

Set LL

[Last revised: 2019.08.04](#)

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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) Eb Fm7 Eb/G Cm7 Fm7 Bb7 Eb Bb7

9 Eb 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 Fm
vowed my of 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 Bb Bb7
time, they were all I could see. I have
lips that you once fond - ly pressed. But the

25 Eb
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 Bb Bb7
prob - a - bly do - ing the same! I
whom you'll be kiss - ing next year!

41 E^b B^b7 E^b $G7$

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

47 A^b $C7$ Fm $C7$ $F7$

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

53 B^b B^b7 E^b B^b7

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

59 E^b $G7$ A^b $C7$

wine____ for lips that I used to call mine?____

65 A^b Fm B^b7 E^b $C7$ Fm

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

70 2. B^b7 E^b B^b7 2. B^b7 G

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

76 $Fm7$ D^b7 B^bm7 Fm B^b7

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

82 E^b $Fm7$ E^b/G $Cm7$ $Fm7$ B^b7 E^b

(Keyboard)

now.____

Latin Beat

What Is This Thing Called Love?

F

Keyboard

(Keyboard & 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. C \sharp aug F

is this thing _____ called love." _____ (Sax)

37 2. C7 3

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

41 C \sharp aug C7

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

45 C \sharp aug

— that's called

(Keyboard & Bass as before)

48 F Cm7 F Cm7 F

love? _____

The musical score is written for a vocal line and a keyboard/bass accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts at measure 29 with the lyrics 'ask the Lord' and continues through measure 48. The keyboard/bass part starts at measure 48 with the lyrics 'love?'. The score includes various musical notations such as notes, rests, and accidentals, as well as chord symbols (F7, Bbm, C7, C#aug, Cm7) and performance instructions like '(Sax)' and '(Keyboard & Bass as before)'. There are also first and second endings marked with '1.' and '2.'.

Latin Beat

What Is This Thing Called Love?

M

Keyboard

(Keyboard & 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

VOCAL DUET

You Call Everybody Darling

(Keyboard, Bass, & Rhythm - Boogie Vamp)

Keyboard

Musical score for "You Call Everybody Darling" (Vocal Duet). The score is in 4/4 time, key of B-flat major, and consists of 52 measures. The lyrics are:

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

Chord symbols for the keyboard part: Eb7, Eb, 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. _____

Don't Worry 'Bout Me

F

Keyboard

(Sax)

Don't

5

wor - ry 'bout me, I'll get a - long. For -

9

get a - bout me, be hap - py, my love. Let's say that

13

our lit - tle show is o - ver and so the stor - y ends. Why not

17

call it a day the sen - si - ble way and still be friends? "Look

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 -

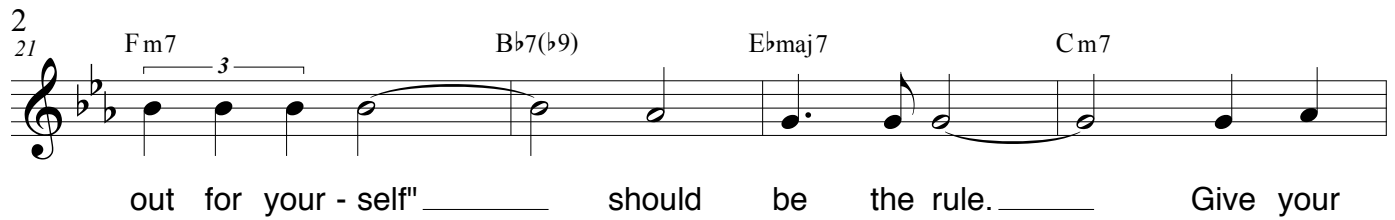
9 Fm7 3 Bb7(b9) Eb6 F#°7
 get a - bout me, _____ be hap - py, my love. _____ Let's say that

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

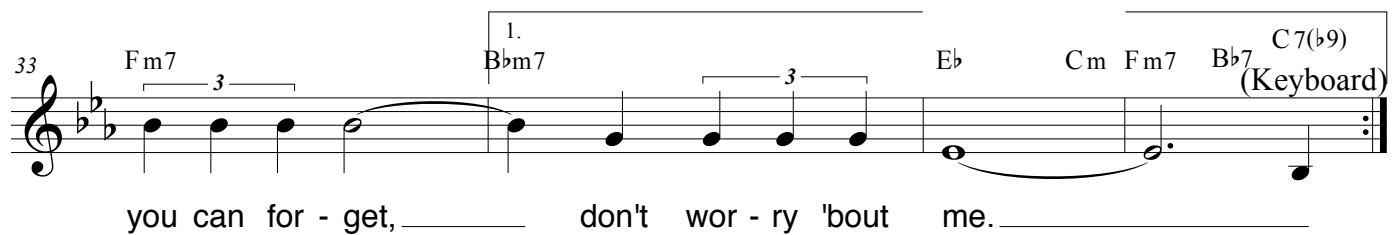
Fm7 3 Db7 3 Gm7 F#7



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

33

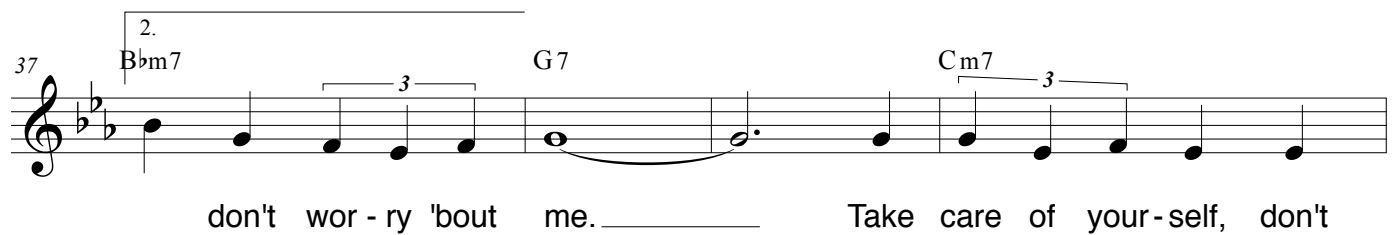
Fm7 3 1. Bbm7 3 Eb Cm Fm7 Bb7 C7(b9) (Keyboard)



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

37

2. Bbm7 3 G7 Cm7 3

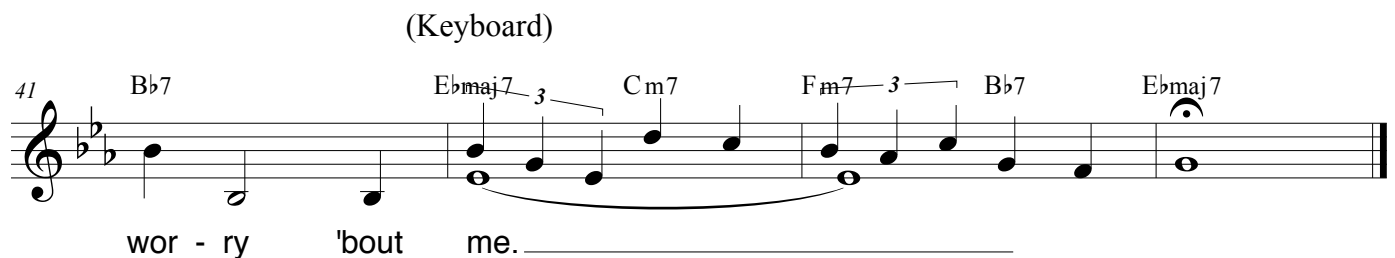


don't wor - ry 'bout me. _____ Take care of your - self, don't

(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

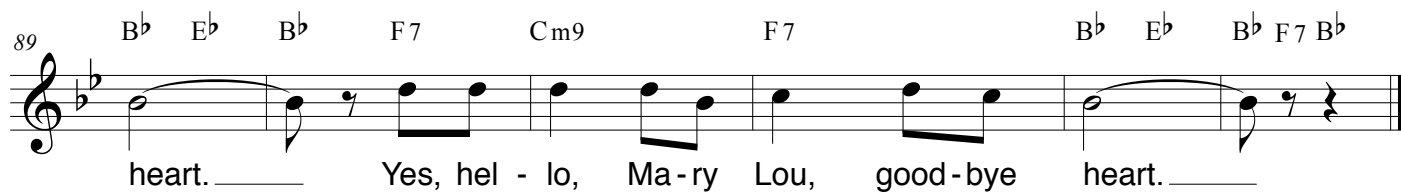
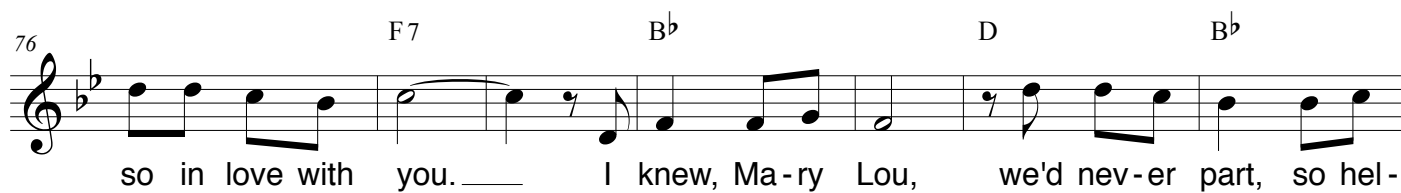
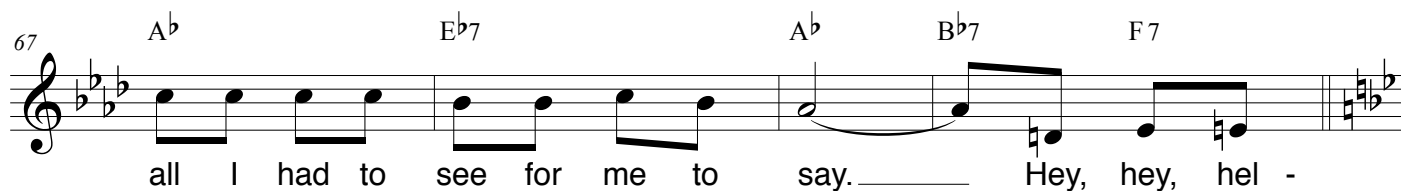
to the ground, and 'though I nev-er did meet you be-fore. I said hel-

37 Φ 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-les 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^bm 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-rettes When you're at

23 A^b A^bm A^b A^bm E^b E^b7

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

27 A^b A^bm A^b A^bm 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
 (Sax)

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
 5 $B^{\flat}m7$ $E^{\flat}7$ 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 -
 9 $B^{\flat}m7$ $E^{\flat}7$ A^{\flat}
 love song, _____ it's the tenth time you've heard it. _____
 get her, _____ or the way that you love her. _____
 12 $A^{\flat}7$ 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. _____
 16 $A^{\circ}7$ $B^{\flat}m7$ $E^{\flat}7$
 _____ You've had your first les-son _____ in learn-ing the blues.
 _____ But you're on the right track _____ for learn-ing the blues
 19 1. A^{\flat} $A^{\circ}7$ 2. A^{\flat} $A^{\flat}7$
 _____ The cig-a-rettes _____ When you're at
 23 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
 27 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 $B^b m7$ E^b7 A^b $A^{\circ}7$

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

35 $B^b m7$ E^b7 A^b A^b7

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

39 D^b $D^b m$ A^b $A^{\circ}7$

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

43 $B^b m7$ E^b7 A^b $A^{\circ}7$ (Keyboard) D.S. al Coda

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

Coda 47 E^b7 A^b $G^b m7$ $F7$

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

50 $B^b m7$ E^b7

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

52 A^b A^b7 D^b $D^b m6$ A^b D^b7 E^b7 A^b

(Keyboard)

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 Φ

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

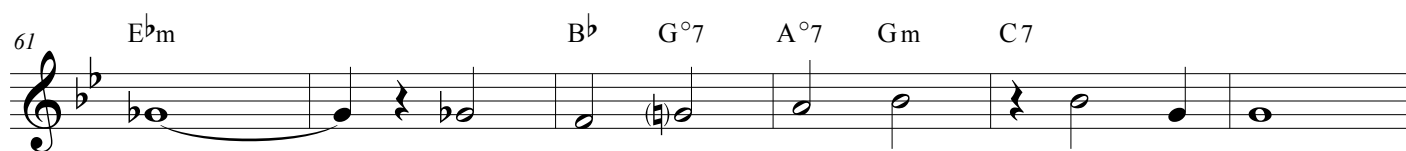
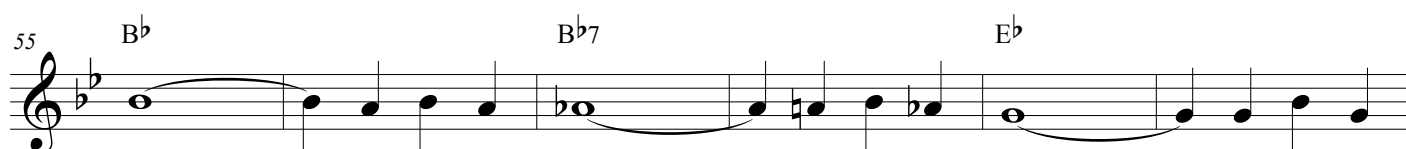
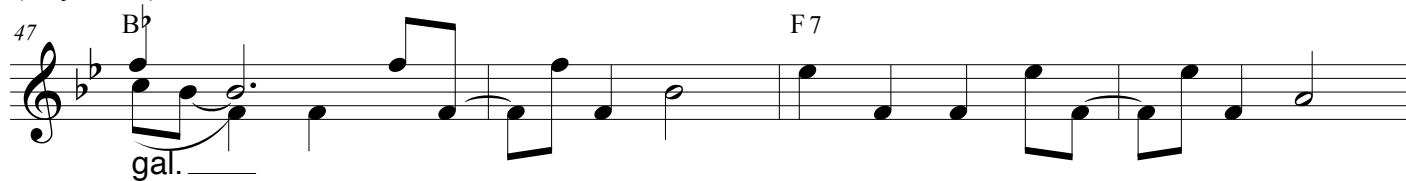
_____ would come to me _____ if she could on-ly see _____ her

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

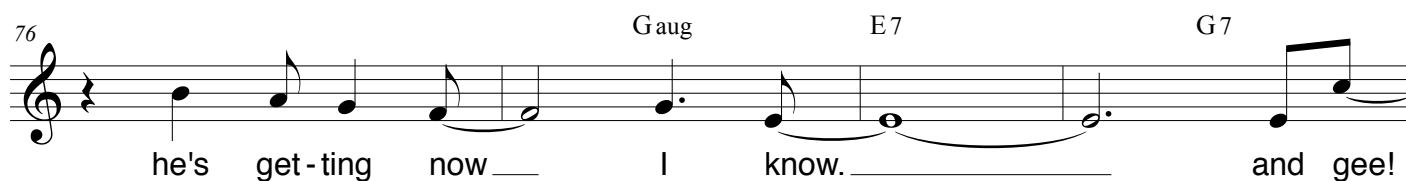
bro - ken heart - ed lone - some pal. _____ Some-bod-y stole _____ my

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^b C°7

102 C A^b Dm7 G7 C G7 C

gal.

You Made Me Love You

F

Keyboard

(Sax)

5 F Ebm7 F Dm7 Gm7 C7

5 F Am7 Abm7 Gm7 C7 Gm7 C7

9 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

13 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

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

17 Gm7 C7

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

21 F Am7 Abm7 Gm7 C7 Gm7 C7

25 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

29 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

31 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

33 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#° Dm7 1. Gm7 C7 F Gm7 C7 2. Gm7 C7 F Gm7G° F

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

You Made Me Love You

M
Keyboard

(Keyboard)

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^b, D^b°7, E^bm7, A^b7, D^b, Fm, B^bm, A^b7, B^b7, E^b9, A^b7, D^b, D^b°7, E^bm7, A^b7, D^b, Fm, B^bm, A^b7, D^b, E^b7, E^bm7, A^b7, D^b, E^b7, A^b, D^b, A^b7.

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.

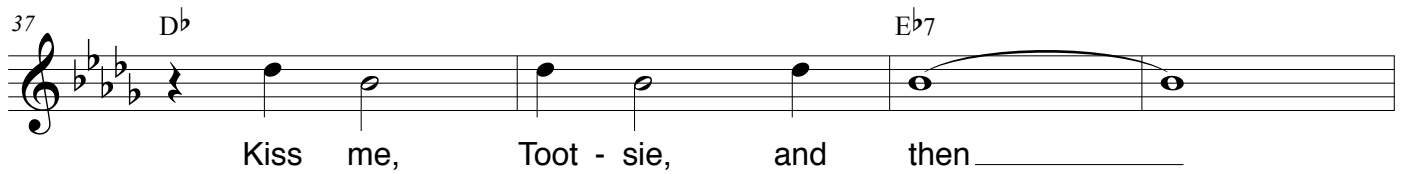
Toot, toot, Toot - sie, don't cry.

The choo choo train that takes me

a - way from you, no words can tell how sad it makes me.

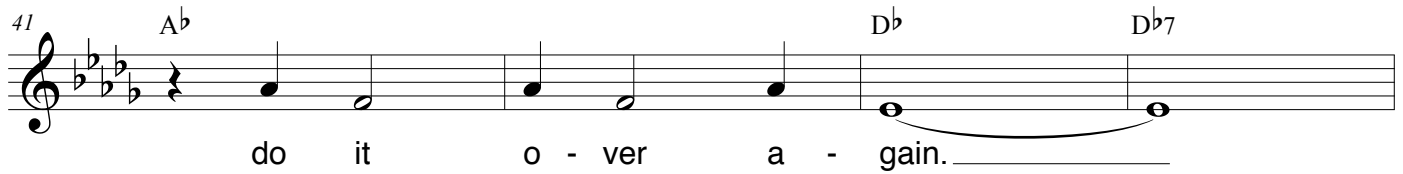
2

37 D^b E^b7



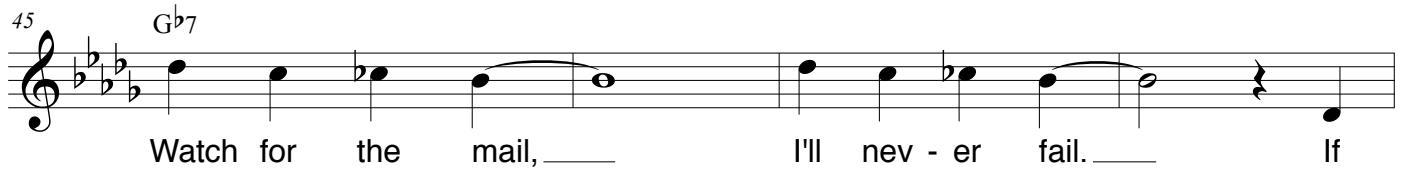
Kiss me, Toot - sie, and then _____

41 A^b D^b D^b7



do it o - ver a - gain. _____

45 G^b7



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

49 D^b



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

53 E^b7 To Coda Θ



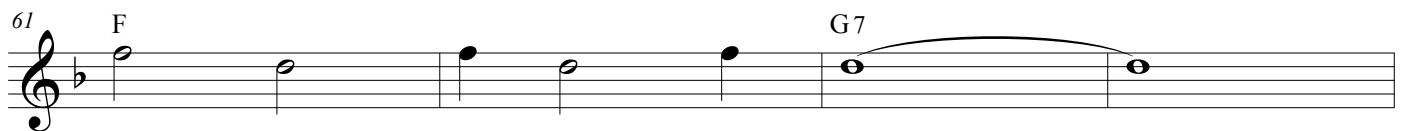
Toot, toot, Toot - sie, don't cry. _____

57 A^b A^b7 D^b $Gm7$ $C7$



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

61 F $G7$

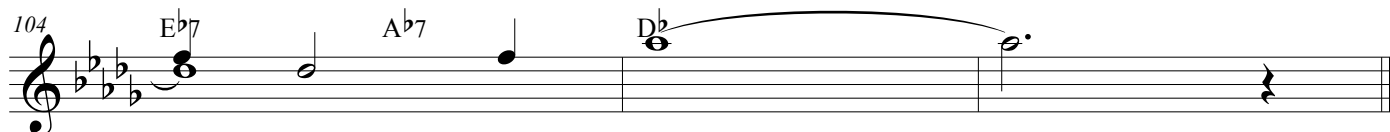
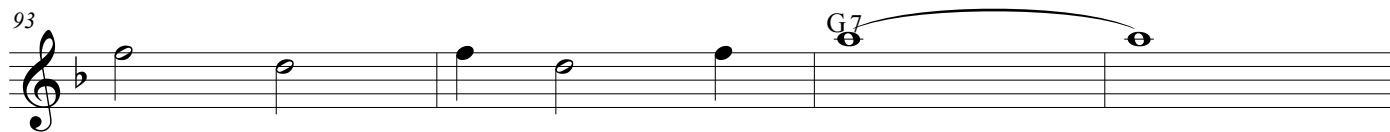
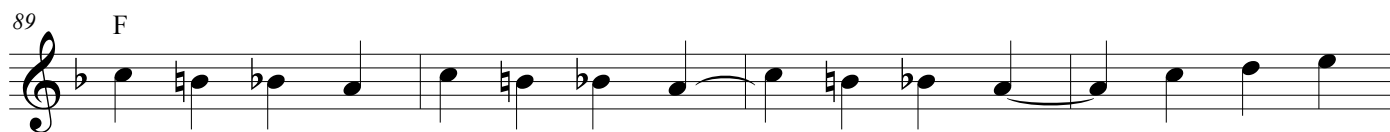
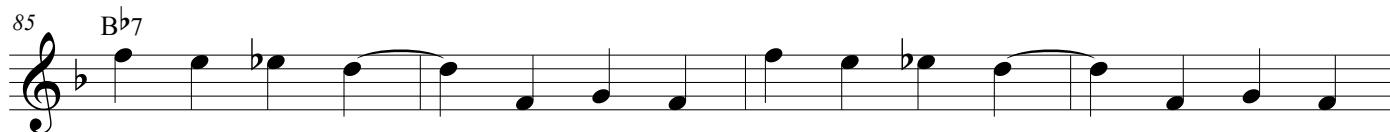
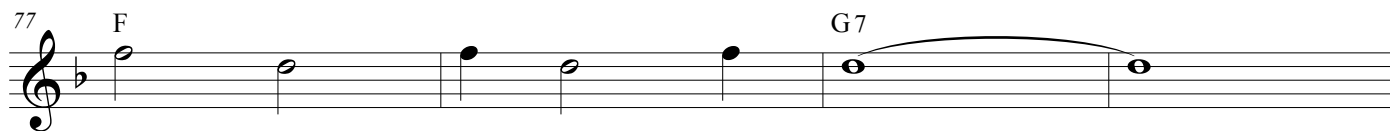
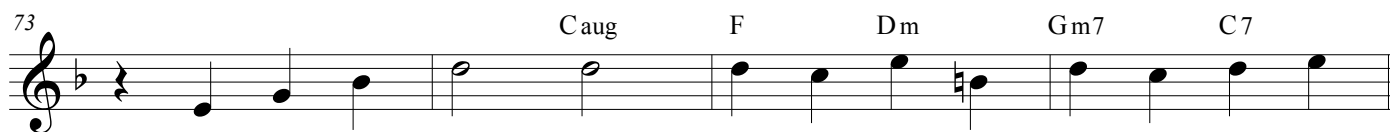


65 C F



69 $C7$





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

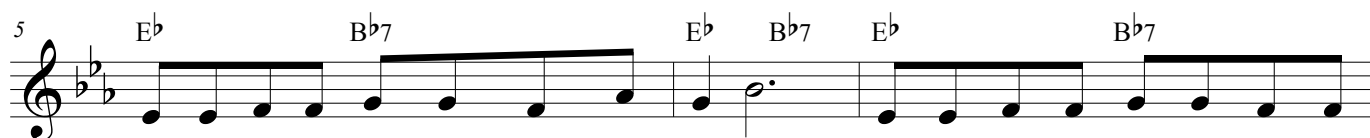
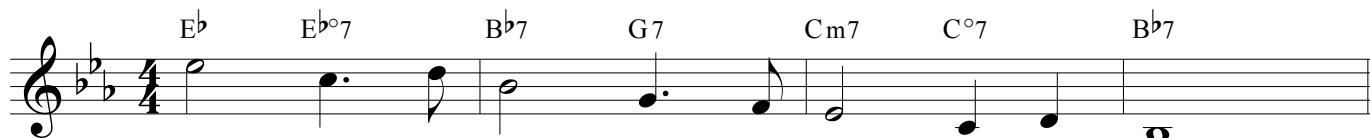
The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of six staves of music. The first staff (measures 30-33) has a $B\flat$ chord above it. The second staff (measures 34-37) has $G7$ and Cm chords above it. The third staff (measures 38-41) has $E\flat m6$, $B\flat$, Gm , and $C9$ chords above it. The fourth staff (measures 42-45) has Cm , $Cm7$, $F7$ (first ending), $B\flat$, and $F7$ (second ending) chords above it. The fifth staff (measures 46-49) has $F7$, $B\flat$ (Sax), and $Cm7$ chords above it. The sixth staff (measures 50-51) has $B\text{maj}7$ and $B\flat\text{maj}7$ chords above it. 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'. There are first and second endings for the phrase 'come a - long' starting at measure 42. The score ends with a double bar line and repeat signs.

April Showers

M

Keyboard

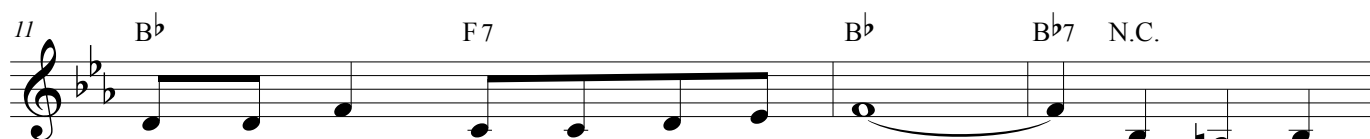
(Keyboard & Bass freely - No percussion)



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,



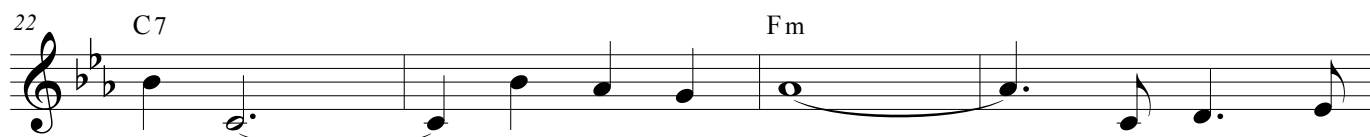
Here's the point you should nev - er miss. 'Though A - pril



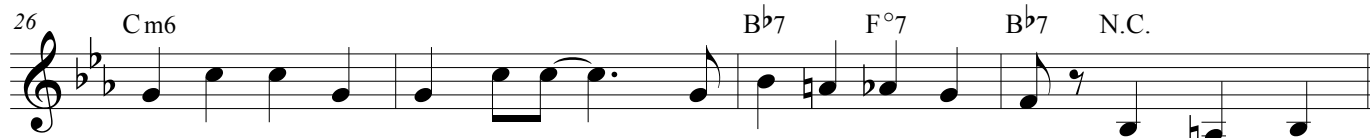
show - ers may come your way, they bring the



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 $A^b m6$ 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^b^{maj7}

Solid Rock Feel

The Glory Of Love

F

B \flat (Sax) Gm7 Cm7 F7 Keyboard

You've got to

5 $\text{\textcircled{S}}$ 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 \oplus

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

\oplus **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

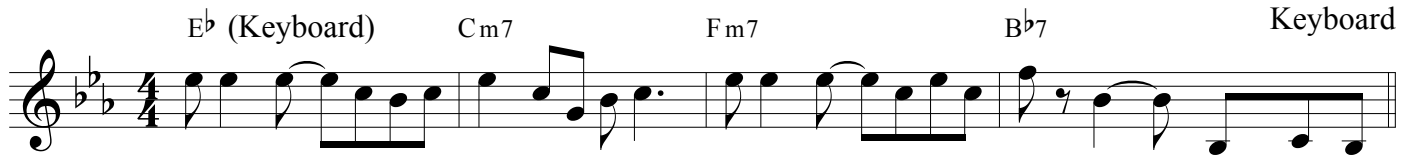
love. _____

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.



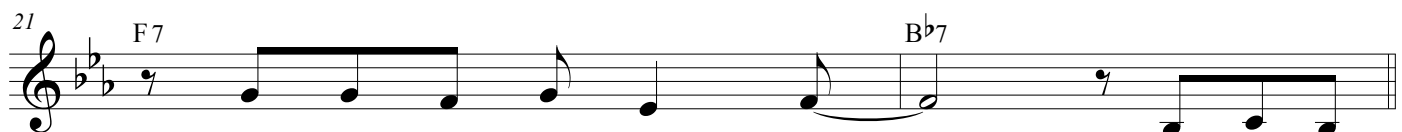
You've got to As



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

2

23 $E\flat$ $B\flat 7$ $E\flat$

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

26 $A\flat$ $E\flat$ $B\flat 7$ **To Coda** Φ

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

29 $E\flat$ (Keyboard) $Cm 7$ $Fm 7$ $B\flat 7$ **D.S. al Coda**

Φ **Coda** 33 $E\flat$ $B\flat 7$ $E\flat$

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

36 $B\flat 7$ $E\flat$ $A\flat$ $B\flat 7$

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

(Keyboard) 39 $E\flat$ $Cm 7$ $Fm 7$ $B\flat 7$ $E\flat$

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 3

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

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

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) 3

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

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

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 3 3 3

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 3 3 3

fall, and a love whose burn - ing light _____ will

18 F 3 D7(\sharp 5) 3 Gm7 C7 F 6 3

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

9 3 3 3 3 3 3

11 3 3 3 3 3 3

14 3 3 3 3 3 3

16 3 3 3 3 3 3

18 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* *Bb7* *Gm7* *Cm7* *Fm7* *Bb7*
 those, I am sure, who have told you _____ they will give you _____ the world for a

24 *Ebmaj7* *Gm7* *C7* *Am7* *Dm7*
 toy. All I have _____ are these arms _____ to en - fold you _____ and a

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

29 *Bbmaj7* *Cm7* *Dm7* *Cm7* *F7*
 won - d'ring _____ what I'm ask - ing _____ in re - turn, dear, _____ you'll be

31 *Bbmaj7* *Cm7* *Dm7* *G7* *Em7(b5)* *Ebm7*
 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* *Cm7* *F7* *Bb6* *F7* **D.S. al Coda**
 now and _____ ev - er - more, _____ that's all, that's all. _____ (Keyboard)

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

40 *Bb/D* *G7(#5)* *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 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 aug F

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

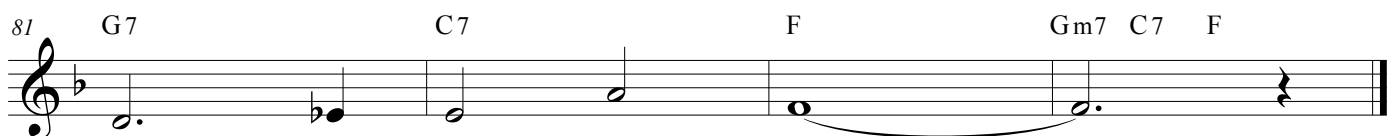
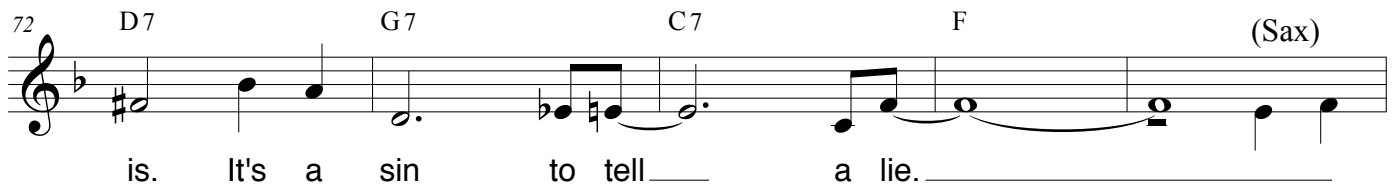
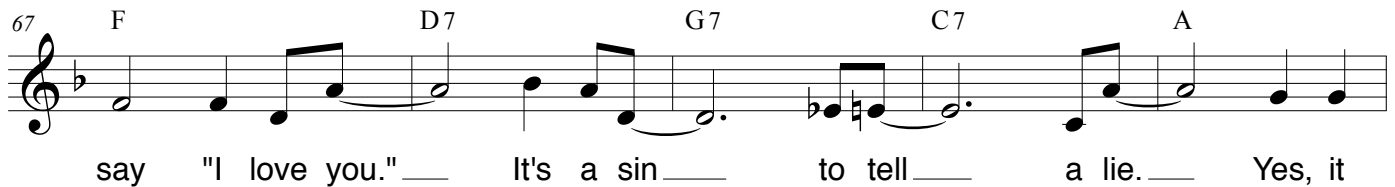
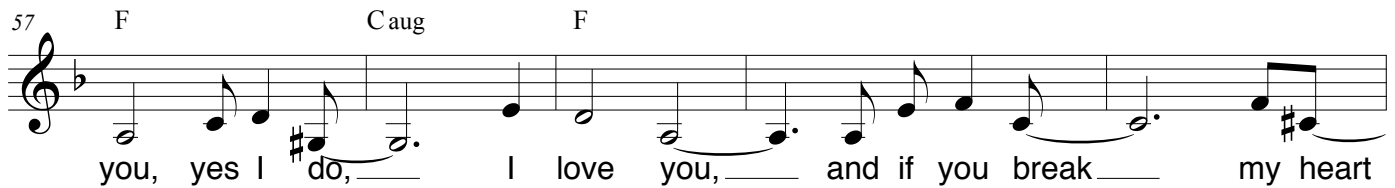
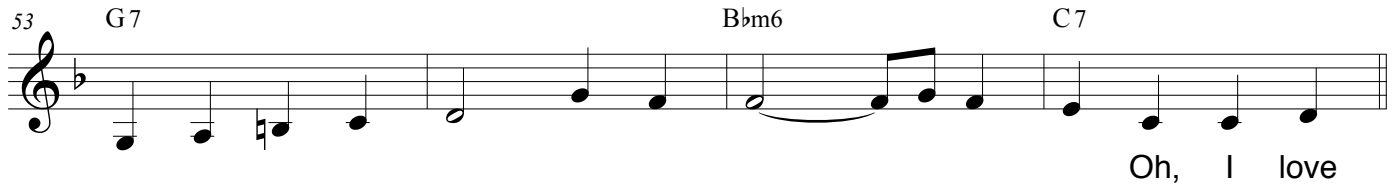
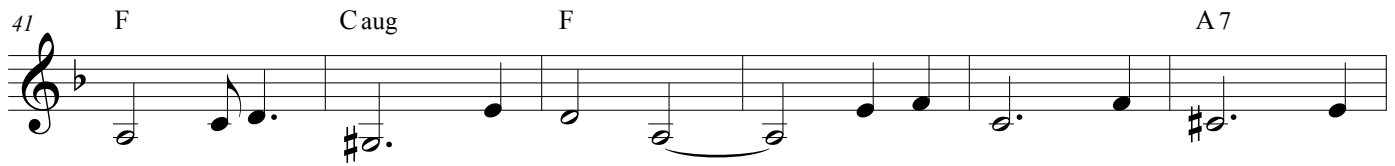
30 A7 B \flat D7 Gm B \flat B \flat m6

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

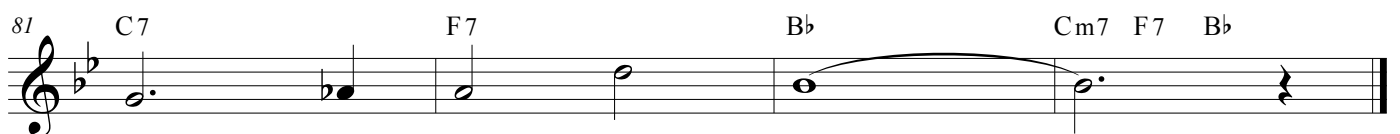
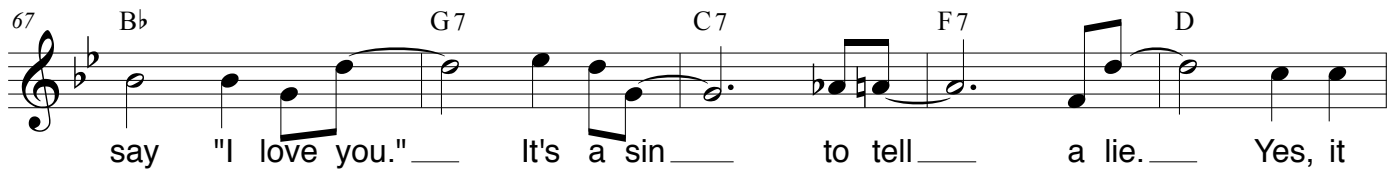
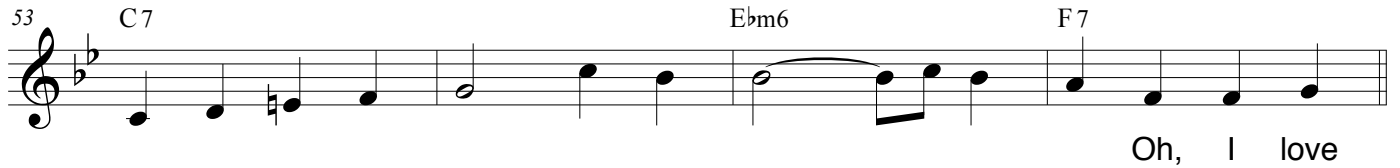
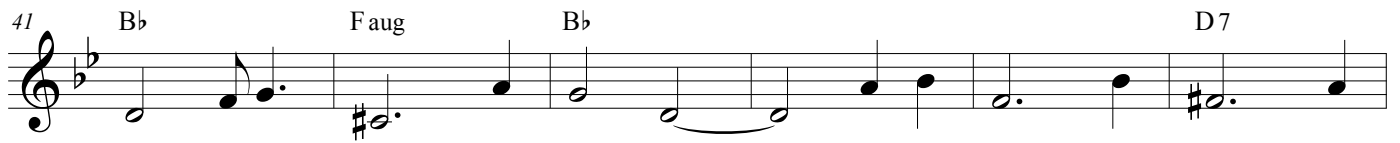
25 you, yes I do, I love you, and if you break my heart

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, /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



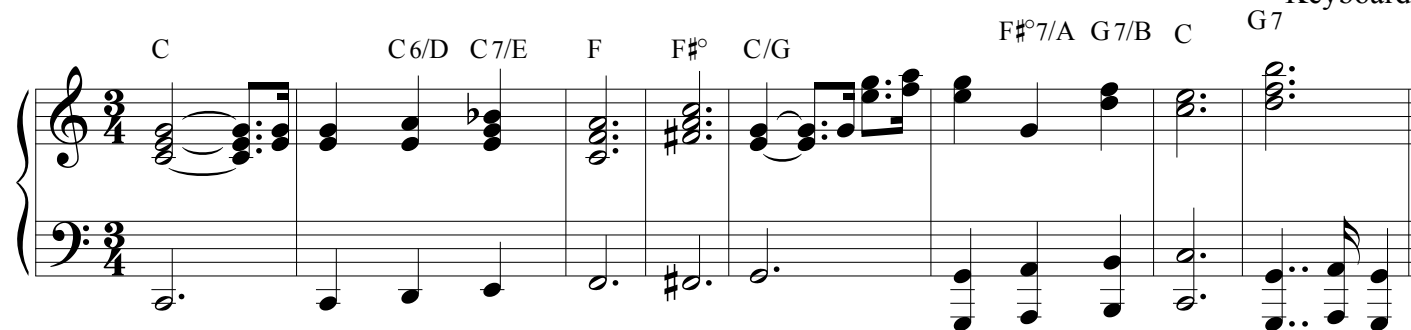
Play As Written

Love Letters

F

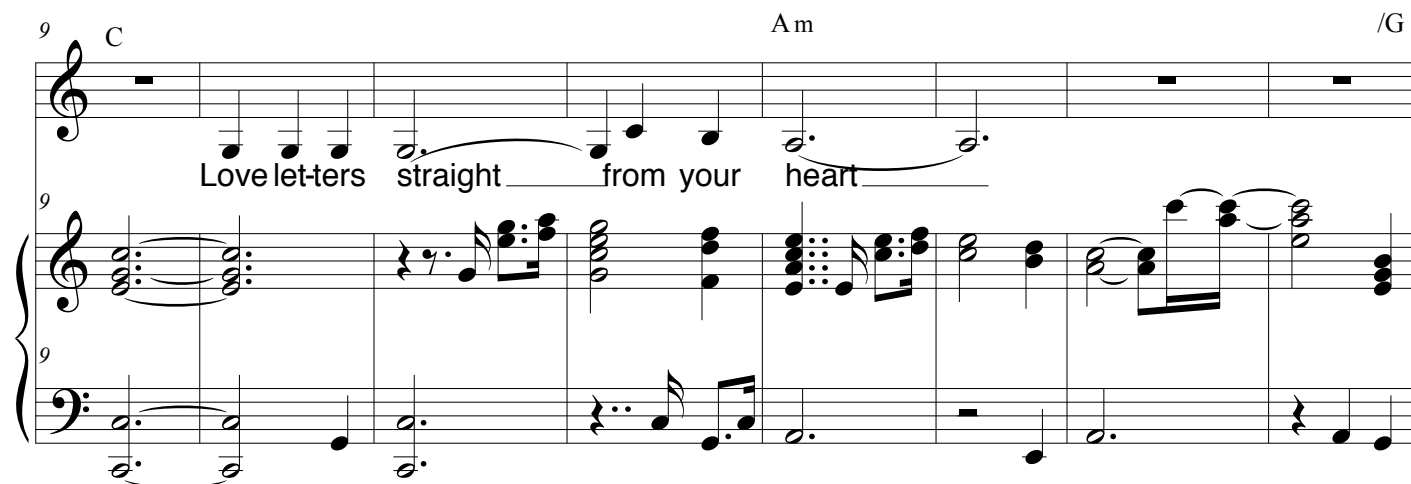
Keyboard

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



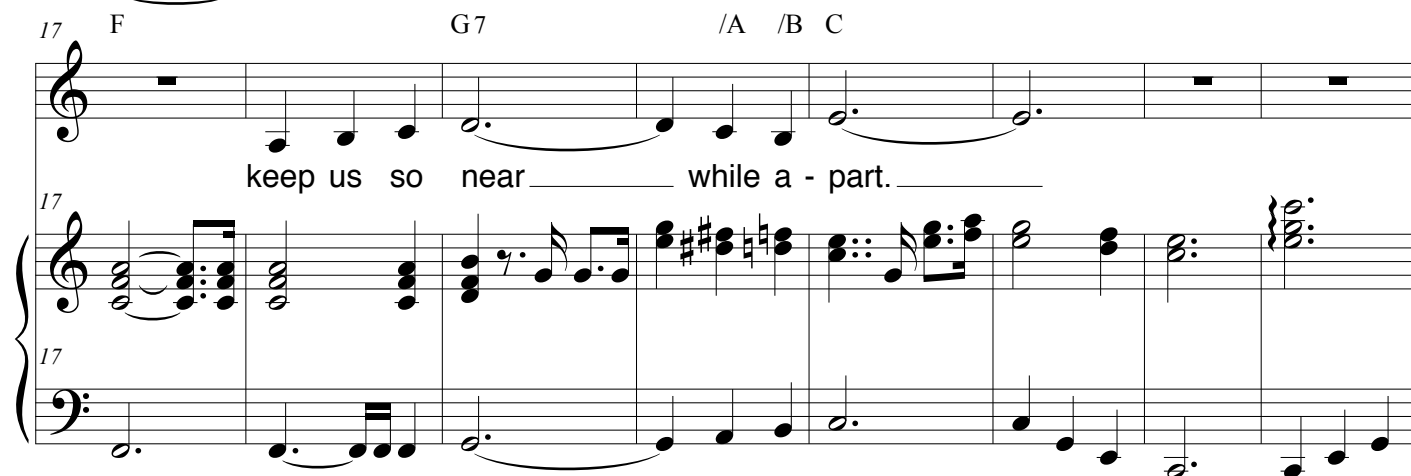
9 C Am /G

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

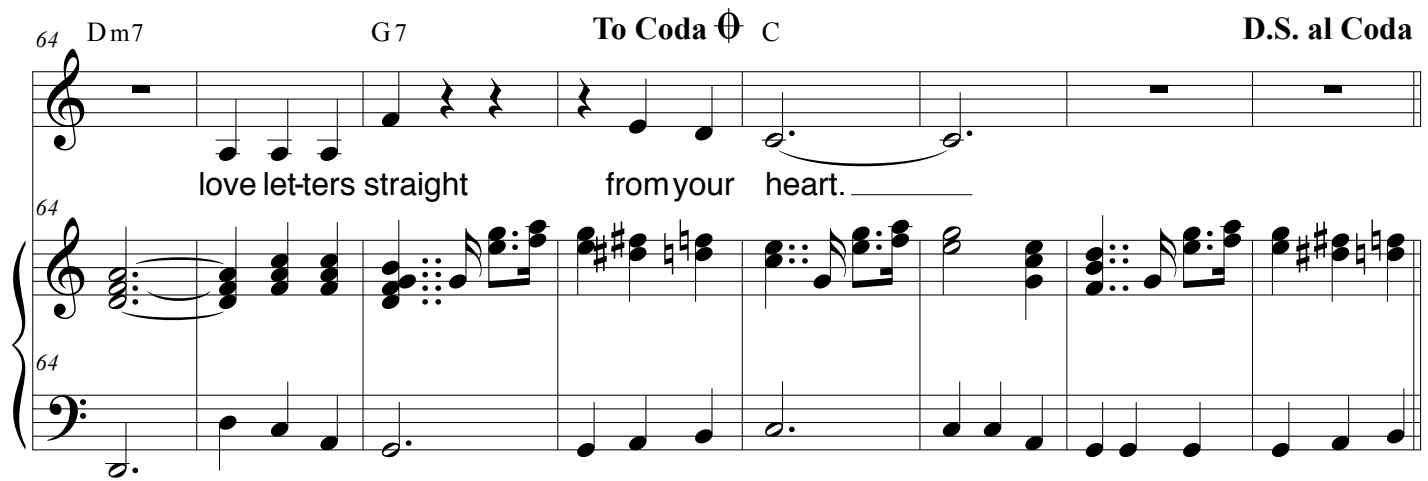
and I kiss the name _____ that you sign. _____

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 Φ C D.S. al Coda

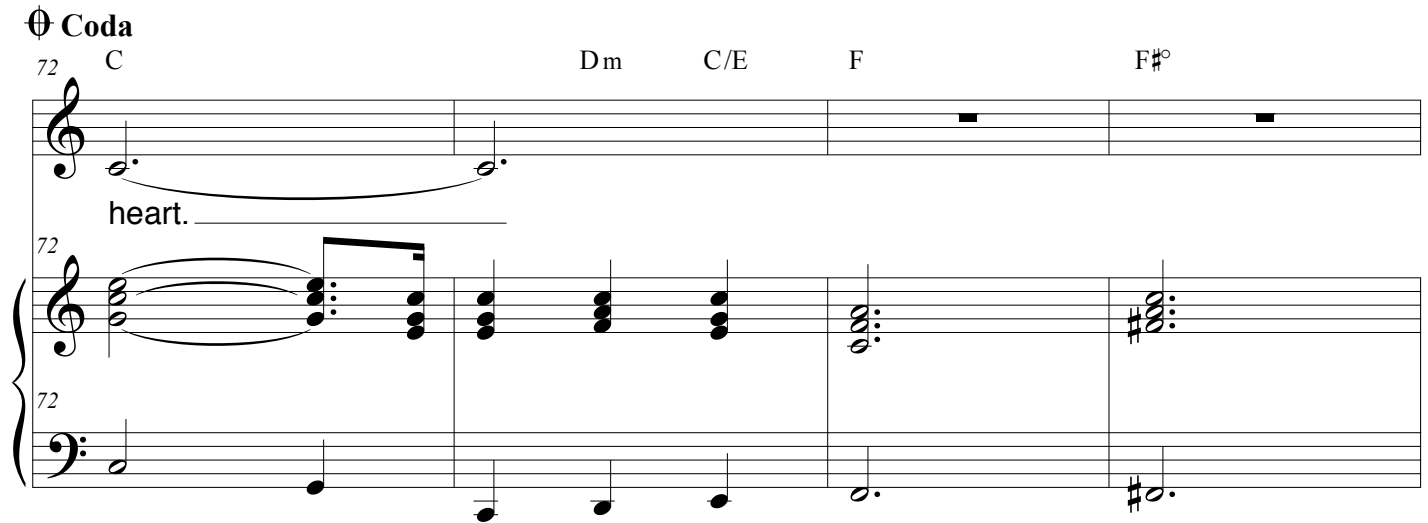
love let-ters straight from your heart.



Φ Coda

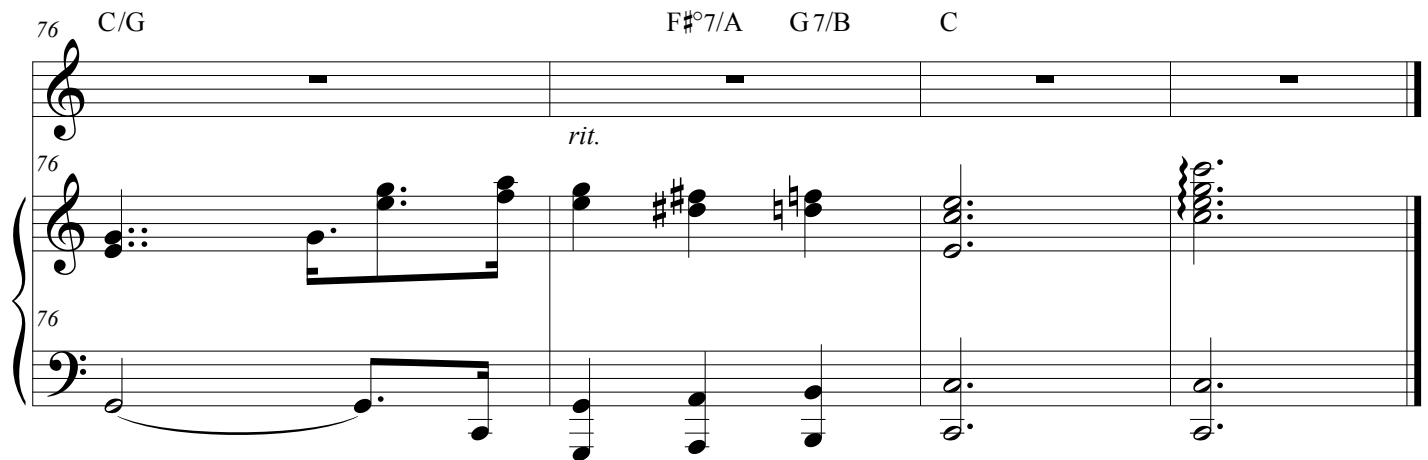
72 C Dm C/E F F \sharp°

heart.



76 C/G F \sharp° 7/A G7/B C

rit.



Play As Written

Love Letters

M

 Keyboard

F F6/♯7/A B♭ B° F/C B°7/DC7/E F C7

The introduction consists of 8 measures in 3/4 time. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chords are indicated above the staff: F, F6/♯7/A, B♭, B°, F/C, B°7/DC7/E, F, and C7.

9 F Dm /C

Love letters straight from your heart

Measures 9-16. The vocal line begins with the lyrics 'Love letters straight from your heart'. The piano accompaniment continues with chords and moving lines. Chords indicated: F, Dm, and /C.

17 B♭ C7 /D /E F

keep us so near while a - part.

Measures 17-24. The vocal line continues with the lyrics 'keep us so near while a - part.'. The piano accompaniment continues with chords and moving lines. Chords indicated: B♭, C7, /D, /E, and F.

25 Bm7(♭5) E7 /F♯/G♯ Am

I'm not a - lone in the night

Measures 25-32. The vocal line continues with the lyrics 'I'm not a - lone in the night'. The piano accompaniment continues with chords and moving lines. Chords indicated: Bm7(♭5), E7, /F♯/G♯, and Am.

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

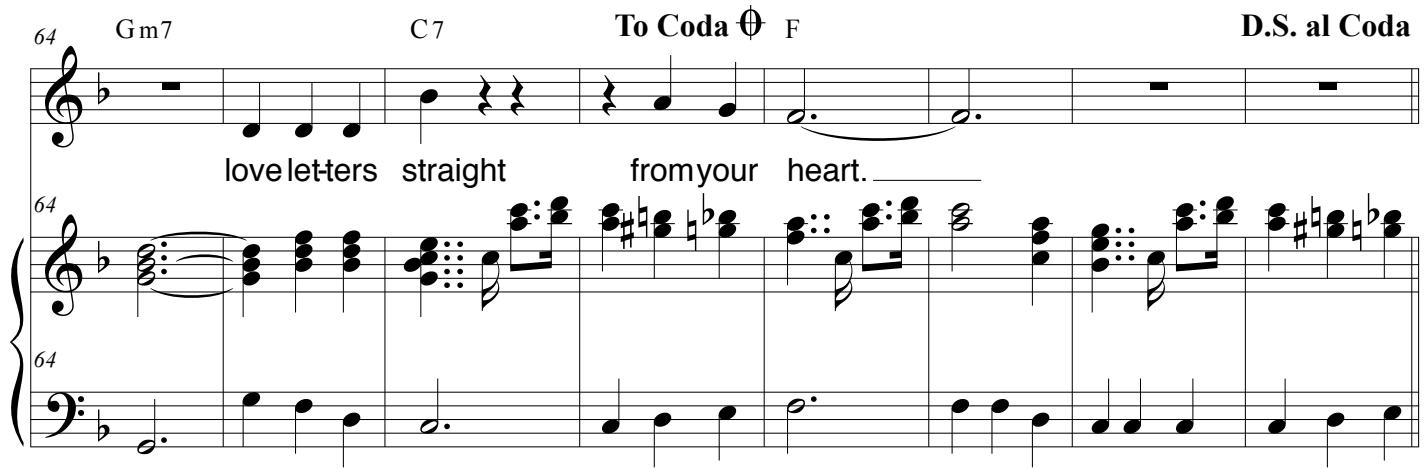
And, dar-ling, then _____ I read a - gain right from the start _____

56



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

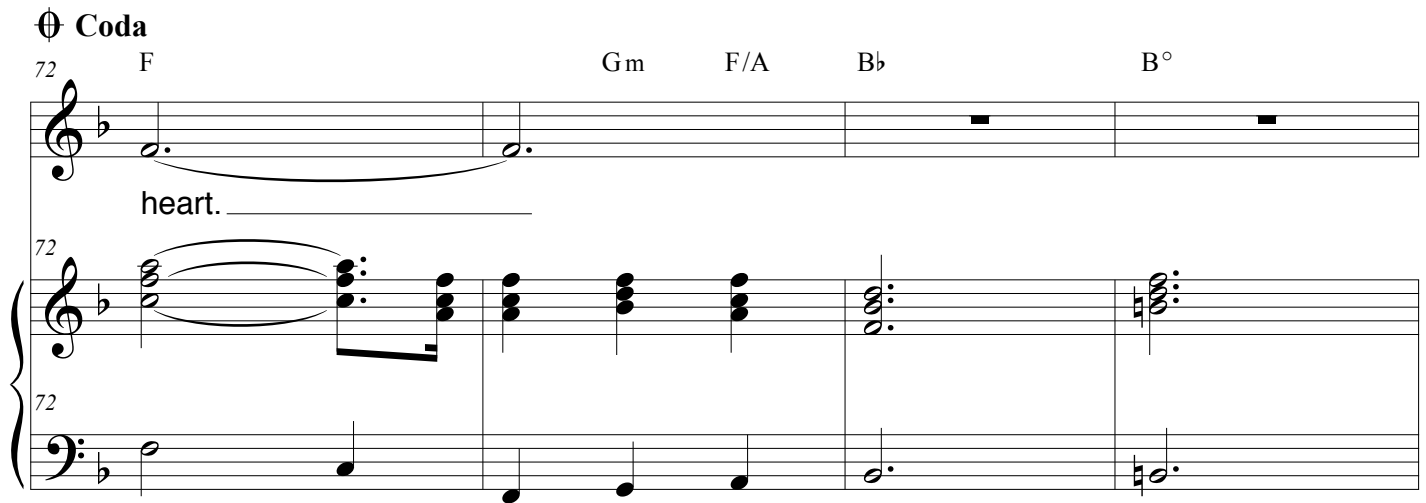
love letters straight from your heart.



\oplus Coda

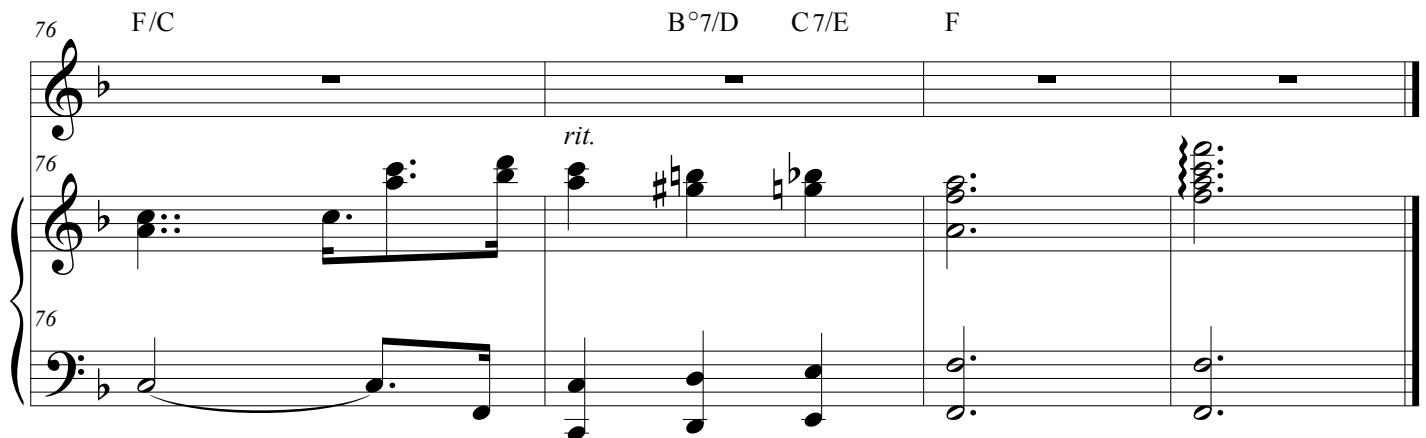
72 F Gm F/A B \flat B $^{\circ}$

heart.



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

rit.



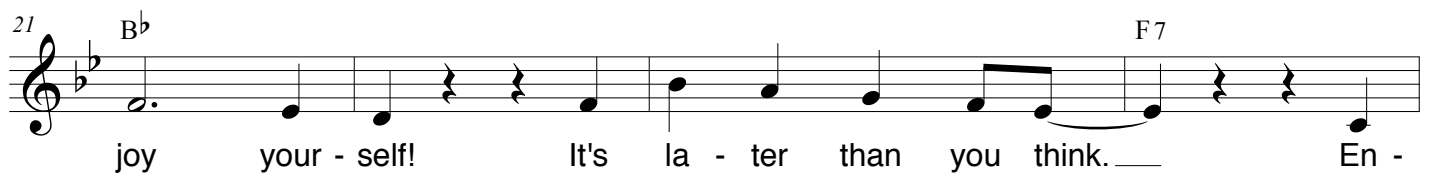
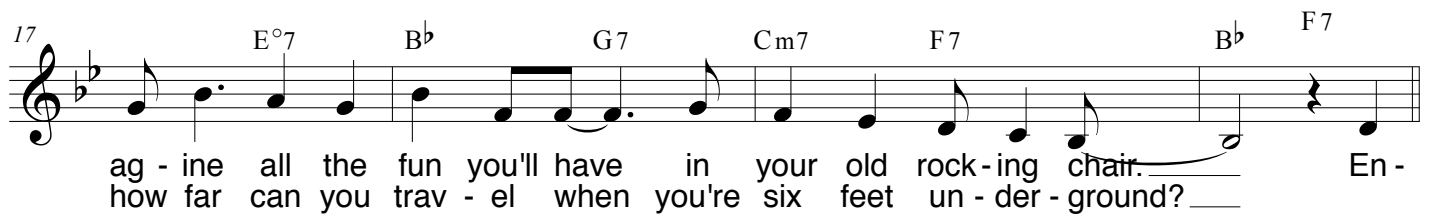
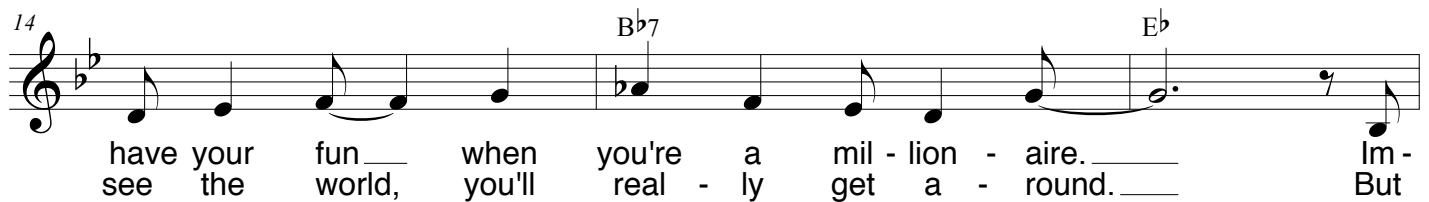
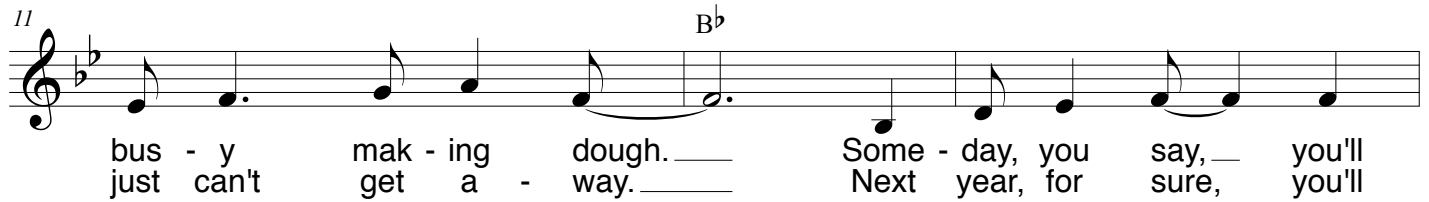
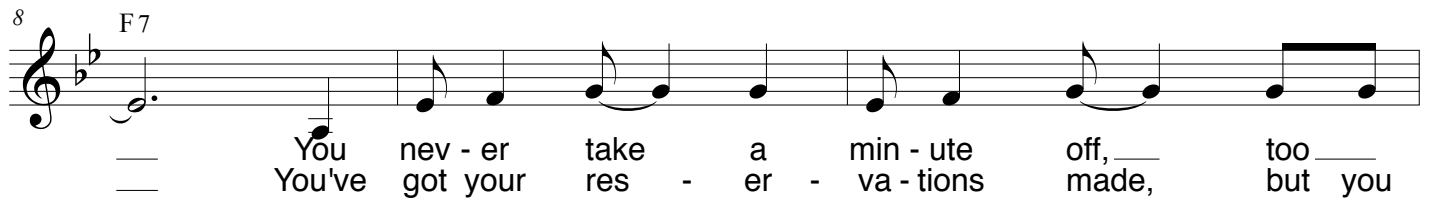
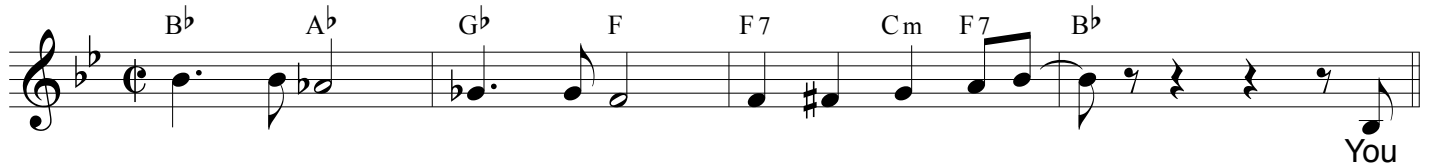
MALE VOCAL


Samba Beat

Enjoy Yourself

Keyboard

(Keyboard)



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 Cm7 F7 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). The time signature is 4/4. The notation consists of a treble and bass staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, E^b, E^o7, Fm, B^b7, E^b, E^o7, B^b7.

5 (Sax)

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, A^b, E^b/G, Fm7, B^b7.

9

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, E^b, E^o7, Fm, B^b7. There is a first ending bracket over measures 11-12 with chords E^b and Fm-B^b7, and a second ending bracket over measures 13-14 with chords E^b and E^b7.

14

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: A^b, Fm7, E^b7/D^b, B^b7, E^b, E^b7.

18

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: A^b, F7, E^b, E^o7, Fm7, B^b7. The word "(Keyboard)" is written at the end of the staff.

22

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, A^b, E^b/G, Fm7, B^b7.

26

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7, B^b7, E^b, E^o7, Fm, B^b7, E^b, A^b7, E^b, B^b7.

When

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

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

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

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

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

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

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

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

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

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

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

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

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

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

♩ 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!