



Set KK

[Last revised: 2019.04.24](#)

KK01-Orange Colored Sky(KVF).2016.03.22.pdf
KK01-Orange Colored Sky(KVM).2016.03.22.pdf
KK02-It's A Grand Night For Singing(KVF).2018.03.01.pdf
KK02-It's A Grand Night For Singing(KVM).2018.03.01.pdf
KK03-Whatever Lola Wants(KVF).2016.08.07.pdf
KK03-Whatever Lola Wants(KVM).2016.08.07.pdf
KK04-Friendship(KVD).2018.09.01.pdf
KK05-A Certain Smile(KVF).2018.03.01.pdf
KK05-A Certain Smile(KVM).2018.03.01.pdf
KK06-Sugartime Polka(KVF).2016.05.30.pdf
KK06-Sugartime Polka(KVM).2016.05.30.pdf
KK07-Walkin' My Baby Back Home(KVF).2018.03.01.pdf
KK07-Walkin' My Baby Back Home(KVM).2018.03.01.pdf
KK08-High Hopes(KVD).2016.05.30.pdf
KK09-Rag Mop(KVF).2016.05.30.pdf
KK09-Rag Mop(KVM).2016.05.30.pdf
KK10-You, You, You(KVF).2018.03.01.pdf
KK10-You, You, You(KVM).2018.03.01.pdf
KK11-Naughty Lady Of Shady Lane(KVD).2018.05.24.pdf
[KK12-I'm Henery The Eighth, I Am\(KV\).2019.04.24.pdf](#)
KK13-Tenderly(KVF).2016.05.30.pdf
KK13-Tenderly(KVM).2016.05.30.pdf
KK14-Ja Da, Ja Da, Jing, Jing, Jing(KVF).2018.03.01.pdf
KK14-Ja Da, Ja Da, Jing, Jing, Jing(KVM).2018.03.01.pdf
[KK15-Getting To Know You\(KVF\).2019.04.24.pdf](#)
[KK15-Getting To Know You\(KVM\).2019.04.24.pdf](#)
KK16-South Of The Border (Down Mexico Way).2016.05.30(KVF).2016.05.30.pdf
KK16-South Of The Border (Down Mexico Way).2016.05.30(KVM).2016.05.30.pdf
[KK17-Hey, Look Me Over\(KVD\).2019.04.24.pdf](#)

Orange Colored Sky

F

Keyboard

(Sax) $\text{E}^{\flat}\text{maj7}$ C7 Fm7 $\text{B}^{\flat}7$ Gm7 $\text{C7}(\flat 9)$ Fm7 $\text{B}^{\flat}7$

I was

5 $\text{E}^{\flat}\text{maj7}$ $\text{E}^{\circ}7$ Fm7 $\text{F}^{\sharp}7$

walk - ing a - long, — mind - ing my bus - iness

7 Gm7 C9 Fm7 $\text{F}^{\sharp}7$

when out of an o - range col - ored sky: Flash! Bam!

10 $\text{E}^{\flat}6$ C7 Fm7 $\text{B}^{\flat}7$ $\text{E}^{\flat}\text{maj7}$ $\text{B}^{\flat}7$

A - la - ka - zam! Won - der - ful you came by. — I was

13 $\text{E}^{\flat}\text{maj7}$ $\text{E}^{\circ}7$ Fm7 $\text{F}^{\sharp}7$

hum - ming a tune, — drink - ing in sun - shine

15 Gm7 C9 Fm7 $\text{F}^{\sharp}7$

when out of that o - range col - ored view. Crash! Bam!

18 $\text{E}^{\flat}6$ C7 Fm7 $\text{B}^{\flat}7$ $\text{E}^{\flat}\text{maj7}$ $\text{B}^{\flat}7$ $\text{E}^{\flat}7$

A - la - ka - zam! I got a look at you. —

2

21 $A\flat 6$ $A^\circ 7$ $Dm7(b5)$ $G7$ $Cm7$

One look and I yelled "Tim-ber! Look out for fly-ing glass." — 'cause the

25 Cm C° $Cm6$ $Cm7$

ceil-ing fell in and the bot-tom fell out, I went in-to a spin, and I start-ed to shout, "I've been

27 $B\flat 7$ $B\flat 7$ $F7$ $B\flat 7$

hit! This is it! This is it, I've been hit! I was

29 $E\flat maj7$ $E^\circ 7$ $Fm7$ $F^\circ 7$

walk - ing a - long, — mind - ing my bus - iness

31 $Gm7$ $C9$ $Fm7$ $F^\circ 7$

when love came and hit me in the eye. Wham! Bam!

34 $E\flat 6$ $C7$ $Fm9$ $B\flat 13$ $E\flat maj7$ $B\flat 7$ (Sax) **D.S. al Coda**

A - la - ka - zam! out of an o-range col-ored sky. —

⊕ Coda

37 $Fm9$ $Em9$ $E\flat maj9$ $D\flat maj7$ $C7$

o-range col-ored, pur-ple striped, pret-ty green pol-ka dot sky.

(Sax)

41 $Fm7$ $F^\circ 7$ $E\flat 6$ $B\flat 7$ $E\flat maj7$ $Fm7$ $Emaj7$ $E\flat maj9$

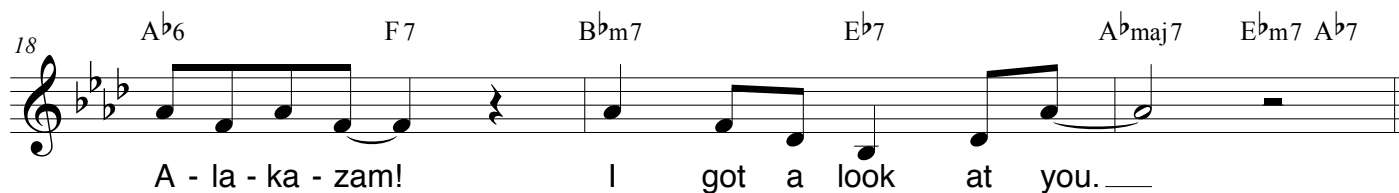
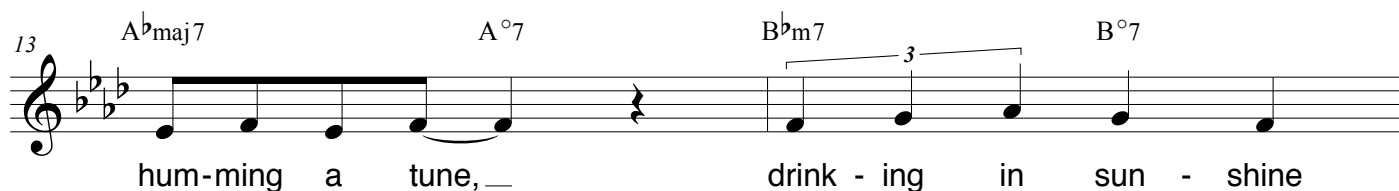
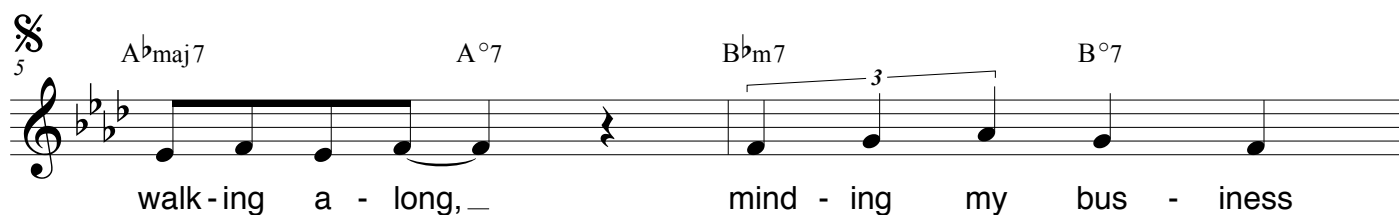
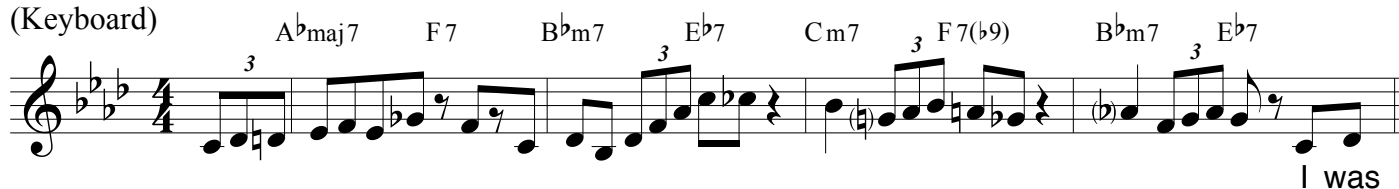
Slam! Bam! A - la - ka - zam and good - bye. —

Orange Colored Sky

M

Keyboard

(Keyboard)



2

21 $D\flat 6$ $D^\circ 7$ $Gm7(\flat 5)$ $C7$ $Fm7$

One look and I yelled "Tim-ber! Look out for fly-ing glass." ___ 'cause the

25 Fm F° $Fm6$ $Fm7$

ceiling fell in and the bot-tom fell out, I went in-to a spin, and I start-ed to shout, "I've been

27 $E\flat 7$ $E\flat 7$ $B\flat 7$ $E\flat 7$

hit! This is it! This is it, I've been hit! I was

29 $A\flat maj7$ $A^\circ 7$ $B\flat m7$ $B^\circ 7$

walk-ing a - long, _ mind - ing my bus - iness

31 $Cm7$ $F9$ $B\flat m7$ $B^\circ 7$

when love came and hit me in the eye. Wham! Bam!

34 $A\flat 6$ $F7$ **To Coda** $B\flat m9$ $E\flat 13$ $A\flat maj7$ $E\flat 7$ (Keyboard) **D.S. al Coda**

A - la - ka - zam! out of an o-range col-ored sky. _

♩ Coda

37 $B\flat m9$ $Am9$ $A\flat maj9$ $G\flat maj7$ $F7$

o-range col-ored, pur-ple striped, pret-ty green pol - ka dot sky.

(Keyboard)

41 $B\flat m7$ $B^\circ 7$ $A\flat 6$ $E\flat 7$ $A\flat maj7$ $B\flat m7$ $A maj7$ $A\flat maj9$

Slam! Bam! A - la - ka - zam and good - bye. _

F

Keyboard

It's A Grand Night For Singing

(Keyboard)

N.C. B \flat F7 B \flat B \flat B \flat F7 N.C.
 It's a

7 B \flat F7 B \flat 6 B \flat B \flat 6
 grand night for sing - ing, the moon is
 grand night for sing - ing, the stars are

12 B \flat Cm6/A D7 Gm G \flat 7 Gm/F
 fly - ing high, and some-where a bird, who is bound he'll be
 bright a - bove. The earth is a - glow and to add to the

18 C7/E 1. Cm7 F7 B \flat maj7 F7
 heard, is throw - ing his heart at the sky. It's a
 show, I

23 2. F7 F $^\circ$ 7 E \flat maj7 E \flat 7 B \flat 6/F Cm7
 think I am fall - ing in love! Fall - ing, fall -

30 F7 B \flat E \flat 6 B \flat G7 (Sax)
 ing in love!

35 C G7 C6 C C6 C
 (Instrumental)

41 Dm6/B E7 Am A \flat 7 Am/G D7/F \sharp
 (Instrumental)

97 Dm6/B E7 A m A^b7 A m/G D 7/F#

high, and some-where a bird, who is bound he'll be heard, is

1. 103 Dm7 G7 Cmaj7 G7 (Sax)

throw - ing his heart at the sky.

2. 107 G7 G°7 Fmaj7 F7 C6/G

It's a

113 Dm7 G7 C F6 C F7

grand night for sing - ing, the stars are bright a -

119 Bb F7 Bb6 Bb Bb6 Bb

bove. The earth is a - glow and to add to the show, I

125 Cm6/A D7 Gm Gb°7 Gm/F C7/E

think I am fall - ing in love! _____ Fall - ing, I'm

131 F7 F°7 Ebmaj7 Eb7 Bb6/F

fall - ing in love! _____

137 Cm7 F7 Bb Eb6 Bb

fall - ing in love! _____

M

Keyboard

It's A Grand Night For Singing

(Keyboard)

N.C. E \flat B \flat 7 E \flat E \flat E \flat B \flat 7 N.C.

It's a

7 E \flat B \flat 7 E \flat 6 E \flat E \flat 6

grand grand night night for for sing - ing, the moon is
grand night for sing - ing, the stars are

12 E \flat Fm6/D G7 C \flat B \circ 7 C \flat /B \flat

fly - ing high, and some-where a bird, who is bound he'll be
bright a - bove. The earth is a - glow and to add to the

18 F7/A 1. Fm7 B \flat 7 E \flat maj7 B \flat 7

heard, is throw - ing his heart at the sky. It's a
show, I

23 2. B \flat 7 B \flat 7 A \flat maj7 A \flat 7 E \flat 6/B \flat Fm7

think I am fall - ing in love! Fall - ing, fall -

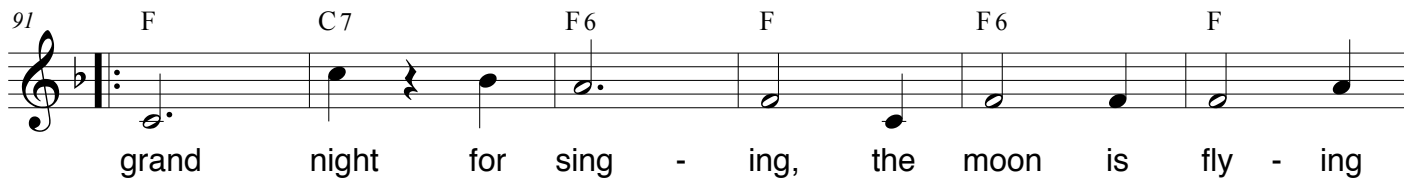
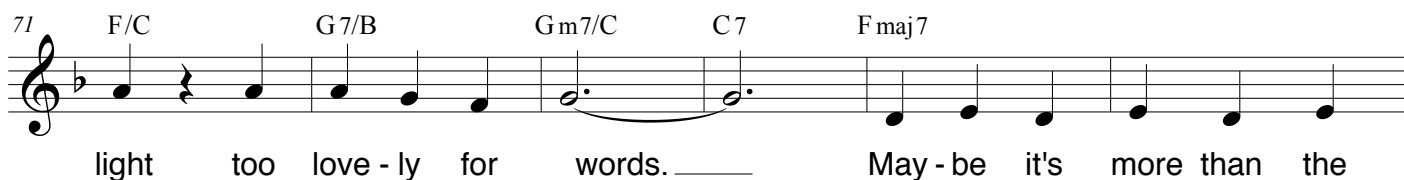
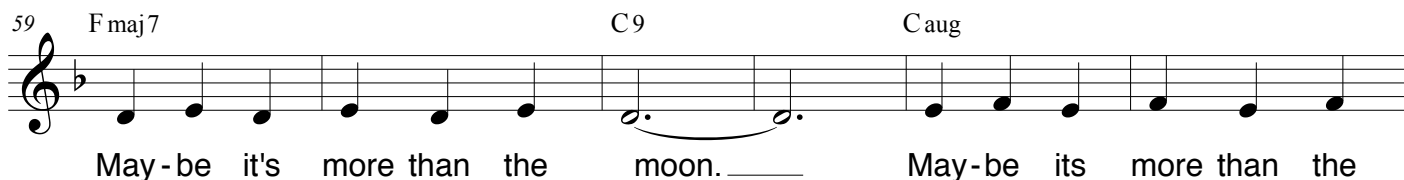
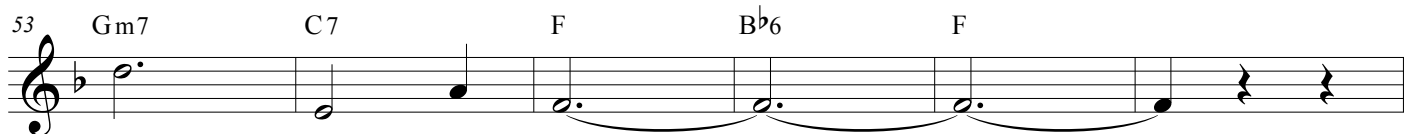
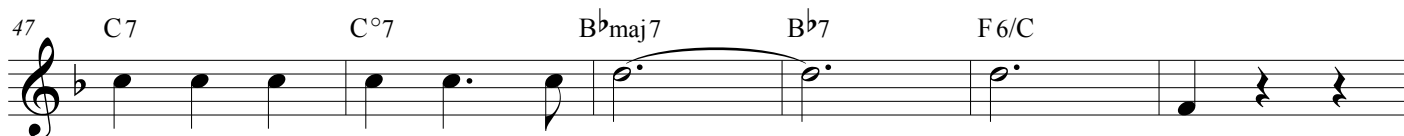
30 B \flat 7 E \flat A \flat 6 E \flat C7 (Keyboard)

ing in love!

35 F C7 F6 F F6 F

41 Gm6/E A7 Dm D \flat 7 Dm/C G7/B

2



103 1. Gm7 C7 Fmaj7 C7 (Keyboard)

throw - ing his heart at the sky.

107 2. C7 C°7 B♭maj7 B♭7 F6/C

113 Gm7 C7 F B♭6 F B♭7

It's a

119 E♭ B♭7 E♭6 E♭ E♭6 E♭

grand night for sing - ing, the stars are bright a -

125 Fm6/D G7 Cm B°7 Cm/B♭ F7/A

bove. The earth is a - glow and to add to the show, I

131 B♭7 B♭°7 A♭maj7 A♭7 E♭6/B♭

think I am fall - ing in love! Fall - ing, I'm

137 Fm7 B♭7 E♭ A♭6 E♭

fall - ing in love!

Whatever Lola Wants

F

Keyboard

Tango Beat

(Bass & Keyboard) (Add Sax)

Am Eaug Am7 B7(b9) N.C.

What-ev - er

5 Am Eaug Am7 B7(b9)

Lo - la wants,

Lo - la gets,

and lit - tle

9 Bm7(b5) F7 Dm6 E7 N.C.

man,

lit - tle

Lo - la

wants you.

Make up your

13 Am Eaug Am7 B7(b9)

mind to have

no re-grets.

Re -

17 Bm7(b5) F7 Dm6 E7 Am

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

I al-ways

21 Bb A

get

what I aim

for, _____

and your

25 Bb A E7 N.C.

heart and soul

is what I came

for.

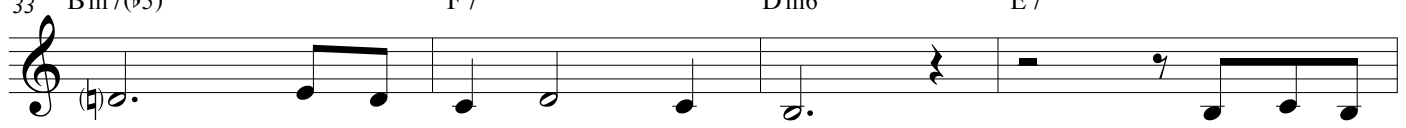
What-ev - er

29 Am Eaug Am7 B7(b9)



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

33 Bm7(b5) F7 Dm6 E7



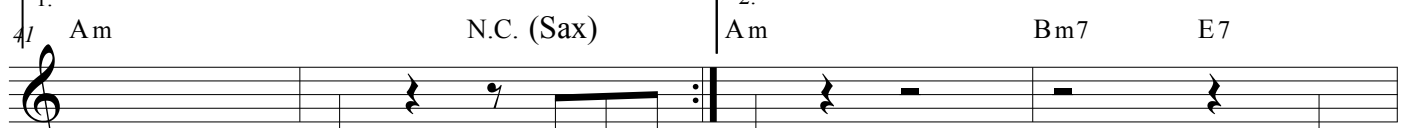
coat, don't you know you can't win? You're no ex -

37 Am F Am Eb E7




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

41 1. Am N.C. (Sax) 2. Am Bm7 E7



in! in! Give

45 Am Bm7 E7 Am (Sax) Bm7 E7 Am



in! Give in!

Whatever Lola Wants

M

Keyboard

Tango Beat

(Bass & Keyboard)
Dm

A7 N.C.

What-ev - er

5 Dm A aug Dm7 E7(b9)

Lo - la wants,

Lo - la gets,

and lit - tle

9 Em7(b5) Bb7 Gm6 A7 N.C.

man,

lit - tle Lo - la wants you.

Make up your

13 Dm A aug Dm7 E7(b9)

mind to have

no re-grets.

Re -

17 Em7(b5) Bb7 Gm6 A7 Dm

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

She al-ways

21 Eb D

gets

what she aims for, _____

and your

25 Eb D A7 N.C.

heart and soul

is what she came for.

What-ev - er

29 Dm A aug Dm7 E7(b9)

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

33 Em7(b5) Bb7 Gm6 A7

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

37 Dm Bb Dm Ab A7

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

41 1. Dm N.C. (Keyboard) 2. Dm Em7 A7

in! _____ in! Give

45 Dm Em7 A7 Dm (Keyboard) Em7 A7 Dm

in! Give in!

VOCAL DUET

Friendship

Keyboard

(Keyboard)

4 A7 D7 G Em7 A7 D7 (F) If you're

7 G A9 D7 G (Keyboard)

ev - er in a jam, here I am.
 ev - er down a well, ring my bell.
 ev - er black your eyes, put me wise.
 ev - er lose your mind, I'll be kind.

10 C Am7 D7

If you're ev - er in a mess, S. O.S.
 If you're ev er up a tree just phone to me.
 If they ev er cook your goose, turn me loose.
 If you ev - er lose your shirt, I'll be hurt.

13 G (Keyboard) D

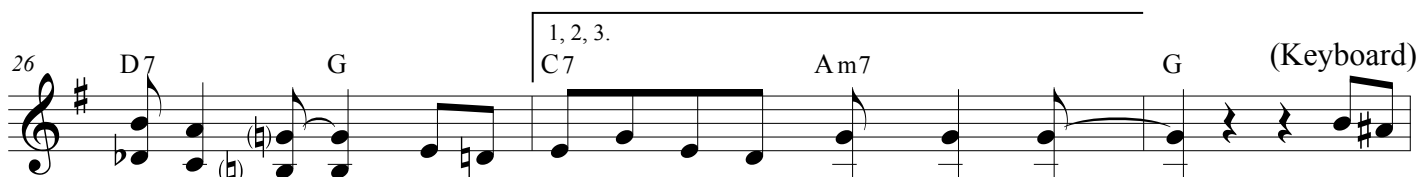
(F) If you ev - er feel so
 If you ev - er lose your
 If they ev er put a
 If you're ev - er in a


16 A/C# Am B7 Am7 G (M) D (F)

hap - py and land in jail, I'm your bail. It's
 teeth when you're out to dine, bor - row mine.
 bul - let right through your brain, I'll com - plain.
 mill and get sawed in half, I won't laugh.

19  friend - ship, friend - ship, just a per - fect blend - ship. When
When
When
When

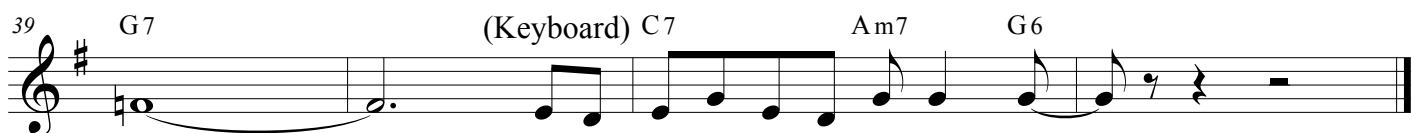
23  oth - er friend-ships have been for - got, — ours will
oth - er friend-ships are soon for - gate, ours will
oth - er friend-ships are soon for - git, — ours will
oth - er friend-ships are up the crick, ours will

26  still be hot. Lah-dle - ah - dle - ah - dle, dig, dig, dig.
still be great. Lah-dle - ah - dle - ah - dle, chuck, chuck, chuck.
still be it. — Lah-dle - ah - dle - ah - dle. hip, hip, hip.
still be slick. Lah-dle

29  If you're
(F) If they
if you're

33  ah - dle - ah - dle, woof, woof, woof, — a hip, hip hip,

35  a chuck, chuck chuck, — a dig, dig, dig. — Good eve-ning,

39  friends! —

A Certain Smile

F

Keyboard

(Sax) D7 G7 Cm7 Gm7 E°7 Cm7 F9 B♭6 N.C.

5 Cm7 F9 B♭maj7 Gm7 Cm7 A cer-tain

smile, a cer-tain face, can lead an un - sus-pect-ing heart

10 F9 F7 B♭ B♭maj7 B♭6 Am7 D7

on a mer-ry chase. A fleet-ing glance can say so

15 Gm(maj7) Gm7 C9 Fmaj7 F#°7 Gm7 C7 Cm7 F7 N.C.

man-y love-ly things. Sud-den-ly you'll know why my heart sings. You love a

21 Cm7 F9 B♭maj7 Gm7 Cm7

while, and when love goes, you try to hide - the tears in -

26 F9 F7 B♭ B♭maj7 B♭7 F7 B♭7 E♭maj7 D°7

side with a cheer-ful pose. But in the hush of night, ex-act - ly like a

31 Cm7 E♭°7 A♭°7 Gm7 E°7 Cm7 F9 B♭6 D.S. al Coda

To Coda

bit - ter sweet re-frain, comes that certain smile to haunt your heart a - gain. (Sax)

⊕ Coda

37 Cm7 F7 G♭ B♭

haunt your heart a - gain

A Certain Smile

M

Keyboard

(Keyboard)

G7 C7 Fm7 Cm7 A°7 Fm7 Bb9 Eb6 N.C.

5 Fm7 Bb9 Ebmaj7 Cm7 Fm7

10 Bb9 Bb7 Eb Ebmaj7 Eb6 Dm7 G7

15 Cm(maj7) Cm7 F9 Bbmaj7 B°7 Cm7 F7 Fm7 Bb7 N.C.

21 Fm7 Bb9 Ebmaj7 Cm7 Fm7

26 Bb9 Bb7 Eb Ebmaj7 Eb7 Bb7 Eb7 Abmaj7 G°7

31 Fm7 Ab°7 Db°7 Cm7 A°7 Fm7 Bb9 Eb6

To Coda \oplus D.S. al Coda

\oplus Coda Fm7 Bb7 Cb Eb

A cer-tain smile, _____ a cer-tain face, _____ can lead an un - sus-pect-ing heart _____ on a mer-ry chase. _____ A fleet-ing glance _____ can say so _____ man-y _____ love-ly things. Sud-den-ly _____ you'll know why my heart sings. _____ You love a _____ while, _____ and when love goes, _____ you try to hide - the tears in - _____ side _____ with a cheer-ful pose. _____ But in the hush of night, ex - act - ly like a _____ bit - ter sweet re-frain, comest that cer-tain smile to haunt your heart a - gain. _____ (Keyboard)

haunt your heart a - gain _____

Sugartime Polka

F

(Sax)

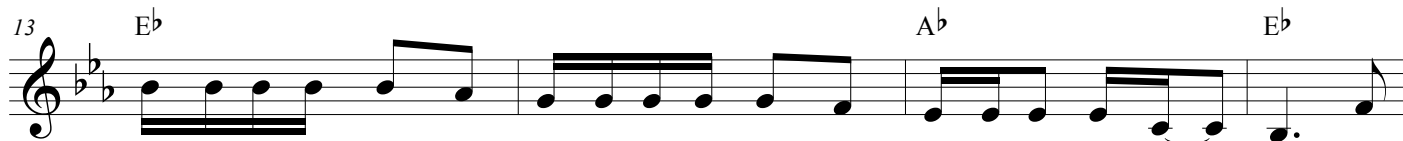
Keyboard



Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.



Be my lit-tle sug-ar and love me all the time.



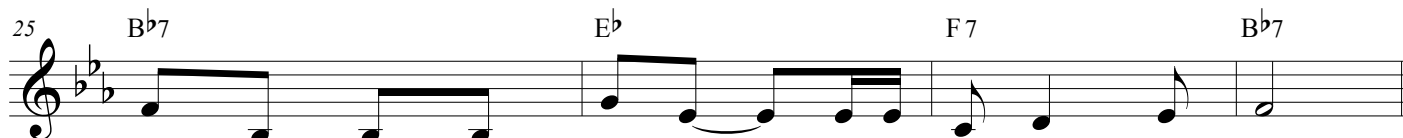
Hon-ey in the morn-ing, hon-ey in the eve-ning, hon-ey at sup-per - time. Oh,



be my lit-tle hon-ey and love me all the time.



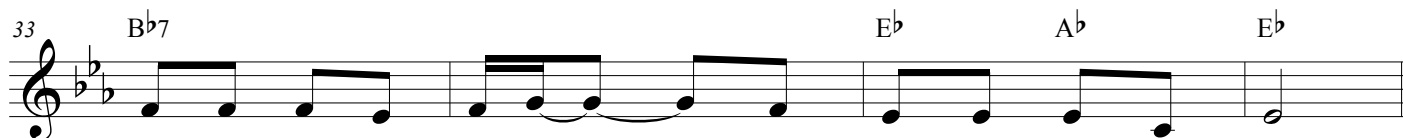
Put your arms a-round me and swear by the stars a-bove that



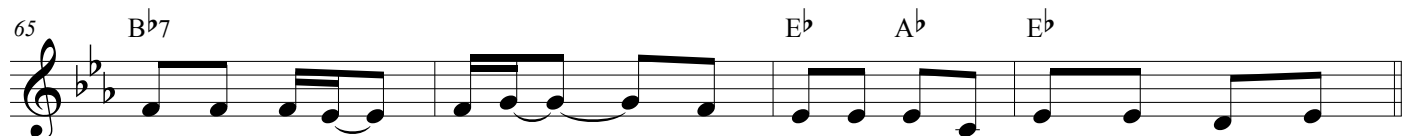
you'll be mine for-ev-er in a heav-en of love.



Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.



Be my lit-tle sug-ar and love me all the time.



Now sug - ar -

69 $B\flat 7$ $E\flat$ $B\flat 7$
 time _____ is an - y - time _____ that you are near, _____

74 $E\flat$ $B\flat 7$
 _____ or just ap - pear. _____ So don't you roam, _____ just be my

79 $E\flat$ $F 7$ $B\flat 7$
 hon-ey - comb. _____ We'll live in a hea-ven of love. _____

85 $E\flat$ $A\flat$ $E\flat$
 Sug-ar in the morn - ing, sug-ar in the eve - ning, sug-ar at sup-per - time.

89 $B\flat 7$ $E\flat$ $A\flat$ $E\flat$
 Be my lit - tle sug - ar _____ and love me all the time.

93 $B\flat 7$ $E\flat$ $A\flat$ $E\flat$
 Be my lit - tle sug - ar _____ and love me all the time.

97 $B\flat 7$ $E\flat$ $A\flat$
 Be my lit - tle sug - ar _____ and love me all the

101 $E\flat$ $F m 7$ $B\flat 7$ $E\flat$
 time _____ Love me all the time.

Sugartime Polka

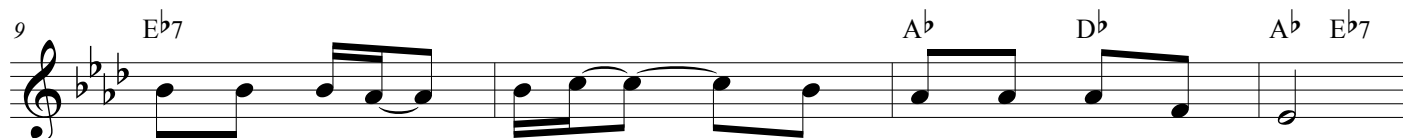
M

Keyboard

(Keyboard)



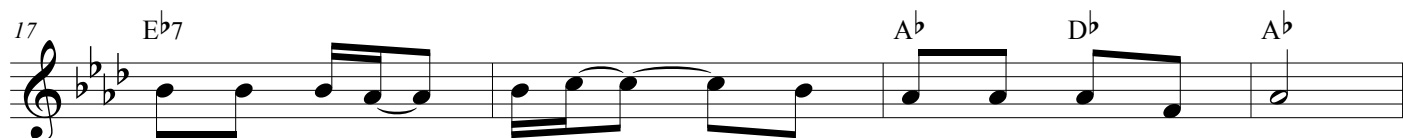
Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.



Be my lit-tle sug-ar and love me all the time.



Hon-ey in the morn-ing, hon-ey in the eve-ning, hon-ey at sup-per - time. Oh,



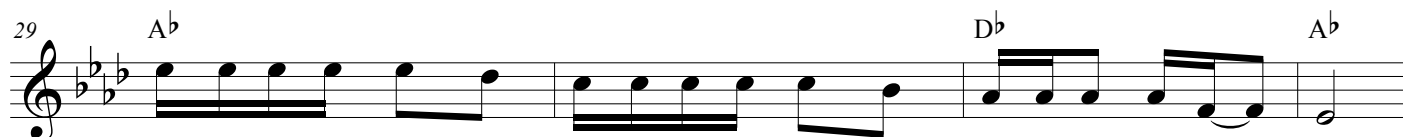
be my lit-tle hon-ey and love me all the time.



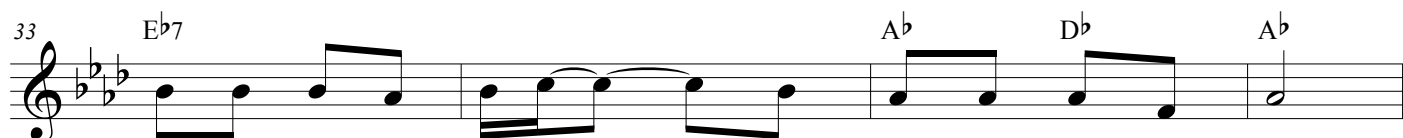
Put your arms a-round me and swear by the stars a-bove that



you'll be mine for-ev-er in a heav-en of love.

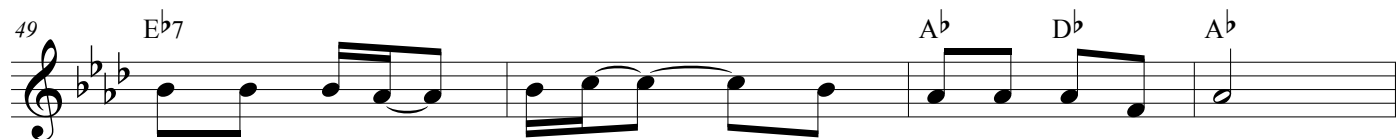
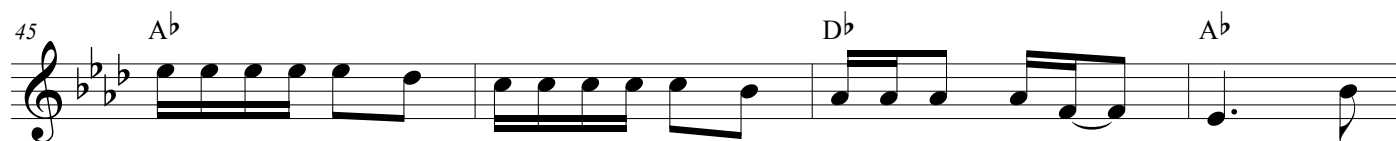
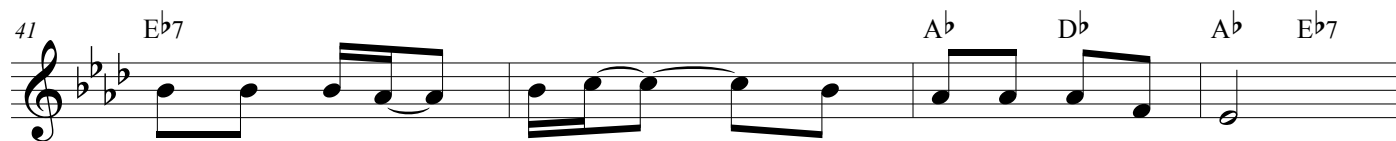


Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.

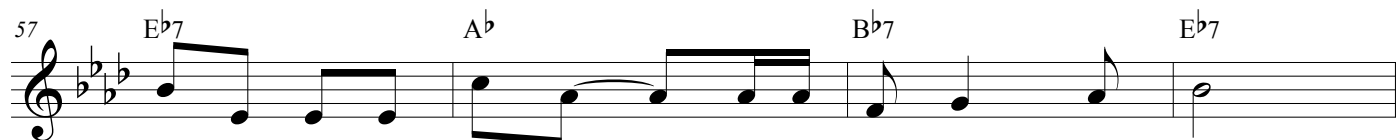
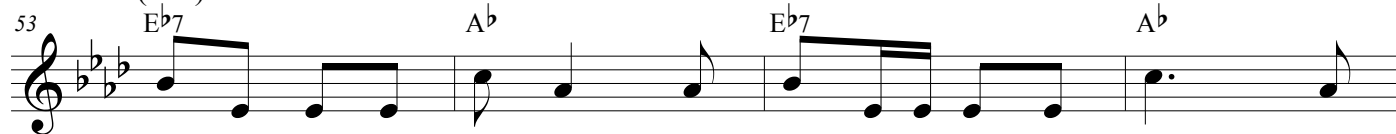


Be my lit-tle sug-ar and love me all the time.

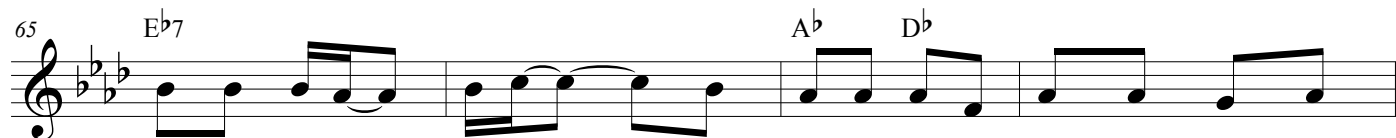
(Keyboard)



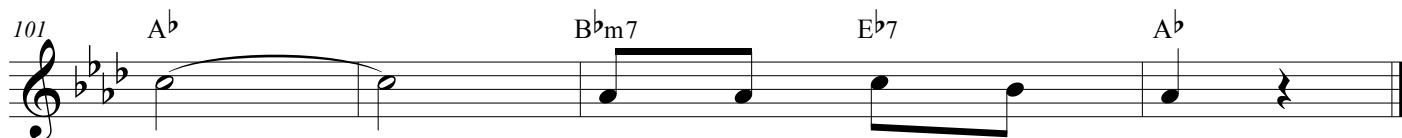
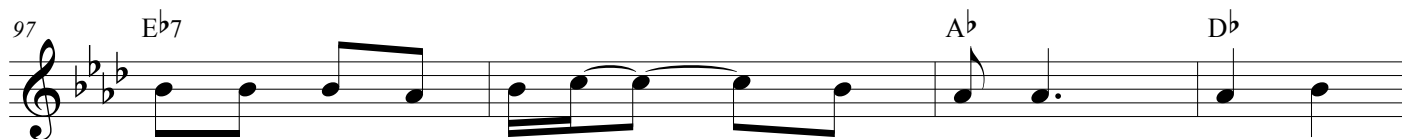
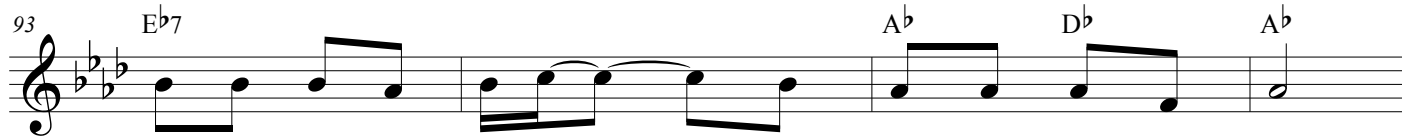
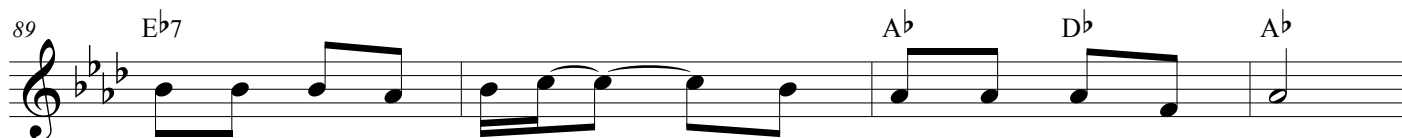
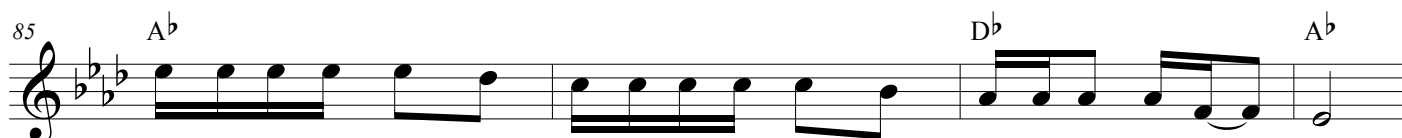
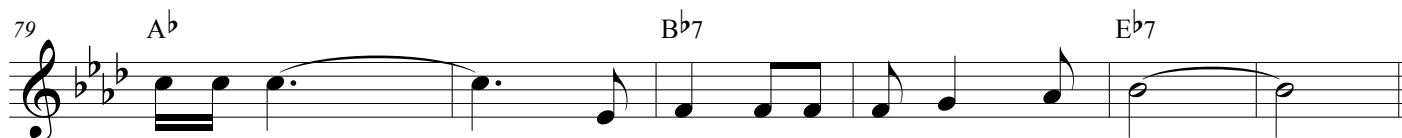
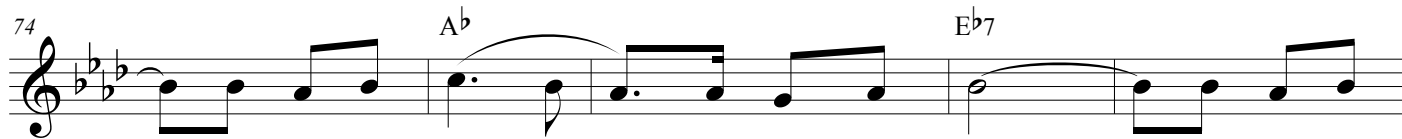
(Sax)



(Keyboard)



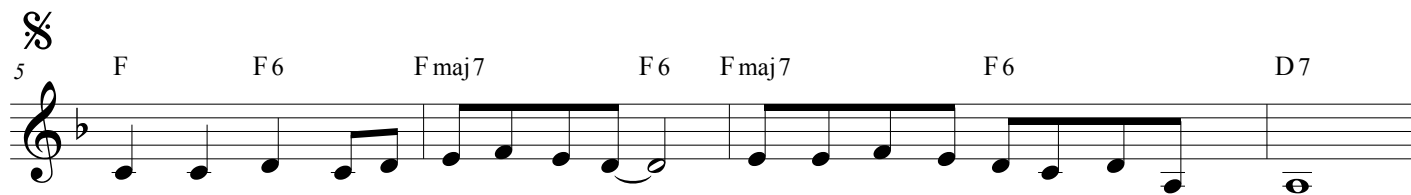
Now sug - ar -



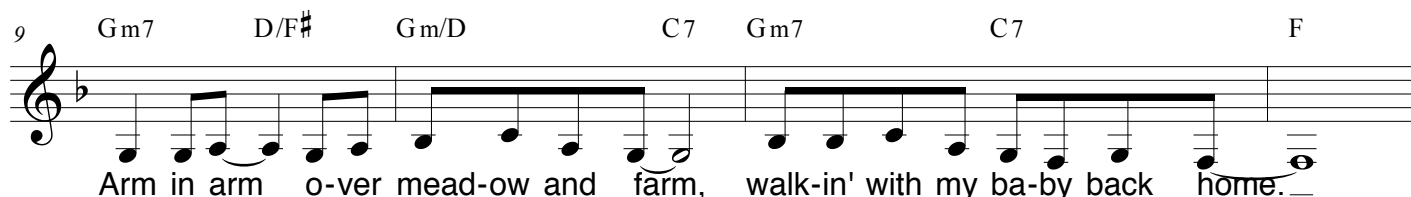
Walkin' With My Baby Back Home

F

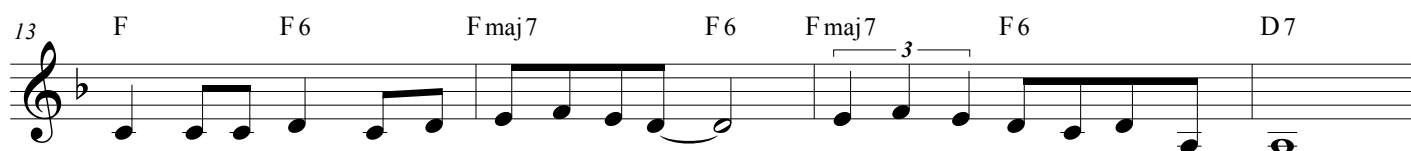
Keyboard



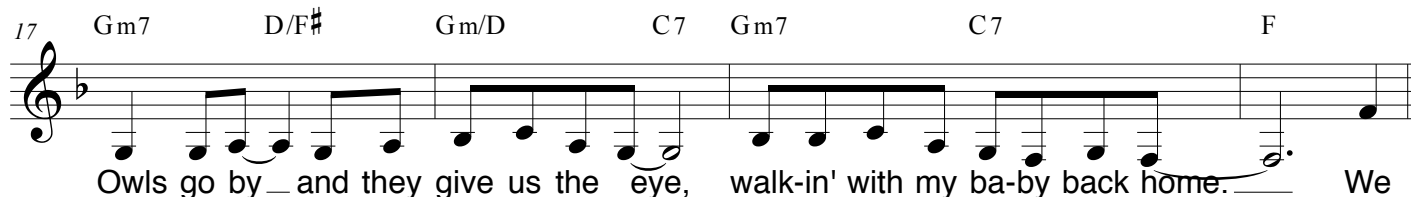
Gee, it's great, af-ter be-ing out late, walk-in' with my ba-by back home.____



Arm in arm o-ver mead-ow and farm, walk-in' with my ba-by back home.____



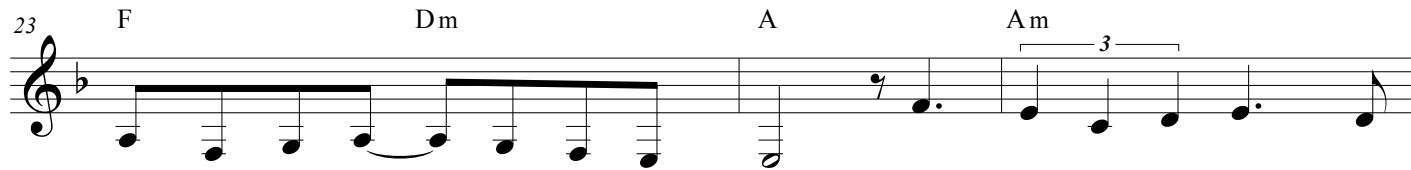
We go a-long har-mo - niz-ing in song, or I'm re - cit-ing a poem.



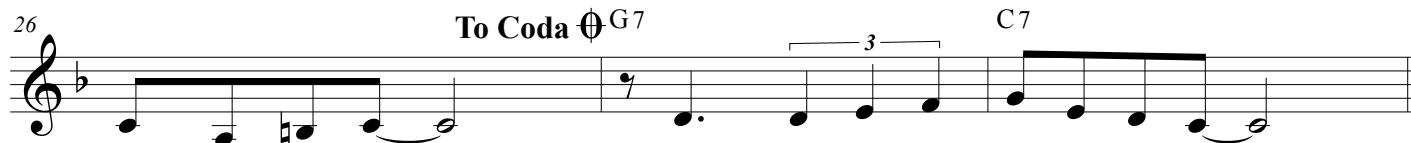
Owls go by_ and they give us the eye, walk-in' with my ba-by back home.____ We I'm



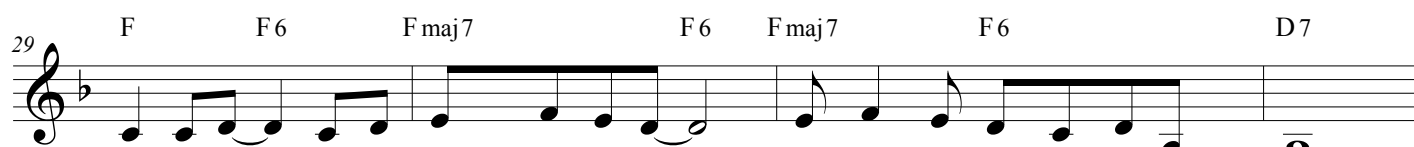
stop for a while,____ he gives me a smile____ I
'fraid of the dark____ so we have to park____ out



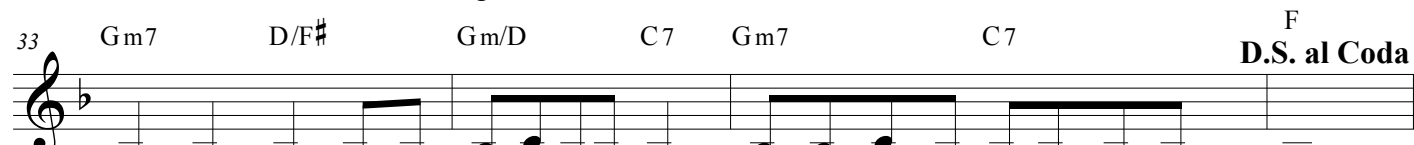
snug - gle of my head to his chest.____ We start in to pet and
side of my door____ till it's light.____ I say if he tries to



that's when I get____ my pow-der all o ver his vest.
kiss me, I'll cry.____

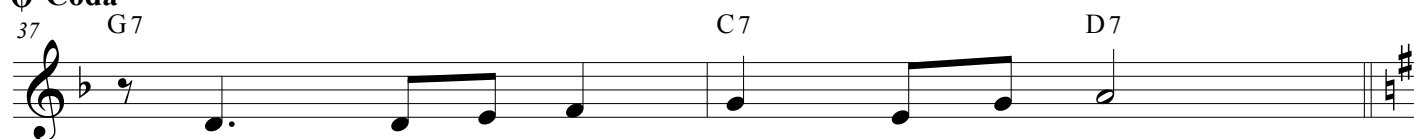


Af-ter I___ kin-da straight-en his tie, I have to bor-row his comb.---

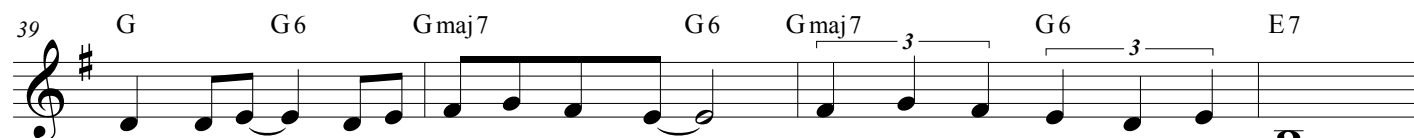


One kiss, then we con - tin-ue a-gain walk-in' with my ba-by back home.---

♩ Coda



He dries my tears all through the night.



Hand in hand to a bar-be-que stand, right from my door-way we roam.



Eats and then it's a pleas-ure a gain walk-in' with my ba - by, a



talk - in' with my ba - by, a - lov-in' my ba-by. I don't mean may-be.



walk-in' with my ba - by back home.---



Walkin' My Baby Back Home

M

Keyboard

(Keyboard)

B \flat Gm Cm7 F7 B \flat Gm Cm7 F7

5 B \flat B \flat 6 B \flat maj7 B \flat 6 B \flat maj7 B \flat 6 G7

Gee, it's great, af-ter be-ing out late, walk-in' my ba-by back home. _

9 Cm7 G/B Cm/G F7 Cm7 F7 B \flat

Arm in arm o-ver mead-ow and farm, walk-in' my ba - by back home. _

13 B \flat B \flat 6 B \flat maj7 B \flat 6 B \flat maj7 3 B \flat 6 G7

We go a-long har-mo - niz-ing in song, or I'm re - cit-ing a poem.

17 Cm7 G/B Cm/G F7 Cm7 F7 B \flat

Owls go by _ and they give us the eye, walk-in' my ba - by back home. _ We
She's

21 Dm

stop for a while, _ she gives me a smile _ and
'fraid of the dark _ so I have to park _ out -

23 B \flat Gm D Dm 3

snug - gles her head on my chest. _ We start in to pet and
side of her door _ till it's light. _ She say's if I try to

26 To Coda Φ C7 F7 3

that's when I get _ her pow-der all o - ver my vest.
kiss her, she'll cry. _

29 $B\flat$ $B\flat 6$ $B\flat \text{maj} 7$ $B\flat 6$ $B\flat \text{maj} 7$ $B\flat 6$ $G 7$

Af-ter I___ kin-da straight-en my tie, she has to bor-row my comb.___

33 $C m 7$ G/B $C m/G$ $F 7$ $C m 7$ $F 7$ $B\flat$ **D.S. al Coda**

One kiss, then we con-tin-ue a - gain walk-in' my ba - by back home.___

Θ Coda 37 $C 7$ $C^\circ 7$ $D m 7$ $G 7$

I dry her tears all through the night.

39 C $C 6$ $C \text{maj} 7$ $C 6$ $C \text{maj} 7$ $C 6$ $A 7$

Hand in hand to a bar-be-que stand, right from her door-way we roam.

43 $D m 7$ $A/C\sharp$ $D m/A$ $G 7$ $D m 7$ $G 7$

Eats and then it's a pleas-ure a gain walk-in' my ba - by, a -

46 $A 7$ $B\flat 7$ $D m 7$ $G 7$ $A 7$ $A\flat 7$

talk-in' my ba - by, a - lov-in' my ba-by. I don't mean may-be.

49 $D m 7$ $G 7$ C (Keyboard) $C \text{maj} 7$ C

walk-in' my ba - by back home.___

53 $D\flat$ $D\flat 6$ $D\flat \text{maj} 7$ $D\flat 6$ $C \text{maj} 7$

walk-in' my ba - by back home.___

VOCAL DUET

High Hopes

Keyboard

(Keyboard)

5

(F) Next time you're found with your chin on the ground, there's a
When trou - bles call ___ and your back's to the wall, there's a

7

lot to be learned. So look a - round. _____
lot to be learned. That wall could fall. _____

11

(M) Just what makes that a lit - tle old ant ___
Once there was a sil - ly old ram, ___

13

think he'll move that a rub - ber tree plant? ___
thought he'd punch a hole in a dam. ___

15

An - y - one knows an ant can't move a rub - ber tree
No - one could make that ram scram. He kept but - tin' that

D

2
18

E \flat E \flat 7 A \flat E \flat 7 E \flat Cm7

(F) But he's got high hopes, he's got high hopes. He's got
'Cause he had He had

plant. But he's got high hopes, he's got high hopes. He's got
dam 'Cause he had He had

23

F7 Cm7 F7 Cm7 B \flat Cm7 B \flat /D

high ap - ple pie in the sky hopes.

high ap - ple pie in the sky hopes. So an - y -
So an - y -

27

E \flat E \flat 7 A \flat Fm7 G \flat 7

time you're get - tin' low, 'stead of let - tin' go, just re-mem-ber that ant.
time you're feel - in' bad, 'stead of feel - in' sad, just re-mem-ber that ram.

31

E \flat B \flat 7 Fm7 B \flat 7 E \flat B \flat 7 Fm7 B \flat 7

Oops! There goes an-oth-er rub-ber tree
Oops! There goes a bil-lion kil - o - watt

Oops! There goes an-oth-er rub-ber tree plant.
Oops! There goes a bil-lion kil - o - watt dam.

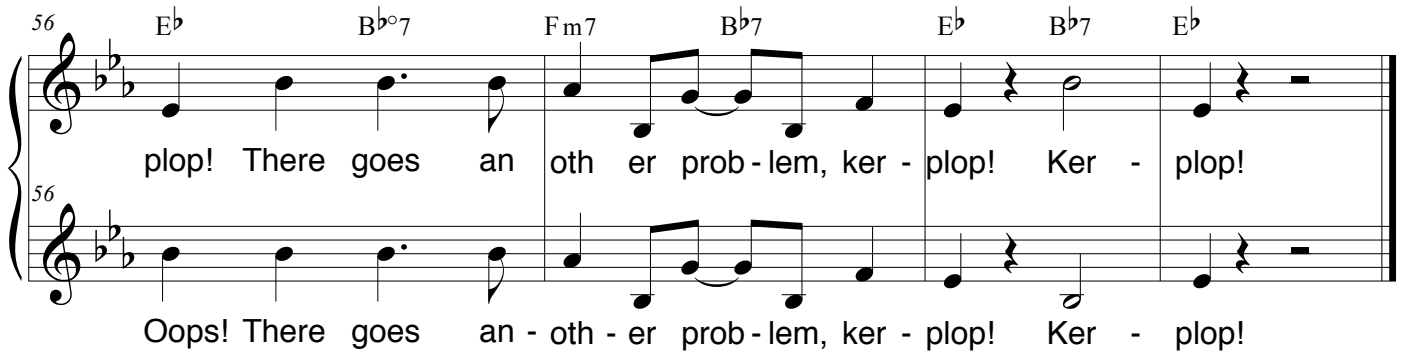
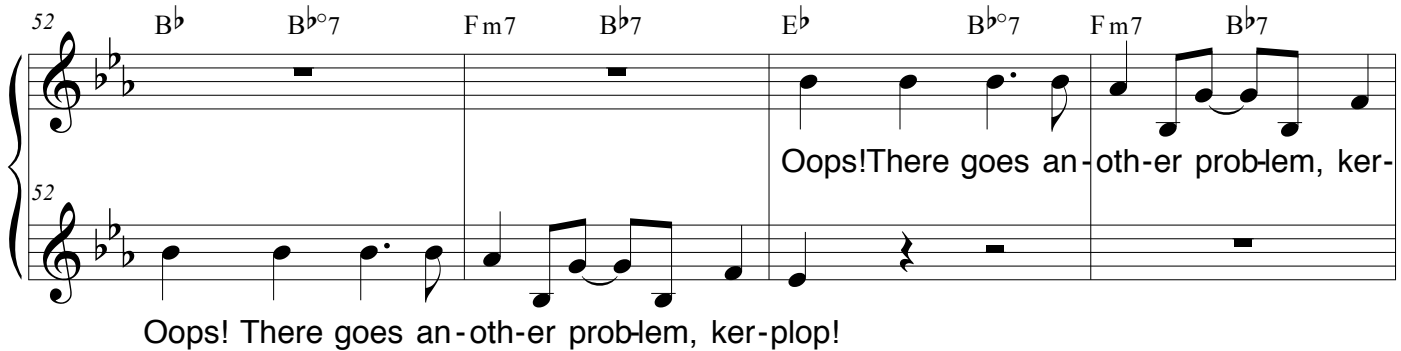
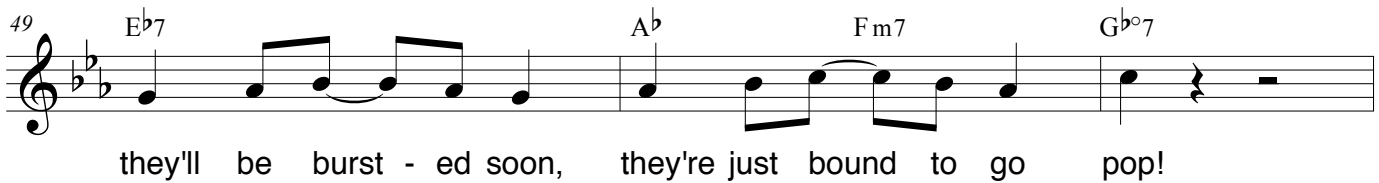
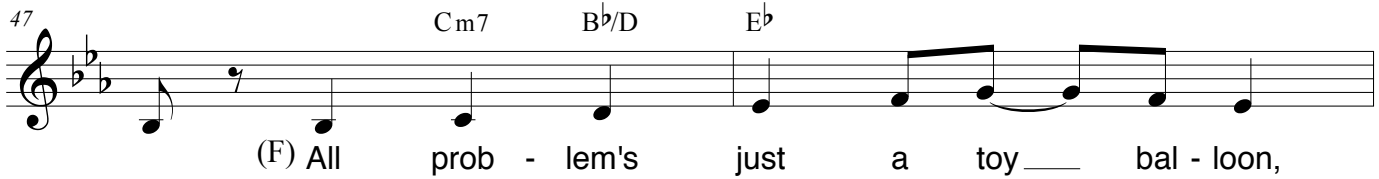
35

E \flat B \flat 7 Fm7 B \flat 7 E \flat

1. B \flat 7 2. (Keyboard) E \flat 7

plant. There goes an-oth-er rub-ber tree plant.
dam. There goes a bil-lion kil - o - watt dam.

Oops! There goes an-oth-er rub-ber tree plant.
Oops! There goes a bil-lion kil - o - watt dam.



Rag Mop

F

Keyboard

(Sax) $\overset{3}{\text{C}^\circ 7}$ $\text{B}\flat$ $\text{B}\flat 7$ / $\text{A}\flat$ / G / F

5 $\text{E}\flat$ $\text{A}\flat 7$

M I say M O M O P M O

11 $\text{E}\flat$ $\text{B}\flat 7$ $\text{E}\flat$

P P Mop! M O P P Mop, mop, mop, mop.

17 $\text{E}\flat$ $\text{A}\flat 7$

R I say R A R A G R A

23 $\text{E}\flat$ $\text{B}\flat 7$ $\text{E}\flat$

G G Rag! R A G G M O P P,

29 $\text{E}\flat$

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

33 $\text{A}\flat 7$ $\text{E}\flat$

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

37 $\text{B}\flat 7$ $\text{E}\flat$ To Coda \oplus

Rag mop! Doo-dle-oot dah dee ah-dah! R A G G M O P P,

(1st time, Sax adlib;
2nd time, Keyboard adlib))

41 $E\flat$ $A\flat7$

Rag mop!

47 $E\flat$ $B\flat$ $E\flat$

53 $E\flat$ $A\flat7$

A I say A B A B C A B

59 $E\flat$ $B\flat7$ $E\flat$

C D A B C D E A B C D E F G H

65 $E\flat$ $A\flat7$

I I say M O M O P M O


71 $E\flat$ $B\flat7$ $E\flat$ **D.S. al Coda**


P P Mop! M O P P Mop, mop, mop, mop.

Coda 77 $E\flat$ Sax) $C^\circ7$

Rag mop! Mop mop! (Keyboard)

80 $B\flat7$ $E\flat$

37 To Coda 



Rag mop! Doo-dle-oot dah dee ah-dah! R A G G M O P P,

(1st time, Sax adlib;
2nd time, Keyboard adlib))

41 F B \flat 7

Rag mop!

47 F C F

53 F B \flat 7

A I say A B A B C A B

59 F C7 F

C D A B C D E A B C D E F G H

65 F B \flat 7

I I say M O M O P M O

71 F C7 F D.S. al Coda

P P Mop! M O P P Mop, mop, mop, mop.

Coda

77 F (Keyboard) D \circ 7

Rag mop! Mop mop!

80 C7 F

You, You, You

F

Keyboard

Bbmaj7 Cm7 Dm7 Cm7 Bbmaj7 Cm7 Ebmaj7 F7

5 Bb Eb Bb
 You, you, You. I'm in love with you, you, you. I could be so

9 F7 Bb Eb Bb F7
 true, true, true to some-one like you, you, you.

13 Bb Eb Bb
 Do, do, do what you ought to do, do, do. Take me in your

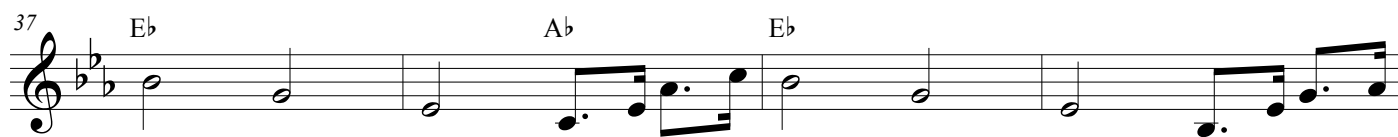
17 F7 Bb Eb Bb
 arms, please do. Let me cling to you, you, you.

21 Cm7 F7 3 Bb Cm7 F7 3 Bb Bb7
 We were meant for each oth-er, sure as heav-en's a - bove.

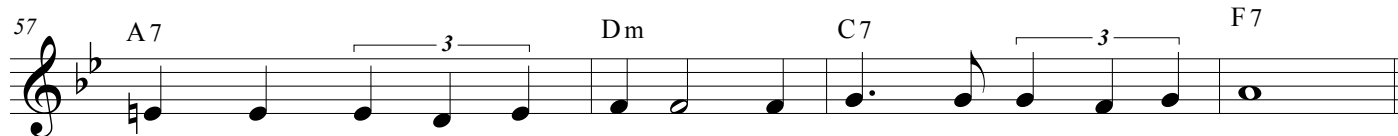
25 A7 3 Dm C7 3 F7
 We were meant for each oth-er, to have, to hold, and to love.

29 Bb Eb Bb
 You, you, you. There's no one like you, you, you. You could make my

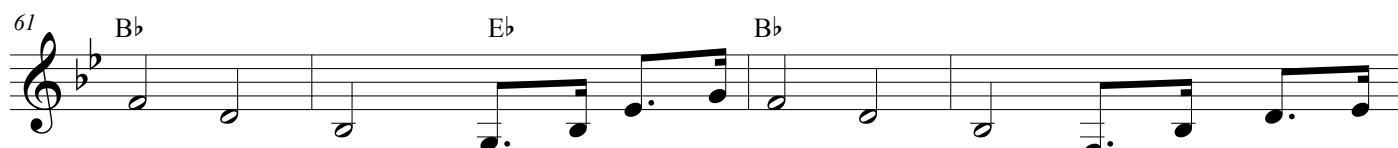
33 F7 Bb Eb Bb Bb7 (Sax)
 dreams come true if you say you love me, too.



We were meant for each oth - er, sure as heav-en's a - bove.



We were meant for each oth - er, to have, to hold, and to love.



You, you, you. There's no one like you, you, you. You could make my



dreams come true if you say you love me, too. Yes, you could make my



dreams come true if you say you love me, too.

You, You, You

M

Keyboard

Ebmaj7 Fm7 Gm7 Fm7 Ebmaj7 Fm7 Abmaj7 Bb7

5 Eb Ab Eb
 You, you, You. I'm in love with you, you, you. I could be so

9 Bb7 Eb Ab Eb Bb7
 true, true, true to some-one like you, you, you.

13 Eb Ab Eb
 Do, do, do what you ought to do, do, do. Take me in your

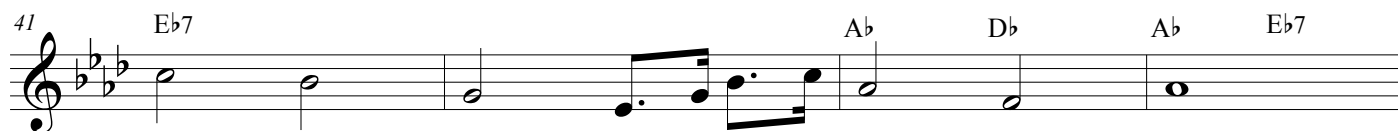
17 Bb7 Eb Ab Eb
 arms, please do. Let me cling to you, you, you.

21 Fm7 Bb7 3 Eb Fm7 Bb7 3 Eb Eb7
 We were meant for each oth - er, sure as heav-en's a - bove.

25 D7 3 Gm F7 3 Bb7
 We were meant for each oth - er, to have, to hold, and to love.

29 Eb Ab Eb
 You, you, you. There's no one like you, you, you. You could make my

33 Bb7 Eb Ab Eb (Keyboard)
 dreams come true if you say you love me, too.



We were meant for each oth - er, sure as heav-en's a - bove.



We were meant for each oth - er, to have, to hold, and to love.



You, you, you. There's no one like you, you, you. You could make my



dreams come true if you say you love me, too. Yes, you could make my



dreams come true if you say you love me, too.

VOCAL DUET

Naughty Lady Of Shady Lane

Latin Beat

Keyboard

(Give Pitch)

B♭m F B♭m F
 (M) Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

3 B♭m F B♭m F
 Boom bood-a boom boom boom boom, boom bood-a boom boom boom. The

5 B♭m F F7 B♭m (F)
 naught-y la - dy of sha-dy lane has hit the town like a bomb. The

9 B♭m F F7 B♭m
 back-fence gos - sip ain't been this good since Ma-bel ran off with Tom. Our

13 D♭ E♭m A♭7 D♭
 town was peaceful and qui-et— be-fore she came on the scene. The

17 A°7 B♭m C F7
 la-dy has start-ed a ri-ot,— dis-turb-ing the sub-ur-ban rou-tine. The

21 B♭ F7
 naught-y la - dy of shad-y lane has the town in a whirl.

25 To Coda ⊕
 naught-y la - dy of sha - dy lane, me oh my, oh what a

2
28

B♭m F B♭m F

girl.
(M) Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

30

B♭m F B♭m F

Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

32

B♭m F F7 B♭m

(F) You should see how she car-ries on_ with her ad-mir - ers ga-lore. She

36

B♭m F F7 B♭m

must be giv - ing them quite a thrill, the way they flock to her door. She

40

D♭ E♭m A♭7 D♭

throws those comehith-er glanc-es_ at ev-'ry Tom, Dick, and Joe. When

44

A°7 B♭m C F7

D.S. al Coda

of-fered some li-quad re-fresh-ment, the lad-y nev-er, nev-er says "No!" The

Coda

48

B♭m F B♭m F

girl.
(M) Boom bood-a boom boom boom boom, boom bood-a boom boom boom.

50

Cm G Cm G

Boom bood-a boom boom boom boom, boom bood-a boom boom boom. (F)The

52 Cm G G7 Cm 3

things they're try - ing to pin on her won't hold much wa - ter, I'm sure. Be-

56 Cm G G7 Cm

neath the pow - der and fan-cy lace there beats a heart sweet and pure. She

60 Eb Fm Bb7 Eb

just needs some-one to change her, then she'll be nice as can be. If

64 B[°]7 3 Cm D 3 3 G7

you're in the neigh-bor-hood, stranger, you're wel-come to drop in and see. The

68 C G7

naught-y la - dy of shad - y lane, so de-light - ful to hold. The

72

naught - y la - dy of sha - dy lane, so de-lect - a - ble,

75 (Keyboard) Dm7 G7

quite re-spect-a-ble, and she's on - ly nine days

80 Cm (Keyboard) G7 Cm G7 Cm G7 C

old!

I'm Henery The Eighth, I Am

MALE VOCAL

Keyboard

(Drums Only - Rock Beat) (Keyboard) E (Add Bass - As written)

7 A D A
I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.

11 A B m E7
I got mar-ried to the wid-ow next door. She's been mar-ried sev-en times be-fore, and

15 A E7 D E7
ev - 'ry one was an 'En-er-y. She would-n't have a Wil-lie or a Sam. I'm her

19 A C#m7 D F#m B m E7
eighth old man, I'm Hen-er - y. Hen - er - y the Eighth, I

22 1. A N.C. (Drums continue) 2. A N.C. (Drums - Rock Beat Lead In)
am. Sec-ond verse, same as the first! am.

27 A (Keyboard Adlib) D A
(Keyboard Adlib)

31 B m E7

35 A E7 D E7

39 A C#m7 D F#m B m E7 A N.C. (Drums - Rock Beat Lead In)

44 A D A

I'm Hen-er-y the Eighth, I am. Hen-er-y the Eighth, I am, I am.

48 A B m E7

I got mar-ried to the wid-ow next door. She's been mar-ried sev-en__times be-fore, and

52 A E7 D E7

ev - 'ry one was an 'En-er-y. *'Enery!* She would-n't have a Wil-lie or a Sam. *Not a Sam!* I'm her

56 A C#m7 D F#m B m E7 A

eighth old man, I'm Hen-er-y. Hen-er-y the Eighth, I am.

60 F#m

Henery! *Henery!*

H E N R Y__ Hen-er - y, Hen-er - y

64 B m E7 F#m B m E7

Hen - er - y the Eighth, I am, I am. Hen - er - y the Eighth, I

67 A (Keyboard) F#m D E7 A (Drums)

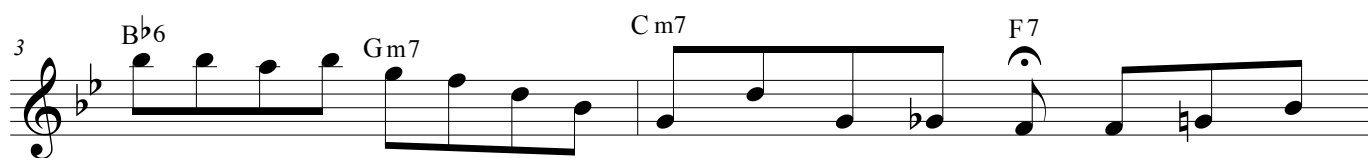
am.

Tenderly

F

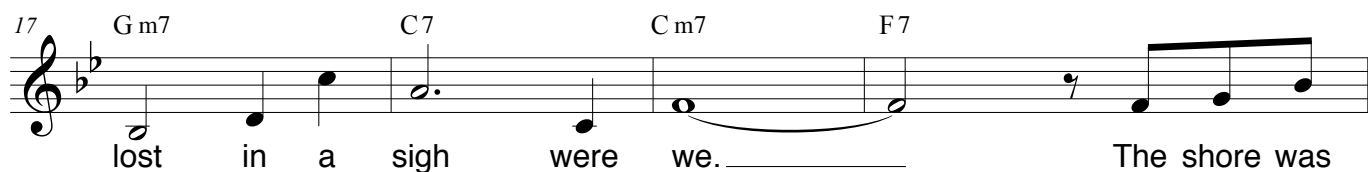
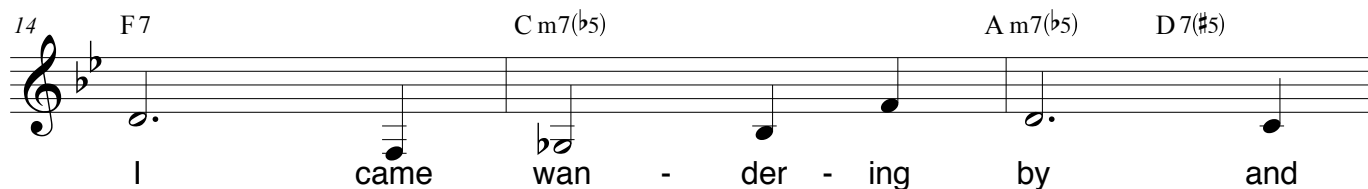
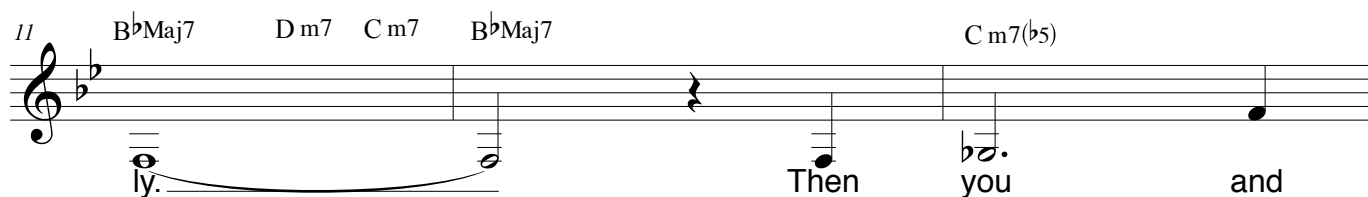
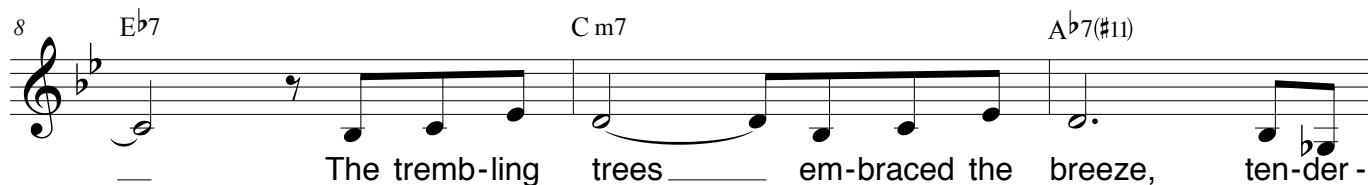
Keyboard

(Keyboard/Bass only - Freely but not too slow)



The eve - ning

(In Rhythm)



21 $B\flat$ Maj7 $E\flat 7(\#11)$
 kissed _____ by sea and mist, ten - der -

23 $B\flat m7$ $E\flat 7$ $C m7$
 ly. _____ I can't for - get _____ how two hearts

26 $A\flat 7(\#11)$ $B\flat$ Maj7 $D m7$ $C m7$ $B\flat$ Maj7
 met, breath - less - ly. _____ Your

29 $C m7(b5)$ $F 7$ $G m7$ $G m7/F$
 arms o - pened wide and closed me in -

32 $E m7(b5)$ $A 7(b9)$ $D m7$ $G 7(\#5)$
 side. _____ You took my lips, _____ you took my

34 1. $C m7$ $F 7(b9)$ $B\flat 6$ $C m7$ $F 7$ (Sax)
 love _____ so ten - der - ly. _____

37 2. $C m7$ $D m7$ $/C\sharp$ $/C$ $E m7(b5)/B\flat$ $A 7(b9)$
 love _____ so ten - der - ly. _____ You took my

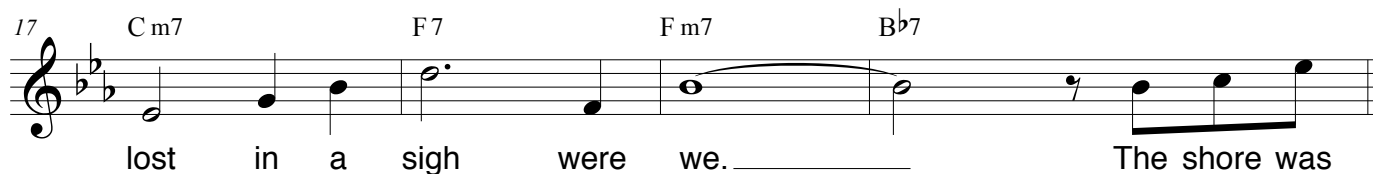
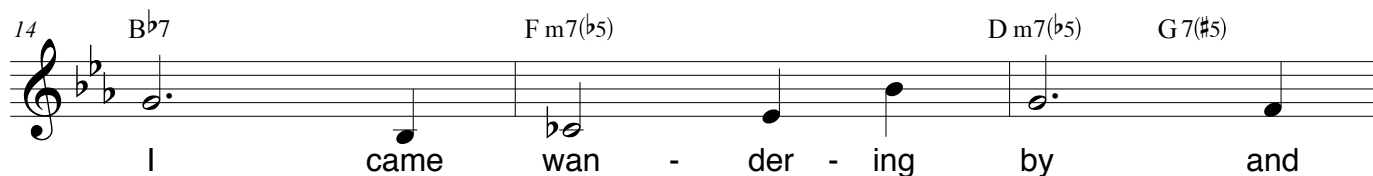
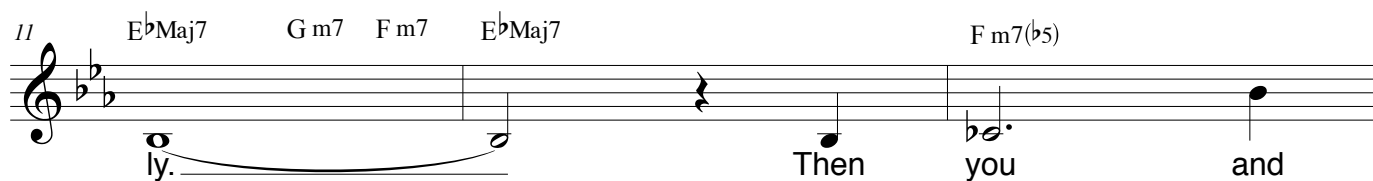
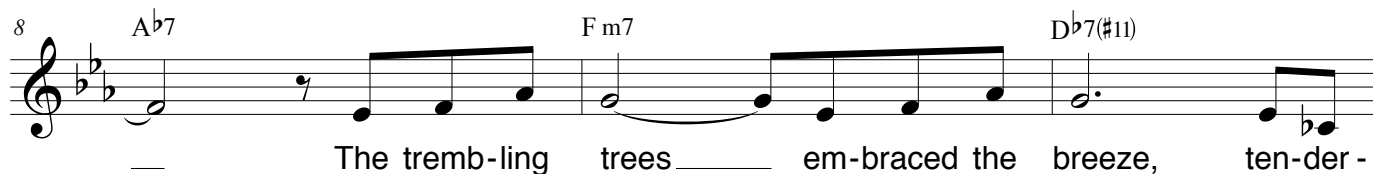
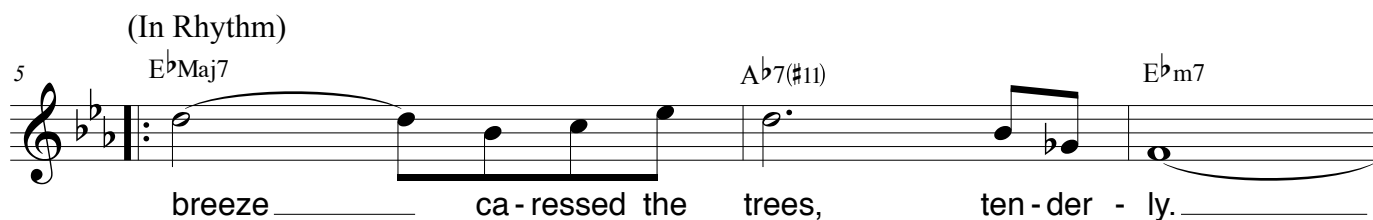
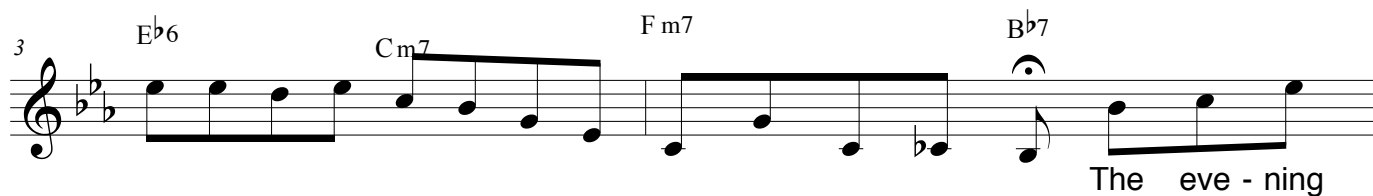
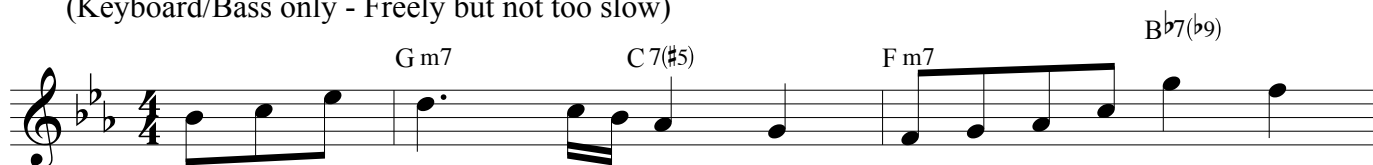
40 $D m7$ $G 7(\#5)$ $C m7$ $F 7(b9)$ $B\flat 6$ $C m9$ $B\flat$ Maj7
 lips, _____ you took my love _____ so ten - der - ly. _____

Tenderly

M

Keyboard

(Keyboard/Bass only - Freely but not too slow)



21 $E\flat\text{Maj}7$ $A\flat7(\#11)$
 kissed _____ by sea and mist, ten - der -

23 $E\flat\text{m}7$ $A\flat7$ $F\text{m}7$
 ly. _____ I can't for - get _____ how two hearts

26 $D\flat7(\#11)$ $E\flat\text{Maj}7$ $G\text{m}7$ $F\text{m}7$ $E\flat\text{Maj}7$
 met, breath - less - ly. _____ Your

29 $F\text{m}7(\flat5)$ $B\flat7$ $C\text{m}7$ $C\text{m}7/B\flat$
 arms o - pened wide and closed me in -

32 $A\text{m}7(\flat5)$ $D7(\flat9)$ $G\text{m}7$ $C7(\#5)$
 side. _____ You took my lips, _____ you took my

34 1. $F\text{m}7$ $B\flat7(\flat9)$ $E\flat6$ $F\text{m}7$ $B\flat7$ (Keyboard)
 love _____ so ten - der - ly.

37 2. $F\text{m}7$ $G\text{m}7$ $/F\#$ $/F$ $A\text{m}7(\flat5)/E\flat$ $D7(\flat9)$
 love _____ so ten - der - ly. _____ You took my

40 $G\text{m}7$ $C7(\#5)$ $F\text{m}7$ $B\flat7(\flat9)$ $E\flat6$ $F\text{m}9$ $E\flat\text{Maj}7$
 lips, _____ you took my love _____ so ten - der - ly. _____

Ja Da, Ja Da, Jing, Jing. Jing

F

Keyboard

C C7 A7 D7 G7 C Gaug C
 5 C/E Eb°7 G7/D G7 C/E Eb°7 G7/D G7
 9 C/E Eb°7 G7/D G C/E Eb°7
 12 G7/D G7 E7
 14 A7 Eb7 D7 G7
 17 C/E Eb°7 G7/D G C/E Eb°7
 20 G7/D G7 E7
 22 A7 Eb7 D7 G7

You've
 Now
 heard all a - bout your rag - gy mel - o - dies. Ev - 'ry - thing from op - 'ra down to
 ev - 'ry - one was sing - ing a Ha - wai - ian strain. ev - 'ry - one _____ seemed to have it
 har - mo - ny. _____ But I've a lit - tle song that I will
 on _____ their brain. When Ya - ka Hick - y Hoo - lal Do was
 sing to the you. It's going to win you thru and thru _____ There
 all the craze, why that's the one that had 'em dazed. _____ The
 ain't much to the words, but the mus - ic is grand, and you'll be sing - ing it to
 ob - ject _____ now is for some - thing new, some - thing that _____ will ap -
 beat _____ the band. Now you've _____ heard _____ of _____ your _____
 peel _____ to you. And here's a lit - tle mel - o - dy that
 "Will O' The Wisp," but give a lit - tle lis - ten to this. _____ It goes
 you _____ will find _____ will ling - er, ling - er there in your mind. _____

25 C (Sax) A7 (Sax) D7 C (Sax) G#°7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing!

29 C (Sax) A7 (Sax) D7 G7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.

33 C/E Eb°7 G7/D G

That's a fan - cy lit - tle bit of mel - o - dy.

35 C/E Eb°7 G7/D G7

It's so sooth - ing and ap - peal - ing to me. It goes

37 C (Sax) A7 (Sax) D7 C G7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing!

41 C (Sax) A7 (Sax) D7 C (Sax) G#7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing! _____

45 C (Sax) A7 (Sax) D7 G7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing. _____

49 C/E Eb°7 G7/D G

That's a fan - cy lit - tle bit of mel - o - dy. _____

51 C/E Eb°7 G7/D G7

It's so sooth - ing and ap - peal - ing to me. _____ It goes

53 C (Sax) A7 (Sax) D7 C Gaug C

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing. _____

Ja Da, Ja Da, Jing, Jing. Jing

M
Keyboard

Chord progression for the first system (measures 1-4):

F F7 D7 G7 C7 F Caug F

Chord progression for the second system (measures 5-8):

F/A A \flat 7 C7/G C7 F/A A \flat 7 C7/G C7

You've
Now

Chord progression for the third system (measures 9-12):

F/A A \flat 7 C7/G C F/A A \flat 7

heard__ all a - bout your rag - gy mel - o - dies. Ev - 'ry - thing from op - 'ra down to
ev - 'ry - one was sing - ing a Ha - wai - ian strain. ev - 'ry - one__ seemed to have it

Chord progression for the fourth system (measures 12-15):

C7/G C7 A7

har - mo - ny.__ But I've a lit - tle song that I will
on__ their brain. When Ya - ka Hick - y Hoo - lal Do was

Chord progression for the fifth system (measures 14-17):

D7 A \flat 7 G7 C7

sing to the you. It's going to win you thru and thru__ There
all the craze, why that's the one that had 'em dazed.__ The

Chord progression for the sixth system (measures 17-20):

F/A A \flat 7 C7/G C F/A A \flat 7

ain't much to the words, but the mus - ic is grand, and you'll be sing - ing it to
ob - ject__ now is for some - thing new, some - thing that__ will ap -

Chord progression for the seventh system (measures 20-23):

C7/G C7 A7

beat__ the band. Now you've__ heard__ of__ your__
peal__ to you. And here's a lit - tle mel - o - dy that

Chord progression for the eighth system (measures 22-25):

D7 A \flat 7 G7 C7

"Will O' The Wisp," but give a lit - tle lis - ten to this.__ It goes
you__ will find will ling - er, ling - er there in your mind.__

25 F (Keyboard) D7 (Keyboard) G7 F C#°7 (Keyboard)

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing! _____

29 F (Keyboard) D7 (Keyboard) G7 C7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing. _____

33 F/A Ab°7 C7/G C

That's a fan - cy lit - tle bit of mel - o - dy. _____

35 F/A Ab°7 C7/G C7

It's so sooth - ing and ap - peal - ing to me. _____ It goes

37 F (Keyboard) D7 (Keyboard) G7 F C7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing! _____

41 F (Keyboard) D7 (Keyboard) G7 F (Keyboard) C#7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing!____

45 F (Keyboard) D7 (Keyboard) G7 C7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.____

49 F/A Ab°7 C7/G C

That's a fan - cy lit - tle bit of mel - o - dy.____

51 F/A Ab°7 C7/G C7

It's so sooth - ing and ap - peal - ing to me.____ It goes

53 F (Keyboard) D7 (Keyboard) G7 F Caug F

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.____

Getting To Know You

Keyboard

F/C F[°]7/C F6/C F6/A A^b°7 Gm7 C7

It's a

5 F

ver - y an - cient say - ing, but a true and hon - est thought, that if you be - come a

10 F7 Bb

teach - er, by your pu - pils you'll be taught. As a teach - er, I've been

14 B[°]7 F/C D7 Dm7

learn - ing. You'll for - give me if I boast. And I've now be - come an

18 G7 Gm7/C C7

ex - pert on the sub - ject I like most. *Get - ting to know you.* Get - ting to

23 F Gm7 C7 Gm7 C7

know you, get - ting to know all a - bout you. Get - ting to

27 Gm7 C7 Gm7 C7 F

like you, get - ting to hope you like me. Get - ting to

2

31 F Bbmaj7 Bb6 Bbaug Bb 3

know you, put-ting it my way but nice - ly, you are pre -

35 Dm7 G7 Gm7/C C7 3

cise - ly my cup of tea! Get-ting to

39 F Gm7 C7 Gm7 C7 3

know you, get-ting to feel free and eas - y. When I am

43 Gm7 C7 Gm7 C7 F7 3

with you, get ting to know what to say. have-n't you

47 Bbmaj7 Bb6 Gm7 C7 Fmaj7 F7 Bb 3

no - ticed? Sud-den - ly I'm bright and breez - y be - cause of

51 F Gm7 C7 F Dm7 3

all the beau-ti - ful and new things I'm learn-ing a - bout you

55 Gm7 C7 F C7 (Sax) 3

day by day.

59 Gm7 C7 F C7 F C7 F

day by day.

Getting To Know You

Keyboard

B \flat /F B \flat $^{\circ}$ 7/F B \flat 6/F B \flat 6/D D \flat $^{\circ}$ 7 C \flat 7 F7

It's a

5 B \flat

ver - y an-cient say-ing, but a true and hon-est thought, that if you be-come a

10 B \flat 7 E \flat

teach - er, by your pu - pils you'll be taught. As a teach - er, I've been

14 E $^{\circ}$ 7 B \flat /F G7 G \flat m7

learn - ing. You'll for - give me if I boast. And I've now be - come an

18 C7 C \flat m7/F F7

ex-pert on the sub-ject I like most. *Get-ting to know you.* Get-ting to

23 B \flat C \flat m7 F7 C \flat m7 F7

know you, get-ting to know all a - bout you. Get-ting to

27 C \flat m7 F7 C \flat m7 F7 B \flat

like you, get-ting to hope you like me. Get-ting to

2

31 $B\flat$ $E\flat maj7$ $E\flat 6$ $E\flat aug$ $E\flat$ 3
 know you, put-ting it my way but nice - ly, _____ you are pre -

35 $Gm7$ $C7$ $Cm7/F$ $F7$ 3
 cise - ly _____ my cup of tea! _____ Get-ting to

39 $B\flat$ $Cm7$ $F7$ $Cm7$ $F7$ 3
 know you, get-ting to feel free and eas - y. _____ When I am

43 $Cm7$ $F7$ $Cm7$ $F7$ $B\flat 7$ 3
 with you, get ting to know what to say. _____ have-n't you

47 $E\flat maj7$ $E\flat 6$ $Cm7$ $F7$ $B\flat maj7$ $B\flat 7$ $E\flat$ 3
 no - ticed? Sud-den - ly I'm bright and breez - y _____ be-cause of

51 $B\flat$ $Cm7$ $F7$ $B\flat$ $Gm7$ 3
 all the beau-ti - ful and new things I'm learn-ing a - bout you

55 $Cm7$ $F7$ $B\flat$ $F7$ (Keyboard) 3
 day by day. _____

59 $Cm7$ $F7$ $B\flat$ $F7$ $B\flat$ $F7$ $B\flat$
 day by day.

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 G°7 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 points. The lyrics are written below the staff, with some words spanning across measures. 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 at measure 70.

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 C

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

48 C°7 G7

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

52 C C7 F Dm7

told him ___ that he mus - n't stay ___ south of the

56 C G7 C N.C.

bor - der ___ down Mex - i - co way. ___ Ay, ay, ay,

60 G7 C

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

64 G7 C (Keyboard) Dm7 G7

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

70 C C°7 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. Chord symbols are placed above the staff at various points. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and ties. There are also triplets indicated by a '3' over a group of notes. The lyrics are in Spanish and English, with some words in Spanish like 'Ma-ña-na' and 'South of the border'. The score ends with a double bar line and a repeat sign.

Hey , Look Me Over

VOCAL DUET

Keyboard

(Keyboard) C

5 F A7 Em7 C°7 A7 D7

(M) Hey, look me o - ver, lend me an ear; Fresh out of clo - ver,

11 Gm7 C7 Gm7 Ebm6 C7 F A7 D7

mort-gaged up to here. But don't pass the plate, folks, don't pass the cup. — I

17 G7 C7

fig - ure when - ev - er you're down and out, the on - ly way is up. And I'll be

21 F A7 Em7 C°7 A7 d7

up like a rose - bud, high on the vine. Don't thumb your nose, bud,

27 Gm7 Bbmaj7 Eb9 F/A

take a tip from mine. I'm a lit-tle bit short of the el-bow room, so let me get me

32 D7 Gm7 C7 F

some. And look out, world here I come. _____

2
37 F

(F) No-bod - y in the world was ev - er with-out a pray'r.

41 Eb

How can you win the world if no - bod - y knows you're there?

45 Eb (Sax) G7 Dm7 Bb°7 G7 c7

(F) No-bod - y in the world was ev - er with-out a pray'r.

51 Fm7 Bb7 Fm7 Dbm6 Bb7 Eb G7 C7 F7

How can you win the world if no - bod - y knows you're there?

58 Bb7 Eb (Keyboard) G7 Dm7 Bb°7 G7

(F) No-bod - y in the world was ev - er with-out a pray'r.

65 C7 Fm7 Abmaj7 Db9

How can you win the world if no - bod - y knows you're there?

71 Eb/G C7 Fm7 Bb7 Eb

(F) No-bod - y in the world was ev - er with-out a pray'r.

77 G

(F) Kid, when you need the crowd, the tick-ets are hard to sell.

81 F C7

Still, you can lead the crowd, if you can get up and yell:"

85 F A7 Em7 C°7 A7 D7

(F) Hey, _____ hey, look - y, look - y here. _____

(M) Hey, look me o - ver, lend me an ear; Fresh out of clo - ver,

91 Gm7 Bbmaj7 Eb9

I'm a lit - tle bit short of the el - bow room, so

mort-gaged up to here. I'm a lit - tle bit short of the el - bow room, so

95 F/A D7 Gm7 F°7

let me get me some. And look out, world, _____ hear me shout, world, _____ and look

let me get me some. And look out, world, _____ hear me shout, world, _____ and look

101 Gm7 C7 F

out world, here I come. _____

out world, here I come. _____

107 Bb C7 F

(Keyboard)