

Set LL

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LL01-Three Little Words(KVF).2021.03.26.pdf
LL01-Three Little Words(KVM).2021.03.26.pdf
LL02-I Wonder Who's Kissing Her Now(KV).2018.09.26.pdf
LL03-What Is This Thing Called Love(KVF).2018.09.26.pdf
LL03-What Is This Thing Called Love(KVM).2018.09.26.pdf
LL04-You Call Everybody Darling(KVD).2016.07.30.pdf
LL05-Don't Worry 'Bout Me(KVF).2016.07.30.pdf
LL05-Don't Worry 'Bout Me(KVM).2016.07.30.pdf
LL06-Hello, Mary Lou Polka(KV).pdf
LL07-Learning The Blues(KVF).2015.08.02.pdf
LL07-Learning The Blues(KVM).2015.08.02.pdf
LL08-Somebody Stole My Gal(KV).pdf
LL09-You Made Me Love You(KVF).pdf
LL09-You Made Me Love You(KVM).pdf
LL10-Toot, Toot, Tootsie(KV).2018.09.26.pdf
LL11-April Showers(KVF).2015.08.02.pdf
LL11-April Showers(KVM).2015.08.02.pdf
LL12-Glory Of Love, The(KVF).2019.08.04.pdf
LL12-Glory Of Love, The(KVM).2019.08.04.pdf
LL13-That's All(KVF).2019.02.19.pdf
LL13-That's All(KVM).2019.02.19.pdf
LL14-It's A Sin To Tell A Lie(KVF).pdf
LL14-It's A Sin To Tell A Lie(KVM).pdf
LL15-Love Letters(KVF).2023.01.24.pdf
LL15-Love Letters(KVM).2023.01.24.pdf
LL16-Enjoy Yourself(KV).2019.10.13.pdf
LL17-'Taint What You Do(KVF).pdf
LL17-'Taint What You Do(KVM).pdf

3 Times - Vocal 1 & 3

Three Little Words

F

Keyboard

(Sax) F D \flat F Gm7

5 Am7 D \circ 7 Gm7 C7

9 Fmaj7 A \flat m7 D \flat 7 Gm7 C7

Three lit-tle words, oh, what I'd give for that won-der-ful phrase.

15 Gm7 C7 Fmaj7 A \flat m7 D \flat 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 F7sus F7 B \flat maj7 E \flat 7 D7 D \flat 7 C7

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

33 Fmaj7 A \flat m7 D \flat 7 Gm7 C7

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

39 1, 2. F6 Gm7 C7 3. F6 D \flat 7 Gm7 G \circ 7 C7

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

45 F (Sax) C7 F6

you."

3 Times - Vocal 1 & 3

Three Little Words

M

Keyboard

(Keyboard)

B \flat G \flat B \flat Cm7
 5 Dm7 G $^{\circ}$ 7 Cm7 F7
 9 B \flat maj7 D \flat m7 G \flat 7 Cm7 F7
 15 Cm7 F7 B \flat maj7 D \flat m7 G \flat 7
 21 Cm7 F7 Cm7 F7 Fm7
 27 B \flat 7sus B \flat 7 E \flat maj7 A \flat 7 G7 G \flat 7 F7
 33 B \flat maj7 D \flat m7 G \flat 7 Cm7 F7
 39 1,2 B \flat 6 Cm7 F7 3. B \flat 6 G \flat 7 Cm7 C $^{\circ}$ 7 F7
 45 B \flat (Keyboard) F7 B \flat 6

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." _____

Good evening. We're so very glad to be back with you again. It's always a fun time for us when we come to play for you here.

Tonight, we're again going take you down memory lane and revisit some of the biggest hit songs from yesteryear. And we'll be asking you some questions about the songs, so put on your thinking caps and let's get ready to rumble.

Our opening selection, "Three Little Words," was written back in 1930 and later recorded by artists such as Frank Sinatra and Nat King Cole.

We'll switch gears and play a great waltz for our next selection. It was written way back in 1909. Anyone here born in that year? Perry Como, Frank Sinatra, Ray Charles, and many other artists have recorded it.

Here we go with a question - "I Wonder Whose Kissing Her Now?"

MALE VOCAL

I Wonder Who's Kissing Her Now

Keyboard

(Keyboard) E \flat F m7 E \flat /G C m7 F m7 B \flat 7 E \flat B \flat 7

9 E \flat I have if you

loved lots of girls in the sweet long a - go, and each
want to feel wretch-ed and lone - ly and blue, just im -

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

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

21 B \flat B \flat 7
time, they were all I could see. I have
lips that you once fond - ly pressed. But the

25 E \flat
kissed 'neath the moon while the world seemed in - tune, then I've
world moves a - pace and the loves of to - day flit a -

29
left them to a hunt a new game. But
way with a smile and a tear. So you

33 F
now, I've been plagued by a sing - u - lar thought: They're
nev - er can tell who is kiss - ing her now, or

37 F7 B \flat B \flat 7
prob - a - bly be do - ing the same! I
whom you'll be kiss - ing next year!

41 E^b B^b7 E^b $G7$

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

47 A^b $C7$ Fm $C7$ $F7$

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

53 B^b B^b7 E^b B^b7

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

59 E^b $G7$ A^b $C7$

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

65 A^b Fm B^b7 E^b $C7$ Fm

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

70 B^b7 E^b B^b7 B^b7 G

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

76 $Fm7$ D^b7 B^bm7 Fm B^b7

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

82 E^b $Fm7$ E^b/G $Cm7$ $Fm7$ B^b7 E^b

(Keyboard)

now. _____

Thank you.

We'll switch beats and play a Latin number for our next selection. It was written by Cole Porter back in 1929 and since recorded by Frank Sinatra, Billy Holliday, and Ella Fitzgerald among others.

Here's _____ with another question for you - "What Is This Thing Called Love."

Latin Beat

What Is This Thing Called Love?

F

Keyboard

(Keyboard & Bass)

Chords: F, Cm7, F, Cm7

What

5 F7 Bbm

is this thing _____ called love, _____ this

9 C7 Caug F

fun - ny thing _____ called love? _____ Just

13 F7 Bbm

who can solve _____ its mys - ter - y? _____ Why

17 C7 Caug F F7 Bbm Fm

should it make _____ a fool of me? _____ I

21 Bb7 Eb

saw you there _____ one won - der - ful day. _____ You

25 Db Dbaug Bbm C C7 N.C.

took my heart _____ and threw it a - way. _____ That's why I

29 F7 B \flat m

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

33 C7 1. C \sharp 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 \sharp aug C7

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

45 C \sharp aug

_____ that's called

(Keyboard & Bass as before)

48 F Cm7 F Cm7 F

love? _____

48

Latin Beat

What Is This Thing Called Love?

M

Keyboard

(Keyboard & Bass)

Chords: B \flat Fm7 B \flat Fm7

What

5 Chords: B \flat 7 E \flat m

is this thing _____ called love, _____ this

9 Chords: F7 F aug B \flat

fun - ny thing _____ called love? _____ Just

13 Chords: B \flat 7 E \flat m

who can solve _____ its mys - ter - y? _____ Why

17 Chords: F7 F aug B \flat B \flat 7 E \flat m B \flat m

should it make _____ a fool of me? _____ I

21 Chords: E \flat 7 A \flat

saw you there _____ one won - der - ful day. _____ You

25 Chords: G \flat G \flat aug E \flat m F F7 N.C.

took my heart _____ and threw it a - way. _____ That's why I

29 $B\flat 7$ $E\flat m$

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

33 $F 7$ 1. $F aug$ $B\flat$

is this thing _____ called love." _____ (Sax)

37 2. $F 7$ 3

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

41 $F aug$ $F 7$

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

45 $F aug$

— that's called

(Keyboard & Bass as before)

48 $B\flat$ $F m 7$ $B\flat$ $F m 7$ $B\flat$

love? _____

48

Thank you.

We'll move forward in time now to the year 1946 and a nice country song that was a #1 hit for a gentleman by the name of Al Trace. Later, it was recorded by the Andrews Sisters, Jack Smith, and Art Lund among others.

This one is in the form of a warning. It tells what will happen if "You Call Everybody Darling." _____ and I will give you the whole story.

VOCAL DUET

You Call Everybody Darling

(Keyboard, Bass, & Rhythm - Boogie Vamp)

Keyboard

5 $E\flat 7$

(M) Dar - ling, oh dar - ling. You call ev - 'ry - bod - y dar - ling. $A\flat 7$ $E\flat$

9 $E\flat$ $E^\circ 7$

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

15 $B\flat 7$ $E\flat$

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

20 $F 7$ $B\flat 7$

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

25 $E\flat$ $E\flat 7$

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

31 $A\flat$ $A^\circ 7$ $E\flat$ $E\flat 7/D\flat$ $C 7$

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

37 $F 7$ $B\flat 7$ $E\flat$ $C 7$

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

41 F $F^\circ 7$

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

47 $C 7$ F

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

52 $G 7$ $C 7$

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 \flat B \circ 7 F F7/E \flat 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 \sharp 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 \sharp 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. _____

Thank you.

Let's slow things up a bit now. This next song was written back in 1938 and was subsequently recorded by June Cristy, Doris Day, Ella Fitzgerald, Frank Sinatra, and a whole host of others.

Here's _____ to sing the beautiful ballad - "Don't Worry 'Bout Me."

17 

2
21 Cm7 F7(b9) Bbmaj7 Gm7

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

25 Fm7 Bb13 Bb7(#5) Ebmaj7

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

29 Cm7 Ab7 Dm7 C#7

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

33 Cm7 Fm7 Bb Gm Cm7 F7 G7(b9) (Sax)

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

37 Fm7 D7 Gm7

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

(Sax)

41 F7 Bbmaj7 Gm7 Cm7 F7 Bbmaj7

wor - ry 'bout me. _____

Don't Worry 'Bout Me

M

Keyboard

(Keyboard)

Ebmaj7 3 Cm7 Fm7 Bb7 Cm7 3 B°7 Bb7
 Don't

5 Fm7 3 Bb7(b9) Ebmaj7 Cm7
 wor - ry 'bout me, _____ I'll get a - long. _____ For -

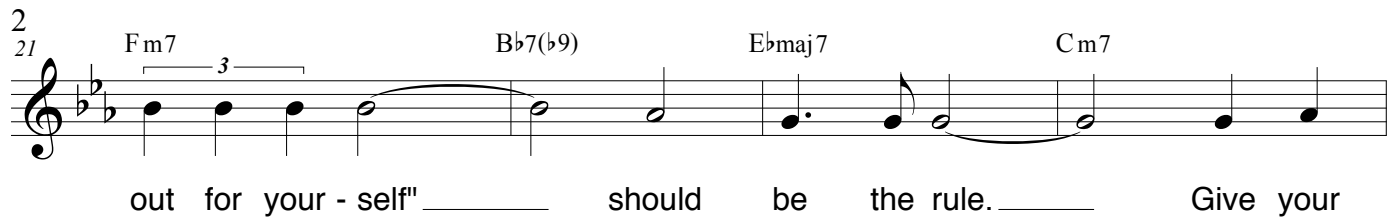
9 Fm7 3 Bb7(b9) Eb6 F#°7
 get a - bout me, _____ be hap - py, my love. _____ Let's say that

13 Fm7 3 Ab/Bb 3 Bb7 Fm7(b5) Bb7(b9) G7(b9)
 our lit - tle show is o - ver and so the stor - y ends. _____ Why not

17 Cm7 3 F7 3 Fm7 Gm7 C7(b9)
 call it a day the sen - si - ble way and still be friends? _____ "Look

2
21

Fm7 3 Bb7(b9) Ebmaj7 Cm7



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

25

Bbm7 3 Eb13 3 Eb7(#5) Abmaj7



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

29

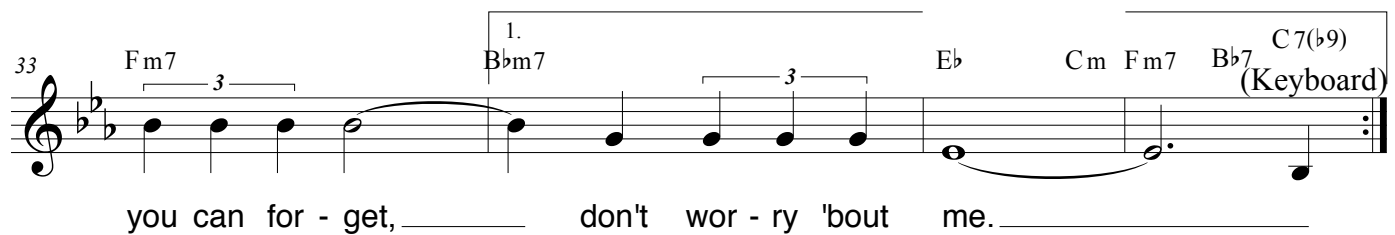
Fm7 3 Db7 3 Gm7 F#7



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

33

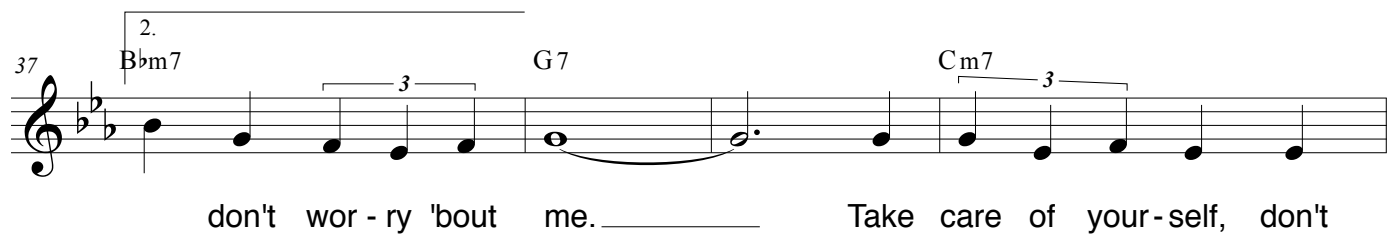
Fm7 3 1. Bbm7 3 Eb Cm Fm7 Bb7 C7(b9) (Keyboard)



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

37

2. Bbm7 3 G7 Cm7 3

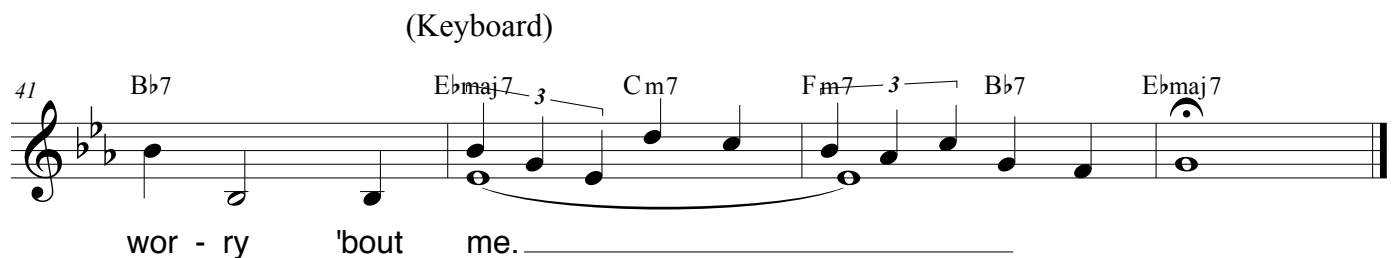


don't wor - ry 'bout me. _____ Take care of your - self, don't

(Keyboard)

41

Bb7 Ebmaj7 3 Cm7 Fm7 3 Bb7 Ebmaj7



wor - ry 'bout me. _____

Thank you very much.

Now, we'll really switch gears and play a type of music near and dear to my heart.

(Do Czech schtick)

The national dance of Czechoslovakia is the polka and we'll play this type of music now. This one is an American polka, written back in 1960 and introduced by Ricky Nelson that year.

Anyone here with the first name of Mary Lou? We'll dedicate this song to all ladies with that first name. Here's our version of "Hello, Mary Lou."

VOCAL ONLY

Hello, Mary Lou Polka

Keyboard

(Keyboard) A^b E^b7 A^b E^b7 A^b E^b7

5 A^b D^b A^b Hel -

lo, Ma-ry Lou, good-bye heart. Sweet Ma-ry Lou, I'm so in love with

11 E^b7 A^b C A^b

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

17 B^bm9 E^b7 To Coda A^b D^b A^b E^b7 A^b

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

23 D^b A^b

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

27 E^b7 A^b D^b

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

32 D^b7 A^b E^b7 A^b E^b7 D.S. al Coda

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

37 Φ Coda (Keyboard) $E7$ A^b D^b

heart.

43 A^b E^b7 A^b

2

49 C A^b B^bm9 E^b7 A^b D^b A^b E^b7

55 A^b D^b

59 A^b E^b7 A^b

64 D^b D^b7

67 A^b E^b7 A^b B^b7 F7

71 B^b E^b B^b

76 F7 B^b D B^b

83 Cm9 F7 B^b E^b B^b F7 Cm9 F7

89 B^b E^b B^b F7 Cm9 F7 B^b E^b B^b F7 B^b

saw your lips, I heard your voice. Be - lieve me, I just had no choice. Wild
hor - ses could - n't make me stay a - way. I thought a - bout a
moon - lit night, arms a - round you good and tight. That's
all I had to see for me to say. Hey, hey, hel -
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. So, hel - lo, Ma - ry Lou, good-bye
heart. Yes, hel - lo, Ma - ry Lou, good-bye heart.

Thank you. How are we doing? Are you enjoying your trip down Memory Lane?

We'll go back a few years now to 1955 for a song that Frank Sinatra recorded and took to the top of the Billboard charts. Other recordings were produced by Ella Fitzgerald and Louis Armstrong.

Here's _____ to tell us all about "Learnin' The Blues."

Learning The Blues

F

(Sax) Keyboard

$E^b\text{maj}7$ $Fm7$ $Gm7$ $F\sharp^{\circ}7$ $Fm7$ $E^{\circ}7$

The fa-bles are

5 $Fm7$ B^b7 E^b $E^{\circ}7$

emp-ty, the dance floor's de - sert-ed. You play the same
you light, the one af - ter an - oth - er, won't help you for -

9 $Fm7$ B^b7 E^b

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

12 E^b7 A^b A^bm E^b

That's the be - gin - ning, just a one of those clues.
You're on - ly burn - ing a torch you can't lose.

16 $E^{\circ}7$ $Fm7$ B^b7

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

19 1. E^b $E^{\circ}7$ 2. E^b E^b7

The cig - a-ettes When you're at

23 A^b A^bm A^b A^bm E^b E^b7

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

27 A^b A^bm A^b A^bm B^b7 $E^{\circ}7$

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

31 Fm7 B \flat 7 E \flat E $^{\circ}$ 7

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

35 Fm7 B \flat 7 E \flat E \flat 7

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

39 A \flat A \flat m E \flat E $^{\circ}$ 7

floor and wear out your shoes. When you feel your

43 Fm7 To Coda \oplus B \flat 7 E \flat (Sax) E $^{\circ}$ 7 D.S. al Coda

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

\oplus Coda

47 B \flat 7 E \flat D \flat m7 C7

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

50 Fm7 B \flat 7

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

52 E \flat (Sax) E \flat 7 A \flat A \flat m6 E \flat A \flat 7 B \flat 7 E \flat

Learning The Blues

M

Keyboard

(Keyboard)

$A^b\text{maj}7$ $B^b\text{m}7$ $C\text{m}7$ $B^\circ7$ $B^b\text{m}7$ $A^\circ7$

The ta-bles are

5 $B^b\text{m}7$ E^b7 A^b $A^\circ7$

emp-ty, _____ the dance floor's de-sert-ed. You play the same
 you light, _____ one af-ter an-oth-er, won't help you for -

9 $B^b\text{m}7$ E^b7 A^b

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

12 A^b7 D^b $D^b\text{m}$ A^b

_____ That's the be-gin-ning, _____ just a one of those clues. _____
 _____ You're on-ly burn-ing _____ a torch you can't lose. _____

16 $A^\circ7$ $B^b\text{m}7$ E^b7

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

19 1. A^b $A^\circ7$ 2. A^b A^b7

_____ The cig-a-rettes _____ When you're at

23 D^b $D^b\text{m}$ D^b $D^b\text{m}$ A^b A^b7

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

27 D^b $D^b\text{m}$ D^b $D^b\text{m}$ E^b7 $A^\circ7$

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

31 $B^b m7$ E^b7 A^b $A^{\circ}7$

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

35 $B^b m7$ E^b7 A^b A^b7

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

39 D^b $D^b m$ A^b $A^{\circ}7$

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

43 $B^b m7$ E^b7 A^b $A^{\circ}7$ (Keyboard) D.S. al Coda

To Coda Φ heart break, _____ you're learn-ing the blues. _____

Φ Coda 47 E^b7 A^b $G^b m7$ $F7$

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

50 $B^b m7$ E^b7

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

52 A^b A^b7 D^b $D^b m6$ A^b D^b7 E^b7 A^b

(Keyboard)

Thank you very much.

We'll pick up the tempo a bit now as we go way back now, to the year 1918, for this next song. Anyone here born in that year? This song was recorded by such artists as Johnnie Ray (remember Johnnie?), Dean Martin, Count Basie, Benny Goodman, and a whole host of other artists.

Listen now as I tell you about about a serious crime of thievery that has been perpetrated - "Somebody Stole My Gal."

VOCAL ONLY

Somebody Stole My Gal

Keyboard

(Keyboard) B \flat F7

5 Gm B \flat /F Cm/E \flat D7 Gm7 F $^{\circ}$ 7 Cm7 F7

9 B \flat G $^{\circ}$ 7 F7 Faug

Some-bod-y stole my gal. _____ Some-bod-y stole my

15 B \flat G7 C7

pal. _____ Some bod-y came _____ and took _____ her a-way. _____

21 F7 To Coda Φ

She did-n't e - ven say that she was leav - in'.

25 B \flat G $^{\circ}$ 7 F7

The kis-ses I _____ loved so, _____ he's get-ting now

30 Faug D7 F7 B \flat B \flat 7

_____ I know. _____ and gee! _____ I know that she _____

36 E \flat E \flat m

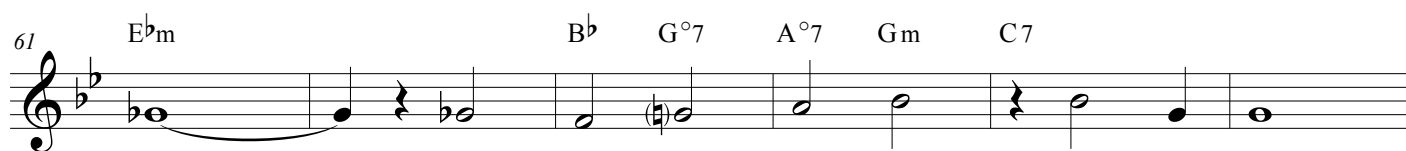
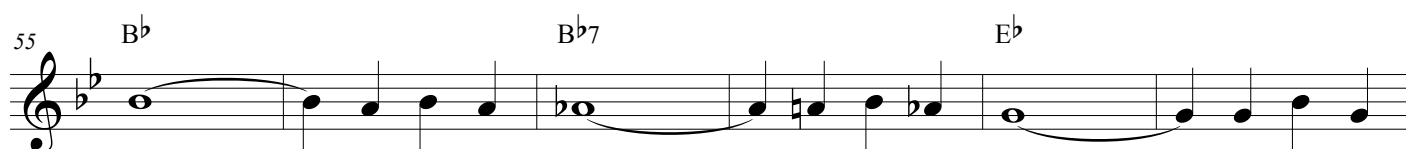
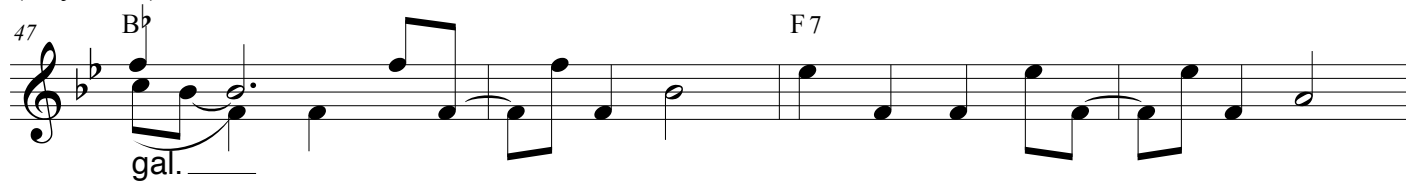
_____ would come to me _____ if she could on-ly see _____ her

41 B \flat G $^{\circ}$ 7 A $^{\circ}$ 7 Gm C7 Cm7 F7

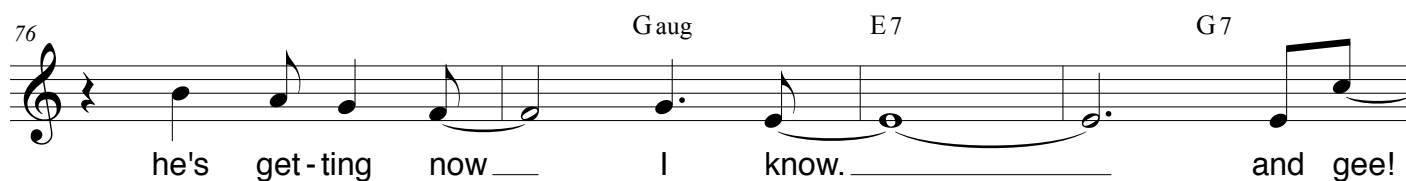
bro - ken heart - ed lone - some pal. _____ Some-bod-y stole _____ my

2

(Keyboard)



⊕ Coda



80 C C7 F

I know that she would come to me

85 Fm C A°7 B°7 Am

if she could on-ly see her bro-ken heart-ed

90 D7 Dm7 G7

lone - some pal. Some - bod - y stole my,

94 Dm7 G7 Dm7 G7

he took my ba - by, some-bod - y stole my

98 C (Keyboard)

gal.

100 A^b C°7

102 C A^b Dm7 G7 C G7 C

Thank you. Thank you very much. Now it's time to highlight a great artist from yesteryear. Let's see if you can figure out who he is? He was born way, way back in 1886, and was a singer, film actor, and comedian. At the peak of his career, he was dubbed as "The World's Greatest Entertainer." Any guesses?

He was the star of the first talking picture "The Jazz Singer." He was our country's first "rock star" before the dawn of rock music. He enjoyed performing in "black face." You got it! Al Jolson.

During his fantastic career, he had more than 80 hit records, starred in nearly 30 movies, was the first star to entertain troops overseas during World War II and during the Korean War.

He died in 1950, having greatly influenced Irving Berlin, Judy Garland, Bing Crosby, Tony Bennett, and countless other artists.

Tonight, we're going to perform three of Al Jolson's greatest hits. Our first song was written back in 1913 and recorded that year by Mr. Jolson. Then, in 1946, he released a 2nd recording.

Here's _____ to sing this great Al Jolson song for you - "You Made Me Love You."

You Made Me Love You

F

Keyboard

(Sax)

5 F Am7 A^bm7 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 Am7 A^bm7 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.
I need some love, that's true, yes, I do, 'deed I do, you know I do.

29 D7

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

31 G7 Dm7 G7

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

33 F C[#] Dm7 1. Gm7 C7 F Gm7 C7 2. Gm7 C7 F Gm7 G^o F

You know you made — me love you. me love you. ———

You Made Me Love You

M
Keyboard

(Keyboard)

B \flat A \flat m7 B \flat Gm7 Cm7 F7

5 B \flat Dm7 D \flat 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 \flat

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 \flat Dm7 D \flat 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 cry — for. You

31 C7 Gm7 C7

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

33 B \flat F \sharp Gm7 1. Cm7 F7 B \flat Cm7 F7 2. Cm7 F7 B \flat Cm7 C $^\circ$ B \flat

You know you made — me love you. me love you. —

Thank you. Thank you very much.

Our next Al Jolson hit comes from the first “talking picture” - “The Jazz Singer.” Moviegoers were electrified when the movie premiered. Movies actually came alive with the introduction of sound, and this song was one of several that became all-time favorites.

Here we go with Al Jolson’s great hit - “Toot, Toot, Tootsie.”

MALE VOCAL

Polka Tempo

Toot, Toot, Tootsie

Keyboard

(Keyboard)

Chord symbols: D^b, D^b°7, E^bm7, A^b7, D^b, F^m, B^bm, A^b7, B^b7, E^b9, A^b7, D^b, D[°]7, E^bm7, A^b7, D^b, F^m, B^bm, A^b7, D^b, E^b7, E^bm7, A^b7, D^b, E^b7, A^b, D^b, A^b7, A^baug, D^b, B^bm, E^bm7, A^b7.

Lyrics:

Yes - ter - day I heard a lov - er sigh, "Good -

bye, oh me, oh my.

Sev-en times, he got a - board his train, and

sev-en times he hur-ried back to kiss his love a - gain and tell her

Toot, toot, Toot - sie, good - bye.

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

The choo choo train that takes me

a - way from you, no words can tell how sad it makes me.

2

37 D^\flat $\text{E}^\flat 7$

Kiss me, Toot - sie, and then _____

41 A^\flat D^\flat $\text{D}^\flat 7$

do it o - ver a - gain. _____

45 $\text{G}^\flat 7$

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

49 D^\flat

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

53 $\text{E}^\flat 7$ To Coda Θ

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

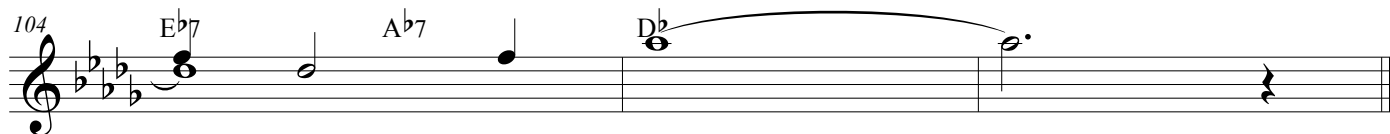
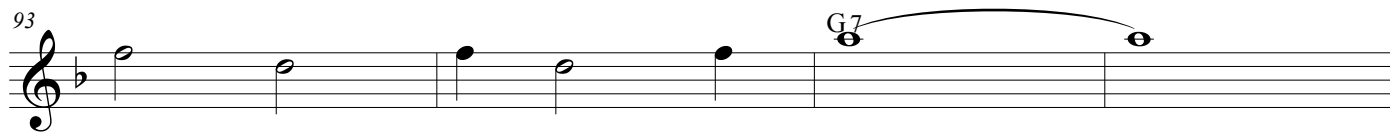
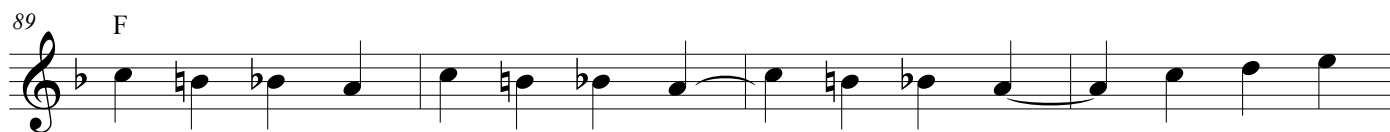
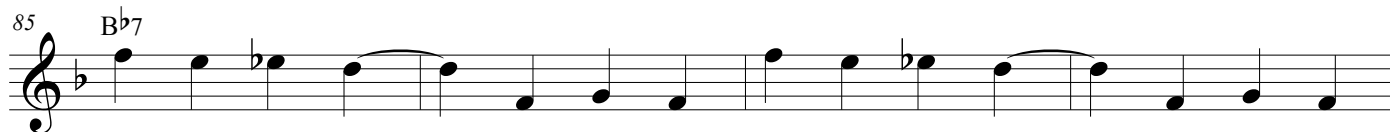
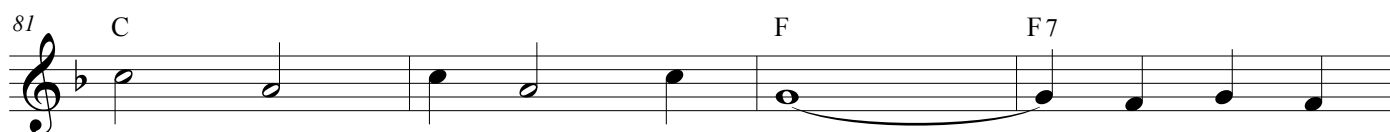
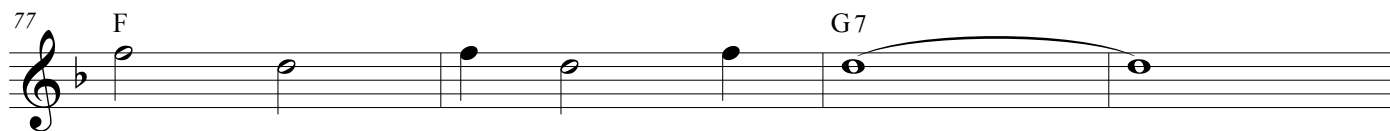
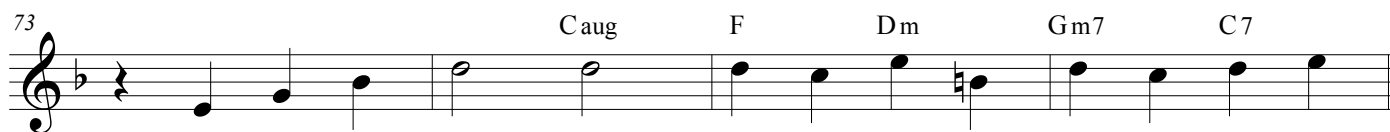
57 A^\flat $\text{A}^\flat 7$ D^\flat $\text{Gm} 7$ $\text{C} 7$

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

61 F $\text{G} 7$

65 C F

69 $\text{C} 7$



Thank you.

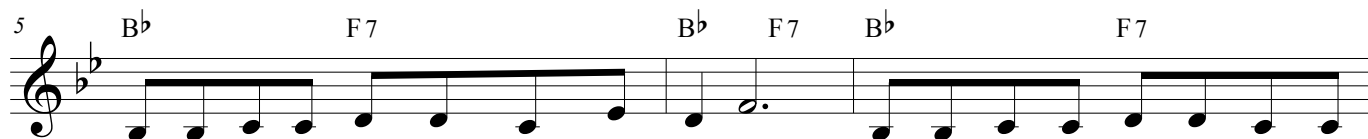
For our final tribute to the great Al Jolson, we'll move to the year 1921. The stage play was "Bombo" and this song was one of the big hits of that play. At the end of his first performance, Jolson took 37 curtain calls.

So, for our final Al Jolson selection this evening, here's _____ to sing his great hit "April Showers."

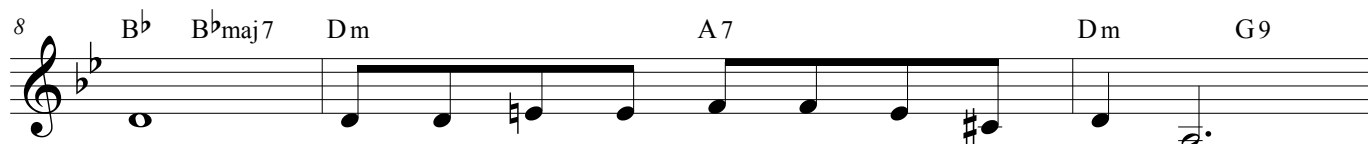
April Showers

F
Keyboard

(Keyboard and Bass freely - No percussion)



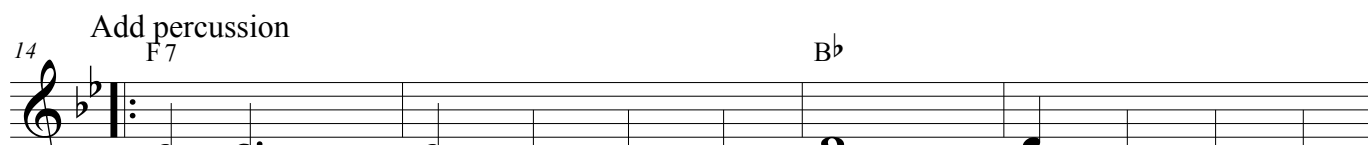
Life is not a high-way strewn with flowers. Still, it holds a good-ly share of



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



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

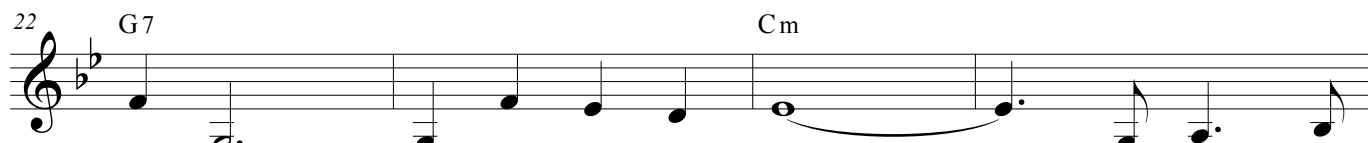


Add percussion

show - ers may come your way, they bring the



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



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



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

30 $B\flat$

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

34 $G7$ Cm

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

38 $E\flat m6$ $B\flat$ Gm $C9$

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

42 Cm $Cm7$ 1. $F7$ $B\flat$ $F7$ N.C. (Sax)

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

46 2. $F7$ $B\flat$ (Sax) $Cm7$

show - ers come a - long _____

50 $B\text{maj}7$ $B\flat\text{maj}7$

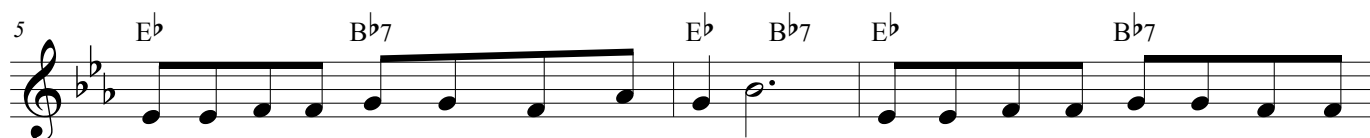
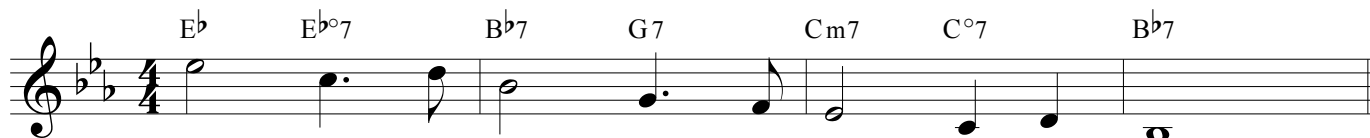
The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of six staves of music. The first staff (measures 30-33) has a $B\flat$ chord. The second staff (measures 34-37) has $G7$ and Cm chords. The third staff (measures 38-41) has $E\flat m6$, $B\flat$, Gm , and $C9$ chords. The fourth staff (measures 42-45) has Cm , $Cm7$, $F7$ (first ending), $B\flat$, and $F7$ (second ending) chords. The fifth staff (measures 46-49) has $F7$, $B\flat$ (Sax), and $Cm7$ chords. The sixth staff (measures 50-51) has $B\text{maj}7$ and $B\flat\text{maj}7$ chords. The lyrics are: 'see clouds up - on the hills, you soon will see crowds of daf - fo - dils. So keep on look-ing for a blue-bird and list - 'ning for his song, when- ev - er A - pril show-ers come a - long. show - ers come a - long'. The score includes first and second endings for the phrase 'come a - long'.

April Showers

M

Keyboard

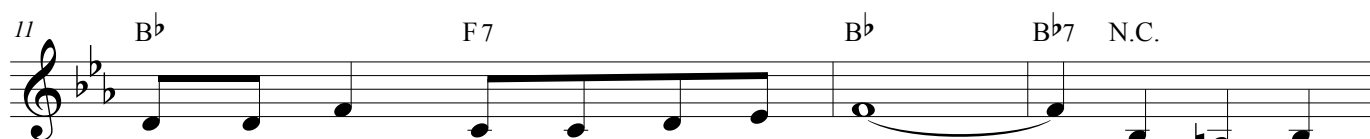
(Keyboard & Bass freely - No percussion)



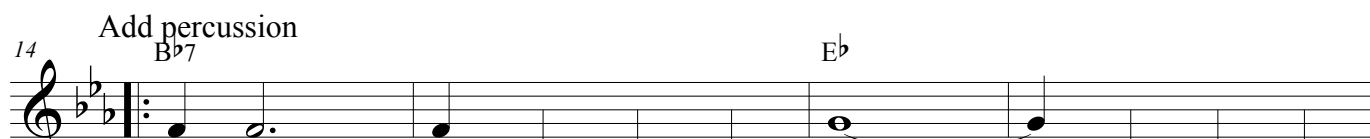
Life is not a high-way strewn with flowers. Still, it holds a good-ly share of



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



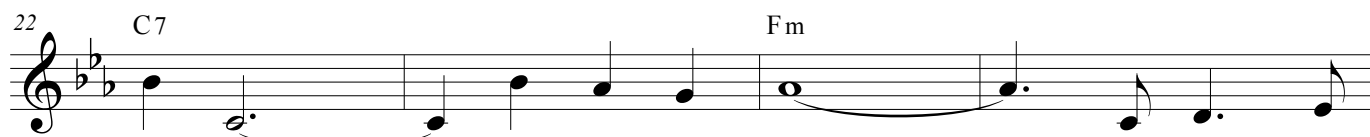
Here's the point you should nev - er miss. 'Though A - pril



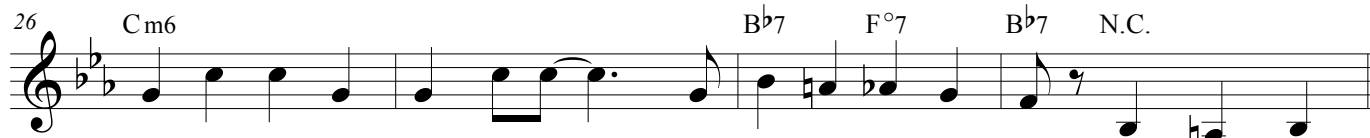
show - ers may come your way, they bring the



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



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



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

30 E^b
see clouds _____ up - on the hills, _____ you soon will

34 $C7$ Fm
see crowds _____ of daf - fo - dils. _____ So keep on

38 A^bm6 E^b Cm $F9$
look-ing _____ for a blue-bird and list - 'ning for his song, _____ when-

42 Fm $Fm7$ 1. B^b7 E^b B^b7 N.C. (Keyboard)
ev - er A - pril show-ers _____ come a - long. _____

46 2. B^b7 E^b (Keyboard) $Fm7$
show - ers come a - long _____

50 E^{maj7} E^bmaj7

Thank you. Did you enjoy our tribute to Al Jolson?

We'll move forward a couple of decades to the year 1936 for our next song which became a #1 hit for the great Benny Goodman. It was also recorded by Peggy Lee, Dean Martin, Eddy Arnold, and a whole host of other great artists.

Here's _____ to tell us all about "The Glory Of Love."

Solid Rock Feel

The Glory Of Love

F

B \flat (Sax) Gm7 Cm7 F7 Keyboard

You've got to

5
B \flat F7 B \flat

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

8 E \flat B \flat F7

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

11 B \flat F7 B \flat B \flat 7

You've got to As

15 E \flat B \flat

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

18 E \flat m E \flat 7

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

21 C7 F7

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

23 B \flat F7 B \flat

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

26 E \flat B \flat F7

To Coda \oplus

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

29 B \flat (Keyboard) Gm7 Cm7 F7 (Sax)

D.S. al Coda

\oplus **Coda**

33 B \flat F7 B \flat

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

36 F7 B \flat E \flat F7

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

39 B \flat (Sax) Gm7 Cm7 F7 B \flat

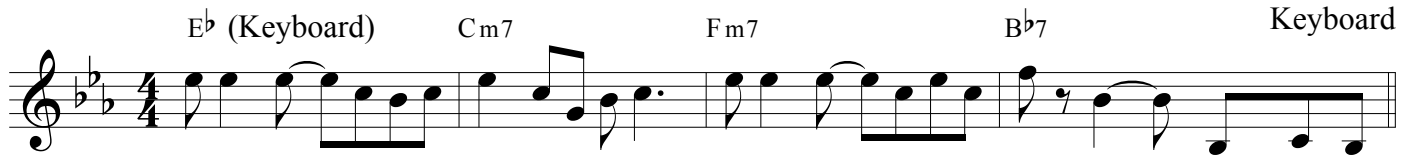
love. _____

Solid Rock Feel

The Glory Of Love

M

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.
by a lit-tle.



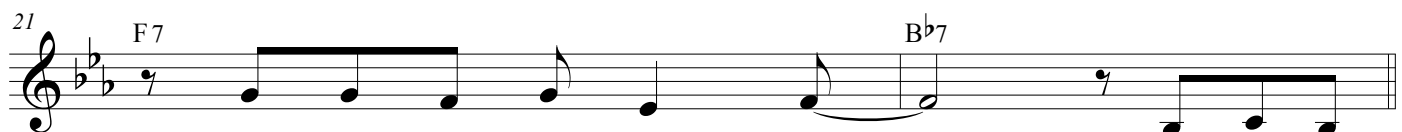
You've got to As



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


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

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

29  (Keyboard) D.S. al Coda

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

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

39  (Keyboard) love. _____

Thank you. Isn't that a great song?

We'll slow things down a bit with this next song, written in 1952, and recorded by such artists as Bobby Darin, Frank Sinatra, Mel Tormé, and dozens of others.

Here's our version of a beautiful ballad titled simply "That's All."

That's All

F

Keyboard

(Sax) $B\flat$ maj7 3 Am7 3 Gm9 3 $B\flat$ m9

3 $A\flat$ Gm9 3 C7

I can

5 F maj7 3 Gm7 3 Am7 3 Gm7 3 C7 3

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

7 F maj7 3 $B\flat$ 9 3 Am7 3 D7 3

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

9 B m7(\flat 5) 3 $B\flat$ m7 3 F 3 D7(\sharp 5) 3

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

11 Gm7 C7 Am7 D7 Gm7 C7 F maj7 3 Gm7 3 3 3

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

14 Am7 3 Gm7 C7 F maj7 3 $B\flat$ 9 3 3 3

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

16 Am7 3 D7 3 B m7(\flat 5) 3 $B\flat$ m7 3 3 3

fall, and a love whose burn - ing light _____ will

18 F 3 D7(\sharp 5) 3 Gm7 C7 F 6 3

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 Bbmaj7 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 Fmaj7 Gm7 Am7 Gm7 C7

won - d'ring _____ what I'm ask - ing _____ in re - turn, dear, _____ you'll be

31 Fmaj7 Gm7 Am7 D7 Bm7(b5) Bbm7

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** Gm7 C7 F6 C7 **D.S. al Coda**

now and _____ ev - er - more, _____ that's all, that's all. _____ (Sax)

Coda 37 D#o7 D7 Bm7(b5) Bbm7

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) Bbm7 F/A D7(#5) F#maj7 Fmaj7

(Sax) all, _____ that's all. _____

That's All

M

(Keyboard) E^bmaj7 Dm7 Cm9 E^bm9 Keyboard

The musical score is written for a keyboard instrument in 4/4 time, featuring a melody with many triplets and a series of chords. The key signature has two flats (Bb and Eb). The score is divided into systems of five staves each. The lyrics are written below the notes, with some words spanning across bar lines. The chords are indicated above the staff lines.

3 D^b Cm9 F7

5 B^bmaj7 Cm7 Dm7 Cm7 F7

7 B^bmaj7 E^b9 Dm7 G7

9 Em7(b5) E^bm7 B^b G7(#5)

11 Cm7 F7 Dm7 G7 Cm7 F7 B^bmaj7 Cm7

14 Dm7 Cm7 F7 B^bmaj7 E^b9

16 Dm7 G7 Em7(b5) E^bm7

18 B^b G7(#5) Cm7 F7 B^b6

I can
on - ly _____ give you love that lasts for - ev - er _____ and the
prom - ise _____ to be near each time you call, and the
on - ly _____ heart I own, _____ for you and you a - lone, _____ that's
all, that's all. I can on - ly _____ give you coun - try walks in
spring - time _____ and a hand to hold when leaves be - gin to
fall, and a love whose burn - ing light _____ will
warm the _____ win - ter's night, _____ that's all, that's all. There are

2

21 *Fm7* *Bb7* *Gm7* *Cm7* *Fm7* *Bb7*
 those, I am sure, who have told you _____ they will give you _____ the world for a

24 *Ebmaj7* *Gm7* *C7* *Am7* *Dm7*
 toy. All I have _____ are these arms _____ to en - fold you _____ and a

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

29 *Bbmaj7* *Cm7* *Dm7* *Cm7* *F7*
 won - d'ring _____ what I'm ask - ing _____ in re - turn, dear, _____ you'll be

31 *Bbmaj7* *Cm7* *Dm7* *G7* *Em7(b5)* *Ebm7*
 glad to know that my de - mands are small. Say it's me that you'll a-dore, for

34 *Bb/D* *G7(#5)* *To Coda* *Cm7* *F7* *Bb6* *F7* **D.S. al Coda**
 now and _____ ev - er - more, _____ that's all, that's all. _____ (Keyboard)

Coda
 37 *G#7* *G7* *Em7(b5)* *Ebm7*
 all, that's all. Say it's me that you'll a - dore, _____ for

40 *Bb/D* *G7(#5)* *Cm7* *F7*
 now and _____ ev - er - more, _____ that's all, that's

42 *Em7(b5)* *Ebm7* *Bb/D* *G7(#5)* *Bmaj7* *Bbmaj7*
 (Keyboard) all, _____ that's all. _____

Thank you.

Let's pick up the tempo with this next song originally introduced by Fats Waller back in 1936. Later, it became a top 40 hit for Slim Whitman, and other artists who recorded it include John Denver, Billie Holliday, the Ink Spots, and Tony Bennett.

Here's _____ with a stern warning to all of you. She says "It's A Sin To Tell A Lie."

It's A Sin To Tell A Lie

F

Keyboard

(Sax) B \flat B \flat m6 F D7

5 G7 C7 F C7 /D /E

Be sure it's

9 F C aug F

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

14 A7 B \flat D7 Gm C7

a lie. Mil-lions of hearts have been bro-

19 F $^{\circ}$ 7 F G7 B \flat m6 C7

- ken, just be-cause these words were spo - ken. I love

25 F C aug F

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

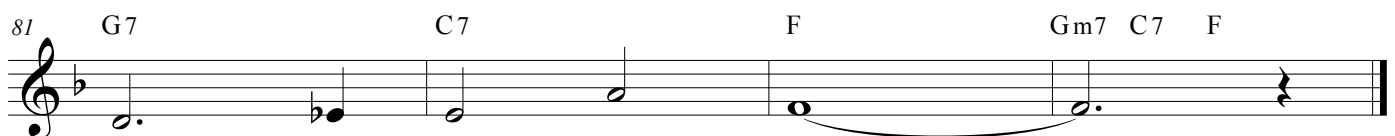
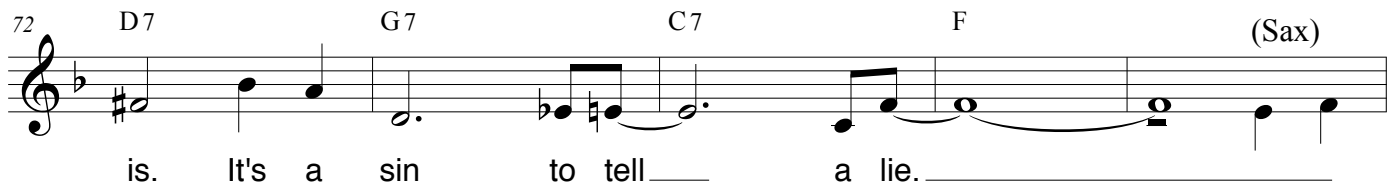
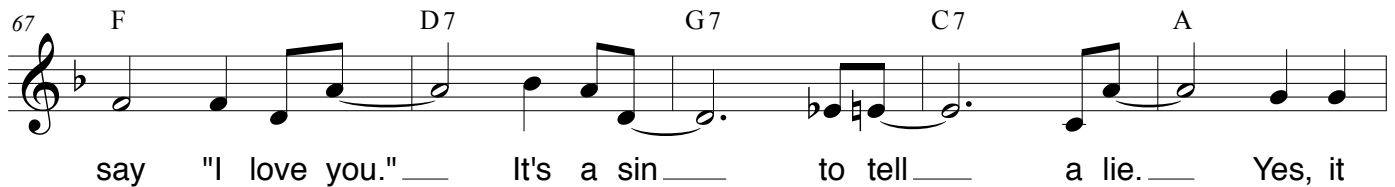
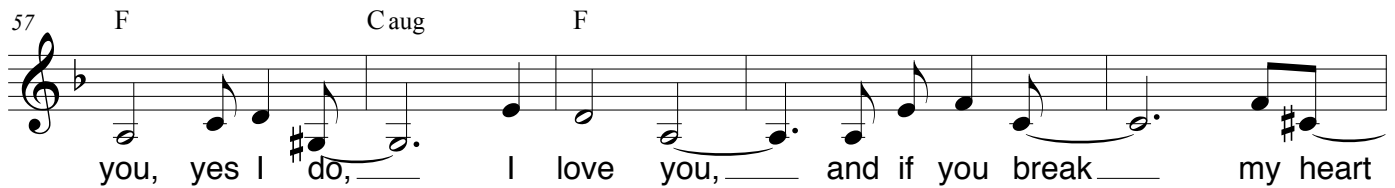
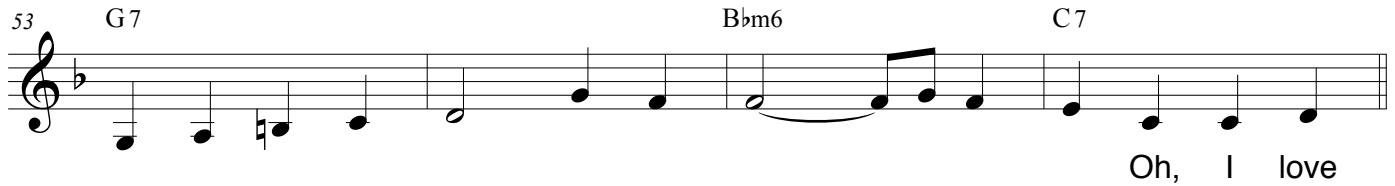
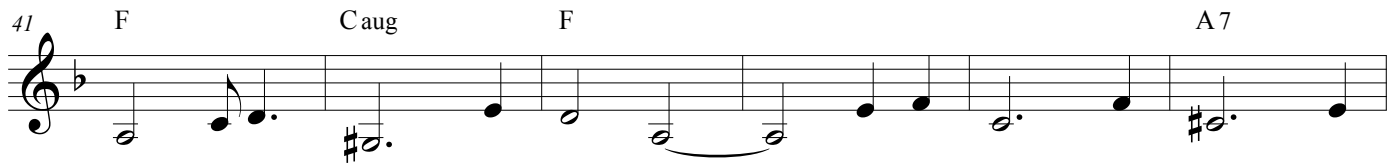
30 A7 B \flat D7 Gm B \flat B \flat m6

i'll die. So be sure it's true when you

35 F D7 G7 C7 F C7 /D /E

say "I love you." It's a sin to tell a lie. (Sax)

2



It's A Sin To Tell A Lie

M

Keyboard

(Keyboard)

5 Be sure it's

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

14 a lie. Mil-lions of hearts have been bro-

19 - - ken, just be-cause these words were spo - ken. I love

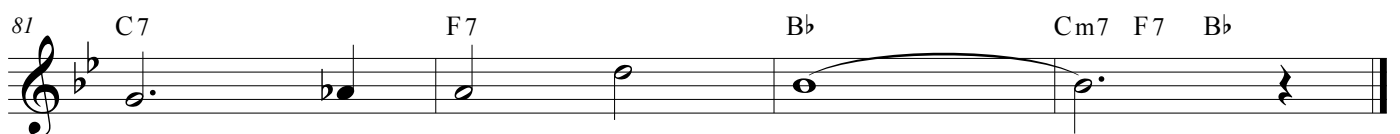
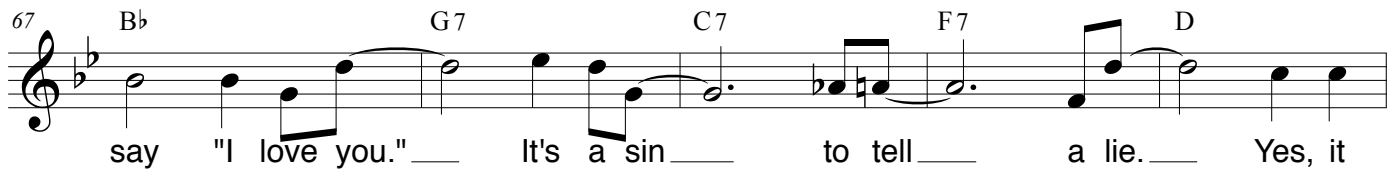
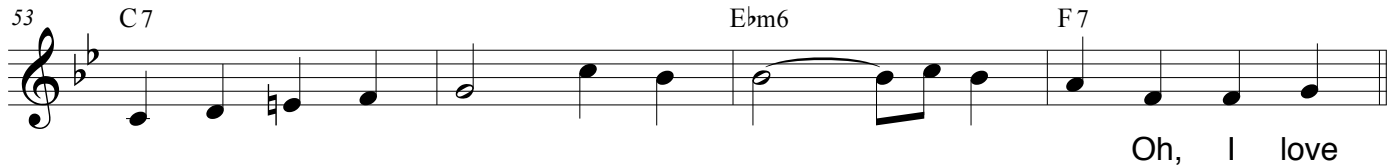
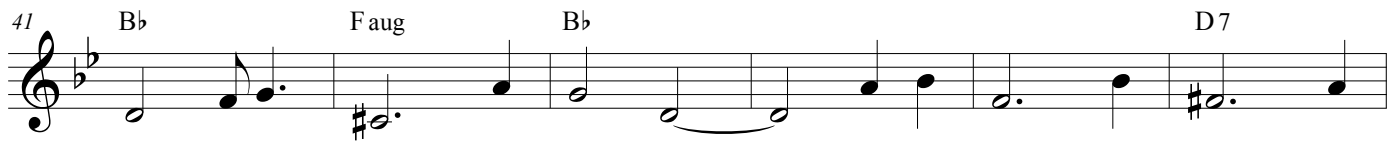
25 you, yes I do, I love you, and if you break my heart

30 i'll die. So be sure it's true when you

35 say "I love you." It's a sin to tell a lie. (Keyboard)

Chords: Eb, Ebm6, Bb, G7, C7, F7, Bb, /G, /A, Bb, F aug, Bb, D7, Eb, G7, Cm, F7, Bb°7, Bb, C7, Ebm6, F7, Bb, F aug, Bb, D7, Eb, G7, Cm, Eb, Ebm6, Bb, G7, C7, F7, Bb, F7, /G, /A

2



Thank you.

It's time for another waltz. This one was written back in 1945, appearing in a movie of the same name, and nominated for the Academy Award as Best Song Of The Year. Dick Haymes and Elvis Presley had notable recordings.

Here's _____ to sing this beautiful waltz - "Love Letters."

Play As Written

Love Letters

F

Keyboard

Chords: C C6/D C7/E F F#° C/G F#°7/A G7/B C G7

9 C Am /G

Love let-ters straight from your heart

17 F G7 /A /B C

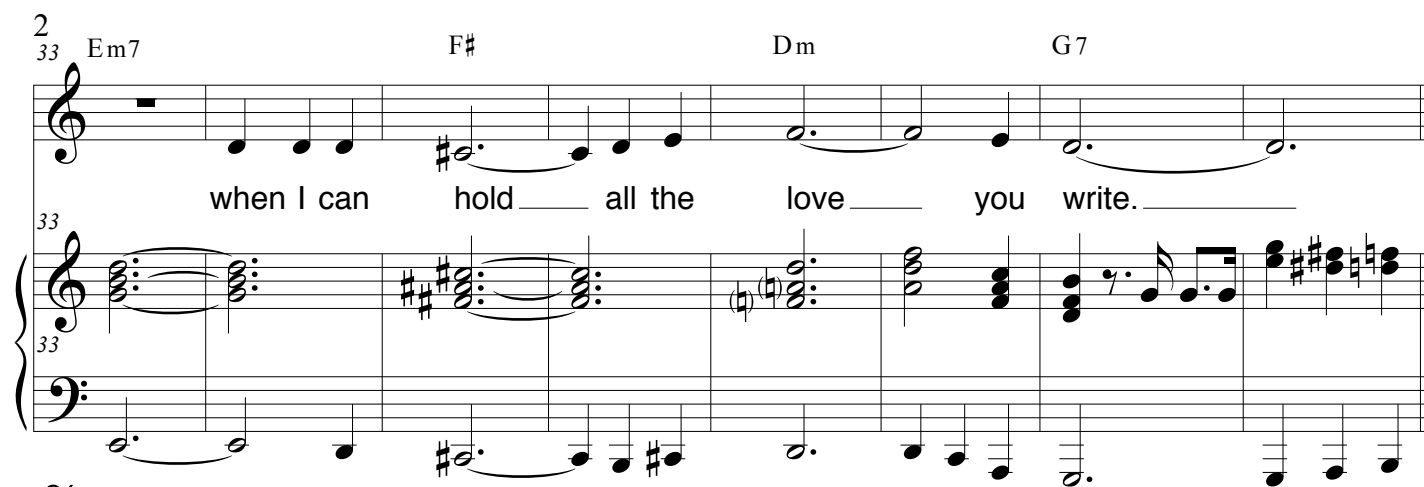
keep us so near while a - part.

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

I'm not a - lone in the night

2
33 Em7 F# Dm G7

when I can hold ____ all the love ____ you write. ____



41 C Am /G

I mem-o - rize ____ ev-'ry line ____



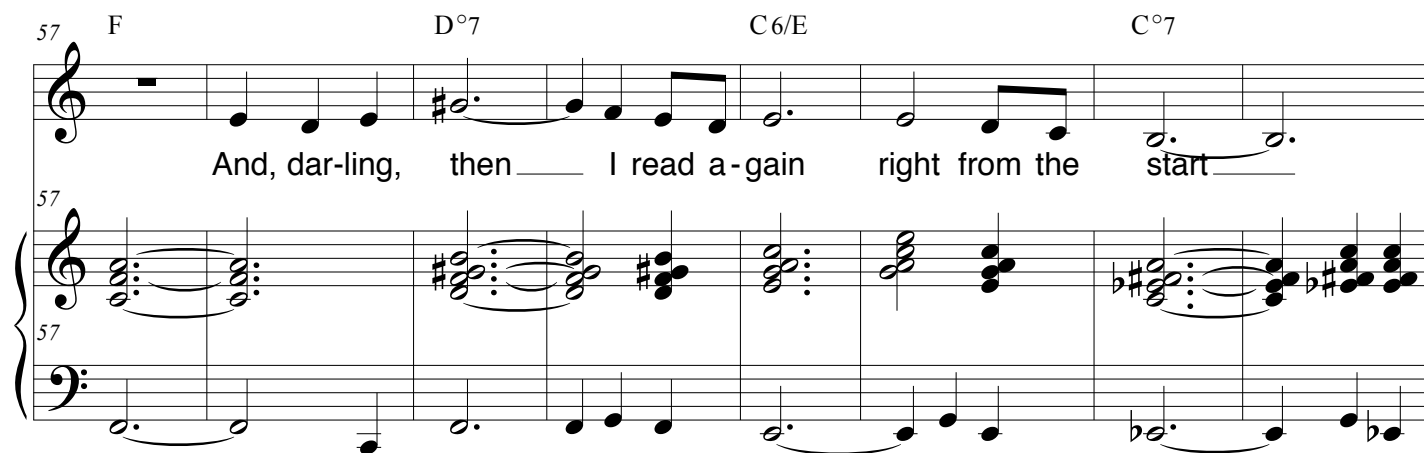
49 F G7 /A /B C

and I kiss the name ____ that you sign. ____



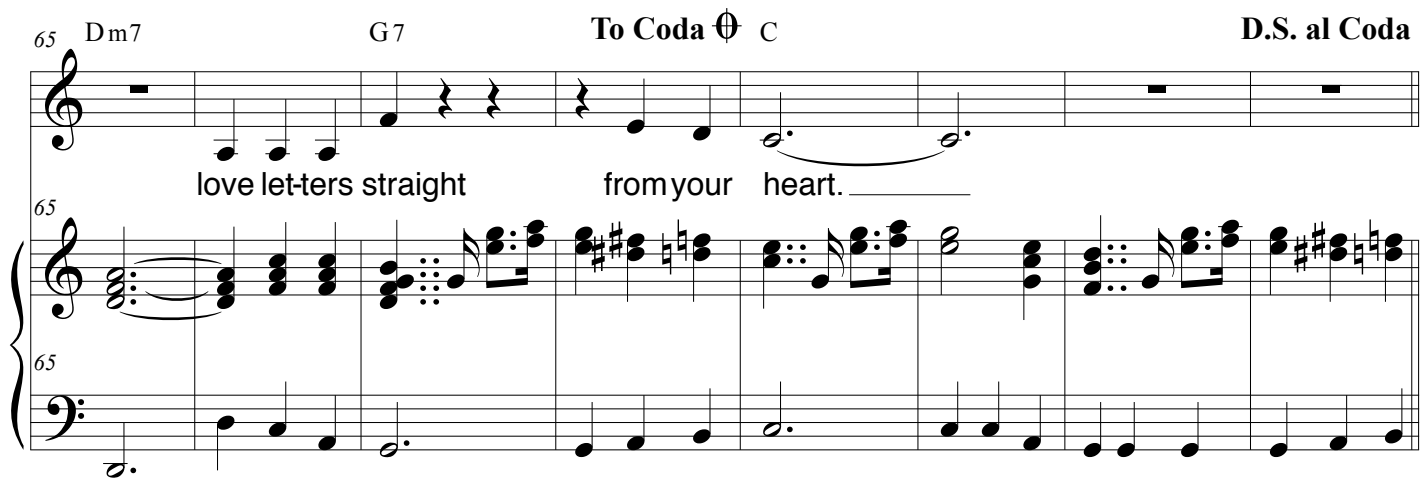
57 F D°7 C6/E C°7

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



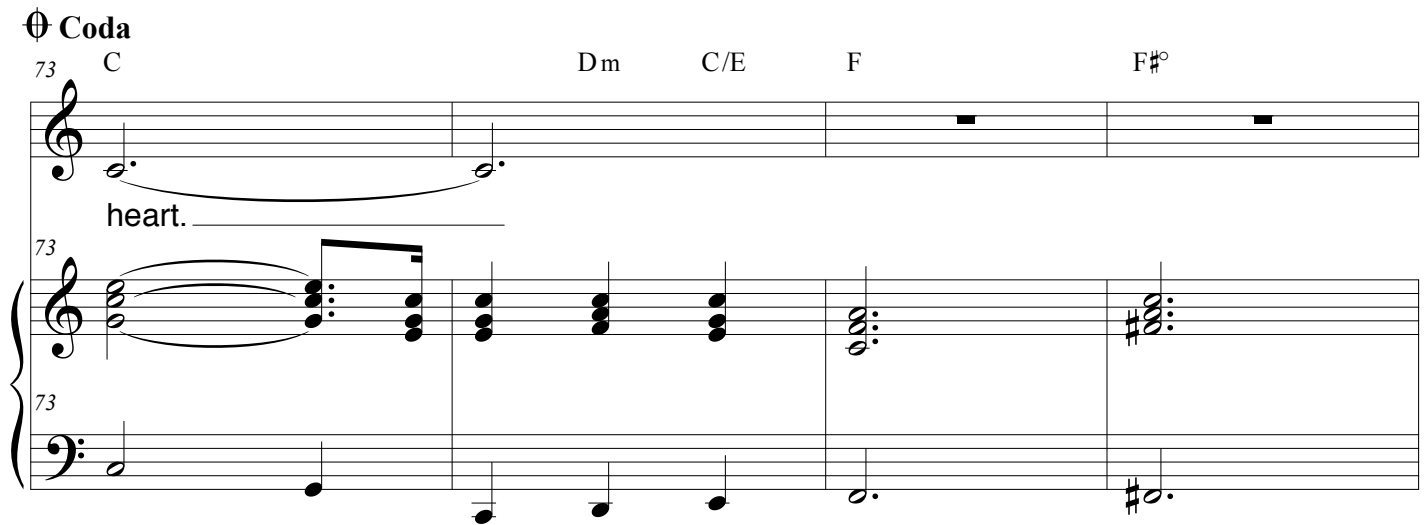
65 Dm7 G7 To Coda Φ C D.S. al Coda

love let-ters straight from your heart.



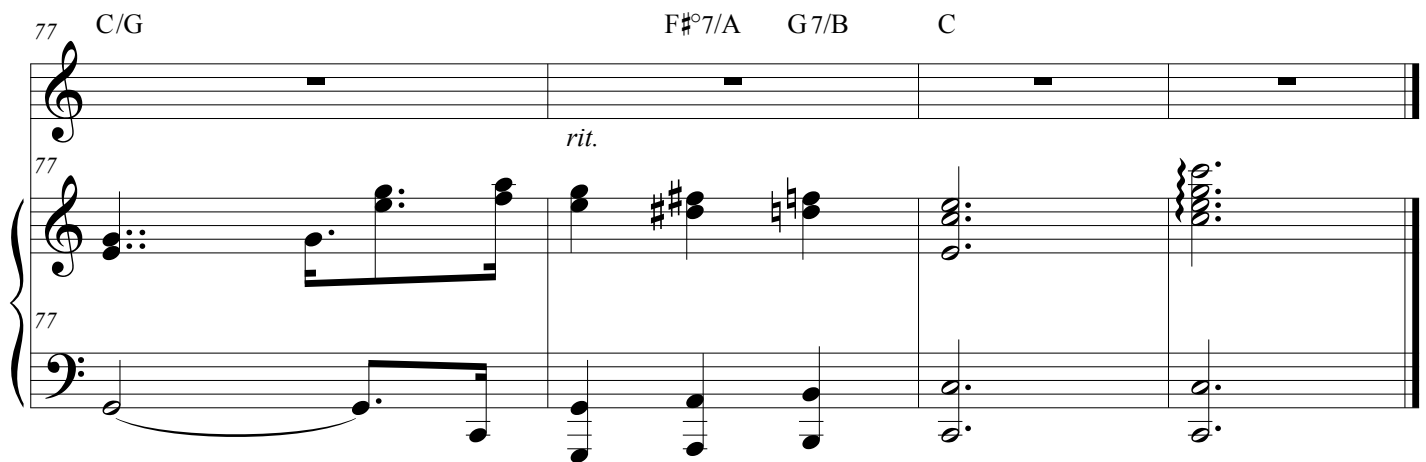
Φ Coda C Dm C/E F F#°

heart.



77 C/G F#°7/A G7/B C

rit.



Play As Written

Love Letters

M
 Keyboard

Chords: F, F6/♯7/A B♭, B°, F/C, B°7/DC7/E F, C7

9 F Dm /C

Love letters straight from your heart

17 B♭ C7 /D /E F

keep us so near while a - part.

25 Bm7(♭5) E7 /F♯/G♯ Am

I'm not a - lone in the night

2
33 Am7 B Gm C7

when I can hold all the love you write.

33

33

41 F Dm /C

I mem-o - rize ev-ry line

41

41

49 Bb C7 /D /E F

and I kiss the name that you sign.

49

49

57 Bb G°7 F6/A F°7

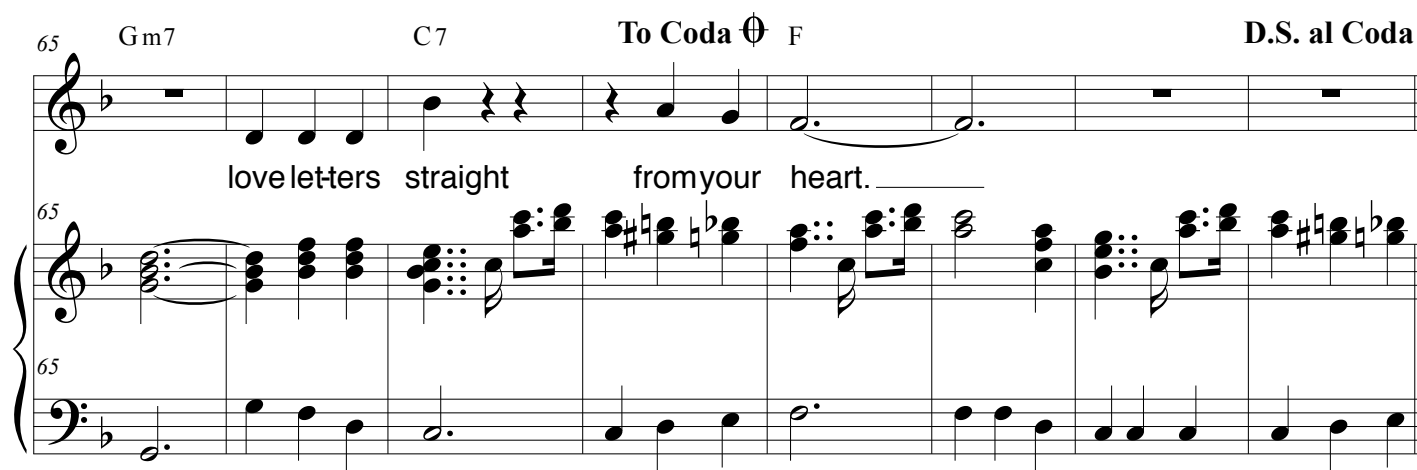
And, dar-ling, then I read a - gain right from the start

57

57

65 Gm7 C7 To Coda \oplus F D.S. al Coda

love letters straight from your heart.



\oplus Coda

73 F Gm F/A B \flat B $^{\circ}$

heart.



77 F/C B $^{\circ}$ 7/D C7/E F

rit.



Thank you.

For our next to last song this evening, we'll play another Latin tune, this one with a samba beat. It was written back in 1949, and Guy Lombardo's version spent 19 weeks on the Billboard Charts in 1950. Other artists who made recordings include Bing Crosby, Doris Day, the Tommy Dorsey orchestra.

Listen as I give you some very important advice - "Enjoy Yourself"

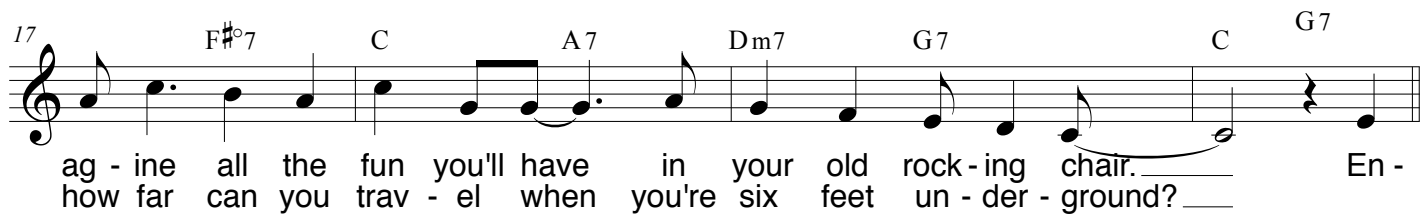
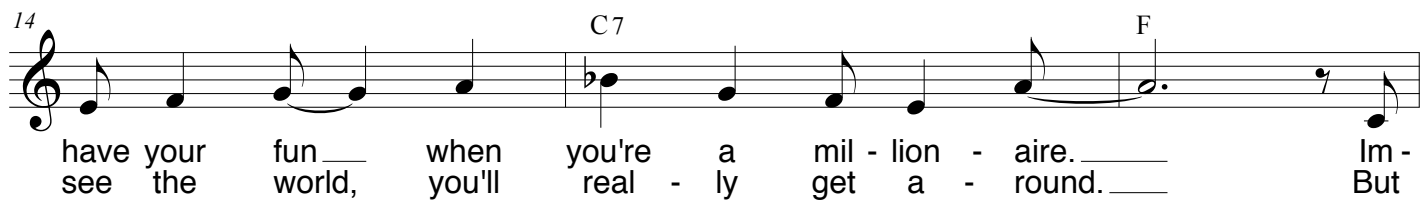
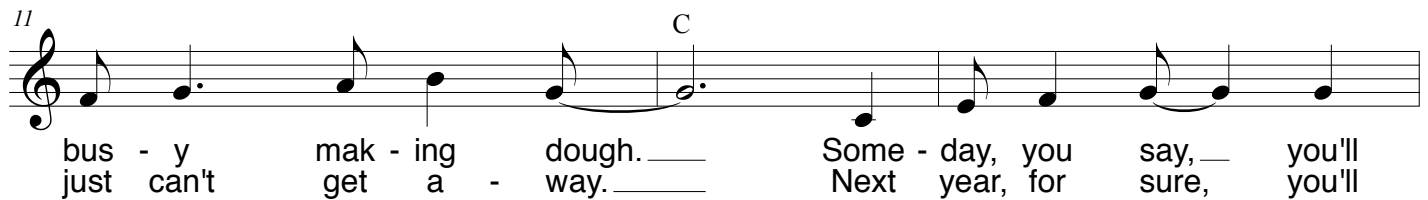
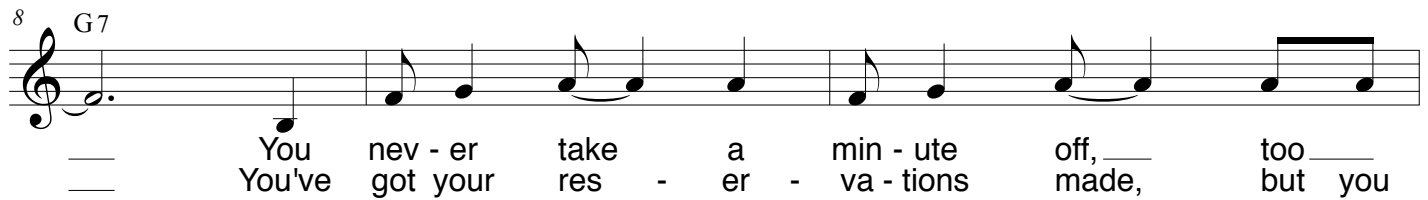
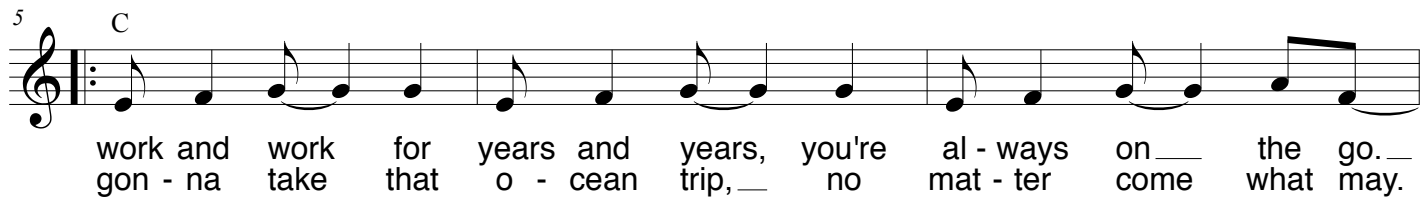
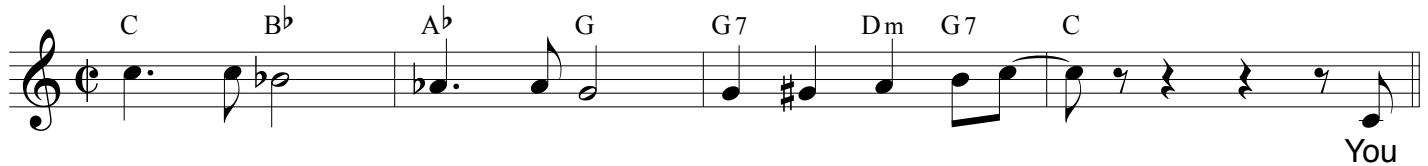
MALE VOCAL

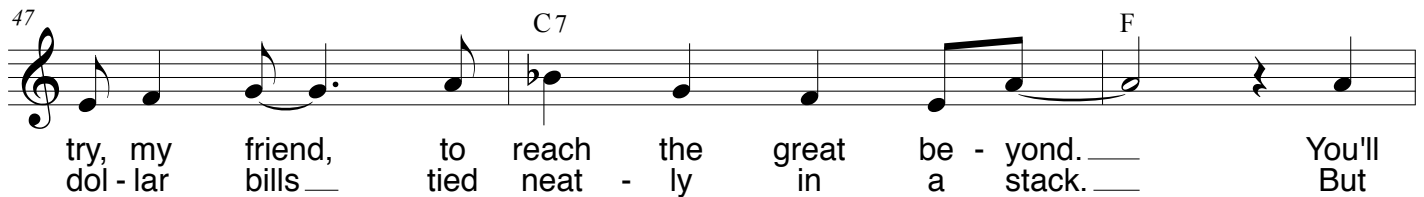
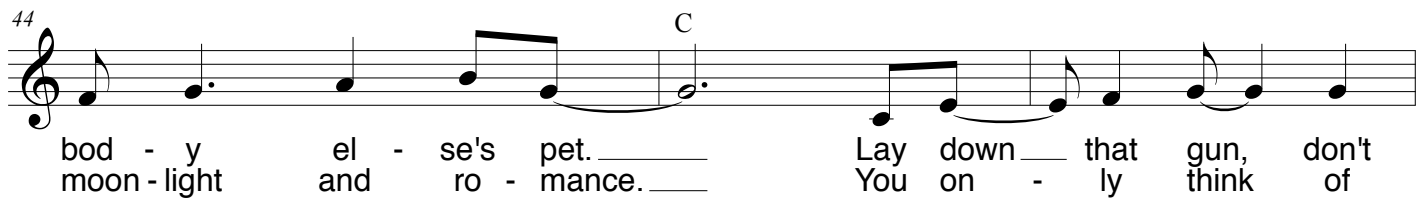
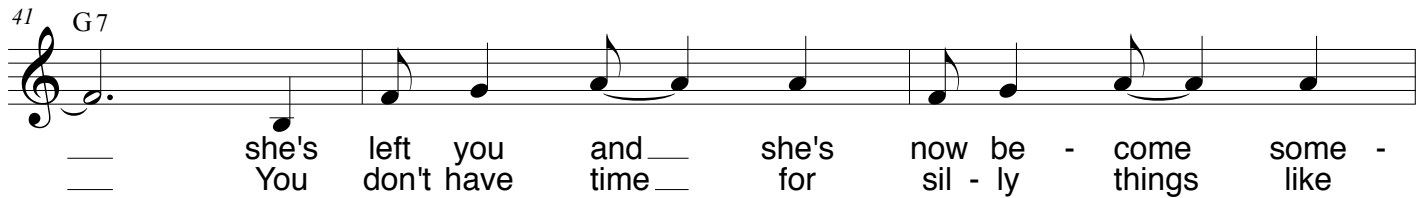
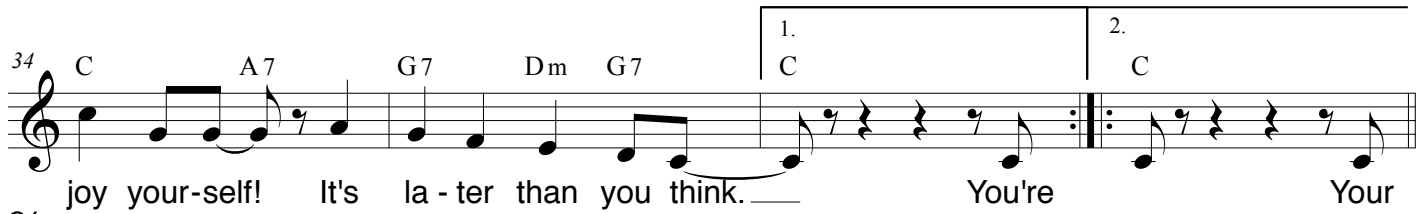
Samba Beat

Enjoy Yourself

Keyboard

(Keyboard)





58 C

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

62 C7 F

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

66 F F#°7 C Am G7 Dm To Coda ⊕ C D.S. al Coda

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

⊕ Coda

70 C A7 D A7

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

75 D

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

79 D7 G

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

83 G G#°7 D Bm A7 Em7 A7

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

(Keyboard)

87 D C Bb A A7 Em A7 D

think. _____

'Taint What You Do

F

Keyboard

(Keyboard)

Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, B \flat , B \circ 7, Cm, F7, B \flat , B \circ 7, F7

5 (Sax)

Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, E \flat , B \flat /D, Cm7, F7

Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, B \flat , B \circ 7, Cm, F7

1. B \flat , Cm, F7

2. B \flat , B \flat 7

Chords: E \flat , Cm7, B \flat 7/A \flat , F7, B \flat , B \flat 7

Chords: E \flat , C7, B \flat , B \circ 7, Cm7, F7

Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, E \flat , B \flat /D, Cm7, F7

Chords: B \flat , B \flat 7/A \flat , Cm7, F7, B \flat , B \circ 7, Cm, F7, B \flat , E \flat 7, B \flat , F7

When

30 B \flat B \flat /D E \flat E $^{\circ}$ 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 \flat B \flat /D E \flat Cm7 B \flat 3 B \flat /D F7 B \flat

38 B \flat B \flat 7/A \flat Cm7/G F7 E \flat B \flat /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 \flat B \flat 7/A \flat 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 \flat B $^{\circ}$ 7 Cm7 F7 B \flat Cm7 F7 B \flat B \flat 7/A \flat 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 \flat B \flat /D Cm7 F7 B \flat B \flat 7/A \flat

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

51 Cm7/G F7 B \flat B $^{\circ}$ 7 Cm7F7 B \flat B \flat 7 E \flat Cm7 B \flat 7/A \flat F7

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

56 B \flat B \flat 7 E \flat C7 B \flat B $^{\circ}$ 7 Cm7 F7 D.S. al Coda

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

♩ Coda

62 B^b $F7$ B^b B^b/G B^b/E^b $F7$ B^b $F7$
 sults. (Sax) You've

67 B^b D^b7 F/C $F7$ B^b D^b7 F/C $F7$ B^b
 learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72 E^b $E^{\circ}7$ $F7$ B^b $Cm7$ $F7$ B^b D^b7 F/C $F7$
 you don't learn in school. — So, get your hip-boots on. — and

77 B^b D^b7 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 B^b7/A^b $Cm7/G$ $F7$ E^b B^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 B^b7/A^b $Cm7/G$ $F7$
 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 $B^{\circ}7$ $Cm7$ $F7$ B^b $Cm7$ $F7$ 2. B^b $Cm7$ $F7$ B^b
 That's what gets re-sults. — That's what gets re - sults, re-sults!

'Taint What You Do

M

Keyboard

(Keyboard)

Musical notation for the Keyboard part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a treble and bass staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, E^b, E^o7, Fm, B^b7, E^b, E^o7, B^b7.

5 (Sax)

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, A^b, E^b/G, Fm7, B^b7.

9

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, E^b, E^o7, Fm, B^b7. There is a first ending bracket over measures 11-12 with chords E^b and Fm-B^b7, and a second ending bracket over measures 13-14 with chords E^b and E^b7.

14

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: A^b, Fm7, E^b7/D^b, B^b7, E^b, E^b7.

18

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: A^b, F7, E^b, E^o7, Fm7, B^b7. The word "(Keyboard)" is written at the end of the staff.

22

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, A^b, E^b/G, Fm7, B^b7.

26

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7, B^b7, E^b, E^o7, Fm, B^b7, E^b, A^b7, E^b, B^b7.

When

30 E^b E^b/G A^b $A^\circ 7$ B^b $Cm7$ $Fm7$ B^b7

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

34 E^b E^b/G A^b $Fm7$ E^b E^b/G B^b7 E^b

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

38 E^b E^b7/D^b $Fm7/C$ B^b7 A^b E^b/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 $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

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^b $E^\circ 7$ $Fm7$ B^b7 E^b $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

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

48 A^b E^b/G $Fm7$ B^b7 E^b E^b7/D^b

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

51 $Fm7/C$ B^b7 E^b $E^\circ 7$ $Fm7$ B^b7 E^b E^b7 A^b $Fm7$ E^b7/D^b B^b7

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

56 E^b E^b7 A^b $F7$ E^b $E^\circ 7$ $Fm7$ B^b7 **D.S. al Coda**

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

♩ Coda

62 E^b B^b7 E^b E^b/C E^b/A^b B^b7 E^b B^b7

sults. (Sax) You've

67 E^b G^b7 B^b/F B^b7 E^b G^b7 B^b/F B^b7 E^b

learned your A, B, Cs, you've learned your E, F, Gs. But this is some-thing

72 A^b $A^{\circ}7$ B^b7 E^b $Fm7$ B^b7 E^b G^b7 B^b/F B^b7

you don't learn in school. So, get your hip-boots on. and

77 E^b G^b7 B^b/F B^b7

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^b E^b7/D^b $Fm7/C$ B^b7 A^b E^b/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^b7 E^b E^b7/D^b $Fm7/C$ B^b7

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^b $E^{\circ}7$ $Fm7$ B^b7 E^b $Fm7$ B^b7 2. E^b $Fm7$ B^b7 E^b

That's what gets re-sults. That's what gets re - sults, re-sults!