

Set E

Last revised: 2020.08.27

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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. —

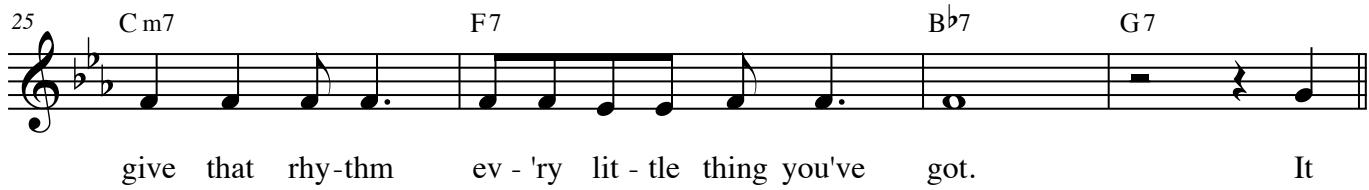
17 F 7 B \flat 7sus4 E \flat 6 E \flat 6

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



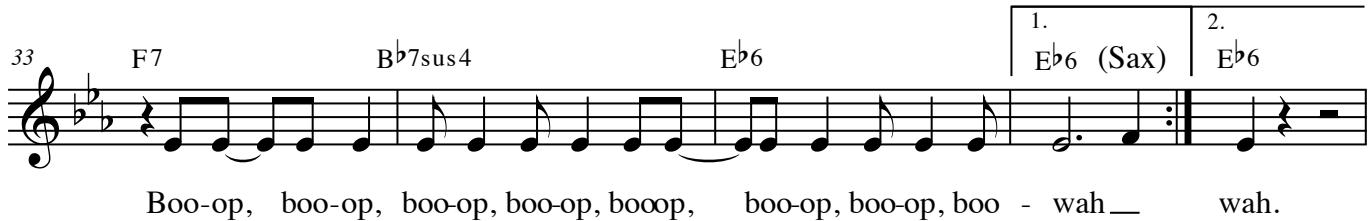
give that rhy-thm ev - 'ry lit - tle thing you've got. It

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

Fm Fm/E \flat D \flat 7 C7 Fm Fm/E \flat D \flat 7 C7

It

5 Fm Fm/E Fm/E \flat Fm/D D \flat 7 C7 Fm

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

9 B \flat 7 E \flat 7sus4 A \flat 6 C7(\sharp 5)

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

13 Fm Fm/E Fm/E \flat Fm/D D \flat 7 C7 Fm

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

17 B \flat 7 E \flat 7sus4 A \flat 6 A \flat 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-op, boo-wah.

42 B♭7 ff E♭7sus4 A♭6

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

VOCAL ONLY

1st time - Male vocal only

2nd time - Female vocal only

3rd time - Both vocals

4th time - Keyboard

Play A Simple Melody

Keyboard

Keyboard

D♭ F7 G♭ E♭7 B° A♭7

5 (Female) Mus-i-cal de - mon, set your hon-ey a-dreamin' won't you play me some rag?
(Male) Won't

8 Just change that class-i-cal nag to some sweet beau-ti-ful drag.
dy, like my moth-er sang to me?

12 If you will play from a cop - y of a tune that is chop - py you'll get
One with good old fash - ioned

15 all my ap - pause and that is sim-ly be - cause
har mo - ny. Play a

2

18

18

I want to lis-ten to rag.

sim - ple mel - o - dy.

1, 2, 3.
D♭ D°7 E♭m7 A♭7 4.
D♭ D° B♭7

(Keyboard)

Musical score for "Musical Demon" in E♭ major. The vocal line consists of eighth-note patterns. The lyrics are: "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 -". The score includes two staves: treble and bass. Chords indicated above the staff are E♭, G♭⁷, and B♭⁷.

Musical score for "Just change that class-i-cal nag" (Measures 26-27). The vocal line continues with eighth-note patterns. The lyrics are: "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? _____". The piano accompaniment includes chords B7(5) E♭, E°7 Fm7 B♭7.

Musical score for "The Entertainer" (Measure 31). The vocal line starts on E♭ with eighth-note patterns. The piano accompaniment has eighth-note chords in the right hand and bass notes in the left hand. The lyrics are: "play from a cop - y of a tune that is choppy you'll get all my ap-plause and that is". The piano part includes a bass line with sustained notes.

A musical score for voice and piano. The vocal line starts with 'simply be-cause' followed by a melodic line with eighth-note patterns. The lyrics continue with 'I want to lis-ten to rag.' The piano accompaniment consists of harmonic chords: E♭, E♭7, Fm, F°7, and E♭. The score includes dynamic markings like 'p.', 'f.', and 'ff.', and performance instructions like 'Play' and 'a'. Measure numbers 35 and 36 are indicated.

I've Got You Under My Skin

F

Keyboard

Cm B^b A^b G

5 Cm7 F7 B^bMaj 7 Dm7(b5) G7(b9)

9 Cm7 F7 B^bMaj 7 Gm7

13 Cm7 F7 F7/E^b Dm7 G7

17 Cm7 F7 B^bMaj 7 Dm7(b5) G7(b9)

21 Cm7 F7 B^bMaj 7 Dm7(b5) G7

25 Cm7(b5) F7(b9) A/B^b B^bMaj 7

29 A m7 D7 F#G GMaj 7

33 Cm7 F7 B^bMaj 7 Dm7(b5) G7

2

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

45 Em7(b5) E^bdim7 Dm7 G7
 know, lit - tle fool, _____ you nev-er can win? _____ Use your men -
 tal - i - ty! _____

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

53 E^bMaj 7 A^b7 B^bMaj 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^b Dm7 G7 (Sax)
 got you _____ un-der my skin. _____

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

67 Cm7 B maj 7 B^b Cm7 B9 B^bMaj 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^b7 3 B^b7/A^b 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^b7 3 B^b7/A^b 3 Gm7 3 G^b7 3 Fm7 B^b7 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^bdim7 Gm7 C7

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

49 Fm7 B^b7 E^b B^bm7 E^b7

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

53 A^bMaj 7 D^b7 E^bMaj 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^b7(b9) 1 E^b Gm7 C7 (Keyboard)

got you _____ un-der my skin. _____

61 2 E^b Gm7(b5) C7(b9) Fm7 B^b7(b9) E^b Gm7(b5) C7(b9)

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

67 Fm7 E maj7 E^b Fm7 E9 E^bMaj 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 A m7 D7

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

9 G A7 D7

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

13 G G7 C D7

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

17 G G7/F C/E C#° D D7 G G7

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

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

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

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

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

2

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♭^o 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♯^o
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[♭] 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#), a common time signature, and a 4/4 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, with lyrics: "grand-stand brass band." The second staff continues from measure 9 to 16, with lyrics: "Ain't you com - in' a - long? ___ Come on and". The score includes various dynamic markings like forte, piano, and sforzando, as well as performance instructions like "slur" and "tie".

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

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[♭]/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#^o

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

49 C A7 Dm G7 C C (Keyboard)

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

53 B[♭] B[♭]/A B[♭]/G B[♭]/F F F7 B[♭]

E[♭] E[♭]/D E[♭]/C E[♭]/B♭ E[♭]

61 B^b

65 F/A A^b^o 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^b B^b/A B^b/G B^b/F B^b

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

77 F7 B^b B^o

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

81 F D7 G m G^b7

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

85 (Sax) F^o7 G m G^bmaj7 F6

Band! _____

Alexander's Ragtime Band

M

Keyboard

(Keyboard)

5 C C7 F D m7 G7

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

9 C D7 G7

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

13 C C7 F G7

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

17 C C7/B♭ F/A F♯ G G7 C C7

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

21 F F/E F/D F/C C C7 F

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

25 B♭ B♭/A B♭/G B♭/F B♭

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

2

F

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

33

C/E

E^o/D

G7/D

C7

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

37

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

41

B^bB^b/AB^b/GB^b/FB^b

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

45

F7

B^bB^o

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

49

F

D7

G m

C7

F

F (Keyboard)

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

53

B^bB^b/AB^b/GB^b/F

F

F7

B^b

57

E^bE^b/DE^b/CE^b/B^bE^b

61 B^b

B^bm6

65 F/A A^b^o 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^b B^b/A B^b/G B^b/F B^b

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

77 F7 B^b B^o

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

81 F D7 G m G^b7

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

85 (Sax) F^o7 G m G^bmaj7 F6

Band!

Imagination

F

Keyboard

(Keyboard & Bass - Freely)

Keyboard sheet music showing a melodic line in treble clef. Chords listed above the staff include A♭Maj7, C m7, B♭m, B°7, C m, F m7, B♭m7, and E♭7. The lyrics "Im-ag-in-" are written below the staff.

§

(All - In Rhythm)

Keyboard sheet music showing a melodic line in treble clef. Chords listed above the staff include A♭Maj7, A°7, B♭m7, B°7, A♭Maj7/C, C m7(♭5), and F7(♭9). 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 a melodic line in treble clef. Chords listed above the staff 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 lyrics "makes a bee think of hon-ey just as I think of you. Im-ag-in starts you ask-ing a dai-sy, 'What to do, what to do?'" are written below the staff.

Keyboard sheet music showing a melodic line in treble clef. Chords listed above the staff include D♭Maj7, D m7, G 7, C m7, F 9, F7(♭9), and F♯°. The lyrics "Have you ev-er felt a gen-ble touch and then a kiss, and then and then" are written below the staff.

Keyboard sheet music showing a melodic line in treble clef. Chords listed above the staff include G m7, C m7, F m7, B♭7, B♭m7/E♭7, and E♭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 staff.

2

22 A^bMaj7 A°7 B^bm7 B°7 A^bMaj7/C C m7(b5) 3 F7(b9)

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

26 B^bm 3 B^bm7 E^b7 3 C7(#5) F7(b9)

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

30 B^bm7 To Coda ♀ B^bm7/E^b E^b7 A^b6 B^bm7 E^b7 (Sax) D.S. al Coda

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

♀ Coda

34 B^bm7 C m7 C m7/G 3 F9 3

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

37 B^bm7 3 B^bm7/E^b E^b7(b9) B^bm7 A Maj7 A^bMaj7

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

Imagination

M
Keyboard

(Keyboard & Bass - Freely)

Sheet music for keyboard and bass. The key signature is common time (C). The chords are C Maj7, E m7, D m, D[#]7, E m, A m7, D m7, and G⁷. The lyrics are "Im-ag-in-".

S (All - In Rhythm)

Sheet music for piano. The key signature changes between common time (C) and 3/4 time. The chords are C Maj7, C[#]7, D m7, D[#]7, C Maj7/E, E m7(♭5), and A 7(♭9). The lyrics are "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,"

Sheet music for piano. The key signature changes between common time (C) and 3/4 time. The chords are D m7, A 7(♯5), D m7, G 7(♯5), E m7, A 7(♭9), D m7, G 7(♭9), and G m7 C 7. The lyrics are "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?"

Sheet music for piano. The key signature changes between common time (C) and 3/4 time. The chords are F Maj7, F[#] m7, B 7, E m7, A 9, A 7(♭9), and A[#]. The lyrics are "Have you ev-er felt a gen-tle touch and then a kiss, and then and then

Sheet music for piano. The key signature changes between common time (C) and 3/4 time. The chords are B m7, E m7, A m7, D 7, D m7/G G 7, and G 7(♯5). The lyrics are "find it's on-ly your i-ma-gin-a-tion a-gain? Oh, well im-ag-in-

2

22 C Maj7 C[#]7 D m7 D[#]7 C Maj7/E E m7(^b5) A 7(^b9)

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

26 D m D m7 G 7 E 7([#]5) A 7(^b9)

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(^b9) D m7 D^bMaj7 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 section starts with a repeat sign and the key changes to B♭. The lyrics are: "Tick, tick, tick, tock goes the clock on the wall as we're dancing the Tick, tick, tick, tock is the rhythm it plays, and I know it won't".

14

Keyboard score for measures 14-18. The lyrics are: "ev - 'ning a - way. make you feel blue. Tick, tick, tick tock goes my heart with the Tick, tick tick, tock goes my heart with the".

20

Keyboard score for measures 20-24. 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 lyrics are: "B♭ Why is it giv - en ev - 'ry time you are near, there is so lit - tle".

30

Keyboard score for measures 30-34. The lyrics are: "F7 time to hold you tight. All through the week a mo - ment seems like a".

36

Keyboard score for measures 36-40. The lyrics are: "B♭ year; I can hard - ly wait un - til you come in sight.". The score ends with a final measure of B♭.

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

1. G m7 C 7(#5) F maj7 A m7 2. G m9 C 7 F

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

2

31 Cm F7 B^b B^bmaj9
 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[#]7 To Coda Φ G9 C7(b9) F6 A^m7 D.S. al Coda
 go home. Give me a good - night kiss. _____ (Sax)

Φ Coda G9 C7(#5) F6 (Sax) A^m7 A^bm7 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^bm7 Cm9 B^b6 Gm7 Cm7 F7

5 B^bmaj7/D A7 Cm7 A^o7

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

9 B^b6/G G7(b9) Cm7 F7 B^b/D Gm7 Cm7 F7

you look grand _____ sitting in the moon - light. _____

13 B^bmaj7/D A7 C[#]7 C^o7 B^o7 B^b7

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

17 F F[#]7 Gm7 C7(b9) F F^o7 Gm7 Dm7

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

21 Cm9 F9 B^bmaj7

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[#]7

1. Cm7 F7(#5) B^bmaj7 Dm7 | 2. Cm9 F7 B^b

good night kiss. _____

It's a good - night kiss. _____

2

31 Fm B^b7 E^b 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^bmaj7
 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[#]7 To Coda C9 F7(^b9) B^b6 Dm7 D.S. al Coda
 Coda go home. Give me a good - night kiss. _____ (Keyboard)

47 C9 F7(#5) B^b6 Dm7 D^bm7 Cm9 F7
 good - night kiss. _____ (Keyboard)

50 B^b6 Gm7 Cm7 3 F7 B^b B^b6
 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 Φ 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

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

Keyboard

Slowly And Very Rubato) B♭ B♭7 E♭ E♭m B♭ Gm Cm7 F7

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

15 B♭/D F7 B♭ Gm Cm7 F7 B♭

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

21 B♭7/A♭ E♭/G E♭m/F♯ B♭/F Gm Cm7 F7 B♭ E♭

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

27 1-4 B♭ C C F C/E G7 C F

Oh, when the saints go march - ing in.
 And when the Lord is shak-in' hands,
 And when the Lord is shak-in' hands,

32 C/E G7 C Am Dm7 G7 C C7

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

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

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

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

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

When The Saints Go Marching In

M

Keyboard

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

Slowly And very Rubato)

The musical score consists of ten staves of music with lyrics. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes chords E♭, E♭7, A♭, and A♭m. The second staff begins with E♭, Cm, Fm7, B♭7, followed by a section labeled '(Drums - At Tempo)' with chords E♭, C, and F. The third staff continues with E♭, A♭, E♭/G, B♭7, E♭, A♭, E♭/G, B♭7, E♭, and Cm. The lyrics 'saints come sing' are on the second staff, and 'go march-ing in.' are on the third staff. The fourth staff starts with Fm7, B♭7, E♭, E♭7/D♭, A♭/C, and A♭m/B. The lyrics 'in, Day.' are on the fourth staff, and 'Oh, yes, I want to be' continue on the fifth staff. The fifth staff starts with E♭/B♭, Cm, Fm7, B♭7, E♭, A♭, E♭, and ends with a repeat sign. The lyrics 'Oh, Lord, how' are on the fifth staff, and 'Oh, Lord, I want to be' continue on the sixth staff. The sixth staff starts with E♭, F, and ends with a repeat sign. The lyrics 'when they're' continue from the fifth staff. The seventh staff starts with F, B♭, F/A, C7, F, B♭, F/A, C7, F, and Dm. The lyrics 'saints go come on' are on the seventh staff, and 'sing - in'' continue on the eighth staff. The eighth staff starts with Gm7, C7, F, F7, B♭, and B♭m. The lyrics 'hands,' are on the eighth staff, and 'Oh yes, I want to be' continue on the ninth staff. The ninth staff starts with F, Dm, Gm7, C7, F, B♭, F, C7, F, and ends with a repeat sign. The lyrics 'Lord is shak - in'' are on the ninth staff, and 'hands' continue on the tenth staff. The tenth staff starts with B♭, B♭m, F, C7(9), Gm7, C7, F, B♭, F, and ends with a repeat sign. The lyrics 'when they're' continue from the eighth staff.

MALE VOCAL
3 Times - Vocal 1st & 3rd

Hello Dolly

(Keyboard)

Keyboard

Chords indicated above the staff:

- 1. C7, F7, B^b, B^{b7}, C m7, F7
- 2. B^b, G m, B^b
- 3. B^b, C m7, F7, C m, C m7
- 4. A^b, C m7, F7
- 5. B^b, B^{b7}, F7, B^b, G m
- 6. B^b, B^{b7}, E^b, D 7
- 7. G m, D m, G m, D m7, G 7
- 8. C7, F7, B^b, B^{b7}, C m7, F7
- 9. C7, F7, C7, F7, B^b, E^b, G^{b7}, B^{b7}/F, B^b, F7, B^b

Lyrics:

1. Hello, Dolly, well, Hello, Dolly. It's so nice to have you back where you belong. You're looking swell, Dolly, we can tell, Dolly, you're still glow-in', you're still crow-in', you're still going strong. We feel the room sway-in', for the band's playing one of your old favorite songs from way back when. So, take her wrap, fellas, find her an empty lap, fellas,

2. 1, 2. Dolly 'll never go away again! (Keyboard)

3. Dolly 'll never go away, a gain!

Dolly 'll never go away 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^b°7

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

29 B^bm7 F 7(b9) B^bm7 E^b7 A^bMaj7 D^b7

32 C m7 B °7 B^bm7 G m7(b5) C 7

35 1. F m7 B^bm7 E^b7 A^b6 F 7(b9)

37 2. F m7 B^bm7 A° F 7

39 B^bm7 E^b7 E m(maj7) A^bMaj7

Body And Soul

M
Keyboard

1 G^bm 3 D^b/F 3 A 7/E 3 E^b7 A^b7

5 E^bm7 B^b7(b9) E^bm7 A^b7 D^bMaj7 G^b7
My heart is sad and lone - ly. For you I sigh, for

8 Fm7 E^o7 E^bm7 C m7(b5) F7
you, dear, on - ly. Why have - n't you seen it?

11 B^bm7 E^bm7 A^b7 3 D^b6 B^b7(b9) E^bm7 B^b7(b9)
I'm all for you, bod - y and soul. I spend my days in

14 E^bm7 A^b7 D^bMaj7 G^b7 Fm7 E^o7
long - ing and won - d'ring why it's me you're wrong - ing.

17 E^bm7 C m7(b5) F7 B^bm7 E^bm7 A^b7 3 D^b6 E m7 A 7
I tell you I mean it, I'm all for you bod-y and soul.

21 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[#]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[#]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[#] 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 \sharp 7 G m7 C7

25 G m G m(\sharp 7) G m7 C7 A 7

29 D m D m7 D m6 A m D 9

33 G m C7 A m D 9

37 G m G m(\sharp 7) G m7 C7

41 2. F G m7 F

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,
You make our black - eyed peas and our grits,
Mame.
Mame.

25 B♭m B♭m(#7) B♭m7 E♭7 C7

You give my old mint ju - lep a kick,
Seem like the bill of fare at the Ritz,
Mame.
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^bMaj7 A°7 B^bm11 G° D^bMaj7 E^b7

There were

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

A^bMaj7 A°7 B^bm7 D^bm7 G^b9

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

A^bMaj7 C m7 B m7 B^bm7 E^b7 C m7 B 7 B^bm7 E^b7

(In rhythm)

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

A^bMaj7 A°7 B^bm7 D^bm7 G^b9

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

A^bMaj7 C m7 B m7 B^bm7 E^b7 A^b6 D^bm6 A^bMaj7

21 D^bMaj7 D °7 A^bMaj7 F7
 mus - ic and there were won - der - ful ros - es, they tell me, in

25 B^bm7 C m7 D m7(♭5) B^bm7/E^b E^b7(♯5)
 sweet fra - grant mead-ows of dawn and dew. There was

29 A^bMaj7 A °7 B^bm7 To Coda ♩ D^bm7 G^b9
 love all a - round but I nev - er heard it sing - ing. No, I

33 A^bMaj7 C m7 B m7 B^bm7 E^b7 A^b6 D^bm6 A^b6 B^bm7 E^b7
 nev - er heard it at all, till there was you. (Sax) D.S. al Coda

37 ♩ Coda D^b° G^b9 A^bMaj7 F m7 B^bm7 E^b7 A^b6 B^bm7 A Maj7 A^bMaj7
 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♭ F m7 E♭aug E♭7 A♭ F m7 E♭aug E♭7

5 A♭ A° B♭m7 E♭7 A♭ A°

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

8 E♭m7/B♭ E♭7 A♭ A♭7 D♭Maj7 B♭m7

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

11 C m7 F m7 E♭7 B♭m7 E♭7

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

13 A♭ A° B♭m7 E♭7 A♭ A°

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

16 E♭m7/B♭ E♭7 A♭ A♭7 D♭Maj7 B♭m7

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

19 C m7 F m7 B♭7 E♭7

like a toy — bal - loon. —

21 A♭7 E♭m7 A♭7/E♭ A♭7

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

24 E♭m7 A♭7 E° F m7 B°

tots run - ning a cross a mea - dow

27 B♭m7 /F E♭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. _____
Penn-syl-van-ia 6 5 Thou-sand!

(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♭