

## Set QQ

Last revised: 2019.10.22

QQ01-LL16-Enjoy Yourself(KV).2019.10.13.pdf  
QQ02-E15-That Old Black Magic(KVF).2019.10.13.pdf  
QQ02-E15-That Old Black Magic(KVM).2019.10.13.pdf  
QQ03-II16-I Get Ideas(KVF).2019.10.13.pdf  
QQ03-II16-I Get Ideas(KVM).2019.10.13.pdf  
QQ04-KK16-South Of The Border (Down Mexico Way)(KVF).2019.10.13.pdf  
QQ04-KK16-South Of The Border (Down Mexico Way)(KVM).2019.10.13.pdf  
QQ05-GG16-Some Enchanted Evening(KVF).2019.10.13.pdf  
QQ05-GG16-Some Enchanted Evening(KVM).2019.10.13.pdf  
QQ06-II03-High Society Calypso(KV).2019.10.13.pdf  
QQ07-JJ03-Kiss Of Fire(KVF).2019.10.13.pdf  
QQ07-JJ03-Kiss Of Fire(KVM).2019.10.13.pdf  
QQ08-B03-In A Little Spanish Town(KVF).2019.10.13.pdf  
QQ08-B03-In A Little Spanish Town(KVM).2019.10.13.pdf  
QQ09-AA16-Brazil(KVF).2019.10.13.pdf  
QQ09-AA16-Brazil(KVM).2019.10.13.pdf  
QQ10-AA15-Begin The Beguine(KVF).2019.10.13.pdf  
QQ10-AA15-Begin The Beguine(KVM).2019.10.13.pdf  
QQ11-A03-Hernando's Hideaway(KVF).2019.10.13.pdf  
QQ11-A03-Hernando's Hideaway(KVM).2019.10.13.pdf  
QQ12-KK03-Whatever Lola Wants(KVF).2019.10.13.pdf  
QQ12-KK03-Whatever Lola Wants(KVM).2019.10.13.pdf  
**QQ13-W16-In The Still Of The Night(KVF).2019.10.22.pdf**  
**QQ13-W16-In The Still Of The Night(KVM).2019.10.22.pdf**  
QQ14-CC16-Blue Tango(K).2019.10.13.pdf  
QQ15-E03-I've Got You Under My Skin(KVF).2019.10.13.pdf  
QQ15-E03-I've Got You Under My Skin(KVM).2019.10.13.pdf  
QQ16-S08-The Shadow Of Your Smile(KVF).2019.10.13.pdf  
QQ16-S08-The Shadow Of Your Smile(KVM).2019.10.13.pdf  
QQ17-Manana(KVF).2019.10.13.pdf  
QQ17-Manana(KVM).2019.10.13.pdf

MALE VOCAL

Samba Beat

## Enjoy Yourself

Keyboard

(Keyboard)

The musical score consists of eight staves of music for male vocal and keyboard. The vocal part is in common time, treble clef, and includes lyrics. The keyboard part provides harmonic support with specific chords indicated above the staff.

**Chords:**

- Staff 1: C, B♭, A♭, G, G7, Dm, G7, C
- Staff 2: C
- Staff 3: G7
- Staff 4: C
- Staff 5: F
- Staff 6: C, A7, Dm7, G7, C, G7
- Staff 7: C
- Staff 8: C

**Lyrics:**

You  
work and work for years and years, you're al - ways on the go.  
gon - na take that o - cean trip, no mat - ter what may.  
You You've nev - er got your take res - a min - ute off, made,  
but you  
bus - y just can't mak - ing get a - dough. Some - day, you say,  
way. Next year, for sure,  
you'll you'll  
have your see the fun world, when you'll you're real - a mil - lion  
joyful fun you'll have in your old feet get a - aire. Im -  
agine all the fun you'll have in your six feet rock - ing round. But  
how far can you trav - el when you're six old feet un - der ground? En -  
joy your - self! It's la - ter than you think. En -  
joy your - self while you're still in the pink. The



58

joy your - self while you're still in the pink. The

years go by as quick - ly as a wink. En -

F F<sup>#</sup>7 C A<sup>m</sup> G<sup>7</sup> D<sup>m</sup> **G**<sup>9</sup> **Coda** C **D.S. al Coda**

joy your-self, en - joy your-self! It's la-ter than you think. You

**Coda**

C A<sup>7</sup> D A<sup>7</sup>

— En - joy your-self! It's la-ter than you think. En -

75

joy your - self while you're still in the pink. The

years go by as quick - ly as a wink. En -

D

G<sup>#</sup> D<sup>7</sup> G

joy your-self, en - joy your-self! It's la - ter than you

(Keyboard)

G G<sup>#</sup>7 D B<sup>m</sup> A<sup>7</sup> E<sup>m</sup> A<sup>7</sup> A<sup>7</sup>

D C B<sup>b</sup> A A<sup>7</sup> E<sup>m</sup> A<sup>7</sup> D

think.

Latin Beat

## That Old Black Magic

F

Keyboard

B♭Maj7 C m7 F9 B♭Maj7 C m7 F9

old black mag - ic has me in its spell. That old black mag - ic that you weave so well. Those i - cy fin - gers up and down my spine. The same old witch - craft when your eyes meet mine. The same old tin - gle that I feel in - side, and then that el - e-va-tor starts its ride, and down and down I go, 'round and 'round I go, like a leaf that's caught in the tide. I should stay a - way but what can I do? I hear your name and I'm a - flame, a - flame with such a burn-ing de -

5 10 15 20 25 30 35 40

B♭Maj7 A♭7 C m7 F7 D m7 G7 C7 F7

21 26 31 36 41

D♭7 C m7 B Maj7 B♭6 A m7(♭5) D 7(♯9)

32 37 42

2

47 E♭m7 A♭7 E♭m7 A♭7 D m7 G 7 C m7 F 7

53 B♭Maj7

57 F m7 B♭7 F m7 B♭7 E♭Maj7

62 A♭7 C m7 F 7

67 D m7 D♭°7 C m7 E♭m7

72 A♭7 C m7 B Maj7 B♭6

77 C m7 B Maj7 B♭6

81 C m7 B Maj7 B♭6

Latin Beat

## That Old Black Magic

**M**  
Keyboard

E♭Maj7 F m7 B♭9 E♭Maj7 F m7 B♭9

That

old black mag - ic has me in its spell. That old black mag -

F m7 B♭7 F m7 B♭7

- ic that you weave so well. Those i - cy fin - gers up and

F m7 B♭7 F m7 B♭7 G m7 C7 F7 B♭7

down my spine. The same old witch - craft when your eyes meet mine. The

E♭Maj7 E♭Maj7

same old tin - gle that I feel in - side, and then that el - e-va-tor

D♭7 F m7 B♭7 G m7

starts its ride, and down and down I go, 'round and 'round

G♭7 F m7 E Maj7 E♭6 D m7(♭5) G 7(♯9)

I go, like a leaf that's caught in the tide. I should

C m7 A♭7(♯11) G 7

stay a - way but what can I do? I hear your name

C6 F m7

and I'm a - flame, a - flame with such a burn-ing de -

47 A♭m7 D♭7 A♭m7 D♭7 G m7 C7 F m7 B♭7  
 sire \_\_\_\_\_ that on - ly your kiss \_\_\_\_\_ can put out the fire. \_\_\_\_\_ For

53 E♭Maj7  
 you're the\_ lov - er I have wait - ed\_ for, \_\_\_\_\_ the

57 B♭m7 E♭7 B♭m7 E♭7 A♭Maj7  
 mate that fate\_ had me cre - at - ed\_ for, \_\_\_\_\_ and ev - 'ry\_ time

62 D♭7 F m7 B♭7  
 — your lips meet mine, \_\_\_\_\_ dar-ling, down and down\_ I go,

67 G m7 G♭°7 F m7 A♭m7  
 'round and 'round\_ I go in a\_ spin, \_\_\_\_\_ lov-ing the spin i'm\_ in

72 D♭7 F m7 E Maj7 E♭6  
 — un-der that old black mag - ic called love! \_\_\_\_\_ That

77 F m7 E Maj7 E♭6  
 old black mag - ic called love! \_\_\_\_\_ That

81 F m7 E Maj7 E♭6  
 old black mag - ic called love! \_\_\_\_\_

## I Get Ideas

F

(Sax)

Keyboard

When we are

danc-ing and you're dan- ger - ous - ly near me, I get i - de-as, I get i -

de-as. I want to hold you so much clo - ser than I dare to. I want to

scold you 'cause I care more than I care to. And when you

touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

de-as. And af - ter we have kissed good-night and still you lin - ger, I kin - da

think you get i-de-as, too. Your eyes are al - ways say - ing the things you're nev - er

say - ing. I on - ly hope they're say - ing that you could love me,

2

24 F F7 B♭ B♭m

too. For that's the whole I - de - a, it's true, the

26 F F°7 Gm7 C7 F (Sax)

love-ly i - de - a that I'm fall-ing in love with you.

29 A7 Dm Gm7 F F7

33 B♭ B♭m F F°7 Cm7 C7 F

(Keyboard)

37 G G°7 D7 E m D♭°7 D7

When we are

41 G B7 C D

danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

44 G6 G G/B B♭°7 A m7 D7

de - as. I want to hold you so much clo - ser than I dare to. I want to

47 A m7 G

scold you 'cause I care more than I care to. And when you

49 B7 C D

touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, — I get i -

52 G6 G G7 C B<sup>♭</sup>7

de-as. — And af-ter we have kissed good-night and still you lin-ger, — I kin-da

55 G/B B<sup>♭</sup>7 A m7 D7 G

think you get i - de - as, too. Your eyes are al - ways

57 B7 Em

say - ing — the things you're nev - er say - ing. — I on - ly hope they're

59 A m7 G G7

say - ing — that you could love me, too. For that's the whole I -

61 C Cm G G<sup>7</sup> A m7 D7

de - a, it's true, the love-ly i - de - a that I'm fall-ing in love with

64 (Sax) G G<sup>7</sup> D7 Em D7 G D G

you.

# I Get Ideas

## (Keyboard)

B $\flat$

F 7

Gm

E°7

F7

## Keyboard

The musical score consists of two staves. The top staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains eight measures of music. The bottom staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. It contains four measures of music. The music includes various note values such as eighth and sixteenth notes, and rests. The score is written on five-line staff paper.

When we are

5 B♭ D7 E♭ F  
danc-ing and you're dan- ger - ous - ly near me, I get i - de-as, I get i -

danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

A musical score for a vocal performance. The key signature is B-flat major (two flats). The time signature changes throughout the measures. The lyrics are: "de-as. I want to hold you so much clo-ser than I dare to. I want to". The vocal line includes eighth and sixteenth note patterns, slurs, and grace notes.

de-as. I want to hold you so much clo-ser than I dare to. I want to

Musical score for 'I Care More Than I Care To.' The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. It features a single melodic line with lyrics: 'scold you 'cause I care more than I care to.' The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. It features a single melodic line with lyrics: 'And when you'.

scold you 'cause I care more than I care to. \_\_\_\_\_ And when you

13

D7 E♭ F

touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

A musical score for voice and piano. The vocal line starts with a melodic line in B-flat major, followed by a piano accompaniment in D-flat major. The lyrics "de-as." are followed by a piano solo section with chords B-flat 6, B-flat, B-flat 7, E-flat, and D-flat 7. The vocal line resumes with "And af-ter we have kissed good-night and still you lin-ger, I kin-da".

de-as. — And af-ter we have kissed good-night and still you lin-ger, I kin-da

Musical score for 'I'm Gonna Be (Alive Another Day)' by Bruce Springsteen. The score shows a vocal line with lyrics and a piano accompaniment. The piano part includes chords B♭/D, D♭⁹/7, Cm7, F7, and B♭.

19

B♭/D      D♭⁹/7      Cm7      F7      B♭

think you get i - de - as, too. Your eyes are al - ways

think you get i - de - as, too. Your eyes are "al - ways

21 D7 Gm

say - ing\_\_ the things you're nev - er say - ing.\_\_ I on - ly hope they're

23 Cm7 B♭ B♭7 E♭ E♭m  
say-ing\_\_ that you could love me, too. For that's the whole I - de-a, it's true, the

26 B♭ B♭°7 Cm7 F7 B♭ (Keyboard)  
love-ly i - de - a that I'm fall-ing in love with you.

29 D7 Gm Cm7 B♭ B♭7

33 E♭ E♭m B♭ B♭°7 Fm7 F7 B♭

37 C C°7 G7 A m G♭°7 G7  
When we are

41 C E7 F G  
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

44 C6 C C/E E♭°7 Dm7 G7  
de - as. I want to hold you so much clo - ser than I dare to. I want to

47 Dm7 C  
scold you 'cause I care more than I care to. And when you

49 E7 F G  
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, — I get i -

52 C6 C C7 F E<sup>♭</sup>7  
de-as. — And af-ter we have kissed good-night and still you lin-ger, I kin-da

55 C/E E<sup>♭</sup>7 Dm7 G7 C E7  
think you get i-de-as, too. Your eyes are al-ways say-ing the things you're nev-er

58 Am  
say - ing. — I on - ly hope they're

59 Dm7 C C7  
say - ing — that you could love me, too. For that's the whole I -

61 F Fm C C<sup>7</sup> Dm7 G7  
de - a, it's true, the love - ly i - de - a that I'm fall-ing in love with

64 C (Keyboard) C<sup>7</sup> G7 Am G7 C G C  
you.

## EASY LATIN

# South Of The Border (Down Mexico Way)

# F

## Keyboard

(Sax)

6 A m7 D7 G N.C. 3  
Ay, - ay - ay

10 D7 G 3 D7 G N.C. 3  
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 ten - in love when stars a - bove came out to play.  
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 A m7 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 3 C A m7 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. Ay, - ay, ay,

64 D7 G (Sax) A m7 D7 3  
 ay, ay, ay, ay.

70 G G♯7 A m7 D7 G  
 G♯7 3

EASY LATIN

# South Of The Border (Down Mexico Way)

**M**  
Keyboard

(Keyboard)

The musical score consists of eight staves of music. The first staff shows a keyboard line with chords Dm7, G7, C, and C#7. The second staff begins at measure 6 with lyrics "Ay, - ay - ay" and chords Dm7, G7, C, and N.C. The third staff begins at measure 10 with lyrics "ay, ay, South of the" and chords G7, C, G7, C, and N.C. The fourth staff begins at measure 18 with lyrics "bor - der, down Mex - i - co way, that's where they pic - ture in old Span - ish lace. Just for a" and chords C, G7, C, and C. The fifth staff begins at measure 22 with lyrics "fell ten - in love when he stars kissed a - bove the smile came up - on to play." and chords C, G7, C, and C. The sixth staff begins at measure 25 with lyrics "And now as they wan - der, their thoughts ev - er For it was "Fi - es - ta," and they were so" and chords C, C7, and C. The seventh staff begins at measure 28 with lyrics "stray south of the bor - der down Mex - i - co gay" and chords F, Dm7, C, and G7. The eighth staff begins at measure 32 with lyrics "She was a way. Then she" and chords C1, N.C., and C2.

Chords indicated above the staff:

- Measure 1: Dm7, G7, C, C#7
- Measure 6: Dm7, G7, C, N.C.
- Measure 10: G7, C, G7, C, N.C.
- Measure 18: C, G7, C, C
- Measure 22: C, G7, C, C
- Measure 25: C, C7, C
- Measure 28: F, Dm7, C, G7
- Measure 32: C1, N.C., C2

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 3  
 lied as he whis-pered Ma - ña-na," \_\_\_\_ for their to-mor-row nev-er came. South of the

44 C G7 3 C 3  
 bor - der, \_\_\_\_\_ he rode back one day. There in a

48 C°7 G7 3  
 veil of white by can - dle-light she knelt to pray. The mis-sion bells

52 C C7 F Dm7 3  
 told him \_\_\_\_\_ that he mus - n't stay \_\_\_\_\_ south of the

56 C G7 3 C N.C. 3  
 bor - der \_\_\_\_\_ down Mex - i - co way. Ay, ay, ay,

60 G7 C 3  
 ay, \_\_\_\_\_ ay, - ay, ay, ay. Ay, - ay, ay,

64 G7 C (Keyboard) Dm7 G7 3  
 ay, \_\_\_\_\_ ay, ay, ay, ay.

70 C C♯7 3 Dm7 G7 C  
 #

LATIN BEAT

# Some Enchanted Evening

F

## Keyboard

## (Keyboard)

1 F Gm7 C7

5 F C7

Some en-chan-ted eve - ning  
Some en-chan-ted eve - ning

you may see a stran - ger.  
some-one may be laugh - ing.

9 F A aug B♭ A°7

You may see a stran - ger\_\_ a-cross a crowd-ed room.\_\_ And some-how you  
You may hear him laugh - ing\_\_ a-cross a crowd-ed room.\_\_ And night af - ter

13 Gm7 A7 Dm F7 B♭ Am

know, night,\_\_\_\_ you as know e - ven strange as it then seems,\_\_\_\_ that the some - where sound of you'll his

17 Gm7 C7 1. F C7

see him laugh - ter a will - gain sing and in a your gain.

21 2. F Gm7 Am C7 F

dreams. Who can ex-plain it? Who can tell you why?

25 Gm7 Am G7 C7

Fools give you rea - sons, wise men nev - er try.

2

29 F C7

Some en-chant-ed eve - ning, when you find your true love,

33 F A aug B♭ D m7

when you feel him call you a-cross a crowd - ed room. Then, fly to his

37 Gm7 A7 Dm F7 B♭ Am7

side and make him your own or all through your

41 Gm7 /C F

life you may dream all a - lone.

45 Gm7 Am C7 F Gm7 Am Gm7

Once you have found him, nev-er let him go. Once you have found him, nev-er let him

49 F Gm7 C7 F Gm7 C7

go. Nev - er let him go. Nev - er let him

53 F (Keyboard) Gm7 C7

go.

57 F Gm7 C7 F

LATIN BEAT

## Some Enchanted Evening

**M**  
Keyboard

(Keyboard)

B<sup>b</sup> B<sup>b</sup> Cm7 F7

B<sup>b</sup> F7

Some en-chan-ted eve - ning  
Some en-chan-ted eve - ning

you may see a stran - ger.  
some-one may be laugh - ing.

B<sup>b</sup> D Aug E<sup>b</sup> D°7

You may see a stran - ger  
You may hear her laugh - ing

a-cross a crowd-ed room.  
a-cross a crowd-ed room.

And some-how you  
And night af - ter

Cm7 D7 Gm B<sup>b</sup>7 E<sup>b</sup> Dm

know,  
night,

you as strange as it

then seems,  
that the

some-where of you'll her

Cm7 F7 B<sup>b</sup> F7

see laugh - her  
laugh - ter

a will - gain and

a your - gain.

2. B<sup>b</sup> Cm7 Dm F7 B<sup>b</sup>

dreams.

Who can ex-plain it? Who can tell you why?

Cm7 Dm Gm7 C7 F7

Fools give you rea - sons,  
wise men nev - er

try.

2

A musical score for voice and piano. The vocal line starts with a melodic line in B-flat major, followed by a piano accompaniment in F major. The lyrics "Some en-chant-ed eve - ning," and "when you find your true love," are written below the notes.

33 B♭ D aug E♭ G m7  
when you feel her call you a-cross a crowd-ed room. Then, fly to her

37 Cm7 D7 Gm B<sup>b</sup>7 Eb Dm7  
side \_\_\_\_\_ and make her your own \_\_\_\_\_ or all through your

Musical score for 'Life' by Simon & Garfunkel, page 41. The score shows a vocal line with lyrics: 'life you may dream all a - lone.' The key changes from Cm7 to F to B♭. The vocal line includes a sustained note over a fermata.

Musical score for the first section of the piece, starting at measure 45. The score consists of two staves. The top staff shows a bass line with notes and rests corresponding to the chords Cm7, Dm, F7, B♭, Cm7, Dm, and Cm7. The bottom staff shows a treble line with notes corresponding to the chords Cm7, Dm, F7, B♭, Cm7, Dm, and Cm7. The key signature is one flat.

Once you have found her, nev-er let her go. Once you have found her, nev-er let her

49 B♭ Cm7 F7 B♭ Cm7 F7

go. \_\_\_\_\_ Nev-er let her go. \_\_\_\_\_ Nev-er let her

Musical score for piano showing measures 57-60. The key signature is B-flat major (two flats). Measure 57 starts with a B-flat chord (B-flat, D, F) followed by a bass note. Measures 58-60 show a melodic line in the right hand consisting of eighth-note patterns. The progression continues with C minor 7 (C, E, G, B-flat), F 7 (F, A, C, E), and B-flat.

MALE VOCAL

## High Society Calypso

Calypso Beat

Keyboard

E♭ /G Fm7 B♭7 E♭ /G Fm7 B♭7  
Just

5 E♭ Fm7 B♭7  
dig that scen - er - y float - in' by. We're now ap - proach ing New -

8 E♭ Fm7 F♯7  
port, Rhode I \_\_\_\_\_. We've been for - years in Var - i - et - y. But

11 Gm Fm B♭7 E♭ B♭7  
Chol - ly Knick - er - bock - er, now we're go - ing to be \_\_\_\_\_. in

13 E♭ Fm B♭7 E♭ B♭7  
high, high, high so - ci - , - high - so - ci - et - y. Yes, I

17 E♭ Fm7 B♭7  
wan - na play for my for - mer pal. He runs the lo - cal jazz  
got the blues 'cause his for - mer wife begins to - mor - row a

20 E♭ E♭ Fm7 F♯7  
fest - i - val. His name is Dex - ter and he's good news, but  
brand new life. She start - ed late - ly a new af - fair, but and

23 Gm Fm B♭7 E♭ B♭7  
somp - in' kind - a tells me that he's nursing the blues in  
now the sil - ly chick is gon - na mar - ry a square in

2

25 E♭ F m B♭7 E♭ B♭7  
high, high, high so-ci-, - high-so - ci - et-y. High so-ci-et-y,

29 E♭ F m B♭7 To Coda ♩ E♭ D.S. al Coda B♭7  
high, high, high so-ci-, - high-so - ci - et-y. Yes, he's

33 ♩ Coda E♭7 F m7 F ♦7  
But broth-er Dex - ter. just trust your Satch to stop that wed - in' and

37 E♭ E♭7 F m7 F ♯7  
kill that match. I'll toot my trum - pet and start the fun\_\_ and

40 G m F m B♭7 E♭ B♭7  
play in such a way that she'll come back to you, son, in

42 E♭ F m B♭7 E♭ B♭7  
high, high, high so-ci-, - high-so - ci - et-y. Oh, ba - by,

46 E♭ F m B♭7 E♭ B♭7  
high, high, high so - ci , in high \_\_\_\_\_ so -

50 B♭7 E♭ F m7 B♭7 E♭ B♭7 E♭  
ci - et - y. (Keyboard)

# Kiss Of Fire

F

(Sax)

Cm

B♭

A♭

G

Keyboard

I touch your

5 Cm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 G7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11 Cm

must sur - ren - der to your kiss of fire. Just like a

13

C7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 Fm

Cm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 G7

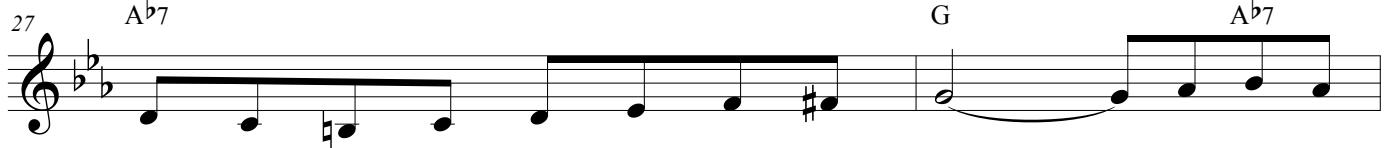
Cm

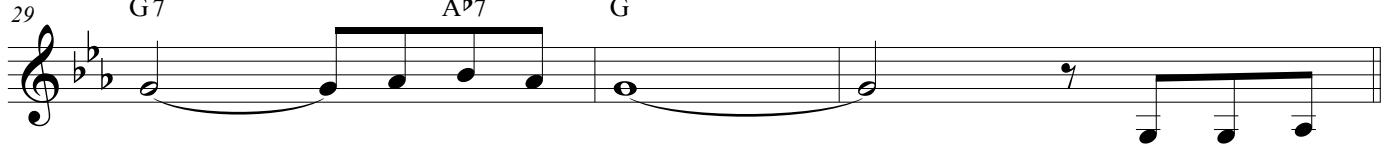
crash - es with - out your kiss of fire. I can't re -

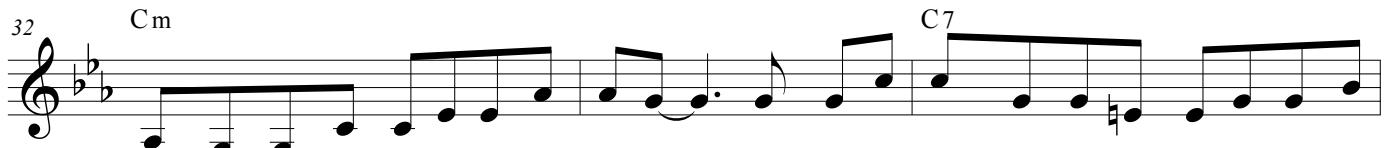
2

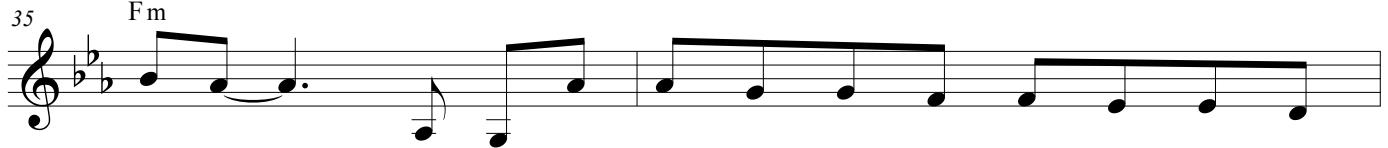
21   
 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24   
 sire. Since first I kissed you, my heart was yours com - plete-ly. If I'm a

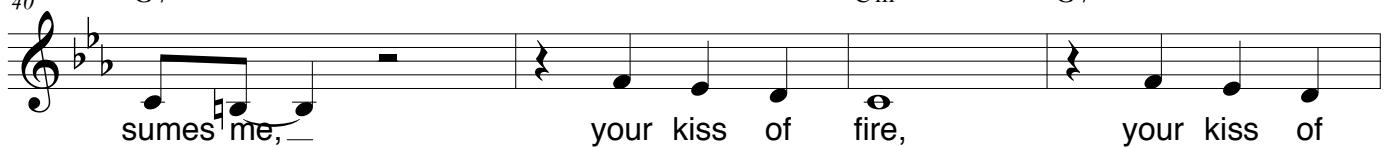
27   
 slave, then it's a slave I want to be. Don't pit - y

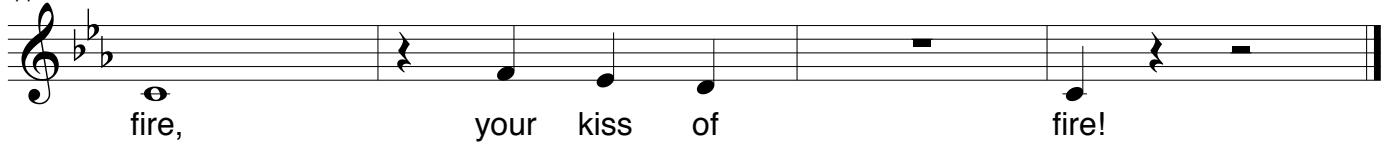
29   
 me, don't pit - y me. Give me your

32   
 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35   
 mor - row. I know that I must have your kiss al - though it

37   
 dooms me, tho it con - sumes me, your kiss of fire.

40   
 Φ Coda sumes me, your kiss of fire, your kiss of

44   
 fire, your kiss of fire!

# Kiss Of Fire

**M**  
Keyboard

(Keyboard) Fm

E♭

D♭

C

Keyboard part (Fm, E♭, D♭, C) for measures 1-4. The lyrics "I touch your" are written below the staff.

5 Fm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 C7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11

Fm

must sur - ren - der to your kiss of fire. Just like a

13

F7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 B♭m

Fm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 C7

Fm

crash - es with - out your kiss of fire. I can't re -

2

21 E♭7 A♭ A♭/C B°7 E♭7  
 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 A♭ C7 Fm  
 sire. Since first I kissed you, my heart was yours com-plete-ly. If I'm a

27 D♭7 C D♭7  
 slave, then it's a slave I want to be. Don't pit - y

29 C7 D♭7 C  
 me, don't pit - y me. Give me your

32 Fm F7  
 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 B♭m  
 mor - row. I know that I must have your kiss al - though it

37 Fm To Coda Φ C7 Fm D.S. al Coda  
 dooms me, tho it con - sumes me, your kiss of fire.

40 Φ Coda C7 Fm C7  
 sumes me, your kiss of fire, your kiss of

44 Fm C7 Fm  
 fire, your kiss of fire!

Where indicated,  
Keyboard and Bass  
play notes exactly as written

# In A Little Spanish Town

**F**

Keyboard  
(Keyboard & Bass)

Keyboard (Keyboard & Bass) part:

1 2 3 4 &

(Drums - ala castanets)

Musical score for the first section of 'In A Little Spanish Town'. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). The time signature is common time (4/4). The vocal line starts with a rest followed by eighth notes. The piano part consists of eighth-note chords. The vocal line continues with eighth notes, and the piano part follows with eighth-note chords.

1 & 2 & 3 (Simile)

(Keyboard & Bass)

Musical score continuation. The vocal line includes the lyrics 'In a lit-tle Span-ish town twas on a night like this.' The piano part consists of eighth-note chords. The vocal line continues with eighth notes, and the piano part follows with eighth-note chords.

7 B♭ N.C. B♭ N.C. (Keyboard & Bass)

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

(Drums ala castanets)

Musical score continuation. The vocal line includes the lyrics 'In a lit-tle Span-ish town twas on a night like this.' The piano part consists of eighth-note chords. The vocal line continues with eighth notes, and the piano part follows with eighth-note chords.

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

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

(Drums ala castanets)

Musical score continuation. The vocal line includes the lyrics 'Stars were peek-a-boo-in' down, twas on a night like this.' The piano part consists of eighth-note chords. The vocal line continues with eighth notes, and the piano part follows with eighth-note chords.

15 B♭ (Sax) F7

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

Musical score continuation. The vocal line includes the lyrics 'He whis-pered, "Be true to me." and I'. The piano part consists of eighth-note chords. The vocal line continues with eighth notes, and the piano part follows with eighth-note chords. The section ends with a melodic line for the Saxophone (Sax) in B-flat.

2  
19 Cm (Sax) F<sub>7</sub> (Sax) B<sub>b</sub> (Sax) (Keyboard) F<sup>♯</sup>7

23 B<sub>b</sub> N.C. B<sub>b</sub> N.C. (Keyboard & Bass)

27 Cm N.C. Cm N.C. G<sub>7</sub> (Sax) F<sup>♯</sup>7 G

31 G<sub>7</sub> F<sup>7</sup> D & F<sup>7</sup> (Keyboard)

35 B<sub>b</sub> & N.C. F<sub>7</sub> & N.C. B<sub>b</sub> N.C.

(Drums ala castanets)

39 C (Sax) D<sub>m</sub>

43 G<sub>7</sub> C

47

3

D m7      G 7      G °7

51 D m7      G 7      C      G 7

55 C      D m7

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

59 D m      E (Sax)      E °7

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

63 A 7      (Keyboard)      (Keyboard)

N.C.      E 7      A 7      N.C.

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

67 C      N.C.      G 7      N.C.      C      C

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

(Drums ala castanets)

71 C      N.C.      G 7      N.C.      (Keyboard)      G m7      C 6

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

Where indicated,  
Keyboard and Bass  
play notes exactly as written

# In A Little Spanish Town

**M**  
Keyboard

(Keyboard & Bass)

1 2 3 4 &

(Drums - ala castanets)

1 & 2 & 3 (Simile)

4

E♭ N.C. E♭ N.C. (Keyboard & Bass)

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

7

(Drums ala castanets)

II B♭7 N.C. B♭7 N.C. (Keyboard & Bass)

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

(Drums ala castanets)

15 E♭ B♭7 (Keyboard)

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

2  
19 Fm (Keyboard) B<sub>b</sub><sup>7</sup> (Keyboard) E<sub>b</sub> (Keyboard) (Keyboard)  
 sighed, \_\_\_\_\_ "Mmm, \_\_\_ Si, Si."  
 B<sup>7</sup>

23 E<sub>b</sub> N.C. E<sub>b</sub> N.C. (Keyboard & Bass)  
 Man-y skies have turned to grey be - cause we're far a - part  
 23

27 Fm N.C. Fm N.C. C<sub>7</sub> (Keyboard) B<sup>7</sup> C  
 Man-y moonshave passed a-way, and still she's in my heart.

31 C<sub>7</sub> B<sub>b</sub><sup>7</sup> G & B<sub>b</sub><sup>7</sup> (Keyboard)  
 We made a prom - ise and we sealed it with a kiss.

35 E<sub>b</sub> & N.C. B<sub>b</sub><sup>7</sup> & N.C. E<sub>b</sub> N.C.  
 In a lit-tle Span-ish town,twas on a night like this  
 (Drums ala castanets)

(Keyboard)  
 39 F G<sub>m</sub>  
 F

43 C<sub>7</sub> F  
 F

47

Gm7 C7 F C7

3

51

Gm7 C7

55

F Gm7

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

59

Gm A (Keyboard) A°7

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

63

D7 N.C. (Keyboard) (Keyboard)

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

67

F N.C. C7 N.C. F F

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

(Drums ala castanets)

71

F N.C. C7 N.C. (Keyboard) Cm7 F6

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

## Brazil

(Sax)

## Keyboard

F

1 C 6 D m6 G 7

5 C 6 D m6 G 7

9 C 6 Bra -

13 D m7 June, we stood be - neath an am - ber

17 G 7 moon and soft - ly mur - mured, "Some - day

21 C 6 D m7 G 7 CMaj7 C7 B 7 B<sup>b</sup>7 soon." We kissed and clung to - geth - er.

27 A 7(b9) Then, to - mor - row was an - oth - er

31 day. The morn - ing found me miles a -

35 way with still a mil - lion things to

39 D m7 say.

43 F m6

Now when twi - light dims the sky a -

47 C Maj7

E♭⁹

bove, re - call - ing thrills of our

51 D m7

G7

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

55 C 6

D m7

G7

of. Re - turn, I

59 C 6

D m7

G7

will, to old Bra -

63 C 6  
(Sax)

D m6

G7

zil. that old Bra -

67 C 6  
(Sax)

D m6

G7

zil. that old Bra -

71 C 6

D m6

G7

zil. it's old, that old Bra -

75 C 6

D m6

G7

C

zil. that old Bra -

# Brazil

(Keyboard)

# Keyboard

F6 G m6 C  
 5 F6 G m6 C7  
 9 F6 Bra -  
 zil, where hearts were en - ter - tain - ing  
 13 G m7 June, we stood be - neath an am - ber  
 17 moon and soft - ly mur - mured, "Some - day  
 21 F6 G m7 C7 FMaj7 F7 E7 E**7**  
 soon." We kissed and clung to - geth - er.  
 27 D7(**b9**) Then, to - mor - row was an - oth - er  
 31 day. The morn - ing found me miles a -  
 35 way with still a mil - lion things to  
 39 G m7 say.

43 B♭m6

Now \_\_\_\_\_ when twi - light dims the sky a -

47 FMaj7

bove, \_\_\_\_\_ re - call - ing thrills of our

51 G m7

C7

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

55 F 6

G m7

C7

of. \_\_\_\_\_ Re - turn, \_\_\_\_\_ I

59 F 6

G m7

C7

will, \_\_\_\_\_ to old \_\_\_\_\_ Bra -

63 1 F 6  
(Keyboard)

G m6

C7

zil. \_\_\_\_\_

67 2 F 6  
(Keyboard)

G m6

C7

zil. \_\_\_\_\_ that old \_\_\_\_\_ Bra -

71 F 6

G m6

C7

zil. \_\_\_\_\_ it's old, \_\_\_\_\_ that old Bra -

75 F 6

G m6

C7

F

zil. \_\_\_\_\_

# Begin The Beguine

F

Keyboard

(Sax)

1 C7 F C7

5 F Dm7 FMaj7 Dm7 F  
When they be - gin \_\_\_\_\_ the be - guine, \_\_\_\_\_ it

9 Dm F C7  
brings back the sound \_\_\_\_\_ of mus - ic so ten - der. \_\_\_\_\_ It

13 Gm Gm7  
brings back the days \_\_\_\_\_ of trop - i - cal splen - dor, \_\_\_\_\_ it

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

21 Dm7 FMaj7 Dm7 F  
with you once more \_\_\_\_\_ un - der the stars, \_\_\_\_\_ and

25 FMaj7 Dm7 C7  
down by the shore \_\_\_\_\_ an or - ches - tra's play - ing. \_\_\_\_\_ And

29 Gm C7 Gm7 Gm  
e - ven the palms \_\_\_\_\_ seem to be sway - ing \_\_\_\_\_.

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

2

37 Fm B♭7 E♭  
live it a - gain\_\_\_\_ is past all en - deav - or\_\_\_\_ ex -

41 E♭m A♭7 D♭Maj7  
cept when the tune\_\_\_\_ clutch-es my heart.\_\_\_\_ And

45 B♭ C D♭  
there we are, swear-ing to love for - ev - er\_\_\_\_ and prom-is - ing

49 C B♭m7 G m7 C C7  
nev - er ev - er to part.\_\_\_\_ What

53 F D m7 FMaj7 D m7 F  
mo-ments di - vine,\_\_\_\_ what rap-ture se - rene,\_\_\_\_ till

57 F7 C7  
clouds came a long to dis - perse the joy we had tast - ed.\_\_\_\_ And

61 B♭m G m7(♭5)3 B♭m3 G m7  
now, when I hear peo-ple curse the chance that was wast - ed,\_\_\_\_ I

65 C7 G m7 F  
know but too well\_\_\_\_ what they mean.\_\_\_\_ So, don't

69 F 3 FMaj7 D m7 FMaj7 D m7  
let them be - gin\_\_\_\_ the be - guine.\_\_\_\_ Let the

73 F 3 FMaj7 D m F Maj7 C7  
love that was once a - fire re-main an em - ber.\_\_\_\_ Let it

77  $B\flat$  — 3 — G m7 — 3 — A m D m D m7  
 sleep like the dead de - sire I on - ly re - mem - ber \_\_\_\_\_

81 G m7 C 7sus4 C7 F  
 when they be - gin \_\_\_\_\_ the be - guine. \_\_\_\_\_ Oh, let's

85 F — 3 — FMaj7 — 3 — D m F FMaj7 D m7  
 let them be - gin the be - guine, make them play \_\_\_\_\_ till the

89 F — 3 — FMaj7 F6 C7  
 stars that were there be - fore re-turn a - bove you, \_\_\_\_\_ till you

93  $B\flat$  — 3 — G m7 — 3 — A m A m7 D 7  
 whis-per to me once more, "Dar-ling, I love you." \_\_\_\_\_ Then we'll

97 G m7 C 7sus4 G m7 C 7sus4  
 sud-den - ly know \_\_\_\_\_ what hea - ven we're in \_\_\_\_\_

101 G m7 C 7sus4 F D m7  
 when they be - gin \_\_\_\_\_ the be - guine, \_\_\_\_\_

105 G m7 C 7sus4 G m7( $\flat$ 5) C7  
 when they be - gin \_\_\_\_\_ the be -

109 F D m7 G m7 G $\flat$ Maj7 F  
 guine. \_\_\_\_\_

# Begin The Beguine

**M**  
Keyboard

(Keyboard) F7

B♭ F7

When they be - gin G m7 B♭Maj7 G m7 B♭

brings back the sound G m B♭ F7

brings back the days of trop - i - cal splen - dor, C m C m7

brings back a mem - 'ry F7sus4 B♭

with you once more G m7 B♭Maj7 G m7 B♭

down by the shore B♭Maj7 G m7 F7

e - ven the palms C m F7 C m7 C m

when they be - gin B♭ F7 the be - guine. To

The score consists of ten staves of musical notation for keyboard. Each staff begins with a treble clef and a key signature of one flat (B♭). Measure numbers are placed at the start of each staff. Chords are indicated above the staff, and some measures include lyrics below the staff. Measure 1 starts with F7. Measures 2-4 feature lyrics "When they be - gin" with chords G m7, B♭Maj7, and G m7. Measures 5-7 show "brings back the sound" with chords G m, B♭, and F7. Measures 8-10 show "brings back the days" with chords of trop - i - cal splen - dor, C major, and C m7. Measures 11-13 show "brings back a mem - 'ry" with chords F7sus4 and B♭. Measures 14-16 show "with you once more" with chords G m7, B♭Maj7, and G m7. Measures 17-19 show "down by the shore" with chords B♭Maj7, G m7, and F7. Measures 20-22 show "e - ven the palms" with chords C m, F7, and C m7. Measures 23-25 show "when they be - gin" again with chords B♭, F7, and the final chord B♭.

2

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

41       $A^{\flat}m$                            $D^{\flat}7$                            $G^{\flat}\text{Maj7}$   
       cept when the tune \_\_\_\_\_ clutch-es my heart. \_\_\_\_\_ And

45       $E^{\circ}$                            $F$                            $G^{\flat}$   
       there we are, swear-ing to love for - ev - er \_\_\_\_\_ and prom-is - ing

49       $F$                            $E^{\flat}\text{m7}$                            $C\text{m7}$                            $F$                            $F7$   
       nev - er ev - - er to part. \_\_\_\_\_ What

53       $B^{\flat}$                            $G\text{m7}$                            $B^{\flat}\text{Maj7}$                            $G\text{m7}$                            $B^{\flat}$   
       mo-ments di - vine, \_\_\_\_\_ what rap-ture se - rene, \_\_\_\_\_ till

57       $B^{\flat}7$                            $F7$   
       clouds came a long to dis - perse the joy we had tast - ed. \_\_\_\_\_ And

61       $E^{\flat}m$                            $C\text{m7}(\flat5)$                            $E^{\flat}m$                            $C\text{m7}$   
       now, when I hear peo-ple curse the chance that was wast - ed, \_\_\_\_\_ I

65       $F7$                            $C\text{m7}$                            $B^{\flat}$   
       know but too well \_\_\_\_\_ what they mean. \_\_\_\_\_ So, don't

69       $B^{\flat}$                            $B^{\flat}\text{Maj7}$                            $G\text{m7}$                            $B^{\flat}\text{Maj7}$                            $G\text{m7}$   
       let them be - gin \_\_\_\_\_ the be - guine. \_\_\_\_\_ Let the

73       $B^{\flat}$                            $B^{\flat}\text{Maj7}$                            $G\text{m}$                            $B^{\flat}\text{Maj7}$                            $F7$   
       love that was once a - fire re-main an em - ber. \_\_\_\_\_ Let it

77 E♭ C m7 D m G m G m7  
sleep like the dead de - sire I on - ly re - mem - ber \_\_\_\_\_

81 C m7 F7sus4 F7 B♭  
when they be - gin \_\_\_\_\_ the be - guine. \_\_\_\_\_ Oh, let's

85 B♭ B♭Maj7 G m B♭ B♭Maj7 G m7  
let them be - gin the be - guine, make them play \_\_\_\_\_ till the

89 B♭ B♭Maj7 B♭6 F7  
stars that were there be - fore re-turn a - bove you, \_\_\_\_\_ till you

93 E♭ C m7 D m D m7 G 7  
whis-per to me once more, "Dar-ling, I love you." \_\_\_\_\_ Then we'll

97 C m7 F7sus4 C m7 F7sus4  
sud-den - ly know \_\_\_\_\_ what hea - ven we're in \_\_\_\_\_

101 C m7 F7sus4 B♭ G m7  
when they be - gin \_\_\_\_\_ the be - guine, \_\_\_\_\_

105 C m7 F7sus4 C m7(♭5) F7  
when they be - gin \_\_\_\_\_ the be -

109 B♭ G m7 C m7 B Maj7 B♭  
guine. \_\_\_\_\_

# Hernando's Hideaway

**F**  
Keyboard

(Sax) C m G7 C m G7 C m Fm6/A $\flat$

3 G7 C m  
know a dark sec - lu-ded place, a place where no one

6 Fm6 G7  
knows your face. A glass of wine, a fast em - brace, it's

9 C m G7 C m G7 C m  
called Her - nan - do's Hide-a - way. O - le!

11 G7 C m  
All you see are sil-hou - ettes, and all you hear are

14 Fm6/A $\flat$  G7  
cas-ta - nets. And no one cares how late it gets, not

17 C m G7 C m G7 C m  
at Her - nan - do's Hide-a - way. O - le!

19 G7 G7(b9) G7 G7(b9)

21 C m

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

23 G7 G7(b9) G7 G7(b9)

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

25 C m

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

27 C7 C7(b9) C7 C7(b9)

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

31 D7 A♭°/D♭ D7 D7 G7 F♯7 G7 G7(b9)

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

35 G7 C m

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

38 F m6 G7

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

41 C m G7

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

# Hernando's Hideaway

**M**  
Keyboard

(Keyboard) F m      C7      F m      C7      F m      B<sup>b</sup>m6/D<sup>b</sup>

3      C7      F m  
know    a dark    sec - lu-ded place,    a    place    where no    one

6      B<sup>b</sup>m6      C7  
knows your face.    A    glass    of wine,    a fast em - brace,    it's

9      F m      C7      F m      C7      F m  
called        Her - nan - do's        Hide-a - way.        O - le!

11     C7      F m  
All        you see        are    sil-hou-ettes,        and    all        you hear        are

14     B<sup>b</sup>m6/D<sup>b</sup>      C7  
cas-ta - nets.        And    no        one cares        how late it gets,        not

17     F m      C7      F m      C7      F m  
at        Her - nan - do's        Hide-a - way.        O - le!

19     C7      C7(<sup>b</sup>9)      C7      C7(<sup>b</sup>9)

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

23 C7 C7(b9) C7 C7(b9)  
  
you will meet your Un - cle Max and ev - 'ry-one you know.

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

27 F7 F7(b9) F7 F7(b9)  
  
Though when you are sit - ting close and mak-ing love to me  
But if you go to the place that I am think-ing of

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

31 G7 D♭/G♭ G7 G7 C7 B7 C7 C7(b9)  
  
you may take my heart, and take my soul, but not my key. Just  
you will be free to gaze at me and talk of love.  
Just  
and talk of love.  
Just

35 C7 Fm  
  
knock three times and whis-per low that you and I were

38 B♭m6 C7  
  
sent by Joe. Then strike a match and you will know you're

41 Fm C7  
  
in Her - nan - do's Hide-a - way. O - le!  
way O - le!

1                            2  
Fm      C7      Fm (Keyboard)      B♭m6/D♭  
Fm      C7      Fm

# Whatever Lola Wants

F

## Keyboard

## Tango Beat

(Bass & Keyboard)

(Add Sax)

A musical score for bassoon, showing measures 11 and 12. The key signature is A major (A m). Measure 11 consists of six eighth-note pairs followed by a measure rest. Measure 12 begins with a measure rest, followed by a bassoon part with six eighth-note pairs. The bassoon part ends with a measure rest. The score concludes with the instruction "N.C." (No Call) above the staff.

What-ev - er

5 Am Eaug Am7 B 7(♭9)

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The melody consists of quarter notes, eighth notes, and sixteenth notes. It begins with a half note followed by a quarter note, then a dotted half note (two eighth notes) and a quarter note. This pattern repeats. There is a short rest, followed by a sharp sign indicating a key change to G major. The melody continues with a dotted half note (two eighth notes), a quarter note, and a half note. Another short rest follows. The melody concludes with a sharp sign and a half note, followed by a sixteenth-note chord consisting of three notes: a sharp sign, a regular note, and another sharp sign.

Lo - la wants, Lo - la gets, and lit - tle

9 B m7(b5) F 7 D m6 E 7 N.C.

A musical staff in G major (one sharp) and common time. The first measure starts with a half note followed by a sixteenth-note grace note, a eighth note, a quarter note, a half note, and a whole note. The second measure begins with a fermata over a half note, followed by a dash, a quarter note, and a half note.

man.      lit - tle    Lo - la      wants    you.      Make up your

*J3 Am E aug Am7 B 7(b9)*

A musical staff in G major (one sharp) and common time. The first measure (measures 11) consists of a dotted half note followed by a quarter note and a half note. The second measure (measure 12) starts with a short horizontal dash. The third measure begins with a sharp sign over the bass clef, indicating a key change to A major. It contains a dotted half note followed by a quarter note and a half note. The fourth measure starts with a short horizontal dash.

mind to have no re-grets Be -

$\text{I}_7$    Bm7(b5)                      F7                      Dm6              E7              Am

The musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains six measures: the first measure has a single eighth note; the second measure has a half note followed by a quarter note; the third measure has a half note followed by a quarter note; the fourth measure has a half note followed by a quarter note; the fifth measure is a rest; and the sixth measure has a half note followed by a quarter note. The bottom staff uses a bass clef and has a key signature of one flat (B-flat). It contains four measures: the first measure has a half note followed by a quarter note; the second measure has a half note followed by a quarter note; the third measure has a half note followed by a quarter note; and the fourth measure has a half note followed by a quarter note.

cline your self re sign your self you're through I al wave

A musical staff for a single line instrument. The staff begins with a clef (F-clef), followed by a key signature of one sharp (F#) and a common time signature (C). The first note is a half note, followed by a whole note, then a half note, and finally a quarter note. The measure ends with a vertical bar line.

get what I aim for and your

Musical score for page 25, measures 25-28. The score consists of two systems. The first system starts with a bass clef, a key signature of B-flat major (two flats), and a common time signature. The melody begins with a B-flat eighth note followed by a half note. The second system starts with an A clef, an E7 chord, and continues the melody. The vocal line includes lyrics such as "I'm gonna make you mine", "I'm gonna make you mine", and "I'm gonna make you mine". The piano accompaniment features a sustained bass note and eighth-note chords.

29 A m                    E aug    A m 7            B 7(♭9)

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

33 B m7(♭5)            F 7                    D m6                    E 7

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

37 A m                    F                            A m                    E ♫                    E 7

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

41 1. A m                    N.C. (Sax)                    2. A m                    B m7                    E 7

in!  
in!  
Give

45 A m                    B m7            E 7            A m                    (Sax)            B m7            E 7            A m

Give in!

# Whatever Lola Wants

**M**  
Keyboard

Tango Beat

(Bass & Keyboard)

Dm



What-ev - er

5 Dm

A aug Dm7 E7(b9)



Lo - la wants, Lo - la gets, and lit - tle

9 Em7(b5)

B7

Gm6

A7

N.C.



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)

B7

Gm6

A7

Dm



cline your-self, re - sign yourself, you're through. She al-ways

21 E<sup>b</sup>

D



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

2

Musical score for 'Lo - la' starting at measure 29. The key signature is one flat. The melody consists of three parts: 'Lo - la wants,' 'Lo - la gets.', and 'Take off your'. The chords are Dm, A aug, Dm7, E7(b9), and a final chord consisting of two eighth notes followed by a bar line.

33 E m7(b5) B<sup>b</sup>7 G m6 A 7  
coat, don't you know you can't win? You're no ex -

37 Dm B♭ Dm A♭ A7

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

Musical score for guitar and keyboard at measure 41. The score is divided into two sections by a vertical bar. The left section (measures 1-4) includes lyrics "in!" and "Give". The right section (measures 5-6) includes lyrics "in!". The keyboard part consists of eighth-note chords and sustained notes.

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!

# In The Still Of The Night

**F**

Latin

Keyboard

The musical score consists of five staves of music with lyrics. The key signature is B-flat major (two flats). The time signature is mostly common time (indicated by '4'). The vocal part starts with a melodic line in B-flat major, followed by lyrics. The piano accompaniment provides harmonic support with chords in B-flat major and other keys.

**1st Stave:** B-flat (Sax) (measures 1-4)

**2nd Stave:** B-flat (measures 5-8), lyrics: In the still of the night,

**3rd Stave:** C major 7 (measures 9-10), F7 (measures 11-12), B-flat major 7 (measures 13-14), F7sus (measures 15-16), F7 (measures 17-18), lyrics: at the moon in its flight, my thoughts all stray to you.

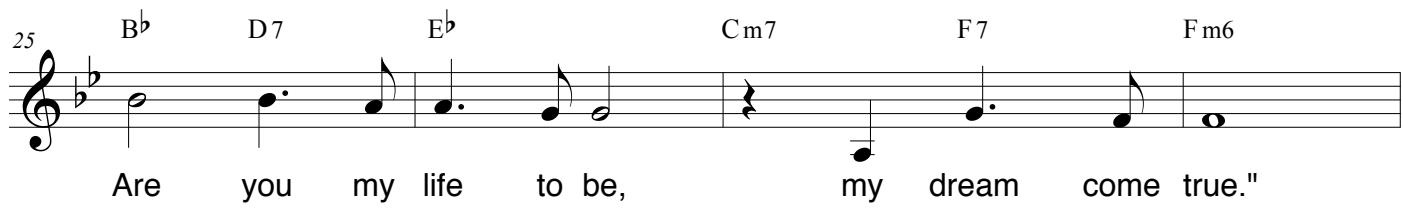
**4th Stave:** B-flat (measures 19-20), B-flat major 6 (measures 21-22), B-flat (measures 23-24), B-flat major 6 (measures 25-26), A7 (measures 27-28), lyrics: In the still of the night, while the world is in slum-ber,

**5th Stave:** D major 7 (measures 29-30), E minor 7 (measures 31-32), A (measures 33-34), D major (measures 35-36), lyrics: oh, the times with-out num-ber, dar-ling, when I say to you.

**6th Stave:** B-flat (measures 37-38), E flat (measures 39-40), C major 7 (measures 41-42), F7 (measures 43-44), B-flat major 7 (measures 45-46), lyrics: "Do you love me as I love you?"

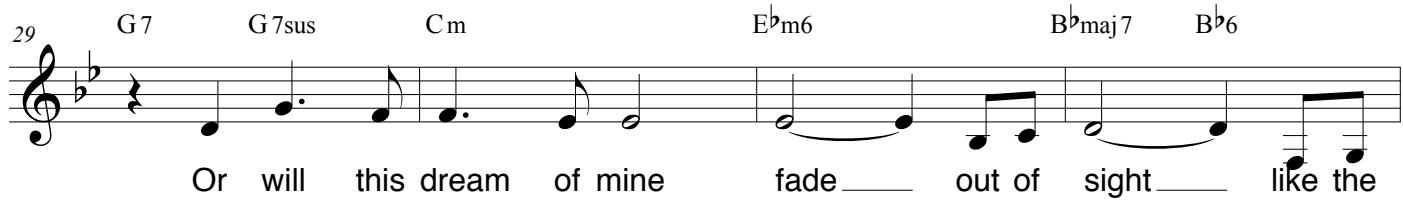
2

25                    B♭            D 7            E♭            C m7            F 7            F m6



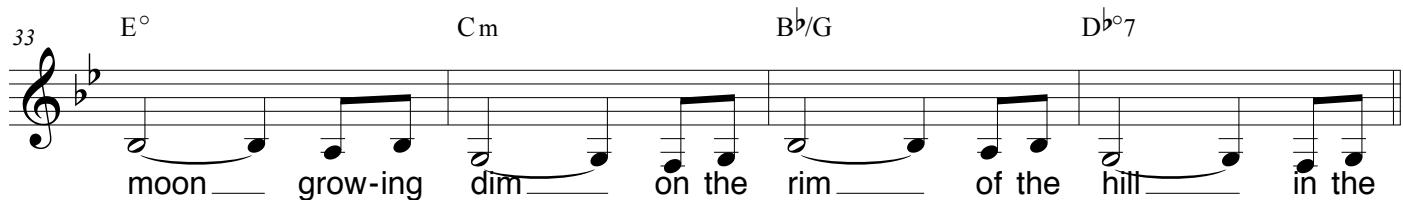
Are        you        my        life        to be,        my        dream        come true."

29                    G 7            G 7sus            C m            E♭m6            B♭maj7            B♭6



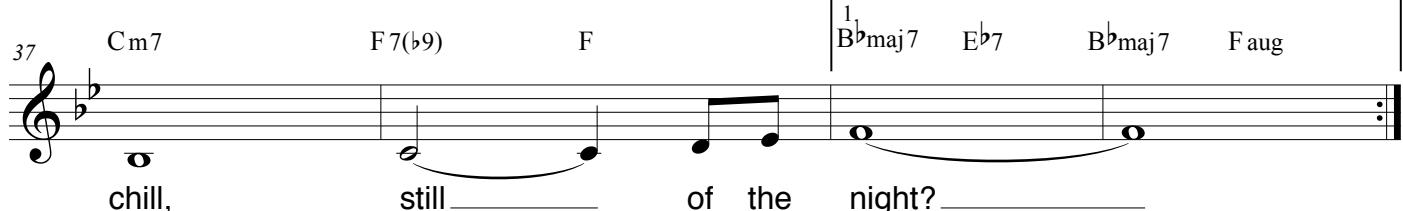
Or        will        this dream        of mine        fade        out of        sight        like the

33                    E°            C m            B♭/G            D♭°7



moon        grow-ing        dim        on the        rim        of the        hill        in the

37                    C m7            F 7(b9)            F            1. B♭maj7    E♭7    B♭maj7    F aug



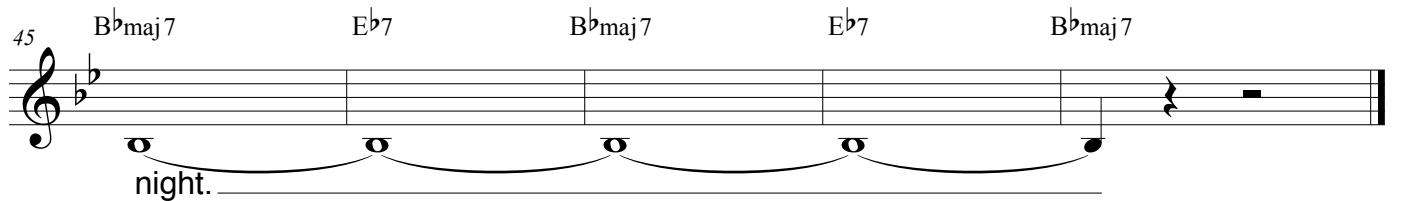
chill,        still        of the        night?

41                    2. B♭maj7            E♭7            B♭maj7            D♭7            C m7            F 7(b9)            F



night.        In the        chill,        still        of the

45                    B♭maj7            E♭7            B♭maj7            E♭7            B♭maj7



night.

# In The Still Of The Night

**M**

Keyboard

Latin

(Keyboard)

13

17

21

E♭      E♭m6      E♭      E♭m6      D7

Fm7      B♭7      E♭maj7      B♭7sus B♭

Gm7      A m7      D      Gm

E♭      A♭      Fm7      B♭7      E♭maj7

In the still of the night while the world is in slumber,

oh, the times without number, darling, when I say to you.

"Do you love me as I love you?"

2

25      E♭      G7      A♭      Fm7      B♭7      B♭m6

Are you my life to be,  
my dream come true."

29      C7      C7sus      Fm      A♭m6      E♭maj7      E♭6

Or will this dream of mine fade  
out of sight like the

33      A°      Fm      E♭/C      G♭°7

moon growing dim on the rim  
of the hill in the

37      Fm7      B♭7(♭9)      B♭      [1] E♭maj7      A♭7      E♭maj7      B♭aug

chill, still of the night?

41      [2] E♭maj7      A♭7      E♭maj7      G♭7      Fm7      B♭7(♭9)      B♭

night. In the chill, still of the

45      E♭maj7      A♭7      E♭maj7      A♭7      E♭maj7

night.

Note: This is the keyboard part ONLY!  
 Sax lead lines are not shown in this score.  
 The keyboard has many lead lines throughout that must be played. In effect, these are a counter-duet with the sax.

# Blue Tango

Keyboard

The musical score consists of six staves of music, each starting with a key signature of two flats (B-flat major or A-flat minor). The time signature is 4/4 throughout. The score is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. The first staff starts with E-flat, followed by B-flat 7/F, C minor 7/G, E-flat 7, A-flat, and A-flat minor 7. The second staff starts with E-flat/B-flat, F minor 7, B-flat 7, E-flat, B-flat 7, E-flat N.C., and B-flat 7. The third staff starts with E-flat, followed by B-flat 7. The fourth staff starts with E-flat, followed by B-flat 7. The fifth staff starts with E-flat, followed by B-flat 7. The sixth staff starts with E-flat, followed by B-flat 7, F minor, B-flat 7, E-flat, and ends with E-flat 7.

2

25 A♭

29 B♭7 B♭°7 F m7 B♭7 E♭ E♭7

33 A♭ E♭ B♭ B♭°7 F m7 B♭7

39 E♭ B♭7/F C m7/G E♭7 A♭ A♭m7

43 E♭/B♭ F m7 B♭7 E♭ B♭7 E♭ B♭7

47 E♭

B♭7

3

51 E♭

B♭7

55 E♭

B♭7

59 E♭

B♭7 Fm B♭7 E♭

E♭7

63 A♭

E♭

67 B♭7

B♭°7 Fm7 B♭7 E♭

E♭7

71 A♭

E♭

75 B♭

B♭°7 Fm B♭7 E♭

B♭7/F

Cm7/G E♭

80 A♭

A♭m7 E♭/B♭

Fm7 B♭7 E♭

A♭ B♭7 E♭

# I've Got You Under My Skin

F

Keyboard

Cm                    B<sup>b</sup>                    A<sup>b</sup>                    G

5                    Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7(b9)

9                    Cm7                    F7                    B<sup>b</sup>Maj 7                    Gm7

13                    Cm7                    F7                    F7/E<sup>b</sup>                    Dm7                    G7

17                    Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7(b9)

21                    Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7

25                    Cm7(b5)                    F7(b9)                    A/B<sup>b</sup>                    B<sup>b</sup>Maj 7

29                    Am7                    D7                    F#G                    GMaj 7

33                    Cm7                    F7                    B<sup>b</sup>Maj 7                    Dm7(b5)                    G7

2

37 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — G7 3 — 3 —  
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — D♭7 3 — Cm7 3 — F7 3 —  
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Em7(b5) E♭dim7 Dm7 G7  
 know, lit - tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men -

49 Cm7 F7 B♭ Fm7 B♭7  
 tal - i - ty! \_\_\_\_\_ Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 E♭Maj 7 A♭7 B♭Maj 7 Dm7(b5) G7(b9)  
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B♭ Dm7 G7 (Sax)  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 B♭ Dm7(b5) G7(b9) Cm7 F7(b9) B♭ Dm7(b5) G7(b9)  
 skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Cm7 Bmaj7 B♭ Cm7 B9 B♭Maj 9  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

# I've Got You Under My Skin

**M**  
Keyboard

Fm E♭ D♭ C  
I've

5 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)  
got you un - der my skin. I've

9 Fm7 B♭7 E♭Maj 7 Cm7  
got you deep in the heart of me, so

13 Fm7 B♭7 B♭7/A♭ Gm7 C7  
deep in my heart that you're real - ly a part of me. I've

17 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7(♭9)  
got you un - der my skin. I've

21 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7  
tried so not to give in. I've

25 Fm7(♭5) B♭7(♭9) D/E♭ E♭Maj 7  
said to my - self this af - fair nev-er will go so well. But

29 Dm7 G7 B/C CMaj 7  
why should I try to re - sist, when, ba-by, I know so well. I've

33 Fm7 B♭7 E♭Maj 7 Gm7(♭5) C7  
got you un - der my skin. I'd

2

37 Fm7 3 B<sup>b</sup>7 3 B<sup>b</sup>7/A<sup>b</sup> 3 Gm7 3 C7 3

sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Fm7 3 B<sup>b</sup>7 3 B<sup>b</sup>7/A<sup>b</sup> 3 Gm7 3 G<sup>b</sup>7 3 Fm7 B<sup>b</sup>7 3

warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 A m7(b5) A<sup>b</sup>dim7 Gm7 C7

know, lit-tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men-

49 Fm7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7

tal - i - ty! \_\_\_\_\_ Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 A<sup>b</sup>Maj 7 D<sup>b</sup>7 E<sup>b</sup>Maj 7 Gm7(b5) C7(b9)

time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Fm7 B<sup>b</sup>7(b9) 1 E<sup>b</sup> Gm7 C7 (Keyboard)

got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 E<sup>b</sup> Gm7(b5) C7(b9) Fm7 B<sup>b</sup>7(b9) E<sup>b</sup> Gm7(b5) C7(b9)

skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Fm7 E maj7 E<sup>b</sup> Fm7 E9 E<sup>b</sup>Maj 9

got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

# The Shadow Of Your Smile

(Keyboard &amp; Bass - freely)

F

Keyboard

One

5

day we walked a - long the sand, one day in ear - ly spring. You

9

held a pi-per in your hand to mend its bro - ken wing. Now

13

I'll re-mem-ber man-y a day and man-y a lone-ly mile. The

(In tempo)

ech-o \_\_ of a pi-per's song the shadow \_\_ of a smile. \_\_ The shadow of your

2

(All - Latin beat)

22 D m7 G7 Cm N.C.

smile when you are gone will col - or all my

26 F m7 B<sup>7</sup> E<sup>b</sup>maj7 A<sup>b</sup>maj7

dreams and light the dawn. Look in - to my

30 D m7(b5) G7 Cm7

eyes, my love, and see all the love - ly

34 A m7(b5) D7 Dm7/F G7 N.C.

things you are to me. Our wist - ful lit - tle

38 D m7 G7 Cm N.C.

star was far too high. A tear - drop kissed your

42 F m7 B<sup>7</sup> Gm7(b5) C7(b9)

lips and so did I. Now when I re -

46 F m7 A<sup>b</sup>m7 Gm7 C7(b9)

mem - ber spring, all the joy that love can bring, I will be re -

50 F 13 F m7 B<sup>7</sup> 1. E<sup>b</sup>6 G7(b9) (Sax)

mem - ber-ing the shad-ow of your smile

54 2 E<sup>b</sup> A<sup>b</sup>m A<sup>b</sup> E<sup>b</sup>6

smile.

**M**  
Keyboard

# The Shadow Of Your Smile

(Keyboard &amp; Bass - Freely)

B<sup>flat</sup>6 E<sup>flat</sup>6 B<sup>flat</sup>6 E<sup>flat</sup>6  
One

5 B<sup>flat</sup>6 Cm7 Dm7 F7(b5) B<sup>flat</sup>maj7 B<sup>flat</sup>6  
day we walked a - long the sand, one day in ear - ly spring. You

9 Bm7 Em7 Am7 D7 C6 G6  
held a pi-per in your hand to mend its bro - ken wing. Now

13 Fm7 G7(b9) Cm Cm7 Am7(b5) D7 A<sup>b9</sup> G7  
I'll re - mem - ber man - y a day and man - y a lone - ly mile. The

17 Cm7 B<sup>b9</sup> A<sup>b9</sup> Dm7 Gm7 C7 B<sup>flat</sup>6 F6 N.C.  
(In tempo)  
ech-o\_\_ of a pi-per's song, the shad - ow \_\_ of a smile. \_\_ The shadow of your

2

(All - Latin beat)

22 Em7 A7 Dm N.C.

smile when you are gone will col - or all my

26 Gm7 C7 Fmaj7 B<sup>b</sup>maj7

dreams and light the dawn. Look in - to my

30 Em7(b5) A7 Dm7

eyes, my love, and see all the love - ly

34 Bm7(b5) E7 Em7/G A7 N.C.

things you are to me. Our wist - ful lit - tle

38 Em7 A7 Dm N.C.

star was far too high. A tear - drop kissed your

42 Gm7 C7 Am7(b5) D7(b9)

lips and so did I. Now when I re -

46 Gm7 B<sup>b</sup>m7 Am7 D7(b9)

mem - ber spring, all the joy that love can bring, I will be re -

50 G13 Gm7 C7 1. F6 A7(b9) N.C.

mem - ber-ing the shad-ow of your smile (Keyboard)

54 2 F B<sup>b</sup>m B<sup>b</sup> F6

smile.

Samba rhythm

## Mañana

F

Keyboard  
E♭

(Sax) E♭ B♭7

5 C7 F7 E°7 Fm7 B♭7 E♭ B♭7

9 E♭ B♭7

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

13 E♭6 E°7 Fm7 B♭7

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

17 E♭ C7 F7

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

21 B♭7 E♭

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

25 E♭ A♭ B♭7

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

30 1,2. E♭ 3. E♭

good e - nough for me My Oh, me.

2 (Sax)

35 E♭ B♭7 E♭

39 C7 F7 E°7 Fm7 B♭7 E♭ B7 My

43 E B7

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

47 E6 F°7 F♯m7 B7

fath - er said he'd on - ly learned to be a sil - ly fool. My  
some one does - n't fix it, I'll be soak-iing to my skin. But

51 E C♯7 F♯7

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

55 B7

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

59 E A B7

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

64 1. E B7 2. E

good e - nough for me The me. Ma -

69 B7

na - na is good e - nough for

73 E B7 (Sax) E

me.

Samba rhythm

## Mañana

M

Keyboard

A♭

(Keyboard)

A♭ E♭7 A♭ E♭7 A♭ E♭7

5 F7 B♭7 A°7 B♭m7 E♭7 A♭ E♭7

9 A♭ E♭7

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

13 A♭6 A°7 B♭m7 E♭7

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

17 A♭ F7 B♭7

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

21 E♭7 A♭

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

25 A♭ D♭ E♭7

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

30 1, 2. A♭ 3. A♭

good e - nough for me My Oh, me.

2 (Keyboard)

35 A♭ E♭7 A♭

39 F7 B♭7 A°7 B♭m7 E♭7 A♭ E7 My

43 A E7

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

47 A6 A♯7 Bm7 E7

fath - er said he'd on - ly learned to be a sil - ly fool. My  
some one does - n't fix it, I'll be soak-iing to my skin. But

51 A F♯7 B7

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

55 E7 A

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

59 A D E7

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

64 1. A E7 2. A

good e - nough for me The me. Ma -

69 E7

na - na is good e - nough for

73 A E7 A

me. (Keyboard)