda C Dm C/E F F \sharp

heart.

76 C/G rit. F \sharp 7/A G7/B C

Love Letters

Play As Written

M

Keyboard

F F6/G7/A B_b B° F/C B°7/DC7/E F C7

9 F Dm /C

Loveletters straight from your heart

9

17 B_b C7 /D /E F

keep us so near while a - part.

17

17

25 Bm7(b5) E7 /F# /G# Am

I'm not a - lone in the night

25

2
 33 A m7 B Gm C7
 when I can hold all the love you write.

33
 33
 40 F Dm /C
 I mem-o - rize ev'-ry line

40
 40

48 B♭ C7 /D /E F
 and I kiss the name that you sign.

48
 48

56 B♭ G°7 F 6/A F°7
 And, dar-ling, then I read a - gain right from the start

56
 56

64 Gm7 C7 To Coda Φ F D.S. al Coda

love letters straight from your heart.

Φ Coda F Gm F/A B♭ B°

heart.

76 F/C B°7/D C7/E F

rit.

MALE VOCAL

Enjoy Yourself

Keyboard

Samba Beat

(Keyboard)

1 C B♭ A♭ G G7 Dm G7 C
You

5 C
work and work for years and years, you're always on the go.
gon-na take that o - cean trip, no mat - ter what may.

8 G7
— You nev - er take a min - ute off, too
— You've got your res - er va - tions made, but you

11 C
bus - y mak - ing dough. Some - day, you say, you'll
just can't get a - way. Next year, for sure, you'll

14 C7 F
have your fun when you're mil - lion aire. Im -
see the world, you'll real - ly get a - round. But

17 F♯7 C A7 Dm7 G7 C G7
ag - ine all the fun you'll have in your old rock - ing chair. En -
how far can you trav - el when you're six feet un - der - ground?

21 C G7
joy your - self! It's la - ter than you think. En -
joy your - self while you're still in the pink. The

25 C

58

joy your - self while you're still in the pink. The

years go by as quick - ly as a wink. En -

F F[#]7 C A^m G⁷ D^m **To Coda** C **D.S. al Coda**

joy your-self, en - joy your-self! It's la-ter than you think. You

Coda

C A⁷ D A⁷

— En - joy your-self! It's la-ter than you think. En -

joy your - self while you're still in the pink. The

years go by as quick - ly as a wink. En -

G G[#]7 D B^m A⁷ E^m7 A⁷

joy your-self, en - joy your-self! It's la - ter than you

(Keyboard)

D C B^b A A⁷ E^m A⁷ D

think.

'Taint What You Do

F

Keyboard

(Keyboard)

B^b B^{b7/A^b} Cm7/G F7 B^b B^{o7} Cm F7 B^b B^{o7} F7

(Sax)

5 B^b B^{b7/A^b} Cm7/G F7 E^b B^{b/D} Cm7 F7

9 B^b B^{b7/A^b} Cm7/G F7 B^b B^{o7} Cm F7 1. B^b Cm F7 2. B^b B^{b7}

14 E^b Cm7 B^{b7/A^b} F7 B^b B^{b7}

18 E^b C7 B^b B^{o7} Cm7 F7

22 B^b B^{b7/A^b} Cm7/G F7 E^b B^{b/D} Cm7 F7

26 B^b B^{b7/A^b} Cm7 F7 B^b B^{o7} Cm F7 B^b E^{b7} B^b F7

When

2

30 B^b B^b/D E^b E^{°7} F Gm7 Cm7 F7
 I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me."

34 B^b B^b/D E^b Cm7 B^b ³ B^b/D F7 B^b
 Things may come and things may go, — but this is one thing you ought to know. Oh,

38 B^b B^b/7/A^b Cm7/G F7 E^b B^b/D
 'Taint what you do, it's the way that you do it. 'Taint what you do, it's the
 'Taint what you do, it's the place that you do it. 'Taint what you do, it's the

41 Cm7 F7 B^b B^b/7/A^b Cm7/G F7
 way that you do it. 'Taint what you do, it's the way that you do it. That's
 time that you do it. 'Taint what you do, it's the way that you do it. That's

44 B^b B^{°7} Cm7 F7 B^b Cm7 F7 B^b B^b/7/A^b Cm7/G F7
 To Coda ♩ what gets re - sults. "Taint what you do, it's the time that you do it. Taint
 what gets re - sults.

48 E^b B^b/D Cm7 F7 B^b B^b/7/A^b
 what you do, it's the time that you do it. 'Taint what you do, it's the

51 Cm7/G F7 B^b B^{°7} Cm7F7 B^b B^b E^b Cm7 B^b/7/A^b F7
 time that you do it. That's what gets re - sults. You can try hard, don't mean a

56 B^b B^b E^b C7 B^b B^{°7} Cm7 F7 D.S. al Coda
 thing. Take it eas - y, queas-y, then your jive will swing. Oh, it

∅ Coda

62 B♭ F7 B♭ B♭/G B♭/E♭ F7 B♭ F7
 sults. (Sax) You've

67 B♭ D♭7 F/C F7 B♭ D♭7 F/C F7 B♭
 learned your A, B, Cs, ____ you've learned your E, F, Gs. ____ But this is some-thing

72 E♭ E°7 F7 B♭ Cm7 F7 B♭ D♭7 F/C F7
 you don't learn in school. ____ So, get your hip-boots on. ____ and

77 B♭ D♭7 F/C F7
 then you'll car - ry on. ____ But re - mem - ber if you try

80 too hard, it don't mean a thing. Take it eas - y.

83 B♭ B♭7/A♭ Cm7/G F7 E♭ B♭/D
 'Taint what you bring, it's the way that you bring it. 'Taint what you swing, it's the
 'Taint what you do, it's the way that you do it. 'Taint what you do, it's the

86 Cm7 F7 B♭ B♭7/A♭ Cm7/G F7
 way that you swing it. 'Taint what you sing it's the way that you sing it.
 way that you do it. 'Taint what you do, it's the way that you do it.

89 1. B♭ B°7 Cm7 F7 B♭ Cm7 F7 2. B♭ Cm7 F7 B♭
 That's what gets re-sults. That's what gets re - sults, re-sults!

'Taint What You Do

M
Keyboard

(Keyboard)

(Sax)

2

30 E♭ E♭/G A♭ A°7 B♭ C m7 F m7 B♭7

I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me.

34 E♭ E♭/G A♭ F m7 E♭ E♭/G B♭7 E♭

Things may come and things may go, but this is one thing you ought to know. Oh,

38 E♭ E♭/7/D♭ F m7/C B♭7 A♭ E♭/G

'Taint what you do, it's the way that you do it. 'Taint what you do, it's the
'Taint what you do, it's the place that you do it. 'Taint what you do, it's the

41 F m7 B♭7 E♭ E♭/7/D♭ F m7/C B♭7

way that you do it. 'Taint what you do, it's the way that you do it. That's
time that you do it. 'Taint what you do, it's the way that you do it. That's

44 E♭ E°7 F m7 B♭7 E♭ F m7 B♭7 E♭ E♭/7/D♭ F m7/C B♭7

what gets re - sults. "Taint what you do, it's the time that you do it. 'Taint
what gets re - sults.

48 A♭ E♭/G F m7 B♭7 E♭ E♭/7/D♭

— what you do, it's the time that you do it. 'Taint what you do, it's the

51 F m7/C B♭7 E♭ E°7 F m7 B♭7 E♭ E♭/7/D♭ A♭ F m7 E♭/7/D♭ B♭7

time that you do it. That's what gets re - sults. You can try hard, don't mean a

56 E♭ E♭/7 A♭ F 7 E♭ E°7 F m7 B♭7 D.S. al Coda

thing. Take it eas - y, queas-y, then your jive will swing. Oh, it

Φ Coda

62 E♭ B♭7 E♭ E♭/C E♭/A♭ B♭7 E♭ B♭7
sults. (Sax) You've

67 E♭ G♭7 B♭/F B♭7 E♭ G♭7 B♭/F B♭7 E♭
learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72 A♭ A°7 B♭7 E♭ Fm7 B♭7 E♭ G♭7 B♭/F B♭7
you don't learn in school. — So, get your hip-boots on. — and

77 E♭ G♭7 B♭/F B♭7
then you'll car - ry on. — But re - mem - ber if you try

80 — too hard, it don't mean a thing. — Take it eas - y.

83 E♭ E♭7/D♭ Fm7/C B♭7 A♭ E♭/G
'Taint what you bring, it's the way that you bring it. 'Taint — what you swing, it's the
'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the

86 Fm7 B♭7 E♭ E♭7/D♭ Fm7/C B♭7
way that you swing it. 'Taint — what you sing it's the way that you sing it.
way that you do it. 'Taint — what you do, it's the way that you do it.

89 1. E♭ E°7 Fm7 B♭7 E♭ Fm7 B♭7 | 2. E♭ Fm7 B♭7 E♭
That's what gets re-sults. — That's what gets re - sults, — re-sults!