

Set E

Last revised: 2020.01.25

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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

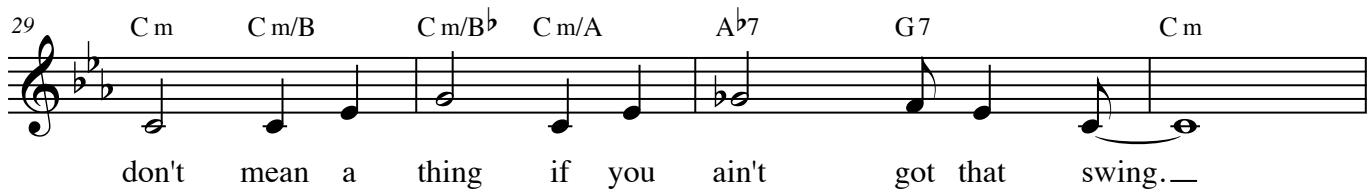
makes no dif-f'rence if ____ it's sweet or hot. Just

25 C m7 F7 B♭7 G 7



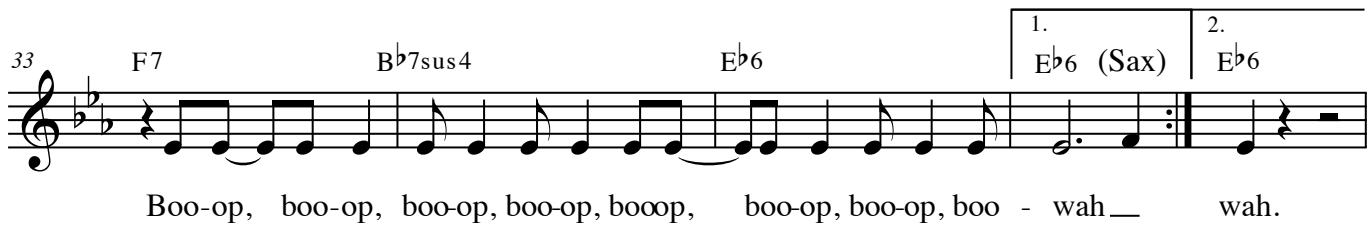
give that rhy-thm ev - 'ry lit - tle thing you've got. It

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-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

Keyboard

The musical score consists of four staves of music. Staff 1 (top) is for the keyboard, showing a melody in D♭ major. Staff 2 (Female vocal) starts at measure 5, singing "Mus-i-cal de-mon, set your hon-ey a-dreamin' won't you play me some rag?". Staff 3 (Male vocal) joins in at the beginning of staff 2, singing "Won't you play a sim- ple mel-o-". Staff 4 (Female vocal) continues at measure 8, singing "Just change that class-i-cal nag to some sweet beau-ti-ful drag?". Staff 5 (Male vocal) joins in at the beginning of staff 4, singing "dy, like my moth-er sang to me?". Staff 6 (Female vocal) continues at measure 12, singing "If you will play from a cop-y of a tune that is chop-py you'll get One with good old fash-ioned". Staff 7 (Male vocal) joins in at the beginning of staff 6, singing "—". Staff 8 (Female vocal) continues at measure 15, singing "all my ap-plause and that is sim-ply be-cause". Staff 9 (Male vocal) joins in at the beginning of staff 8, singing "har- mo- ny. Play a". Chords indicated above the staves include D♭, F7, G♭, E♭7, B°, A♭7, E°7, A♭7, A♭7(♯5), D♭, D°7, E°7, and A♭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^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(b5) C7(b9)
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(b5) C7(b9)
got you un - der my skin. I've

21 Fm7 B♭7 E♭Maj 7 Gm7(b5) C7
tried so not to give in. I've

25 Fm7(b5) B♭7(b9) D/E♭ E♭Maj 7
said to my - self this af - fair never 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(b5) 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 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
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 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

(continuation from previous measure)

57 B[♭] B[♭]/A B[♭]/G B[♭]/F B[♭]

(continuation from previous measure)

61 F

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 D m D[♭]7 come on and hear, come on and hear Al - ex - an - der's Rag - time

85 C(Sax) C°7 D m D[♭]maj7 C 6 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.

A musical score for a single melodic line. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The lyrics are: "Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der." The chords are indicated above the staff: C, C7, F, Dm7, and G7.

Musical score for 'Ain't You Go-in?'. The score consists of two staves. The first staff starts with a C major chord (G, B, D) followed by a G7 chord (D, G, B, E). The lyrics 'Ain't you go-in,' are sung over the C chord. The second staff begins with a D7 chord (D, A, C, G) followed by a G7 chord (D, G, B, E). The lyrics 'ain't you go-in'? to the lead-er man, rag-ged met-er man!' are sung over the D7 and G7 chords.

A musical score for a single melodic line. The key signature is C major (one sharp). The time signature is common time (indicated by '13'). The melody consists of eighth and sixteenth notes. The lyrics are: "Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's". The chords are C, C7, F, and G7.

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 top staff shows a melody line with various notes and rests. The bottom staff contains lyrics in a bold, sans-serif font. The lyrics are: "grand-stand brass band. Ain't you com - in' a - long? Come on and". The music includes chords such as C, C7/B♭, F/A, F♯, G, G7, C, and C7.

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[♭]/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[#]/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[♭] B[♭]/A B[♭]/G B[♭]/F F F 7 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! _____

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 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 9 (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[#]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 consists of two staves. The top staff shows a sequence of chords: F, F7, F, F7, B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. Measure numbers 1 through 8 are indicated above the staves.

Keyboard

§ (Keyboard on D.S.)

Keyboard score for measures 9-13. The score consists of two staves. The top staff shows a sequence of chords: B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 9: "Tick, tick, tick, tock goes the clock on the wall as we're danc - ing the". Measure numbers 9 through 13 are indicated above the staves.

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

Keyboard score for measures 14-18. The score consists of two staves. The top staff shows a sequence of chords: F7, F, F, F. The bottom staff shows a continuous melody. The lyrics begin at measure 14: "ev - 'ning a - way. Tick, tick, tick tock goes my heart with the". Measure numbers 14 through 18 are indicated above the staves.

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

Keyboard score for measures 20-24. The score consists of two staves. The top staff shows a sequence of chords: F7, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 20: "clock beat - ing time while the mu - sic is played. Tick, tick tick, tock goes my heart with the". Measure numbers 20 through 24 are indicated above the staves.

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

To Coda ♩

Keyboard score for measures 25-29. The score consists of two staves. The top staff shows a sequence of chords: B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 25: "Why is it giv - en ev - 'ry time you are near, there is so lit - tle". Measure numbers 25 through 29 are indicated above the staves.

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

Keyboard score for measures 30-34. The score consists of two staves. The top staff shows a sequence of chords: F7, F7, F7, F7. The bottom staff shows a continuous melody. The lyrics begin at measure 30: "time to hold you tight. All through the week a mo-ment seems like a". Measure numbers 30 through 34 are indicated above the staves.

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

Keyboard score for measures 36-40. The score consists of two staves. The top staff shows a sequence of chords: B♭, B♭, B♭, B♭. The bottom staff shows a continuous melody. The lyrics begin at measure 36: "year; I can hard - ly wait un - til you come in sight.". Measure numbers 36 through 40 are indicated above the staves.

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 b m7 G m9

F6

D m7

G m7

C7

5 F maj7/A E7 Gm7 E°7

9 you look grand sit ting in the moon - light.

13 F maj7/A E7 G#7 G°7 F#7 F°7

17 C C#7 D m7 G7(b9) C C°7 D m7 A m7

21 G m9 C9 F maj7

24 G7 G m7 G#7

<p>1. G m7 C 7(#5) F maj7 A m7</p> <p>good night kiss.</p>	<p>2. G m9 C 7 F</p> <p>It's a good - night kiss.</p>
--	---

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 Ø G9 C7(b9) F6 A^m7 D.S. al Coda

To Coda Ø G9 C7(b9) F6 A^m7 D.S. al Coda

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

Ø Coda G9 C7(#5) F6 (Sax) 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^b^o7

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

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♭ | 5 C C F C/E G7 C F

Oh, when the Lord is shak-in' hands,
Oh, 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(9) 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)

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, 1-4 E♭, A♭, E♭, 5 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: in, Day. Oh, yes, I want to be in that num - ber. when the when they're

Measure 15: Lord, how Lord, I want to be in that num - ber. when the when they're

Measure 16: want to be in that num - ber. when the when they're

Measure 17: saints go march - ing in. Oh, when the And when the

Measure 18: come on Judg - ment Day. Oh, when they And when they're

Measure 19: sing - in' "Hal - le - lu." And when they're

Measure 20: Lord is shak - in' hands, and when the Lord is shak - in'

Measure 21: hands, Oh yes, I want to be in that num - ber. when the

Measure 22: want to be in that num - ber. when the when they're

Measure 23: hands, Oh yes, I want to be in that num - ber. when the

Measure 24: want to be in that num - ber. when the when they're

Measure 25: saints go march - ing in. Oh, when the And when the

Measure 26: come on Judg - ment Day. Oh, when they And when they're

Measure 27: sing - in' "Hal - le - lu." And when they're

Measure 28: Lord is shak - in' hands, and when the Lord is shak - in'

Measure 29: hands, Oh yes, I want to be in that num - ber. when the

Measure 30: want to be in that num - ber. when the when they're

Measure 31: hands, Oh yes, I want to be in that num - ber. when the

Measure 32: want to be in that num - ber. when the when they're

Measure 33: hands, Oh yes, I want to be in that num - ber. when the

Measure 34: want to be in that num - ber. when the when they're

Measure 35: hands, Oh yes, I want to be in that num - ber. when the

Measure 36: want to be in that num - ber. when the when they're

Measure 37: hands, Oh yes, I want to be in that num - ber. when the

Measure 38: want to be in that num - ber. when the when they're

Measure 39: hands, Oh yes, I want to be in that num - ber. when the

Measure 40: want to be in that num - ber. when the when they're

Measure 41: hands, Oh yes, I want to be in that num - ber. when the

Measure 42: want to be in that num - ber. when the when they're

Measure 43: hands, Oh yes, I want to be in that num - ber. when the

Measure 44: want to be in that num - ber. when the when they're

Measure 45: hands, Oh yes, I want to be in that num - ber. when the

Measure 46: want to be in that num - ber. when the when they're

Measure 47: hands, Oh yes, I want to be in that num - ber. when the

Measure 48: want to be in that num - ber. when the when they're

Measure 49: hands, Oh yes, I want to be in that num - ber. when the

Measure 50: want to be in that num - ber. when the when they're

Measure 51: hands, Oh yes, I want to be in that num - ber. when the

Measure 52: want to be in that num - ber. when the when they're

Measure 53: hands, Oh yes, I want to be in that num - ber. when the

Measure 54: want to be in that num - ber. when the when they're

Measure 55: hands, Oh yes, I want to be in that num - ber. when the

Measure 56: want to be in that num - ber. when the when they're

Measure 57: hands, Oh yes, I want to be in that num - ber. when the

Measure 58: want to be in that num - ber. when the when they're

Measure 59: hands, Oh yes, I want to be in that num - ber. when the

Measure 60: want to be in that num - ber. when the when they're

Measure 61: hands, Oh yes, I want to be in that num - ber. when the

Measure 62: want to be in that num - ber. when the when they're

Measure 63: hands, Oh yes, I want to be in that num - ber. when the

Measure 64: want to be in that num - ber. when the when they're

Measure 65: hands, Oh yes, I want to be in that num - ber. when the

Measure 66: want to be in that num - ber. when the when they're

Measure 67: hands, Oh yes, I want to be in that num - ber. when the

Measure 68: want to be in that num - ber. when the when they're

Measure 69: hands, Oh yes, I want to be in that num - ber. when the

Measure 70: want to be in that num - ber. when the when they're

Measure 71: hands, Oh yes, I want to be in that num - ber. when the

Measure 72: want to be in that num - ber. when the when they're

Measure 73: hands, Oh yes, I want to be in that num - ber. when the

Measure 74: want to be in that num - ber. when the when they're

Measure 75: hands, Oh yes, I want to be in that num - ber. when the

Measure 76: want to be in that num - ber. when the when they're

Measure 77: hands, Oh yes, I want to be in that num - ber. when the

Measure 78: want to be in that num - ber. when the when they're

Measure 79: hands, Oh yes, I want to be in that num - ber. when the

Measure 80: want to be in that num - ber. when the when they're

Measure 81: hands, Oh yes, I want to be in that num - ber. when the

Measure 82: want to be in that num - ber. when the when they're

Measure 83: hands, Oh yes, I want to be in that num - ber. when the

Measure 84: want to be in that num - ber. when the when they're

Measure 85: hands, Oh yes, I want to be in that num - ber. when the

Measure 86: want to be in that num - ber. when the when they're

Measure 87: hands, Oh yes, I want to be in that num - ber. when the

Measure 88: want to be in that num - ber. when the when they're

Measure 89: hands, Oh yes, I want to be in that num - ber. when the

Measure 90: want to be in that num - ber. when the when they're

Measure 91: hands, Oh yes, I want to be in that num - ber. when the

Measure 92: want to be in that num - ber. when the when they're

Measure 93: hands, Oh yes, I want to be in that num - ber. when the

Measure 94: want to be in that num - ber. when the when they're

Measure 95: hands, Oh yes, I want to be in that num - ber. when the

Measure 96: want to be in that num - ber. when the when they're

Measure 97: hands, Oh yes, I want to be in that num - ber. when the

Measure 98: want to be in that num - ber. when the when they're

Measure 99: hands, Oh yes, I want to be in that num - ber. when the

Measure 100: want to be in that num - ber. when the when they're

MALE VOCAL
3 Times - Vocal 1st & 3rd

Hello Dolly

(Keyboard)

Keyboard

C7 F7 B^{flat} B^{flat} dominant Cm7 F7
5 B^{flat} Gm B^{flat}
lo, Dol - ly, well, Hel - lo, Dol - ly. It's so nice to have you
10 B^{flat} Cm7 F7 Cm Cm7
back where you be-long. You're look-ing swell, Dolly, we can
15 A^{flat} Cm7 F7
tell, Dol - ly, you're still glow - in', you're still crow - in', you're still
19 B^{flat} B^{flat} dominant F7 B^{flat} Gm
go - in' strong. We feel the room sway-in', for the band's
24 B^{flat} B^{flat} dominant E^{flat} D7
play-in' one of your old fav - rite songs from way back when. So,
29 Gm Dm Gm Dm7 G7
take her wrap, fel-las, find her an emp - ty lap, fel-las,
33 1,2. C7 F7 B^{flat} B^{flat} dominant Cm7 F7
Dolly 'll nev - er go a - way a - gain! (Keyboard)
37 3. C7 F7 C7 F7
Dolly 'll nev - er go a - way, Dolly 'll nev - er go a - way,
41 C7 F7 B^{flat} E^{flat} G^{flat} dominant B^{flat}/F B^{flat} F7 B^{flat}

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^bo7

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^o7 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^o F 7

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

Body And Soul

M
Keyboard

1 G^bm D^b/F A 7/E 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 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 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[#]7 G m7 C7

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

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

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

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

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

B♭Maj7 B°7 C m7 E♭m7 A♭9

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

9

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

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

(In rhythm)

13

B♭Maj7 B°7 C m7 E♭m7 A♭9

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

17

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

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

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
 make me feel so young. E♭ C m7 F m9 B♭7

45 2 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.

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time signature. It includes lyrics and corresponding chords: E♭, E°, F m7, B♭7, E♭, E° at measure 29; B♭m7, B♭7, E♭, E♭7+5, A♭Maj7, A♭m7 at measure 32; G m7, B♭°, F m7, B♭7, E♭, G m7 at measure 35; F m7, B♭7, G 7, C 7 at measure 38; F m7, C 7, A♭9, F 7, B♭7 at measure 41; and F m7, B♭7, E♭ at measure 45. Measure 45 also includes a '2' above the staff, indicating a repeat. The bottom staff is for saxophone, indicated by '(Sax)' in parentheses, and features a treble clef, a key signature of one flat, and a common time signature. It includes lyrics and corresponding chords: E♭, F m7, B♭7, E♭ at measure 51.

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

Latin Beat

That Old Black Magic

M
Keyboard

E♭Maj7 F m7 B♭9 E♭Maj7 F m7 B♭9

That

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

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

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

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

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

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

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

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

E♭Maj7 B♭7 F m7 B♭7 G m7 C7 F7 B♭7

E♭Maj7 E♭Maj7

D♭7 F m7 B♭7 G m7

G♭7 F m7 E Maj7 E♭6 D m7(♭5) G 7(♯9)

C m7 A♭7(♯11) G 7

C6 F m7

3 3 3

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 key signature is A♭ major (three flats), and the time signature is common time (indicated by '4'). The vocal part includes lyrics and specific performance instructions like 'N.C.' (No Chorus) and 'Penn-syl-van-ia 6 5 Thou-sand!'. The piano part includes chords and specific performance instructions like 'A♭m6' and 'E♭7 D7 E♭7'. The score is divided into measures by vertical bar lines.

Measures 1-4: A♭m6, E♭7, D7, E♭7

Measures 5-8: A♭, A♭/C, D♭, D°, E♭, D♭, C m7, E♭7/B♭

Measures 9-12: A♭, D♭9, A♭, A°7, B♭m7

Measures 13-14: E♭7, N.C.

Measures 15-16: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand _____

Measures 17-20: C7, Fm6, C7, Fm6

Measures 21-24: B♭7, E♭Maj7, C9, F7, B♭7, E♭7

Measures 25-28: A♭, D♭9, A♭, A°7

Measures 29-32: B♭m7, E♭7, N.C.

Measures 33-36: 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♭