

Set K

Last revised: 2017.10.01

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Vocal 1st & 3rd times, Sax 2nd time

'S Wonderful

F

(Keyboard)
FMaj 7F[#]

Gm13

C9

Keyboard

1
 FMaj 7 F[#] Gm13 C9 Keyboard

5 'Swon-der-ful. 'Smar-vel ous. You should care

10 for me. 'Saw - ful nice.

15 'Spar - i - dise. 'Swhat I love to see. You've My

21 made dear, my it's life four so leaf glam clo - or - ous. ver - time.

A7 D7 G7 C7

25 You can't blame me for be - ing am - or - ous. Oh,
From now on, my heart's work - ing o - ver-time.

FMaj 7 G7^b9 1,2 Gm7

29 'Swon-der-ful. 'Smar-vel - ous that you should

C7 FMaj 7 Gm7 C7 | 3 Gm7 C7

34 care for me. that you should care for

Dm F[#] Gm7 Am Gm/B^b Am Gm E° Dm Dm/A

39 me. 'Swon-der - ful, mar - vel - ous, glor - i - ous, it's glam - or - ous,

Gm7 C7 F Dm Gm7 G^bMaj 7 F6

45 that you should care for me.

'S Wonderful

Vocal 1st & 3rd times, Keyboard 2nd time

M

(Keyboard)

B♭Maj 7 B° Cm13 F9 Keyboard

5 'Swon-der-ful. 'Smar-vel ous. You should care

10 for me. 'Saw - ful nice.

15 B° Cm7 F7 B♭Maj 7 A7

20 'Spar - i - dise. 'Swhat I love to see. You've My

25 DMaj 7 A7 DMaj 7 A7

30 made dear, my it's life four so leaf glam clo - or - ous. ver - time.

35 D7 G7 C7 F7

40 You can't blame me for be - ing am or - ous. Oh,

45 From now on, my heart's work - ing o - ver-time. 1,2
Cm7

50 B♭Maj 7 C7⁹ that you should

55 F7 B♭Maj 7 Cm7 F7 3
Cm7 F7

60 care for me. that you should care for

65 Gm B° Cm7 Dm Cm/E♭ Dm Cm A° Gm Gm/D

70 me. 'Swon-der-ful, mar-vel-ous, glor - i - ous, it's glam-or - ous,

75 Cm7 F7 B° Gm Cm7 B♭Maj 7 B♭6

80 that you should care for me.

Fascination

F
Keyboard

(Sax)

The musical score consists of two staves. The top staff is for the Saxophone (Sax), and the bottom staff is for the Keyboard. The music is in 3/4 time, primarily in F Major (F Maj7) with changes to C11, FMaj7, C11, and N.C. (No Change). The lyrics describe a fleeting encounter ('Just a passing glance, just a brief romance') and a desire for intimacy ('I touch your hand and next moment I kiss you'). The score concludes with a return to the initial key and a final line 'to love.' The keyboard part includes a section for 'Sax' starting at measure 33.

Chords indicated in the score:

- Measure 1: F Maj7
- Measure 2: C11
- Measure 3: FMaj7
- Measure 4: C11
- Measure 5: N.C.
- Measure 6: F
- Measure 7: na - tion, A^b°
- Measure 8: I know, G m
- Measure 9: D7
- Measure 10: G m
- Measure 11: and it might have
- Measure 12: end - ed right then at the start. G m7
- Measure 13: Just a pass - ing
- Measure 14: G m7
- Measure 15: glance, just a brief ro - mance, G m7 G m7(5) C7
- Measure 16: and I might have
- Measure 17: G m7
- Measure 18: gone on my way emp - ty heart - ed. It was fas - ci -
- Measure 19: F
- Measure 20: na - tion, A^b°
- Measure 21: I know, G m
- Measure 22: D7
- Measure 23: G m
- Measure 24: see - ing you a -
- Measure 25: lone with the moon - light
- Measure 26: a - bove. C7
- Measure 27: Then I touch your
- Measure 28: hand and next mo - ment I kiss you.
- Measure 29: Fas - ci - na - tion
- Measure 30: G m
- Measure 31: 1. C7
- Measure 32: F
- Measure 33: (Sax)
- Measure 34: turned to love.
- Measure 35: 2. E^o
- Measure 36: F
- Measure 37: B^o
- Measure 38: F 6
- Measure 39: to love.

Fascination

M

Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a piano part with chords B♭Maj7, F11, B♭Maj7, F11, and N.C. The vocal part begins with "It was fas - ci -". The second staff starts with "na - tion," followed by chords D♭°, Cm, G7, and Cm. The lyrics continue with "I know, _____ and it might have". The third staff has lyrics "end - ed right then at the start." followed by "Just a pass - ing". Chords Cm7 and Cm7 are shown. The fourth staff has lyrics "glance, _____ just a brief ro - mance, _____ and I might have" with chords Cm7, Cm7(b5), and F7. The fifth staff has lyrics "gone on my way emp - ty heart - ed." followed by "it was fas - ci -" with a B♭ chord. The sixth staff continues with "na - tion," followed by "I know, _____ see - ing you a -" with chords D♭°, Cm, G7, and Cm. The seventh staff has lyrics "lone with the moon - light a - bove. _____ Then I touch your" with chords Cm, Cm7, and F7. The eighth staff has lyrics "hand and next mo - ment I kiss you. _____ Fas - ci - na - tion" with a Cm chord. The ninth staff begins with a piano part in F7, followed by B♭, and then "(Keyboard)". The lyrics "turned to love." are shown with a piano part in A°, B♭, E°, and B♭6. The tenth staff concludes with the lyrics "to love.".

Moonglow

F

Keyboard

(Sax)

Musical score for the first section of the solo, featuring four measures of music. The key signature changes every measure. Measure 1: C Maj7 (no key signature). Measure 2: A♭ Maj7 (one sharp). Measure 3: F Maj7 (two sharps). Measure 4: Co(maj7) C m7(♭5) (no key signature).

5 F 6 B \flat 9(#11) C 6 D 7(\flat 5)

It must have been moon-glow,
G7(♭9) C/E E♭⁹⁷ D m7 E♭⁹⁷ C/E

Musical notation for the lyrics "it must have been moon-glow" and "that led me straight to you." The notation consists of two measures of music. The first measure starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six notes: a dotted half note, a quarter note, a eighth note, a quarter note, a eighth note, and a dotted half note. The second measure starts with a key signature of one sharp and a common time signature. It contains five notes: a eighth note, a quarter note, a eighth note, a quarter note, and a eighth note.

13 F6 B^b9(#11) C 6 D 7(5)
I still hear you say-ing,
"Dear one, hold me fast."

A musical score for a solo voice and piano. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of chords: D m7, G7(9), C/E, E7, D m7, E7, and C/E. The lyrics are: "And I start in pray-ing: Oh Lord, please let this last." The vocal line includes a melodic line with eighth and sixteenth notes.

Musical score for piano, page 21, showing a melodic line with various chords:

21 C9 B9 B^b9 A9 E m7 A7

The score consists of a single staff with a treble clef. The melody starts with a half note (C), followed by a eighth-note pair (D, E). Then there is a measure with a eighth-note pair (F, G) and a sixteenth-note pair (G, A). The next measure has a eighth-note pair (B, C) and a sixteenth-note pair (C, D). The following measure has a eighth-note pair (E, F) and a sixteenth-note pair (F, G). The final measure has a eighth-note pair (A, B) and a sixteenth-note pair (B, C).

We _____ seemed to float right thru the air. _____
A m7 D 7 D m7 G 7 C 7(#5)

A musical score for 'The Star-Spangled Banner' in G clef, common time, and 2/4 time. The score consists of four measures. Measure 1: A sixteenth-note pattern followed by a eighth note tied to the next measure. Measure 2: An eighth note followed by a sixteenth-note pattern. Measure 3: A sixteenth note followed by a eighth note tied to the next measure. Measure 4: An eighth note followed by a sixteenth-note pattern.

Heav-en - ly songs _____ seemed to come ev - 'ry where.
 29 F 6 B⁹(#11) C 6 D 7(5)

A musical staff in G clef and common time. The first measure (measures 11) starts with a sixteenth note followed by a eighth note, then a quarter note, a eighth note, a quarter note, and a dotted half note. The second measure (measure 12) starts with a sixteenth note followed by a eighth note, then a quarter note, a eighth note, a quarter note, and a whole note.

33 And now when there's moon-glow way up in the blue,
D m7 G7(♭9) C/E E♭°7 D m7 D♭Maj7 C 6

Musical score for 'Always Remember You'. The lyrics are: I always re - mem - ber that moon-glow gave me you. The chords are: (Sax) C/E, E⁷, Dm7, D⁷ Maj7, C6.

The musical score consists of two staves. The top staff is for the Tenor Saxophone (Sax T/E) and the bottom staff is for the Double Bass (Bass). The key signature is D major (no sharps or flats), and the time signature is common time (indicated by 'C'). The vocal line begins with a dotted half note followed by a quarter note. The bass line consists of sustained notes on the G string.

Moonglow

M

Keyboard

(Keyboard)

F Maj7 D♭Maj7 B♭Maj7 F o(maj7) F m7(♭5)

B♭6 E♭9(♯11) F 6 G 7(♭5)

It must have been moon-glow, way up in the blue;

G m7 C7(♭9) F/A A♭°7 G m7 A♭°7 F/A

it must have been moon-glow that led me straight to you.

B♭6 E♭9(♯11) F 6 G 7(♭5)

I still hear you say-ing, "Dear one, hold me fast."

G m7 C7(♭9) F/A A♭°7 G m7 A♭°7 F/A

And I start in pray-ing: Oh Lord, please let this last.

F 9 E 9 E♭9 D 9 A m7 D 7

We seemed to float right thru the air.

D m7 G 7 G m7 C7 F 7(♯5)

Heav-en - ly songs seemed to come ev - 'ry where.

B♭6 E♭9(♯11) F 6 G 7(♭5)

And now when there's moon-glow way up in the blue,

G m7 C7(♭9) F/A A♭°7 G m7 G♭Maj7 F 6

I al-ways re - mem-ber that moon-glow gave me you.

(Keyboard) F/A A♭°7 G m7 G♭Maj7 F 6

Lady In Red

(Sax)

Keyboard

C

Dm7

Em

Dm7

Db

C

C7

Oh, the

5

C7

la-dy in red, — the fel-lahs are craz - y for the la-dy in red.

9 C7

F

C7

She's a bit gaud-y, but law-dy, what a per-son - al - i - ty. _____ Oh, the

13 F

C7

la-dy in red is fresh as a dais - y when the town is in bed,

17 C7

F

danc-ing and din - ing and shin-ing with or-i-gin - al - i-ty. She's ver-y

2

21 B♭m F C^{aug} 3 F

prop-er, she's noth-ing more than a pal, but oh me and oh my. You'd nev-er

25 B♭m G7 F G° G7 C Gm7 C7

stop her, she'd be a dan-ger-ous gal if she should ev-er meet the right guy. Oh, the

29 F C7

la-dy in red, the fel-lahs are craz - y for the la-dy in red.

33 1. C7 F (Sax) C7

Is she a stud - y, oh bud-dy, what a per-son - al - i - ty.

2. C7 (Sax) Gm7 C7 (Sax) Gm7

She's a bit gaud-y, you could say bawd-y.

41 C7 F

She's quite a stud - y, and bud-dy, what a per-son - al - i - ty.

Lady In Red

M
Keyboard

(Keyboard)

F G_{m7} A_m G_{m7} G^b F F₇

Oh, the

B^b F₇

la-dy in red, the fel-lahs are craz - y for the la-dy in red._____

F₇ B^b F₇

She's a bit gaud-y, but law-dy, what a per-son - al - i - ty._____ Oh, the

B^b F₇

la-dy in red_ is fresh as a dais - y when the town is in bed,_____

F₇ B^b F₇

danc-ing and din - ing and shin-ing with or-i-gin - al - i - ty._____ She's ver-y

2

21 E♭m B♭ F^{aug}₃ B♭

proper, she's noth-ing more than a pal, but oh me and oh my. You'd nev-er

25 E♭m C7 B♭ C° C7 F Cm7 F7

stop her, she'd be a dan-ger-ous gal if she should ev-er meet the right guy. Oh, the

29 B♭ F7

la-dy in red, the fel-lahs are craz - y for the la-dy in red._____

33 1. F7 B♭ (Keyboard) F7

Is she a stud - y, oh bud-dy, what a per-son - al - i - ty._____

2. F7 (Keyboard) Cm7 F7 (Keyboard) Cm7

She's a bit gaud-y,

you could say bawd-y._____

41 F7 B♭

She's quite a stud - y, and bud-dy, what a per-son - al - i - ty._____

A Nightingale Sang In Berk'ley Square

F

Keyboard

(Sax) B♭

G m7 C m7 F7

B♭

G m7 C m7 F7

That

5

B♭Maj7 G m7 D m7 B♭9

cer - tain - be night, right, the I night may we be met, wrong, there but was I'm

7

E♭Maj7 D7 G m7 E♭m6 B♭Maj7 F9

mag - ic per - fect - ly a - broad a - will - ing in to the air. swear There were that an - gels when you turned din - ing and

10

B♭7 E♭m7 A♭7 B♭Maj7 G m7 C m7 F7

at smiled at Ritz, me, and a night-in - gale sang sang in in Berk Berk - ley

13

1. B♭6 G m7 C m7 F7 2. B♭6 G m7 E m7(♭5) A7

Square.

2

17 D B m7 E m7 A 7
 The moon that lin - gered o - ver Lon - don town, poor

19 F#m7 F°7 E m7 A 7(b9) D B m7
 puz - zled moon he wore a frown, How could he know we two were

22 E m7 A 7 F#m7 F°7 C m7 F 7
 so in love? The whole darn world seemed up - side down. The

25 B♭Maj7 G m7 D m7 B♭9 E♭ 3 D 7 3
 streets of town were paved with stars, It was such a ro-man-tic af -

28 G m7 E♭m6 B♭Maj7 F 7 B♭7 E♭m7 A♭7
 fair. And as we kissed and said "good - night," a

31 B♭Maj7 G m7 C m7 F 7 To Coda Φ B♭6 G m7 C m7 F 7 D.S. al Coda
 night-in - gale sang in Berk - 'ley Square. (Sax)

35 ♀ Coda B♭Maj7 F m7 G 7 G 7(b9) E♭Maj7
 Square. I know 'cause I was there that night in

38 C m7 F 7 B♭ (Sax) C m B maj7 B♭maj7
 Berk - 'ley Square

A Nightingale Sang In Berk'ley Square M

Keyboard

(Keyboard)

Musical score for keyboard, measures 1-4. Key signature: B-flat major (two flats). Time signature: Common time (4/4). Chords: D-flat, B-flat minor 7, E-flat minor 7, A-flat 7. Measure 1: D-flat. Measure 2: B-flat minor 7. Measure 3: E-flat minor 7. Measure 4: A-flat 7.

Musical score for keyboard, measures 5-8. Key signature: B-flat major (two flats). Time signature: Common time (4/4). Chords: D-flat, B-flat minor 7, E-flat minor 7, A-flat 7. Measure 5: D-flat. Measure 6: B-flat minor 7. Measure 7: E-flat minor 7. Measure 8: A-flat 7. The word "That" is written below the staff.

Musical score for keyboard, measures 9-12. Key signature: B-flat major (two flats). Time signature: Common time (4/4). Chords: D-flat major 7, B-flat minor 7, F minor 7, D-flat 9. Measure 9: D-flat major 7. Measure 10: B-flat minor 7. Measure 11: F minor 7. Measure 12: D-flat 9. The lyrics "cer - tain - may" are written below the staff.

Musical score for keyboard, measures 13-16. Key signature: B-flat major (two flats). Time signature: Common time (4/4). Chords: G-flat major 7, F 7, B-flat minor 7, G-flat minor 6, D-flat major 7, A-flat 9. Measure 13: G-flat major 7. Measure 14: F 7. Measure 15: B-flat minor 7. Measure 16: G-flat minor 6. The lyrics "mag - ic - per - fect - ly" are written below the staff.

Musical score for keyboard, measures 17-20. Key signature: B-flat major (two flats). Time signature: Common time (4/4). Chords: D-flat 7, G-flat minor 7, B 7, D-flat major 7, B-flat minor 7, E-flat minor 7, A-flat 7. Measure 17: D-flat 7. Measure 18: G-flat minor 7. Measure 19: B 7. Measure 20: D-flat major 7. The lyrics "at - smiled - the - Ritz, - me," are written below the staff.

Musical score for keyboard, measures 21-24. Key signature: B-flat major (two flats). Time signature: Common time (4/4). Chords: D-flat 6, B-flat minor 7, E-flat minor 7, A-flat 7, D-flat 6, B-flat minor 7, G minor 7 (flat 5), C 7. Measure 21: D-flat 6. Measure 22: B-flat minor 7. Measure 23: E-flat minor 7. Measure 24: A-flat 7. Measure 25: D-flat 6. Measure 26: B-flat minor 7. Measure 27: G minor 7 (flat 5). Measure 28: C 7. The lyrics "night-in - gale - sang - in - Berk - Berk - 'ley" are written below the staff. The section ends with a square symbol.

2

17 F D m7 G m7 C7
 The moon that lin - gered o - ver Lon - don town, poor

19 A m7 A[°]7 G m7 C7(b9) F D m7
 puz - zled moon he wore a frown, How could he know we two were

22 G m7 C7(b9) A m7 A[°]7 E[°]m7 A[°]9
 so in love? The whole darn world seemed up - side down. The

25 D[°]Maj7 B[°]m7 F m7 D[°]7 G[°] F7
 streets of town were paved with stars, It was such a ro-man-tic af -

28 B[°]m7 G[°]m6 D[°]Maj7 A[°]7 D[°]7 G[°]m7 B 7
 fair. And as we kissed and said "good - night," a

31 D[°]Maj7 B[°]m7 E[°]m7 A[°]7 D[°]6 B[°]m7 E[°]m7 D.S. al Coda
 night-in - gale sang in Berk - 'ley Square. _____ (Keyboard)

35 Coda D[°]Maj7 A[°]m7 B[°]7 B[°]7(b9) G[°]Maj7
 Square. I know 'cause I was there _____ that night _____ in

38 E[°]m7 A[°]7 D[°] (Keyboard) E[°]m D maj7 D[°]maj7
 Berk - 'ley Square

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Measure 17 starts with a half note F, followed by a quarter note D m7, a half note G m7, and a quarter note C7. The lyrics are 'The moon that lin - gered o - ver Lon - don town, poor'. Measure 19 starts with a quarter note A m7, followed by a half note A°7, a quarter note G m7, a half note C7(b9), a quarter note F, and a half note D m7. The lyrics are 'puz - zled moon he wore a frown, How could he know we two were'. Measure 22 starts with a quarter note G m7, followed by a half note C7(b9), a quarter note A m7, a half note A°7, a quarter note E°m7, and a half note A°9. The lyrics are 'so in love? The whole darn world seemed up - side down. The'. Measure 25 starts with a quarter note D°Maj7, followed by a half note B°m7, a quarter note F m7, a half note D°7, a quarter note G°, and a half note F7. The lyrics are 'streets of town were paved with stars, It was such a ro-man-tic af -'. Measure 28 starts with a half note B°m7, followed by a quarter note G°m6, a half note D°Maj7, a quarter note A°7, a half note D°7, a quarter note G°m7, and a half note B 7. The lyrics are 'fair. And as we kissed and said "good - night," a'. Measure 31 starts with a half note D°Maj7, followed by a quarter note B°m7, a half note E°m7, a half note A°7, a half note D°6, a quarter note B°m7, a half note E°m7, and a half note D.S. al Coda. The lyrics are 'night-in - gale sang in Berk - 'ley Square. _____ (Keyboard)'. Measure 35 starts with a half note Coda, followed by a quarter note D°Maj7, a half note A°m7, a half note B°7, a half note B°7(b9), and a half note G°Maj7. The lyrics are 'Square. I know 'cause I was there _____ that night _____ in'. Measure 38 starts with a half note E°m7, followed by a half note A°7, a half note D° (Keyboard), a half note E°m, a half note D maj7, and a half note D°maj7. The lyrics are 'Berk - 'ley Square'.

On The Street Where You Live

F

(Sax)

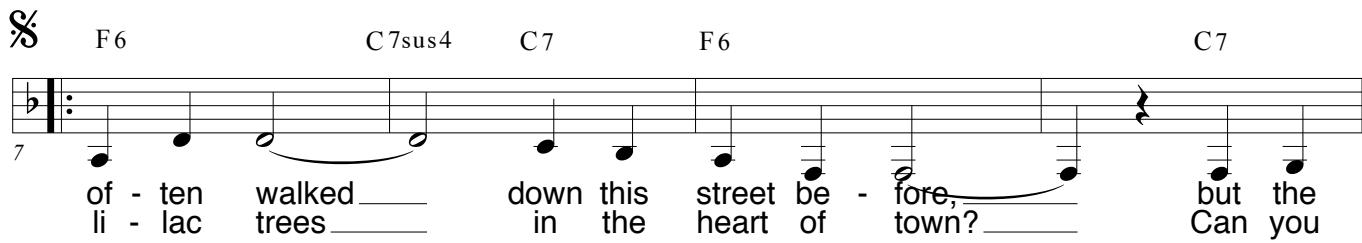
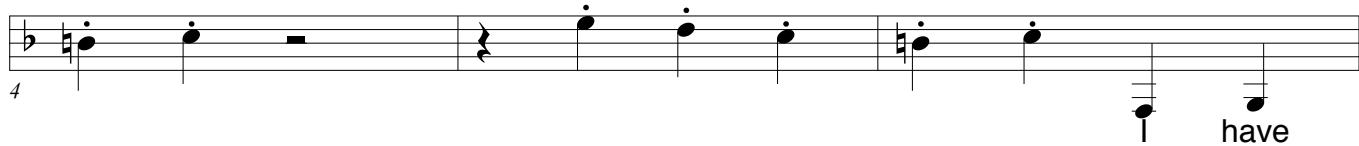
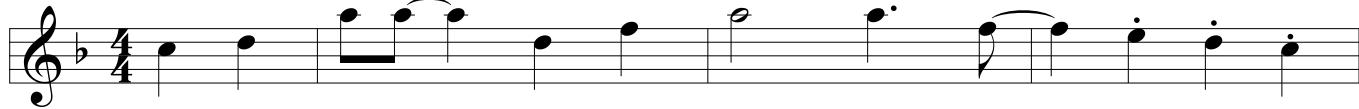
G m9

G°

C7

F

Keyboard
/C

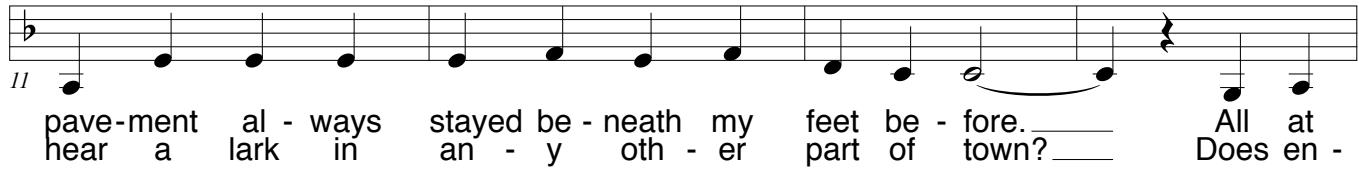


F maj7

F°7

G m7

C7



G m7

B♭m6

A m7

D m7



G 7

C¹9

F 6

F♯7

G m7

C7sus4



2

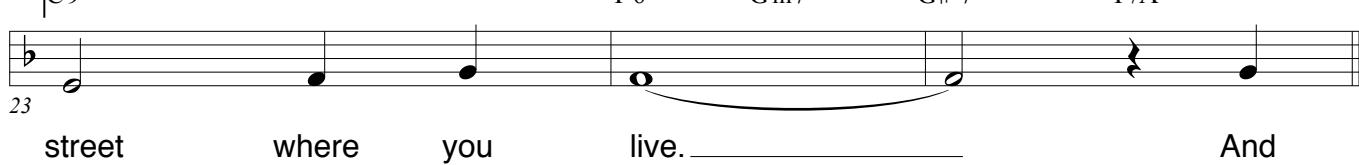
C9

F 6

G m7

G♯7

F/A



A 7 B m7 C°7 A 7/C# B 6
 oh, the tow - er - ing feel - ing, just to
 B b6 B°7 F F/E F/E b F/D
 know some - how you are near. The
 D b7 F/C B m7(b5) E 7sus4 E 7
 ov - er pow - er - ing feel - ing that an - y
 A maj7 A 6 D 7 G m7 C 9
 sec - ond you may sud - den - ly ap - pear! Peo - ple
 F 6 C 7sus4 C 7 F 6 C 7
 stop and stare. They don't both - er me, for there's
 F maj7 F °7 G m7 C 7
 no - where else on earth that I would rath - er be. Let the
 G m7 B b6 A m7 D m7
 time go by, I won't care if I can be
 G 7 To Coda Φ C 9 F G m7 C 7
 here on the street where you live. (Sax) D.S. al Coda
 Φ Coda C 9 F 6 D b6 F 6
 street where you live.

On The Street Where You Live

M

(Keyboard)

Cm9

C°

F7

B♭

Keyboard
/F



B♭

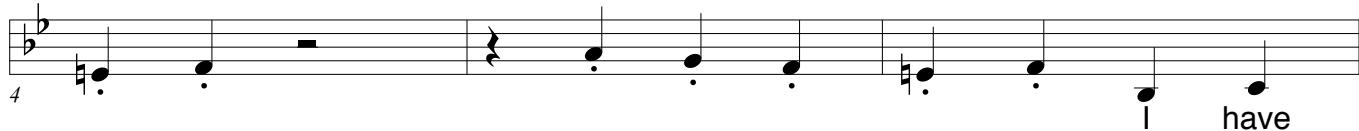
/F

B♭

/F

B♭

N.C.



S

B♭6

F7sus4

F7

B♭6

F7

of - ten walked down street be - fore, but Can you
li - lac trees in this heart of town? Can you

B♭maj7

B♭°7

Cm7

F7

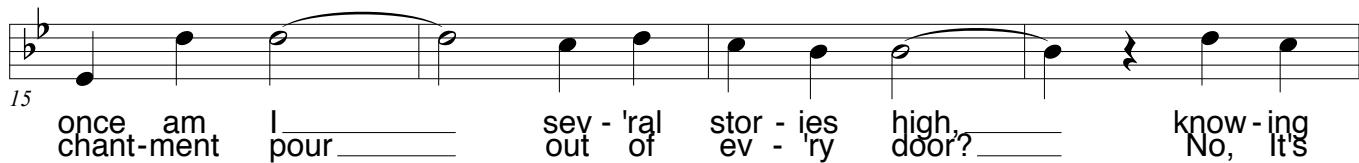


Cm7

E♭m6

Dm7

Gm7



once am sey - 'ral stor - ies high, know - ing
chant - ment I pour out of ev - 'ry door? No, It's

C7

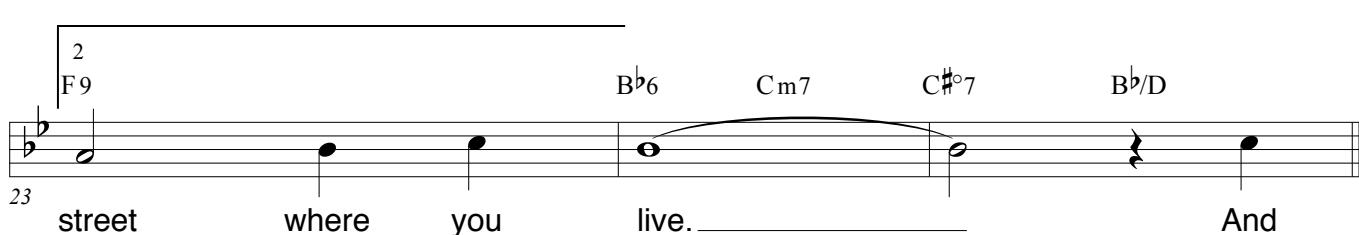
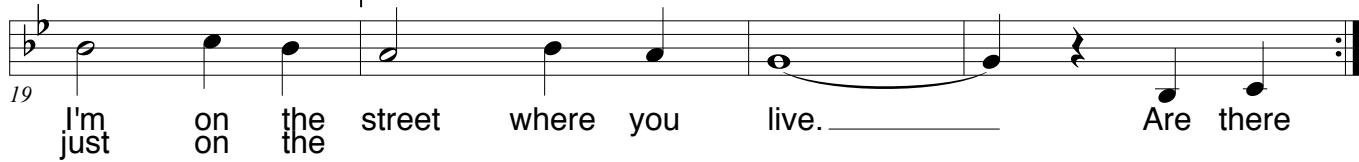
¹F9

B♭6

B°7

Cm7

F7sus4



street

where you

live.

And

26 D 7 Em7 F[°]7 D 7/F[♯]
oh, _____ the tow - er - ing feel - ing, _____ just to

30 E[♭]m6 E[°]7 B[♭] B[♭]/A B[♭]/A B[♭]/G
know _____ some - how you are near. _____ The

34 G[♭]7 B[♭]/F Em7(b5) A 7sus4 A 7
ov - er pow - er - ing feel - ing _____ that an - y

38 D maj7 D 6 G 7 Cm7 F 9
sec - ond you may sud - den - ly ap - pear! _____ Peo - ple

42 B[♭]6 F 7sus4 F 7 B[♭]6 F 7
stop and stare. _____ They don't both - er me, _____ for there's

46 B[♭]maj7 B[♭]o7 Cm7 F 7
no - where else on earth that I would rath - er be. _____ Let the

50 Cm7 E[♭]m6 Dm7 G m7
time go by, _____ I won't care if I _____ can be

54 C 7 F 9 B[♭] Cm7 F 7
here on the street where you live. _____ D.S. al Coda
To Coda ♀

58 ♂ Coda F 9 B[♭]6 G[♭]6 B[♭]6
street where you live. _____ (Keyboard)

I'm In The Mood For Love

F

Keyboard

(Sax)

A[♭]Maj7 B[♭]m7 A[♭]Maj7/C E7/B

3 B[♭]m7 C m7 B[♭]m7 E[♭]7

5 A[♭] B[♭]m7 E[♭]7 A[♭]
I'm in the mood for love sim - ply be-cause you're near me.

9 C m7 B° B[♭]m7 E[♭]7 A[♭] B[♭]m7 E[♭]aug
Fun-ny, but when you're near me, I'm in the mood for love.

13 A[♭] B[♭]m7 E[♭]7 A[♭]
Heav-en is in your eyes, bright as the stars we're un-der.

17 C m7 B° B[♭]m7 E[♭]7 A[♭]
Oh, is it an - y won-der I'm in the mood for love.

2

21 B♭m7 E♭7 A♭ E♭m6 F7 D♭m6 E♭7 A♭

Why stop to think of wheth-er this lit - tledream might fade?

25 F m6 G 7 C m A♭m6 B♭7 D♭m6 B♭m7 E♭7

We've put our hearts to - gether Now we are one; I'm not a-fraid!

29 A♭ 3 B♭m7 E♭7 3 A♭

If there's a cloud a - bove; if it should rain, we'll let it.

33 C m7 B° 1. B♭m7 E♭7 A♭ A♭° E♭7

But for to-night, for - get it! I'm in the mood for love.

2. B♭m7 3 A♭Maj7 B♭m7 A♭Maj7 E 7/B

get it, _____ 'cause I'm in the mood for love. _____

41 B♭m7 3 C m/E♭ E♭7 A♭ (Sax) B♭m A Maj7 A♭Maj7

I'm in the mood for love. _____

M
Keyboard

(Keyboard)

1 C Maj7 D m7 C Maj7/E G[#]7/D[#]

3 D m7 E m7 D m7 G 7

5 C 3 D m7 G 7 3 C

I'm in the mood for love sim - ply be-cause you're near me.

9 E m7 E^b° D m7 G 7 C D m7 G aug

Fun-ny, but when you're near me, I'm in the mood for love.

13 C 3 D m7 G 7 3 C

Heav-en is in your eyes, bright as the stars we're un - der.

17 E m7 E^b° D m7 G 7 C

Oh, is it an - y won - der I'm in the mood for love.

2

21 D m7 G7 C G m6 A 7 F m6 G7 C

25 A m6 B 7 E m C m6 D 7 F m6 D m7 G 7

29 C D m7 G 7 C

33 E m7 E♭ 1. D m7 G 7 C C° G 7

2. 37 D m7 CMaj7 D m7 CMaj7 G♯/D♯

D m7 E m/G G 7 C D m C♯ Maj7 CMaj7 (Keyboard)

MALE VOCAL

Ring Of Fire

Keyboard

8 B^b E^b B^b F7 B^b

10 Love taste is a burn-ing of love is thing sweet and it when

16 makes hearts - a fire - y ring. meet.

22 Bound I fell by wild de - sire. child.

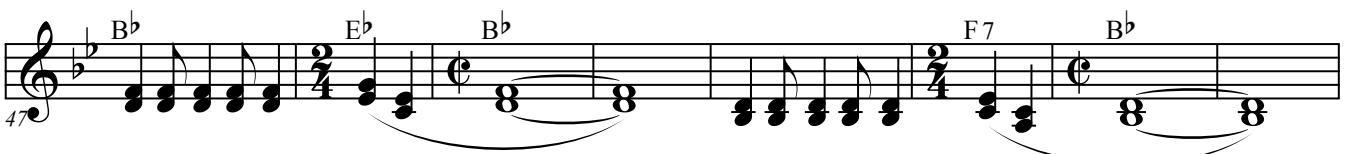
28 Oh, I fell in - to a ring of fire. wild.

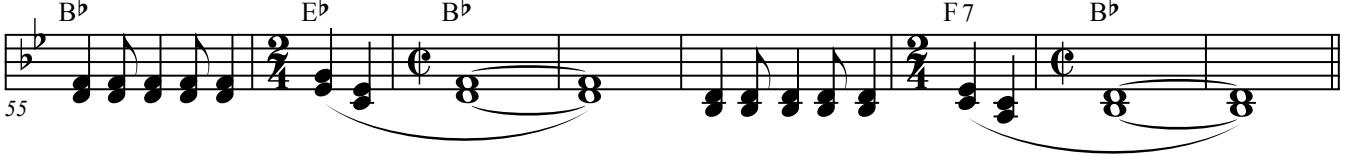
32 I fell in - to a burn-ing ring of fire I went down, down,

37 down and the flames went high-er. And it burns, burns, burns,

42 the ring of fire, the ring of fire. To Coda ♪

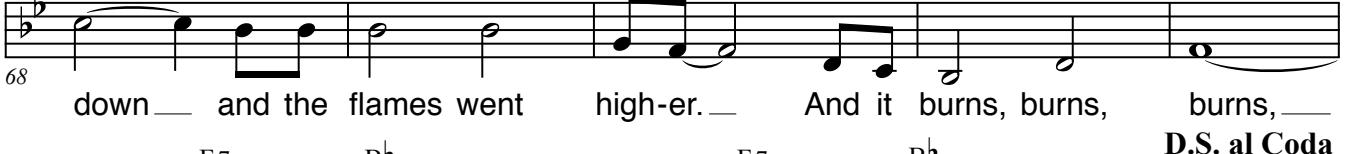
2

47 

55 

63 

I fell in - to a burn-ing ring of fire I went down, down,

68 

down and the flames went high-er. And it burns, burns, burns,

D.S. al Coda

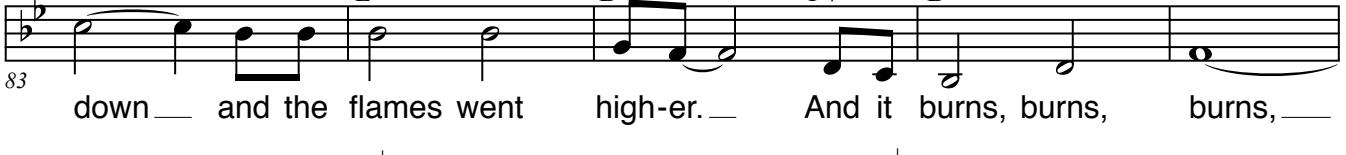
73 

— the ring of fire, the ring of fire.. The

Coda

78 

I fell in - to a burn-ing ring of fire I went down, down,

83 

down and the flames went high-er. And it burns, burns, burns,

88 

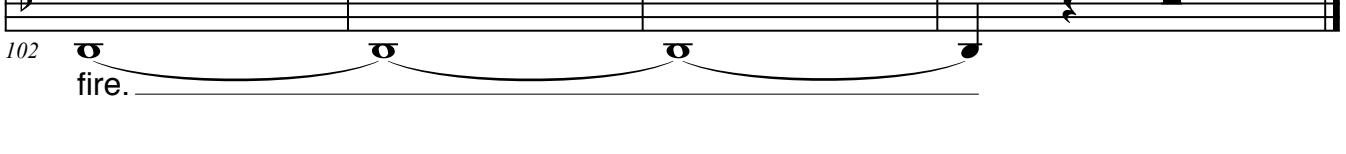
— the ring of fire, the ring of fire.. And it

93 

burns, burns, burns, the ring of fire, the ring of

98 

fire. The ring of fire, the ring of

102 

fire.

MALE VOCAL

Folsom Prison Blues

Keyboard

(Keyboard) E A

Vocal 1st and 2nd; Keyboard 3rd; Vocal 4th & 5th)

A

6 hear the train a - com - in,' it's rol - lin' round the bend. And
 I was just a ba - by, my ma - ma told me, "Son, _____
 bet there's rich folks eat - in' in a fan - cy din - ing car. They're
 freed me from this pri - son, if that rail - road track was mine, /B /C#

A

10 I ain't seen the sun - shine since don't ev - er play with when. I'm
 al - ways be a good boy, don't smok - in' big cig - ars. But I
 prob - ly drink ing cof - fee and smok - in' big cig - ars. But I
 bet I'd move it on a lit - tle far - ther down the line. _____

D

14 stuck at Fol - som Pris - on and time keeps drag - gin'
 shot a man in Re - no just to watch him
 know I had it com-in,' I know I can't be
 Far from Fol - som Pris on, that's where I'd want to

A A°/D# /C A

/D /D# E7

18 on. But that train keeps rol - lin'
 die. When I hear that whis - tle blow - in'
 free. But those peop - le keep a - mov - in',
 stay, and I'd let that lone - some whis - tle

A A A

A A A

24 on down to San - An - tone When
 I hang my head and cry. Well, if they
 and that's what tor blues - - me. - - -
 blow my blues - - -

5 A (Keyboard) E A

A

Vocal Only

I Walk The Line

(Keyboard/Guitar)

C

F

C

Keyboard

C F C
 G D7 G
 13 D7 I keep a close watch on this heart of
 19 G D7 G mine. I keep my eyes wide o - pen all the time. I keep the
 25 C G D7 To Coda Ø ends out for the tie that binds. Be - cause you're mine, I walk the
 31 G (Keyboard/Guitar) C line.
 37 G7 C I find it ver - y ver - y eas - y to be true. I find my -
 43 G7 C F self a - lone when each day's through. Yes, I'll ad - mit that I'm a fool for
 49 C G7 C (Keyboard/Guitar) you. Be cause you're mine, I walk the line.

55 F

As sure as

61 C7 F C7

night is dark and day is light, _____ I keep you on my mind both day and

67 F B♭ F

night, _____ and hap-pi - ness I've known proves that it's right. _____ Be-cause you're

73 C7 F (Keyboard/Guitar) C

mine, _____ I walk the line.

81 G7 C F

You've got a way to keep me on your side. _____ You give me

87 G7 C F

cause for love that I can't hide. _____ For you I know I'd e-ven try to turn the

93 C G7 C (Keyboard/Guitar) D.S. al Coda

tide. _____ Be cause you're mine, _____ I walk the line.

Coda 99 G (Keyboard/Guitar)

line.

September Song

F

Keyboard - Freely

Keyboard

The musical score consists of ten staves of music. The first staff starts with Gm7, followed by G°, F/A, A°, Gm11, C7, F6, and N.C. The lyrics begin with "For it's a". The second staff starts with Fm6, followed by B♭m7, E♭7, FMaj 7, Gm7, Am7, and Dm7. The lyrics continue with "long, long while from May to De-cem-ber, but the days grow". The third staff starts with G7, followed by Gm7(b5), C7(b9), FMaj 7, FMaj 7, and N.C. The lyrics mention "short when you reach Sep-tem-ber. When the aut-umn". The fourth staff starts with Fm6, followed by B♭m7, E♭7, FMaj 7, Gm7, Am7, and Dm7. The lyrics describe "weath-er turns the leaves to flame, one has-n't got". The fifth staff starts with G7, followed by Gm7(b5), C7(b9), FMaj 7, and N.C. The lyrics talk about "time for the wait-ing game. Oh, the". The sixth staff starts with B♭m7, followed by B°7. The lyrics mention "days dwin-dle down to a prec-ious few, Sep-". The seventh staff starts with B♭m7, followed by B°7, C7sus4, and N.C. The lyrics continue with "tem-ber, No-vem-ber. And these few". The eighth staff starts with Fm6, followed by B♭m7, E♭7, FMaj 7, Gm7, Am7, and Dm7. The lyrics say "prec-ious days I'll spend with you, these prec-ious". The ninth staff starts with G7, followed by Gm7(b5), C7(b9), F6, and N.C. (Sax). The lyrics end with "days I'll spend with you.". The tenth staff starts with F6, followed by Gm9(b5) and FMaj 7. The lyrics conclude with "you. Sep-tem-ber."

Chords indicated above the staff:

- Staff 1: Gm7, G°, F/A, A°, Gm11, C7, F6, N.C.
- Staff 2: Fm6, B♭m7, E♭7, FMaj 7, Gm7, Am7, Dm7
- Staff 3: G7, Gm7(b5), C7(b9), FMaj 7, FMaj 7, N.C.
- Staff 4: Fm6, B♭m7, E♭7, FMaj 7, Gm7, Am7, Dm7
- Staff 5: G7, Gm7(b5), C7(b9), FMaj 7, N.C.
- Staff 6: B♭m7, B°7
- Staff 7: B°7, C7sus4, N.C.
- Staff 8: Fm6, B♭m7, E♭7, FMaj 7, Gm7, Am7, Dm7
- Staff 9: G7, Gm7(b5), C7(b9), F6, N.C. (Sax)
- Staff 10: F6, Gm9(b5), FMaj 7

September Song

M

Keyboard

Keyboard - Freely

The musical score consists of ten staves of music for keyboard. The first staff starts with a key signature of one flat (B-flat), indicated by a treble clef and a flat sign. The lyrics begin with "For it's a". The second staff continues with "long, long while from May to De-cem-ber, but the days grow". The third staff begins with "short when you reach Sep-tem-ber." The fourth staff continues with "When the aut-umn". The fifth staff begins with "weath-er turns the leaves to flame, one has-n't got". The sixth staff continues with "N.C.". The seventh staff begins with "time for the wait-ing game. Oh, the". The eighth staff continues with "days dwin-dle down to a prec-ious few, Sep-". The ninth staff begins with "E7 F7sus4 N.C.". The tenth staff concludes with "these few". The eleventh staff begins with "tem-ber, No-vem-ber. And these few". The twelfth staff continues with "prec-ious days I'll spend with you, these prec-ious". The thirteenth staff begins with "C7 Cm7(b5) F7(b9) 1 B6 N.C.(Keyboard)". The fourteenth staff continues with "days I'll spend with you.". The fifteenth staff begins with "2 B6 Cm9(b5) B7 Maj 7". The sixteenth staff concludes with "Sep-tem-ber."

Chords listed above the staves:

- 1: Cm7
- 2: C°
- 3: B♭/D
- 4: D°
- 5: Cm11
- 6: F7
- 7: B♭6 N.C.
- 8: B♭m6
- 9: E♭m7
- 10: A♭7
- 11: B♭Maj 7
- 12: Cm7
- 13: Dm7
- 14: Gm7
- 15: C7
- 16: Cm7(b5)
- 17: F7(b9)
- 18: B♭Maj 7 Cm7
- 19: Dm7
- 20: Gm7
- 21: E♭m7
- 22: E7
- 23: F7sus4 N.C.
- 24: E♭m7
- 25: E7
- 26: F7sus4 N.C.
- 27: B♭m6
- 28: E♭m7
- 29: A♭7
- 30: B♭Maj 7 Cm7
- 31: Dm7
- 32: Gm7
- 33: C7
- 34: Cm7(b5)
- 35: F7(b9)
- 36: 1 B6
- 37: N.C.(Keyboard)
- 38: 2 B6
- 39: Cm9(b5)
- 40: B7 Maj 7

Slippery Sax Polka

Keyboard

(Keyboard)

B♭

5 B♭ F 7

9 B♭

13 E♭

17 B♭ F 7 B♭

21 E♭ B♭ 1. F 7 B♭

(Keyboard)

25 2. F 7 B♭ (Sax) C 7 F

29 C 7 F C 7 F

33 1. C 7 F 2. C 7 F F 7 (Sax)

(Keyboard)

2 37 $\frac{2}{8}$ B \flat

41

45 E \flat

49 B \flat F7 B \flat

53 E \flat B \flat To Coda \oplus F7 B \flat B \flat 7 (Keyboard)

57 E \flat (Sax - Keyboard) E \flat 7

61 A \flat B \flat 7 E \flat B \flat 7

67 E \flat E \flat 7 A \flat B \flat 7

73 $\begin{matrix} {}^1\text{E}\flat & \text{B}\flat 7 & \text{E}\flat \\ \hline \end{matrix}$ $\begin{matrix} {}^2\text{E}\flat & \text{B}\flat 7 & \text{E}\flat \\ \hline \end{matrix}$ D.S. al Coda
Coda (Sax)

77 F7 B \flat

Tennessee Waltz

F

(Keyboard Intro)

N.C.

Keyboard

13

18

25

32

39

F B^b A m C7/G F C7 F A7 ³

me. I re-mem-ber the night

B^b6 F

— and the Ten - nes-see Waltz, and I knew just how

Dm7 Dm7 Gm7 C7 F

much I had lost. Yes, I lost my

F maj7 F7 B^b B°7

— lit-tle dar - lin' the night they were play-ing the

F/C Dm7 G9 C7 1 F B^b A m7 C7/G F C7 (Sax)

beau-ti - ful Ten - nes-see Waltz. (Sax)

2 F F7 B^b B°7 F

waltz. the beau - ti - ful the

C7 B^b F/A C7/G F

Ten - nes-see Waltz.

Tennessee Waltz

M

(Keyboard Intro)

Keyboard Intro in 3/4 time, B-flat major. Measures 1-6. Chords: N.C., B-flat, B-flat major 7, B-flat 7.

Keyboard section with chords: E-flat, E-flat 7, B-flat/F, G minor 7, C minor 9.

Keyboard section with chords: F 7, B-flat, E-flat (3), D minor, F 7/C, B-flat, F 7sus4. Lyric: I was

Keyboard section with chords: B-flat, B-flat major 7, B-flat 7, E-flat. Lyric: dan-cin' with my dar-lin' to the Ten-nes - see Waltz

Keyboard section with chords: E-flat 7, B-flat/F, G minor, C minor. Lyric: when an old friend I just hap-pened to see.

Keyboard section with chords: F 7, B-flat, B-flat major 7, B-flat 7. Lyric: I in-tro-duced him to my dar-lin' and while

Keyboard section with chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, F 7. Lyric: they were walt-zing, my friend stole my sweet-heart from

B♭ E♭ Dm F7/C B♭ F7 B♭ D7

me. I re-mem-ber the night

E♭6 B♭

— and the Ten - nes-see Waltz, and I knew just how

Gm7 Gm7 Cm7 F7 B♭

much I had lost. Yes, I lost my

B♭maj7 B♭7 E♭ E°7

— lit-tle dar - lin' the night they were play-ing

B♭/F Gm7 C9 F7 1 B♭ E♭ Dm7F7/C B♭ F7 (Keyboard)

beau-ti - ful Ten - nes-see Waltz.

2 B♭ B♭7 E♭ E°7 B♭

waltz. the beau - ti - ful

F7 E♭ B♭/D F7/C B♭

Ten - nes - see Waltz.

Jeepers Creepers

F

(Sax)

E♭ N.C.

E♭ N.C.

Keyboard

5 E♭ N.C.

F m7

B♭

9 B♭7

E♭

B♭7

E♭

I don't care what the weath-er-man says, when the weath-er-man says it's rain-ing, you'll

13 B♭7

E♭

F m7

B♭7

E♭

nev-er hear me com - plain-ing, I'm cer-tain the sun will shine.

17 B♭

B♭7

E♭

B♭

B♭7

E♭

I don't care how the weath-er vane points, when the weath-er vane points to gloom-y, it's

21 G m7

F 7

B♭7

got-ta be sun - ny to me, when your eyes look in - to mine.

25 F m7

B♭7

E♭maj7

G♭°

F m7

B♭7

E♭6

Jeep - ers, creep - ers, Where'd ya get those peep - ers?

29 F m7

B♭7

E♭maj7

G♭°

F m7

B♭7

E♭

Jeep - ers, creep - ers, where'd ya get those eyes?

33 Fm7 B^b7 E^bmaj7 G^b^o Fm7 B^b7 E^b6
Gosh all git up! How'd they get so lit up?

37 Fm7 B^b7 E^bmaj7 G^b^o Fm7 B^b7 E^b
Gosh all gee oh! How'd they get that size?

41 B^bm7 E^b7 A^bmaj9 B^bm7 E^b7 A^bmaj7
Gol - ly gee! When you turn those heat - ers on,

45 Cm7 F7 B^bmaj7 Cm7 F7 Fm7 B^b7
woe is me, got to put my cheat - ers on.

49 Fm7 B^b7 E^bmaj7 G^b^o Fm7 B^b7 E^b6
Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53 Fm7 B^b7 Gm7(b5) C7 Fm7 B^b7 E^b Fm7 B^b7 E^b
Oh, those weep-ers, how they hyp-no - tize. where'd ya get those eyes?

59 2. E^b Fm7 B^b7 E^b Fm7 B^b7 E^b
eyes? Won't you put me wise? Pays to ad - ver - tise.

64 Fm7 B^b7 E^b (Sax)
Where did you get those eyes?

67 Fm7 E^b6

Jeepers Creepers

M
Keyboard

(Keyboard)

A♭ N.C.

A♭ N.C.

E♭7

A♭

E♭7

A♭

I don't care what the weath-er-man says, when the weath-er-man says it's rain-ing, you'll

13 E♭7

A♭

B♭m7

E♭7

A♭

nev-er hear me com - plain-ing, I'm cer-tain the sun will shine.

17 E♭

E♭7

A♭

E♭

E♭7

A♭

I don't care how the weather vane points, when the weather vane points to gloom-y, it's

21 Cm7

B♭7

E♭7

got-ta be sun - ny to me, when your eyes look in - to mine.

25 B♭m7

E♭7

A♭maj7

B°

B♭m7

E♭7

A♭6

Jeep - ers, creep - ers, Where'd ya get those peep - ers?

29 B♭m7

E♭7

A♭maj7

B°

B♭m7

E♭7

A♭

Jeep - ers, creep - ers, where'd ya get those eyes?

2

33 $B\flat m7$ $E\flat 7$ $A\flat maj7$ B° $B\flat m7$ $E\flat 7$ $A\flat 6$
Gosh all git up! How'd they get so lit up?

37 $B\flat m7$ $E\flat 7$ $A\flat maj7$ B° $B\flat m7$ $E\flat 7$ $A\flat$
Gosh all gee oh! How'd they get that size?

41 $E\flat m7$ $A\flat 7$ $D\flat maj9$ $E\flat m7$ $A\flat 7$ $D\flat maj7$
Gol - ly gee! When you turn those heat - ers on,

45 $Fm7$ $B\flat 7$ $E\flat maj7$ $Fm7$ $B\flat 7$ $B\flat m7$ $E\flat 7$
woe is me, got to put my cheat - ers on.

49 $B\flat m7$ $E\flat 7$ $A\flat maj7$ B° $B\flat m7$ $E\flat 7$ $A\flat 6$
Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53 $B\flat m7$ $E\flat 7$ $Cm7(b5)$ $F7$ $B\flat m7$ $E\flat 7$ $A\flat$ $B\flat m7$ $E\flat 7$ $A\flat 6$
Oh, those weep-ers, how they hyp-no-tize. where'd ya get those eyes?
1. $A\flat$

59 $A\flat$ $B\flat m7$ $E\flat 7$ $A\flat$ $B\flat m7$ $E\flat 7$ $A\flat$
eyes? Won't you put me wise? Pays to ad - ver - tise.

64 $B\flat m7$ $E\flat 7$ $A\flat$ (Keyboard)
Where did you get those eyes?

67 $B\flat m7$ $E\flat 7$ $A\flat 6$

I've Got A Crush On You

F
Keyboard

(Keyboard - freely)

1 E♭ E°7 F m7 B♭7

How

5 E♭ B°7 C m7 B°7 E♭ F m7

glad the man-y mil-lions of Dirks and Mikes and Will-iiams would be to cap-ture

8 E♭/G B♭7 E♭ B°7 C m7 B°7

me. But you had such per-sis-tence, you wore down my re-sis-tance, I

11 G C maj7 G maj7 N.C. C m7 B°7 B♭7 E♭

fell, and it was swell. You're my big and brave and hand-some Ro-me-o. How I

15 C m7 F m7 B°7 E♭ B°7

won you I will nev-er nev-er know. It's not that you're at-trac-tive, oh, but

18 C m7 B°7 F 7 B°7

my heart grew ac-tive when you came in-to view. I've got a

2 (In Rhythm)

21 Gm7 G[°]7 Fm7 B[°]13(b9) Gm7 G[°]7 Fm7 B[°]13(b9)/A[°]

crush on you, sweet-ie pie. All the day and night-time, hear me sigh. I

25 E[°]maj7 Cm7 F9 Cm7 F9 Fm7 B[°]9A[°]7

nev-er had the least no - tion that I could fall with so much e - mo - tion.

29 Gm7 G[°]7 Fm7 B[°]13(b9) Gm7 G[°]7 Fm7 Dm7(b5G7)

Could you coo, could you care for a coun-tr-y cot-tage we could share? The

33 1. Cm7 F13 F[♯]7 Gm7 Cm7

world will par - don my mush 'cause I've got a

36 Fm7 B[°]13(b9) E[°]6 C7 Fm7 B[°]7 (Sax)

crush, my ba - by, on you.

39 2. E[°] E[°]7 E[°] A[°]maj7 E[°] Cm7

world will have to par-don my mush 'cause I've got a crush, I have got a

42 Fm7 B[°]7 E[°] (Sax) A[°]7 E[°]6 E[°]maj7

crush, my ba - by, on you.

I've Got A Crush On You

M
Keyboard

(Keyboard - freely)

A[♭] A°7 B♭m7 E♭7
 How

5 A[♭] E°7 Fm7 E°7 A[♭] B♭m7
 glad the man-y mil-lions of An-na-bel-lies and Lill-i-ans would be ___ to cap-ture

8 A[♭]/C E♭7 A[♭] E°7 Fm7 E°7
 me. But you had such per-sis-tence, you wore down my re-sis-tance, I

11 C F maj7 C maj7 N.C. Fm7 E°7 E♭7 A[♭]
 fell, ___ and it was swell. I'm your big and brave and hand-some Ro-me-o. How I

15 Fm7 B♭m7 B♭7 E♭7 A[♭] E°7
 won you I will nev-er nev-er know. It's not that you're at-trac-tive, oh, but

18 Fm7 E°7 B♭7 E♭7
 my heart grew ac-tive when you ___ came in-to view. I've got a

2 (In Rhythm)

21 Cm7 B°7 B♭m7 E♭13(b9) Cm7 B°7 B♭m7 E♭13(b9)/D♭

crush on you, sweet-ie pie. All the day and night-time, hear me sigh. I

25 A♭maj7 Fm7 B♭9 Fm7 B♭9 B♭m7 E♭D♭b7

nev-er had the least no - tion that I could fall with so much e - mo - tion.

29 Cm7 B°7 B♭m7 E♭13(b9) Cm7 B°7 B♭m7 Gm7(b5C7)

Could you coo, could you care for a coun-tr-y cot-tage we could share? The

33 1. Fm7 B♭13 B°7 Cm7 Fm7

world will par - don my mush 'cause I've got a

36 B♭m7 E♭13(b9) A♭6 F7 B♭m7 E♭7 (Keyboard)

crush, my ba - by, on you.

39 2. A♭ A♭b7 A♭ D♭maj7 3 A♭ Fm7

world will have to par-don my mush 'cause I've got a crush, I have got a

42 B♭m7 E♭7 A♭ (Keyboard) D♭7 A♭6 A♭maj7

crush, my ba - by, on you.

LATIN

Perfidia

F

(Keyboard)

Keyboard

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

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

for I found you, the love of my life, in some-bod - y el - se's
for - get - ful of our prom - ise of love, you're shar - ing an - oth - er's

arms. Your charms. With a

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

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

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

23 E♭ Cm Fm B♭7 E♭ Cm

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

26 Fm B♭7 E♭ Cm

_____ and so I'll take it back with a sigh, per -

28 Fm7 B♭7 To Coda ♫ E♭ Fm7 B♭7 D.S. al Coda (Sax)

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

♩ Coda

31 E♭ (Keyboard) Cm7 Fm7 B♭9

bye.

33 Fm7 B♭7 E♭

LATIN

Perfidia

M
Keyboard

(Keyboard)

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

8 Cm F7 B^b Gm Cm7 E^b7
for I found you, the love of my life, in some-bod - y el - se's
for-get - ful of our prom-ise of love, you're shar - ing an-oth - er's

II 1 D7 F7 2 D7
arms. Your charms. With a

15 Cm6
sad la - ment my dreams have fad - ed like a bro - ken mel - o -

17 D7 Cm6
dy, While the gods of love look down and laugh at

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

23 B♭ Gm Cm F7 B♭ Gm

26 Cm F7 B♭ Gm

— and so I'll take it back with a sigh, per -

28 Cm7 F7 To Coda Φ B♭ Cm7 F7 (Keyboard) D.S. al Coda

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

Φ Coda (Keyboard)

31 B♭ Gm7 Cm7 F9

bye. _____

33 Cm7 F7 B♭

One O'Clock Jump

2
29 B♭ (Sax)

E♭7 B♭ F7 B♭ B♭7

3

65 B♭ E♭7 B♭ B♭7

69 E♭7 B♭

73 F7 B♭

77 B♭ E♭7 B♭ B♭7

81 E♭7 B♭

85 F7 B♭

89