

# The Mixed Nuts

## Set KK

Last revised on 2018.09.01

KK01-Orange Colored Sky(KVF).2016.03.22.pdf  
KK01-Orange Colored Sky(KVM).2016.03.22.pdf  
KK02-It's A Grand Night For Singing(KVF).2018.03.01.pdf  
KK02-It's A Grand Night For Singing(KVM).2018.03.01.pdf  
KK03-Whatever Lola Wants(KVF).2016.08.07.pdf  
KK03-Whatever Lola Wants(KVM).2016.08.07.pdf  
**KK04-Friendship(KVD).2018.09.01.pdf**  
KK05-A Certain Smile(KVF).2018.03.01.pdf  
KK05-A Certain Smile(KVM).2018.03.01.pdf  
KK06-Sugartime Polka(KVF).2016.05.30.pdf  
KK06-Sugartime Polka(KVM).2016.05.30.pdf  
KK07-Walkin' My Baby Back Home(KVF).2018.03.01.pdf  
KK07-Walkin' My Baby Back Home(KVM).2018.03.01.pdf  
KK08-High Hopes(KVD).2016.05.30.pdf  
KK09-Rag Mop(KVF).2016.05.30.pdf  
KK09-Rag Mop(KVM).2016.05.30.pdf  
KK10-You, You, You(KVF).2018.03.01.pdf  
KK10-You, You, You(KVM).2018.03.01.pdf  
KK11-Naughty Lady Of Shady Lane(KVD).2018.05.24.pdf  
KK12-My Happiness(KVD).2018.08.18.pdf  
KK13-Tenderly(KVF).2016.05.30.pdf  
KK13-Tenderly(KVM).2016.05.30.pdf  
KK14-Ja Da, Ja Da, Jing, Jing, Jing(KVF).2018.03.01.pdf  
KK14-Ja Da, Ja Da, Jing, Jing, Jing(KVM).2018.03.01.pdf  
KK15-You Can't Be True, Dear(KVF).2018.08.18.pdf  
KK15-You Can't Be True, Dear(KVM).2018.08.18.pdf  
KK16-South Of The Border (Down Mexico Way).2016.05.30(KVF).2016.05.30.pdf  
KK16-South Of The Border (Down Mexico Way).2016.05.30(KVM).2016.05.30.pdf  
KK17-I'm Henery The Eighth, I Am(KV).2016.09.10.pdf



# Orange Colored Sky

# F

Keyboard

(Sax)  $\text{E}^{\flat}\text{maj7}$   $\text{C7}$   $\text{Fm7}$   $\text{B}^{\flat}7$   $\text{Gm7}$   $\text{C7}(\flat 9)$   $\text{Fm7}$   $\text{B}^{\flat}7$

I was

5  $\text{E}^{\flat}\text{maj7}$   $\text{E}^{\circ}7$   $\text{Fm7}$   $\text{F}^{\sharp}7$

walk - ing a - long, — mind - ing my bus - iness

7  $\text{Gm7}$   $\text{C9}$   $\text{Fm7}$   $\text{F}^{\sharp}7$

when out of an o - range col - ored sky: Flash! Bam!

10  $\text{E}^{\flat}6$   $\text{C7}$   $\text{Fm7}$   $\text{B}^{\flat}7$   $\text{E}^{\flat}\text{maj7}$   $\text{B}^{\flat}7$

A - la - ka - zam! Won - der - ful you came by. — I was

13  $\text{E}^{\flat}\text{maj7}$   $\text{E}^{\circ}7$   $\text{Fm7}$   $\text{F}^{\sharp}7$

hum - ming a tune, — drink - ing in sun - shine

15  $\text{Gm7}$   $\text{C9}$   $\text{Fm7}$   $\text{F}^{\sharp}7$

when out of that o - range col - ored view. Crash! Bam!

18  $\text{E}^{\flat}6$   $\text{C7}$   $\text{Fm7}$   $\text{B}^{\flat}7$   $\text{E}^{\flat}\text{maj7}$   $\text{B}^{\flat}7$   $\text{E}^{\flat}7$

A - la - ka - zam! I got a look at you. —

2

21  $A\flat 6$   $A^\circ 7$   $Dm7(b5)$   $G7$   $Cm7$

One look and I yelled "Tim-ber! Look out for fly-ing glass." — 'cause the

25  $Cm$   $C^\circ$   $Cm6$   $Cm7$

ceil-ing fell in and the bot-tom fell out, I went in-to a spin, and I start-ed to shout, "I've been

27  $B\flat 7$   $B\flat 7$   $F7$   $B\flat 7$

hit! This is it! This is it, I've been hit! I was

29  $E\flat maj7$   $E^\circ 7$   $Fm7$   $F^\circ 7$

walk - ing a - long, — mind - ing my bus - iness

31  $Gm7$   $C9$   $Fm7$   $F^\circ 7$

when love came and hit me in the eye. Wham! Bam!

34  $E\flat 6$   $C7$   $Fm9$   $B\flat 13$   $E\flat maj7$   $B\flat 7$  (Sax) **D.S. al Coda**

A - la - ka - zam! out of an o-range col-ored sky. —

**⊕ Coda**

37  $Fm9$   $Em9$   $E\flat maj9$   $D\flat maj7$   $C7$

o-range col-ored, pur-ple striped, pret-ty green pol-ka dot sky.

(Sax)

41  $Fm7$   $F^\circ 7$   $E\flat 6$   $B\flat 7$   $E\flat maj7$   $Fm7$   $Emaj7$   $E\flat maj9$

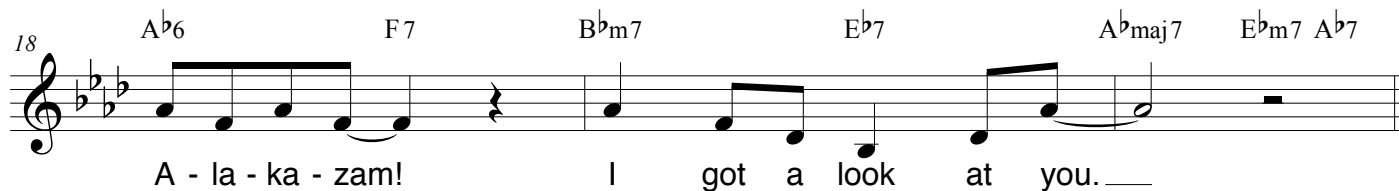
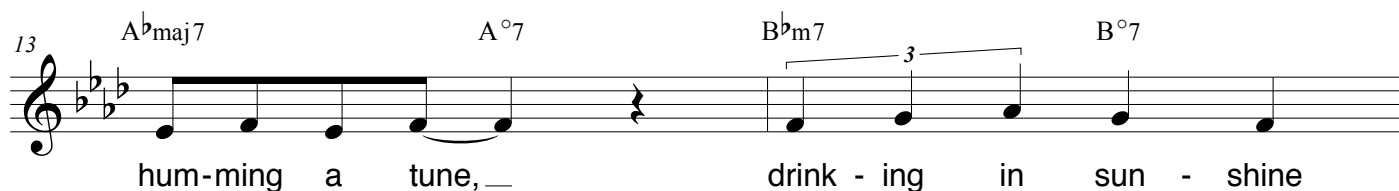
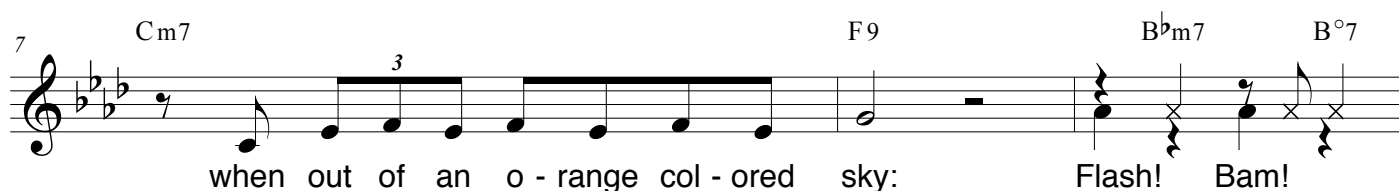
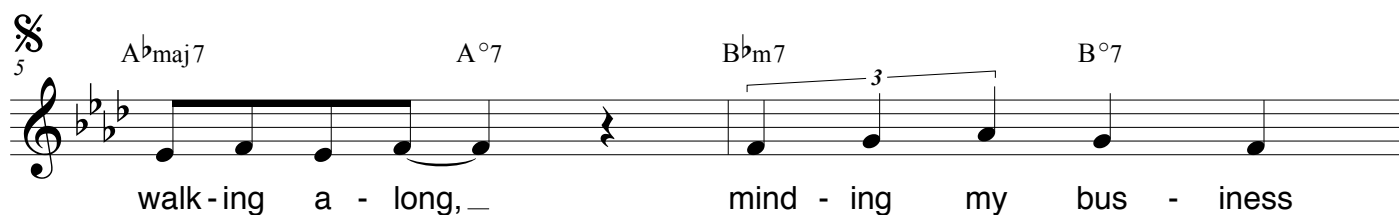
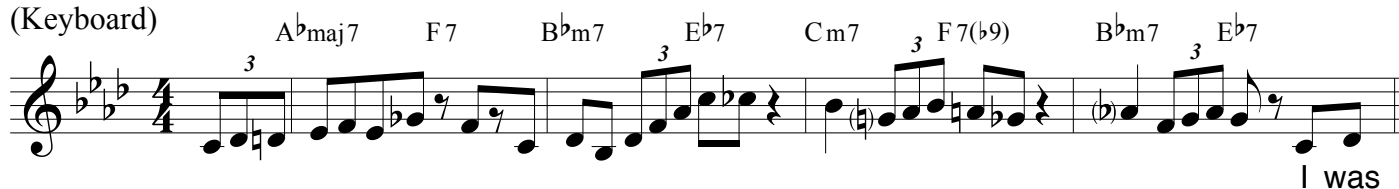
Slam! Bam! A - la - ka - zam and good - bye. —

# Orange Colored Sky

# M

Keyboard

(Keyboard)



2

21  $D\flat 6$   $D^\circ 7$   $Gm7(\flat 5)$   $C7$   $Fm7$

One look and I yelled "Tim-ber! Look out for fly-ing glass." \_\_\_ 'cause the

25  $Fm$   $F^\circ$   $Fm6$   $Fm7$

ceiling fell in and the bot-tom fell out, I went in-to a spin, and I start-ed to shout, "I've been

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

hit! This is it! This is it, I've been hit! I was

29  $A\flat maj7$   $A^\circ 7$   $B\flat m7$   $B^\circ 7$

walk-ing a - long, \_ mind - ing my bus - iness

31  $Cm7$   $F9$   $B\flat m7$   $B^\circ 7$

when love came and hit me in the eye. Wham! Bam!

34  $A\flat 6$   $F7$  **To Coda**  $B\flat m9$   $E\flat 13$   $A\flat maj7$   $E\flat 7$  (Keyboard) **D.S. al Coda**

A - la - ka - zam! out of an o-range col-ored sky. \_

**⌘ Coda**

37  $B\flat m9$   $Am9$   $A\flat maj9$   $G\flat maj7$   $F7$

o-range col-ored, pur-ple striped, pret-ty green pol - ka dot sky.

(Keyboard)

41  $B\flat m7$   $B^\circ 7$   $A\flat 6$   $E\flat 7$   $A\flat maj7$   $B\flat m7$   $A maj7$   $A\flat maj9$

Slam! Bam! A - la - ka - zam and good - bye. \_

**F**

Keyboard

# It's A Grand Night For Singing

(Keyboard)

N.C. B $\flat$  F7 B $\flat$  B $\flat$  B $\flat$  F7 N.C.  
 It's a

7 B $\flat$  F7 B $\flat$ 6 B $\flat$  B $\flat$ 6  
 grand night for sing - ing, the moon is  
 grand night for sing - ing, the stars are

12 B $\flat$  Cm6/A D7 Gm G $\flat$ 7 Gm/F  
 fly - ing high, and some-where a bird, who is bound he'll be  
 bright a - bove. The earth is a - glow and to add to the

18 C7/E 1. Cm7 F7 B $\flat$ maj7 F7  
 heard, is throw - ing his heart at the sky. It's a  
 show, I

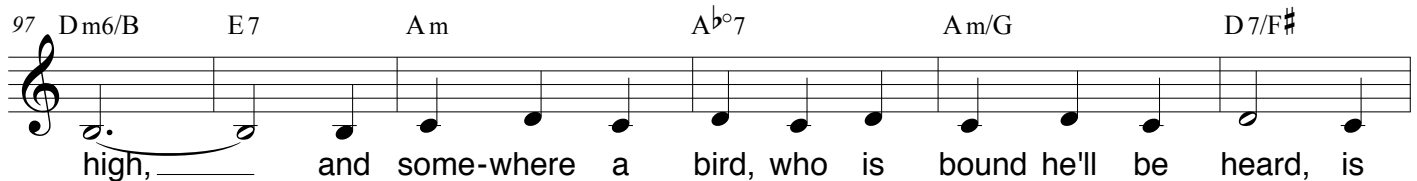
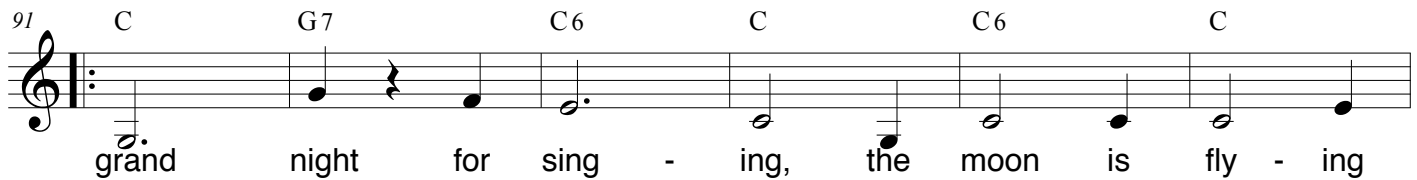
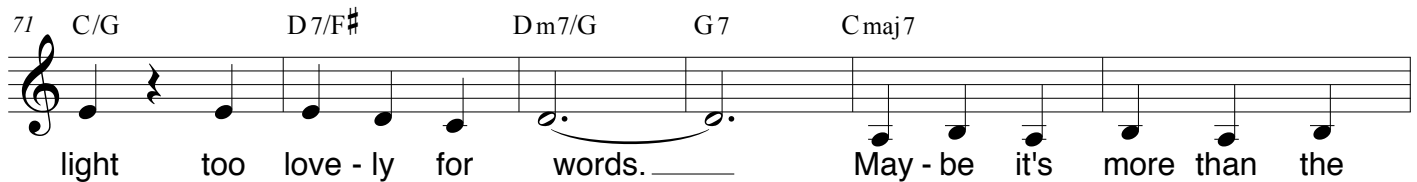
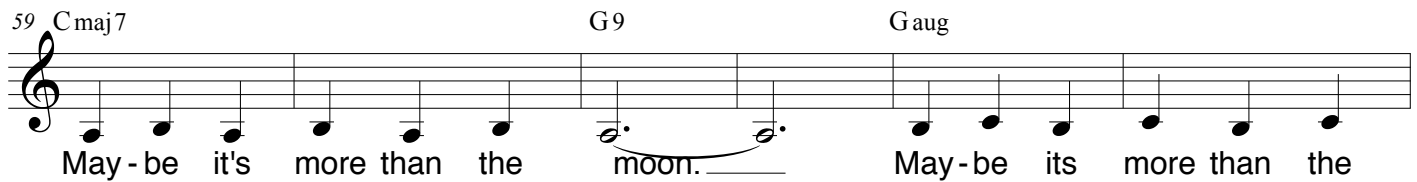
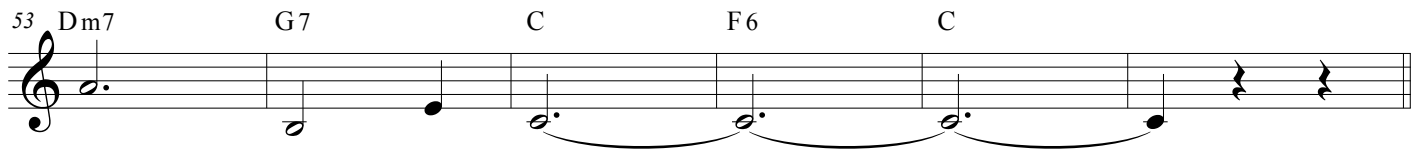
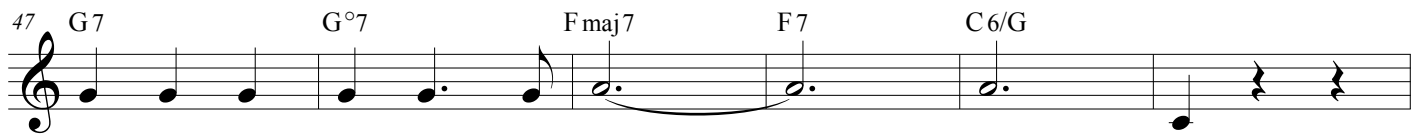
23 2. F7 F $^{\circ}$ 7 E $\flat$ maj7 E $\flat$ 7 B $\flat$ 6/F Cm7  
 think I am fall - ing in love! Fall - ing, fall -

30 F7 B $\flat$  E $\flat$ 6 B $\flat$  G7 (Sax)  
 ing in love!

35 C G7 C6 C C6 C  
 (Instrumental)

41 Dm6/B E7 Am A $\flat$ 7 Am/G D7/F $\sharp$   
 (Instrumental)

2



1. 103 Dm7 G7 Cmaj7 G7 (Sax)

throw - ing his heart at the sky.

2. 107 G7 G°7 Fmaj7 F7 C6/G

It's a

113 Dm7 G7 C F6 C F7

grand night for sing - ing, the stars are bright a -

119 Bb F7 Bb6 Bb Bb6 Bb

bove. The earth is a - glow and to add to the show, I

125 Cm6/A D7 Gm Gb°7 Gm/F C7/E

think I am fall - ing in love! \_\_\_\_\_ Fall - ing, I'm

131 F7 F°7 Ebmaj7 Eb7 Bb6/F

fall - ing in love! \_\_\_\_\_

137 Cm7 F7 Bb Eb6 Bb

fall - ing in love! \_\_\_\_\_



M

Keyboard

## (Keyboard) It's A Grand Night For Singing

N.C. E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$  E $\flat$  B $\flat$ 7 N.C.

It's a

7 E $\flat$  B $\flat$ 7 E $\flat$ 6 E $\flat$  E $\flat$ 6

grand grand night night for for sing - ing, the moon is  
grand night for sing - ing, the stars are

12 E $\flat$  Fm6/D G7 C $\flat$  B $\circ$ 7 C $\flat$ /B $\flat$

fly - ing high, and some-where a bird, who is bound he'll be  
bright a - bove. The earth is a - glow and to add to the

18 F7/A 1. Fm7 B $\flat$ 7 E $\flat$ maj7 B $\flat$ 7

heard, is throw - ing his heart at the sky. It's a  
show, I

23 2. B $\flat$ 7 B $\flat$ 7 A $\flat$ maj7 A $\flat$ 7 E $\flat$ 6/B $\flat$  Fm7

think I am fall - ing in love! Fall - ing, fall -

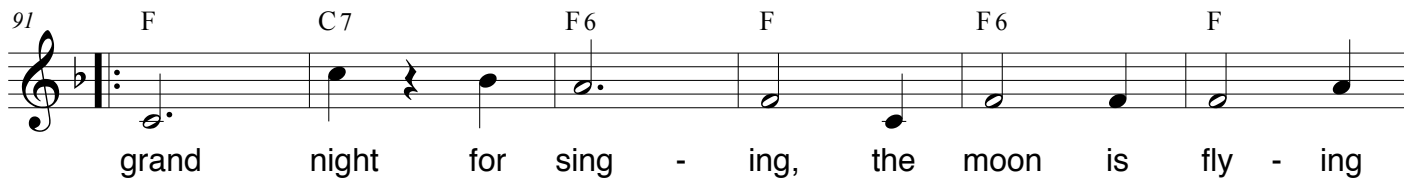
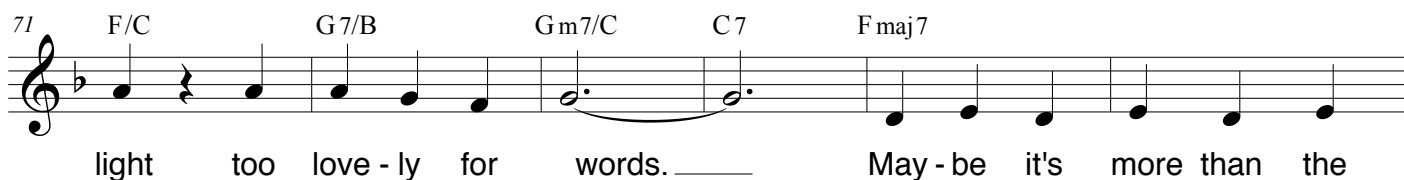
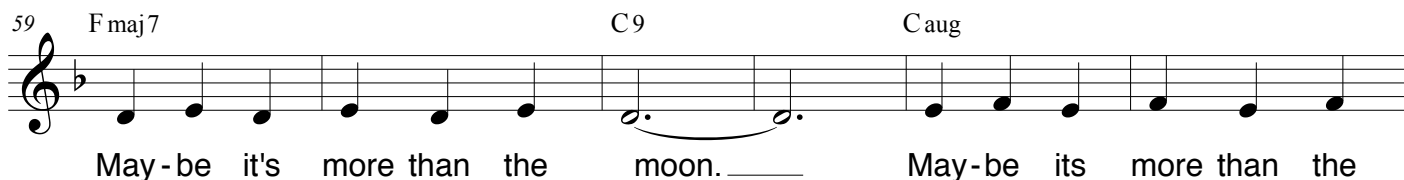
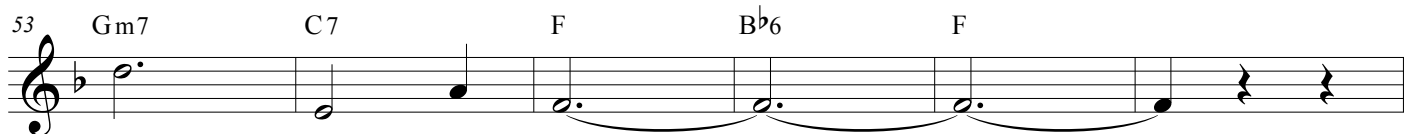
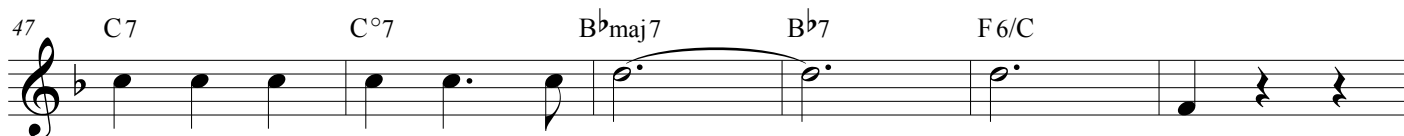
30 B $\flat$ 7 E $\flat$  A $\flat$ 6 E $\flat$  C7 (Keyboard)

ing in love!

35 F C7 F6 F F6 F

41 Gm6/E A7 Dm D $\flat$ 7 Dm/C G7/B

2



103 1. Gm7 C7 Fmaj7 C7 (Keyboard)

throw - ing his heart at the sky.

107 2. C7 C°7 B♭maj7 B♭7 F6/C

113 Gm7 C7 F B♭6 F B♭7

It's a

119 E♭ B♭7 E♭6 E♭ E♭6 E♭

grand night for sing - ing, the stars are bright a -

125 Fm6/D G7 Cm B°7 Cm/B♭ F7/A

bove. \_\_\_\_\_ The earth is a - glow and to add to the show, I

131 B♭7 B♭°7 A♭maj7 A♭7 E♭6/B♭

think I am fall - ing in love! \_\_\_\_\_ Fall - ing, I'm

137 Fm7 B♭7 E♭ A♭6 E♭

fall - ing in love! \_\_\_\_\_

# Whatever Lola Wants

# F

Keyboard

Tango Beat

(Bass & Keyboard) (Add Sax)

What-ev - er

5 Am Eaug Am7 B7(b9)

Lo - la wants,

Lo - la gets,

and lit - tle

9 Bm7(b5) F7 Dm6 E7 N.C.

man,

lit - tle

Lo - la

wants you.

Make up your

13 Am Eaug Am7 B7(b9)

mind to have

no

re-grets.

Re -

17 Bm7(b5) F7 Dm6 E7 Am

cline

your-self,

re - sign

your-self,

you're

through.

I al-ways

21 Bb A

get

what I aim

for, \_\_\_\_\_

and your

25 Bb A E7 N.C.

heart and soul

is what I came

for.

What-ev - er

29 Am Eaug Am7 B7(b9)

Lo - la wants, Lo - la gets. Take off your

33 Bm7(b5) F7 Dm6 E7

coat, don't you know you can't win? You're no ex -

37 Am F Am E♭ E7

cep - tion to the rule, I'm ir - re - sist - i - ble, you fool, give

41 1. Am N.C. (Sax) 2. Am Bm7 E7

in! in! Give

45 Am Bm7 E7 Am (Sax) Bm7 E7 Am

in! Give in!

# Whatever Lola Wants

M

Keyboard

## Tango Beat

(Bass & Keyboard)

$$D_m$$

(Bass & Keyboard)

Dm

A7

N.C.

The bass line is written in bass clef, 4/4 time, with a key signature of one flat (B-flat). It consists of four measures. The first measure contains a half note B-flat and a half rest. The second measure contains a half note D and a half rest. The third measure contains a half note F and a half rest. The fourth measure contains a half note A and a half rest. Above the staff, the chords Dm, A7, and N.C. are indicated. The first measure is marked with a 'Dm' chord symbol. The second measure is marked with an 'A7' chord symbol. The third measure is marked with an 'N.C.' (No Chord) symbol. The fourth measure is marked with an 'A7' chord symbol. The bass line is written in a simple, rhythmic style, with the notes B-flat, D, F, and A appearing in sequence.

What-ev - er

5 Dm A aug Dm7 E7(b9)

5 Dm A aug Dm7 E7(b9)

Lo - la wants,

Lo - la gets,

and lit - tle

9      Em7(b5)      B $\flat$ 7      Gm6      A 7      N.C.

The musical notation for measures 9-13 is as follows:

- Measure 9: Treble clef, key signature of one flat (Bb). Chord: Em7(b5). Note: Bb4 (half note).
- Measure 10: Chord: B $\flat$ 7. Notes: Bb4 (quarter), A4 (quarter).
- Measure 11: Chord: B $\flat$ 7. Notes: Bb4 (quarter), G4 (quarter).
- Measure 12: Chord: Gm6. Notes: G4 (quarter), F4 (quarter).
- Measure 13: Chord: Gm6. Notes: G4 (quarter), E4 (half).

Measures 14-15 are marked "N.C." (No Chord) and contain a whole rest.

man,

man, lit - tle Lo - la wants you.

Make up your

13 Dm A aug Dm7 E7(b9)

mind      to have

no re-grets.

Re -

17 Em7(b5) B $\flat$ 7 Gm6 A7 Dm

The musical notation for measures 17-21 is as follows:

- Measure 17: Treble clef, key signature of one flat (Bb). The notes are G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter).
- Measure 18: Treble clef, key signature of one flat (Bb). The notes are Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter).
- Measure 19: Treble clef, key signature of one flat (Bb). The notes are E4 (quarter), D4 (quarter), C4 (quarter), and B3 (quarter).
- Measure 20: Treble clef, key signature of one flat (Bb). The notes are A4 (quarter), G4 (quarter), F4 (quarter), and E4 (quarter).
- Measure 21: Treble clef, key signature of one flat (Bb). The notes are D4 (half), C4 (half), B3 (half), and A3 (half).

cline   your-self,   re - sign   your-self,   you're   through.

She al-ways

gets

what she aims for, \_\_\_\_\_

and your

25 E<sup>b</sup> D A7 N.C.



heart and soul

is what she came for.

What-ev - er

29 Dm A aug Dm7 E7(b9)

Lo - la wants, Lo - la gets. Take off your

33 Em7(b5) Bb7 Gm6 A7

coat, don't you know you can't win? You're no ex -

37 Dm Bb Dm Ab A7

cep - tion to the rule, \_\_\_\_\_ She's ir - re - sist - i - ble, you fool, give

41 1. Dm N.C. (Keyboard) 2. Dm Em7 A7

in! \_\_\_\_\_ in! Give

45 Dm Em7 A7 Dm (Keyboard) Em7 A7 Dm

in! Give in!

## VOCAL DUET

## Friendship

Keyboard

(Keyboard)

4 A7 D7 G Em7 A7 D7 (F) If you're

7 G A9 D7 G (Keyboard)

ev - er in a jam, here I am.  
 ev - er down a well, ring my bell.  
 ev - er black your eyes, put me wise.  
 ev - er lose your mind, I'll be kind.

10 C Am7 D7

If you're ev - er in a mess, S. O.S.  
 If you're ev er up a tree just phone to me.  
 If they ev er cook your goose, turn me loose.  
 If you ev - er lose your shirt, I'll be hurt.

13 G (Keyboard) D

(F) If you ev - er feel so  
 If you ev - er lose your  
 If they ev er put a  
 If you're ev - er in a

16 A/C# Am B7 Am7 G (M) D (F)

hap - py and land in jail, I'm your bail. It's  
 teeth when you're out to dine, bor - row mine.  
 bul - let right through your brain, I'll com - plain.  
 mill and get sawed in half, I won't laugh.



19 friend - ship, friend - ship, just a per - fect blend - ship. When  
When  
When  
When

23 oth - er friend-ships have been for - got, — ours will  
oth - er friend-ships are soon for - gate, ours will  
oth - er friend-ships are soon for - git, — ours will  
oth - er friend-ships are up the crick, ours will

26 still be hot. Lah-dle - ah - dle - ah - dle, dig, dig, dig.  
still be great. Lah-dle - ah - dle - ah - dle, chuck, chuck, chuck.  
still be it. — Lah-dle - ah - dle - ah - dle. hip, hip, hip.  
still be slick. Lah-dle

29 If you're  
(F) If they  
if you're

33 ah - dle - ah - dle, woof, woof, woof, — a hip, hip hip,

35 a chuck, chuck chuck, — a dig, dig, dig. — Good eve-ning,

39 friends! —

# A Certain Smile

# F

Keyboard

(Sax) D7 G7 Cm7 Gm7 E°7 Cm7 F9 B♭6 N.C.

5 Cm7 F9 B♭maj7 Gm7 Cm7 A cer-tain

smile, a cer-tain face, can lead an un - sus-pect-ing heart

10 F9 F7 B♭ B♭maj7 B♭6 Am7 D7

on a mer-ry chase. A fleet-ing glance can say so

15 Gm(maj7) Gm7 C9 Fmaj7 F#°7 Gm7 C7 Cm7 F7 N.C.

man-y love-ly things. Sud-den-ly you'll know why my heart sings. You love a

21 Cm7 F9 B♭maj7 Gm7 Cm7

while, and when love goes, you try to hide - the tears in -

26 F9 F7 B♭ B♭maj7 B♭7 F7 B♭7 E♭maj7 D°7

side with a cheer-ful pose. But in the hush of night, ex-act - ly like a

31 Cm7 E♭°7 A♭°7 Gm7 E°7 Cm7 F9 B♭6 D.S. al Coda

To Coda

bit - ter sweet re-frain, comes that certain smile to haunt your heart a - gain. (Sax)

37 Cm7 F7 G♭ B♭

haunt your heart a - gain

# A Certain Smile

# M

Keyboard

(Keyboard)

G7 C7 Fm7 Cm7 A°7 Fm7 Bb9 Eb6 N.C.

5 Fm7 Bb9 Ebmaj7 Cm7 Fm7

10 Bb9 Bb7 Eb Ebmaj7 Eb6 Dm7 G7

15 Cm(maj7) Cm7 F9 Bbmaj7 B°7 Cm7 F7 Fm7 Bb7 N.C.

21 Fm7 Bb9 Ebmaj7 Cm7 Fm7

26 Bb9 Bb7 Eb Ebmaj7 Eb7 Bb7 Eb7 Abmaj7 G°7

31 Fm7 Ab°7 Db°7 Cm7 A°7 Fm7 Bb9 Eb6

To Coda  $\oplus$  D.S. al Coda

$\oplus$  Coda Fm7 Bb7 Cb Eb

A cer-tain smile, \_\_\_\_\_ a cer-tain face, \_\_\_\_\_ can lead an un - sus-pect-ing heart \_\_\_\_\_ on a mer-ry chase. \_\_\_\_\_ A fleet-ing glance \_\_\_\_\_ can say so \_\_\_\_\_ man-y \_\_\_\_\_ love-ly things. Sud-den-ly \_\_\_\_\_ you'll know why my heart sings. \_\_\_\_\_ You love a \_\_\_\_\_ while, \_\_\_\_\_ and when love goes, \_\_\_\_\_ you try to hide - the tears in - \_\_\_\_\_ side \_\_\_\_\_ with a cheer-ful pose. \_\_\_\_\_ But in the hush of night, ex - act - ly like a \_\_\_\_\_ bit - ter sweet re-frain, come that cer-tain smile to haunt your heart a - gain. \_\_\_\_\_ (Keyboard)

haunt your heart a - gain \_\_\_\_\_

## Sugartime Polka

F

(Sax)

Keyboard



Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.



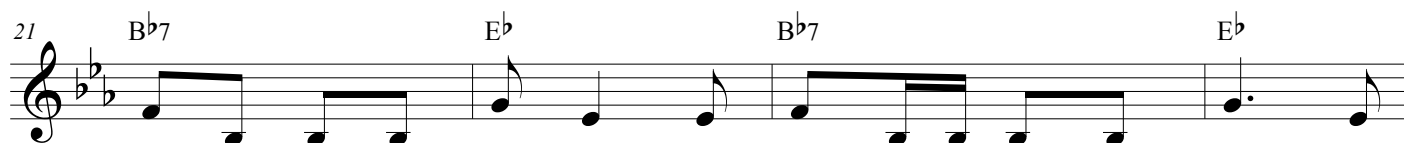
Be my lit-tle sug-ar and love me all the time.



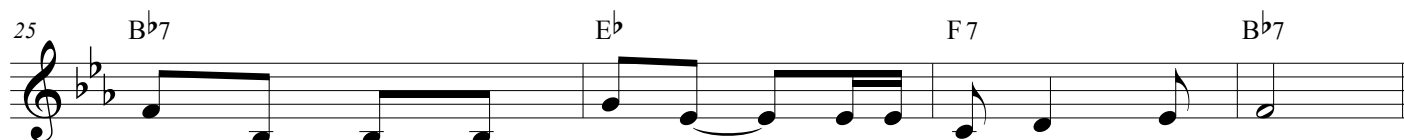
Hon-ey in the morn-ing, hon-ey in the eve-ning, hon-ey at sup-per - time. Oh,



be my lit-tle hon-ey and love me all the time.



Put your arms a-round me and swear by the stars a-bove that



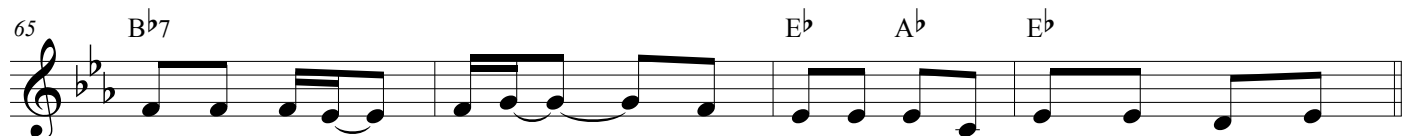
you'll be mine for-ev-er in a heav-en of love.



Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.



Be my lit-tle sug-ar and love me all the time.



Now sug - ar -

69  $B\flat 7$   $E\flat$   $B\flat 7$   
time \_\_\_\_\_ is an - y - time \_\_\_\_\_ that you are near, \_\_\_\_\_

74  $E\flat$   $B\flat 7$   
\_\_\_\_\_ or just ap - pear. \_\_\_\_\_ So don't you roam, \_\_\_\_\_ just be my

79  $E\flat$   $F 7$   $B\flat 7$   
hon-ey - comb. \_\_\_\_\_ We'll live in a hea-ven of love. \_\_\_\_\_

85  $E\flat$   $A\flat$   $E\flat$   
Sug-ar in the morn - ing, sug-ar in the eve - ning, sug-ar at sup-per - time.

89  $B\flat 7$   $E\flat$   $A\flat$   $E\flat$   
Be my lit - tle sug - ar \_\_\_\_\_ and love me all the time.

93  $B\flat 7$   $E\flat$   $A\flat$   $E\flat$   
Be my lit - tle sug - ar \_\_\_\_\_ and love me all the time.

97  $B\flat 7$   $E\flat$   $A\flat$   
Be my lit - tle sug - ar \_\_\_\_\_ and love me all the

101  $E\flat$   $F m 7$   $B\flat 7$   $E\flat$   
time \_\_\_\_\_ Love me all the time.

# Sugartime Polka

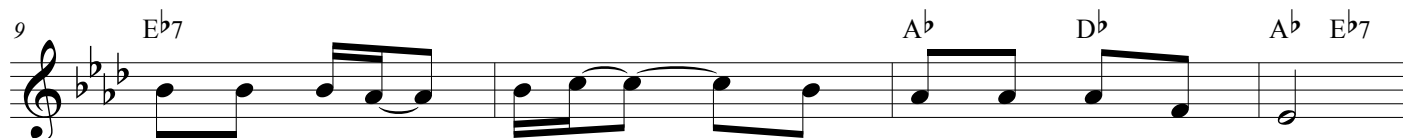
# M

Keyboard

(Keyboard)



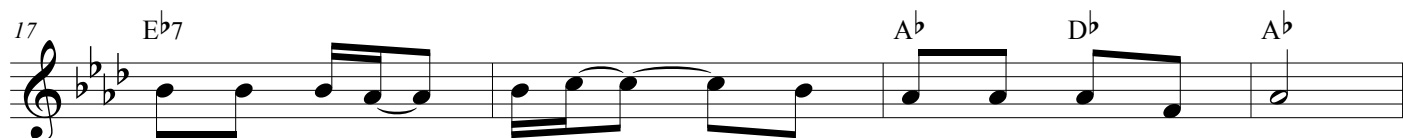
Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.



Be my lit-tle sug-ar and love me all the time.



Hon-ey in the morn-ing, hon-ey in the eve-ning, hon-ey at sup-per - time. Oh,



be my lit-tle hon-ey and love me all the time.



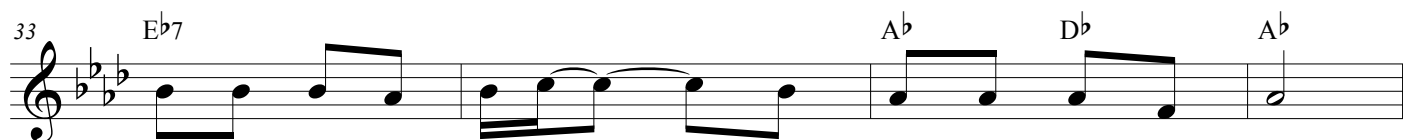
Put your arms a-round me and swear by the stars a-bove that



you'll be mine for-ev-er in a heav-en of love.

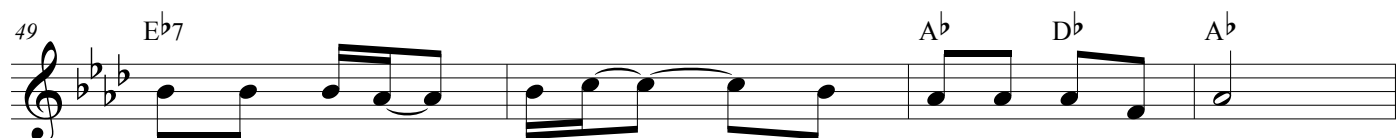
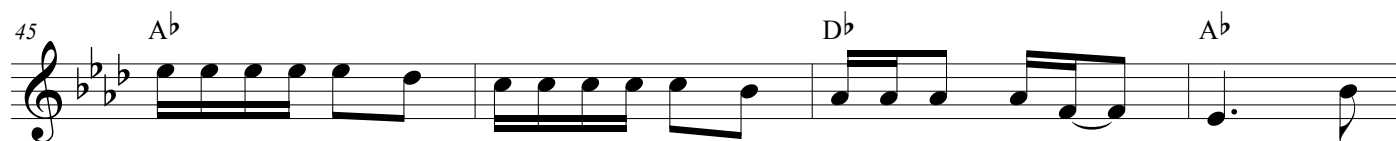
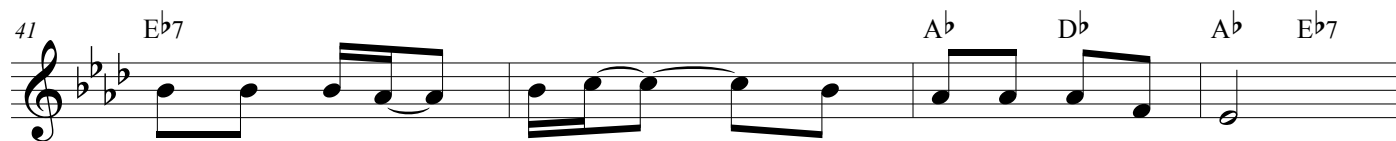


Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.

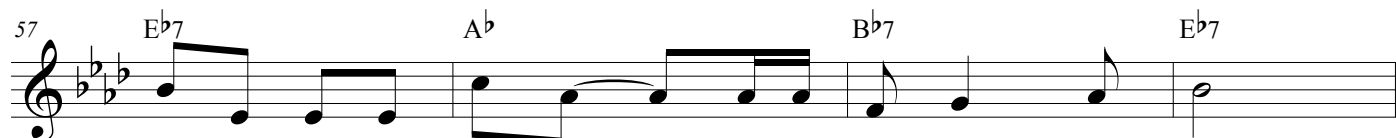
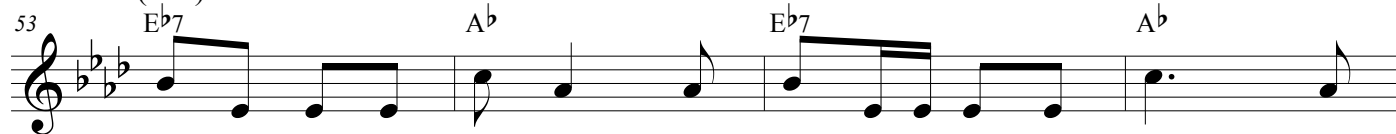


Be my lit-tle sug-ar and love me all the time.

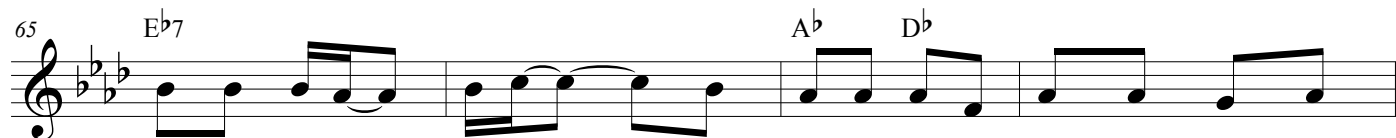
(Keyboard)



(Sax)

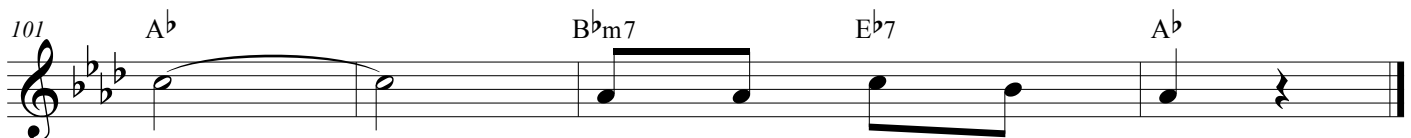
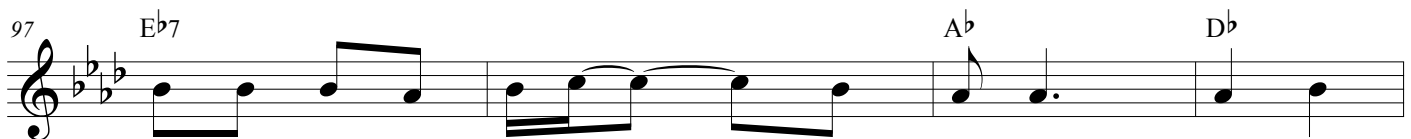
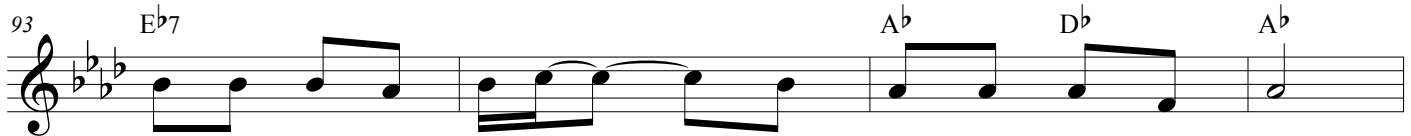
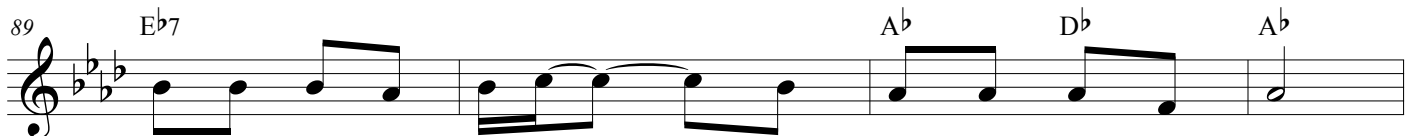
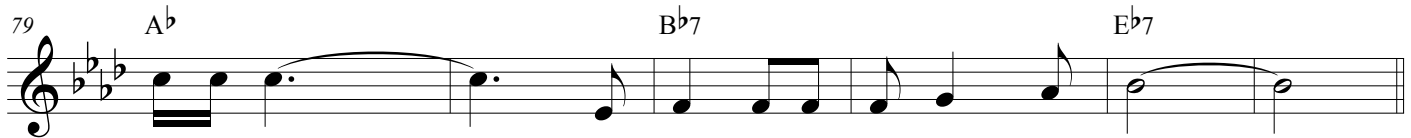


(Keyboard)



Now sug - ar -

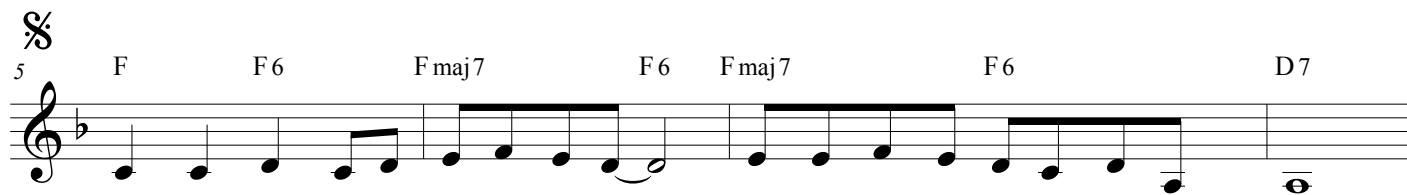




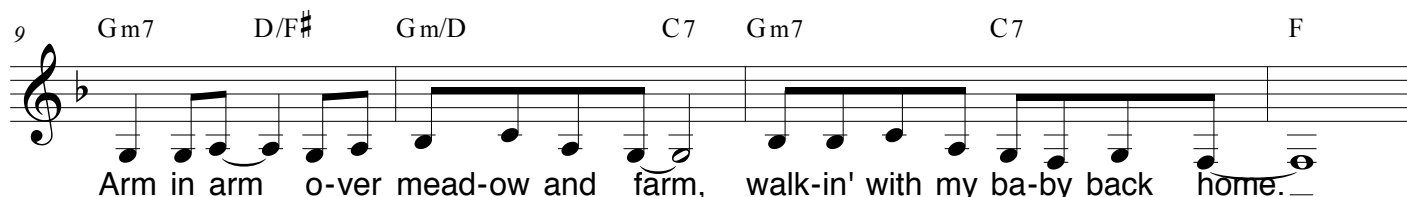
# Walkin' With My Baby Back Home

# F

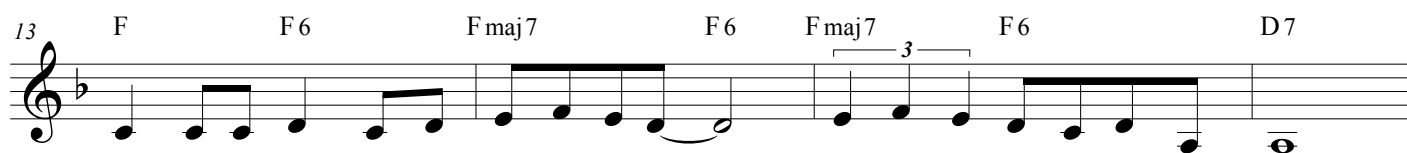
Keyboard



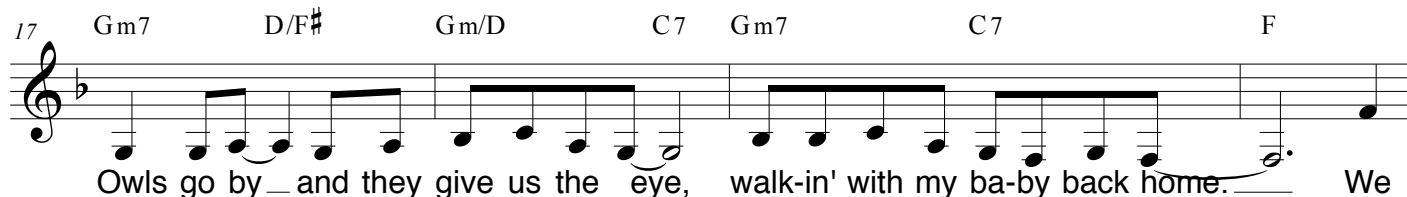
Gee, it's great, af-ter be-ing out late, walk-in' with my ba-by back home.\_\_\_\_



Arm in arm o-ver mead-ow and farm, walk-in' with my ba-by back home.\_\_\_\_



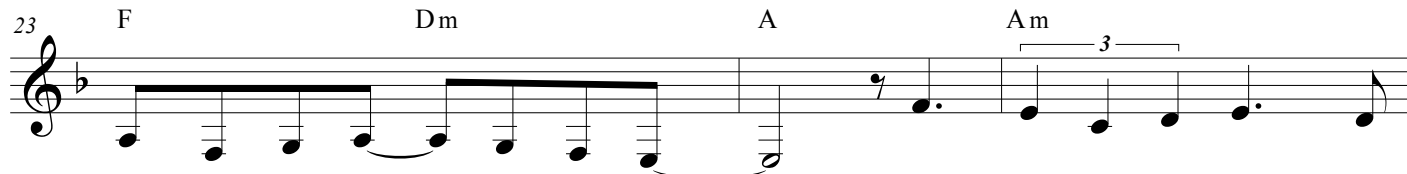
We go a-long har-mo - niz-ing in song, or I'm re - cit-ing a poem.



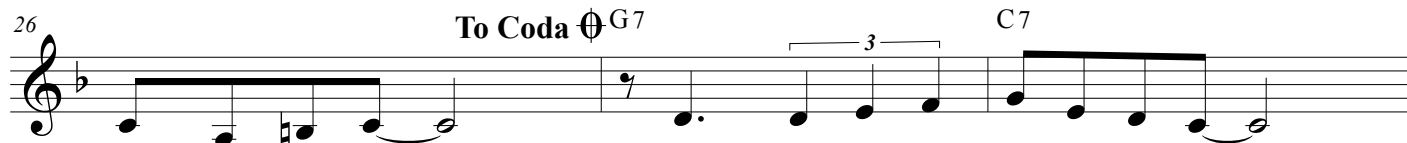
Owls go by\_ and they give us the eye, walk-in' with my ba-by back home.\_\_\_\_ We I'm



stop for a while,\_\_\_\_ he gives me a smile\_\_\_\_ I  
'fraid of the dark\_\_\_\_ so we have to park\_\_\_\_ out




snug - gle of my head to his chest.\_\_\_\_ We start in to pet and  
side of my door\_\_\_\_ till it's light.\_\_\_\_ I say if he tries to



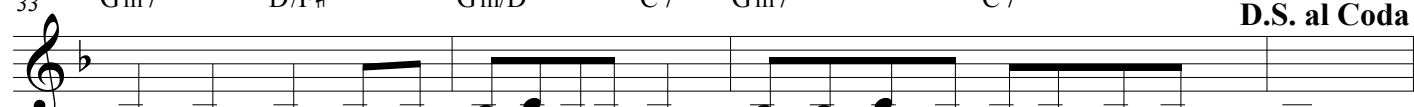
that's when I get\_\_\_\_ my pow-der all o ver his vest.  
kiss me, I'll cry.\_\_\_\_

29 F F6 F maj7 F6 F maj7 F6 D7



Af-ter I \_\_\_ kin-da straight-en his tie, I have to bor-row his comb. \_\_\_


33 Gm7 D/F# Gm/D C7 Gm7 C7 F D.S. al Coda



One kiss, then we con - tin-ue a-gain walk-in' with my ba-by back home. \_\_\_


♩ Coda

37 G7 C7 D7



He dries my tears all through the night.

39 G G6 G maj7 G6 G maj7 3 G6 3 E7



Hand in hand to a bar-be-que stand, right from my door-way we roam.

43 Am7 E/G# Am/E D7 Am7 D7




Eats and then it's a pleas-ure a gain walk-in' with my ba - by, a

46 E7 F°7 Am7 D7 E7 3 Eb°7



talk - in' with my ba - by, a - lov-in' my ba-by. I don't mean may-be.

49 Am7 D7 G (Sax) G6 G maj7 G



walk-in' with my ba - by \_\_\_ back home. \_\_\_

53 Ab Ab6 Abmaj7 Ab6 G maj7



# Walkin' My Baby Back Home

# M

Keyboard

(Keyboard)

B $\flat$  Gm Cm7 F7 B $\flat$  Gm Cm7 F7

5 B $\flat$  B $\flat$ 6 B $\flat$ maj7 B $\flat$ 6 B $\flat$ maj7 B $\flat$ 6 G7

Gee, it's great, af-ter be-ing out late, walk-in' my ba-by back home. \_

9 Cm7 G/B Cm/G F7 Cm7 F7 B $\flat$

Arm in arm o-ver mead-ow and farm, walk-in' my ba - by back home. \_

13 B $\flat$  B $\flat$ 6 B $\flat$ maj7 B $\flat$ 6 B $\flat$ maj7 3 B $\flat$ 6 G7

We go a-long har-mo - niz-ing in song, or I'm re - cit-ing a poem.

17 Cm7 G/B Cm/G F7 Cm7 F7 B $\flat$

Owls go by \_ and they give us the eye, walk-in' my ba - by back home. \_ We  
She's

21 Dm

stop for a while, \_ she gives me a smile \_ and  
'fraid of the dark \_ so I have to park \_ out -

23 B $\flat$  Gm D Dm 3

snug - gles her head on my chest. \_ We start in to pet and  
side of her door \_ till it's light. \_ She say's if I try to

26 To Coda  $\Phi$  C7 F7 3

that's when I get \_ her pow-der all o - ver my vest.  
kiss her, she'll cry. \_

29  $B\flat$   $B\flat 6$   $B\flat \text{maj} 7$   $B\flat 6$   $B\flat \text{maj} 7$   $B\flat 6$   $G 7$

Af-ter I kin-da straight-en my tie, she has to bor-row my comb.

33  $C m 7$   $G/B$   $C m/G$   $F 7$   $C m 7$   $F 7$   $B\flat$  **D.S. al Coda**

One kiss, then we con-tin-ue a-gain walk-in' my ba-by back home.

$\Theta$  Coda 37  $C 7$   $C^\circ 7$   $D m 7$   $G 7$

I dry her tears all through the night.

39  $C$   $C 6$   $C \text{maj} 7$   $C 6$   $C \text{maj} 7$   $C 6$   $A 7$

Hand in hand to a bar-be-que stand, right from her door-way we roam.

43  $D m 7$   $A/C\sharp$   $D m/A$   $G 7$   $D m 7$   $G 7$

Eats and then it's a pleas-ure a gain walk-in' my ba-by, a-

46  $A 7$   $B\flat 7$   $D m 7$   $G 7$   $A 7$   $A\flat 7$

talk-in' my ba-by, a-lov-in' my ba-by. I don't mean may-be.

49  $D m 7$   $G 7$   $C$  (Keyboard)  $C \text{maj} 7$   $C$

walk-in' my ba-by back home.

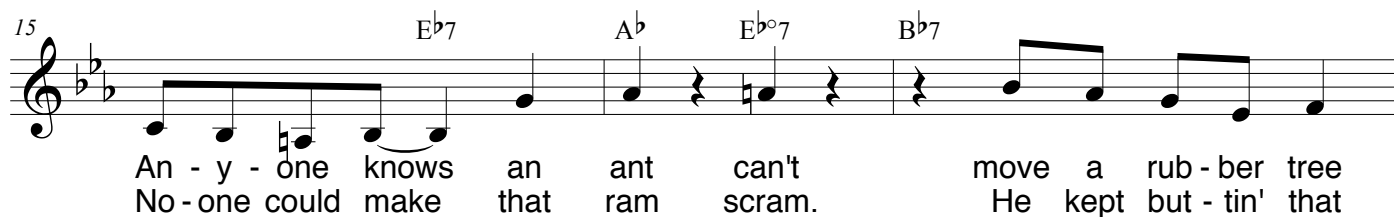
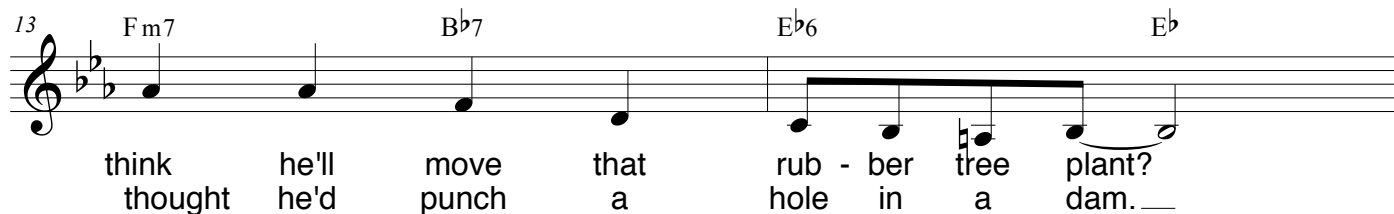
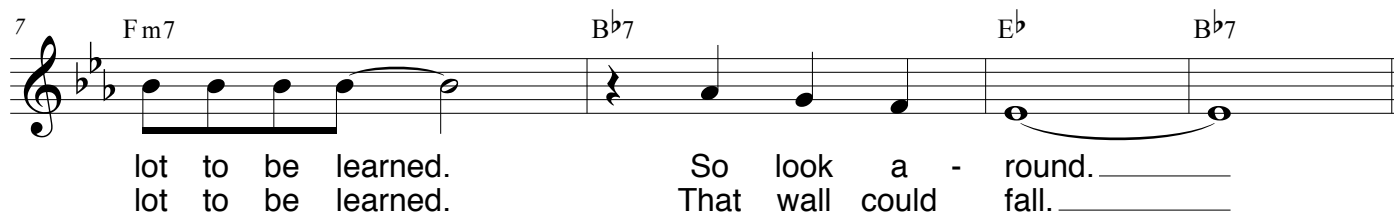
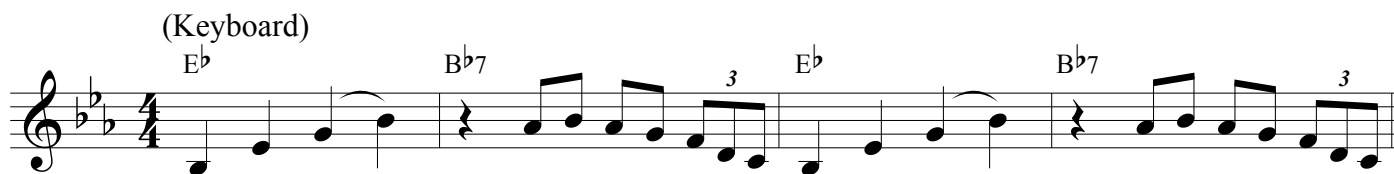
53  $D\flat$   $D\flat 6$   $D\flat \text{maj} 7$   $D\flat 6$   $C \text{maj} 7$

walk-in' my ba-by back home.

## VOCAL DUET

## High Hopes

Keyboard



## D

2  
18

E $\flat$  E $\flat$ 7 A $\flat$  E $\flat$ 7 E $\flat$  Cm7

(F) But he's got high hopes, he's got high hopes. He's got  
'Cause he had He had

plant. But he's got high hopes, he's got high hopes. He's got  
dam 'Cause he had He had

23

F7 Cm7 F7 Cm7 B $\flat$  Cm7 B $\flat$ /D

high ap - ple pie in the sky hopes.

high ap - ple pie in the sky hopes. So an - y -  
So an - y -

27

E $\flat$  E $\flat$ 7 A $\flat$  Fm7 G $\flat$ 7

time you're get - tin' low, 'stead of let - tin' go, just re-member that ant.  
time you're feel - in' bad, 'stead of feel - in' sad, just re-member that ram.

31

E $\flat$  B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$  B $\flat$ 7 Fm7 B $\flat$ 7

Oops! There goes an-oth-er rub-ber tree  
Oops! There goes a bil-lion kil - o - watt

Oops! There goes an-oth-er rub-ber tree plant.  
Oops! There goes a bil-lion kil - o - watt dam.

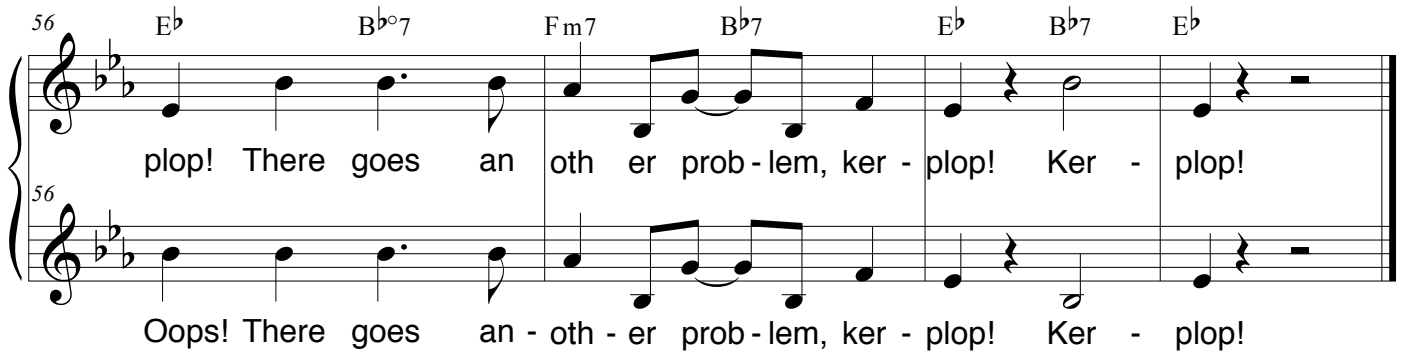
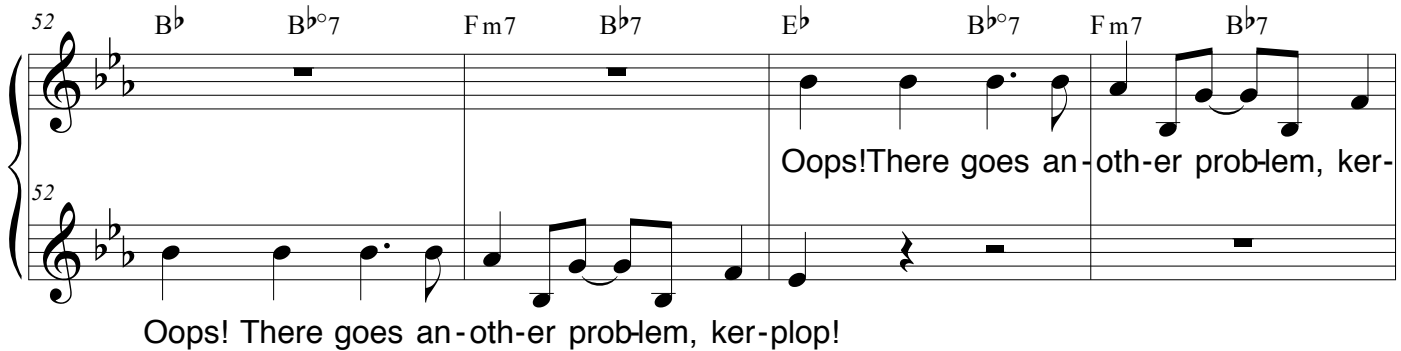
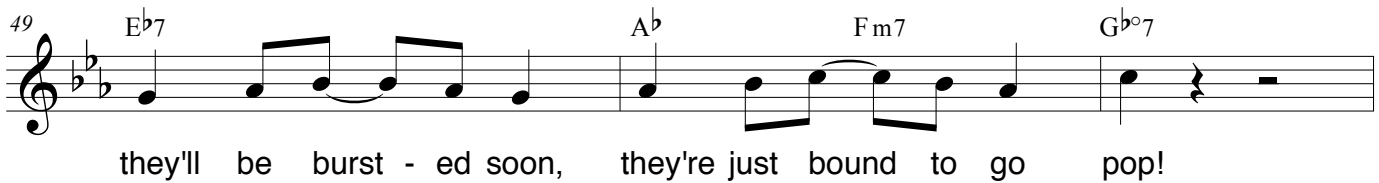
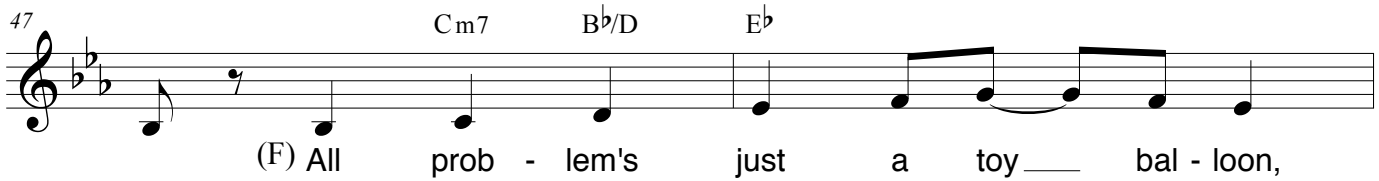
35

E $\flat$  B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$

1. B $\flat$ 7 2. (Keyboard) E $\flat$ 7

plant. There goes an-oth-er rub-ber tree plant.  
dam. There goes a bil-lion kil - o - watt dam.

Oops! There goes an-oth-er rub-ber tree plant.  
Oops! There goes a bil-lion kil - o - watt dam.





# Rag Mop

# F

Keyboard

(Sax)  $\overset{3}{\text{C}^\circ 7}$   $\text{B}\flat$   $\text{B}\flat 7$   $/\text{A}\flat$   $/\text{G}$   $/\text{F}$

5  $\text{E}\flat$   $\text{A}\flat 7$

M I say M O M O P M O

11  $\text{E}\flat$   $\text{B}\flat 7$   $\text{E}\flat$

P P Mop! M O P P Mop, mop, mop, mop.

17  $\text{E}\flat$   $\text{A}\flat 7$

R I say R A R A G R A

23  $\text{E}\flat$   $\text{B}\flat 7$   $\text{E}\flat$

G G Rag! R A G G M O P P,

29  $\text{E}\flat$

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

33  $\text{A}\flat 7$   $\text{E}\flat$

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

37  $\text{B}\flat 7$   $\text{E}\flat$  To Coda  $\oplus$

Rag mop! Doo-dle-oot dah dee ah-dah! R A G G M O P P,

(1st time, Sax adlib;  
2nd time, Keyboard adlib))

41  $E\flat$   $A\flat7$

Rag mop!

47  $E\flat$   $B\flat$   $E\flat$

53  $E\flat$   $A\flat7$

A I say A B A B C A B

59  $E\flat$   $B\flat7$   $E\flat$

C D A B C D E A B C D E F G H

65  $E\flat$   $A\flat7$

I I say M O M O P M O

71  $E\flat$   $B\flat7$   $E\flat$  **D.S. al Coda**

P P Mop! M O P P Mop, mop, mop, mop.

**Coda** 77  $E\flat$  Sax) 3  $C^\circ7$

Rag mop! Mop mop! (Keyboard)

80  $B\flat7$   $E\flat$

# Rag Mop

# M

Keyboard

(Keyboard)

**5**  $D^{\circ}7$   $C$   $C7$   $/B^{\flat}$   $/A$   $/G$

**11**  $F$   $C7$   $F$

**17**  $F$   $B^{\flat}7$

**23**  $F$   $C7$   $F$

**29**  $F$

**33**  $B^{\flat}7$   $F$

**37**  $C7$   $F$  **To Coda**  $\Phi$

$\text{M}$   $I$   $say$   $M$   $O$   $M$   $O$   $P$   $M$   $O$

$P$   $P$   $Mop!$   $M$   $O$   $P$   $P$   $Mop, mop, mop, mop.$

$R$   $I$   $say$   $R$   $A$   $R$   $A$   $G$   $R$   $A$

$G$   $G$   $Rag!$   $R$   $A$   $G$   $G$   $M$   $O$   $P$   $P,$

$Rag\ mop!$   $Doo-dle-oot$   $dah\ dee\ ah-dah!$   $Rag\ mop!$   $Doo-dle-oot$   $dah\ dee\ ah-dah!$

$Rag\ mop!$   $Doo-dle-oot$   $dah\ dee\ ah-dah!$   $Rag\ mop!$   $Doo-dle-oot$   $dah\ dee\ ah-dah!$

$Rag\ mop!$   $Doo-dle-oot$   $dah\ dee\ ah-dah!$   $R$   $A$   $G$   $G$   $M$   $O$   $P$   $P,$

(1st time, Sax adlib;  
2nd time, Keyboard adlib))

41 F B $\flat$ 7

Rag mop!

47 F C F

53 F B $\flat$ 7

A I say A B A B C A B

59 F C7 F

C D A B C D E A B C D E F G H

65 F B $\flat$ 7

I I say M O M O P M O

71 F C7 F D.S. al Coda

P P Mop! M O P P Mop, mop, mop, mop.

# **Coda**

77 F (Keyboard) D $\circ$ 7

Rag mop! Mop mop!

80 C7 F

# You, You, You

# F

Keyboard

Bbmaj7 Cm7 Dm7 Cm7 Bbmaj7 Cm7 Ebmaj7 F7

5 Bb Eb Bb  
 You, you, You. I'm in love with you, you, you. I could be so

9 F7 Bb Eb Bb F7  
 true, true, true to some-one like you, you, you.

13 Bb Eb Bb  
 Do, do, do what you ought to do, do, do. Take me in your

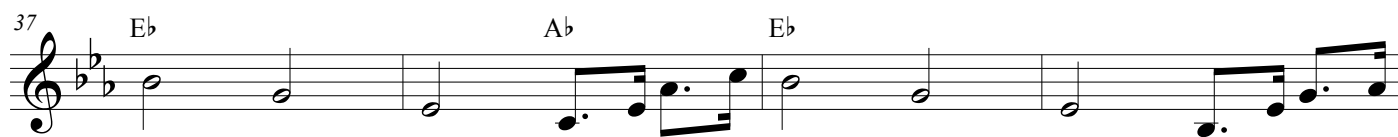
17 F7 Bb Eb Bb  
 arms, please do. Let me cling to you, you, you.

21 Cm7 F7 3 Bb Cm7 F7 3 Bb Bb7  
 We were meant for each oth-er, sure as heav-en's a - bove.

25 A7 3 Dm C7 3 F7  
 We were meant for each oth-er, to have, to hold, and to love.

29 Bb Eb Bb  
 You, you, you. There's no one like you, you, you. You could make my

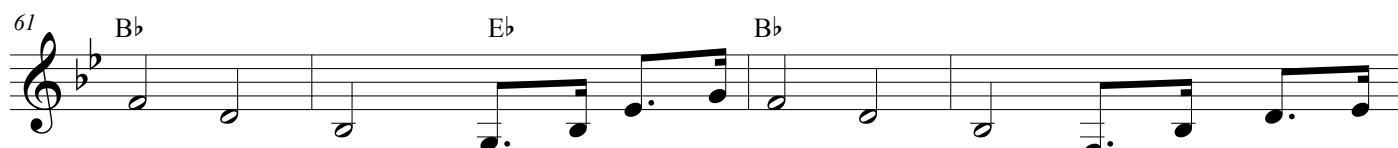
33 F7 Bb Eb Bb Bb7 (Sax)  
 dreams come true if you say you love me, too.



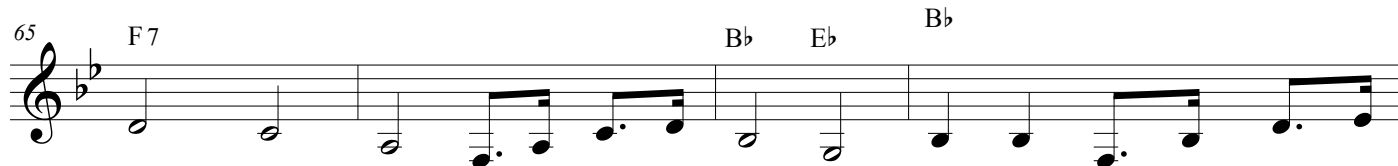
We were meant for each oth - er, sure as heav-en's a - bove.



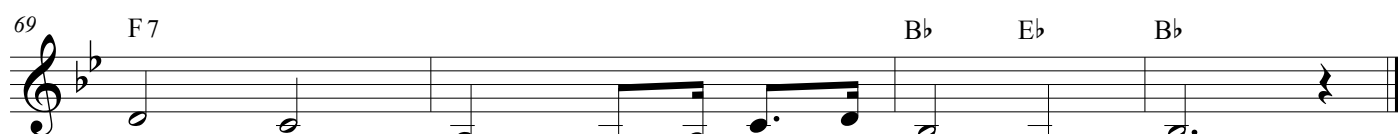
We were meant for each oth - er, to have, to hold, and to love.



You, you, you. There's no one like you, you, you. You could make my



dreams come true if you say you love me, too. Yes, you could make my



dreams come true if you say you love me, too.

# You, You, You

# M

Keyboard

Ebmaj7 Fm7 Gm7 Fm7 Ebmaj7 Fm7 Abmaj7 Bb7

5 Eb Ab Eb  
 You, you, You. I'm in love with you, you, you. I could be so

9 Bb7 Eb Ab Eb Bb7  
 true, true, true to some-one like you, you, you.

13 Eb Ab Eb  
 Do, do, do what you ought to do, do, do. Take me in your

17 Bb7 Eb Ab Eb  
 arms, please do. Let me cling to you, you, you.

21 Fm7 Bb7 3 Eb Fm7 Bb7 3 Eb Eb7  
 We were meant for each oth - er, sure as heav-en's a - bove.

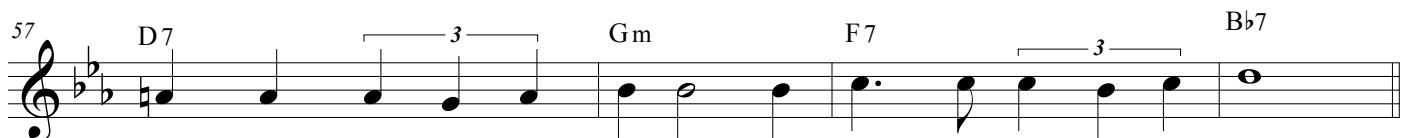
25 D7 3 Gm F7 3 Bb7  
 We were meant for each oth - er, to have, to hold, and to love.

29 Eb Ab Eb  
 You, you, you. There's no one like you, you, you. You could make my

33 Bb7 Eb Ab Eb (Keyboard)  
 dreams come true if you say you love me, too.



We were meant for each oth - er, sure as heav-en's a - bove.



We were meant for each oth - er, to have, to hold, and to love.



You, you, you. There's no one like you, you, you. You could make my



dreams come true if you say you love me, too. Yes, you could make my



dreams come true if you say you love me, too.



## VOCAL DUET

## Naughty Lady Of Shady Lane

Latin Beat

Keyboard

(Give Pitch)

B♭m F B♭m F  
 (M) Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

3 B♭m F B♭m F  
 Boom bood-a boom boom boom boom, boom bood-a boom boom boom. The

5 B♭m F F7 B♭m (F)  
 naught-y la - dy of sha-dy lane has hit the town like a bomb. The

9 B♭m F F7 B♭m  
 back-fence gos - sip ain't been this good since Ma-bel ran off with Tom. Our

13 D♭ E♭m A♭7 D♭  
 town was peaceful and qui-et— be-fore she came on the scene. The

17 A°7 3 B♭m C F7  
 la-dy has start-ed a ri-ot,— dis-turb-ing the sub-ur-ban rou-tine. The

21 B♭ F7  
 naught-y la - dy of shad-y lane has the town in a whirl.

25 To Coda ⊕  
 naught-y la - dy of sha - dy lane, me oh my, oh what a

2  
28

B♭m F B♭m F

girl.  
(M) Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

30

B♭m F B♭m F

Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

32

B♭m F F7 B♭m

(F) You should see how she car-ries on\_ with her ad-mir - ers ga-lore. She

36

B♭m F F7 B♭m

must be giv - ing them quite a thrill, the way they flock to her door. She

40

D♭ E♭m A♭7 D♭

throws those comehith-er glanc-es\_ at ev-'ry Tom, Dick, and Joe. When

44

A°7 B♭m C F7

D.S. al Coda

of-fered some li-quad re-fresh-ment, the lad-y nev-er, nev-er says "No!" The

⊕ Coda

48

B♭m F B♭m F

girl.  
(M) Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

50

Cm G Cm G

Boom bood-a boom boom boom boom, boom bood-a boom boom boom. (F)The

52 Cm G G7 Cm 3

things they're try - ing to pin on her won't hold much wa - ter, I'm sure. Be-

56 Cm G G7 Cm

neath the pow - der and fan-cy lace there beats a heart sweet and pure. She

60 Eb Fm Bb7 Eb

just needs some-one to change her, then she'll be nice as can be. If

64 B<sup>°</sup>7 3 Cm D 3 3 G7

you're in the neigh-bor-hood, stranger, you're wel-come to drop in and see. The

68 C G7

naught-y la - dy of shad - y lane, so de-light - ful to hold. The

72

naught - y la - dy of sha - dy lane, so de-lect - a - ble,

75 (Keyboard) Dm7 G7

quite re-spect-a-ble, and she's on - ly nine days

80 Cm (Keyboard) G7 Cm G7 Cm G7 C

old!

Detailed description: This is a musical score for the song 'Naughty Lady Of Shady Lane'. It features a vocal line in treble clef and a keyboard accompaniment line in bass clef. The key signature has two flats (Bb and Eb). The score is divided into systems, each with a measure number (52, 56, 60, 64, 68, 72, 75, 80) and a set of chords. The lyrics are written below the vocal line. The keyboard part includes a melodic line and a bass line, with some measures marked '(Keyboard)'. The score ends with a double bar line and a fermata over the final note.

## VOCAL DUET

## My Happiness

Keyboard

(Keyboard)

5 F F#°7 Gm7 C7 F F#°7 Gm7 C7

5 F Bb F

Eve-ning sha-dows make me blue when each wear-y day is through.  
 Ev - 'ry day I rem - i - nisce, dream-ing of your ten - der kiss.

9 C7 1. F 2. F

How I long to be with you, my hap-pi-ness. my hap-pi-ness. A  
 Al - ways think-ing how I miss

15 Bb F 3

mil-lion years, it seems, have gone by since we shared our dreams. But I'll

19 C G7 3 C7

hold you a - gain, there'll be no blue mem - o - ries then.

23 F B $\flat$  F

Wheth-er skies are grey or blue, an - y place on earth will do.

27 C7 To Coda  $\Phi$  F

Just as long as I'm with you, my hap - pi - ness.

31 B $\flat$  F

mil-lion years, it seems have gone by since we shared our dreams But I'll

35 C G7 C7 D.S. al Coda

hold you a - gain. there'll be no blue mem - o - ries then.

$\Phi$  Coda C7 Dm7 Gm7 C7

My hap - pi - ness, my hap - pi

43 F (Keyboard) Gm7 C7 F

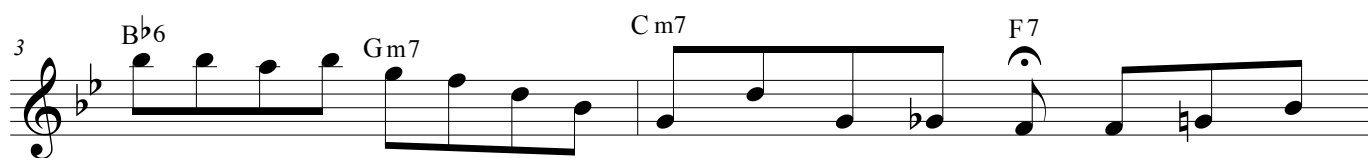
ness.

# Tenderly

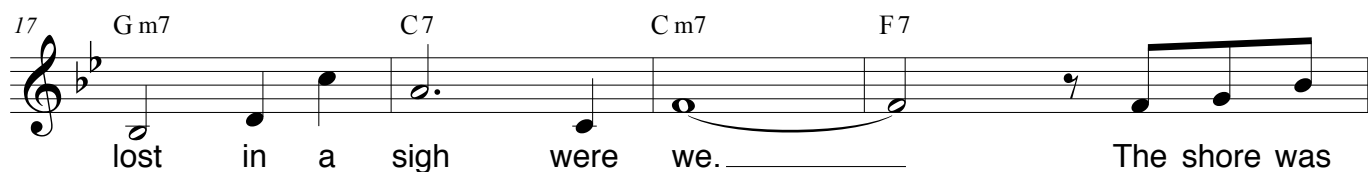
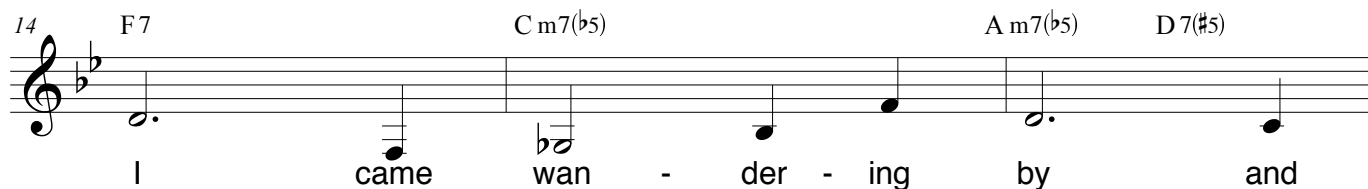
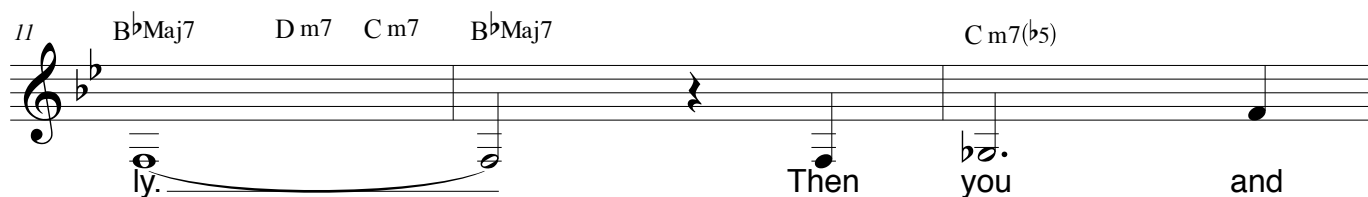
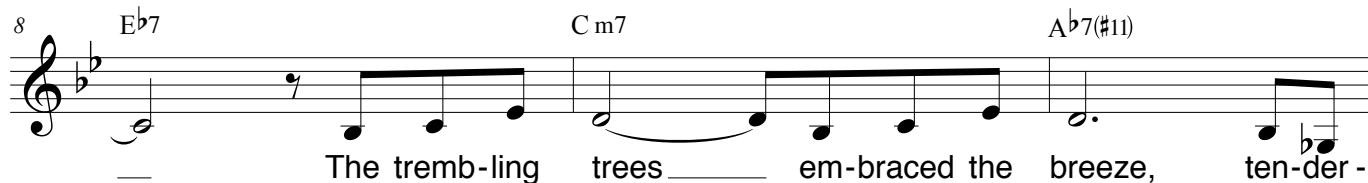
# F

Keyboard

(Keyboard/Bass only - Freely but not too slow)



(In Rhythm)



21  $B\flat Maj7$   $E\flat7(\#11)$

kissed \_\_\_\_\_ by sea and mist, ten - der -

23  $B\flat m7$   $E\flat7$   $C m7$

ly. \_\_\_\_\_ I can't for - get \_\_\_\_\_ how two hearts

26  $A\flat7(\#11)$   $B\flat Maj7$   $D m7$   $C m7$   $B\flat Maj7$

met, breath - less - ly. \_\_\_\_\_ Your

29  $C m7(b5)$   $F7$   $G m7$   $G m7/F$

arms o - pened wide and closed me in -

32  $E m7(b5)$   $A7(b9)$   $D m7$   $G7(\#5)$

side. \_\_\_\_\_ You took my lips, \_\_\_\_\_ you took my

34 1.  $C m7$   $F7(b9)$   $B\flat6$   $C m7$   $F7$  (Sax)

love \_\_\_\_\_ so ten - der - ly. \_\_\_\_\_

37 2.  $C m7$   $D m7$   $/C\sharp$   $/C$   $E m7(b5)/B\flat$   $A7(b9)$

love \_\_\_\_\_ so ten - der - ly. \_\_\_\_\_ You took my

40  $D m7$   $G7(\#5)$   $C m7$   $F7(b9)$   $B\flat6$   $C m9$   $B\flat Maj7$

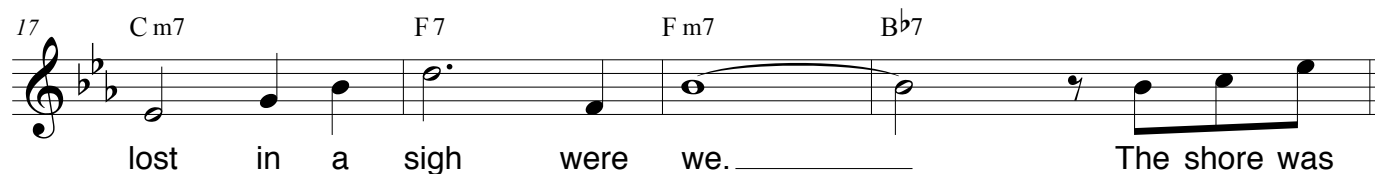
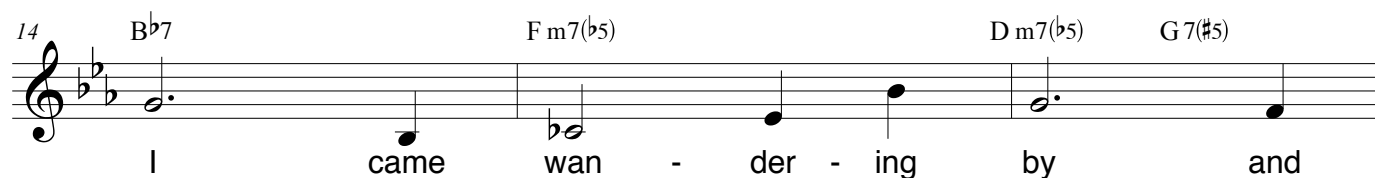
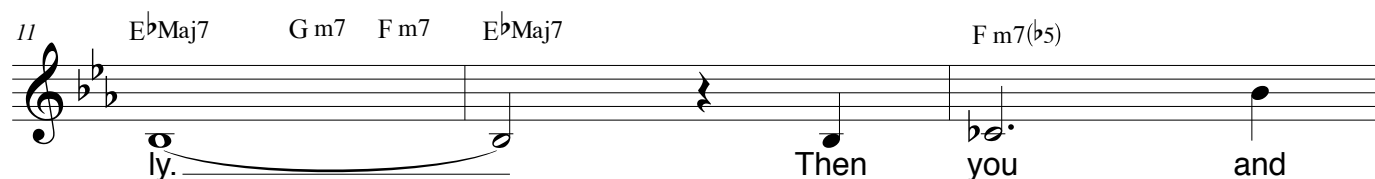
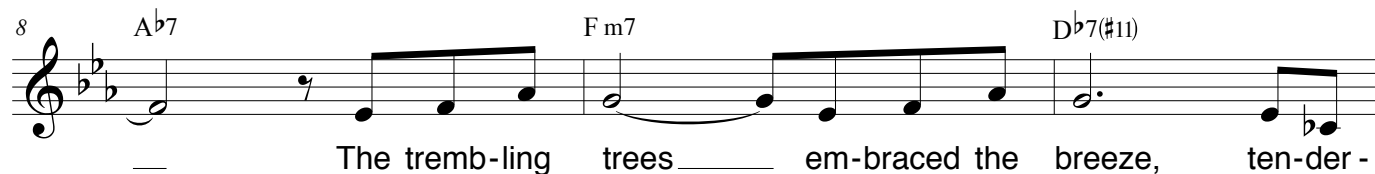
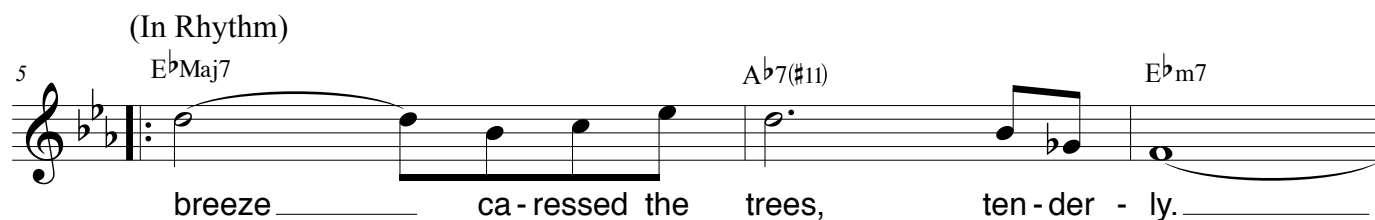
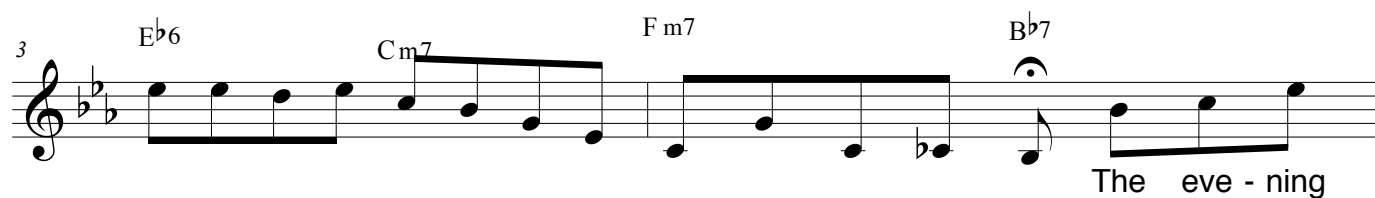
lips, \_\_\_\_\_ you took my love \_\_\_\_\_ so ten - der - ly. \_\_\_\_\_

# Tenderly

# M

Keyboard

(Keyboard/Bass only - Freely but not too slow)





21  $E\flat\text{Maj}7$   $A\flat7(\#11)$   
 kissed \_\_\_\_\_ by sea and mist, ten - der -

23  $E\flat\text{m}7$   $A\flat7$   $F\text{m}7$   
 ly. \_\_\_\_\_ I can't for - get \_\_\_\_\_ how two hearts

26  $D\flat7(\#11)$   $E\flat\text{Maj}7$   $G\text{m}7$   $F\text{m}7$   $E\flat\text{Maj}7$   
 met, breath - less - ly. \_\_\_\_\_ Your

29  $F\text{m}7(\flat5)$   $B\flat7$   $C\text{m}7$   $C\text{m}7/B\flat$   
 arms o - pened wide and closed me in -

32  $A\text{m}7(\flat5)$   $D7(\flat9)$   $G\text{m}7$   $C7(\#5)$   
 side. \_\_\_\_\_ You took my lips, \_\_\_\_\_ you took my

34 1.  $F\text{m}7$   $B\flat7(\flat9)$   $E\flat6$   $F\text{m}7$   $B\flat7$  (Keyboard)  
 love \_\_\_\_\_ so ten - der - ly.

37 2.  $F\text{m}7$   $G\text{m}7$   $/F\#$   $/F$   $A\text{m}7(\flat5)/E\flat$   $D7(\flat9)$   
 love \_\_\_\_\_ so ten - der - ly. \_\_\_\_\_ You took my

40  $G\text{m}7$   $C7(\#5)$   $F\text{m}7$   $B\flat7(\flat9)$   $E\flat6$   $F\text{m}9$   $E\flat\text{Maj}7$   
 lips, \_\_\_\_\_ you took my love \_\_\_\_\_ so ten - der - ly. \_\_\_\_\_

## Ja Da, Ja Da, Jing, Jing. Jing

F

Keyboard

C C7 A7 D7 G7 C Gaug C  
 5 C/E Eb°7 G7/D G7 C/E Eb°7 G7/D G7  
 9 C/E Eb°7 G7/D G C/E Eb°7  
 12 G7/D G7 E7  
 14 A7 Eb7 D7 G7  
 17 C/E Eb°7 G7/D G C/E Eb°7  
 20 G7/D G7 E7  
 22 A7 Eb7 D7 G7

You've  
 Now  
 heard all a - bout your rag - gy mel - o - dies. Ev - 'ry - thing from op - 'ra down to  
 ev - 'ry - one was sing - ing a Ha - wai - ian strain. ev - 'ry - one \_\_\_\_\_ seemed to have it  
 har - mo - ny. \_\_\_\_\_ But I've a lit - tle song that I will  
 on \_\_\_\_\_ their brain. When Ya - ka Hick - y Hoo - lal Do was  
 sing to the you. It's going to win you thru and thru \_\_\_\_\_ There  
 all the craze, why that's the one that had 'em dazed. \_\_\_\_\_ The  
 ain't much to the words, but the mus - ic is grand, and you'll be sing - ing it to  
 ob - ject \_\_\_\_\_ now is for some - thing new, some - thing that \_\_\_\_\_ will ap -  
 beat \_\_\_\_\_ the band. Now you've \_\_\_\_\_ heard \_\_\_\_\_ of \_\_\_\_\_ your \_\_\_\_\_  
 peel \_\_\_\_\_ to you. And here's a lit - tle mel - o - dy that  
 "Will O' The Wisp," but give a lit - tle lis - ten to this. \_\_\_\_\_ It goes  
 you \_\_\_\_\_ will find \_\_\_\_\_ will ling - er, ling - er there in your mind. \_\_\_\_\_

25 C (Sax) A7 (Sax) D7 C (Sax) G#°7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing!

29 C (Sax) A7 (Sax) D7 G7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.

33 C/E Eb°7 G7/D G

That's a fan - cy lit - tle bit of mel - o - dy.

35 C/E Eb°7 G7/D G7

It's so sooth - ing and ap - peal - ing to me. It goes

37 C (Sax) A7 (Sax) D7 C G7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing!

41 C (Sax) A7 (Sax) D7 C (Sax) G#7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing!

Detailed description: This musical notation is for a saxophone part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staff, the chords C, (Sax), A7, (Sax), D7, C, (Sax), and G#7 are indicated. The lyrics 'Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing!' are written below the staff, aligned with the notes. The final note is a quarter note G#4, followed by a double bar line.

45 C (Sax) A7 (Sax) D7 G7

Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.

49 C/E Eb°7 G7/D G

That's a fan - cy lit - tle bit of mel - o - dy.

51 C/E Eb°7 G7/D G7

It's so sooth - ing and ap - peal - ing to me. It goes

53 C (Sax) A7 (Sax) D7 C Gaug C

Ja Da, Ja Da, Ja Da, Jing, Jing, Jing. —

## Ja Da, Ja Da, Jing, Jing. Jing

M  
Keyboard



You've  
Now

heard\_\_ all a - bout your rag - gy mel - o - dies. Ev - 'ry - thing from op - 'ra down to  
ev - 'ry - one was sing - ing a Ha - wai - ian strain. ev - 'ry - one\_\_ seemed to have it

har - mo - ny.\_\_ But I've a lit - tle song that I will  
on\_\_ their brain. When Ya - ka Hick - y Hoo - lal Do was

sing to the you. It's going to win you thru and thru\_\_ There  
all the craze, why that's the one that had 'em dazed.\_\_ The

ain't much to the words, but the mus - ic is grand, and you'll be sing - ing it to  
ob - ject\_\_ now is for some - thing new, some - thing that\_\_ will ap -

beat\_\_ the band. Now you've\_\_ heard\_\_ of\_\_ your\_\_  
peal\_\_ to you. And here's a lit - tle mel - o - dy that

"Will O' The Wisp," but give a lit - tle lis - ten to this.\_\_ It goes  
you\_\_ will find will ling - er, ling - er there in your mind.\_\_

25 F (Keyboard) D7 (Keyboard) G7 F C#°7 (Keyboard)

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing! \_\_\_\_\_

29 F (Keyboard) D7 (Keyboard) G7 C7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing. \_\_\_\_\_

33 F/A A♭°7 C7/G C

That's a fan - cy lit - tle bit of mel - o - dy. \_\_\_\_\_

35 F/A A♭°7 C7/G C7

It's so sooth - ing and ap - peal - ing to me. \_\_\_\_\_ It goes

37 F (Keyboard) D7 (Keyboard) G7 F C7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing! \_\_\_\_\_

41 F (Keyboard) D7 (Keyboard) G7 F (Keyboard) C#7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing!\_\_\_\_

45 F (Keyboard) D7 (Keyboard) G7 C7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.\_\_\_\_

49 F/A Ab°7 C7/G C

That's a fan - cy lit - tle bit of mel - o - dy.\_\_\_\_

51 F/A Ab°7 C7/G C7

It's so sooth - ing and ap - peal - ing to me.\_\_\_\_ It goes

53 F (Keyboard) D7 (Keyboard) G7 F Caug F

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.\_\_\_\_

# You Can't Be True, Dear

# F

Keyboard

(Sax) D Bm7 Em7 A7 D G6 D

You can't be

9 D A7

true, dear, there's noth - ing more to say. I

16 Em7 A7 D

trust - ed you, dear, hop - ing we'd find a way.

23 D7 G

Your kiss - es tell me that you and I are

30 Em G#7 D Bm7 Em7 A7

through, but I'll keep lov - ing you al - though you can't be

37 D G6 D

true.

41 G D

Clouds hide the sun in the skies that were blue as my



2

49 A7 D D7

heart\_\_\_\_ says fare - well\_\_\_\_ to the joy\_\_\_\_ that I knew.\_\_\_\_

57 G D

Love\_\_\_\_ to be real\_\_\_\_ is a love\_\_\_\_ to be shared,\_\_\_\_ but I

65 A7 D G Bb7

know\_\_\_\_ that you nev - er cared.\_\_\_\_ You can't be

73 Eb Bb7

true, dear,\_\_\_\_ there's noth - ing more to say.\_\_\_\_ I trust - ed

81 Fm7 Eb7 Bb7 Eb

you, dear, hop - ing we'd find a way.\_\_\_\_ Your kiss - es

89 Eb Ab Fm A°7

tell me\_\_\_\_ that you and I are through,\_\_\_\_ but I'll keep

97 Eb Cm7 Fm7 Bb7 Eb Ab (Sax) A°7

lov - ing you al - though you can't be true.\_\_\_\_

105 Eb Cm7 Fm7 Bb7 Eb Ab6 Eb

# You Can't Be True, Dear

# M

Keyboard

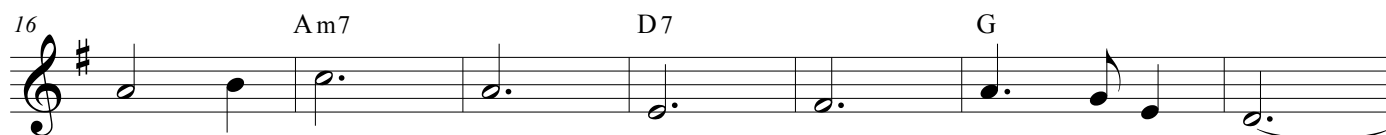
(Keyboard)



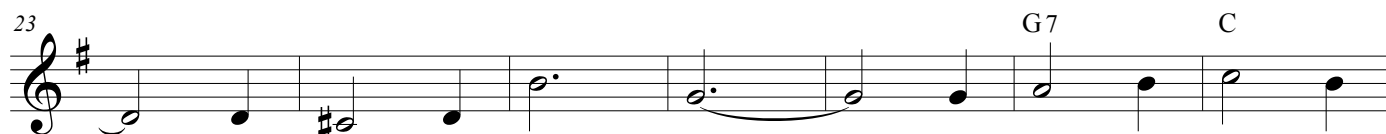
You can't be



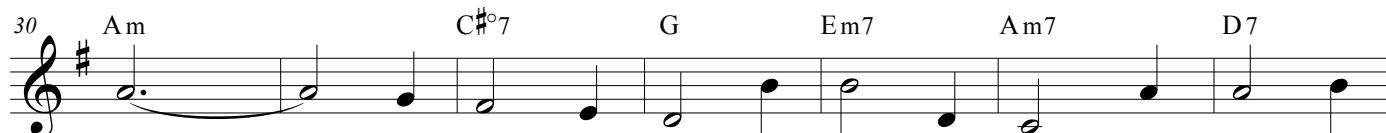
true, dear, \_\_\_\_\_ there's noth - ing more to say. \_\_\_\_\_ I



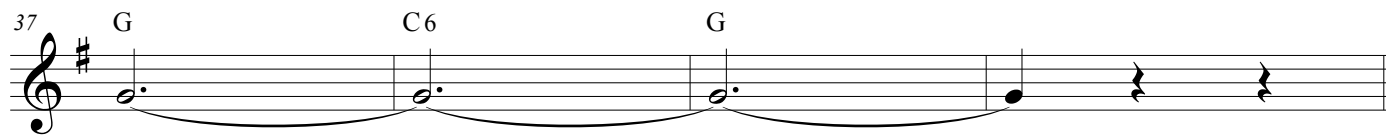
trust - ed you, dear, hop - ing we'd find a way. \_\_\_\_\_



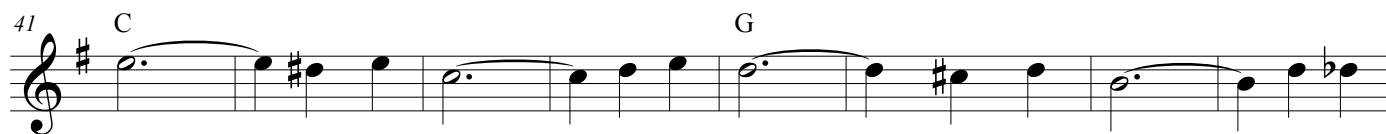
\_\_\_\_\_ Your kiss - es tell me \_\_\_\_\_ that you and I are



through, \_\_\_\_\_ but I'll keep lov - ing you al - though you can't be



true. \_\_\_\_\_



Clouds \_\_\_\_\_ hide the sun \_\_\_\_\_ in the skies that were blue \_\_\_\_\_ as my

2

49 D7 G G7

heart\_\_\_\_ says fare - well\_\_\_\_ to the joy\_\_\_\_ that I knew.\_\_\_\_

57 C G

Love\_\_\_\_ to be real\_\_\_\_ is a love\_\_\_\_ to be shared,\_\_\_\_ but I

65 D7 G C E♭7

know\_\_\_\_ that you nev - er cared.\_\_\_\_ You can't be

73 A♭ E♭7

true, dear,\_\_\_\_ there's noth - ing more to say.\_\_\_\_ I trust - ed

81 B♭m7 A♭°7 E♭7 A♭

you, dear, hop - ing we'd find a way.\_\_\_\_ Your kiss - es

89 A♭7 D♭ B♭m D°7

tell me\_\_\_\_ that you and I are through,\_\_\_\_ but I'll keep

97 A♭ Fm7 B♭m7 E♭7 A♭ D♭ D°7 (Keyboard)

lov - ing you al - though you can't be true.\_\_\_\_

105 A♭ Fm7 B♭m7 E♭7 A♭ D♭6 A♭

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 G D7 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 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 C7 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

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of nine staves of music, each with a measure number at the beginning. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, with some words spanning across measures. There are several triplet markings (indicated by a '3' over a bracket) and some measures with a whole rest. The score ends with a double bar line at measure 70.

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

The musical score is written for a single melodic line in treble clef. It consists of nine staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The notes are primarily eighth and quarter notes, with some half notes and triplets. Chord symbols are placed above the staff at various points: C, Dm, G7, C, A7, Dm, C, G7, C, C°7, G7, C, C7, F, Dm7, N.C., G7, C, G7, C, C°7, Dm7, G7, C. The lyrics are written below the staff, with some words underlined. The score ends with a double bar line and a repeat sign.

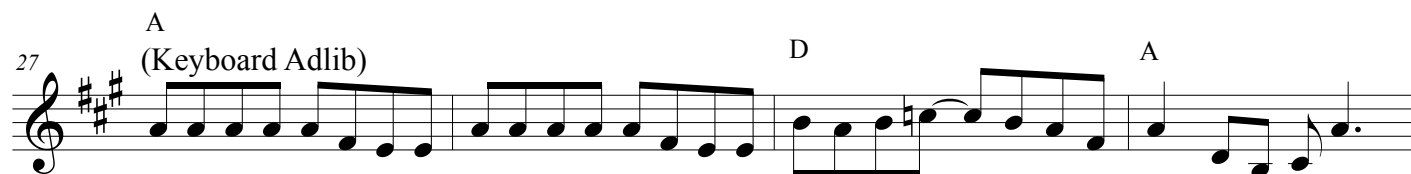
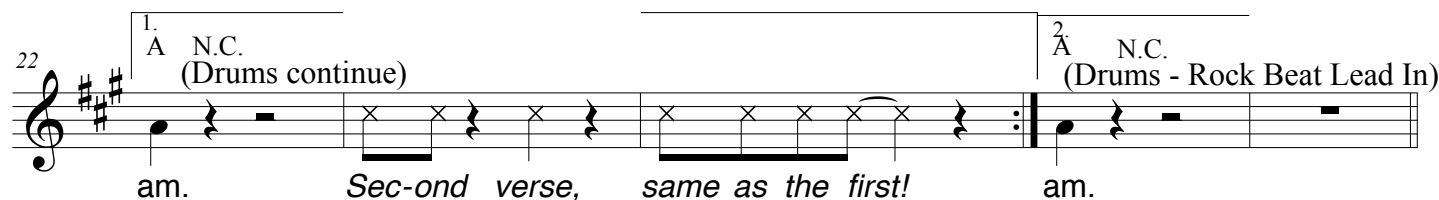
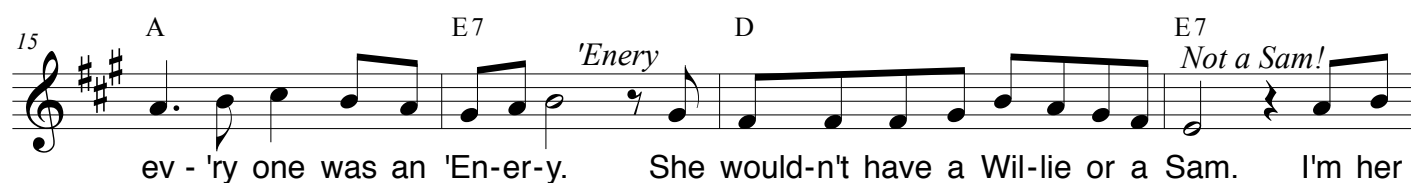
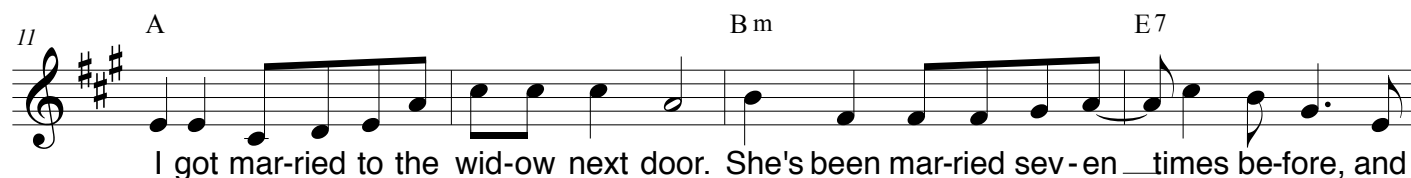
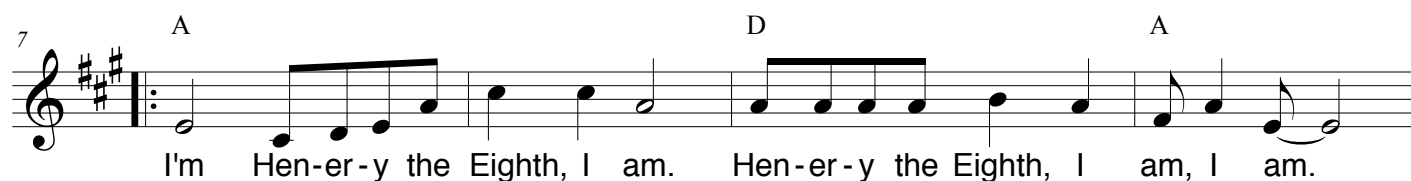
# I'm Henery The Eighth, I Am

MALE VOCAL

Keyboard

(Drums Only - Rock Beat) (Keyboard)

E (Add Bass - As written)





35 A E7 D E7

39 A C#m7 D F#m Bm E7 A N.C. (Drums - Rock Beat Lead In)

44 A D A

I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.

48 A Bm E7

I got mar-ried to the wid-ow next door. She's been mar-ried sev-en\_\_times be-fore, and

52 A E7 D E7

ev - 'ry one was an 'En-er-y. *'Enery!* She would-n't have a Wil-lie or a Sam. *Not a Sam!* I'm her

56 A C#m7 D F#m Bm E7 A

eighth old man, I'm Hen-er-y. Hen-er-y the Eighth, I am.

60 F#m

*Henery!* *Henery!*

H E N R Y\_\_ Hen-er - y, Hen-er - y

64 Bm E7 F#m Bm E7

Hen - er - y the Eighth, I am, I am. Hen - er - y the Eighth, I

67 A (Keyboard) F#m D E7 A (Drums)

am.