



## Set LL

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3 Times - Instrumental  
2nd Time

# Three Little Words

**F**

Keyboard

(Sax) F D $\flat$  F Gm7

5 Am7 D $\circ$ 7 Gm7 C7

9 Fmaj7 A $\flat$ m7 D $\flat$ 7 Gm7 C7

Three lit-tle words, oh, what I'd give for that won-der-ful phrase.

15 Gm7 C7 Fmaj7 A $\flat$ m7 D $\flat$ 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 F7sus F7 B $\flat$ maj7 E $\flat$ 7 D7 D $\flat$ 7 C7

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

33 Fmaj7 A $\flat$ m7 D $\flat$ 7 Gm7 C7

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

39 1, 2. F6 Gm7 C7 3. F6 D $\flat$ 7 Gm7 G $\circ$ 7 C7

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

45 F (Sax) C7 F6

you."

3 Times - Instrumental  
2nd Time

# Three Little Words

# M

Keyboard

(Keyboard)

B $\flat$  G $\flat$  B $\flat$  Cm7

5 Dm7 G $^\circ$ 7 Cm7 F7

9 B $\flat$ maj7 D $\flat$ m7 G $\flat$ 7 Cm7 F7

Three lit-tle words, \_\_\_\_\_ oh, what I'd give for that won-der-ful phrase. \_\_\_\_\_

15 Cm7 F7 B $\flat$ maj7 D $\flat$ m7 G $\flat$ 7

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

21 Cm7 F7 Cm7 F7 Fm7

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

27 B $\flat$ 7sus B $\flat$ 7 E $\flat$ maj7 A $\flat$ 7 G7 G $\flat$ 7 F7

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

33 B $\flat$ maj7 D $\flat$ m7 G $\flat$ 7 Cm7 F7

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

39 1,2 B $\flat$ 6 Cm7 F7 3. B $\flat$ 6 G $\flat$ 7 Cm7 C $^\circ$ 7 F7

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

45 B $\flat$  (Keyboard) F7 B $\flat$ 6

you." \_\_\_\_\_

MALE VOCAL

## I Wonder Who's Kissing Her Now

Keyboard

(Keyboard) E $\flat$  F m7 E $\flat$ /G C m7 F m7 B $\flat$ 7 E $\flat$  B $\flat$ 7

9 E $\flat$  I have if you

loved lots of girls in the sweet long a - go, and each  
want to feel wretch-ed and lone - ly and blue, just im -

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

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

21 B $\flat$  B $\flat$ 7  
time, they were all I could see. I have  
lips that you once fond - ly pressed. But the

25 E $\flat$   
kissed 'neath the moon while the world seemed in - tune, then I've  
world moves a - pace and the loves of to - day flit a -

29  
left them to a hunt a new game. But  
way with a smile and a tear. So you

33 F  
now, I've been plagued by a sing - u - lar thought: They're  
nev - er can tell who is kiss - ing her now, or

37 F7 B $\flat$  B $\flat$ 7  
prob - a - bly be do - ing the same! I  
whom you'll be kiss - ing next year!

[illegible]

Latin Beat

# What Is This Thing Called Love?

F

Keyboard

(Keyboard &amp; Bass)

Chords: F, Cm7, F, Cm7

What

5 F7 Bbm

is this thing \_\_\_\_\_ called love, \_\_\_\_\_ this

9 C7 Caug F

fun - ny thing \_\_\_\_\_ called love? \_\_\_\_\_ Just

13 F7 Bbm

who can solve \_\_\_\_\_ its mys - ter - y? \_\_\_\_\_ Why

17 C7 Caug F F7 Bbm Fm

should it make \_\_\_\_\_ a fool of me? \_\_\_\_\_ I

21 Bb7 Eb

saw you there \_\_\_\_\_ one won - der - ful day. \_\_\_\_\_ You

25 Db Dbaug Bbm C C7 N.C.

took my heart \_\_\_\_\_ and threw it a - way. \_\_\_\_\_ That's why I

29 F7 B $\flat$ m

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

33 C7 1. Caug 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 Caug C7

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

45 Caug

\_\_\_\_\_ that's called

(Keyboard & Bass as before)

48 F Cm7 F Cm7 F

love? \_\_\_\_\_

48

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat). The tempo and style are indicated by the title and the 'Keyboard & Bass as before' instruction. The score is divided into systems, with measure numbers 29, 33, 37, 41, 45, and 48 marking the beginning of each system. Chord symbols (F7, Bbm, C7, Caug, F, Cm7) are placed above the staff to indicate harmonic support. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score includes a first ending (1.) and a second ending (2.) with a triple measure rest (3) in the second ending. The piece concludes with a final measure in system 6.

Latin Beat

## What Is This Thing Called Love?

M

Keyboard

(Keyboard &amp; Bass)

B $\flat$  Fm7 B $\flat$  Fm7

What

5 B $\flat$ 7 E $\flat$ m

is this thing \_\_\_\_\_ called love, \_\_\_\_\_ this

9 F7 F $\sharp$ aug B $\flat$

fun - ny thing \_\_\_\_\_ called love? \_\_\_\_\_ Just

13 B $\flat$ 7 E $\flat$ m

who can solve \_\_\_\_\_ its mys - ter - y? \_\_\_\_\_ Why

17 F7 F $\sharp$ aug B $\flat$  B $\flat$ 7 E $\flat$ m B $\flat$ m

should it make \_\_\_\_\_ a fool of me? \_\_\_\_\_ I

21 E $\flat$ 7 A $\flat$

saw you there \_\_\_\_\_ one won - der - ful day. \_\_\_\_\_ You

25 G $\flat$  G $\flat$ aug E $\flat$ m F F7 N.C.

took my heart \_\_\_\_\_ and threw it a - way. \_\_\_\_\_ That's why I



29  $B\flat 7$   $E\flat m$

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

33  $F 7$  1.  $F aug$   $B\flat$

is this thing \_\_\_\_\_ called love." \_\_\_\_\_ (Sax)

37 2.  $F 7$  3

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

41  $F aug$   $F 7$

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

45  $F aug$

— that's called

(Keyboard & Bass as before)

48  $B\flat$   $F m 7$   $B\flat$   $F m 7$   $B\flat$

love? \_\_\_\_\_

48

The musical score is written for a single melodic line in the key of B-flat major (two flats). It consists of six systems of music. The first system (measures 29-32) features a melodic line with a B-flat 7 chord at measure 29 and an E-flat minor chord at measure 31. The second system (measures 33-36) includes a first ending bracket (1.) with an F augmented chord at measure 34 and a B-flat chord at measure 35. The third system (measures 37-40) includes a second ending bracket (2.) with an F 7 chord at measure 37 and a triplet of eighth notes at measure 38. The fourth system (measures 41-44) features an F augmented chord at measure 42 and an F 7 chord at measure 43. The fifth system (measures 45-47) features an F augmented chord at measure 45. The sixth system (measures 48-51) includes a keyboard and bass section starting at measure 48, with chords B-flat, F m 7, B-flat, F m 7, and B-flat. The bass line is a continuous eighth-note pattern.

## VOCAL DUET

## You Call Everybody Darling

(Keyboard, Bass, &amp; Rhythm - Boogie Vamp)

Keyboard

Eb7  
 5 (M) Dar - ling, oh dar - ling. You call ev - 'ry - bod - y dar - ling.  
 9 (F) You call ev - 'ry bod - y "dar - ling," and ev - 'ry bod - y calls you "dar - ling,"  
 15 too. You don't mean what you're say - ing, it's just a game you're  
 20 play - ing. But you'll find some - one else can play the game as well as you. If  
 25 you call ev - 'ry - bod - y "dar - ling," then love won't come a knock - ing at your  
 31 door. And as the years roll by, you'll sit and won - der why no -  
 37 bod - y calls you "dar - ling" an - y - more.  
 41 (M) You call ev - 'ry bod - y "dar - ling," and ev - 'ry bod - y calls you "dar - ling,"  
 47 too. You don't mean what you're say - ing, it's just a game you're  
 52 play - ing. But you'll find some - one else can play the game as well as you. If

Chords: Eb7, Ab7, Eb, E°7, Bb7, F7, Bb7, Eb, Eb7, Ab, A°7, Eb, Eb7/Db, C7, F7, Bb7, Eb, C7, F, F#°7, C7, F, G7, C7.

2  
57

F F7

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

63

B $\flat$  B $\circ$ 7 F F7/E $\flat$  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 $\sharp$ 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 $\sharp$ 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. \_\_\_\_\_

17 

2  
21 Cm7 F7(b9) Bbmaj7 Gm7

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

25 Fm7 Bb13 Bb7(#5) Ebmaj7

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

29 Cm7 Ab7 Dm7 C#7

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

33 Cm7 Fm7 Bb Gm Cm7 F7 G7(b9) (Sax)

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

37 Fm7 D7 Gm7

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

41 F7 Bbmaj7 Gm7 Cm7 F7 Bbmaj7 (Sax)

wor - ry 'bout me. \_\_\_\_\_

# Don't Worry 'Bout Me

# M

Keyboard

(Keyboard)

Ebmaj7 3 Cm7 Fm7 Bb7 Cm7 3 B°7 Bb7  
 Don't

5 Fm7 3 Bb7(b9) Ebmaj7 Cm7  
 wor - ry 'bout me, \_\_\_\_\_ I'll get a - long. \_\_\_\_\_ For -

9 Fm7 3 Bb7(b9) Eb6 F#°7  
 get a - bout me, \_\_\_\_\_ be hap - py, my love. \_\_\_\_\_ Let's say that

13 Fm7 3 Ab/Bb 3 Bb7 Fm7(b5) Bb7(b9) G7(b9)  
 our lit - tle show is o - ver and so the stor - y ends. \_\_\_\_\_ Why not

17 Cm7 3 F7 3 Fm7 Gm7 C7(b9)  
 call it a day the sen - si - ble way and still be friends? \_\_\_\_\_ "Look

2  
21

Fm7 3 Bb7(b9) Ebmaj7 Cm7

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

25

Bbm7 3 Eb13 3 Eb7(#5) Abmaj7

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

29

Fm7 3 Db7 3 Gm7 F#7

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

33

Fm7 3 1. Bbm7 3 Eb Cm Fm7 Bb7 C7(b9) (Keyboard)

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

37

2. Bbm7 3 G7 Cm7 3

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

(Keyboard)

41

Bb7 Ebmaj7 3 Cm7 Fm7 3 Bb7 Ebmaj7

wor - ry 'bout me.

## VOCAL ONLY

## Hello, Mary Lou Polka

Keyboard

(Keyboard)  $A^b$   $E^b7$   $A^b$   $E^b7$   $A^b$   $E^b7$

5  $A^b$   $D^b$   $A^b$  Hel -

lo, Ma-ry Lou, good-bye heart. Sweet Ma-ry Lou, I'm so in love with

11  $E^b7$   $A^b$  C  $A^b$

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

17  $B^bm9$   $E^b7$  To Coda  $A^b$   $D^b$   $A^b$   $E^b7$   $A^b$

lo, Ma-ry Lou, good-bye heart. Passed me by one sun-ny day,

23  $D^b$   $A^b$

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

27  $E^b7$   $A^b$   $D^b$

more. Now I'm not one that gets a-round, swear my feet stuck

32  $D^b7$   $A^b$   $E^b7$   $A^b$   $E^b7$  D.S. al Coda

to the ground, and 'though I nev-er did meet you be-fore. I said hel-

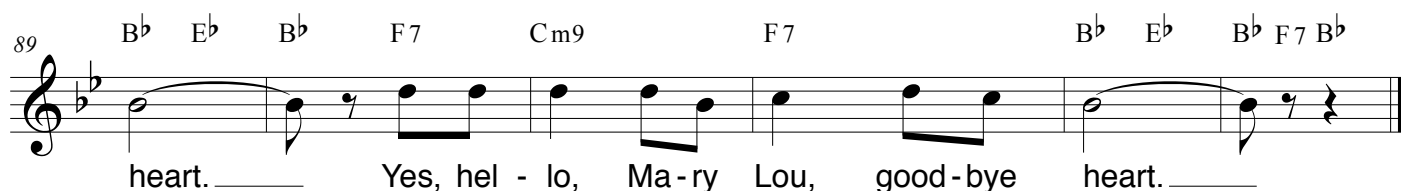
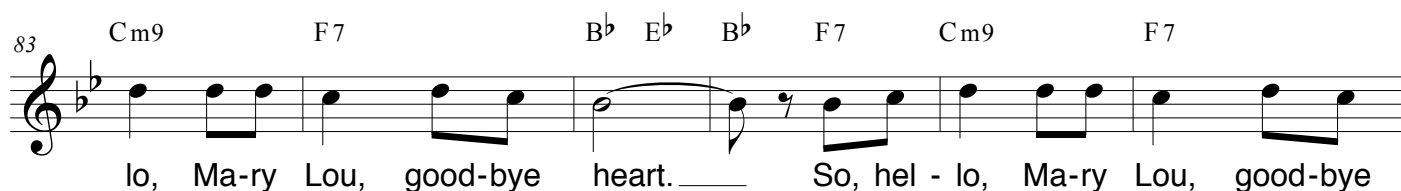
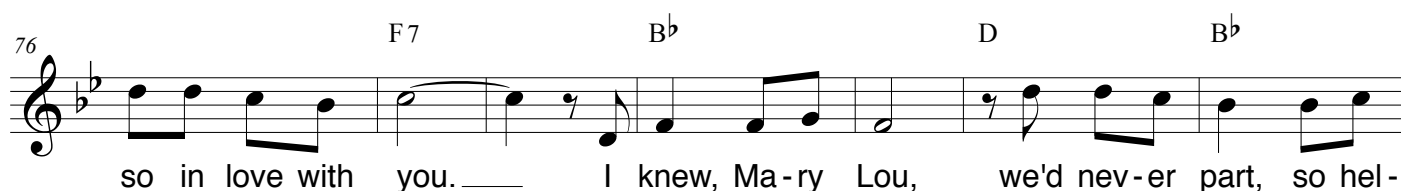
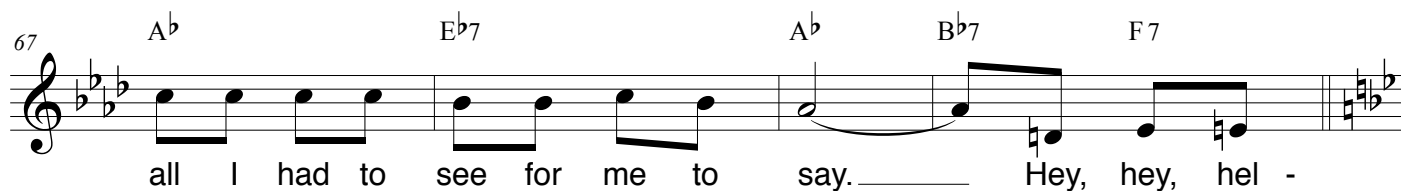
37  $\Phi$  Coda (Keyboard)  $E7$   $A^b$   $D^b$

heart.

43  $A^b$   $E^b7$   $A^b$



2



# Learning The Blues

# F

(Sax) Keyboard

$E^b\text{maj}7$   $Fm7$   $Gm7$   $F\sharp^{\circ}7$   $Fm7$   $E^{\circ}7$

The fa-bles are

5  $Fm7$   $B^b7$   $E^b$   $E^{\circ}7$

emp-ty, the dance floor's de - sert-ed. You play the same  
you light, the one af - ter an - oth - er, won't help you for -

9  $Fm7$   $B^b7$   $E^b$

love song, it's the tenth time you've heard it.  
get him, or the way that you love him.

12  $E^b7$   $A^b$   $A^b\text{m}$   $E^b$

That's the be - gin - ning, just a one of those clues.  
You're on - ly burn - ing a torch you can't lose.

16  $E^{\circ}7$   $Fm7$   $B^b7$

You've had your first les - son in learn - ing the blues.  
But you're on the right track for learn - ing the blues

19 1.  $E^b$   $E^{\circ}7$  2.  $E^b$   $E^b7$

The cig - a-ettes When you're at

23  $A^b$   $A^b\text{m}$   $A^b$   $A^b\text{m}$   $E^b$   $E^b7$

home a - lone, the blues will taunt you con-stant - ly. When you're out

27  $A^b$   $A^b\text{m}$   $A^b$   $A^b\text{m}$   $B^b7$   $E^{\circ}7$

in a crowd, the blues will haunt your mem-o - ry. The nights when you

31 Fm7 B $\flat$ 7 E $\flat$  E $^{\circ}$ 7

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

35 Fm7 B $\flat$ 7 E $\flat$  E $\flat$ 7

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

39 A $\flat$  A $\flat$ m E $\flat$  E $^{\circ}$ 7

floor and wear out your shoes. When you feel your

43 Fm7 To Coda  $\oplus$  B $\flat$ 7 E $\flat$  (Sax) E $^{\circ}$ 7 D.S. al Coda

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

$\oplus$  Coda

47 B $\flat$ 7 E $\flat$  D $\flat$ m7 C7

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

50 Fm7 B $\flat$ 7

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

52 E $\flat$  (Sax) E $\flat$ 7 A $\flat$  A $\flat$ m6 E $\flat$  A $\flat$ 7 B $\flat$ 7 E $\flat$

# Learning The Blues

# M

Keyboard

(Keyboard)

$A^{\flat}maj7$   $B^{\flat}m7$   $Cm7$   $B^{\circ}7$   $B^{\flat}m7$   $A^{\circ}7$

The ta-bles are

$B^{\flat}m7$   $E^{\flat}7$   $A^{\flat}$   $A^{\circ}7$

emp-ty, \_\_\_\_\_ the dance floor's de - sert-ed. You play the same  
 you light, \_\_\_\_\_ one af - ter an - oth - er, won't help you for -

$B^{\flat}m7$   $E^{\flat}7$   $A^{\flat}$

love song, \_\_\_\_\_ it's the tenth time you've heard it. \_\_\_\_\_  
 get her, \_\_\_\_\_ or the way that you love her. \_\_\_\_\_

$A^{\flat}7$   $D^{\flat}$   $D^{\flat}m$   $A^{\flat}$

— That's the be - gin - ning, \_\_\_\_\_ just a one of those clues. \_\_\_\_\_  
 — You're on - ly burn - ing \_\_\_\_\_ a torch you can't lose. \_\_\_\_\_

$A^{\circ}7$   $B^{\flat}m7$   $E^{\flat}7$

— You've had your first les - son \_\_\_\_\_ in learn - ing the blues.  
 — But you're on the right track \_\_\_\_\_ for learn - ing the blues

1.  $A^{\flat}$   $A^{\circ}7$  2.  $A^{\flat}$   $A^{\flat}7$

The cig - a-rettes When you're at

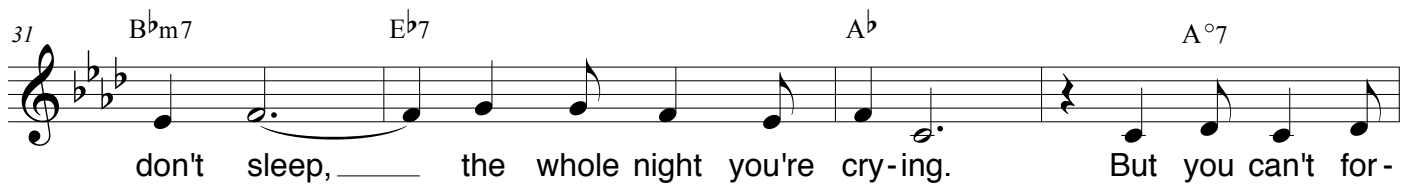
$D^{\flat}$   $D^{\flat}m$   $D^{\flat}$   $D^{\flat}m$   $A^{\flat}$   $A^{\flat}7$

home a - lone, the blues will taunt you con-stant - ly. \_\_\_\_\_ When you're out

$D^{\flat}$   $D^{\flat}m$   $D^{\flat}$   $D^{\flat}m$   $E^{\flat}7$   $A^{\circ}7$

in a crowd, the blues will haunt your mem-o - ry. \_\_\_\_\_ The nights when you

31  $B\flat m7$   $E\flat7$   $A\flat$   $A^\circ7$



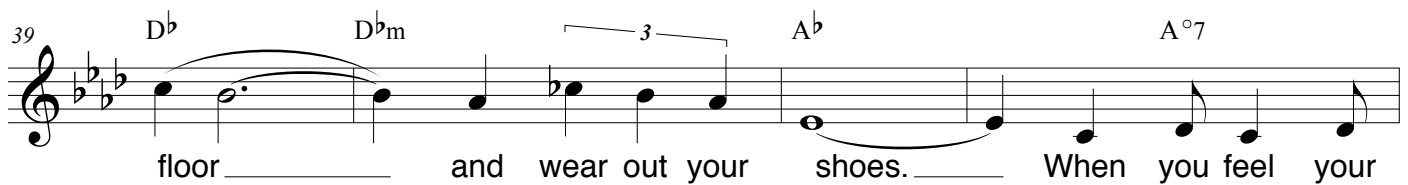
don't sleep, the whole night you're cry-ing. But you can't for-

35  $B\flat m7$   $E\flat7$   $A\flat$   $A\flat7$



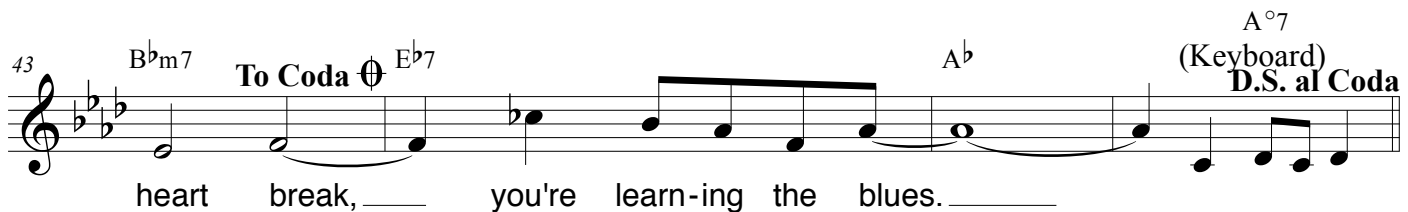
get her, soon you'll e-ven stop try-ing. You'll walk that

39  $D\flat$   $D\flat m$   $A\flat$   $A^\circ7$



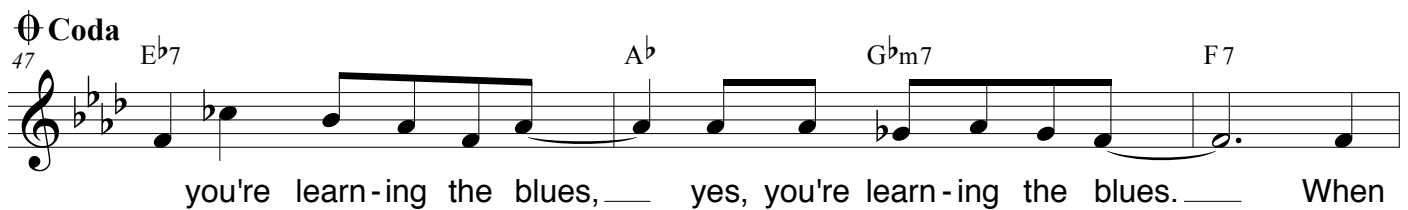
floor and wear out your shoes. When you feel your

43  $B\flat m7$   $E\flat7$   $A\flat$   $A^\circ7$  (Keyboard) **D.S. al Coda**



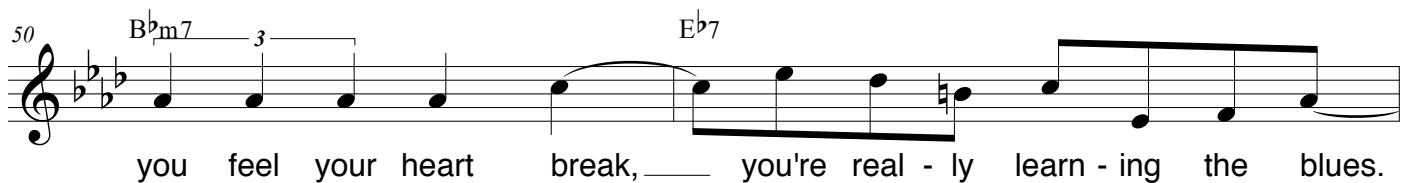
heart break, you're learn-ing the blues.

**Coda** 47  $E\flat7$   $A\flat$   $G\flat m7$   $F7$



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

50  $B\flat m7$   $E\flat7$



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

52  $A\flat$   $A\flat7$   $D\flat$   $D\flat m6$   $A\flat$   $D\flat7$   $E\flat7$   $A\flat$



(Keyboard) you're learn-ing the blues.

## VOCAL ONLY

## Somebody Stole My Gal

Keyboard

(Keyboard) B $\flat$  F7

5 Gm B $\flat$ /F Cm/E $\flat$  D7 Gm7 F $^{\circ}$ 7 Cm7 F7

9 B $\flat$  G $^{\circ}$ 7 F7 F aug

Some-bod-y stole my gal. \_\_\_\_\_ Some-bod-y stole my

15 B $\flat$  G7 C7

pal. \_\_\_\_\_ Some bod-y came \_\_\_\_\_ and took \_\_\_\_\_ her a-way. \_\_\_\_\_

21 F7 To Coda  $\Phi$

She did-n't e - ven say that she was leav - in'.

25 B $\flat$  G $^{\circ}$ 7 F7

The kis-ses I \_\_\_\_\_ loved so, \_\_\_\_\_ he's get-ting now

30 F aug D7 F7 B $\flat$  B $\flat$ 7

\_\_\_\_\_ I know. \_\_\_\_\_ and gee! \_\_\_\_\_ I know that she \_\_\_\_\_

36 E $\flat$  E $\flat$ m

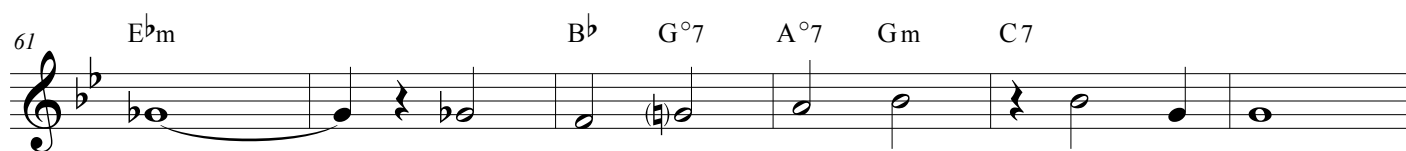
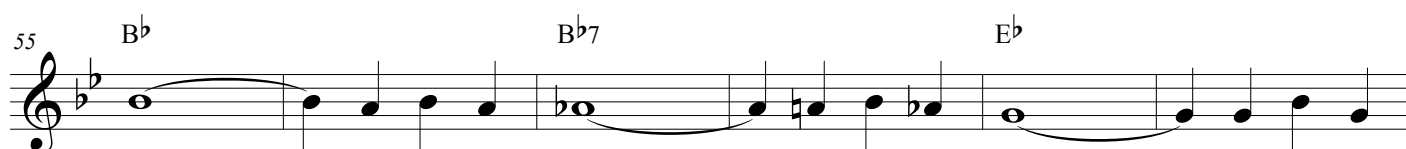
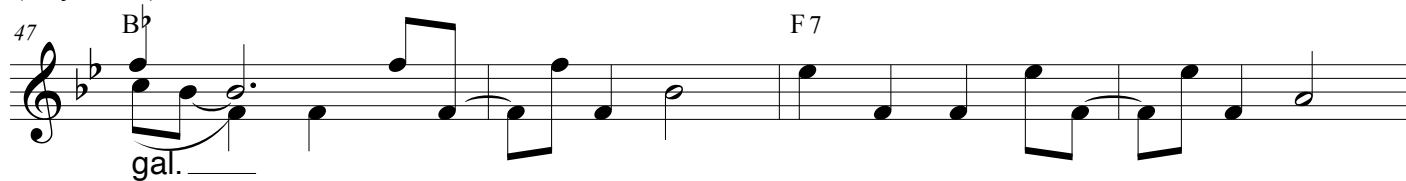
\_\_\_\_\_ would come to me \_\_\_\_\_ if she could on-ly see \_\_\_\_\_ her

41 B $\flat$  G $^{\circ}$ 7 A $^{\circ}$ 7 Gm C7 Cm7 F7

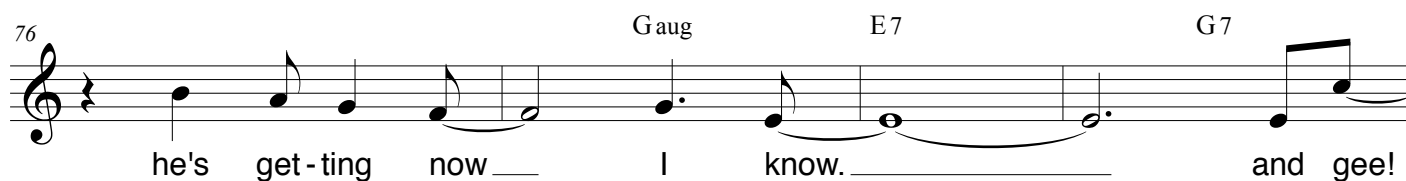
bro - ken heart - ed lone - some pal. \_\_\_\_\_ Some-bod-y stole \_\_\_\_\_ my

2

(Keyboard)



⊕ Coda



80 C C7 F

I know that she would come to me

85 Fm C A°7 B°7 Am

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

90 D7 Dm7 G7

lone - some pal. Some - bod - y stole my,

94 Dm7 G7 Dm7 G7

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

98 C (Keyboard)

gal.

100 A<sup>b</sup> C°7

102 C A<sup>b</sup> Dm7 G7 C G7 C



# You Made Me Love You

F

Keyboard

(Sax)

5 F Am7 A<sup>b</sup>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 Am7 A<sup>b</sup>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.  
I need some love, that's true, yes, I do, 'deed I do, you know I do.

29 D7

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

31 G7 Dm7 G7

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

33 F C<sup>#</sup> Dm7 1. Gm7 C7 F Gm7 C7 2. Gm7 C7 F Gm7 G<sup>o</sup> F

You know you made — me love you. me love you. —

# You Made Me Love You

**M**  
Keyboard

(Keyboard)

B $\flat$  A $\flat$ m7 B $\flat$  Gm7 Cm7 F7

5 B $\flat$  Dm7 D $\flat$ m7 Cm7 F7 Cm7 F7

9 Cm7 F7 B $\flat$

13 G7 G7 C7 Gm7 C7

17 Cm7 F7

21 B $\flat$  Dm7 D $\flat$ m7 Cm7 F7 Cm7 F7

25 Cm7 A7 D7

29 G7

31 C7 Gm7 C7

33 B $\flat$  F $\sharp$  Gm7 1. Cm7 F7 B $\flat$  Cm7 F7 2. Cm7 F7 B $\flat$  Cm7 C $^\circ$  B $\flat$

You made me love you, I did - n't want to do it, I did - n't want to do it.

You made me want you and all the time you knew it, I guess you al - ways knew it.

You made me hap - py some - times, you made me glad.

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

You made me cry, 'cause I did - n't want to tell you, I did - n't want to tell you.

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.

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

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

You know you made me love you. me love you.

MALE VOCAL

Polka Tempo

## Toot, Toot, Tootsie

Keyboard

(Keyboard)

Chords: D<sup>b</sup>, D<sup>b</sup>°7, E<sup>b</sup>m7, A<sup>b</sup>7, D<sup>b</sup>, Fm, B<sup>b</sup>m, A<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>9, A<sup>b</sup>7, D<sup>b</sup>, D<sup>b</sup>°7, E<sup>b</sup>m7, A<sup>b</sup>7, D<sup>b</sup>, Fm, B<sup>b</sup>m, A<sup>b</sup>7, D<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>m7, A<sup>b</sup>7, D<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>7, A<sup>b</sup>aug, D<sup>b</sup>, B<sup>b</sup>m, E<sup>b</sup>m7, A<sup>b</sup>7.

Yes - ter - day I heard a lov - er sigh, "Good -  
bye, oh me, oh my.  
Sev-en times, he got a - board his train, and  
sev-en times he hur-ried back to kiss his love a - gain and tell her  
Toot, toot, Toot - sie, good - bye.  
Toot, toot, Toot - sie, don't cry.  
The choo choo train that takes me  
a - way from you, no words can tell how sad it makes me.

2

37  $\text{D}^\flat$   $\text{E}^\flat 7$

Kiss me, Toot - sie, and then \_\_\_\_\_

41  $\text{A}^\flat$   $\text{D}^\flat$   $\text{D}^\flat 7$

do it o - ver a - gain. \_\_\_\_\_

45  $\text{G}^\flat 7$

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

49  $\text{D}^\flat$

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

53  $\text{E}^\flat 7$  To Coda  $\Theta$

Toot, toot, Toot - sie, don't cry. \_\_\_\_\_

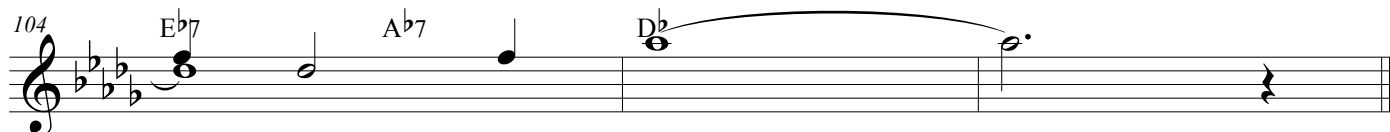
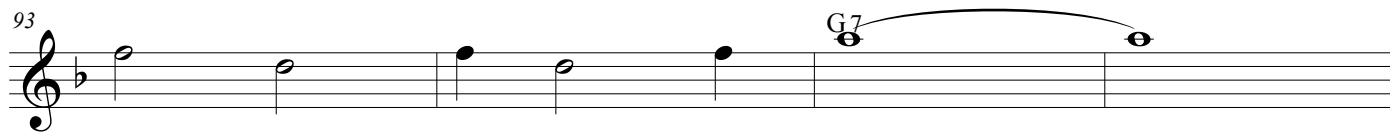
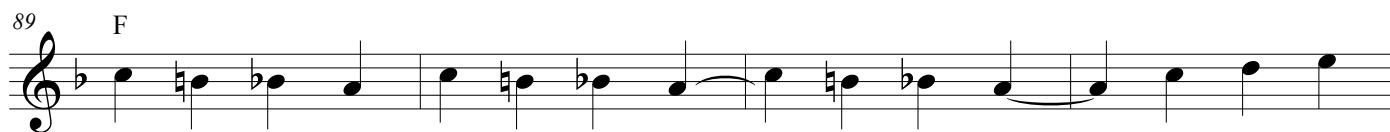
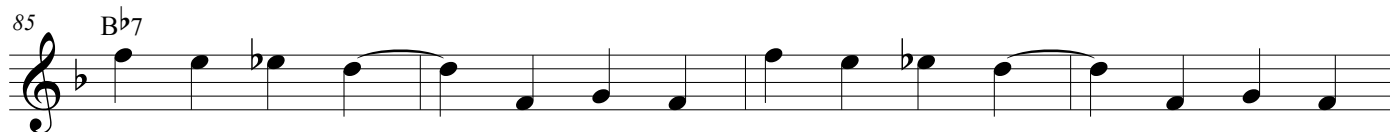
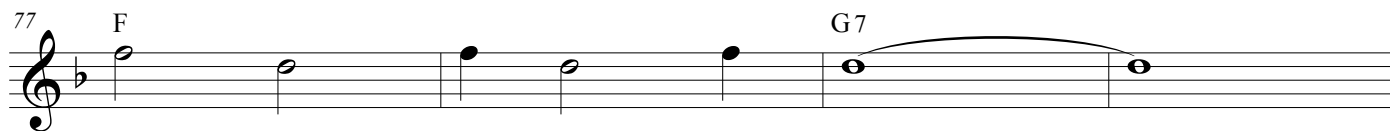
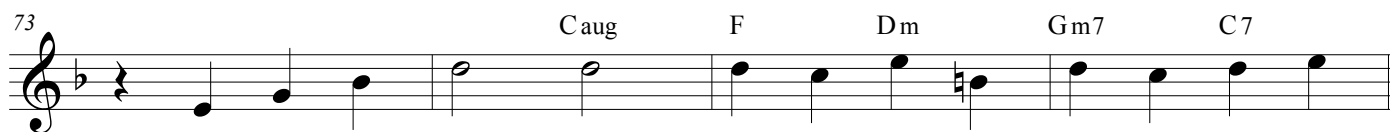
57  $\text{A}^\flat$   $\text{A}^\flat 7$   $\text{D}^\flat$   $\text{Gm} 7$   $\text{C} 7$

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

61  $\text{F}$   $\text{G} 7$

65  $\text{C}$   $\text{F}$


69  $\text{C} 7$



# April Showers

## F

(Keyboard and Bass freely - No percussion)

5 

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

[illegible]

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

[illegible]

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

14 Add percussion

show - ers \_\_\_\_\_ may come your way, \_\_\_\_\_ they bring the

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

22 G7 Cm

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

26 G m6 F7 C°7 F7 N.C.

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

30  $B\flat$

see clouds \_\_\_\_\_ up - on the hills, \_\_\_\_\_ you soon will

34  $G7$   $Cm$

see crowds \_\_\_\_\_ of daf - fo - dils. \_\_\_\_\_ So keep on

38  $E\flat m6$   $B\flat$   $Gm$   $C9$

look-ing \_\_\_\_\_ for a blue-bird and list - 'ning for his song, \_\_\_\_\_ when-

42  $Cm$   $Cm7$  1.  $F7$   $B\flat$   $F7$  N.C. (Sax)

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

46 2.  $F7$   $B\flat$  (Sax)  $Cm7$

show - ers come a - long \_\_\_\_\_

50  $B\text{maj}7$   $B\flat\text{maj}7$

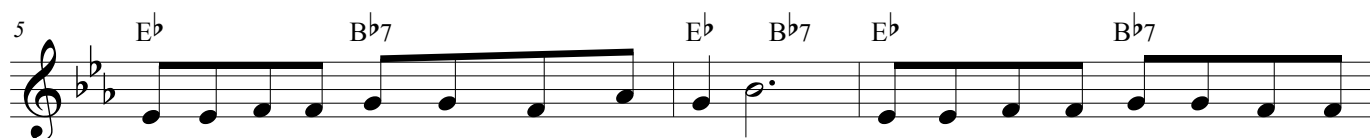
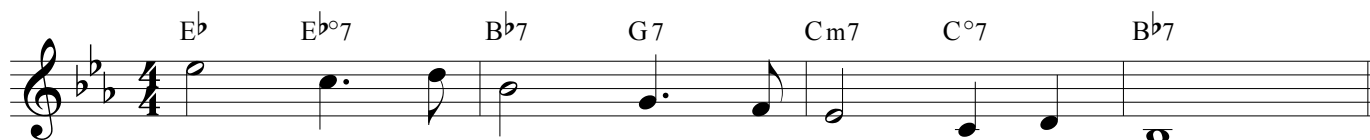
The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of six staves of music. The first staff (measures 30-33) has a  $B\flat$  chord. The second staff (measures 34-37) has  $G7$  and  $Cm$  chords. The third staff (measures 38-41) has  $E\flat m6$ ,  $B\flat$ ,  $Gm$ , and  $C9$  chords. The fourth staff (measures 42-45) has  $Cm$ ,  $Cm7$ ,  $F7$  (first ending),  $B\flat$ , and  $F7$  (second ending) chords. The fifth staff (measures 46-49) has  $F7$ ,  $B\flat$  (Sax), and  $Cm7$  chords. The sixth staff (measures 50-51) has  $B\text{maj}7$  and  $B\flat\text{maj}7$  chords. The lyrics are: 'see clouds up - on the hills, you soon will see crowds of daf - fo - dils. So keep on look-ing for a blue-bird and list - 'ning for his song, when- ev - er A - pril show-ers come a - long. show - ers come a - long'. The score ends with a double bar line and a repeat sign.

# April Showers

# M

Keyboard

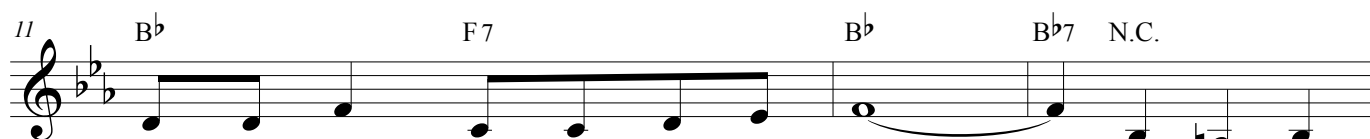
(Keyboard & Bass freely - No percussion)



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



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



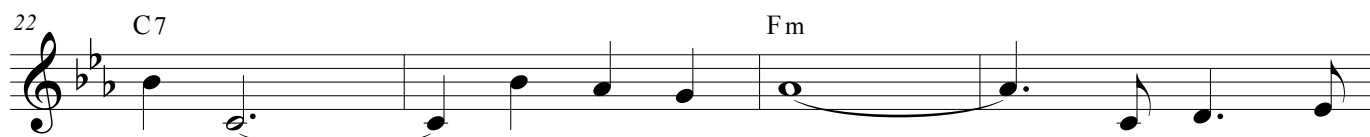
Here's the point you should nev - er miss. 'Though A - pril



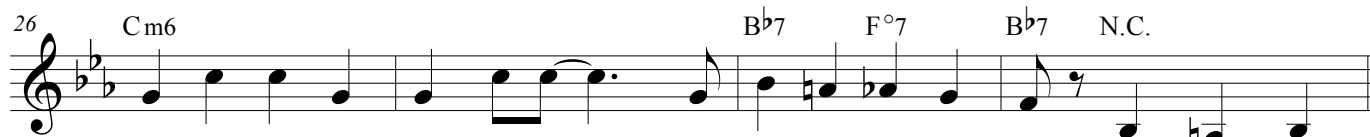
show - ers may come your way, they bring the



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



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



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



30  $E^b$   
see clouds \_\_\_\_\_ up - on the hills, \_\_\_\_\_ you soon will

34  $C7$   $Fm$   
see crowds \_\_\_\_\_ of daf - fo - dils. \_\_\_\_\_ So keep on

38  $A^bm6$   $E^b$   $Cm$   $F9$   
look-ing \_\_\_\_\_ for a blue-bird and list - 'ning for his song, \_\_\_\_\_ when-

42  $Fm$   $Fm7$  1.  $B^b7$   $E^b$   $B^b7$  N.C. (Keyboard)  
ev - er A - pril show-ers \_\_\_\_\_ come a - long. \_\_\_\_\_

46 2.  $B^b7$   $E^b$  (Keyboard)  $Fm7$   
show - ers come a - long \_\_\_\_\_

50  $E^{maj7}$   $E^bmaj7$   
\_\_\_\_\_

Solid Rock Feel

## The Glory Of Love

**F**

B $\flat$  (Sax) Gm7 Cm7 F7 Keyboard

You've got to

5 B $\flat$  F7 B $\flat$

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 $\flat$  B $\flat$  F7

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

11 B $\flat$  F7 B $\flat$  B $\flat$ 7

You've got to As

15 E $\flat$  B $\flat$

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

18 E $\flat$ m E $\flat$ 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

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

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

26 E $\flat$  B $\flat$  F7

**To Coda**  $\Theta$

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

29 B $\flat$  (Keyboard) Gm7 Cm7 F7 (Sax)

**D.S. al Coda**

 $\Theta$  Coda

33 B $\flat$  F7 B $\flat$

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

36 F7 B $\flat$  E $\flat$  F7

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

39 B $\flat$  (Sax) Gm7 Cm7 F7 B $\flat$

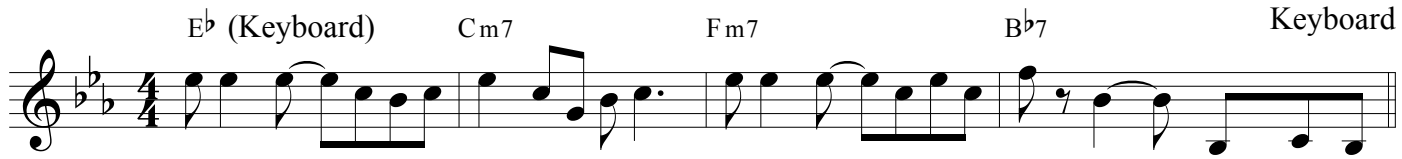
love. \_\_\_\_\_

Solid Rock Feel

## The Glory Of Love

**M**

Keyboard



You've got to



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.



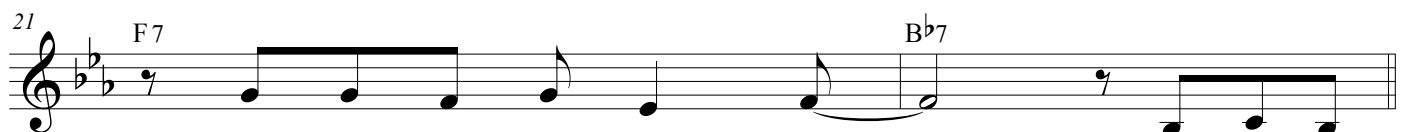
You've got to As



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

23  $E\flat$   $B\flat7$   $E\flat$

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

26  $A\flat$   $E\flat$   $B\flat7$  **To Coda**  $\Phi$

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

29  $E\flat$  (Keyboard)  $Cm7$   $Fm7$   $B\flat7$  **D.S. al Coda**

$\Phi$  **Coda** 33  $E\flat$   $B\flat7$   $E\flat$

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

36  $B\flat7$   $E\flat$   $A\flat$   $B\flat7$

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

(Keyboard) 39  $E\flat$   $Cm7$   $Fm7$   $B\flat7$   $E\flat$

love. \_\_\_\_\_

## That's All

F

Keyboard

(Sax)  $B\flat$ maj7 3 Am7 3 Gm9 3  $B\flat$ m9

3  $A\flat$  Gm9 3 C7

I can

5  $F$  maj7 3 Gm7 3 Am7 3 Gm7 3 C7

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

7  $F$  maj7 3  $B\flat$ 9 3 Am7 3 D7

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

9  $B$ m7( $\flat$ 5) 3  $B\flat$ m7 3 F 3 D7( $\sharp$ 5)

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

11 Gm7 C7 Am7 D7 Gm7 C7  $F$  maj7 3 Gm7

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

14 Am7 3 Gm7 C7  $F$  maj7 3  $B\flat$ 9

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

16 Am7 3 D7 3  $B$ m7( $\flat$ 5) 3  $B\flat$ m7

fall, and a love whose burn - ing light \_\_\_\_\_ will

18 F 3 D7( $\sharp$ 5) 3 Gm7 C7  $F$ 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 Bbmaj7 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 Fmaj7 Gm7 Am7 Gm7 C7

won - d'ring \_\_\_\_\_ what I'm ask - ing \_\_\_\_\_ in re - turn, dear, \_\_\_\_\_ you'll be

31 Fmaj7 Gm7 Am7 D7 Bm7(b5) Bbm7

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** Gm7 C7 F6 C7 **D.S. al Coda**

now and \_\_\_\_\_ ev - er - more, \_\_\_\_\_ that's all, that's all. \_\_\_\_\_ (Sax)

**Coda** 37 D#o7 D7 Bm7(b5) Bbm7

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) Bbm7 F/A D7(#5) F#maj7 Fmaj7

(Sax) all, \_\_\_\_\_ that's all. \_\_\_\_\_

## That's All

M

(Keyboard) Keyboard

3 3 3 3 3

3 3 3 3

5 3 3 3 3 3 3

7 3 3 3 3 3 3

9 3 3 3 3 3 3 3

11 3 3 3 3 3 3 3

14 3 3 3 3 3 3 3

16 3 3 3 3 3 3 3

18 3 3 3 3 3 3 3

I can  
on - ly \_\_\_\_\_ give you love that lasts for - ev - er \_\_\_\_\_ and the  
prom - ise \_\_\_\_\_ to be near each time you call, and the  
on - ly \_\_\_\_\_ heart I own, \_\_\_\_\_ for you and you a - lone, \_\_\_\_\_ that's  
all, that's all. I can on - ly \_\_\_\_\_ give you coun - try walks in  
spring - time \_\_\_\_\_ and a hand to hold when leaves be - gin to  
fall, and a love whose burn - ing light \_\_\_\_\_ will  
warm the \_\_\_\_\_ win - ter's night, \_\_\_\_\_ that's all, that's all. There are



2

21 Fm7 3 Bb7 3 Gm7 Cm7 3 Fm7 3 Bb7 3  
 those, I am sure, who have told you \_\_\_\_\_ they will give you the world for a

24 Ebmaj7 Gm7 C7 3 Am7 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 Bbmaj7 3 Cm7 3 Dm7 3 Cm7 F7 3  
 won - d'ring \_\_\_\_\_ what I'm ask - ing \_\_\_\_\_ in re - turn, dear, \_\_\_\_\_ you'll be

31 Bbmaj7 3 Cm7 3 Dm7 G7 Em7(b5) 3 Ebm7 3  
 glad to know that my de - mands are small. Say it's me that you'll a-dore, for

34 Bb/D G7(#5) To Coda Coda F7 Bb6 F7 D.S. al Coda  
 now and \_\_\_\_\_ ev - er - more, \_\_\_\_\_ that's all, that's all. \_\_\_\_\_ (Keyboard)

37 G#7 G7 Em7(b5) 3 Ebm7 3  
 all, that's all. Say it's me that you'll a - dore, \_\_\_\_\_ for

40 Bb/D G7(#5) 3 Cm7 F7  
 now and \_\_\_\_\_ ev - er - more, \_\_\_\_\_ that's all, that's

42 Em7(b5) Ebm7 Bb/D G7(#5) Bmaj7 Bbmaj7  
 (Keyboard) all, \_\_\_\_\_ that's all. \_\_\_\_\_

# It's A Sin To Tell A Lie

# F

Keyboard

(Sax) B $\flat$  B $\flat$ m6 F D7

5 G7 C7 F C7 /D /E

Be sure it's

9 F C $\text{aug}$  F

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

14 A7 B $\flat$  D7 Gm C7

a lie. Mil-lions of hearts have been bro-

19 F $^{\circ}$ 7 F G7 B $\flat$ m6 C7

- ken, just be-cause these words were spo - ken. I love

25 F C $\text{aug}$  F

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

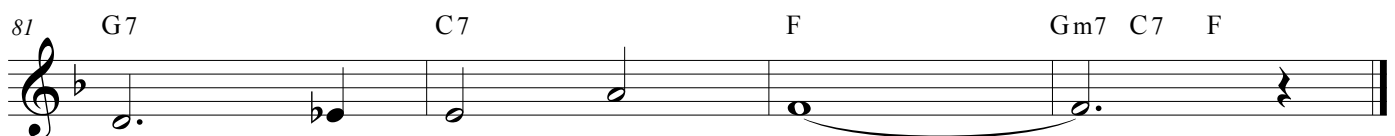
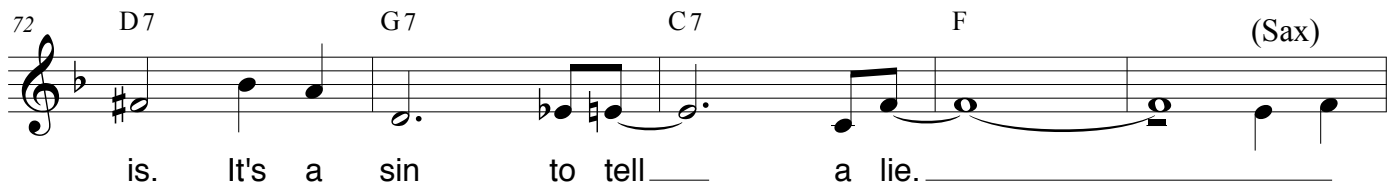
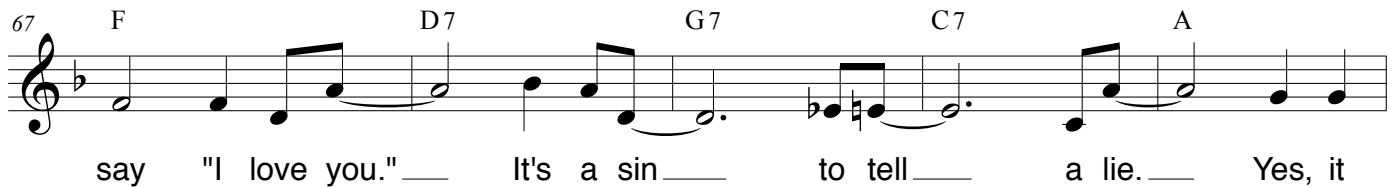
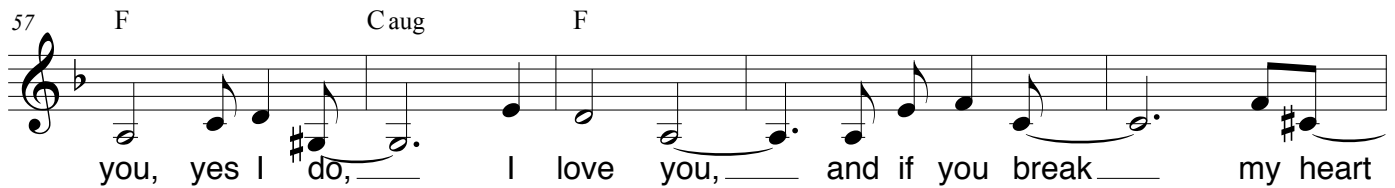
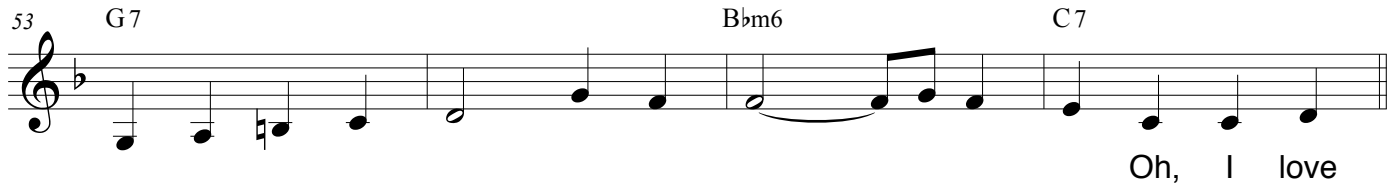
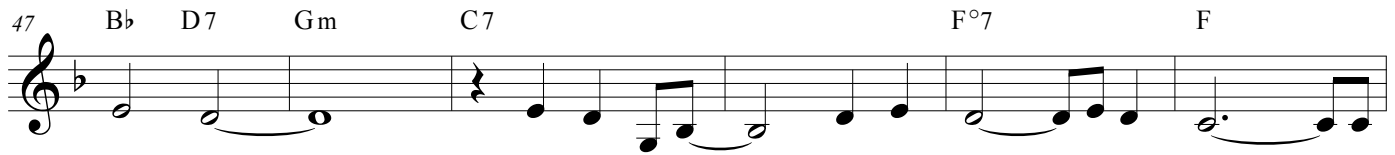
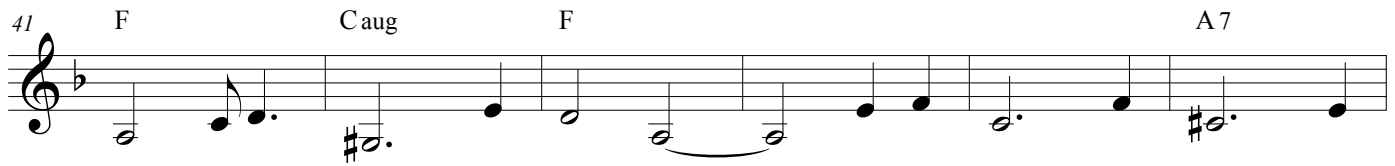
30 A7 B $\flat$  D7 Gm B $\flat$  B $\flat$ m6

i'll die. So be sure it's true when you

35 F D7 G7 C7 F C7 /D /E

say "I love you." It's a sin to tell a lie. (Sax)

2



# It's A Sin To Tell A Lie

# M

Keyboard

(Keyboard)

5 Be sure it's

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

14 a lie. Mil-lions of hearts have been bro-

19 - ken, just be-cause these words were spo - ken. I love

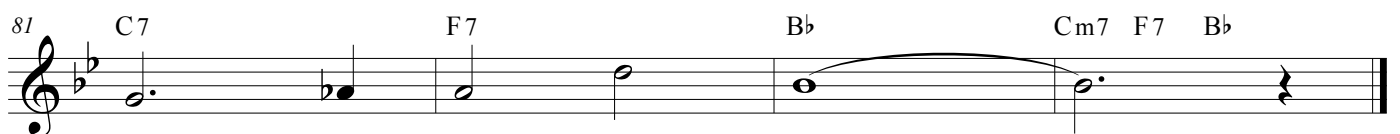
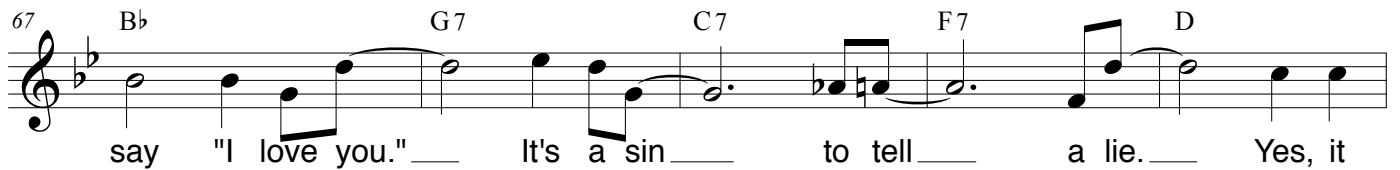
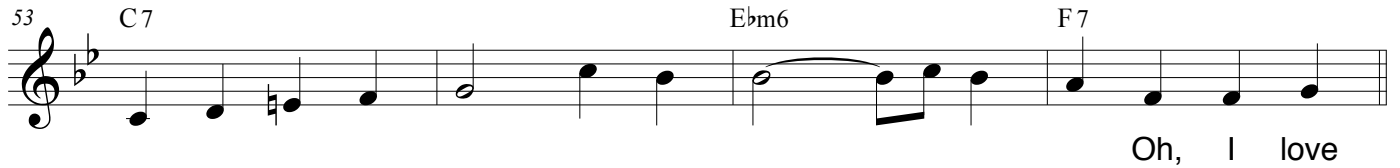
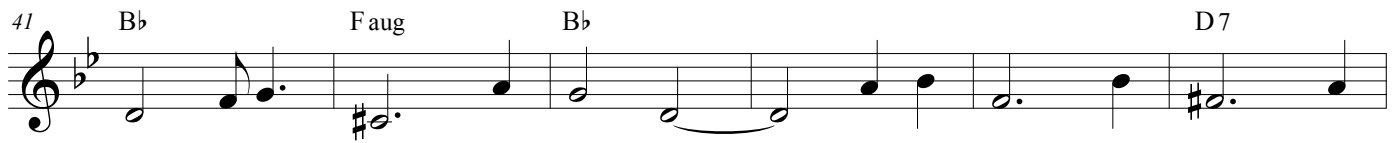
25 you, yes I do, I love you, and if you break my heart

30 i'll die. So be sure it's true when you

35 say "I love you." It's a sin to tell a lie. (Keyboard)

Chords: Eb, Ebm6, Bb, G7, C7, F7, Bb, F7, /G, /A, Bb, F aug, Bb, D7, Eb, G7, Cm, F7, Bb°7, Bb, C7, Ebm6, F7, Bb, F aug, Bb, D7, Eb, G7, Cm, Eb, Ebm6, Bb, G7, C7, F7, Bb, F7, /G, /A

2



Play As Written

## Love Letters

F

Keyboard

C C6/D C7/E F F#° C/G F#°7/A G7/B C G7

9 C Am /G

Love let-ters straight from your heart

17 F G7 /A /B C

keep us so near while a - part.

25 F#m7(b5) B7 /C#/D# Em

I'm not a - lone in the night

2  
33 Em7 F# Dm G7

when I can hold \_\_\_\_\_ all the love \_\_\_\_\_ you write. \_\_\_\_\_

40 C Am /G

I mem-o - rize \_\_\_\_\_ ev-'ry line \_\_\_\_\_

48 F G7 /A /B C

and I kiss the name \_\_\_\_\_ that you sign. \_\_\_\_\_

56 F D°7 C6/E C°7

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

64 Dm7 G7 To Coda  $\Phi$  C D.S. al Coda

love let-ters straight from your heart.

$\Phi$  Coda

72 C Dm C/E F F#°

heart.

76 C/G F#°7/A G7/B C

*rit.*



Play As Written

## Love Letters

**M**  
 Keyboard

Chords: F, F6/♯7/A B♭, B°, F/C, B°7/DC7/E F, C7

9 F Dm /C

Love letters straight from your heart

17 B♭ C7 /D /E F

keep us so near while a - part.

25 Bm7(b5) E7 /F♯/G♯ Am

I'm not a - lone in the night

2  
33 Am7 B Gm C7

when I can hold \_\_\_\_\_ all the love \_\_\_\_\_ you write.

33

40 F Dm /C

I mem-o - rize \_\_\_\_\_ ev-ry line \_\_\_\_\_

40

48 Bb C7 /D /E F

and I kiss the name \_\_\_\_\_ that you sign.

48

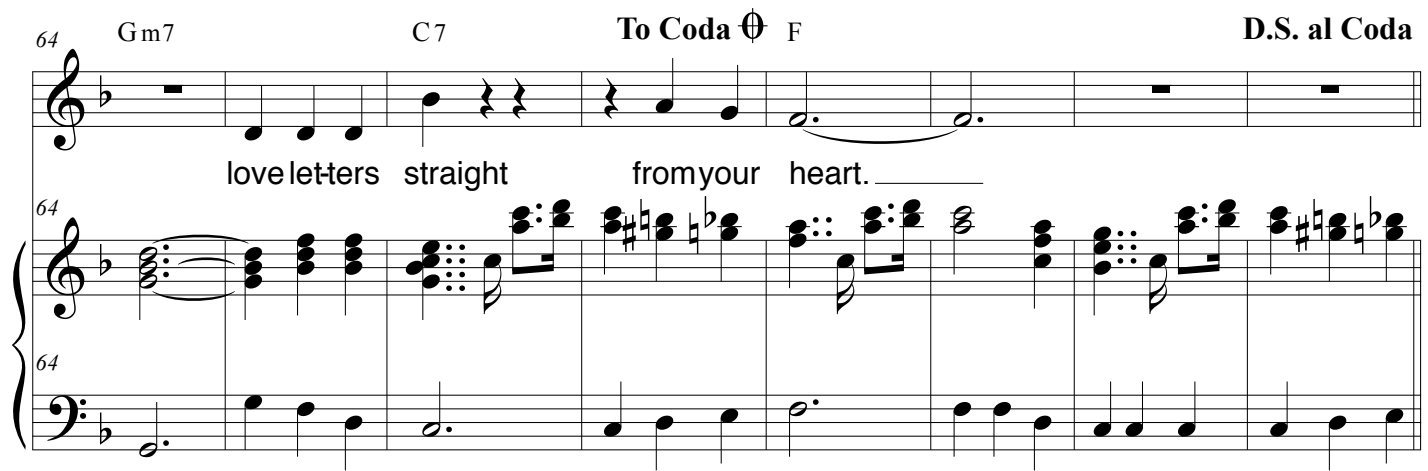
56 Bb G°7 F6/A F°7

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

56

64 Gm7 C7 To Coda  $\oplus$  F D.S. al Coda

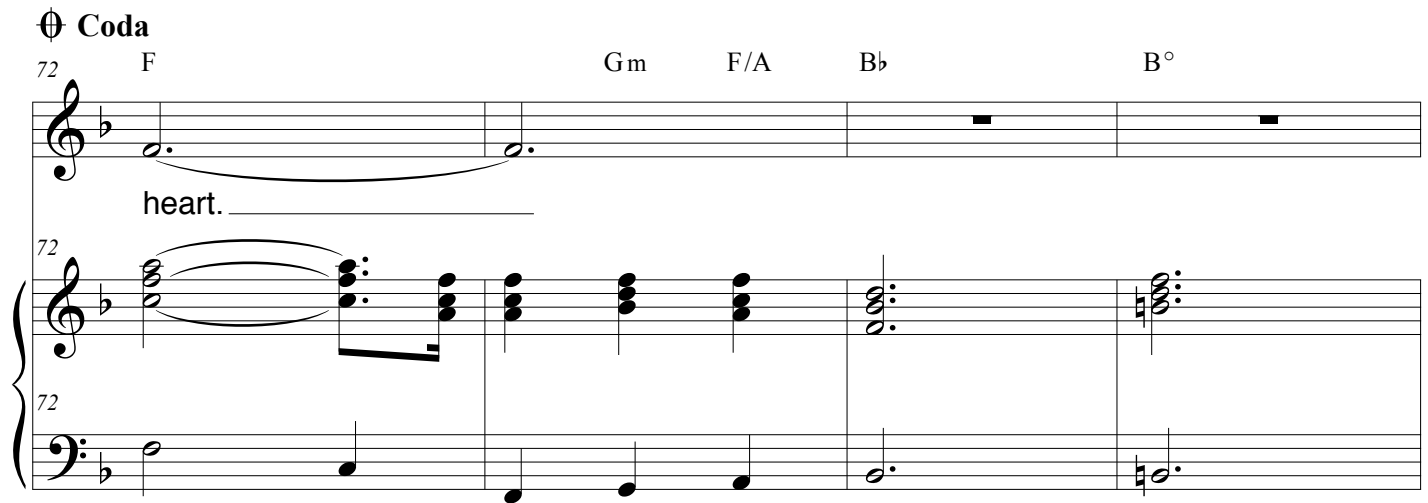
love letters straight from your heart.



$\oplus$  Coda

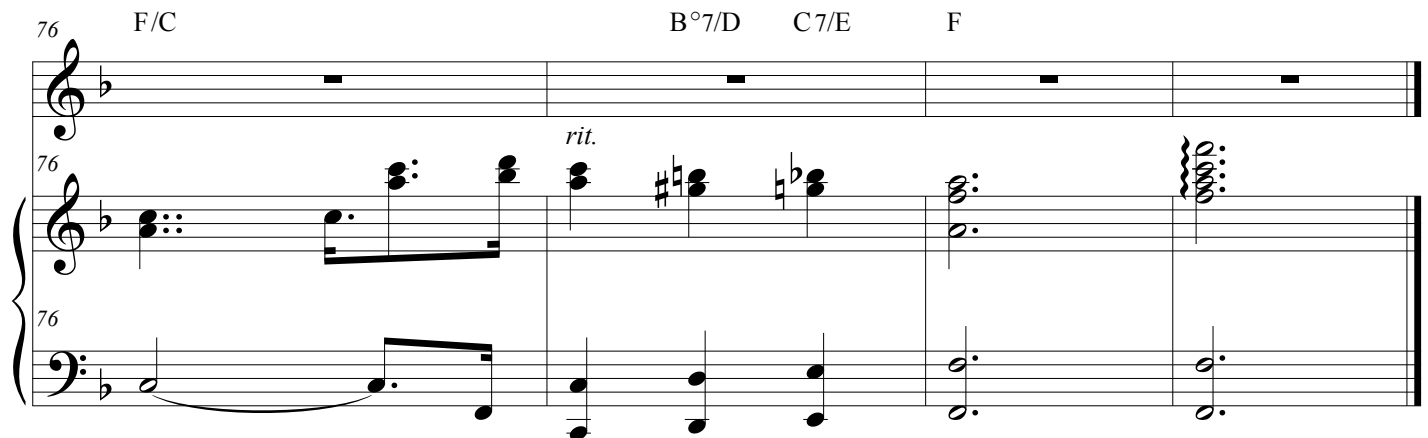
72 F Gm F/A B $\flat$  B $^{\circ}$

heart.



76 F/C B $^{\circ}$ 7/D C7/E F

*rit.*



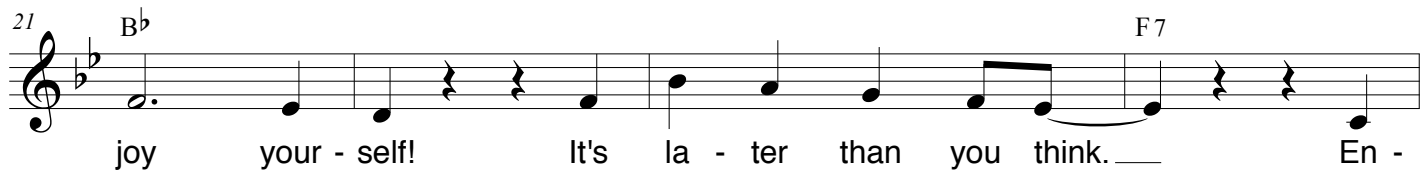
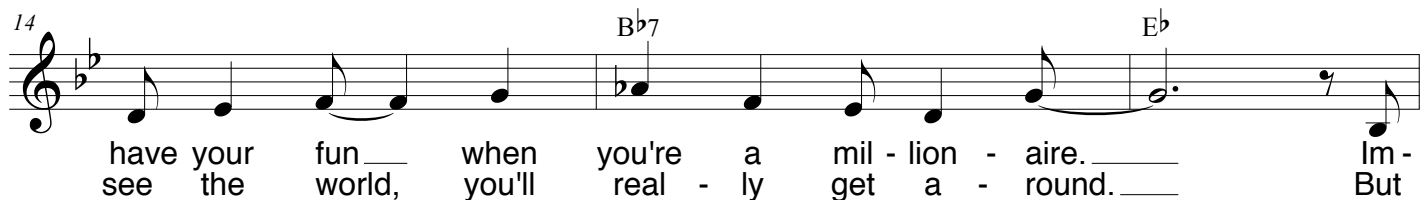
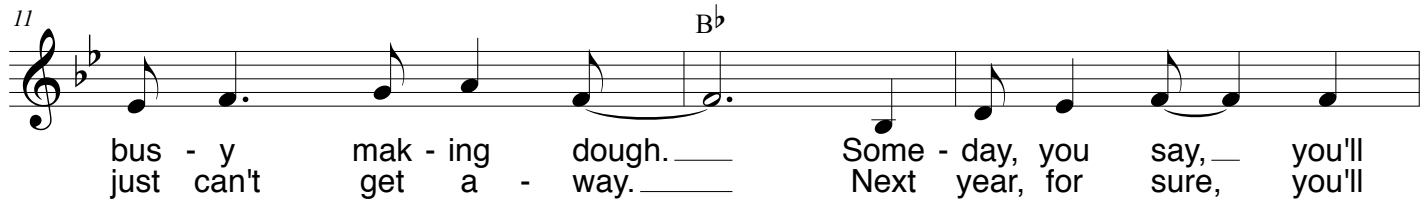
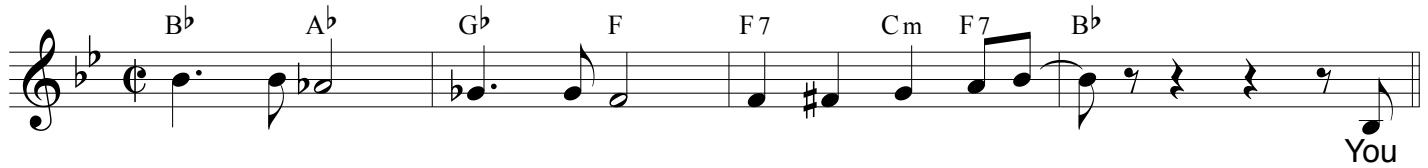
## MALE VOCAL

Samba Beat

## Enjoy Yourself

Keyboard

(Keyboard)



29 years go by — as quick-ly as a wink. — En - joy your-self, en -

34 joy your-self! It's la - ter than you think. — You're Your

38 heart of nev - er go — to dream of dreams, your rav - ish - ing — bru - nette, just don't care to dance.

41 — she's left you and — she's now be - come some -  
— You don't have time — for sil - ly things like

44 bod - y el - se's pet. — Lay down — that gun, don't  
moon - light and ro - mance. — You on - ly think of

47 try, my friend, to reach the great be - yond. — You'll  
dol - lar bills — tied neat - ly in a stack. — But

50 have more fun by reach-ing for — a red - head or a blonde. — En -  
when you kiss a dol - lar bill, — it does - n't kiss you back. —

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

58 B $\flat$

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

62 B $\flat$ 7 E $\flat$

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

66 E $\flat$  E $\circ$ 7 B $\flat$  Gm F7 Cm To Coda  $\oplus$  B $\flat$  D.S. al Coda

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

$\oplus$  Coda

70 B $\flat$  G7 C G7

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

75 C

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

79 C7 F

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

83 F F $\sharp$  $\circ$ 7 C Am G7 Dm7 G7

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

(Keyboard)

87 C B $\flat$  A $\flat$  G G7 Dm G7 C

think.

## 'Taint What You Do

**F**

Keyboard

(Keyboard)

B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 B $\flat$  B $\circ$ 7 Cm F7 B $\flat$  B $\circ$ 7 F7

5 (Sax)

B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 E $\flat$  B $\flat$ /D Cm7 F7

9 B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 B $\flat$  B $\circ$ 7 Cm F7 1. B $\flat$  Cm F7 2. B $\flat$  B $\flat$ 7

14 E $\flat$  Cm7 B $\flat$ 7/A $\flat$  F7 B $\flat$  B $\flat$ 7

18 E $\flat$  C7 B $\flat$  B $\circ$ 7 Cm7 F7

22 B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 E $\flat$  B $\flat$ /D Cm7 F7

26 B $\flat$  B $\flat$ 7/A $\flat$  Cm7 F7 B $\flat$  B $\circ$ 7 Cm F7 B $\flat$  E $\flat$ 7 B $\flat$  F7

When

30 B $\flat$  B $\flat$ /D E $\flat$  E $^{\circ}$ 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 $\flat$  B $\flat$ /D E $\flat$  Cm7 B $\flat$  3 B $\flat$ /D F7 B $\flat$

38 B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 E $\flat$  B $\flat$ /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 $\flat$  B $\flat$ 7/A $\flat$  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 $\flat$  B $^{\circ}$ 7 Cm7 F7 B $\flat$  Cm7 F7 B $\flat$  B $\flat$ 7/A $\flat$  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 $\flat$  B $\flat$ /D Cm7 F7 B $\flat$  B $\flat$ 7/A $\flat$

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

51 Cm7/G F7 B $\flat$  B $^{\circ}$ 7 Cm7F7 B $\flat$  B $\flat$ 7 E $\flat$  Cm7 B $\flat$ 7/A $\flat$  F7

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

56 B $\flat$  B $\flat$ 7 E $\flat$  C7 B $\flat$  B $^{\circ}$ 7 Cm7 F7 D.S. al Coda

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



♩ Coda

62  $B^b$   $F7$   $B^b$   $B^b/G$   $B^b/E^b$   $F7$   $B^b$   $F7$   
 sults. (Sax) You've

67  $B^b$   $D^b7$   $F/C$   $F7$   $B^b$   $D^b7$   $F/C$   $F7$   $B^b$   
 learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72  $E^b$   $E^o7$   $F7$   $B^b$   $Cm7$   $F7$   $B^b$   $D^b7$   $F/C$   $F7$   
 you don't learn in school. — So, get your hip-boots on. — and

77  $B^b$   $D^b7$   $F/C$   $F7$   
 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  $B^b$   $B^b7/A^b$   $Cm7/G$   $F7$   $E^b$   $B^b/D$   
 '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  $Cm7$   $F7$   $B^b$   $B^b7/A^b$   $Cm7/G$   $F7$   
 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.  $B^b$   $B^o7$   $Cm7$   $F7$   $B^b$   $Cm7$   $F7$  2.  $B^b$   $Cm7$   $F7$   $B^b$   
 That's what gets re-sults. — That's what gets re - sults, re-sults!

## 'Taint What You Do

**M**

Keyboard

(Keyboard)

Musical notation for the Keyboard part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation consists of a grand staff with a treble and bass clef. Chords are indicated above the staff: E<sup>b</sup>, E<sup>b</sup>7/D<sup>b</sup>, Fm7/C, B<sup>b</sup>7, E<sup>b</sup>, E<sup>o</sup>7, Fm, B<sup>b</sup>7, E<sup>b</sup>, E<sup>o</sup>7, B<sup>b</sup>7. The melody is primarily in the treble clef, with some bass clef notes in the later measures.

5 (Sax)

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is a single staff with a treble clef. Chords are indicated above the staff: E<sup>b</sup>, E<sup>b</sup>7/D<sup>b</sup>, Fm7/C, B<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>/G, Fm7, B<sup>b</sup>7. The melody is a single line of eighth and quarter notes.

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is a single staff with a treble clef. Chords are indicated above the staff: E<sup>b</sup>, E<sup>b</sup>7/D<sup>b</sup>, Fm7/C, B<sup>b</sup>7, E<sup>b</sup>, E<sup>o</sup>7, Fm, B<sup>b</sup>7. There is a first ending (1.) and a second ending (2.) marked with repeat signs.

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is a single staff with a treble clef. Chords are indicated above the staff: A<sup>b</sup>, Fm7, E<sup>b</sup>7/D<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7. The melody is a single line of eighth and quarter notes.

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is a single staff with a treble clef. Chords are indicated above the staff: A<sup>b</sup>, F7, E<sup>b</sup>, E<sup>o</sup>7, Fm7, B<sup>b</sup>7. The notation is labeled (Keyboard) at the end.

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is a single staff with a treble clef. Chords are indicated above the staff: E<sup>b</sup>, E<sup>b</sup>7/D<sup>b</sup>, Fm7/C, B<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>/G, Fm7, B<sup>b</sup>7. The melody is a single line of eighth and quarter notes.

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is a single staff with a treble clef. Chords are indicated above the staff: E<sup>b</sup>, E<sup>b</sup>7/D<sup>b</sup>, Fm7, B<sup>b</sup>7, E<sup>b</sup>, E<sup>o</sup>7, Fm, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>7. The word 'When' is written below the staff at the end.

30  $E^b$   $E^b/G$   $A^b$   $A^\circ 7$   $B^b$   $Cm7$   $Fm7$   $B^b7$

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

34  $E^b$   $E^b/G$   $A^b$   $Fm7$   $E^b$   $E^b/G$   $B^b7$   $E^b$

38  $E^b$   $E^b7/D^b$   $Fm7/C$   $B^b7$   $A^b$   $E^b/G$

41  $Fm7$   $B^b7$   $E^b$   $E^b7/D^b$   $Fm7/C$   $B^b7$

44  $E^b$   $E^\circ 7$   $Fm7$   $B^b7$   $E^b$   $Fm7$   $B^b7$   $E^b$   $E^b7/D^b$   $Fm7/C$   $B^b7$

48  $A^b$   $E^b/G$   $Fm7$   $B^b7$   $E^b$   $E^b7/D^b$

51  $Fm7/C$   $B^b7$   $E^b$   $E^\circ 7$   $Fm7$   $B^b7$   $E^b$   $E^b7$   $A^b$   $Fm7$   $E^b7/D^b$   $B^b7$

56  $E^b$   $E^b7$   $A^b$   $F7$   $E^b$   $E^\circ 7$   $Fm7$   $B^b7$  **D.S. al Coda**

## ♩ Coda

62  $E^b$   $B^b7$   $E^b$   $E^b/C$   $E^b/A^b$   $B^b7$   $E^b$   $B^b7$

sults. (Sax) You've

67  $E^b$   $G^b7$   $B^b/F$   $B^b7$   $E^b$   $G^b7$   $B^b/F$   $B^b7$   $E^b$

learned your A, B, Cs, you've learned your E, F, Gs. But this is some-thing

72  $A^b$   $A^{\circ}7$   $B^b7$   $E^b$   $Fm7$   $B^b7$   $E^b$   $G^b7$   $B^b/F$   $B^b7$

you don't learn in school. So, get your hip-boots on. and

77  $E^b$   $G^b7$   $B^b/F$   $B^b7$

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  $E^b$   $E^b7/D^b$   $Fm7/C$   $B^b7$   $A^b$   $E^b/G$

'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  $Fm7$   $B^b7$   $E^b$   $E^b7/D^b$   $Fm7/C$   $B^b7$

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.  $E^b$   $E^{\circ}7$   $Fm7$   $B^b7$   $E^b$   $Fm7$   $B^b7$  2.  $E^b$   $Fm7$   $B^b7$   $E^b$

That's what gets re-sults. That's what gets re - sults, re-sults!