

Set CDM

Last revised: 2020.07.22

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Perdido

Keyboard

(Keyboard & 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 6-7 show B♭ and G7. The saxophone part enters in measure 6, playing eighth-note patterns. Measure 8 concludes the section.

Musical score for Keyboard & Bass. The score begins with a treble clef staff. Measures 9-10 show Cm and Cm7. Measures 11-12 show F7 and B♭. The bass line provides harmonic support throughout.

Musical score for Keyboard & Bass. Measures 12-13 show B♭7 and G7. Measures 14-15 show Cm and Cm7. The bass line provides harmonic support throughout.

Musical score for Keyboard & Bass. Measures 15-16 show B♭ and A♭. Measures 17-18 show G7. The bass line provides harmonic support throughout.

Musical score for Keyboard & Bass. Measures 19-20 show D7. Measures 21-22 show G7. The bass line provides harmonic support throughout.

Musical score for Keyboard & Bass. Measures 23-24 show C7. Measures 25-26 show F7. The bass line provides harmonic support throughout.

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°

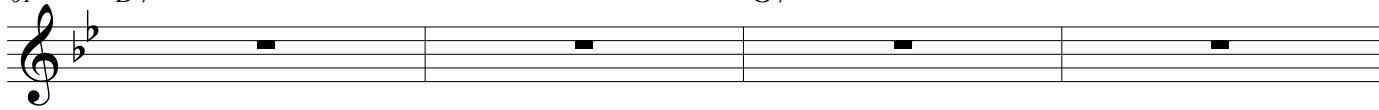
49 Cm7 F7 B♭6

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
pret - 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 Bb
bring-ing you all the love your heart can hold.

30 Bbm Bbm6 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 in 4/4 time, B-flat major, with a basso continuo staff below. Chords include E-flat, C major 7, F minor 7, B-flat 9, E-flat, C major 7, F minor 7, and B-flat 9. The third staff begins with a treble clef and a basso continuo staff, with chords E-flat, C major, F minor, B-flat 7, E-flat, and C major. The fourth staff starts with a treble clef and a basso continuo staff, with chords F minor, B-flat 7, E-flat (with a 3 overline), C major, F minor 7 (with a 3 overline), and A-flat 7. The fifth staff starts with a treble clef and a basso continuo staff, with chords G7, B-flat 7, and G7. The sixth staff starts with a treble clef and a basso continuo staff, with chords F minor 6, G7, F minor 6, and G7. The lyrics are written below the music, corresponding to the chords.

you, eyes my heart cries out "Per - fid - i - a,"
are ech - o - ing "Per - fid - i - a,"

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

arms. Your charms. With a

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

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

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

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♭ Gm7 Cm7 F9 B♭ Gm7 Cm7 F9
To
5 B♭ Gm Cm F7 B♭ Gm
you, eyes my heart cries out "Per - fid - i - a,"
are ech - o - ing "Per - fid - i - a,"

8 Cm F7 B♭ Gm Cm7 E♭⁹⁷
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. With a

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

23 B♭ Gm Cm F7 B♭ Gm

now, _____ I know my love was not for you, _____

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

To Coda Φ B♭

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

(Keyboard) D.S. al Coda

Φ Coda (Keyboard)

31 B♭ Gm7 Cm7 F9

bye.

33 Cm7 F7 B♭

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.

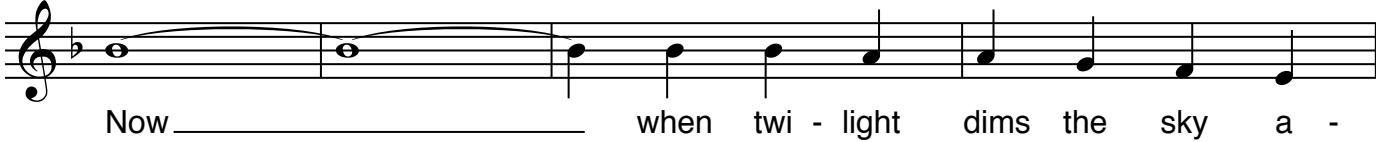
Top Staff (Treble Clef):

- 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.

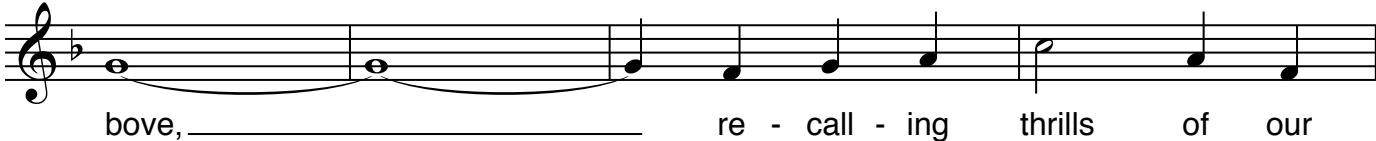
Bottom Staff (Bass Clef):

- 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.

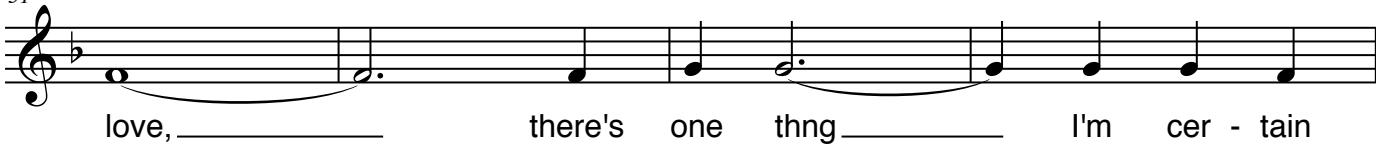
43 B♭m6



47 FMaj7



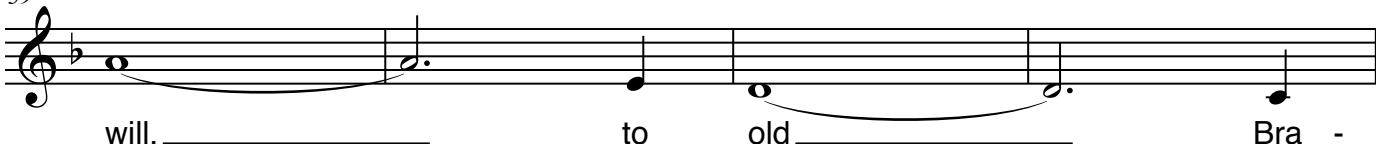
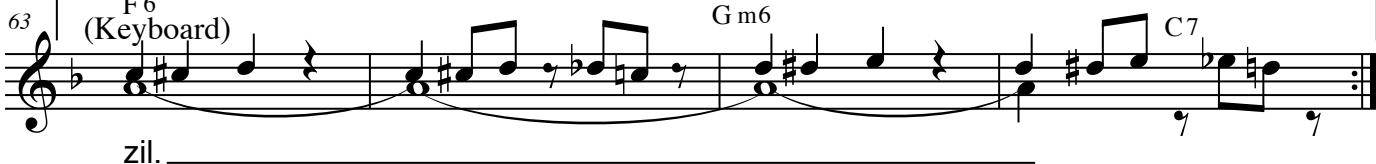
51 G m7



55 F 6



59 F 6

63 1 F 6
(Keyboard)67 2 F 6
(Keyboard)

71 F 6



75 F 6



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[♯]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[♭] 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 F7

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

73 B♭ Cm7

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, such as B♭, B♭Maj7, B♭6, B♭, B°7, Cm7, F7, E♭, Cm7, F7, B♭, and 2Cm. The score includes measures numbered 47 through 83, with lyrics for each. The vocal line features eighth and sixteenth note patterns, often with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and chordal patterns.

Besame Mucho

F Keyboard

(Sax)

Sheet music for "Besame Mucho" featuring vocal and piano parts. The vocal part is in soprano clef, and the piano part is in treble clef. The music is in common time.

Vocal Part:

- Measures 1-4: A m (D major), D m (A major), A m (D major), E7 (A major)
- Measures 5-8: A m (D major), E7 (A major), A m (D major), E7 (A major)
- Measures 9-11: A m6 (D major), D m6 (A major)
- Measures 12-14: A 7(b9) (D major), D m6 (A major), E7(b9) (A major)
- Measures 15-18: A m6 (D major), B m7 (E major), E7 (A major), A 7 (D major), G/B (D major), A 7/C# (D major), A 7(b9) (D major)
- Measures 19-22: D m6 (A major), A m (D major), A m/G (D major)
- Measures 22-25: F7 (C major), E7 (A major), A m6 (D major)

Piano Part:

- Measures 1-4: A m (D major), D m (A major), A m (D major), E7 (A major)
- Measures 5-8: A m (D major), E7 (A major), A m (D major), E7 (A major)
- Measures 9-11: A m6 (D major), D m6 (A major)
- Measures 12-14: A 7(b9) (D major), D m6 (A major), E7(b9) (A major)
- Measures 15-18: A m6 (D major), B m7 (E major), E7 (A major), A 7 (D major), G/B (D major), A 7/C# (D major), A 7(b9) (D major)
- Measures 19-22: D m6 (A major), A m (D major), A m/G (D major)
- Measures 22-25: F7 (C major), E7 (A major), A m6 (D major)

Lyrics:

Bes - a - me, mu - cho.
Each time I si cling to your kiss I hear mu - sic di -
Co - mo si fuer - a esta noch - e la ul - ti - ma
vine. vez. Bes - a - me, bes - a - me
mu - cho. Hold me, dar - ling, and per -
que ten - my go - dling, and per -
say der - that you'll al - ways 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, 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

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)

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a melody for a saxophone, with chords A m7, D7, G, and G#7. Staff 2 continues with the same key and time signature, showing a progression from Am7 to D7, G, and N.C. (No Chord). Staff 3 shows a return to the Am7 chord. Staff 4 begins with D7, followed by G, D7, G, and N.C. Staff 5 starts with G, followed by D7, G, and N.C. Staff 6 begins with G, followed by D7, G, and N.C. Staff 7 starts with C, followed by A m7, G, and D7. Staff 8 concludes with G, followed by N.C., and ends with a final note.

Chords indicated by numbers 3 above certain notes:

- Am7 (Staff 1, 3rd note)
- D7 (Staff 1, 5th note, Staff 2, 3rd note, Staff 3, 1st note, Staff 4, 1st note, Staff 5, 1st note, Staff 6, 1st note, Staff 7, 1st note)
- G (Staff 1, 7th note, Staff 2, 5th note, Staff 3, 3rd note, Staff 4, 5th note, Staff 5, 3rd note, Staff 6, 5th note, Staff 7, 7th note)
- G#7 (Staff 1, 9th note)
- N.C. (Staff 2, 7th note, Staff 4, 7th note, Staff 5, 7th note, Staff 6, 7th note)
- 3 (above notes in Staff 1, 2, 3, 4, 5, 6, 7)

Lyrics:

Ay, - ay - ay
ay, ay, ay, ay. Ay, ay, ay, ay, ay, ay, ay, ay. South of the
bor - der, down Mex - i - co way, that's where they
pic - ture in old Span - ish lace. Just for a
fell ten - in love when stars a - bove came out to play.
in der while he kissed the smile up - on her face.
And now as they wan - der, their thoughts ev - er
For it was "Fi - es - ta," and they were so
stray south of the bor - der down Mex - i - co
gay

1. G N.C. 2. G

way. She was a way. Then she

2
36 G Am D7 G
 sighed as she whis-pered "Ma - ña-na," nev-er dream-ing that they were part-ing. And he

40 E7 Am G D7 G 3
 lied as he whis-pered Ma - ña-na," for their to-mor-row nev-er came. South of the

44 G D7 3 G 3
 bor - der, he rode back one day. There in a

48 G°7 D7 3
 veil of white by can - dle-light she knelt to pray. The mis-sion bells

52 G G7 3 C A m7 3
 told him that he mus - n't stay south of the

56 G D7 3 G N.C. 3
 bor - der down Mex - i - co way. Ay, ay, ay,

60 D7 G 3
 ay, ay, ay, ay. Ay, - ay, ay, ay. Ay, - ay, ay,

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

70 G G♯7 A m7 D7 G
 -

EASY LATIN

South Of The Border (Down Mexico Way)

M
Keyboard

(Keyboard)

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

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) F₇ (Sax) B_b (Sax) (Keyboard)
 sighed, "Mmm, Si, Si." F^o7

23 B_b N.C. B_b 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^o7 G
 Man-y moons have passed a-way, and still he's in my heart.

31 G7 F^o7 D & (Keyboard)
 We made a prom - ise and we sealed it with a kiss.

35 B_b & N.C. F7 & N.C. B_b 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^o7 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_b. The fifth staff is also for the piano, with a treble clef and chords like B_b and F^o7. The bottom staff is for the piano again, with a treble clef and chords like C. The score includes lyrics for each section of music, such as 'sighed, "Mmm, Si, Si."', 'Many skies have turned to grey be-cause we're far a - part', 'Man-y moons have passed a-way, and still he's in my heart.', 'We made a prom - ise and we sealed it with a kiss.', 'In a lit-tle Span-ish town, twas on a night like this', and 'In a lit-tle Span-ish town, twas on a night like this'. Chords are labeled above the staff, and specific instruments like 'Keyboard' or 'Keyboard & Bass' are noted where appropriate.

3

47

51

55

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

59

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

63

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

67

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

(Drums ala castanets)

71

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 (Simile)

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_b⁷ (Keyboard) E_b (Keyboard) (Keyboard)
 sighed, _____ "Mmm, ___ Si, Si."
 B⁷

23 E_b N.C. E_b 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. C₇ (Keyboard) B⁷ C
 Man-y moonshave passed a-way, and still she's in my heart.

31 C₇ B_b⁷ G & B_b⁷ (Keyboard)
 We made a prom - ise and we sealed it with a kiss.

35 E_b & N.C. B_b⁷ & N.C. E_b N.C.
 In a lit-tle Span-ish town,twas on a night like this
 (Drums ala castanets)

(Keyboard)
 39 F G_m
 F

43 C₇ F
 F

47

Gm7 C7 F C7

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°7

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

63

D7 N.C. (Keyboard) (Keyboard)

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

67

(Keyboard)

71

F N.C. C7 N.C. 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.

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. 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^b

Keyboard

5 E^b7 B^bm7 E^b7 A^b E^b7
Now the
had - ci - en - da's dark the town is sleep-ing.
vil - lage mis - sion bells are soft - ly ring - ing.
Now the
If you

13 B^bm7 E^b7 A^b A^b
time has come to part, the time for weep - ing.
lis - ten with your heart you'll hear them sing - ing.

17 D^b A^b E^b7
Va - ya con Di - os, my dar - ling. May God be

22 1. B^bm7 E^b7 A^b 2. B^bm7 E^b7 A^b D^b A^b
with you, my love. Now the with you, my love. Where

28 E^b7 A^b D^b
ev - er you may be I'll be be - side you, al -

32 E^b7 A^b D^b
though you're man - y mil - lion dreams a - way. Each

36 F m7 B^b7 E^b
 night I'll say a prayer, a prayer to guide you, to

40 F m7 B^b7 E^b7 B^bm7 E^b7
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 A^b A^b6 E^b7
 dawn is break - ing through a gray to - mor - row. But the

48 B^bm7 E^b7 A^b A^b7
 mem - o - ries we share are there to bor - row.

52 D^b A^b
 Va - ya con Di - os, my dar - ling.

56 E^b7 B^bm7 E^b7 To Coda A^b E^b7 D.S. al Coda
 May God be with you, my love.

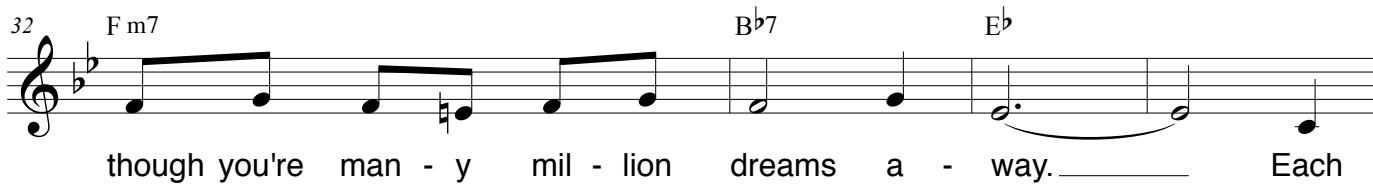
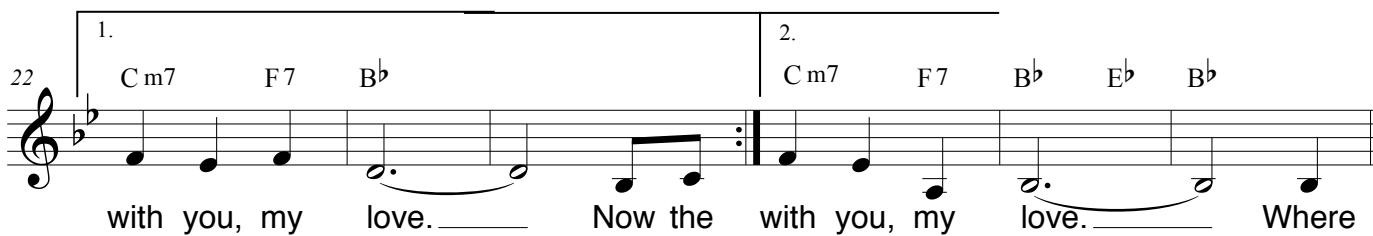
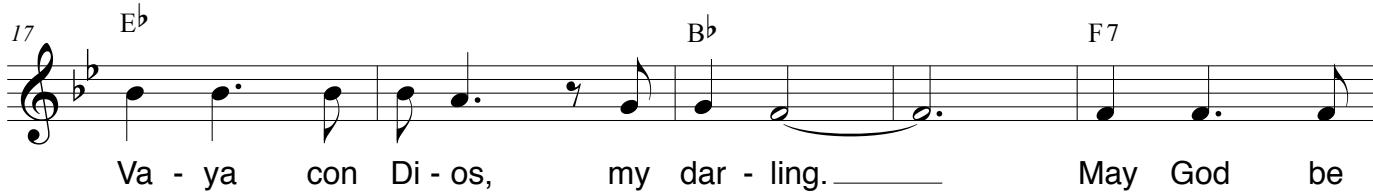
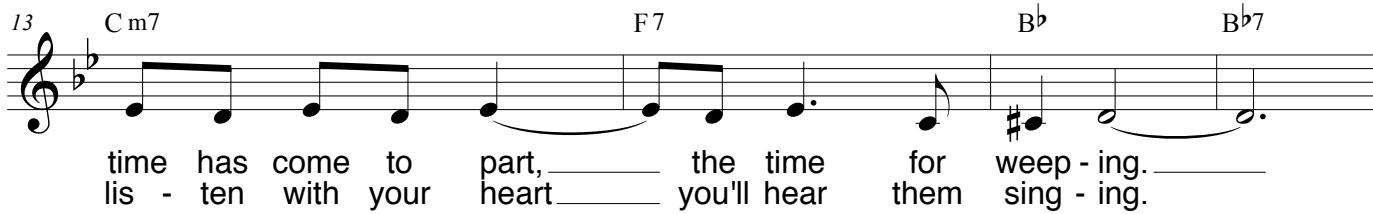
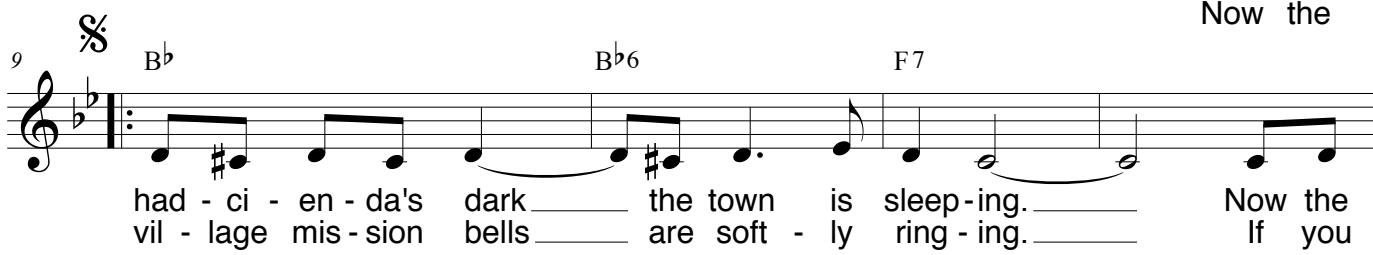
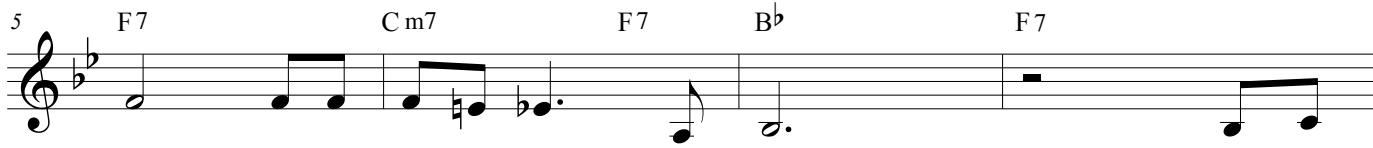
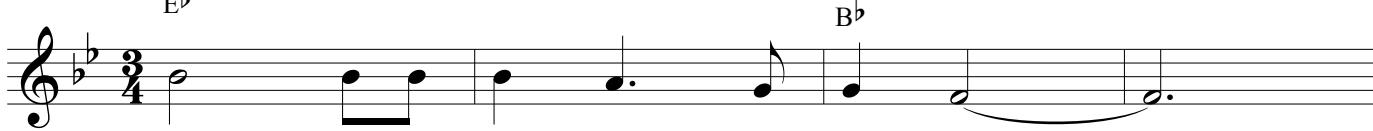
CODA A^b D^b A^b
 60 A^b love.

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^bm6/D^b

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!

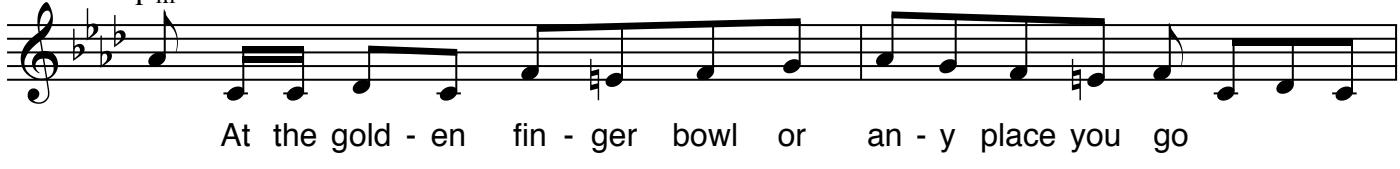
11 All you see are sil-hou-ettes, and all you hear are

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)

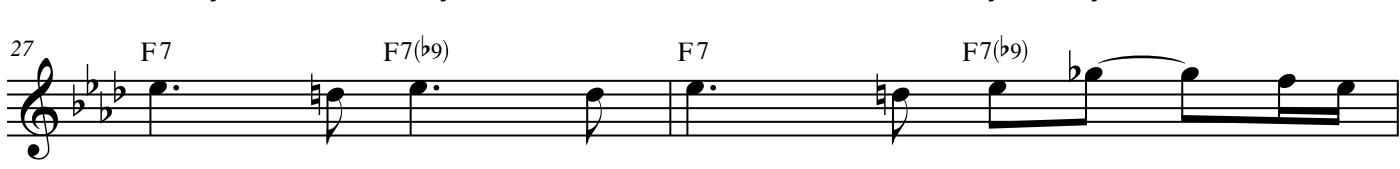
The musical score consists of ten staves of music for keyboard. The key signature is one flat (F major). The time signature varies between common time and 2/4. Chords include F major, C7, B^bm6/D^b, and C7(b9). The lyrics are integrated into the music, appearing below the staff. Measure numbers 1 through 19 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.

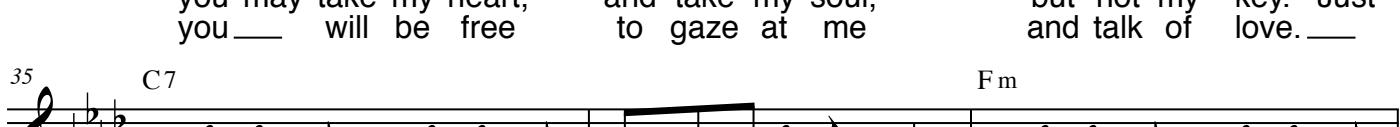
27 F7 F7(b9) F7 F7(b9)


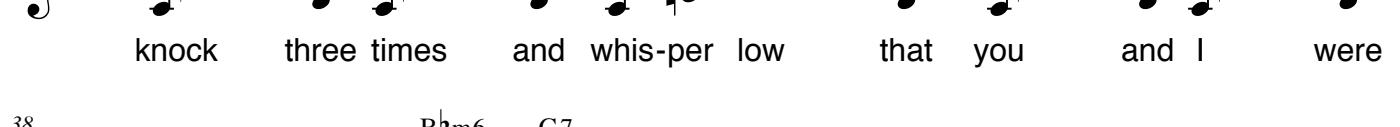
29 B♭m B♭m

 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 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.

Mañana

Samba rhythm

(Keyboard)

E67

M

Keyboard

A^v E^v A^v
 5 F7 B^{b7} A^{°7} B^bm7 E^{b7} A^b E^{b7}
 The
 9 A^b E^{b7}
 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^b6 A^{°7} B^bm7 E^{b7}
 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^b F7 B^{b7}
 brother 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^{b7} A^b
 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^b D^b E^{b7}
 na - na, ma - na - na, ma - na - na is
 30 1, 2. A^b 3. A^b
 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^{m7} — 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^b F7

When they be - gin the be - guine, it

G m B^b Maj7 G m7 B^b

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^b

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

G m7 B^b Maj7 G m7 B^b

with you once more un - der the stars, and

B^b 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^b

when they be - gin the be - guine. To

2

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

109 B♭ G m7 C m7 B Maj7 B♭
guine. _____

VOCAL DUET

Deep In The Heart Of Texas Polka

(Keyboard)

Keyboard

Melody line for the first line of the song. Chords indicated above the staff: G, G7, C, C°7, G, Em7, D, D7. The lyrics "The" are written below the staff.

Melody line for the second line of the song. Chords indicated above the staff: G, (Clap), D7. The lyrics "stars at night are big and bright deep in the heart of Tex-as. The" are written below the staff.

Melody line for the third line of the song. Chords indicated above the staff: A m7 D7, G, G7. The lyrics "prair-ie sky is wide and high deep in the heart of Tex-as. (F)The" are written below the staff.

Melody line for the fourth line of the song. Chord indicated above the staff: C. The lyrics "rab-bits rush a-round the brush deep in the heart of Tex-as. The" are written below the staff.

Melody line for the fifth line of the song. Chords indicated above the staff: D m7 G7, C, C7. The lyrics "tum-ble-weeds have gone to seed deep in the heart of Tex-as. (Sax)" are written below the staff.

Melody line for the sixth line of the song. Chord indicated above the staff: F. The lyrics are omitted for this line.

Melody line for the seventh line of the song. Chords indicated above the staff: G m7 C7, F, F7. The lyrics "(F)The" are written below the staff.

Melody line for the eighth line of the song. Chord indicated above the staff: B♭. The lyrics "coy-otes wail a-long the trail deep in the heart of Tex-as. The" are written below the staff.

2

61

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

69

E-flat

77

Fm7 B-flat7 E-flat C7
(M) The

85

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

93

Gm7 C7 F F7
minds me of the one I love. deep in the heart of Tex-as. (F) The

101

B-flat

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

109

Cm7 F7 B-flat
why, per-haps, cow-boys wear chaps deep in the heart of Tex-as.

117

F7 B-flat E-flat F7 B-flat
(Both) Deep in the heart of Tex-as.

Girl From Ipanema

(Sax)

C Maj7

D m7

Keyboard

5 C Maj7

Tall When and she tan walks, and she's young like _____ and a love sam - ly, the she girl____

7 D 7

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

9 D m7 D^b7(b5)

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

1. II C Maj7 D^b7(b5) 2. C Maj7
"Ahhh" "Ahhh"

15 D^bMaj7 G^b7

Oh, but he watch-es so sad - ly. How

19 D^bm7 A 7

can he tell her he loves her? Yes,

The musical score consists of six staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth and sixteenth notes, followed by a section where the melody is sustained by quarter notes. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains lyrics: 'Tall When and she tan walks, and she's young like _____ and a love sam - ly, the she girl____'. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: 'from so cool - pa - ne and sways ma goes walk gent - ing ly and that when when'. The fourth staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: 'she pass - es, each one she pass - es goes,'. The fifth staff is divided into two sections: '1.' and '2.'. Both sections start with a treble clef, a key signature of one sharp, and a common time signature. They both feature a sustained note followed by a melodic line, with the lyrics '"Ahhh"' placed below each section. The sixth staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics: 'Oh, but he watch-es so sad - ly. How'. The seventh staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics: 'can he tell her he loves her? Yes,'.

2

Girl From Ipanema

(Keyboard)

M Keyboard

2

Lady Of Spain

Keyboard

(Keyboard)

C

D7



Dm7

G7

C

G7

5



(Sax)

C

G7

9



13

C



A7

17

Dm



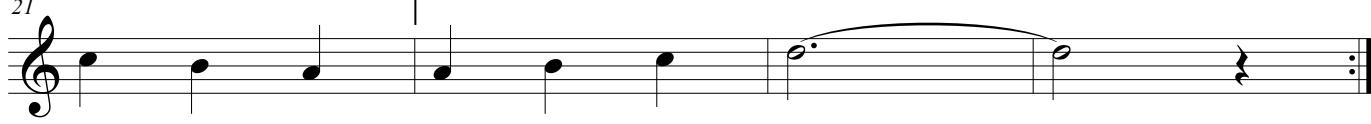
D7

21

1.

G9

G7



2. G7

25

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)

Keyboard

(Keyboard)

(Add Bass)

(Add Drums)

(Add Drums)

13 (Sax)

13 (Sax)

17 F E♭ F E♭ F E♭ F E♭

21 F E♭ F E♭ F E♭ 1. F E♭

21 F E♭ F E♭ F E♭ 2. F

Swing it!

26 B_b7 F B_b7 F

30 B_b7 F G C7 (Spoken) (Sax) Te-qui-la!

34 F E_b F E_b F E_b F E_b

34 F E_b F E_b F E_b F E_b

38 F E_b F E_b F E_b To Coda Φ F (Ad lib)

38 F E_b F E_b F E_b F E_b

42 F 3 E_b 3 F E_b F 3 E_b 3 F E_b

46 F E_b F E_b F E_b F E_b

50 F E_b F E_b F E_b F E_b

54 F E_b F 3 E_b F E_b F D.S. al Coda

Coda

(Keyboard, Bass, & Drums)

Musical score for measures 58-62. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 63-67. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 67-71. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 71-75. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 75-79. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 79-83. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 83-87. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 87-91. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.