



## Set CDM

Last revised: 2019.05.04

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## Perdido

Keyboard

(Keyboard &amp; Bass)

Musical score for Keyboard & Bass. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of one flat. Measures 1-4 show a harmonic progression: F7, B♭, and G7. The bass line provides harmonic support, and the keyboard part features sustained notes and chords.

Musical score for Keyboard & Bass and Saxophone. The score continues with the same two staves. Measure 5 starts with F7. Measures 6-8 show a progression through B♭ and G7. The saxophone part enters in measure 6, providing melodic lines that complement the harmonic changes.

Musical score for Keyboard & Bass. The score continues with the same two staves. Measures 9-11 show a progression through Cm, Cm7, F7, and B♭. The bass line provides harmonic support, and the keyboard part features sustained notes and chords.

Musical score for Keyboard & Bass. The score continues with the same two staves. Measures 12-14 show a progression through B♭7, G7, Cm, and Cm7. The bass line provides harmonic support, and the keyboard part features sustained notes and chords.

Musical score for Keyboard & Bass. The score continues with the same two staves. Measures 15-18 show a progression through B♭, A♭, G7, and Cm7. The bass line provides harmonic support, and the keyboard part features sustained notes and chords. Measure 16 includes a first ending (1.) and a second ending (2.) bracketed section.

Musical score for Keyboard & Bass. The score continues with the same two staves. Measures 19-22 show a progression through D7, G7, and C7. The bass line provides harmonic support, and the keyboard part features sustained notes and chords. Measure 20 includes a three-measure repeat sign (3).

Musical score for Keyboard & Bass. The score continues with the same two staves. Measures 23-26 show a progression through C7, F7, and G7. The bass line provides harmonic support, and the keyboard part features sustained notes and chords. Measure 24 includes a three-measure repeat sign (3).

27 Cm Cm7 F7 B♭ B♭7 G7

31 Cm Cm7 B♭ G7

(Sax Adlib)

35 Cm Cm7 F7 B♭ B♭7 G7 Cm

1.	B♭	A♭°	G7	2.	B♭	(Sax)
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40 Cm7

45 Cm9 Dm7 D°

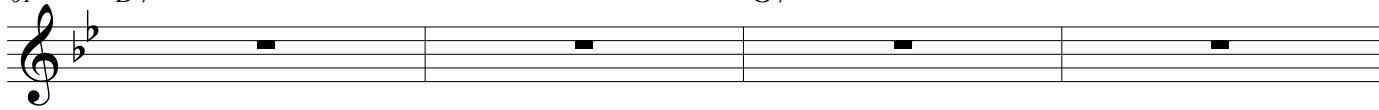
49 Cm7 F7 B♭6

53 Cm9 Dm7 D°

57 Cm7 F7 B♭6 B♭7 B° C7 C♯°

61 (Keyboard Adlib)

G7



65 C7

F7

Per -

69 Cm

Cm7

F7

B♭

di - do,  
di - do.I look for my heart it's per - di - do.  
My heart ev - er since is per - di - do.

72 B♭7

G7

Cm

Cm7

lost know it way down in Tor - i - to the day the fi - es - ta  
it must go to Tor - i - to to find what I lost. Per1.  
B♭

A♭°

G7

2.

(Sax)

start-ed. \_\_\_\_\_

Per - di - do. \_\_\_\_\_

79 Cm

Cm7

B♭

83 Cm

Cm7

B♭

MALE VOCAL

## Spanish Eyes

Keyboard

4 3 2 1 C7 F

6 F  
Blue Span - ish eyes,

10 C7  
pre - ti - est eyes in all of Mex - i - co.

14  
True Span - ish eyes,

18 Dm C7  
please smile for me once more be - fore I go.

22 F  
Soon, I'll re - turn

26 F7 B♭  
bring-ing you all the love your heart can hold.

30 B♭m B♭m6 F  
Please say, "Si Si." Say

34 Gm7 C7 F D  
you and your Span - ish eyes will wait for me.

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. \_\_\_\_\_

LATIN

## Perfidia

F

(Keyboard)

Keyboard

The musical score consists of six staves of music. The first two staves are for keyboards, showing chords E♭, Cm7, Fm7, B♭9, E♭, Cm7, Fm7, and B♭9. The lyrics "To" and "you, eyes" are written below the second staff. The third staff begins with a treble clef and shows chords E♭, Cm, Fm, B♭7, E♭, and Cm. The lyrics "my heart cries out" and "are ech - o - ing" are written below the third staff. The fourth staff shows chords Fm, B♭7, E♭, Cm, Fm7, and A♭7. The lyrics "for I found you, the love of my life, in some-bod - y el - se's for-get - ful of our prom-ise of love, you're shar - ing an-oth - er's" are written below the fourth staff. The fifth staff is divided into two measures: the first measure has a G7 chord and the lyrics "arms.", and the second measure has a B♭7 chord and the lyrics "Your charms.". The lyrics "With a" are written below the fifth staff. The sixth staff shows a Fm6 chord and the lyrics "sad la - ment my dreams have fad - ed like a bro-ken mel - o -". The seventh staff shows a G7 chord and the lyrics "dy,". The eighth staff shows a Fm6 chord and the lyrics "While the gods of love look down and laugh at". The ninth staff shows a G chord and the lyrics "what ro - man - tic fools we mor - tals be.". The tenth staff shows a B♭7 chord and the lyrics "And". Measure numbers 5, 8, 11, 15, 17, and 20 are indicated on the left side of the score.

23 E♭ Cm Fm B♭7 E♭ Cm

now, \_\_\_\_\_ I know my love was not for you, \_\_\_\_\_

26 Fm B♭7 E♭ Cm

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

28 Fm7 B♭7 To Coda ♫ E♭ Fm7 B♭7 D.S. al Coda (Sax)

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

♩ Coda

31 E♭ (Keyboard) Cm7 Fm7 B♭9

bye.

33 Fm7 B♭7 E♭

LATIN

## Perfidia

**M**  
Keyboard

(Keyboard)

B<sup>b</sup> Gm7 Cm7 F9 B<sup>b</sup> Gm7 Cm7 F9  
To  
you, eyes my heart cries out "Per - fid - i - a,"  
are ech - o - ing "Per - fid - i - a,"

Cm F7 B<sup>b</sup> Gm Cm7 E<sup>b</sup>7  
for I found you, the love of my life, in some-bod - y el - se's  
for-get - ful of our prom-ise of love, you're shar - ing an-oth - er's

II 1 D7 F7 2 D7  
arms. Your charms.

15 Cm6  
sad la - ment my dreams have fad - ed like a bro - ken mel - o -

17 D7 Cm6  
dy, While the gods of love look down and laugh at

20 D F7  
what ro - man - tic fools we mor - tals be. And

23      B♭      Gm      Cm      F7      B♭      Gm

26      Cm      F7      B♭      Gm

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

28      Cm7      F7      To Coda Φ B♭      Cm7      F7      (Keyboard) D.S. al Coda

fi - di - a's one good - bye. \_\_\_\_\_

Φ Coda      (Keyboard)

31      B♭      Gm7      Cm7      F9

bye. \_\_\_\_\_

33      Cm7      F7      B♭



43 Fm6

47 C Maj7

51 D m7 G7

55 C 6 D m7 G7

59 C 6 D m7 G7

63 1 C 6 (Sax) D m6 G7

67 2 C 6 (Sax) D m6 G7

71 C 6 D m6 G7

75 C 6 D m6 G7 C

# Brazil

(Keyboard)

**M**  
Keyboard

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Chords are indicated above the staff at various points. The lyrics are written below the notes.

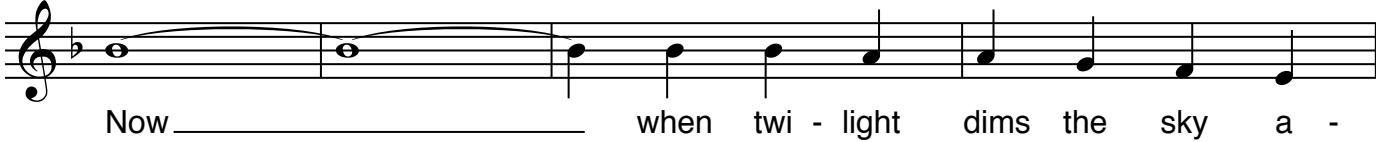
**Top Staff (Treble Clef):**

- Measures 1-4: F6, G m6, C7
- Measure 5: F6, G m6, C7
- Measure 9: F6, Bra -
- Measure 13: G m7, zil, where hearts were en - ter - tain - ing
- Measure 17: June, we stood be - neath an am - ber moon and soft - ly mur - mured, "Some - day
- Measure 21: F6, G m7, C7, FMaj7, F7, E7, E♭7 soon." We kissed and clung to - geth - er.
- Measure 27: D7(♭9), Then, to - mor - row was an - oth - er
- Measure 31: day. The morn - ing found me miles a -
- Measure 35: way with still a mil - lion things to
- Measure 39: G m7, say.

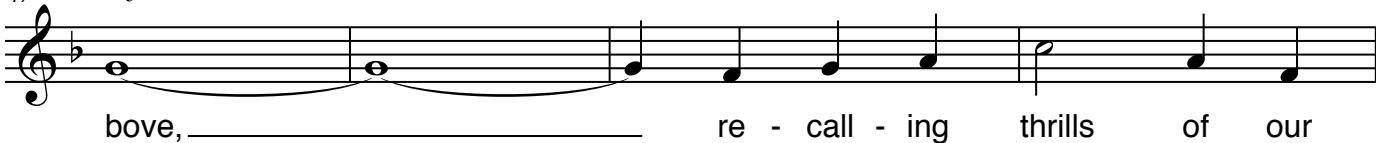
**Bottom Staff (Bass Clef):**

- Measures 1-4: F6, G m6, C7
- Measure 5: F6, G m6, C7
- Measure 9: F6, Bra -
- Measure 13: G m7, zil, where hearts were en - ter - tain - ing
- Measure 17: June, we stood be - neath an am - ber moon and soft - ly mur - mured, "Some - day
- Measure 21: F6, G m7, C7, FMaj7, F7, E7, E♭7 soon." We kissed and clung to - geth - er.
- Measure 27: D7(♭9), Then, to - mor - row was an - oth - er
- Measure 31: day. The morn - ing found me miles a -
- Measure 35: way with still a mil - ion things to
- Measure 39: G m7, say.

43 B♭m6

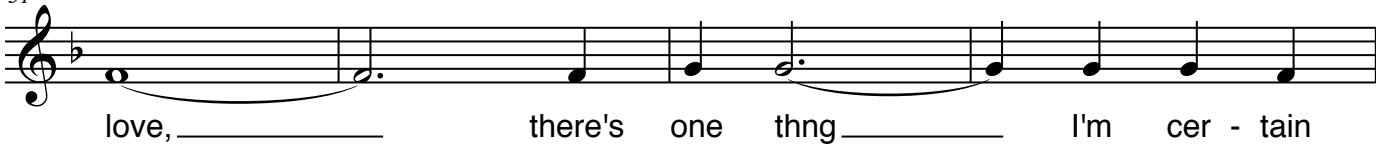


47 FMaj7



51 G m7

C7



55 F 6

G m7

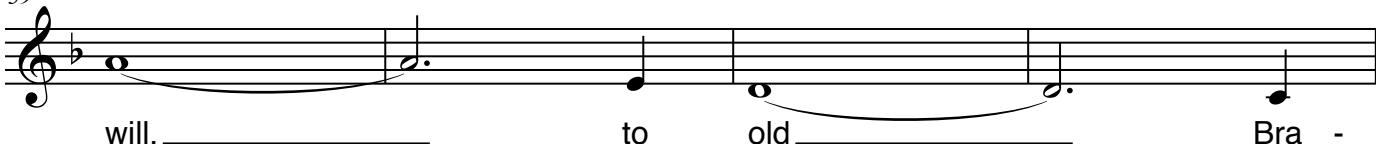
C7



59 F 6

G m7

C7

63 1 F 6  
(Keyboard)

G m6

C7

67 2 F 6  
(Keyboard)

G m6

C7



71 F 6

G m6

C7



75 F 6

G m6

C7

F



# Que Sera, Sera

**F**  
Keyboard

(Sax)

The musical score consists of two staves. The top staff is for the Saxophone (Sax), and the bottom staff is for the Keyboard (F). The score includes lyrics and chords.

**Saxophone (Sax) Part:**

- Measure 1: C7 (x2), G m7, C7
- Measure 5: F, N.C. (x2), When I was
- Measure 9: F, FMaj7, F6, F (x2)
- Measure 14: F#7, G m7, C7 (x2)
- Measure 19: G m7, C7, F (x2)
- Measure 25: B♭, F (x2)
- Measure 31: C7 (x2)
- Measure 37: F, G m7, C7, F (x2)
- Measure 43: N.C. (x2)

**Keyboard (F) Part:**

- Measure 5: F (x2)
- Measure 9: just a lit - tle in girl, school, I asked my moth - er,
- Measure 14: just a child in school, I asked my teach - er,
- Measure 19: "What will I be? \_\_\_\_\_ Will I be pret - ty?  
"What should I try? \_\_\_\_\_ Should I paint pic - tures?
- Measure 25: Will I be rich?" Here's what she said to me:  
Should I sing songs?" This was her wise re - ply:
- Measure 31: "Que - se - ra, se - ra, \_\_\_\_\_ What - ev - er will be will be. \_\_\_\_\_
- Measure 37: The fu - ture's not ours to see. Que se - ra, se -
- Measure 43: When I was When I grew

2

47 F FMaj7 F6 F  
 up child - ren fell in my love, own, I asked they ask my their sweet-heart, their moth - er,

52 F<sup>♯</sup>7 G m7 C7  
 "What lies a - head? \_\_\_\_\_ Will we have rain - bows  
 "What will I be? \_\_\_\_\_ Will I be pret - ty?

57 G m7 C7 F  
 day af - ter day?" Here's what my sweet - heart said: "Que se-  
 Will I be rich?" I tell them ten - der - ly:

63 B<sup>♭</sup> F  
 ra, se - ra, \_\_\_\_\_ What - ev - er will be will

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

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

78 C7 F N.C.  
 be will be!" Now I have

83 2. G m C7 F G m/F F  
 Que se - ra, se - ra! \_\_\_\_\_

# Que Sera, Sera

**M**  
Keyboard

(Sax) F7 C m7 F7

5 B♭ N.C.

9 B♭ B♭Maj7 B♭6 B♭ When I was

just just a lit - tle in girl, school, I asked my moth - er,  
 14 B°7 C m7 F7 I asked my teach - er,

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

19 C m7 F7 B♭

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

ra, se - ra, \_\_\_\_\_ What - ev - er will be will be.  
 31 F7

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

37 B♭ C m7 F7 B♭

ra. \_\_\_\_\_ What will be will be!" \_\_\_\_\_

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

When I was When I grew

2

47 B♭ B♭Maj7 B♭6 B♭

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

52 B°7 Cm7 F7

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

57 Cm7 F7 B♭

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

63 E♭

ra, se - ra, \_\_\_\_\_ What - ev - er will be will

68

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

73

Que se - ra, se - ra. \_\_\_\_\_ What will

78 F7 B♭

be will be!" 1. N.C.

Now I have

83 2Cm F7 B♭ Cm/B♭ B♭

Que se - ra, se - ra!

This musical score for 'Que Sera, Sera' is arranged for voice and piano. It consists of eight staves of music, each with a treble clef and a key signature of one flat. The lyrics are integrated into the musical lines, with some words appearing on separate lines or under specific notes. Chords are indicated above the staff at the beginning of each measure: B♭, B♭Maj7, B♭6, B♭; B°7, Cm7, F7; Cm7, F7, B♭; E♭; and F7, B♭, Cm/B♭, B♭. The score includes measures 47 through 83, with lyrics such as 'up child - ren fell in my love, own, I asked my sweet-heart, their moth - er,' and 'What lies a - head? \_\_\_\_\_ Will we have rain - bows'. The vocal line features several melodic phrases with sustained notes and grace notes. The piano part provides harmonic support with chords and bass notes.

# Besame Mucho

F  
Keyboard

(Sax)

The musical score consists of ten staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 5, and the right column contains staves 6 through 10. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature.

**Chords and Key Signatures:**

- Staff 1: Am, Dm, Am, E7
- Staff 2: Am, E7, Am, E7
- Staff 3: A m6, D m6
- Staff 4: A7(b9), D m6, E7(b9)
- Staff 5: —, —, —
- Staff 6: A m6, B m7, E7, A7, G/B, A7/C#, A7(b9)
- Staff 7: vine. vez. —, Bes - a - me, —, bes - a - me
- Staff 8: D m6, A m, A m/G
- Staff 9: mu - cho. —, Hold que, me, ten, - my go, dar mied, - ling, do, and per, —
- Staff 10: F7, E7, A m6
- Staff 11: say der, - that te, you'll per, al der, - always te, be des, - mine pues. —

**Lyrics:**

Besame Mucho (verse 1):  
 Bes - a - me, —, bes - a - me, mu - cho. —  
 Each time I cling to your kiss, I hear music di -  
 Co - mo si fuer - a esta noch - e la ul - ti - ma

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

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

say der, - that te, you'll per, al der, - always te, be des, - mine pues. —

2015.02.15

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

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 -

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

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

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

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

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

46 F7 E7 A m6 E7  
 make all my dreams come true. pues.

49 A m A m/G F7 E7 A m6  
 Love me for - ev - er and make all my dreams come true. pues.

Que ten - go mied - do per - der - te, per - derte des -

# Besame Mucho

# M Keyboard

## (Keyboard)

Sheet music for the song "Besame Mucho" featuring vocal parts and piano accompaniment. The music is in 2/4 time and includes lyrics in English and Spanish. Chords indicated include Dm, Gm, A7, Dm, A7, Dm6, Gm6, D7(♭9), Gm6, A7(♭9), Dm6, Em7, A7, D7, C/E, D7/F♯, D7(♭9), Gm6, Dm, Dm/C, B♭7, A7, Dm6, and various rests.

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  
19 G m6 D m D m/C  
mu - cho. Hold me, dar - ling, and per -  
Que ten - my go - ddo, -  
22 B♭7 A 7 D m6  
say - that you'll al - ways be mine.  
der - te, per - der - te des - pues.

25 G m6 D m6  
 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  
 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 bes - you would leave 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# D7(b9)  
 through. Bes - a - me, bes - a me  
 vez.

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

EASY LATIN

# South Of The Border (Down Mexico Way)

# F

## Keyboard

(Sax)

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

10 D7 G 3 D7 G N.C. 3  
ay, \_\_\_\_\_ ay, - ay, ay, ay. Ay, - ay, ay, ay, ay, ay, ay. South of the

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

22 G°7 D7  
fell ten - in love when stars a - bove came out to play.  
der while he kissed the smile up - on her face.

25 G G7 3  
And now as they wan - der, \_\_\_\_\_ their thoughts ev - er  
For it was "Fi - es - ta," and they were so

28 C A,m7 3 G D7 3  
stray \_\_\_\_\_ south of the bor - der \_\_\_\_\_ down Mex - i - co  
gay

32 G N.C. 3 G  
1. G  
She was a way. 2. G  
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)

D m7 G7 C C#7

6 D m7 G7 C N.C.

Ay, - ay - ay

10 G7 C G7 C N.C.

ay, \_\_\_\_\_ ay, -ay, ay, ay. Ay,-ay, ay, ay, ay, ay, ay, ay. South of the

18 C G7 C

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

22

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

25

C C7

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

28 F D m7 C G7

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

32 C1. N.C. C2.

way. She was a way. Then she

2  
 36 C Dm G7 C  
 sighed as she whis-pered "Ma - ña-na," nev-er dream-ing that they were part-ing. And he

40 A7 Dm C G7 C 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  
 #



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 be-cause we're far a - part

27 Cm N.C. Cm N.C. G7 (Sax) F<sup>o</sup>7 G  
 Man-y moons have passed a-way, and still he's in my heart.

31 G7 F<sup>o</sup>7 D & (Keyboard)  
 We made a prom - ise and we sealed it with a kiss.

35 B<sub>b</sub> & N.C. F7 & N.C. B<sub>b</sub> N.C.  
 In a lit-tle Span-ish town, twas on a night like this  
 (Drums ala castanets)

(Sax)

39 C Dm

43 G7 C

The musical score consists of six staves of music. The top staff is for the piano, featuring treble and bass staves with various notes and rests. The second staff is for the keyboard, with a treble clef and specific chords like F<sup>o</sup>7 and G. The third staff is for the bass, with a bass clef and chords like Cm and G7. The fourth staff is for the saxophone, with a treble clef and chords like B<sub>b</sub>. The fifth staff is also for the saxophone, with a treble clef and chords like B<sub>b</sub> and F<sup>o</sup>7. The sixth staff is for the piano again, with a treble clef and chords like C and Dm. The lyrics are integrated into the music, appearing below the piano/bass staves and aligned with the corresponding chords. The score is in common time and includes measures numbered 2 through 43.

47

D m7 G 7 G°7 3

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. G7 N.C. (Keyboard) Gm7 C6

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

47

Gm7 C7 F C7

3

51

Gm7 C7 >

55

F Gm7

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

59

Gm A (Keyboard) A°7

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

63

D7 N.C. A7 D7 N.C.

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. Cm7 F6

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

# Cherry Pink And Apple Blossom White

## Keyboard

(Sax only - freely)  
N.C.

$\text{F m}^7$  (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 Coda  $\text{E}^{\flat}6$

# Vaya Con Dios

F

(Sax) D♭

Keyboard

5 E♭7 B♭m7 E♭7 A♭ E♭7  
Now the

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

13 B♭m7 E♭7 A♭ A♭7  
time has come to part,\_\_\_\_ the time for them weep - ing.  
lis - ten with your heart\_\_\_\_ you'll hear sing - ing.

17 D♭ A♭ E♭7  
Va - ya con Di - os, my dar - ling.\_\_\_\_ May God be

22 1. B♭m7 E♭7 A♭ 2. B♭m7 E♭7 A♭ D♭ A♭  
with you, my love.\_\_\_\_ Now the with you, my love.\_\_\_\_ Where

28 E♭m7 A♭7 D♭  
ev - er you may be\_\_\_\_ I'll be be - side you,\_\_\_\_ al -

32 E♭m7 A♭7 D♭  
though you're man - y mil - lion dreams a - way.\_\_\_\_ Each

36 F m7 B<sup>b</sup>7 E<sup>b</sup>  
 night I'll say a prayer, a prayer to guide you, to

40 F m7 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7  
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 A<sup>b</sup> A<sup>b</sup>6 E<sup>b</sup>7  
 dawn is break - ing through a gray to - mor - row. But the

48 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7  
 mem - o - ries we share are there to bor - row.

52 D<sup>b</sup> A<sup>b</sup>  
 Va - ya con Di - os, my dar - ling.

56 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 To Coda A<sup>b</sup> E<sup>b</sup>7 D.S. al Coda  
 May God be with you, my love.

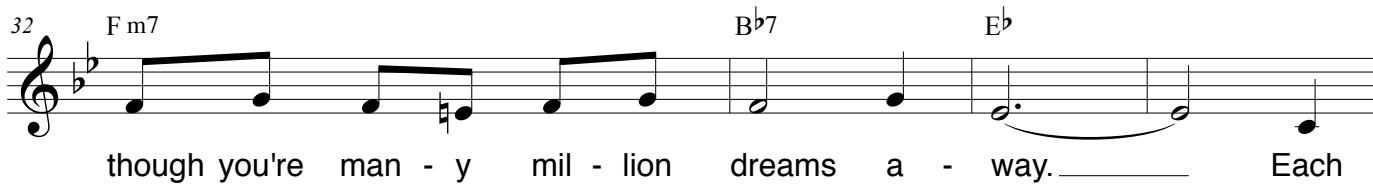
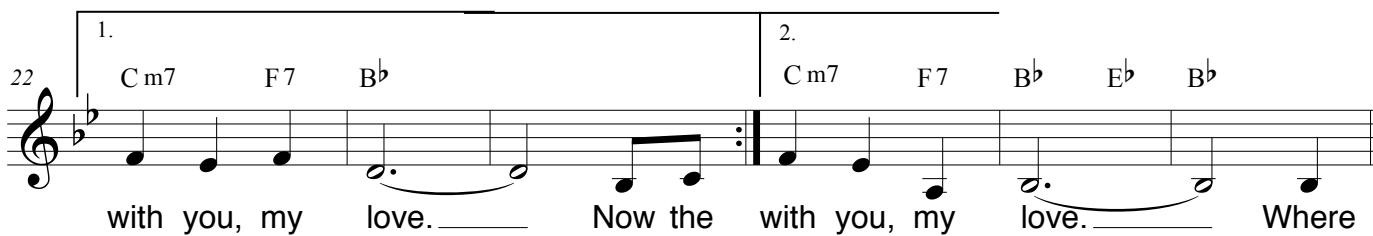
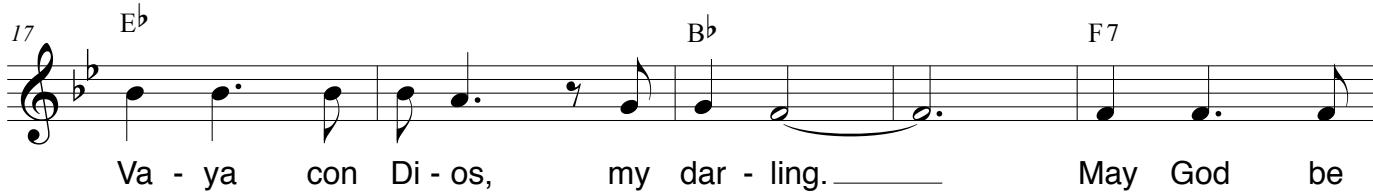
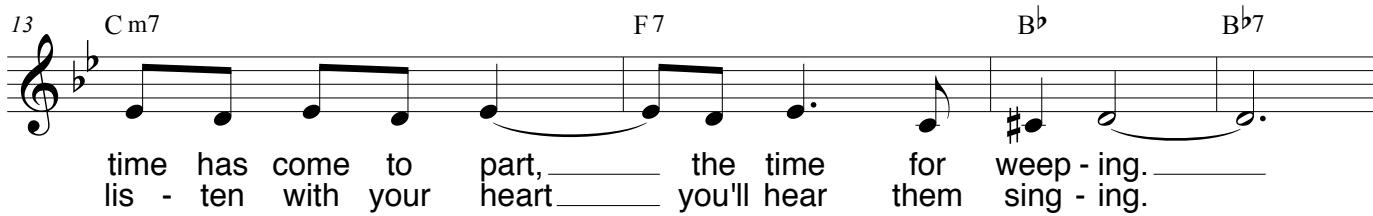
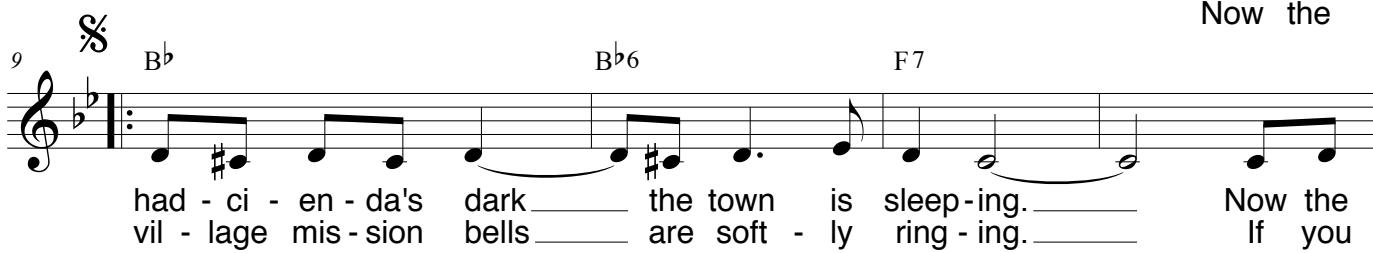
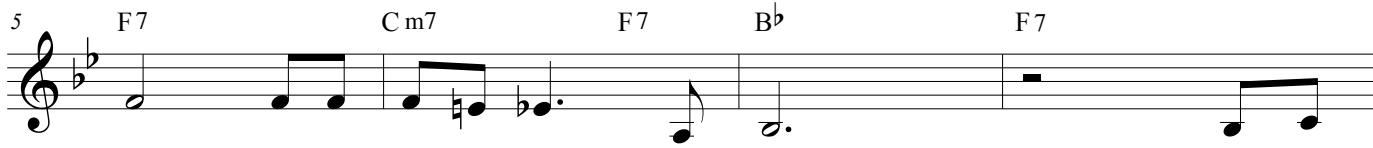
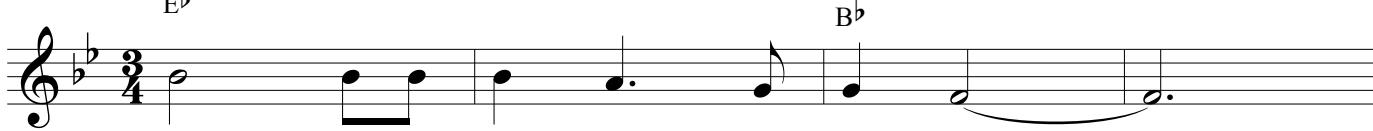
**CODA** 60 A<sup>b</sup> D<sup>b</sup> A<sup>b</sup>  
 love.

# Vaya Con Dios

**M**

(Keyboard) E♭

Keyboard



36 G m7 C7 F  
 night I'll say a prayer, a prayer to guide you, to

40 G m7 C7 F7 C m7 F7  
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 B♭ B♭6 F7  
 dawn is break - ing through a gray to - mor - row. But the

48 C m7 F7 B♭ B♭7  
 mem - o - ries we share are there to bor - row.

52 E♭ B♭  
 Va - ya con Di - os, my dar - ling.

56 F7 C m7 F7 To Coda B♭ F7 D.S. al Coda  
 May God be with you, my love.

**CODA** B♭ E♭ B♭  
 love.

The musical score consists of eight staves of music. Staff 1 starts at measure 36 in G minor 7th (Gm7), moves to C7, and then F. Staff 2 starts at measure 40 in Gm7, moves to C7, F7, Cm7, and F7. Staff 3 starts at measure 44 in B♭, moves to B♭6, and then F7. Staff 4 starts at measure 48 in Cm7, moves to F7, B♭, and B♭7. Staff 5 starts at measure 52 in E♭, moves to B♭, and then continues. Staff 6 starts at measure 56 in F7, moves to Cm7, then to a section labeled 'To Coda' in B♭, followed by another F7 and a section labeled 'D.S. al Coda'. Staff 7 is a coda starting at measure 60 in B♭, followed by E♭ and B♭. The lyrics are written below each staff, corresponding to the chords indicated above the notes.

# Hernando's Hideaway

# F Keyboard

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

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

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

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

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

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

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

19 G7 G7( $\flat$ 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>

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

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

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

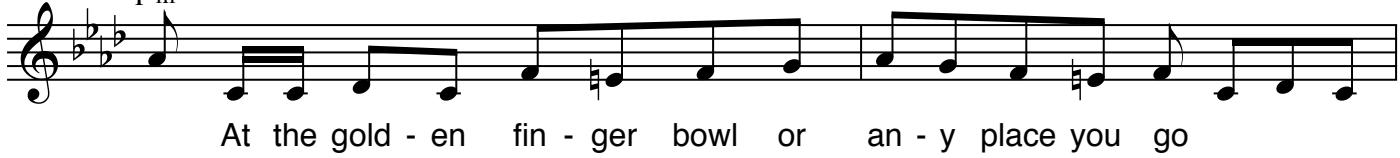
11 C7 F m  
All you see are sil-hou-ettes, and all you hear are

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

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

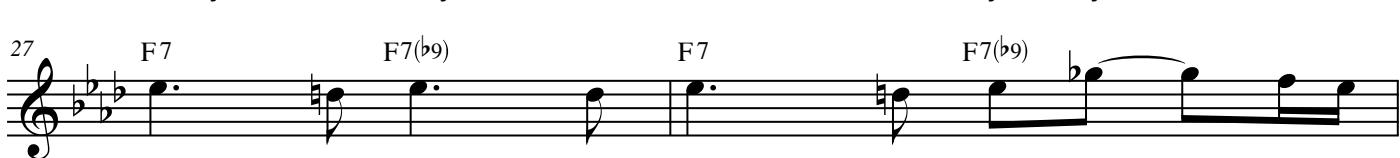
19 C7 C7(b9) C7 C7(b9)

The musical score consists of ten staves of music for keyboard. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4 time. Chords include F major, C7, B-flat major 6/D-flat major, A major, G major 7, E major 6/A major 6, D major 7, and C major 7. The lyrics are integrated into the music, appearing below the staff at specific measures. Measure numbers are indicated on the left side of the score.

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

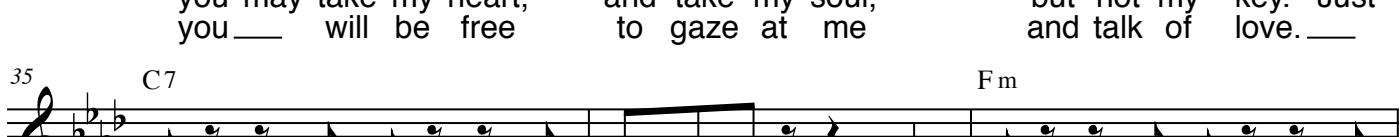
23 C7 C7(b9) C7 C7(b9)  

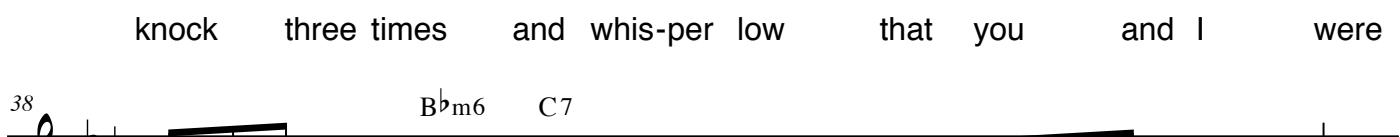

25 Fm  
  
you will meet your Un - cle Max and ev - 'ry-one you know.

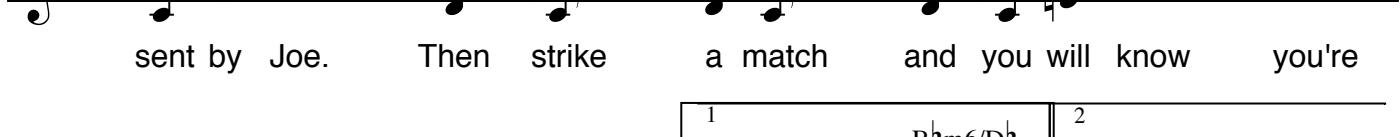
27 F7 F7(b9) F7 F7(b9)  


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

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

41 Fm C7 1 Fm C7 Fm (Keyboard) 2 Fm C7 Fm  
  
in Her - nan - do's Hide-a - way. O - le! way O - le!

Samba rhythm

## Mañana

F

Keyboard  
E♭

(Sax) E♭ B♭7

5 C7 F7 E°7 Fm7 B♭7 E♭ B♭7

9 E♭ B♭7

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

13 E♭6 E°7 Fm7 B♭7

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

17 E♭ C7 F7

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

21 B♭7 E♭

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

25 E♭ A♭ B♭7

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

30 1,2. E♭ 3. E♭

good e - nough for me My Oh, me.

2 (Sax)

35 E♭ B♭7 E♭

39 C7 F7 E°7 Fm7 B♭7 E♭ B7 My

43 E B7

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

47 E6 F°7 F♯m7 B7

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

51 E C♯7 F♯7

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

55 B7

then, I burned the house down, the chil - e was too hot. Ma - 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.

# Mañana

## Samba rhythm

(Keyboard)

A**7** E**7**

# M

## Keyboard

A

A      E      A  
 5      F7      B<sup>b</sup>7      A<sup>o</sup>7      B<sup>b</sup>m7      E<sup>b</sup>7      A<sup>b</sup>      E<sup>b</sup>7  
 The  
 9      A<sup>b</sup>      E<sup>b</sup>  
 fau - cet she is drip - ping and the fence she's fall - ing down. My  
 moth-er's al - ways work - ing, \_\_\_ she's work - ing ver - y hard. But  
 once I had some mon - ey but I gave it to my friend. He  
 13      A<sup>b</sup>6      A<sup>o</sup>7      B<sup>b</sup>m7      E<sup>b</sup>7  
 pock - et needs some mon - ey, so I can't go in - to town. My  
 ev - 'ry time she looks for me, I'm sleep-ing in the yard. My  
 said he'd pay me dou - ble, it was on - ly for a lend. He  
 17      A<sup>b</sup>      F7      B<sup>b</sup>7  
 broth-er is - n't work - ing and my sis - ter does - n't care. The  
 moth-er thinks I'm laz - y, \_\_\_ and may - be she is right. I'll  
 said a lit - tle la - ter that the horse she was so slow  
 Why he  
 21      E<sup>b</sup>7      A<sup>b</sup>  
 car she needs a mot - or so I can't go an - y - where. Ma -  
 go to work ma - na - na but I got - ta sleep to - night. Ma  
 give the horse my mon - ey \_\_\_ is some-thing I don't know. Ma  
 25      A<sup>b</sup>      D<sup>b</sup>      E<sup>b</sup>7  
 na - na, \_\_\_\_\_ ma - na - na, \_\_\_\_\_ ma - na - na is  
 30      1, 2.  
 A<sup>b</sup>      3.  
 A<sup>b</sup>  
 good e - enough 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)

# Begin The Beguine

F

Keyboard

(Sax)

1 C7 F C7

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

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

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

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

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

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

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

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

2

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

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

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

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

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

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

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

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

69 F 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<sup>m7</sup> — 3 — — 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 — F Maj7 — 3 — D m      F      F Maj7      D m7  
 let them be - gin the be - guine, make them play \_\_\_\_\_ till the

89      F — 3 — F Maj7      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      D7  
 whis-per to me once more, "Dar-ling, I love you." \_\_\_\_\_ Then we'll

97      G m7      C 7sus4      G m7 — 3 — C 7sus4  
 sud-den - ly know \_\_\_\_\_ what hea - ven we're in \_\_\_\_\_

101      G m7 — 3 — C 7sus4      F      D m7  
 when they be - gin \_\_\_\_\_ the be - guine, \_\_\_\_\_

105      G m7 — 3 — C 7sus4      G m7( $\flat$ 5)      C7  
 when they be - gin \_\_\_\_\_ the be -

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

# Begin The Beguine

**M**  
Keyboard

(Keyboard) F7

B<sup>b</sup>

F7

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

G m

B<sup>b</sup>

F7

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

C m

C m7

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

F7

F7sus4

B<sup>b</sup>

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

G m7

B<sup>b</sup>Maj7

G m7

B<sup>b</sup>

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

B<sup>b</sup>Maj7

G m7

F7

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

C m

F7

C m7

C m

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

F7

B<sup>b</sup>

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

2

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

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

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

49 F E♭m7 C m7 F F7  
nev - er ev - - er to part. \_\_\_\_\_ What

53 B♭ G m7 B♭Maj7 G m7 B♭  
mo-ments di - vine, \_\_\_\_\_ what rap-ture se - rene, \_\_\_\_\_ till

57 B♭7 F7  
clouds came a long to dis - perse the joy we had tast - ed. \_\_\_\_\_ And

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

65 F7 C m7 B♭  
know but too well \_\_\_\_\_ what they mean. \_\_\_\_\_ So, don't

69 B♭ B♭Maj7 G m7 B♭Maj7 G m7  
let them be - gin \_\_\_\_\_ the be - guine. \_\_\_\_\_ Let the

73 B♭ B♭Maj7 G m B♭Maj7 F7  
love that was once a - fire re-main an em - ber. \_\_\_\_\_ Let it

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

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

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

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

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

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

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

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

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

# Deep In The Heart Of Texas Polka

(Keyboard)

Keyboard

G      G7      C      C°7      G      Em7      D      D7  
 (M) The

5      G      (Clap)      D7  
 stars at night are big and bright deep in the heart of Tex-as. The

13      A m7 D7      G      G7  
 prairie sky is wide and high deep in the heart of Tex-as. (F) The

21      C      G7  
 rab-bits rush a-round the brush deep in the heart of Tex-as. The

29      D m7 G7      C      C7 (Sax)  
 tumble-weeds have gone to seed deep in the heart of Tex-as.

37      F      C7  
 F

45      G m7 C7      F      F7  
 (F) The

53      B♭      F7  
 coy-otes wail a-long the trail deep in the heart of Tex-as. The

2

61

cow-boys cry ki - yip-pee-yi deep in the heart of Tex-as. (Keyboard)

69

77

85

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

93

minds me of the one I love. deep in the heart of Tex-as. (F) The

101

cactus plants are hard on pants deep in the heart of Tex-as. That's

109

why, per-haps, cow-boys wear chaps deep in the heart of Tex-as.

117

(Both) Deep in the heart of Tex-as.

F

Keyboard

# Girl From Ipanema

(Sax)

CMaj7

§  
5

CMaj7

Tall When and she walks, she's young like a young girl.

7 D7

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

9 Dm7

D♭7(♭5)

she pass - es, each one she pass - es goes, she pass - es goes,

11 C Maj7

D♭7(♭5)

2. C Maj7

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

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

15 D♭Maj7

G♭7

Oh, \_\_\_\_\_

but he watch-es so sad - ly. \_\_\_\_\_

How

19 D♭m7

A7

can he tell her he loves her? \_\_\_\_\_

Yes,

2

# Girl From Ipanema

**M**  
Keyboard

(Keyboard)

FMaj7

A musical staff in F Major, 4/4 time. The melody consists of eighth and sixteenth notes. The key signature is one sharp (F#).

**S**

FMaj7

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<sup>b</sup>7(b5)

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

II 1.

FMaj7

G<sup>b</sup>7(b5)

2.

FMaj7

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

15 G<sup>b</sup>Maj7

B7

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

19 G<sup>b</sup>m7

D7

can I tell her I love her? Yes,

2

# Lady Of Spain

Keyboard

(Keyboard)

C

D7



Dm7

G7

C

G7

5

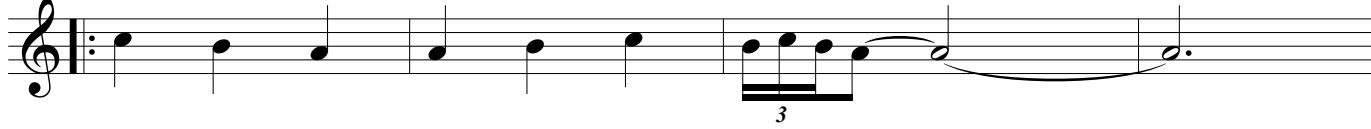


(Sax)

C

G7

9



13

C



17

A7

Dm



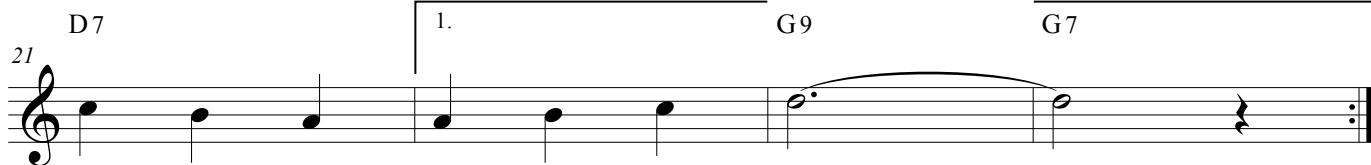
21

D7

1.

G9

G7



25

G7

C

C7



2

F C7

28

3

F

32

3

D7 Gm

36

3

G7 1. C9 C7

40

1.

2. C7 F D♭

44

2.

F Dm7 B♭m C7 F F

49

B♭m

# Tequila

Keyboard

(Keyboard)

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line is silent.

(Add Drums)

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line consists of eighth-note pairs.

13 (Sax)

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line consists of eighth-note pairs.

17 F E♭ F E♭ F E♭ F E♭

4/4 time signature. The melodic line starts with eighth-note pairs (F, E♭) followed by a sixteenth-note休止符 (rest). This pattern repeats three more times.

17

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line consists of eighth-note pairs.

21 F E♭ F E♭ F E♭ 1. F E♭ 2. F

4/4 time signature. The melodic line starts with eighth-note pairs (F, E♭) followed by a sixteenth-note休止符 (rest). This pattern repeats three more times. The first ending leads to a section starting with F. The second ending leads to a section starting with E♭.

21

4/4 time signature. The pattern consists of eighth-note pairs followed by a sixteenth-note休止符 (rest), repeated four times. The bass line consists of eighth-note pairs.

**Swing it!**

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

30 B<sub>b</sub>7 F G C7 (Spoken) (Sax) Te-qui-la!

34 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

34 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

38 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> To Coda Φ F (Ad lib)

38 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

42 F 3 E<sub>b</sub> 3 F E<sub>b</sub> F 3 E<sub>b</sub> 3 F E<sub>b</sub>

46 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

50 F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub>

54 F E<sub>b</sub> F 3 E<sub>b</sub> F E<sub>b</sub> F D.S. al Coda

**Coda**

(Keyboard, Bass, &amp; Drums)

Musical score for measures 58-62. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measure 58 starts with a half note followed by a quarter note. Measures 59-62 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 63-67. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 63-67 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 68-72. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 68-72 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 73-77. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 73-77 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 78-82. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 78-82 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 83-87. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 83-87 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 88-92. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 88-92 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 93-97. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 93-97 show a repeating pattern of eighth notes and sixteenth notes.