



Set E

Last revised: 2019.03.11

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21 $B^b m7$ $E^b 7$ $A^b Maj7$



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

25 $C m7$ $F 7$ $B^b 7$ $G 7$



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

29 $C m$ $C m/B$ $C m/B^b$ $C m/A$ $A^b 7$ $G 7$ $C m$



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

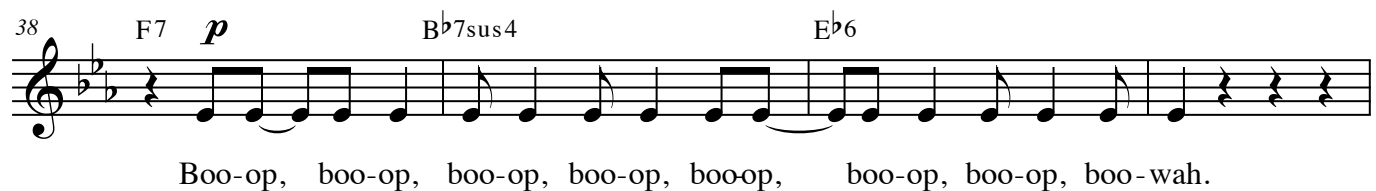
33 $F 7$ $B^b 7sus4$ $E^b 6$

1.	2.
$E^b 6$ (Sax)	$E^b 6$



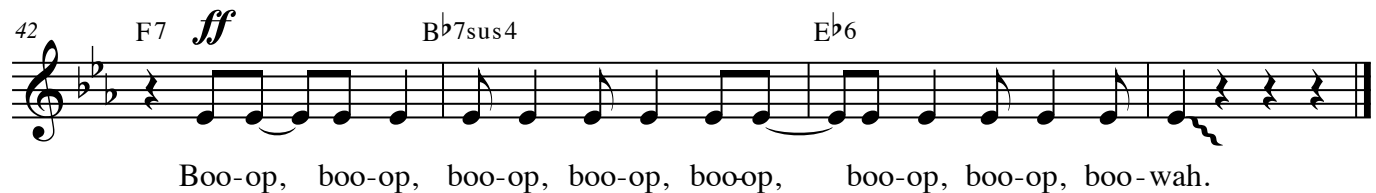
Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo - wah _____ wah.

38 $F 7$ *p* $B^b 7sus4$ $E^b 6$



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

42 $F 7$ *ff* $B^b 7sus4$ $E^b 6$



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

It Don't Mean A Thing

M
Keyboard

F m F m/E^b D^b7 C7 F m F m/E^b D^b7 C7

It

5 F m F m/E F m/E^b F m/D D^b7 C7 F m

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

9 B^b7 E^b7sus4 A^b6 C7(#5)

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

13 F m F m/E F m/E^b F m/D D^b7 C7 F m

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

17 B^b7 E^b7sus4 A^b6 A^b6

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

21 $E\flat m7$ $A\flat7$ $D\flat Maj7$

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

25 $F m7$ $B\flat7$ $E\flat7$ $C7$

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

29 $F m$ $F m/E$ $F m/E\flat$ $F m/D$ $D\flat7$ $C7$ $F m$

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

33 $B\flat7$ $E\flat7sus4$ $A\flat6$

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

1. $A\flat6$ 2. $A\flat6$

(Keyboard)

38 $B\flat7$ $E\flat7sus4$ $A\flat6$

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

42 $B\flat7$ $E\flat7sus4$ $A\flat6$

Boo-op, 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

The musical score is written for a 4/4 time signature in a key with four flats (B-flat major or D minor). It consists of five systems of music, each with a vocal line and a keyboard accompaniment line. The lyrics are written below the vocal line.

System 1: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: D^b (half note), F7 (quarter note), G^b (quarter note), E^b7 (quarter note), B^o (quarter note), and A^b7 (quarter note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: D^b (half note), F7 (quarter note), G^b (quarter note), E^b7 (quarter note), B^o (quarter note), and A^b7 (quarter note). The lyrics are: (Keyboard) Mus-i-cal de - mon, set your hon-ey a-dreamin' won't you play me some rag? —

System 2: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: D^b (half note), E^o7 (quarter note), and A^b7 (quarter note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: D^b (half note), E^o7 (quarter note), and A^b7 (quarter note). The lyrics are: (Male) Won't you play a sim - ple mel - o -

System 3: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: A^b7(#5) (half note), D^b (half note), and D^o7 (half note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: A^b7(#5) (half note), D^b (half note), and D^o7 (half note). The lyrics are: — Just change that class-i-cal nag to some sweet beau-ti-ful drag. —

System 4: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: E^bm7 (half note), A^b7 (half note), D^b (half note), and E^o7 (half note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: E^bm7 (half note), A^b7 (half note), D^b (half note), and E^o7 (half note). The lyrics are: — If you will play from a cop - y of a tune that is chop - py you'll get

System 5: The keyboard part starts with a treble clef and a key signature of four flats. The notes are: A^b7 (half note), D^b (half note), and E^o7 (half note). The vocal part starts with a treble clef and a key signature of four flats. The notes are: A^b7 (half note), D^b (half note), and E^o7 (half note). The lyrics are: — One with good old fash - ioned all my ap - plause and that is sim-ply be - cause har - mo - ny. Play a

2

18

1, 2, 3. 4.

D^b D^o7 E^bm7 A^b7 D^b D^o B^b7

I want to lis-ten to rag.

(Keyboard)

sim - ple mel - o - dy.

23

E^b G^b°7 B^b7

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 -

26

B^b7(#5) E^b E^o7 Fm7 B^b7

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?_____

31

E^b G^b°7 B^b7

play from a cop - y of a tune that is choppy you'll get all my ap-prise and that is

One with good old fash - ioned har - mo - ny.

35

E^b E^b7 Fm F^o7 E^b

sim-ple be - cause I want to lis-ten to rag.

Play a sim - ple song in rag._____

I've Got You Under My Skin

F

Keyboard

Cm B \flat A \flat G

5 Cm7 F7 B \flat Maj 7 Dm7(b5) G7(b9)

9 Cm7 F7 B \flat Maj 7 Gm7

13 Cm7 F7 F7/E \flat Dm7 G7

17 Cm7 F7 B \flat Maj 7 Dm7(b5) G7(b9)

21 Cm7 F7 B \flat Maj 7 Dm7(b5) G7

25 Cm7(b5) F7(b9) A/B \flat B \flat Maj 7

29 Am7 D7 F \sharp /G GMaj 7

33 Cm7 F7 B \flat Maj 7 Dm7(b5) G7

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

37 Cm7 3 3 F7 3 F7/E^b 3 Dm7 3 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^b 3 Dm7 3 D^b7 3 Cm7 F7 3
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 E^bm7(b5) E^bdim7 Dm7 G7
 know, lit-tle fool, _____ you nev-er can win? _____ Use your men-

49 Cm7 F7 B^b Fm7 B^b7
 tal - i - ty! _____ Wake up to re - al - i - ty!" _____ But each

53 E^bMaj7 A^b7 B^bMaj7 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^b Dm7 G7 (Sax)
 got you _____ un-der my skin. _____

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

67 Cm7 Bmaj7 B^b Cm7 B9 B^bMaj9
 got you _____ un-der my skin. _____

I've Got You Under My Skin

M

Keyboard

4/4 Fm Eb Db C

I've

5 Fm7 Bb7 EbMaj7 Gm7(b5) C7(b9)

got you un - der my skin. I've

9 Fm7 Bb7 EbMaj7 Cm7

got you deep in the heart of me, so

13 Fm7 Bb7 Bb7/Ab Gm7 C7

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

17 Fm7 Bb7 EbMaj7 Gm7(b5) C7(b9)

got you un - der my skin. I've

21 Fm7 Bb7 EbMaj7 Gm7(b5) C7

tried so not to give in. I've

25 Fm7(b5) Bb7(b9) D/Eb EbMaj7

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

29 Dm7 G7 B/C CMaj7

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

33 Fm7 Bb7 EbMaj7 Gm7(b5) C7

got you un - der my skin. I'd

37 Fm7 3 Bb7 3 Bb7/Ab 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 Bb7 3 Bb7/Ab 3 Gm7 3 Gb7 3 Fm7 Bb7 3

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

45 Am7(b5) Abdim7 Gm7 C7

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

49 Fm7 Bb7 Eb Bbm7 Eb7

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

53 AbMaj7 Db7 EbMaj7 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 Bb7(b9) Eb Gm7 C7 (Keyboard)

got you _____ un-der my skin. _____

61 Eb Gm7(b5) C7(b9) Fm7 Bb7(b9) Eb Gm7(b5) C7(b9)

skin. _____ I've got you _____ un-der my skin. _____ I've

67 Fm7 Emaj7 Eb Fm7 E9 EbMaj9

got you _____ un-der my skin. _____

Alexander's Ragtime Band

F

(Keyboard)

Keyboard

The piano introduction is in 4/4 time, key of G major. It features a treble and bass staff. The treble staff has a wavy line above the first two measures, indicating a tremolo or rapid oscillation. The bass staff provides a harmonic accompaniment with chords and moving lines.

5 G G7 C A m7 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

29 C C m6



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

33 G/B B^b 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[#]



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

49 C A7 Dm G7 C C7 (Sax)



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

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

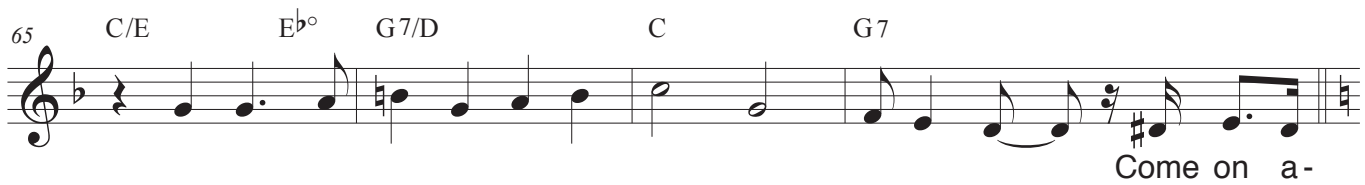


man, ___ up to the man, ___ who's the lead - er of the band! ___ And if you

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



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



Alexander's Ragtime Band

M

(Keyboard)

Keyboard

The first system of the musical score for 'Alexander's Ragtime Band' is shown. It consists of a treble staff and a bass staff. The treble staff begins with a wavy line indicating a keyboard part. The bass staff contains a series of chords: C major, C7, F major, D minor 7, and G7. The melody in the treble staff is a simple, rhythmic line.

5 C C7 F D m7 G7

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

9 C D7 G7

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

13 C C7 F G7

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

17 C C7/B^b F/A F[°] G G7 C C7

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

29 C C m6

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

33 G/B B^b 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#°

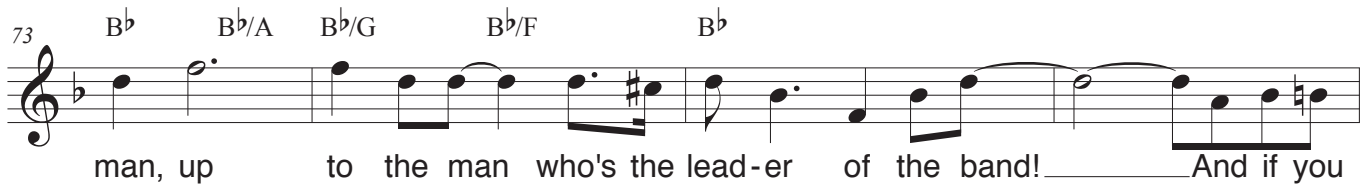
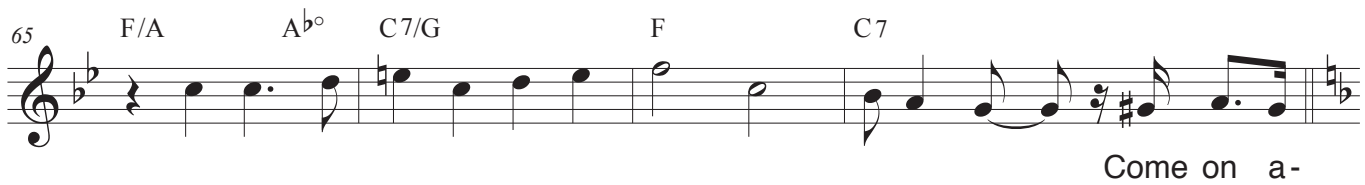
care to hear the Swan-ee Riv - er played in rag - time, ___ come on and

49 C A7 Dm G7 C C (Keyboard)

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

53 B^b B^b/A B^b/G B^b/F F F7 B^b

57 E^b E^b/D E^b/C E^b/B^b E^b



Imagination

F

Keyboard

(Keyboard & Bass - Freely)

Musical notation for the first system of 'Imagination'. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. Chords are indicated above the staff: A^bMaj7, C m7, B^bm, B^o7, C m, F m7, B^bm7, and E^b7. The lyrics 'Im-ag-in-' are written below the staff, with a fermata over the final note.

5

(All - In Rhythm)

Musical notation for the second system of 'Imagination'. The key signature is B-flat major. The time signature is common time. The melody is written on a single staff. Chords are indicated above the staff: A^bMaj7, A^o7, B^bm7, B^o7, A^bMaj7/C, C m7(b5), and F7(b9). The lyrics 'a - tion is fun - ny, it makes a cloud - y day sun - ny, a - tion is cra - zy, your whole per - spec - tive gets ha - zy,' are written below the staff.

Musical notation for the third system of 'Imagination'. The key signature is B-flat major. The time signature is common time. The melody is written on a single staff. Chords are indicated above the staff: B^bm7, F7(#5), B^bm7, E^b7(#5), C m7, F7(b9), B^bm7, E^b7(b9), E^bm7, and A^b7. The lyrics '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?"' are written below the staff.

Musical notation for the fourth system of 'Imagination'. The key signature is B-flat major. The time signature is common time. The melody is written on a single staff. Chords are indicated above the staff: D^bMaj7, D m7, G7, C m7, F9, F7(b9), and F^{#o}. The lyrics 'Have you ev-er felt a gen-tle touch and then a kiss, and then and then' are written below the staff.

Musical notation for the fifth system of 'Imagination'. The key signature is B-flat major. The time signature is common time. The melody is written on a single staff. Chords are indicated above the staff: G m7, C m7, F m7, B^b7, B^bm7/E^b7, and E^b7(#5). 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 $A^b\text{Maj7}$ $A^\circ7$ $B^b\text{m7}$ $B^\circ7$ $A^b\text{Maj7/C}$ $C\text{m7}(b5)$ $F7(b9)$

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

26 $B^b\text{m}$ $B^b\text{m7}$ E^b7 $C7(\#5)$ $F7(b9)$

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

30 $B^b\text{m7}$ $B^b\text{m7}/E^b$ E^b7 A^b6 $B^b\text{m7}$ E^b7 *To Coda* Φ *D.S. al Coda* (Sax)

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

Φ *Coda*

34 $B^b\text{m7}$ $C\text{m7}$ $C\text{m7}/G$ $F9$

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

37 $B^b\text{m7}$ $B^b\text{m7}/E^b$ $E^b7(b9)$ $B^b\text{m7}$ $A\text{Maj7}$ $A^b\text{Maj7}$

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

Imagination

M

Keyboard

(Keyboard & Bass - Freely)

C Maj7 E m7 D m D[♯]°7 E m A m7 D m7 G7

Im-ag-in-

♩ (All - In Rhythm)

5 C Maj7 C[♯]°7 D m7 D[♯]°7 C Maj7/E E m7(b5) A7(b9)

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

9 D m7 A7(♯5) D m7 G7(♯5) E m7 A7(b9) 1. D m7 G7(b9) 2. G m7 C7

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

14 F Maj7 F[♯]m7 B7 E m7 A9 A7(b9) A[♯]°

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

18 B m7 E m7 A m7 D7 D m7/GG7 G7(♯5)

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

22 C Maj7 C#°7 D m7 D#°7 C Maj7/E E m7(b5) A7(b9)

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

26 D m G7 E 7(#5) A7(b9)

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

30 D m7 D m7/G G7 C 6 D m7 G7 (Keyboard)

To Coda \oplus *D.S. al Coda*

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

34 D m7 E m7 E m7/B A 9

\oplus *Coda*

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

37 D m7 D m7/G G7(b9) D m7 D#Maj7 C Maj7

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

Tick Tock Polka

(Keyboard)

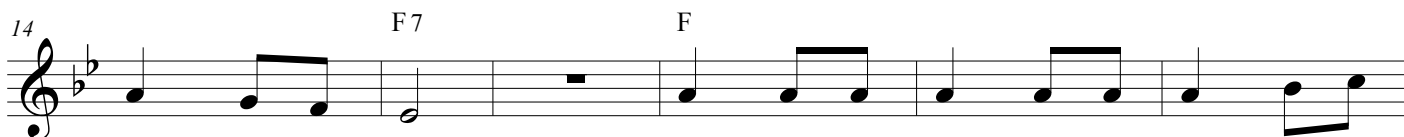
Keyboard



9 (Keyboard on D.S.)
B \flat



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



ev - 'ning a - way.
make you feel blue.

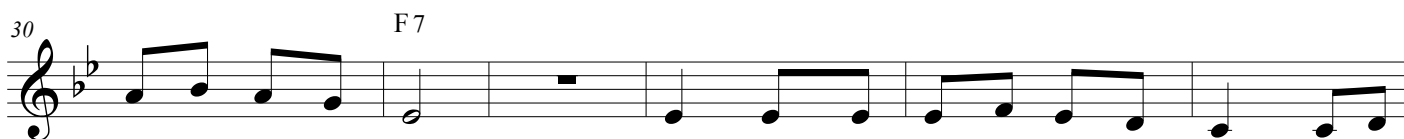
Tick, tick, tick tock goes my heart with the
Tick, tick tick, tock goes my heart with the



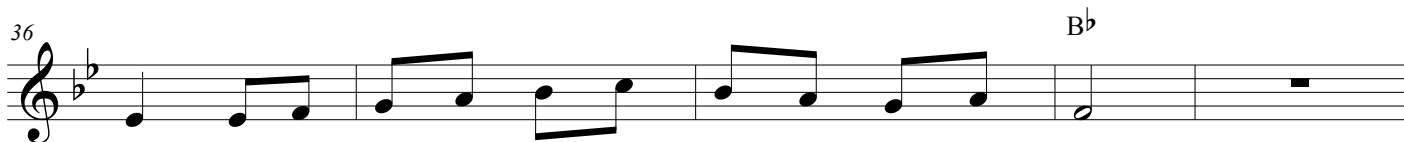
clock beat - ing time while the mu - sic is played.
clock 'cause it knows I am danc - ing with you.

To Coda Φ 

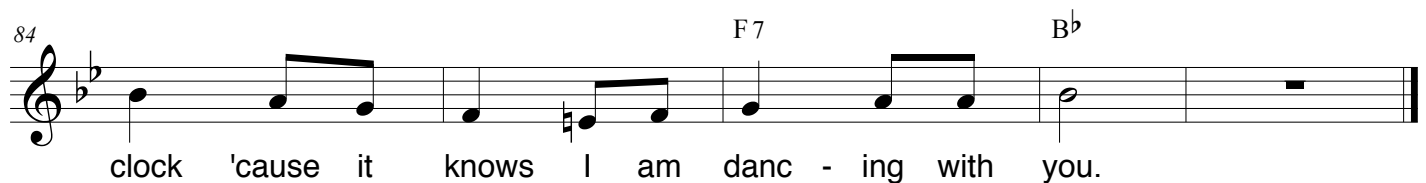
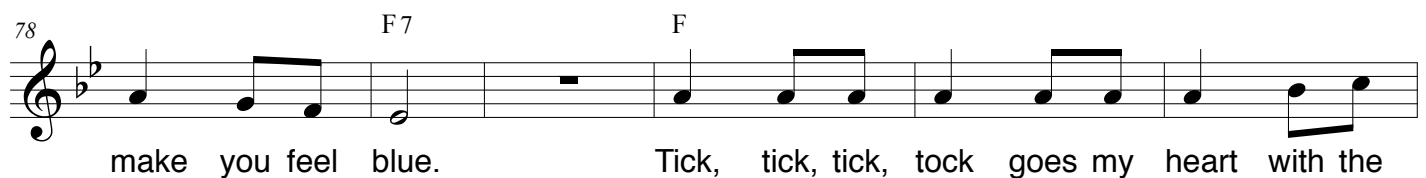
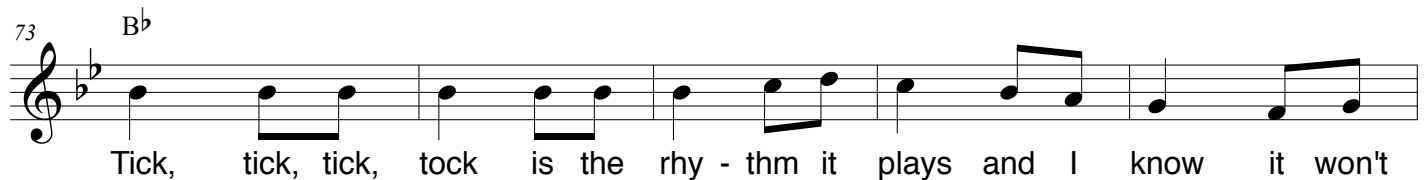
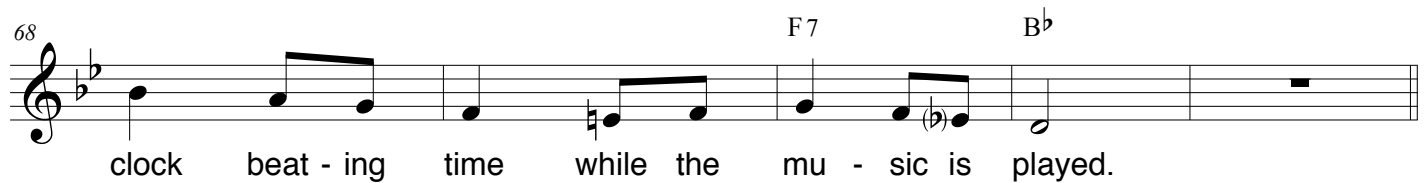
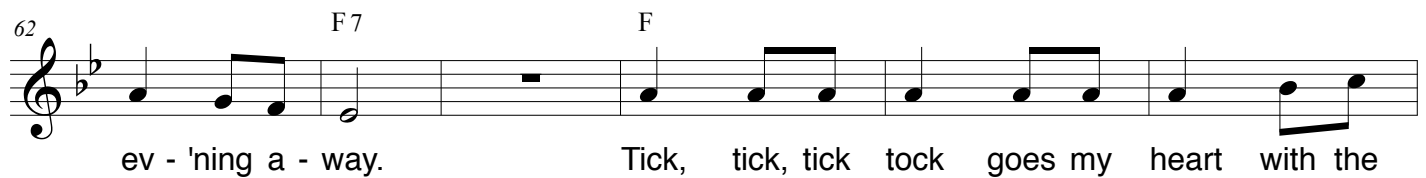
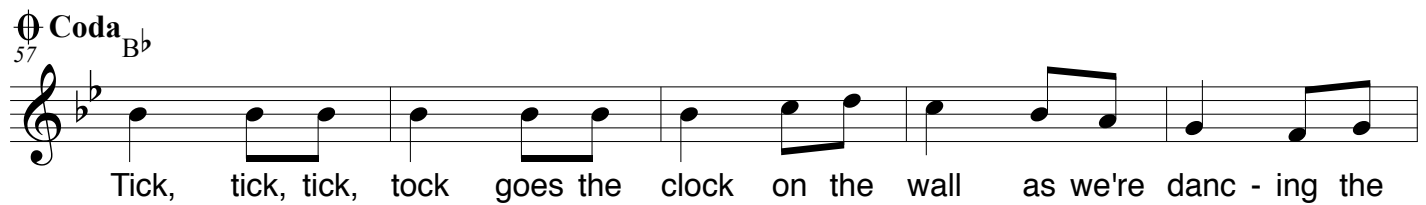
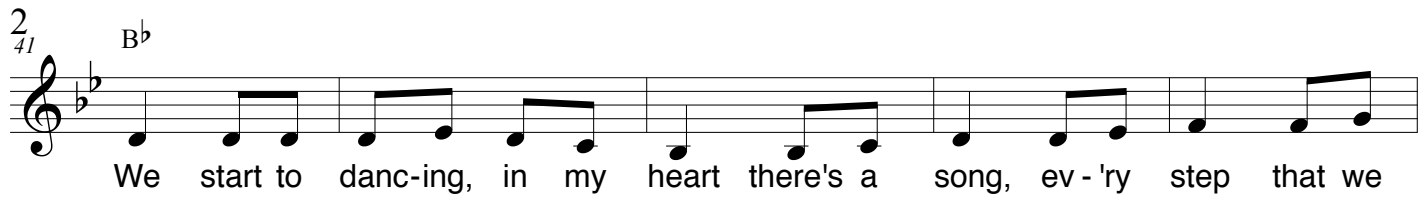
Why is it giv - en ev - 'ry time you are near, there is so lit - tle



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



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



It's A Pity To Say Goodnight

F

Swing It!

Keyboard

(Sax)
Am7 A \flat m7 Gm9 F6 Dm7 Gm7 C7

5 F maj7/A E7 Gm7 E $^{\circ}$ 7

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

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

you look grand sit ting in the moon - light.

13 F maj7/A E7 G \sharp $^{\circ}$ 7 G $^{\circ}$ 7 F \sharp $^{\circ}$ 7 F $^{\circ}$ 7

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

17 C C \sharp $^{\circ}$ 7 Dm7 G7(b9) C C $^{\circ}$ 7 Dm7 Am7

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

21 Gm9 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 Gm7 G \sharp $^{\circ}$ 7

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

27 1. Gm7 C7(#5) F maj7 Am7 2. Gm9 C7 F

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

31 Cm F7 B \flat B \flat 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 Fmaj7

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 \sharp 7 To Coda G9 C7(b9) F6 Am7 D.S. al Coda

go home. Glve me a good - night kiss. ____ (Sax)

47 Coda G9 C7(#5) F6 (Sax) Am7 A \flat m7 Gm9 C7

good - night kiss. ____

50 F6 Dm7 Gm7 C7 F F6

3

Give me a good - night kiss.

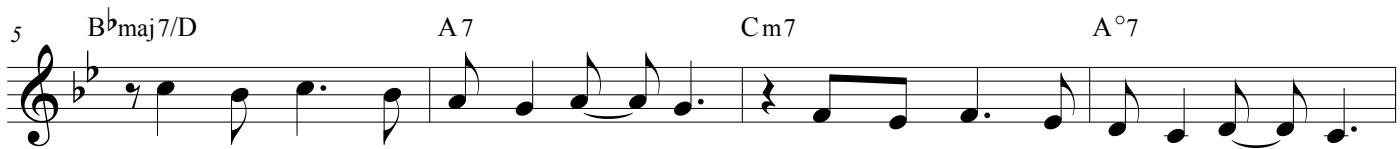
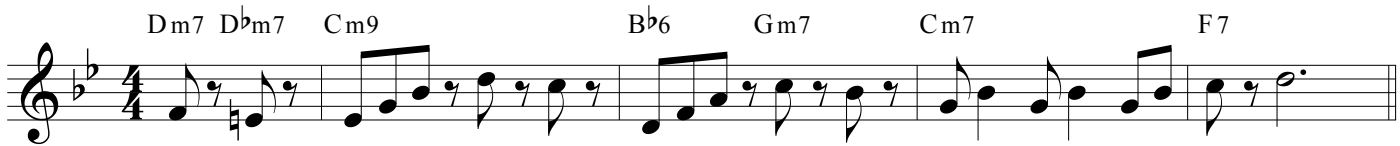
Swing It!

It's A Pity To Say Goodnight

M

(Keyboard)

Keyboard



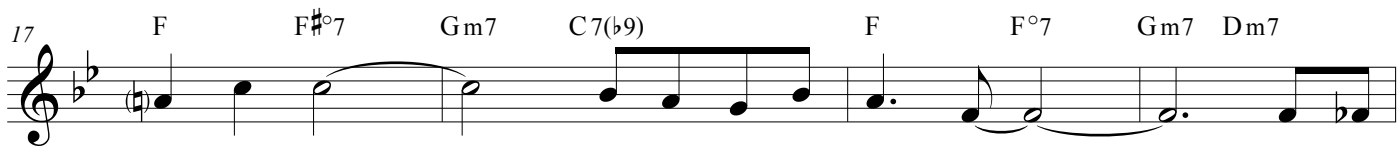
What a shame the night is end - ing. Cross my heart, I'm not pre tend ing



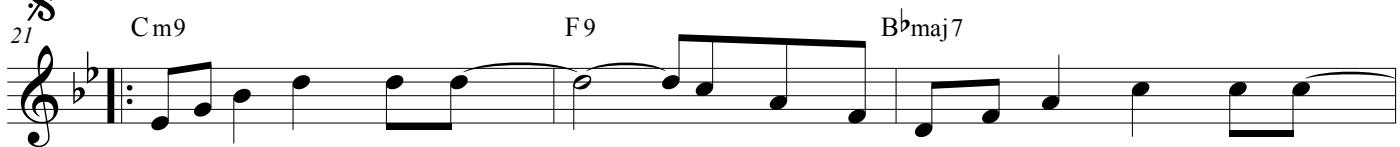
you look grand sit ting in the moon - light.



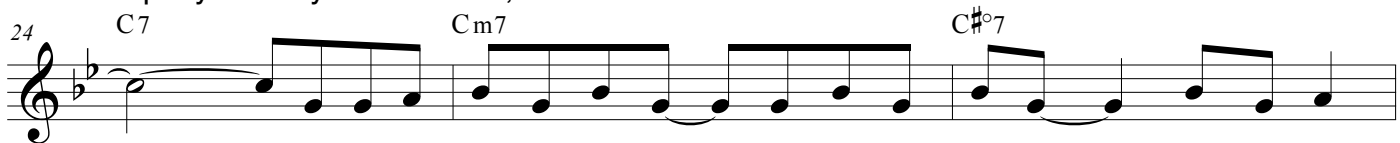
Oh, I'm in love, there's no mis-tak - ing. Can't you see my heart is break-ing?



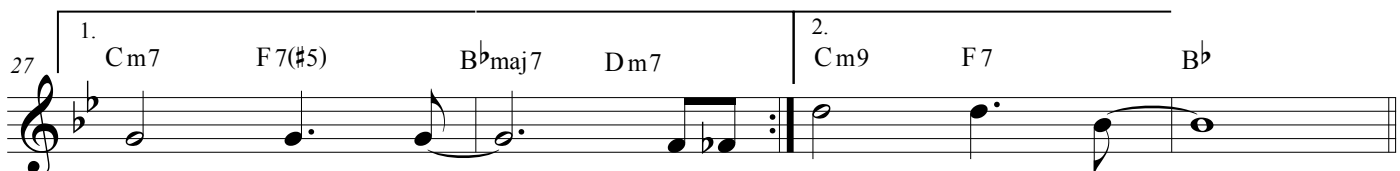
Must you go on this love-ly June night? It's a



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.



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



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

31 Fm B \flat 7 E \flat E \flat maj9
 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 \flat 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 \sharp 7 To Coda C9 F7(b9) B \flat 6 Dm7 D.S. al Coda
 go home. Give me a good - night kiss. ____ (Keyboard)

47 C9 F7(\sharp 5) B \flat 6 Dm7 D \flat m7 Cm9 F7
 good - night kiss. ____ (Keyboard)

50 B \flat 6 Gm7 Cm7 3 F7 B \flat B \flat 6
 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 \flat Maj7 A m7 G m7 2 F Maj7
 trees of green, red ros - es, too. I see them bloom
 skies of blue and clouds of white, the bright bless - ed day,

6 E m7(b5) 2 A7(b9) D m7 D \flat 7
 for me and you, and I think to my - self,
 the sac - red night,

8 G m7 C7 3 1. F Maj7 F 6 G m7 C7 2
 "What a won - der - ful world." I see

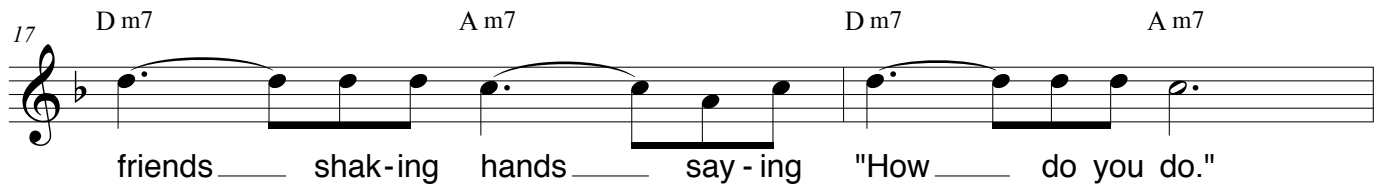
11 2. F 6 B \flat 7 F 6
 world." The

13 G m7 C7 F Maj7
 col - ors of the rain - bow so pret - ty in the sky are

15 G m7 C7 F Maj7
 al - so on the fac - es of the peo - ple pass - ing by. I see

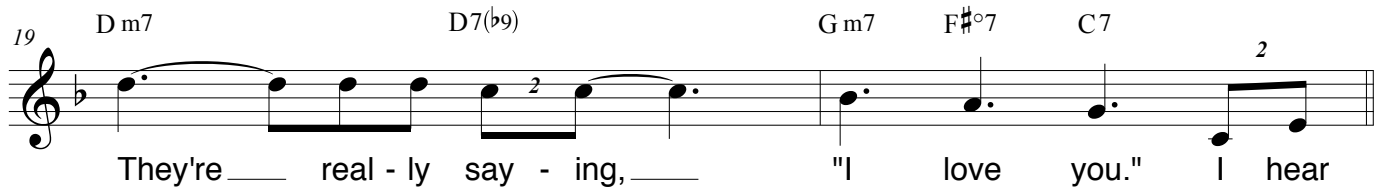
2

17 D m7 A m7 D m7 A m7



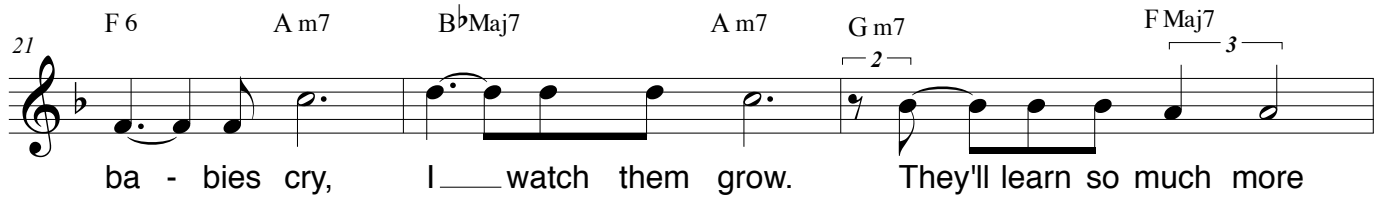
friends shak-ing hands say-ing "How do you do."

19 D m7 D7(b9) G m7 F#°7 C7



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

21 F 6 A m7 BbMaj7 A m7 G m7 FMaj7



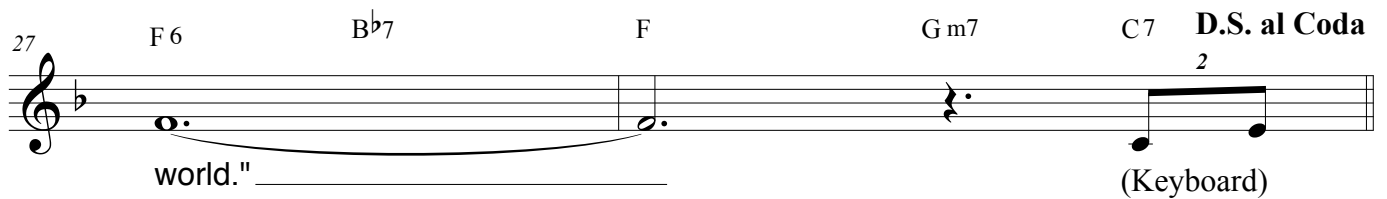
ba-bies cry, I watch them grow. They'll learn so much more

24 E m7(b5) A7(b9) D m7 Db7 G m7 C7 To Coda




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

27 F 6 Bb7 F G m7 C7 D.S. al Coda



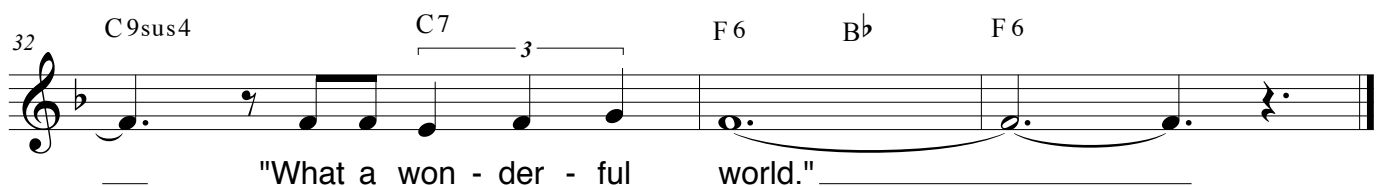
world." (Keyboard)

29 Coda A 13 A7#5 D9sus4 D7(b9) G m7



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

32 C9sus4 C7 F 6 Bb F 6



"What a won-der-ful world."

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

When The Saints Go Marching In

F

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

Keyboard

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

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

15 B \flat /D F7 B \flat Gm Cm7 F7 B \flat

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

21 B \flat /A \flat E \flat /G E \flat m/F# B \flat /F Gm Cm7 F7 B \flat E \flat

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

27 1-5 B \flat 6 C C F C/E G7 C F

Oh, when the And when the Lord is shak-in' hands,
Oh, when they they're
And when they're

32 C/E G7 C Am Dm7 G7 C C7

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

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

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

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

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)

6

(Drums - At Tempo) (1st time Dixieland Instrumental)

12

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

18

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

24

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

30

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

36

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

(Dixieland To End)

42

Lord is shak - in' hands

48

MALE VOCAL

3 Times - Vocal 1st & 3rd

Hello Dolly

(Keyboard) Keyboard

Hel -

lo, Dol - ly, well, Hel - lo, Dol - ly. It's so nice to have you

back where you be-long. — You're look-ing swell, Dol - ly, we can

tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

go - in' strong. We feel the room sway-in', for the band's

play-in' one of your old fav -'rite songs from way back when. So,

take her wrap, fel-las, find her an emp - ty lap, fel-las,

Dol-ly 'll nev - er go - a - way a - gain! — (Keyboard)

Dol-ly 'll nev - er go a - way, Dol-ly 'll nev - er go a - way,

Dol-ly 'll nev-er go a - way a - gain.

Chord symbols: C7, F7, Bb, Bb°, Cm7, F7, Bb, Gm, Bb, Bb°, Cm7, F7, Cm, Cm7, Ab, Cm7, F7, Bb, Bb°, F7, Bb, Gm, Bb, Bb7, Eb, D7, Gm, Dm, Gm, Dm7, G7, C7, F7, Bb, Bb°, Cm7, F7, C7, F7, C7, F7, C7, F7, Bb, Eb, Gb7, Bb/F, Bb, F7, Bb.

Body And Soul

F

Keyboard

D \flat m A \flat /C E7/B B \flat m7 E \flat 7
 3 3 3

5 B \flat m7 F7(b9) B \flat m7 E \flat 7 A \flat Maj7 D \flat 7
 My heart is sad and lone - ly. For you I sigh, for

8 C m7 B \circ 7 B \flat m7 G m7(b5) C7
 you, dear, on - ly. Why have - n't you seen it?

11 F m7 B \flat m7 E \flat 7 A \flat 6 F7(b9) B \flat m7 F7(b9)
 I'm all for you, bod - y and soul. I spend my days in

14 B \flat m7 E \flat 7 A \flat Maj7 D \flat 7 C m7 B \circ 7
 long - ing and won - d'ring why it's me you're wrong - ing.

17 B \flat m7 G m7(b5) C7 F m7 B \flat m7 E \flat 7 A \flat 6 B m7 E7
 I tell you mean it, I'm all for you bod - y and soul.

21 A Maj7 B m7 A/C \sharp D m7 G9
 I can't be - lieve it, it's hard to con - ceive it, that

23 C \sharp m7 F \sharp m7 B m7 E7 A Maj7 A6
 you'd turn a - way ro - mance.

25 A m7 D7 G Maj7 B m7 B^b°7
 Are you pre-tend - ing? It looks like the end - ing un -

27 A m7 D7 G7 F#7 F7 F7(b9)
 less I can have one more chance to prove, dear.

29 B^bm7 F7(b9) B^bm7 E^b7 A^bMaj7 D^b7
 My life a wreck you're mak-ing. You know I'm yours for

32 C m7 B°7 B^bm7 G m7(b5) C7
 just the tak - ing I'd glad - ly sur - ren - der

35 1. F m7 B^bm7 E^b7 A^b6 F7(b9)
 my-self to you, bod - y and soul.

37 2. F m7 B^bm7 A° F7
 my-self to you, bod - y and soul.

39 B^bm7 E^b7 E m(maj7) A^bMaj7
 I'd give my - self to you, bod - y and soul.

Body And Soul

M

Keyboard

G^bm 3 D^b/F *tr* A 7/E 3 (E^b7) A^b7
 5 E^bm7 B^b7(b9) E^bm7 A^b7 D^bMaj7 G^b7
 My heart is sad and lone - ly. For you I sigh, for
 8 F m7 E^o7 E^bm7 C m7(b5) F7
 you, dear, on - ly. Why have - n't you seen it?
 11 B^bm7 E^bm7 A^b7 3 D^b6 B^b7(b9) E^bm7 B^b7(b9)
 I'm all for you, bod - y and soul. I spend my days in
 14 E^bm7 A^b7 D^bMaj7 G^b7 F m7 E^o7
 long - ing and won - d'ring why it's me you're wrong - ing.
 17 E^bm7 C m7(b5) F7 B^bm7 E^bm7 A^b7 3 D^b6 E m7 A 7
 I tell you I mean it, I'm all for you bod-y and soul.
 21 D Maj7 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 C Maj7 E m7 E^b7

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

27 D m7 G7 C7 B7 B^b7 B^b7(b9)

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

29 E^bm7 B^b7(b9) E^bm7 A^b7 D^bMaj7 G^b7

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

32 F m7 E^o7 E^bm7 C m7(b5) F7

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

35 1. B^bm7 E^bm7 A^b7 3 D^b6 B^b7(b9)

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

37 2. B^bm7 E^bm7 D^o 3 B^b7

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

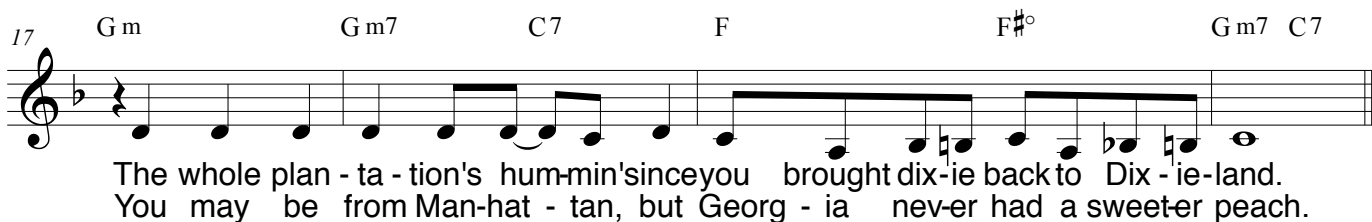
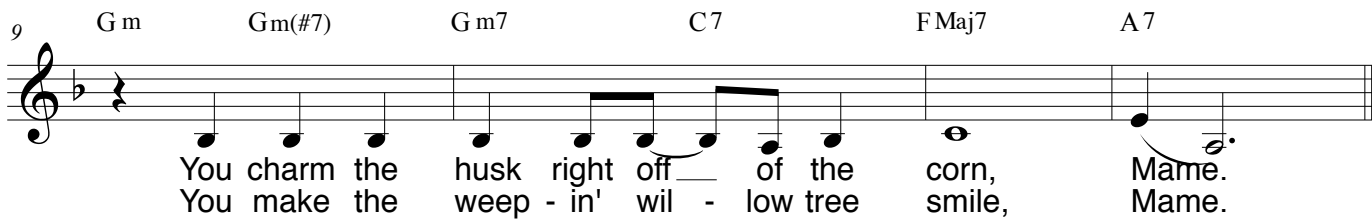
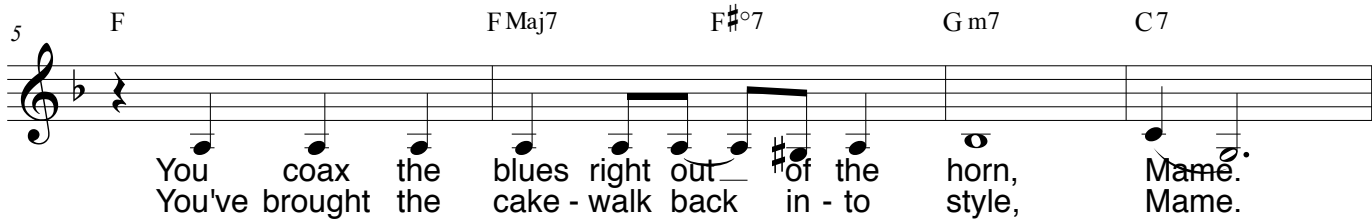
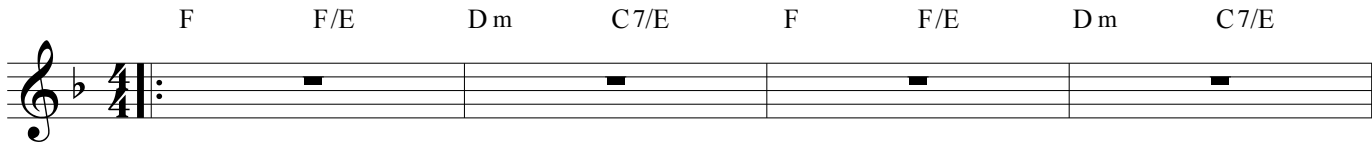
39 E^bm7 A^b7 A m(maj7) 3 D^bMaj7

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

Mame

F

Keyboard



21 F F Maj7 F[♯]°7 G m7 C7

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

25 G m Gm(#7) G m7 C7 A7

You give my old mint ju - lep a kick, Mame.
 Seem like the bill of fare at the Ritz, 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-quer-ed, 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 Gm(#7) G m7 C7 1. F G m7 C7

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

41 2. F G m7 F

Mame, Mame, Mame,_____

Mame

M

Vocal Only

Keyboard

Chord progression for the first system:

A^b A^b/G F m E^b7/G A^b A^b/G F m E^b7/G

Chord progression for the second system:

A^b A^bMaj7 A^o7 B^bm7 E^b7

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

Chord progression for the third system:

B^bm B^bm(#7) B^bm7 E^b7 A^bMaj7 C7

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

Chord progression for the fourth system:

F m F m7 C m F 9

13 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.

Chord progression for the fifth system:

B^bm B^bm7 E^b7 A^b A^o B^bm7 E^b7

17 The whole plan - ta - tion's hum-min'since you brought dix-ie back to Dix - ie-land.
 You may be from Man-hat - tan, but Georg - ia never had a sweeter peach.

2

21 A^b $A^b\text{Maj7}$ $A^\circ7$ B^bm7 E^b7

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

25 B^bm $B^bm(\#7)$ B^bm7 E^b7 $C7$

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

29 Fm $Fm7$ $Fm6$ Cm $F9$

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

33 B^bm E^b7 Cm $F9$

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

37 B^bm $B^bm(\#7)$ B^bm7 E^b7 1. A^b B^bm7 E^b7

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

41 2. A^b B^bm A^b

Mame, Mame, Mame, _____

Till There Was You

F

(Keyboard only - freely)

Keyboard

There were

5

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

9

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

(In rhythm)

13

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

17

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

21 $D^{\flat}Maj7$ $D^{\circ}7$ $A^{\flat}Maj7$ $F7$

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

25 $B^{\flat}m7$ $Cm7$ $Dm7(b5)$ $B^{\flat}m7/E^{\flat}$ $E^{\flat}7(\sharp 5)$

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

29 $A^{\flat}Maj7$ $A^{\circ}7$ $B^{\flat}m7$ **To Coda** $D^{\flat}m7$ $G^{\flat}9$

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

33 $A^{\flat}Maj7$ $Cm7$ $Bm7$ $B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}6$ $D^{\flat}m6$ $A^{\flat}6$ **D.S. al Coda** $B^{\flat}m7$ $E^{\flat}7$

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

Coda $D^{\flat}\circ$ $G^{\flat}9$ $A^{\flat}Maj7$ $Fm7$ $B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}6$ $B^{\flat}m7$ $AMaj7$ $A^{\flat}Maj7$

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

Till There Was You

M

(Keyboard only - freely)

Keyboard

$B^b\text{Maj7}$ $B^\circ7$ $Cm11$ A° $E^b\text{Maj7}$ $F7$

There were

$B^b\text{Maj7}$ $B^\circ7$ $Cm7$ E^bm7 A^b9

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

$B^b\text{Maj7}$ $Dm7$ D^bm7 $Cm7$ $F7$ $Dm7$ D^b7 $Cm7$ $F7$

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

(In rhythm)

$B^b\text{Maj7}$ $B^\circ7$ $Cm7$ E^bm7 A^b9

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

$B^b\text{Maj7}$ $Dm7$ D^bm7 $Cm7$ $F7$ B^b6 E^bm6 $B^b\text{Maj7}$

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

21 $E^b\text{Maj7}$ $E^\circ7$ $B^b\text{Maj7}$ $G7$

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

25 $C\text{m7}$ $D\text{m7}$ $E\text{m7}(\flat5)$ $C\text{m7}/F$ $F7(\sharp5)$

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

29 $B^b\text{Maj7}$ $B^\circ7$ $C\text{m7}$ **To Coda** $E^b\text{m7}$ A^b9

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

33 $B^b\text{Maj7}$ $D\text{m7}$ $D^b\text{m7}$ $C\text{m7}$ $F7$ B^b6 $E^b\text{m6}$ B^b6 **D.S. al Coda** $C\text{m7}$ $F7$

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

Coda 37 E^b° A^b9 $B^b\text{Maj7}$ $G\text{m7}$ $C\text{m7}$ $F7$ B^b6 $C\text{m7}$ $B\text{Maj7}$ $B^b\text{Maj7}$

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

You Make Me Feel So Young

F
Keyboard

(Sax)

E^b $C m7$ $B^b aug$ B^b7 E^b $C m7$ $B^b aug$ B^b7

5 E^b E° $F m7$ B^b7 E^b E°

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

8 $B^b m7/F$ B^b7 E^b E^b7 $A^b Maj7$ $F m7$

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

11 $G m7$ $C m7$ B^b7 $F m7$ B^b7

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

13 E^b E° $F m7$ B^b7 E^b E°

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

16 $B^b m7/F$ B^b7 E^b E^b7 $A^b Maj7$ $F m7$

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

19 $G m7$ $C m7$ $F7$ B^b7

like a toy bal - loon.

21 E^b7 $B^b m7$ E^b7/B^b E^b7

You and I are just like a cou - ple of

24 $B^b m7$ E^b7 B° $C m7$ G^b°

tots run - ning a cross a mea - dow

27 $F m7$ $/C$ B^b7

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

2

29 E^b E° $Fm7$ B^b7 E^b E°

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

32 B^bm7 B^b7 E^b E^b7+5 A^bMaj7 A^bm7

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

35 $Gm7$ B^b° $Fm7$ B^b7 E^b $Gm7$

— And e - ven when I'm old and gray,

38 $Fm7$ B^b7 $G7$ $C7$

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

41 $Fm7$ $C7$ A^b9 $F7$ B^b7 E^b $Cm7$ $Fm9$ B^b7

— make me feel so young. —

45 E^b $Fm7$ B^b7 E^b

You make me feel so young.

48 $Fm7$ B^b7 E^b $Fm7$ B^b7

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

51 E^b (Sax) $Fm7$ B^b7 E^b

young.

You Make Me Feel So Young

M
Keyboard

(Keyboard)

A^b $F m7$ $E^b aug$ E^b7 A^b $F m7$ $E^b aug$ E^b7

5 A^b A° B^bm7 E^b7 A^b A°

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

8 E^bm7/B^b E^b7 A^b A^b7 D^bMaj7 B^bm7

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

11 $C m7$ $F m7$ E^b7 B^bm7 E^b7

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

13 A^b A° B^bm7 E^b7 A^b A°

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

16 E^bm7/B^b E^b7 A^b A^b7 D^bMaj7 B^bm7

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

19 $C m7$ $F m7$ B^b7 E^b7

like a toy — bal - loon. —

21 A^b7 E^bm7 A^b7/E^b A^b7

You and I — are just like a cou - ple of

24 E^bm7 A^b7 E° $F m7$ B°

tots run - ning a cross a mea - dow

27 B^bm7 $/F$ E^b7

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

2

29 A^b A° $B^b m7$ E^b7 A^b A°
 You make me feel so young. You make me feel there are songs

32 $E^b m7$ E^b7 A^b A^b7+5 $D^b Maj7$ $D^b m7$
 — to be sung, bells to be rung, and a won-der-ful fling to be flung.

35 $C m7$ E^b° $B^b m7$ E^b7 A^b $C m7$
 — And e - ven when I'm old and gray,

38 $B^b m7$ E^b7 $C7$ $F7$
 I'm going to feel the way I do to - day, — 'cause you

41 $B^b m7$ $F7$ D^b9 B^b7 E^b7 A^b $F m7$ $B^b m9$ E^b7
 — make me feel so young. —

45 A^b $B^b m7$ E^b7 A^b
 You make me feel so young.

48 $B^b m7$ E^b7 A^b $B^b m7$ E^b7
 You make me feel so young. You make me feel so

51 A^b (Keyboard) $B^b m7$ E^b7 A^b
 young. —

Latin Beat

That Old Black Magic

F

Keyboard

B \flat Maj7 C m7 F 9 B \flat Maj7 C m7 F 9
 That

5 B \flat Maj7
 old black mag - ic has me in its spell. That old black mag -

10 C m7 F 7 C m7 F 7
 - ic that you weave so well. Those i - cy fin - gers up and

15 C m7 F 7 C m7 F 7 D m7 G 7 C 7 F 7
 down my spine. The same old witch - craft when your eyes meet mine. The

21 B \flat Maj7 B \flat Maj7
 same old tin - gle that I feel in - side, and then that el - e - va - tor

27 A \flat 7 C m7 F 7 D m7
 starts its ride, and down and down I go, 'round and 'round

32 D \flat 7 C m7 B Maj7 B \flat 6 A m7(\flat 5) D 7(\sharp 9)
 I go, like a leaf that's caught in the tide. I should

37 G m7 E \flat 7(\sharp 11) D 7
 stay a - way but what can I do? I hear your name

42 G 6 C m7
 and I'm a - flame, a - flame with such a burn - ing de -

47 $E\flat m7$ $A\flat7$ $E\flat m7$ $A\flat7$ $D m7$ $G7$ $C m7$ $F7$

sire _____ that on-ly your kiss _____ can put out the fire. _____ For

53 $B\flat Maj7$

you're the lov - er I have wait - ed for, _____ the

57 $F m7$ $B\flat7$ $F m7$ $B\flat7$ $E\flat Maj7$

mate that fate _____ had me cre - at - ed _____ for, _____ and ev - 'ry _____ time

62 $A\flat7$ $C m7$ $F7$

_____ your lips meet mine, _____ dar-ling, down and down _____ I go,

67 $D m7$ $D\flat o7$ $C m7$ $E\flat m7$

'round and 'round _____ I go in a _____ spin, _____ lov-ing the spin i'm in

72 $A\flat7$ $C m7$ $B Maj7$ $B\flat6$

_____ un-der that old black mag - ic called love! _____ That

77 $C m7$ $B Maj7$ $B\flat6$

old black mag - ic called love! _____ That

81 $C m7$ $B Maj7$ $B\flat6$

old black mag - ic called love! _____

Latin Beat

That Old Black Magic

M
Keyboard

E^bMaj7 F m7 B^b9 E^bMaj7 F m7 B^b9
 That
 5 E^bMaj7
 old black mag - ic has me in its__ spell.__ That old black mag -
 10 F m7 B^b7 F m7 B^b7
 - ic that you weave so__ well.__ Those i - cy__ fin - gers up and
 15 F m7 B^b7 F m7 B^b7 G m7 C7 F7 B^b7
 down my__ spine.__ The same old witch - craft when your eyes meet mine.__ The
 21 E^bMaj7 E^bMaj7
 same old__ tin - gle that I feel in - side,__ and then that el - e - va - tor
 27 D^b7 F m7 B^b7 G m7
 starts its__ ride,__ and down and down__ I go, 'round and 'round
 32 G^b7 F m7 E Maj7 E^b6 D m7(b5) G7(#9)
 __ I go, like a__ leaf__ that's caught in the tide.__ I should
 37 C m7 A^b7(#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 $A^b m7$ D^b7 $A^b m7$ D^b7 $G m7$ $C7$ $F m7$ B^b7

sire _____ that on-ly your kiss _____ can put out the fire. _____ For

53 $E^b Maj7$

you're the__ lov - er I have wait - ed__ for, _____ the

57 $B^b m7$ E^b7 $B^b m7$ E^b7 $A^b Maj7$

mate that fate__ had me cre - at - ed__ for, _____ and ev - 'ry__ time

62 D^b7 $F m7$ B^b7

__ your lips meet mine, _____ dar-ling, down and down__ I go,

67 $G m7$ $G^b o7$ $F m7$ $A^b m7$

'round and 'round__ I go in a__ spin, _____ lov-ing the spin i'm__ in

72 D^b7 $F m7$ $E Maj7$ E^b6

__ un-der that old black mag - ic called love! _____ That

77 $F m7$ $E Maj7$ E^b6

old black mag - ic called love! _____ That

81 $F m7$ $E Maj7$ E^b6

old black mag - ic called love! _____

Pennsylvania 6-5000

Keyboard

Chords: $A\flat m6$ $E\flat 7$ $D 7$ $E\flat 7$

Chords: $A\flat$ $A\flat/C$ $D\flat$ D° $E\flat$ $D\flat$ $C m7$ $E\flat 7/B\flat$

Chords: $A\flat$ $D\flat 9$ $A\flat$ $A^\circ 7$ $B\flat m7$

Chords: $E\flat 7$ N.C.

1. 2.

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

Chords: $C 7$ $F m6$ $C 7$ $F m6$

Chords: $B\flat 7$ $E\flat Maj 7$ $C 9$ $F 7$ $B\flat 7$ $E\flat 7$

Chords: $A\flat$ $D\flat 9$ $A\flat$ $A^\circ 7$

Chords: $B\flat m7$ $E\flat 7$ N.C.

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

(Instrumental Adlib)

34 A^b D^b9 A^b $F7/A^b$

38 B^bm7 E^b7 A^b A^b/C 1. D^b E^b7 2. A^b

43 A^b D^b9 A^b $A^{\circ}7$

47 B^bm7 E^b7

Penn-syl-van-ia 6 5 0 0 0

51 E^b7 A^b A^b/C D^b E^b7

54 A^b D^b9 A^b $A^{\circ}7$

58 B^bm7 E^b7 A^b A^b/C D^b E^b7

62 E^b7 A^b