

## Set M

Last revised: 2020.01.01

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**M16-Mambo Italiano(KVF).2020.01.01.pdf**

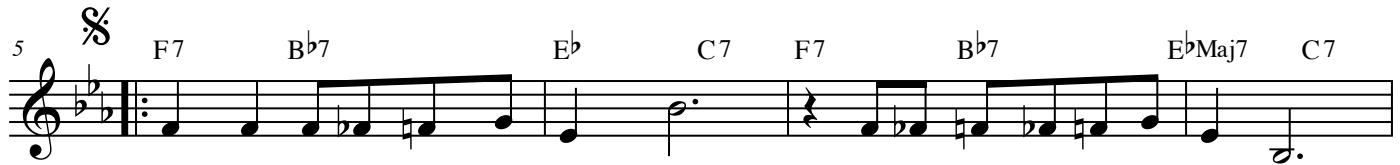
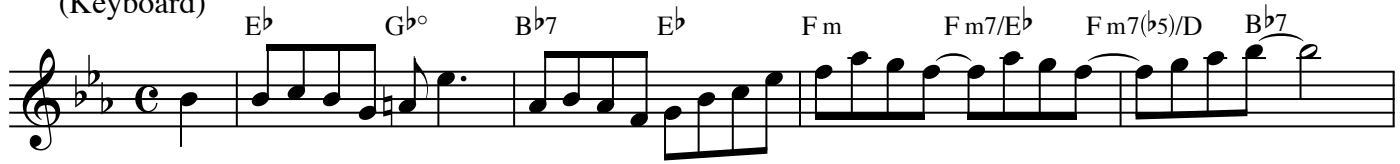
M16-Mambo Italiano(KVM).2016.05.15.pdf

M17-Tiger Rag(K).2017.04.30.pdf

# Love Is Just Around The Corner

Keyboard

(Keyboard)



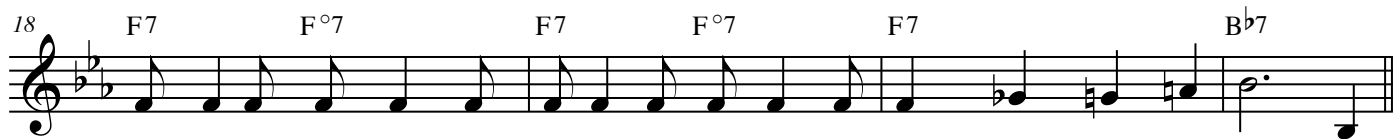
Love is just a-round the cor - ner, an - y coz - y lit - tle cor - ner.  
I'm a sen - ti - men - tal mourn - er, and I could - n't be fo - lorn - er



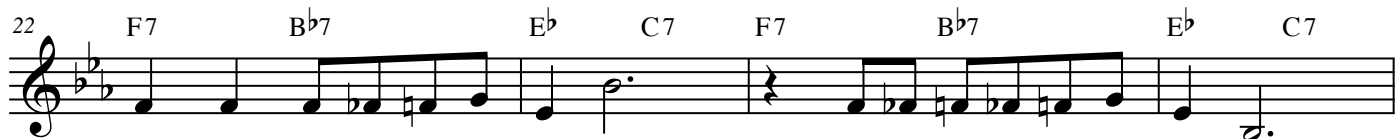
Love is just a-round the cor - ner when I'm a - round you. you.  
when you keep me on that cor - ner just wait - ing for



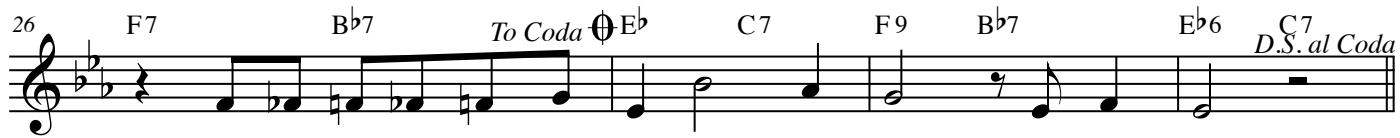
Ve - nus de Mil - o was not - ed for her charms. But



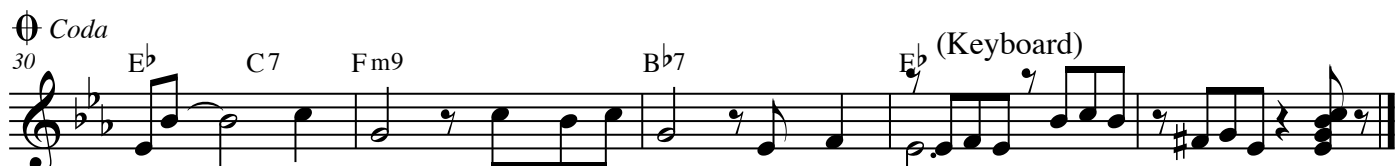
strict - ly be - tween us, you're cut - er than Ve - nus, and what's more you've got arms. So



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



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



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

# Pretend

# F

Keyboard

(Sax)

F maj7 Gm7

3 Am Gm7 C7 N.C.

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

5 F F maj7 F 6 Gm7 C7

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

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

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

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

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

14 F 6 Gm7 C7 Gm7 C7 Gm7/C

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

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

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

21 Am B $\flat$  B $\circ$ 7

share, one you can call all your

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

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

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

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

29 F Fmaj7 F6 Gm7 C7

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

32 Gm7 C7 Gm7/C C7 Gm7/C

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

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

why don't you pre - tend.

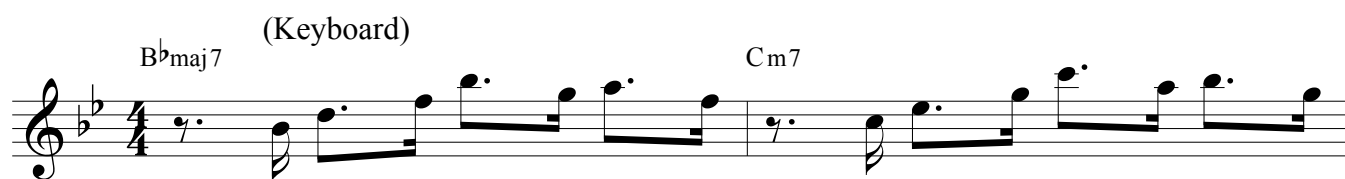
37 2. C7 Gm7 C7 F (Sax) C7 F

why don't you pre tend.

# Pretend

# M

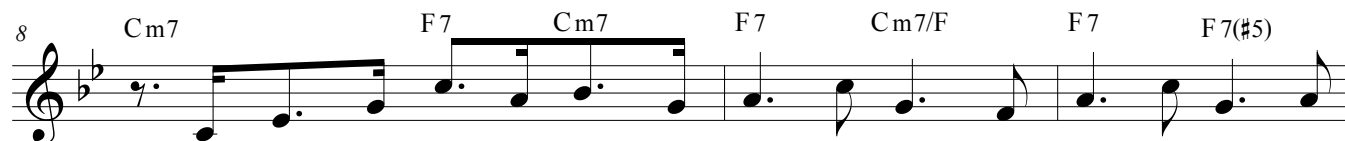
Keyboard



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



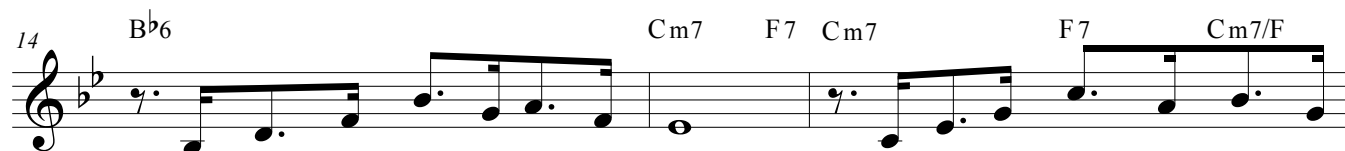
blue. It is - n't ver - y hard to do,



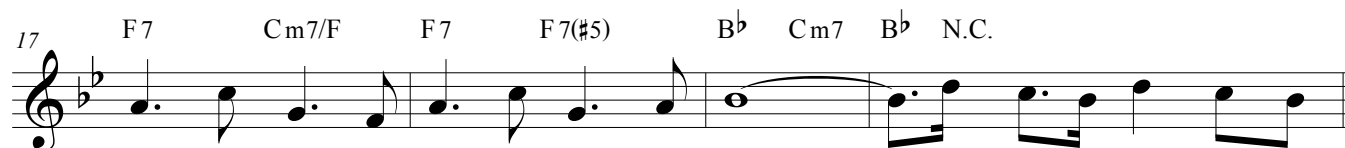
and you'll find hap - pi-ness with - out an end when - ev - er you pre-



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



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



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

21 Dm E<sup>b</sup> E<sup>o</sup>7

share, one you can call all your

23 B<sup>b</sup>/F F7(#5) B<sup>b</sup>6 Em7(b5) A7 Em7/B

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

26 A7/C# A7 Dm D<sup>b</sup>7 F7/C N.C.

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

29 B<sup>b</sup> B<sup>b</sup>maj7 B<sup>b</sup>6 Cm7 F7

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

32 Cm7 F7 Cm7/F F7 Cm7/F

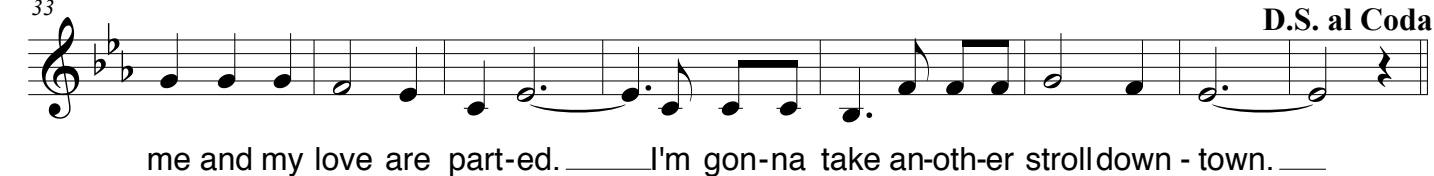
The world is mine, it can be yours, my friend, so

34 1. F7 F7(#5) B<sup>b</sup> B<sup>b</sup>7 F7 (Keyboard) N.C.

why don't you pre - tend.

37 2. F7 Cm7 F7 B<sup>b</sup> (Keyboard) F7 B<sup>b</sup>

why don't you pre tend



2

**⊕ Coda**

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

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

50  $E\flat 7$   $A\flat$   $B\flat 7$   $E\flat G\flat 7 F m 7 B\flat 7$

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

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

58 I - rene, good night. \_\_\_ I - rene, good night. \_\_\_ Good

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

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

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

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

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

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

82  $E\flat 7$   $A\flat$   $B\flat 7$   $E\flat G\flat 7 F m 7 B\flat 7$

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



90 Eb Bb7 Eb

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

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

98 Eb7 Ab A°7 Eb/Bb Bb7 Eb C7

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

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

106 F C7 F

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

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

114 F7 Bb B°7 F/C C7 F (Keyboard)

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

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

122 F F7 Bb Gm7 C7 F

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

## L-O-V-E

F

Keyboard

(Sax) D

5 D Dmaj7 Em7 A7

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

10 Dmaj7 D6 D D7 Gmaj7

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

16 E7 A7

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

21 D Dmaj7 Em7 A7

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

27 Dmaj7 D6 D D7 Gmaj7 G#7

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

33 D/A A7 D (Sax) Bb7

Love was made for me and you.

37 Eb Ebmaj7 Fm7 Bb7

43 Ebmaj7 Eb6 Eb Eb7 Abmaj7 A°7

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

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

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

64  $F\sharp7$   $B7$

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

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

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

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

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

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

## L-O-V-E

M

Keyboard

(Keyboard)

F  
 5 F F maj7 Gm7 C7  
 L is for the way you look at me. O is  
 10 F maj7 F6 F F7 B<sup>b</sup> maj7  
 for the on-ly one I see V is ver-y, ver-y ex-tra-or-  
 16 G7 C7  
 - din-ar-y, E is e-ven more than an-y - one that you a-dore, and  
 21 F F maj7 Gm7 C7  
 love is all that I can give to you. Love is more than just a game  
 27 F maj7 F6 F F7 B<sup>b</sup> maj7 B<sup>o</sup>  
 for two. Two in love can make it, take my heart and please don't break it.  
 33 F/C C7 F (Keyboard) D<sup>b</sup>7  
 Love was made for me and you.  
 37 G<sup>b</sup> G<sup>b</sup> maj7 A<sup>b</sup> m7 D<sup>b</sup>7  
 43 G<sup>b</sup> maj7 G<sup>b</sup>6 G<sup>b</sup> G<sup>b</sup>7 B maj7 C<sup>o</sup>7

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

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

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

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

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

64  $A7$   $D7$

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

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

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

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

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

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

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

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

you. Love was made for me and you

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

# I'll Never Smile Again

F

Keyboard

(Sax) D m7 D<sup>b</sup>Maj7 C m7 C m7(b5) F7 D m7 D<sup>b</sup>°7

I'll nev - er

5 C m7 F<sup>#</sup>7 F7 B<sup>b</sup>Maj7 D m7 D<sup>b</sup>°7

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

9 C m7 F<sup>#</sup>7 F7 B<sup>b</sup>6 E<sup>b</sup>9 D m7 D<sup>b</sup>7(b5)

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

13 C m7 F7(b9) B<sup>b</sup>6 C m7 F7(#5) B<sup>b</sup>Maj7 A 9

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

17 D Maj7 A 7/E D/F<sup>#</sup> D<sup>b</sup>° C m7 F7 D m7 D<sup>b</sup>°7

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

21 C m7 F<sup>#</sup>7 F7(b9) B<sup>b</sup>Maj7 D m7 D<sup>b</sup>°7

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

25 C m7 F<sup>#</sup>7 F7 B<sup>b</sup>Maj7 B<sup>b</sup>6 F m6 E 7(b5)

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

29 E<sup>b</sup>Maj7 E<sup>b</sup>m7 B<sup>b</sup>Maj7 G 9

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

33 C m7 F7(b9) 1. B<sup>b</sup>6 B<sup>b</sup>°7 F7 (Sax) D m7 D<sup>b</sup>°7

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

37 2. B<sup>b</sup>6 (Sax) G<sup>b</sup> F7 B<sup>b</sup>Maj7

you.

# Baby Face

# F

**Keyboard**

(Sax)

F F#° G m7 C7

5 F

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

9 C7

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

13 C7 F C m6 D7

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

17 G7 C7

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

21 F

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

25 A7 E m7 A7 D m F7

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

29 B♭ B °7 F/C D7

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

33 G7 G7(#5) C7

1. F F °7 G m7 C7 2. F D7

pret - ty ba - by face. \_\_\_\_

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

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

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

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

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

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

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

67 A7 D7  
pret - ty \_\_\_\_ ba - - - by

71 G (Sax) Am7 D7 G  
face. \_\_\_\_



# Baby Face

# M

Keyboard

(Keyboard)

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

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

5 B $\flat$

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

9 F7

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

13 F7 B $\flat$  F m6 G7

take your place, ba - by face.

17 C7 F7

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

21 B $\flat$

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

25 D7 A m7 D7 G m B $\flat$ 7

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

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

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

33 C7 C7(#5) F7

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

pret - ty ba - by face.

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

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

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

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

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

59 E7 Am C7  
in your fond em - brace. \_\_\_\_ I did - n't

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

67 D7 G7  
pret - ty \_\_\_\_ ba - - - by

71 C (Keyboard) Dm7 G7 C  
face. \_\_\_\_

# Mean To Me

# F

Keyboard

(Sax)

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

3 3

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

3

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

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

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

Gee, hon - ey, it seems to me

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

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

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

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

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

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

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

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

2

21  $E\flat\text{Maj}7$   $C\text{m}7$   $F\text{m}7$   $B\flat7(\flat9)$

cold - - ly each day \_\_\_\_ of the

23  $E\flat6$   $A\flat9$   $G7(\flat9)$   $C\text{m}9$   $C\text{m}7$

year. \_\_\_\_ You al - ways scold me

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

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

29  $B\flat$   $G\text{m}7$   $C\text{m}7$   $F9$   $F7/E\flat$   $D\text{m}7$   $G\text{m}7$

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

32  $E\flat\text{Maj}7$   $A\flat9$   $D\text{m}7$   $G\text{m}7$

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

34 1.  $C\text{m}7$   $F7$   $B\flat6$   $G\text{m}7$   $C\text{m}7$   $F7$  (Sax)

mean to me. \_\_\_\_

37 2.  $C\text{m}7$   $C^\circ$   $B\flat$   $E\flat\text{m}(\text{maj}7)$   $B\flat\text{Maj}7$

mean to me. \_\_\_\_

# Mean To Me

# M

Keyboard

(Keyboard)

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

2

21  $A^b\text{Maj7}$   $F\text{m7}$   $B^b\text{m7}$   $E^b7(b9)$

cold - - ly each day \_\_\_\_ of the

23  $A^b6$   $D^b9$   $C7(b9)$   $F\text{m9}$   $F\text{m7}$

year. \_\_\_\_ You al - ways scold me

26  $D^b9$   $C7(b9)$   $C7$   $F9$   $A^b6/B^b$   $B^b7\sharp5$

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

29  $E^b$   $C\text{m7}$   $F\text{m7}$   $B^b9$   $B^b7/A^b$   $G\text{m7}$   $C\text{m7}$

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

32  $A^b\text{Maj7}$   $D^b9$   $G\text{m7}$   $C\text{m7}$

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

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

mean to me. \_\_\_\_

37 2.  $F\text{m7}$   $F^\circ$   $E^b$   $A^b\text{m(maj7)}$   $E^b\text{Maj7}$

mean to me. \_\_\_\_

## VOCAL DUET

## You Are My Sunshine

D  
Keyboard

(Keyboard)

C F G7 C N.C.

(F)The oth - er

6 C C7 F G G7 C C7

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

14 F G7 C Am F#° /A C/G G G7 C N.C.

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

22 C C7 F

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

27 C C7 F

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

32 C Am F#° /A C/G G G7 C

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

37 G7 C7 F

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

(M)

43 C G7 C G7 C7 F C

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

49 G7 C/G G7 C

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

2 55 F C G7 **D**

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

60 C F

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

65 C /B /A G7 C/G G7

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

70 C G7 C7 F C

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

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

75 G7 C G7/D C7/E

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

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

79 F C G7

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

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

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

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

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



## Secret Love

F

(Sax)

Keyboard

F7(b9)

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

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

## Secret Love

M

(Keyboard) Keyboard

4/4

1. 2.

5

10

14

19

25

30

35

Coda

39

sec-ret an-y - more.

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

To Coda D.S. al Coda

(Keyboard)

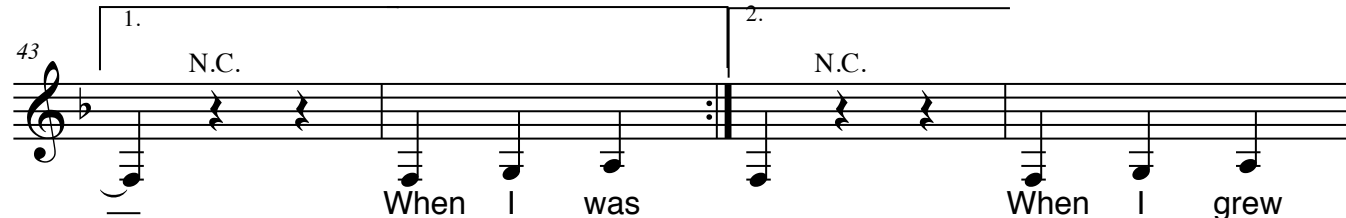
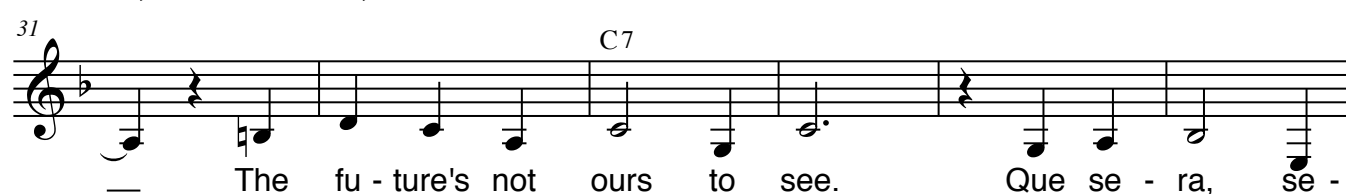
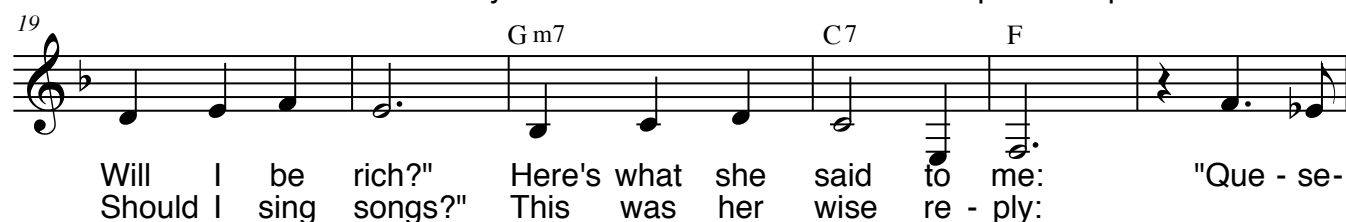
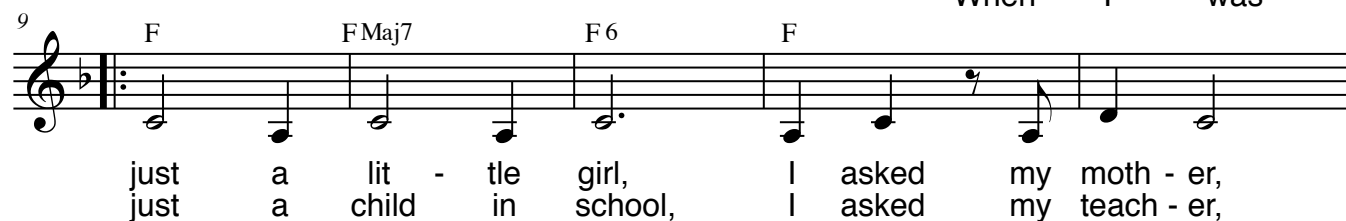
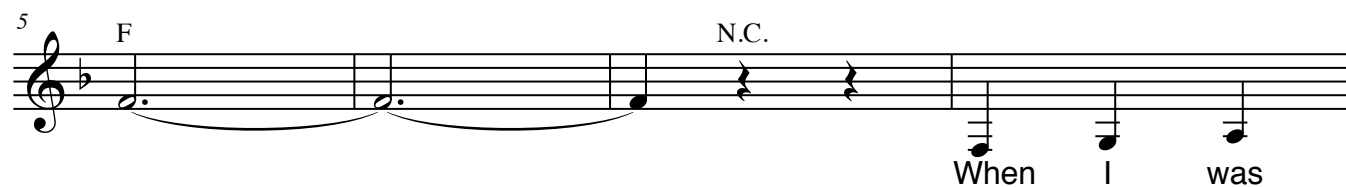
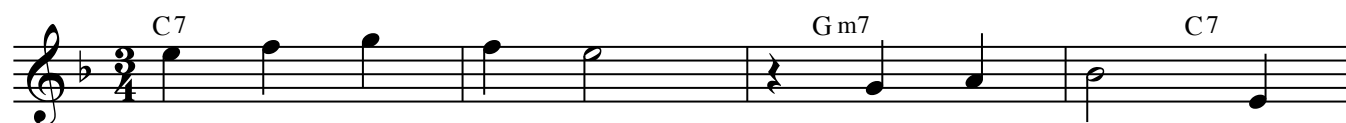
Chords: Ebmaj7, Fm7, Bb7, Ebmaj7, Fm7, Bb7(b9), Ebmaj7, Fm7, Bb7, Ebmaj7, Fm7, Bb7(b9), Ebmaj7, Abmaj7, Gm7, C7(b9), Fm7, Bb7, Ebmaj7, Fm7, Bb7, Eb6, G7(b9)(#5), Cm7, F7, Bbmaj7, Bb6, Bbm7, Eb7, Abmaj7, Abm7, Db7, Ebmaj7, Fm7, Gm7, Abmaj7, Db13, C9, Eb6, C7, Fm7, Bb7, Bb7(b9), Eb6, C7, Fm7, Bb7, Eb6,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

# Que Sera, Sera

# F

(Sax)

Keyboard



2

47 F FMaj7 F6 F

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

52 F#°7 Gm7 C7

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

57 Gm7 C7 F

day af - ter day?" Here's what my sweet - heart said: "Que se -  
Will I be rich?" I tell them ten - der - ly:

63 Bb F

ra, se - ra, \_\_\_\_\_ What - ev - er will be will

68 C7

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

73 F Gm7

Que se - ra, se - ra. \_\_\_\_\_ What will

78 C7 F N.C.

be will be! \_\_\_\_\_ Now I have

83 2. Gm C7 F Gm/F F

Que se - ra, se - ra! \_\_\_\_\_

# Que Sera, Sera

# M

Keyboard

(Sax) F7 Cm7 F7

5 B $\flat$  N.C.

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

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

14 B $\circ$ 7 Cm7 F7

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

19 Cm7 F7 B $\flat$

Will I be rich?" Here's what she said to me: "Que - se -  
Should I sing songs?" This was her wise re - ply:

25 E $\flat$  B $\flat$

ra, se - ra, \_\_\_\_\_ What - ev - er will be will be. \_\_\_\_\_

31 F7

— The fu - ture's not ours to see. Que se - ra, se -

37 B $\flat$  Cm7 F7 B $\flat$

ra. \_\_\_\_\_ What will be will be!" \_\_\_\_\_

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

— When I was When I grew

2

47  $B^b$   $B^b\text{Maj}7$   $B^b6$   $B^b$

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

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

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

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

day af - ter day?" Here's what my sweet - heart said: "Que se -  
Will I be rich?" I tell them ten - der - ly:

63  $E^b$   $B^b$

ra, se - ra, \_\_\_\_\_ What - ev - er will be will

68  $F7$

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

73  $B^b$   $Cm7$

Que se - ra, se - ra. \_\_\_\_\_ What will

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

be will be!" \_\_\_\_\_ Now I have

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

Que se - ra, se - ra! \_\_\_\_\_

# A Guy Is A Guy

# F

Keyboard

(Bass &amp; Keyboard Intro - Shuffle Rhythm)

D<sup>b</sup> B<sup>b</sup>m G<sup>b</sup> E<sup>b</sup>m A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> B<sup>b</sup>m G<sup>b</sup> E<sup>b</sup>m A<sup>b</sup> A<sup>b</sup>7

(Keyboard - Play 8va lower)

5 D<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7

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

8 D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>7/E<sup>b</sup> A<sup>b</sup>7

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

11 E<sup>b</sup>m7 A<sup>b</sup>7

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

14 G<sup>b</sup> D<sup>b</sup> E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>7

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

18 G<sup>b</sup> D<sup>b</sup> E<sup>b</sup>m7 A<sup>b</sup>7

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

2

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

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

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

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

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

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

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

(Bass & Keyboard)

(Keyboard - Play 8va lower)

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

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

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

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

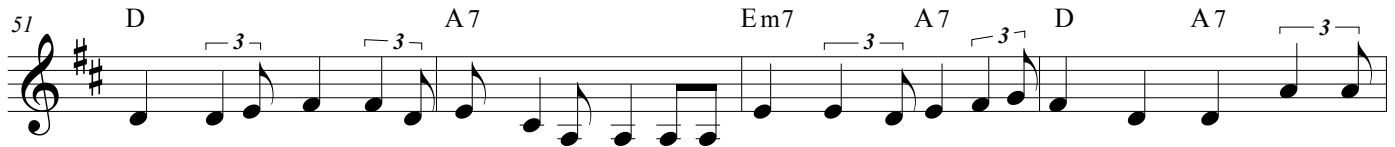
43  $G$   $D$   $Em7$   $A7$   $D$   $D7$

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

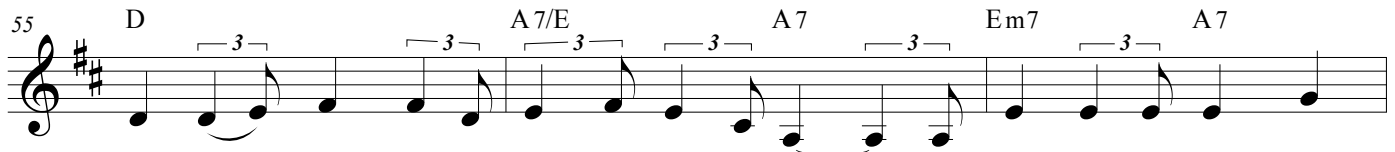
47  $G$   $D$   $Em7$   $A7$

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

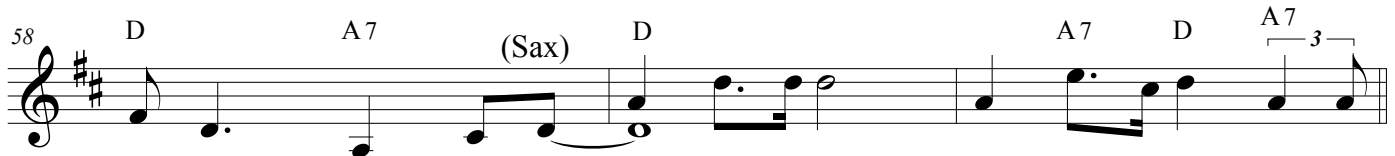




talked to my mom like a good girl should, and ma talked to pa like I knew she would. And they



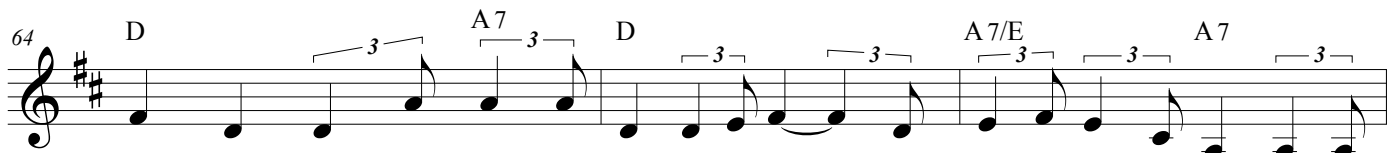
all a - greed on a mar - ried life for me. The guy is my guy where



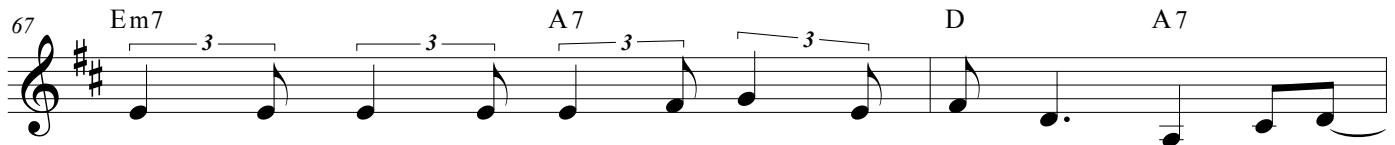
ev - er he may be. So I



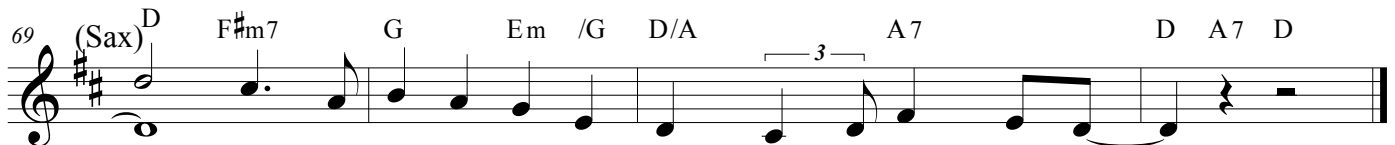
walked down the aisle like a good girl should. He fol-lowed me down the aisle like I



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



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



That's what he did to me!

# A Guy Is A Guy

# M

Keyboard

(Bass &amp; Keyboard Intro - Shuffle Rhythm)

(Keyboard - Play 8va lower)

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

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

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

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

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

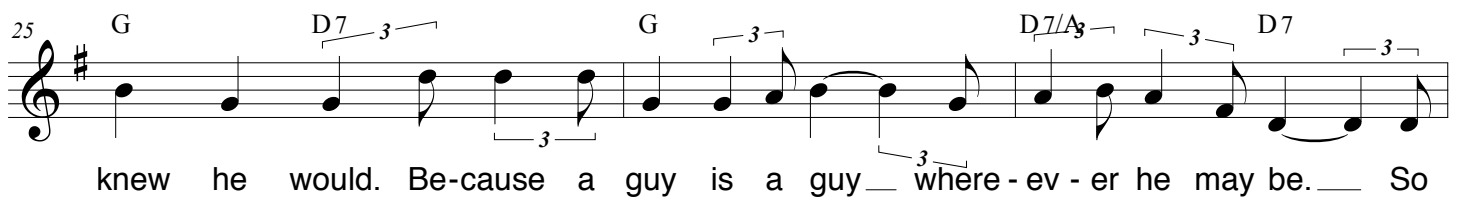
2

22 G D7 Am7 D7



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

25 G D7 G D7/A3 D7



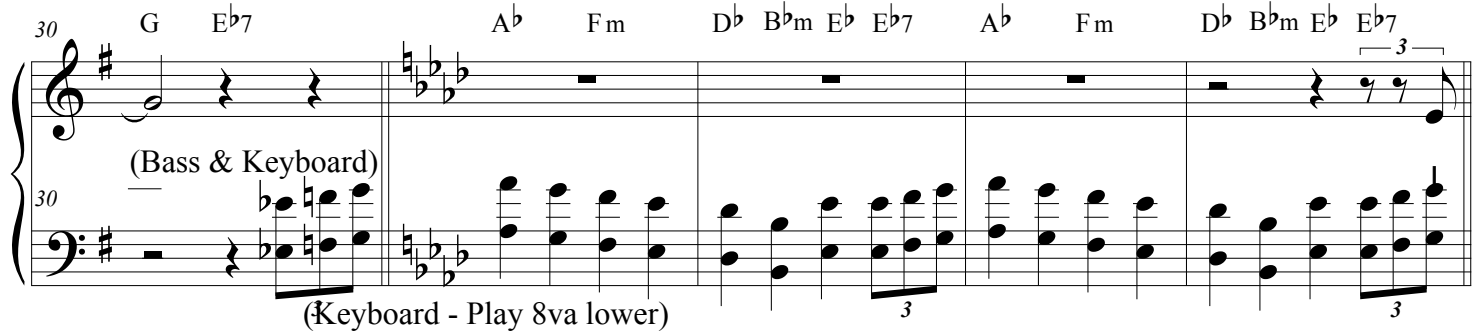
knew he would. Be-cause a guy is a guy where-ev-er he may be. So

28 Am7 D7 G D7



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

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



(Bass & Keyboard)  
(Keyboard - Play 8va lower)

35 Ab Eb7 Bbm7 Eb7 Ab Eb7



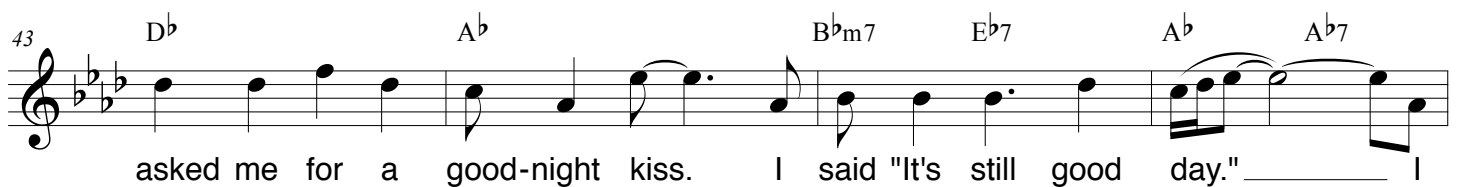
stepped to my door like a good girl should He stopped at my door like I knew he would. Because a

39 Ab Eb7/Bb Eb7 Bbm7 Eb7 Ab Eb Ab




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

43 Db Ab Bbm7 Eb7 Ab Ab7



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

47 Db Ab Bbm7 Eb7



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

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

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

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

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

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

ev - er he may be. — So I

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

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

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

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

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

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

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

— That's what he did to me! —

# Once In Love With Amy

Keyboard

Chords: E<sup>b</sup> E<sup>o</sup> F m B<sup>b</sup>7 E<sup>b</sup> E<sup>o</sup> F m B<sup>b</sup>7

5 Chords: E<sup>b</sup> E<sup>b</sup>maj7 E<sup>b</sup>7 E<sup>b</sup>6

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

7 Chords: E<sup>b</sup> F m7 B<sup>b</sup>7 E<sup>b</sup> E<sup>o</sup>

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

10 Chords: 1. F m B<sup>b</sup>7 E<sup>b</sup> C m7 F m7 B<sup>b</sup>7

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

13 Chords: 2. F m B<sup>b</sup>7 E<sup>b</sup> F7 B<sup>b</sup> B<sup>b</sup>7

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

16 Chords: E<sup>b</sup>Maj7 E<sup>o</sup> F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 E<sup>o</sup>7

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

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

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

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

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

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

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

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

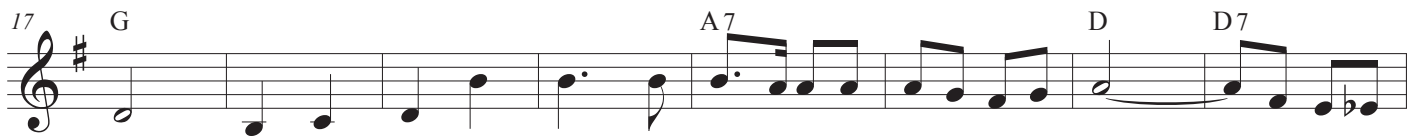
**CODA**  
 45 F7 B $\flat$ 7 E $\flat$  (Keyboard) B $\flat$ 7 F m7 B $\flat$  B $\flat$ 7 E $\flat$ 6  
 love with me! \_\_\_\_\_

# Oh, What You Do To Me Polka

# F

Keyboard

(Keyboard)



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



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



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

2

57 C G7

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

63 C G7 C

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

68 F Dm7 G7 C To Coda ⊕ (Keyboard) G

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

73 D7 G A7 D7

79 G D7 G

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

⊕Coda

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

97 C7 F C7 F

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

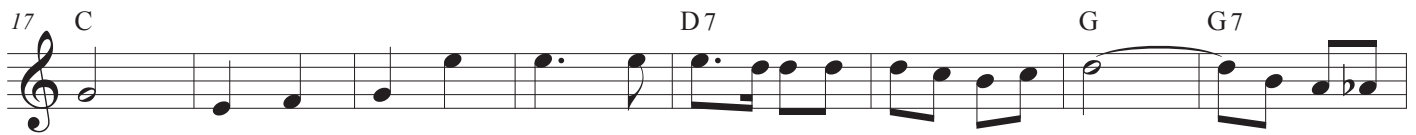


# Oh, What You Do To Me Polka

# M

Keyboard

(Keyboard)



2

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

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

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

73 G7 C D7 G7  
[Musical notation]

79 C G7 C  
[Musical notation]

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

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

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

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

# The Nearness Of You

# F

(Sax)

Keyboard

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

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

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

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

grant me the right to hold you ev - er so

29  $D$  m7( $\flat$ 5)  $G$ 7  $C$  m7 *To Coda*  $\text{Coda}$

tight and to feel in the night, the

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

near - ness of you.

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

near - ness of you.

# The Nearness Of You

# M

(Keyboard)

Keyboard

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

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

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

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

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

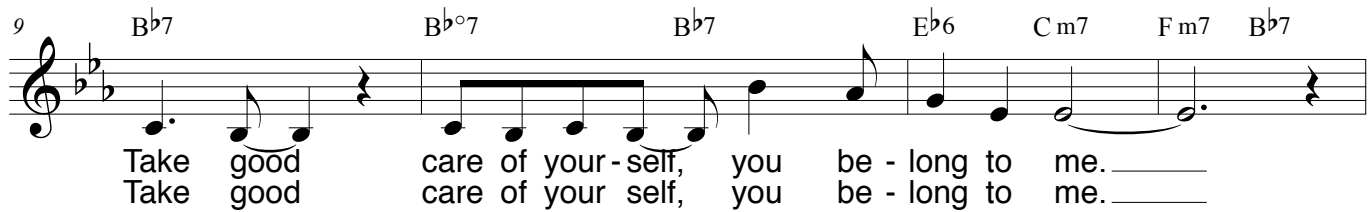
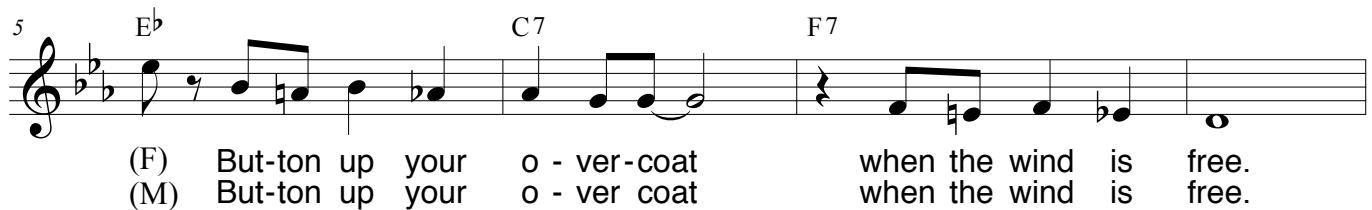
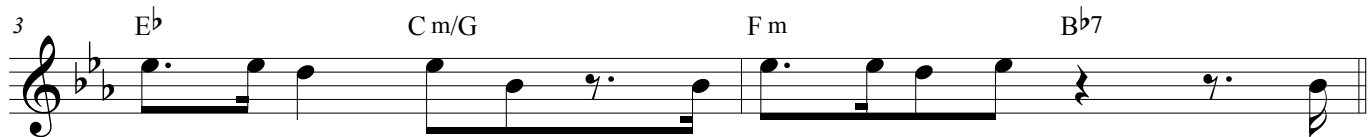
32  $B\flat7$   $E\flat6$   $C\text{m}7$   $F\text{m}7$   $B\flat7$  (Keyboard) *D.S. al Coda*  
 near - ness of you.

$\Theta$  *Coda*  
 35  $B^\circ$   $B\flat7$   $E\flat6$   $E\text{Maj}7$   $B\text{Maj}7$   $E\flat\text{Maj}7$   
 near - ness of you.

## VOCAL DUET

## Button Up Your Overcoat

Keyboard



## D

2

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

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

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

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

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

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

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

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

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

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

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

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

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

long to me.



# Mambo Italiano

# F

Freely G m C m A m7 D7 Keyboard

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

2

23 G m

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

25 G7 C m

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

28 G m

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

31 E<sup>b</sup> C m E<sup>b</sup>7 D7

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

33 G m C m G m C m

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

37 G m C m G m

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

40 C C/B A m7 D7

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

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

an - o an - o

# Mambo Italiano

# M

**Keyboard**

Freely C m F m D m7 G7

A girl went back to Na-po-li be - cause she missed the

scen-er - y. The na - tive danc-es and the charm-ing songs, but

wait a min - ute, some - thing's wrong 'cause now it's

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

Mam-bo It - al - i - an - o! Go, go, go, you mixed up Si - cil - i - an - o.  
Mam-bo It - al - i - an - o! Bang, bon - go and throw out the pic-co - li - no.

All you cal - a - brais - ee do the mam-bo like a cra - zy with a  
Shake it, ba - by, shake - a 'cause I love it when you take - a me to

Hey, Mam - bo! Don't wan - na tar - an - tel - la. Hey, Mam - bo!  
Hey, Mam - bo! Down by the piz - za - ri - a, ho, ho, ho!

No more a moz - za - rel - la. Hey, Mam - bo! Mam - bo I - tal - i - an - o!  
That's where I'm gon - na be - a No, no, no! Don't tell - a mam - ma mi - a.

2

23 C m

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

25 C7 F m

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

28 C m

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

31 A<sup>b</sup> F m A<sup>b</sup>7 G7

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

33 C m F m C m F m

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

37 C m F m C m

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

40 F F/E D m7 G7

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

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

an - o an - o

# Tiger Rag

Keyboard

Musical score for "Tiger Rag" (Keyboard arrangement). The score is in B-flat major (two flats) and 2/4 time. It consists of 40 measures, divided into 10 staves of 4 measures each. The key signature is B-flat major. The score includes various chords and melodic lines.

Chords indicated above the staff:

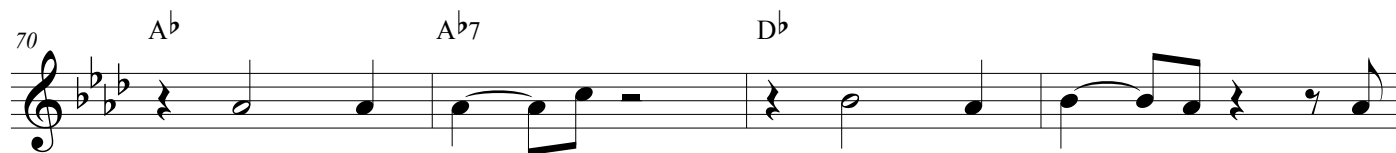
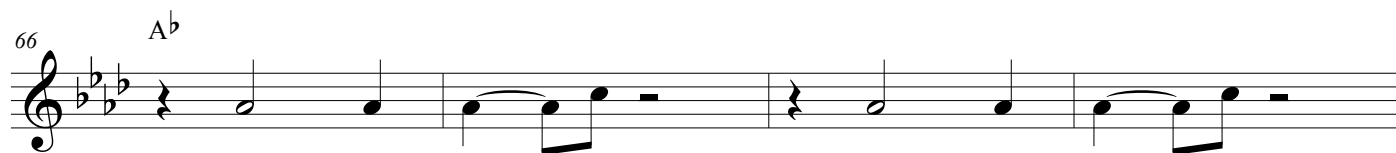
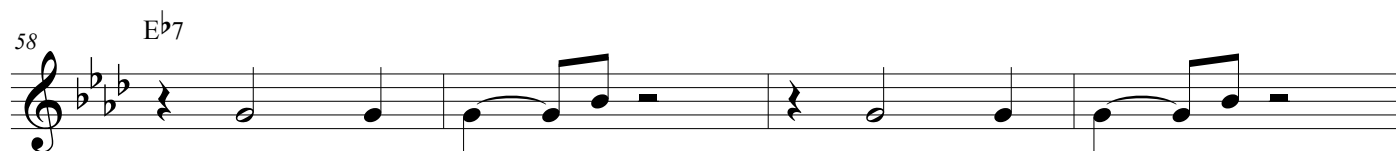
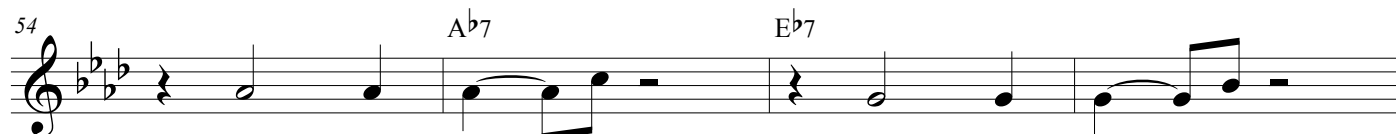
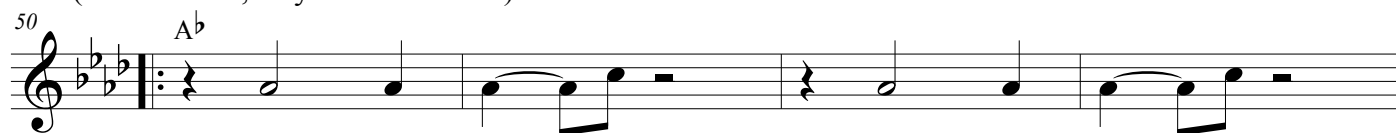
- Measures 1-4: B $\flat$
- Measures 5-8: F7
- Measures 9-10: B $\flat$
- Measures 11-12: F7
- Measures 13-14: B $\flat$  (1st ending), B $\flat$  G7 (2nd ending)
- Measures 15-16: C7
- Measures 17-18: F7
- Measures 19-20: C7
- Measures 21-22: F
- Measures 23-24: F7
- Measures 25-26: B $\flat$
- Measures 27-28: F7
- Measures 29-30: B $\flat$
- Measures 31-32: B $\flat$ 7
- Measures 33-34: E $\flat$
- Measures 35-36: B $\flat$ 7
- Measures 37-38: E $\flat$

The score includes a first ending (measures 11-12) and a second ending (measures 13-14). The piece concludes with a double bar line at the end of measure 40.

2



(Sax 1st time, Keyboard 2nd time)



(Sax both times)

