

## Set KK

Last revised: 2019.05.06

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  
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KK06-Sugartime Polka(KVF).2016.05.30.pdf  
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KK08-High Hopes(KVD).2016.05.30.pdf  
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KK10-You, You, You(KVF).2018.03.01.pdf  
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**KK15-Getting To Know You(KVF).2019.05.06.pdf**  
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**KK16-South Of The Border (Down Mexico Way)(KVF).2019.05.06.pdf**  
KK16-South Of The Border (Down Mexico Way)(KVM).2016.05.30.pdf  
KK17-Hey, Look Me Over(KVD).2019.04.24.pdf

# Orange Colored Sky

# F

Keyboard

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

I was

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

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

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

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

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

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

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

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

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

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

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

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  $Cm$   $C^\circ$   $Cm6$   $Cm7$

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

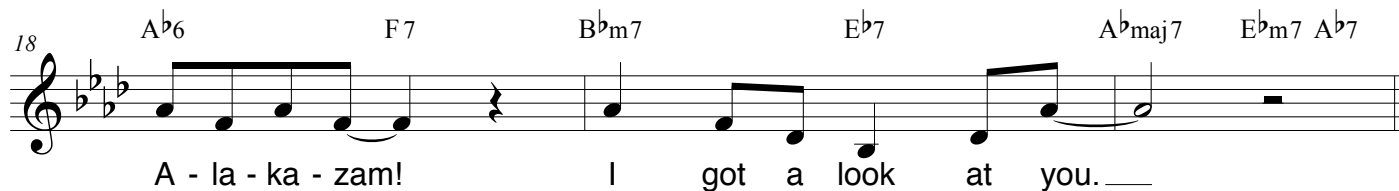
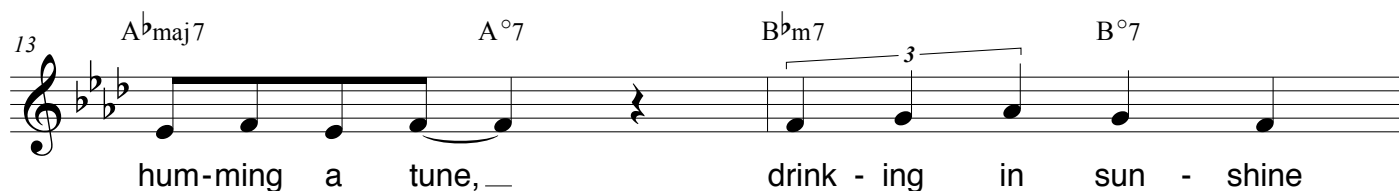
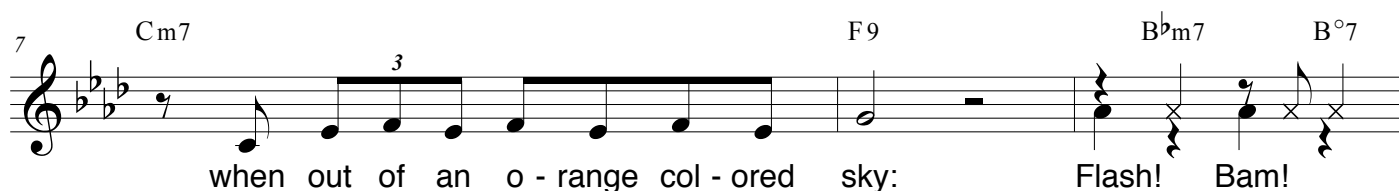
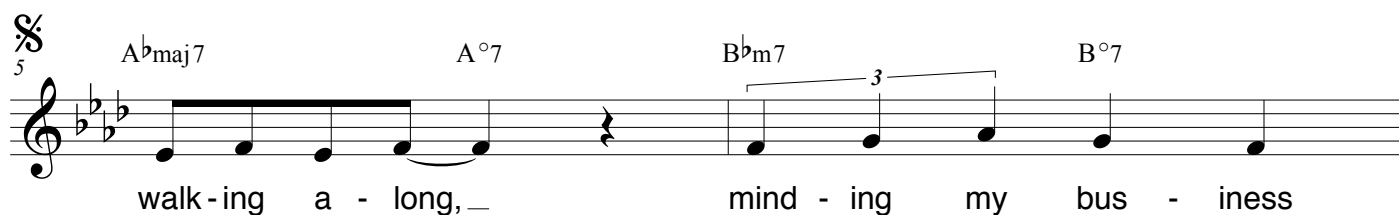
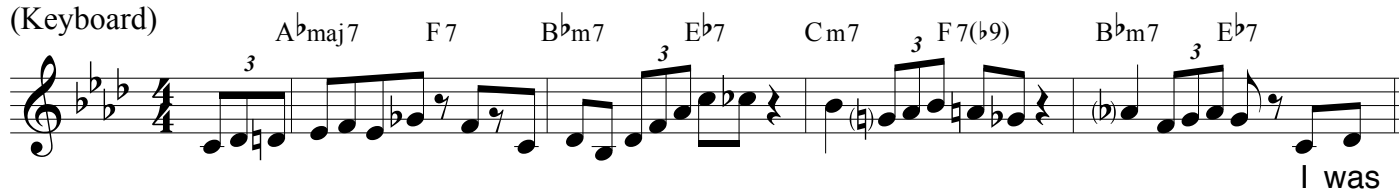
Slam! Bam! A - la - ka - zam and good - bye. —

# 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  $Fm$   $F^\circ$   $Fm6$   $Fm7$

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 grand night night for for sing 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

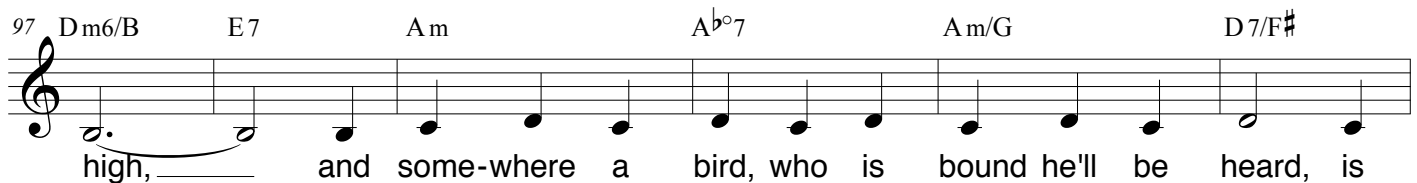
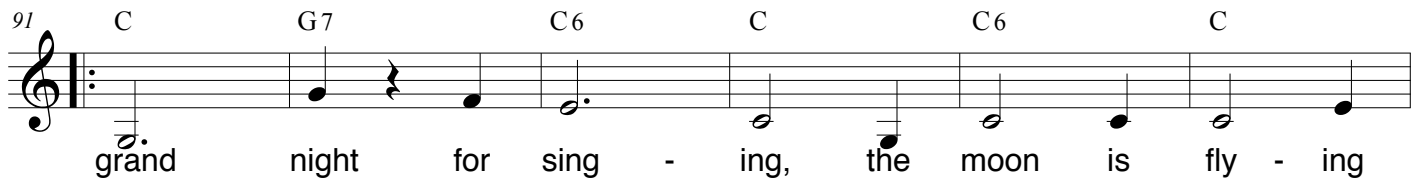
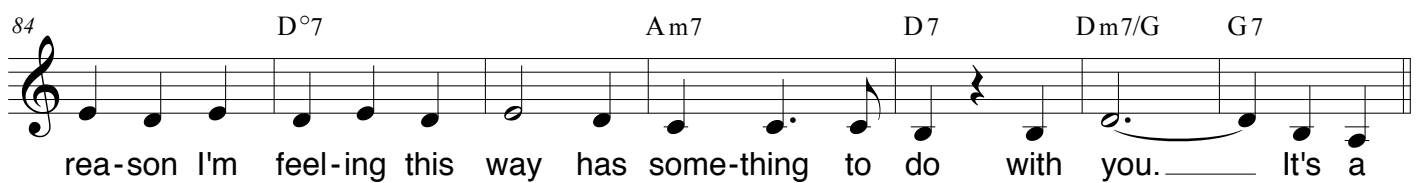
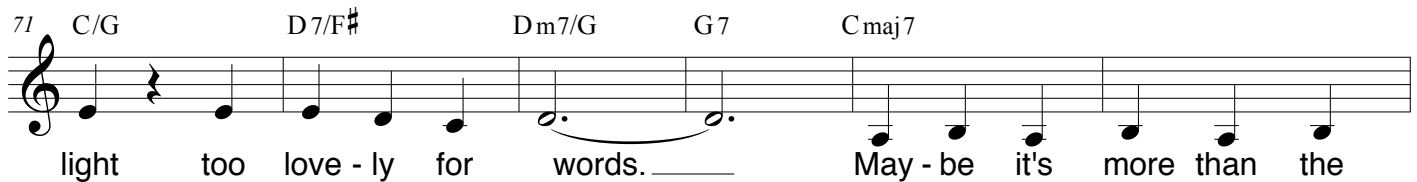
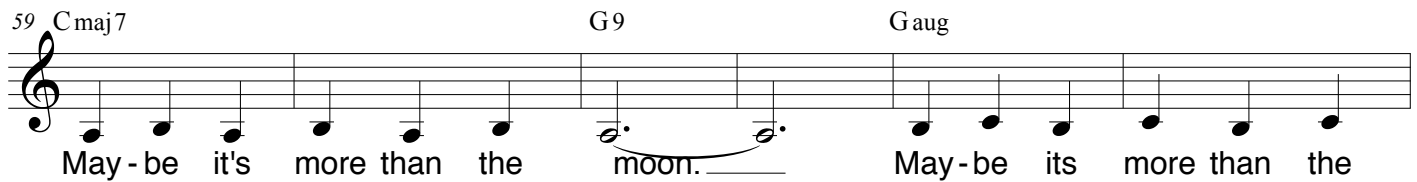
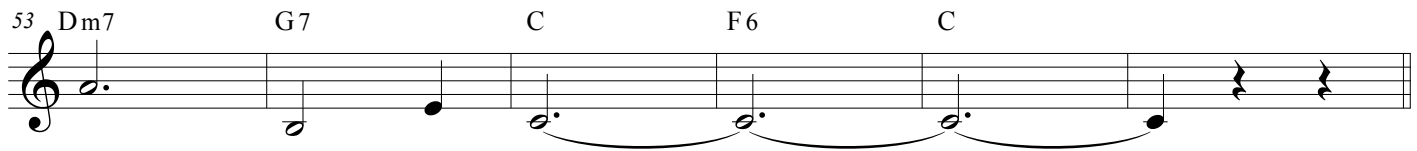
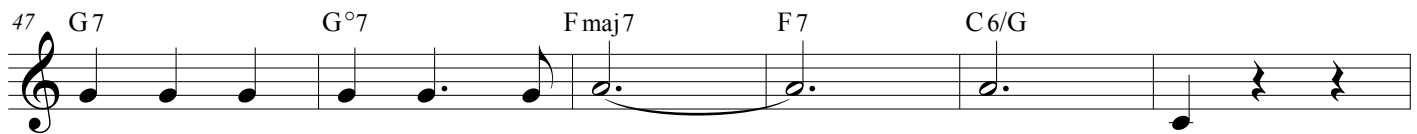
23 2. F7 F $^{\circ}$ 7 E $\flat$ maj7 E $\flat$ 7 B $\flat$ 6/F Cm7  
 think I am fall - ing in love! Fall - ing, fall -

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)

2



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

## (Keyboard) It's A Grand Night For Singing

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 $\circ$ 7 A $\flat$ maj7 A $\flat$ 7 E $\flat$ 6/B $\flat$  Fm7

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

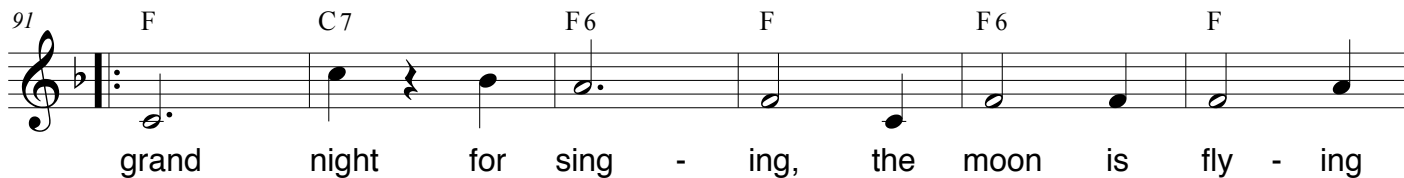
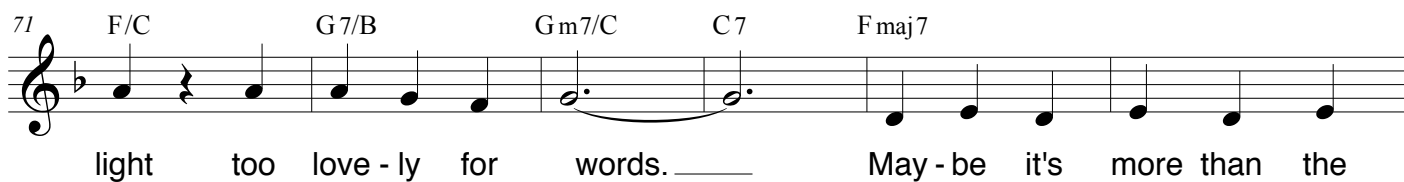
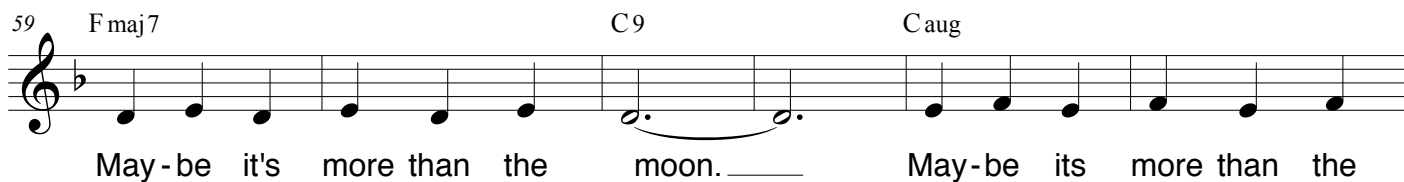
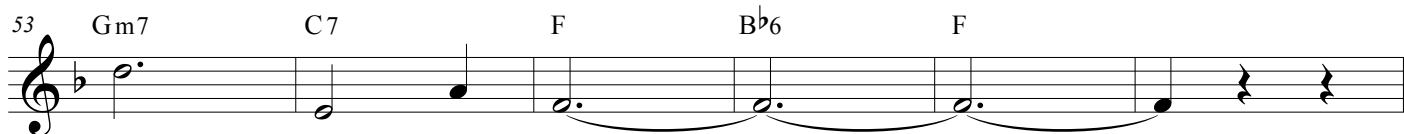
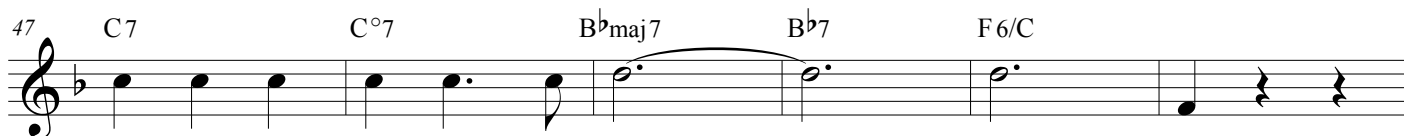
30 B $\flat$ 7 E $\flat$  A $\flat$ 6 E $\flat$  C7 (Keyboard)

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

your-self,

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 E♭ 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

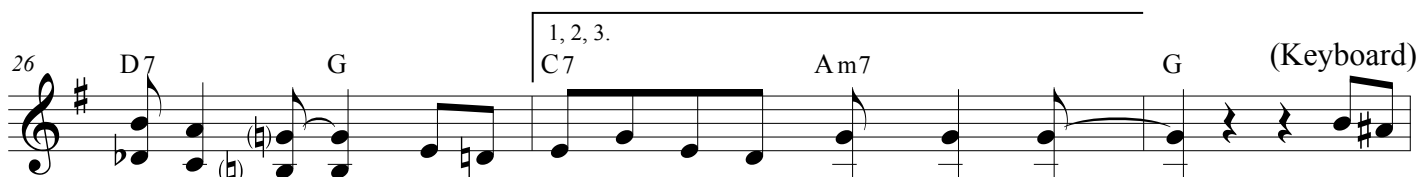
(F) If you ev - er feel so  
 If you ev - er lose your  
 If they ev er put a  
 If you're ev - er in a


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

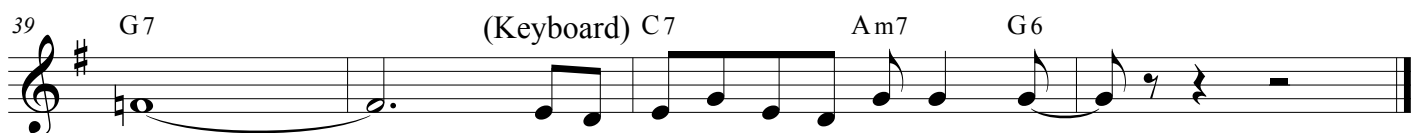
23  oth - er friend-ships have been for - got, — ours will  
oth - er friend-ships are soon for - gate, ours will  
oth - er friend-ships are soon for - git, — ours will  
oth - er friend-ships are up the crick, ours will

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, come that certain smile to haunt your heart a - gain. (Sax)

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 ⊕ D.S. al Coda

⊕ 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, come that cer-tain smile to haunt your heart a - gain. \_\_\_\_\_ (Keyboard)

haunt your heart a - gain \_\_\_\_\_

## Sugartime Polka

F

(Sax)

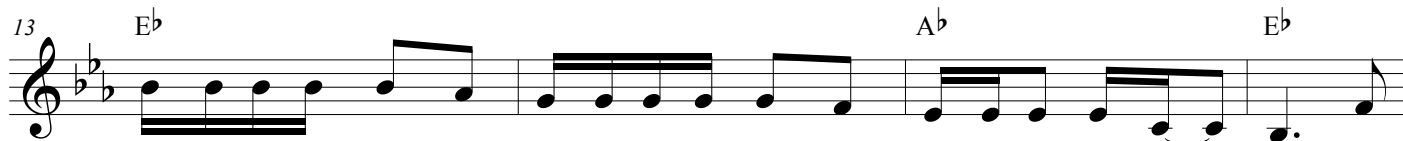
Keyboard



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.



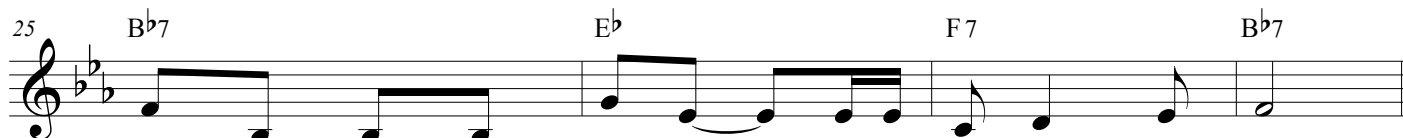
Hon-ey in the morn-ing, hon-ey in the eve-ning, hon-ey at sup-per - time. Oh,



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



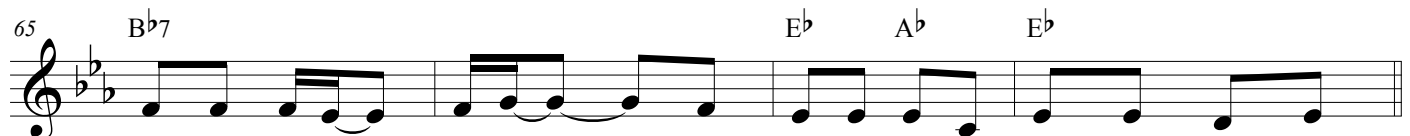
you'll be mine for-ev-er in a heav-en of love.



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

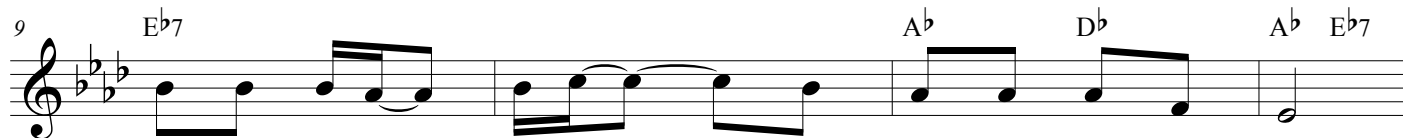
# M

Keyboard

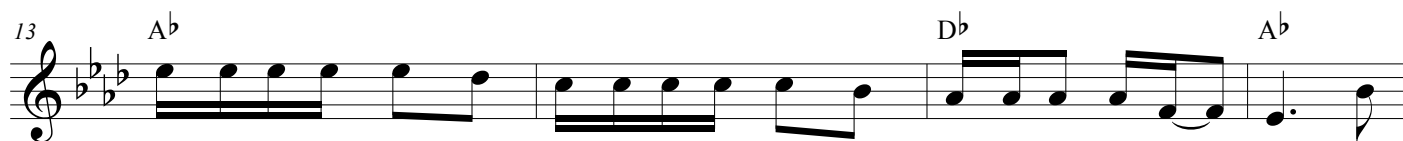
(Keyboard)



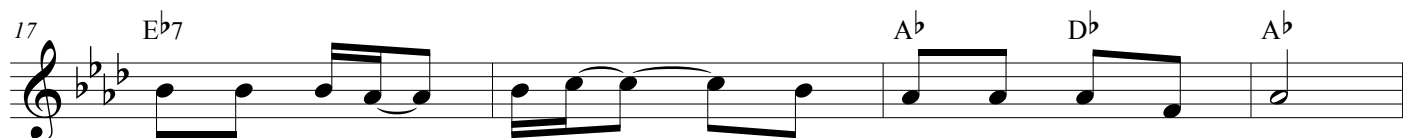
Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.



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.



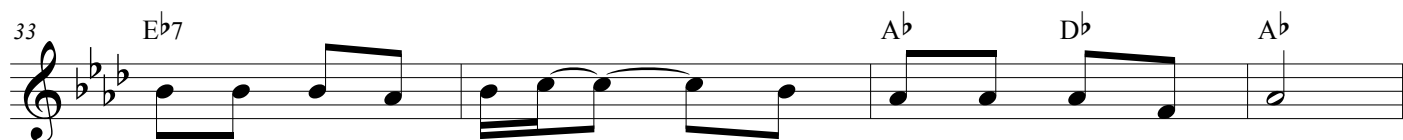
Put your arms a-round me and swear by the stars a-bove that



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

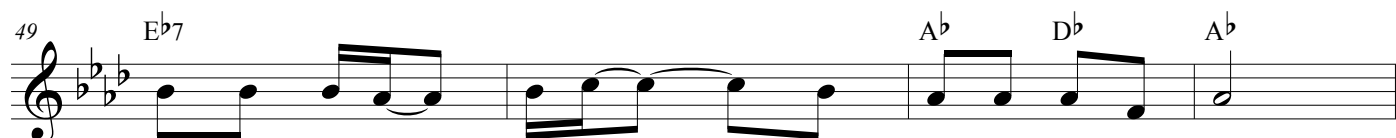
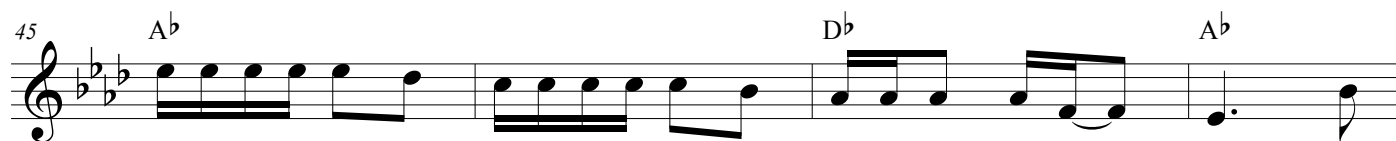
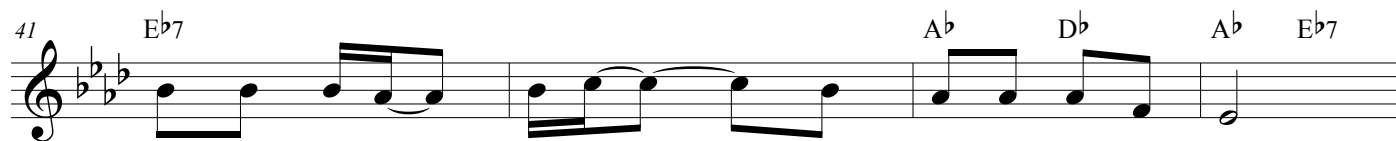


Sug-ar in the morn-ing, sug-ar in the eve-ning, sug-ar at sup-per - time.

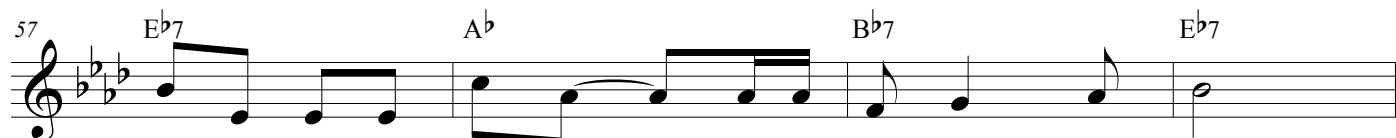
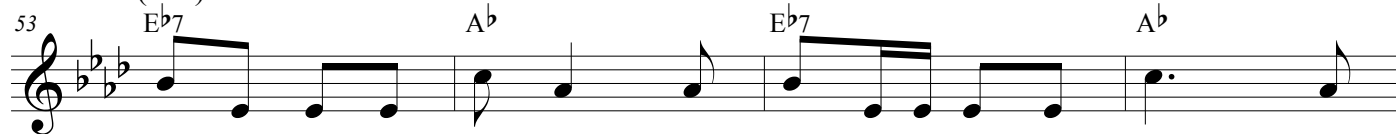


Be my lit-tle sug-ar and love me all the time.

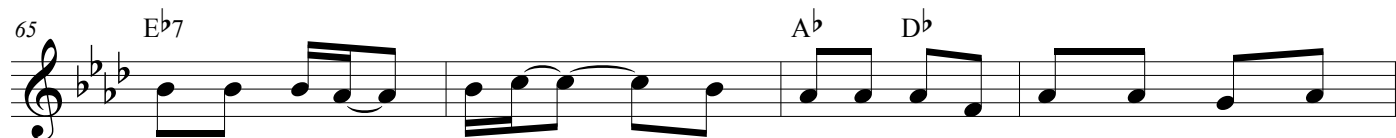
(Keyboard)



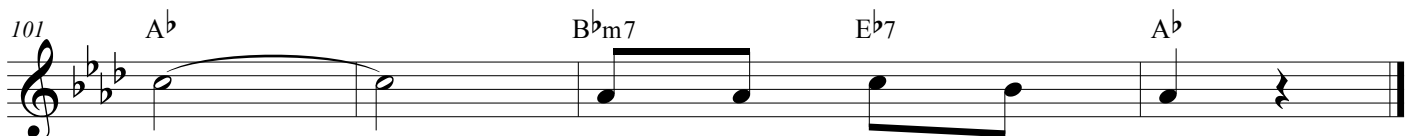
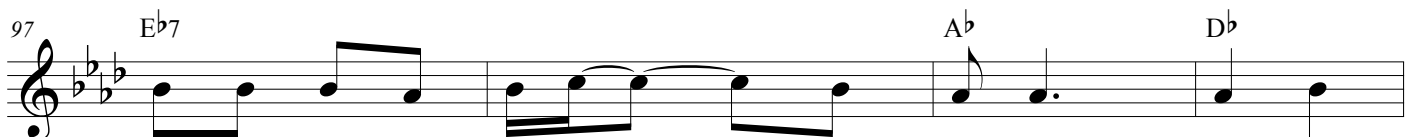
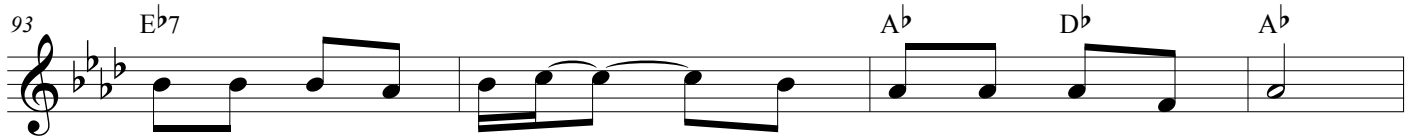
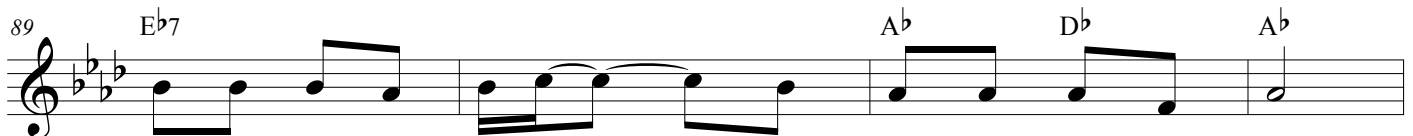
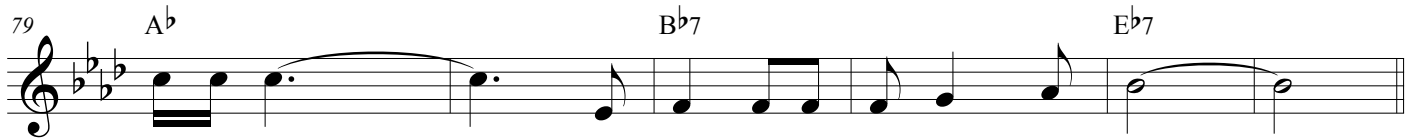
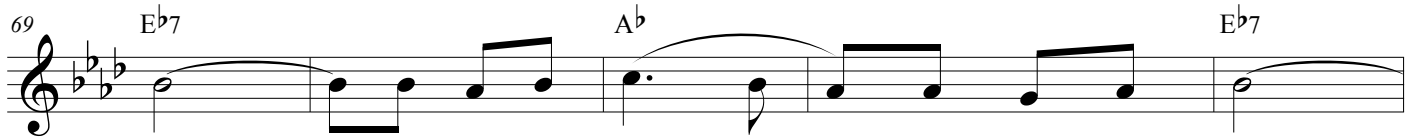
(Sax)



(Keyboard)



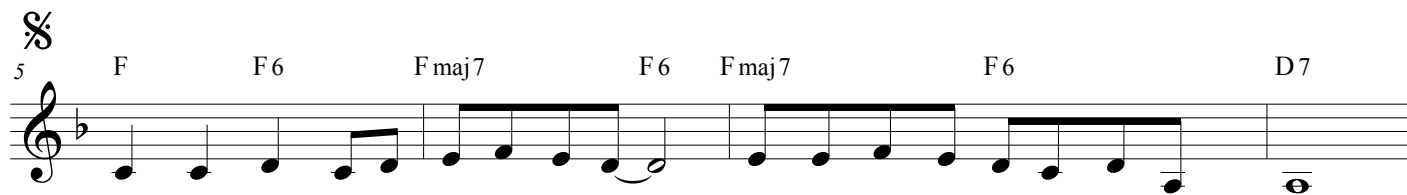
Now sug - ar -



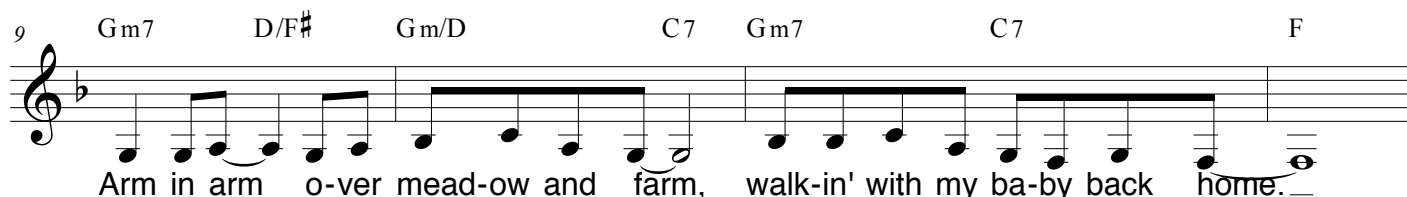
# Walkin' With My Baby Back Home

# F

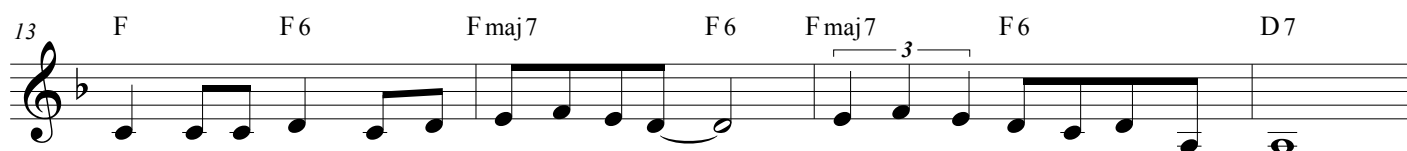
Keyboard



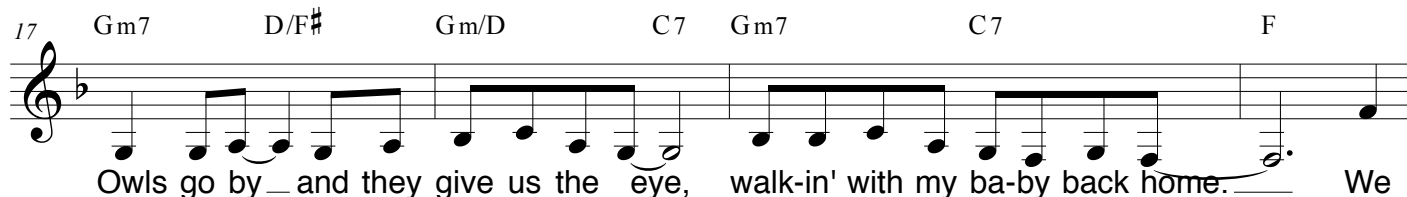
Gee, it's great, af-ter be-ing out late, walk-in' with my ba-by back home.\_\_\_\_



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



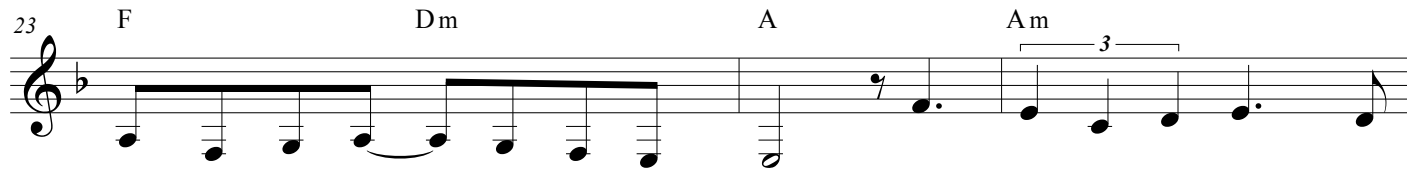
We go a-long har-mo - niz-ing in song, or I'm re - cit-ing a poem.



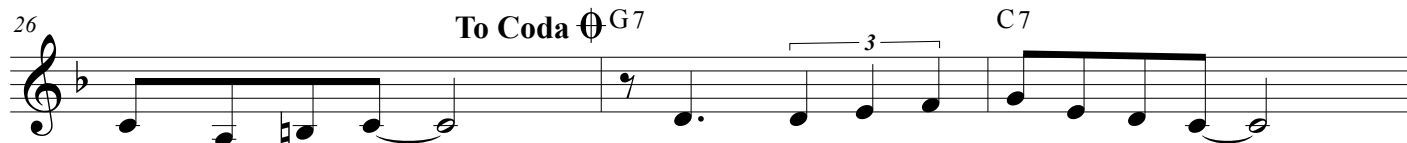
Owls go by\_ and they give us the eye, walk-in' with my ba-by back home.\_\_\_\_ We I'm



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.\_\_\_\_

29 F F6 F maj7 F6 F maj7 F6 D7

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

33 Gm7 D/F# Gm/D C7 Gm7 C7 F D.S. al Coda

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

♩ Coda

37 G7 C7 D7

He dries my tears all through the night.

39 G G6 G maj7 G6 G maj7 3 G6 3 E7

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

43 Am7 E/G# Am/E D7 Am7 D7

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

46 E7 F°7 Am7 D7 E7 3 Eb°7

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

49 Am7 D7 G (Sax) G6 G maj7 G

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

53 Ab Ab6 Abmaj7 Ab6 G maj7

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<sub>3</sub> 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<sub>3</sub>

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  $\Phi$  C7 F7

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.\_\_\_

$\text{Coda}$  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-member that ant.  
time you're feel - in' bad, 'stead of feel - in' sad, just re-member 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.

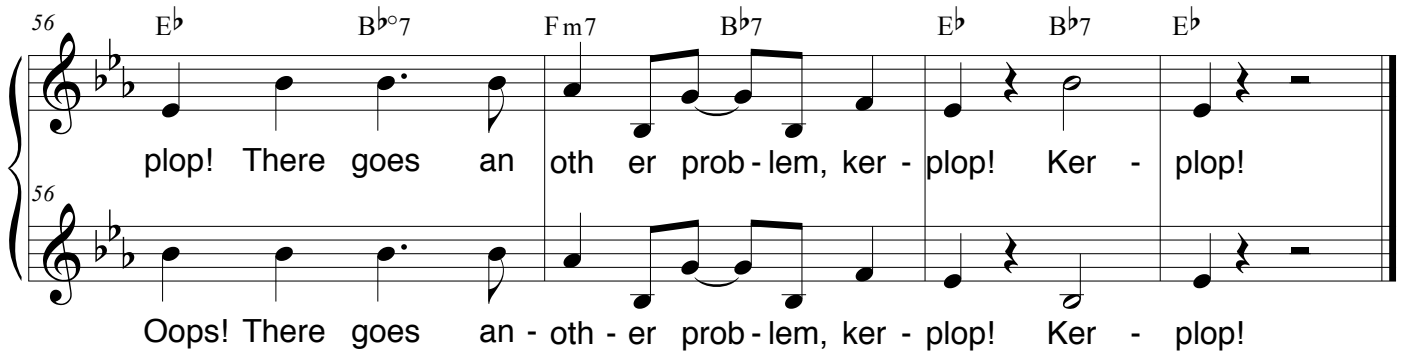
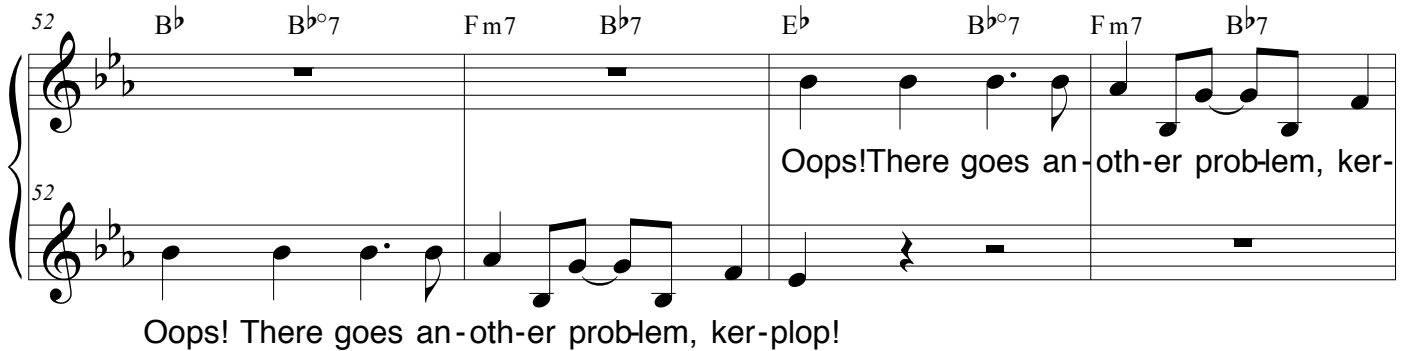
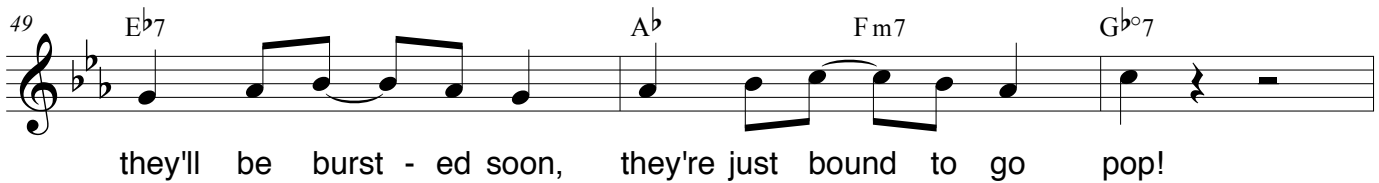
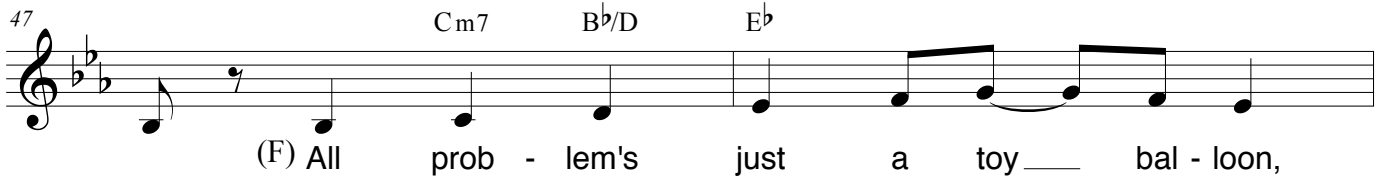
35

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) <sup>3</sup> C°7 B♭ B♭7 /A♭ /G /F

5 E♭ A♭7

M I say M O M O P M O

11 E♭ B♭7 E♭

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

17 E♭ A♭7

R I say R A R A G R A

23 E♭ B♭7 E♭

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

29 E♭

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

33 A♭7 E♭

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

37 B♭7 E♭ 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  $E\flat$   $A\flat7$

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  $B\flat7$   $E\flat$

# Rag Mop

# M

Keyboard

(Keyboard)

**1**  $D^{\circ}7$   $C$   $C7$   $/B^{\flat}$   $/A$   $/G$

**5**  $F$   $B^{\flat}7$

**11**  $F$   $C7$   $F$

**17**  $F$   $B^{\flat}7$

**23**  $F$   $C7$   $F$

**29**  $F$

**33**  $B^{\flat}7$   $F$

**37**  $C7$   $F$  **To Coda**  $\Phi$

**Lyrics:**

M I say M O M O P M O

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

R I say R A R A G R A

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

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

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

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

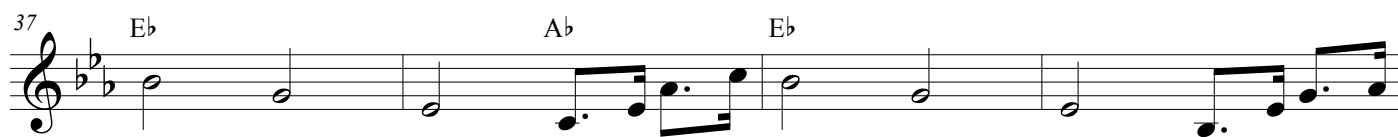
17 F7 Bb Eb Bb  
 arms, please do. Let me cling to you, you, you.

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

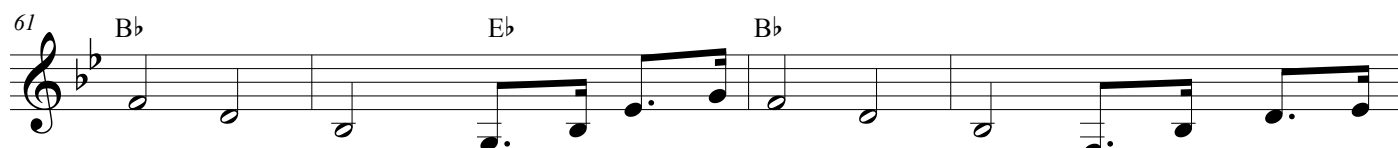
33 F7 Bb Eb Bb Bb7 (Sax)  
 dreams come true if you say you love me, too.



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

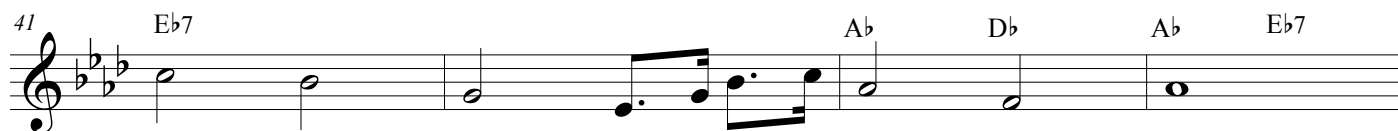
17 Bb7 Eb Ab Eb  
 arms, please do. Let me cling to you, you, you.

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<sup>°</sup>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!

The musical score is written for a vocal line and a keyboard accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score consists of eight staves of music. The vocal line is written in a treble clef, and the keyboard accompaniment is written in a treble clef. The lyrics are written below the vocal line. Chord changes are indicated by letters above the staff. The score includes triplet markings and a final accent mark on the last note.

# 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 'Enery D E7 Not a Sam!  
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 (Drums continue)  
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 Bm 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 Bm 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 Bm 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 Bm E7 F#m Bm 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)

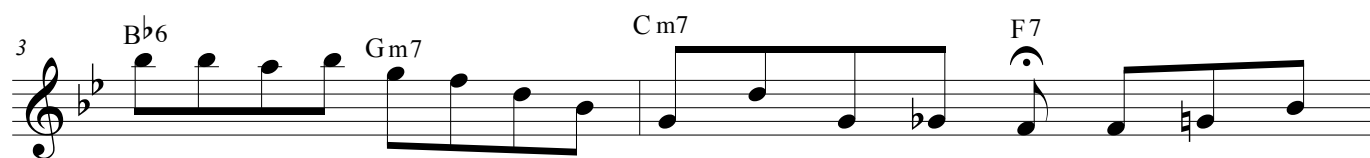
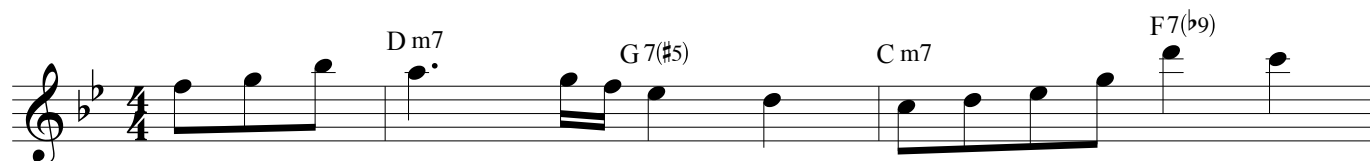
am.

# Tenderly

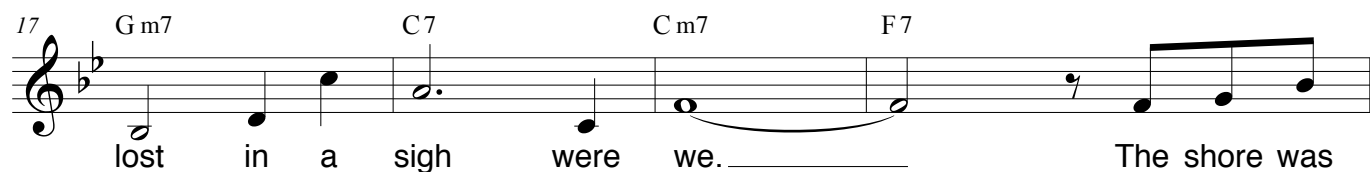
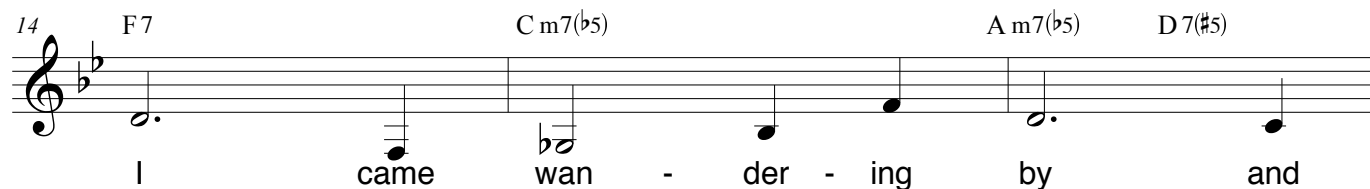
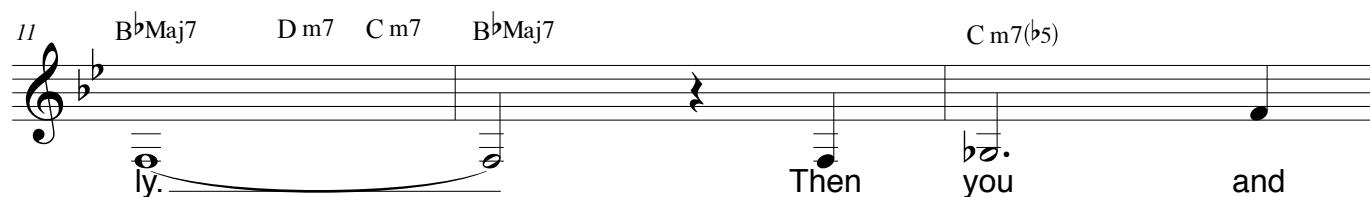
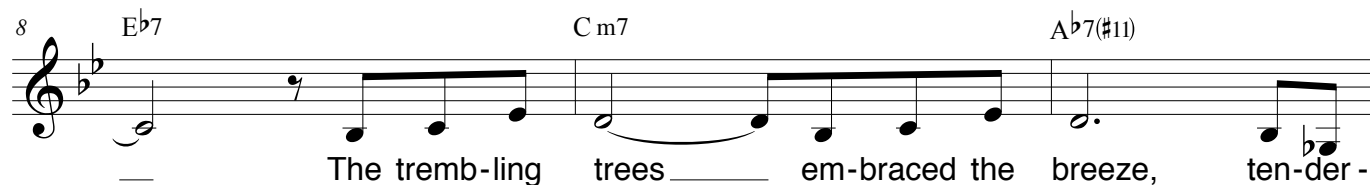
# F

Keyboard

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



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

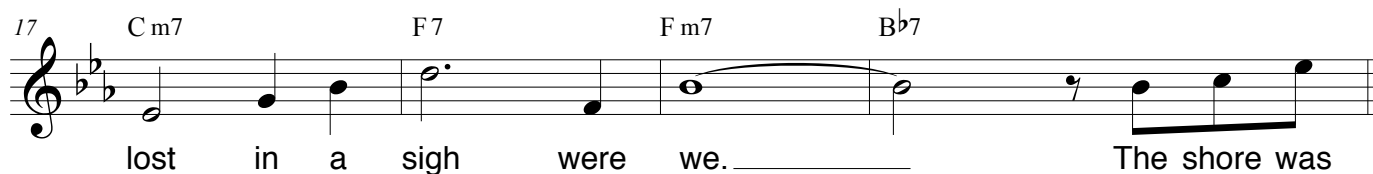
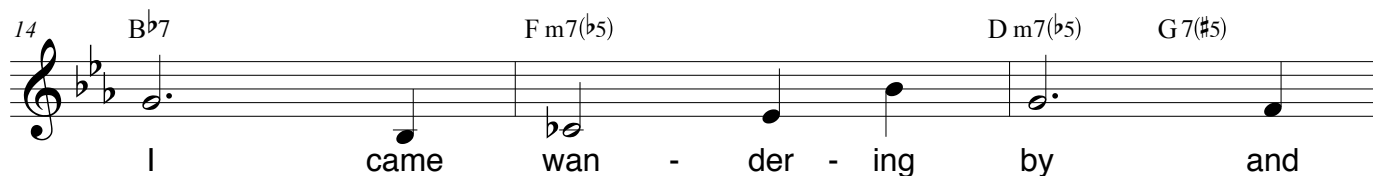
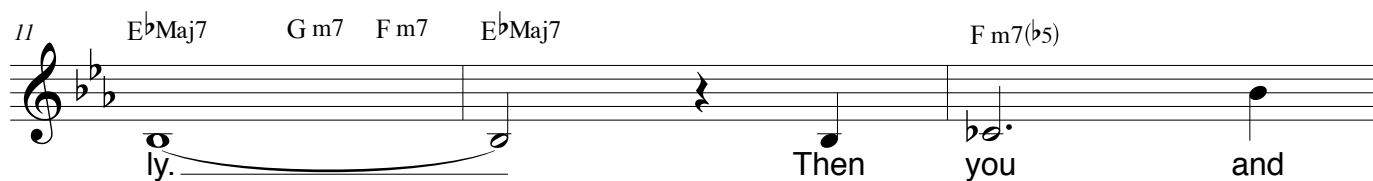
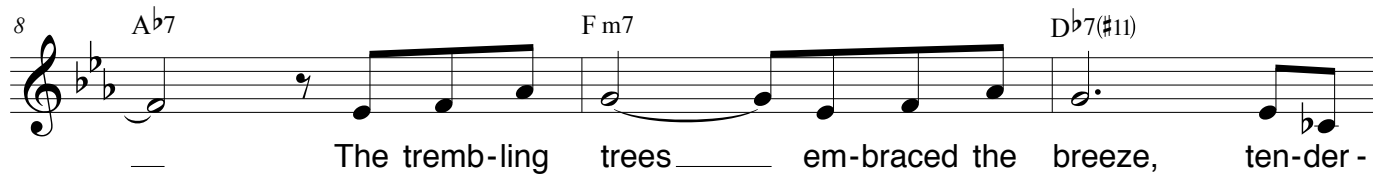
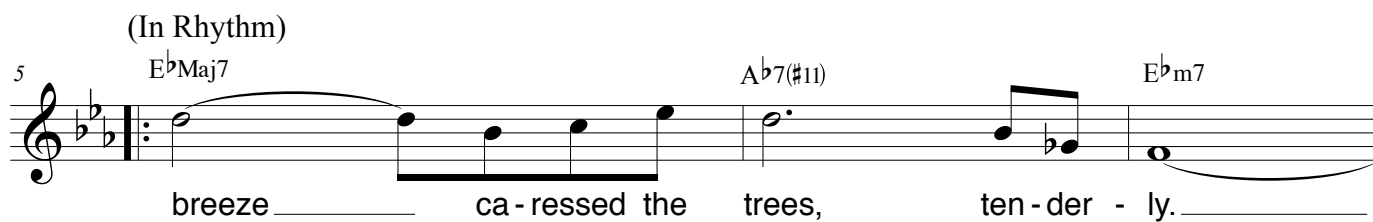
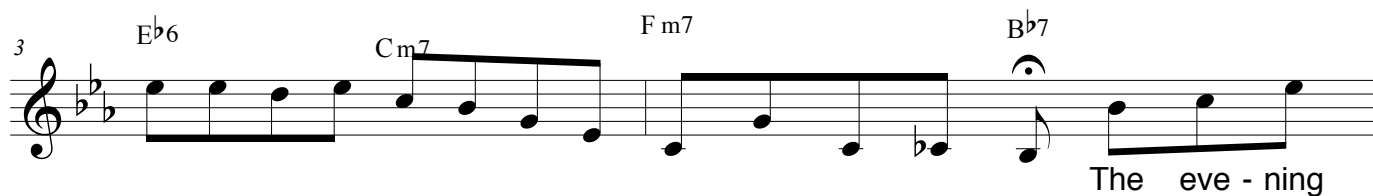
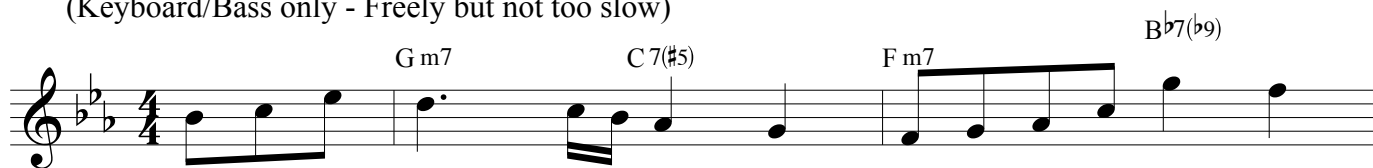
40  $D m7$   $G 7(\#5)$   $C m7$   $F 7(b9)$   $B\flat 6$   $C m9$   $B\flat Maj7$   
 lips, \_\_\_\_\_ you took my love \_\_\_\_\_ so ten - der - ly. \_\_\_\_\_

# 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!\_\_\_\_\_

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 13-16):

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 17-20):

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 21-24):

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 25-28):

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 29-32):

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 A♭°7 C7/G C

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

35 F/A A♭°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

(Freely)

F/C F°7/C F6/C F6/A Ab°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

(In Tempo)

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

(Freely)

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 $\flat$ 7

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

18 C7 C $\flat$ 7/F F7

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

(In Tempo) 23 B $\flat$  C $\flat$ 7 F7 C $\flat$ 7 F7

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

27 C $\flat$ 7 F7 C $\flat$ 7 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 3 G 3 D7 3 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 3 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 D7 G 3

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

44 G D7 3 G 3

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

48 G°7 D7 3

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

52 G G7 C Am7 3

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

56 G D7 3 G N.C. 3

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

60 D7 G 3

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

64 D7 G (Sax) Am7 D7 3

ay, ay, ay, ay.

70 G G#°7 Am7 D7 G

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 key signature of one sharp (F#) and a common time signature (C). The notes are primarily eighth and quarter notes, with some half notes and triplets. Chord symbols are placed above the staff at various intervals. The lyrics are written below the staff, with some words underlined. 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. \_\_\_\_\_



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)