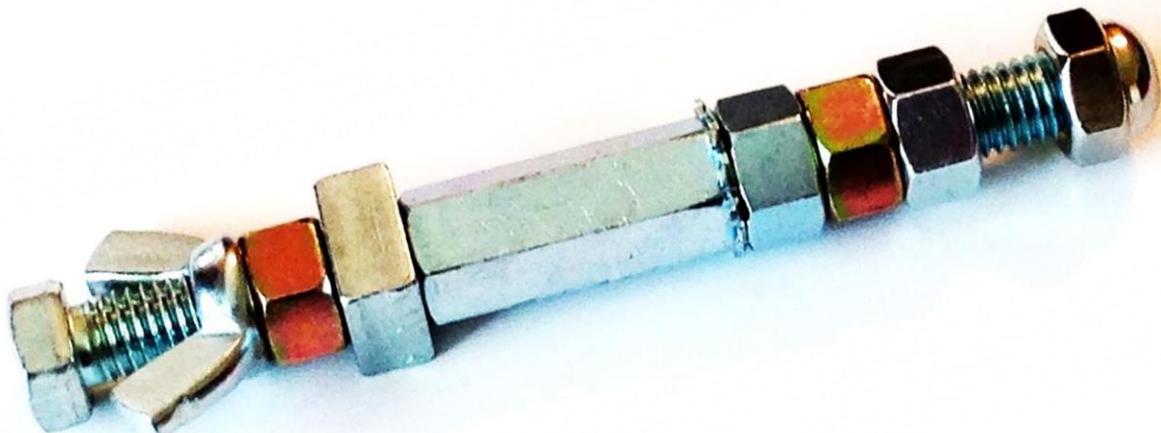


# The Mixed Nuts

## Set E

Last revised on 2018.11.01

- E01-It Don't Mean A Thing(KVM).2017.04.23.pdf
- E01-It Don't Mean A Thing(KVF).2017.04.23.pdf
- E02-Simple Melody(KVD).2015.06.08.pdf
- E03-I've Got You Under My Skin(KVF).2015.02.08.pdf
- E03-I've Got You Under My Skin(KVM).2015.02.08.pdf
- E04-Alexander's Ragtime Band(KVF).2017.11.26.pdf
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- E05-Imagination(KVF).2017.02.12.pdf
- E06-Tick Tock Polka(KV).2014.06.09.pdf
- E07-It's A Pity To Say Goodnight(KVF).2015.08.13.pdf
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- E09-When The Saints Go Marching In(KVF).2015.04.26.pdf
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- E14-You Make Me Feel So Young(KVF).pdf
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- E15-That Old Black Magic(KVF).2015.04.26.pdf
- E15-That Old Black Magic(KVF).2018.11.01.pdf**
- E15-That Old Black Magic(KVM).2018.11.01.pdf**



**F**  
Keyboard

# It Don't Mean A Thing

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

It

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

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

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

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

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

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

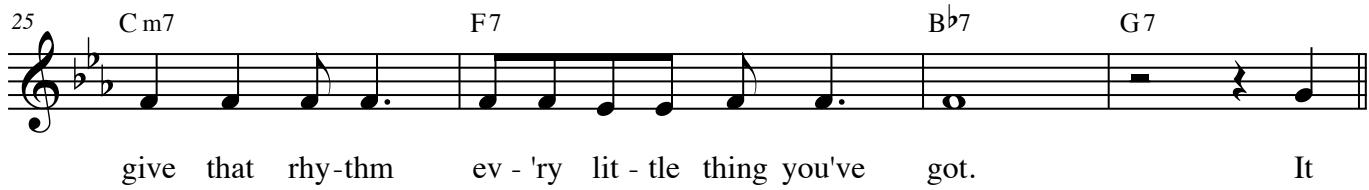
17      F 7      B $\flat$ 7sus4      E $\flat$ 6      E $\flat$ 6

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

21                   B♭m7                   E♭7                   A♭Maj7

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

25                   C m7                   F7                   B♭7                   G 7



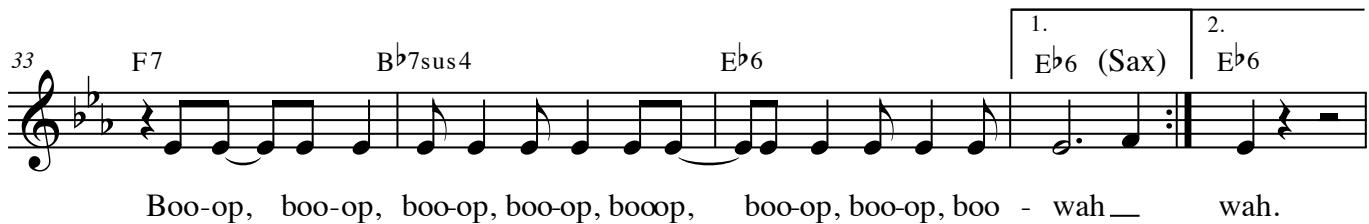
give that rhy-thm ev - 'ry lit - tle thing you've got. It

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



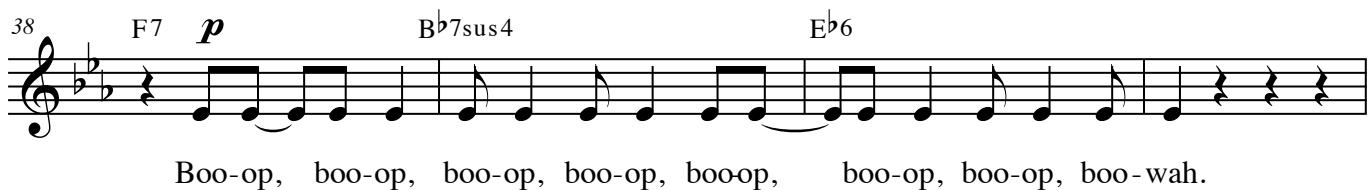
don't mean a thing if you ain't got that swing. —

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



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

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



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

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



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

# It Don't Mean A Thing

**M**  
Keyboard

1 Fm F m/E♭ D♭7 C7 Fm F m/E♭ D♭7 C7

It

5 Fm F m/E F m/E♭ F m/D D♭7 C7 Fm

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

9 B♭7 E♭7sus4 A♭6 C7(♯5)

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

13 Fm F m/E F m/E♭ F m/D D♭7 C7 Fm

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

17 B♭7 E♭7sus4 A♭6 A♭6

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

21 E♭m7 A♭7 D♭Maj7

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

25 F m7 B♭7 E♭7 C7

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

29 F m F m/E F m/E♭ F m/D D♭7 C7 F m

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

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

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

38 B♭7 p E♭7sus4 A♭6

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

42 B♭7 ff E♭7sus4 A♭6

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 consists of four staves of music. The first staff is for the keyboard, showing a sequence of chords: D♭, F7, G♭, E♭7, B°, and A♭7. The second staff is for the female vocal, starting with the lyrics "Mus-i-cal de-mon, set your hon-ey a-dreamin' won't you play me some rag?". The third staff is for the male vocal, with the lyrics "Won't you play a sim- ple mel-o-". The fourth staff continues the lyrics with "Just change that class-i-cal nag to some sweet beau-ti-ful drag-". The fifth staff begins with the lyrics "If you will play from a cop-y of a tune that is chop-py you'll get". The sixth staff continues with "One with good old fash-ioned". The seventh staff begins with "all my ap-plause and that is". The lyrics continue with "simply be-cause har- mo- ny. Play a". Chords indicated above the staff include E♭m7, A♭7, D♭, and E°7.

2

18

1, 2, 3.  
D♭ D°7 E♭m7 A♭7 | 4.  
D♭ D° B♭7

I want to lis - ten to rag.  
sim - ple mel - o - dy.

(Keyboard)

23

E♭ G♭°7 B♭7

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♭7(♯5) E♭ E°7 Fm7 B♭7

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♭ G♭°7 B♭7

play from a cop - y of a tune that is choppy you'll get all my ap-plause and that is  
One with good old fash - ioned har - mo - ny.

35

E♭ E♭7 Fm F°7 E♭

sim-ply 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<sup>b</sup>                    A<sup>b</sup>                    G

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

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

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

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

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

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

29                    A m7                    D7                    F#G                    GMaj 7

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

2

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

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

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

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

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

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

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

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

# I've Got You Under My Skin

**M**  
Keyboard

Fm E♭ D♭ C  
I've

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

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

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

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

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

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

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

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

2

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Alexander's Ragtime Band

F

(Keyboard)

Keyboard

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

5 G G7 C Am7 D7

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

9 G A7 D7

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

13 G G7 C D7

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

17 G G7/F C/E C#° D D7 G G7

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

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

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

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

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

2

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

C m6

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

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

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

45 C7 F F♯/D  
care to hear the Swan-ee Riv - er played in rag - time, \_\_\_\_ come on and

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

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

57 B♭ B♭/A B♭/G B♭/F B♭  
B

F

61

F m6

65 C/E E<sup>♭</sup> G7/D C G7

Come on a-

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

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

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

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

77 C7 F F♯

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

81 C A7 Dm D7

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

85 C(Sax) C°7 Dm D♭maj7 C6

Band!

# Alexander's Ragtime Band

# M

## Keyboard

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

Musical score for 'Ain't You Go-in'?' featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: 'Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

13 C C7 F G7

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

A musical score for a brass band. The key signature is C major (one sharp). The time signature is common time (indicated by '17'). The score consists of two staves. The first staff contains measures 1 through 8, which include chords for C, C7/B♭, F/A, F♯/D♯, G, G7, C, and C7. The lyrics for this section are "grand-stand brass band." The second staff continues from measure 9 to 16, featuring a melodic line with eighth and sixteenth notes, and the lyrics "Ain't you com - in' a - long? \_\_\_ Come on and". The score concludes with a repeat sign and endings.

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

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

2  
29 C C m6

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

33 G/B B<sup>♭</sup>/A D 7/A G 7

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

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

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

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

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

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

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

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

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

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

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

61 B<sup>b</sup>

65 F/A A<sup>b</sup>° C7/G F C7

Come on a-

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

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

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

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

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

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

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

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

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

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

# Imagination

# F

**Keyboard**

(Keyboard & Bass - Freely)

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

§

(All - In Rhythm)

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

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

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

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

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

2

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

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

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

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

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

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

♀ Coda

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

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

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

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

# Imagination

**M**  
Keyboard

(Keyboard & Bass - Freely)

Sheet music for piano and bass. The piano part starts with a C major 7 chord followed by an E minor 7 chord, then a D minor chord. The bass part continues with a D major 7 chord, an E minor chord, an A minor 7 chord, and a D major 7 chord. The piano part ends with a G7 chord. The lyrics "Im-ag-in-" are written below the piano staff.

**S** (All - In Rhythm)

Sheet music for piano and bass. The piano part includes chords for C major 7, C major 7 with a sharp 7th, D minor 7, D major 7 with a sharp 7th, C major 7/E, E minor 7 with a flat 5th (E m7(b5)), and A 7 with a flat 9th (A 7(b9)). The lyrics "a-tion is fun-ny, it makes a whole per-cloud-y day sun-ny, a-tion is cra-zzy, your whole per-spec-tive gets ha-zzy," are written below the piano staff.

Sheet music for piano and bass. The piano part includes chords for D minor 7, A 7 with a sharp 5th (A 7(#5)), D minor 7, G 7 with a sharp 5th (G 7(#5)), E minor 7, A 7 with a flat 9th (A 7(b9)), D minor 7, G 7 with a flat 9th (G 7(b9)), and G major 7 (G m7) followed by C 7. 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 piano staff.

Sheet music for piano and bass. The piano part includes chords for F major 7, F major 7 with a sharp 7th (F#m7), B 7, E minor 7, A 9, A 7 with a flat 9th (A 7(b9)), and A major 7 (A#). The lyrics "Have you ev-er felt a gen-tle touch and then a kiss, and then and then" are written below the piano staff.

Sheet music for piano and bass. The piano part includes chords for B minor 7, E minor 7, A minor 7, D 7, D major 7/G 7, and G 7 with a sharp 5th (G 7(#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 piano staff.

2

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

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

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

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

To Coda ♀ D.S. al Coda

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

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

♀ Coda

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

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

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

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

# Tick Tock Polka

(Keyboard)

Keyboard score for measures 1-8. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chords indicated above the staff are F, F7, F, F7, B♭, B♭, B♭, and B♭.

Keyboard

§ (Keyboard on D.S.)

Keyboard score for measures 9-13. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is B♭. The lyrics are: "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".

14

Keyboard score for measures 14-18. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chords indicated above the staff are F7 and F. The lyrics are: "ev - 'ning a - way. Tick, tick, tick tock goes my heart with the make you feel blue. Tick, tick tick, tock goes my heart with the".

20

Keyboard score for measures 20-24. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is F7. The lyrics are: "clock beat - ing time while the mu - sic is played. clock 'cause it knows I am danc - ing with you".

To Coda ♀

25

Keyboard score for measures 25-29. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is B♭. The lyrics are: "Why is it giv - en ev - 'ry time you are near, there is so lit - tle".

30

Keyboard score for measures 30-34. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is F7. The lyrics are: "time to hold you tight. All through the week a mo-ment seems like a".

36

Keyboard score for measures 36-40. The score shows a treble clef, a key signature of one flat, and a time signature of 2/4. The notes are primarily eighth notes. Chord indicated above the staff is B♭. The lyrics are: "year; I can hard - ly wait un - til you come in sight".

2  
41 B♭

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

46 F7

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

52 B♭ D.S. al Coda

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

57 Coda B♭

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

62 F7 F

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

68 F7 B♭

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

73 B♭

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

78 F7 F

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

84 F7 B♭

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

Swing It!

## It's A Pity To Say Goodnight

F

Keyboard

(Sax) A m7 A b7 G m9

F6

D m7

G m7

C7



5 F maj7/A

E7

G m7

E°7

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

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

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

13 F maj7/A E7 G#7 G°7 F#7 F°7

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

17 C C#7 D m7 G7(b9) C C°7 D m7 A m7

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

21 G m9 C9 F maj7

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

24 G7 G m7 G#7

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



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

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

35 G9 Dm7 G7 C9 G7 C7 G7 Am7

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

39 Gm9 C9 F maj7

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

42 G7 Gm7

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

44 G<sup>#</sup>7 To Coda Φ G9 C7(♭9) F6 A<sup>m</sup>7 D.S. al Coda

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

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

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

50 F6 Dm7 Gm7 3 C7 F F6

Give me a good - night kiss.

## Swing It!

# It's A Pity To Say Goodnight

M

## (Keyboard)

## Keyboard

D m7 D<sup>b</sup>m7 Cm9 B<sup>b</sup>6 Gm7 Cm7 F7  
 5 B<sup>b</sup>maj7/D A7 Cm7 A°7  
 What a shame the night is end - ing. Cross my heart, I'm not pre tend ing  
 9 B<sup>b</sup>6/G G7(b9) Cm7 F7 B<sup>b</sup>/D Gm7 Cm7 F7  
 you look grand \_\_\_\_\_ sit ting in the moon - light.  
 13 B<sup>b</sup>maj7/D A7 C<sup>#</sup>7 C°7 B°7 B<sup>b</sup>°7  
 Oh, I'm in love, there's no mis-tak - ing. Can't you see my heart is break-ing?  
 17 F F<sup>#</sup>7 Gm7 C7(b9) F F<sup>°</sup>7 Gm7 Dm7  
 Must you go \_\_\_\_\_ on this love-ly June night? \_\_\_\_\_ It's a  
 21 Cm9 F9 B<sup>b</sup>maj7  
 pit-y to say "Good-night," \_\_\_\_\_ be-cause I nev - er saw stars so bright.  
 pit-y to say "Fare - well," \_\_\_\_\_ be-cause the man in the moon won't tell.  
 24 C7 Cm7 C<sup>#</sup>7  
 But if you got - ta go home, you got - ta go home, give me a  
 27 1. Cm7 F7(#5) B<sup>b</sup>maj7 Dm7 | 2. Cm9 F7 B<sup>b</sup>  
 good night kiss. \_\_\_\_\_ It's a good - night kiss. \_\_\_\_\_  
 good - night kiss. \_\_\_\_\_

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

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

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

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

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

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

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

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

VOCAL ONLY

## What A Wonderful World

Keyboard

F G m F G m7 C7  
2  
I see

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

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

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

11 2. F 6 B♭7 F 6  
The  
world."

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

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

2

17 D m7 A m7 D m7 A m7

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

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

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

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

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

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

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

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

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

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

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

32 C 9sus4 C7 3 F 6 B♭ F 6

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

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

# When The Saints Go Marching In

F

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

## Keyboard

B♭7                  E♭                  E♭m                  B♭ Gm Cm7 F7

$$E^{\flat} \qquad \qquad E^{\flat}m$$

B♭ Gm Cm7 F7

Cm7 F7

F 7

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a key signature of one flat, and a common time signature. The score consists of two staves of music. The first staff begins with a dotted half note followed by a eighth note tied to a sixteenth note. The second staff begins with a quarter note followed by a eighth note tied to a sixteenth note.

8 B♭ (Drums -  
At Tempo) (1st time Dixieland  
Instrumental) B♭ E♭ B♭/D F 7 B♭ E♭

## (1st time Dixieland Instrumental)

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

15 B♭/D F7 B♭ Gm Cm7 F7 B♭

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

*21* B<sup>b</sup>7/A<sup>b</sup> E<sup>b</sup>/G E<sup>b</sup>m/F<sup>#</sup> B<sup>b</sup>/F G m C m7 F 7 B<sup>b</sup> E<sup>b</sup>

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 <table border="1" style="border-collapse: collapse; width: 100%;"> <tr> <td style="padding: 5px;">1 -5</td><td style="padding: 5px;"></td></tr> <tr> <td style="padding: 5px;">B♭</td><td style="padding: 5px;"></td></tr> </table>	1 -5		B♭			6 C	C      F      C/E      G7      C      F
1 -5							
B♭							

Oh, when the And when the Lord is shakin' hands,  
Oh, when they're And when they're

*32* C/E G7 C Am Dm7 G7 C C7

and when the Lord is shakin' 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 chak inl bands

45 C C7 F Fm C G7(9) Dm7 G7 C E C F C

A musical staff in treble clef starts with a half note, followed by a series of eighth notes, quarter notes, eighth notes, and ends with a half note. The staff has five ledger lines extending below the bottom line.

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

# When The Saints Go Marching In

# M

**Keyboard**

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

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

**Keyboard (Top Staff):**

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

**Lyrics:**

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

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

Measure 13: Oh, when the saints go march - ing in. oh, when they come on Judg - ment Day. "Hal - le - lu,"

Measure 14: want to be in that num - ber when the saints go march - ing in. want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 15: want to be in that num - ber when the saints go march - ing in. want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 16: want to be in that num - ber when the saints go march - ing in. want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 17: want to be in that num - ber when the saints go march - ing in. want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 18: in, Day. Oh, yes, I want to be in that num - ber when the saints go march - ing in. Oh, Lord, how I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 19: in, Day. Oh, Lord, I want to be in that num - ber when the saints go march - ing in. Oh, Lord, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 20: in, Day. Oh, Lord, I want to be in that num - ber when the saints go march - ing in. Oh, Lord, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 21: in, Day. Oh, Lord, I want to be in that num - ber when the saints go march - ing in. Oh, Lord, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 22: in, Day. Oh, Lord, I want to be in that num - ber when the saints go march - ing in. Oh, Lord, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 23: in, Day. Oh, Lord, I want to be in that num - ber when the saints go march - ing in. Oh, Lord, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 24: saints go come on sing - in' march - ing in. Judg - ment Day. "Hal - le - lu,"

Measure 25: saints go come on sing - in' march - ing in. Judg - ment Day. "Hal - le - lu,"

Measure 26: Oh, when the saints go come on sing - in' march - ing in. Oh, when they come on Judg - ment Day. "Hal - le - lu,"

Measure 27: And when the saints go come on sing - in' march - ing in. And when they're Judg - ment Day. "Hal - le - lu,"

Measure 28: And when the saints go come on sing - in' march - ing in. And when they're Judg - ment Day. "Hal - le - lu,"

Measure 29: And when the saints go come on sing - in' march - ing in. And when they're Judg - ment Day. "Hal - le - lu,"

Measure 30: Lord is shak - in' hands, and when the Lord is shak - in'

Measure 31: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 32: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 33: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 34: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 35: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 36: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 37: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 38: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 39: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 40: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 41: hands, Oh yes, I want to be in that num - ber when the saints go come on sing - in' march - ing in. Oh, yes, I want to be in that num - ber when they come on Judg - ment Day. "Hal - le - lu,"

Measure 42: Lord is shak - in' hands

Measure 43: B♭, B♭m, F, C7(b9), Gm7, C7, F, B♭, F, B♭, F

# Hello Dolly

3 Times - Male vocal 1st &amp; 3rd

(Keyboard)

**Keyboard**

Chords indicated above the staff:

- 1st Time: C7, F7, B♭, B♭°, C m7, F7
- 2nd Time: B♭, G m, B♭, C m7, F7, C m, C m7
- 3rd Time: A♭, C m7, F7, tell, Dol-ly, you're still, glow-in', you're still, crow-in', you're still
- 4th Time: B♭, B♭°, F7, B♭, G m
- 5th Time: B♭, B♭°, F7, B♭, E♭, D7
- 6th Time: G m, D m, G m, D m7, G 7
- 7th Time: C7, F7, B♭, B♭°, C m7, F7
- 8th Time: C7, F7, C7, F7
- 9th Time: C7, F7, B♭, B♭°, E♭, G♭7, B♭/F, B♭, F7, B♭

Lyrics:

1st Time: 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

2nd Time: 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

3rd Time: 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,

4th Time: Dol-ly 'll nev - er go a - way a - gain!

5th Time: Dol-ly 'll nev - er go a - way,

6th Time: Dol-ly 'll nev - er go a - way a - gain!

7th Time: Dol-ly 'll nev - er go a - way a - gain!

8th Time: Dol-ly 'll nev - er go a - way a - gain!

9th Time: Dol-ly 'll nev - er go a - way a - gain!

# Body And Soul

**F**  
Keyboard

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

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

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

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

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

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

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

37 2. F m7 B<sup>b</sup>m7 A° F 7

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

# Body And Soul

**M**  
Keyboard

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Mame

**F**

Keyboard

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

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

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

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

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

13      D m      D m7      A m      D 9

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

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

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

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

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

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

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-quered, and ab-so-lute-ly noth-ing is the same.

33 G m C7 A m D 9

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

37 G m G m(#7) G m7 C7 1. F G m7 C7

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

2. F G m7 F Mame, Mame, Mame,

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

# Mame

Vocal Only

# M

Keyboard

A♭      A♭/G      F m      E♭7/G      A♭      A♭/G      F m      E♭7/G

5      A♭      A♭Maj7      A°7      B♭m7      E♭7

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

9      B♭m      B♭m(#7)      B♭m7      E♭7      A♭Maj7      C7

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

13      F m      F m7      C m      F 9

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

17      B♭m      B♭m7      E♭7      A♭      A°      B♭m7 E♭7

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

2

21 A♭ A♭Maj7 A °7 B♭m7 E♭7

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

25 B♭m B♭m(#7) B♭m7 E♭7 C7

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

29 F m F m7 F m6 C m F 9

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

33 B♭m E♭7 C m F 9

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

37 B♭m B♭m(#7) B♭m7 E♭7

1. A♭ B♭m7 E♭7

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

2. A♭ B♭m A♭

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

# Till There Was You

**F**

(Keyboard only - freely)

Keyboard

A♭Maj7 A°7 B♭m11 G° D♭Maj7 E♭7

There were

This section consists of a single staff in 4/4 time, starting with an A♭Maj7 chord. It includes a bass line and a treble line with eighth-note patterns. The chords are labeled above the staff: A♭Maj7, A°7, B♭m11, G°, D♭Maj7, and E♭7.

5 A♭Maj7 A°7 B♭m7 D♭m7 G♭9

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

This section starts with a vocal entry at measure 5, featuring a bass line and a treble line. The lyrics "bells on the hill but I nev - er heard them ring - ing. No, I" are written below the notes. Chords are labeled above the staff: A♭Maj7, A°7, B♭m7, D♭m7, and G♭9.

9 A♭Maj7 C m7 3 B m7 B♭m7 E♭7 C m7 B 7 3 B♭m7 E♭7

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

This section continues the vocal line, with lyrics "nev - er heard them at all, till there was you. There were" appearing below the notes. Chords are labeled above the staff: A♭Maj7, C m7, B m7, B♭m7, E♭7, C m7, B 7, B♭m7, and E♭7. Measure numbers 9 and 13 are indicated.

(In rhythm) 13 A♭Maj7 A°7 B♭m7 D♭m7 G♭9

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

This section continues the vocal line, with lyrics "birds in the sky but I nev - er saw them wing - ing. No, I" appearing below the notes. Chords are labeled above the staff: A♭Maj7, A°7, B♭m7, D♭m7, and G♭9. Measure number 13 is indicated.

17 A♭Maj7 C m7 3 B m7 B♭m7 E♭7 A♭6 D♭m6 A♭Maj7

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

This section concludes the vocal line, with lyrics "nev - er saw them at all, till there was you. And there was" appearing below the notes. Chords are labeled above the staff: A♭Maj7, C m7, B m7, B♭m7, E♭7, A♭6, D♭m6, and A♭Maj7. Measure number 17 is indicated.

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

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

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

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

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

# Till There Was You

**M**

(Keyboard only - freely)

Keyboard

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

There were

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

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

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

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

(In rhythm)

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

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

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

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

2

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

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

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

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

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

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

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

37                    ♩ Coda                    E♭° A♭9                    B♭Maj7 G m7 3 C m7 F 7 3                    B♭6 C m7 B Maj7 B♭Maj7

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

# You Make Me Feel So Young

**F**  
Keyboard

(Sax)

E♭ C m7 B♭aug B♭7 E♭ C m7 B♭aug B♭7

5 E♭ E° F m7 B♭7 E♭ E°

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

8 B♭m7/F B♭7 E♭ E♭7 A♭Maj7 F m7

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

11 G m7 C m7 B♭7 F m7 B♭7

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

13 E♭ E° F m7 B♭7 E♭ E°

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

16 B♭m7/F B♭7 E♭ E♭7 A♭Maj7 F m7

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

19 G m7 C m7 F7 B♭7

like a toy bal - loon. —

21 E♭7 B♭m7 E♭7/B♭ E♭7

You and I are just like a cou - ple of

24 B♭m7 E♭7 B° C m7 G♭°

tots run - ning a cross — a mea - dow

27 F m7 /C B♭7

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

2

29 E♭ E° F m7 B♭7 E♭ E°

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

32 B♭m7 B♭7 E♭ E♭7+5 A♭Maj7 A♭m7

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

35 G m7 B♭° F m7 B♭7 E♭ G m7

— And e - ven when I'm old and gray,

38 F m7 B♭7 G 7 C 7

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

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

————— make me feel so young. —————

2 45 E♭ F m7 B♭7 E♭

————— You make me feel so young.

48 F m7 B♭7 E♭ F m7 B♭7

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

51 E♭ (Sax) F m7 B♭7 E♭

————— young. —————

# You Make Me Feel So Young

**M**  
Keyboard

(Keyboard)

A<sup>b</sup> F m7 E<sup>b</sup>aug E<sup>b</sup>7 A<sup>b</sup> F m7 E<sup>b</sup>aug E<sup>b</sup>7

5 A<sup>b</sup> A<sup>o</sup> B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> A<sup>o</sup>

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

8 E<sup>b</sup>m7/B<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>Maj7 B<sup>b</sup>m7

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

11 C m7 F m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7

such a happy in - di - vid - u - al.

13 A<sup>b</sup> A<sup>o</sup> B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> A<sup>o</sup>

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

16 E<sup>b</sup>m7/B<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>Maj7 B<sup>b</sup>m7

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

19 C m7 F m7 B<sup>b</sup>7 E<sup>b</sup>7

like a toy\_\_\_\_ bal - loon.\_\_\_\_

21 A<sup>b</sup> E<sup>b</sup>m7 A<sup>b</sup>7/E<sup>b</sup> A<sup>b</sup>7

You and I\_\_\_\_ are just like a couple of

24 E<sup>b</sup>m7 A<sup>b</sup>7 E<sup>o</sup> F m7 B<sup>o</sup>

tots run-ning a cross a mea - dow

27 B<sup>b</sup>m7 /F E<sup>b</sup>7

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

2

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

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

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

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

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

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

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

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

Latin Beat

## That Old Black Magic

F  
Keyboard

B♭Maj7 C m7 F9 B♭Maj7 C m7 F9

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

C m7 F7 C m7 F7

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

C m7 F7 C m7 F7 D m7 G7 C7 F7

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

B♭Maj7 B♭Maj7

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

A♭7 C m7 F7 D m7

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

D♭7 C m7 B Maj7 B♭6 A m7(♭5) D 7(♯9)

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

G m7 E♭7(♯11) D7

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

G6 C m7

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

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

53 B♭Maj7

57 F m7 B♭7 F m7 B♭7 E♭Maj7

62 A♭7 C m7 F 7

67 D m7 D♭°7 C m7 E♭m7

72 A♭7 C m7 B Maj7 B♭6

77 C m7 B Maj7 B♭6

81 C m7 B Maj7 B♭6

# That Old Black Magic

Latin Beat

M  
Keyboard

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

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

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

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

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

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

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

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

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

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

# Pennsylvania 6-5000

**Keyboard**

The musical score consists of two staves: a piano staff (treble and bass) and a vocal staff (soprano). The piano part includes harmonic notation above the staff. The vocal part includes lyrics below the staff.

**Piano Harmonic Progression:**

- M1: A♭m6
- M2: E♭7 D7 E♭7
- M5: A♭ A♭/C D♭ D° E♭ D♭ C m7 E♭7/B♭
- M9: A♭ D♭9 A♭ A°7 B♭m7
- M14: E♭7 N.C. 1. 2. Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand.
- M18: C7 Fm6 C7 Fm6
- M22: B♭7 E♭Maj7 C9 F7 B♭7 E♭7
- M26: A♭ D♭9 A♭ A°7
- M30: B♭m7 E♭7 N.C. Penn-syl-van-ia 6 5 Thou-sand!

**Vocal Part (Soprano):**

Lyrics: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand.

Performance notes: The vocal part includes slurs, grace notes, and dynamic markings like accents and fermatas. The piano part includes sustained notes and harmonic changes indicated by Roman numerals and chord symbols.

## (Instrumental Adlib)

34 A♭ D♭9 A♭ F7/A♭

38 B♭m7 E♭7 A♭ A♭/C 1. D♭ E♭7 2. A♭

43 A♭ D♭9 A♭ A°7 N.C.

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

51 2. E♭7 A♭ A♭/C D♭ E♭7

54 A♭ D♭9 A♭ A°7

58 B♭m7 1. E♭7 A♭ A♭/C D♭ E♭7

62 2. E♭7 A♭