

Set C

Last revised: 2020.07.22

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Vocal 1st & 3rd, Sax 2nd

Fine And Dandy

F

(Sax) Gm7 C7 F F°7 Keyboard

5 C Am D7 G7 C Dm7 G7

9 C maj7 A°7 Dm7 G7 C maj7

Gee, it's all fine and dan - dy, sug - ar

14 A°7 Dm7 G7 C7

can - dy, when I'm with you. Then I on - ly see the

19 F7 B♭7 E♭7 G7

sun-ny side. E - ven troub-le has it's fun-ny side.

25 C maj7 A°7 Dm7 G7 C maj7

When you're gone, sug - ar can - dy, I get lone -

30 A°7 Dm7 G7 Gm7 C7

- some, get so blue. When you're han - dy, it's

35 F F°7 1,2. C Am D7 G7 C Dm7 G7

fine and dan - dy, but when you're gone, what can I do?

41 C. Am D7 A♭ A♭7

when you're gone, I'm lone - ly, be - cause I want you on - ly,

45 C Am D7 G7 C Dm7 C

When you're gone, I'm oh so blue.

Vocal 1st & 3rd, Keyboard 2nd

Fine And Dandy

M

(Keyboard

Cm7

F7

B^bB^bo7

Keyboard

5 F Dm G7 C7 F Gm7 C7

9 F maj7 D°7 Gm7 C7 F maj7
Gee, it's all fine and dan - dy, sug - ar

14 D°7 Gm7 C7 F7
can - dy, when I'm with you. Then I on - ly see the

19 B^b7 E^b7 A^b7 C7
sun-ny side. E - ven troub-le has it's fun-ny side.

25 F maj7 D°7 Gm7 C7 F maj7
When you're gone, sug - ar can - dy, I get lone -

30 D°7 Gm7 C7 Cm7 F7
- some, I get so blue. When you're han - dy, it's

35 B^b B^bo7 1, 2. F Dm G7 C7 F Gm7 C7
fine and dan - dy, but when you're gone, what can I do? :

41 F₃. Dm G7 D^b D^b7
when you're gone, I'm lone - ly, be - cause I want you on - ly,

45 F Dm G7 C7 F Gm7 F
When you're gone, I'm oh so blue.

D

VOCAL ONLY

I'm Forever Blowing Bubbles

(Keyboard)

Keyboard

1 D Em F#m B7 E7 A7 D A7

9 D D maj7 D 6 D D/F# F°7 A7/E A7

(F) I'm dream-ing dreams. I'm schem-ing schemes. I'm build-ing cas - tles high.

17 Em Em7 Em6 A7 A aug D

They're born a-new. Their days are few just like a sweet but-ter - fly.

25 F# F#7 B m E E7 E7/B /A#A7

And as the day-light is dawn - ing, they come a-gain in the morn - ing.

33 (Female sings both times)

D A7 D G

(Male sings only on D.S., providing harmony)

38 D G D G

D

44 D E7 E^o7 E7 A7

44 sky. Then, like my dreams, they fade and die.

49 D F#7 Bm

49 For - tune's al - ways hid - ing. I've looked

54 G7 F# A7 D G D

54 ev - 'ry - where. I'm for-ev-er blow - ing bub - bles,

To Coda ♪

60 E7 Em7 A7 D

60 pret-ty bub - bles in the air.

D 3

65 G D7 G C G

(M) I'm for-ev-er blow-ing bub-bles, ____ pret-ty bub-bles in the air. ____

73 C G C G A7 A°7 A7 D7

They fly so high, near-ly reach the sky. Then, like my dreams, they fade and die.

81 G B7 Em C7 B D7

For - tune's al - ways hid - ing. ____ I've looked ev - 'ry - where. ____

D.S. al Coda

89 G C G A7 Am7 D7 G A7

I'm for-ev-er blow-ing bub-bles, ____ pret-ty bub-bles in the air. ____

∅ Coda (Keyboard)

97 D G A7 D

97 air. ____

Girl From Ipanema

(Sax)

C Maj7

D m7

Keyboard

5 C Maj7

Tall When and she tan walks, and she's young like _____ and a love sam - ly, the she girl____

7 D 7

from so cool - pa - ne and sways ma goes walk gent - ing ly and that when when

9 D m7 D \flat 7(b5)

she pass - es, each one she pass - es goes,

1. II C Maj7 D \flat 7(b5) 2. C Maj7
"Ahhh" "Ahhh"

15 D \flat Maj7 G \flat 7

Oh, but he watch-es so sad - ly. How

19 D \flat m7 A 7

can he tell her he loves her? Yes,

The musical score consists of six staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth and sixteenth notes, followed by a section where the melody is sustained by quarter notes. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains lyrics: 'Tall When and she tan walks, and she's young like _____ and a love sam - ly, the she girl____'. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: 'from so cool - pa - ne and sways ma goes walk gent - ing ly and that when when'. The fourth staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: 'she pass - es, each one she pass - es goes,'. The fifth staff is divided into two sections: '1.' and '2.'. Both sections start with a treble clef, a key signature of one sharp, and a common time signature. They both feature a sustained note followed by a melodic line, with the lyrics '"Ahhh"' placed below each section. The sixth staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics: 'Oh, but he watch-es so sad - ly. How'. The seventh staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics: 'can he tell her he loves her? Yes,'.

2

Girl From Ipanema

(Keyboard)

M Keyboard

2

It's D'Lovely

F

Keyboard & Bass Freely

B_b A_b^o7 G 7 C m7 A^o7 F 7 Keyboard

5 B_b B_b7 C m7 F 7 B_b

feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-

9 C m 3 C[#]7 D m7 C^o7 3 F 7 B_b F 7

trol your de - sire to curse while I cru - ci - fy the verse. This

13 B_b B_b7 C m7 F 7 B_b

verse I've start-ed seems to me the tin pan syn-the-sis of mel-o - dy. So, to

17 G C^o7 G m7 C 7 F F 7

spare you all the pain, I'll skip the darn thing and sing the re - train.

(Sax & All - In Rhythm)

23 B_b G m E_bmaj7 F 7

27 S B_b B_baug B_b6 B_bmaj7 The

night is young, the skies are clear, and if you want to go walk-ing, dear, it's de-

31 B_b B^o7 C m7 F 7 G 7

light - ful, it's de - li - cious, it's de - love - ly. I

35 C m A_b/C C m6 F 7

un-der-stand the rea-son why you're sen-ti-men - tal, 'cause so am I. It's de-

39 C m7 C[#]7 B_b6/D C m7 F 7

light - ful, it's de - li - cious, it's de - love - ly. You can

2

43 B_b7 E_b
 tell at a glance — what a swell night this is for romance. You can

47 E_bm F₇ To Coda ♩
 hear dear Mother Nature mur - mur-ing low, "Let your-self go!" So

51 B_b B_baug B_b6 B_bmaj7
 please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

55 B_b B⁷ F_m G₇
 light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

59 C_m7 F₇ B_b D.S. al Coda
 lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly! (Sax)

63 ♩ Coda B_b B_baug B_b6 B_bmaj7
 please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

67 B_b B⁷ F_m G₇
 light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

71 C_m7 F₇ B_b (Sax)
 lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly! —

75 B_b G_m C_m7 B maj7 B_b6

M

It's D'Lovely

Keyboard & Bass Freely

E \flat D \flat \circ 7 C7 Fm7 D \circ 7 B \flat 7 Keyboard

5 E \flat E \flat 7 Fm7 B \flat 7 E \flat

feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-

9 Fm 3 F \sharp 7 Gm7 F \circ 7 3 B \flat 7 E \flat B \flat 7

trol your de - sire to curse while I cru - ci - fy the verse. This

13 E \flat E \flat 7 Fm7 B \flat 7 E \flat

verse I've start-ed seems to me_ the tin pan syn-the-sis of mel-o - dy. So, to

17 C F \circ 7 Cm7 F7 B \flat B \flat 7

spare you all the pain, I'll skip the darn thing and sing the re - train.

23 (Sax & All - In Rhythm)

E \flat Cm A \flat maj7 B \flat 7

27 % E \flat E \flat aug E \flat 6 E \flat maj7 The

night is young, the skies are clear, and if you want to go walk-ing, dear, it's de-

31 E \flat E \circ 7 Fm7 B \flat 7 C7

light - ful,_ it's de - li - cious, it's de - love - ly.

35 Fm D \flat /F Fm6 B \flat 7

un-der-stand the rea-son why you're sen-ti-men-tal, 'cause so am I. It's de-

39 Fm7 F \sharp 7 E \flat 6/G Fm7 B \flat 7

light - ful,_ it's de - li - cious, it's de - love - ly.

You can

2

43 E♭7 A♭

tell at a glance — what a swell night this is for romance You can

47 A♭m B♭7

hear dear Mother Nature mur - mur-ing low, "Let your-self go!" So

51 E♭ E♭aug E♭6 E♭maj7

please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

55 E♭ E°7 B♭m C7

light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

59 F m7 B♭7 E♭

lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly!" (Keyboard)

Φ Coda

63 E♭ E♭aug E♭6 E♭maj7

please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

67 E♭ E°7 B♭m C7

light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

71 F m7 B♭7 E♭

lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly!" (Sax)

75 E♭ Cm F m7 E maj7 E♭6

All Of Me

F

(Sax)

Keyboard

Chords and lyrics are provided for both staves. The lyrics are underlined where they appear in the vocal line.

Saxophone (Sax) Chords:

- Measures 1-4: Gm7, B♭/F, E7, F, A m/E, B♭m/E♭, D7
- Measures 5-8: Gm, Gm7, C9, C7, F6, F, Dm7, C7, Gm7, C7
- Measures 9-12: F6, A7, D7
- Measures 13-16: All of me, why not take all of me? Can't you see
- Measures 17-20: I'm no good with - out you. Take my lips, I want to
- Measures 21-24: lose them. Take my arms, I'll nev - er use them.
- Measures 25-28: Your good-bye left me with eyes that cry. How can I
- Measures 29-32: ev - er make it with - out you? You took the part that
- Measures 33-36: once was my heart, so why not take all of me?
- Measures 37-40: 2. why not take all? why not take all? So
- Measures 41-44: Gm7, C7, A m7, D7
- Measures 45-48: Gm7, C7, B♭6/F, F

Keyboard Chords:

- Measures 1-4: Gm7, B♭/F, E7, F, A m/E, B♭m/E♭, D7
- Measures 5-8: Gm, Gm7, C9, C7, F6, F, Dm7, C7
- Measures 9-12: F6, A7, D7
- Measures 13-16: All of me, why not take all of me? Can't you see
- Measures 17-20: I'm no good with - out you. Take my lips, I want to
- Measures 21-24: lose them. Take my arms, I'll nev - er use them.
- Measures 25-28: Your good-bye left me with eyes that cry. How can I
- Measures 29-32: ev - er make it with - out you? You took the part that
- Measures 33-36: once was my heart, so why not take all of me?
- Measures 37-40: 2. why not take all? why not take all? So
- Measures 41-44: Gm7, C7, A m7, D7
- Measures 45-48: Gm7, C7, B♭6/F, F

All Of Me

M

(Keyboard)

The musical score consists of two staves. The top staff represents the Keyboard (Piano) part, showing chords and bass notes. The bottom staff represents the Vocal part, with lyrics and musical notation. The score includes various chords such as Cm7, E♭/B♭, A7, B♭, D m/A, E♭m/A♭, G7, Cm, F9, F7, B♭6, Gm7, F7, Cm7, F7, B♭6, D7, G7, Cm7, D7, Gm, C7, Cm7, F7, B♭6, D7, G7, Cm7, E♭6, E♭m6, Dm7, G7, Cm7, F7, B♭, G7, Cm7, F7, Cm7, F7, B♭6, Cm7, F7, Dm7, G7, Cm7, F7, E♭6/B♭, G7, B♭.

Keyboard

3

5 Cm Cm7 F9 F7 B♭6 B♭ Gm7 F7 Cm7 F7

9 B♭6 D7 G7
All of me, _____ why not take all of me? _____ Can't you see _____

14 3 Cm7 D7
— I'm no good with - out you. _____ Take my lips, _____ I want to

19 Gm C7 3 Cm7 F7
lose them. _____ Take my arms, _____ I'll nev - er use them.

25 B♭6 D7 G7
Your good-bye _____ left me with eyes that cry. _____ How can I _____

30 3 Cm7 E♭6 E♭m6
— ev - er make it with - out you? _____ You took the part that

35 Dm7 G7 1. Cm7 F7 B♭ G7 Cm7 F7
once was my heart, so why not take all of me? _____

41 2. Cm7 F7 Dm7 G7
why not take all? why not take all? So

45 Cm7 F7 E♭6/B♭ B♭
why not take all of me? _____

Autumn Leaves

F

Keyboard

(Sax)

F m B♭ E♭ B♭/D C m B♭

5 A♭ A♭7 G G7 C m G7 C m N.C.

9 F m7 B♭9 E♭Maj7 A♭Maj7 D m7(b5)

leaves _____ drift by my win - dow, _____ the fall - ing leaves _____

14 G7(b9) C m N.C. F m7 B♭7

— of red and gold. _____ I see your lips, _____ the sum-mer

19 E♭Maj7 A♭Maj7 D m7(b5) G7(b9) C m

kis - ses, _____ the sun-burned hands _____ I used to hold. _____ Since you

25 D m7(b5) G7(b9) C m F m7

went a - way, _____ the days grow long _____ and soon I'll hear _____

30 B♭9 E♭Maj7 D m7(b5) G7

— old win - ter's song. _____ But I miss you most of all, my

35 C m7 B 9 B♭m7 A 9 A♭Maj7 1. D m7(b5) G 7(#5) C m (Sax) N.C.

dar - ling, _____ when au - tumn leaves start to fall. _____

41 2. D m7(b5) G 7(#5) C m9 C m

leaves start to fall. _____

M**Keyboard**

(Keyboard)

Autumn Leaves

The musical score consists of ten staves of music for keyboard, arranged in two columns. The left column contains measures 1 through 35, and the right column contains measures 36 through 41. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Chords are indicated above the staff, and lyrics are written below the staff. Measure numbers are placed at the start of each staff.

Chords and Measures:

- Measures 1-4: G m, C, F, C/E, D m, C
- Measures 5-8: B♭, B♭7, A, A7, D m, A7, D m, N.C.
- Measures 9-12: G m7, C 9, FMaj7, B♭Maj7, E m7(b5)
- Measures 13-16: leaves, drift by my win - dow, the fall - ing leaves
- Measures 17-20: A 7(b9), D m, N.C., G m7, C 7
- Measures 21-24: — of red and gold, I see your lips, the sum - mer
- Measures 25-28: FMaj7, B♭Maj7, E m7(b5), A 7(b9), D m
- Measures 29-32: kis - ses, the sun-burned hands, I used to hold, Since you
- Measures 33-36: E m7(b5), A 7(b9), D m, G m7
- Measures 37-40: went a - way, the days grow long, and soon I'll hear
- Measure 41: C 9, FMaj7, E m7(b5), A 7(#5), D m

Text:

The lyrics describe autumn scenes and feelings, such as falling leaves, drifting by windows, summer memories, and the arrival of winter. The final section expresses longing for someone named Darling during the autumn season.

Keyboard Notes:

Measure 36: (Keyboard) N.C.

Measure 41: 2. E m7(b5), A 7(#5), D m9, D m

Play 3 Times

Let's Twist Again

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

F**Keyboard**

B[♭]7 E[♭] Cm

Come on, let's twist a-gain _____ like we did last sum-mer. _____ Yeah, let's

A[♭]6 B[♭] B[♭]7 E[♭]

twist a-gain _____ like we did last year. _____ Do you re - mem-ber when _____

Cm A[♭]6 B[♭]7

_____ things we real-ly hum-min'? _____ Yeah, let's twist a-gain, _____ twist-in' time is

E[♭] A[♭] E[♭]

here. _____ Yeah, round and round 'n up 'n down we go _____ a-gain.

A[♭] B[♭]7

— Oh ba - by make me know you love me so. Then let's

E[♭] Cm A[♭]6

twist a-gain _____ like we did last sum-mer. _____ Come on, let's twist a-gain, _____

B[♭]7 1,2 E[♭] B[♭]7 (Sax) 3 E[♭] A[♭] E[♭]

_____ twist - in' time is here. _____ here. _____ come on, let's

A[♭]6 B[♭]7 E[♭] A[♭] E[♭]

twist a - gain, _____ like we did last year. _____ Come on, _____ let's

A[♭]6 B[♭]7 E[♭]

twist a - gain, _____ twist - in' time is here. _____

Play 3 Times

Let's Twist Again

M

Keyboard

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

E^b7 A^b Fm
 Come on, let's twist a-gain like we did last sum-mer. Yeah, let's

5 D^b6 E^b E^b7 A^b
 twist a-gain like we did last year. Do you re - mem-ber when_

10 Fm D^b6 E^b
 things we real-ly hum-min'? Yeah, let's twist a-gain, twist-in' time is

15 A^b D^b A^b
 here. Yeah, round and round 'n up 'n down we go a-gain.

20 D^b E^b
 Oh ba - by make me know you love me so. Then let's

25 A^b Fm D^b6
 twist a-gain like we did last sum-mer. Come on, let's twist a-gain,

30 E^b 1, 2 A^b E^b (Keyboard) 3 A^b D^b A^b
 twist - in' time is here. here. come on, let's

35 D^b6 E^b A^b D^b A^b
 twist a - gain, like we did last year. Come on, let's

39 D^b6 E^b A^b
 twist a - gain, twist - in' time is here.

Don't Get Around Much Anymore

F

Keyboard

Keyboard

(Sax)

B♭7

3 E♭7 A♭6 E♭7 N.C. Missed the Sat - ur - day dance.

6 § A♭Maj7 B♭m7 B°7 A♭/C N.C. A♭7 G7 G♭7 F7
— Heard they crowd-ed the floor.
Got as far as the door.

9 N.C. B♭7
Could - n't bear it with - out you.
They'd have asked me a - bout you.

11 E♭7 1. A♭6 E♭7 N.C.
Don't get a-round much an - y more. Thought I'd vis - it the club.
Don't get a-round much an - y

14 A♭6 E♭m7 A♭7 D♭6 D°7
more. Dar - ling, I guess my

18 A♭Maj7 A♭7 D♭6 D m7(♭5) G7(♭9)
mind's more at ease. But nev - er the - less,

22 C m7 B°7 E♭7 N.C.
why stir up mem - o - ries? Been in - vit - ed on dates.

2

24 A^bMaj7 B^bm7 B[°]7 A^b/C N.C.

Might have gone, but what for? —

26 A^b G7 G^b7 F7 N.C.

— Aw - fl'y dif - 'rent with - out —

28 B^b7 E^b7 To Coda

— you. Don't get a - round much an - y

30 A^b6 D^b E^b7 (Sax) N.C. D.S. al Coda

more.

CODA

32 A^b C7/G F7 N.C.

more. Aw - fl'y dif - 'rent with - out —

34 B^b7 E^b7 N.C.

— you. Don't get a - round much an - y

36 A^b C7/G F7 N.C. B^b7

more. Aw - fl'y dif - 'rent with - out — you.

39 E^b7 A^b6 Fm D^b6 E^b7 A^b6

Don't get a - round much an - y more. —

Don't Get Around Much Anymore

(Keyboard)

D7

M
Keyboard

3 G7 C6 G7 N.C.

Missed the Sat - ur - day dance.

6 CMaj7 Dm7 D7 G/E N.C. C7 B7 B7 A7

— Heard they crowd - ed the floor. _____
Got as far as the door. _____

9 N.C. D7

Could - n't bear it with - out. _____ you.
They'd have asked me a - bout. _____ you.

11 G7 1. C6 G7 N.C.

Don't get a - round much an - y more. Thought I'd vis - it the club.
Don't get a - round much an - y

14 2. C6 G m7 C7 F6 F#7

more. Dar - ling, I guess my

18 CMaj7 C7 F6 F#m7(b5) B7(b9)

mind's more at ease. But nev - er - the - less, _____

22 Em7 Eb7 G7 N.C.

why stir up mem - o - ries? Been in - vit - ed on dates.

2

24 C Maj7 D m7 D[#]7 C/E N.C.

Might have gone, but what for? —

26 C7 B7 B^b7 A7 N.C.

— Aw - fl'y dif - 'rent with - out —

28 D7 G7 To Coda

— you. — Don't get a - round much an - y

30 C6 F G7 N.C. (Keyboard) D.S. al Coda

more. — Don't get a - round much an - y

CODA

32 C E7/B A7 N.C.

more. — Aw - fl'y dif - 'rent with - out —

34 D7 G7 N.C.

— you. — Don't get a - round much an - y

36 C E7/B A7 N.C. D7

more. — Aw - fl'y dif - 'rent with - out — you.

39 G7 C6 A m F6 G7 C6

Don't get a - round much an - y more. —

Come Fly With Me

F

(Sax) Keyboard

FMaj7 D m7 G m7 C7 FMaj7 D m7 G m7 C7

5 FMaj7 F6 A m7 A^b7 G m7 C7

fly with me, let's fly, let's fly a - way. If
fly a - way, let's float down to Pe - ru. In

9 FMaj7 F6 C m7 F7 B^bMaj7 E^b7

you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come
Lla - ma-land, there's a one-man band, and he'll toot his flute for you. Come

13 FMaj7 F6 ¹B^b7 A7 D7 G7 C7

on and fly with me, let's fly a - way. Come

17 2.
B^b7 C7sus4 F6 B^b7 F6

off in the blue. Once I get you

20 D^bMaj7 D^b6 G^bMaj7 E^bm7

up there where the air is rar - i - fied,

24 A^b7 D^b6 E^bm7 A^b7sus4

we'll just glide star - ry - eyed. Once I get you

28 D^bMaj7 D^b6 C Maj7 A m7

up there, I'll be hold - ing you so near,

2

32 D m11 G7 C7 N.C. C7

You may hear an - gels cheer 'cause we're to - geth - er.

36 FMaj7 F6 A m7 A♭7 G m7 C7

Weath - er wise it's such__ a love - ly day. Just

40 FMaj7 F6 C m7 F7 B♭Maj7 E♭7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 FMaj7 F6 B7 A m7(♭5) E7 D7 Am9#11
To Coda ⊕

per - fect for__ a fly - ing hon - ey moon, O yeah! Come

48 G7 G m7 C7 F A m C9 (Sax)
D.S. al Coda

fly with me. Pack up. Let's fly a - way.

52 Coda G m7 B♭m7 G m7

fly with me, come fly with me, come fly with me,

58 G m7/C F F6 B7 G m7 F♯Maj7 F6

let's fly a - way

M

Come Fly With Me

(Keyboard)

Keyboard

B♭Maj7 G m7 C m7 F7 B♭Maj7 G m7 C m7 F7

Come
S
5 B♭Maj7 B♭6 D m7 D♭°7 C m7 F7
fly with me, let's fly, let's fly a-way. If
9 B♭Maj7 B♭6 F m7 B♭7 Pe-ru. In
you can use some ex-o-tic_booze, there's a bar in far Bom-Bay. Come
Lla-ma-land, there's a one-man band, and he'll toot his flute for you. Come

13 B♭Maj7 B♭6 1 E♭7 D 7 G 7 C 7 F 7
on and fly with me, let's fly a-way. Come
fly with me, let's take

2. 17 E♭7 F 7sus4 B♭6 E♭7 B♭6
off in the blue. Once I get you

20 G♭Maj7 G♭6 B Maj7 A♭m7
up there where the air is rar - i - fied,

24 D♭7 G♭6 A♭m7 D♭7sus4
we'll just glide star - ry - eyed. Once I get you

28 G♭Maj7 G♭6 F Maj7 D m7
up there, I'll be hold - ing you so near,

2

32 G m11 C7 F7 N.C. F7

You may hear an - gels cheer 'cause we're to - geth - er.

36 B♭Maj7 B♭6 D m7 D♭°7 C m7 F7

Weath - er wise it's such a love - ly day. Just

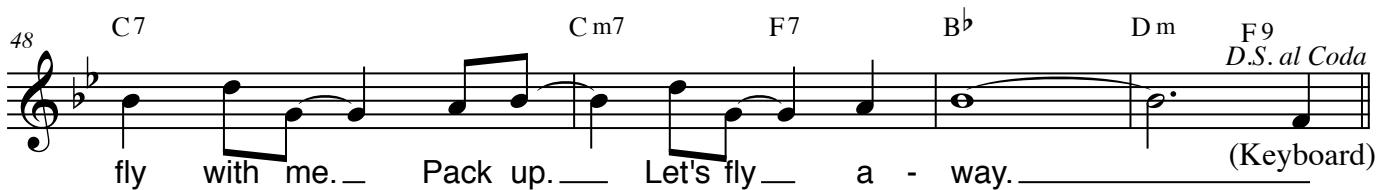
40 B♭Maj7 B♭6 F m7 B♭7 E♭Maj7 A♭7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 B♭Maj7 B♭6 E♭7 D m7(♭5) A♭7 G 7 Dm9#11
To Coda ⊕

per - fect for a fly - ing hon - ey moon, O yeah! Come

48 C7 C m7 F7 B♭ D m F9
D.S. al Coda



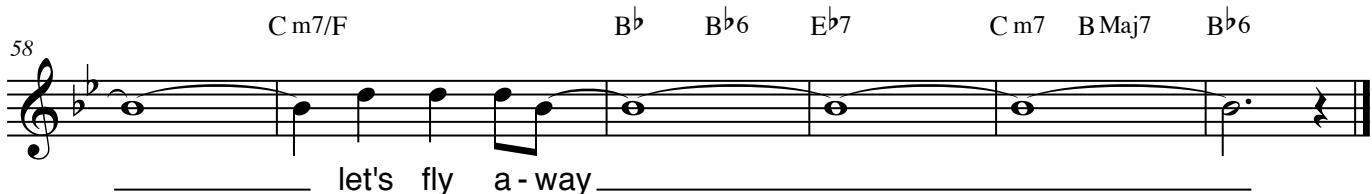
fly with me. Pack up. Let's fly a - way. (Keyboard)

52 Coda C m7 E♭m7 C m7



fly with me, come fly with me, come fly with me,

58 C m7/F B♭ B♭6 E♭7 C m7 B Maj7 B♭6



let's fly a - way

They Can't Take That Away From Me

F

Keyboard

(Sax)

1 C m7/E♭ E° B♭/F G7

2 C m9 F7 C m9 F7 N.C.

3 The way you wear your hat,

5 B♭ C m7 C♯° B♭/D C♯° C m7 F7

the way you sip your tea, the mem-'ry of all that,

9 B♭6 B♭7 E♭ G7 C7 F7

no, no, they can't take that a-way from me. The way your smile just beams,

13 B♭ C m7 C♯° B♭ C♯° C m7 F7

the way you sing off key, the way you haunt my dreams,

17 B♭6 B♭7 E♭ F7 B♭6

no, no, they can't take that a-way from me. We may

2

D m7 D m6 D m7 D m6 D m7 E m7 A7

21

nev - er, nev - er meet a - gain on that bump-y road to love. But I'll

D m7 D m6 D m7 G7 C7 C 7(b5) F7 N.C.

25

al-ways, al-ways keep the mem'-ry of The way you hold your knife,

B♭ C m7 C♯° B♭ C♯° C m7 F7

29

the way we danced till three, the way you changed my life,

B♭6 B♭7 E♭ D m7 B♭6 C m7(b5)

33

no, no, they can't take that a-way from me. No, they —

37

can't take that a-way from me.

2.

41

way, no, they can't take that a-way, no, they

44

can't take that a-way from me.

They Can't Take That Away From Me

M
Keyboard

(Keyboard)

F m7/A[♭] A° E[♭]/B[♭] C7

3 F m9 B[♭]7 F m9 B[♭]7 N.C.
The way you wear your hat,

5 E[♭] F m7 F[♯]° E[♭]/G F[♯]° F m7 B[♭]7
the way you sip your tea, the mem'-ry of all that,

9 E[♭]6 E[♭]7 A[♭] C7 F7 B[♭]7
— no, no, they can't take that a-way from me. The way your smile just beams,

13 E[♭] F m7 F[♯]° E[♭] F[♯]° F m7 B[♭]7
— the way you sing off key, the way you haunt my dreams,

17 E[♭]6 E[♭]7 A[♭] B[♭]7 E[♭]6
— no, no, they can't take that a-way from me. We may

2

21 G m7 G m6 G m7 G m6 G m7 A m7 D 7
 nev - er, nev - er meet a - gain on that bump-y road to love. But I'll

25 G m7 G m6 G m7 C7 F7 F 7(♭5) B♭7 N.C.
 al-ways, al-ways keep the mem'ry of The way you hold your knife,

29 E♭ F m7 F ♯ E♭ F ♯ F m7 B♭7
 the way we danced till three, the way you changed my life,

33 E♭6 E♭7 A♭ G m7 E♭6 F m7(♭5)
 — no, no, they can't take that a - way from me. No, they

37 E♭ C m 1. F m7 B♭6 E♭6 B♭7 N.C. (Keyboard)
 can't take that a - way from me.

2. 41 F m7 E♭ C m F m7
 way, no, they can't take that a - way, no, they

44 E♭ C m F m7 B♭7(♭9) E♭6 F m7 E♭6
 can't take that a - way from me. —

My Way

(Keyboard & Bass Only)

Keyboard

C Maj7 E m7/B
 And now the end is near,
 grets, I've had a few,
 loved, I've laughed and cried,
 but then a -
 I've had my

5 Em7(b5)/Bb A7 Dm
 face gain, the fi - nal cur - tain.
 fill, too few to men - tion.
 my share of los - ing. My friend,
 I did what I'll say it
 And now, I had to as tears sub -

8 Dm(maj7) Dm7 G7 CMaj7
 clear, I'll state my case,
 do, and saw it through of which I'm cer - tain. I've
 side, I find it all with - out ex - emp - tion. I
 To

(Add rhythm)

11 CMaj7 Gm7 C7 F
 lived planned each life that's full I trav - eled each and ev 'ry
 thought chart - ed course, that, care - ful step a - long the
 not in a

14 Fm CMaj7 Am7 Dm7 G7
 high - way, and more, much more than this, I did it
 by - way, and more, much more than this, I did it
 shy way, "Oh no, oh no, not me, I did it

17 1F6 C 2,3 F6 C F Maj7/G
 my way. Re - my way. For Yes, there were a
 way. my way. what is

21 CMaj7 G m7 C7 F Maj7

times, I'm sure you knew, when I bit off more than I could
man, what has he got? If not him - self, then he has

24 F Maj7/E D m7 G7

chew, but through it all, when there was doubt, I ate it
naught. To say the things he truly feels and not the

27 E m7 A m7 D m7

up words and spit it out. I faced it all and I stood
of one who kneels. The rec - ord shows I took the

30 G7 F 6 To Coda C D m7/G D.S. al Coda

tall blows, and did it my way. I've

CODA

33 C D m7 G7

way. The rec - ord shows I took the blows rit. and did it

36 F 6 C

my way.

VOCAL DUET

There Is A Tavern In The Town

Keyboard Intro F C7 (F) There

is a tav-ern in the town, and there my true love sits him

down, sits him down and drinks his wine as mer-ry, as mer-ry as can be, and

nev - er nev - er thinks of me Fare thee

well, for I must leave thee, do not let this part-ing grieve thee and re -

mem - ber that the best of friends must part, must part. A -

dieu, a - dieu kind friends, a - dieu. I can no long - er stay with

you, can no long - er stay. I'll hang my harp on the weep-ing wil - low tree, and

may the world go well with thee.

(Keyboard) F

2

Sax - 1st

B♭ F7 B♭

45 45

Keyboard - 2nd

E♭ F7

49 49

E♭ F7

1. B♭ (Keyboard) 2. B♭

52 (M) She

54 B♭

left me for a man so dark, he was dark. Each Fri - day

F7 B♭ B♭7 E♭

59

night they used to spark. Oh, how they would spark, and now my love, who was once so true to

F7 B♭ F7 B♭ B°7

65

me, spends all her time up - on his knee, on his knee. Fare thee

70 F7 B♭

well, for I must leave thee, do not let this part ing grieve thee and re -

74 F7 B♭ E♭ B♭ F7

mem - ber that the best of friends must part, must part. A -

78 B♭

dieu, a - dieu kind friends, a - dieu. I can no

83 F7 B♭ B♭7 E♭

long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low

89 F7 B♭ (Keyboard) B♭ F7 B♭ B♭7

tree, and may the world go well with thee.

94 E♭ (Sax)

(Saxophone part only)

100 B♭7 E♭ A♭

(Continuation of Saxophone part)

106 B♭7 E♭ B♭7 E♭

(Continuation of Saxophone part)

Sugar Blues

Keyboard

The musical score consists of eight staves of keyboard notation, each starting with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece.

- Staff 1:** Labeled "N.C." (No Chords) above the staff. The first measure ends with a fermata over the last note. The second measure begins with a repeat sign. The third measure starts with a "C" above the staff. The fourth measure ends with a fermata over the last note. The fifth measure begins with a "3" above the staff.
- Staff 2:** Labeled "4" above the staff. The first measure starts with a "G7" above the staff. The second measure ends with a fermata over the last note. The third measure begins with a "3" above the staff.
- Staff 3:** Labeled "7" above the staff. The first measure starts with a "D m7" above the staff. The second measure starts with a "G7" above the staff. The third measure starts with a "C7" above the staff. The fourth measure starts with "N.C." above the staff. The fifth measure ends with a fermata over the last note. The sixth measure begins with a "3" above the staff.
- Staff 4:** Labeled "10" above the staff. The first measure starts with a "C" above the staff. The second measure ends with a fermata over the last note. The third measure begins with a "3" above the staff. The fourth measure ends with a fermata over the last note. The fifth measure begins with a "3" above the staff.
- Staff 5:** Labeled "13" above the staff. The first measure starts with an "F" above the staff. The second measure starts with an "A7" above the staff. The third measure starts with a "D m" above the staff. The fourth measure starts with a "F6" above the staff. The fifth measure starts with an "F#°" above the staff. The sixth measure starts with a "C/G" above the staff. The seventh measure starts with an "E7" above the staff. The eighth measure starts with an "A7" above the staff.
- Staff 6:** Labeled "16" above the staff. The first measure starts with a "D7" above the staff. The second measure ends with a fermata over the last note. The third measure begins with a "3" above the staff. The fourth measure ends with a fermata over the last note. The fifth measure begins with a "3" above the staff. The sixth measure starts with a "C" above the staff. The seventh measure starts with an "E7" above the staff. The eighth measure starts with an "A7" above the staff. The ninth measure starts with a "D7" above the staff. The tenth measure starts with a "G7" above the staff.
- Staff 7:** Labeled "19" above the staff. The first measure starts with a "1. C" above the staff. The second measure starts with a "G7" above the staff. The third measure starts with a "2. C" above the staff. The fourth measure starts with an "F" above the staff. The fifth measure starts with a "C" above the staff. The sixth measure starts with "N.C." above the staff. The seventh measure starts with a "3" below the staff. The eighth measure ends with a fermata over the last note. The ninth measure begins with a "3" above the staff. The tenth measure starts with a "C7" above the staff.

I Can't Give You Anything But Love

Keyboard

(Keyboard)

F_{m7} E₇ C₉
F_{m9} B₇ C_{m7} B₇
E_{bMaj7} G_{m7} G_{b7} F_{m7} B₇ E_{bMaj7}
G_{m7} C_{m7} F_{m7} B₇ B_{bm7} E_{b7} A_{bMaj7}
F₇ F_{m7} B₇
— hap-pi-ness, and I guess all the things you've al-ways pined for.
E_{bMaj7} G_{m7} G_{b7} F_{m7} B₇ B_{bm7}
Gee, I'd like to see you look-ing swell, my lit-tle ba-by. Dia-mond brace-lets
E_{b7} A_{bMaj7} A₇
Wool-worth does-n't sell, ba-by. Till that luck-y day you know darn
E_{bMaj7/Bb} C₇ 1. F_{m7} B₇ E_b F_{m7} B₇
well, ba-bi, I can't give you an - y thing but love
2. F_{m7} B₇ F_{m7} B₇
I can't give you an - y thing I can't give you an - y thing
45 F_{m7} B₇ E_{b6} B₇ E_{b6}

I can't give you an - y thing but love.

Fly Me To The Moon

F

Keyboard

(Keyboard & Bass Only - Freely)

A♭ Cm Fm9 Cm7 D♭maj7 B♭m7 E♭7
Po-ets

6 A♭ Fm A♭ Fm A♭ Fm E♭ B♭m B♭m(maj7)
of-ten use man-y words to say a sim-ple thing. It takes thought and

11 B♭m7/A♭ B♭m6 B♭m7/A♭ E♭7 A♭ D♭ 3 D° 3
time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A♭/E♭ D♭ B♭m7 3 Cm C° 3
play-ing; for you I have writ-ten a song. To be

18 B♭m7 3 E♭7 3 A♭ Fm D♭6 3 B♭m7 3 C C7
sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm) 22 Fm7 B♭m7 E♭7
Fly me to the moon and let me play a-mong the stars.

25 A♭Maj7 A♭7 D♭Maj7 G m7(b5)
Let me see what spring - is like on

28 C7(b9) Fm7 F7 B♭m7
Jup - i - ter and Mars. In oth - er words,

2

31 E♭7 A♭Maj7 C m7 F7 B♭m7
 — hold my hand. _____ m oth - er words, _____

35 E♭7 A♭Maj7 G m7(♭5) C7
 — ba - by, kiss me. _____

38 F m7 B♭m7 E♭7
 Fill my heart with song and let me sing for - ev - er more.

41 A♭Maj7 A♭7 D♭Maj7 G m7(♭5)
 You are all I long for, all I

44 C7(♭9) F m7 F7 B♭m7
 wor - ship and a - dore. 1. in oth - er words, _____

47 E♭7 C m7 F7
 — please be true. _____ In

50 B♭m7 E♭7 A♭6 G m7(♭5) C7
 oth - er words, _____ love you. _____

54 2. C m7 F7 B♭m7 /B♭ /A♭ G♭/D♭ E♭7
 true. _____ In oth - er words, _____ I love

60 A♭ A maj7 B♭m7 /E♭ A♭6
 you. _____

Fly Me To The Moon

M

Keyboard

(Keyboard & Bass Only - Freely)

Chords indicated above the staff:

- 1st staff: C, Em, Am9, Em7, F maj7, Dm7, G7
- 2nd staff: C, Am, C, Am, C, Am, G, Dm, Dm(maj7)
- 3rd staff: Dm7/C, Dm6, Dm7/C, G7, C, F, E[#]
- 4th staff: C/G, F, Dm7, Em, E^o
- 5th staff: Dm7, G7, C, Am, F6, Dm7, E, E7
- 6th staff: A m7, D m7, G7, C Maj7, C7, F Maj7, B m7(b5)
- 7th staff: E7(b9), A m7, A 7, D m7

Underlined notes with arrows:

- 1st staff: 7th note of the first measure (Em), 1st note of the second measure (Am9), 1st note of the third measure (F maj7), 1st note of the fourth measure (Dm7), 1st note of the fifth measure (G7).
- 2nd staff: 1st note of the first measure (C), 1st note of the second measure (Am), 1st note of the third measure (C), 1st note of the fourth measure (Am), 1st note of the fifth measure (G), 1st note of the sixth measure (Dm), 1st note of the seventh measure (Dm(maj7)).
- 3rd staff: 1st note of the first measure (Dm7/C), 1st note of the second measure (Dm6), 1st note of the third measure (Dm7/C), 1st note of the fourth measure (G7), 1st note of the fifth measure (C), 1st note of the sixth measure (F), 1st note of the seventh measure (E[#]).
- 4th staff: 1st note of the first measure (C/G), 1st note of the second measure (F), 1st note of the third measure (Dm7), 1st note of the fourth measure (Em), 1st note of the fifth measure (E^o).
- 5th staff: 1st note of the first measure (Dm7), 1st note of the second measure (G7), 1st note of the third measure (C), 1st note of the fourth measure (Am), 1st note of the fifth measure (F6), 1st note of the sixth measure (Dm7), 1st note of the seventh measure (E), 1st note of the eighth measure (E7).
- 6th staff: 1st note of the first measure (A m7), 1st note of the second measure (D m7), 1st note of the third measure (G7), 1st note of the fourth measure (C Maj7), 1st note of the fifth measure (C7), 1st note of the sixth measure (F Maj7), 1st note of the seventh measure (B m7(b5)).
- 7th staff: 1st note of the first measure (E7(b9)), 1st note of the second measure (A m7), 1st note of the third measure (A 7), 1st note of the fourth measure (D m7).

Lyrics:

Po-ets
of - ten use man-y words to say a sim-ple thing. It takes thought and
time and rhyme to make a po-em sing. With mu - sic and words I've been
play-ing; for you I have writ - teh a song. To be
sure that you know what I'm say-ing, I'll trans-late as I go a - long.
Fly me to the moon and let me play a - mong the stars.
Let me see what spring - is like on
Jup - i - ter and Mars. In oth - er words,

2

31 G7 C Maj7 E m7 A 7 D m7
 hold my hand. In oth - er words,

35 G7 C Maj7 B m7(♭5) E 7
 ba - by, kiss me.

38 A m7 D m7 G 7
 Fill my heart with song and let me sing for - ev - er more.

41 C Maj7 C 7 F Maj7 B m7(♭5)
 — You are all I long for, all I

44 E 7(9) A m7 A 7 D m7
 wor - ship and a - dore. In oth - er words,

47 G7 E m7 A 7
 — please be true. In

50 D m7 G 7 C 6 B m7(♭5) E 7
 oth - er words, I love you.

54 2. Em7 A 7 D m7 /D /C B♭/F G 7
 true. In oth - er words, I love

60 C C♯maj7 D m7 /G C 6
 you.

All Or Nothing At All

F

Keyboard

Latin Beat

(Sax)

F m/A♭ C m/G E♭m/G♭ B♭7/F C7

5 F m A♭aug F m7 F m6 F m F m7

All or noth-ing at all! Half a love nev-er ap-

11 G♭7 G♭6 G♭aug G♭7 E♭m E♭m6 B♭m

pealed to me. If your heart nev-er could yield to me,

16 E♭7 E♭7(♭5) E♭7 A♭maj7 A♭6 Gm7 C7

— then I'd rath - er have noth-ing at all.

21 F m A♭aug F m7 F m6 F m F m7

All or noth-ing at all. If it's love, there is no

27 G♭7 G♭6 G♭aug G♭7 E♭m E♭m6 B♭m

in be-tween. Why be-gin, then cry for some-thing that might have been.

32 E♭7 E♭7(♭5) E♭7 A♭maj7 B7

No, I'd rath - er have noth-ing at all. But

37 E E aug 3 E 6 3 E aug 3 E E aug E 6 B 7
 please, don't bring your lips so close to my cheek. Don't

41 E E aug E 6 A F [#]m7 3 B 7 G [#]m6 B 7
 smile or I'll be lost be-yond re - call. The

45 G ^bm7 3 B 7 G ^bm7 3 B 7 3 G ^bm G ^bm7/E E ^b7 A ^b7/E ^b
 kiss in your eyes, the touch of your hand makes me weak, and my

49 D ^bm B ^b7 A ^b7 E ^bm7 C 7
 heart may go diz - zy and fall. And if I

53 F m A ^baug 3 F m7 F m6 F m
 fell un - der the spell of your call, I would

58 F m7 G ^b7 G ^b6 G ^baug G ^b7 E ^bm E ^bm6
 be caught in the un - der-tow. So, you see, I've got to say

63 B ^bm D ^b7 F m F m7/E ^b D ^bm6 3 1. A ^b G m7 C 7
 no, no. All or noth-ing at all.

69 2. A ^b (Sax) B B ^b A A ^b
 all.

Latin Beat

All Or Nothing At All

M
Keyboard

(Keyboard)

Keyboard sheet music showing chords A m/C, E m/B, G m/B, D 7/A, and E 7. The music is in 4/4 time.

5 Am C aug Am7 Am6 Am Am7 3

All or nothing at all! Half a love never ap-

B b7 B b6 B b aug B b7 G m G m6 3 D m

pealed to me. If your heart never could yield to me,

16 G 7 G 7(b5) G 7 C maj7 C 6 B m7 E 7

— then I'd rather have nothing at all.

21 Am C aug Am7 Am6 Am Am7 3

All or nothing at all. If it's love, there is no

27 B b7 B b6 B b aug B b7 G m G m6 3 D m

in between. Why begin, then cry for something that might have been.

32 G 7 G 7(b5) G 7 C maj7 E b7

No, I'd rather have nothing at all. But

37 A♭ A♭aug 3 A♭6 3 A♭aug 3 A♭ A♭aug A♭6 E♭7
 please, don't bring your lips so close to my cheek. _____ Don't

41 A♭ A♭aug A♭6 D♭ B♭m7 3 E♭7 Cm6 E♭7
 smile or I'll be lost be-yond re - call. _____ The

45 B♭m7 3 E♭7 B♭m7 3 E♭7 3 B♭m B♭m7/A♭ G°7 C7/G
 kiss in your eyes, the touch of your hand makes me weak, _____ and my

49 Fm D°7 C7 Gm7 E7
 heart may go diz - zy and fall. And if I

53 Am Caug 3 3 Am7 Am6 Am
 fell un - der the spell of your call, _____ I would

58 Am7 3 B♭7 B♭6 B♭aug B♭7 Gm Gm6 3
 be caught in the un - der-tow. So, you see, I've got to say

63 Dm F°7 Am Am7/G Fm6 3 1.
 no, no. All _____ or noth-ing at all. C B m7 E 7

2. (Keyboard) 69 C E♭ D D♭ C
 all.

Chattanooga Choo Choo

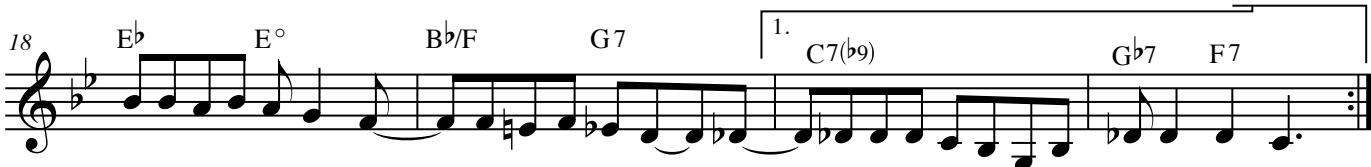
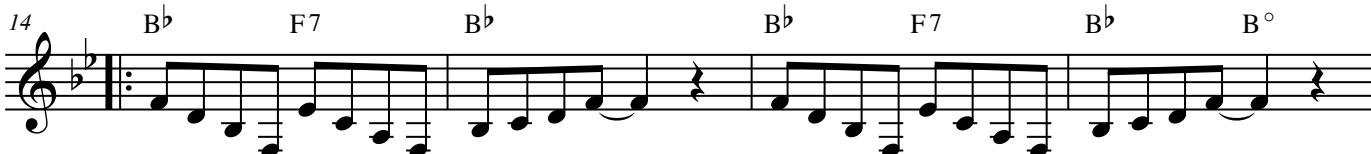
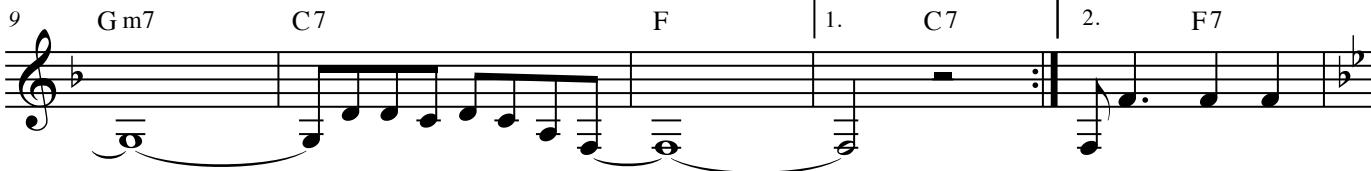
Bass Intro

(Train Whistle)
(F6 F6)

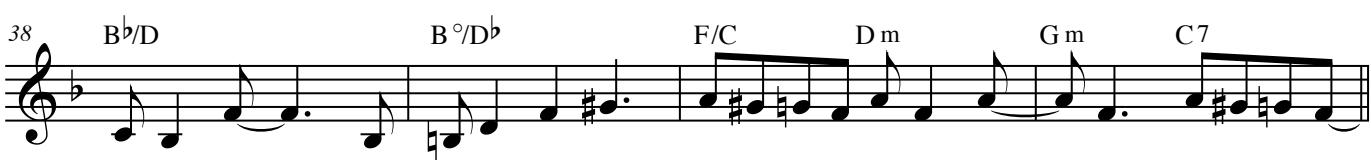
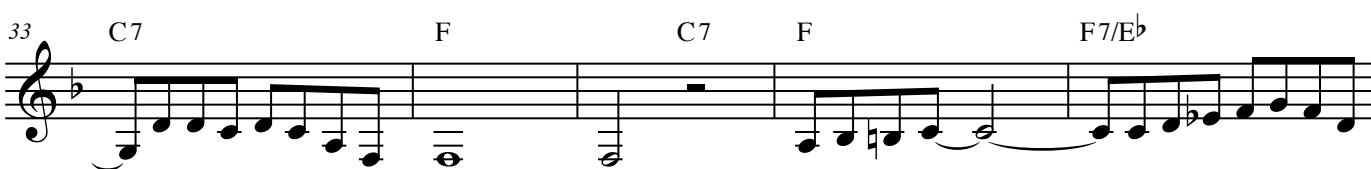
F Keyboard
(Train Whistle)
(F6 F6)



5 F



Musical notation for measures 22 to 25. Includes chords 2. C7(♭9), B♭°, F7, B♭, C7, F. Measure 23 is labeled N.C. (Not Considered). The bass line is indicated as (Bass) in measure 25.



2

42 F N.C.

(Bass)

46 F/C Dm Gm C7 F C C7

50 F

(Bass)

54 F

Par-don me, boy, _____ is that the Chat - a - noo - ga Choo Choo? _____
I can af - ford _____ to board the Chat - a - noo - ga Choo Choo. _____

57 G m7 C7

— Track twen - ty nine, _____ boy, you can give me a shine.
— I got my fare _____ and just a tri - fle to spare.

60 F 1. C7 2. F F7

63 You'll B♭ leave the

Penn - syl - van - ia sta - tion 'bout a quar - ter to four,
When you hear the whis - tle blow - in' eight to the bar,

65 F7 B♭ B°

read then a mag - a - zine and then you're in Bal - ti - more.
you'll know that Tenn - e - see is not ver - y far. _____

67 E♭ E° B♭/F G7

Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.

69 1. C7(♭9) F6

to have your ham and eggs in Car o li - na

71 2. C7(♭9) F7 G♭7 F7 B♭

Woo! Woo! Chat - a - noo - ga, there you are! —

73 F N.C. F F

(Bass)

78 G m7 C7 F C7

83 F F7/E♭ B♭/D B°/D♭ F/C D m

88 G m C7 F N.C. F/C D m G m C7

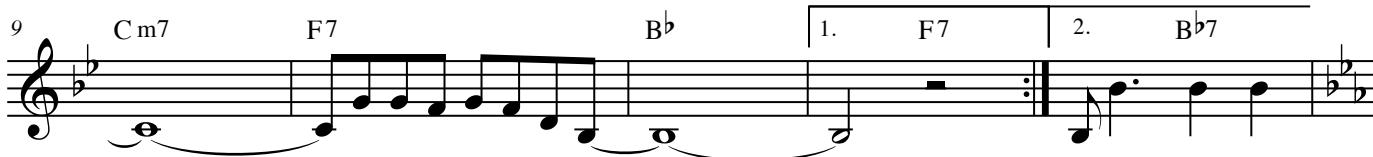
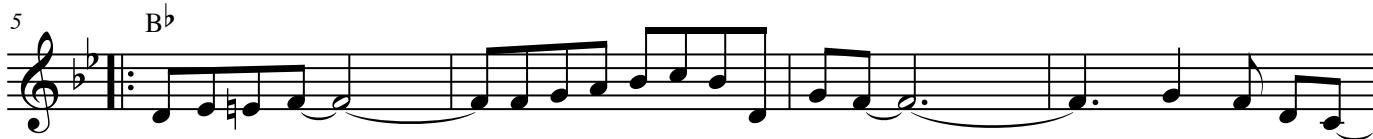
Bass Solo as in Meas 73,74

93 F B♭m G m C7 F

Chattanooga Choo Choo

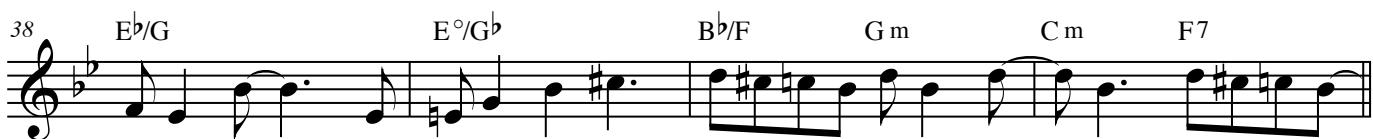
M Keyboard
(Train Whistle)
(Bb6 Bb6)

Bass Intro

(Train Whistle)
(Bb6 Bb6)

22 2. F7(b9) E^b° B^b7 E^b F7 | B^b | N.C.

22 (Bass)



42 B.N.C.

42

(Bass)

46 B♭/F G m C m F7 B♭ F F7

50 B♭

50 B♭

B.N.C.

(Bass)

54 B♭

54 B♭

Par-don me, boy, _____ is that the Chat - a - noo - ga Choo Choo? _____
I can af - ford _____ to board the Chat - a - noo - ga Choo Choo. _____

57

57

C m7 F7

— Track twen - ty nine, _____ boy, you can give me a shine.
— I got my fare _____ and just a tri - fle to spare.

60 B♭

60 B♭

1. F7 2. B♭ B♭7

63 E♭

63 E♭

E♭7 You'll E♭ leave the

Penn - syl - van - ia sta - tion 'bout a quar - ter to four,
When you hear the whis - tle blow - in' eight to the bar,

65

65 B♭7 E♭

read a mag - a - zine and then you're in Bal - ti - more.
then you'll know that Tenn - e - see is not ver - y far. _____

67 A♭ A° E♭/B♭ C7

Din - ner in all the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got ta keep it rol - lin'.

69 1. F7(b9) B♭6

to have your ham and eggs in Car o li - na

71 2 F7(b9) B♭7 B7 B♭7 E♭

Woo! Woo! Chat - a - noo - ga, there you are!—

73 B♭ N.C. B♭

(Bass)

78 C m7 F7 B♭ F7

83 B♭ B♭7/A♭ E♭/G E °/G♭ B♭/F G m

88 C m F7 B♭ N.C. B♭/F G m C m F7

Bass Solo as in Meas 73,74

93 B♭ E♭ m C m F7 B♭.