

Set LL

Last revised: 2021.03.26

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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." _____

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. _____

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. Caug 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 Caug C7

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

45 Caug

_____ 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

The musical score is written for a single melodic line in the key of B-flat major (two flats). It consists of six systems of music. The first system (measures 29-32) features a melodic line with a B-flat 7 chord at measure 29 and an E-flat minor chord at measure 31. The second system (measures 33-36) includes a first ending bracket (1.) with an F major 7 chord at measure 33, an F augmented chord at measure 34, and a B-flat chord at measure 35. The third system (measures 37-40) includes a second ending bracket (2.) with an F major 7 chord at measure 37 and a triplet of eighth notes at measure 38. The fourth system (measures 41-44) features an F augmented chord at measure 41 and an F major 7 chord at measure 43. The fifth system (measures 45-47) features an F augmented chord at measure 45. The sixth system (measures 48-51) includes a keyboard and bass section starting at measure 48, with chords B-flat, F minor 7, B-flat, F minor 7, and B-flat. The bass line is a continuous eighth-note pattern. The score ends with a double bar line at measure 51.

VOCAL DUET

You Call Everybody Darling

(Keyboard, Bass, & Rhythm - Boogie Vamp)

Keyboard

Eb7
 5 (M) Dar - ling, oh dar - ling. You call ev - 'ry - bod - y dar - ling. Ab7 Eb
 9 (F) You call ev - 'ry bod - y "dar - ling," and ev - 'ry bod - y calls you "dar - ling," E°7
 15 too. Bb7 Eb You don't mean what you're say - ing, it's just a game you're
 20 play - ing. F7 Bb7 But you'll find some - one else can play the game as well as you. If
 25 you call ev - 'ry - bod - y "dar - ling," then love won't come a knock - ing at your Eb7
 31 door. Ab A°7 Eb Eb7/Db C7 And as the years roll by, you'll sit and won - der why no -
 37 bod - y calls you "dar - ling" an - y - more. F7 Bb7 Eb C7
 41 (M) You call ev - 'ry bod - y "dar - ling," F F#°7 and ev - 'ry bod - y calls you "dar - ling,"
 47 too. C7 F You don't mean what you're say - ing, it's just a game you're
 52 play - ing. G7 C7 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. _____

17 

2
21 Cm7 F 7(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

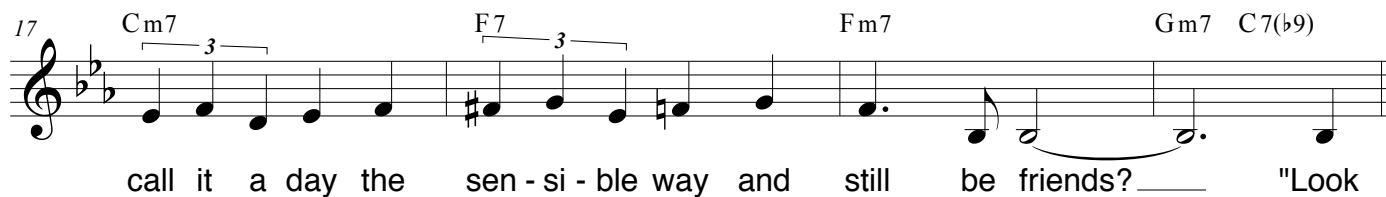
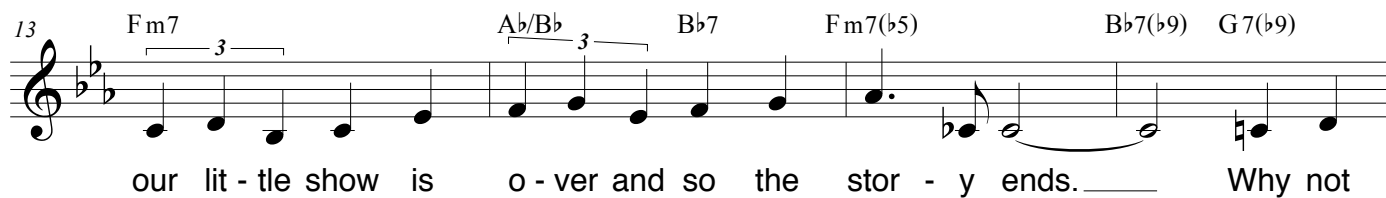
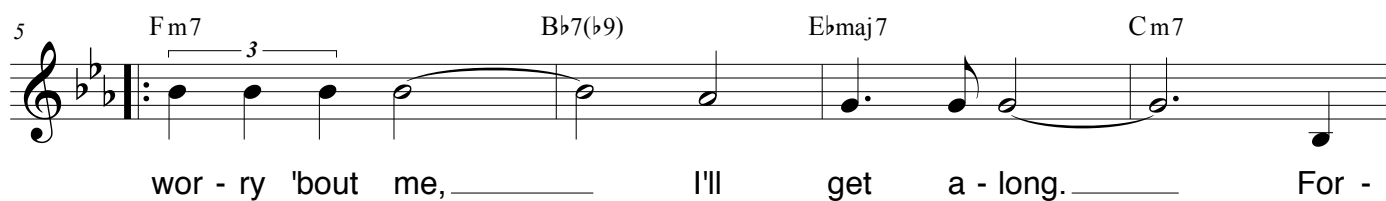
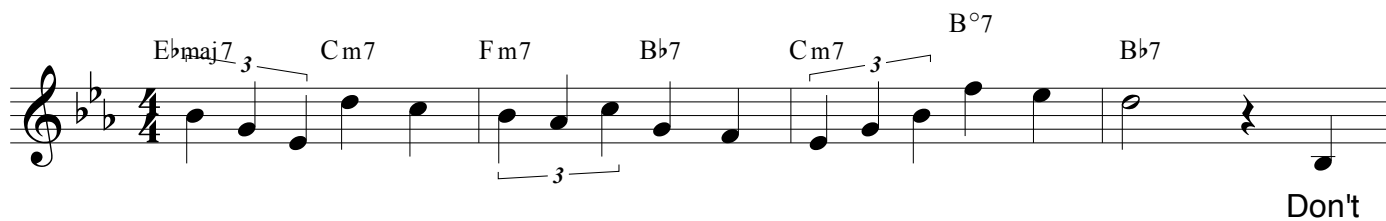
wor - ry 'bout me.

Don't Worry 'Bout Me

M

Keyboard

(Keyboard)



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.

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

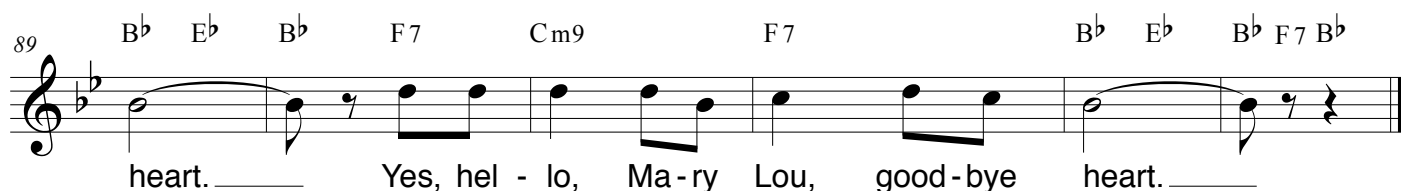
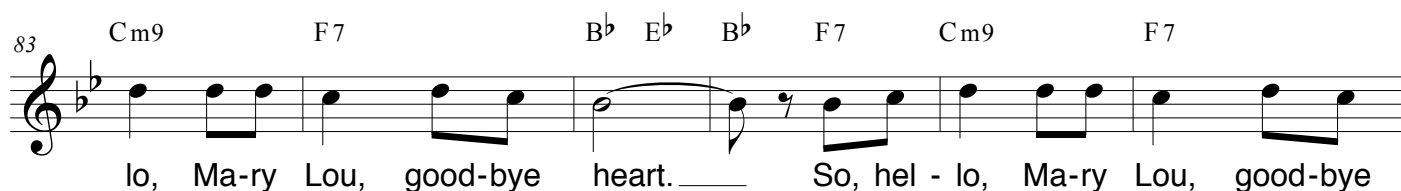
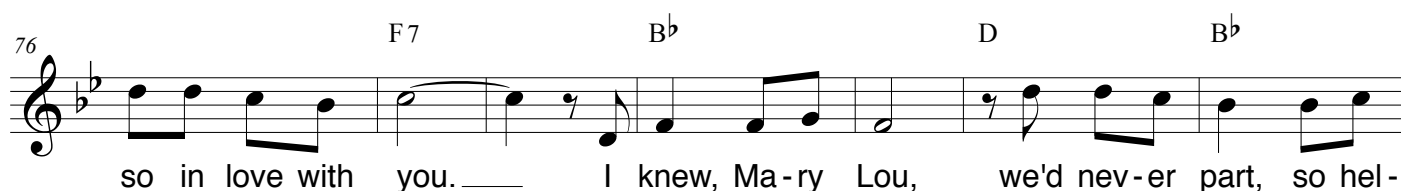
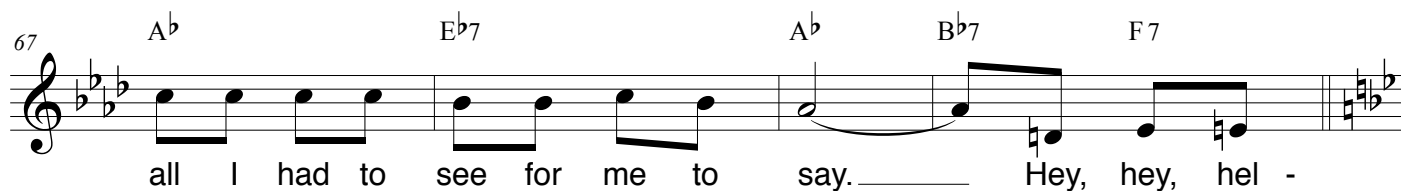
to the ground, and 'though I nev-er did meet you be-fore. I said hel-

37 Φ Coda (Keyboard) $E7$ A^b D^b

heart.

43 A^b E^b7 A^b

2



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 you've heard it.
get him, or the way that you love him.

12 E^b7 A^b $A^b m$ 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 $A^b m$ A^b $A^b m$ E^b E^b7

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

27 A^b $A^b m$ A^b $A^b m$ 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
 (Sax)

Learning The Blues

M

Keyboard

(Keyboard)

A^bmaj7 B^bm7 C^m7 B^o7 B^bm7 A^o7
 The ta-bles are
 5 B^bm7 E^b7 A^b A^o7
 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^bm7 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^bm A^b
 That's the be-gin-nig, just a one of those clues.
 You're on-ly burn-ing a torch you can't lose.
 16 A^o7 3 B^bm7 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^o7 2. A^b A^b7
 The cig-a-rettes When you're at
 23 D^b D^bm D^b D^bm 3 A^b A^b7
 home a-lone, the blues will taunt you con-stant-ly. When you're out
 27 D^b D^bm D^b D^bm E^b7 A^o7 3
 in a crowd, the blues will haunt your mem-o-ry. The nights when you

31 $B^b m7$ E^b7 A^b $A^\circ7$

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 $A^\circ7$

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

43 $B^b m7$ E^b7 A^b $A^\circ7$ (Keyboard) D.S. al Coda

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

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)

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 F aug

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 F aug D7 F7 B \flat B \flat 7

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

36 E \flat E \flat m

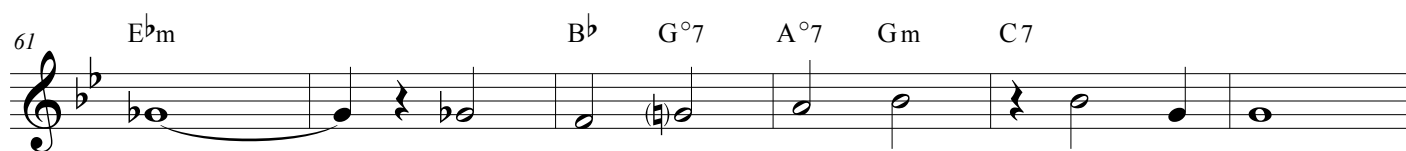
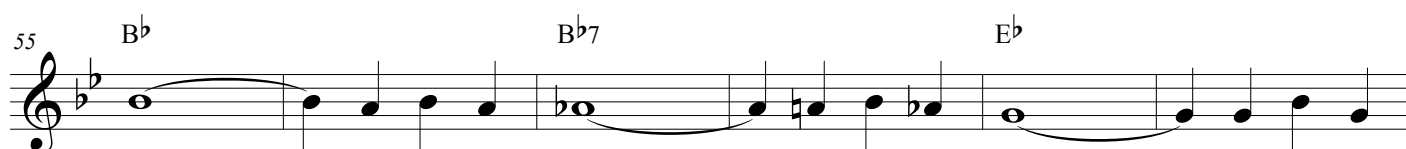
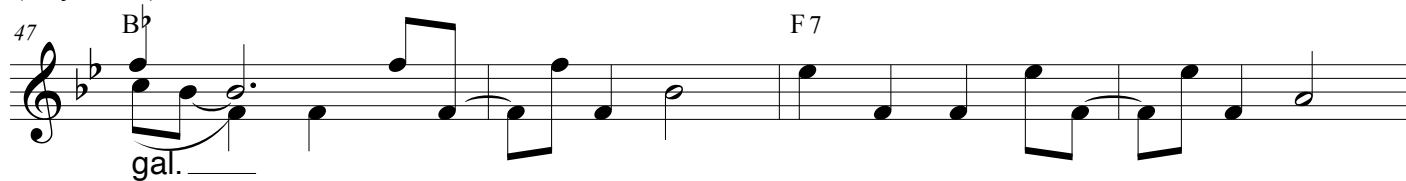
_____ would come to me _____ if she could on-ly see _____ her

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

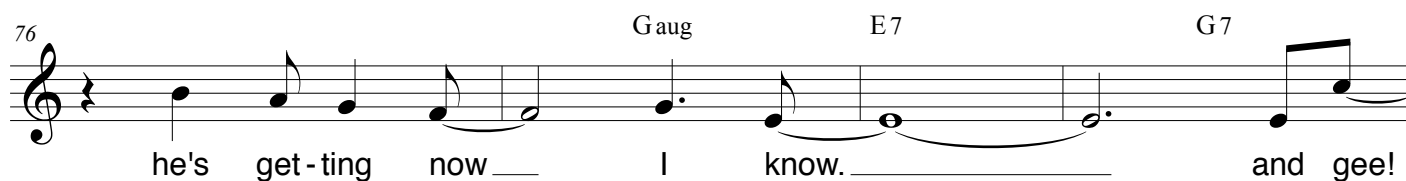
bro - ken heart - ed lone - some pal. _____ Some-bod-y stole _____ my

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

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)

You made me love you, I did - n't want to do it, I did - n't want to do it.

You made me want you and all the time you knew it, I guess you al - ways knew it.

You made me hap - py some - times, you made me glad.

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

You made me cry, 'cause I did - n't want to tell you, I did - n't want to tell you.

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.

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

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.

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

MALE VOCAL

Polka Tempo

Toot, Toot, Tootsie

Keyboard

(Keyboard)

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

9 bye, oh me, oh my.

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

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

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

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

29 The choo choo train that takes me

33 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. _____

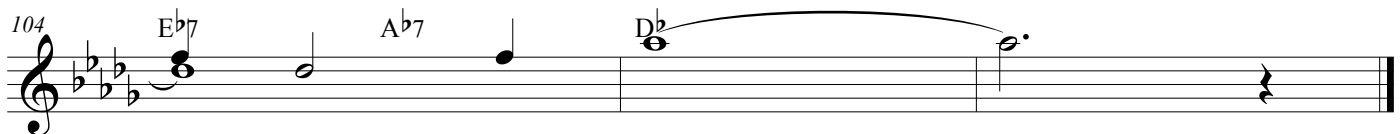
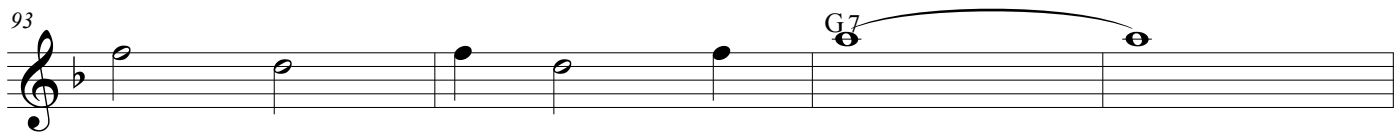
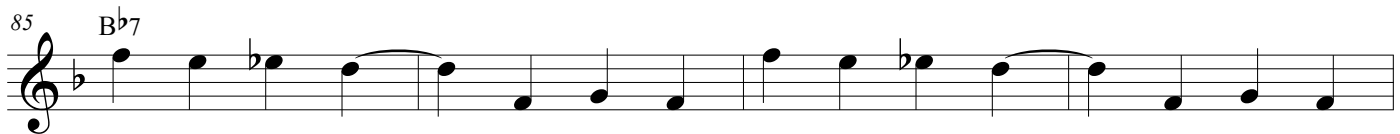
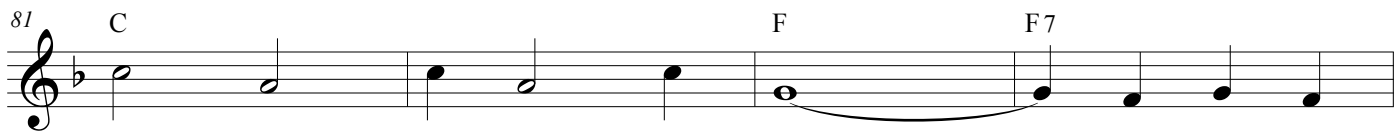
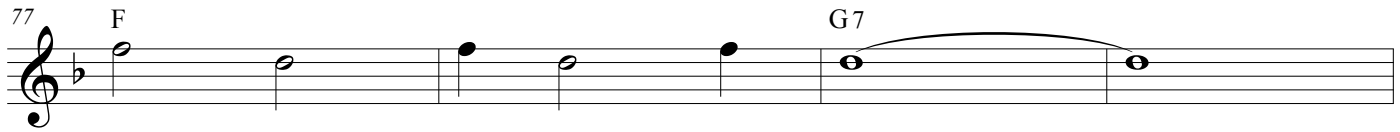
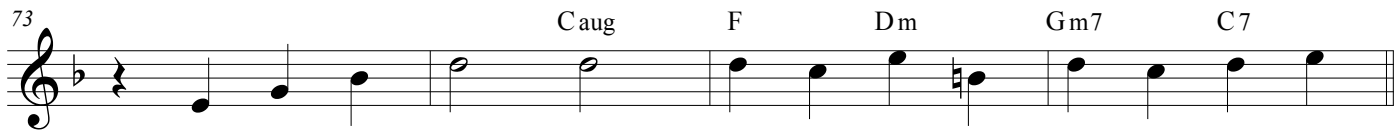
57 A^{\flat} $\text{A}^{\flat}7$ D^{\flat} $\text{Gm}7$ $\text{C}7$

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

61 F $\text{G}7$

65 C F

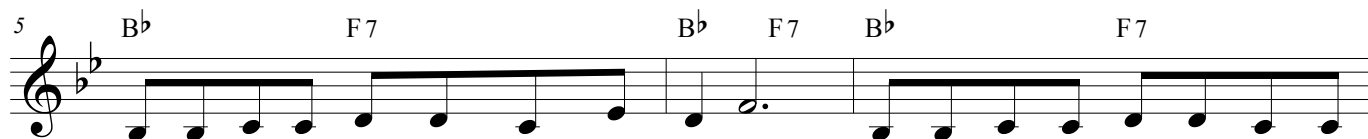
69 $\text{C}7$



April Showers

F
Keyboard

(Keyboard and Bass freely - No percussion)



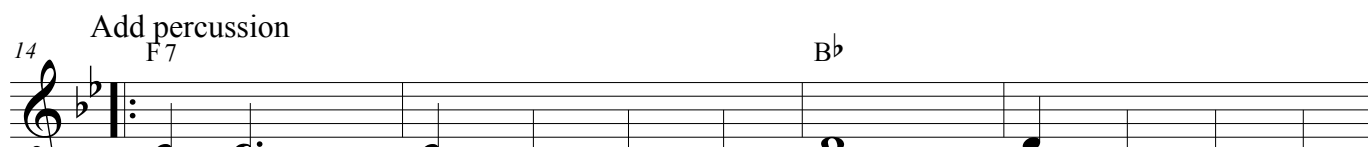
Life is not a high-way strewn with flowers. Still, it holds a good-ly share of



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



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

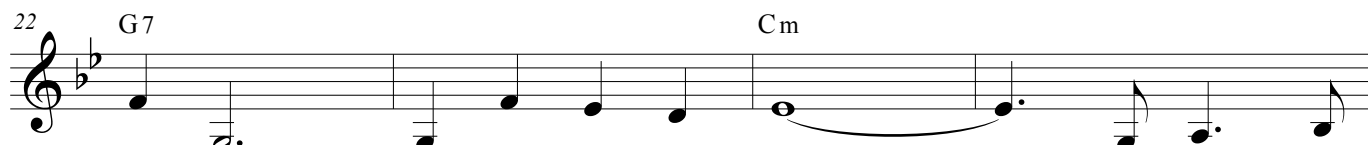


Add percussion

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 Bmaj7 B \flat maj7

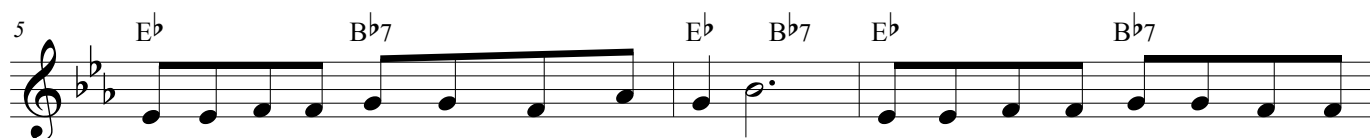
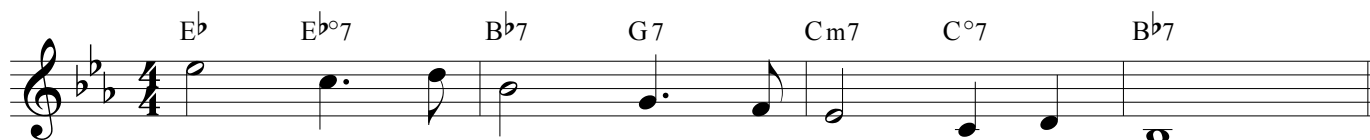
The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of six staves of music. The first staff (measures 30-33) has a B-flat chord above it. The second staff (measures 34-37) has G7 and Cm chords above it. The third staff (measures 38-41) has E-flat m6, B-flat, Gm, and C9 chords above it. The fourth staff (measures 42-45) has Cm, Cm7, F7 (first ending), B-flat, and F7 (second ending) chords above it. The fifth staff (measures 46-49) has F7, B-flat (Sax), and Cm7 chords above it. The sixth staff (measures 50-51) has Bmaj7 and B-flat maj7 chords above it. 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'. There are first and second endings for the phrase 'come a - long' starting at measure 42. The score ends with a double bar line and repeat signs.

April Showers

M

Keyboard

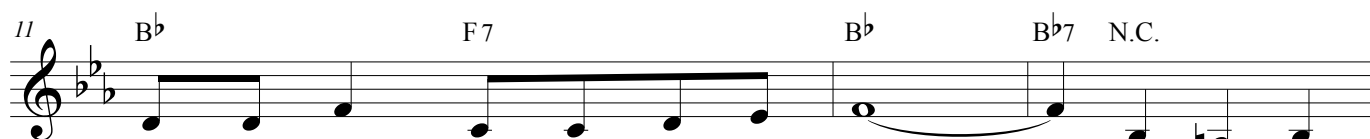
(Keyboard & Bass freely - No percussion)



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,



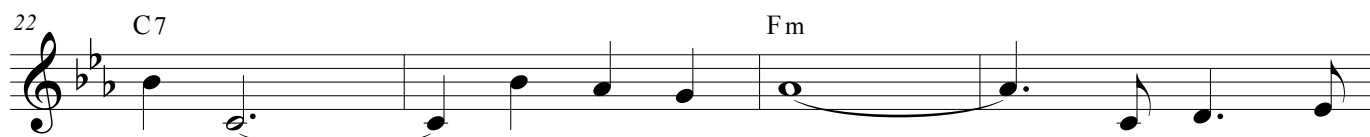
Here's the point you should nev - er miss. 'Though A - pril



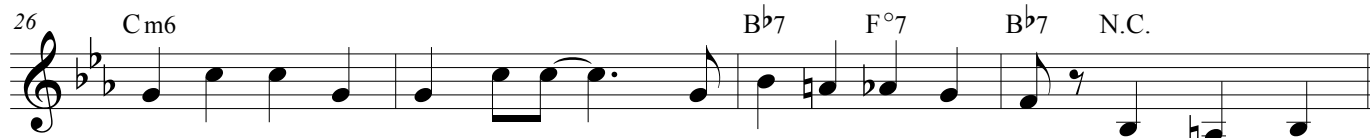
show - ers may come your way, they bring the



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 $Fm7$ 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

Solid Rock Feel

The Glory Of Love

F

B \flat (Sax) Gm7 Cm7 F7 Keyboard

You've got to

5 $\text{\textcircled{S}}$ 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

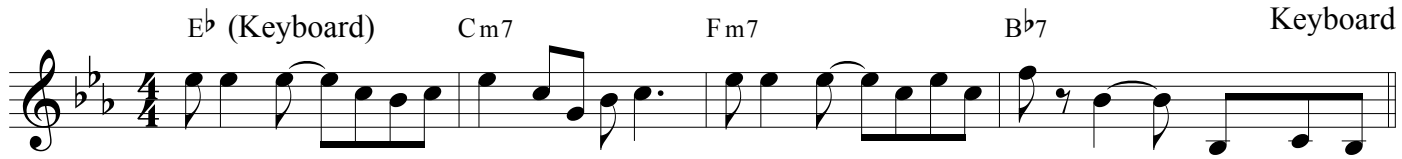
love. _____

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

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

26 $A\flat$ $E\flat$ $B\flat 7$ **To Coda** Φ

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

29 $E\flat$ (Keyboard) $Cm 7$ $Fm 7$ $B\flat 7$ **D.S. al Coda**

Φ **Coda** 33 $E\flat$ $B\flat 7$ $E\flat$

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

36 $B\flat 7$ $E\flat$ $A\flat$ $B\flat 7$

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

(Keyboard) 39 $E\flat$ $Cm 7$ $Fm 7$ $B\flat 7$ $E\flat$

love. _____

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

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

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

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)

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

11 Gm7 C7 Am7 D7 Gm7 C7 F maj7 3 Gm7

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

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

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

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

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

2

21 Cm7 F7 Dm7 Gm7 Cm7 F7

those, I am sure, who have told you _____ they will give you the world for a

24 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♭maj7 Dm7 Cm9 E♭m9 Keyboard

The musical score is written for a keyboard instrument in 4/4 time, featuring a melody with many triplets. The key signature has two flats (B♭ and E♭). The score is divided into systems, with measure numbers 3, 5, 7, 9, 11, 14, 16, and 18 marked at the beginning of their respective lines. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, with some words spanning across measures.

3 D♭ Cm9 F7

I can

5 B♭maj7 Cm7 Dm7 Cm7 F7

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

7 B♭maj7 E♭9 Dm7 G7

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

9 Em7(♭5) E♭m7 B♭ G7(♯5)

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

11 Cm7 F7 Dm7 G7 Cm7 F7 B♭maj7 Cm7

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

14 Dm7 Cm7 F7 B♭maj7 E♭9

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

16 Dm7 G7 Em7(♭5) E♭m7

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

18 B♭ G7(♯5) Cm7 F7 B♭6

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

2

21 Fm7 3 B \flat 7 3 Gm7 Cm7 3 Fm7 3 B \flat 7 3
 those, I am sure, who have told you _____ they will give you _____ the world for a

24 E \flat maj7 Gm7 C7 3 Am7 3 Dm7 3
 toy. All I have _____ are these arms _____ to en - fold you _____ and a

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

29 B \flat maj7 3 Cm7 3 Dm7 3 Cm7 F7 3
 won - d'ring _____ what I'm ask - ing _____ in re - turn, dear, _____ you'll be

31 B \flat maj7 3 Cm7 3 Dm7 G7 Em7(b5) 3 E \flat m7 3
 glad to know that my de - mands are small. Say it's me that you'll a-dore, for

34 B \flat /D G7(#5) To Coda Φ Cm7 F7 B \flat 6 F7 D.S. al Coda
 now and _____ ev - er - more, _____ that's all, that's all. _____ (Keyboard)

Φ Coda
 37 G \sharp 7 G7 Em7(b5) 3 E \flat m7 3
 all, that's all. Say it's me that you'll a - dore, _____ for

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

42 Em7(b5) E \flat m7 B \flat /D G7(#5) Bmaj7 B \flat maj7
 (Keyboard) all, _____ that's all. _____

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

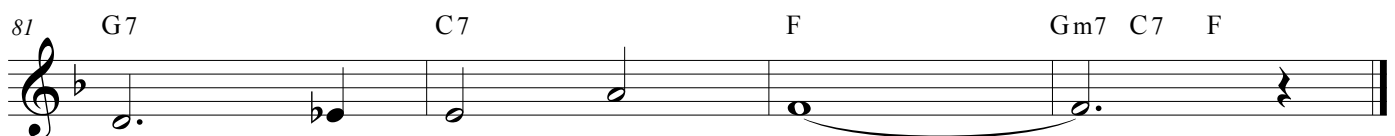
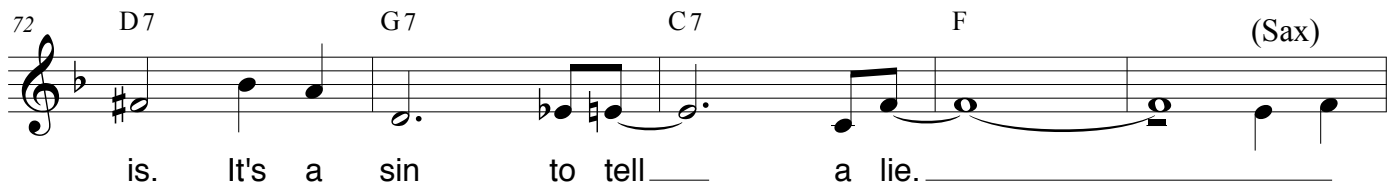
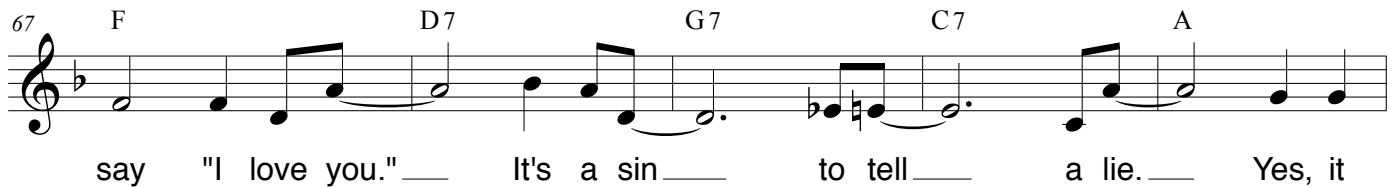
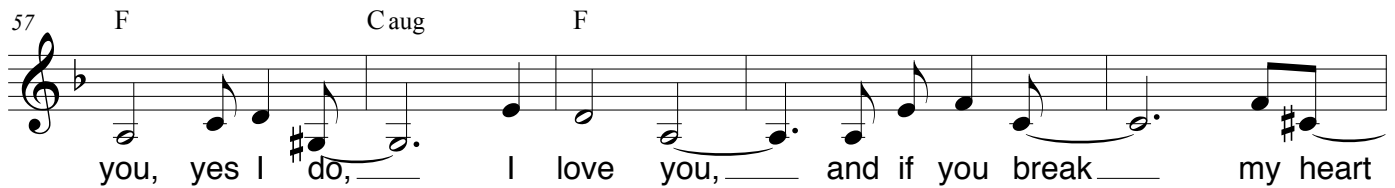
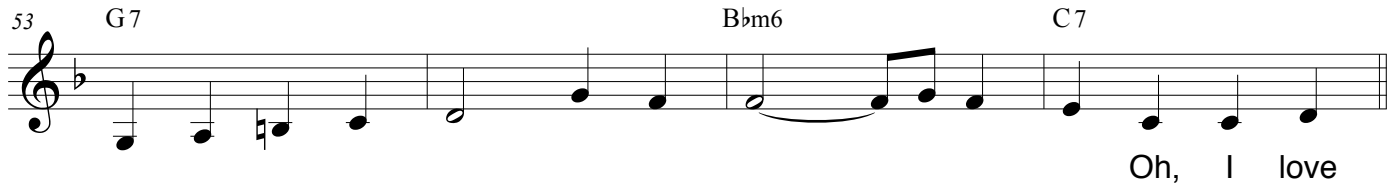
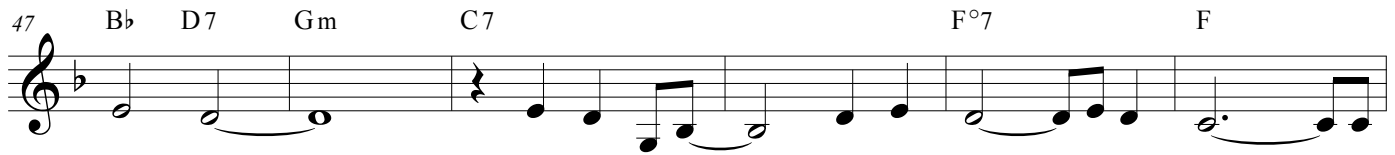
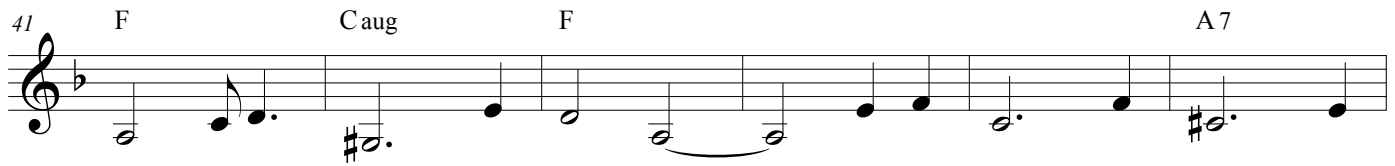
30 A7 B \flat D7 Gm B \flat B \flat m6

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

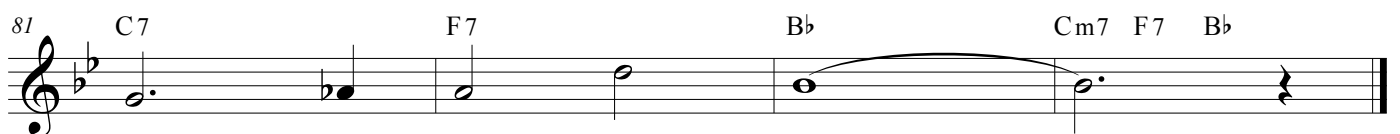
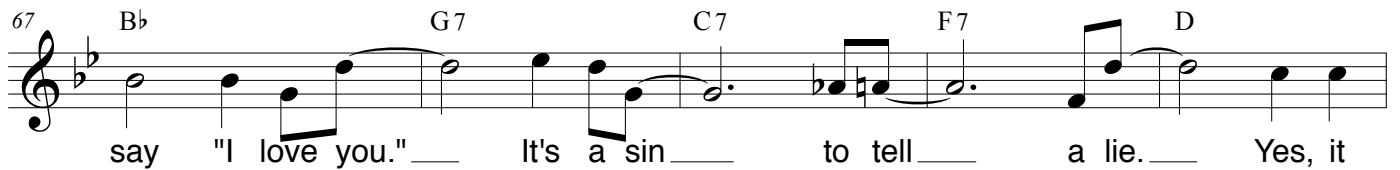
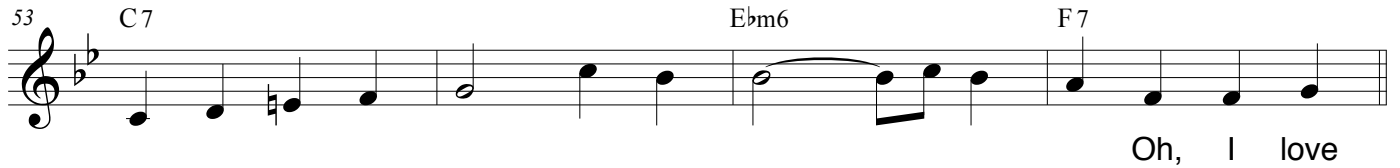
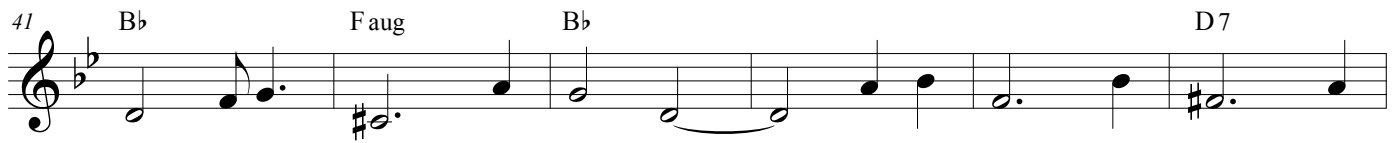
25 you, yes I do, I love you, and if you break my heart

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, F7, /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



Play As Written

Love Letters

F

Keyboard

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

Chords: C Am /G

9 Love let-ters straight from your heart

Chords: F G7 /A /B C

17 keep us so near while a - part.

Chords: F#m7(b5) B7 /C#/D# Em

25 I'm not a - lone in the night

2
33 Em7 F# Dm G7

when I can hold all the love you write.

33

40 C Am /G

I mem-o - rize ev-'ry line

40

48 F G7 /A /B C

and I kiss the name that you sign.

48

56 F D°7 C6/E C°7

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

56

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

love let-ters straight from your heart.

C Coda Dm C/E F F $^\circ$

heart.

76 C/G F $^\circ$ 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

40 F Dm /C

I mem-o - rize _____ ev-ry line _____

40

48 Bb C7 /D /E F

and I kiss the name _____ that you sign.

48

56 Bb G°7 F6/A F°7

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

56

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

love letters straight from your heart.

\oplus Coda

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

heart.

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

rit.

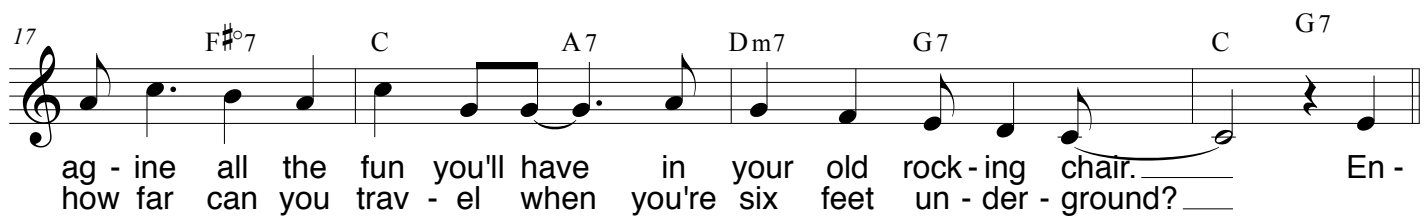
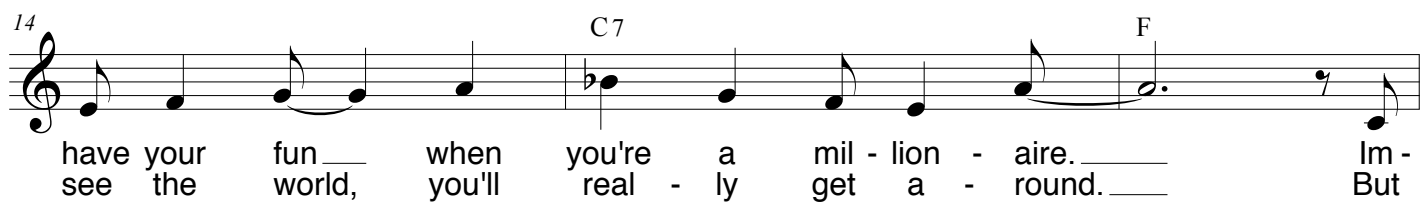
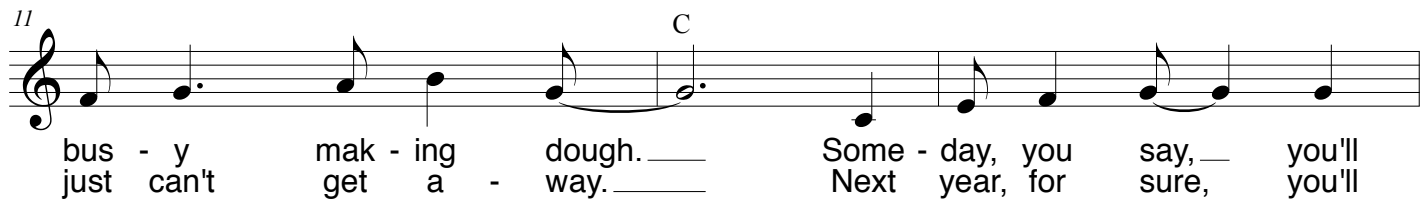
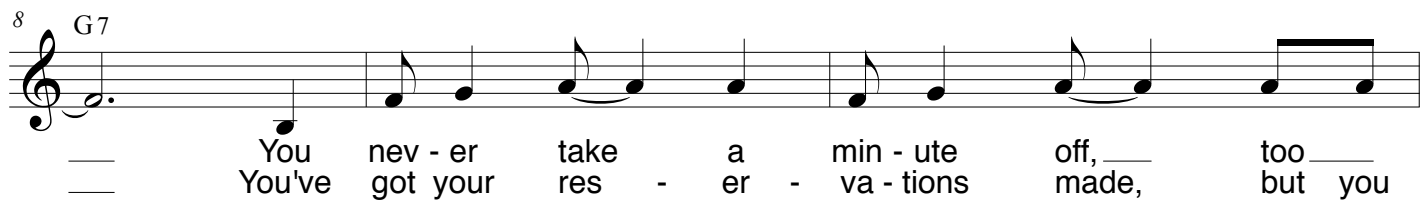
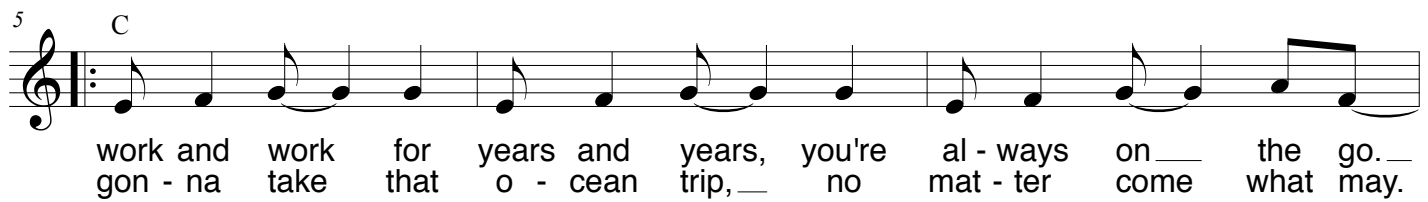
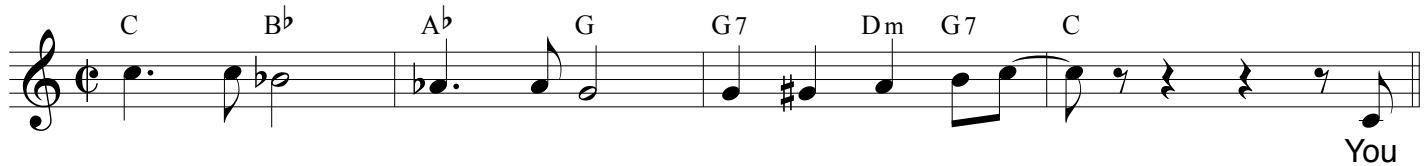
MALE VOCAL

Samba Beat

Enjoy Yourself

Keyboard

(Keyboard)



29 C7 F F Dm
 years go by___ as quick-ly as a wink.___ En - joy your-self, en -

34 C A7 G7 Dm G7 1. C 2. C
 joy your-self! It's la - ter than you think.___ You're Your

38 C
 heart of nev - er hearts, your go___ to dream of night - clubs, and___ dreams, your rav - ish - ing___ bru - nette, just don't care___ to dance.

41 G7
 ___ she's left you and___ she's now be - come some -
 ___ You don't have time___ for sil - ly things like

44 C
 bod - y el - se's pet.____ Lay down___ that gun, don't
 moon - light and ro - mance.____ You on - ly think of

47 C7 F
 try, my friend, to reach the great be - yond.____ You'll
 dol - lar bills___ tied neat - ly in a stack.____ But

50 F#°7 C A7 Dm7 G7 C G7
 have more fun by reach-ing for___ a red - head or a blonde.____ En -
 when you kiss a dol - lar bill,___ it does - n't kiss you back.____

54 C G7
 joy your - self! It's la - ter than you think.____ En -

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)

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)

B \flat B \flat 7/A \flat Cm7/G F7 E \flat B \flat /D Cm7 F7

9 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

14 E \flat Cm7 B \flat 7/A \flat F7 B \flat B \flat 7

18 E \flat C7 B \flat B \circ 7 Cm7 F7

22 B \flat B \flat 7/A \flat Cm7/G F7 E \flat B \flat /D Cm7 F7

26 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

34 B \flat B \flat /D E \flat Cm7 B \flat 3 B \flat /D F7 B \flat


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

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 

51 Cm7/G F7 B \flat B \flat 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^b B^b7 E^b $C7$ B^b $B^{\circ}7$ $Cm7$ $F7$ **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^o7 $F7$ 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^o7 $Cm7$ $F7$ 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), and 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. The melody is primarily in the treble staff, with some bass staff accompaniment.

5 (Sax)

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is on 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. The melody is primarily in the treble staff.

9

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is on 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 (1.) and a second ending (2.).

14

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

18

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

22

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is on 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. The melody is primarily in the treble staff.

26

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is on 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. The melody is primarily in the treble staff.

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

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

41 $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

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

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

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

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

♩ 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!