

# Mixed Nuts

Latin Set      Last revised on 2016.07.18

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# 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-

C m7 F7 C m7 F7

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

C m7 F7 C m7 F7 D m7 G7 C7 F7

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

B♭Maj7 B♭Maj7

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

A♭7 C m7 F7 D m7

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

D♭7 C m7 B Maj7 B♭6 A m7(♭5) D 7(♯9)

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

G m7 E♭7(♯11) D7

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

G6 C m7

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

That

3

3

3

3

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

# That Old Black Magic

**M**  
Keyboard

E♭ Maj 7      F m7      B♭ 9      E♭ Maj 7      F m7      B♭ 9

5      E♭ Maj 7  
old black mag - ic has me in its spell. That old black mag -

10      F m7      B♭ 7      F m7      B♭ 7  
- ic that you weave so well. Those i - cy fin - gers up and

15      F m7      B♭ 7      F m7      B♭ 7      G m7      C 7      F 7      B♭ 7  
down my spine. The same old witch - craft when your eyes meet mine. The

21      E♭ Maj 7      E♭ Maj 7  
same old tin - gle that I feel in - side, and then that el - e-va-tor

27      D 7      F m7      B♭ 7      G m7  
starts its ride, and down and down I go, 'round and 'round

32      G♭ 7      F m7      E Maj 7      E♭ 6      D m7(♭5)      G 7(♯9)  
I go, like a leaf that's caught in the tide. I should

37      C m7      A♭ 7(♯11)      G 7  
stay a - way but what can I do? I hear your name

42      C 6      F m7      A♭ 7(♯11)      G 7  
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! \_\_\_\_\_

The musical score consists of eight staves of music for voice and piano. The vocal line is in common time, with a key signature of one flat. The piano accompaniment provides harmonic support with various chords. The lyrics are integrated into the music, appearing below the vocal line. Chords indicated include A♭m7, D♭7, G m7, C7, F m7, B♭7, E♭Maj7, B♭m7, E♭7, A♭Maj7, D♭7, F m7, E Maj7, E♭6, G m7, G♭7, F m7, A♭m7, D♭7, F m7, E Maj7, E♭6, F m7, E Maj7, E♭6, and F m7, E Maj7, E♭6.

# Begin The Beguine

**F**

**Keyboard**

(Sax)

1 C7 3 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 3 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 3 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 3 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 $\flat$ 7 E $\flat$   
 live it a - gain\_\_\_\_ is past all en - deav - or\_\_\_\_ ex -

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

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

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

53 F D m7 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 $\flat$ m G m7( $\flat$ 5)3 B $\flat$ 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 FMaj7 D m7 FMaj7 D m7  
 let them be - gin\_\_\_\_ the be - guine.\_\_\_\_ Let the

73 F 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 heav-en 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. \_\_\_\_\_

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. Measure numbers are placed at the start of each staff. Chords are indicated above the staff, and lyrics are written below the staff. Measures 77-80: B-flat major, G major 7th, C major 7sus4, C major 7th, F major. Measures 81-84: G major 7th, C major 7sus4, C major 7th, F major. Measures 85-88: F major, F major 7th, D major, F major, F major 7th, D major 7th. Measures 89-92: F major, F major 7th, F 6th, C major 7th. Measures 93-96: B-flat major, G major 7th, A major, A major 7th, D major 7th. Measures 97-100: G major 7th, C major 7sus4, G major 7th, C major 7sus4. Measures 101-104: G major 7th, C major 7sus4, F major, D major 7th. Measures 105-108: G major 7th, C major 7sus4, G major 7th (with a flat 5), C major 7th. Measures 109-112: F major, D major 7th, G major 7th, G-flat major 7th, F major.

# Begin The Beguine

**M**  
Keyboard

(Keyboard) F7

When they be - gin \_\_\_\_\_ the be - guine, it

brings back the sound \_\_\_\_\_ of music so ten - der. It

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

brings back a mem - 'ry \_\_\_\_\_ ev - er green. I'm

with you once more \_\_\_\_\_ un - der the stars, and

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

e - ven the palms \_\_\_\_\_ seem to be sway - ing \_\_\_\_\_

when they be - gin \_\_\_\_\_ the be - guine. To

B♭ F7 G m7 B♭Maj7 G m7 B♭

G m B♭ F7 C m C m7

F7 F7sus4 B♭

G m7 B♭Maj7 G m7 B♭

B♭Maj7 G m7 F7

C m F7 G m7 C m

F7 B♭

2

37      B<sup>b</sup>m                          E<sup>b</sup>7                                  A<sup>b</sup>  
       live it a - gain \_\_\_\_\_ is past all en - deav - or \_\_\_\_\_ ex -

41      A<sup>b</sup>m                          D<sup>b</sup>7                                  G<sup>b</sup>Maj7  
       cept when the tune \_\_\_\_\_ clutch-es my heart. \_\_\_\_\_ And

45      E<sup>o</sup>                                  F                                  G<sup>b</sup>  
       there we are, swear-ing to love for - ev - er \_\_\_\_\_ and prom-is - ing

49      F                                  E<sup>b</sup>m7                          Cm7                                  F                                  F7  
       nev - er                          ev - - - er to part. \_\_\_\_\_ What

53      B<sup>b</sup>                                  G m7                                  B<sup>b</sup>Maj7                          G m7                                  B<sup>b</sup>  
       mo-ments di - vine, \_\_\_\_\_ what rap-ture se - rene, \_\_\_\_\_ till

57      B<sup>b</sup>7                                  F7  
       clouds came a long to dis - perse the joy we had tast - ed. \_\_\_\_\_ And

61      E<sup>b</sup>m                                  Cm7(5)                          E<sup>b</sup>m                                  Cm7  
       now, when I hear peo-ple curse the chance that was wast - ed, \_\_\_\_\_ I

65      F7                                  Cm7                                  B<sup>b</sup>  
       know but too well \_\_\_\_\_ what they mean. \_\_\_\_\_ So, don't

69      B<sup>b</sup>                                  B<sup>b</sup>Maj7                          G m7                                  B<sup>b</sup>Maj7                          G m7  
       let them be - gin \_\_\_\_\_ the be - guine. \_\_\_\_\_ Let the

73      B<sup>b</sup>                                  B<sup>b</sup>Maj7                          G m                                  B<sup>b</sup>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 heav-en 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. \_\_\_\_\_

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 eight staves of music, each starting with a key signature of two flats (F major or A minor). The time signature varies between common time (4/4) and 2/4. The score includes various chords and specific notes, with some measures containing rests. The first staff begins with E♭, followed by B♭7/F, Cm7/G, E♭7, A♭, and A♭m7. The second staff begins with E♭/B♭, followed by Fm7, B♭7, E♭, B♭7, E♭ N.C., and B♭7. The third staff begins with E♭, followed by B♭7. The fourth staff begins with E♭, followed by B♭7. The fifth staff begins with E♭, followed by B♭7. The sixth staff begins with E♭, followed by B♭7. The seventh staff begins with E♭, followed by B♭7. The eighth staff begins with E♭, followed by B♭7, Fm, B♭7, E♭, and E♭7.

25 A<sup>b</sup>

29 B<sup>b7</sup> B<sup>b7</sup> F m7 B<sup>b7</sup> E<sup>b</sup> E<sup>b7</sup>

33 A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b7</sup> F m7 B<sup>b7</sup>

39 E<sup>b</sup> B<sup>b7/F</sup> C m7/G E<sup>b7</sup> A<sup>b</sup> A<sup>b7</sup>

43 E<sup>b/B<sup>b</sup></sup> F m7 B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup>

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♭

## Brazil

F

Keyboard

(Sax)

C 6                      D m6                      G7

5    C 6                      D m6                      G7

9    C 6                      Bra -

zil, \_\_\_\_\_ where hearts were en - ter - tain - ing

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

17                      G7                      moon \_\_\_\_\_ and soft - ly mur - mured, "Some - day

21 C 6                      D m7                      G7                      C Maj7              C7              B 7              B  $\flat$  7

soon." \_\_\_\_\_ We              kissed \_\_\_\_\_ and              clung to - - geth - er.

27 A 7( $\flat$  9)                      Then, \_\_\_\_\_ to - mor - row              was an - oth - er

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

35                      way \_\_\_\_\_ with still a mil - lion things to

39 D m7                      say. \_\_\_\_\_

43 Fm6

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

47 C Maj7

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

51 D m7

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

55 C 6

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

59 C 6

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

63 1 C 6 (Sax)

zil. \_\_\_\_\_ D m6 G7.

67 1 C 6 (Sax)

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

71 C 6

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

75 C 6

zil. \_\_\_\_\_ D m6 G7 C.

# Brazil

(Keyboard)

**M**  
 Keyboard

The musical score consists of ten staves of music. The vocal part (melody) is in soprano clef. The piano part (accompaniment) is in bass clef. The vocal part includes lyrics. Key signatures and chords are indicated above the staff.

**Measures 1-4:** F6, G m6, C7  
**Measures 5-8:** F6, G m6, C7  
**Measures 9-12:** F6, Bra -  
                   zil, where hearts were en - ter - tain - ing

**Measures 13-16:** G m7  
                   June, we stood be - neath an am - ber

**Measures 17-20:** C7  
                   moon and soft - ly mur - mured, "Some - day

**Measures 21-24:** F6, G m7, C7, FMaj7, F7, E7, E♭7  
                   soon." We kissed and clung to - geth - er.

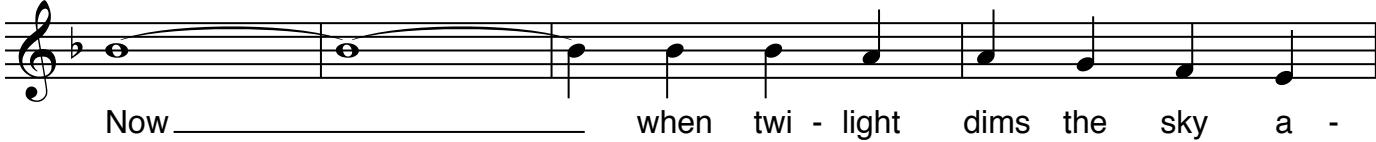
**Measures 25-28:** D7(♭9)  
                   Then, to - mor - row was an - oth - er

**Measures 29-32:**  
                   day. The morn - ing found me miles a -

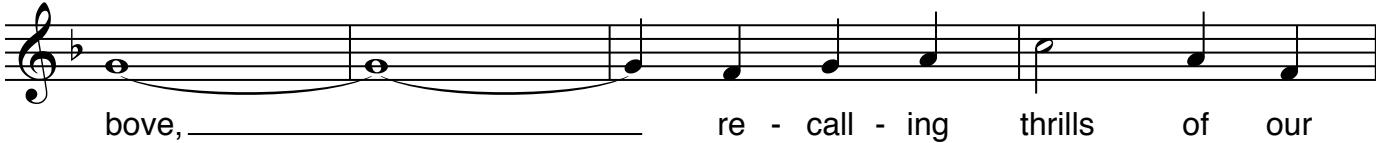
**Measures 33-36:**  
                   way with still a mil - lion things to

**Measures 37-40:** G m7  
                   say.

43 B♭m6



47 FMaj7



51 G m7

C7



55 F 6

G m7

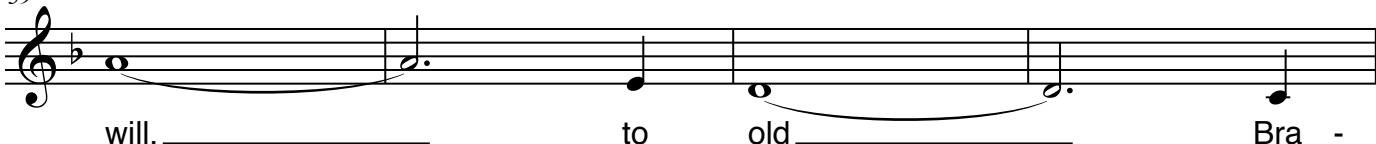
C7



59 F 6

G m7

C7

63 1 F 6  
(Keyboard)

G m6

C7

67 1 F 6  
(Keyboard)

G m6

C7



71 F 6

G m6

C7



75 F 6

G m6

C7

F



# Temptation

F

LATIN

(Sax)

Keyboard

29 F G<sup>b</sup> 3 F G<sup>b</sup> 3  
 you were born to be kissed. I can't re -

33 F G<sup>b</sup> 3 E<sup>b</sup>m 3 F7  
 sist. You are temp - ta - tion and I am

37 B<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> E<sup>b</sup>  
 yours. Here is my heart. Take it and

41 B<sup>b</sup> B 3 B<sup>b</sup> G<sup>b</sup> 3  
 say we'll nev - er part. I'm just a

45 F G<sup>b</sup> 3 F G<sup>b</sup>  
 slave, on - ly a slave to

49 F B<sup>b</sup>m 1. F  
 you, temp - ta - tion.

53 2. F G<sup>b</sup> C7  
 ta - tion. I'm your

57 F G<sup>b</sup> C7 F  
 slave.

# Temptation

LATIN

**M**  
Keyboard

(Keyboard)

1 Bb B  
You came, I was alone, I should have

5 Bb B Bb B  
known you were temp - ta - tion.

9 Bb B Bb B  
You smiled, luring me on. My heart was

13 Bb B Bb B  
gone, you were temp - ta - tion.

17 Abm C7 B  
thrill - ing if you were will - ing. If it can

21 B7 Bb7 A7 Ab7 G7 Gb7 F7  
nev - er be, pit - y me. For

29 B♭ you were born to be kissed. I can't re -

33 B♭ B 3 You are temp - ta - tion and I am

37 E♭ A♭m 3 Here is my heart. Take it and

41 E♭ E 3 say we'll nev - er part. I'm just a

45 B♭ B 3 slave, on - ly a slave to

49 B♭ E♭m 1. B♭ you, temp - ta - tion.

53 2. B♭ B F7 ta - tion. I'm your

57 B♭ B F7 B slave.

# Green Eyes

**F**

Keyboard

(Sax)                    G 7                    G m7                    C7                    F6                    C7                    N.C.

5                    FMaj7                    F6                    FMaj7                    FMaj7

9                    F6                    Gm7                    C7

13                    Gm7                    C7                    Gm7                    C7

17                    E♭9                    D9                    G7                    C7                    N.C.

21                    FMaj7                    F6                    F6                    FMaj7

25                    A m7(♭5)                    D7                    Gm7                    D7                    Gm7

29                    Gm7                    B♭6                    B♭m                    F/C                    E♭9                    D9

33                    G7                    Gm7                    C7                    F6                    F7                    N.C.  
(Sax)

37      B<sup>b</sup>Maj7      B<sup>b</sup>6      B<sup>b</sup>Maj7      B<sup>b</sup>Maj7

41      B<sup>b</sup>6      C m7      F7

45      C m7      F7      C m7      F7

49      A<sup>b</sup>9      G 9      C7      F7      D7      N.C.

53      G Maj7      G 6      G 6      G Maj7

Your cool and lim-pid  
green eyes, \_\_\_\_\_ a pool where-in my love lies \_\_\_\_\_ so deep that in my

57      B m7(b5)      E7      A m7      E7      A m7

search - ing \_\_\_\_\_ for hap-pi-ness, I fear. \_\_\_\_\_ that they will ev-er

61      A m7      C6      C m      G/D      F9      E9

haunt me, \_\_\_\_\_ all through my life they'll taunt me.      But will they ev-er

65      A 7      A m7      D7

want      me?      Green      eyes, \_\_\_\_\_ make      my      dream come

68      G      D7      G      D7

true. \_\_\_\_\_ Oh, make my dream come true. \_\_\_\_\_ Please, make my dream come

72      G (Sax)      C      D7      G

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

# Green Eyes

**M**  
Keyboard

(Keyboard)

C7

C m7

F7

B♭6

F7 N.C.

The musical score consists of eight staves of piano keyboard notation. The first staff begins with a C7 chord. The lyrics start with "Your green eyes with their". Subsequent chords include B♭Maj7, B♭6, B♭Maj7, B♭Maj7, B♭6, C m7, F7, C m7, F7, A♭9, G9, C7, F7, B♭Maj7, B♭6, B♭6, B♭Maj7, D m7(b5), G7, C7, G7, C m7, E♭6, E♭m, B♭/F, A♭9, G9, C7, F7, B♭6, B♭7, N.C., and (Keyboard).

The lyrics describe the singer's admiration for the woman's green eyes, mentioning soft lights, promises of sweet nights, a thirst for love divine, longing, and dreams of holding her. It contrasts her cool and limpid hearts with the singer's search for happiness and fears. The singer longs for her to stay with him, despite knowing she will taunt him all through his life.

37 E♭Maj7 E♭6 E♭Maj7 E♭Maj7

41 E♭6 F m7 B♭7

45 F m7 B♭7 F m7 B♭7

49 D♭9 C9 F7 B♭7 G7 N.C.

Your cool and lim-pid

53 CMaj7 C6 C6 CMaj7

green eyes, a pool where-in my love lies so deep that in my

57 Em7(b5) A7 D m7 A7 D m7

search - ing for hap - pi-ness, I fear. that they will ev - er

61 D m7 F6 Fm C/G B♭9 A9

haunt me, all through my life they'll taunt me. But will they ev - er

65 D7 D m7 G7

want me? Green eyes, make my dream come

68 C G7 C G7

true. Oh, make my dream come true. Please, make my dream come

72 C (Keyboard) F G7 C

true.

LATIN BEAT

## Bali Hai

F

B $\flat$ maj7 (Sax) Cm7 B $\flat$ maj7 Cm7 Keyboard

5 B $\flat$ 7 B $\flat$  B $\flat$ 7 B $\flat$  Bal-i  
Hai Hai may will call whis - per, an - y on the night, wind, an - y of the day, In your  
9 B $\flat$ 7 B $\flat$  G $\flat$ 7 F7 1. B $\flat$  2. B $\flat$   
heart you'll hear it call you, "Come a - way, come a - way." Bal-i me. Your  
I, your spec - ial is - land, come to me, come to

14 E $\flat$  E $\flat$  aug  
own spec - ial hopes, your own spec - ial dreams

18 Cm E $\flat$ m F7  
bloom on the hill - side and shine in the streams. If you

22 B $\flat$ 7 B $\flat$  B $\flat$ 7 B $\flat$   
try, you'll find me where the sky meets the sea. Here am

26 B $\flat$ 7 B $\flat$  G $\flat$ 7 F To Coda  $\Theta$  B $\flat$  D.S. al Coda  
I, your spec - ial is - land, come to me, come to me.

30  $\Theta$  Coda B $\flat$  E $\flat$  F9 B $\flat$ maj7 (Sax) Cm7  
me. Bal-li Hai, Bal-i Hai, Bal-i Hai.

35 B $\flat$ maj7 Cm7 B $\flat$ maj7(#11)

The musical score consists of ten staves of music. The first staff is for the Saxophone, starting with B-flat major 7. The second staff is for the Keyboard. The third staff is for the Drums, featuring a Latin beat pattern. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the staves at various points. The score includes several endings and codas, such as 'To Coda' and 'D.S. al Coda'. The overall style is a mix of jazz and traditional music, typical of the 'Bali Hai' theme song.

# Bali Hai

**M**

LATIN BEAT

E♭maj7 (Keyboard) Fm7 E♭maj7 Fm7 Alto Sax

5 E♭7 E♭ E♭7 E♭ Bal-i  
Hai may call you, an - y night, an - y day. In your  
Hai will whis - per, on the wind of the sea, "Here am

9 E♭7 E♭ B7 B♭7 1. E♭ 2. E♭  
heart you'll hear it call you, "Come a - way, come a-way." Bal-i me. Your  
I, your spec-ial is - land, come to me, come to

14 A♭ A♭aug  
own spec - ial hopes, your own spec - ial dreams

18 Fm A♭m B7  
bloom on the hill - side and shine in the streams. If you

22 E♭7 E♭ E♭7 E♭  
try, you'll find me where the sky meets the sea. Here am

26 E♭7 E♭ B7 B♭7 To Coda ♫ E♭ D.S. al Coda  
I, your spec-ial is - land, come to me, come to me.

30 ♫ Coda E♭ A♭ B♭9 E♭maj7 (Keyboard) Fm7  
me. Bal-li Hai, Bal-i Hai, Bal-i Hai.

35 E♭maj7 Fm7 E♭maj7(#11)

# Sway

**F**

Keyboard

(Sax)

5 Fm G7 Fm G7 Cm G7 Cm

When marimba rhy-thms

9 Fm G7 Fm G7 Cm

start to play ,      dance with me,      make me sway.      Like a la-zy o - cean

13 Fm G7 Fm G7 Cm Cm

hugs the shore,      hold me close,      sway me more.      Like a flow-er bend-ing

17 Fm G7 Fm G7 Cm

in the breeze,      bend with me,      sway with ease.      When we dance you have a

21 Fm G7 Fm G7 Cm

way with me,      stay with me,      sway with me.      Oth-er dan - cers may

2

25 B♭ E♭

be on the floor, dear, but my eyes will see on-ly you. On-ly you have that

29 G7 A♭ Cm

ma-gic tech-nique, When we sway I go weak. I can hear the sounds of

33 Fm G7 Fm G7 Cm

vi - o-lins long be-fore it be-gins. Make me thrill as on-ly

37 Fm G7 Fm G7 Cm D.S. al Coda

you know how, sway me smooth, sway me now. (Sax)

**∅ Coda**

41 Cm Fm G7

sway me now. \_\_\_\_\_ you know how, \_\_

44 Fm G7 Cm (Sax) 3 3

sway me smooth, sway me now. \_\_\_\_\_

48 (Keyboard)

# Sway

**M**  
Keyboard

(Keyboard)

When marimba rhythms

start to play      dance with me,      make me sway.      Like a la-z-y o-cean

hugs the shore, hold me close, sway me more.      Like a flow-er bend-ing

in the breeze, bend with me, sway with ease. When we dance you have a

way with me, stay with me, sway with me.      Oth-er dan-cers may

25 E♭ A♭

be on the floor, dear, but my eyes will see on-ly you. On-ly you have that

29 C7 D♭ Fm

ma-gic tech-nique, When we sway I go weak. I can hear the sounds of

33 B♭m C7 B♭m C7 Fm

vi - o - lins long be - fore it be - gins. Make me thrill as on - ly

37 B♭m C7 B♭m To Coda Φ Fm D.S. al Coda

you know how, sway me smooth, sway me now. (Keyboard)

Φ Coda

41 Fm B♭m C7

sway me now. \_\_\_\_\_ you know how, \_\_\_\_\_

44 B♭m C7 Fm (Keyboard)

sway me smooth, sway me now. \_\_\_\_\_

48

# Night And Day

F

Keyboard

B<sup>b</sup>maj7      B maj7      B<sup>b</sup>maj7      A maj7

5      B<sup>b</sup>maj7      B maj7      B<sup>b</sup>maj7      A maj7

Night and day,

§

9      F#maj7      F7      B<sup>b</sup>maj7      B<sup>b</sup>6

you are the one.  
why is it so,  
On that - ly you long-

13      F#maj7      F7      B<sup>b</sup>maj7      B<sup>b</sup>6

- be - neath the moon fol - lows and un - der the sun - go? Wheth - er In the

ing for you where - ev - er I go? \_\_\_\_\_

17      Gm6      F#6      Dm7      E°

near to me or far, it's no mat - ter darl - ing where you are, lone - ly room,

roar - ing traf - fic's boom, in the si - lence of my lone - ly room,

21      Cm7      F7      B<sup>b</sup>      1. N.C. | 2.

think of you night and day. Day and night Night and

think of you night and day.

26 D♭ B♭

day \_\_\_\_\_ un - der the hide of me \_\_\_\_\_ there's an

30 D♭ B♭

oh, such a hun - gry yearn - ing burn-ing in - side of me. \_\_\_\_\_ And its

34 G m6 F♯6 D m7 E°

tor-ment won't be through 'til you let me spend my life mak-ing love to you,"

38 C m7 F 7 4 To Coda ♫ B♭ N.C. D.S. al Coda

day and night, \_\_\_\_\_ night and day. \_\_\_\_\_ (Sax)

42 ♫ Coda B♭ (Sax) F B♭ F

day, \_\_\_\_\_ day and night, \_\_\_\_\_ night and day.

46 B♭ B maj 7 B♭

(Sax)

# Night And Day

**M**

Keyboard

1 E<sup>b</sup>maj7 E maj7 E<sup>b</sup>maj7 D maj7

5 E<sup>b</sup>maj7 E maj7 E<sup>b</sup>maj7 D maj7 Night and day,

9 B maj7 B<sup>b</sup>7 E<sup>b</sup>maj7 E<sup>b</sup>6 you are the one. On that - ly you long-

13 B maj7 B<sup>b</sup>7 E<sup>b</sup>maj7 E<sup>b</sup>6 why is it so, sun go? Wheth - er In the

17 C m6 B 6 G m7 A° near to me or far, it's no mat - ter darl - ing where you are, roar - ing traf - fic's boom, in the si - lence of my lone - ly room,

21 F m7 B<sup>b</sup>7 E<sup>b</sup> 1. N.C. 2. think of you night and day. Day and night Night and think of you night and day.

26 G<sup>b</sup>

day \_\_\_\_\_ un - der the hide of me \_\_\_\_\_ there's an

30 G<sup>b</sup>

oh, such a hun - gry yearn - ing burn-ing in - side of me. \_\_\_\_\_ And its

34 Cm6 B6 Gm7 A°

tor-met won't be through 'til you let me spend my life mak-ing love to you,'

38 Fm7 B<sup>b</sup> 7/4 To Coda ⊕ E<sup>b</sup> N.C. D.S. al Coda

day and night, \_\_\_\_\_ night and day. \_\_\_\_\_ (Keyboard)

42 ♫ Coda E<sup>b</sup> (Keyboard) B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

day, \_\_\_\_\_ day and night, \_\_\_\_\_ night and day.

46 E<sup>b</sup> Emaj7 E<sup>b</sup>

LATIN

## So Nice

F

Keyboard

(Sax)

E♭maj7

Musical score for the first measure. The left hand (Sax) plays an E♭maj7 chord. The right hand (Keyboard) plays a D note. There are three slurs with '3' above them.

5 F m7

A♭m7

B♭7

Musical score for measures 5-7. The left hand (Sax) plays F m7, A♭m7, and B♭7 chords. The right hand (Keyboard) provides harmonic support.

9 E♭maj7

A°7

Musical score for measure 9. The left hand (Sax) plays E♭maj7 and A°7 chords. The right hand (Keyboard) provides harmonic support.

Some-one to hold me tight, that would be ver - y nice. Some-one to love me right,

12 D7(♯5)

A♭maj7

A♭6

Musical score for measure 12. The left hand (Sax) plays D7(♯5), A♭maj7, and A♭6 chords. The right hand (Keyboard) provides harmonic support.

that would be ver - y nice. Some-one to un-der-stand each lit-tle dreamin me,

15 D♭7

G m7

Musical score for measure 15. The left hand (Sax) plays D♭7 and G m7 chords. The right hand (Keyboard) provides harmonic support.

some-one to take my hand to be a team with me. So nice,—

18 C7(♭9)

F m7

D°7

G 7(♭9)

C m7

Musical score for measure 18. The left hand (Sax) plays C7(♭9), F m7, D°7, G 7(♭9), and C m7 chords. The right hand (Keyboard) provides harmonic support.

— life would be so nice, — If some day I find —

22 F7

F m7

B7

B♭7

Musical score for measure 22. The left hand (Sax) plays F7, F m7, B7, and B♭7 chords. The right hand (Keyboard) provides harmonic support.

— some-one who would take my hand and sam-ba through life — with me.

25 E♭maj9

A°7

Musical score for measure 25. The left hand (Sax) plays E♭maj9 and A°7 chords. The right hand (Keyboard) provides harmonic support.

Some-one to cling to me, stay with me right or wrong. Some-one to sing to me

2

28 D 7(#5) A<sup>b</sup>maj7 A<sup>b</sup>6

some lit - tle sam - ba song. Some-one to take my heart and give his heart to me.

31 D<sup>b</sup>7 G m7

Some-one who's read - y to give love a start with me. Oh, yeah,

34 C 7(b9) F m7 B<sup>b</sup>7(b9) 1. E<sup>b</sup>6

— that would be so nice. Should-n't we, you and me?

38 A<sup>b</sup>7 E<sup>b</sup>6 A<sup>b</sup>m7 B<sup>b</sup>7

I can see it will be nice \_\_\_\_\_

41 2. E<sup>b</sup>6

Should it be, you and me? \_\_\_\_\_

43 A<sup>b</sup>7 E<sup>b</sup>maj7

I can see it would be \_\_\_\_\_ nice.

46 B maj7/A<sup>b</sup> E<sup>b</sup>maj7

It would be so nice. Oh, so ver - y nice. \_\_\_\_\_

50 B maj7 N.C. E<sup>b</sup>6

(Sax) \_\_\_\_\_

LATIN

(Keyboard)

## So Nice

**M**  
Keyboard

Some-one to hold me tight, that would be ver - y nice. Some-one to love me right,

that would be ver - y nice. Some-one to un-der-stand each lit-tle dreamin me,

some-one to take my hand to be a team with me. So nice, —

— life would be so nice, — If some day I find —

— some-one who would take my hand and sam-ba through life — with me.

Some-one to cling to me, stay with me right or wrong. Some-one to sing to me

2

28 G 7(♯5) D♭maj7 D♭6

some lit-tle sam - ba song. Some-one to take my heart and give his heart to me.

31 G♭7 Cm7

Some-one who's read - y to give love a start with me. Oh, yeah,

34 F 7(♭9) B♭m7 E♭7(♭9) 1. A♭6

— that would be so nice. \_\_\_\_\_

Should-n't we, you and me?

38 D♭7 A♭6 D♭m7 E♭7

I can see it will be nice \_\_\_\_\_

41 2. A♭6

Should it be, you and me? \_\_\_\_\_

43 D♭7 A♭maj7

I can see it would be \_\_\_\_\_

nice.

46 E maj7/D♭ A♭maj7

It would be so nice.

Oh, so ver - y nice. \_\_\_\_\_

50 E maj7 N.C. A♭6

(Keyboard)

## MALE VOCAL

## Enjoy Yourself

Keyboard

(Keyboard)

Keyboard

5      B<sup>b</sup>

work and work for that years and years, you're al - ways on\_\_ the go\_\_\_.  
gon - na take that o - cean trip,\_\_ no mat - ter on come what go may.

8      F7

You You've nev - er take res - a min - ute off, \_\_ too  
You've got your res - er va - tions made, but you

11     B<sup>b</sup>

bus - y mak - ing dough. Some - day, you say, \_\_ you'll  
just can't get a - way. Next year, for sure, you'll

14     B<sup>b7</sup>      E<sup>b</sup>

have your fun\_\_ when you're mil - lion - aire. \_\_ Im -  
see the world, you'll real - ly get a - round. But

17     E<sup>o7</sup>      B<sup>b</sup>      G7      Cm7      F7      B<sup>b</sup>      F7

ag - ine all the fun you'll have in your old rock-ing chair. En -  
how far can you trav - el when you're six feet un - der - ground? En -

21     B<sup>b</sup>

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

25     B<sup>b</sup>

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

29    B<sup>b</sup><sub>7</sub>    E<sup>b</sup>                                      E<sup>b</sup>                                      Cm

years go by as quickly as a wink. En - joy your-self, en -

34    B<sup>b</sup>                                      G7                                      F7                                      Cm                                      F7

joy your-self! It's la - ter than you think. You're Your

38    B<sup>b</sup>

heart of hearts, your dream of dreams, your rav - ish - ing bru - nette, nev - er go to night - clubs, and you just don't care to dance.

41    F7

she's left you and time she's for now be - come some - You don't have things like

44    B<sup>b</sup>

bod - y moon - light and el - se's ro - mance. Lay down - that gun, think don't of

47    B<sup>b</sup><sub>7</sub>

try, my dol - lar friend, bills to tied reach neat - the great in be - yond. You'll But a stack.

50    E<sup>7</sup>                                      B<sup>b</sup>                                      G7                                      Cm7                                      F7                                      B<sup>b</sup>                                      F7

have more fun by reach-ing for a dol - lar bill, it does - n't kiss you back. En - when you kiss a blonde.

54    B<sup>b</sup>

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

58

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

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

**To Coda** **B♭** **D.S. al Coda**

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

**Coda** **B♭** **G7** **C**

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 -

**C**

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

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

**F**

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

**(Keyboard)**

87

C B♭ A♭ G G7 Dm G7 C

think.

# 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)

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

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

got        you \_\_\_\_\_ deep in        the heart        of me,\_\_\_\_\_ so

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

deep in my heart \_\_\_\_\_ that you're real - ly        a part        of me.\_\_\_\_\_ I've

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

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

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

tried        so \_\_\_\_\_ not to        give        in.\_\_\_\_\_ I've

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

said to my - self this af - fair        nev-er        will        go        so well.\_\_\_\_\_ But

29                  A m7                    D7                    F#G                    GMaj 7

why should I try to re - sist, when, ba - by,        I know        so well.\_\_\_\_\_ I've

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

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

2

37 Cm7 3 — 3 — F7 3 — F7/E♭ 3 — Dm7 3 — G7 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(b5)                    C7(b9)  
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(b5)                    C7(b9)  
got                    you                    un - der                    my                    skin.                    I've

21                    Fm7                    B♭7                    E♭Maj 7                    Gm7(b5)                    C7  
tried                    so                    not to                    give                    in.                    I've

25                    Fm7(b5)                    B♭7(b9)                    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(b5)                    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.

## I Get Ideas

F

(Sax)

E♭ E♭7 B♭7 Cm A°7 B♭7

When we are

Keyboard

E♭ G7 A♭ B♭

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

E♭6 E♭ E♭/G G♭7 Fm7 B♭7

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

Fm7 E♭

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

G7 A♭ B♭

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

E♭6 E♭ E♭7 A♭ G♭7

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

E♭/G G♭7 Fm7 B♭7 E♭

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

G7 Cm

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

23 Fm7 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m

say-ing that you could love me, too. For that's the whole i-de-a, it's true, the  
26 E<sup>b</sup> E<sup>b</sup>7 Fm7 B<sup>b</sup>7 E<sup>b</sup> (Sax)  
love-ly i - de - a that I'm fall-ing in love with you.

29 G7 Cm Fm7 E<sup>b</sup> E<sup>b</sup>7

33 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>m7 B<sup>b</sup>7 E<sup>b</sup>

(Keyboard)

37 F F<sup>o</sup>7 C7 Dm B<sup>o</sup>7 C7

When we are

41 F A7 B<sup>b</sup> C

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

44 F6 F F/A A<sup>b</sup><sup>o</sup>7 Gm7 C7

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

47 Gm7 F

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

49 A7 B♭ C  
touch me and there's fire in ev - 'ry fin - ger, I get i - de - as, I get i -

52 F6 F F7 B♭ A♭°7  
de-as. And af - ter we have kissed good-night and still you lin - ger, I kin - da

55 F/A A♭°7 Gm7 C7 F  
think you get i - de - as, too. Your eyes are al - ways

57 A7 Dm  
say - ing the things you're nev - er say - ing. I on - ly hope they're

59 Gm7 F F7  
say - ing that you could love me, too. For that's the whole I -

61 B♭ B♭°m F F°7 Gm7 C7  
de - a, it's true, the love - ly i - de - a that I'm fall - ing in love with

64 (Sax) F F°7 C7 Dm C7 F C F  
you.

## I Get Ideas

M

(Keyboard) A♭ A♭7 E♭7 Fm D°7 E♭7 Keyboard

When we are

5 A♭ C7 D♭ E♭

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

8 A♭6 A♭ A♭/C B°7 B♭m7 E♭7

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

II B♭m7 A♭

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

13 C7 D♭ E♭

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

16 A♭6 A♭ A♭7 D♭ B°7

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

19 A♭/C B°7 B♭m7 E♭7 A♭

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

21 C7 Fm

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

23 B<sup>b</sup>m7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>m  
say-ing that you could love me, too. For that's the whole I - de-a, it's true, the

26 A<sup>b</sup> A<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> (Keyboard)  
love-ly i - de - a that I'm fall-ing in love with you.

29 C7 Fm B<sup>b</sup>m7 A<sup>b</sup> A<sup>b</sup>7

33 D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>

37 B<sup>b</sup> B<sup>b</sup>7 F7 Gm E<sup>o</sup>7 F7  
When we are

41 B<sup>b</sup> D7 E<sup>b</sup> F  
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

44 B<sup>b</sup>6 B<sup>b</sup> B<sup>b</sup>/D D<sup>b</sup>7 Cm7 F7  
de - as. I want to hold you so much clo - ser than I dare to. I want to

47 Cm7 B<sup>b</sup>  
scold you 'cause I care more than I care to. And when you

49 D7 E♭ F  
touch me and there's fire in ev - 'ry fin - ger, I get i - de - as, — I get i -

52 B♭6 B♭ B♭7 E♭ D♭7  
de-as. — And af - ter we have kissed good-night and still you lin-ger, I kin-da

55 B♭/D D♭7 Cm7 F7 B♭  
think you get i - de - as, too. Your eyes are al - ways

57 D7 Gm  
say - ing — the things you're nev - er say - ing. — I on - ly hope they're

59 Cm7 B♭ B♭7  
say - ing — that you could love me, too. For that's the whole I -

61 E♭ E♭m B♭ B♭7 Cm7 F7  
de - a, it's true, the love-ly i - de - a that I'm fall-ing in love with

64 B♭ (Keyboard) F7 Gm F7 B♭ F B♭  
you.

# Besame Mucho

F  
Keyboard

(Sax)

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 4, and the right column contains staves 5 through 8. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines, with some measures spanning multiple staves. Chords are indicated above the staves, and lyrics are written below them. Measure numbers are provided at the start of each staff.

**Staff 1:** A m | D m | A m | E 7

**Staff 2:** 5 A m | E 7 | A m | E 7

**Staff 3:** 9 A m6 | D m6

**Lyrics:** Bes - a - me, \_\_\_\_\_ bes - a - me mu - - cho. \_\_\_\_\_

**Staff 4:**

**Staff 5:** 12 A7(b9) | D m6 | E 7(b9)

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

**Staff 6:** 15 A m6 | B m7 | E 7 | A7 | G/B | A7/C# | A7(b9)

**Lyrics:** vine. \_\_\_\_\_ Bes - a - me, \_\_\_\_\_ bes - a - me

**Staff 7:** 19 D m6 | A m | A m/G

**Lyrics:** cho. \_\_\_\_\_ Hold me, my dar - ling, and per -  
Que ten - go mied - do per -

**Staff 8:** 22 F7 | E 7 | A m6

**Lyrics:** say der - that te, you'll per - al der - ways te be des - mine pue s. \_\_\_\_\_

25 D m6 A m6  
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,  
 joy ten - er - te new, my cer - arms en - fold - ing you,  
 3 3 3 3

27 E7 A m6 A 7(b9) D m6  
 nev - er knew this thrill be - fore. Who ev - er thought I'd be  
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -  
 3 3 3 3

30 A m6 B7 F7 E7  
 hold - ing you close to me, whis-p'ring, "It's you I adore."  
 na - na yo es - ta re - le - jos "Muy le - jos de ati."  
 3 3 3 3

33 A m6 D m6  
 Dear - est one, if bes - a - me leave mu - me,  
 Bes - a - me, bes - a - me mu - cho.  
 3 3

36 A 7(b9) D m6 E7(b9)  
 each lit - tle dream would take wing and my life would be  
 Co - mo si fuer - a esta noch - e la ul - ti - ma  
 3 3 3 3

39 A m6 B m7 E7 A 7 G/B A 7/C# A 7(b9)  
 through. Bes - a - me, bes - a - me  
 vez. 3

43 D m6 A m A m/G  
 mu - cho. Love Que me ten - for - ev - er and per -  
 3 3 3 3  
 mu - cho. Love Que me ten - for - ev - er and per -  
 3 3 3 3

46 F7 E7 A m6 E7  
 make all my dreams come true.  
 der - te, per - der - te come des - true.  
 3 3 3 3

49 A m A m/G F7 E7 A m6  
 Love me for - ev - er and make all my dreams come true.  
 Que ten - go mied - do per - der - te, per - derte come des - true.  
 3 3 3 3

# Besame Mucho

**M**  
Keyboard

(Keyboard)

1 D m G m D m A 7

5 D m A 7 3 D m A 7

9 D m6 G m6  
Bes - a - me, \_\_\_\_\_ bes - a - me mu - - cho. \_\_\_\_\_

12 D 7(♭9) G m6 A 7(♭9)  
— Each time I cling to your kiss I hear mu - sic di -  
Co - mo si fuer - a esta noch - e la ul - ti - ma

15 D m6 E m7 A 7 D 7 C/E D 7/F# D 7(♭9)  
vine. \_\_\_\_\_ Bes - a - me, \_\_\_\_\_ bes - a - me  
vez. \_\_\_\_\_

19 G m6 D m D m/C  
mu - cho. \_\_\_\_\_ Hold Que me, - my dar - ling, and per -  
ten, go mied do der,

22 B♭7 A 7 D m6  
say - that you'll al - ways be des - mine. \_\_\_\_\_  
der te, per der - te be des - pues. \_\_\_\_\_

25 G m6                      D m6                      3  
 This joy is some - thing new, my arms en - fold - ing you,  
 Quier - o ten - er - te tuy, cer - ca mir - ar - me tus

27 A7                      D m6 D7(b9) G m6                      3  
 nev - er knew this thrill be - fore. Who ev - er thought I'd be  
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 D m6                      E7                      B7                      A7  
 hold - ing you close to me, whis-p'ring, "It's you I a - dore."  
 na - na yo es - ta re - le - jos "Muy le - jos de - ti."

33 D m6                      G m6  
 Dear - est one, if you would leave me,  
 Bes - a - me, bes - a - me mu - cho.

36                      D7(b9)                      G m6                      A7(b9)  
 — each lit - tle dream would take wing and my life would be  
 — Co - mo si fuer - a esta noch - e la ul - ti - ma

39 D m6                      E m7 A7                      D7 C/E                      D7/F#  
 through. Bes - a - me, bes - a - me

43 G m6                      D m                      D m/C                      3  
 mu - cho. Love me for - ev - er and per -  
 que ten - go mied - do and per -

46 B7                      A7                      D m6                      A7  
 make all my dreams come true.  
 der - te, per - der - te des - pues.

49 D m                      D m/C                      B7                      A7                      D m6  
 Love me for - ev - er and make all my dreams come true.  
 que ten - go mied - do per - der - te, per - derte des - pues.

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♭ 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, and

23 Gm Fm B♭7 E♭ B♭7

somp - in' kind - a tells me that he's nurs-ing the blues in  
now the sil - ly chick is gon - na mar - ry a square in

2

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

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

33 ♀ Coda E♭ Fm7 F°7  
 But broth-er Dex - ter. just trust your Satch to stop that wed - in' and

37 E♭ E♭ Fm7 F♯7  
 kill that match. I'll toot my trum - pet and start the fun and

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

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

46 E♭ Fm B♭7 E♭ B♭7  
 high, high, high so - ci - , in high so -

50 B♭7 E♭ Fm7 B♭7 E♭ B♭7 E♭  
 ci - et - y. (Keyboard)

LATIN - TANGO

## Strangers In The Night

F

(Sax)

B♭Maj7

G m7

C m7

F7

Keyboard  
C m7 F7

Stran-gers in the night ex-chang-ing glanc - es, won-d'ring in the night

what were the chanc - es we'd be shar-ing love be-fore the night was

through. Some-thing in your eyes was so in - vit - ing,

some-thing in your smile was so ex - cit - ing,

some-thing in my heart told me I must have you.

Stran-gers in the night, two lone-ly peo-ple we were stran-gers in the night

up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

To Coda Love was just a glance a - way a warm em - brac - ing dance a - way, and

2

29 B♭Maj7

ev - er since that night we've been to geth - er.

31 B♭6

Lov - ers at first sight in love for - ev - er.

33 C m F7(b9) C m7/FF7(b9) B♭6 D.S. al Coda

It turned out so right for stran-gers in the night.

**Coda**

37 Cm7 F7 CMaj7

warm embrac - ing dance a - way. Ev - er since that night

39 C6

we've been to geth - er. Lov - ers at first sight

41 C/E E♭°7 D m

in love for - ev - er. It turned out so right

43 G7(b9) D m7/G G7(b9) C 6

for stran - gers in the night.

46 CMaj7 (Sax) A m7 (Sax)

Doo be doo be doo, doo be doo be doo,

50 D m G7(b9) D m7/GG7(b9) C 6

It turned out so right for stran-gers in the night.

LATIN - TANGO

## Strangers In The Night

**M**

Keyboard

(Keyboard)

E♭Maj7 C m7 F m7 B♭7 F m7 B♭7

5 E♭Maj7 E♭6

Stran-gers in the night ex-chang-ing glanc - es, won-d'ring in the night

8 E♭Maj7 E♭/G G♭°7

— what were the chanc - es we'd be shar-ing love — be-fore the night was

11 Fm Fm(maj7) Fm7 Fm6 Fm7

through. Some-thing in your eyes was so in - vit - ing,

15

some-thing in your smile was so ex - cit - ing,

17 B♭7 F m7/B♭7(b9) E♭Maj7

some-thing in my heart told me I must have you.

21 G m7(b5) C7(b9)

Stran-gers in the night, two lone-ly peo-ple we were stran-gers in the night

24 F m7 A♭m6

— up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

27 E♭ C m7 To Coda F m7 B♭7

Love was just a glance a - way a warm em - brac - ing dance a - way, and

2

29 E♭Maj7

ev - er since that night

we've been to geth - er.

31 E♭6

Lov - ers at first sight

in love for - ev - er.

33 F m B♭7(♭9) F m7/B♭7(♭9) E♭6 D.S. al Coda

It turned out so right for stran-gers in the night.

**Coda**

37 F m7 B♭7 F Maj7

warm embrac - ing dance a - way.

Ev - er since that night

39 F6

— we've been to geth - er.

Lov - ers at first sight

41 F/A A♭7 G m

— in love for - ev - er.

It turned out so right

43 C7(♭9) G m7/C C7(♭9) F 6

— for stran - gers in the

night.

46 F Maj7 (Keyboard) D m7 (Keyboard)

Doo be doo be doo,

doo be doo be doo,

50 G m C7(♭9) G m7/CC7(♭9) F 6

It turned out so right for stran-gers in the night.

Where indicated,  
Keyboard and Bass  
play notes exactly as written

# In A Little Spanish Town

**F**

Keyboard  
(Keyboard & Bass)

(Drums - ala castanets)

1 2 3 4 &

4 1 & 2 & 3 (Simile)

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

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

(Drums ala castanets)

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)

15 B $\flat$  (Sax)

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

2  
19 Cm (Sax) F<sub>7</sub> (Sax) B<sub>b</sub> (Sax) (Keyboard)  
 sighed, "Mmm, Si, Si." F<sup>o</sup>7

23 B<sub>b</sub> N.C. B<sub>b</sub> N.C. (Keyboard & Bass)  
 Many skies have turned to grey because we're far apart

27 Cm N.C. Cm N.C. G<sub>7</sub> (Sax) F<sup>o</sup>7 G  
 Many moons have passed a-way, and still he's in my heart.

31 G<sub>7</sub> F<sup>o</sup>7 D & (Keyboard)  
 We made a promise and we sealed it with a kiss.

35 B<sub>b</sub> & N.C. F<sub>7</sub> & N.C. B<sub>b</sub> N.C.  
 In a little Spanish town, twas on a night like this (Drums ala castanets)

39 C (Sax) Dm

43 G<sub>7</sub> C

3

47

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 &

4 1 & 2 & 3 (Simile)

7 E♭ N.C. E♭ N.C. (Keyboard & Bass)

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

(Drums ala castanets)

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

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

3

47 Gm7 C7 C<sup>o</sup>7 3

51 Gm7 C7 F C7

55 F Gm7

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

59 Gm A(Keyboard) A<sup>o</sup>7

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

63 D7 (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) C<sup>m</sup>7 F6

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

# The Breeze And I

Keyboard

(Keyboard)

C      B<sub>flat</sub>      C      B<sub>flat</sub>      C      (Sax)

7      C      C aug      C      B<sub>flat</sub>m

12      C      C      C      C maj7

17      C6      C      B<sub>flat</sub>m      C

23      Dm      Dm7      C maj7      Dm      G7

29      C      C aug      C6      C7      F      Dm      G7      C      3      3      A m      3

35      Dm      G7      C      G7      C      C7      (Keyboard)

2

41 F F aug F

45 E♭ F (Sax)

49 D♭ D♭aug D♭

53 C♭ D♭

(Keyboard) E♭m E♭m7 D♭maj7 E♭m A♭7

63 D♭ (Sax) E♭m D♭ D♭ B♭m A♭7

69 E♭m A♭7 D♭ A♭7 D♭

75 D♭ C♭ D♭ C♭

79 D♭ A♭ D♭

# The Shadow Of Your Smile

F

(Keyboard only)

A<sup>b</sup>6                    D<sup>b</sup>6                    A<sup>b</sup>6                    D<sup>b</sup>6                    Keyboard

(Keyboard and bass - unmetered freely)

5                    A<sup>b</sup>6                    B<sup>b</sup>m7                    Cm7                    E<sup>b</sup>7                    A<sup>b</sup>maj7            A<sup>b</sup>6

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

9                    A m7                    D m7                    G m7                    C 7                    B<sup>b</sup>6                    F 6

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

13                    E<sup>b</sup>m7                    F 7(b9)                    B<sup>b</sup>m                    B<sup>b</sup>m7                    G m7(b5)                    C 7                    G<sup>b</sup>9                    F 7

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

17                    B<sup>b</sup>m7                    A<sup>b</sup><sup>o</sup>                    G m7                    C m7                    F m7                    B<sup>b</sup>7                    A<sup>b</sup>6                    E<sup>b</sup>6                    N.C.                    (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.

# The Shadow Of Your Smile

(Keyboard only)

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

# M

Keyboard

One

(Keyboard and bass - unmetered freely)

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

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

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 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 shadow of your smile (Keyboard)

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

smile.

# Cherry Pink And Apple Blossom White

## Keyboard

(Sax only - freely)  
N.C.

$\text{F m}^7$  (In rhythm)

$\text{B}^{\flat}7$

4  $\text{E}^{\flat}6$   $\text{E}^{\circ}7$   $\text{F m}7$   $\text{B}^{\flat}7$

8 1.  $\text{E}^{\flat}6$  2.  $\text{E}^{\flat}6$

12  $\text{B}^{\flat}7$   $\text{E}^{\flat}6$   $\text{B}^{\flat}7$   $\text{E}^{\flat}6$

16  $\text{B}^{\flat}7$   $\text{E}^{\flat}6$   $\text{B}^{\flat}7$  N.C.  $\text{E}^{\flat}$  (2nd time - Sax freely)

20  $\text{F m}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}6$   $\text{E}^{\circ}7$

24  $\text{F m}7$   $\text{B}^{\flat}7$  To Coda  $\text{E}^{\flat}6$  N.C. D.S. al Coda

28  $\text{Coda}$   $\text{E}^{\flat}6$

EASY LATIN

# South Of The Border (Down Mexico Way)

**F**  
Keyboard

(Sax)

6      Am7                    D7                    G                    G<sup>#</sup>7  
       ay, \_\_\_\_\_ ay, -ay, ay, ay. Ay, -ay, ay, ay, ay, ay, ay, ay.

10     D7                    G                            D7                    G                    N.C.  
       ay, \_\_\_\_\_ ay, -ay, ay, ay. Ay, -ay, ay, ay, ay, ay, ay, ay. South of the

18     G                    D7                            G                                    3  
       bor - der, \_\_\_\_\_ down Mex - i - co way, \_\_\_\_\_ that's where they  
       pic - ture \_\_\_\_\_ in old Span - ish lace. Just for a

22     3  
       fell ten - in love when stars a - bove came out to play.  
       - der while he kissed the smile up - on her face.

25     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                    G                            D7                    3  
       stray \_\_\_\_\_ south of the bor - der \_\_\_\_\_ down Mex - i - co

32     1. G                    N.C.                    3                    2. G  
       gay 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) Am7 D7 3

ay, ay, ay, ay. ay, ay, ay, ay.

70 G G♯7 Am7 D7 G

EASY LATIN

# South Of The Border (Down Mexico Way)

**M**  
Keyboard

(Keyboard)

The musical score consists of ten staves of music for keyboard. The first staff shows a melodic line with chords Dm7, G7, C, and C#7. The second staff begins at measure 6 with Dm7, G7, C, and N.C. (No Chord), followed by the lyrics "Ay, - ay - ay". The third staff starts at measure 10 with G7, C, G7, and N.C., followed by the lyrics "ay, ay, South of the". The fourth staff begins at measure 18 with C, G7, C, and ends with a repeat sign. The lyrics "bor - der, pic - ture" are followed by "down in old Span - ish way, lace." and "that's where they Just for a". The fifth staff starts at measure 22 with C°7 and G7, followed by the lyrics "fell ten - in love when he stars kissed a - bove the smile came up - on to play. her face." The sixth staff begins at measure 25 with C and C7, followed by the lyrics "And now as they wan - der, their and thoughts ev - er For it was "Fi - es - ta," they were so". The seventh staff starts at measure 28 with F and continues with Dm7, C, and G7, followed by the lyrics "stray south of the bor - der down Mex - i - co gay". The eighth staff begins at measure 32 with C1, N.C., and C2, followed by the lyrics "way. She was a way. Then she". Measure numbers 6, 10, 18, 22, 25, 28, and 32 are indicated on the left side of the staves.

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  
 #

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 lat - er 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 E

then, I burned the house down, the chil - e was too hot. Ma - 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 - noug for me The me. Ma -

69 B7

na - na is good e - noug for

73 E B7 (Sax) E

me.

Samba rhythm

## Mañana

M

Keyboard  
A♭

(Keyboard)

A♭ E♭7 A♭ E♭7 A♭ E♭7

F7 B♭7 A°7 B♭m7 E♭7 A♭ E♭7

The

A♭ E♭7

fau - cet she is drip - ping and the's 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

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

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 lat - er that the horse she was so slow Why he

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

A♭ D♭ E♭7

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

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)

# Kiss Of Fire

F

(Sax)

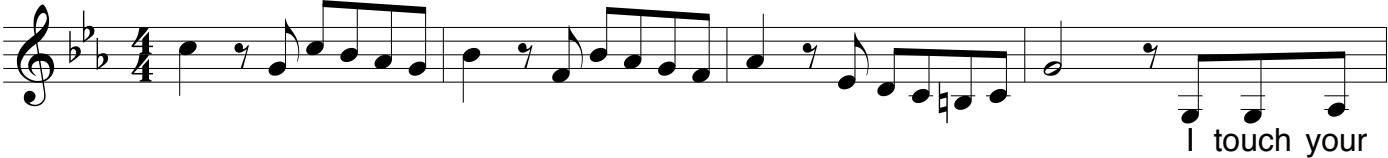
Cm

B♭

A♭

G

Keyboard



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

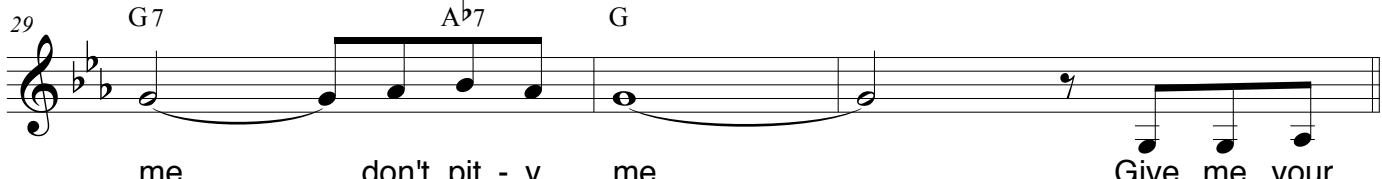
crash - es with - out your kiss of fire. I can't re -

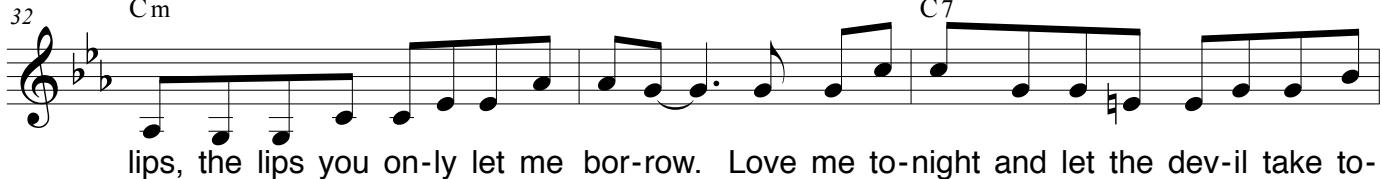
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21 

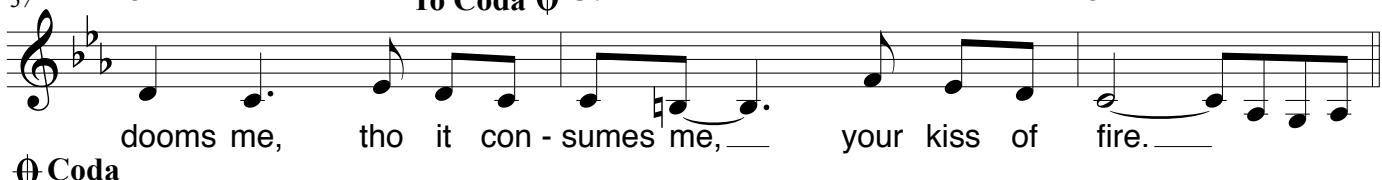
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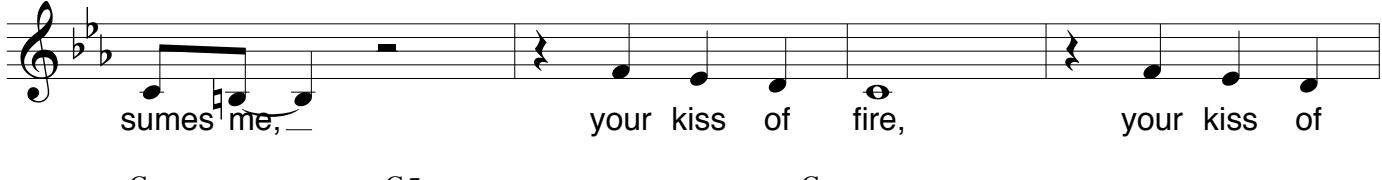
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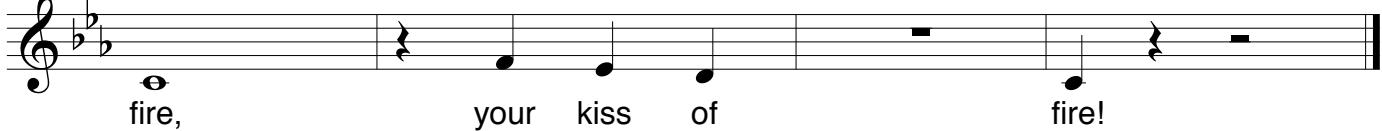
29 

32 

35 

37 

40 

44 

# Kiss Of Fire

**M**  
Keyboard

(Keyboard) Fm

E♭

D♭

C

Keyboard part showing a melodic line in F major, E♭ major, D♭ major, and C major. 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 Coda Φ C7 Fm C7  
 sumes me, your kiss of fire, your kiss of

44 Fm C7 Fm  
 fire, your kiss of fire!

The musical score consists of ten staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. Measure 21 starts with E♭7, followed by a progression through A♭, A♭/C, B°7, and E♭7. Measure 24 begins with A♭, leading to C7 and then Fm. Measure 27 starts with D♭7, followed by C and D♭7. Measure 29 starts with C7, followed by D♭7 and C. Measure 32 starts with Fm, followed by F7. Measure 35 starts with B♭m. Measure 37 starts with Fm, followed by a 'To Coda Φ' instruction, then C7, Fm, and 'D.S. al Coda'. Measure 40 starts with C7, followed by Fm and C7. Measure 44 starts with Fm, followed by C7 and Fm.

# East Of The Sun

**F**

LATIN BEAT

Keyboard

(Keyboard - freely)

Keyboard sheet music for Latin Beat. The music is in 4/4 time. The chords shown are C maj7, C<sup>#</sup>°7, D m7, and G 7(b9). The melody consists of eighth-note patterns.

(Keyboard & Bass)

Keyboard and Bass sheet music. The bass line is simple, consisting of eighth-note patterns. The chords shown are C, A m7, E m, B m7, A m7, and A<sup>#</sup>°7. The lyrics are: "wish that we could live up in the sky where we could find a place a way up".

Keyboard sheet music. The chords shown are G 7, D m7, G 7, G°7, A m7, D 6, D m7, and G 7. The lyrics are: "high, to live a-mong the stars, the sun, the moon, just you and I".

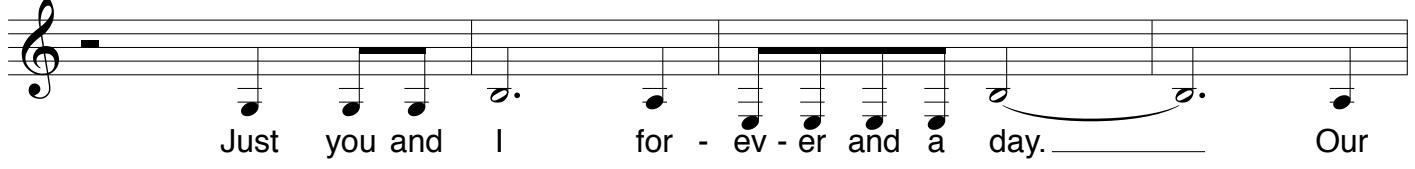
§ (All in rhythm - Latin beat)

Keyboard sheet music. The chords shown are C maj7, F 9(#11), E m7, and A 9. The lyrics are: "East of the sun and west of the moon,". The next section starts at measure 15 with D m9, F m7, and B♭9. The lyrics are: "we'll build a dream house of love, dear."

Keyboard sheet music. The chords shown are D m7, G 7, B 7, E 7, and A m7. The lyrics are: "Near to the sun in the day, and near to the moon at night. We'll".

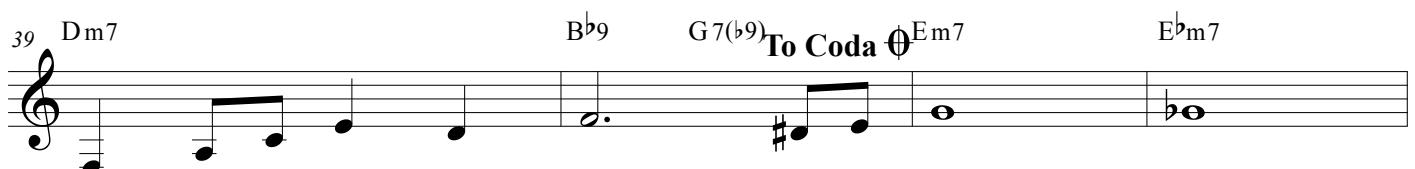
Keyboard sheet music. The chords shown are D 13, A m9, D 7(b9), D m7, and G 7(b9). The lyrics are: "live in a love-ly way, dear, liv-ing on love and pale moon-light".

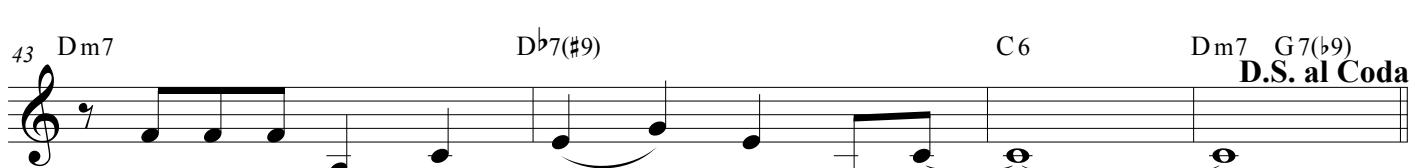
2

27 C maj7 F 9(#11) Em7 A 9  
  
 Just you and I for - ev - er and a day. Our

31 D m9 F m7 B♭9  
  
 love will not die, be - cause we'll keep it that way.

35 D m7 B♭9 A m7 D 13  
  
 Up a-mong the stars we'll find a har-mon-y of life to a love-ly tune.

39 D m7 B♭9 G 7(b9) To Coda Em7 E♭m7  
  
 East of the sun and west of the moon, dear,

43 D m7 D♭7(#9) C 6 D m7 G 7(b9) D.S. al Coda  
  
 east of the sun and west of the moon.

47 ♀ Coda Em7 B°7 D m7 G 7  
  
 moon, dear, east of the sun and west of the moon.

51 Em7 B°7 D m7 G 7  
  
 moon, dear, east of the sun and west of the moon.

55 C A♭ C (Sax) F m C  
  
 moon.

# East Of The Sun

**M**  
Keyboard

LATIN BEAT

(Keyboard - freely)

F maj7                    F<sup>#</sup>7                    Gm7                    C7(b9)

(Keyboard &amp; Bass)

3                    F                    Dm7                    Am                    Em7                    Dm7                    D<sup>#</sup>7

wish that we could live up in the sky \_\_\_\_ where we could find a place a way up

6                    C7                    Gm7                    C7                    C°7                    Dm7                    G6                    Gm7 C7

high, \_\_\_\_ to live a-mong the stars, the sun, the moon, just you and I

8 (All in rhythm - Latin beat)  
F maj7                    B<sup>b</sup>9(#11)                    Am7                    D9

11                    East of the sun                    and                    west of the moon,

15                    Gm9                    B<sup>b</sup>m7                    Eb<sup>b</sup>

we'll build a dream house of love, dear.

19                    Gm7                    C7                    E7                    A7                    Dm7

Near to the sun in the day, and near to the moon at night. \_\_\_\_ We'll

23                    G13                    Dm9                    G7(b9)                    Gm7                    C7(b9)

live in a love - ly way, dear,                    liv-ing on love and pale moon-light.

2

27 F maj7                    B<sup>b</sup>9(#11)                    A m7                    D9  
  
 Just you and I for - ev - er and a day. \_\_\_\_\_ Our

31 G m9                    B<sup>b</sup>m7                    E<sup>b</sup>9  
  
 love will not die, \_\_\_\_\_ be-cause we'll keep it that way. \_\_\_\_\_

35 G m7                    E<sup>b</sup>9                    D m7                    G 13  
  
 Up a-mong the stars we'll find a har-mon-y of life to a love-ly tune.

39 G m7                    E<sup>b</sup>9                    C 7(b9) To Coda Ø A m7                    A<sup>b</sup>m7  
  
 East of the sun and west of the moon, dear,

43 G m7                    G<sup>b</sup>7(#9)                    F 6                    G m7 C 7(b9)  
  
 east of the sun and west of the moon. \_\_\_\_\_

**Ø Coda**  
 47 A m7                    E°7                    G m7                    C 7  
  
 moon, \_\_\_\_\_ dear, east of the sun and west of the

51 A m7                    E°7                    G m7                    C 7  
  
 moon, \_\_\_\_\_ dear, east of the sun and west of the

55 F                    D<sup>b</sup>                    F (Keyboard)                    B<sup>b</sup>m  
  
 moon. \_\_\_\_\_

LATIN BEAT

## Stranger In Paradise

F

(Sax)                          Keyboard

**Chords and Key Changes:**

- 1. B♭m7, Cm7, D♭, D♭m(maj7), B°7
- 2. B♭m7, E♭9, A♭maj7, A♭6
- 3. D♭maj7, B♭m7, D♭m, E♭9, 1. A♭6, Cm, A♭6
- 4. 2. A♭6, E7, A6
- 5. G♯7, C♯m
- 6. C7, F
- 7. E♭m7, E♭9, A♭maj7, F7

**Lyrics:**

Take my hand, — I'm a strang - er in par-a-dise, — all lost in a  
star - ry eyed, — that's the dan - ger in par-a-dise — for mor - tals who

won - der - land, — a strang - er in par-a-dise.  
stand be - side — an ang - el like If I stand

you. I saw your face and I as - cend - ed

out of the com - mon place in - to the rare!

Some-where in space I hang sus-pend - ed un - til I

know there's a chance that you care. Won't you ans - wer the

31

B<sub>b</sub>m7                    E<sub>b</sub>9                    A<sub>b</sub>maj7                    A<sub>b</sub>6

fer-vent prayer \_\_\_\_ of a strang - er in par-a-dise? \_\_\_\_ Don't send me in

35

D<sub>b</sub>maj7    B<sub>b</sub>m7    D<sub>b</sub>m    E<sub>b</sub>9    A<sub>b</sub>6    Cm    Fm 3

dark des - pair \_\_\_\_ from all that I hun-ger for. But o - pen your

39

B<sub>b</sub>m7                    E<sub>b</sub>9                    Cm                    F7

ang-el's arms \_\_\_\_ to the strang - er in par-a-dise \_\_\_\_ and tell her that

43

D<sub>b</sub>maj7    B<sub>b</sub>m7    D<sub>b</sub>m    E<sub>b</sub>9    A<sub>b</sub>6    **D.S. al Coda**

To Coda ♀

she need be \_\_\_\_ a strang - er no more.

47

B<sub>b</sub><sup>○</sup>7    E<sub>b</sub>7 3    A<sub>b</sub> (Sax) Cm7    B<sub>b</sub>m7    A 7    A<sub>b</sub>6

a stran-ger no more.

LATIN BEAT

## Stranger In Paradise

**M**

Keyboard

(Sax)

Dm7 Em7 F Fm(maj7) Eb<sup>o</sup>7

Dm7 G9 Cmaj7 C6

Take my hand, \_\_\_\_ I'm a strang - er in par-a-dise, \_\_\_\_ all lost in a  
star - ry eyed, \_\_\_\_ that's the dan - ger in par-a-dise \_\_\_\_ for mor - tals who

9 F maj7 D m7 Fm G9 1. C6 Em C6

won - der - land, \_\_\_\_ a strang - er in par-a-dise.  
stand be - side \_\_\_\_ an ang - el like If I stand

2. 13 C6 A♭7 D♭6

you. I saw your face and I as - cend - ed

18 C7 Fm

— out of the com - mon place in - to the rare!

22 E7 A

Some-where in space I hang sus-pend - ed un-til I

27 Gm7 G9 Cmaj7 A7

know there's a chance that you care. Won't you ans - wer the

31 Dm7 G9 C maj7 C6

fer - vent prayer \_\_\_\_ of a strang - er in par-a - dise? \_\_\_\_ Don't send me in

35 F maj7 Dm7 Fm G9 C6 Em Am 3

dark des - pair \_\_\_\_ from all that I hun-ger for. But o - pen your

39 Dm7 G9 Em A7

ang - el's arms \_\_\_\_ to the strang - er in par-a - dise \_\_\_\_ and tell him that

43 F maj7 Dm7 Fm G9 C6 D.S. al Coda

To Coda  $\emptyset$

he need be \_\_\_\_ a strang - er no more.

$\emptyset$  Coda

47 D<sup>o</sup>7 G7 3 C (Sax) Em7 Dm7 D<sup>b</sup>7 C6

a stran-ger no more.

MALE VOCAL

## Spanish Eyes

Keyboard

The musical score consists of ten staves of music for male vocal and keyboard. The vocal part is in G clef, 4/4 time, and includes lyrics. The keyboard part is indicated by letter names (C7, F, Bb, Dm, Gm7) above the staff.

**Male Vocal Part:**

- Staff 1 (Measures 1-5): Key signature changes from C major to F major. Chords: C7, F. The vocal line starts with a sustained note followed by eighth notes.
- Staff 2 (Measures 6-10): Key signature changes back to C major. Chords: F. The vocal line includes lyrics: "Blue", "Span - ish", "eyes,".
- Staff 3 (Measures 11-15): Key signature changes to B-flat major. Chord: C7. The vocal line includes lyrics: "pret - ti - est eyes", "in", "all", "of", "Mex - i - co.",
- Staff 4 (Measures 16-20): Key signature changes back to C major. Chord: C7. The vocal line includes lyrics: "True", "Span - ish", "eyes,".
- Staff 5 (Measures 21-25): Key signature changes to D major. Chords: Dm, C7. The vocal line includes lyrics: "please smile", "for", "me", "once", "more", "be - fore", "I", "go.",
- Staff 6 (Measures 26-30): Key signature changes to B-flat major. Chord: Bb. The vocal line includes lyrics: "Soon,", "I'll", "re - turn".
- Staff 7 (Measures 31-35): Key signature changes to B-flat major. Chord: Bbm6. The vocal line includes lyrics: "bring-ing", "you", "all", "the", "love", "your", "heart", "can", "hold.",
- Staff 8 (Measures 36-40): Key signature changes to F major. Chord: F. The vocal line includes lyrics: "Please", "say, "Si", "Si.", "Say".
- Staff 9 (Measures 41-45): Key signature changes to G major. Chord: Gm7. The vocal line includes lyrics: "you", "and", "your", "Span - ish", "eyes", "will", "wait", "for", "me."

2

38 G

Blue, Span - ish eyes, \_\_\_\_\_

42 D7

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

46

Please, please don't cry. \_\_\_\_\_

50 Em D7

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

54 G

Soon, I'll return. \_\_\_\_\_

58 G7 C

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

62 C m C m6 G

Please say, "Si Si." \_\_\_\_\_ Say

66 A m7 D7 E m

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

70 A m7 D7 G

you\_ your Span - ish eyes will wait for me. \_\_\_\_\_

# No Other Love Have I

F

Keyboard

Tango

B<sup>b</sup> Cm F9 B<sup>b</sup>maj7 Cm F9 B<sup>b</sup> Cm F9 B<sup>b</sup>maj7 Cm F9

5 B<sup>b</sup> A  
No oth - er love have I, on - ly my love for you,

9 Cm/E<sup>b</sup> C/E B 7(b5) B<sup>b</sup>maj7  
on - ly the dream we knew, no oth - er love.

13 B<sup>b</sup> A  
Watch-ing the night go by, wish-ing that you could be

17 Cm/E<sup>b</sup> C/E B 7(b5) B<sup>b</sup>  
watch-ing the night with me, in-to the night I cry, "Hur-ry home, come

21 A<sup>b</sup> E<sup>b</sup> 7 F/A C 7/G  
home to me. Set me free,

25 D/F# G C F 7  
free from doubt and free from long - ing."

29 B<sup>b</sup> A  
In - to your arms I'll fly, locked in your arms I'll stay,

33 Cm/E<sup>b</sup> C/E B 7(b5) B<sup>b</sup>maj7  
wait-ing to hear you say, "No oth - er love have I,

37 E<sup>b</sup> Cm7 1. B<sup>b</sup> F 7 2. B maj7 B<sup>b</sup>maj7  
no oth - er love." No oth - er love."

# No Other Love Have I

**M**  
Keyboard

Tango

Tango

Chords indicated above the staff:

- 1. E♭, Fm, B♭9, E♭maj7, Fm, B♭9, E♭, Fm, B♭9, E♭maj7, Fm, B♭9
- 5. E♭, D
- 9. Fm/A♭, F/A, E7(b5), E♭maj7
- 13. E♭, D
- 17. Fm/A♭, F/A, E7(b5), E♭
- 21. D♭, A♭7, B♭/D, F7/C
- 25. G/B, C, F, B♭7
- 29. E♭, D
- 33. Fm/A♭, F/A, E7(b5), E♭maj7
- 37. A♭, Fm7, 1. E♭, B♭7, 2. Emaj7, E♭maj7

Lyrics:

No oth - er love have I, on - ly my love for you,  
on - ly the dream we knew, no oth - er love.  
Watch-ing the night go by, wish-ing that you could be  
watch-ing the night with me, in-to the night I cry, "Hur-ry home, come  
home to me. Set me free,  
free from doubt and free from long - ing."  
In - to your arms I'll fly, locked in your arms I'll stay,  
wait-ing to hear you say, "No oth - er love have I,  
no oth - er love." No oth - er love."

# Lady In Red

F

Keyboard

(Sax)

Musical score for the first line of the song. The score consists of two staves. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The key signature is one flat (B-flat), and the time signature is 4/4. The chords are C, Dm7, Em, Dm7, D♭, C, and C7. The lyrics "Oh, the" are written below the keyboard staff.

5

Musical score for the second line of the song. The score consists of two staves. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The key signature is one flat (B-flat), and the time signature is 4/4. The chords are F and C7. The lyrics "la-dy in red, the fel-lahs are craz - y for the la-dy in red." are written below the keyboard staff.

9

Musical score for the third line of the song. The score consists of two staves. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The key signature is one flat (B-flat), and the time signature is 4/4. The chords are C7, F, and C7. The lyrics "She's a bit gaud-y, but law-dy, what a per-son - al - i-ty. Oh, the" are written below the keyboard staff.

13

Musical score for the fourth line of the song. The score consists of two staves. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The key signature is one flat (B-flat), and the time signature is 4/4. The chords are F and C7. The lyrics "la-dy in red is fresh as a dais - y when the town is in bed," are written below the keyboard staff.

17

Musical score for the fifth line of the song. The score consists of two staves. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The key signature is one flat (B-flat), and the time signature is 4/4. The chords are C7, F, and C7. The lyrics "danc-ing and din - ing and shin-ing with or-i-gin - al - i-ty. She's ver-y" are written below the keyboard staff.

2

21 B♭m F C<sup>aug</sup> 3 F

prop-er, she's noth-ing more than a pal, but oh me and oh my. You'd nev-er

25 B♭m G7 F G° G7 C Gm7 C7

stop her, she'd be a dan-ger-ous gal if she should ev-er meet the right guy. Oh, the

29 F C7

la-dy in red, the fel-lahs are craz - y for the la-dy in red.

33 1. C7 F (Sax) C7

Is she a stud - y, oh bud-dy, what a per-son - al - i-ty.

2. C7 (Sax) Gm7 C7 (Sax) Gm7

She's a bit gaud-y, you could say bawd-y.

41 C7 F

She's quite a stud - y, and bud-dy, what a per-son - al - i-ty.

# Lady In Red

**M**

(Keyboard)

Keyboard

F G<sub>m7</sub> A<sub>m</sub> G<sub>m7</sub> G<sup>b</sup> F F<sub>7</sub>

Oh, the

B<sup>b</sup> F<sub>7</sub>

la-dy in red, the fel-lahs are craz - y for the la-dy in red.\_\_\_\_\_

F<sub>7</sub> B<sup>b</sup> F<sub>7</sub>

She's a bit gaud-y, but law-dy, what a per-son - al - i-ty.\_\_\_\_\_ Oh, the

B<sup>b</sup> F<sub>7</sub>

la-dy in red\_ is fresh as a dais - y when the town is in bed,\_\_\_\_\_

F<sub>7</sub> B<sup>b</sup> F<sub>7</sub>

danc-ing and din - ing and shin-ing with or-i-gin - al - i-ty.\_\_\_\_\_ She's ver-y

2

21 E♭m B♭ F<sup>aug</sup><sub>3</sub> B♭

proper, she's noth-ing more than a pal, but oh me and oh my. You'd nev-er

25 E♭m C7 B♭ C° C7 F Cm7 F7

stop her, she'd be a dan-ger-ous gal if she should ev-er meet the right guy. Oh, the

29 B♭ F7

la-dy in red, the fel-lahs are craz - y for the la-dy in red.

33 1. F7 B♭ (Keyboard) F7

Is she a stud - y, oh bud-dy, what a per-son - al - i - ty.

2. F7 (Keyboard) Cm7 F7 (Keyboard) Cm7

She's a bit gaud-y, you could say bawd-y.

41 F7 B♭

She's quite a stud - y, and bud-dy, what a per-son - al - i - ty.

# Hernando's Hideaway

**F**  
Keyboard

(Sax) C m G7 C m G7 C m F m6/A $\flat$

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

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

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

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

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

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

19 G7 G7( $\flat$ 9) G7 G7( $\flat$ 9)

21 C m

23 G7 G7(b9) G7 G7(b9)

25 C m

27 C7 C7(b9) C7 C7(b9)

29 F m F m

31 D7 A♭°/D♭ D7 D7 G7 F♯7 G7 G7(b9)

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

35 G7 C m

38 F m6 G7

41 C m G7

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

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

**M**  
Keyboard

# Hernando's Hideaway

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

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

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

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

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

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

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

19 C7 C7(b9) C7 C7(b9)

The musical score consists of ten staves of music for keyboard. The key signature is one flat (F major), and the time signature is common time. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the staff, corresponding to the chords. Measure numbers are placed to the left of the staff. Measure 1 starts with (Keyboard) F m, followed by C7, F m, C7, F m, and B<sup>b</sup>m6/D<sup>b</sup>. Measures 2-4 continue with the lyrics "know a dark sec - lu-ded place, a place where no one". Measures 5-7 continue with "knows your face. A glass of wine, a fast em-brace, it's". Measures 8-10 continue with "called Her - nan - do's Hide-a - way. O - le!". Measures 11-13 continue with "All you see are sil-hou-ettes, and all you hear are". Measures 14-16 continue with "cas-ta - nets. And no one cares how late it gets, not". Measures 17-19 continue with "at Her - nan - do's Hide-a - way. O - le!". Measures 20-22 end with C7, C7(b9), C7, and C7(b9).

21 F m

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

23 C7 C7(b9) C7 C7(b9)

25 F m

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

27 F7 F7(b9) F7 F7(b9)

29 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.\_\_\_\_

35 C7 F m

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 F m C7

1	B♭m6/D♭	2
F m	C7	F m (Keyboard)

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

# Whatever Lola Wants

**F**

Keyboard

Tango Beat

(Bass & Keyboard)



(Add Sax)

N.C.

What-ev - er

5 Am E aug A m7 B 7(b9)



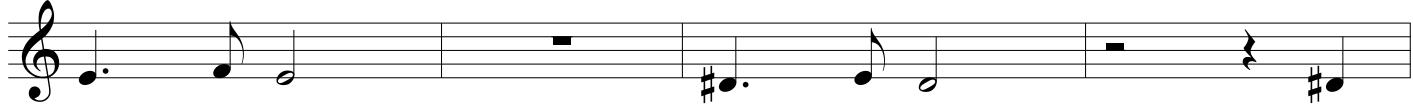
Lo - la wants, Lo - la gets, and lit - tle

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



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

13 Am E aug A m7 B 7(b9)



mind to have no re-grets. Re -

17 B m7(b5) F 7 D m6 E 7 A m



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

21 B<sup>b</sup> A



get what I aim for, and your

25 B<sup>b</sup> A E 7 N.C.



heart and soul is what I came for. What-ev - er

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 D m7 E 7(b9)



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

9 Em7(b5) B7 G m6 A 7 N.C.



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

13 Dm A aug D m7 E 7(b9)



mind to have no re-grets. Re -

17 Em7(b5) B7 G m6 A 7 D m



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

21 E♭ D



gets what she aims for, \_\_\_\_\_ and your

25 E♭ D A 7 N.C.



heart and soul is what she came for. What-ev - er

29 Dm A aug D m7 E7(b9)

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

33 Em7(b5) B♭7 G m6 A 7

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

37 Dm B♭ Dm A♭ A 7

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

41 1. Dm N.C. (Keyboard) 2. Dm Em7 A 7

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

45 Dm Em7 A 7 Dm (Keyboard) Em7 A 7 Dm

—  
Give in!

Slow Tango

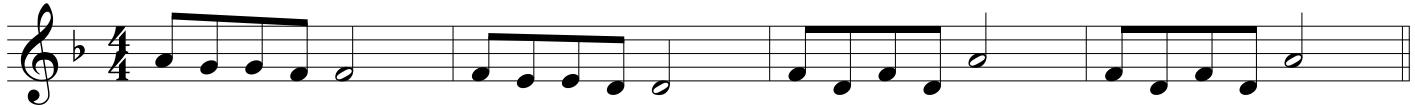
## Where Do I Begin?

F

Keyboard

(Sax)

Dm



5 Dm

Where do I begin  
With his first hello \_\_\_\_\_  
to he gave a mean - ing of how this

7 A7

great a love can be, \_\_\_\_\_  
emp - ty world of mine. \_\_\_\_\_  
the sweet love sto - ry that is  
There'll nev - er be an - oth - er

9 Dm

Dm7/C

B♭

old - er than the sea, \_\_\_\_\_  
love, an - oth - er time. \_\_\_\_\_  
the He sim - ple in - to my a - bout life the and

11 A7

1.

Dm

love he brings to me? \_\_\_\_\_ Where do I start?  
made the liv - ing fine, \_\_\_\_\_

15

D

he fills my heart. \_\_\_\_\_ He fills my

18 Gm C7 F B<sup>♭</sup>

heart with ver-y spec-i-al things, with an-gel songs, with wild im - a-gin-ings. He fills my

22 Gm A7 Dm Gm C7

soul \_\_\_ with so much love that an-y where I go, \_\_\_ I'm nev-er lone-ly with him a-

26 F B<sup>♭</sup> E7 A A7

long. Who could be lone-ly? I reach for his hand, it's al-ways there. \_\_\_

31 Dm A7

How long does it last? \_\_\_ Can love be meas-ured by the hours in a day?

34 Dm Dm7/C B<sup>♭</sup>

\_\_\_ I have no an-swers now, but this much I can say: \_\_\_ I know I'll need him 'til the

37 A7 Dm A7

stars all burn a - way, \_\_\_ and he'll be there, \_\_\_ and he'll be \_\_\_

41 Dm (Sax) A7 Dm

there.

Slow Tango

## Where Do I Begin?

**M**  
Keyboard

(Keyboard)

Gm



5 Gm

Where do I begin  
With her first help below  
to she tell the story  
of how this

The lyrics correspond to the melody, starting at measure 5 in G major. The melody consists of eighth-note patterns and some sixteenth-note figures.

7 D7

great a love can be,  
emp - ty world of mine.  
the sweet love sto - ry that is  
There'll nev - er be an - oth - er

The lyrics continue in G major, transitioning to a D7 chord. The melody includes eighth-note patterns and a melodic line that descends from a high note.

9 Gm Gm7/F E♭

old - er than the sea,  
love, an - oth - er time.  
the sim - ple truth a - bout the  
She came in - to my life and

The lyrics continue in G major, transitioning to Gm7/F and E♭ chords. The melody includes eighth-note patterns and a melodic line that descends from a high note.

11 D7

love she brings to me?  
made the liv - ing fine,  
Where do I start?

The lyrics continue in G major, transitioning to a D7 chord. The melody includes eighth-note patterns and a melodic line that descends from a high note.

15

she fills my heart.  
She fills my

The lyrics continue in G major, transitioning to a G chord. The melody includes eighth-note patterns and a melodic line that descends from a high note.

2

18 Cm F7 B♭ E♭

heart with ver-y spec-i-al things, with an-gel songs, with wild im - a-gin-ings. She fills my

22 Cm D7 Gm Cm F7

soul with so much love that an-y where I go, I'm nev-er lone-ly with her a-

26 B♭ E♭ A7 D D7

long. Who could be lone-ly? I reach for her hand, it's al-ways there.

31 Gm D7

How long does it last? Can love be meas-ured by the hours in a day?

34 Gm Gm7/F E♭

I have no an-swers now, but this much I can say: I know I'll need her 'til the

37 D7 Gm D7

stars all burn a - way, and she'll be there. and she'll be

41 Gm (Keyboard) D7 Gm

there.

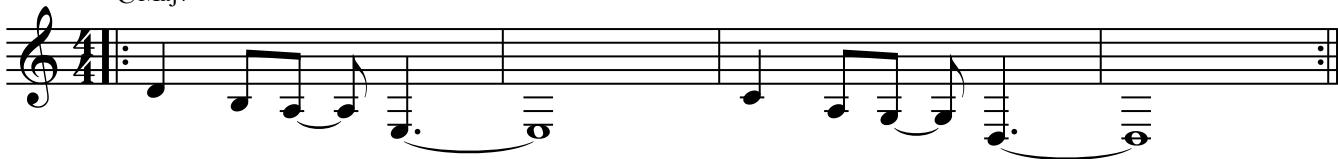
# Girl (Boy) From Ipanema

F

Keyboard

(Sax)

C Maj7



S

CMaj7

A musical staff in common time for soprano voice. The key signature is C Major. The lyrics are: "Tall When he tan, and walks, he's young like \_\_\_\_\_ and a hand sam - some, the boy swings". The melody includes eighth and sixteenth notes.

7

D7

A musical staff in common time for soprano voice. The key signature changes to D Major (one sharp). The lyrics are: "from so cool - pa - ne and sways - ma goes so walk gent - ing and that when when". The melody includes eighth and sixteenth notes.

9

D m7

D♭7(♭5)

A musical staff in common time for soprano voice. The key signature changes to D minor (no sharps or flats). The lyrics are: "he pass - es, each girl he pass - es goes, he pass - es goes, he pass - es goes,". The melody includes eighth and sixteenth notes.

1.

C Maj7

D♭7(♭5)

2.

C Maj7

A musical staff in common time for soprano voice. The key signature changes between C Major and D flat Major. The lyrics are: "Ahhh" and "Ahhh". The melody includes eighth and sixteenth notes.

15

D♭Maj7

G♭7

A musical staff in common time for soprano voice. The key signature changes to D flat Major. The lyrics are: "Oh, but I watch him so sad - ly. How". The melody includes eighth and sixteenth notes.

19

D♭m7

A7

A musical staff in common time for soprano voice. The key signature changes to D flat minor. The lyrics are: "can I tell him I love him? Yes,". The melody includes eighth and sixteenth notes.

2

23 D m7

I would give my heart glad - ly, \_\_\_\_\_

B♭7

27 E m7

A7(b9)

D m7

G7(b9)

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

31 CMaj7

Tall and tan and young \_\_\_\_\_ and hand - some, the boy \_\_\_\_

33 D7

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

35 D m7

D♭7(b5)

he pass - es, I smile, \_\_\_\_\_ but he does - n't

37 CMaj7

To Coda ♪

D♭7(b5)

D.S. al Coda

♪ Coda see

39 D♭7(b5)

No, he does - n't see,

C Maj7

D♭7(b5)

he does - n't see me.

C Maj7

43 D♭7(b5)

He nev - er sees me.

C Maj7

# Girl (Boy) From Ipanema

**M**  
Keyboard

(Keyboard)

FMaj7

A musical staff in F major, 4/4 time. The melody begins with a dotted half note followed by eighth notes. The key signature changes to G major at the end of the measure.

**S**

F Maj7

Tall When and she walks, she's young like a sam - ba, the girl swings

7 G7

from so cool and sways ma goes so walk gent - ly and that when

9 G m7

G♭7(♭5)

she pass - es, each guy she pass - es goes,

II 1.

FMaj7

G♭7(♭5)

2.

FMaj7

"Ahhh" \_\_\_\_\_ "Ahhh" \_\_\_\_\_

15 G♭Maj7

B7

Oh, but I watch her so sad - ly. How

19 G♭m7

D7

can I tell her I love her? Yes,

2

23 G m7      I would give my heart glad - ly, \_\_\_\_\_ but each

27 A m7      day when she walks to the sea, she looks straight a-head, not at me.

31 FMaj7      Tall and tan and young \_\_\_ and love - ly, the girl \_\_\_

33 G7      from I - pa - ne - ma goes walk - ing and when

35 G m7      she pass - es, I smile, \_\_\_ but she does - n't

37 FMaj7      To Coda ♫ G♭7(b5) D.S. al Coda

see  
Coda

39 G♭7(b5)      No, she does - n't see,      she does - n't see me.

43 G♭7(b5)      She nev - er sees me.

# Mambo Italiano

**F**

**Keyboard**

Freely G m C m A m7 D7

A girl went back to Na-po-li be - cause she missed the

scen-er - y. The na - tive danc-es and the charm-ing songs, but

wait a min - ute, some - thing's wrong 'cause now it's

Hey, Mam - bo! Hey, Mam - bo! It - al - i - an - o! Hey, Mam - bo!

Hey, Mam - bo! Hey, Mam - bo! It - tal - i - an - o! Hey, Mam - bo!

Mam-bo It - al - i - an - no! Go, go, go, you mixed up Si - cil - i - an - o.

Mam-bo It - al - i - an - o! Bang, bon - o, and throw out the pic - co - li - no.

All you cal - a - brais - ee do the mam-bo like a cra - zy with a

Shake it, ba - by, shake - a 'cause I love it when you take - a me to

Hey, Mam - bo! Don't wan - na tar - an - tel - la. Hey, Mam - bo!

Hey, Mam - bo! Down by the piz - za - ri - a, ho, ho, ho!

No more a moz - za - rel - la. Hey, Mam - bo! Mam - bo It - al - i - an - o!

That's where I'm gon - na be - a No, no, no! Don't tell - a mam-ma mi - a.

2

23 G m

Try an en - cha - la - da with da fish a - bac - a - lab and then a  
Ma - ma say "You stop - a or I gon - na tell your pa - pa." And a

25 G7 C m

Hey, goom - bah!  
Hey, ja - drool, I love - a how you dance rhum - bah  
you do - na have to go to school,

28 G m

But take - a some ad - vice, pai - san - o, learn-a how to mam - bo.  
just make - a wid da beat, bam - bi - no, it's - a like - a vin - o.

31 E♭ C m E♭7 D7

If you gon - na be a square, you ain't - a gon - na go no - where.  
Kid, you good - a look - in' but you don't know what's - a cook - in' till you

33 G m C m G m C m

Hey, Mam - bo! Mam - bo It - al - i - an - o! Hey, Mam - bo! Mam - bo It - al - i - an - o!  
Hey, Mam - bo! Mam - bo It - al - i - an - o! Hey, Mam - bo! Mam - bo It tal - i an o!

37 G m C m G m

Go, go, Joe. Shake like a gi - o - van - no. Hel - lo, kees - e - deetch, you get - ta  
Ho, ho, ho, you mixed up Si - cil - i - an - o. It's - a so dl - lish - a ev - 'ry -

40 C C/B A m7 D7

hap - py in the feets - a when you Mam - bo It - al - i -  
bod - y come co - pish - a how to Mam - bo It - al - i -

43 1 G m D7 2. G m C m7 D7 G m

an - o an - o

# Mambo Italiano

**M**

**Keyboard**

Freely

A girl went back to Na-po-li be - cause she missed the

scen-er-y. The na - tive danc-es and the charm-ing songs, but

wait a min - ute, some - thing's wrong 'cause now it's

Hey, Mam - bo! Hey, Mam - bo It - al - i - an-o! Hey, Mam - bo!  
Hey, Mam - bo! Hey, Mam - bo It - al - i - an-o! Hey, Mam - bo!

Mam-bo It - al - i - an-o! Go, go, go, you mixed up Si - cil - i - an - o.  
Mam-bo It - al - i an-o! Bang, bon - go and throw out the pic - co - li - no.

All you cal - a - brais - ee do the mam-bo like a cra - zy with a  
Shake it, ba - by, shake - a 'cause I love it when you take - a me to

Hey, Mam - bo! Don't wan - na tar - an - tel - la. Hey, Mam - bo!  
Hey, Mam - bo! Down by the piz - za - ri - a, ho, ho, ho!

No more a moz - za - rel - la. Hey, Mam - bo! Mam - bo I - tal - i - an - o!  
That's where I'm gon - na be - a No, no, no! Don't tell - a mam - ma mi - a.

The musical score consists of six staves of music for a keyboard instrument. The first staff starts with a key signature of one flat (B-flat), indicated by a treble clef and a flat sign. The second staff begins with a key signature of no sharps or flats (C major), indicated by a treble clef and a circle. The third staff starts with a key signature of one sharp (G major), indicated by a treble clef and a sharp sign. The fourth staff begins with a key signature of one flat (B-flat), indicated by a treble clef and a flat sign. The fifth staff starts with a key signature of no sharps or flats (C major), indicated by a treble clef and a circle. The sixth staff begins with a key signature of one flat (B-flat), indicated by a treble clef and a flat sign. The lyrics are written below each staff, corresponding to the chords above them. The chords are labeled with their names and positions (e.g., Cm, Fm, Dm7, G7, Am6, Ab, D7, G7) and are placed above the notes in each staff.

2

23 C m

Try an en - cha - la - da with da fish a - bac - a - lab and then a  
Ma - ma say "You stop - a or I gon - na tell your pa - pa." And a

25 C7 Fm

Hey, goom - bah! I love - a how you dance rhum - bah  
Hey, ja - drool, you do - na have to go to school,

28 C m

But take - a some ad - vice, pai - san - o, learn-a how to mam - bo.  
just make-a wid da beat, bam - bi - no, it's - a like - a vin - o.

31 A♭ Fm A♭7 G7

If you gon - na be a square, you ain't - a gon - na go no-where.  
Kid, you good - a look-in' but you don't know what's - a cook - in' till you

33 C m Fm C m Fm

Hey, Mam-bo! Mam - bo It-al-i-an-o! Hey, Mam-bo! Mam-bo It-al-i-an-o!  
Hey, Mam-bo! Mam - bo It-al-i-an-o! Hey, Mam-bo! Mam-bo It-al-i-an-o!

37 C m Fm C m

Go, go, Joe. Shake like a gi-o-van-no. Hel-lo, kees-e-deetch, you get - ta  
Ho, ho, ho, you mixed up Si-cil - i - an - o. It's - a so dl - lish - a ev 'ry-

40 F F/E D m7 G7

hap - py in the feets - a when you Mam - bo It - al - i -  
bod - y come co - pish - a how to Mam - bo It - al - i -

43 1 C m (Keep singing) 2. C m F m7 G7 C m

an - o an - o