

Set C

Last revised: 2020.07.22

C01-Fine And Dandy(KVF).2016.01.30.pdf
C01-Fine And Dandy(KVM).2016.01.30.pdf
C02-I'm Forever Blowing Bubbles(KVD).2016.01.30.pdf
C03-Girl From Ipanema(KVF).2020.07.22.pdf
C03-Girl From Ipanema(KVM).2020.07.22.pdf
C04-It's D'Lovely(KVF).2015.03.03.pdf
C04-It's D'Lovely(KVM).2015.03.03.pdf
C05-All Of Me(KVF).2015.07.16.pdf
C05-All Of Me(KVM).2015.07.16.pdf
C06-Autumn Leaves(KVF).2015.01.01.pdf
C06-Autumn Leaves(KVM).2015.01.01.pdf
C07-Let's Twist Again(KVF).2016.03.06.pdf
C07-Let's Twist Again(KVM).2016.03.06.pdf
C08-Don't Get Around Much Anymore(KVF).2018.04.03.pdf
C08-Don't Get Around Much Anymore(KVM).2018.04.03.pdf
C09-Come Fly With Me(KVF).2020.07.22.pdf
C09-Come Fly With Me(KVM).2020.07.22.pdf
C10-They Can't Take That Away From Me(KVF).2015.01.01.pdf
C10-They Can't Take That Away From Me(KVM).2015.01.01.pdf
C11-My Way(KV).2015.03.09.pdf
C12-There Is A Tavern In The Town(KVD).2017.10.09.pdf
C13-Sugar Blues(K).pdf
C14-I Can't Give You Anything But Love(KV).2014.03.07.pdf
C15-Fly Me To The Moon(KVF).2020.07.22.pdf
C15-Fly Me To The Moon(KVM).2020.07.22.pdf
C16-All Or Nothing At All(KVF).2017.10.09.pdf
C16-All Or Nothing At All(KVM).2017.10.09.pdf
C17-Chattanooga Choo Choo(KVF).2018.04.03.pdf
C17-Chattanooga Choo Choo(KVM).2018.04.03.pdf

Vocal 1st & 3rd, Sax 2nd

Fine And Dandy

F

Keyboard

(Sax)
Gm7 C7 F F°7

5 C Am D7 G7 C Dm7 G7

9 Cmaj7 A°7 Dm7 G7 Cmaj7

Gee, it's all fine and dan - dy, sug - ar

14 A°7 Dm7 G7 C7

can - dy, when I'm with you. Then I on - ly see the

19 F7 Bb7 Eb7 G7

sun-ny side. E - ven troub-le has it's fun-ny side.

25 Cmaj7 A°7 Dm7 G7 Cmaj7

When you're gone, sug - ar can - dy, I get lone -

30 A°7 Dm7 G7 Gm7 C7

- some, I get so blue. When you're han-dy, it's

35 F F°7

1, 2.
C Am D7 G7 C Dm7 G7

fine and dan - dy, but when you're gone, what can I do?

41 C3. Am D7 Ab Ab7

when you're gone, I'm lone-ly, be - cause I want you on - ly,

45 C Am D7 G7 C Dm7 C

When you're gone, I'm oh so blue.

Vocal 1st & 3rd, Keyboard 2nd

Fine And Dandy

M

Keyboard

(Keyboard
Cm7 F7 B \flat B \flat 7

5 F Dm G7 C7 F Gm7 C7

9 F maj7 D $^{\circ}$ 7 Gm7 C7 F maj7

Gee, it's all fine and dan - dy, sug - ar

14 D $^{\circ}$ 7 Gm7 C7 F7

can - dy, when I'm with you. Then I on - ly see the

19 B \flat 7 E \flat 7 A \flat 7 C7

sun-ny side. E - ven troub-le has it's fun-ny side.

25 F maj7 D $^{\circ}$ 7 Gm7 C7 F maj7

When you're gone, sug - ar can - dy, I get lone -

30 D $^{\circ}$ 7 Gm7 C7 Cm7 F7

- some, I get so blue. When you're han-dy, it's

35 B \flat B \flat 7 1. 2.
F Dm G7 C7 F Gm7 C7

fine and dan - dy, but when you're gone, what can I do?

41 E $_3$. Dm G7 D \flat D \flat 7

when you're gone, I'm lone-ly, be - cause I want you on - ly,

45 F Dm G7 C7 F Gm7 F

When you're gone, I'm oh so blue.

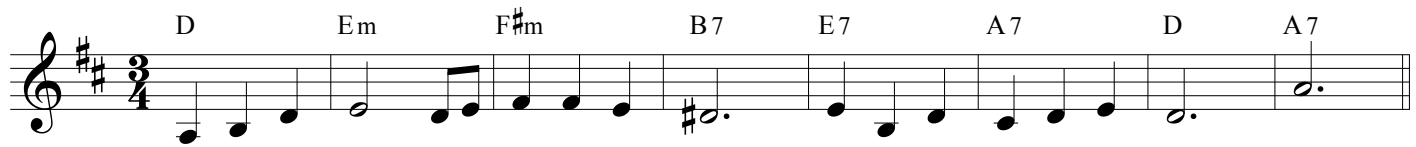
D

VOCAL ONLY

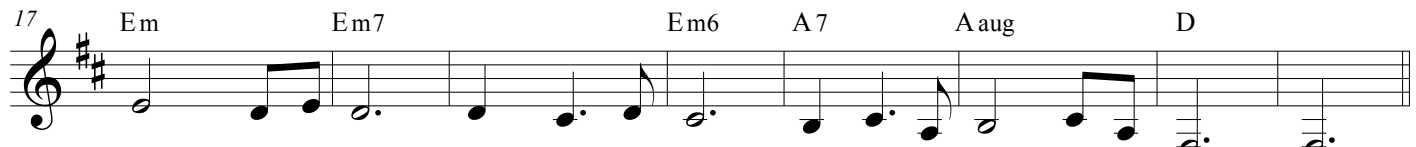
I'm Forever Blowing Bubbles

Keyboard

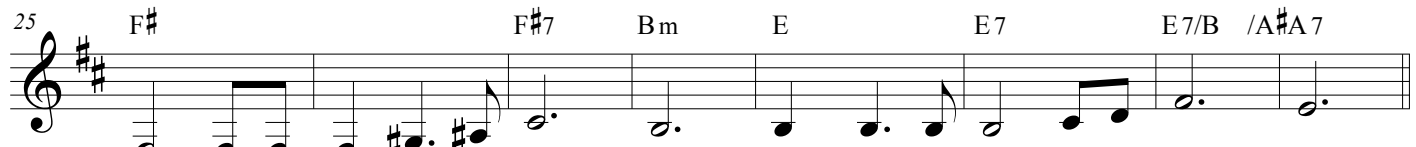
(Keyboard)



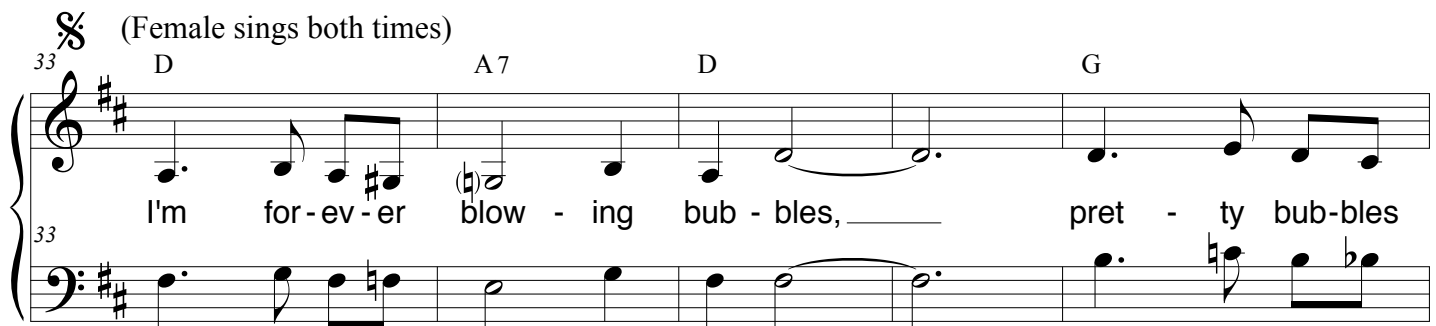
(F) I'm dream-ing dreams. I'm schem-ing schemes. I'm build-ing cas - tles high. _____



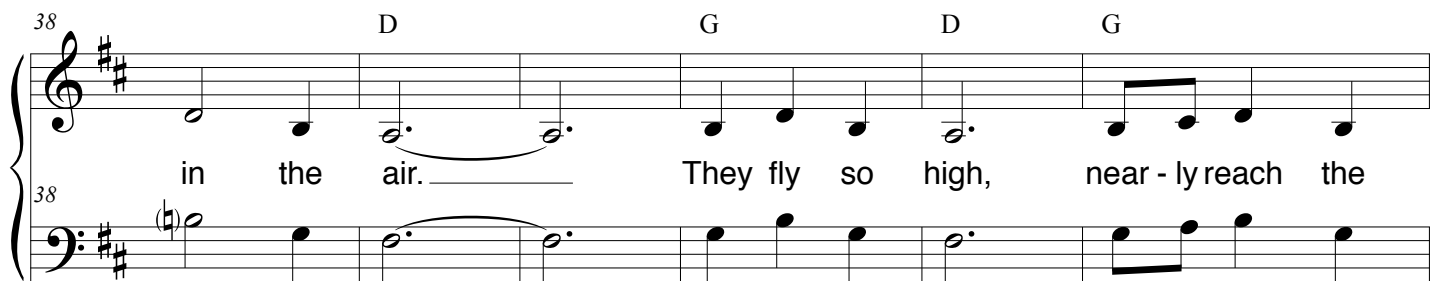
They're born a-new. Their days are few just like a sweet but-ter - fly. _____



And as the day-light is dawn - ing, they come a-gain in the morn - ing.



(Male sings only on D.S., providing harmony)



44 D E7 E°7 E7 A7

sky. Then, like my dreams, they fade and die.

49 D F#7 Bm

For - tune's al - ways hid - ing. I've looked

54 G7 F# A7 D G D

ev - 'ry - where. I'm for-ev-er blow - ing bub - bles, —

60 E7 Em7 A7 D

— pret - ty bub - bles in the air. —

To Coda ☺

D 3

65 G D7 G C G

(M) I'm for-ev-er blow-ing bub-bles, pret-ty bub-bles in the air.

73 C G C G A7 A°7 A7 D7

They fly so high, near-ly reach the sky. Then, like my dreams, they fade and die.

81 G B7 Em C7 B D7

For - tune's al - ways hid - ing. I've looked ev - 'ry - where.

89 G C G A7 Am7 D7 G A7 **D.S. al Coda**

I'm for-ev-er blow-ing bub-bles, pret-ty bub-bles in the air.

⌘ Coda (Keyboard)

97 D G A7 D

air.

2

23 D m7 B \flat 7

he would give his heart glad - ly, _____ but each

27 E m7 A7(b9) D m7 G7(b9)

day when she walks to the sea, she looks straight a-head, not at he.

31 C Maj7

Tall and tan and young _____ and love - ly, the girl _____

33 D7

_____ from I - pa - ne - ma goes walk - ing and when

35 D m7 D \flat 7(b5)

_____ she pass - es, he smiles, _____ but she does - n't

37 C Maj7 To Coda \oplus D \flat 7(b5) D.S. al Coda

\oplus Coda see

39 D \flat 7(b5) C Maj7 D \flat 7(b5) C Maj7

She just does - n't see. No, she does - n't see.

43 D \flat 7(b5) C Maj7

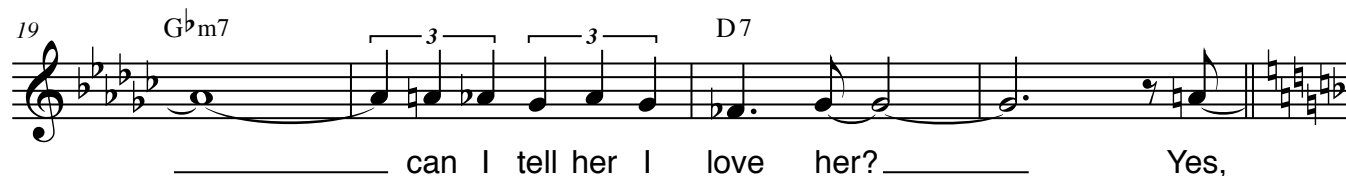
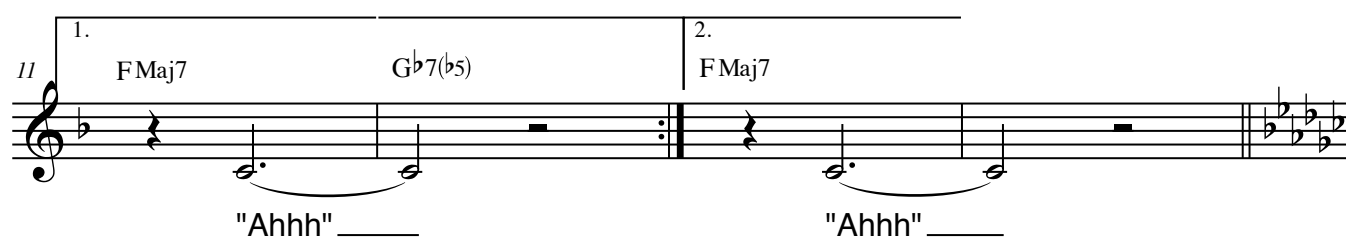
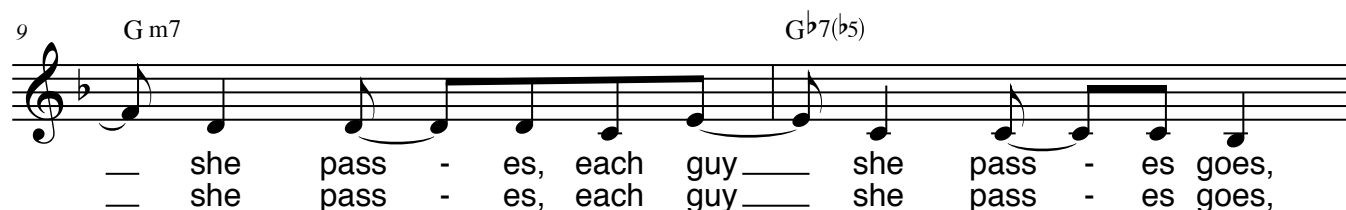
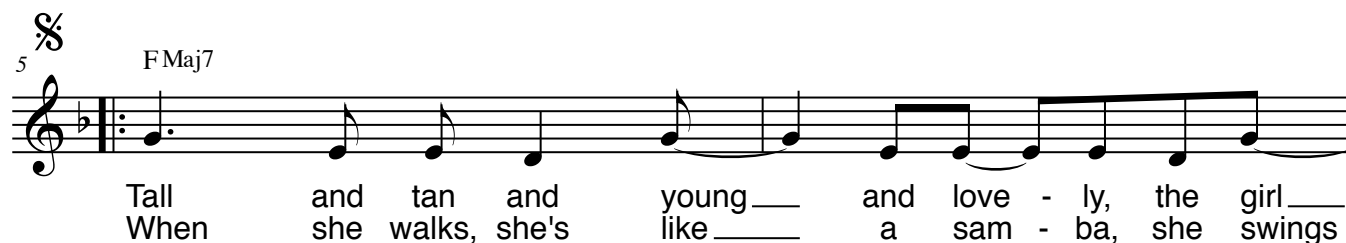
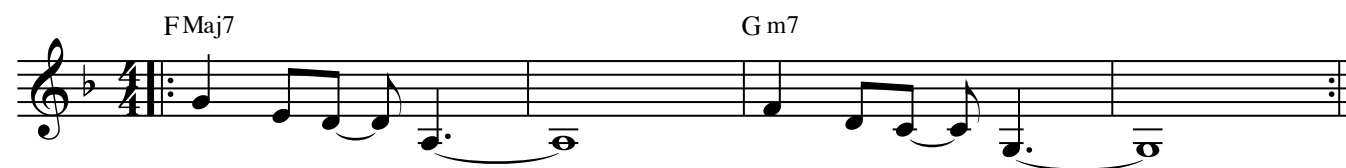
She just does - n't

Girl From Ipanema

M

Keyboard

(Keyboard)



2

23 G m7 Eb7

I would give my heart glad - ly, _____ but each

27 A m7 D7(b9) G m7 C7(b9)

day when she walks to the sea, she looks straight a-head, not at me.

31 F Maj7

Tall and tan and young _____ and love - ly, the girl _____

33 G7

_____ from I - pa - ne - ma goes walk - ing and when

35 G m7 G b7(b5)

_____ she pass - es, I smile, _____ but she does - n't

37 F Maj7 To Coda G b7(b5) D.S. al Coda

see

39 G b7(b5) F Maj7 G b7(b5) F Maj7

No, she does - n't see, she does - n't see me.

43 G b7(b5) F Maj7

She nev - er sees me. _____


F

Keyboard & Bass Freely

7 Keyboard

5  B \flat B \flat 7 Cm7 F7 B \flat

feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-

9 
 trol your de - sire to curse while I cru - ci - fy the verse. This

verse I've start-ed seems to me — the tin pan syn-the-sis of mel-o-dy. So, to

17 G C°7 Gm7 C7 F F7

spare you all the pain, I'll skip the darn thing and sing the re - frain._____

(Sax & All - In Rhythm)

23 (Sax & Trp in Rhythm) B \flat Gm E \flat maj7 F7



23 24 25 26

The


27

31

B \flat B $^{\circ}$ 7 Cm7 F7 G7

light - ful, it's de - li - cious, it's de - love - ly.

35 Cm Ab/C Cm6 F7



un-der-stand the rea-son why you're sen-ti-men - tal, 'cause so am I. ___ It's de-

39 Cm7 C#°7 Bb6/D Cm7 F7

light - ful, it's de - li - cious, it's de - love - ly. You can

2

43 $B\flat 7$ $E\flat$
 tell at a glance — what a swell night this is for ro - mance. You can

47 $E\flat m$ $F 7$ **To Coda** Θ
 hear dear Moth - er Na - ture mur - mur - ing low, — "Let — your - self go!" So

51 $B\flat$ $B\flat aug$ $B\flat 6$ $B\flat maj 7$
 please be sweet, my chick - a - dee, and when I kiss you just say to me, "It's de -

55 $B\flat$ $B^\circ 7$ $F m$ $G 7$
 light - ful, — it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

59 $C m 7$ $F 7$ $B\flat$ **D.S. al Coda**
 lem - ma, it's — de - lim - it, — it's de - luxe, it's de - love - ly!" (Sax)

63 Θ **Coda** $B\flat$ $B\flat aug$ $B\flat 6$ $B\flat maj 7$
 please be sweet, my chick - a - dee, and when I kiss you just say to me, "It's de -

67 $B\flat$ $B^\circ 7$ $F m$ $G 7$
 light - ful, — it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

71 $C m 7$ $F 7$ $B\flat$ (Sax)
 lem - ma, it's — de - lim - it, — it's de - luxe, it's de - love - ly!"

75 $B\flat$ $G m$ $C m 7$ $B maj 7$ $B\flat 6$
 (Sax)

M

7 Keyboard

Eb Db°7 C7 Fm7 D°7 Bb7 Keyboard
 5 Eb Eb7 Fm7 Bb7 Eb I
 feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-
 9 Fm 3 F#°7 Gm7 F°7 3 Bb7 Eb Bb7
 trol your de - sire to curse while I cru - ci - fy the verse. This
 13 Eb Eb7 Fm7 Bb7 Eb
 verse I've start-ed seems to me the tin pan syn-the-sis of mel-o - dy. So, to
 17 C F°7 Cm7 F7 Bb Bb7
 spare you all the pain, I'll skip the darn thing and sing the re - frain. _____
 23 (Sax & All - In Rhythm) Eb Cm Abmaj7 Bb7
 27 Eb Eb7 Eb6 Ebmaj7 The
 night is young, the skies are clear, and if you want to go walk-ing, dear, it's de-
 31 Eb E°7 Fm7 Bb7 C7
 light - ful, it's de - li - cious, it's de - love - ly. I
 35 Fm Db/F Fm6 Bb7
 un-der-stand the rea-son why you're sen-ti-men-tal, 'cause so am I. It's de-
 39 Fm7 F#°7 Eb6/G Fm7 Bb7
 light - ful, it's de - li - cious, it's de - love - ly. You can

2

43 $E\flat 7$ $A\flat$

tell at a glance — what a swell night this is for ro-mance You can

47 $A\flat m$ $B\flat 7$ **To Coda** Φ

hear dear Moth-er Na-ture mur - mur-ing low, — "Let — your-self go!" So

51 $E\flat$ $E\flat aug$ $E\flat 6$ $E\flat maj 7$

please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

55 $E\flat$ $E^{\circ} 7$ $B\flat m$ $C 7$

light - ful, — it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

59 $F m 7$ $B\flat 7$ $E\flat$ **D.S. al Coda**

lem-ma, it's — de-lim - it, — it's de-luxe, it's de - love - ly!" _____ (Keyboard)

 Φ Coda

63 $E\flat$ $E\flat aug$ $E\flat 6$ $E\flat maj 7$

please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

67 $E\flat$ $E^{\circ} 7$ $B\flat m$ $C 7$

light - ful, — it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

71 $F m 7$ $B\flat 7$ $E\flat$ (Sax)

lem-ma, it's — de-lim - it, — it's de-luxe, it's de - love - ly!" _____

75 $E\flat$ $C m$ $F m 7$ $E maj 7$ $E\flat 6$

All Of Me

F

(Sax)

Keyboard

3

5

9

14

19

25

30

35

41

45

All of me, why not take all of me? Can't you see

I'm no good with - out you. Take my lips, I want to

lose them. Take my arms, I'll nev - er use them.

Your good-bye left me with eyes that cry. How can I

ev #er make it with - out you? You took the part that

once was my heart, so why not take all of me?

1.

2.

why not take all? why not take all? So

why not take all of me?

Chords: Gm7, Bb/F, E7, F, Am/E, Bbm/Eb, D7, Gm, Gm7, C9, C7, F6, F, Dm7, C7, Gm7, C7, F6, A7, D7, Gm7, A7, Dm, G7, Gm7, C7, F6, A7, D7, Gm7, Bb6, Bbm6, Am7, D7, Gm7, C7, F, D7, Gm7, C7, Gm7, C7, Am7, D7, Gm7, C7, Bb6/F, F

All Of Me

M

(Keyboard)

Keyboard

3 *Cm7* *E♭/B♭* *A7* *B♭* *Dm/A* *E♭m/A♭* *G7*

5 *Cm* *Cm7* *F9* *F7* *B♭6* *B♭* *Gm7* *F7* *Cm7* *F7*

9 *B♭6* *D7* *G7*

All of me, _____ why ³not take all of me? _____ Can't you see _____

14 *Cm7* *D7*

_____ I'm no good with - out you. _____ Take my lips, _____ I want to

19 *Gm* *C7* *Cm7* *F7*

lose them. _____ Take my arms, _____ I'll nev - er use them.

25 *B♭6* *D7* *G7*

Your good-bye _____ left ³me with eyes that cry. _____ How can I _____

30 *Cm7* *E♭6* *E♭m6*

_____ ev - er make it with - out you? _____ You took the part that

35 *Dm7* *G7* 1. *Cm7* *F7* *B♭* *G7* *Cm7* *F7*

once was my heart, _____ so why not take all of me? _____

41 2. *Cm7* *F7* *Dm7* *G7*

why not take all? _____ why not take all? _____ So

45 *Cm7* *F7* *E♭6/B♭* *B♭*

why not take all of me? _____

Autumn Leaves

F

Keyboard

(Sax)

F m B \flat E \flat B \flat /D C m B \flat

5 A \flat A \flat 7 G G7 C m G7 C m N.C.

9 F m7 B \flat 9 E \flat Maj7 A \flat Maj7 D m7(b5)

14 G7(b9) C m N.C. F m7 B \flat 7

19 E \flat Maj7 A \flat Maj7 D m7(b5) G7(b9) C m

25 D m7(b5) G7(b9) C m F m7

30 B \flat 9 E \flat Maj7 D m7(b5) G7

35 C m7 B 9 B \flat m7 A 9 A \flat Maj7

1. D m7(b5) G7(#5) C m (Sax) N.C.

2. D m7(b5) G7(#5) C m9 C m

The fall - ing
 leaves _____ drift by my win - dow, _____ the fall - ing leaves _____
 _____ of red and gold. _____ I see your lips, _____ the sum - mer
 kis - ses, _____ the sun - burned hands _____ I used to hold. _____ Since you
 went a - way, _____ the days grow long _____ and soon I'll hear _____
 _____ old win - ter's song. _____ But I miss you most of all, my
 dar - ling, _____ when au - tumn leaves start to fall. _____
 leaves start to fall. _____

Autumn Leaves

M

Keyboard

(Keyboard)

G m C F C/E D m C
 5 B \flat B \flat 7 A A7 D m A7 D m N.C.
 9 G m7 C9 F Maj7 B \flat Maj7 E m7(b5)
 leaves _____ drift by my win - dow, _____ the fall - ing leaves _____
 14 A7(b9) D m N.C. G m7 C7
 _____ of red and gold. _____ I see your lips, _____ the sum - mer
 19 F Maj7 B \flat Maj7 E m7(b5) A7(b9) D m
 kis - ses, _____ the sun-burned hands _____ I used to hold. _____ Since you
 25 E m7(b5) A7(b9) D m G m7
 went a - way, _____ the days grow long _____ and soon I'll hear _____
 30 C9 F Maj7 E m7(b5) A7
 _____ old win - ter's song. _____ But I miss you most of all, my
 35 D m7 D \flat 9 C m7 B9 B \flat Maj7 1. E m7(b5) A7(#5) D m (Keyboard) N.C.
 dar - ling, _____ when au - tumn leaves start to fall. _____
 41 2. E m7(b5) A7(#5) D m9 D m
 leaves start to fall. _____

Play 3 Times

Let's Twist Again

F

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

Keyboard

Come on, let's twist a-gain _____ like we did last sum-mer. _____ Yeah, let's
 twist a-gain _____ like we did last year. _____ Do you re - mem-ber when _____
 _____ things we real-ly hum-min'? _____ Yeah, let's twist a-gain, _____ twist-in' time is
 here. _____ Yeah, round and round 'n up 'n down we go _____ a-gain.
 _____ Oh ba - by make me know you love me so. Then let's
 twist a-gain _____ like we did last sum-mer. _____ Come on, let's twist a-gain, _____
 _____ twist-in' time is here. _____ here. _____ come on, let's
 twist a - gain, _____ like we did last year. _____ Come on, _____ let's
 twist a - gain, _____ twist - in' time is here. _____

Play 3 Times

Let's Twist Again

M

Keyboard

(Spoken: Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:)

Come on, let's twist a-gain _____ like we did last sum-mer. _____ Yeah, let's
 twist a-gain _____ like we did last year. _____ Do you re - mem-ber when _____
 _____ things we real-ly hum-min'? _____ Yeah, let's twist a-gain, _____ twist-in' time is
 here. _____ Yeah, round and round 'n up 'n down we go _____ a-gain.
 _____ Oh ba - by make me know you love me so. Then let's
 twist a-gain _____ like we did last sum-mer. _____ Come on, let's twist a-gain, _____
 _____ twist - in' time is here. _____ here. _____ come on, let's
 twist a - gain, _____ like we did last year. _____ Come on, _____ let's
 twist a - gain, _____ twist - in' time is here. _____

Chords: Eb7, Ab, Fm, Db6, Eb, Eb7, Ab, Fm, Db6, Eb7, Ab, Db, Ab, Db, Eb7, Ab, Db, Ab, Eb7, Ab, Db6, Eb7, Ab, Db, Ab.

Keyboard part: 1. 2. Ab, Eb7 (Keyboard), 3. Ab, Db, Ab.

Don't Get Around Much Anymore

F

Keyboard

(Sax) $B\flat 7$

3 $E\flat 7$ $A\flat 6$ $E\flat 7$ N.C.
Missed the Sat - ur - day dance.

6 $A\flat Maj 7$ $B\flat m 7$ $B^\circ 7$ $A\flat/C$ N.C. $A\flat 7$ $G 7$ $G\flat 7$ $F 7$
Heard they crowd - ed the floor.____
Got as far as the door.____

9 N.C. $B\flat 7$
Could - n't bear it with - out____ you.
They'd have asked me a - bout____ you.

11 $E\flat 7$ $A\flat 6$ $E\flat 7$ N.C.
Don't get a - round much an - y more. Thought I'd vis - it the club.
Don't get a - round much an - y

14 $A\flat 6$ $E\flat m 7$ $A\flat 7$ $D\flat 6$ $D^\circ 7$
more.____ Dar - ling, I guess____ my

18 $A\flat Maj 7$ $A\flat 7$ $D\flat 6$ $D m 7(b 5)$ $G 7(b 9)$
mind's more at ease.____ But nev - er - the - less,____

22 $C m 7$ $B^\circ 7$ $E\flat 7$ N.C.
why stir up mem - o - ries?____ Been in - vit - ed on dates.

2

24 $A^b\text{Maj}7$ $B^b\text{m}7$ $B^\circ7$ A^b/C N.C.

Might have gone, but what for?__

26 A^b7 $G7$ G^b7 $F7$ N.C.

Aw - fl'y dif - 'rent with - out__

28 B^b7 E^b7 *To Coda*

you. Don't get a - round much an - y

30 A^b6 D^b E^b7 N.C. (Sax) *D.S. al Coda*

more.

♠ CODA

32 A^b $C7/G$ $F7$ N.C.

more. Aw - fl'y dif - 'rent with - out__

34 B^b7 E^b7 N.C.

you. Don't get a - round much an - y

36 A^b $C7/G$ $F7$ N.C. B^b7

more. Aw - fl'y dif - 'rent with - out__ you.

39 E^b7 A^b6 Fm D^b6 E^b7 A^b6

Don't get a - round much an - y more._____

Don't Get Around Much Anymore

M

(Keyboard)

D7

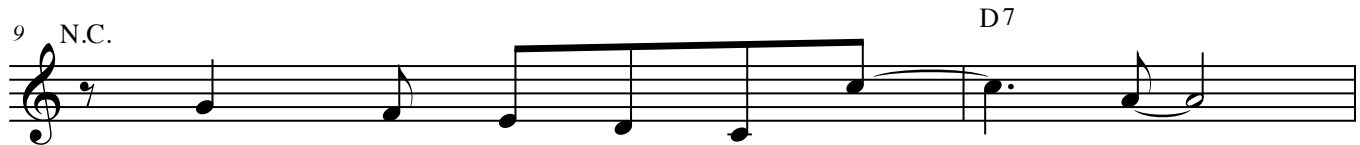
Keyboard



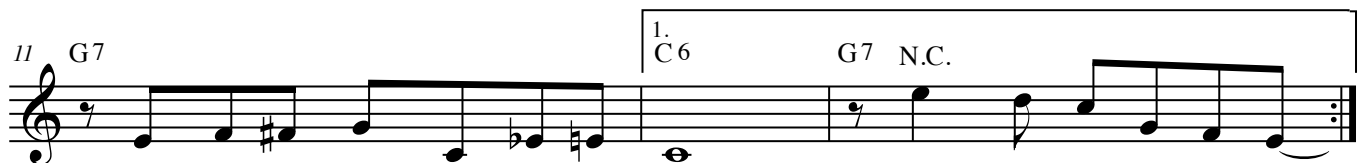
Missed the Sat - ur - day dance.



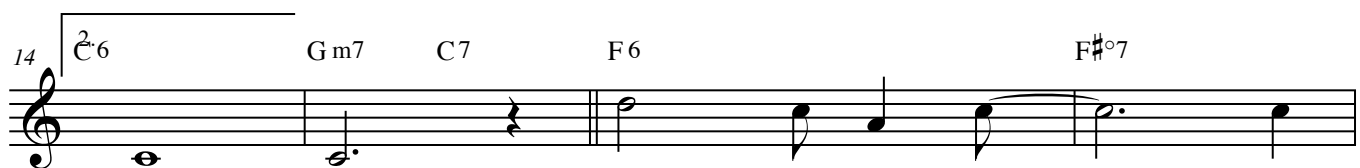
Heard they crowd - ed as the floor. _____
 Got as far as the door. _____



Could - n't bear it with - out _____ you.
 They'd have asked me a - bout _____ you.



Don't get a - round much an - y more. Thought I'd vis - it the club.
 Don't get a - round much an - y



more. _____ Dar - ling, I guess _____ my



mind's more at ease. _____ But nev - er - the - less, _____



why stir up mem - o - ries? _____ Been in - vit - ed on dates.

2

24 CMaj7 Dm7 D#°7 C/E N.C.

Might have gone, but what for? ____

26 C7 B7 Bb7 A7 N.C.

Aw - fl'y dif - 'rent with - out ____

28 D7 G7 *To Coda*

you. ____ Don't get a - round much an - y

30 C6 F G7 N.C. (Keyboard) *D.S. al Coda*

more.

32 C E7/B A7 N.C. **CODA**

more. Aw - fl'y dif - 'rent with - out ____

N.C.

34 D7 G7

you. ____ Don't get a - round much an - y

36 C E7/B A7 N.C. D7

more. Aw - fl'y dif - 'rent with - out ____ you.

39 G7 C6 Am F6 G7 C6

Don't get a - round much an - y more. ____

Come Fly With Me

F

(Sax)

Keyboard

F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7
 Come
 5 F Maj7 F 6 A m7 A^b7 G m7 C7
 fly with me, let's fly, let's fly a - way. If
 fly a - way, let's float down to Pe - ru. In
 9 F Maj7 F 6 C m7 F7 B^b Maj7 E^b7
 you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come
 Lla - ma - land, there's a one-man band, and he'll toot his flute for you. Come
 13 F Maj7 F 6 B^b7 A7 D7 G7 C7
 on and fly with me, let's fly a - way. Come
 fly with me let's take
 17 2. B^b7 C7sus4 F 6 B^b7 F 6
 off in the blue. Once I get you
 20 D^b Maj7 D^b6 G^b Maj7 E^b m7
 up there where the air is rar - i - tied,
 24 A^b7 D^b6 E^b m7 A^b7sus4
 we'll just glide star - ry - eyed. Once I get you
 28 D^b Maj7 D^b6 C Maj7 A m7
 up there, I'll be hold - ing you so near,

2

32 Dm11 G7 C7 N.C. C7

You may hear an - gels cheer 'cause we're to- geth - er.

36 FMaj7 F6 Am7 A^b7 Gm7 C7

Weath - er wise it's such a love - ly day. Just

40 FMaj7 F6 Cm7 F7 BbMaj7 Eb7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 FMaj7 F6 Bb7 Am7(b5) Eb7 D7 Am9#11 To Coda

per - fect for a fly - ing hon - ey moon, O yeah! Come

48 G7 Gm7 C7 F Am C9 (Sax) D.S. al Coda

fly with me. Pack up. Let's fly a - way.

52 Coda Gm7 Bbm7 Gm7

fly with me, come fly with me, come fly with me,

58 Gm7/C F F6 Bb7 Gm7 F#Maj7 F6

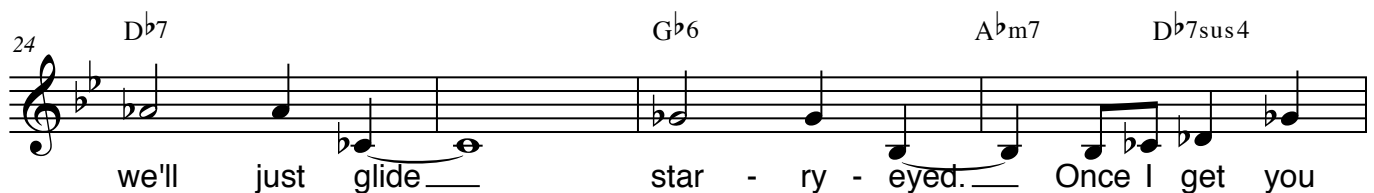
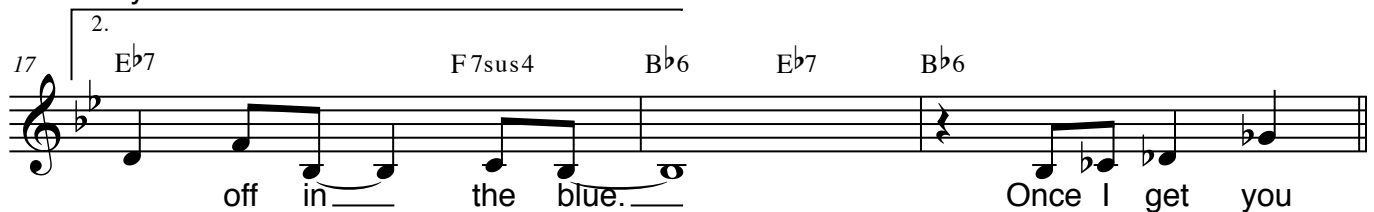
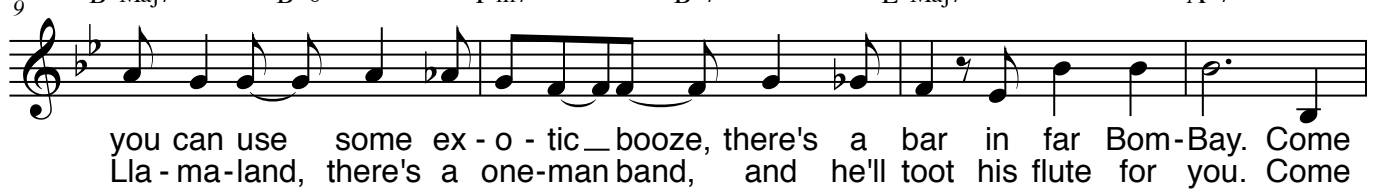
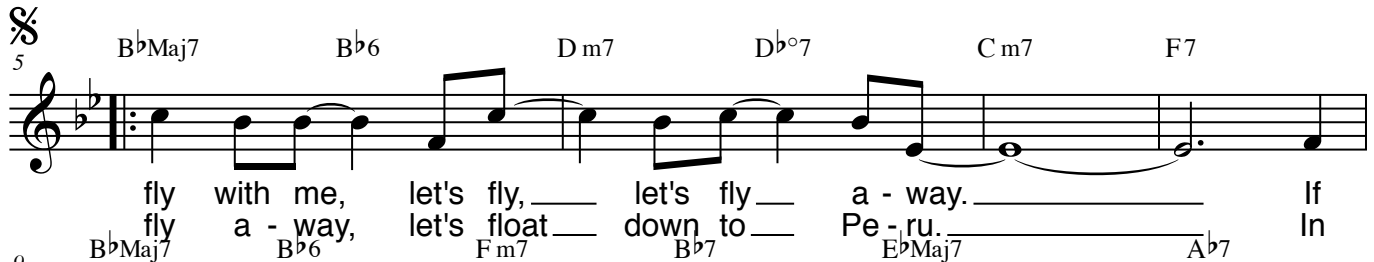
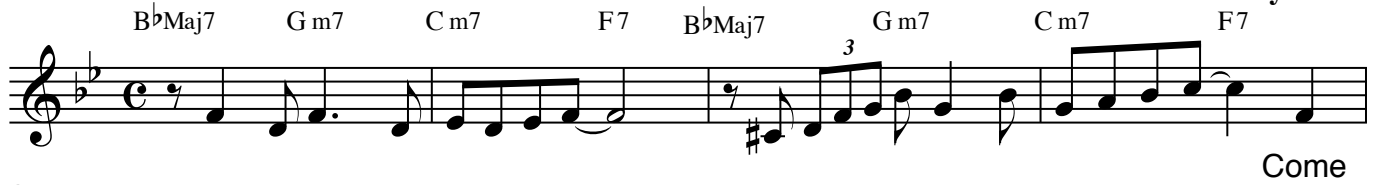
let's fly a - way

M

Come Fly With Me

(Keyboard)

Keyboard



2

32 Gm11 C7 F7 N.C. F7

You may hear _____ an - gels cheer 'cause _____ we're to- geth - er.

36 BbMaj7 Bb6 Dm7 Db7 Cm7 F7

Weath - er wise it's such _____ a love - ly day. _____ Just

40 BbMaj7 Bb6 Fm7 Bb7 EbMaj7 Ab7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 BbMaj7 Bb6 Eb7 Dm7(b5) Ab7 G7 Dm9#11 To Coda

per - fect for _____ a fly - ing hon - ey moon, O yeah! Come

48 C7 Cm7 F7 Bb Dm F9 D.S. al Coda

fly with me. _____ Pack up. _____ Let's fly _____ a - way. _____ (Keyboard)

52 Coda Cm7 Ebm7 Cm7

fly with me, _____ come fly with me, _____ come fly with me, _____

58 Cm7/F Bb Bb6 Eb7 Cm7 BMaj7 Bb6

_____ let's fly a - way _____

They Can't Take That Away From Me

F

Keyboard

(Sax) C m7/E \flat E $^{\circ}$ B \flat /F G7

3

C m9 F7 C m9 F7 N.C.

3

The way you wear your hat,

5

B \flat C m7 C \sharp° B \flat /D C \sharp° C m7 F7

the way you sip your tea, the mem-'ry of all that,

9

B \flat 6 B \flat 7 E \flat G7 C7 F7

no, no, they can't take that a-way from me. The way your smile just beams,

13

B \flat C m7 C \sharp° B \flat C \sharp° C m7 F7

the way you sing off key, the way you haunt my dreams,

17

B \flat 6 B \flat 7 E \flat F7 B \flat 6

no, no, they can't take that a - way from me. We may

2

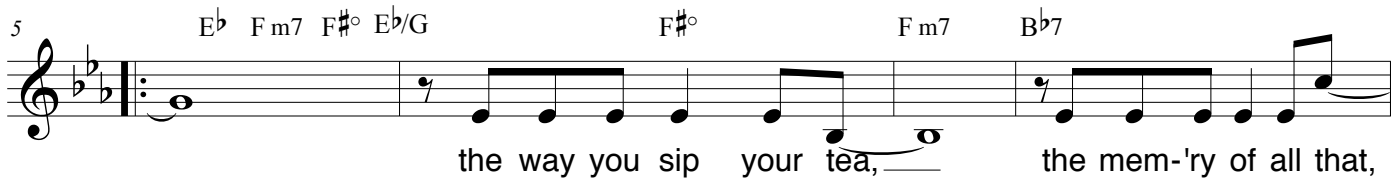
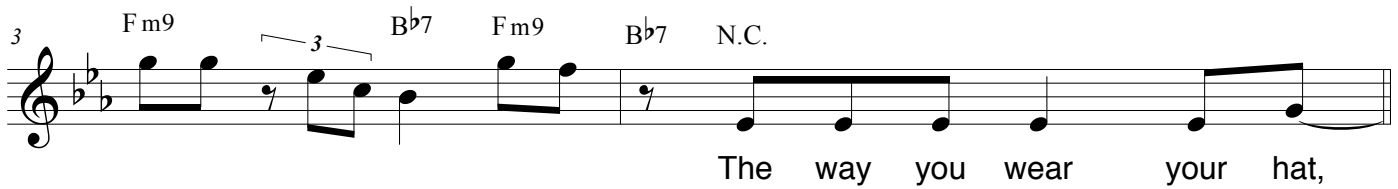
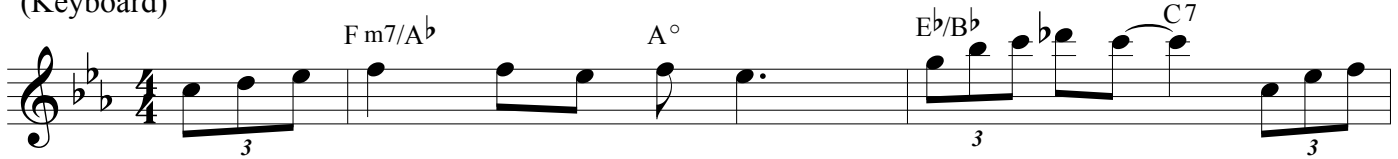
21 D m7 D m6 D m7 D m6 D m7 E m7 A 7

They Can't Take That Away From Me

M

Keyboard

(Keyboard)



2

21 G m7 G m6 G m7 G m6 G m7 A m7 D7
 nev - er, nev - er meet a - gain on that bump-y road to love. But I'll

25 G m7 G m6 G m7 C7 F7 F7(b5) Bb7 N.C.
 al-ways, al-ways keep the mem-'ry of The way you hold your knife,

29 Eb F m7 F#o Eb F#o F m7 Bb7
 the way we danced till three, the way you changed my life,

33 Eb6 Eb7 Ab G m7 Eb6 F m7(b5)
 — no, no, they can't take that a - way from me. No, they

37 Eb C m 1. (Keyboard) F m7 Bb6 Eb6 Bb7 N.C.
 can't take that a - way from me.

41 2. F m7 Eb C m F m7
 way, no, they can't take that a - way, no, they

44 Eb C m F m7 Bb7(b9) Eb6 F m7 Eb6
 can't take that a - way from me.

My Way

(Keyboard & Bass Only)

Keyboard

C C Maj7 E m7/B

And now the end is near, and so I
grets, I've had a few, but then a -
loved, I've laughed and cried, I've had my

5 E m7(b5)/B \flat A7 D m

face the fi - nal cur - tain. My friend, I'll say it
gain, too few to men - tion. I did what I had to
fill, my share of los - ing. And now, as tears sub -

8 D m(maj7) D m7 G7 C Maj7

clear, I'll state my case, of which I'm cer - tain. I've
do, and saw it through with - out ex - emp - tion. I
side, I find it all so a - mus - ing. To

(Add rhythm)

11 C Maj7 G m7 C7 F

lived a life that's full I trav - eled each and ev 'ry
planned each chart - ed course, each care - ful step a - long the
think I did all that, and may I say, not in a

14 F m C Maj7 A m7 D m7 G7

high - way, and more, much more than this, I did it
by - way, and more, much more than this, I did it
shy way, "Oh no, oh no, not me, I did it

17 1 F 6 C 2,3 F 6 C F Maj7/G

my way. Re - my way. For Yes, there were
my my way. what is a

21 C Maj7 G m7 C7 F Maj7

times, I'm sure you knew, when I bit off more than I could
man, what has he got? If not him - self, _____ then he has

24 F Maj7/E D m7 G7

chew, but through it all, when there was doubt, I ate it
naught. To say the things he tru - ly feels and not the

27 E m7 A m7 D m7

up words and spit it out. I faced it all and I stood
of one who kneels. The rec - ord shows I took the

30 G7 F 6 To Coda C D m7/G D.S. al Coda

tall blows, and did it my way. I've
and did it my _____

CODA
33 C D m7 G7

way. The rec - ord shows I took the blows and did it
rit.

36 F 6 C

my way.

VOCAL DUET

There Is A Tavern In The Town

Keyboard Intro

Keyboard

1 F C7 (F)There

5 F is a tav-ern in the town, and there my true love sits him

11 C7 F F7 B \flat down, sits him down and drinks his wine as mer-ry, as mer-ry as can be, and

17 C7 F C7 F F \sharp 7 nev - er nev - er thinks of me Fare thee

21 C7 F well, for I must leave thee, do not let this part-ing grieve thee and re -

25 C7 F B \flat F C7 mem - ber that the best of friends must part, must part. A -

29 F dieu, a - dieu kind friends, a - dieu. I can no long - er stay with

35 C7 F F7 B \flat you, can no long-er stay. I'll hang my harp on the weep-ing wil-low tree, and

41 C7 F (Keyboard) F may the world go well with thee.

Sax - 1st

B \flat F7 B \flat

45

45

B \flat F7 B \flat

Keyboard - 2nd

49

E \flat F7

49

E \flat F7

52

1. B \flat (Keyboard) B \flat 2.

(M) She

54

B \flat

left me for a man so dark, he was dark. Each Fri - day

59

F7 B \flat B \flat 7 E \flat

night they used to spark. Oh, how they would spark, and now my love, who was once so true to

65

F7 B \flat F7 B \flat B \circ 7

me, spends all her time up - on his knee, on his knee. Fare thee

70 F7 B \flat

well, for I must leave thee, do not let this part ingrieve thee and re -

Detailed description: This block contains the first line of music, measures 70 to 73. The key signature has two flats (Bb and Eb). The melody is written on a treble clef staff. Chords F7 and Bb are indicated above the staff. The lyrics are: 'well, for I must leave thee, do not let this part ingrieve thee and re -'.

74 F7 B \flat E \flat B \flat F7

mem - ber that the best of friends must part, must part. A -

Detailed description: This block contains the second line of music, measures 74 to 77. The melody continues on the treble clef staff. Chords F7, Bb, Eb, Bb, and F7 are indicated. The lyrics are: 'mem - ber that the best of friends must part, must part. A -'.

78 B \flat

dieu, a - dieu kind friends, a - dieu. I can no

Detailed description: This block contains the third line of music, measures 78 to 82. The melody continues on the treble clef staff. Chord Bb is indicated. The lyrics are: 'dieu, a - dieu kind friends, a - dieu. I can no'.

83 F7 B \flat B \flat 7 E \flat

long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low

Detailed description: This block contains the fourth line of music, measures 83 to 88. The melody continues on the treble clef staff. Chords F7, Bb, Bb7, and Eb are indicated. The lyrics are: 'long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low'.

89 F7 B \flat F7 B \flat B \flat 7 (Keyboard)

tree, and may the world go well with thee.

Detailed description: This block contains the fifth line of music, measures 89 to 93. The melody continues on the treble clef staff. Chords F7, Bb, F7, Bb, and Bb7 are indicated. A '(Keyboard)' annotation is present above the staff. The lyrics are: 'tree, and may the world go well with thee.'

94 E \flat (Sax)

Detailed description: This block contains the sixth line of music, measures 94 to 99. The melody continues on the treble clef staff. Chord Eb is indicated, with '(Sax)' written above it. The lyrics are blank.

100 B \flat 7 E \flat A \flat

Detailed description: This block contains the seventh line of music, measures 100 to 105. The melody continues on the treble clef staff. Chords Bb7, Eb, and Ab are indicated. The lyrics are blank.

106 B \flat 7 E \flat B \flat 7 E \flat

Detailed description: This block contains the eighth line of music, measures 106 to 110. The melody continues on the treble clef staff. Chords Bb7, Eb, Bb7, and Eb are indicated. The lyrics are blank.

Sugar Blues

Keyboard

4/4 time signature. The score consists of seven staves of music. Chords are indicated above the notes. Triplets are marked with a '3' and a bracket. The key signature has one sharp (F#).

Staff 1: N.C. C

Staff 2: 4 G7

Staff 3: 7 D m7 G7 C7 N.C.

Staff 4: 10 C G m7

Staff 5: 13 F A7 D m F6 F#° C/G E7 A7

Staff 6: 16 D7 G7 C E7 A7 D7 G7

Staff 7: 19 1. C G7 2. C F C N.C. C7

I Can't Give You Anything But Love

Keyboard

(Keyboard)

5

9

14

20

25

30

35

41

45

I can't give you an - y - thing but love, ba - by. That's the on - ly
thing I've plen - ty of, ba - by. Dream a - while, scheme a - while, we're sure to find
— hap - pi - ness, and I guess all the things you've al - ways pined for.
Gee, I'd like to see you look - ing swell, my lit - tle ba - by. Dia - mond brace - lets
Wool - worth does - n't sell, ba - by. Till that luck - y day you know darn
well, ba - by, I can't give you an - y thing but love
I can't give you an - y thing I can't give you an - y thing
I can't give you an - y thing but love.

Fly Me To The Moon

F

Keyboard

(Keyboard & Bass Only - Freely)

A^b Cm Fm9 Cm7 D^bmaj7 B^bm7 E^b7

Po-ets

6 A^b Fm A^b Fm A^b Fm E^b B^bm B^bm(maj7)

of-ten use man-y words to say a sim-ple thing. It takes thought and

11 B^bm7/A^b B^bm6 B^bm7/A^b E^b7 A^b D^b 3 D^o 3

time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A^b/E^b D^b 3 B^bm7 3 Cm C^o 3

play-ing; _____ for you I have writ-ten a song. _____ To be

18 B^bm7 3 E^b7 3 A^b Fm D^b6 3 B^bm7 3 C C7

sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm)

22 Fm7 B^bm7 3 E^b7

Fly me to the moon _____ and let me play a-mong the stars.

25 A^bMaj7 A^b7 D^bMaj7 Gm7(b5)

Let me see what spring-is like _____ on

28 C7(b9) Fm7 F7 B^bm7

Jup-i-ter and Mars. _____ In oth-er words, _____

2

31 $E\flat 7$ $A\flat \text{Maj} 7$ $C \text{m} 7$ $F 7$ $B\flat \text{m} 7$
 — hold my hand. — in oth - er words, —

35 $E\flat 7$ $A\flat \text{Maj} 7$ $G \text{m} 7(\flat 5)$ $C 7$
 — ba - by, kiss me. —

38 $F \text{m} 7$ $B\flat \text{m} 7$ $E\flat 7$
 Fill my heart with song — and let me sing for - ev - er more.

41 $A\flat \text{Maj} 7$ $A\flat 7$ $D\flat \text{Maj} 7$ $G \text{m} 7(\flat 5)$
 — You are all I long — for, all I

44 $C 7(\flat 9)$ $F \text{m} 7$ $F 7$ $B\flat \text{m} 7$
 wor - ship and a - dore. — in oth - er words, —

47 $E\flat 7$ $C \text{m} 7$ $F 7$
 — please be true. — In

50 $B\flat \text{m} 7$ $E\flat 7$ $A\flat 6$ $G \text{m} 7(\flat 5)$ $C 7$
 oth - er words, — I love you. —

54 $C \text{m} 7$ $F 7$ $B\flat \text{m} 7$ $/B\flat$ $/A\flat$ $G\flat/D\flat$ $E\flat 7$
 true. — In oth - er words, — I love

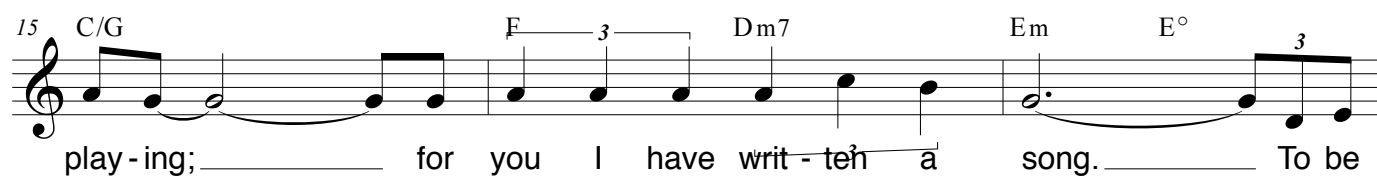
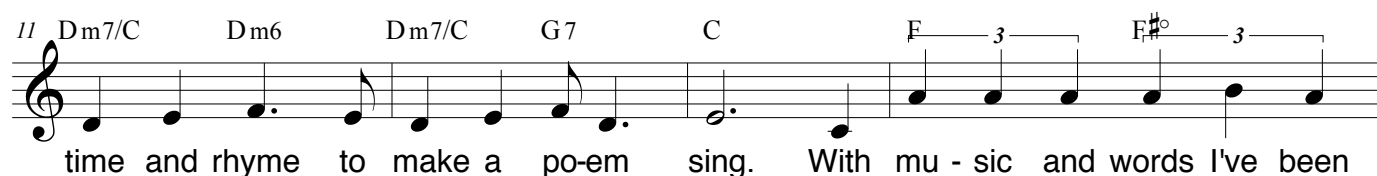
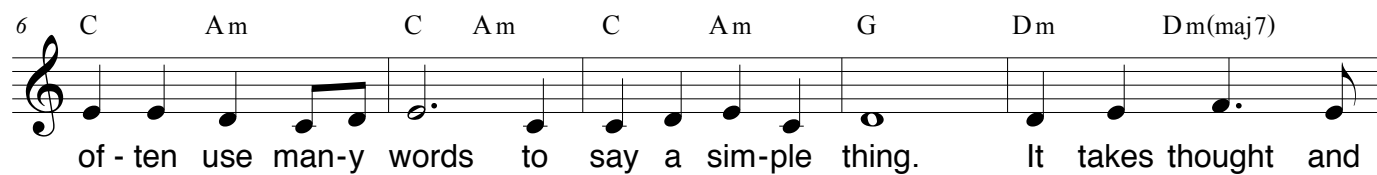
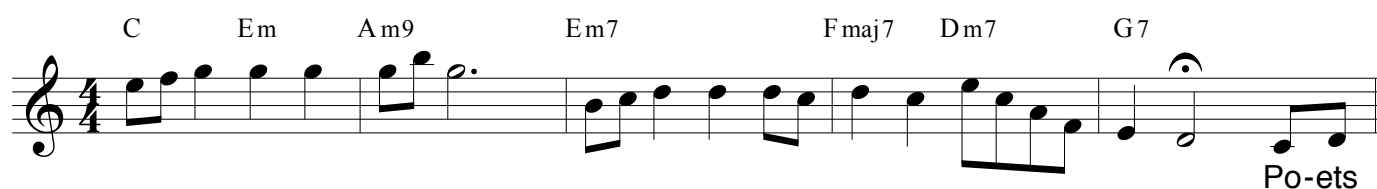
60 $A\flat$ $A \text{maj} 7$ $B\flat \text{m} 7$ $/E\flat$ $A\flat 6$
 you. —

Fly Me To The Moon

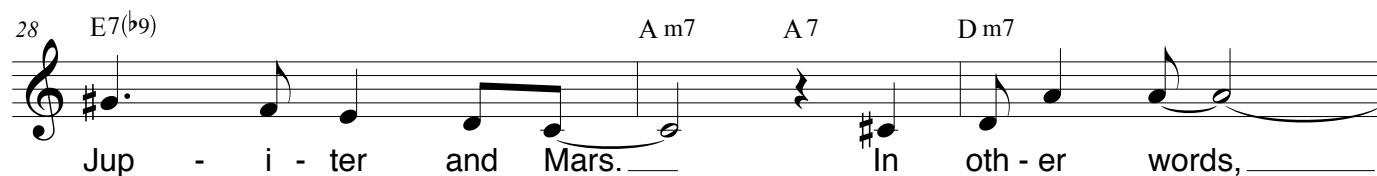
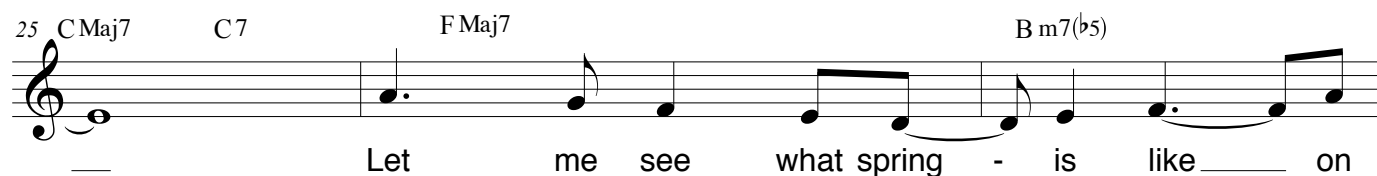
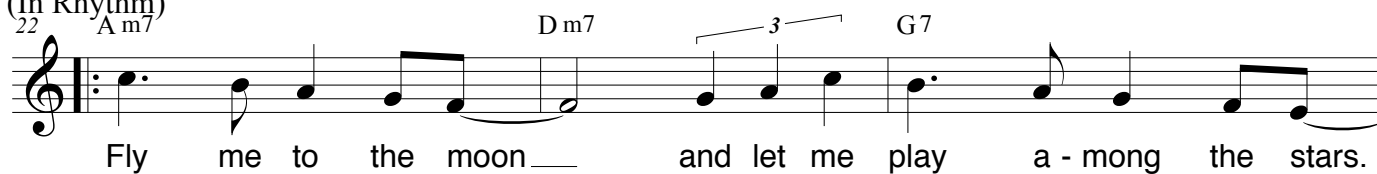
M

Keyboard

(Keyboard & Bass Only - Freely)



(In Rhythm)



2

31 G7 C Maj7 E m7 A7 D m7
 — hold my hand. — In oth - er words, —

35 G7 C Maj7 B m7(b5) E7
 — ba - by, kiss me. —

38 A m7 D m7 G7
 Fill my heart with song — and let me sing for - ev - er more.

41 C Maj7 C7 F Maj7 B m7(b5)
 — You are all I long — for, all I

44 E7(b9) A m7 A7 D m7
 wor - ship and a - dore. — In oth - er words, —

47 G7
 — please be true. — In

50 D m7 G7 C 6 B m7(b5) E7
 oth - er words, — I love you.

54 2. E m7 A7 D m7 /D /C B^b/F G7
 true. — In oth - er words, — I love

60 C C[#] maj7 D m7 /G C 6
 you. —

All Or Nothing At All

F

Latin Beat

Keyboard

(Sax)

Fm/A^b Cm/G E^bm/G^b B^b7/F C7

5 Fm A^baug Fm7 Fm6 Fm Fm7

All _____ or noth-ing at all! _____ Half a love nev-er ap-

11 G^b7 G^b6 G^baug G^b7 E^bm E^bm6 B^bm

pealed to me. _____ If your heart nev-er could yield to me, _____

16 E^b7 E^b7(b5) E^b7 A^bmaj7 A^b6 Gm7 C7

_____ then I'd rath - er have noth-ing at all.

21 Fm A^baug Fm7 Fm6 Fm Fm7

All _____ or noth-ing at all. _____ If it's love, there is no

27 G^b7 G^b6 G^baug G^b7 E^bm E^bm6 B^bm

in be-tween. _____ Why be-gin, then cry for some-thing that might have been.

32 E^b7 E^b7(b5) E^b7 A^bmaj7 B7

_____ No, I'd rath-er have noth-ing at all. _____ But

37 E E^{aug} 3 E⁶ 3 E^{aug} 3 E E^{aug} E⁶ B7

please, don't bring your lips so close to my cheek. Don't

41 E E^{aug} E⁶ A F^{#m7} 3 B7 G^{#m6} B7

smile or I'll be lost be-yond re - call. The

45 G^{b7} 3 B7 G^{b7} 3 B7 3 G^{b7} G^{b7}/E E^{b7} A^{b7}/E^b

kiss in your eyes, the touch of your hand makes me weak, and my

49 D^{b7} B^{b7} A^{b7} E^{b7} C7

heart may go diz - zy and fall. And if I

53 Fm A^{b7} 3 Fm7 Fm6 Fm

fell un - der the spell of your call, I would

58 Fm7 3 G^{b7} G^{b6} G^{b7} E^{b7} E^{b6} 3

be caught in the un - der-tow. So, you see, I've got to say

63 B^{b7} D^{b7} Fm Fm7/E^b D^{b6} 3 1. A^b Gm7 C7

no, no. All or noth-ing at all.

69 2. A^b (Sax) B B^b A A^b

all.

Latin Beat

All Or Nothing At All

M

Keyboard

(Keyboard)

Am/C Em/B Gm/B \flat D7/A E7

Am C aug Am7 Am6 Am Am7

All _____ or noth-ing at all! _____ Half a love nev-er ap-

B \flat 7 B \flat 6 B \flat aug B \flat 7 Gm Gm6 Dm

pealed to me. _____ If your heart nev - er could yield to me, _____

G7 G7(\flat 5) G7 Cmaj7 C6 Bm7 E7

_____ then I'd rath - er have noth - ing at all.

Am C aug Am7 Am6 Am Am7

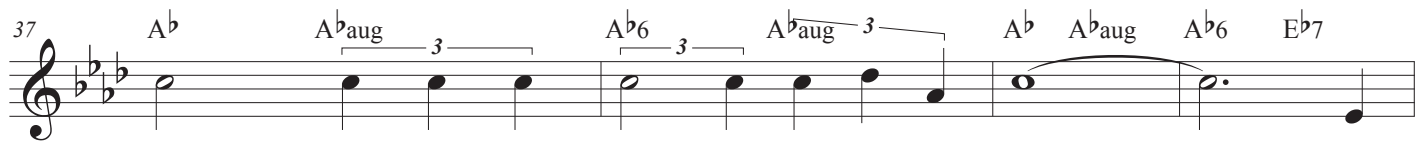
All _____ or noth-ing at all. _____ If it's love, there is no

B \flat 7 B \flat 6 B \flat aug B \flat 7 Gm Gm6 Dm

in be-tween. _____ Why be-gin, then cry for some-thing that might have been.

G7 G7(\flat 5) G7 Cmaj7 E \flat 7

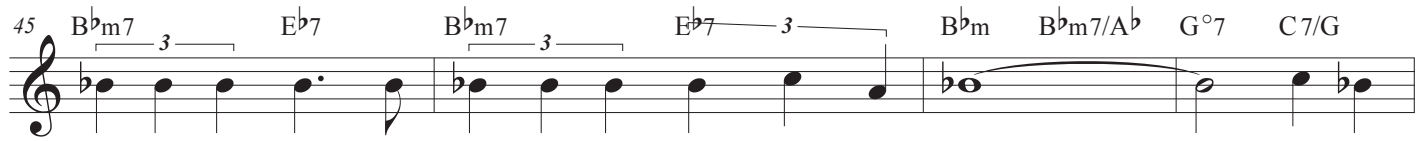
_____ No, I'd rath - er have noth-ing at all. _____ But



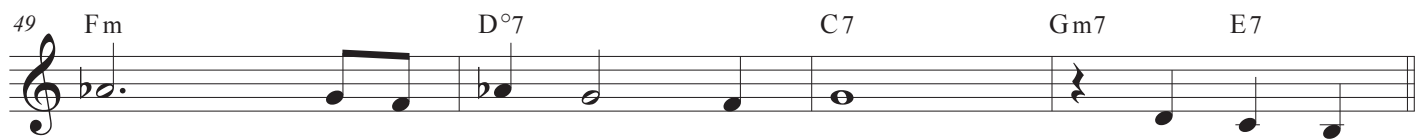
please, don't bring your lips so close to my cheek. _____ Don't



smile or I'll be lost be-yond re - call. _____ The



kiss in your eyes, the touch of your hand makes me weak, _____ and my



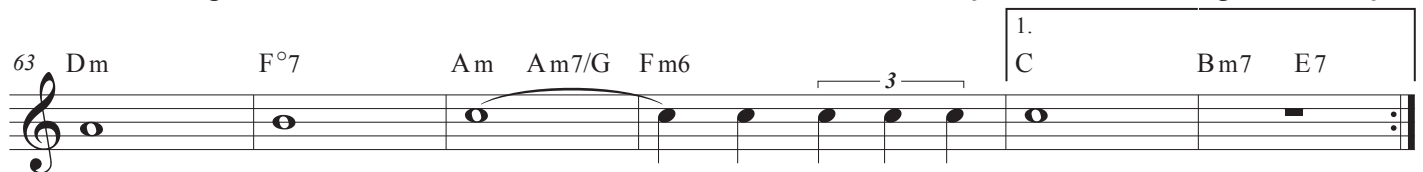
heart may go diz - zy and fall. And if I



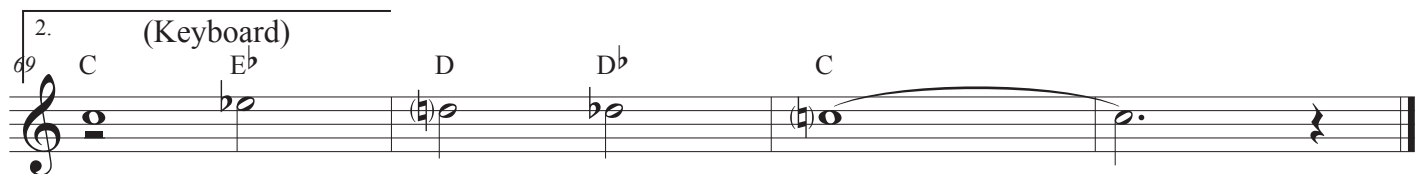
fell un - der the spell of your call, _____ I would



be caught in the un - der-tow. _____ So, you see, I've got to say



no, no. All _____ or noth-ing at all.



all.

Chattanooga Choo Choo

F

Keyboard

Bass Intro

(Train Whistle)
(F6 F6)(Train Whistle)
(F6 F6)

5 F

9 G m7 C7 F 1. C7 2. F7

14 B^b F7 B^b B^b F7 B^b B[°]

18 E^b E[°] B^b/F G7 1. C7(b9) G^b7 F7

22 2. C7(b9) B^b° F7 B^b C7 F N.C. (Bass)

28 F G m7

33 C7 F C7 F F7/E^b

38 B^b/D B[°]/D^b F/C D m G m C7

42 F N.C.

(Bass)

46 F/C D m G m C7 F C C7

50 F

(Bass)

54 F

Par-don me, boy, _____ is that the Chat-a-noo-ga Choo Choo? _____
I can af-ford _____ to board the Chat-a-noo-ga Choo Choo. _____

57 G m7 C7

_____ Track twen-ty nine, _____ boy, you can give me a shine.
_____ I _____ got my fare _____ and just a tri-fle to spare.

60 F 1. C7 2. F F7

63 B \flat F7

Penn-syl-van-ia sta-tion 'bout a quar-ter to four,
When you hear the whis-tle blow-in' eight to the bar,

65 F7 B \flat B $^{\circ}$

read a mag-a-zine and then you're in Bal-ti-more.
then you'll know that Tenn-e-see is not ver-y far. _____

67 E^b E° B^b/F $G7$

Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.

69 1. $C7(b9)$ $F6$

to have your ham and eggs in Car o li - na

71 2. $C7(b9)$ $F7$ G^b7 $F7$ B^b

Woo! Woo! Chat - a - noo - ga, there you are!—

73 F N.C. F F

(Bass)

78 $Gm7$ $C7$ F $C7$

83 F $F7/E^b$ B^b/D B°/D^b F/C Dm

88 Gm $C7$ F N.C. F/C Dm Gm $C7$

Bass Solo as in Meas 73,74

93 F $B^b m$ Gm $C7$ F

Chattanooga Choo Choo

M Keyboard
(Train Whistle)

Bass Intro

(Train Whistle)
(Bb6 Bb6)

(Bb6 Bb6)

The musical score is written for a bass instrument and a keyboard. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a 'Bass Intro' section, followed by a 'Keyboard' section. The keyboard part includes a 'Train Whistle' effect. The score is divided into measures, with measure numbers 5, 9, 14, 18, 22, 28, 33, and 38 marked. Chord symbols are provided for many measures, including Bb6, Cm7, F7, Bb, Eb, Bb7, E°, A°, Eb/Bb, C7, F7(b9), B7, Bb7, Eb°, Bb7Eb, F7, Bb, N.C., Bb, Cm7, F7, Bb, Bb7/Ab, Eb/G, E°/Gb, Bb/F, Gm, Cm, and F7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like 'N.C.' (No Chords).

5 B \flat

9 Cm7 F7 B \flat 1. F7 2. B \flat 7

14 E \flat B \flat 7 E \flat E \flat B \flat 7 E \flat E \circ

18 A \flat A \circ E \flat /B \flat C7 1. F7(b9) B7 B \flat 7

22 2. F7(b9) E \flat \circ B \flat 7 E \flat F7 B \flat N.C. (Bass)

28 B \flat Cm7

33 F7 B \flat F7 B \flat B \flat 7/A \flat

38 E \flat /G E \circ /G \flat B \flat /F Gm Cm F7

42 B.N.C.

(Bass)

46 B^b/F G m C m F7 B^b F F7

50 B^b

(Bass)

54 B^b

Par-don me, boy, _____ is that the Chat - a - noo - ga Choo Choo? _____
 I can af - ford _____ to board the Chat - a - noo - ga Choo Choo. _____

57 C m7 F7

_____ Track twen - ty nine, _____ boy, you can give me a shine.
 _____ I _____ got my fare _____ and just a tri - fle to spare.

60 B^b 1. F7 2. B^b B^b7

63 E^b B^b7 You'll E^b leave the

Penn - syl - van - ia sta - tion 'bout a quar - ter to four,
 When you hear the whis - tle blow - in' eight to the bar,

65 B^b7 E^b E^o

read a mag - a - zine and then you're in Bal - ti - more.
 then you'll know that Tenn - e - see is not ver - y far. _____



Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.



to have your ham and eggs in Car o li - na



Woo! Woo! Chat - a - noo - ga, there you are!_

