



Set LL

Last revised: 2021.03.26

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F

Keyboard

3 Times - Vocal 1 & 3

Three Little Words

(Sax) F D♭ F Gm7

5 A m7 D°7 Gm7 C7

9 F maj7 A♭m7 D♭7 Gm7 C7

15 Gm7 C7 F maj7 A♭m7 D♭7

To hear those three lit - tle words, that's all I'd live for the

21 Gm7 C7 Gm7 C7 Cm7

rest of my days. And what I feel in my heart they tell sin -

27 F 7sus F 7 B♭maj7 E♭7 D7 D♭7 C7

cere - ly, no oth - er words can tell it half so clear - ly.

33 F maj7 A♭m7 D♭7 Gm7 C7

Three lit-tle words, eight lit-tle let-ters which sim-ply mean, "I love

39 1, 2. F 6 Gm7 C7 3. F 6 D♭7 Gm7 G°7 C7

you!" you." They sim - ply mean "I love

45 F (Sax) C7 F 6

you."

3 Times - Vocal 1 & 3

Three Little Words

M
 Keyboard

(Keyboard)

B^b G^b B^b Cm7

5 Dm7 G°7 Cm7 F7

9 B^bmaj7 D^bm7 G^b7 Cm7 F7

15 Cm7 F7 B^bmaj7 D^bm7 G^b7

21 Cm7 F7 Cm7 F7 Fm7

27 B^b7sus B^b7 E^bmaj7 A^b7 G7 G^b7 F7

33 B^bmaj7 D^bm7 G^b7 Cm7 F7

39 1,2 B^b6 Cm7 F7 3. B^b6 G^b7 Cm7 C°7 F7

45 B^b (Keyboard) F7 B^b6

Three lit-tle words, oh, what I'd give for that won-der-ful phrase.
 To hear those three lit - tle words, that's all I'd live for the
 rest of my days. And what I feel in my heart they tell sin-
 cere - ly, no oth - er words can tell it half so clear - ly.
 Three lit-tle words, eight lit-tle let-ters which sim-ply mean, "I love
 you!" you." They sim - ply mean "I love
 you."

MALE VOCAL

I Wonder Who's Kissing Her Now

Keyboard

(Keyboard) E♭ Fm7 E♭/G Cm7 Fm7 B♭7 E♭ B♭7

9 E♭
loved lots of girls in the sweet lone - ly and a - go, and each im -

13
want to feel wretch-ed and lone - ly and blue, just im -

17 Fm
one a - has gine been the heav - en girl - you to love me. best _____ I in have the

21
vowed arms my af some - fec - tion fel - low who's each one steal - ing in a turn. kiss At from the the

25
B♭
time, lips they that were you all once fond - could see. pressed. I But have the

29
B♭
kissed 'neath world moves the a - moon while the the world seemed loves of in to - tune, then flit I've a -

33
F
left way them with to a hunt smile a new a game. tear. So But you

37 F7
now, I've been plagued by a sing - u - lar thought: They're or

prob - a - bly be do kiss - ing the next same! year! I

2

41 E♭ B♭7 E♭ G7

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

47 A♭ C7 Fm C7 F7

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

53 B♭ B♭7 E♭ B♭7

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

59 E♭ G7 A♭ C7

wine _____ for lips that I used to call mine? _____

65 A♭ Fm B♭7 E♭ C7 Fm

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

70 2. B♭7 E♭ B♭7 2. B♭7 G

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

76 Fm7 D♭7 B♭m7 Fm B♭7

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

82 E♭ (Keyboard) Fm7 E♭/G Cm7 Fm7 B♭7 E♭

now. _____

Latin Beat

What Is This Thing Called Love?

F

Keyboard

(Keyboard & Bass)

1 F Cm7 F Cm7

5 F7 B♭m

9 C7 Caug F

13 F7 B♭m

17 C7 Caug F F7 B♭m Fm

21 B♭7 E♭

25 D♭ D♭aug B♭m C C7 N.C.

29 F7 B♭m

ask the Lord in hea-ven a - bove, "What

33 C7 1. C Aug F

is this thing called love." (Sax)

37 2. C7 3. that I keep ques - tion-ing, that's so dis - cour - a - ging,

41 C Aug C7

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

45 C Aug

— that's called

(Keyboard & Bass as before)

48 F Cm7 F Cm7 F

love? — — —

Latin Beat

What Is This Thing Called Love?

M
Keyboard

(Keyboard & Bass)

The musical score consists of ten staves of music for keyboard and bass. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The score includes lyrics for each staff, with some words underlined. Chords are indicated above the staff at various points.

Chords and Key Signatures:

- Staff 1: B♭ (Measures 1-4)
- Staff 2: Fm7 (Measures 1-4), B♭ (Measures 5-8), Fm7 (Measures 9-12)
- Staff 3: B♭7 (Measures 1-4), E♭m (Measures 5-8)
- Staff 4: is this thing _____ called love, _____ this
- Staff 5: F7 (Measures 1-4), F aug (Measures 5-8), B♭ (Measures 9-12)
- Staff 6: fun - ny thing _____ called love? _____ Just
- Staff 7: B♭7 (Measures 1-4), E♭m (Measures 5-8)
- Staff 8: who can solve _____ its mys - ter - y? _____ Why
- Staff 9: F7 (Measures 1-4), F aug (Measures 5-8), B♭ (Measures 9-12), B♭7 (Measures 13-16), E♭m (Measures 17-20), B♭m (Measures 21-24)
- Staff 10: should it make _____ a fool of me? _____ I
- Staff 11: E♭7 (Measures 1-4), A♭ (Measures 5-8)
- Staff 12: saw you there _____ one won - der - ful day. _____ You
- Staff 13: G♭ (Measures 1-4), G♭aug (Measures 5-8), E♭m (Measures 9-12)
- Staff 14: took my heart _____ and threw it a - way. _____ That's why I

Lyrics:

- Staff 1: (Keyboard & Bass) B♭ (Measures 1-4)
- Staff 2: What (Measures 1-4)
- Staff 3: is this thing _____ called love, _____ this
- Staff 4: (Keyboard & Bass) B♭ (Measures 1-4)
- Staff 5: fun - ny thing _____ called love? _____ Just
- Staff 6: (Keyboard & Bass) B♭ (Measures 1-4)
- Staff 7: who can solve _____ its mys - ter - y? _____ Why
- Staff 8: (Keyboard & Bass) B♭ (Measures 1-4)
- Staff 9: should it make _____ a fool of me? _____ I
- Staff 10: (Keyboard & Bass) B♭ (Measures 1-4)
- Staff 11: saw you there _____ one won - der - ful day. _____ You
- Staff 12: (Keyboard & Bass) B♭ (Measures 1-4)
- Staff 13: took my heart _____ and threw it a - way. _____ That's why I

29 B♭7 E♭m

ask the Lord in hea-ven a - bove, "What

33 F7 1. F aug B♭

is this thing called love." (Sax)

37 2. F7 3.

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

41 F aug F7

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

45 F aug

— that's called

(Keyboard & Bass as before)

48 B♭ F m7 B♭ F m7 B♭

love?

VOCAL DUET

You Call Everybody Darling

(Keyboard, Bass, & Rhythm - Boogie Vamp)

Keyboard

5 E♭7

(M) Dar - ling, oh dar - ling. You call ev - 'ry - bod - y dar - ling.

9 E♭ A♭7 E♭

(F) You call ev - 'ry bod - y "dar - ling," and ev - 'ry bod - y calls you "dar - ling,"

15 B♭7 E♭

too. You don't mean what you're say-ing, it's just a game you're

20 F7 B♭7

play-ing. But you'll find some-one else can play the game as well as you. If

25 E♭ E♭7

you call ev - 'ry - bod - y "dar - ling," then love won't come a knock-ing at your

31 A♭ A°7 E♭ E♭7/D♭ C7

door. And as the years roll by, you'll sit and won - der why no -

37 F7 B♭7 E♭ C7

bod - y calls you "dar - ling" an - y - more.

41 F F♯7

(M) You call ev - 'ry bod - y "dar - ling," and ev - 'ry bod - y calls you "dar - ling,"

47 C7 F

too. You don't mean what you're say-ing, it's just a game you're

52 G7 C7

play-ing. But you'll find some-one else can play the game as well as you. If

2
57 F F7

you call ev-'ry-bod-y "dar-ling," _____ then love won't come a knock-ing at your

63 B_b B°7 F F7/E_b D7

door. _____ And as the years roll by, you'll sit and won-der why no -

69 G7 C7 F D7

bod - y calls you "dar - ling" an - y - more.

73 G (Keyboard) G♯°7 D7

81 G A7 D7

(M) If

89 G G7

you call ev-'ry-bod-y "dar-ling," _____ then love won't come a knock-ing at your

95 C C♯°7 G G7/F E7

door. _____ (F) And as the years roll by, I'll sit and won-der why no -

101 A7 D7 G

bod - y calls me "dar - ling" an - y - more. _____

105 G C7 G

(M) Dar - ling, oh dar - ling. Oh, you call ev-'ry-bod - y dar - ling. (F) And

109 A7 D7 G Am7 D7 G

no one calls me "dar - ling" an - y - more. _____

The musical score consists of ten staves of music. The first staff starts in F major (two sharps) and transitions to G major (one sharp) around measure 73. The lyrics are integrated into the music, with some lines appearing in parentheses as options. Chords are indicated above the staff, such as F, F7, Bb, B°7, F, F7/Eb, D7, G7, C7, G, G7/F, E7, A7, D7, G, G7, C7, G, and Am7, D7, G. The vocal line includes several melodic phrases like 'ev-'ry-bod-y', 'dar-ling', and 'an - y - more'. The piano part is indicated by '(Keyboard)' in measure 73. Measure numbers 57, 63, 69, 73, 81, 89, 95, 101, 105, and 109 are marked at the beginning of each staff. The key signature changes from two sharps to one sharp at measure 73. The tempo is marked as 'If' in measure 81.

Don't Worry 'Bout Me

F

Keyboard

(Sax)

1 B♭maj7 Gm7 Cm7 F7 Gm7 F♯7 F7

Don't

This musical score shows a single line of music for a saxophone. The key signature is one flat (B-flat), and the time signature is common time (4/4). The melody consists of eighth-note patterns. Chords indicated above the staff are B♭maj7, Gm7, Cm7, F7, Gm7, F♯7, and F7. The lyrics "Don't" are written below the staff.

5 Cm7 F7(♭9) B♭maj7 Gm7

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

This section continues the melody. The lyrics "wor - ry 'bout me, _____ I'll get a - long. _____ For -" are written below the staff. Chords indicated are Cm7, F7(♭9), B♭maj7, and Gm7.

9 Cm7 F7(♭9) B♭6 C♯7

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

This section continues the melody. The lyrics "get a - bout me, _____ be hap - py, my love. _____ Let's say that" are written below the staff. Chords indicated are Cm7, F7(♭9), B♭6, and C♯7.

13 Cm7 E♭/F F7 Cm7(♭5) F7(♭9) D7(♭9)

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

This section continues the melody. The lyrics "our lit - tle show is o - ver and so the stor - y ends. Why not" are written below the staff. Chords indicated are Cm7, E♭/F, F7, Cm7(♭5), F7(♭9), and D7(♭9).

17 Gm7 C7 Cm7 Dm7 G7(♭9)

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

This section concludes the melody. The lyrics "call it a day the sen - si - ble way and still be friends? "Look" are written below the staff. Chords indicated are Gm7, C7, Cm7, Dm7, and G7(♭9).

2
21 Cm7 F7(♭9) B♭maj7 Gm7

out for your - self" should be the rule. Give your

25 Fm7 B♭13 B♭7(♯5) E♭maj7

heart and your love to whom - ev-er you love, don't be a fool. Dar-ling,

29 Cm7 A♭7 Dm7 C♯7

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

33 Cm7 1. Fm7 B♭ Gm Cm7 F7 G7(♭9) (Sax)

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

37 2. Fm7 D7 Gm7

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

(Sax)

41 F7 B♭maj7 Gm7 Cm7 F7 B♭maj7

wor - ry 'bout me.

Don't Worry 'Bout Me

M
Keyboard

(Keyboard)

1 E♭maj7 3 Cm7 Fm7 B♭7 Cm7 3 B°7 B♭7
Don't

This measure shows a progression from E♭maj7 to Cm7, then Fm7, B♭7, Cm7, B°7, and B♭7. The lyrics "Don't" are aligned with the end of the B°7 chord.

5 Fm7 3 B♭7(♭9) E♭maj7 Cm7
wor - ry 'bout me, _____ I'll get a - long. _____ For -

This measure shows a progression from Fm7 to B♭7(♭9), then E♭maj7, and finally Cm7. The lyrics "wor - ry 'bout me, _____ I'll get a - long. _____ For -" are aligned with the chords.

9 Fm7 3 B♭7(♭9) 3 E♭6 F♯7
get a - bout me, _____ be hap - py, my love. _____ Let's say that

This measure shows a progression from Fm7 to B♭7(♭9), then E♭6, and finally F♯7. The lyrics "get a - bout me, _____ be hap - py, my love. _____ Let's say that" are aligned with the chords.

13 Fm7 3 A♭/B♭ 3 B♭7 Fm7(♭5) B♭7(♭9) G 7(♭9)
our lit - tle show is o - ver and so the stor - y ends. _____ Why not

This measure shows a progression from Fm7 to A♭/B♭, then B♭7, Fm7(♭5), B♭7(♭9), and G 7(♭9). The lyrics "our lit - tle show is o - ver and so the stor - y ends. _____ Why not" are aligned with the chords.

17 Cm7 3 F7 3 Fm7 Gm7 C7(♭9)
call it a day the sen - si - ble way and still be friends? _____ "Look

This measure shows a progression from Cm7 to F7, then Fm7, Gm7, and C7(♭9). The lyrics "call it a day the sen - si - ble way and still be friends? _____ "Look" are aligned with the chords.

2
21 F m7 B♭7(♭9) E♭maj7 C m7

out for your - self" _____ should be the rule. _____ Give your

25 B♭m7 E♭13 E♭7(♯5) A♭maj7

heart and your love to whom - ev - er you love, don't be a fool. _____ Dar-ling,

29 F m7 D♭7 G m7 F♯7

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

33 F m7 1. B♭m7 E♭ C m F m7 B♭7 C 7(♭9)
(Keyboard)

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

37 2. B♭m7 G 7 C m7

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

(Keyboard)

41 B♭7 E♭maj7 C m7 F m7 B♭7 E♭maj7

wor - ry 'bout me. _____

VOCAL ONLY

Hello, Mary Lou Polka

Keyboard

(Keyboard) A♭ E♭7 A♭ E♭7 A♭ E♭7

5 A♭ D♭ A♭ Hel -

11 E♭7 A♭ C A♭

17 B♭m9 E♭7 To Coda A♭ D♭ A♭ E♭7 A♭

23 D♭ A♭

27 E♭7 A♭ D♭

32 D♭ A♭ E♭7 A♭ D.S. al Coda

37 ♩ Coda E7 (Keyboard) A♭ D♭

43 A♭ E♭7 A♭

lyrics:

lo, Ma-ry Lou, good-bye heart. Sweet Ma-ry Lou, I'm so in love with
you. I knew, Ma-ry Lou, we'd nev-er part, so hel -

lo, Ma-ry Lou, good-bye heart. Passed me by one sun-ny day,

flashed those big brown eyes my way. I knew I want-ed you for - ev - er

more. Now I'm not one that gets a-round, swear my feet stuck

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

heart.

2

49 C A♭ B♭m9 E♭7 A♭ D♭ A♭ E♭7

55 A♭ D♭

saw your lips, I heard your voice. Be - lieve me, I just had no choice. Wild

59 A♭ E♭7 A♭

hor - ses could - n't make me stay a - way. I thought a - bout a

64 D♭ D♭7

moon - lit night, arms a - round you good and tight. That's

67 A♭ E♭7 A♭ B♭7 F7

all I had to see for me to say. Hey, hey, hel -

71 B♭ E♭ B♭

lo, Ma - ry Lou, good-bye heart. Sweet Ma - ry Lou, I'm

76 F7 B♭ D B♭

so in love with you. I knew, Ma - ry Lou, we'd nev - er part, so hel -

83 Cm9 F7 B♭ E♭ B♭ F7 Cm9 F7

lo, Ma - ry Lou, good-bye heart. So, hel - lo, Ma - ry Lou, good-bye

89 B♭ E♭ B♭ F7 Cm9 F7 B♭ E♭ B♭ F7 B♭

heart. Yes, hel - lo, Ma - ry Lou, good-bye heart.

Learning The Blues

F

(Sax)

E♭maj7

Fm7

Gm7

F♯7

Fm7

E7

Keyboard

The musical score consists of six staves of music. The first staff starts with E♭maj7 and continues with Fm7, Gm7, F♯7, Fm7, and E7. The lyrics are: "The tables are empty, you light, the one dance floor's af - ter de - sert-ed. You won't play the same". The second staff starts with Fm7 and B♭7, continuing with E♭. The lyrics are: "You won't help you for - love get song, him, it's or the tenth time that you've heard love it. him.". The third staff starts with Fm7 and B♭7, continuing with A♭ and A♭m. The lyrics are: "you've you love him. That's the be - gin - ning, just one of those clues. You're on - ly burn - ing a torch you can't lose.". The fourth staff starts with E7 and Fm7, continuing with B♭7. The lyrics are: "You've had your first les - son in learn - ing the blues. But you're on the right track for learn - ing the blues.". The fifth staff starts with E♭ and E7, continuing with E♭ and E7. The lyrics are: "1. The cig - a-rettes When you're at". The sixth staff starts with A♭ and A♭m, continuing with A♭ and A♭m. The lyrics are: "home a - lone, the blues will taunt you con-stant - ly. When you're out". The seventh staff starts with A♭ and A♭m, continuing with B♭7 and E7. The lyrics are: "in a crowd, the blues will haunt your mem-o - ry. The nights when you". Chords are indicated above the staff: E♭maj7, Fm7, Gm7, F♯7, Fm7, E7, B♭7, E♭, A♭, A♭m, E7, Fm7, B♭7, E♭, E7, E♭, E7, A♭, A♭m, A♭, A♭m, B♭7, E7.

31 Fm7 B^b7 E^b E°7

don't sleep, the whole night you're crying. But you can't for-

35 Fm7 B^b7 E^b E^b7

get him, soon you'll even stop trying. You'll walk that

39 A^b A^bm E^b E°7

floor and wear out your shoes. When you feel your

43 Fm7 To Coda ⊕ B^b7 E^b (Sax) E°7 D.S. al Coda

heart break, you're learning the blues. (Sax) D.S. al Coda

⊕ Coda

47 B^b7 E^b D^bm7 C7

you're learning the blues, yes, you're learning the blues. When

50 Fm7 3 B^b7

you feel your heart break, you're really learning the blues.

52 E^b (Sax) E^b7 A^b A^bm6 E^b A^b7 B^b7 E^b

Learning The Blues

M
Keyboard

(Keyboard)

The musical score consists of eight staves of music in 4/4 time, key signature of A♭ major (two flats), and a tempo of 120 BPM. The score includes lyrics for the vocal part and harmonic progression for the keyboard.

Chords:

- Staff 1: A♭maj7, B♭m7, Cm7, B°7, B♭m7, A°7
- Staff 2: B♭m7, E♭7, A♭, A°7
- Staff 3: B♭m7, E♭7, A♭
- Staff 4: A♭7, D♭, D♭m, A♭
- Staff 5: A°7, B♭m7, E♭7, A♭
- Staff 6: A°7, B♭m7, E♭7, A♭
- Staff 7: A♭, A°7, A♭, A°7
- Staff 8: D♭, D♭m, D♭, D♭m, A♭, A°7
- Staff 9: D♭, D♭m, D♭, D♭m, E♭7, A°7
- Staff 10: D♭, D♭m, D♭, D♭m, E♭7, A°7

Lyrics:

The ta-bles are
empty, _____
you light, _____
the dance floor's de-sert-ed.
one af - ter an - oth - er,
You play the same
won't help you for -

love get song, _____
her, _____ it's or the tenth time that
you've you heard love it.
you her.

That's the be - gin - ning, _____
You're on - ly burn - ing _____ just one of those
clues.
clues.

You've had your first les - son _____ in learn - ing the blues.
But you're on the right track _____ for learn - ing the blues.

The cig - a-rettes
When you're at

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

in a crowd, the blues will haunt your mem-o - ry. The nights when you

31 B♭m7 E♭7 A♭ A°7

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

35 B♭m7 E♭7 A♭ A♭7

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

39 D♭ D♭m 3 A♭ A°7

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

43 B♭m7 To Coda Θ E♭7 A♭ A°7
 (Keyboard) D.S. al Coda

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

47 Θ Coda E♭7 A♭ G♭m7 F7

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

50 B♭m7 3 E♭7

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

52 A♭ A♭7 D♭ D♭m6 A♭ D♭7 E♭7 A♭
 (Keyboard)



VOCAL ONLY

Somebody Stole My Gal

Keyboard

B♭ F7

5 Gm B♭/F Cm/E♭ D7 Gm7 F°7 Cm7 F7

9 B♭ G°7 F7 F aug

15 B♭ G7 C7

21 F7 To Coda ♪

25 B♭ G°7 F7

30 Faug D7 F7 B♭ B♭7

36 E♭ E♭m

41 B♭ G°7 A°7 Gm C7 Cm7 F7

Some-bod-y stole my gal.
Some-bod-y stole my pal.
Some-bod-y came and took her a-way.
She didn't even say that she was leav - in'.
The kis-ses I loved so, he's get-ting now
I know. and gee! I know that she
would come to me if she could on-ly see her
bro - ken heart - ed lone - some pal. Some-bod-y stole my

2

(Keyboard)

47 B^b

51 Gm B^b/F C m/E^b D7 Gm7 F°7 Cm7 F7

55 B^b B^b7 E^b

61 E^bm B^b G°7 A°7 Gm C7

67 Cm7 F7 B^b Gm7 Cm7 F7 D.S. al Coda

Φ Coda

71 G7 C A°7 G7

leav - in'. __ The kis-ses I __ loved so, __'

76 G aug E7 G7

he's get-ting now __ I know. __ and gee!

Musical score for 'I Know That She Would Come to Me'. The score consists of a single melodic line on a treble clef staff. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The tempo is 80 BPM. The melody starts on G4, moves to A4, then to B4, followed by a dotted quarter note on C5, a half note on D5, another dotted quarter note on E5, and a half note on F5. It then descends through E5, D5, C5, B4, and A4, before ending on G4. The lyrics are: 'I know that she would come to me'.

Musical score for "If She Could Only See" showing measures 85-88. The key signature is F major (one sharp). The lyrics are: "if she could on - ly see _____ her bro - ken heart - ed". The chords are: Fm, C, A°7, B°7, Am.

Musical notation for the first line of the melody. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The tempo is 90 BPM. The melody consists of two measures. The first measure starts with a D7 chord (D, F#, A, C#) and ends with a G7 chord (G, B, D, E). The lyrics are "lone - some pal.". The second measure starts with a Dm7 chord (D, G, B, E) and ends with a G7 chord (G, B, D, E). The lyrics are "Some - bod - y". The melody continues with a G7 chord and the lyrics "stole __ my,".

Musical notation for the lyrics "he took my ba - by, some-bod - y stole my". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are aligned with the notes, showing a melodic line that rises and falls to match the words.

Musical score for keyboard, page 98, section C, gal. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. The score is divided into measures by vertical bar lines.

Musical score for piano. The key signature is A-flat major (two flats). The melody consists of eighth-note patterns. The score ends with a C7 chord.

102 C A♭ D m7 G 7 C G 7 C

You Made Me Love You

F

(Sax)

Keyboard

F E♭m7 F Dm7 Gm7 C7
 5 F A♭m7 A♭m7 Gm7 C7 Gm7 C7
 You made me love you, I did-n't want to do it, I did-n't want to do it.
 9 Gm7 C7 F
 You made me want you and all the time you knew it, I guess you al-ways knew it.
 13 D7 D7 G7 Dm7 G7
 You made me hap - py some-times, you made me glad.
 17 Gm7 C7
 But there were times, dear, you made me feel so bad.
 21 F A♭m7 Gm7 C7 Gm7 C7
 You made me cry, 'cause I did-n't want to tell you, I did-n't want to tell you.
 25 Gm7 E7 A7
 I think you're grand, that's true, yes I do, 'deed I do, you know I do.
 29 D7
 I need some love, that's true, yes, I do, 'deed I do, you know I do.
 Give me, can't give me, tell give me, you give me what I'm feel ing, the You
 31 G7 Dm7 G7
 ver - y men - tion a brand your name sends my heart reel - ing.
 know you've got a kiss - es that I'd die for.
 33 F C♯ Dm7 1. Gm7 C7 F Gm7 C7 2. Gm7 C7 F Gm7G° F
 You know you made me love you. me love you.

You Made Me Love You

M
Keyboard

(Keyboard)

B♭ A♭m7 B♭ Gm7 Cm7 F7

5 B♭ Dm7 D♭m7 Cm7 F7 Cm7 F7
You made me love you, I did - n't want to do it, I did - n't want to do it.

9 Cm7 F7 B♭
You made me want you and all the time you knew it, I guess you al - ways knew it.

13 G7 G7 C7 Gm7 C7
You made me hap - py some - times, you made me glad.

17 Cm7 F7
But there were times, dear, you made me feel so bad.

21 B♭ Dm7 D♭m7 Cm7 F7 Cm7 F7
You made me cry, 'cause I did - n't want to tell you, I did - n't want to tell you.

25 Cm7 A7 D7
I think you're grand, that's true, yes I do, 'deed I do, you know I do.
I need some love, that's true, yes, I do, 'deed I do, you know I do.

29 G7
I _____ can't _____ tell _____ you _____ what I'm _____ feel _____ ing, the
Give me, give me, give me, give me what I'm cry _____ for. You

31 C7 Gm7 C7
ver - y men - tion of your name kiss - es my heart reel - ing.
know - you've got a brand of that I'd die - ing.

33 B♭ F♯ Gm7 1. Cm7 F7 B♭ Cm7 F7 2. Cm7 F7 B♭ Cm7 C° B♭
You know you made me love you. me love you. _____

MALE VOCAL
Polka Tempo

Toot, Toot, Tootsie

Keyboard

(Keyboard)

D♭ D♭^o₇ E♭_{m7} A♭₇

5 D♭ Fm B♭_m A♭₇ B♭₇
Yes - ter - day I heard a lov - er sigh, — "Good -

9 E♭⁹ A♭₇ D♭ D^o₇ E♭_{m7} A♭₇
bye, — oh me, oh my. —

13 D♭ Fm B♭_m A♭₇ D♭
Sev-en times, he got a - board his train, — and

17 E♭₇ E♭_{m7} A♭₇
sev-en times he hur-ried back to kiss his love a - gain and tell her

21 D♭ E♭₇
Toot, toot, Toot - sie, good - bye. —

25 A♭ D♭
Toot, toot, Toot - sie, don't cry. —

29 A♭₇
The choo choo train that takes me

33 A♭^{aug} D♭ B♭_m E♭_{m7} A♭₇
a - way from you, no words can tell how sad it makes me.

2

37 D♭ E♭7

Kiss me, Toot - sie, and then _____

41 A♭ D♭ D♭7

do it o - ver a - gain. _____

45 G♭7

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

49 D♭

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

53 E♭7 To Coda Θ

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

57 A♭ A♭7 D♭ Gm7 C7

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

61 F G7

65 C F

69 C7

73

C Aug F Dm Gm7 C7

77

F G7

81

C F F7

85

B^b7

89

F

93

G7

97

C C7 D^b Bm7 A^b7
D.S. al Coda

101

Coda A^b A^b7 D^b
(Keyboard)

Good - bye, Toot - sie, good bye.

104

E^b7

April Showers

F

Keyboard

(Keyboard and Bass freely - No percussion)

B^b B^b7 F7 D7 Gm7 G°7 F7

5 B^b F7 B^b F7 B^b F7

Life is not a high-way strewn with flowers. Still, it holds a good-ly share of

8 B^b B^bmaj7 Dm A7 Dm G9

bliss. When the sun gives way to A - pril show - ers,

11 F C7 F F7 N.C.

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

Add percussion

14 F7 B^b

show - ers may come your way, they bring the

18 F7 B^b

flow - ers that bloom in May. So if it's

22 G7 Cm

rain - ing have no re - grets, be-cause it

26 Gm6 F7 C°7 F7 N.C.

is - n't rain-ing rain, you know, it's rain-ing vi - o - lets. And where you

April Showers

M
Keyboard

(Keyboard & Bass freely - No percussion)

1 E♭ E♭^o7 B♭7 G7 Cm7 C°7 B♭7

5 E♭ B♭7 E♭ B♭7 E♭ B♭7

Life is not a high-way strewn with flowers. Still, it holds a good-ly share of

8 E♭ E♭maj7 Gm D7 Gm C9

bliss. When the sun gives way to A - pril show-ers,

II B♭ F7 B♭ B♭7 N.C.

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

14 Add percussion B♭7 E♭

show - ers _____ may come your way, _____ they bring the

18 B♭7 E♭

flow - ers _____ that bloom in May. _____ So if it's

22 C7 Fm

rain - ing _____ have no re - grets, _____ be-cause it

26 Cm6 B♭7 F°7 B♭7 N.C.

is - n't rain-ing rain, you know, it's rain-ing vi - o - lets. And where you

30

see clouds _____ up - on the hills, _____ you soon will E♭

34 C7 Fm

see crowds _____ of daf - fo - dils. So keep on

38 A♭m6 E♭ Cm F9

look-ing_ for a blue-bird and list - 'ning for his song, when-

42 Fm Fm7 1. B♭7 E♭ B♭7 N.C. (Keyboard)

ev - er A - pril show-ers come a - long.

46 2. B♭7 E♭ (Keyboard) Fm7

show - ers come a - long

50 Emaj7 E♭maj7

LL11-April Showers(KVM).2015.08.02.pdf

Solid Rock Feel

The Glory Of Love

F

B♭ (Sax) Gm7 Cm7 F7 Keyboard

You've got to

give a lit-tle, take a lit-tle, and let your poor heart
laugh a lit-tle, cry a lit-tle, be - fore the clouds roll

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

You've got to As

long as there's the two of us, we've got the world and

all it's charms. And when the world is through with us,

we've got each oth - er's arms. You've got to

15 E♭ B♭ B♭7

18 E♭m E♭7

21 C7 F7

2

23 B♭ F7 B♭

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

26 E♭ To Coda Φ B♭ F7

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

29 B♭ (Keyboard) Gm7 Cm7 F7 (Sax) D.S. al Coda

∅ Coda

33 B♭ F7 B♭

36 F7 B♭ E♭ F7

39 B♭ (Sax) Gm7 Cm7 F7 B♭

love. _____

Solid Rock Feel

The Glory Of Love

M

E♭ (Keyboard)

Cm7

Fm7

B♭7

Keyboard



You've got to

5

A musical staff in 4/4 time with a key signature of one flat. It shows three measures of chords: E♭, B♭7, and E♭. Below the staff are the lyrics: "give a lit-tle, laugh a lit-tle, take a lit-tle, cry a lit-tle, and let be - fore the clouds roll".

give a lit-tle, laugh a lit-tle, take a lit-tle, cry a lit-tle, and let be - fore the clouds roll

8

A musical staff in 4/4 time with a key signature of one flat. It shows three measures of chords: A♭, E♭, and B♭7. Below the staff are the lyrics: "break a lit-tle. by a lit-tle. That's the sto - ry of, that's the glo - ry of love."

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

11

A musical staff in 4/4 time with a key signature of one flat. It shows three measures of chords: E♭, B♭7, E♭, and E♭7. Below the staff are the lyrics: "You've got to As".

You've got to As

15

A musical staff in 4/4 time with a key signature of one flat. It shows three measures of chords: A♭, E♭, and E♭. Below the staff are the lyrics: "long as there's the two of us, we've got the world and".

long as there's the two of us, we've got the world and

18

A musical staff in 4/4 time with a key signature of one flat. It shows three measures of chords: A♭, A♭m, and A♭. Below the staff are the lyrics: "all it's charms. And when the world is through with us,".

all it's charms. And when the world is through with us,

21

A musical staff in 4/4 time with a key signature of one flat. It shows three measures of chords: F7, B♭7, and B♭. Below the staff are the lyrics: "we've got each oth - er's arms. You've got to".

we've got each oth - er's arms. You've got to

2

23 E♭ B♭7 E♭

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

26 A♭ To Coda ♫ E♭ B♭7

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

29 E♭ (Keyboard) Cm7 Fm7 B♭7 D.S. al Coda

(Keyboard)

33 ♫ Coda E♭ B♭7 E♭

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

36 B♭7 E♭ A♭ B♭7

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

39 (Keyboard) Cm7 Fm7 B♭7 E♭

(Keyboard)

love._____

That's All

F

Keyboard

(Sax) B♭maj7 3 A m7 3 G m9 3 B♭m9 3

A♭ 3 G m9 3 C 7 I can

F maj7 3 G m7 3 A m7 3 G m7 3 C 7 3

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

F maj7 3 B♭9 3 A m7 3 D 7 3

prom - ise to be near each time you call, and the

B m7(b5) 3 B♭m7 3 F 3 D 7(#5) 3

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

G m7 C 7 A m7 D 7 G m7 C 7 F maj7 3 G m7 3

all, that's all. I can on - ly give you coun-try walks in

A m7 3 G m7 3 F maj7 3 B♭9 3

spring - time and a hand to hold when leaves be - gin to

A m7 D 7 B m7(b5) 3 B♭m7 3

fall, and a love whose burn - ing light will

F 3 D 7(#5) 3 G m7 C 7 F 6

warm the win-ter's night, that's all, that's all. There are

2

21 Cm7 F7 Dm7 Gm7 Cm7 F7
 those, I am sure, who have told you _____ they will give you the world for a

24 B^bmaj7 Dm7 G7 Em7 Am7
 toy. All I have _____ are these arms _____ to en - fold you _____ and a

27 Dm7 G7 C9sus C7
 love _____ e - ven time _____ can't des - troy. If you're

29 F maj7 Gm7 Am7 Gm7 C7
 won - d'ring what I'm ask - ing in re - turn, dear, you'll be

31 F maj7 Gm7 Am7 D7 Bm7(^{b5}) B^bm7
 glad to know that my de - mands are small. Say it's me that you'll a-dore, for

34 F/A D7(#5) To Coda \oplus Gm7 C7 F6 C7 D.S. al Coda
 now and ev - er - more, _____ that's all, that's all. (Sax)

37 D[#]7 D7 Bm7(^{b5}) B^bm7
 all, that's all. Say it's me that you'll a - dore, _____ for

40 F/A D7(#5) Gm7 C7
 now and ev - er - more, _____ that's all, that's

42 Bm7(^{b5}) (Sax) B^bm7 F/A D7(#5) F#maj7 Fmaj7
 all, _____ that's all.

That's All

M

Keyboard

(Keyboard) E♭maj7 Dm7 Cm9 E♭m9 Keyboard

3 D♭ Cm9 F7 I can

S B♭maj7 Cm7 Dm7 Cm7 F7 3

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

7 B♭maj7 E♭9 Dm7 G7 3

promise to be near each time you call, and the

9 Em7(b5) E♭m7 B♭ G7(♯5) 3

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

11 Cm7 F7 Dm7 G7 Cm7 F7 B♭maj7 Cm7 3

all, that's all. I can on - ly give you coun - try walks in

14 Dm7 Cm7 F7 B♭maj7 E♭9 3

spring - time and a hand to hold when leaves be - gin to

16 Dm7 G7 Em7(b5) E♭m7 3

fall, and a love whose burn - ing light will

18 B♭ G7(♯5) Cm7 F7 B♭6 3

warm the win - ter's night, that's all, that's all. There are

2

21 Fm7 3 B^b7 3 Gm7 3 Cm7 3 Fm7 3 B^b7 3
 those, I am sure, who have told you _____ they will give you the world for a

24 E^bmaj7 Gm7 3 C7 3 A m7 3 Dm7 3
 toy. All I have _____ are these arms _____ to en - fold you _____ and a

27 Gm7 3 C7 3 F9sus F7
 love _____ e - ven time _____ can't des - troy. If you're

29 B^bmaj7 3 Cm7 3 Dm7 3 Cm7 F7 3
 won - d'ring _____ what I'm ask - ing _____ in re - turn, dear, _____ you'll be

31 B^bmaj7 3 Cm7 3 Dm7 G7 3 Em7(b5) 3 E^bm7 3
 glad to know that my de - mands are small. Say it's me that you'll a-dore, for

34 B^b/D 3 G7(#5) 3 To Coda 3 Coda Φ Cm7 F7 B^b6 F7 D.S. al Coda
 now and ev - er - more, _____ that's all, that's all. (Keyboard)

37 G[#]7 3 G7 Em7(b5) 3 E^bm7 3
 all, that's all. Say it's me that you'll a - dore, _____ for

40 B^b/D 3 G7(#5) 3 Cm7 F7
 now and ev - er - more, _____ that's all, that's

42 Em7(b5) 3 E^bm7 3 B^b/D 3 G7(#5) 3 B maj7 B^bmaj7
 (Keyboard) all, that's all.

It's A Sin To Tell A Lie

F

Keyboard

(Sax)

B_b B_bm6 F D₇

G₇ C₇ F C₇ /D /E
Be sure it's

F Caug F
true when you say "I love you," it's a sin to tell

A₇ B_b D₇ G_m C₇
a lie. Mil-lions of hearts have been bro-

F°₇ F G₇ B_bm6 C₇
ken, just be-cause these words were spo - ken. I love

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

A₇ B_b D₇ G_m B_b B_bm6
i'll die. So be sure it's true when you

F D₇ G₇ C₇ F C₇ /D /E
say "I love you." It's a sin to tell a lie. (Sax)

2

41 F C aug F A7

47 B♭ D7 Gm C7 F°7 F

53 G7 B♭m6 C7
Oh, I love

57 F C aug F
you, yes I do, I love you, and if you break my heart

62 A7 B♭ D7 Gm B♭ B♭m6
— ill die. So be sure it's true when you

67 F D7 G7 C7 A
say "I love you." It's a sin to tell a lie. Yes, it

72 D7 G7 C7 F (Sax)
is. It's a sin to tell a lie.

77 B♭ B♭m6 F D7

81 G7 C7 F Gm7 C7 F

It's A Sin To Tell A Lie

M
Keyboard

(Keyboard) E♭ E♭m6 B♭ G7

5 C7 F7 B♭ F7 /G /A
Be sure it's

9 B♭ F aug B♭ "I love you," it's a sin to tell

14 D7 E♭ G7 Cm F7
true when you say _____ "I love you," it's a sin to tell
a lie. Mil-lions of hearts have been bro-

19 B♭°7 B♭ C7 E♭m6 F7
ken, just be-cause these words were spo - ken. I love

25 B♭ F aug B♭
you, yes I do, I love you, and if you break my heart

30 D7 E♭ G7 Cm E♭ E♭m6
i'll die. So be sure it's true when you

35 B♭ G7 C7 F7 B♭ F7 /G /A
say "I love you." It's a sin to tell a lie. (Keyboard)

2

41 B♭ F aug B♭ D 7

47 E♭ G 7 C m F 7 B♭ 7 B♭

53 C 7 E♭m6 F 7 Oh, I love

57 B♭ F aug B♭ you, yes I do, I love you, and if you break my heart

62 D 7 E♭ G 7 C m E♭ E♭m6 i'll die. So be sure it's true when you

67 B♭ G 7 C 7 F 7 D say "I love you." It's a sin to tell a lie. Yes, it

72 G 7 C 7 F 7 B♭ (Keyboard) is. It's a sin to tell a lie.

77 E♭ E♭m6 B♭ G 7

81 C 7 F 7 B♭ C m7 F 7 B♭

Play As Written

Love Letters

F

Keyboard

9 C A m /G

17 F G7 /A /B C

25 F#m7(b5) B7 /C#/D# Em

2
33 Em7 F# Dm G7

when I can hold all the love you write.

33

33

33

40 C Am /G

I mem-o - rize ev-'ry line

40

40

48 F G7 /A /B C

and I kiss the name that you sign.

48

56 F D°7 C 6/E C°7

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

56

64 Dm7 G7 To Coda \emptyset C D.S. al Coda

love letters straight from your heart.

\emptyset Coda C Dm C/E F F \sharp

heart.

76 C/G rit. F \sharp 7/A G7/B C

rit.

Love Letters

Play As Written



Keyboard

A musical score for piano in 3/4 time, featuring a treble clef and a bass clef. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff provides harmonic context with sustained notes and bass lines. Above the music, a series of chords are labeled: F, F 6/G 7/A B♭, B°, F/C, B°7/DC 7/E F, and C7. The labels are positioned above the corresponding measures.

9 F Dm /C

Love letters straight from your heart

9

9

9

17 B♭ C7 /D /E F

keep us so near while a - part.

25 Bm7(b5) E7 /F♯ /G♯ Am

I'm not a - lone in the night

2
 33 A m7 B Gm C7
 when I can hold all the love you write.

33
 33
 40 F Dm /C
 I mem-o - rize ev'-ry line

40
 40

48 B♭ C7 /D /E F
 and I kiss the name that you sign.

48
 48

56 B♭ G°7 F 6/A F°7
 And, dar-ling, then I read a - gain right from the start

56
 56

64 Gm7 C7 To Coda Φ F D.S. al Coda

love letters straight from your heart.

Φ Coda F Gm F/A B♭ B°

heart.

76 F/C B°7/D C7/E F

rit.

MALE VOCAL

Enjoy Yourself

Keyboard

Samba Beat

(Keyboard)

5 C B^b A^b G G7 Dm G7 C
work and work for years and years, you're always on the go.
You gon-na take that ocean trip, no matter what may.

8 G7
— You've never got your take - a min - ute off, too
You've got your res - er - va - tions made, but you

11 C
bus - y mak - ing dough. Some - day, you say, you'll
just can't get a - way. Next year, for sure, you'll

14 C7 F
have your fun - when you're mil - lion - aire. Im -
see the world, you'll real - a ly get a - round. But

17 F^{#7} C A7 Dm7 G7 C G7
agine all the fun you'll have in your old rock - ing chair. En -
how far can you trav - el when you're six feet un - der - ground? En -

21 C G7
joy your - self! It's la - ter than you think. En -
joy your - self while you're still in the pink. The

25 C

58

joy your - self while you're still in the pink. The

years go by as quick - ly as a wink. En -

F F[#]7 C A^m G⁷ D^m **To Coda** C **D.S. al Coda**

joy your-self, en - joy your-self! It's la-ter than you think. You

Coda

C A⁷ D A⁷

— En - joy your-self! It's la-ter than you think. En -

joy your - self while you're still in the pink. The

years go by as quick - ly as a wink. En -

G G[#]7 D B^m A⁷ E^m7 A⁷

joy your-self, en - joy your-self! It's la - ter than you

(Keyboard)

D C B^b A A⁷ E^m A⁷ D

think.

'Taint What You Do

F

Keyboard

(Keyboard)

B^b B^{b7/A^b} Cm7/G F7 B^b B^{o7} Cm F7 B^b B^{o7} F7

(Sax)

5 B^b B^{b7/A^b} Cm7/G F7 E^b B^{b/D} Cm7 F7

9 B^b B^{b7/A^b} Cm7/G F7 B^b B^{o7} Cm F7 1. B^b Cm F7 2. B^b B^{b7}

14 E^b Cm7 B^{b7/A^b} F7 B^b B^{b7}

18 E^b C7 B^b B^{o7} Cm7 F7

22 B^b B^{b7/A^b} Cm7/G F7 E^b B^{b/D} Cm7 F7

26 B^b B^{b7/A^b} Cm7 F7 B^b B^{o7} Cm F7 B^b E^{b7} B^b F7

When

2

30 B^b B^b/D E^b E^{°7} F Gm7 Cm7 F7
 I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me."

34 B^b B^b/D E^b Cm7 B^b₃ B^b/D F7 B^b
 Things may come and things may go, — but this is one thing you ought to know. Oh,

38 B^b B^b/7/A^b Cm7/G F7 E^b B^b/D
 'Taint what you do, it's the way that you do it. 'Taint what you do, it's the
 'Taint what you do, it's the place that you do it. 'Taint what you do, it's the

41 Cm7 F7 B^b B^b/7/A^b Cm7/G F7
 way that you do it. 'Taint what you do, it's the way that you do it. That's
 time that you do it. 'Taint what you do, it's the way that you do it. That's

44 B^b B^{°7} Cm7 F7 B^b Cm7 F7 B^b B^b/7/A^b Cm7/G F7
 To Coda ♩ what gets re - sults. "Taint what you do, it's the time that you do it. Taint
 what gets re - sults.

48 E^b B^b/D Cm7 F7 B^b B^b/7/A^b
 what you do, it's the time that you do it. 'Taint what you do, it's the

51 Cm7/G F7 B^b B^{°7} Cm7/F7 B^b B^b/7 E^b Cm7 B^b/7/A^b F7
 time that you do it. That's what gets re - sults. You can try hard, don't mean a

56 B^b B^b/7 E^b C7 B^b B^{°7} Cm7 F7 D.S. al Coda
 thing. Take it eas - y, queas-y, then your jive will swing. Oh, it

∅ Coda

62 B♭ F7 B♭ B♭/G B♭/E♭ F7 B♭ F7
sults. (Sax) You've

67 B♭ D♭7 F/C F7 B♭ D♭7 F/C F7 B♭
learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72 E♭ E°7 F7 B♭ Cm7 F7 B♭ D♭7 F/C F7
you don't learn in school. — So, get your hip-boots on. — and

77 B♭ D♭7 F/C F7
then you'll car - ry on. — But re - mem - ber if you try

80 — too hard, it don't mean a thing. — Take it eas - y.

83 B♭ B♭7/A♭ Cm7/G F7 E♭ B♭/D
'Taint what you bring, it's the way that you bring it. 'Taint what you swing, it's the
'Taint what you do, it's the way that you do it. 'Taint what you do, it's the

86 Cm7 F7 B♭ B♭7/A♭ Cm7/G F7
way that you swing it. 'Taint what you sing it's the way that you sing it.
way that you do it. 'Taint what you do, it's the way that you do it.

89 1. B♭ B°7 Cm7 F7 B♭ Cm7 F7 2. B♭ Cm7 F7 B♭
That's what gets re-sults. — That's what gets re - sults, re-sults!

'Taint What You Do

M
Keyboard

(Keyboard)

(Sax)

2

30 E♭ E♭/G A♭ A°7 B♭ C m7 F m7 B♭7

I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me.

34 E♭ E♭/G A♭ F m7 E♭ E♭/G B♭7 E♭

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

38 E♭ E♭/7/D♭ F m7/C B♭7 A♭ E♭/G

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

41 F m7 B♭7 E♭ E♭/7/D♭ F m7/C B♭7

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

44 E♭ E°7 F m7 B♭7 E♭ F m7 B♭7 E♭ E♭/7/D♭ F m7/C B♭7

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

48 A♭ E♭/G F m7 B♭7 E♭ E♭/7/D♭

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

51 F m7/C B♭7 E♭ E°7 F m7 B♭7 E♭ E♭/7/D♭ A♭ F m7 E♭/7/D♭ B♭7

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

56 E♭ E♭/7 A♭ F 7 E♭ E°7 F m7 B♭7 D.S. al Coda

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

Φ Coda

62 E♭ B♭7 E♭ E♭/C E♭/A♭ B♭7 E♭ B♭7
sults. (Sax) You've

67 E♭ G♭7 B♭/F B♭7 E♭ G♭7 B♭/F B♭7 E♭
learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72 A♭ A°7 B♭7 E♭ Fm7 B♭7 E♭ G♭7 B♭/F B♭7
you don't learn in school. — So, get your hip-boots on. — and

77 E♭ G♭7 B♭/F B♭7
then you'll car - ry on. — But re - mem - ber if you try

80 — too hard, it don't mean a thing. — Take it eas - y.

83 E♭ E♭7/D♭ Fm7/C B♭7 A♭ E♭/G
'Taint what you bring, it's the way that you bring it. 'Taint — what you swing, it's the
'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the

86 Fm7 B♭7 E♭ E♭7/D♭ Fm7/C B♭7
way that you swing it. 'Taint — what you sing it's the way that you sing it.
way that you do it. 'Taint — what you do, it's the way that you do it.

89 1. E♭ E°7 Fm7 B♭7 E♭ Fm7 B♭7 | 2. E♭ Fm7 B♭7 E♭
That's what gets re-sults. — That's what gets re - sults, — re-sults!