

Set CDM

Last revised: 2020.07.22

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CDM03-K16-Perfidia(KVF).2016.12.31.pdf
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CDM04-AA16-Brazil(KVF).2016.07.30.pdf
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CDM05-M10-Que Sera, Sera(KVF).2018.11.01.pdf
CDM05-M10-Que Sera, Sera(KVM).2018.11.01.pdf
CDM06-D03-Besame Mucho(KVF).2014.02.15.pdf
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CDM12-U10-Manana(KVF).2016.09.18.pdf
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CDM13-A16-Begin The Beguine(KVF).2019.03.11.pdf
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CDM15-C03-Girl From Ipanema(KVF).2020.07.22.pdf
CDM15-C03-Girl From Ipanema(KVM).2020.07.22.pdf
CDM16-R16-Lady Of Spain(K).2014.01.28.pdf
CDM17-EE16-Tequila(K).2018.01.15.pdf

Perdido

Keyboard

(Keyboard & Bass)

Measures 1-4 of the piece. The key signature is B-flat major (two flats). The time signature is 4/4. The first staff (treble clef) contains whole notes with accidentals, tied across measures. Above the first staff, the chords F7 and Bb are indicated. The second staff (bass clef) contains eighth and quarter notes.

Measures 5-8. Measure 5 continues the first staff with tied whole notes (F7) and the bass staff with eighth notes. Measure 6 has a whole rest in the first staff (Bb) and eighth notes in the bass staff. Measure 7 has a whole note in the first staff (G7) and eighth notes in the bass staff. Measure 8 has a whole note in the first staff (G7) and a whole rest in the bass staff. The label "(Sax)" is placed at the end of measure 8.

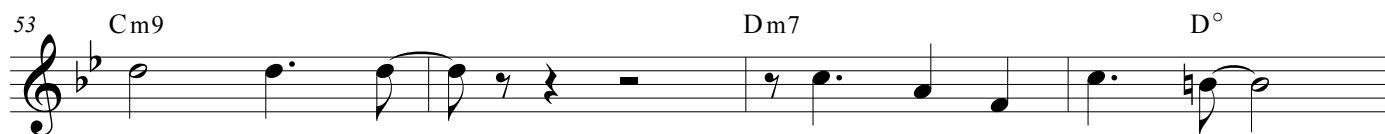
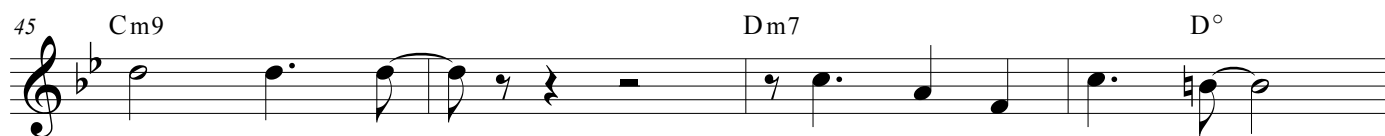
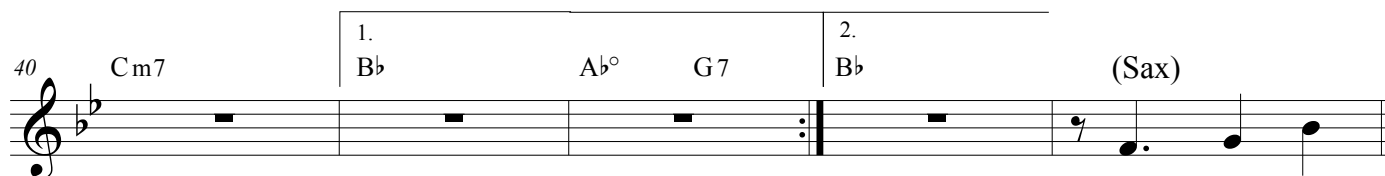
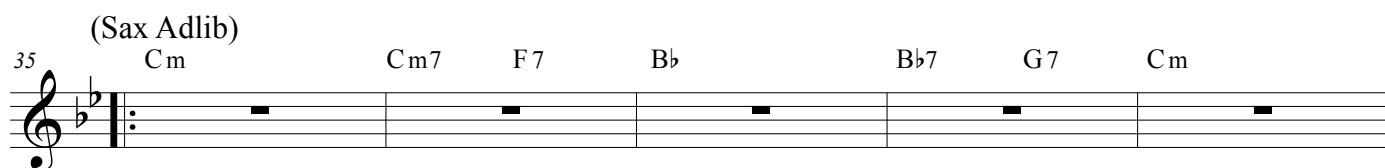
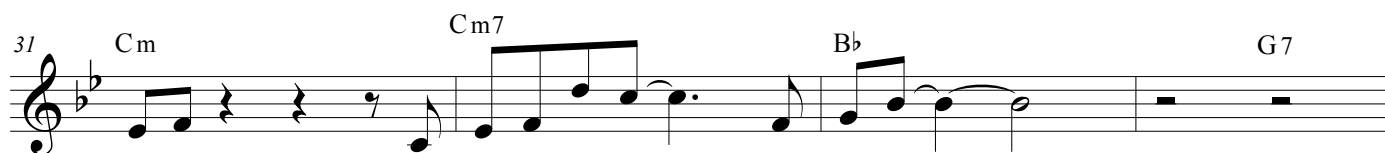
Measures 9-11. Measure 9 starts with a repeat sign and contains eighth notes (Cm). Measure 10 contains eighth notes (Cm7). Measure 11 contains eighth notes (F7). Measure 12 contains eighth notes (Bb).

Measures 12-14. Measure 12 contains eighth notes (Bb7). Measure 13 contains eighth notes (G7). Measure 14 contains eighth notes (Cm). Measure 15 contains eighth notes (Cm7).

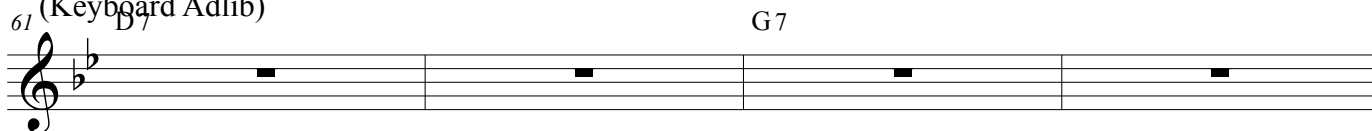
Measures 15-18. Measure 15 starts a first ending (1.) with eighth notes (Bb). Measure 16 has a whole rest (Ab°). Measure 17 has a whole note (G7). Measure 18 starts a second ending (2.) with eighth notes (Bb). Measure 19 has a whole rest.

Measures 19-22. Measure 19 contains a whole note (D7). Measure 20 contains eighth notes (G7). Measure 21 contains eighth notes (G7). Measure 22 contains eighth notes (G7). A triplet of eighth notes is marked over measures 20-22.

Measures 23-25. Measure 23 contains a whole note (C7). Measure 24 contains eighth notes (C7). Measure 25 contains eighth notes (F7). A triplet of eighth notes is marked over measures 23-25.

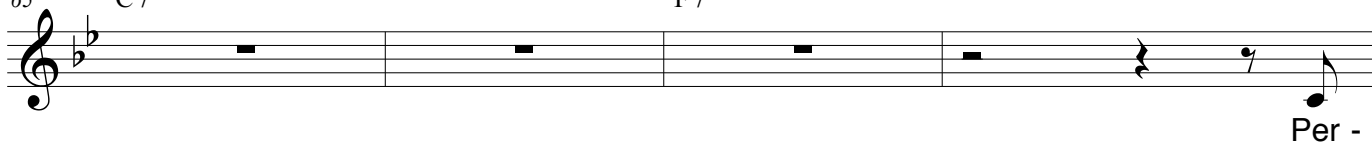


61 (Keyboard Adlib)



65 C7

F7



69 Cm

Cm7

F7

Bb

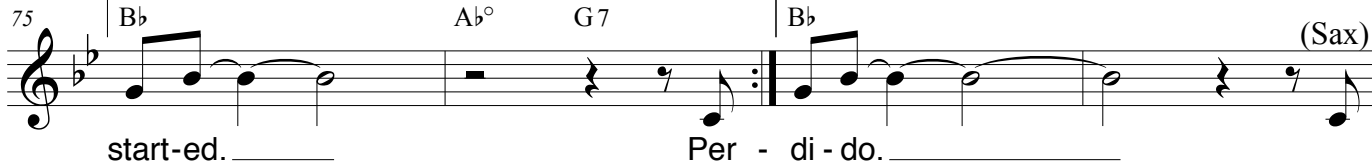


72 Bb7

G7

Cm

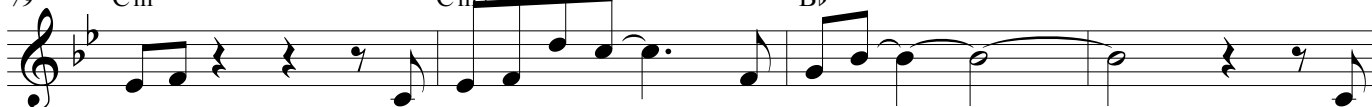
Cm7



79 Cm

Cm7

Bb



83 Cm

Cm7

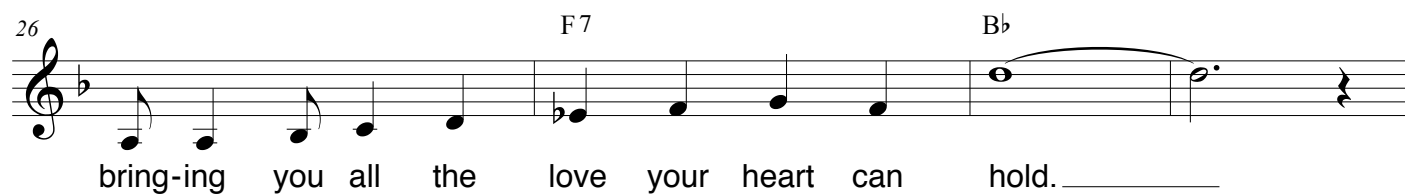
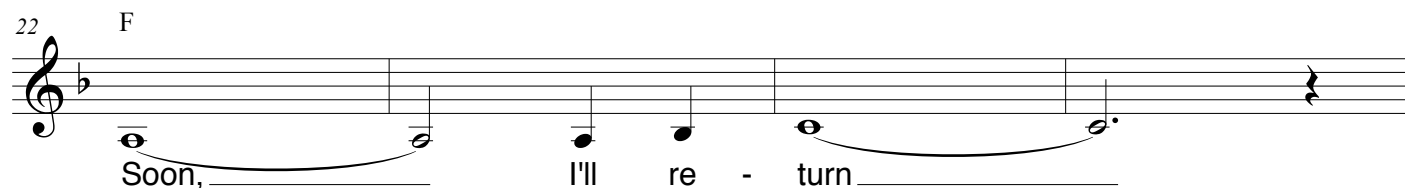
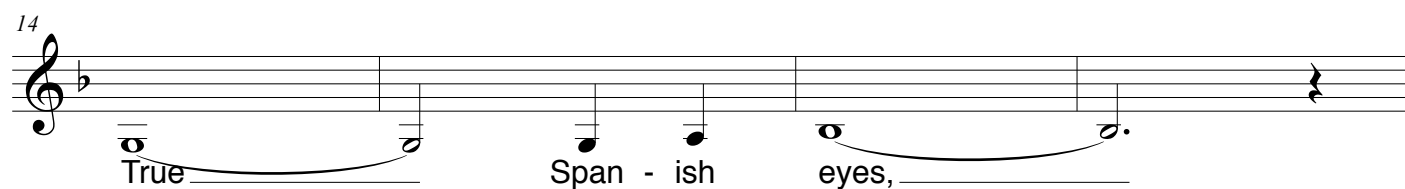
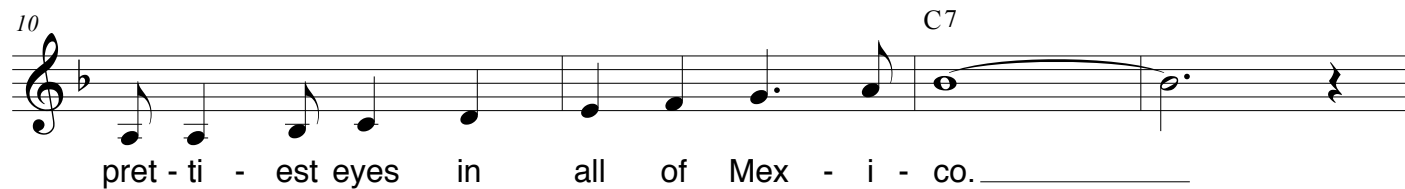
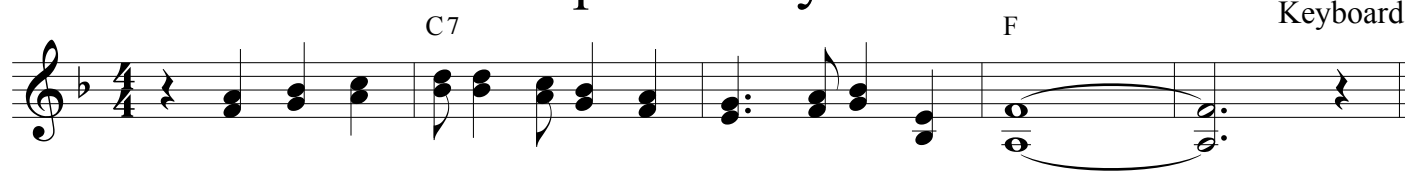
Bb



MALE VOCAL

Spanish Eyes

Keyboard



38 G

Blue Span - ish eyes,

42 D7

tear-drops are fall - ing from your Span - ish eyes.

46

Please, please don't cry.

50 Em D7

This is just a - di - os and not good - bye.

54 G

Soon, I'll return

58 G7 C

bring-ing you all the love your heart can hold.

62 Cm Cm6 G

Please say, "Si Si." Say

66 Am7 D7 Em

you and your Span - ish eyes will wait for me. Say

70 Am7 D7 G

you your Span - ish eyes will wait for me.

LATIN

Perfidia

F

(Keyboard)

Keyboard

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: E^b, Cm7, Fm7, B^b9, E^b, Cm7, Fm7, B^b9. The word "To" appears at the end of the first line.

Second system of musical notation (measures 5-8). The melody continues in the right hand. Chords are indicated: E^b, Cm, Fm, B^b7, E^b, Cm. A triplet of eighth notes is marked with a "3" over it. The word "you," appears below the first measure.

you, _____ my heart cries out "Per - fid - i - a," _____
 eyes _____ are ech - o - ing "Per - fid - i - a," _____

Third system of musical notation (measures 9-12). The melody continues in the right hand. Chords are indicated: Fm, B^b7, E^b, Cm, Fm7, A^b7. Triplet markings are present over measures 10 and 11.

_____ for I found you, the love of my life, in some-bod - y el - se's
 _____ for-get - ful of our prom-ise of love, you're shar - ing an-oth - er's

Fourth system of musical notation (measures 13-14). The melody continues in the right hand. Chords are indicated: G7, B^b7, G7. The word "arms." appears below the first measure. A repeat sign is present at the end of the system.

arms. _____ Your charms. _____ With a

Fifth system of musical notation (measures 15-16). The melody continues in the right hand. Chords are indicated: Fm6. The words "sad la - ment my dreams have fad - ed like a bro-ken mel - o -" appear below the staff.

Sixth system of musical notation (measures 17-18). The melody continues in the right hand. Chords are indicated: G7, Fm6. The words "dy, _____ While the gods of love look down and laugh at" appear below the staff.

Seventh system of musical notation (measures 19-20). The melody continues in the right hand. Chords are indicated: G, B^b7. The words "what ro - man - tic fools we mor - tals be. _____ And" appear below the staff.

LATIN

Perfidia

M

Keyboard

(Keyboard)

B \flat Gm7 Cm7 F9 B \flat Gm7 Cm7 F9

5 B \flat Gm Cm F7 B \flat 3 Gm

you, _____
eyes _____

my heart cries out "Per - fid - i - a," _____
are ech - o - ing "Per - fid - i - a," _____

8 Cm F7 B \flat 3 Gm Cm7 3 E \flat 7

— for I found you, the love of my life, in some-bod - y el - se's
— for-get - ful of our prom-ise of love, you're shar - ing an-oth - er's

11 1 D7 F7 2 D7

arms. _____

Your charms. _____

With a

15 Cm6

sad la - ment my dreams have fad - ed like a bro-ken mel - o -

17 D7 Cm6

dy, _____

While the gods of love look down and laugh at

20 D F7

what ro - man - tic fools we mor - tals be. _____

And

23 $B\flat$ Gm Cm $F7$ $B\flat$ Gm

now, _____ I know my love was not for you, _____

26 Cm $F7$ $B\flat$ Gm

_____ and so I'll take it back with a sigh, per -

28 $Cm7$ $F7$ $B\flat$ $Cm7$ $F7$ $B\flat$ $Cm7$ $F7$

fi - di - a's one good - bye. _____

To Coda Φ **(Keyboard)**
D.S. al Coda

Φ **Coda** **(Keyboard)**

31 $B\flat$ $Gm7$ $Cm7$ $F9$

bye. _____

33 $Cm7$ $F7$ $B\flat$

Brazil

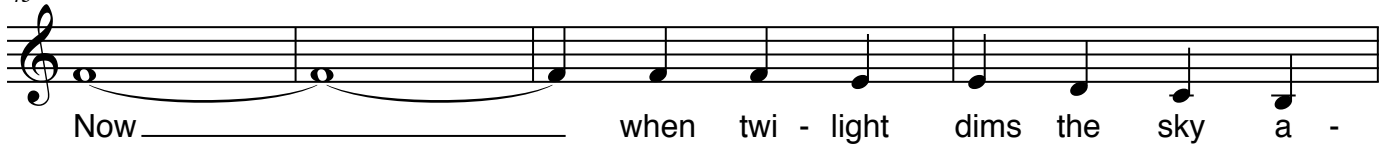
F

Keyboard

(Sax)

C 6 D m 6 G 7
 5 C 6 D m 6 G 7
 9 C 6 Bra -
 zil, _____ where hearts were en - ter - tain - ing
 13 D m 7
 June, _____ we stood be - neath an am - ber
 17 G 7
 moon _____ and soft - ly mur - mured, "Some - day
 21 C 6 D m 7 G 7 C Maj 7 C 7 B 7 B b 7
 soon." _____ We kissed _____ and clung to - geth - er.
 27 A 7(b 9)
 Then, _____ to - mor - row was an - oth - er
 31
 day. _____ The morn - ing found me miles a -
 35
 way _____ with still a mil - lion things to
 39 D m 7
 say. _____

43 F m6



47 C Maj7

Eb°7



51 D m7

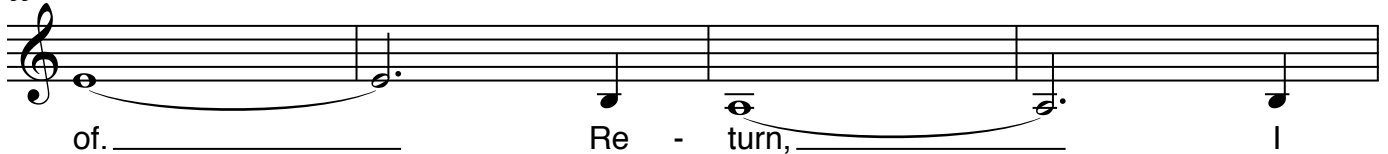
G7



55 C 6

D m7

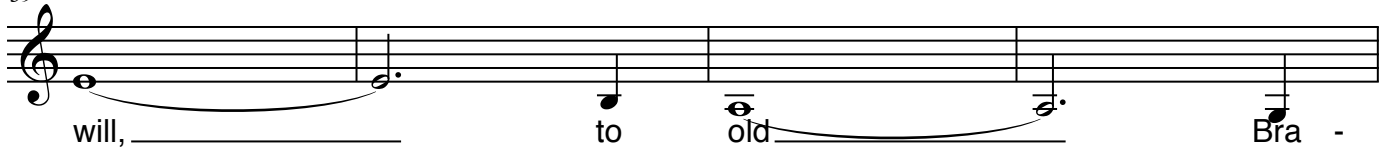
G7



59 C 6

D m7

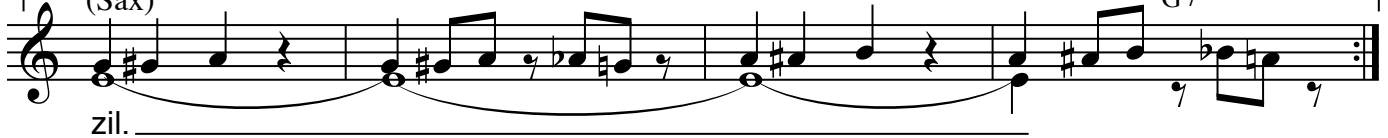
G7



63 1 C 6 (Sax)

D m6

G7



67 2 C 6 (Sax)

D m6

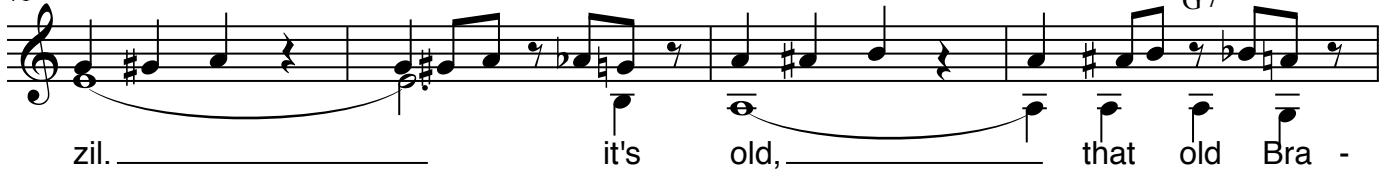
G7



71 C 6

D m6

G7



75 C 6

D m6

G7

C



Brazil

M

Keyboard

(Keyboard)

F 6 G m6 C7
 5 F 6 G m6 C7
 9 F 6 Bra -
 zil, _____ where hearts were en - ter - tain - ing
 13 G m7
 June, _____ we stood be - neath an am - ber
 17 C7
 moon _____ and soft - ly mur - mured, "Some - day
 21 F 6 G m7 C7 FMaj7 F7 E7 Eb7
 soon." _____ We kissed _____ and clung to - geth - er.
 27 D7(b9)
 Then, _____ to - mor - row was an - oth - er
 31
 day. _____ The morn - ing found me miles a -
 35
 way _____ with still a mil - lion things to
 39 G m7
 say. _____

43 B \flat m6

Now _____ when twi - light dims the sky a -

47 F Maj7 A \flat 7

bove, _____ re - call - ing thrills of our

51 G m7 C7

love, _____ there's one thng _____ I'm cer - tain

55 F 6 G m7 C7

of. _____ Re - turn, _____ I

59 F 6 G m7 C7

will, _____ to old _____ Bra -

63 1 F 6 (Keyboard) G m6 C7

zil. _____

67 2 F 6 (Keyboard) G m6 C7

zil. _____ that old _____ Bra -

71 F 6 G m6 C7

zil. _____ it's old, _____ that old Bra -

75 F 6 G m6 C7 F

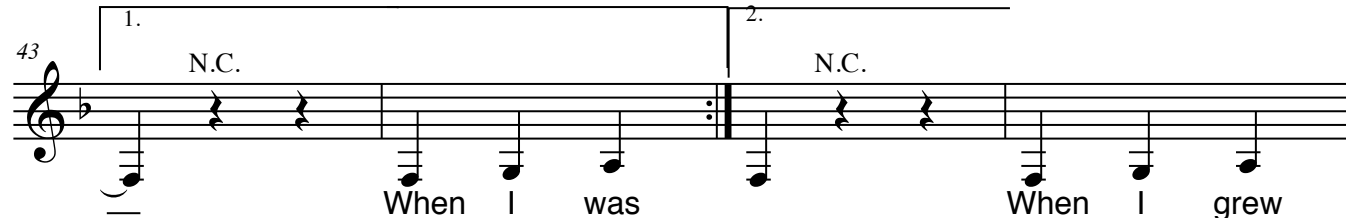
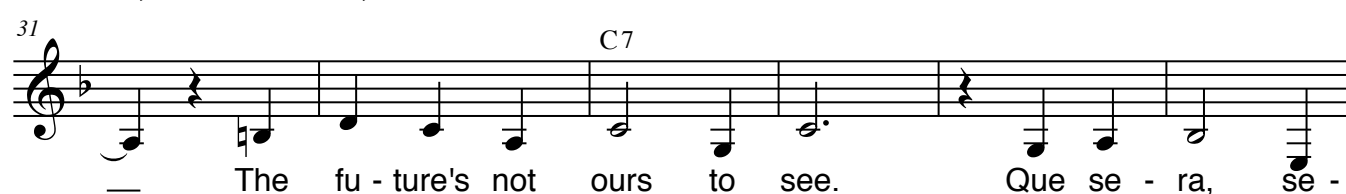
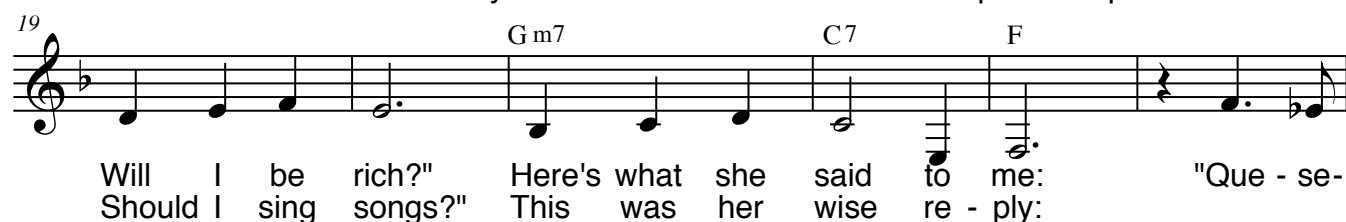
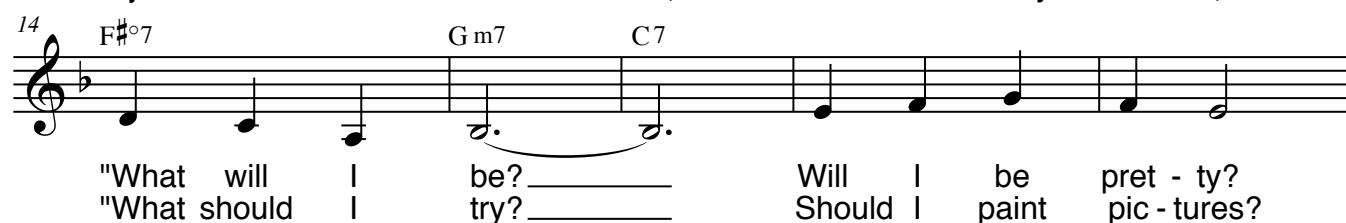
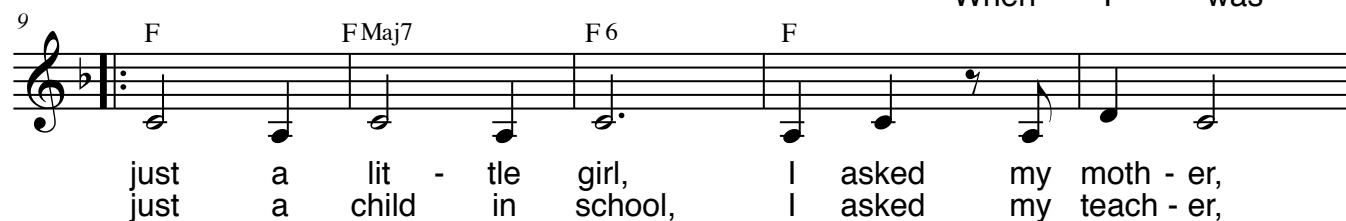
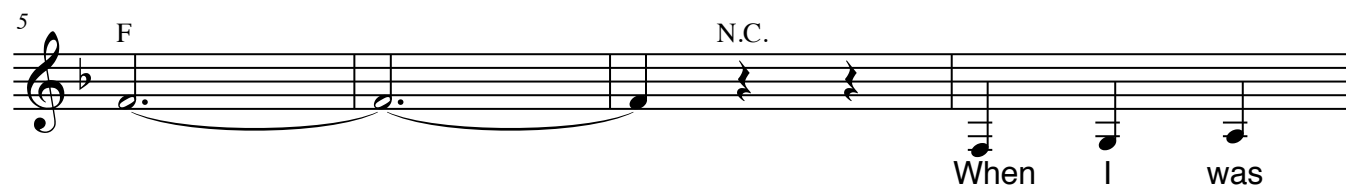
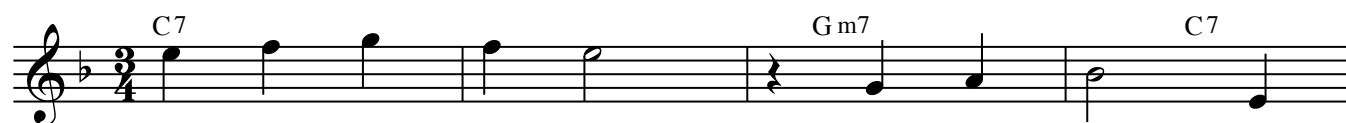
zil. _____

Que Sera, Sera

F

(Sax)

Keyboard



2

47 F FMaj7 F6 F

up and fell in love, I asked my sweet-heart,
child - ren of my own, they ask their moth - er,

52 F#°7 Gm7 C7

"What lies a - head? _____ Will we have rain - bows
"What will I be? _____ Will I be pret - ty?

57 Gm7 C7 F

day af - ter day?" Here's what my sweet - heart said: "Que se -
Will I be rich?" I tell them ten - der - ly:

63 Bb F

ra, se - ra, _____ What - ev - er will be will

68 C7

be. _____ The fu - ture's not ours to see.

73 F Gm7

Que se - ra, se - ra. _____ What will

78 C7 F N.C.

be will be! _____ Now I have

83 2. Gm C7 F Gm/F F

Que se - ra, se - ra! _____

Que Sera, Sera

M

Keyboard

(Sax) F7 Cm7 F7

5 B \flat N.C.

9 B \flat B \flat Maj7 B \flat 6 B \flat When I was

just a lit - tle in girl, I asked my moth - er,
just a child in school, I asked my teach - er,

14 B \flat 7 Cm7 F7

"What will I be? _____ Will I be pret - ty?
"What should I try? _____ Should I paint pic - tures?

19 Cm7 F7 B \flat

Will I be rich?" Here's what she said to me: "Que - se -
Should I sing songs?" This was her wise re - ply:

25 E \flat B \flat

ra, se - ra, _____ What - ev - er will be will be. _____

31 F7

— The fu - ture's not ours to see. Que se - ra, se -

37 B \flat Cm7 F7 B \flat

ra. _____ What will be will be!" _____

43 1. N.C. 2. N.C.

— When I was When I grew

2

47 B^b $B^b\text{Maj}7$ B^b6 B^b

up and fell in love, I asked my sweet-heart,
child - ren of my own, they ask their moth - er,

52 $B^{\circ}7$ $Cm7$ $F7$

"What lies a - head? _____ Will we have rain - bows
"What will I be? _____ Will I be pret - ty?

57 $Cm7$ $F7$ B^b

day af - ter day?" Here's what my sweet - heart said: "Que se -
Will I be rich?" I tell them ten - der - ly:

63 E^b B^b

ra, se - ra, _____ What - ev - er will be will

68 $F7$

be. _____ The fu - ture's not ours to see.

73 B^b $Cm7$

Que se - ra, se - ra. _____ What will

78 $F7$ B^b 1. N.C.

be will be!" _____ Now I have

83 2Cm $F7$ B^b Cm/B^b B^b

Que se - ra, se - ra! _____

Besame Mucho

F

Keyboard

(Sax)

A m D m A m E7

5 A m E7 A m E7

9 A m6 D m6

Bes - a - me, bes - a - me mu - cho.

12 A7(b9) D m6 E7(b9)

Each time I cling to your kiss I hear mu - sic di -
Co - mo si fuer - a esta noch - e la ul - ti - ma

15 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

vine. Bes - a - me, bes - a me
vez.

19 D m6 A m A m/G

mu - cho. Hold me, my dar - ling, and
Que ten - go mied - do per -

22 F7 E7 A m6

say der - te, you'll al - ways be mine.
der - te, per - der - te des - pues.

25 D m6 A m6

This joy is some - thing new, my arms en - fold - ing you,
 Quier - o ten - er - te muy cer - ca mir - ar - me tus

27 E7 A m6 A7(b9) D m6

nev - er knew this thrill be - fore. Who ev - er thought I'd be
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 A m6 B7 F7 E7

hold - ing you close to me, whis - p'ring, "It's you I a - dore."
 na - na yo es - ta re - le - jos "Muy le - jos de ti."

33 A m6 D m6

Dear - est one, if you would leave me,
 Bes - a - me, bes - a - me mu - cho.

36 A7(b9) D m6 E7(b9)

each lit - tle dream would take wing and my life would be
 Co - mo si fuer - a esta noch - e la ul - ti - ma

39 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

through. Bes - a - me, bes - a me
 vez.

43 D m6 A m A m/G

mu - cho. Love me for - ev - er and
 Que ten - go mied - do per -

46 F7 E7 A m6 E7

make all my dreams come true.
 der - te, per - der - te des - pues.

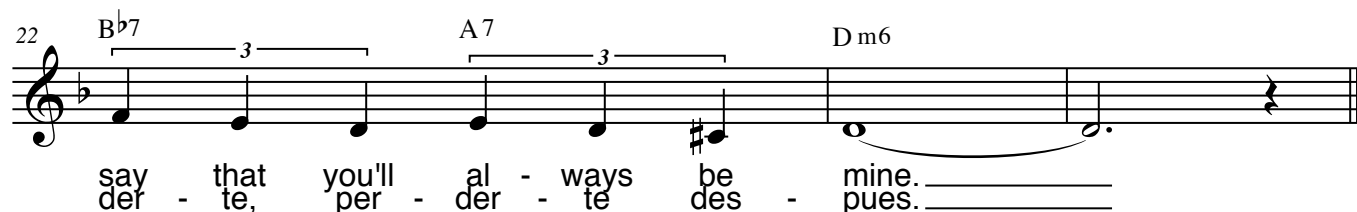
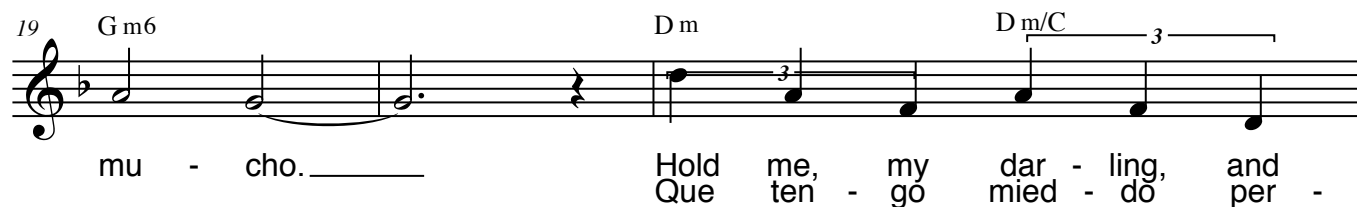
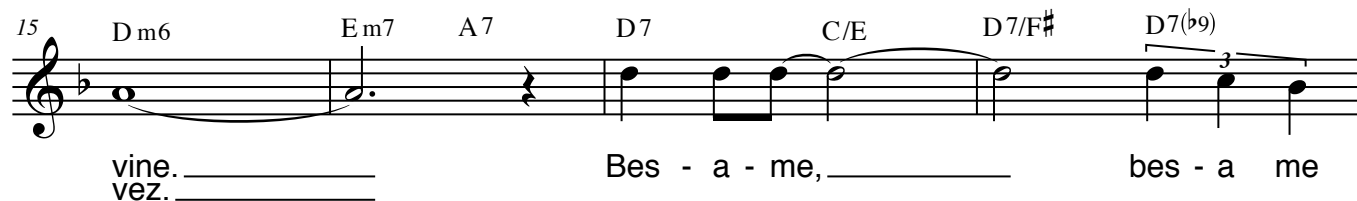
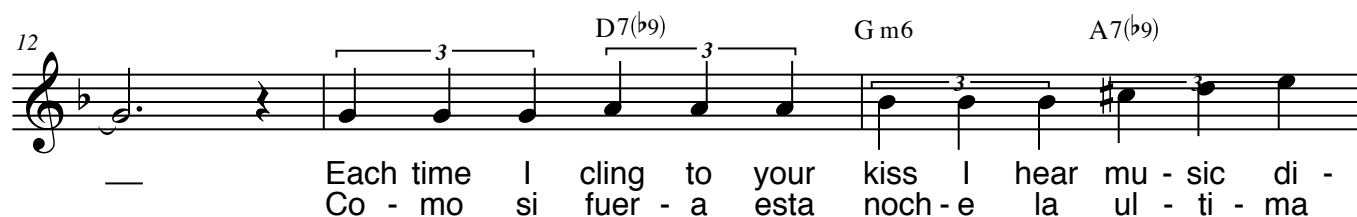
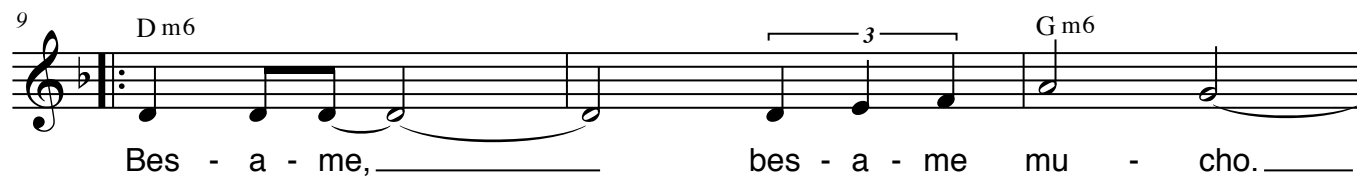
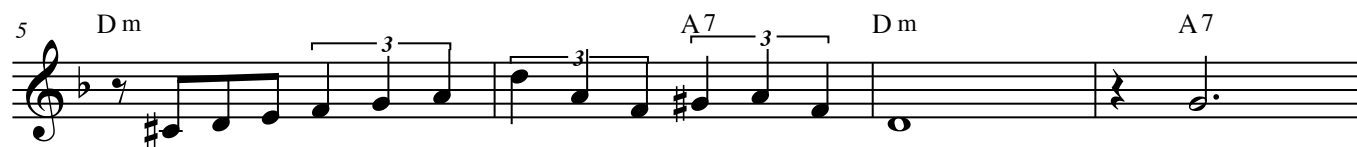
49 A m A m/G F7 E7 A m6

Love me for - ev - er and make all my dreams come true.
 Que ten - go mied - do per - der - te, per - derte des - pues.

Besame Mucho

M
Keyboard

(Keyboard)



2015.02.15

25 G m6 3 D m6 3

This joy is some - thing new, my arms en - fold - ing you,
Qui - er - o ten - er - te muy cer - ca mir - ar - me tus

27 A7 3 D m6 D7(b9) G m6 3

nev - er knew this thrill be - fore. Who ev - er thought I'd be
o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 D m6 3 E7 3 Bb7 3 A7

hold - ing you close to me, whis - p'ring, "It's you I a - dore."
na - na yo es - ta re - le - jos "Muy le - jos de ti."

33 D m6 3 G m6

Dear - est one, if you would leave me,
Bes - a - me, bes - a - me mu - cho.

36 D7(b9) 3 G m6 A7(b9)

each lit - tle dream would take wing and my life would be
Co - mo si fuer - a esta noch - e la ul - ti - ma

39 D m6 Em7 A7 D7 C/E D7/F# D7(b9) 3

through. Bes - a - me, bes - a me
vez.

43 G m6 D m D m/C 3

mu - cho. Love me for - ev - er and
Que ten - go mied - do per -

46 Bb7 3 A7 3 D m6 A7

make all my dreams come true.
der - te, per - der - te des - pues.

49 D m D m/C 3 Bb7 3 A7 3 D m6

Love me for - ev - er and make all my dreams come true.
Que ten - go mied - do per - der - te, per - derte des - pues.

EASY LATIN

South Of The Border (Down Mexico Way)

F

Keyboard

(Sax)

Am7 D7 G G#°7

6 Am7 D7 G N.C. 3

Ay, - ay - ay

10 D7 3 G 3 D7 3 G N.C. 3

ay, — ay, - ay, ay, ay. — Ay, - ay, ay, ay, — ay, ay, ay, ay. — South of the

18 G D7 3 G 3

bor - der, — down Mex - i - co way, — that's where they
pic - ture — in old Span - ish lace. — Just for a

22 G°7 D7

fell in love when stars a - bove came out to play. —
ten - der while he kissed the smile up - on her face. —

25 3 G G7 3

— And now as they wan - der, — their thoughts ev - er
— For it was "Fi - es - ta," — and they were so

28 C Am7 3 G D7 3

stray — south of the bor - der — down Mex - i - co
gay

32 1. G N.C. 3 2. G

way. — She was a way. — Then she

2
36 G Am D7 G

sighed as she whis-pered "Ma - ña-na," nev-er dream-ing that they were part-ing. And he

40 E7 Am G D7 G 3

lied as he whis-pered Ma - ña-na," ____ for their to-mor-row nev-er came. South of the

44 G D7 3 G 3

bor - der, ____ he rode back one day. ____ There in a

48 G°7 D7 3

veil of white by can - dle-light she knelt to pray. ____ The mis-sion bells

52 G G7 C Am7 3

told him ____ that he mus - n't stay ____ south of the

56 G D7 3 G N.C. 3

bor - der ____ down Mex - i - co way. ____ Ay, ay, ay,

60 D7 G 3

ay, ____ ay, - ay, ay, ay. ____ Ay, - ay, ay,

64 D7 G (Sax) Am7 D7 3

ay, ____ ay, ay, ay, ay. ____

70 G G#°7 Am7 D7 G

EASY LATIN

South Of The Border (Down Mexico Way)

M
Keyboard

(Keyboard)

6 Dm7 G7 C C#7 3

Ay, - ay - ay

10 G7 C G7 C N.C. 3

ay, _____ ay, - ay, ay, ay. _____ Ay, - ay, ay, ay, _____ ay, ay, ay, ay. _____ South of the

18 C G7 3 C 3

bor - der, _____ down Mex - i - co way, _____ that's where they
pic - ture _____ in old Span - ish lace. _____ Just for a

22 C°7 G7

fell in love when stars a - bove came out to play. _____
ten - der while he kissed the smile up - on her face. _____

25 C C7

_____ And now as they wan - der, _____ their thoughts ev - er
_____ For it was "Fi - es - ta," _____ and they were so

28 F Dm7 3 C G7 3

stray _____ south of the bor - der _____ down Mex - i - co
gay

32 C1. N.C. 3 C2.

way. _____ She was a way. _____ Then she

2
36 C Dm G7 C

sighed as she whis-pered "Ma - ña-na," nev-er dream-ing that they were part-ing. And he

40 A7 Dm C G7 C

lied as he whis-pered Ma - ña-na," ___ for their to-mor-row nev-er came. South of the

44 C G7 C

bor - der, ___ he rode back one day. ___ There in a

48 C°7 G7

veil of white by can - dle-light she knelt to pray. ___ The mis-sion bells

52 C C7 F Dm7

told him ___ that he mus - n't stay ___ south of the

56 C G7 C N.C.

bor - der ___ down Mex - i - co way. ___ Ay, ay, ay,

60 G7 C

ay, ___ ay, - ay, ay, ay. ___ Ay, - ay, ay,

64 G7 C (Keyboard) Dm7 G7

ay, ___ ay, ay, ay, ay. ___

70 C C°7 Dm7 G7 C

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

F

Keyboard

(Drums - ala castanets)

(Keyboard & Bass)

1 2 3 4 &

4 1 & 2 & 3 (Simile)

7 B \flat N.C. B \flat N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this. ____

(Drums ala castanets)

11 F7 N.C. F7 N.C. (Keyboard & Bass)

Stars were peek-a-boo-in' down, twas on a night like this. ____

(Drums ala castanets)

15 B \flat F7 (Sax)

He whis-pered, "Be true to me." and I

2
19 Cm (Sax) F7 (Sax) B \flat (Sax) (Keyboard) F \sharp 7

sighed, _____ "Mmm, _____ Si, Si."

23 B \flat N.C. B \flat N.C. (Keyboard & Bass)

Man-y skies have turned to grey be-cause we're far a - part _____

27 Cm N.C. Cm N.C. G7 (Sax) F \sharp 7 G

Man-y moons have passed a-way, and still he's in my heart. _____

31 G7 F \circ 7 D & F \circ 7 (Keyboard)

We made a prom - ise and we sealed _____ it with a kiss. _____

35 B \flat & N.C. F7 & N.C. B \flat N.C.

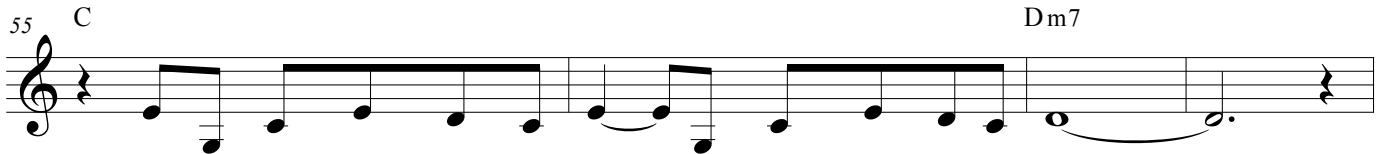
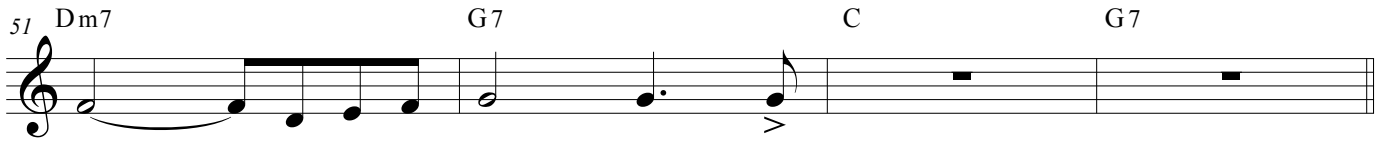
In _____ a lit-tle Span-ish town, twas on a night like this

(Drums ala castanets)

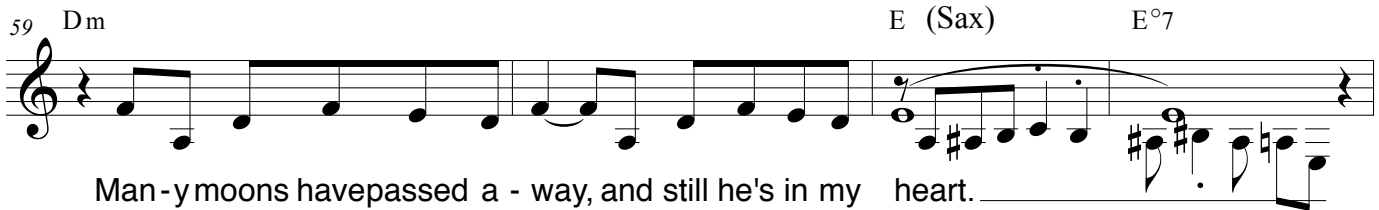
(Sax)

39 C Dm

43 G7 C



Man-y skies have turned to grey be-cause we're far a - part. _____



Man-y moons have passed a - way, and still he's in my heart. _____

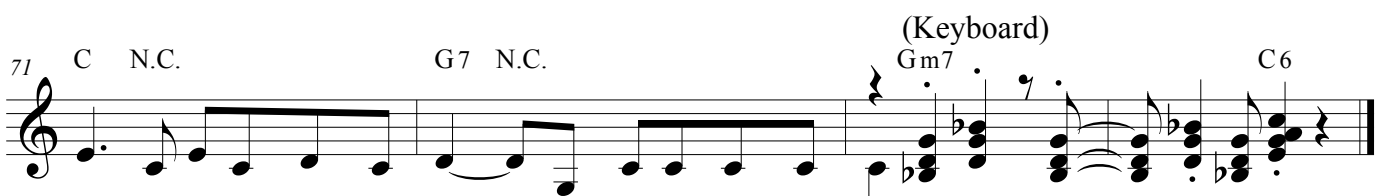


We made a prom - ise and we sealed _____ it with a kiss.



In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)



In a lit-tle Span-ish town, twas on a night like this.

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

M
Keyboard

(Drums - ala castanets)

(Keyboard & Bass)

(Simile)

7 Eb N.C. Eb N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this. —

(Drums ala castanets)

11 Bb7 N.C. Bb7 N.C. (Keyboard & Bass)

Stars were peek-a-boo-in' down, twas on a night like this. —

(Drums ala castanets)

15 Eb Bb7 (Keyboard)

She whis-pered, "Be true to me." and I

2
19 Fm (Keyboard) Bb7 (Keyboard) Eb (Keyboard) (Keyboard) B°7

sighed, _____ "Mmm, ___ Si, Si."

23 Eb N.C. Eb N.C. (Keyboard & Bass)

Man-y skies have turned to grey be-cause we're far a part _____

27 Fm N.C. Fm N.C. C7 (Keyboard) B°7 C

Man-y moons have passed a-way, and still she's in my heart. _____

31 C7 Bb°7 G & Bb°7 (Keyboard)

We made a prom - ise and we sealed _____ it with a kiss. _____

35 Eb & N.C. Bb7 & N.C. Eb N.C.

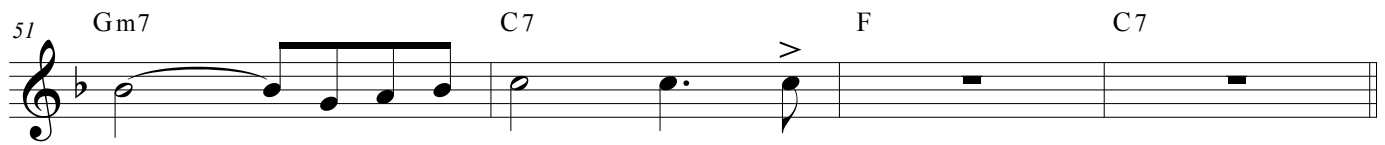
In _____ a lit-tle Span-ish town, twas on a night like this

(Drums ala castanets)

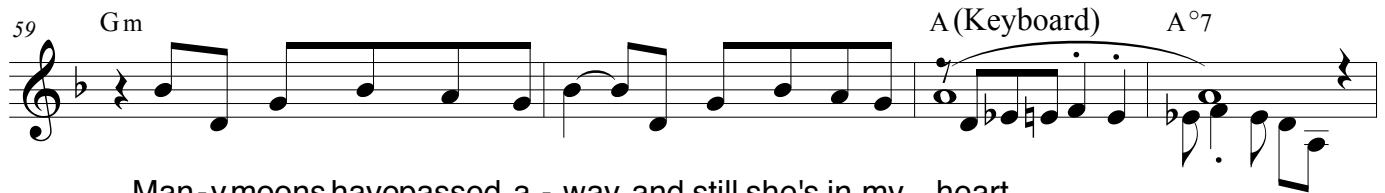
(Keyboard)

39 F Gm

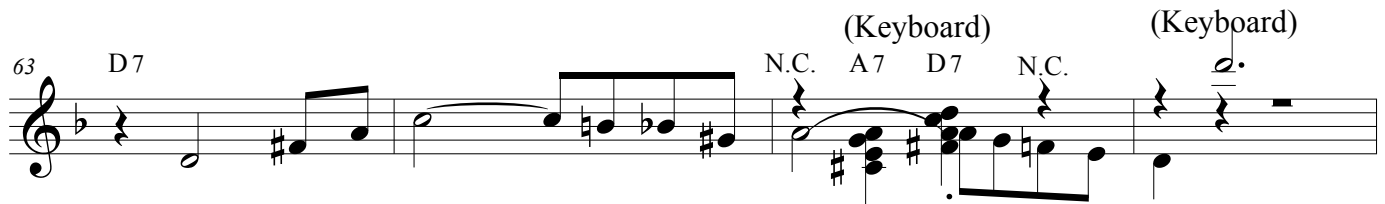
43 C7 F



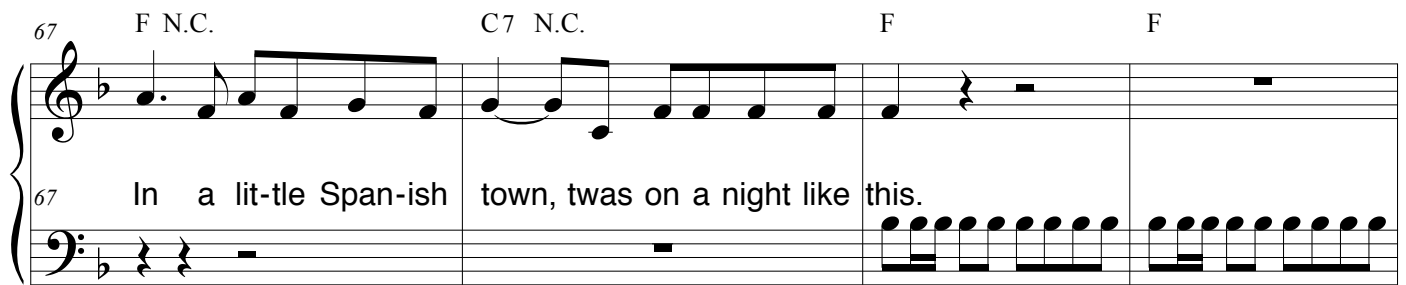
Man-y skies have turned to grey be-cause we're far a - part. _____



Man-y moons have passed a - way, and still she's in my heart. _____

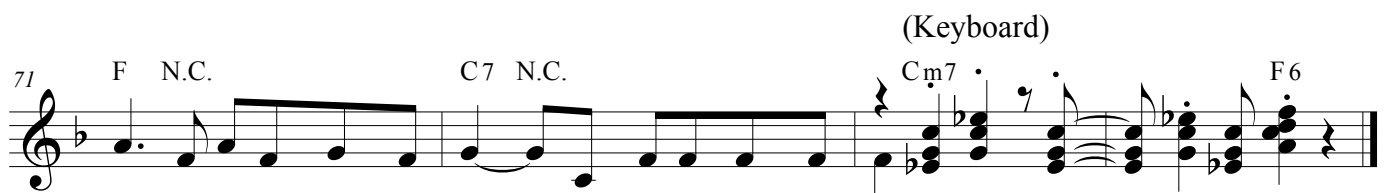


We made a prom - ise and we sealed _____ it with a kiss.



In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)



In a lit-tle Span-ish town, twas on a night like this.

Cherry Pink And Apple Blossom White

Keyboard

(Sax only - freely) N.C. (In rhythm) F m7 Bb7

4 Eb6 $\text{E}^\circ7$ F m7 Bb7

8 1. Eb6 2. Eb6

12 Bb7 Eb6 Bb7 Eb6

16 Bb7 Eb6 Bb7 N.C. Eb (2nd time - Sax freely)

20 F m7 Bb7 Eb6 $\text{E}^\circ7$

24 F m7 Bb7 To Coda Eb6 N.C. D.S. al Coda

28 Coda Eb6

Vaya Con Dios

F

Keyboard

(Sax)

D \flat A \flat
 5 E \flat 7 B \flat m7 E \flat 7 A \flat E \flat 7
 9 A \flat A \flat 6 E \flat 7
 13 B \flat m7 E \flat 7 A \flat A \flat 7
 17 D \flat A \flat E \flat 7
 22 1. B \flat m7 E \flat 7 A \flat 2. B \flat m7 E \flat 7 A \flat D \flat A \flat
 28 E \flat m7 A \flat 7 D \flat
 32 E \flat m7 A \flat 7 D \flat

Now the
 had - ci - en - da's dark the town is sleep - ing. Now the
 vil - lage mis - sion bells are soft - ly ring - ing. If you
 time has come to part, the time for weep - ing.
 lis - ten with your heart you'll hear them sing - ing.
 Va - ya con Di - os, my dar - ling. May God be
 with you, my love. Now the with you, my love. Where
 ev - er you may be I'll be be - side you, al -
 though you're man - y mil - lion dreams a - way. Each

36 F m7 B \flat 7 E \flat

night I'll say a prayer, _____ a prayer to guide you, _____ to

40 F m7 B \flat 7 E \flat 7 B \flat m7 E \flat 7

has - ten ev - 'ry lone - ly hour of ev - 'ry lone - ly day. Now the

44 A \flat A \flat 6 E \flat 7

dawn is break - ing through _____ a gray to - mor - row. _____ But the

48 B \flat m7 E \flat 7 A \flat A \flat 7

mem - o - ries we share _____ are there to bor - row. _____

52 D \flat A \flat

Va - ya con Di - os, my dar - ling. _____

56 E \flat 7 B \flat m7 E \flat 7 A \flat E \flat 7 D.S. al Coda

May God be with you, my love.

CODA
60 A \flat D \flat A \flat

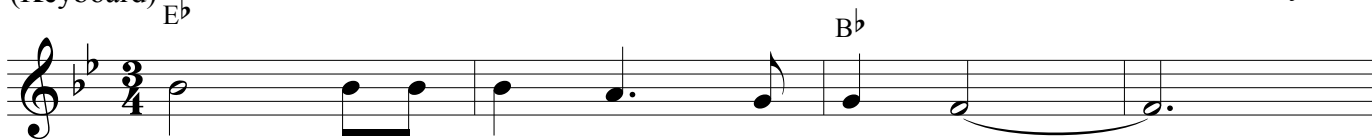
love. _____

Vaya Con Dios

M

(Keyboard) $E\flat$

Keyboard



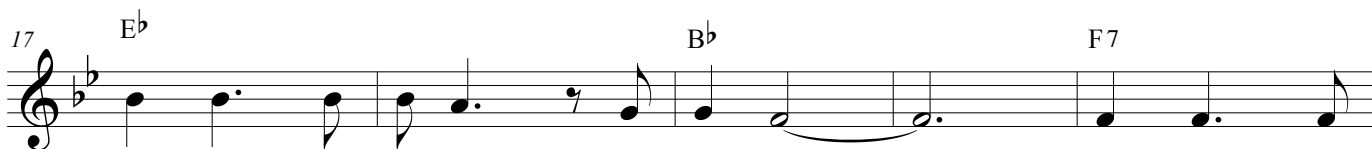
Now the



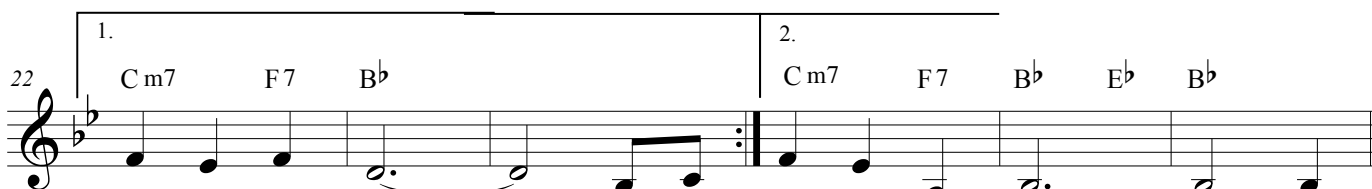
had - ci - en - da's dark the town is sleep - ing. Now the
vil - lage mis - sion bells are soft - ly ring - ing. If you



time has come to part, the time for weep - ing.
lis - ten with your heart you'll hear them sing - ing.



Va - ya con Di - os, my dar - ling. May God be



with you, my love. Now the with you, my love. Where



ev - er you may be I'll be be - side you, al -



though you're man - y mil - lion dreams a - way. Each

36 G m7 C7 F

night I'll say a prayer, _____ a prayer to guide you, _____ to

40 G m7 C7 F7 C m7 F7

has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 Bb Bb6 F7

dawn is break - ing through _____ a gray to - mor - row. _____ But the

48 C m7 F7 Bb Bb7

mem - o - ries we share _____ are there to bor - row. _____

52 Eb Bb

Va - ya con Di - os, my dar - ling. _____

56 F7 C m7 F7 To Coda Bb F7 D.S. al Coda

May God be with you, my love.

CODA 60 Bb Eb Bb

love. _____

Hernando's Hideaway

F
Keyboard

(Sax) C m G7 C m G7 C m F m6/A^b

3 G7 C m

know a dark sec - lu-ded place, a place where no one

6 F m6 G7

knows your face. A glass of wine, a fast em - brace, it's

9 C m G7 C m G7 C m

called Her - nan - do's Hide-a - way. O - le!

11 G7 C m

All you see are sil-hou - ettes, and all you hear are

14 F m6/A^b G7

cas-ta - nets. And no one cares how late it gets, not

17 C m G7 C m G7 C m

at Her - nan - do's Hide-a - way. O - le!

19 G7 G7(b9) G7 G7(b9)

21 C m

At the gold - en fin - ger bowl or an - y place you go

23 G7 G7(b9) G7 G7(b9)

25 C m

you will meet your Un - cle Max and ev - 'ry-one you know.

27 C7 C7(b9) C7 C7(b9)

29 F m F m

Though when you are sit - ting close and mak-ing love to me
But if you go to the place that I am think-ing of

31 D7 A b7/D b D7 D7 G7 F#7 G7 G7(b9)

you may take my heart, and take my soul, but not my key. Just
you___ will be free to gaze at me and talk of love.___

35 G7 C m

knock three times and whis-per low that you and I were

38 F m6 G7

sent by Joe. Then strike a match and you will know you're

41 C m G7

in Her - nan - do's Hide-a - way. O - le! way O - le!

1 C m G7 C m F m6/A b (Sax) 2 C m G7 C m

Hernando's Hideaway

M
Keyboard

(Keyboard) Fm C7 Fm C7 Fm B \flat m6/D \flat

3 C7 Fm

know a dark sec - lu - ded place, a place where no one

6 B \flat m6 C7

knows your face. A glass of wine, a fast em - brace, it's

9 Fm C7 Fm C7 Fm

called Her - nan - do's Hide-a - way. O - le!

11 C7 Fm

All you see are sil-hou - ettes, and all you hear are

14 B \flat m6/D \flat C7

cas-ta - nets. And no one cares how late it gets, not

17 Fm C7 Fm C7 Fm

at Her - nan - do's Hide-a - way. O - le!

19 C7 C7(\flat 9) C7 C7(\flat 9)

21 F m

At the gold - en fin - ger bowl or an - y place you go

23 C7 C7(b9) C7 C7(b9)

25 F m

you will meet your Un - cle Max and ev - 'ry-one you know.

27 F7 F7(b9) F7 F7(b9)

29 Bbm Bbm

Though when you are sit - ting close and mak - ing love to me
But if you go to the place that I am think - ing of

31 G7 Db°/Gb G7 G7 C7 B7 C7 C7(b9)

you may take my heart, and take my soul, but not my key. Just
you ___ will be free to gaze at me and talk of love. ___

35 C7 F m

knock three times and whis - per low that you and I were

38 Bbm6 C7

sent by Joe. Then strike a match and you will know you're

41 F m C7

in Her - nan - do's Hide - a - way. O - le! way O - le!

1 F m C7 F m (Keyboard) 2 F m C7 F m

Samba rhythm

Mañana

FKeyboard
E \flat

(Sax)
E \flat B \flat 7

5 C7 F7 E \circ 7 Fm7 B \flat 7 E \flat B \flat 7

9 E \flat B \flat 7

13 E \flat 6 E \circ 7 Fm7 B \flat 7

17 E \flat C7 F7

21 B \flat 7 E \flat

25 E \flat A \flat B \flat 7

30 1, 2. E \flat 3. E \flat

The
fau - cet she is drip - ping and the fence she's fall - ing down. My
moth - er's al - ways work - ing, she's work - ing ver - y hard. But
once I had some mon - ey but I gave it to my friend. He
pock - et needs some mon - ey, so I can't go in - to town. My
ev - 'ry time she looks for me, I'm sleep - ing in the yard. My
said he'd pay me dou - ble, it was on - ly for a lend. He
broth - er is - n't work - ing and my sis - ter does - n't care. The
moth - er thinks I'm laz - y, and may - be she is right. I'll
said a lit - tle la - ter that the horse she was so slow Why he
car she needs a mot - or so I can't go an - y - where. Ma -
go to work ma - na - na but I got - ta sleep to - night. Ma
give the horse my mon - ey is some - thing I don't know. Ma
na - na, ma - na - na, ma - na - na is
good e - nough for me My Oh, me.

2

(Sax)

35 E^b B^b7 E^b

39 $C7$ $F7$ $E^\circ7$ $Fm7$ B^b7 E^b $B7$ My

43 E $B7$ My
broth - er took a suit - case and he went a - way to school. My
win - dow she is bro - ken and the rain is com - ing in. If

47 $E6$ $F^\circ7$ $F\sharp m7$ $B7$ My
fath - er said he'd on - ly learned to be a sil - ly fool. My
some one does - n't fix it, I'll be soak - ing to my skin. But

51 E $C\sharp7$ $F\sharp7$ But
fath - er said that I should learn to make a chil - e pot. But
if we wait a day or two, the rain may go a - way. and

55 $B7$ E Ma -
then, I burned the house down, the chil - e was too hot. Ma -
we don't need a win - dow on such a sun - ny day. Ma

59 E A $B7$ Ma -
na - na, _____ ma - na - na, _____ ma - na - na is

64 E $B7$ E Ma -
good e - nough for me _____ The me. _____ Ma -

69 $B7$ Ma -
na - na _____ is good e - nough for

73 E $B7$ (Sax) E me. _____

Samba rhythm

Mañana

M

Keyboard

(Keyboard)

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

5 $F7$ B^b7 $A^\circ7$ B^bm7 E^b7 A^b E^b7

9 A^b E^b7

The
 fau - cet she is drip - ping and the fence she's fall - ing down. My
 moth - er's al - ways work - ing, she's work - ing ver - y hard. But
 once I had some mon - ey but I gave it to my friend. He

13 A^b6 $A^\circ7$ B^bm7 E^b7

pock - et needs some mon - ey, so I can't go in - to town. My
 ev - 'ry time she looks for me, I'm sleep - ing in the yard. My
 said he'd pay me dou - ble, it was on - ly for a lend. He

17 A^b $F7$ B^b7

broth - er is - n't work - ing and my sis - ter does - n't care. The
 moth - er thinks I'm laz - y, and may - be she is right. I'll
 said a lit - tle la - ter that the horse she was so slow Why he

21 E^b7 A^b

car she needs a mot - or so I can't go an - y - where. Ma -
 go to work ma - na - na but I got - ta sleep to - night. Ma
 give the horse my mon - ey is some - thing I don't know. Ma

25 A^b D^b E^b7

na - na, ma - na - na, ma - na - na is

30 1, 2. A^b 3. A^b

good e - nough for me My Oh, me.

2 (Keyboard)

35 A^b E^b7 A^b

39 $F7$ B^b7 $A^\circ7$ B^bm7 E^b7 A^b $E7$ **My**

43 A $E7$ **broth - er took a suit - case and he went a - way to school. My**
win - dow she is bro - ken and the rain is com - ing in. If

47 $A6$ $A^\#7$ $Bm7$ $E7$ **fath - er said he'd on - ly learned to be a sil - ly fool. My**
some one does - n't fix it, I'll be soak - ing to my skin. But

51 A $F^\#7$ $B7$ **fath - er said that I should learn to make a chil - e pot. But**
if we wait a day or two, the rain may go a - way. and

55 $E7$ A **then, I burned the house down, the chil - e was too hot. Ma -**
we don't need a win - dow on such a sun - ny day. Ma

59 A D $E7$ **na - na, _____ ma - na - na, _____ ma - na - na is**

64 A $E7$ A **good e - nough for me _____ The me. _____ Ma -**

69 $E7$ **na - na _____ is good e - nough for**

73 A $E7$ A **me. _____ (Keyboard)**

Begin The Beguine

F
Keyboard

(Sax)

5 **F** **D m7** **F Maj7** **D m7** **F**
When they be - gin the be - guine, it

9 **D m** **F** **C7**
brings back the sound of mus - ic so ten - der. It

13 **G m** **G m7**
brings back the days of trop - i - cal splen - dor, it

17 **C7** **C7sus4** **F**
brings back a mem - 'ry ev - er green. I'm

21 **D m7** **F Maj7** **D m7** **F**
with you once more un - der the stars, and

25 **F Maj7** **D m7** **C7**
down by the shore an or - ches - tra's play - ing. And

29 **G m** **C7** **G m7** **G m**
e - ven the palms seem to be sway - ing

33 **C7** **F**
when they be - gin the be - guine. To

2

37 F m B \flat 7 E \flat

live it a - gain _____ is past all en - deav - or _____ ex -

41 E \flat m A \flat 7 D \flat Maj7

cept when the tune _____ clutch-es my heart. _____ And

45 B $^{\circ}$ C D \flat

there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 C B \flat m7 G m7 C C7

nev - er ev - er to part. _____ What

53 F D m7 F Maj7 D m7 F

mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 F7 C7

clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 B \flat m G m7(b5) B \flat m G m7

now, when I hear peo - ple curse the chance that was wast - ed, _____ I

65 C7 G m7 F

know but too well _____ what they mean. _____ So, don't

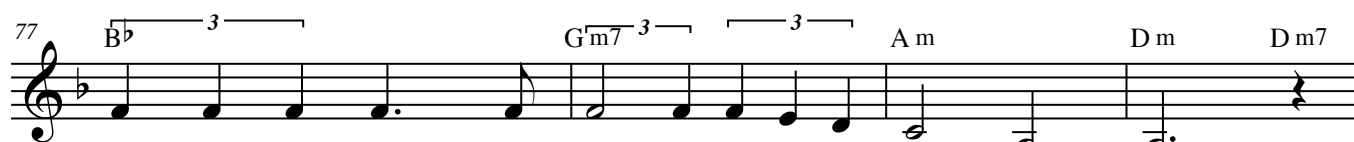
69 F F Maj7 D m7 F Maj7 D m7

let them be - gin _____ the be - guine. _____ Let the

73 F F Maj7 D m F Maj7 C7

love that was once a - fire re-main an em - ber. _____ Let it

77 $B\flat$ $Gm7$ $A m$ $D m$ $D m7$



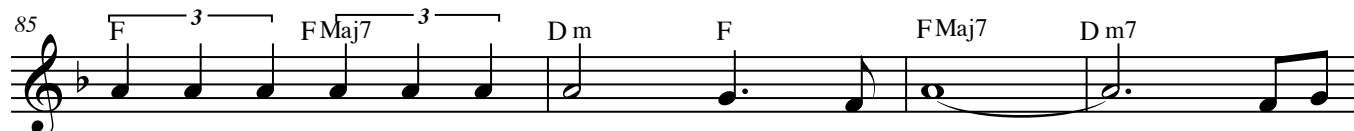
sleep like the dead de - sire I on - ly re - mem - ber

81 $G m7$ $C7sus4$ $C7$ F



when they be - gin the be - guine. Oh, let's

85 F $FMaj7$ $D m$ F $FMaj7$ $D m7$



let them be - gin the be - guine, make them play till the

89 F $FMaj7$ $F6$ $C7$



stars that were there be - fore re - turn a - bove you, till you

93 $B\flat$ $G m7$ $A m$ $A m7$ $D7$



whis - per to me once more, "Dar - ling, I love you." Then we'll

97 $G m7$ $C7sus4$ $G m7$ $C7sus4$



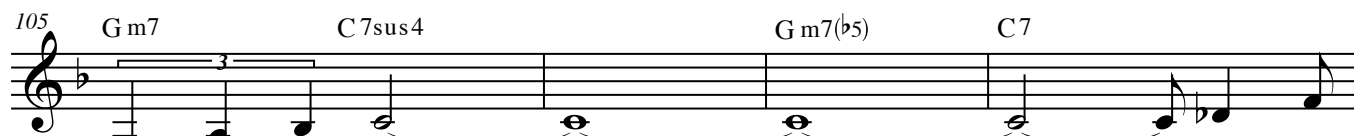
sud - den - ly know what hea - ven we're in

101 $G m7$ $C7sus4$ F $D m7$



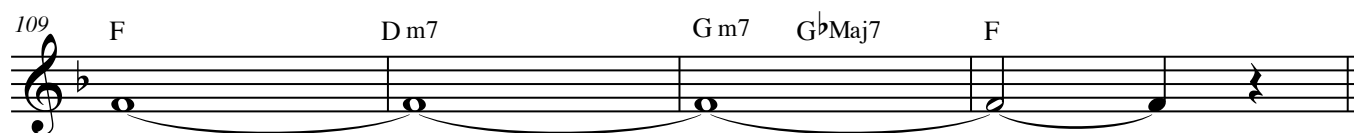
when they be - gin the be - guine,

105 $G m7$ $C7sus4$ $G m7(b5)$ $C7$



when they be - gin the be -

109 F $D m7$ $G m7$ $G\flat Maj7$ F



guine.

Begin The Beguine

M
Keyboard

(Keyboard) F7 B \flat F7

5 B \flat G m7 B \flat Maj7 G m7 B \flat

9 G m B \flat F7

13 C m C m7

17 F7 F7sus4 B \flat

21 G m7 B \flat Maj7 G m7 B \flat

25 B \flat Maj7 G m7 F7

29 C m F7 C m7 C m

33 F7 B \flat

When they be - gin the be - guine, it
brings back the sound of mus - ic so ten - der. It
brings back the days of trop - i - cal splen - dor, it
brings back a mem - 'ry ev - er green. I'm
with you once more un - der the stars, and
down by the shore an or - ches - tra's play - ing. And
e - ven the palms seem to be sway - ing
when they be - gin the be - guine. To

2

37 $B\flat m$ $E\flat 7$ $A\flat$
 live it a - gain _____ is past all en - deav - or _____ ex -

41 $A\flat m$ $D\flat 7$ $G\flat Maj 7$
 cept when the tune _____ clutch-es my heart. _____ And

45 E° F $G\flat$
 there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 F $E\flat m 7$ $C m 7$ F $F 7$
 nev - er ev - - er to part. _____ What

53 $B\flat$ $G m 7$ $B\flat Maj 7$ $G m 7$ $B\flat$
 mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 $B\flat 7$ $F 7$
 clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 $E\flat m$ $C m 7 (\flat 5)$ $E\flat m$ $C m 7$
 now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 $F 7$ $C m 7$ $B\flat$
 know but too well _____ what they mean. _____ So, don't

69 $B\flat$ $B\flat Maj 7$ $G m 7$ $B\flat Maj 7$ $G m 7$
 let them be - gin _____ the be - guine. _____ Let the

73 $B\flat$ $B\flat Maj 7$ $G m$ $B\flat Maj 7$ $F 7$
 love that was once a - fire re-main an em - ber. _____ Let it

77 $E\flat$ $C\ m7$ $D\ m$ $G\ m$ $G\ m7$

sleep like the dead de - sire I on - ly re - mem - ber _____

81 $C\ m7$ $F7\ sus4$ $F7$ $B\flat$

when they be - gin _____ the be - guine. _____ Oh, let's

85 $B\flat$ $B\flat\ Maj7$ $G\ m$ $B\flat$ $B\flat\ Maj7$ $G\ m7$

let them be - gin the be - guine, make them play _____ till the

89 $B\flat$ $B\flat\ Maj7$ $B\flat6$ $F7$

stars that were there be - fore re - turn a - bove you, _____ till you

93 $E\flat$ $C\ m7$ $D\ m$ $D\ m7$ $G7$

whis - per to me once more, "Dar - ling, I love you." _____ Then we'll

97 $C\ m7$ $F7\ sus4$ $C\ m7$ $F7\ sus4$

sud - den - ly know _____ what hea - ven we're in _____

101 $C\ m7$ $F7\ sus4$ $B\flat$ $G\ m7$

when they be - gin _____ the be - guine, _____

105 $C\ m7$ $F7\ sus4$ $C\ m7(\flat5)$ $F7$

when they be - gin _____ the be -

109 $B\flat$ $G\ m7$ $C\ m7$ $B\ Maj7$ $B\flat$

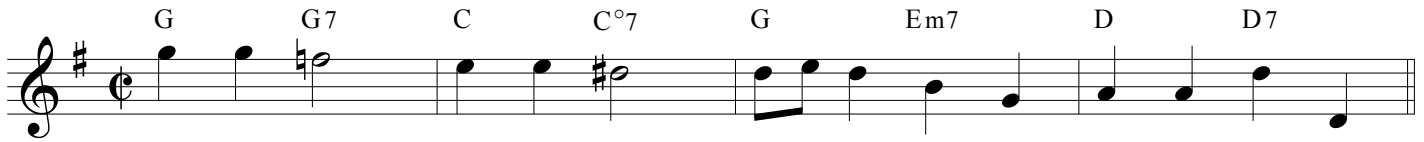
guine. _____

VOCAL DUET

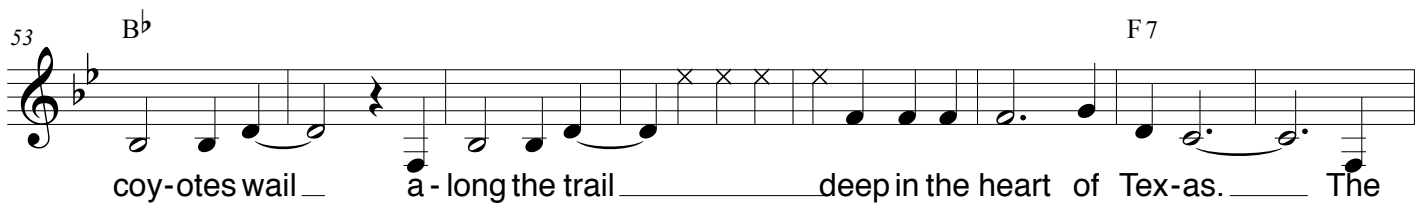
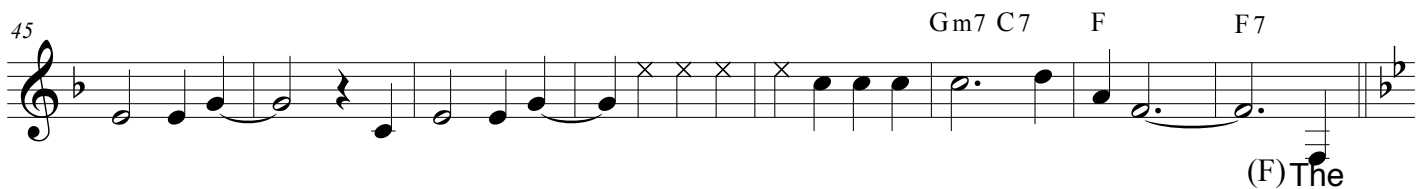
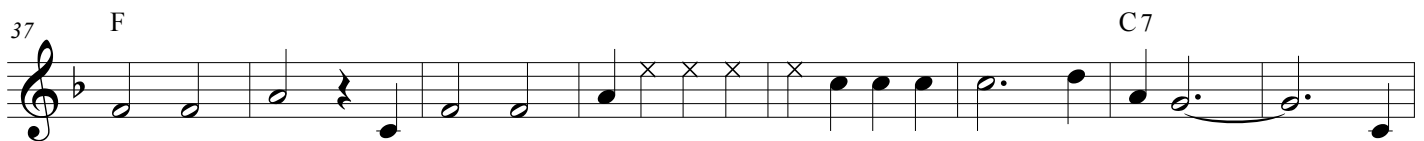
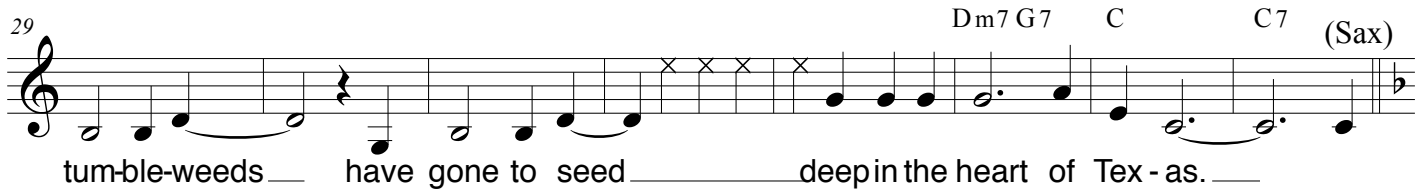
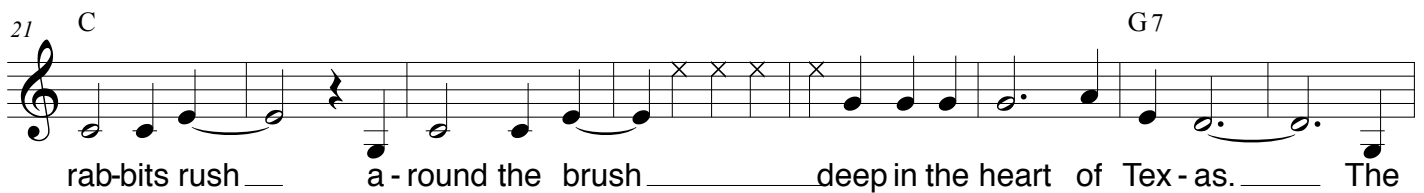
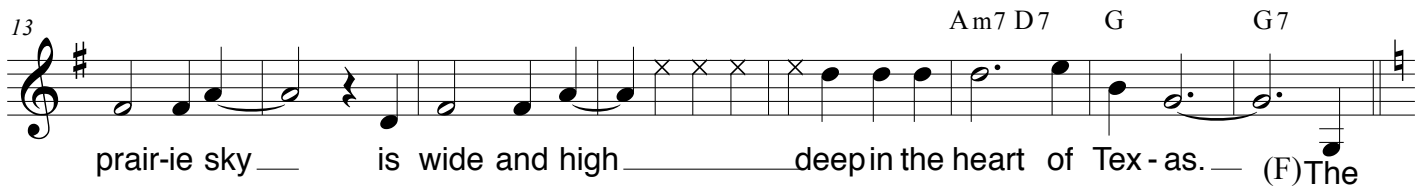
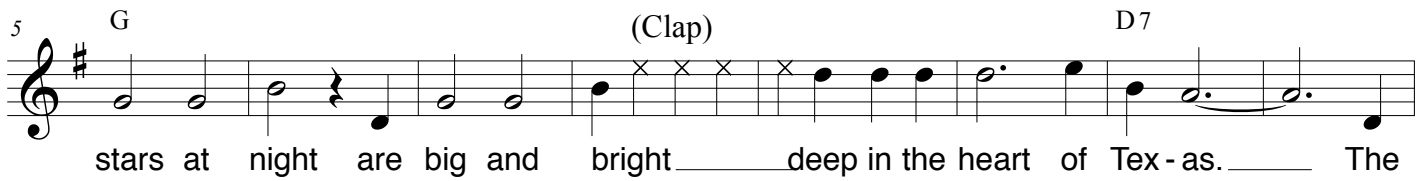
Deep In The Heart Of Texas Polka

(Keyboard)

Keyboard



(M) The



2

61 Cm7 F7 B \flat B \flat 7
 cow-boys cry — ki - yip-pee-yi — deep in the heart of Tex - as. (Keyboard)

69 E \flat B \flat 7

77 Fm7 B \flat 7 E \flat C7
 (M) The

85 F C7
 sage in bloom — is like per-fume — deep in the heart of Tex-as. — Re-

93 Gm7 C7 F F7
 minds me of — the one I love. — deep in the heart of Tex-as. (F) The

101 B \flat F7
 cac tus plants — are hard on pants — deep in the heart of Tex-as. — That's

109 Cm7 F7 B \flat
 why, per-haps, — cow-boys wear chaps — deep in the heart of Tex-as. —

117 F7 B \flat E \flat F7 B \flat
 (Both) Deep in the heart of Tex - as. —

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 CMaj7

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 CMaj7 To Coda Φ D \flat 7(b5) D.S. al Coda

see

Φ Coda 39 D \flat 7(b5) CMaj7 D \flat 7(b5) CMaj7

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

43 D \flat 7(b5) CMaj7

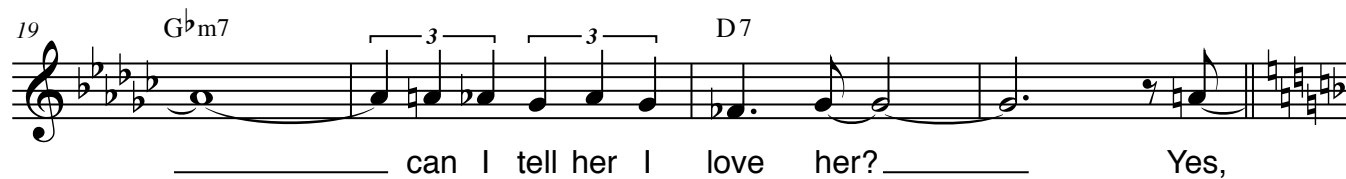
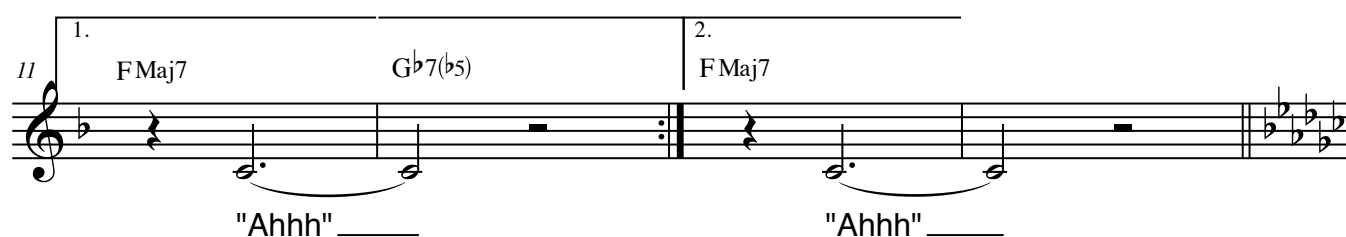
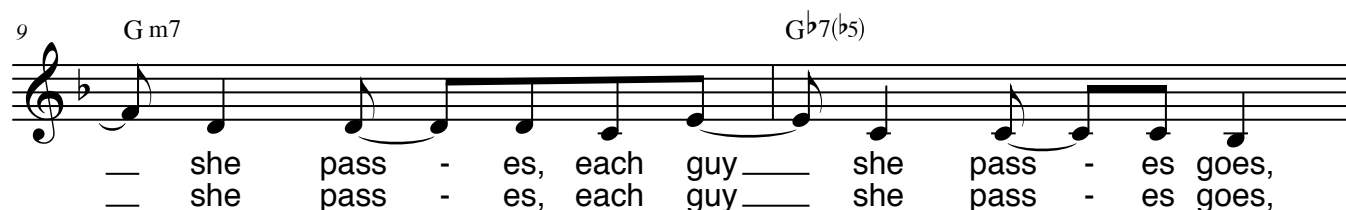
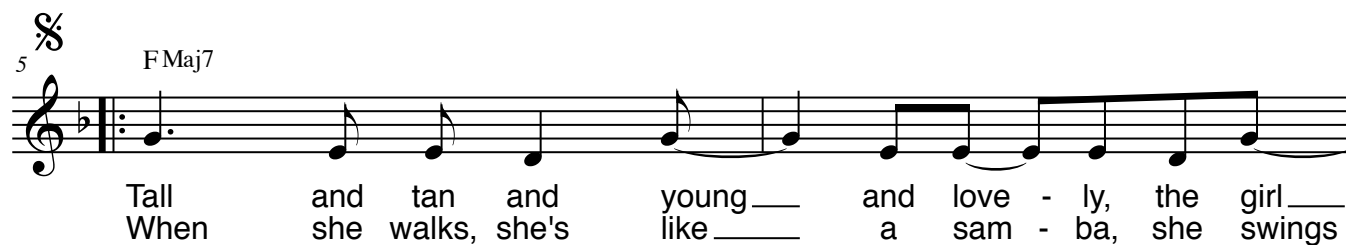
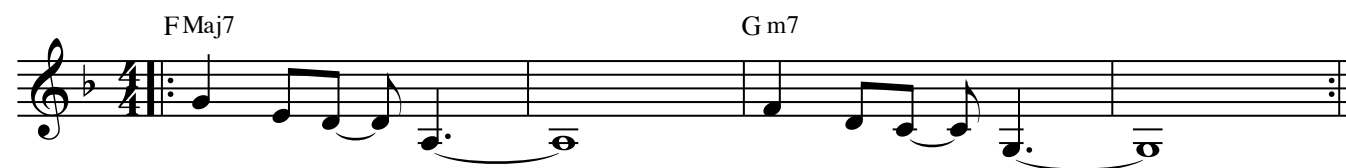
She just does - n't

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.

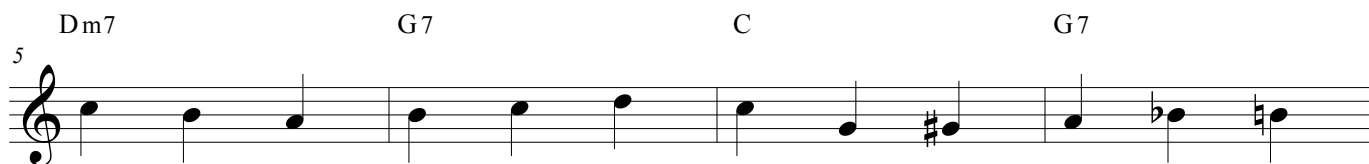
43 G b7(b5) F Maj7

She nev - er sees me. _____

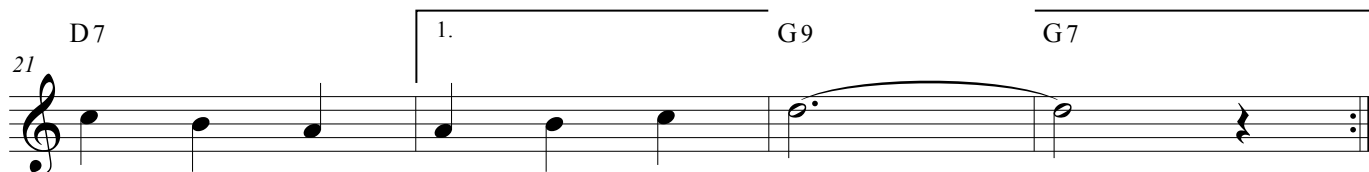
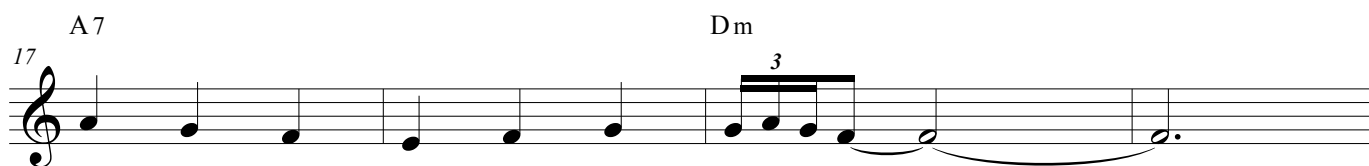
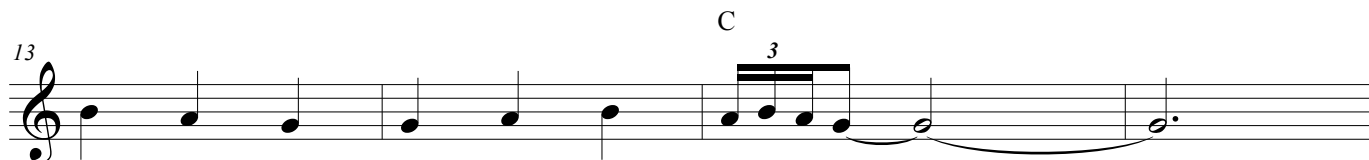
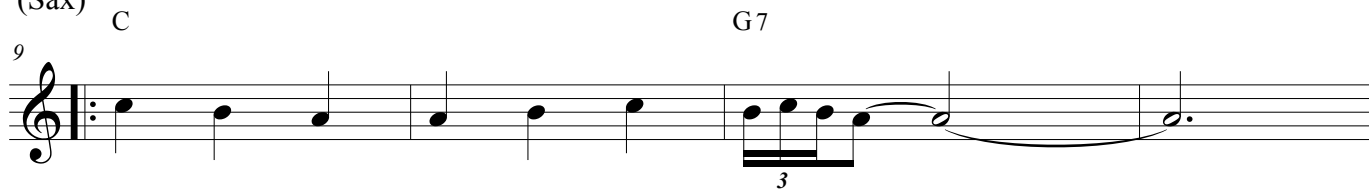
Lady Of Spain

Keyboard

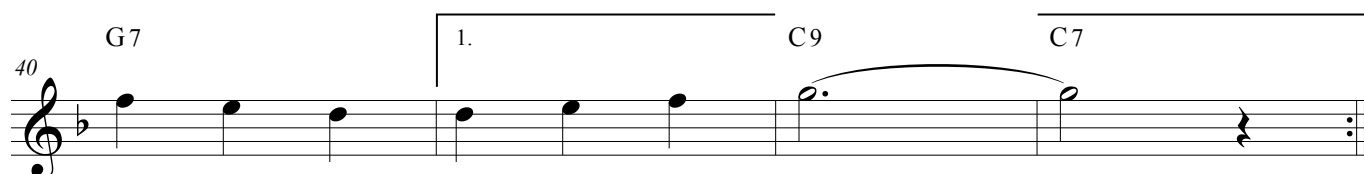
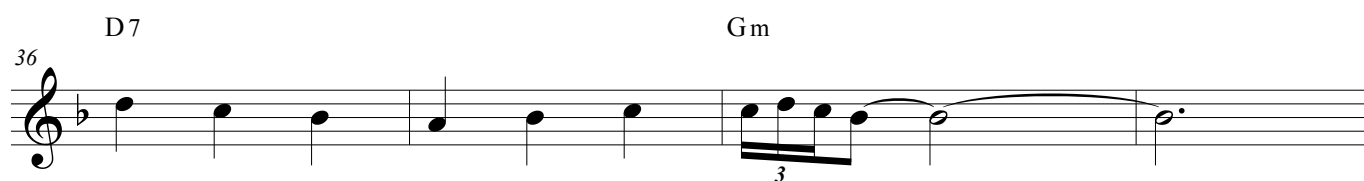
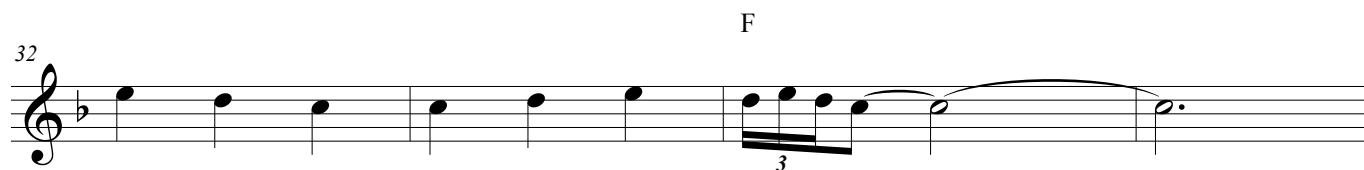
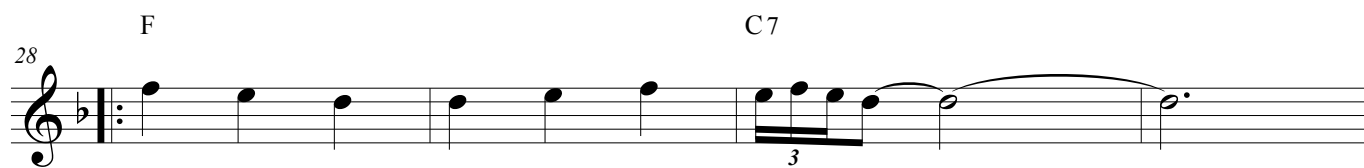
(Keyboard)



(Sax)



2



Tequila

Keyboard

(Keyboard)

(Add Bass)

(Add Drums)

(Sax)

17 F Eb F Eb F Eb F Eb

21 F Eb F Eb F Eb 1. F Eb 2. F

The musical score is written for a keyboard instrument, with a bass line added in the second system. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into systems, with measures 1-6, 7-12, 13-16, 17-20, and 21-24. The first system is labeled '(Keyboard)' and the second system is labeled '(Add Bass)'. The third system is labeled '(Add Drums)' and the fourth system is labeled '(Sax)'. The fifth system contains a saxophone solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The sixth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The seventh system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The eighth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The ninth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The tenth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The eleventh system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The twelfth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The thirteenth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The fourteenth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The fifteenth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The sixteenth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The seventeenth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The eighteenth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The nineteenth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The twentieth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The twenty-first system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The twenty-second system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The twenty-third system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4. The twenty-fourth system contains a keyboard solo with a key signature change to one flat (Bb) and a time signature change to 4/4.

Swing it!

26 $B\flat 7$ F $B\flat 7$ F

30 $B\flat 7$ F G $C7$ (Spoken) (Sax)

Te-qui - la!

34 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

38 F $E\flat$ F $E\flat$ F $E\flat$ To Coda Θ F (Ad lib)

42 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

46 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

50 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

54 F $E\flat$ F $E\flat$ F $E\flat$ F D.S. al Coda

♩ Coda

(Keyboard, Bass, & Drums)

58

58

63

63

67 (Drums out)

67

71 (All-Spoken)

71

Te - qui - la!