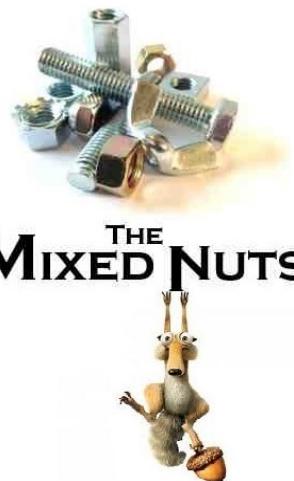


Set M_large

Last revised: 2023.10.01

M_large01-Love Is Just Around The Corner(KV).2023.10.01.pdf
M_large01-Mean To Me(KVF).2023.10.01.pdf
M_large02-Pretend(KVF).2023.10.01.pdf
M_large02-Pretend(KVM).2023.10.01.pdf
M_large03-Goodnight Irene(KVD).2023.10.01.pdf
M_large04-L-O-V-E(KVF).2023.10.01.pdf
M_large04-L-O-V-E(KVM).2023.10.01.pdf
M_large05-III Never Smile Again(KVF).2023.10.01.pdf
M_large05-III Never Smile Again(KVM).2023.10.01.pdf
M_large06-Baby Face(KVF).2023.10.01.pdf
M_large06-Baby Face(KVM).2023.10.01.pdf
M_large07-Mean To Me(KVM).2023.10.01.pdf
M_large08-You Are My Sunshine(KVD).2023.10.01.pdf
M_large09-Secret Love(KVF).2023.10.01.pdf
M_large09-Secret Love(KVM).2023.10.01.pdf
M_large10-Que Sera Sera(KVF).2023.10.01.pdf
M_large10-Que Sera Sera(KVM).2023.10.01.pdf
M_large11-A Guy Is A Guy(KVF).2023.10.01.pdf
M_large11-A Guy Is A Guy(KVM).2023.10.01.pdf
M_large12-Once In Love With Amy(KV).2023.10.01.pdf
M_large13-Oh What You Do To Me Polka(KVF).2023.10.01.pdf
M_large13-Oh What You Do To Me Polka(KVM).2023.10.01.pdf
M_large14-The Nearness Of You(KVF).2023.10.01.pdf
M_large14-The Nearness Of You(KVM).2023.10.01.pdf
M_large15-Button Up Your Overcoat(KVD).2023.10.01.pdf
M_large16-La Cucaracha(KVF).2023.10.01.pdf
M_large16-La Cucaracha(KVM).2023.10.01.pdf
M_large17-Tiger Rag(K).2023.10.01.pdf



Set M_large

Last revised: 2023.10.03

M_large01-Love Is Just Around The Corner(KV).2023.10.01.pdf
M_large01-Mean To Me(KVF).2023.10.01.pdf
M_large02-Pretend(KVF).2023.10.01.pdf
M_large02-Pretend(KVM).2023.10.01.pdf
M_large03-Goodnight Irene(KVD).2023.10.01.pdf
M_large04-L-O-V-E(KVF).2023.10.01.pdf
M_large04-L-O-V-E(KVM).2023.10.01.pdf
M_large05-III Never Smile Again(KVF).2023.10.01.pdf
M_large05-III Never Smile Again(KVM).2023.10.01.pdf
M_large06-Baby Face(KVF).2023.10.01.pdf
M_large06-Baby Face(KVM).2023.10.01.pdf
M_large07-Mean To Me(KVF).2023.10.03.pdf
M_large07-Mean To Me(KVM).2023.10.01.pdf
M_large08-You Are My Sunshine(KVD).2023.10.01.pdf
M_large09-Secret Love(KVF).2023.10.01.pdf
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M_large10-Que Sera Sera(KVF).2023.10.01.pdf
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M_large11-A Guy Is A Guy(KVF).2023.10.01.pdf
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M_large14-The Nearness Of You(KVM).2023.10.01.pdf
M_large15-Button Up Your Overcoat(KVD).2023.10.01.pdf
M_large16-La Cucaracha(KVF).2023.10.01.pdf
M_large16-La Cucaracha(KVM).2023.10.01.pdf
M_large17-Tiger Rag(K).2023.10.01.pdf

Love Is Just Around The Corner

(Keyboard) E♭ G♭° B♭7 E♭ Fm Fm⁷/E♭ Fm⁷(B♭)/D B♭7

Keyboard B♭7

5 § F7 B♭7 E♭ C7 F7 B♭7 E♭M⁹⁷ C7

Love is just a-round the cor - ner,
I'm a sen-ti - men - tal mourn - er,
an - y coz - y lit - tle cor - ner.
and I could-n't be fo - lorn - er

9 F7 B♭7 E♭ C7 F9 B♭7 |¹ E♭6 C7 |² E♭6

Love is just a-round the cor-ner when I'm a - round you. you.
when you keep me on that cor-ner just wait - ing for

14 Dm⁷ G7 Cm⁷ Dm⁷ G7 Cm⁷

Ve - nus de Mil - o was not - ed for her charms. But

18 F7 F⁹ F7 F⁹ F7 B♭7

strict-ly be-tween us, you're cut-er than Ve-nus, and what's more you've got arms. So

22 F7 B♭7 E♭ C7 F7 B♭7 E♭ C7

let's go cud-dle in a cor-ner an - y coz - y lit - tle cor - ner.

26 F7 B♭7 To Coda ♫ E♭ C7 F9 B♭7 E♭6 C7 D.S. al Coda

Love is just a-round the cor-ner when I'm a-round you.

30 ♫ Coda E♭ C7 Fm⁹ B♭7 E♭ (Keyboard)

cor - ner when I'm, when-ev-er I'm a-round you.

Mean To Me

F

Keyboard

(Sax) **B_b** B_b7/A_b G m7 G_bMaj7

3 B_b/F D_b7 C m7 F7 F 7(5)

5 B_b G m7 C m7 F9 F7/E_b D m7 G m7
mean to me. Why must you be mean to me?

8 E_bMaj7 A_b9 D m7 G7
Gee, hon - ey, it seems to me

10 C m7 F 13 B_bMaj9 B_b6 G m7 C 7 Cm9/F F7
you love to see _ me cry - in'. I don't know why.

13 B_b G m7 C m7 F9 F7/E_b D m7 G m7
I stay home each night. When you say you'll phone,

16 E_bMaj7 A_b9 D m7 G m7
you don't, __ and I'm left a - lone

18 C m7 F 13 B_bMaj9 B_b6 F m7 B_b7(9)
sing - in' the blues and sigh - in'. You treat me

2

21 $E\flat M_{\text{aj}}7$ $C m7$ $F m7$ $B\flat 7(b9)$

cold - - ly each day ____ of the

23 $E\flat 6$ $A\flat 9$ $G7(b9)$ $Cm9$ $Cm7$

year. You al - ways scold me

26 $A\flat 9$ $G7(b9)$ $G7$ $C9$ $E\flat 6/F$ $F7\sharp 5$

when - ev er some - bod - y is near, dear.

29 $B\flat$ $G m7$ $C m7$ $F9$ $F7/E\flat$ $D m7$ $G m7$

It must be great fun to be mean to me. __

32 $E\flat M_{\text{aj}}7$ $A\flat 9$ $D m7$ $G m7$

You should - n't, for can't you see what you

34 $C m7$ $F7$ $B\flat 6$ $G m7$ $C m7$ $F7$ (Sax)

mean to me. __

37 $C m7$ C° $B\flat$ $E\flat m(maj7)$ $B\flat M_{\text{aj}}7$

mean to me. __

Pretend

F

Keyboard

F maj7 (Sax) Gm7

3 A m G m7 C 7 N.C.
 Pre-tend you're happy when you're
 5 F F m a j 7 F 6 G m7 C 7
 blue. It is - n't ver - y hard to do,
 8 G m7 C 7 G m7 C 7 G m7 / C C 7 C 7 (5)
 and you'll find hap - pi-ness with - out an end when - ev - er you pre-
 11 F F m a j 7 F 6 N.C. F F m a j 7
 tend. Re-mem - ber an - y - one can dream,
 14 F 6 G m7 C 7 G m7 C 7 G m7 / C
 and noth - ing's bad as it may seem. The lit - tle things you have - n't
 17 C 7 G m7 / C C 7 C 7 (5) F G m7 F N.C.
 got could be a lot if you'd pre - tend. You'll find a love you can

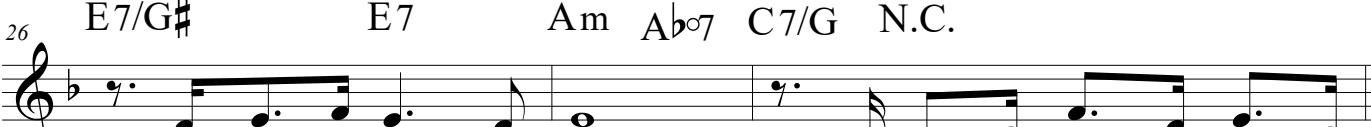
2

21 Am B♭ B♭7

 share, one you can call all your

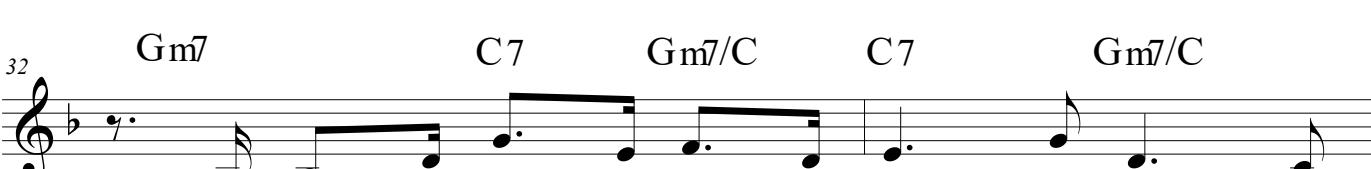
23 F/C C7(5) F6 Bm7(b5) E7 Bm7/F♯

 own. Just close your eyes, he'll be there.

26 E7/G♯ E7 Am A♭7 C7/G N.C.

 You'll never be alone. And if you sing this melody.

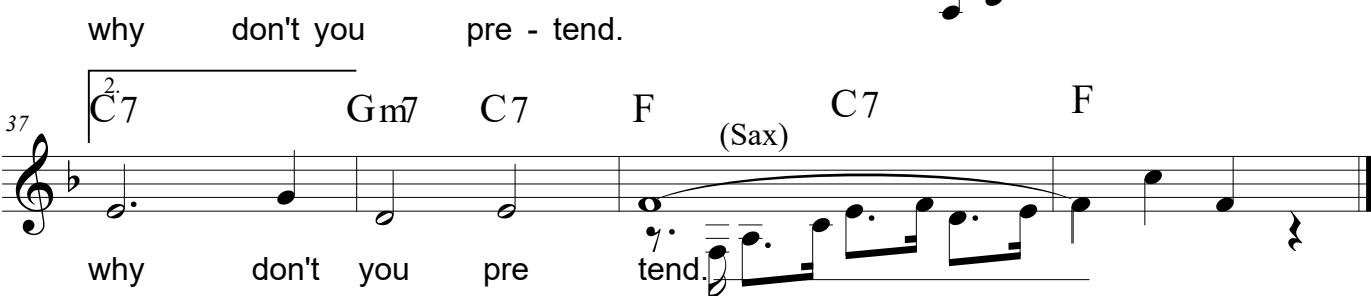
29 F Fmaj7 F6 Gm7 C7

 dy, you'll be pretending, just like me.

32 Gm7 C7 Gm7/C C7 Gm7/C

 The world is mine, it can be yours, my friend, so

34 C7 C7(5) F F7 C7 N.C.

 why don't you pretend.

37 C7 Gm7 C7 F (Sax) C7 F

 why don't you pretend.

Pretend

M
Keyboard

B♭maj7 (Keyboard) Cm7

Dm Cm7 F7 N.C.

Pre-tend you're hap - py when you're

B♭ B♭maj7 B♭6 Cm7 F7

blue. It is - n't ver - y hard to do,

Cm7 F7 Cm7/F F7 F7(♯5)

and you'll find hap - pi-ness with - out an end when - ev - er you pre-

B♭ B♭maj7 B♭6 N.C. B♭ B♭maj7

tend. Re-mem - ber an - y - one can dream,

B♭6 Cm7 F7 Cm7 F7 Cm7/F

and noth - ing's bad as it may seem. The lit - tle things you have - n't

F7 Cm7/F F7 F7(♯5) B♭ Cm7 B♭ N.C.

got could be a lot if you'd pre - tend. You'll find a love you can

2

21 Dm E♭ E^{o7}

share, one you can call all your

23 B♭/F F7(5) B♭6 E⁹(5) A7 Em⁹/B

own. Just close your eyes, he'll be there.

26 A7/C♯ A7 Dm D♭⁹ F7/C N.C.

You'll nev - er be a - lone. And if you sing this mel - o -

29 B♭ B♭maj⁷ B♭6 C⁹ F7

dy, you'll be pre-tend - ing, just like me.

32 C⁹ F7 C⁹/F F7 C⁹/F

The world is mine, it can be yours, my friend, so

34 F7 F7(5) B♭ B♭⁹ F7 (Keyboard) N.C.

why don't you pre - tend.

37 F7 C⁹ F7 B♭ (Keyboard) F7 B♭

why don't you pre tend.

VOCAL ONLY

Goodnight, Irene

D

Keyboard

(Keyboard) E♭ E♭7 A♭ Fm7 B♭7 E♭ B♭7

A musical staff in 3/4 time, B-flat major. It shows the progression of chords: E♭, E♭7, A♭, Fm7, B♭7, E♭, and B♭7. The notes are represented by dots on the staff.

Measures 9-16. The vocal part consists of two staves: (F) and (M). The piano part is shown below. The lyrics are: "rene, good night. I - rene, good night. Good". The piano part includes chords E♭, B♭7, and E♭.

Measures 17-24. The vocal part consists of two staves: (F) and (M). The piano part is shown below. The lyrics are: "night, I - rene, good night, I - rene, I'll see you in my dreams. night, I - rene, good night, I - rene. I'll see you in my dreams. Last". The piano part includes chords E♭7, A♭, A♭7, E♭/B♭, B♭7, E♭, and B♭7. A "To Coda" instruction is present.

Measures 25-32. The vocal part consists of two staves: (F) and (M). The piano part is shown below. The lyrics are: "Sat-ur - day night I got mar-ried. Me and my love set-tled down. Now". The piano part includes chords E♭, G♭7, B♭7/F, B♭7, and E♭.

Measures 33-40. The vocal part consists of two staves: (F) and (M). The piano part is shown below. The lyrics are: "me and my love are part-ed. I'm gon-na take an-oth-er stroll down - town.". The piano part includes chords E♭7, A♭, B♭7, E♭, G♭7, Fm7, B♭7, and D.S. al Coda.

2

Coda

41 B_b7 E_b G_b^o7 B_b7/F B_b7 E_b

(M) Some-times I live in the coun-try. Some-times I live in town.

50 E_b7 A_b B_b7 E_b G_b^o7 Fm7 B_b7

Some-times I have a great no-tion to jump in-to the riv-er and drown.

58 E_b B_b7 E_b

{ 58 I - rene, good night. I - rene, good night. Good

I - rene, good night. I - rene, good night. Good

66 E_b7 A_b A^o7 E_b/B_b B_b7 E_b B_b7

{ 66 night, I - rene, good night, I - rene, I'll see you in my dreams. Stop

night, I - rene, good night, I - rene, I'll see you in my dreams.

74 E_b G_b^o7 B_b7/F B_b7 E_b

ramb-lin', stop your gamb-lin.' Stop stay-ing out late at night. Go

82 E_b7 A_b B_b7 E_b G_b^o7 Fm7 B_b7

home to your wife and your fam-'ly. Sit down by the fire-side bright.

90 E♭ B♭7 E♭

98 E♭7 A♭ A♭7 E♭/B♭ B♭7 E♭ C7

106 F C7 F

114 F7 B♭ B♭7 F/C C7 F (Keyboard)

122 F F7 B♭ Gm7 C7 F

L-O-V-E

F

Keyboard

(Sax) D

5 D Dmaj7 Em7 A7
 L is for the way you look at me. O is
 10 Dmaj7 D6 D D7 Gmaj7
 for the on-ly one I see V is ver-y, ver-y ex-tra-or-
 16 E7 A7
 - din-ar-y, E is e-ven more than any - one that you a-dore, and
 21 D Dmaj7 Em7 A7
 love is all that I can give to you. Love is more than just a game
 27 Dmaj7 D6 D D7 Gmaj7 G \sharp 7
 for two. Two in love can make it, takemy heartand please don't break it.
 33 D/A A7 D (Sax) B \flat 7
 Love was made for me and you.
 37 E \flat E \flat maj7 Fm7 B \flat 7
 43 E \flat maj7 E \flat 6 E \flat E \flat 7 A \flat maj7 A \circ 7

The musical score consists of six staves of music. The top staff is for the piano (Keyboard), showing chords D, Dmaj7, Em7, A7, Dmaj7, D6, D, D7, Gmaj7, E7, A7, Dmaj7, D6, D, D7, Gmaj7, D/A, A7, D, Bflat7, Eflat, Eflatmaj7, Fm7, Bflat7, Eflatmaj7, Eflat6, Eflat, Eflat7, Aflatmaj7, and Acirc7. The lyrics are written below the piano staff. The bottom staff is for the saxophone, starting with D. The score is in common time with a key signature of one sharp (F#). Measure numbers 1 through 43 are indicated on the left side of the staves.

2

49 E♭/B♭ B♭7 E♭ B7

53 E Emaj7 F♯m7 B7
L is for the way you look at me. O is

58 Emaj7 E6 E E7 Amaj7
for the on-ly one I see. V is ver-y, ver-y ex-tra-or-

64 F♯7 B7
- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 E Emaj7 F♯m7 B7
love is all that I can give to you. Love is more than just a game

75 Emaj7 E6 E E7 Amaj7 A♯7
— for two. — Two in love can make it, take my heart and please don't break it.

81 E/B B7 E C♯7 F♯m7 B7
Love was made for me and you. — Love was made for me and

87 E C♯7 F♯m7 B7 E (Sax)
— you. — Love was made for me and you

92 A A7 E/B E E9

L-O-V-E

M
Keyboard

(Keyboard)

F

A musical staff in G clef and common time. It consists of seven measures of quarter notes, starting with a F note.

5 F F maj7 Gm7 C7
 L is for the way you look at me. O is

A musical staff in G clef and common time. It consists of five measures of quarter and eighth notes, starting with an F note. The lyrics "for the on-ly one I see V is ver-y, ver-y" are written below the notes.

10 F maj7 F6 F F7 B♭maj7
 for the on-ly one I see V is ver-y, ver-y ex-tra-or -

A musical staff in G clef and common time. It consists of four measures of quarter and eighth notes, starting with an F note. The lyrics "din-ar-y, E is e-ven more than an-y - one that you a-dore, and" are written below the notes.

16 G7 C7
 - din-ar-y, E is e-ven more than an-y - one that you a-dore, and

21 F F maj7 Gm7 C7
 love is all that I can give to you. Love is more than just a game

A musical staff in G clef and common time. It consists of four measures of quarter and eighth notes, starting with an F note. The lyrics "love is all that I can give to you. Love is more than just a game" are written below the notes.

27 F maj7 F6 F F7 B♭maj7 B7
 — for two. — Two in love can make it, takemy heartand please don't break it.

A musical staff in G clef and common time. It consists of five measures of quarter and eighth notes, starting with an F note. The lyrics "— for two. — Two in love can make it, takemy heartand please don't break it." are written below the notes.

33 F/C C7 F (Keyboard) D♭7
 Love was made for me and you.

A musical staff in G clef and common time. It consists of four measures of quarter and eighth notes, starting with an F note. The lyrics "Love was made for me and you." are written below the notes.

37 G♭ G♭maj7 A♭m7 D♭7

A musical staff in G clef and common time. It consists of four measures of quarter and eighth notes, starting with a G flat note. The lyrics "G♭maj7 G♭6 G♭ G♭7 B♭maj7 C7" are written below the notes.

43 G♭maj7 G♭6 G♭ G♭7 B♭maj7 C7

A musical staff in G clef and common time. It consists of six measures of quarter and eighth notes, starting with a G flat note. The lyrics "G♭maj7 G♭6 G♭ G♭7 B♭maj7 C7" are written below the notes.

2

49 G \flat /D \flat D \flat 7 G \flat D7

53 G Gmaj7 Am7 D7
L is for the way you look at me. O is

58 Gmaj7 G6 G G7 Cmaj7
for the on - ly one I see. V is ver-y, ver-y ex-tra-or-

64 A7 D7
- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 G Gmaj7 Am7 D7
love is all that I can give to you. Love is more than just a game

75 Gmaj7 G6 G G7 Cmaj7 C \sharp 7
for two. Two in love can make it, take my heart and please don't break it.

81 G/D D7 G E \circ 7 Am7 D7
Love was made for me and you. Love was made for me and

87 G E \circ 7 Am7 D7 G (Keyboard)
— you. Love was made for me and — you —

92 C C \circ 7 G/D G G9

I'll Never Smile Again

F

Keyboard

(Sax) D m7 D♭M7 C m7₃ C m7(b5) F7 D m7 D♭7

5 C m7 F♯7 F7 B♭M7 D m7 D♭7
smile a - gain un - til I smile at you. I'll nev - er

9 C m7 F♯7 F7₃ B♭6 E♭9 D m7 D♭7(b5)
laugh a - gain. What good would it do? For

13 C m7 F7(b9) B♭6 C m7 F7(b5) B♭M7 A9
tears would fill my eyes, my heart would re - al - ize that

17 D M A7/E D/F♯ D♭7 C m7 F7 D m7 D♭7
our ro - mance is through. I'll nev - er

21 C m7 F♯7 F7(b9) B♭M7 D m7 D♭7
love a - gain, I'm so in love with you. I'll nev - er

25 C m7 F♯7 F7₃ B♭M7 B♭6 F m6 E 7(b5)
thrill a - gain to some-bod - y new. With -

29 E♭M7 E♭m7 B♭M7₃ G9
in my heart I know I will nev - er start to

33 C m7 F7(b9) 1. B♭6 B♭7 F7 (Sax) D m7 D♭7
smile a - gain un - til I smile at you.

37 2. B♭6 (Sax) G♭ F7 B♭M7
you.

I'll Never Smile Again

M

(Keyboard) G m7 GbM7 Fm7-3 Fm7(b5) Bb7 Gm7 Gb7

5 Fm7 B7 Bb7 EbM7 Gm7 Gb7
smile a - gain un - til I smile at you. I'll nev - er

9 Fm7 B7 Bb7-3 E6 A9 Gm7 Gb7(b5)
laugh a - gain. What good would it do? For

13 Fm7 Bb7(b9) E6 Fm7 Bb7(b5) EbM7 D9
tears would fill my eyes, my heart would re - al - ize that

17 GM7 D7/A G/B Gb Gm7 Gm7 Gb7
our ro - mance is through. I'll nev - er

21 Fm7 B7 Bb7(b9) EbM7 Gm7 Gb7
love a - gain, I'm so in love with you. I'll nev - er

25 Fm7 B7 Bb7-3 EbM7 E6 Bbm6 A7(b5)
thrill a - gain to some-bod - y new. With -

29 AbM7 Abm7 EbM7-3 C9
in my heart I know I will nev - er start to

33 Fm7 Bb7(b9) 1. Eb6 Eb7 Bb7 (Keyboard) Gm7 Gb7
smile a - gain un - til I smile at you.

37 2. Eb6 (Keyboard) B Bb7 EbM7
you.

Baby Face

F

Keyboard

(Sax)

Chords: F, F[#], Gm⁷, C7

5 F

Ba - by face, ____ you've got the cut - est lit - tle

9 C7

ba - by face. ____ There's not an - oth - er one could

13 C7 F Cm6 D7

take your place, ____ ba - by face. ____

17 G7 C7

My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

21 F

Ba - by face, ____ I'm up in heav - en when I'm

25 A7 Em⁷ A7 Dm F7

in your fond em - brace. ____ I did - n't

29 B^b B^{o7} F/C D7

need a shove, ____ 'cause I just fell in love ____ with your

33 G7 G7^(b) C7 |^{1.} F F^{o7} Gm7 C7 |^{2.} F D7

pret - ty ba - by face. ____

39 G
 Ba - by face, _____ you've got the cut - est lit - tle

43 D7
 ba - by face. _____ There's not an - oth - er one could

47 D7 G Dm6 E7
 take your place, _____ ba - by face. _____

51 A7 D7
 My poor heart _____ is jump-in'; you sure have start - ed some-thin'.

55 G
 Ba - by face, _____ I'm up in heav - en when I'm

59 B7 Em G7
 in your fond em - brace. _____ I did - n't

63 C C \sharp 7 G/D E7
 need a shove, _____ 'cause I just fell in love _____ with your

67 A7 D7
 pret - ty _____ ba - - - by

71 G (Sax) A m7 D7 G
 face. _____

Baby Face

M
Keyboard

(Keyboard)

B♭ B° C m7 F7

5 Ba - by face, you've got the cut - est lit - tle

9 ba - by face. There's not an - oth - er one could

13 take your place, ba - by face.

17 My poor heart is jump-in'; you sure have start - ed some-thin'.

21 Ba - by face, I'm up in heav - en when I'm

25 in your fond em - brace. I did - n't

29 need a shove, 'cause I just fell in love with your

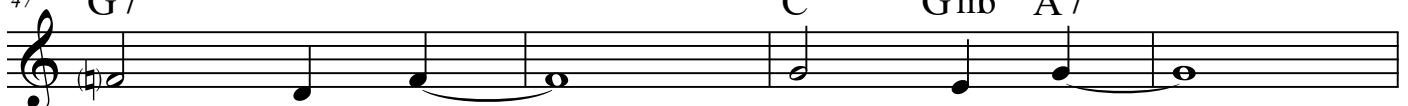
33 pret - ty ba - by face.

39 C

 Ba - by face, ____ you've got the cut - est lit - tle

43 G7

 ba - by face. ____ There's not an - oth - er one could

47 G7 C Gm6 A7

 take your place, ____ ba - by face. ____

51 D7 G7

 My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 C

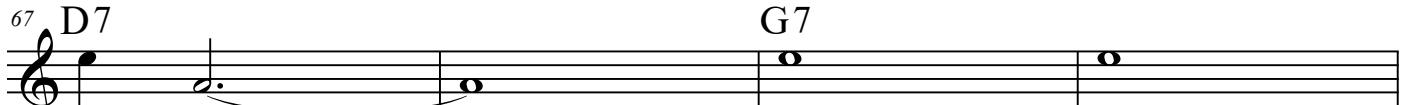
 Ba - by face, ____ I'm up in heav - en when I'm

59 E7 Am C7

 in your fond em - brace. ____ I did - n't

63 F F#7 C/G A7

 need a shove, ____ 'cause I just fell in love ____ with your

67 D7 G7

 pret - ty ____ ba - - - - by

71 C (Keyboard) Dm7 G7 C

 face. ____

Mean To Me

F

Keyboard

(Sax) **B_b** B_b7/A_b G m7 G_bMaj7

3 B_b/F D_b7 C m7 F7 F 7(5)

5 B_b G m7 C m7 F9 F7/E_b D m7 G m7
mean to me. Why must you be mean to me?

8 E_bMaj7 A_b9 D m7 G7
Gee, hon - ey, it seems to me

10 C m7 F 13 B_bMaj9 B_b6 G m7 C 7 Cm9/F F7
you love to see _ me cry - in'. I don't know why.

13 B_b G m7 C m7 F9 F7/E_b D m7 G m7
I stay home each night. When you say you'll phone,

16 E_bMaj7 A_b9 D m7 G m7
you don't, __ and I'm left a - lone

18 C m7 F 13 B_bMaj9 B_b6 F m7 B_b7(9)
sing - in' the blues and sigh - in'. You treat me

2

21 $E\flat M_{\text{aj}}7$ $C m7$ $F m7$ $B\flat 7(b9)$

cold - - ly each day ____ of the

23 $E\flat 6$ $A\flat 9$ $G7(b9)$ $Cm9$ $Cm7$

year. You al - ways scold me

26 $A\flat 9$ $G7(b9)$ $G7$ $C9$ $E\flat 6/F$ $F7\sharp 5$

when - ev er some - bod - y is near, dear.

29 $B\flat$ $G m7$ $C m7$ $F9$ $F7/E\flat$ $D m7$ $G m7$

It must be great fun to be mean to me. __

32 $E\flat M_{\text{aj}}7$ $A\flat 9$ $D m7$ $G m7$

You should - n't, for can't you see what you

34 $C m7$ $F7$ $B\flat 6$ $G m7$ $C m7$ $F7$ (Sax)

mean to me. (Sax)

37 $C m7$ C° $B\flat$ $E\flat m(maj7)$ $B\flat M_{\text{aj}}7$

mean to me.

Mean To Me

M
Keyboard

(Keyboard)

E♭ E♭7/D♭ C m7 B Mj7

3 E♭/B♭ G o7 F m7 B♭7 B♭7(♯)
You're

5 E♭ C m7 F m7 B♭9 B♭7/A♭ G m7 C m7
mean to me. Why must you be mean to me?

8 A♭Mj7 D♭9 G m7 C7
Gee, hon - ey, it seems to me__

10 F m7 B♭13 E♭Mj9 E♭6 C m7 F 7 Fm9/B♭ B♭7
you love to see__ me cry - in'. I don't know why.

13 E♭ C m7 F m7 B♭9 B♭7/A♭ G m7 C m7
I stay home each night. When you say you'll phone,

16 A♭Mj7 D♭9 G m7 C m7
you don't,__ and I'm left a - lone__

18 F m7 B♭13 E♭Mj9 E♭6 B♭m7 E♭7(B9)
sing - in' the blues and sigh - in'. You treat me

2

21 $A\flat M7$ $F m7$ $B\flat m7$ $E\flat 7(b9)$

cold - - ly each day _____ of the

23 $A\flat 6$ $D\flat 9$ $C7(b9)$ $F m9$ $F m7$

year. _____ You al - ways scold me

26 $D\flat 9$ $C7(b9)$ $C7$ $F 9$ $A\flat 6/B\flat$ $B\flat 7\sharp 5$

when - ev er some - bod - y is near, dear.

29 $E\flat$ $C m7$ $F m7$ $B\flat 9$ $B\flat 7/A\flat$ $G m7$ $C m7$

It must be great fun to be mean to me. _

32 $A\flat M7$ $D\flat 9$ $G m7$ $C m7$

You should - n't, for can't you see what you

34 1. $F m7$ $B\flat 7$ $E\flat 6$ $C m7$ $F m7$ $B\flat 7$ (Keyboard)

mean to me. _____

2. $F m7$ F° $E\flat$ $A\flat m(maj7)$ $E\flat M7$

mean to me. _____

VOCAL DUET

You Are My Sunshine

Keyboard

(Keyboard/Guitar)

C F G7

C

N.C.

6 C C7 F G7 C (F)The oth - er
night, dear, as I lay sleep-ing, I dreamed I held you in my arms. When I a-

14 F G7 C Am F[#] /A C/G G G7 C N.C.
woke dear, I was mis-tak - en. So I hung my head and cried You are my

22 C C7 F sun - shine, my on - ly sun - shine. You make me hap - py when skies are
28 C C7 F grey. You'll nev - er know, dear, how much I
32 C Am F[#] /A C/G G G7 C
grey. You'll nev - er know, dear, how much I
love you. Please don't take my sun - shine a - way.

37 G7 C7 F G7 C7 F
So let the sun - shine in. Face it with a grin. Smil-ers nev-er
(M) C G7 C G7 C7 F C
lose, and frown-ers nev-er win. So let the sun - shine in. Face it with a

43 G7 C7 F C
grin. O - pen up your heart and let the sun - shine in. (F) My

2 55 F C G7
mom-my told me some-thing that lit - tle girls should know. It's all a-bout the

60 C F
dev-il, and I've learned to hate him so. I know he'll be un - hap-py 'cause I'll

65 C /B /A G7 C/G G7
nev-er wear a frown. May-be if we keep on smil-ing, he'll get tired of hang-in'

70 C G7 C7 F C
70 round. So let the sun-shine in. Face it with a grin.

(M) You are my sun - shine, my on-ly sun - shine. You make me

75 G7 C C G7/D C7/E
75 Smil-ers nev-er lose, and frown-ers nev-er win. So let the

hap - py when skies are gray. You'll nev - er

79 F C G7
sun-shine in. Face it with a grin. O-pen up your heart and let the

79
know, dear, how much I love you. O-pen up your heart and let the

85 1. C/G G7 C G7 C7 2. C/G G7 C F G6 G7 C
85 sun - shine in. So let the sun - shine in.

sun - shine in. You are my sun - shine in.

The musical score consists of six staves of music for a single voice. The first three staves begin at measure 2, 55, with chords F, C, and G7. The lyrics describe a mother's advice to a daughter. The next three staves begin at measure 70, with chords C, G7, C7, and F. The lyrics encourage facing challenges with a smile. The final three staves begin at measure 79, with chords F, C, and G7. The lyrics emphasize the positive impact of a smile and the opening of one's heart. The score uses common time and includes several key changes and chord substitutions like C/G, G7/D, C7/E, and G6.

Secret Love

F

(Sax)

B_bmaj7 Cm7 F7 B_bmaj7 Cm7 F7(9) Keyboard

Once | had a sec - ret love, that lived with -
So | told a friend - ly star, the way that

Dm7 G7(9) Cm7 F7 Cm7

in dream - ers heart of - ten me. do, All just too how

F7 Cm7 F7 Cm7 F7 F7(9)

soon my sec - ret love be - came im - pa - tient to be with
won - der - ful you are and why I'm so in love be with

19 1. B_b6 Cm7 F7(9) 2. B_b6 D7(9)(5) Gm7 C7

free. you. Now I shout it from the

Fmaj7 F6 Fm7 B_b7 E_bmaj7

high - est hills, e - ven told the gold - en daf - fo -

E_bm7 A_b7 B_bmaj7 Cm7 Dm7 E_bmaj7 A_b13 G9

dils. At last, my heart's an o - pen door and

35 Cm7 To Coda F7 F7(9) B_b6 G7 Cm7 F7 D.S. al Coda

my sec - ret love's no sec - ret an - y - more.

Coda 39 F7 F7(9) B_b (Sax) B_bmaj7 Cm7 F7 B_b6

sec - ret an - y - more.

Secret Love

M

(Keyboard)

E♭maj7 Fm7 B♭7 E♭maj7 Fm7 B♭7(b9)

5 E♭maj7 Fm7 B♭7 E♭maj7 Fm7 B♭7(b9) E♭maj7 A♭maj7

Once So I had a sec - ret love, star, that lived with -
that told a friend - ly me. _____ the way that

10 Gm7 C7(b9) Fm7 B♭7 Fm7

in dream - ers heart of - ten me. _____ All just too
do, _____ how

14 B♭7 Fm7 B♭7 Fm7 B♭7 B♭7(b9)

soon my sec - ret love be - came im - pa - tient to be
won - der - ful you are and why I'm so in love with

19 1. E♭6 Fm7 B♭7(b9) 2. E♭6 G7(b9)(5) Cm7 F7

free. _____ you. _____ Now I shout it from the

25 B♭maj7 B♭6 B♭m7 E♭7 A♭maj7

high - est hills, e - ven told the gold - en daf - fo -

30 A♭m7 D♭7 E♭maj7 Fm7 Gm7 A♭maj7 D♭13 C9

dils. At last, my heart's an o - pen door _____ and

35 Fm7 To Coda B♭7 B♭7(b9) E♭6 C7 Fm7 D.S. al Coda B♭7

my sec - ret love's no sec - ret an - y - more. _____

Coda 39 B♭7 B♭7(b9) E♭ (Keyboard) E♭maj7 Fm7 B♭7 E♭6

sec - ret an - y - more. _____

Que Sera, Sera

F
Keyboard

(Sax) C7 G m7 C7

5 F N.C.

9 F FM^{m7} F 6 F When I was
just a lit - tle girl, I asked my moth - er,
just a child in school, I asked my teach - er,

14 F#7 G m7 C7
"What will I be? _____ Will I be pret - ty?
"What should I try? _____ Should I paint pic - tures?

19 G m7 C7 F
Will I be rich?" Here's what she said to me:
Should I sing songs?" This was her wise re - ply:
"Que - se -

25 B♭ F
ra, se - ra, _____ What - ev - er will be will be.
ra, se - ra, _____

31 C7
The fu - ture's not ours to see. Que se - ra, se -

37 F G m7 C7 F
ra. What will be will be!"

43 1. N.C. 2. N.C.
When I was When I grew

2

47 F F M⁷ F6 F
 up child - ren fell in my love, own, I asked my sweet-heart,
 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 B^b F
 ra, se - ra, _____ What - ev - er will be will
 be. _____

68 C7
 The fu - ture's not ours to see.

73 Gm⁷
 Que se - ra, se - ra. What will

78 C7 F 1. 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♭ N.C.

9 B♭ B♭M7 B♭6 B♭ When I was

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

14 B♭7 Cm7 F7 "What will I be? Will I be pret - ty?
"What should I try? Should I paint pic - tures?

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

25 ra, se - ra, What - ev - er will be will be.
F7

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

37 B♭ Cm7 F7 B♭

ra. What will be will be!"

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

When I was When I grew

2

47 B♭ B♭M7 B♭6 B♭

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

52 B7 Cm7 F7

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

57

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♭

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

68

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

73

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

78 F7 B♭ 1. N.C.

be will be!" _____ Now I have

83 Cm F7 B♭ Cm/B♭ B♭

Que se - ra, se - ra! _____

A Guy Is A Guy

F
Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

(Keyboard - Play 8va lower)

walked down the street like a good girl should. He followed me down the street like I
walked to my house like a good girl should. He followed me to my house like I

knew he would. Because a guy is a guy where ever he may be. So
knew he would. Because a guy is a guy where ever he may be. So

lis-ten and I'll tell you what this fel-la did to me. I fel-la did to me. I
lis-ten while I tell you what this

nev-er saw the boy be-fore. so noth-ing could be sil-li-er. At

clo-ser range his face was strange, but his man-ner was fa - mil-i-ar. So, I

2
22 D♭ A♭7 E♭m7 A♭7
walked up the stairs like a good girl should. He followed me up the stairs like I

25 D♭ A♭7 D♭ A♭7/E♭ A♭7
knew he would. Be-cause a guy is a guy where - ev - er he may be. So

28 E♭m7 A♭7 D♭ A♭7
lis - ten and I'll tell you what this fel - la did to me.

30 D♭ A7 A7 D Bm G Em A A7 D Bm G Em A A7
(Bass & Keyboard)
(Keyboard - Play 8va lower)

35 D A7 Em7 A7 D A7
stepped to my door like a good girl should. He stopped at my door like I knew he would. Because a

39 D A7/E A7 Em7 A7 D A D
guy is a guy where - ev - er he may be. So lis-ten while I tell you what this fel-la did to me. He

43 G D Em7 A7 D D7
asked me for a good-night kiss. I said "It's still good day." I

47 G D Em7 A7
would have told him more ex - cept his lips got in the way. So, I

51 D A7 Em7 A7 D A7

talked to my mom like a good girl should, and ma talked to pa like I knew she would. And they

55 D A7/E A7 Em7 A7

all a - greed on a mar - ried life for me. The guy is my guy where

58 D A7 (Sax) D A7 D A7

ev - er he may be. So I

61 D A7 Em7 A7

walked down the aisle like a good girl should. He fol-lowed me down the aisle like I

64 D A7 D A7/E A7

knew he would. Be-cause a guy is a guy where - ev - er he may be. And

67 Em7 A7 D A7

now you've heard the stor - y of what some-one did to me

69 (Sax) D F#m G Em /G D/A A7 D A7 D

That's what he did to me! —

A Guy Is A Guy

M

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

G Em C Am D D7 G Em C Am D D7

(Keyboard - Play 8va lower)

G D7 Am7 D7

walked down the street like a good girl should. He followed me down the street like I
walked to my house like a good girl should. He followed me to my house like I

G D7 G D7/A D7

knew he would. Be-cause a guy is a guy where ev-er he may be. So
knew he would. Be-cause a guy is a guy where - ev - er he may be. So

Am7 D7

lis-ten and I'll tell you what this fel-la did to me. I fel-la did to me. I
lis-ten while I tell you what this

C G Am7 D7 G G7

nev-er saw the boy be-fore. so noth-ing could be sil-li-er. At

C G Am7 D7

clo-ser range his face was strange but his man-ner was fa-mil-i-ar. So, I

2
 22 G D7 Am7 D7
 walked up the stairs like a good girl should. He followed me up the stairs like I

25 G D7 G D7/A D7
 knew he would. Because a guy is a guy where-ever he may be. So

28 Am7 D7 G D7
 lis - ten and I'll tell you what this fel - la did to me.

30 G Eb7 Ab Fm Db Bbm Eb E7 Ab Fm Db Bbm Eb E7
 (Bass & Keyboard)
 (Keyboard - Play 8va lower)

35 Ab Eb7 Bbm7 Eb7 Ab Eb7
 stepped to my door like a good girl should. He stopped at my door like I knew he would. Because a

39 Ab Eb7/Bb Eb7 Bbm7 Eb7 Ab Eb Ab
 guy is a guy where-ever he may be. So lis - ten while I tell you what this fel - la did to me. He

43 Db Ab Bbm7 Eb7 Ab Ab
 asked me for a good-night kiss. I said "It's still good day." _____

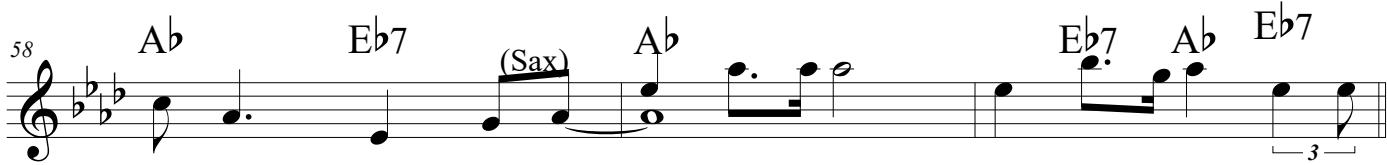
47 Db Ab Bbm7 Eb7
 would have told him more ex - cept his lips got in the way. So, I

51 A♭ E♭7 B♭m7 E♭7 A♭ E♭7

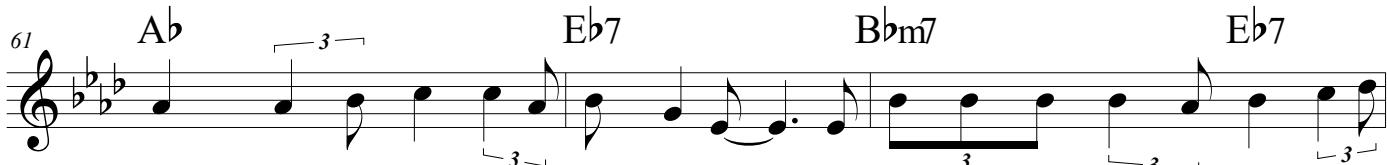

talked to my mom like a good girl should, and ma talked to pa like I knew she would. And they

55 A♭ E♭7/B♭ E♭7 B♭m7 E♭7

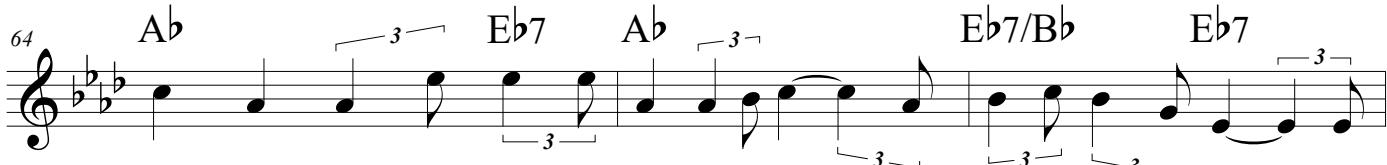

all a - greed on a mar - ried life for me. — The guy is my guy where

58 A♭ E♭7 (Sax) A♭ E♭7 A♭ E♭7


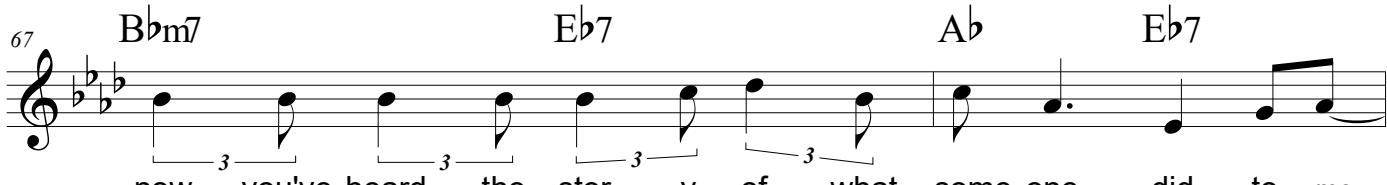
ev - er he may be. — So I

61 A♭ E♭7 B♭m7 E♭7


walked down the aisle like a good girl should. He fol-lowed me down the aisle like I

64 A♭ E♭7 A♭ E♭7/B♭ E♭7


knew he would. Be-cause a guy is a guy where - ev - er he may be. — And

67 B♭m7 E♭7 A♭ E♭7


now you've heard the stor - y of what some-one did to me

69 (Sax) A♭ Cm7 D♭ B♭m/D♭ A♭/E♭ E♭7 A♭ E♭7 A♭


— That's what he did to me! —

Once In Love With Amy

Keyboard

1 E♭ E° Fm B♭7 E♭ E° Fm B♭7

5

7

10

13

16

caught you,
warn you,
sir,
sir,
hav - ing a
nev - er to
look at
dream of
her,
her,
as
just

she went
bid such
strol - ling
thoughts
"Be - gone!"

Now did-n't your heart
Or it - 'll beat
boom, boom,
boom, boom,

boom, boom, boom, boom, boom, now did-n't you sigh
a sigh?

boom, boom, boom, boom, boom, boom, boom, boom, from then on.

For

once in love with by A - my, A - my, al - ways tear up in love your list, with it's

2

19 F m7 B♭7 E♭Maj7 E♭7 A♭Maj7 E♭/G
 A-my.____ Ev - er and ev - er, fas - cin - a - ted by her,
 A-my.____ Ply her with bon-bons, po - et - ry and flow-ers,

22 F m7 Eb [F7 Fm7 Bb7] [G7 Gm(b5) C7]
 set your heart a - fire to stay. way. You
 moon a mil - lion hours a _____

25 F m7 B♭7 E♭Maj7 A♭7 E♭Maj7 A♭7 E♭Maj7 Gm7 C7
 might the quite the fic - kle-heart-ed rov - er, so care - free and bold, who

29 F m7 B♭7 E♭Maj7 A♭7 B♭Maj7 F7 F m7/B♭ E 7(#11)
 loves a girl and lat - er thinks it ov - er, then just quits cold. Ah, but

33 E♭Maj7 E7 F m7 B♭7 E♭Maj7 E7 F m7 B♭7
 once in love with A-my, al-ways in love with A-my.____

37 E♭Maj7 E7 A♭Maj7 E♭/G F m7 E♭
 Ev-er and ev-er, sweet-ly you'll ro-mance her. Trou-ble is the ans-ter will

40 G7 Gm(b5) C7 F m7 Gm7 C7(#5) To Coda F7 B♭7 E♭ E° F m7 D.S. B♭7 al Coda
 be that A-my'd rath-er stay in love with me._____

CODA F7 B♭7 E♭ (Keyboard) B♭7 F m7 B♭ B♭7 E♭6
 love with me! _____

Oh, What You Do To Me Polka

F

Keyboard

(Keyboard)

6

Am7

D7

1

D'

D7 (Sax)

A musical score for a band or orchestra. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (2/4). The bottom staff shows a bass clef and a common time signature (4/4). The music consists of two staves, each with eight measures. The first measure starts with a whole note followed by a half note. The second measure starts with a quarter note. The third measure starts with a dotted half note. The fourth measure starts with a eighth note followed by a sixteenth note. The fifth measure starts with a eighth note followed by a sixteenth note. The sixth measure starts with a eighth note followed by a sixteenth note. The seventh measure starts with a eighth note followed by a sixteenth note. The eighth measure starts with a eighth note followed by a sixteenth note.

Musical score for piano, measure 9. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are G, D7, G, and D7.

A musical score for piano, showing measures 17 through 21. The key signature changes from G major to A7, then to D major, and finally to D7. The melody consists of eighth and sixteenth note patterns.

Musical score for piano showing measures 25-28. The key signature is G major (one sharp). Measure 25 starts with a G chord (G, B, D) followed by a half note. Measures 26-27 show a bass line with eighth notes and sixteenth-note patterns. Measures 28-29 show a treble line with eighth and sixteenth notes, ending with a D7 chord (D, F#, A, C#).

Musical score for piano showing measures 33-35. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The chords indicated above the staff are G, C, Am7, D7, G, and G7 (labeled as 'Keyboard G7'). Measure 33 ends with a half note G. Measure 34 begins with a quarter note C, followed by a dotted half note Am7, a quarter note D7, and a half note G. Measure 35 begins with a half note G7.

A musical score for guitar. The key signature is C major (one sharp). The time signature is common time (indicated by '4'). The first measure shows a C major chord (C, E, G) with three quarter notes. The second measure shows a G7 chord (G, B, D, F#) with a bass note G and a melody consisting of a dotted half note and a quarter note. The third measure shows a G7 chord again with a bass note G and a melody consisting of a dotted half note and a quarter note.

Oh, what you do to me! When - ev - er you're a - round my

Musical score for piano showing measures 47-50. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 47 starts with a C chord (C, E, G) followed by a G7 chord (G, B, D, F#). Measure 48 begins with a C chord. Measure 49 starts with a C chord followed by a G7 chord. Measure 50 starts with a C chord.

heart begins to pound. Oh, hon - ey, oh, what you do to

me! I can't resist when I am in your arms. _____ Oh, ba - by,

2

57 C G7

oh, what you do to me! You kiss me, what a thrill; you

63 C G7 C

squeeze me and I chill. It must be love! What else can it be?

68 F Dm7 G7 C To Coda ♫ (Keyboard) G

'Cause oh, what you do to me.

73 D7 G A7 D7

(Keyboard).

79 G D7 G

84 A7 D7 1. G (Sax) 2. G D.S. al Coda G7 (Keyboard)

(Keyboard).

88 ♫Coda N.C. C7 F G7

(Keyboard).

97 C7 F C7 F

103 G7 C7 1. F (Sax) 2. F

(Keyboard).

Oh, What You Do To Me Polka

M
Keyboard

(Keyboard)

1 C Dm7 G7 C G7 (Sax)

9 C G7 C G7

17 C D7 G G7

25 C G7 C G7

33 C F Dm7/G7 C C7 (Keyboard)

41 F C7
Oh, what you do to me! When - ev - er you're a - round my

47 F C7 F
heart be-gins to pound. Oh, hon - ey, oh, what you do to

52 G7 C C7
me! I can't re-sist when I am in your arms. Oh, ba - by,

2

57 F C7

oh, what you do to me! You kiss me, what a thrill; you squeeze me and I chill. It must be love! What else can it be? 'Cause oh, what you do to me.

63 F C7 F

squeeze me and I chill. It must be love! What else can it be? 'Cause oh, what you do to me.

68 B♭ Gm7 C7 F C
To Coda ⊕ (Keyboard)

be? 'Cause oh, what you do to me.

73 G7 C D7 G7

G7 C D7 G7

79 C G7 C

C G7 C

84 D7 G7 1. C (Sax) 2. C (Keyboard) D.S. al Coda C7

D7 G7 1. C (Sax) 2. C (Keyboard) D.S. al Coda C7

89 ♦Coda N.C. F (Keyboard) F7 B♭ C7

♦Coda N.C. F (Keyboard) F7 B♭ C7

97 F7 B♭ F7 B♭

F7 B♭ F7 B♭

103 C7 F7 B♭ (Sax) B♭

C7 F7 B♭ (Sax) B♭

The Nearness Of You

F

Music score for 'The Nearness Of You' with lyrics and chords. The score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The chords are indicated above the staff, and the lyrics are written below the notes.

Chords:

- B♭6 (Sax) G m7 C m7 F7 Keyboard
- B♭6 G m7 C m7 F7
- B♭M7 F m7 B♭7 E♭M7 It's not the
- pale moon that ex - cit es me, that that thrills and this de -
- sweet con - ver - sa - tion, that brings sen -
- E♭7 D m7 D♭7 C m7 F7
- lights me, oh no. It's just the near - ness of
- sa - tion, oh no. It's just the near - ness of
- D m7 G7 C m7 F7 B♭6 E♭M7 B♭/D D♭7
- you. It's not your you. When you're in my
- C m7 F7
- arms and feel you so
- B♭M7 B♭7 F m7 B♭7 E♭M7
- close to me, all my wild - est
- D m7(5) G7 C m7 A♭7 F7
- dreams come true. need no

Lyrics:

- pale moon that ex - cit es me, that that thrills and this de -
- sweet con - ver - sa - tion, that brings sen -
- lights me, oh no. It's just the near - ness of
- sa - tion, oh no. It's just the near - ness of
- you. It's not your you. When you're in my
- arms and feel you so
- close to me, all my wild - est
- dreams come true. need no

2

23 B♭M_i7 F m7 B♭7 E♭M_i7
 soft lights to en - chant me, if you'll on - ly

26 E♭o7 D m7 D♭7 C m7 F 7
 grant me the right to hold you ev - er so

29 D m7(25) G 7 3 C m7 To Coda Ø
 tight _____ and to feel in the night, _____ the

32 F 7 B♭6 G m7 C m7 F 7 (Sax) D.S. al Coda
 near - ness of you. _____

35 Ø Coda F♯o F 7 B♭6 B♭M_i7 G♭M_i7 B♭M_i7
 near - ness of you. _____

The Nearness Of You

M

(Keyboard)
E♭6

C m7

F m7

B♭7 Keyboard

1 E♭6 C m7 F m7 B♭7

3 E♭M7 B♭m7 E♭7 A♭M7

5 pale moon that ex - cites me, that thrills and de -
sweet con - ver - sa - tion that brings this sen -

8 A♭o7 G m7 G♭7 F m7 B♭7

lights me, oh no. It's just the near - ness of
sa - tion, oh no. It's just the near - ness of

11 1 G m7 C7 F m7 B♭7 2. E♭6 A♭M7 E♭/G G♭7

you. It's not your you. When you're in my

15 F m7 B♭7

arms. and I feel you so

17 E♭M7 E♭7 B♭m7 E♭7 A♭M7

close to me, all my wild - est

20 G m7(♭5) C7 F m7 D♭7 B♭7

dreams come true. need no

Lyrics: It's not the pale moon that excites me, that thrills and depresses me, that brings this sensation, lights me, oh no. It's just the near - ness of it, It's just the near - ness of it, you. It's not your you. When you're in my arms. and I feel you so close to me, all my wild - est dreams come true. need no

23 E♭Maj7 B♭m7 E♭7 A♭Maj7
 soft lights to en - chant me, if you'll on - ly

26 A♭ø7 G m7 G♭7 F m7 B♭7
 grant me the right to hold you ev - er so

29 G m7(♭5) C7 F m7 To Coda Ø
 tight _____ and to feel in the night, _____ the

32 B♭7 E♭6 C m7 F m7 B♭7 (Keyboard)
 near - ness of you. D.S. al Coda

35 Coda B° B♭7 E♭6 E Maj7 B Maj7 E♭Maj7
 near - ness of you.

VOCAL DUET

Button Up Your Overcoat

Keyboard

(Keyboard) E♭ C m/G F m B♭7

E♭ C m/G F m B♭7

E♭ C7 F7

(F) But-ton up your o - ver-coat when the wind is free.
 (M) But-ton up your o - ver coat when the wind is free.

B♭7 B♭7 B♭7 E♭6 C m7 F m7 B♭7
 Take good care of your-self, you be - long to me.
 Take good care of your self, you be - long to me.

13 E♭ C7 F7
 Eat an ap - ple ev - 'ry day; get to bed by three.
 Wear your flan - nel un - der-wear when you climb a tree.

B♭7 B♭7 B♭7 E♭6 B♭m7 E♭7
 Take good care of your-self, you be - long to me. Steer clear of
 Take good care of your self, you be - long to me. Be care - ful

2

21 A♭6 E♭6
fro - zen ponds, oo oo! Perox-ide blondes, oo oo!
cross-ing streets, oo oo! Don't eat meats, oo oo!

25 Cm7 F9 B♭7 Cm7/B♭ B♭7 Fm7/B♭ A°/B♭
Stocks and bonds, oo - oo! You'll get a pain and ru - in your bank - roll!
Cut out sweets, oo - oo! You'll get a pain and ru - in your tum - tum!

29 E♭ C7 F7
Keep a-way from boot-leg hootch when you're on a spree.
Don't go out with col-lege boys when you're on a spree.

33 B♭7 B♭°7 B♭7 E♭6
Take good care of your-self, you be-long to me.
Take good care of your-self, you be-long to me.

36 1. B♭7 | 2. E♭6 B♭7 B♭°7 B♭7
— (F) Take good care of your-self, you be -

40 E♭6 B♭7 B♭°7 B♭7
long to me. (Both) Take good care of your-self, you be -

44 Cm7 (M) B♭7 E♭ Fm7 B♭7 E♭6
long (F) to me.



Latin Beat

La Cucaracha

(Keyboard) B_b B_bmaj7/A Gm G_bag F E_b/G F7 B_b N.C.

Sheet music for the first section of "La Cucaracha". The key signature is B-flat major (two flats). The time signature is common time (4/4). The melody is in soprano clef. The lyrics are: "In the house, no-bod-y".

Sheet music for the second section of "La Cucaracha". The lyrics are: "wants her, and they throw her out the back door." The chords B_b and F7 are indicated above the staff.

Sheet music for the third section of "La Cucaracha". The lyrics are: "So she goes to find some mu - sic, and she's danc-ing on the dance floor." The chord B_b is indicated above the staff.

Sheet music for the fourth section of "La Cucaracha". The lyrics are: "She won't stay where they don't want her, there are bet-ter things to ask for." The chords F7 and B_b are indicated above the staff.

Sheet music for the fifth section of "La Cucaracha". The lyrics are: "Now, the mu-sic seems to charm her as she's danc-ing on the dance floor." The chords B_b and F7 are indicated above the staff.

Sheet music for the sixth section of "La Cucaracha". The lyrics are: "La cu-ca - ra - cha, the lit - tle cock - roach," The chords B_b and F7 are indicated above the staff.

Sheet music for the seventh section of "La Cucaracha". The lyrics are: "all she want-ed was to dance. She does-n't mind that her leg is mis - sing." The chord F7 is indicated above the staff.

Sheet music for the eighth section of "La Cucaracha". The lyrics are: "She would nev - er miss the chance." The chords B_b and (Sax) are indicated above the staff.

2
30 B♭ F7

33

36 B♭ (Keyboard)

38 B♭ F7

42

45 B♭ (Sax)

48 (Keyboard) F7 (Sax)

51 (Keyboard) B♭ (Sax)

54 A♭m F^o7 A♭m F^o7 G7

In the house, no - bod - y

58 C G7

wants her, and they throw her out the back door. So she goes to find some mu - sic, —

63 C

and she's danc-ing on the dance floor. She won't stay where they don't

66 C G7

want her, there are bet-ter things to ask for. — Now, the mu-sic seems to

70 C

charm her — as she's danc-ing on the dance floor. La cu-ca-

74 G7

ra - cha, the lit-tle cock - roach, all she want-ed was to dance. She does-n't

78 C

mind that her leg is mis - sing. She would nev - er miss the chance,

82 G7 C

all she want-ed was to dance. The lit-tle cock - roach, the lit-tle cock - roach,

86 G7 C

all she want - ed was to dance.

Latin Beat

La Cucaracha

(Keyboard) E_b E_bmaj7/D Cm Baug B_b A_b/C B_b7 E_b N.C.

In the house, no-bod-y

wants her, and they throw her out the back door.

So she goes to find some mu - sic, and she's danc-ing on the dance floor.

She won't stay where they don't want her, there are bet-ter things to ask for. Now, the mu-sic seems to charm her as she's danc-ing on the dance floor.

La cu-ca - ra - cha, the lit - tle cock - roach,

all she want-ed was to dance. She does-n't mind that her leg is mis - sing.

She would nev - er miss the chance.

2
30 E♭ B♭7

33

36 E♭ (Keyboard)

38 E♭ B♭7

42

45 E♭ (Sax)

48 (Keyboard) B♭7 (Sax)

51 (Keyboard) E♭ (Sax)

54 D♭m B♭7 D♭m B♭7 C7

In the house, no - bod - y

58 F C7 3
wants her, and they throw her out the back door. So she goes to find some mu - sic, —

63 F
and she's danc-ing on the dance floor. She won't stay where they don't

66 F C7
want her, there are bet-ter things to ask for. Now, the mu-sic seems to

70 F
charm her — as she's danc-ing on the dance floor. La cu-ca-

74 C7 F
ra - cha, the lit-tle cock - roach, all she want-ed was to dance. She does-n't

78 F
mind that her leg is mis - sing. She would nev - er miss the chance,

82 C7 F
all she want-ed was to dance. The lit-tle cock - roach, the lit-tle cock - roach,

86 C7 F >
all she want - ed was to dance.

Tiger Rag

Keyboard

The sheet music consists of ten staves of musical notation for a keyboard instrument. The key signature is one flat (B-flat). The time signature varies between common time and 2/4 time.

Measure 1: B♭, F7, B♭

Measure 5: F7, 1. B♭, 2. B♭ G7

Measure 10: C7, F7, C7, F

Measure 14: C7, F7, C7, F, F7

Measure 18: B♭, F7, B♭

Measure 22: F7, B♭, B♭7

Measure 26: E♭

Measure 30: B♭7

Measure 34: E♭

Measure 38: B♭7, E♭

2

42 B♭7 E♭

46 C7 Fm7 F7 B♭7 E♭ E♭7

(Sax 1st time, Keyboard 2nd time)

50 A♭

54 E♭7 E♭7

58 E♭7

62 E♭7 A♭ N.C. E♭7 N.C.

66 A♭

70 A♭ A♭7 D♭

74 (Sax both times) D♭ D♭m6 A♭ F7

78 B♭7 E♭7 1. A♭

82 2. A♭ A♭/C D♭ B°/D E♭ E♭7 A♭