



## THE MIXED NUTS

### Set E

Last revised: 2019.04.04

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**F**  
Keyboard

# It Don't Mean A Thing

C m      C m/B $\flat$       A $\flat$ 7      G 7      C m      C m/B $\flat$       A $\flat$ 7      G 7

It

5      C m      C m/B      C m/B $\flat$       C m/A      A $\flat$ 7      G 7      C m

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

9      F 7      B $\flat$ 7sus4      E $\flat$ 6      G 7( $\sharp$ 5)

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

13     C m      C m/B      C m/B $\flat$       C m/A      A $\flat$ 7      G 7      C m

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

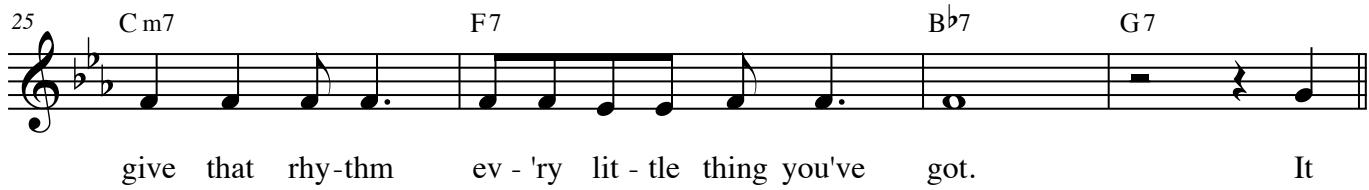
17     F 7      B $\flat$ 7sus4      E $\flat$ 6      E $\flat$ 6

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

21                   B♭m7                   E♭7                   A♭Maj7

makes no dif-f'rence if \_\_\_\_ it's sweet or hot. Just

25                   C m7                   F7                   B♭7                   G 7



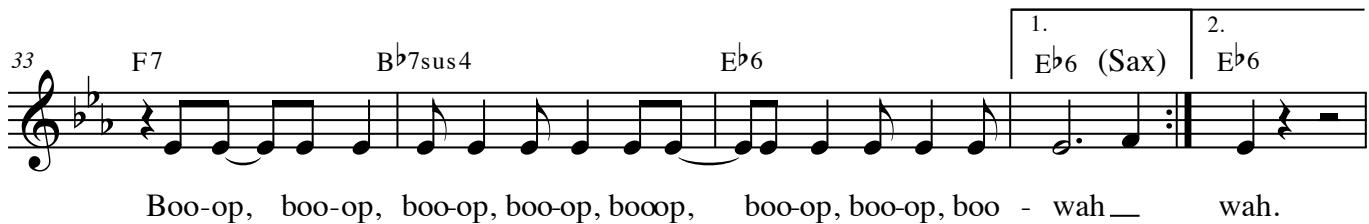
give that rhy-thm ev - 'ry lit - tle thing you've got. It

29                   C m                   C m/B                   C m/B♭                   C m/A                   A♭7                   G 7                   C m



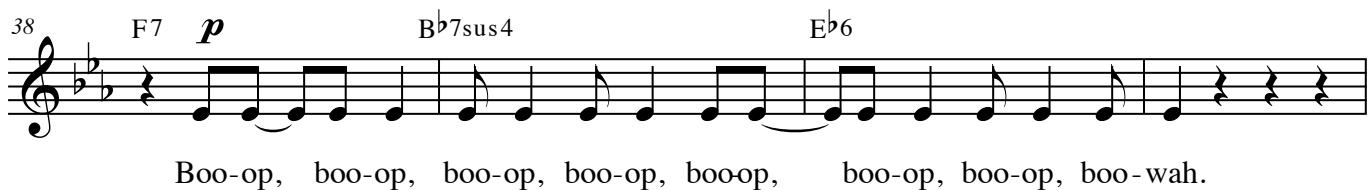
don't mean a thing if you ain't got that swing. —

33                   F7                   B♭7sus4                   E♭6                   1. E♭6 (Sax)                   2. E♭6



Boo-op, boo-op, boo-op, booop, booop, boo - wah \_\_ wah.

38                   F7 **p**                   B♭7sus4                   E♭6



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

42                   F7 **ff**                   B♭7sus4                   E♭6



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

# It Don't Mean A Thing

**M**  
Keyboard

Fm      Fm/E $\flat$       D $\flat$ 7      C7      Fm      Fm/E $\flat$       D $\flat$ 7      C7

It

5      Fm      Fm/E      Fm/E $\flat$       Fm/D      D $\flat$ 7      C7      Fm

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

9      B $\flat$ 7      E $\flat$ 7sus4      A $\flat$ 6      C7( $\sharp$ 5)

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

13      Fm      Fm/E      Fm/E $\flat$       Fm/D      D $\flat$ 7      C7      Fm

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

17      B $\flat$ 7      E $\flat$ 7sus4      A $\flat$ 6      A $\flat$ 6

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

21 E♭m7 A♭7 D♭Maj7

makes no dif-f'rence if \_\_\_\_ it's sweet or hot. Just

25 F m7 B♭7 E♭7 C7



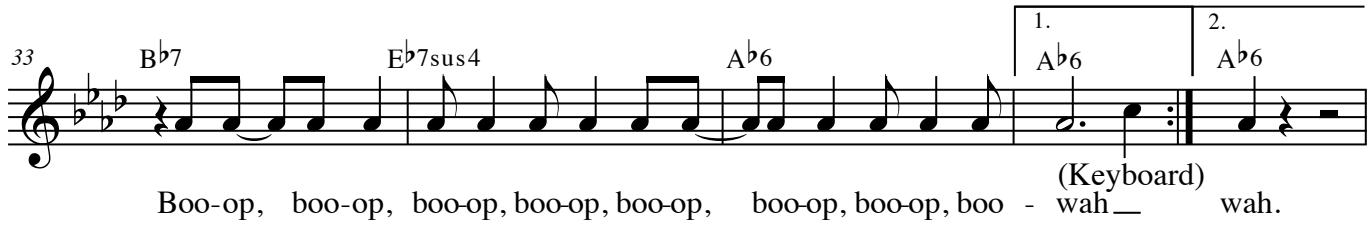
give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 F m F m/E F m/E♭ F m/D D♭7 C7 F m



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

33 B♭7 E♭7sus4 A♭6 1. A♭6 2. A♭6 (Keyboard) wah wah.



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

38 B♭7 p E♭7sus4 A♭6



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

42 B♭7 ff E♭7sus4 A♭6



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

VOCAL ONLY

1st time - Male vocal only

2nd time - Female vocal only

3rd time - Both vocals

4th time - Keyboard

## Play A Simple Melody

Keyboard

Keyboard

The musical score consists of four staves of music. Staff 1 (top) is for the keyboard, showing a melody in D♭ major. Staff 2 (Female vocal) starts at measure 5 with the lyrics "Mus-i-cal de-mon, set your hon-ey a-dreamin' won't you play me some rag?". Staff 3 (Male vocal) joins in at the beginning of the second line with "Won't you play a sim- ple mel-o-". Staff 4 (Female vocal) continues the lyrics in the second line with "Just change that class-i-cal nag to some sweet beau-ti-ful drag.". Staff 5 (Male vocal) joins in with "dy, like my moth-er sang to me?". Staff 6 (Female vocal) continues with "If you will play from a cop-y of a tune that is chop-py you'll get One with good old fash-ioned". Staff 7 (Male vocal) joins in with "all my ap- plause and that is sim- ply be- cause". Staff 8 (Female vocal) concludes with "har- mo- ny. Play a". Chords indicated above the staff include D♭, F7, G♭, E♭7, B°, A♭7, A°7, and D7.

Keyboard

1st time - Male vocal only  
2nd time - Female vocal only  
3rd time - Both vocals  
4th time - Keyboard

Play A Simple Melody

Keyboard

Keyboard

5

(Female)

(Male)

8

12

15

D♭ F7 G♭ E♭7 B° A♭7

A°7 A♭7

A♭7(♯5) D♭ D°7

E♭m7 A♭7 D♭ E°7

A♭7

Mus-i-cal de-mon, set your hon-ey a-dreamin' won't you play me some rag?  
Won't you play a sim- ple mel-o-  
Just change that class-i-cal nag to some sweet beau-ti-ful drag.  
dy, like my moth-er sang to me?  
If you will play from a cop-y of a tune that is chop-py you'll get One with good old fash-ioned  
all my ap- plause and that is sim- ply be- cause  
har- mo- ny. Play a

2

18

18

I want to lis-ten to rag.

sim - ple mel - o - dy.

1, 2, 3. D $\flat$  D $\circ$ 7 E $\flat$ m7 A $\flat$ 7 4. D $\flat$  D $\circ$  B $\flat$ 7 (Keyboard)

Musical score for "Musical Demon" in E♭ major. The vocal line consists of eighth-note patterns. The lyrics are:

Mus-i-cal de - mon, set your hon-ey a-dream-in' won't you play me some rag?

Won't you play a sim - ple mel - o -

Chords indicated above the staff are E♭, G<sup>♭</sup>7, and B♭7.

Musical score for "Just change that class-i-cal nag" (Measures 26-27). The vocal line continues with eighth-note patterns. The lyrics are: "Just change that class-i-cal nag to some sweet beau-ti-ful drag. If you will dy, like my moth-er sang to me? \_\_\_\_\_". The piano accompaniment includes chords B7(5) E♭, E°7 Fm7 B♭7.

A musical score for voice and piano. The vocal line starts with 'simply be-cause' followed by a melodic line over a piano accompaniment. The lyrics continue with 'I want to lis-ten to rag.' The piano part includes chords E♭, E♭7, Fm, F°7, and E♭.

# I've Got You Under My Skin

F

Keyboard

Cm                    B<sup>b</sup>                    A<sup>b</sup>                    G

5                    Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7(b9)

got        you \_\_\_\_\_ un - der        my        skin. \_\_\_\_\_ I've

9                    Cm7                    F7                    B<sup>b</sup>Maj 7                    Gm7

got        you \_\_\_\_\_ deep in        the        heart        of        me,        so

13                  Cm7                    F7                    F7/E<sup>b</sup>                    Dm7                    G7

deep in my heart \_\_\_\_\_ that you're real - ly        a part        of        me.        I've

17                  Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7(b9)

got        you \_\_\_\_\_ un - der        my        Skin. \_\_\_\_\_ I've

21                  Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7

tried        so \_\_\_\_\_ not to        give        in.        I've

25                  Cm7(b5)                    F7(b9)                    A/B<sup>b</sup>                    B<sup>b</sup>Maj 7

said to my - self this af - fair        nev-er        will        go        so well.        But

29                  A m7                    D7                    F#G                    GMaj 7

why should I try to re - sist, when, ba - by,        I know        so well.        I've

33                  Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7

got        you \_\_\_\_\_ un - der        my        skin.        I'd

2

37 Cm7 3 — 3 — F7 3 — F7/E<sup>b</sup> 3 — Dm7 3 — G7 3 — 3 —  
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 — 3 — F7 3 — F7/E<sup>b</sup> 3 — Dm7 3 — D<sup>b</sup>7 3 — Cm7 F7 3 —  
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Em7(b5) E<sup>b</sup>dim7 Dm7 G7  
 know, lit - tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men -  
 tal - i - ty! \_\_\_\_\_

49 Cm7 F7 B<sup>b</sup> Fm7 B<sup>b</sup>7  
 Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 E<sup>b</sup>Maj 7 A<sup>b</sup>7 B<sup>b</sup>Maj 7 Dm7(b5) G7(b9)  
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B<sup>b</sup> Dm7 G7 (Sax)  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 B<sup>b</sup> Dm7(b5) G7(b9) Cm7 F7(b9) B<sup>b</sup> Dm7(b5) G7(b9)  
 skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Cm7 B maj 7 B<sup>b</sup> Cm7 B9 B<sup>b</sup>Maj 9  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

# I've Got You Under My Skin

**M**  
Keyboard

Fm E♭ D♭ C  
I've

5 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)  
got you un - der my skin. I've

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

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

17 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)  
got you un - der my skin. I've

21 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7  
tried so not to give in. I've

25 Fm7(♭5) B♭7(♭9) D/E♭ E♭Maj 7  
said to my - self this af - fair nev-er will go so well. But

29 Dm7 G7 B/C CMaj 7  
why should I try to re - sist, when, ba-by, I know so well. I've

33 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7  
got you un - der my skin. I'd

2

37 Fm7 3 B<sup>b</sup>7 3 B<sup>b</sup>7/A<sup>b</sup> 3 Gm7 3 C7 3

sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Fm7 3 B<sup>b</sup>7 3 B<sup>b</sup>7/A<sup>b</sup> 3 Gm7 3 G<sup>b</sup>7 3 Fm7 B<sup>b</sup>7 3

warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 A m7(b5) A<sup>b</sup>dim7 Gm7 C7

know, lit-tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men-

49 Fm7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7

tal - i - ty! \_\_\_\_\_ Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 A<sup>b</sup>Maj 7 D<sup>b</sup>7 E<sup>b</sup>Maj 7 Gm7(b5) C7(b9)

time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Fm7 B<sup>b</sup>7(b9) 1 E<sup>b</sup> Gm7 C7 (Keyboard)

got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 E<sup>b</sup> Gm7(b5) C7(b9) Fm7 B<sup>b</sup>7(b9) E<sup>b</sup> Gm7(b5) C7(b9)

skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Fm7 E maj7 E<sup>b</sup> Fm7 E9 E<sup>b</sup>Maj 9

got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

# Alexander's Ragtime Band

F

(Keyboard)

Keyboard

Keyboard accompaniment for measures 1-4. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The bottom staff shows a bass clef, 4/4 time, and a key signature of one sharp. The music consists of eighth-note chords.

5 G G7 C Am7 D7

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

9 G A7 D7

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

13 G G7 C D7

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

17 G G7/F C/E C#° D D7 G G7

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

21 C C/B C/A C/G G G7 C

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

25 F F/E F/D F/C F

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

2

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

33 G/B B<sup>♭</sup>/A D7/A G7  
That's just the best - est band what am, my hon - ey lamb. Come on a-

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

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

45 C7 F F<sup>#</sup>  
care to hear the Swan-ee Riv - er played in rag - time, \_\_\_\_ come on and

49 C A7 D m G7 C C7 (Sax)  
hear, \_\_\_\_ come on and hear Al - ex - an - der's Rag - time Band!

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

57 B<sup>♭</sup> B<sup>♭</sup>/A B<sup>♭</sup>/G B<sup>♭</sup>/F B<sup>♭</sup>

F

61

F m6

65 C/E E<sup>♭</sup> G7/D C G7

Come on a-

69 C C/B C/A C/G G G7 C

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

73 F F/E F/D F/C F

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

77 C7 F F♯

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

81 C A7 Dm D7

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

85 C(Sax) C°7 Dm D♭maj7 C6

Band!

# Alexander's Ragtime Band

# M

## Keyboard

A musical score for a keyboard instrument, likely a harpsichord or spinet. The score consists of two staves. The top staff is in treble clef and common time (indicated by a '4'). It features a single melodic line with various note heads and stems. The bottom staff is in bass clef and common time (indicated by a '4'). It contains harmonic information, specifically basso continuo parts, shown as pairs of notes (chords) with bass notes on the bottom line and upper notes above them. The music includes several key changes, indicated by sharp and double sharp symbols. The score is annotated with '(Keyboard)' at the top left and 'Keyboard' at the top right.

Musical score for 'Ain't You Go-in'?' featuring a treble clef, a key signature of one sharp (F#), a common time signature, and a 4/4 time signature. The lyrics are: 'Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man!'. The score includes a C chord at the beginning, followed by D7 and G7 chords.

A musical score for a single melodic line. The key signature is C major (one sharp). The time signature is common time (indicated by '13'). The melody consists of eighth and sixteenth notes. The lyrics are: "Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's". The chords are C, C7, F, and G7.

A musical score for a brass band. The key signature is C major (one sharp). The time signature is common time (indicated by '17'). The score consists of two staves. The first staff contains measures 1 through 8, which include chords for the brass band. The lyrics "grand-stand brass band." are written below the staff. The second staff continues from measure 9 to 16, featuring chords for the brass band and the vocal line "Ain't you com - in' a - long? Come on and". The lyrics are written below the staff.

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

25 F F/E F/D F/C F  
hear, \_\_\_\_ come on and hear, \_\_\_\_ it's the best band in the land. \_\_\_\_ They can

2  
29 C C m6

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

33 G/B B<sup>♭</sup>/A D 7/A G 7

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

37 C C/B C/A C/G G G 7 C

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

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

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

45 C 7 F F<sup>#</sup>/A

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

49 C A 7 D m G 7 C C (Keyboard)

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

53 B<sup>♭</sup> B<sup>♭</sup>/A B<sup>♭</sup>/G B<sup>♭</sup>/F F F 7 B<sup>♭</sup>

E<sup>♭</sup> E<sup>♭</sup>/D E<sup>♭</sup>/C E<sup>♭</sup>/B<sup>♭</sup> E<sup>♭</sup>

61 B<sup>b</sup>

65 F/A A<sup>b</sup><sup>o</sup> C7/G F C7

Come on a-

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

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

73 B<sup>b</sup> B<sup>b</sup>/A B<sup>b</sup>/G B<sup>b</sup>/F B<sup>b</sup>

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

77 F7 B<sup>b</sup> B<sup>o</sup>

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

81 F D7 G m G<sup>b</sup>7

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

85 (Sax) F<sup>o</sup>7 G m G<sup>b</sup>maj7 F6

Band! \_\_\_\_\_

# Imagination

# F

**Keyboard**

(Keyboard & Bass - Freely)

Keyboard sheet music showing chords and bass line. Chords include A♭Maj7, C m7, B♭m, B°7, C m, F m7, B♭m7, and E♭7. The bass line consists of eighth-note patterns. The lyrics "Im-ag-in-" are written below the staff.

§

(All - In Rhythm)

Keyboard sheet music showing chords and bass line. Chords include A♭Maj7, A°7, B♭m7, B°7, A♭Maj7/C, C m7(♭5), and F7(♭9). The bass line consists of eighth-note patterns. The lyrics "a-tion is fun-ny, it makes a cloud-y day sun-ny, a-tion is cra-zzy, your whole per-spec-tive gets ha-zzy," are written below the staff.

Keyboard sheet music showing chords and bass line. Chords include B♭m7, F7(♯5), B♭m7, E♭7(♯5), C m7, F7(♭9), 1 B♭m7, E♭7(♭9), and 2 E♭m7 A♭7. The bass line consists of eighth-note patterns.

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

Keyboard sheet music showing chords and bass line. Chords include D♭Maj7, D m7, G 7, C m7, F 9, F7(♭9), and F♯. The bass line consists of eighth-note patterns. The lyrics "Have you ev-er felt a gen-tle touch and then a kiss, and then and then" are written below the staff.

Keyboard sheet music showing chords and bass line. Chords include G m7, C m7, F m7, B♭7, B♭m7/E♭7, and E♭7(♯5). The bass line consists of eighth-note patterns. The lyrics "find it's on-ly your i-ma-gin-a-tion a-gain? Oh, well, im-ag-in" are written below the staff.

2

22 A<sup>b</sup>Maj7 A°7 B<sup>b</sup>m7 B°7 A<sup>b</sup>Maj7/C C m7(b5) 3 F7(b9)

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

26 B<sup>b</sup>m 3 B<sup>b</sup>m7 E<sup>b</sup>7 3 C7(#5) F7(b9)

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

30 B<sup>b</sup>m7 To Coda ♀ B<sup>b</sup>m7/E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>6 B<sup>b</sup>m7 E<sup>b</sup>7 (Sax) D.S. al Coda

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

♀ Coda

34 B<sup>b</sup>m7 C m7 C m7/G 3 F9 3

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

37 B<sup>b</sup>m7 3 B<sup>b</sup>m7/E<sup>b</sup> E<sup>b</sup>7(b9) B<sup>b</sup>m7 A Maj7 A<sup>b</sup>Maj7

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

# Imagination

**M**  
Keyboard

(Keyboard & Bass - Freely)

Sheet music for keyboard and bass. The key signature is common time (C). The chords are C Maj7, E m7, D m, D<sup>#</sup>7, E m, A m7, D m7, and G<sup>7</sup>. The lyrics are "Im-ag-in-".

**S** (All - In Rhythm)

Sheet music for piano. The key signature changes between common time (C) and 3/4 time. The chords are C Maj7, C<sup>#</sup>7, D m7, D<sup>#</sup>7, C Maj7/E, E m7(♭5), and A 7(♭9). The lyrics are "a-tion is fun-ny, it makes a whole per-cloud-y day sun-ny, a-tion is cra-zzy, your whole per-spec-tive gets ha-zzy,"

Sheet music for piano. The chords are D m7, A 7(♯5), D m7, G 7(♯5), E m7, A 7(♭9), D m7, G 7(♭9), and G m7 C 7. The lyrics are "makes a bee think of hon-ey just as I think of you. Im-ag-in starts you ask-ing a dai-sy, 'What to do, what to do?'"

Sheet music for piano. The chords are F Maj7, F<sup>#</sup> m7, B 7, E m7, A 9, A 7(♭9), and A<sup>#</sup>. The lyrics are "Have you ev-er felt a gen-tle touch and then a kiss, and then and then

Sheet music for piano. The chords are B m7, E m7, A m7, D 7, D m7/G G 7, G 7(♯5), and G 7(♯5). The lyrics are "find it's on-ly your i-ma-gin-a-tion a-gain? Oh, well im-ag-in-"

2

22 C Maj7 C<sup>#</sup>7 D m7 D<sup>#</sup>7 C Maj7/E E m7(<sup>b</sup>5) A 7(<sup>b</sup>9)

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

26 D m D m7 G 7 E 7(<sup>#</sup>5) A 7(<sup>b</sup>9)

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

To Coda ♀ D.S. al Coda

30 D m7 D m7/G G 7 C 6 D m7 G 7 (Keyboard)

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

♀ Coda

34 D m7 E m7 E m7/B A 9 3

you, I'll never be - lieve that it's true, somehow I

37 D m7 D m7/G G 7(<sup>b</sup>9) D m7 D<sup>b</sup>Maj7 C Maj7

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

# Tick Tock Polka

(Keyboard)

Keyboard score for measures 1-8. The score consists of two staves. The top staff shows a sequence of chords: F, F7, F, F7, B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. Measure numbers 1 through 8 are indicated above the staves.

Keyboard

§ (Keyboard on D.S.)

Keyboard score for measures 9-13. The score consists of two staves. The top staff shows a sequence of chords: B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 9: "Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the". Measure numbers 9 through 13 are indicated above the staves.

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

Keyboard score for measures 14-18. The score consists of two staves. The top staff shows a sequence of chords: F7, F, F, F. The bottom staff shows a continuous melody. The lyrics begin at measure 14: "ev - 'ning a - way. Tick, tick, tick tock goes my heart with the". Measure numbers 14 through 18 are indicated above the staves.

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

Keyboard score for measures 20-24. The score consists of two staves. The top staff shows a sequence of chords: F7, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 20: "clock beat - ing time while the mu - sic is played. Tick, tick tick, tock goes my heart with the". Measure numbers 20 through 24 are indicated above the staves.

clock beat - ing time while the mu - sic is played.  
 clock 'cause it knows I am danc - ing with you.

To Coda ♩

Keyboard score for measures 25-29. The score consists of two staves. The top staff shows a sequence of chords: B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 25: "Why is it giv - en ev - 'ry time you are near, there is so lit - tle". Measure numbers 25 through 29 are indicated above the staves.

Why is it giv - en ev - 'ry time you are near, there is so lit - tle

Keyboard score for measures 30-34. The score consists of two staves. The top staff shows a sequence of chords: F7, F7, F7, F7. The bottom staff shows a continuous melody. The lyrics begin at measure 30: "time to hold you tight. All through the week a mo-ment seems like a". Measure numbers 30 through 34 are indicated above the staves.

time to hold you tight. All through the week a mo-ment seems like a

Keyboard score for measures 36-39. The score consists of two staves. The top staff shows a sequence of chords: B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 36: "year; I can hard - ly wait un - til you come in sight.". Measure numbers 36 through 39 are indicated above the staves.

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

2  
41 B♭

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

46 F7

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

52 B♭ D.S. al Coda

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

57 Coda B♭

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

62 F7 F

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

68 F7 B♭

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

73 B♭

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

78 F7 F

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

84 F7 B♭

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

Swing It!

## It's A Pity To Say Goodnight

F

Keyboard

(Sax) A m7 A b7 G m9

F6

D m7

G m7

C7



5 F maj7/A

E7

G m7

E°7

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

9 F6/D D 7(b9) Gm7 C7 F/A D m7 G m7 C7

you look grand \_\_\_\_\_ sit ting in the moon - light.\_\_\_\_\_

13 F maj7/A E7 G#7 G°7 F#7 F°7

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

17 C C#7 D m7 G7(b9) C C°7 D m7 A m7

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

21 G m9 C9 F maj7

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

24 G7 G m7 G#7

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



31 Cm F7 B<sup>b</sup> B<sup>b</sup>maj9

How's a-bout to - mor-row night, just you and me? \_\_\_\_\_

35 G9 Dm7 G7 C9 G7 C7 G7 Am7

I'll be wait-ing for you, dar-ling, un - der-neath the ap-ple tree. It's a

39 Gm9 C9 F maj7

pit - y to say "Good - night," be-cause I want you to hold me tight.

42 G7 Gm7

But if you got - ta go home, you got - ta

44 G<sup>#</sup>7 To Coda Φ G9 C7(b9) F6 A<sup>m</sup>7 D.S. al Coda

go home. Give me a good - night kiss. \_\_\_\_\_ (Sax)

Φ Coda G9 C7(#5) F6 (Sax) A<sup>m</sup>7 A<sup>b</sup>m7 Gm9 C7

good - night kiss. \_\_\_\_\_

50 F6 Dm7 Gm7 3 C7 F F6

Give me a good - night kiss.

## Swing It!

# It's A Pity To Say Goodnight

# M

(Keyboard)

## Keyboard

D m7 D<sup>b</sup>m7 C m9      B<sup>b</sup>6      G m7      C m7      F 7

5      B<sup>b</sup>maj7/D      A 7      C m7      A<sup>o</sup>  
 What a shame the night is end - ing.      Cross my heart, I'm not pre tend ing

9      B<sup>b</sup>6/G      G 7(b9)      C m7      F 7      B<sup>b</sup>/D      G m7      C m7      F 7  
 you look      grand \_\_\_\_\_      sit ting in the moon - light. \_\_\_\_\_

13      B<sup>b</sup>maj7/D      A 7      C<sup>#</sup>7      C<sup>o</sup>7      B<sup>o</sup>7      B<sup>b</sup>o7  
 Oh, I'm in love, there's no mis-tak - ing.      Can't you see my heart is break-ing?

17      F      F<sup>#</sup>7      G m7      C 7(b9)      F      F<sup>o</sup>7      G m7      D m7  
 Must you go \_\_\_\_\_      on this love - ly June night? \_\_\_\_\_      It's a

21      C m9      F 9      B<sup>b</sup>maj7  
 pit-y to say "Good-night," \_\_\_\_\_      be-cause I nev - er saw stars so bright.  
 pit-y to say "Fare - well," \_\_\_\_\_      be-cause the man in the moon won't tell.

24      C 7      C m7      C<sup>#</sup>7  
 But if you got - ta go home, you got - ta go home, give me a

27      1. C m7      F 7(#5)      B<sup>b</sup>maj7      D m7      2. C m9      F 7      B<sup>b</sup>  
 good      night      kiss. \_\_\_\_\_      It's a      good - night      kiss. \_\_\_\_\_  
 good - night      kiss. \_\_\_\_\_

31 Fm B<sup>b</sup>7 E<sup>b</sup> Ebmaj9  
 How's a-bout to - mor-row night, just you and me? \_\_\_\_\_

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

39 Cm9 F9 B<sup>b</sup>maj7  
 pit - y to say "Good - night," be-cause I want you to hold me tight.

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

44 C<sup>#</sup>7 To Coda C9 F7(<sup>b</sup>9) B<sup>b</sup>6 Dm7 D.S. al Coda  
 Coda go home. Give me a good - night kiss. \_\_\_\_\_ (Keyboard)

47 C9 F7(#5) B<sup>b</sup>6 Dm7 D<sup>b</sup>m7 Cm9 F7  
 good - night kiss. \_\_\_\_\_ (Keyboard)

50 B<sup>b</sup>6 Gm7 Cm7 3 F7 B<sup>b</sup> B<sup>b</sup>6  
 Give me a good - night kiss.

The musical score consists of six staves of music. The first staff starts at measure 31 in F minor (Fm), followed by B<sup>b</sup>7, E<sup>b</sup>, and Ebmaj9. The lyrics are: "How's a-bout to - mor-row night, just you and me? \_\_\_\_\_". The second staff starts at measure 35 in C major (C9), followed by Gm7, C7, F9, C7, F7, C7, and Dm7. The lyrics are: "I'll be wait-ing for you, dar-ling, un - der-neath the ap-ple tree. It's a". The third staff starts at measure 39 in C minor (Cm9), followed by F9, and B<sup>b</sup>maj7. The lyrics are: "pit - y to say "Good - night," be-cause I want you to hold me tight.". The fourth staff starts at measure 42 in C major (C7), followed by Cm7. The lyrics are: "\_\_\_\_\_ But if you got - ta go home, you got - ta". The fifth staff starts at measure 44 in C major (C<sup>#</sup>7), followed by a "To Coda" section, C9, F7(b9), B<sup>b</sup>6, Dm7, and "D.S. al Coda". The lyrics are: "Coda go home. Give me a good - night kiss. \_\_\_\_\_ (Keyboard)". The sixth staff starts at measure 47 in C major (C9), followed by F7(#5), B<sup>b</sup>6, Dm7, D<sup>b</sup>m7, Cm9, and F7. The lyrics are: "good - night kiss. \_\_\_\_\_ (Keyboard)". The seventh staff starts at measure 50 in B<sup>b</sup>6, followed by Gm7, Cm7, a 3, F7, B<sup>b</sup>, and B<sup>b</sup>6. The lyrics are: "Give me a good - night kiss."

VOCAL ONLY

## What A Wonderful World

Keyboard

F G m F G m7 C7  
2  
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7  
I see them bloom  
trees of green, red roses, too.  
skies of blue, and clouds of white,  
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7  
for me and you, and I think to myself,  
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7  
2  
"What a wonderful world." I see

11 2. F 6 B♭7 F 6  
The  
world."

13 G m7 C7 F Maj7  
are  
colors of the rainbow so pretty in the sky

15 G m7 C7 F Maj7  
I see  
also on the faces of the people passing by.

2

17 D m7 A m7 D m7 A m7

friends \_\_\_\_\_ shaking hands \_\_\_\_\_ saying "How \_\_\_\_\_ do you do."

19 D m7 D7(b9) G m7 F#7 C7 2

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

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

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

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

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

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." \_\_\_\_\_ (Keyboard)

29 Φ Coda A 13 A 7#5 D 9sus4 D7(b9) G m7

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

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world." \_\_\_\_\_

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

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

# When The Saints Go Marching In

**F**

Keyboard

The musical score consists of six staves of music. Staff 1 (top) is for Sax, Bass, & Keyboard Only, starting in B♭. Staff 2 (Drums - At Tempo) starts at measure 8. Staff 3 (Vocals) starts at measure 15. Staff 4 (Vocals) starts at measure 21. Staff 5 (Vocals) starts at measure 27. Staff 6 (Vocals) starts at measure 32. Chords are indicated above the staff lines. The lyrics are integrated into the vocal parts.

**Keyboard Chords:**

- Measure 11: B♭7, E♭, E♭m, B♭, Gm, Cm7, F7
- Measure 15: B♭/D, F7, B♭, Gm, Cm7, F7, B♭
- Measure 21: B♭7/A♭, E♭/G, E♭m/F♯, B♭/F, Gm, Cm7, F7, B♭, E♭
- Measure 27: B♭ (1-4), C (5), C, F, C/E, G7, C, F
- Measure 32: C/E, G7, C, Am, Dm7, G7, C, C7
- Measure 39: F, Fm, C, Am, Dm7, G7, C, F, C (Dixieland To End), G7
- Measure 45: C, C7, F, Fm, C, G7(♭9), Dm7, G7, C, F, C, F, C

**Lyrics:**

Measure 11: (1st time Dixieland Instrumental)

Measure 15: saints come sing - go march - ing in.  
on Judg - ment Day in' "Hal - le - lu,"

Measure 21: Oh, when the saints go march - ing in,  
Oh, when they come on Judg - ment Day,  
and when they're sing - in' "Hal - le - lu,"  
Oh, yes, I want to want to want to want to

Measure 27: be in that num-ber \_\_\_\_\_ when the saints go march - ing in.  
be in that num-ber \_\_\_\_\_ when they come on Judg - ment Day.  
be in that num-ber \_\_\_\_\_ when they're sing - in' "Hal - le - lu."

Measure 32: Oh, when the they're And when the Lord is shak-in' hands,  
And when the they're And when the Lord is shak - in' hands, Oh yes, I want to be in that

Measure 39: num-ber \_\_\_\_\_ when the Lord is shak - in' hands

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

# When The Saints Go Marching In

# M

**Keyboard**

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

The musical score consists of eight staves of music, each with a different instrument's part. The instruments include piano/keyboard, drums, bass, and various voices. The score is in common time and includes lyrics for the vocal parts. Chords are indicated above the staff for each measure.

**Keyboard (Top Staff):**

- Measures 1-11: E♭, E♭7, A♭, A♭m
- Measure 12: (Drums - At Tempo)
- Measures 12-17: (1st time Dixieland Instrumental)
- Measures 18-23: Fm7, B♭7, E♭, E♭7/D♭, A♭/C, A♭m/B
- Measures 24-29: E♭/B♭, Cm, Fm7, B♭7, E♭, A♭, E♭, E♭, F
- Measures 30-35: F, B♭, F/A, C7, F, B♭, F/A, C7, F, Dm
- Measures 36-41: Gm7, C7, F, F7, B♭, B♭m
- Measures 42-47: F, Dm, Gm7, C7, F, B♭, F, C7, F, F7
- Measures 48-53: B♭, B♭m, F, C7(b9), Gm7, C7, F, B♭, F, B♭, F

**Lyrics:**

Measure 11: (Sax, Bass, & Keyboard Only Slowly And Very Rubato)

Measure 12: saints come sing - go march - ing in. on Judg - ment Day in' "Hal - le - lu," Oh, when the saints go march - ing

Measure 13: oh, when they come on Judg - ment Day "Hal - le - lu,"

Measure 14: and when they're sing - in' "Hal - le - lu,"

Measure 15: in, Day. Oh, yes, I want to be in that num - ber when the

Measure 16: Lord, how I want to be in that num - ber when the

Measure 17: Oh, Lord, I want to be in that num - ber when the

Measure 18: in, Day. Oh, Lord, I want to be in that num - ber when the

Measure 19: Oh, when the saints go march - ing in. Oh, when the saints go march - ing in.

Measure 20: And when the saints go march - ing in. And when the saints go march - ing in.

Measure 21: saints go march - ing in. Oh, when the saints go march - ing in.

Measure 22: come on Judg - ment Day. Oh, when the saints go march - ing in.

Measure 23: sing - in' "Hal - le - lu." And when they're

Measure 24: And when they're

Measure 25: saints go march - ing in. And when they're

Measure 26: come on Judg - ment Day. And when they're

Measure 27: sing - in' "Hal - le - lu." And when they're

Measure 28: And when they're

Measure 29: saints go march - ing in. And when they're

Measure 30: come on Judg - ment Day. And when they're

Measure 31: sing - in' "Hal - le - lu." And when they're

Measure 32: And when they're

Measure 33: saints go march - ing in. And when they're

Measure 34: come on Judg - ment Day. And when they're

Measure 35: sing - in' "Hal - le - lu." And when they're

Measure 36: hands, Oh yes, I want to be in that num - ber when the

Measure 37: hands, Oh yes, I want to be in that num - ber when the

Measure 38: hands, Oh yes, I want to be in that num - ber when the

Measure 39: hands, Oh yes, I want to be in that num - ber when the

Measure 40: hands, Oh yes, I want to be in that num - ber when the

Measure 41: hands, Oh yes, I want to be in that num - ber when the

Measure 42: Lord is shak - in' hands, (Dixieland To End)

Measure 43: Lord is shak - in' hands, F, C7, F, F7

Measure 44: Lord is shak - in' hands, B♭, F, B♭, F

Measure 45: Lord is shak - in' hands, B♭, F, B♭, F

Measure 46: Lord is shak - in' hands, B♭, F, B♭, F

Measure 47: Lord is shak - in' hands, B♭, F, B♭, F

Measure 48: Lord is shak - in' hands, B♭, F, B♭, F

MALE VOCAL  
3 Times - Vocal 1st & 3rd

# Hello Dolly

(Keyboard)

**Keyboard**

Chords indicated above the staff:

- 1. C7, F7, B<sup>b</sup>, B<sup>b7</sup>, C m7, F7
- 2. B<sup>b</sup>, G m, B<sup>b</sup>
- 3. B<sup>b</sup>, C m7, F7, C m, C m7
- 4. A<sup>b</sup>, C m7, F7
- 5. B<sup>b</sup>, B<sup>b7</sup>, F7, B<sup>b</sup>, G m
- 6. B<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>, D 7
- 7. G m, D m, G m, D m7, G 7
- 8. C7, F7, B<sup>b</sup>, B<sup>b7</sup>, C m7, F7
- 9. C7, F7, C7, F7, B<sup>b</sup>, E<sup>b</sup>, G<sup>b7</sup>, B<sup>b7</sup>/F, B<sup>b</sup>, F7, B<sup>b</sup>

Lyrics:

1. Hello, Dolly, well, Hello, Dolly. It's so nice to have you back where you belong. You're looking swell, Dolly, we can tell, Dolly, you're still glow-in', you're still crow-in', you're still going strong. We feel the room sway-in', for the band's playing one of your old favorite songs from way back when. So, take her wrap, fellas, find her an empty lap, fellas,

2. 1,2. Dolly 'll never go a-way a-gain!

3. Dolly 'll never go a-way, Dolly 'll never go a-way, Dolly 'll never go a-way a-gain.

# Body And Soul

**F**  
Keyboard

The musical score consists of two staves. The top staff represents the piano keyboard, showing chords and fingerings. The bottom staff represents the vocal part, with lyrics written below the notes. The score includes various chords such as D♭m, A♭/C, E7/B, (B)B♭m7, E♭7, B♭m7, F7(b9), A♭Maj7, D♭7, C m7, B°7, G m7(b5), C7, F m7, B♭m7, E♭7, A♭6, F7(b9), B♭m7, F7(b9), B♭m7, E7, A♭Maj7, D♭7, C m7, B°7, B♭m7, G m7(b5), C7, F m7, B♭m7, E7, A♭6, B m7 E7, A Maj7, B m7, A/C♯, D m7, G 9, C♯m7, F♯m7, B m7, E7, A Maj7, A 6, and C♯m7.

My heart is sad and lone - ly.  
For you I sigh, for  
you, dear, on - ly.  
Why have - n't you seen it?  
I'm all for you, bod - y and soul.  
I spend my days in  
long - ing and won - d'ring why it's me you're wrong - ing.  
I tell you I mean it, I'm all for you bod-y and soul.  
I can't believe it, it's hard to con - ceive it, that  
you'd turn a - way ro - mance.

25 A m7 D 7 G Maj7 B m7 B<sup>b</sup>°7

27 A m7 D 7 G 7 F#7 F 7 F 7(b9)

29 B<sup>b</sup>m7 F 7(b9) B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>Maj7 D<sup>b</sup>7

32 C m7 B °7 B<sup>b</sup>m7 G m7(b5) C 7

35 1. F m7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>6 F 7(b9)

37 2. F m7 B<sup>b</sup>m7 A° F 7

39 B<sup>b</sup>m7 E<sup>b</sup>7 E m(maj7) A<sup>b</sup>Maj7

# Body And Soul

**M**  
Keyboard

1 G<sup>b</sup>m D<sup>b</sup>/F A 7/E E<sup>b</sup>7 A<sup>b</sup>7

5 E<sup>b</sup>m7 B<sup>b</sup>7(b9) E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>Maj7 G<sup>b</sup>7  
My heart is sad and lone - ly. For you I sigh, for

8 Fm7 E °7 E<sup>b</sup>m7 C m7(b5) F7  
you, dear, on - ly. Why have - n't you seen it?

11 B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>6 B<sup>b</sup>7(b9) E<sup>b</sup>m7 B<sup>b</sup>7(b9)  
I'm all for you, bod - y and soul. I spend my days in

14 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>Maj7 G<sup>b</sup>7 Fm7 E °7  
long - ing and won - d'ring why it's me you're wrong - ing.

17 E<sup>b</sup>m7 C m7(b5) F7 B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>6 E m7 A 7  
I tell you I mean it, I'm all for you bod-y and soul.

21 DMaj7 E m7 D/F# G m7 C 9  
I can't be-lieve it, it's hard to con - ceive it, that

23 F#m7 B m7 E m7 A 7 D Maj7 D 6  
you'd turn a - way ro - mance.

25 D m7 G7 CMaj7 Em7 E $\flat$  $\circ$ 7

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

27 D m7 G7 C7 B7 B $\flat$ 7 B $\flat$ 7(b9)

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

29 Ebm7 B $\flat$ 7(b9) Ebm7 A $\flat$ 7 D $\flat$ Maj7 G $\flat$ 7

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

32 Fm7 E $\circ$ 7 Ebm7 Cm7(b5) F7

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

35 1. B $\flat$ m7 Ebm7 A $\flat$ 7 3 D $\flat$ 6 B $\flat$ 7(b9)

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

37 2. B $\flat$ m7 Ebm7 D $\circ$  3 B $\flat$ 7

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

39 Ebm7 A $\flat$ 7 Am(maj7) 3 D $\flat$ Maj7

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

## Mame

**F**

Keyboard

F      F/E      D m      C7/E      F      F/E      D m      C7/E

5      F      F Maj7      F<sup>#</sup>7      G m7      C7

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

9      G m      G m(#7)      G m7      C7      F Maj7      A 7

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

13      D m      D m7      A m      D 9

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

17      G m      G m7      C7      F      F<sup>#</sup>      G m7 C7

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

21 F F Maj7 F<sup>#</sup>7 G m7 C7

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

25 G m G m(#7) G m7 C7 A 7

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

29 D m D m7 D m6 A m D 9

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

33 G m C7 A m D 9

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

37 G m G m(#7) G m7 C7

1. F G m7 C7

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

2. F G m7 F

Mame, Mame, Mame, \_\_\_\_\_

# Mame

Vocal Only

# M

Keyboard

A♭ A♭/G F m E♭7/G A♭ A♭/G F m E♭7/G

5 A♭ A♭Maj7 A°7 B♭m7 E♭7

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

9 B♭m B♭m(#7) B♭m7 E♭7 A♭Maj7 C7

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

13 F m F m7 C m F 9

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

17 B♭m B♭m7 E♭7 A♭ A° B♭m7 E♭7

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

2

21 A♭ A♭Maj7 A °7 B♭m7 E♭7

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

25 B♭m B♭m(#7) B♭m7 E♭7 C7

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

29 F m F m7 F m6 C m F 9

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

33 B♭m E♭7 C m F 9

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

37 B♭m B♭m(#7) B♭m7 E♭7

1. A♭ B♭m7 E♭7

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

2. A♭ B♭m A♭

Mame, Mame, Mame, \_\_\_\_\_

# Till There Was You

**F**

(Keyboard only - freely)

Keyboard

A<sup>b</sup>Maj7      A°7      B<sup>b</sup>m11      G°      D<sup>b</sup>Maj7      E<sup>b</sup>7

There were

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

A<sup>b</sup>Maj7      A°7      B<sup>b</sup>m7      D<sup>b</sup>m7      G<sup>b</sup>9

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

A<sup>b</sup>Maj7      C m7      B m7      B<sup>b</sup>m7      E<sup>b</sup>7      C m7      B 7      B<sup>b</sup>m7      E<sup>b</sup>7

(In rhythm)

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

A<sup>b</sup>Maj7      A°7      B<sup>b</sup>m7      D<sup>b</sup>m7      G<sup>b</sup>9

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

A<sup>b</sup>Maj7      C m7      B m7      B<sup>b</sup>m7      E<sup>b</sup>7      A<sup>b</sup>6      D<sup>b</sup>m6      A<sup>b</sup>Maj7

21 D<sup>b</sup>Maj7 D °7 A<sup>b</sup>Maj7 F7  
 mus - ic and there were won - der - ful ros - es, they tell me, in

25 B<sup>b</sup>m7 C m7 D m7(♭5) B<sup>b</sup>m7/E<sup>b</sup> E<sup>b</sup>7(♯5)  
 sweet fra - grant mead-ows of dawn and dew. There was

29 A<sup>b</sup>Maj7 A °7 B<sup>b</sup>m7 To Coda ♩ D<sup>b</sup>m7 G<sup>b</sup>9  
 love all a - round but I nev - er heard it sing - ing. No, I

33 A<sup>b</sup>Maj7 C m7 B m7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>6 D<sup>b</sup>m6 A<sup>b</sup>6 D.S. al Coda B<sup>b</sup>m7 E<sup>b</sup>7  
 nev - er heard it at all, till there was you. (Sax)

37 ♩ Coda D<sup>b</sup>° G<sup>b</sup>9 A<sup>b</sup>Maj7 F m7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>6 B<sup>b</sup>m7 A Maj7 A<sup>b</sup>Maj7  
 sing-ing. No, I nev - er heard it at all, till there was you.

# Till There Was You

**M**

(Keyboard only - freely)

Keyboard

B♭Maj7      B°7      C m11      A°      E♭Maj7      F7

There were

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

B♭Maj7      B°7      C m7      E♭m7      A♭9

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

B♭Maj7      Dm7      D♭m7      C m7      F7      Dm7      D♭7      C m7      F7

(In rhythm)

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

B♭Maj7      B°7      C m7      E♭m7      A♭9

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

B♭Maj7      Dm7      D♭m7      C m7      F7      B♭6      E♭m6      B♭Maj7

2

21                    E♭Maj7                    E °7                    3                    B♭Maj7                    G 7

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

25                    C m7                    D m7                    E m7(♭5)                    C m7/F                    F 7(♯5)

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

29                    B♭Maj7                    B °7                    C m7                    To Coda ♩ E♭m7                    A♭9

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

33                    B♭Maj7                    D m7 3 D♭m7 C m7                    F 7 3                    B♭6 E♭m6 B♭6                    D.S. al Coda  
C m7 F 7  
nev - er heard it at all, till there was you. (Keyboard)

37                    ♩ Coda                    E♭° A♭9                    B♭Maj7 G m7 3 C m7 F 7 3                    B♭6 C m7 B Maj7 B♭Maj7  
sing-ing. No, I nev - er heard it at all, till there was you.

# You Make Me Feel So Young

**F**  
Keyboard

(Sax)

E♭ C m7 B♭aug B♭7 E♭ C m7 B♭aug B♭7

5 E♭ E° F m7 B♭7 E♭ E°

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

8 B♭m7/F B♭7 E♭ E♭7 A♭Maj7 F m7

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

11 G m7 C m7 B♭7 F m7 B♭7

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

13 E♭ E° F m7 B♭7 E♭ E°

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

16 B♭m7/F B♭7 E♭ E♭7 A♭Maj7 F m7

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

19 G m7 C m7 F7 B♭7

like a toy bal - loon. —

21 E♭7 B♭m7 E♭7/B♭ E♭7

You and I are just like a cou - ple of

24 B♭m7 E♭7 B° C m7 G♭°

tots run - ning a cross — a mea - dow

27 F m7 /C B♭7

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

2

29 E♭ E° F m7 B♭7 E♭ E°

You make me feel so young. You make me feel there are songs

32 B♭m7 B♭7 E♭ E♭7+5 A♭Maj7 A♭m7

— to be sung, bells to be rung, and a won-der-ful fling to be flung.

35 G m7 B♭° F m7 B♭7 E♭ G m7

— And e - ven when I'm old and gray,

38 F m7 B♭7 G 7 C 7

I'm going to feel the way I do to - day, — 'cause you

41 F m7 C 7 A♭9 F 7 B♭7 1 E♭ C m7 F m9 B♭7

————— make me feel so young. —————

2 45 E♭ F m7 B♭7 E♭

————— You make me feel so young.

48 F m7 B♭7 E♭ F m7 B♭7

You make me feel so young. You make me feel so

51 E♭ (Sax) F m7 B♭7 E♭

————— young. —————

# You Make Me Feel So Young

**M**  
Keyboard

(Keyboard)

A♭ F m7 E♭aug E♭7 A♭ F m7 E♭aug E♭7

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

8 E♭m7/B♭ E♭7 A♭ A♭7 D♭Maj7 B♭m7  
— has sprung. And ev-'ry time I see you grin, I'm

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

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

16 E♭m7/B♭ E♭7 A♭ A♭7 D♭Maj7 B♭m7  
hide and seek. I wan-na go and bounce the moon just

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

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

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

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

2

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

32 E♭m7 E♭7 A♭ A♭7+5 D♭Maj7 D♭m7  
 — to be sung, bells to be rung, and a won-der-ful fling to be flung.

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

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

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

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

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

51 A♭ (Keyboard) B♭m7 E♭7 A♭  
 young.

Latin Beat

## That Old Black Magic

F  
Keyboard

B♭Maj7 C m7 F9 B♭Maj7 C m7 F9

old black mag - ic has me in its spell. That old black mag-

C m7 F7 C m7 F7

- ic that you weave so well. Those i - cy fin - gers up and

C m7 F7 C m7 F7 D m7 G7 C7 F7

down my spine. The same old witch - craft when your eyes meet mine. The

B♭Maj7 B♭Maj7

same old tin - gle that I feel in - side, and then that el - e-va-tor

A♭7 C m7 F7 D m7

starts its ride, and down and down I go, 'round and 'round

D♭7 C m7 B Maj7 B♭6 A m7(♭5) D 7(♯9)

I go, like a leaf that's caught in the tide. I should

G m7 E♭7(♯11) D7

stay a - way but what can I do? I hear your name

G6 C m7

and I'm a - flame, a - flame with such a burn-ing de -

47 E♭m7 A♭7 E♭m7 A♭7 D m7 G 7 C m7 F 7

53 B♭Maj7

57 F m7 B♭7 F m7 B♭7 E♭Maj7

62 A♭7 C m7 F 7

67 D m7 D♭°7 C m7 E♭m7

72 A♭7 C m7 B Maj7 B♭6

77 C m7 B Maj7 B♭6

81 C m7 B Maj7 B♭6

# That Old Black Magic

Latin Beat

M  
Keyboard

E♭Maj7 F m7 B♭9 E♭Maj7 F m7 B♭9  
 That  
 5 E♭Maj7  
 old black mag - ic has me in its spell. That old black mag -  
 10 F m7 B♭7 F m7 B♭7  
 - ic that you weave so well. Those i - cy fin - gers up and  
 15 F m7 B♭7 F m7 B♭7 G m7 C7 F7 B♭7  
 down my spine. The same old witch - craft when your eyes meet mine. The  
 21 E♭Maj7 E♭Maj7  
 same old tin - gle that I feel in - side, and then that el - e-va-tor  
 27 D♭7 F m7 B♭7 G m7  
 starts its ride, and down and down I go, 'round and 'round  
 32 G♭7 F m7 E Maj7 E♭6 D m7(♭5) G 7(♯9)  
 — I go, like a leaf that's caught in the tide. I should  
 37 C m7 A♭7(♯11) G7  
 stay a - way but what can I do? I hear your name  
 42 C6 F m7  
 — and I'm a - flame, a - flame with such a burn-ing de-

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

53 E♭Maj7  
 you're the\_ lov - er I have wait - ed\_ for, \_\_\_\_\_ the

57 B♭m7 E♭7 B♭m7 E♭7 A♭Maj7  
 mate that fate\_ had me cre - at - ed\_ for, \_\_\_\_\_ and ev - 'ry\_ time

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

67 G m7 G♭7 F m7 A♭m7  
 'round and 'round\_ I go in a\_ spin, \_\_\_\_\_ lov-ing the spin i'm\_ in

72 D♭7 F m7 E Maj7 E♭6  
 — un-der that old black mag - ic called love! \_\_\_\_\_ That

77 F m7 E Maj7 E♭6  
 old black mag - ic called love! \_\_\_\_\_ That

81 F m7 E Maj7 E♭6  
 old black mag - ic called love! \_\_\_\_\_

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the staff. Measure numbers 47 through 81 are shown on the left. The score includes sections for 'sire', 'you're the lover', 'mate that fate', 'your lips meet mine', 'round and round', 'un-der that old black mag - ic called love!', 'old black mag - ic called love!', and 'old black mag - ic called love!'.

# Pennsylvania 6-5000

**Keyboard**

The musical score consists of two staves: a piano staff (treble and bass) and a vocal staff (soprano). The key signature is A♭ major (three flats), and the time signature is common time (indicated by '4'). The vocal part includes lyrics and specific performance instructions like 'N.C.' (No Chorus) and 'Penn-syl-van-ia 6 5 Thou-sand!'. The piano part includes chords and specific performance instructions like 'A♭m6' and 'E♭7 D7 E♭7'. The score is divided into measures by vertical bar lines.

Measures 1-4: A♭m6, E♭7, D7, E♭7

Measures 5-8: A♭, A♭/C, D♭, D°, E♭, D♭, C m7, E♭7/B♭

Measures 9-12: A♭, D♭9, A♭, A°7, B♭m7

Measures 13-14: E♭7, N.C.

Measures 15-16: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand \_\_\_\_\_

Measures 17-20: C7, Fm6, C7, Fm6

Measures 21-24: B♭7, E♭Maj7, C9, F7, B♭7, E♭7

Measures 25-28: A♭, D♭9, A♭, A°7

Measures 29-30: B♭m7, E♭7, N.C.

Measures 31-32: Penn-syl-van-ia 6 5 Thou-sand!

## (Instrumental Adlib)

34 A♭ D♭9 A♭ F7/A♭

38 B♭m7 E♭7 A♭ A♭/C 1. D♭ E♭7 2. A♭

43 A♭ D♭9 A♭ A°7 N.C.

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

2. 51 E♭7 A♭ A♭/C D♭ E♭7

54 A♭ D♭9 A♭ A°7

58 B♭m7 1. E♭7 A♭ A♭/C D♭ E♭7

2 62 E♭7 A♭