

Set M

Last revised on 2018.11.01



THE
MIXED NUTS

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M15-Button Up Your Overcoat(KVD).2016.04.26.pdf

M16-Mambo Italiano(KVF).2016.05.15.pdf

M16-Mambo Italiano(KVM).2016.05.15.pdf

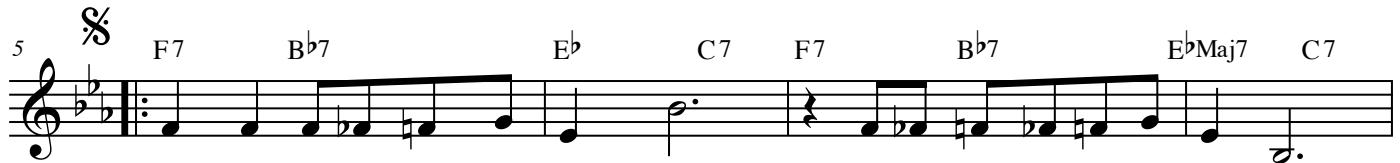
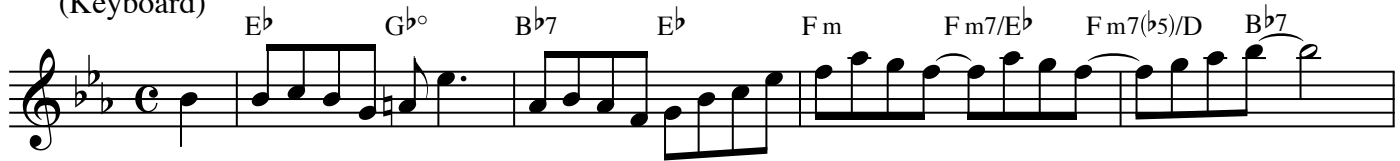
M17-Tiger Rag(K).2017.04.30.pdf



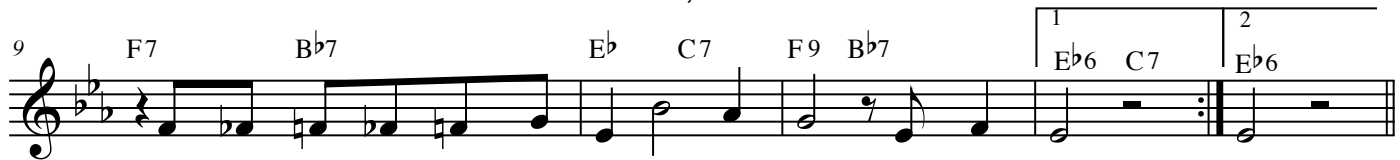
Love Is Just Around The Corner

Keyboard

(Keyboard)



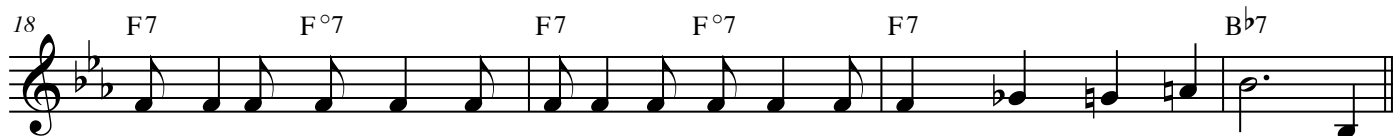
Love is just a-round the cor - ner, an - y coz - y lit - tle cor - ner.
I'm a sen - ti - men - tal mourn - er, and I could - n't be fo - lorn - er



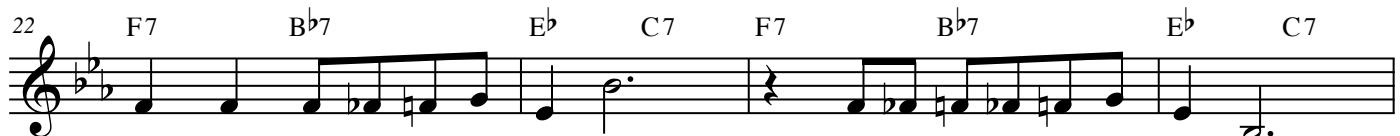
Love is just a-round the cor - ner when I'm a - round you. you.
when you keep me on that cor - ner just wait - ing for



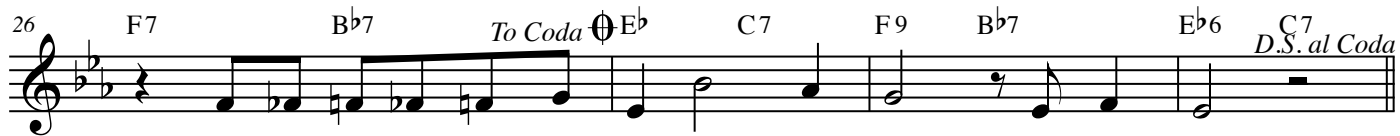
Ve - nus de Mil - o was not - ed for her charms. But



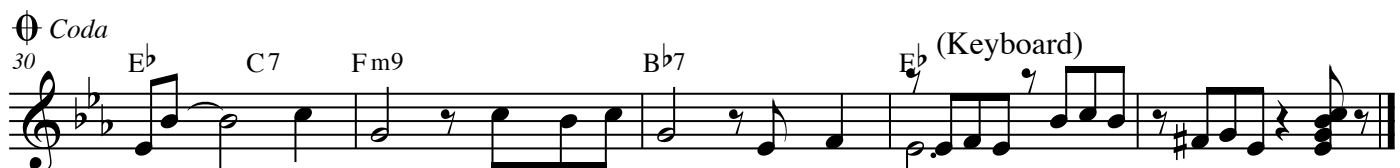
strict - ly be - tween us, you're cut - er than Ve - nus, and what's more you've got arms. So



let's go cud - dle in a cor - ner an - y coz - y lit - tle cor - ner.



Love is just a-round the cor - ner when I'm a - round you.



cor - ner when I'm, when - ev - er I'm a - round you.

Pretend

F

Keyboard

(Sax)

F maj7 Gm7

3 Am Gm7 C7 N.C.

Pre-tend you're hap - py when you're

5 F F maj7 F 6 Gm7 C7

blue. It is - n't ver - y hard to do,

8 Gm7 C7 Gm7 C7 Gm7/C C7 C7(#5)

and you'll find hap - pi-ness with - out an end when - ev - er you pre-

11 F F maj7 F 6 N.C. F F maj7

tend. Re-mem - ber an - y - one can dream,

14 F 6 Gm7 C7 Gm7 C7 Gm7/C

and noth - ing's bad as it may seem. The lit - tle things you have - n't

17 C7 Gm7/C C7 C7(#5) F Gm7 F N.C.

got could be a lot if you'd pre - tend. _____ You'll find a love you can

21 Am B \flat B $^{\circ}$ 7

share, one you can call all your

23 F/C C7(#5) F6 Bm7(b5) E7 Bm7/F#

own. Just close your eyes, he'll be there.

26 E7/G# E7 Am A \flat 7 C7/G N.C.

You'll nev - er be a - lone. And if you sing this mel - o -

29 F Fmaj7 F6 Gm7 C7

dy, you'll be pre-tend - ing, just like me.

32 Gm7 C7 Gm7/C C7 Gm7/C

The world is mine, it can be yours, my friend, so

34 1. C7 C7(#5) F F $^{\circ}$ 7 C7 (Sax) N.C.

why don't you pre - tend.

37 2. C7 Gm7 C7 F (Sax) C7 F

why don't you pre tend.

Pretend

M
Keyboard

(Keyboard)

3

Pre-tend you're hap - py when you're

5

blue. It is - n't ver - y hard to do,

8

and you'll find hap - pi-ness with - out an end when - ev - er you pre-

11

tend. Re-mem - ber an - y - one can dream,

14

and noth - ing's bad as it may seem. The lit - tle things you have - n't

17

got could be a lot if you'd pre - tend. You'll find a love you can

21 Dm E^b E^o7

share, one you can call all your

23 B^b/F F7(#5) B^b6 Em7(b5) A7 Em7/B

own. Just close your eyes, he'll be there.

26 A7/C# A7 Dm D^b7 F7/C N.C.

You'll nev - er be a - lone. And if you sing this mel - o -

29 B^b B^bmaj7 B^b6 Cm7 F7

dy, you'll be pre-tend - ing, just like me.

32 Cm7 F7 Cm7/F F7 Cm7/F

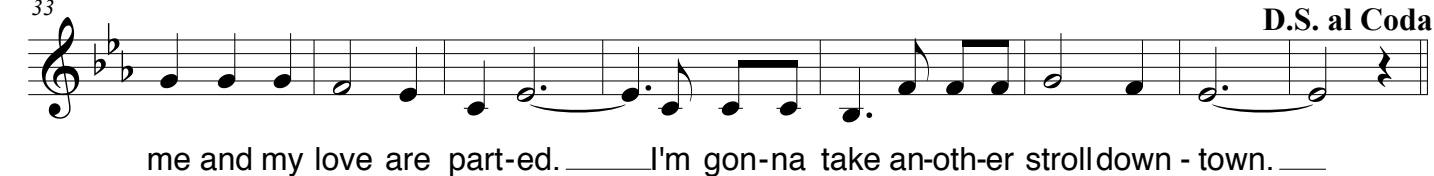
The world is mine, it can be yours, my friend, so

34 1. F7 F7(#5) B^b B^b7 F7 (Keyboard) N.C.

why don't you pre - tend.

37 2. F7 Cm7 F7 B^b (Keyboard) F7 B^b

why don't you pre tend



2

⊕ Coda

41 $B\flat 7$ $E\flat$ $G\flat 7$ $B\flat 7/F$ $B\flat 7$ $E\flat$

(M) Some-times I live in ___ the coun-try. ___ Some-times I live in town. ___

50 $E\flat 7$ $A\flat$ $B\flat 7$ $E\flat G\flat 7 Fm7 B\flat 7$

Some-times I have a great no-tion ___ to jump in-to the riv-er ___ and drown.

58 $E\flat$ $B\flat 7$ $E\flat$

58 I - rene, good night. ___ I - rene, good night. ___ Good

I - rene, good night. ___ I - rene, good night. ___ Good

66 $E\flat 7$ $A\flat$ $A^\circ 7$ $E\flat/B\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

66 night, I - rene, good night, I - rene, I'll see you in my dreams. Stop

night, I - rene, good night, I - rene. I'll see you in my dreams.

74 $E\flat$ $G\flat 7$ $B\flat 7/F$ $B\flat 7$ $E\flat$

ramb-lin', ___ stop your gamb-lin.' ___ Stop stay-ing out late at night. ___ Go

82 $E\flat 7$ $A\flat$ $B\flat 7$ $E\flat G\flat 7 Fm7 B\flat 7$

home to your wife and your fam-'ly. ___ Sit down by the fire-side bright.

90 Eb Bb7 Eb

I - rene, good night. I - rene, good night. Good

I - rene, good night. I - rene, good night. Good

98 Eb7 Ab A°7 Eb/Bb Bb7 Eb C7

night, I - rene, good night, I rene. I'll see you in my dreams.

night, I - rene, good night, I - rene. I'll see you in my dreams.

106 F C7 F

I - rene, good night. I - rene, good night. Good

I - rene, good night. I - rene, good night. Good

114 F7 Bb B°7 F/C C7 F (Keyboard)

night, I - rene, good night, I rene. I'll see you in my dreams.

night, I - rene, good night, I - rene. I'll see you in my dreams.

122 F F7 Bb Gm7 C7 F

I - rene, good night, I rene. I'll see you in my dreams.

L-O-V-E

F

Keyboard

(Sax) D

5 D Dmaj7 Em7 A7

L is for the way you look at me. O is

10 Dmaj7 D6 D D7 Gmaj7

for the on-ly one I see V is ver-y, ver-y ex-tra-or-

16 E7 A7

- din-ar-y, E is e-ven more than an-y - one that you a-dore, and

21 D Dmaj7 Em7 A7

love is all that I can give to you. Love is more than just a game

27 Dmaj7 D6 D D7 Gmaj7 G#7

for two. Two in love can make it, take my heart and please don't break it.

33 D/A A7 D (Sax) Bb7

Love was made for me and you.

37 Eb Ebmaj7 Fm7 Bb7

43 Ebmaj7 Eb6 Eb Eb7 Abmaj7 A°7

49 E^b/B^b B^b7 E^b $B7$

53 E $E\text{maj}7$ $F\sharp m7$ $B7$

58 $E\text{maj}7$ $E6$ E $E7$ $A\text{maj}7$

64 $F\sharp7$ $B7$

69 E $E\text{maj}7$ $F\sharp m7$ $B7$

75 $E\text{maj}7$ $E6$ E $E7$ $A\text{maj}7$ $A\sharp\circ7$

81 E/B $B7$ E $C\sharp\circ7$ $F\sharp m7$ $B7$

87 E $C\sharp\circ7$ $F\sharp m7$ $B7$ E (Sax)

92 A $A\circ7$ E/B E $E9$

L is for the way you look at me. O is
for the on-ly one I see. V is ver-y, ver-y ex-tra-or-
-din-ar-y, E is e-ven more than an-y one that you a-dore, and
love is all that I can give to you. Love is more than just a game
for two. Two in love can make it, take my heart and please don't break it.
Love was made for me and you. Love was made for me and
you. Love was made for me and you
you.

43 G^bmaj7 G^b6 G^b G^b7 B maj7 C^o7

43 44 45 46 47 48

49 G^b/D^b D^b7 G^b $D7$

53 G $G\text{maj}7$ $A\text{m}7$ $D7$

L is for the way you look at me. O is

58 $G\text{maj}7$ $G6$ G $G7$ $C\text{maj}7$

for the on - ly one I see. V is ver-y, ver-y ex-tra-or-

64 $A7$ $D7$

- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 G $G\text{maj}7$ $A\text{m}7$ $D7$

love is all that I can give to you. Love is more than just a game

75 $G\text{maj}7$ $G6$ G $G7$ $C\text{maj}7$ $C^\#7$

for two. Two in love can make it, take my heart and please don't break it.

81 G/D $D7$ G $E^\circ7$ $A\text{m}7$ $D7$

Love was made for me and you. Love was made for me and

87 G $E^\circ7$ $A\text{m}7$ $D7$ G (Keyboard)

you. Love was made for me and you

92 C $C^\circ7$ G/D G $G9$

I'll Never Smile Again

F

Keyboard

(Sax) D m7 D^bMaj7 C m7 C m7(b5) F7 D m7 D^b°7

I'll nev - er

5 C m7 F[#]7 F7 B^bMaj7 D m7 D^b°7

smile a - gain un - til I smile at you. I'll nev - er

9 C m7 F[#]7 F7 B^b6 E^b9 D m7 D^b7(b5)

laugh a - gain. What good would it do? For

13 C m7 F7(b9) B^b6 C m7 F7(#5) B^bMaj7 A 9

tears would fill my eyes, my heart would re - al - ize that

17 D Maj7 A 7/E D/F[#] D^b° C m7 F7 D m7 D^b°7

our ro - mance is through. I'll nev - er

21 C m7 F[#]7 F7(b9) B^bMaj7 D m7 D^b°7

love a - gain, I'm so in love with you. I'll nev - er

25 C m7 F[#]7 F7 B^bMaj7 B^b6 F m6 E 7(b5)

thrill a - gain to some - bod - y new. With -

29 E^bMaj7 E^bm7 B^bMaj7 G 9

in my heart I know I will nev - er start to

33 C m7 F7(b9) 1. B^b6 B^b°7 F7 (Sax) D m7 D^b°7

smile a - gain un - til I smile at you.

37 2. B^b6 (Sax) G^b F7 B^bMaj7

you.

I'll Never Smile Again

M

Keyboard

(Keyboard)

G m7 G^bMaj7 F m7-3 F m7(b5) B^b7 G m7 G^b°7

I'll nev - er

5 F m7 B7 B^b7 E^bMaj7 G m7 G^b°7

smile a - gain un - til I smile at you. I'll nev - er

9 F m7 B7 B^b7-3 E^b6 A^b9 G m7 G^b7(b5)

laugh a - gain. What good would it do? For

13 F m7 B^b7(b9) E^b6 F m7 B^b7(#5) E^bMaj7 D 9

tears would fill my eyes, my heart would re - al - ize that

17 G Maj7 D7/A G/B G^b° F m7 B^b7 G m7 G^b°7

our ro - mance is through. I'll nev - er

21 F m7 B7 B^b7(b9) E^bMaj7 G m7 G^b°7

love a - gain, I'm so in love with you. I'll nev - er

25 F m7 B7 B^b7-3 E^bMaj7 E^b6 B^bm6 A 7(b5)

thrill a - gain to some - bod - y new. With -

29 A^bMaj7 A^bm7 E^bMaj7-3 C 9

in my heart I know I will nev - er start to

33 F m7 B^b7(b9) 1. E^b6 E^b°7 B^b7 (Keyboard) G m7 G^b°7

smile a - gain un - til I smile at you.

37 2. E^b6 (Keyboard) B B^b7 E^bMaj7

you.

Baby Face

F

Keyboard

(Sax)

F F#° G m7 C7

5 F

Ba - by face, ____ you've got the cut - est lit - tle

9 C7

ba - by face. ____ There's not an - oth - er one could

13 C7 F C m6 D7

(b) take your place, ____ ba - by face. ____

17 G7 C7

My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

21 F

Ba - by face, ____ I'm up in heav - en when I'm

25 A7 E m7 A7 D m F7

in your fond em - brace. ____ I did - n't

29 B♭ B °7 F/C D7

need a shove, ____ 'cause I just fell in love ____ with your

33 G7 G7(#5) C7

1. F F °7 G m7 C7 2. F D7

pret - ty ba - by face. ____

39 G
Ba - by face, ____ you've got the cut - est lit - tle

43 D7
ba - by face. ____ There's not an - oth - er one could

47 D7 G Dm6 E7
take your place, ____ ba - by face. ____

51 A7 D7
My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 G
Ba - by face, ____ I'm up in heav - en when I'm

59 B7 Em G7
in your fond em - brace. ____ I did - n't

63 C C#7 G/D E7
need a shove, ____ 'cause I just fell in love ____ with your

67 A7 D7
pret - ty ____ ba - - - by

71 G (Sax) Am7 D7 G
face. ____

Baby Face

M

Keyboard

(Keyboard)

The musical score is written for a keyboard instrument. It consists of a single melodic line on a treble clef staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 marked at the beginning of their respective lines. Chord symbols are placed above the staff at various points: Bb, B°, C m7, F7, Bb, F7, Bb, Fm6, G7, C7, F7, Bb, D7, Am7, D7, Gm, Bb7, Eb, E°7, Bb/F, G7, C7, C7(#5), F7, Bb, Bb°7, C m7, F7, Bb, and G7. The lyrics are written below the staff, aligned with the notes. The lyrics are: "Ba - by face, you've got the cut - est lit - tle ba - by face. There's not an - oth - er one could take your place, ba - by face. My poor heart is jump-in'; you sure have start - ed some-thin'. Ba - by face, I'm up in heav - en when I'm in your fond em - brace. I did - n't need a shove, 'cause I just fell in love with your pret - ty ba - by face." The score ends with a double bar line and repeat signs.

B \flat B $^\circ$ C m7 F7

5 B \flat

Ba - by face, you've got the cut - est lit - tle

9 F7

ba - by face. There's not an - oth - er one could

13 F7 B \flat F m6 G7

take your place, ba - by face.

17 C7 F7

My poor heart is jump-in'; you sure have start - ed some-thin'.

21 B \flat

Ba - by face, I'm up in heav - en when I'm

25 D7 A m7 D7 G m B \flat 7

in your fond em - brace. I did - n't

29 E \flat E $^\circ$ 7 B \flat /F G7

need a shove, 'cause I just fell in love with your

33 C7 C7(#5) F7

1. B \flat B \flat $^\circ$ 7 C m7 F7 2. B \flat G7

pret - ty ba - by face.

39 C
Ba - by face, ____ you've got the cut - est lit - tle

43 G7
ba - by face. ____ There's not an - oth - er one could

47 G7 C Gm6 A7
take your place, ____ ba - by face. ____

51 D7 G7
My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 C
Ba - by face, ____ I'm up in heav - en when I'm

59 E7 A m C7
in your fond em - brace. ____ I did - n't

63 F F#°7 C/G A7
need a shove, ____ 'cause I just fell in love ____ with your

67 D7 G7
pret - ty ____ ba - - - by

71 C (Keyboard) D m7 G7 C
face. ____

Mean To Me

F

Keyboard

(Sax)

B \flat B \flat 7/A \flat G m7 G \flat Maj7

3 3

3 B \flat /F B \flat 7 C m7 F7 F7(#5)

3

5 B \flat G m7 C m7 F9 F7/E \flat D m7 G m7

mean to me. Why must you be mean to me?

8 E \flat Maj7 A \flat 9 D m7 G7

Gee, hon - ey, it seems to me

10 C m7 F13 B \flat Maj9 B \flat 6 G m7 C7 C m9/F F7

you love to see me cry - in'. I don't know why.

13 B \flat G m7 C m7 F9 F7/E \flat D m7 G m7

I stay home each night. When you say you'll phone,

16 E \flat Maj7 A \flat 9 D m7 G m7

you don't, and I'm left a - lone

18 C m7 F13 B \flat Maj9 B \flat 6 F m7 B \flat 7(b9)

sing - in' the blues and sigh - in'. You treat me

2

21 $E\flat\text{Maj7}$ $C\text{m7}$ $F\text{m7}$ $B\flat7(\flat9)$

cold - - ly each day ____ of the

23 $E\flat6$ $A\flat9$ $G7(\flat9)$ $C\text{m9}$ $C\text{m7}$

year. ____ You al - ways scold me

26 $A\flat9$ $G7(\flat9)$ $G7$ $C9$ $E\flat6/F$ $F7\sharp5$

when - ev er some - bod - y is near, dear.

29 $B\flat$ $G\text{m7}$ $C\text{m7}$ $F9$ $F7/E\flat$ $D\text{m7}$ $G\text{m7}$

It must be ____ great fun ____ to be mean to me. _

32 $E\flat\text{Maj7}$ $A\flat9$ $D\text{m7}$ $G\text{m7}$

You should - n't, for can't you see ____ what you

34 1. $C\text{m7}$ $F7$ $B\flat6$ $G\text{m7}$ $C\text{m7}$ $F7$ (Sax)

mean to me. ____

37 2. $C\text{m7}$ C° $B\flat$ $E\flat\text{m}(\text{maj7})$ $B\flat\text{Maj7}$

mean to me. ____

Mean To Me

M

Keyboard

(Keyboard)

Eb Eb7/Db Cm7 B Maj7
 3 3
 3 Eb/Bb G°7 Fm7 Bb7 Bb7(#5)
 You're
 5 Eb Cm7 Fm7 Bb9 Bb7/Ab Gm7 Cm7
 mean to me. Why must you be mean to me?
 8 AbMaj7 Db9 Gm7 C7
 Gee, hon - ey, it seems to me
 10 Fm7 Bb13 EbMaj9 Eb6 Cm7 F7 Fm9/Bb Bb7
 you love to see me cry - in'. I don't know why.
 13 Eb Cm7 Fm7 Bb9 Bb7/Ab Gm7 Cm7
 I stay home each night. When you say you'll phone,
 16 AbMaj7 Db9 Gm7 Cm7
 you don't, and I'm left a - lone
 18 Fm7 Bb13 EbMaj9 Eb6 Bbm7 Eb7(b9)
 sing - in' the blues and sigh - in'. You treat me

2

21 $A^b\text{Maj7}$ $F\text{m7}$ $B^b\text{m7}$ $E^b7(b9)$
 cold - - ly each day ____ of the

23 A^b6 D^b9 $C7(b9)$ $F\text{m9}$ $F\text{m7}$
 year. ____ You al - ways scold me

26 D^b9 $C7(b9)$ $C7$ $F9$ A^b6/B^b $B^b7\sharp5$
 when - ev er some - bod - y is near, dear.

29 E^b $C\text{m7}$ $F\text{m7}$ B^b9 B^b7/A^b $G\text{m7}$ $C\text{m7}$
 It must be ____ great fun ____ to be mean to me. ____

32 $A^b\text{Maj7}$ D^b9 $G\text{m7}$ $C\text{m7}$
 You should - n't, for can't you see ____ what you

34 1. $F\text{m7}$ B^b7 E^b6 $C\text{m7}$ $F\text{m7}$ B^b7 (Keyboard)
 mean to me. ____

37 2. $F\text{m7}$ F° E^b $A^b\text{m(maj7)}$ $E^b\text{Maj7}$
 mean to me. ____

VOCAL DUET

You Are My Sunshine

D
Keyboard

(Keyboard)

C F G7 C N.C.

(F)The oth - er

6 C C7 F G G7 C C7

night, dear, ___ as I lay sleep-ing, ___ I dreamed I held you in my arms. ___ When I a-

14 F G7 C Am F#° /A C/G G G7 C N.C.

woke dear, ___ I was mis-tak - en. ___ So I hung my head and cried ___ You are my

22 C C7 F

sun - shine, ___ my on - ly sun - shine. ___ You make me hap - py ___

27 C C7 F

___ when skies are grey. ___ You'll nev - er know, dear, ___ how much I

32 C Am F#° /A C/G G G7 C

love ___ you. ___ Please don't take my sun - shine a - way. ___

37 G7 C7 F

37 So let the sun - shine in. Face it with a grin. Smil-ers nev-er

(M)

43 C G7 C G7 C7 F C

43 lose, and frown-ers nev-er win. So let the sun-shine in. Face it with a

49 G7 C/G G7 C

49 grin. O - pen up your heart and let the sun - shine in. (F)My

2 55 F C G7 **D**

mom-my told me some-thing that lit - tle girls should know. It's all a-bout the

60 C F

dev-il, and I've learned to hate him so. I know he'll be un - hap-py 'cause I'll

65 C /B /A G7 C/G G7

nev-er wear a frown. May-be if we keep on smil-ing, he'll get tired of hang-in'

70 C G7 C7 F C

round. So let the sun - shine in. Face it with a grin.

(M)You are my sun - shine, my on-ly sun - shine. You make me

75 G7 C G7/D C7/E

Smil - ers nev-er lose, and frown-ers nev-er win. So let the

hap - py when skies are gray. You'll nev - er

79 F C G7

sun-shine in. Face it with a grin. O-pen up your heart and let the

know, dear, how much I love you. O-pen up your heart and let the

85 1. C/G G7 C G7 C7 2. C/G G7 C F G6 G7 C

sun - shine in. So let the sun - shine in.

sun - shine in. You are my sun - shine in.

Secret Love

F

(Sax)

Keyboard

F7(b9)

B \flat maj7 Cm7 F7 B \flat maj7 Cm7
 5 B \flat maj7 Cm7 F7 B \flat maj7 Cm7 F7(b9) B \flat maj7 E \flat maj7
 10 Dm7 G7(b9) Cm7 F7 Cm7
 14 F7 Cm7 F7 Cm7 F7 F7(b9)
 19 1. B \flat 6 Cm7 F7(b9) 2. B \flat 6 D7b9(#5) Gm7 C7
 25 Fmaj7 F6 Fm7 B \flat 7 E \flat maj7
 30 E \flat m7 A \flat 7 B \flat maj7 Cm7 Dm7 E \flat maj7 A \flat 13 G9
 35 Cm7 F7 F7(b9) B \flat 6 G7 Cm7 F7
 39 F7 F7(b9)B \flat B \flat maj7 Cm7 F7 B \flat 6

Once I had a sec - ret love, that lived with -
 So I told a friend - ly star, the way that
 in the heart of me. All too
 dream - ers of - ten do, just how
 soon my sec - ret love be - came im - pa - tient to be
 won - der - ful you are and why I'm so in love with
 free. you. Now I shout it from the
 high - est hills, e - ven told the gold - en daf - fo -
 dils. At last, my heart's an o - pen door and
 To Coda D.S. al Coda
 my sec - ret love's no sec - ret an - y - more.
 Coda (Sax)
 sec - ret an - y - more.

Secret Love

M

(Keyboard) Keyboard

4/4

1. 2.

5

10

14

19

25

30

35

Coda

39

sec-ret an-y - more.

Once I had a sec - ret love, that lived with -
So I told a friend - ly star, the way that
in the heart of me. All too
dream - ers of - ten do, just how
soon my sec - ret love be - came im - pa - tient to be
won - der - ful you are and why I'm so in love with
free. you. Now I shout it from the
high - est hills, e - ven told the gold - en daf - fo -
dills. At last, my heart's an o - pen door and
my sec - ret love's no sec - ret an - y - more.
sec-ret an-y - more.

To Coda D.S. al Coda

(Keyboard)

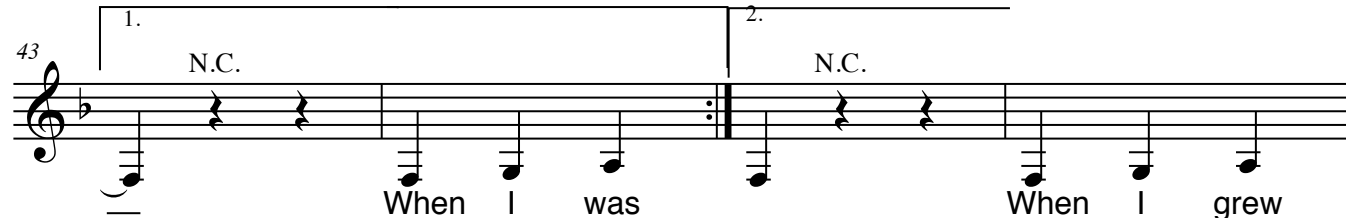
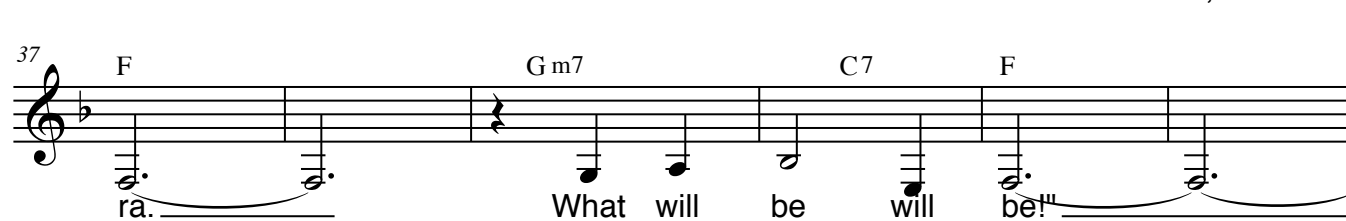
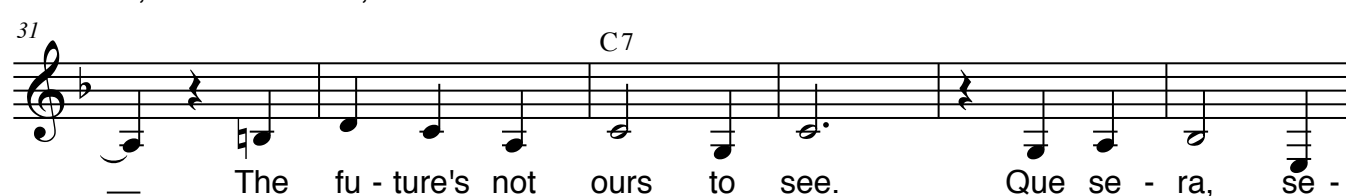
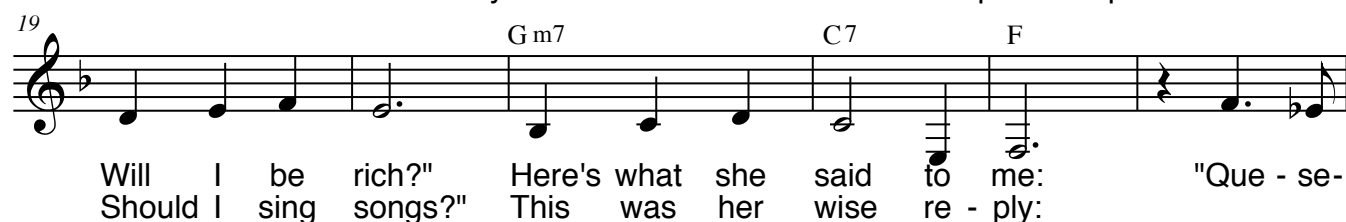
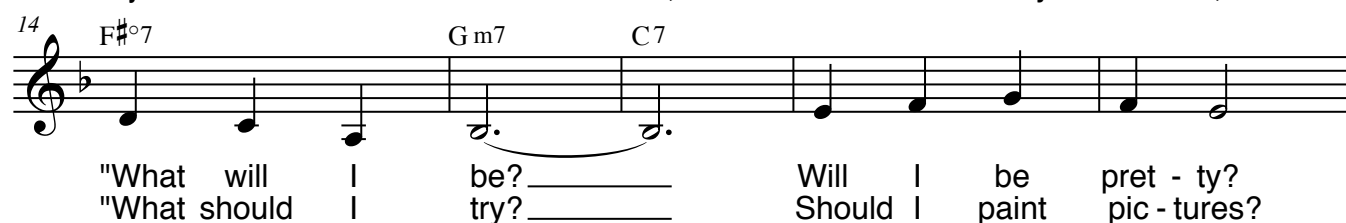
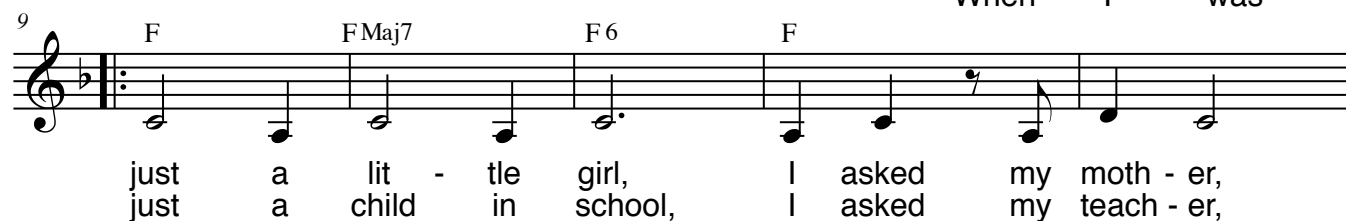
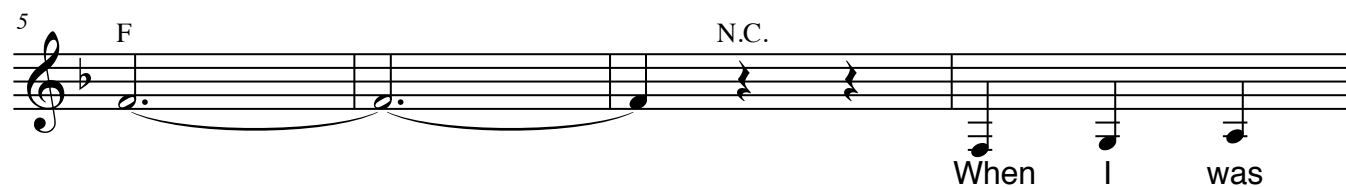
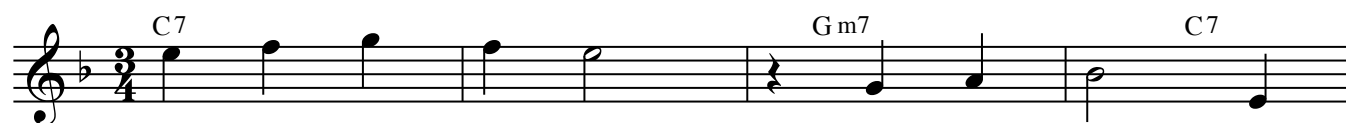
Chords: Ebmaj7, Fm7, Bb7, Ebmaj7, Fm7, Bb7(b9), Ebmaj7, Fm7, Bb7, Ebmaj7, Fm7, Bb7(b9), Ebmaj7, Abmaj7, Gm7, C7(b9), Fm7, Bb7, Ebmaj7, Fm7, Bb7, Eb6, G7(b9)(#5), Cm7, F7, Bbmaj7, Bb6, Bbm7, Eb7, Abmaj7, Abm7, Db7, Ebmaj7, Fm7, Gm7, Abmaj7, Db13, C9, Eb6, C7, Fm7, Bb7, Bb7(b9), Eb6, C7, Fm7, Bb7, Eb6, Bb7, Bb7(b9)Eb, Ebmaj7, Fm7, Bb7, Eb6.

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 $B^b\text{Maj}7$ 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! _____

A Guy Is A Guy

F

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

D^b B^bm G^b E^bm A^b A^b7 D^b B^bm G^b E^bm A^b A^b7

(Keyboard - Play 8va lower)

5 D^b A^b7 E^bm7 A^b7

walked down the street like a good girl should. He followed me down the street like I walked to my house like a good girl should. He followed me to my house like I

8 D^b A^b7 D^b A^b7/E^b A^b7

knew he would. Be-cause a guy is a guy where ev-er he may be. So knew he would. Be-cause a guy is a guy where - ev - er he may be. So

11 E^bm7 A^b7

lis-ten and I'll tell you what this fel-la did to me. I fel-la did to me. I lis-ten while I tell you what this

14 G^b D^b E^bm7 A^b7 D^b D^b7

nev-er saw the boy be-fore. so noth-ing could be sil-li-er. At

18 G^b D^b E^bm7 A^b7

clo-ser range his face was strange, but his man-ner was fa - mil-i - ar. So, I

2

22 D^b A^b7 E^bm7 A^b7

walked up the stairs like a good girl should. — He fol-lowed me up the stairs like I

25 D^b A^b7 D^b A^b7/E^b A^b7

knew he would. Be-cause a guy is a guy — where - ev - er he may be. — So

28 E^bm7 A^b7 D^b A^b7

lis - ten and I'll tell you what this fel - la did to me.

30 D^b $A7$ $A7$ D Bm G Em A $A7$ D Bm G Em A $A7$

(Bass & Keyboard)

(Keyboard - Play 8va lower)

35 D $A7$ $Em7$ $A7$ D $A7$

stepped to my door like a good girl should. He stopped at my door like I knew he would. Because a

39 D $A7/E$ $A7$ $Em7$ $A7$ D A D

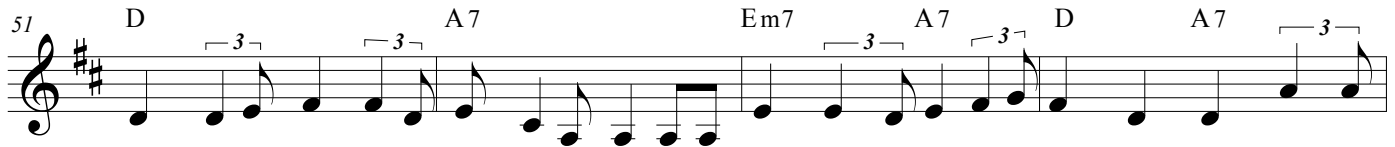
guy is a guy where - ev - er he may be. So lis - ten while I tell you what this fel - la did to me. He

43 G D $Em7$ $A7$ D $D7$

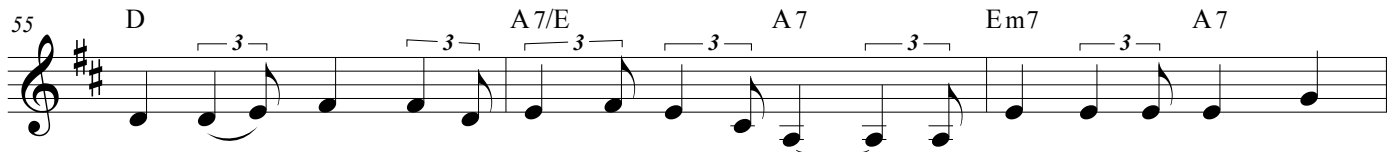
asked me for a good-night kiss. — I said "It's still good day." — I

47 G D $Em7$ $A7$

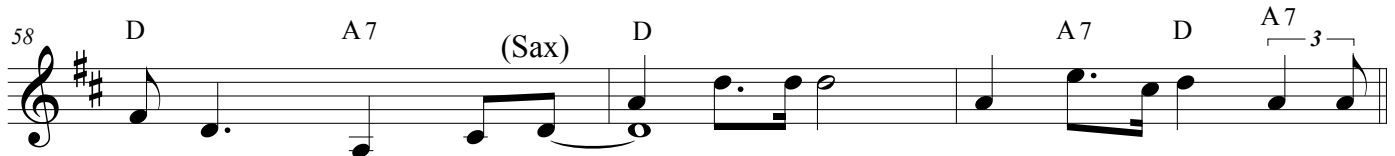
would have told him more — ex - cept his lips got in — the way. — So, — I



talked to my mom like a good girl should, and ma talked to pa like I knew she would. And they



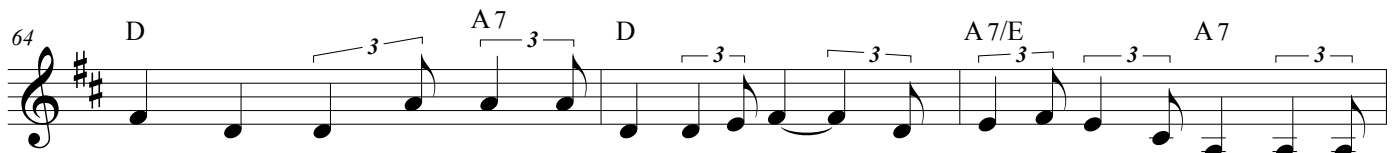
all a - greed on a mar - ried life for me. The guy is my guy where



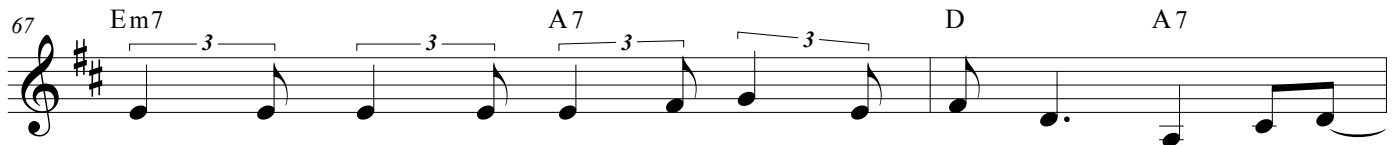
ev - er he may be. So I



walked down the aisle like a good girl should. He fol - lowed me down the aisle like I



knew he would. Be - cause a guy is a guy where - ev - er he may be. And



now you've heard the stor - y of what some - one did to me



That's what he did to me!

A Guy Is A Guy

M

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

(Keyboard - Play 8va lower)

walked down the street like a good girl should. He fol-lowed me down the street like I
walked to my house like a good girl should. He fol-lowed me to my house like I

knew he would. Be-cause a guy is a guy_ where ev-er he may be._ So
knew he would. Be-cause a guy is a guy_ where -ev-er he may be._ So

lis-ten and I'll tell you what this fel-la did to me. I fel-la did to me. I
lis-ten while I tell you what this

nev-er saw the boy_ be-fore. so noth-ing could be sil-li-er._ At

clo-ser range his face was strange but his man-ner was fa-mil-i-ar._ So, I

2

22 G D7 Am7 D7

walked up the stairs like a good girl should. — He fol-lowed me up the stairs like I

25 G D7 G D7/A3 D7

knew he would. Be-cause a guy is a guy — where - ev - er he may be. — So

28 Am7 D7 G D7

lis - ten and I'll tell you what this fel - la did to me.

30 G Eb7 Ab Fm Db Bbm Eb Eb7 Ab Fm Db Bbm Eb Eb7

(Bass & Keyboard)

(Keyboard - Play 8va lower)

35 Ab Eb7 Bbm7 Eb7 Ab Eb7

stepped to my door like a good girl should He stopped at my door like I knew he would. Because a

39 Ab Eb7/Bb Eb7 Bbm7 Eb7 Ab Eb Ab

guy is a guy where - ev - er he may be. So lis - ten while I tell you what this fel - la did to me. He

43 Db Ab Bbm7 Eb7 Ab Ab7

asked me for a good-night kiss. I said "It's still good day." — I

47 Db Ab Bbm7 Eb7

would have told him more — ex - cept his lips got in — the way. — So, I

51 A^b E^b7 B^bm7 E^b7 A^b E^b7

talked to my mom like a good girl should, and ma talked to pa like I knew she would. And they

55 A^b E^b7/B^b E^b7 B^bm7 E^b7

all agreed on a married life for me. The guy is my guy where

58 A^b E^b7 (Sax) A^b E^b7 A^b E^b7

ev - er he may be. So I

61 A^b E^b7 B^bm7 E^b7

walked down the aisle like a good girl should. He followed me down the aisle like I

64 A^b E^b7 A^b E^b7/B^b E^b7

knew he would. Be-cause a guy is a guy where - ev - er he may be. And

67 B^bm7 E^b7 A^b E^b7

now you've heard the stor - y of what some-one did to me

69 (Sax) A^b $Cm7$ D^b B^bm / D^b A^b/E^b E^b7 A^b E^b7 A^b

That's what he did to me! —

Once In Love With Amy

Keyboard

Chords: E \flat E $^{\circ}$ F m B \flat 7 E \flat E $^{\circ}$ F m B \flat 7

5 Chords: E \flat E \flat maj7 E \flat 7 E \flat 6

caught you, sir, hav - ing a look at her as
warn you, sir, nev - er to dream of her, just

7 Chords: E \flat F m7 B \flat 7 E \flat E $^{\circ}$

she went strol - ling by. Now did-n't your heart beat
bid such thoughts "Be - gone!" Or it - 'll be boom, boom,

10 Chords: 1. F m B \flat 7 E \flat C m7 F m7 B \flat 7

boom, boom, boom, boom, boom, now did-n't you sigh a sigh? I

13 Chords: 2. F m B \flat 7 E \flat F7 B \flat B \flat 7

boom, boom, boom, boom, boom, boom, boom, boom, boom, from then on. For

16 Chords: E \flat Maj7 E $^{\circ}$ F m7 B \flat 7 E \flat Maj7 E $^{\circ}$ 7

once in love with A - my, al - ways in love with
Once you're kissed by A - my, tear up your list, it's

19 F m7 B \flat 7 E \flat Maj7 E \flat 7 A \flat Maj7 E \flat /G
 A - my. _____ Ev - er and ev - er, fas - cin - a - ted by her,
 A - my. _____ Ply her with bon-bons, po - et - ry and flow - ers,

22 F m7 E \flat 1. F7 F m7 B \flat 7 2. G7 G m7(b5) C7
 set your heart a - fire _____ to stay. way. You
 moon a mil - lion hours a _____

25 F m7 B \flat 7 E \flat Maj7 A \flat 7 E \flat Maj7 A \flat 7 E \flat Maj7 G m7 C7
 might the quite the fic - kle - heart - ed rov - er, so care - free and bold, who

29 F m7 B \flat 7 E \flat Maj7 A \flat 7 B \flat Maj7 F7 F m7/B \flat E7(#11)
 loves a girl and lat - er thinks it ov - er, then just quits cold. Ah, but

33 E \flat Maj7 E $^{\circ}$ 7 F m7 B \flat 7 E \flat Maj7 E $^{\circ}$ 7 F m7 B \flat 7
 once in love with A - my, _____ al - ways in love with A - my. _____

37 E \flat Maj7 E \flat 7 A \flat Maj7 E \flat /G F m7 E \flat
 Ev - er and ev - er, sweet - ly you'll ro - mance her. Trou - ble is the ans - wer will

40 G7 G m7(b5) C7 F m7 G m7 C7(#5) F7 B \flat 7 E \flat E $^{\circ}$ F m7 B \flat 7
 be that A - my'd rath - er stay in love with me. _____
To Coda **D.S. al Coda**

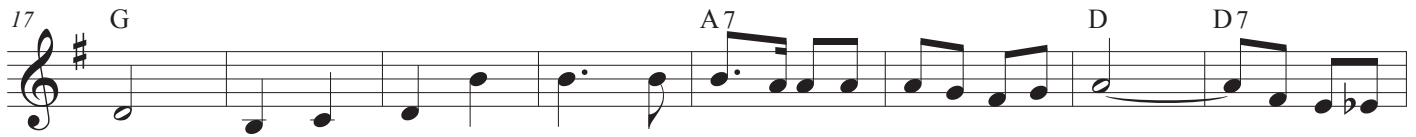
CODA
 45 F7 B \flat 7 E \flat (Keyboard) B \flat 7 F m7 B \flat B \flat 7 E \flat 6
 love with me! _____

Oh, What You Do To Me Polka

F

Keyboard

(Keyboard)



Oh, what you do to me! When - ev - er you're a - round my



heart be-gins to pound. Oh, hon - ey, oh, what you do to



me! I can't re-sist when I am in your arms. _____ Oh, ba - by,

2

57 C G7

oh, what you do to me! You kiss me, what a thrill; you

63 C G7 C

squeeze me and I chill. It must be love! What else can it

68 F Dm7 G7 C To Coda ⊕ (Keyboard) G

be? 'Cause oh, what you do to me.

73 D7 G A7 D7

79 G D7 G

84 A7 D7 1. G (Sax) 2. G (Keyboard) D.S. al Coda

⊕Coda

91 C N.C. (Keyboard) C7 F G7

97 C7 F C7 F

103 G7 C7 1. F (Sax) 2. F

Oh, What You Do To Me Polka

M

Keyboard

(Keyboard)



2

57 F C7
oh, what you do to me! You kiss me, what a thrill; you

63 F C7 F
squeeze me and I chill. It must be love! What else can it

68 B \flat Gm7 C7 F To Coda Φ (Keyboard) C
be? 'Cause oh, what you do to me. _____

73 G7 C D7 G7
[Musical notation]

79 C G7 C
[Musical notation]

84 D7 G7 1. C (Sax) 2. C (Keyboard) D.S. al Coda C7
[Musical notation]

Φ Coda 91 F N.C. (Keyboard) F7 B \flat C7
[Musical notation]

97 F7 B \flat F7 B \flat
[Musical notation]

103 C7 F7 1. B \flat (Sax) 2. B \flat
[Musical notation]

The Nearness Of You

F

(Sax)

Keyboard

B \flat 6 G m7 C m7 F7
 3 B \flat 6 G m7 C m7 F7
 5 B \flat Maj7 F m7 B \flat 7 E \flat Maj7
 It's not the
 pale moon that ex - cites me, that thrills and de -
 sweet con - ver - sa - tion that brings this sen -
 8 E \flat o7 D m7 D \flat 7 C m7 F7
 lights me, oh no. It's just the near - ness of
 sa - tion, oh no. It's just the near - ness of
 11 1. D m7 G7 C m7 F7 2. B \flat 6 E \flat Maj7 B \flat /D D \flat 7
 you. It's not your you. When you're in my
 15 C m7 F7
 arms and I feel you so
 17 B \flat Maj7 B \flat 7 F m7 B \flat 7 E \flat Maj7
 close to me, all my wild - est
 20 D m7(b5) G7 C m7 A \flat 7 F7
 dreams come true. I need no

23 $B\flat$ Maj7 F m7 $B\flat$ 7 $E\flat$ Maj7

soft lights to en - chant me, if you'll on - ly

26 $E\flat$ °7 D m7 $D\flat$ 7 C m7 F 7

grant me the right to hold you ev - er so

29 D m7(\flat 5) G 7 C m7 *To Coda* Coda

tight and to feel in the night, the

32 F 7 $B\flat$ 6 G m7 C m7 F 7 (Sax) *D.S. al Coda*

near - ness of you.

Coda 35 $F\sharp$ ° F 7 $B\flat$ 6 B Maj7 $G\flat$ Maj7 $B\flat$ Maj7

near - ness of you.

The Nearness Of You

M

(Keyboard)

Keyboard

Eb6 Cm7 Fm7 Bb7
 3
 3
 5
 EbMaj7 Bbm7 Eb7 AbMaj7
 8
 Ab7 Gm7 Gb7 Fm7 Bb7
 11
 1. Gm7 C7 Fm7 Bb7 2. Eb6 AbMaj7 Eb/G Gb7
 15
 Fm7 Bb7
 17
 EbMaj7 Eb7 Bbm7 Eb7 AbMaj7
 20
 Gm7(b5) C7 Fm7 Db7 Bb7

It's not the
 pale moon that ex - cites me, that thrills and de -
 sweet con - ver - sa - tion that brings this sen -
 lights me, oh oh no. It's just the near - ness of
 sa - tion, oh oh no. It's just the near - ness of
 you. It's not your you. When you're in my
 arms and I feel you so
 close to me, all my wild - est
 dreams come true. I need no

23 $E\flat\text{Maj}7$ $B\flat\text{m}7$ $E\flat7$ $A\flat\text{Maj}7$
 soft lights to en - chant me, if you'll on - ly

26 $A\flat\circ7$ $G\text{m}7$ $G\flat7$ $F\text{m}7$ $B\flat7$
 grant me the right to hold you ev - er so

29 $G\text{m}7(\flat5)$ $C7$ $F\text{m}7$ *To Coda* Θ
 tight and to feel in the night, the

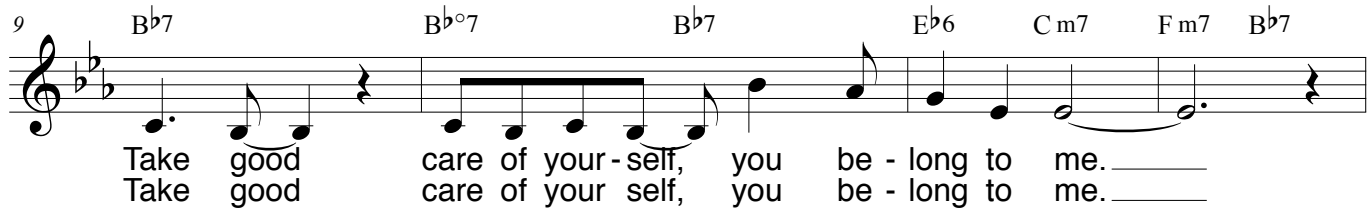
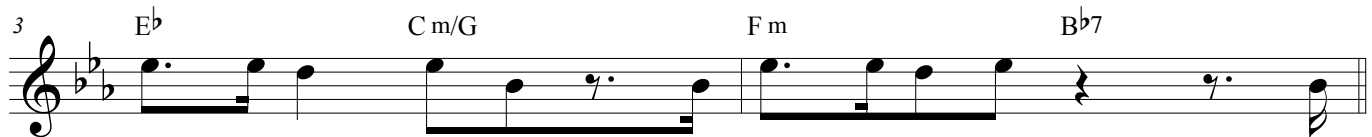
32 $B\flat7$ $E\flat6$ $C\text{m}7$ $F\text{m}7$ $B\flat7$ (Keyboard) *D.S. al Coda*
 near - ness of you.

Θ Coda
 35 B° $B\flat7$ $E\flat6$ $E\text{Maj}7$ $B\text{Maj}7$ $E\flat\text{Maj}7$
 near - ness of you.

VOCAL DUET

Button Up Your Overcoat

Keyboard



D

2

21 $A\flat 6$ $E\flat 6$

fro - zen ponds, oo oo! Perox - ide blondes, oo oo!
cross - ing streets, oo oo! Don't eat meats, oo oo!

25 $C m7$ $F 9$ $B\flat 7$ $C m7/B\flat$ $B\flat 7$ $F m7/B\flat$ $A^\circ/B\flat$

Stocks and bonds, oo - oo! You'll get a pain and ru - in your bank - roll!
Cut out sweets, oo - oo! You'll get a pain and ru - in your tum - tum!

29 $E\flat$ $C7$ $F7$

Keep a - way from boot - leg hootch when you're on a spree.
Don't go out with col - lege boys when you're on a spree.

33 $B\flat 7$ $B\flat^\circ 7$ $B\flat 7$ $E\flat 6$

Take good good care of your - self, you be - long to me.
Take good good care of your - self, you be - long to me.

36 1. $B\flat 7$ 2. $E\flat 6$ $B\flat 7$ $B\flat^\circ 7$ $B\flat 7$

(F) Take good care of your - self, you be -

40 $E\flat 6$ $B\flat 7$ $B\flat^\circ 7$ $B\flat 7$

long to me. (Both) Take good care of your - self, you be -

44 $C m7$ (M) $B\flat 7$ $E\flat$ $F m7$ $B\flat 7$ $E\flat 6$

long to me.

Mambo Italiano

F

Freely G m C m A m7 D7 Keyboard



A girl went back to Na-po-li be - cause she missed the
 scen-er - y. The na - tive danc-es and the charm-ing songs, but
 wait a min - ute, some - thing's wrong 'cause now it's
 Hey, Mam - bo! Hey, Mam - bo It - al - i - an-o! Hey, Mam - bo!
 Hey, Mam - bo! Hey, Mam - bo It - tal - i - an-o! Hey, Mam - bo!
 Mam-bo It - al - i - an-no! Go, go, go, you mixed up Si - cil - i - an - o.
 Mam-bo It - al - i - an - o! Bang, bon - o, and throw out the pic-co - li - no.
 All you cal - a - brais - ee do the mam-bo like a cra - zy with a
 Shake it, ba - by, shake - a 'cause I love it when you take - a me to
 Hey, Mam - bo! Don't wan - na tar - an - tel - la. Hey, Mam - bo!
 Hey, Mam - bo! Down by the piz - za - ri - a, ho, ho, ho!
 No more a moz - za - rel - la. Hey, Mam - bo! Mam - bo It - al - i - an - o!
 That's where I'm gon - na be - a No, no, no! Don't tell - a mam - ma mi - a.

2

23 G m

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

25 G7 C m

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

28 G m

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

31 Eb C m Eb7 D7

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

33 G m C m G m C m

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

37 G m C m G m

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

40 C C/B A m7 D7

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

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

an - o an - o

Mambo Italiano

M

Keyboard

Freely C m F m D m7 G7

A girl went back to Na-po-li be - cause she missed the
 scen-er - y. The na - tive danc-es and the charm-ing songs, but
 wait a min - ute, some - thing's wrong 'cause now it's
 Hey, Mam - bo! Hey, Mam - bo It - al - i - an - o! Hey, Mam - bo!
 Hey, Mam - bo! Hey, Mam - bo It - al - i - an - o! Hey, Mam - bo!
 Mam-bo It - al - i - an - o! Go, go, go, you mixed up Si - cil - i - an - o.
 Mam-bo It - al - i an - o! Bang, bon - go and throw out the pic - co - li - no.
 All you cal - a - brais - ee do the mam-bo like a cra - zy with a
 Shake it, ba - by, shake - a 'cause I love it when you take - a me to
 Hey, Mam - bo! Don't wan - na tar - an - tel - la. Hey, Mam - bo!
 Hey, Mam - bo! Down by the piz - za - ri - a, ho, ho, ho!
 No more a moz - za - rel - la. Hey, Mam - bo! Mam - bo I - tal - i - an - o!
 That's where I'm gon - na be - a No, no, no! Don't tell - a mam - ma mi - a.

2

23 C m

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

25 C7 F m

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

28 C m

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

31 A^b F m A^b7 G7

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

33 C m F m C m F m

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

37 C m F m C m

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

40 F F/E D m7 G7

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

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

an - o an - o

Tiger Rag

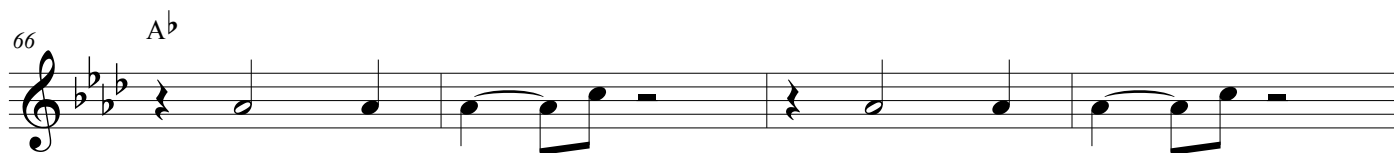
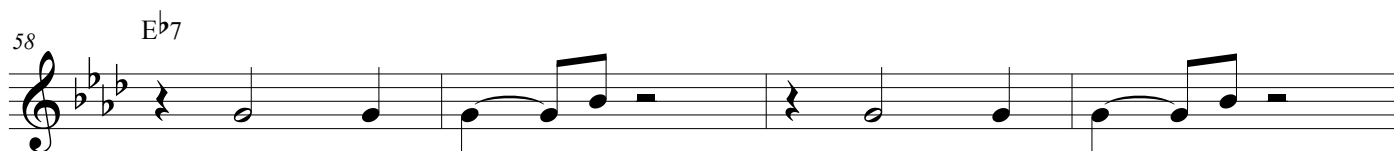
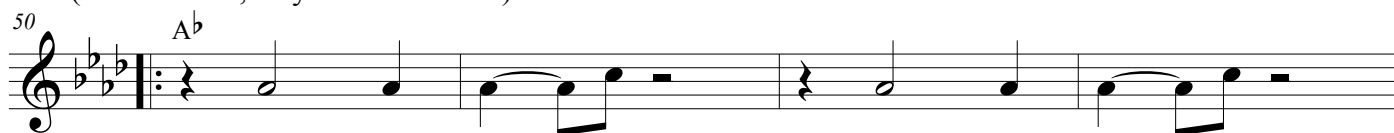
Keyboard

Musical score for "Tiger Rag" (Keyboard arrangement). The score is in B-flat major (two flats) and 2/4 time. It consists of 40 measures across 10 staves. The melody is primarily in the right hand, with some chords in the left hand. Chords are indicated by letters above the staff: B \flat , F7, B \flat , F7, B \flat , C7, F7, C7, F, F7, B \flat , F7, B \flat , B \flat 7, E \flat , B \flat 7, E \flat . The score includes a repeat sign at measure 4 and a first/second ending at measure 12.

2



(Sax 1st time, Keyboard 2nd time)



(Sax both times)

