

Set CDM

Last revised: 2019.05.04

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Perdido

Keyboard

(Keyboard & Bass)

The musical score for 'Perdido' is written for Keyboard and Bass. It is in 4/4 time, B-flat major, and consists of 24 measures. The score is divided into systems, with measures 1-4, 5-8, 9-12, 13-16, 17-20, and 21-24. The Keyboard part is in the right hand, and the Bass part is in the left hand. The Saxophone part enters at measure 5. The score includes various chords and melodic lines, with a key signature of two flats (B-flat major) and a time signature of 4/4. The first system (measures 1-4) features a Keyboard & Bass section with a 4-measure phrase. The second system (measures 5-8) includes a Saxophone part. The third system (measures 9-12) continues the Keyboard & Bass section. The fourth system (measures 13-16) includes a Saxophone part. The fifth system (measures 17-20) includes a Saxophone part. The sixth system (measures 21-24) includes a Saxophone part.

Measures 1-4: Keyboard & Bass. Chords: F7, Bb.

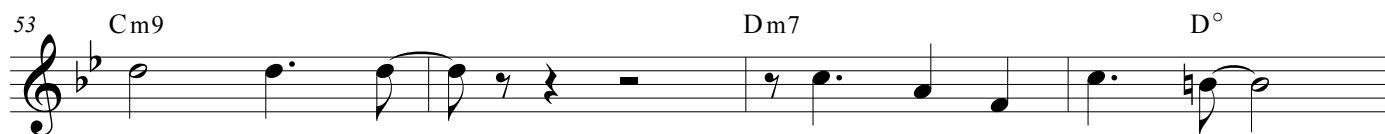
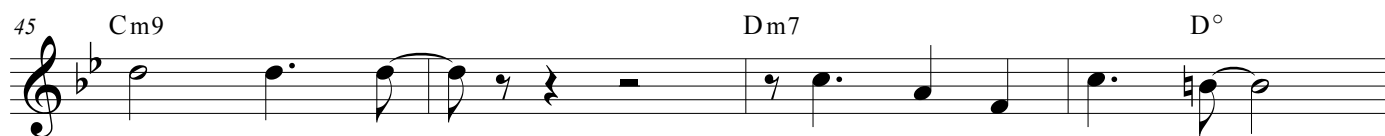
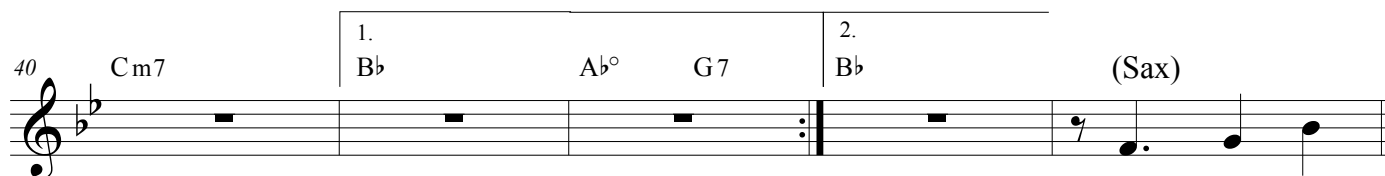
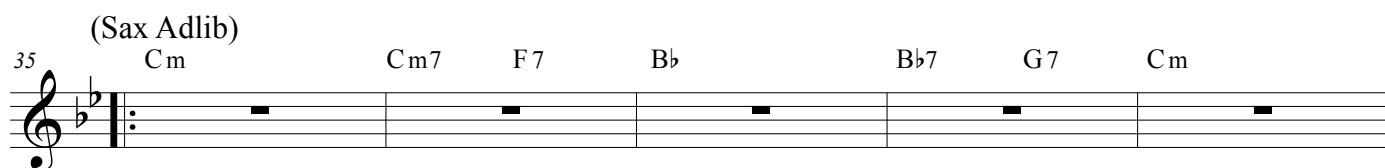
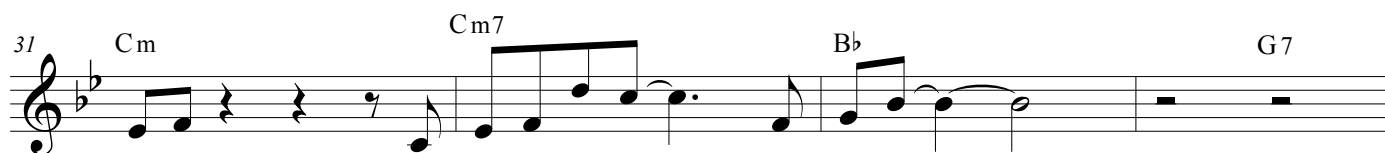
Measures 5-8: Keyboard & Bass. Chords: F7, Bb, G7. (Sax) enters at measure 5.

Measures 9-12: Keyboard & Bass. Chords: Cm, Cm7, F7, Bb.

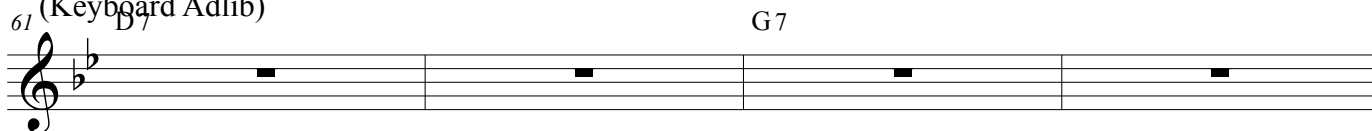
Measures 13-16: Keyboard & Bass. Chords: Bb7, G7, Cm, Cm7.

Measures 17-20: Keyboard & Bass. Chords: Bb, Ab°, G7. 1. Bb, 2. Bb.

Measures 21-24: Keyboard & Bass. Chords: D7, G7, F7. 3.

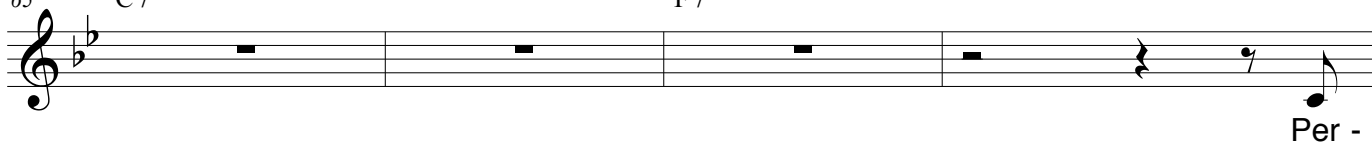


61 (Keyboard Adlib)



65 C7

F7



69 Cm

Cm7

F7

Bb



72 Bb7

G7

Cm

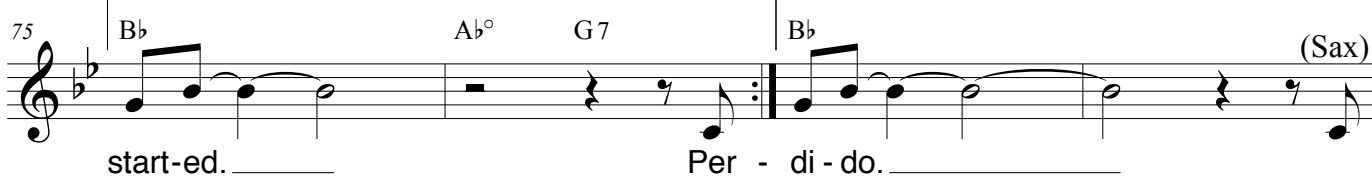
Cm7



75

1.

2.



79 Cm

Cm7

Bb



83 Cm

Cm7

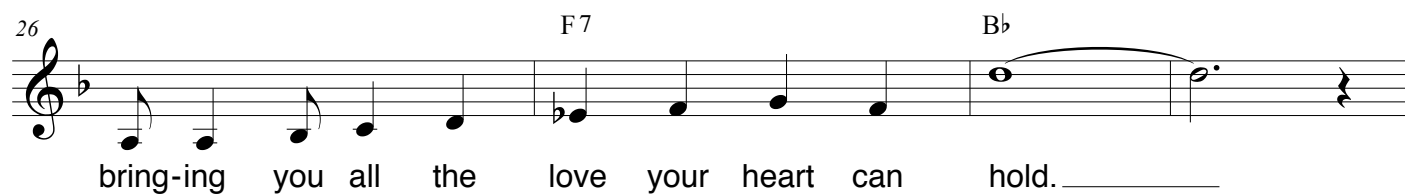
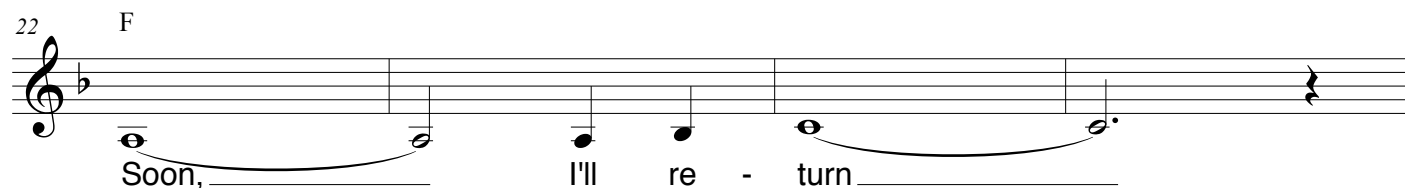
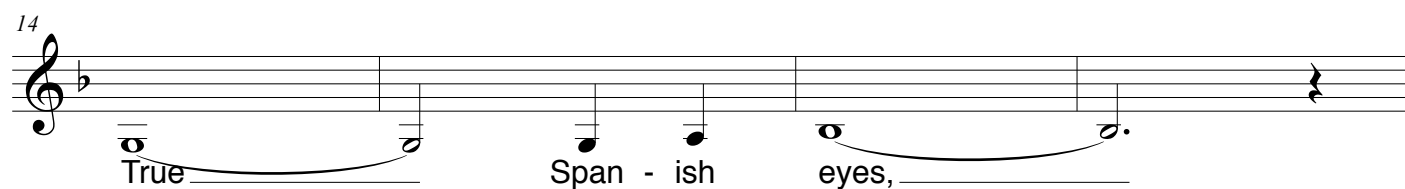
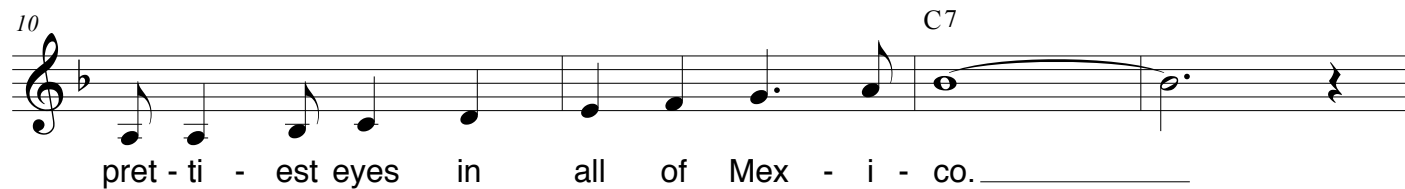
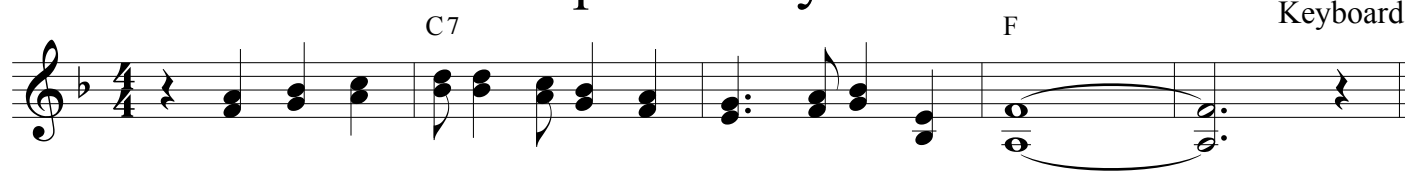
Bb



MALE VOCAL

Spanish Eyes

Keyboard



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 Cm Cm6 G

Please say, "Si Si." Say

66 Am7 D7 Em

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

70 Am7 D7 G

you your Span - ish eyes will wait for me.

LATIN

Perfidia

F

(Keyboard)

Keyboard

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: E^b, Cm7, Fm7, B^b9, E^b, Cm7, Fm7, B^b9. The word "To" is written below the final measure.

Second system of musical notation (measures 5-8). The melody continues in the right hand. Chords are indicated: E^b, Cm, Fm, B^b7, E^b, Cm. A triplet of eighth notes is marked with a "3" over it. The lyrics are: "you, _____ my heart cries out 'Per - fid - i - a,' _____ eyes _____ are ech - o - ing 'Per - fid - i - a,' _____".

Third system of musical notation (measures 9-12). The melody continues in the right hand. Chords are indicated: Fm, B^b7, E^b, Cm, Fm7, A^b7. A triplet of eighth notes is marked with a "3" over it. The lyrics are: "_____ 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".

Fourth system of musical notation (measures 13-14). The melody continues in the right hand. Chords are indicated: G7, B^b7, G7. The lyrics are: "arms. _____ Your charms. _____ With a".

Fifth system of musical notation (measures 15-16). The melody continues in the right hand. Chords are indicated: Fm6. The lyrics are: "sad la - ment my dreams have fad - ed like a bro-ken mel - o -".

Sixth system of musical notation (measures 17-18). The melody continues in the right hand. Chords are indicated: G7, Fm6. The lyrics are: "dy, _____ While the gods of love look down and laugh at".

Seventh system of musical notation (measures 19-20). The melody continues in the right hand. Chords are indicated: G, B^b7. The lyrics are: "what ro - man - tic fools we mor - tals be. _____ And".

LATIN

Perfidia

M

Keyboard

(Keyboard)

B \flat Gm7 Cm7 F9 B \flat Gm7 Cm7 F9
 To

5 B \flat Gm Cm F7 B \flat 3 Gm
 you, _____ my heart cries out "Per - fid - i - a," _____
 eyes _____ are ech - o - ing "Per - fid - i - a," _____

8 Cm F7 B \flat 3 Gm Cm7 3 E \flat 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

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

33 Cm7 F7 Bb

33

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically measures 33 and 34. The score is written for piano (p) and features a treble and bass staff. The key signature is C minor (three flats). Measure 33 is marked with a piano (p) dynamic and a 33 measure rest. The chord progression is Cm7, F7, and Bb. Measure 34 continues the progression with Cm7, F7, and Bb. The notation includes eighth notes, quarter notes, and half notes, with a final measure rest in measure 34.

Brazil

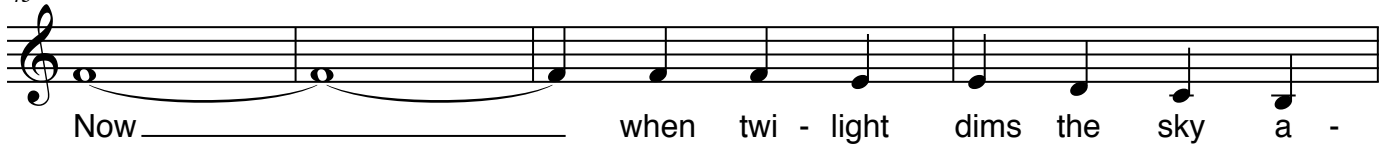
F

Keyboard

(Sax)

C 6 D m 6 G 7
 5 C 6 D m 6 G 7
 9 C 6 Bra -
 zil, _____ where hearts were en - ter - tain - ing
 13 D m 7
 June, _____ we stood be - neath an am - ber
 17 G 7
 moon _____ and soft - ly mur - mured, "Some - day
 21 C 6 D m 7 G 7 C Maj 7 C 7 B 7 B b 7
 soon." _____ We kissed _____ and clung to - geth - er.
 27 A 7(b 9)
 Then, _____ to - mor - row was an - oth - er
 31
 day. _____ The morn - ing found me miles a -
 35
 way _____ with still a mil - lion things to
 39 D m 7
 say. _____

43 F m6



47 C Maj7

Eb°7



51 D m7

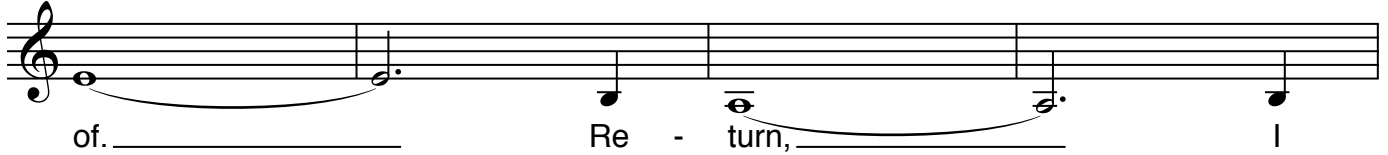
G7



55 C 6

D m7

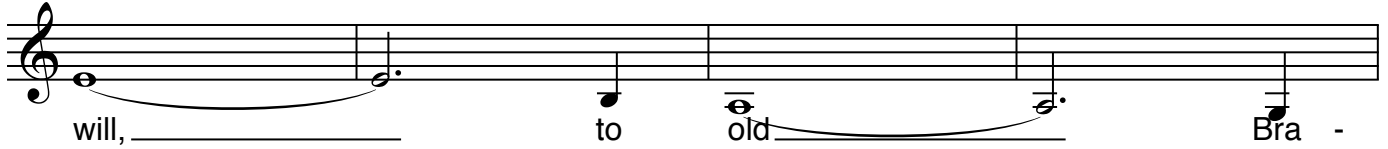
G7



59 C 6

D m7

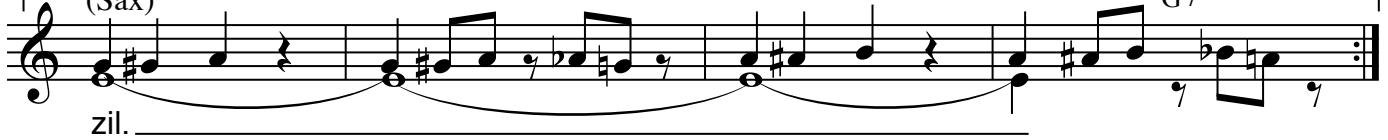
G7



63 1 C 6 (Sax)

D m6

G7



67 2 C 6 (Sax)

D m6

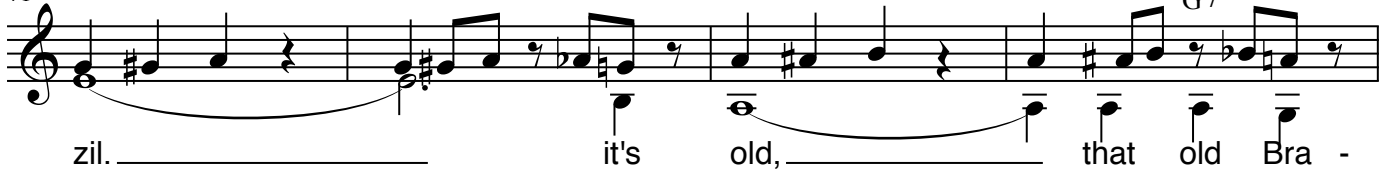
G7



71 C 6

D m6

G7



75 C 6

D m6

G7

C



Brazil

M

(Keyboard)

Keyboard

F 6 G m6 C7
 5 F 6 G m6 C7
 9 F 6 Bra -
 zil, _____ where hearts were en - ter - tain - ing
 13 G m7
 June, _____ we stood be - neath an am - ber
 17 C7
 moon _____ and soft - ly mur - mured, "Some - day
 21 F 6 G m7 C7 FMaj7 F7 E7 Eb7
 soon." _____ We kissed _____ and clung to - geth - er.
 27 D7(b9)
 Then, _____ to - mor - row was an - oth - er
 31
 day. _____ The morn - ing found me miles a -
 35
 way _____ with still a mil - lion things to
 39 G m7
 say. _____

43 B \flat m6

Now _____ when twi - light dims the sky a -

47 F Maj7 A \flat 7

bove, _____ re - call - ing thrills of our

51 G m7 C7

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

55 F 6 G m7 C7

of. _____ Re - turn, _____ I

59 F 6 G m7 C7

will, _____ to old _____ Bra -

63 1 F 6 (Keyboard) G m6 C7

zil. _____

67 2 F 6 (Keyboard) G m6 C7

zil. _____ that old _____ Bra -

71 F 6 G m6 C7

zil. _____ it's old, _____ that old Bra -

75 F 6 G m6 C7 F

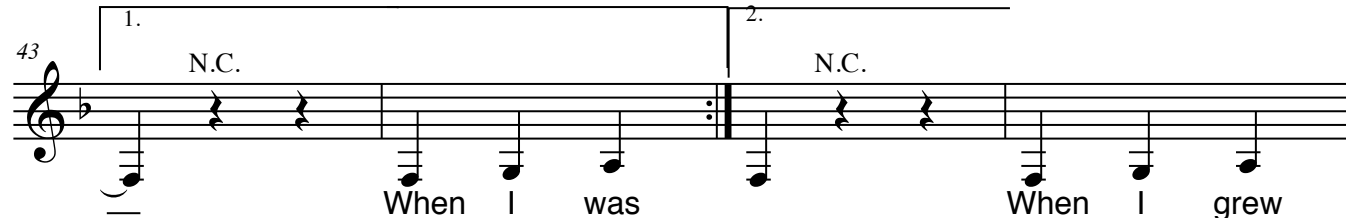
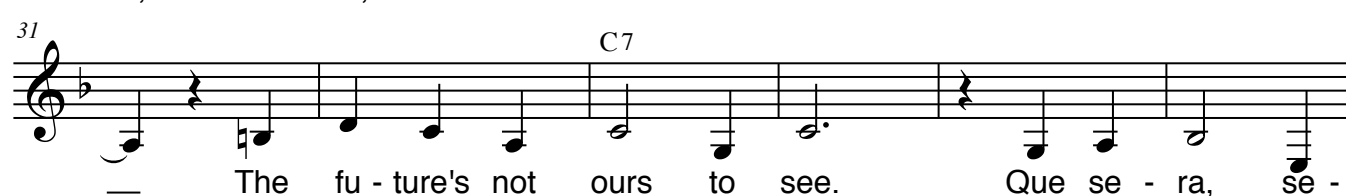
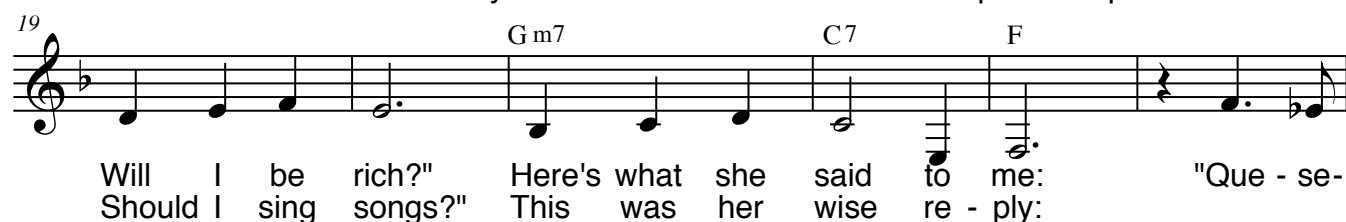
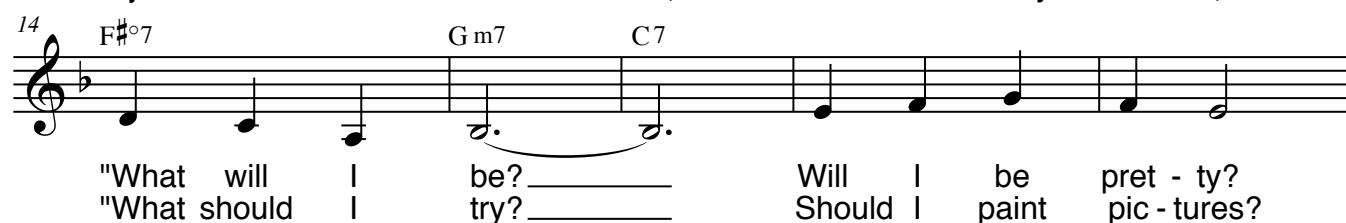
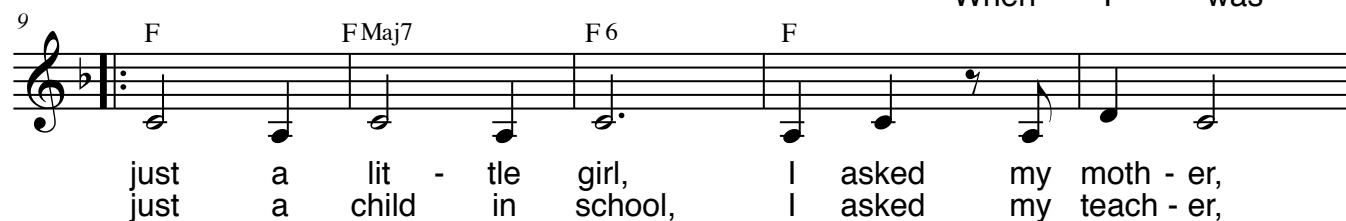
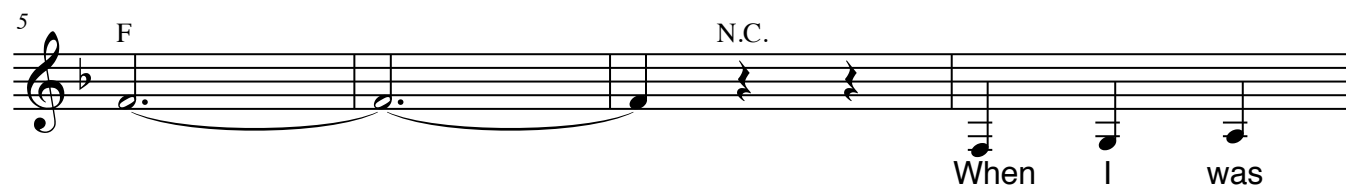
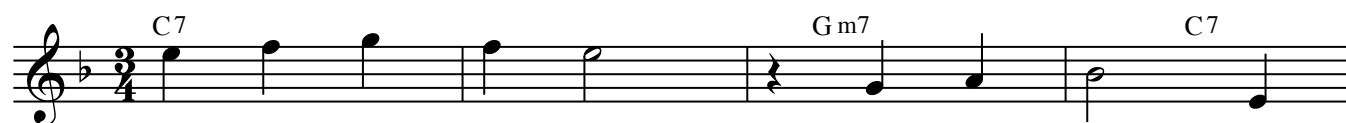
zil. _____

Que Sera, Sera

F

(Sax)

Keyboard



2

47 F FMaj7 F6 F

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

52 F#°7 Gm7 C7

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

57 Gm7 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 Bb F

ra, se - ra, _____ What - ev - er will be will

68 C7

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

73 F Gm7

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

78 C7 F N.C.

be will be! _____ Now I have

83 2. Gm C7 F Gm/F F

Que se - ra, se - ra! _____

Que Sera, Sera

M

Keyboard

(Sax) F7 Cm7 F7

5 B \flat N.C.

9 B \flat B \flat Maj7 B \flat 6 B \flat When I was

just a lit - tle in girl, I asked my moth - er,
just a child in school, I asked my teach - er,

14 B \circ 7 Cm7 F7

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

19 Cm7 F7 B \flat

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 \flat B \flat

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 \flat Cm7 F7 B \flat

ra. _____ What will be will be!" _____

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

— When I was When I grew

2

47 B^b $B^b\text{Maj7}$ B^b6 B^b

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

52 $B^{\circ}7$ $Cm7$ $F7$

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

57 $Cm7$ $F7$ B^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^b B^b

ra, se - ra, _____ What - ev - er will be will

68 $F7$

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

73 B^b $Cm7$

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

78 $F7$ B^b 1. N.C.

be will be!" _____ Now I have

83 2Cm $F7$ B^b Cm/B^b B^b

Que se - ra, se - ra! _____

Besame Mucho

F

Keyboard

(Sax)

A m D m A m E7

5 A m E7 A m E7

9 A m6 D m6

Bes - a - me, bes - a - me mu - cho.

12 A7(b9) D m6 E7(b9)

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 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

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

19 D m6 A m A m/G

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

22 F7 E7 A m6

say der - te, you'll al - ways be mine.
der - te, per - der - te des - pues.

25 D m6 A m6

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

27 E7 A m6 A7(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 - na yo es - ta re - le - jos "Muy le - jos de ti."

33 A m6 D m6

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

36 A7(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 A7 G/B A7/C# A7(b9)

through. Bes - a - me, bes - a me
 vez.

43 D m6 A m A m/G

mu - cho. Love me for - ev - er and
 Que ten - go mied - do per -

46 F7 E7 A m6 E7

make all my dreams come true.
 der - te, per - der - te des - pues.

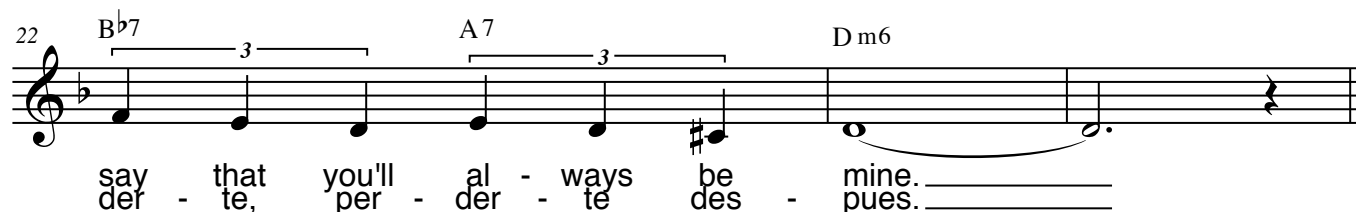
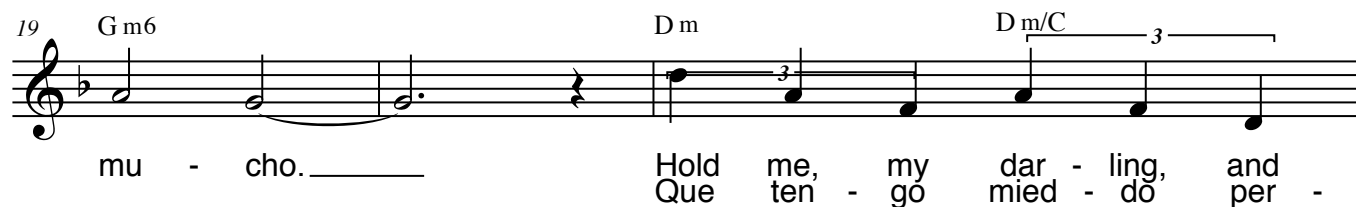
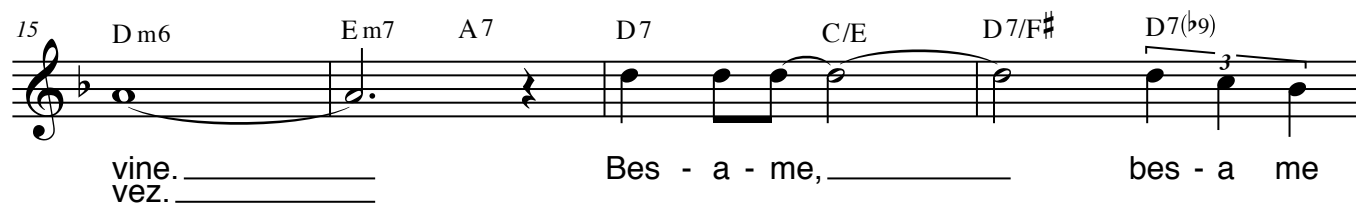
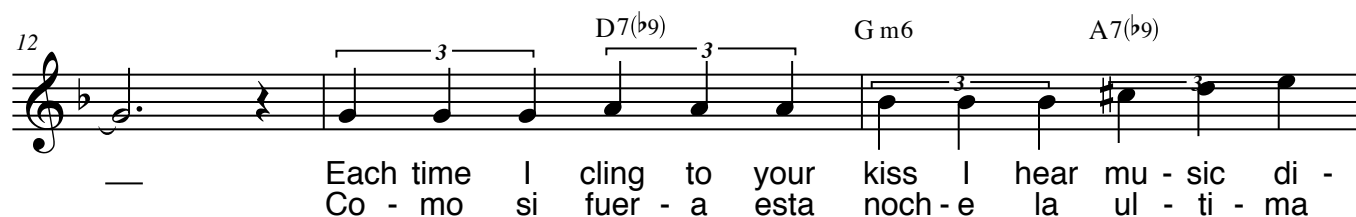
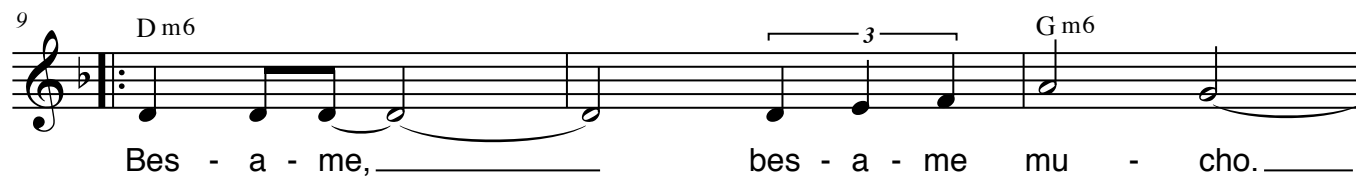
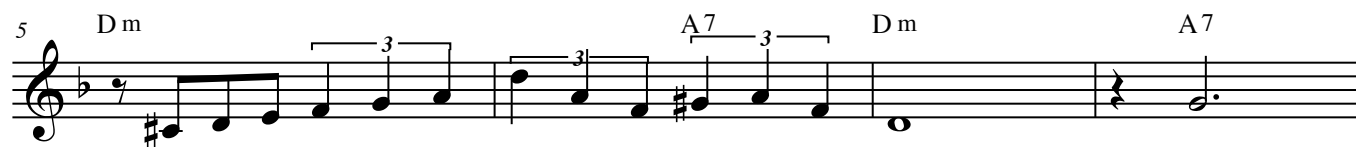
49 A m A m/G F7 E7 A m6

Love me for - ev - er and make all my dreams come true.
 Que ten - go mied - do per - der - te, per - derte des - pues.

Besame Mucho

M
Keyboard

(Keyboard)



2015.02.15

25 G m6 3 D m6 3

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

27 A7 3 D m6 D7(b9) G m6 3

nev - er knew this thrill be - fore. Who ev - er thought I'd be
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 D m6 3 E7 3 B^b7 3 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 3 G m6

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

36 D7(b9) 3 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) 3

through. Bes - a - me, bes - a me
 vez.

43 G m6 D m D m/C 3

mu - cho. Love me for - ev - er and
 Que ten - go mied - do per -

46 B^b7 3 A7 3 D m6 A7

make all, my per - dreams come true.
 der - te, per - der - te des - pues.

49 D m D m/C 3 B^b7 3 A7 3 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)

Am7 D7 G G#7

6 Am7 D7 G N.C. 3

Ay, - ay - ay

10 D7 G D7 G N.C. 3

ay, — ay, - ay, ay, ay. — Ay, - ay, ay, ay, — ay, ay, ay, ay. — South of the

18 G D7 3 G 3

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

22 G7 D7

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

25 G G7 3

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

28 C Am7 3 G D7 3

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

32 1. G N.C. 3 2. G

way. — She was a way. — Then she

2
36 G Am D7 G

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

40 E7 Am G C7 G 3

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

44 G D7 3 G 3

bor - der, ____ he rode back one day. ____ There in a

48 G°7 D7 3

veil of white by can - dle-light she knelt to pray. ____ The mis-sion bells

52 G G7 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 3 G 3

ay, ____ ay, - ay, ay, ay. ____ Ay, - ay, ay,

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

ay, ____ ay, ay, ay, ay. ____

70 G G#°7 A,m7 D7 G

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

EASY LATIN

South Of The Border (Down Mexico Way)

M
Keyboard

(Keyboard)

6 Dm7 G7 C C#7 3

Ay, - ay - ay

10 G7 C G7 C N.C. 3

ay, _____ ay, - ay, ay, ay. _____ Ay, - ay, ay, ay, _____ ay, ay, ay, ay. _____ South of the

18 C G7 3 C 3

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

22 C°7 G7

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

25 C C7

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

28 F Dm7 3 C G7 3

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

32 C1. N.C. 3 C2.

way. _____ She was a way. _____ Then she

2
36 C Dm G7 C

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

40 A7 Dm C G7 C

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

44 C G7 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 3 C 3

ay, ___ ay, - ay, ay, ay. ___ Ay, - ay, ay,

64 G7 3 C (Keyboard) 3 Dm7 G7 3

ay, ___ ay, ay, ay, ay. ___

70 C C°7 3 Dm7 G7 C

The musical score is written for a single melodic line in treble clef. It consists of nine staves of music, each with a system of a staff and a line of lyrics. The key signature is one flat (Bb), and the time signature is 4/4. Chord symbols are placed above the staff at various points. Some notes are beamed together in groups of three, indicated by a '3' and a slur. The lyrics are in Spanish and English, with some words in Spanish (Ma-ña-na, South of the border, down Mexico way, Ay, ay, ay). The score ends with a double bar line on the final staff.

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

F

Keyboard

(Drums - ala castanets)

(Keyboard & Bass)

1 2 3 4 &

4 1 & 2 & 3 (Simile)

7 Bb N.C. Bb N.C. (Keyboard & Bass)

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

(Drums ala castanets)

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

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

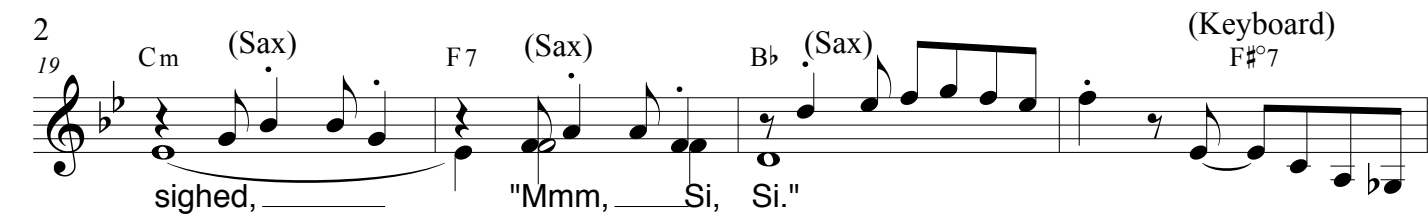
(Drums ala castanets)

15 Bb F7 (Sax)

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

2
19 Cm (Sax) F7 (Sax) B \flat (Sax) (Keyboard) F \sharp 7

sighed, _____ "Mmm, _____ Si, Si."



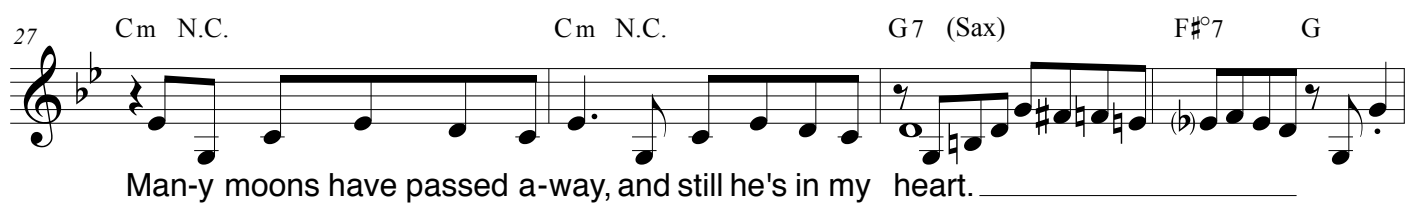
23 B \flat N.C. B \flat N.C. (Keyboard & Bass)

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



27 Cm N.C. Cm N.C. G7 (Sax) F \sharp 7 G

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



31 G7 F \circ 7 D & F \circ 7 (Keyboard)

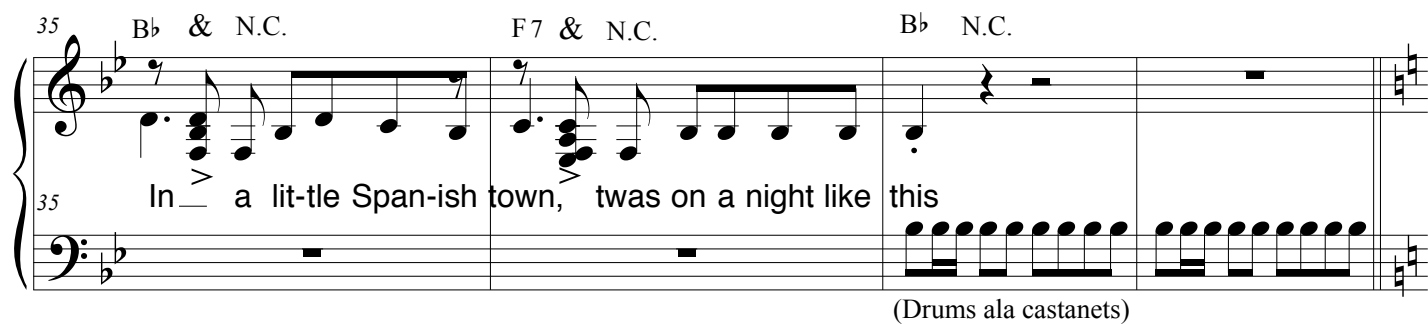
We made a prom - ise and we sealed _____ it with a kiss. _____



35 B \flat & N.C. F7 & N.C. B \flat N.C.

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

(Drums ala castanets)

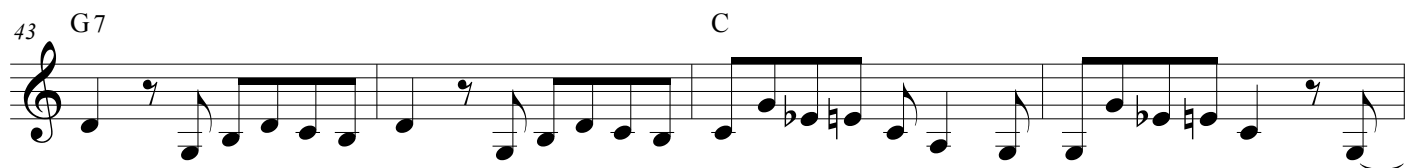


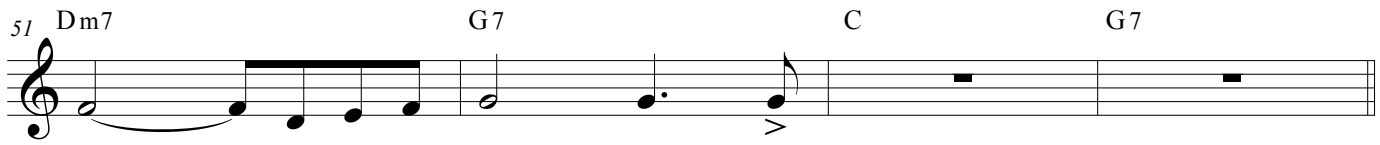
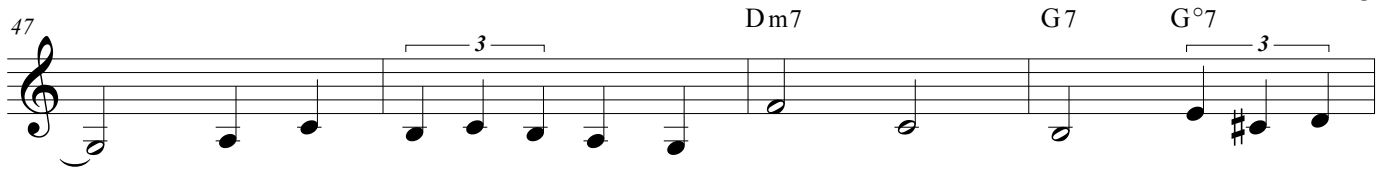
(Sax)

39 C Dm

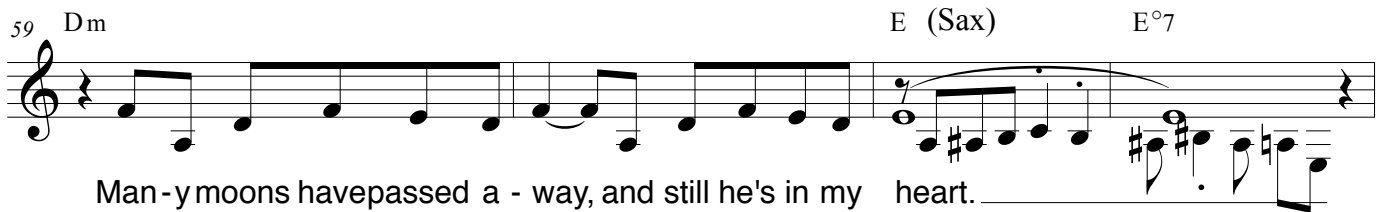


43 G7 C





Man-y 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. _____

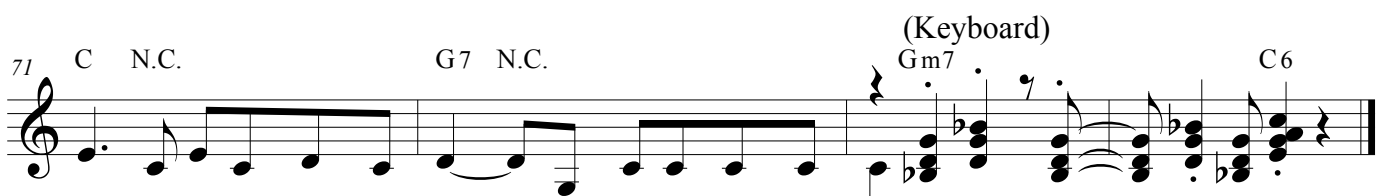


We made a prom - ise and we sealed _____ it with a kiss.



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

(Drums ala castanets)



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

(Drums - ala castanets)

(Keyboard & Bass)

(Simile)

7 Eb N.C. Eb N.C. (Keyboard & Bass)

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

(Drums ala castanets)

11 Bb7 N.C. Bb7 N.C. (Keyboard & Bass)

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

(Drums ala castanets)

15 Eb Bb7 (Keyboard)

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

2
19 Fm (Keyboard) $Bb7$ (Keyboard) Eb (Keyboard) (Keyboard) $B^{\circ}7$

sighed, _____ "Mmm, ___ Si, Si."

23 Eb N.C. Eb N.C. (Keyboard & Bass)

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

27 Fm N.C. Fm N.C. $C7$ (Keyboard) $B^{\circ}7$ C

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

31 $C7$ $Bb^{\circ}7$ G & $Bb^{\circ}7$ (Keyboard)

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

35 Eb & N.C. $Bb7$ & N.C. Eb N.C.

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

(Drums ala castanets)

(Keyboard)

39 F Gm

43 $C7$ F

47 3

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 she'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.

Cherry Pink And Apple Blossom White

Keyboard

(Sax only - freely) N.C. (In rhythm) F m7 Bb7

4 Eb6 $\text{E}^\circ7$ F m7 Bb7

8 1. Eb6 2. Eb6

12 Bb7 Eb6 Bb7 Eb6

16 Bb7 Eb6 Bb7 N.C. Eb (2nd time - Sax freely)

20 F m7 Bb7 Eb6 $\text{E}^\circ7$

24 F m7 Bb7 To Coda Eb6 N.C. D.S. al Coda

28 Coda Eb6

Vaya Con Dios

F

(Sax)

Keyboard

(Sax) D^b A^b
 5 E^b7 B^bm7 E^b7 A^b E^b7
 9 A^b A^b6 E^b7
 13 B^bm7 E^b7 A^b A^b7
 17 D^b A^b E^b7
 22 1. B^bm7 E^b7 A^b 2. B^bm7 E^b7 A^b D^b A^b
 28 E^bm7 A^b7 D^b
 32 E^bm7 A^b7 D^b

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
 time has come to part, the time for weep - ing.
 lis - ten with your heart you'll hear them sing - ing.
 Va - ya con Di - os, my dar - ling. May God be
 with you, my love. Now the with you, my love. Where
 ev - er you may be I'll be be - side you, al -
 though you're man - y mil - lion dreams a - way. Each

36 F m7 B \flat 7 E \flat

night I'll say a prayer, a prayer to guide you, to

40 F m7 B \flat 7 E \flat 7 B \flat m7 E \flat 7

has - ten ev - 'ry lone - ly hour of ev - 'ry lone - ly day. Now the

44 A \flat A \flat 6 E \flat 7

dawn is break - ing through a gray to - mor - row. But the

48 B \flat m7 E \flat 7 A \flat A \flat 7

mem - o - ries we share are there to bor - row.

52 D \flat A \flat

Va - ya con Di - os, my dar - ling.

56 E \flat 7 B \flat m7 E \flat 7 A \flat E \flat 7 D.S. al Coda

May God be with you, my love.

CODA
60 A \flat D \flat A \flat

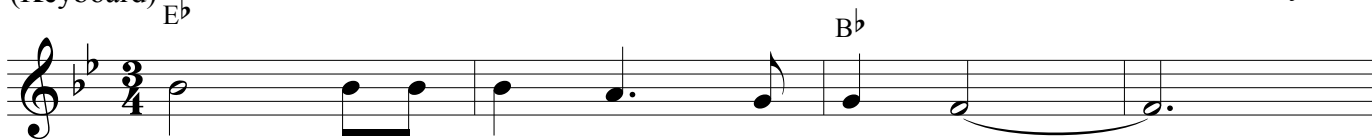
love.

Vaya Con Dios

M

(Keyboard) $E\flat$

Keyboard



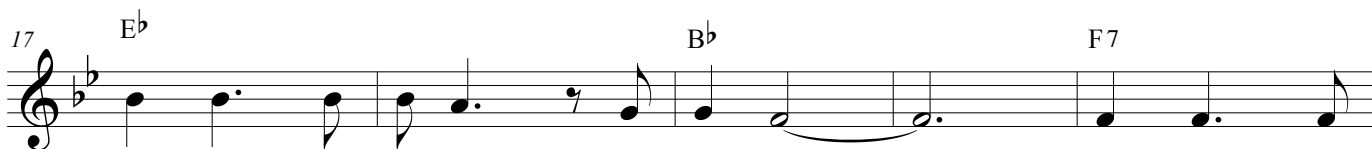
Now the



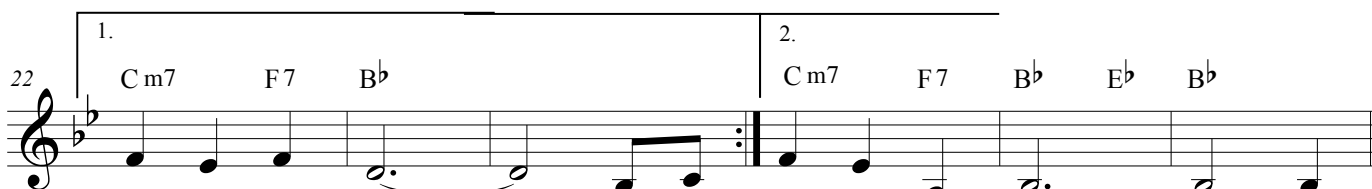
had - ci - en - da's dark the town is sleep - ing. Now the
vil - lage mis - sion bells are soft - ly ring - ing. If you



time has come to part, the time for weep - ing.
lis - ten with your heart you'll hear them sing - ing.



Va - ya con Di - os, my dar - ling. May God be



with you, my love. Now the with you, my love. Where



ev - er you may be I'll be be - side you, al -



though you're man - y mil - lion dreams a - way. Each

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 Bb Bb6 F7

dawn is break - ing through _____ a gray to - mor - row. _____ But the

48 C m7 F7 Bb Bb7

mem - o - ries we share _____ are there to bor - row. _____

52 Eb Bb

Va - ya con Di - os, my dar - ling. _____

56 F7 C m7 F7 To Coda Bb F7 D.S. al Coda

May God be with you, my love.

CODA
60 Bb Eb Bb

love. _____

Hernando's Hideaway

F
Keyboard

(Sax) C m G7 C m G7 C m F m6/A^b

3 G7 C m

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

6 F m6 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 F m6/A^b G7

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

17 C m G7 C m G7 C m

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

19 G7 G7(b9) G7 G7(b9)

21 C m

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

23 G7 G7(b9) G7 G7(b9)

25 C m

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

27 C7 C7(b9) C7 C7(b9)

29 F m F 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 D7 A^b/D^b 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

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

38 F m6 G7

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

41 C m G7

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

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

Hernando's Hideaway

M
Keyboard

(Keyboard) Fm C7 Fm C7 Fm B \flat m6/D \flat

3 C7 Fm

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

6 B \flat m6 C7

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

9 Fm C7 Fm C7 Fm

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

11 C7 Fm

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

14 B \flat m6/D \flat C7

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

17 Fm C7 Fm C7 Fm

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

19 C7 C7(\flat 9) C7 C7(\flat 9)

21 F m

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

23 C7 C7(b9) C7 C7(b9)

25 F m

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

27 F7 F7(b9) F7 F7(b9)

29 Bbm Bbm

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 Db°/Gb G7 G7 C7 B7 C7 C7(b9)

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

35 C7 F m

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

38 Bbm6 C7

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

41 F m C7

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

1 F m C7 F m (Keyboard) 2 F m C7 F m

Samba rhythm

Mañana

FKeyboard
E \flat

(Sax)
E \flat B \flat 7

5 C7 F7 E \circ 7 Fm7 B \flat 7 E \flat B \flat 7

9 E \flat B \flat 7

13 E \flat 6 E \circ 7 Fm7 B \flat 7

17 E \flat C7 F7

21 B \flat 7 E \flat

25 E \flat A \flat B \flat 7

30 1, 2. E \flat 3. E \flat

The
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
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
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
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
na - na, ma - na - na, ma - na - na is
good e - nough for me My Oh, me.

2

(Sax)

35 E^b B^b7 E^b

39 $C7$ $F7$ $E^\circ7$ $Fm7$ B^b7 E^b $B7$ My

43 E $B7$ My
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 $E6$ $F^\circ7$ $F\#m7$ $B7$ My
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 - ing to my skin. But

51 E $C\#7$ $F\#7$ But
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 Ma -
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

59 E A $B7$ Ma -
na - na, _____ ma - na - na, _____ ma - na - na is

64 E $B7$ E Ma -
good e - nough for me _____ The me. _____ Ma -

69 $B7$ Ma -
na - na _____ is good e - nough for

73 E $B7$ (Sax) E me. _____

Samba rhythm

Mañana

M

Keyboard

(Keyboard)

(Keyboard) A^b E^b7 A^b

5 $F7$ B^b7 $A^\circ7$ B^bm7 E^b7 A^b E^b7

9 A^b E^b7

The
 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 $A^\circ7$ 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

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^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 - nough for me My Oh, me.

2 (Keyboard)

35 A^b E^b7 A^b

39 $F7$ B^b7 $A^\circ7$ B^bm7 E^b7 A^b $E7$ **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 - ing 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

59 A D $E7$ **na - na, _____ ma - na - na, _____ ma - na - na is**

64 A $E7$ 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)

C7 3 F C7
 When they be - gin the be - guine, it
 brings back the sound of mus - ic so ten - der. It
 brings back the days of trop - i - cal splen - dor, it
 brings back a mem - 'ry ev - er green. I'm
 with you once more un - der the stars, and
 down by the shore an or - ches - tra's play - ing. And
 e - ven the palms seem to be sway - ing
 when they be - gin the be - guine. To

Chord symbols: C7, F, Dm7, FMaj7, Dm, Gm, C7sus4, Gm7, C7, Dm7, FMaj7, Gm, C7, F.

2

37 F m B \flat 7 E \flat

live it a - gain _____ is past all en - deav - or _____ ex -

41 E \flat m A \flat 7 D \flat Maj7

cept when the tune _____ clutch-es my heart. _____ And

45 B $^{\circ}$ C D \flat

there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 C B \flat m7 G m7 C C7

nev - er ev - er to part. _____ What

53 F D m7 F Maj7 D m7 F

mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 F7 C7

clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 B \flat m G m7(b5) B \flat m 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 F Maj7 D m7 F Maj7 D m7

let them be - gin _____ the be - guine. _____ Let the

73 F F Maj7 D m F Maj7 C7

love that was once a - fire re-main an em - ber. _____ Let it

77 $\text{B}\flat$ Gm7 A m D m D m7

sleep like the dead de - sire I on - ly re - mem - ber

81 G m7 C7sus4 C7 F

when they be - gin the be - guine. Oh, let's

85 F FMaj7 D m F FMaj7 D m7

let them be - gin the be - guine, make them play till the

89 F FMaj7 F6 C7

stars that were there be - fore re - turn a - bove you, till you

93 $\text{B}\flat$ G m7 A m A m7 D7

whis - per to me once more, "Dar - ling, I love you." Then we'll

97 G m7 C7sus4 G m7 C7sus4

sud - den - ly know what hea - ven we're in

101 G m7 C7sus4 F D m7

when they be - gin the be - guine,

105 G m7 C7sus4 $\text{G m7}(\text{b5})$ C7

when they be - gin the be -

109 F D m7 G m7 $\text{G}\flat\text{Maj7}$ F

guine.

Begin The Beguine

M
Keyboard

(Keyboard) F7 B \flat F7

5 B \flat G m7 B \flat Maj7 G m7 B \flat

9 G m B \flat F7

13 C m C m7

17 F7 F7sus4 B \flat

21 G m7 B \flat Maj7 G m7 B \flat

25 B \flat Maj7 G m7 F7

29 C m F7 C m7 C m

33 F7 B \flat

When they be - gin the be - guine, it
brings back the sound of mus - ic so ten - der. It
brings back the days of trop - i - cal splen - dor, it
brings back a mem - 'ry ev - er green. I'm
with you once more un - der the stars, and
down by the shore an or - ches - tra's play - ing. And
e - ven the palms seem to be sway - ing
when they be - gin the be - guine. To

2

37 $B\flat m$ $E\flat 7$ $A\flat$

live it a - gain _____ is past all en - deav - or _____ ex -

41 $A\flat m$ $D\flat 7$ $G\flat Maj 7$

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 $E\flat m 7$ $C m 7$ F $F 7$

nev - er ev - - er to part. _____ What

53 $B\flat$ $G m 7$ $B\flat Maj 7$ $G m 7$ $B\flat$

mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 $B\flat 7$ $F 7$

clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 $E\flat m$ $C m 7(b 5)$ $E\flat m$ $C m 7$

now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 $F 7$ $C m 7$ $B\flat$

know but too well _____ what they mean. _____ So, don't

69 $B\flat$ $B\flat Maj 7$ $G m 7$ $B\flat Maj 7$ $G m 7$

let them be - gin _____ the be - guine. _____ Let the

73 $B\flat$ $B\flat Maj 7$ $G m$ $B\flat Maj 7$ $F 7$

love that was once a - fire re-main an em - ber. _____ Let it

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

81 $C\ m7$ $F7\ sus4$ $F7$ $B\flat$
 when they be - gin _____ the be - guine. _____ Oh, let's

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

89 $B\flat$ $B\flat\ Maj7$ $B\flat6$ $F7$
 stars that were there be - fore re - turn a - bove you, _____ till you

93 $E\flat$ $C\ m7$ $D\ m$ $D\ m7$ $G7$
 whis - per to me once more, "Dar - ling, I love you." _____ Then we'll

97 $C\ m7$ $F7\ sus4$ $C\ m7$ $F7\ sus4$
 sud - den - ly know _____ what hea - ven we're in _____

101 $C\ m7$ $F7\ sus4$ $B\flat$ $G\ m7$
 when they be - gin _____ the be - guine, _____

105 $C\ m7$ $F7\ sus4$ $C\ m7(\flat5)$ $F7$
 when they be - gin _____ the be -

109 $B\flat$ $G\ m7$ $C\ m7$ $B\ Maj7$ $B\flat$
 guine. _____

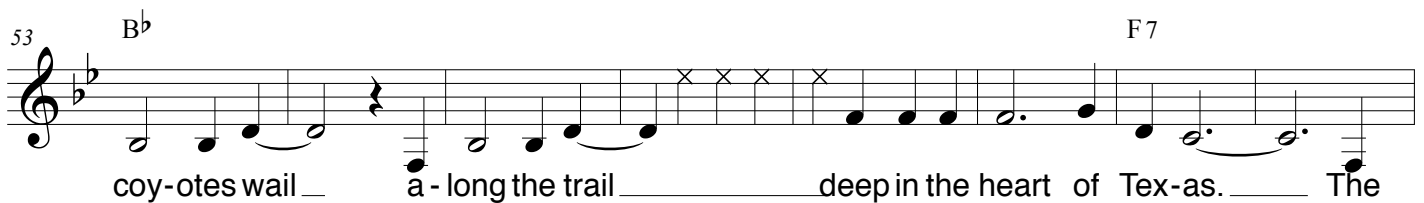
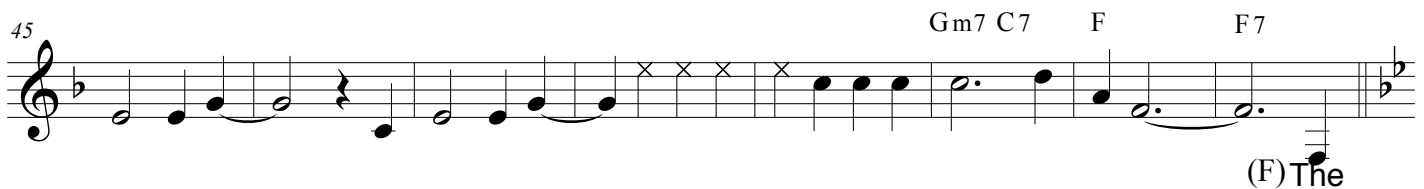
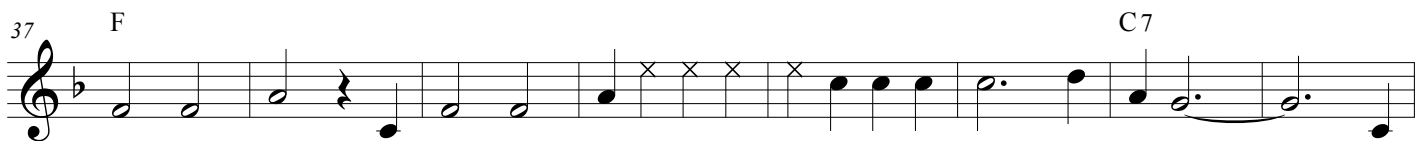
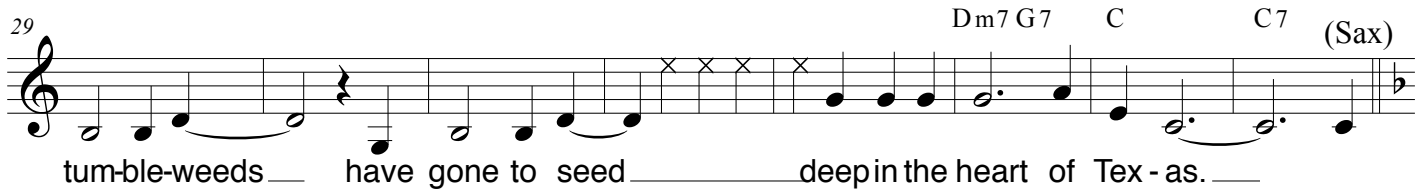
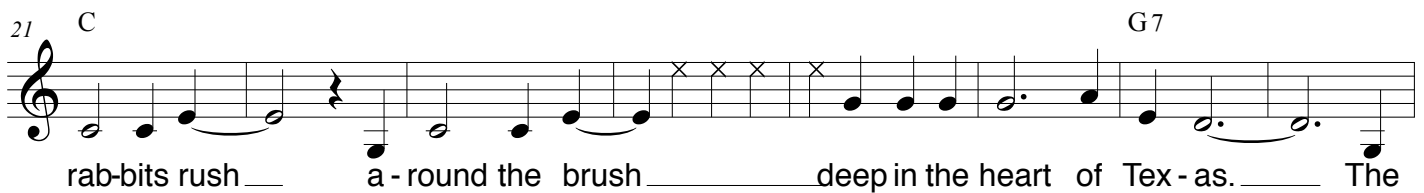
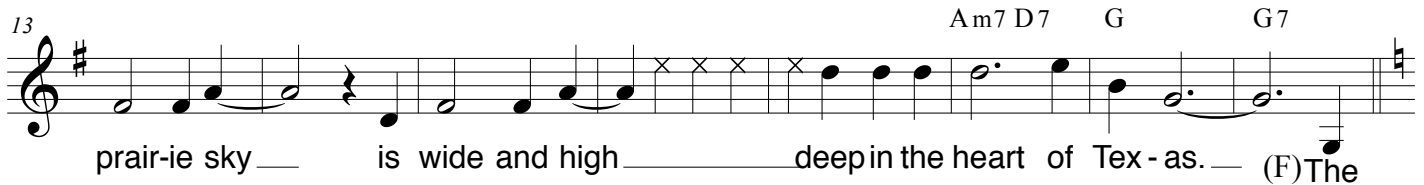
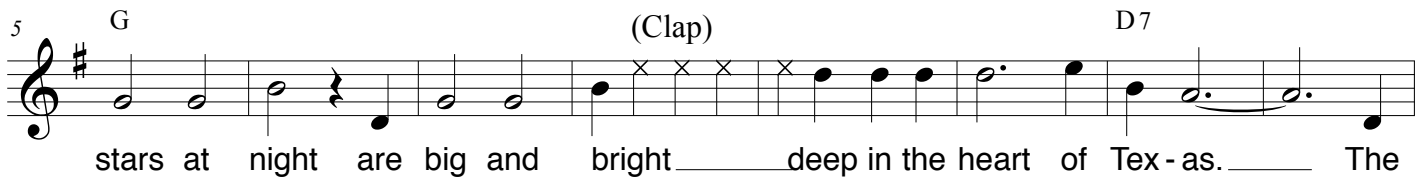
Deep In The Heart Of Texas Polka

(Keyboard)

Keyboard



(M) The



61 Cm7 F7 B \flat B \flat 7

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

69 E \flat B \flat 7

77 Fm7 B \flat 7 E \flat C7

(M) The

85 F C7

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 F7

cac tus 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. —

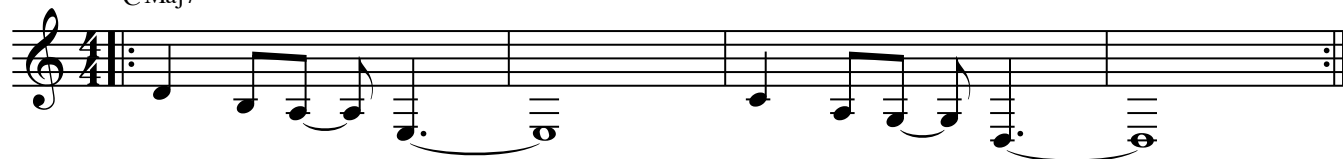
Girl From Ipanema

F

Keyboard

(Sax)

C Maj7



5

C Maj7



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

7 D7



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

9 D m7

D \flat 7(b5)

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

1.

C Maj7

D \flat 7(b5)

2.

C Maj7



"Ahhh"

"Ahhh"

15 D \flat Maj7G \flat 7

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

19 D \flat m7

A7



can he tell her he loves her? Yes,

23 D m7 B \flat 7

he would give his heart glad - ly, _____ but each

27 E m7 A7(b9) D m7 G7(b9)

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

31 C Maj7

Tall and tan and young _____ and love - ly, the girl _____

33 D7

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

35 D m7 D \flat 7(b5)

_____ she pass - es, he smiles, _____ but she does - n't

37 C Maj7 To Coda \oplus D \flat 7(b5) D.S. al Coda

\oplus Coda see

39 D \flat 7(b5) C Maj7 D \flat 7(b5) C Maj7

She just does - n't see. No, she does - n't see.

43 D \flat 7(b5) C Maj7

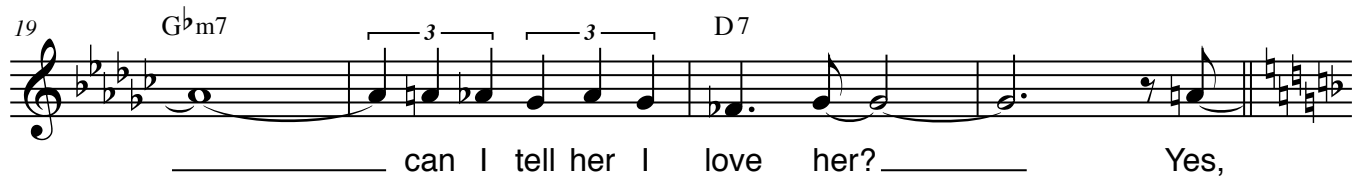
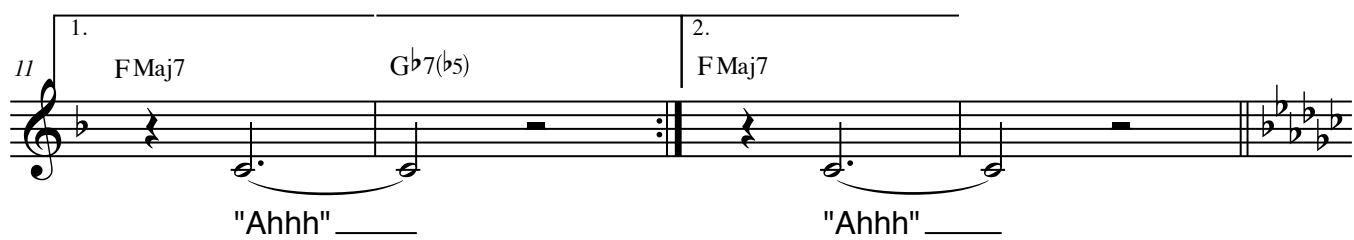
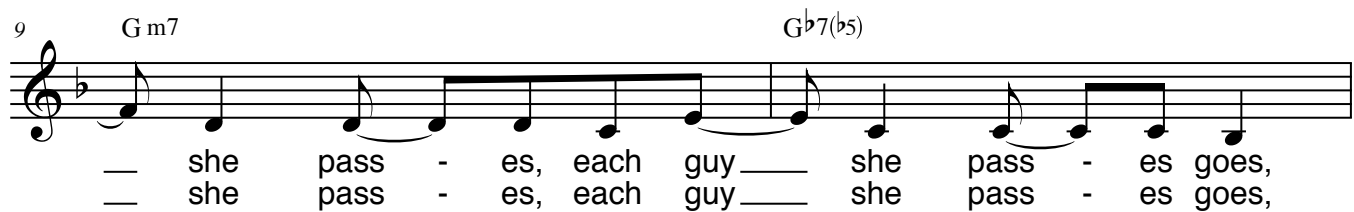
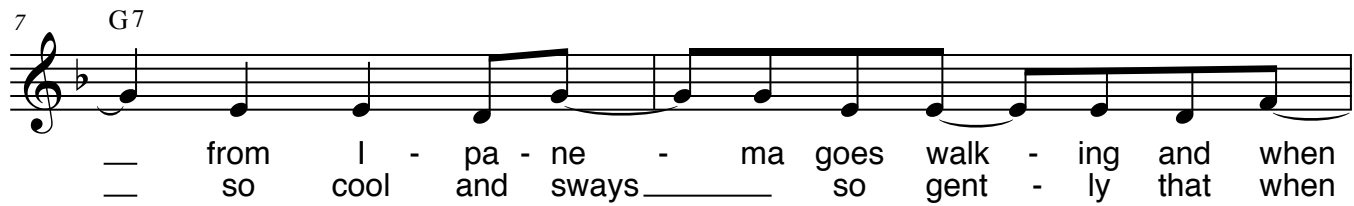
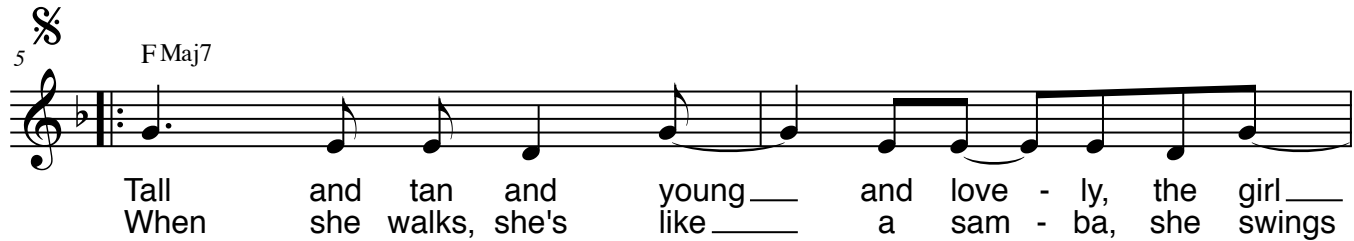
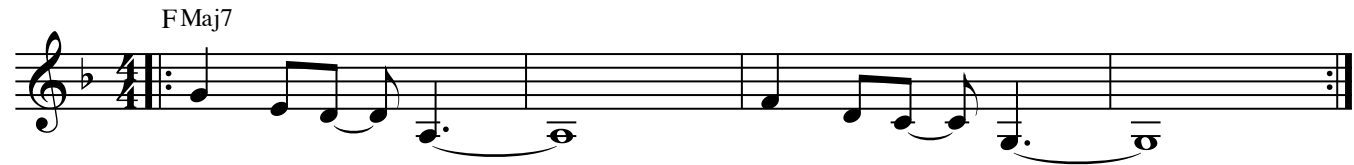
She just does - n't see. _____

Girl From Ipanema

M

Keyboard

(Keyboard)



2

23 G m7 Eb7

I would give my heart glad - ly, _____ but each

27 A m7 D7(b9) G m7 C7(b9)

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

31 F Maj7

Tall and tan and young _____ and love - ly, the girl _____

33 G7

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

35 G m7 G b7(b5)

_____ she pass - es, I smile, _____ but she does - n't

37 F Maj7 To Coda G b7(b5) D.S. al Coda

see

39 G b7(b5) F Maj7 G b7(b5) F Maj7

No, she does - n't see, she does - n't see me.

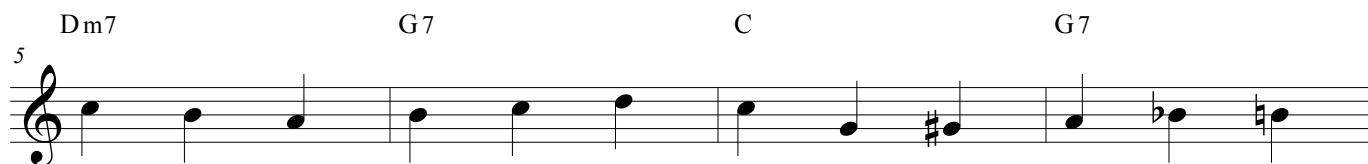
43 G b7(b5) F Maj7

She nev - er sees me. _____

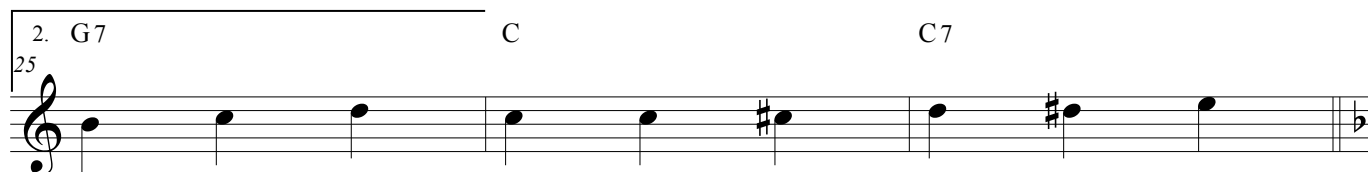
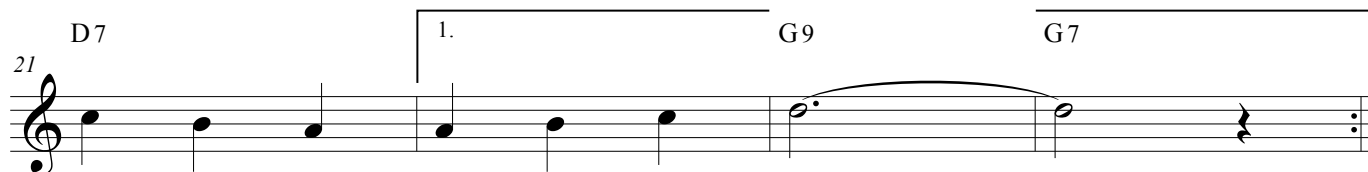
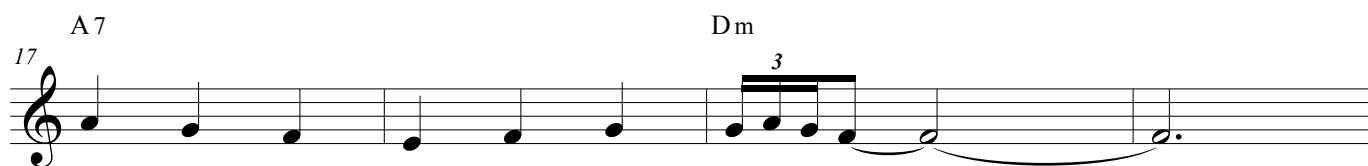
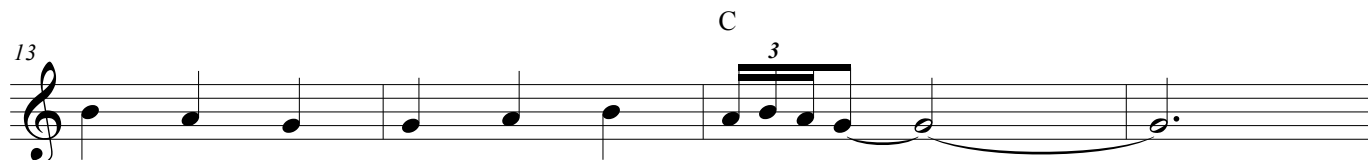
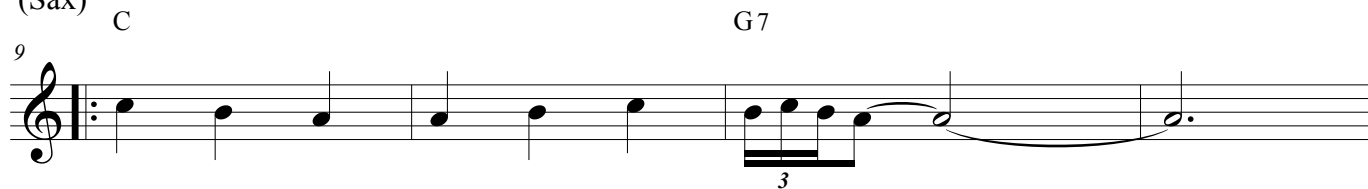
Lady Of Spain

Keyboard

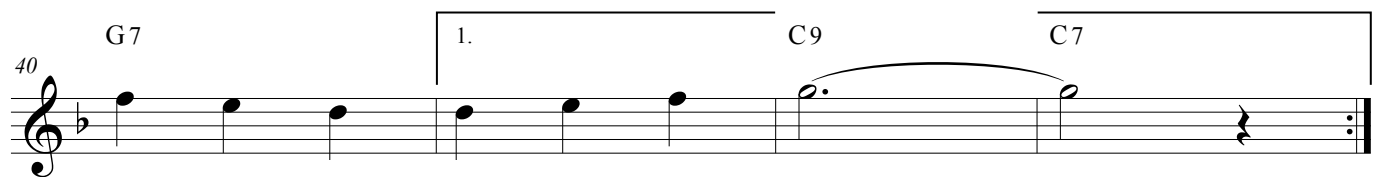
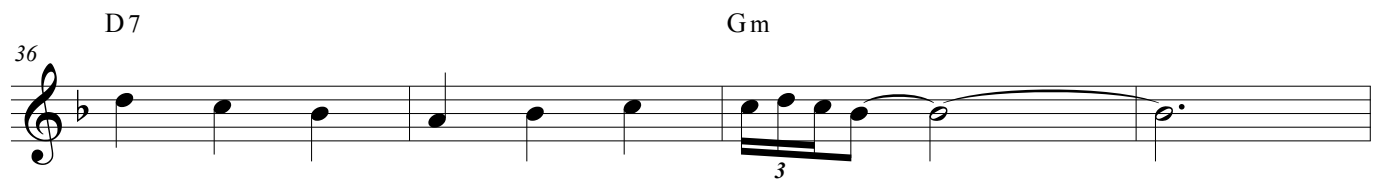
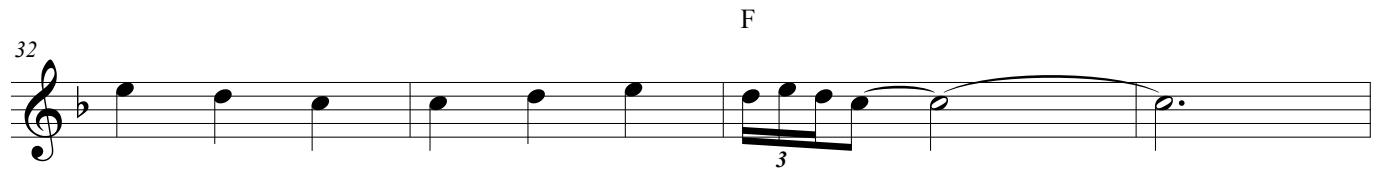
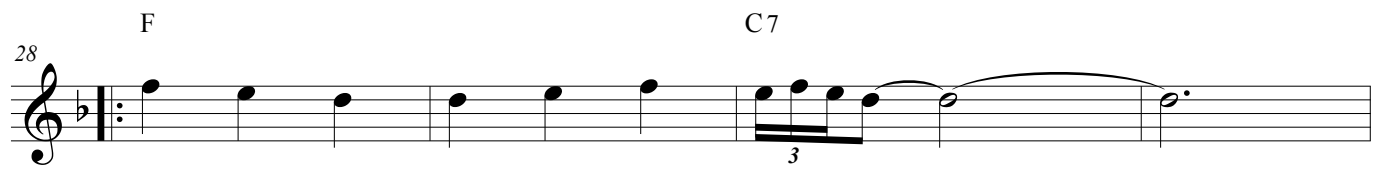
(Keyboard)



(Sax)



2



Tequila

Keyboard

(Keyboard)

(Add Bass)

(Add Drums)

(Sax)

17 F Eb F Eb F Eb F Eb

21 F Eb F Eb F Eb 1. F Eb 2. F

The musical score is written for a keyboard instrument, with a bass line added in the second system. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into systems, with measures 1 through 20, 21 through 24, and 25 through 28. The first system (measures 1-4) is labeled '(Keyboard)'. The second system (measures 5-8) is labeled '(Add Bass)'. The third system (measures 9-12) is labeled '(Add Drums)'. The fourth system (measures 13-16) is labeled '(Sax)'. The fifth system (measures 17-20) features a saxophone melody with a key signature change from B-flat to F major, indicated by the notes F, Eb, F, Eb, F, Eb, F, Eb. The sixth system (measures 21-24) continues the saxophone melody with a key signature change from F major to B-flat major, indicated by the notes F, Eb, F, Eb, F, Eb, and a first ending (1. F Eb) and second ending (2. F). The seventh system (measures 25-28) continues the keyboard accompaniment.

Swing it!

26 $B\flat 7$ F $B\flat 7$ F

30 $B\flat 7$ F G $C 7$ (Spoken) (Sax)

Te-qui - la!

34 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

38 F $E\flat$ F $E\flat$ F $E\flat$ To Coda Θ F (Ad lib)

42 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

46 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

50 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

54 F $E\flat$ F $E\flat$ F $E\flat$ F D.S. al Coda

♯ Coda

(Keyboard, Bass, & Drums)

58

58

63

63

67 (Drums out)

67

71 (All-Spoken)

71

Te - qui - la!