

Set M

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Love Is Just Around The Corner

Keyboard

(Keyboard)

Keyboard sheet music showing chords E♭, G♭°, B♭7, E♭, Fm, Fm7/E♭, Fm7(♭5)/D, and B♭7.

Keyboard sheet music showing chords F7, B7, E♭, C7, F7, B7, E♭Maj7, and C7.

Love is just a-round the cor - ner,
I'm a sen-ti - men - tal mourn - er,

an - y coz - y lit - tle cor - ner.
and I could-n't be fo - lorn - er

Keyboard sheet music showing chords F7, B7, E♭, C7, F9, B7, E♭6, and C7.

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

Keyboard sheet music showing chords Dm7, G7, Cm7, Dm7, G7, and Cm7.

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

Keyboard sheet music showing chords F7, F°7, F7, F°7, F7, and B7.

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

Keyboard sheet music showing chords F7, B7, E♭, C7, F7, B7, E♭, and C7.

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

Keyboard sheet music showing chords F7, B7, To Coda, E♭, C7, F9, B7, E♭6, and C7.

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

Keyboard sheet music showing chords E♭, C7, Fm9, B7, E♭, and (Keyboard) chords.

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

Pretend

F

Keyboard

(Sax)

F maj 7

Gm7

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 starts with a half note in the bass, followed by a dotted half note in the treble, a quarter note in the bass, a dotted half note in the treble, a quarter note in the bass, another dotted half note in the treble, and a quarter note in the bass. Measure 12 begins with a half note in the treble, followed by a dotted half note in the bass, a quarter note in the treble, a dotted half note in the bass, and a quarter note in the treble.

} Am Gm7 C7 N.C.

Pre-tend you're happy when you're

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature changes from common time to 6/8 at the beginning of the vocal line. The vocal line starts on a low note, moves up to a higher note, and then descends. The lyrics "blue." are written below the staff, followed by "It is - n't ver - y hard to do," which corresponds to the melody. The score includes a piano part with chords F, F maj7, F6, Gm7, and C7.

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-

II F F maj 7 F 6 N.C. F F maj 7

tend.

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

14 F6 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

2

21 A m B♭ B°7
 share, one you can call all your

23 F/C C 7(♯5) F 6 B m7(b5) E 7 B m7/F♯
 own. Just close your eyes, he'll be there.

26 E 7/G♯ E 7 A m A b°7 C 7/G N.C.
 You'll nev - er be a - lone. And if you sing this mel - o -

29 F F maj7 F 6 G m7 C 7
 dy, you'll be pre-tend - ing, just like me.

32 G m7 C 7 G m7/C C 7 G m7/C
 The world is mine, it can be yours, my friend, so

34 1. C 7 C 7(♯5) F F°7 C 7 (Sax) N.C.
 why don't you pre - tend.

37 2. C 7 G m7 C 7 F (Sax) C 7 F
 why don't you pre tend.

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time. It includes lyrics such as 'share, one you can call all your', 'Just close your eyes, he'll be there.', 'You'll nev - er be a - lone.', 'dy, you'll be pre-tend - ing, just like me.', 'The world is mine, it can be yours, my friend, so', and 'why don't you pre - tend.'. The bottom staff is for saxophone, indicated by '(Sax)' in parentheses. It features a treble clef and a common time. It includes lyrics such as 'C 7(♯5)', 'F', 'F°7', '(Sax) N.C.', and '(Sax)'. Chords are written above the notes, and measure numbers 21 through 37 are indicated at the start of each line.

Pretend

M Keyboard

(Keyboard)

1 B_b maj 7 (Keyboard)

3 Dm Cm7 F7 N.C.

5 B_b B_b maj 7 B_b 6 Cm7 F7

8 Cm7 F7 Cm7 F7 Cm7/F F7 F7($\#$ 5)

11 B_b B_b maj 7 B_b 6 N.C. B_b B_b maj 7

14 B_b 6 Cm7 F7 Cm7 F7 Cm7/F

17 F7 Cm7/F F7 F7($\#$ 5) B_b Cm7 B_b N.C.

Pre-tend you're happy 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

2

21 Dm E♭ E°7
 share, one you can call all your

23 B♭/F F7(♯5) B♭6 Em7(♭5) A7 Em7/B
 own. Just close your eyes, he'll be there.

26 A7/C♯ A7 Dm D♭°7 F7/C N.C.
 You'll nev - er be a - lone. And if you sing this mel - o -

29 B♭ B♭maj7 B♭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♭ B♭°7 F7 (Keyboard)
 why don't you pre - tend.

37 2. F7 Cm7 F7 B♭ (Keyboard) F7 B♭
 why don't you pre tend.

The musical score consists of eight staves of music. Each staff begins with a measure number (21, 23, 26, 29, 32, 34, 37) and a key signature of one flat. The music is in common time. The lyrics are written below the notes, corresponding to the chords indicated above the staff. Measure 21 starts with Dm, followed by E♭ and E°7. Measure 23 starts with B♭/F, followed by F7(♯5), B♭6, Em7(♭5), A7, and Em7/B. Measure 26 starts with A7/C♯, followed by A7, Dm, D♭°7, F7/C, and N.C. Measure 29 starts with B♭, followed by B♭maj7, B♭6, Cm7, and F7. Measure 32 starts with Cm7, followed by F7, Cm7/F, F7, and Cm7/F. Measure 34 starts with F7, followed by F7(♯5), B♭, B♭°7, and F7 (Keyboard). Measure 37 starts with 2. F7, followed by Cm7, F7, B♭ (Keyboard), F7, and B♭.

VOCAL ONLY

Goodnight, Irene

D

Keyboard

(Keyboard)

E♭

E♭7

A♭

Fm7

B♭7

E♭

B♭7

Keyboard notation showing a sequence of chords: E♭, E♭7, A♭, Fm7, B♭7, E♭, B♭7.

S

9 E♭ B♭7 E♭

(F) I - rene, good night. I - rene, good night. Good

(M) I - rene, good night. I - rene, good night. Good

17 E♭7 A♭ A°7 E♭/B♭ B♭7 E♭ B♭7

To Coda ⊕

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. Last

25 E♭ G♭°7 B♭7/F B♭7 E♭

Sat-ur - day night I got mar-ried. Me and my love set-tled down. Now

33 E♭7 A♭ B♭7 E♭ G♭°7 Fm7 B♭7

D.S. al Coda

me and my love are part-ed. I'm gon-na take an-oth-er stroll down - town.

2

Coda

41 B♭7 E♭ G♭°7 B♭7/F B♭7 E♭

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

50 E♭7 A♭ B♭7 E♭ G♭°7 Fm7 B♭7

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

58 E♭ B♭7 E♭

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

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

66 E♭7 A♭ A°7 E♭/B♭ B♭7 E♭ B♭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♭ G♭°7 B♭7/F B♭7 E♭

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

82 E♭7 A♭ B♭7 E♭ G♭°7 Fm7 B♭7

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

90 E♭ B♭7 E♭

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

98 E♭7 A♭ A°7 E♭/B♭ B♭7 E♭ C7

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

114 F7 B♭ B°7 F/C C7 F (Keyboard)

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

122 F F7 B♭ Gm7 C7 F

L-O-V-E

F

Keyboard

(Sax) D

5 D D maj7 Em7 A7
L is for the way you look at me. O is

10 D maj7 D6 D D7 G maj7
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 any - one that you a-dore, and

21 D D maj7 Em7 A7
love is all that I can give to you. Love is more than just a game

27 D maj7 D6 D D7 G maj7 G[#]7
for two. Two in love can make it, takemy heartand please don't break it.

33 D/A A7 D (Sax) B^{flat}7
Love was made for me and you.

37 E^{flat} E^{flat} maj7 Fm7 B^{flat}7

43 E^{flat} maj7 E^{flat} 6 E^{flat} B^{flat}7 A^{flat} maj7 A°7

2

49 E^b/B^b B^b E^b B 7

53 E E maj 7 F#m 7 B 7
L is for the way you look at me. O is

58 E maj 7 E 6 E E 7 A maj 7
for the on- ly one I see. V is ver-y, ver-y ex-tra-or-

64 F#7 B 7
- din-ar-y, E is even more than an-y one that you a-dore, and

69 E E maj 7 F#m 7 B 7
love is all that I can give to you. Love is more than just a game

75 E maj 7 E 6 E E 7 A maj 7 A#7
for two. Two in love can make it, take my heart and please don't break it.

81 E/B B 7 E C#7 F#7 B 7
Love was made for me and you. Love was made for me and

87 E C#7 F#7 B 7 E (Sax)
— you. Love was made for me and — you

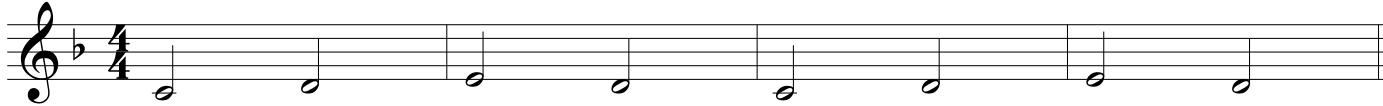
92 A A⁷ E/B E E9

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♭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♭maj7

B°7

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

33

F/C

C7

F (Keyboard)

D♭7

Love was made for me and you.

37

G♭

G♭maj7

A♭m7

D♭7

43

G♭maj7

G♭6

G♭

G♭7

B maj7

C°7

2

49 G^b/D^b D^b7 G^b D 7

53 G G maj7 A m7 D 7
L is for the way you look at me. O is

58 G maj7 G 6 G G 7 C maj7
for the on - ly one I see. V is ver-y, ver-y ex - tra-or -

64 A 7 D 7
- din-ar-y, E is e-ven more than an-y one that you a-dore, and

69 G G maj7 A m7 D 7
love is all that I can give to you. Love is more than just a game

75 G maj7 G 6 G G 7 C maj7 C[#]7
for two. Two in love can make it, take my heart and please don't break it.

81 G/D D 7 G E⁷ A m7 D 7
Love was made for me and you. Love was made for me and

87 G E⁷ A m7 D 7 G (Keyboard)
— you. Love was made for me and — you —

92 C C⁷ G/D G G 9

I'll Never Smile Again

F

Keyboard

(Sax) D m7 D[♭]Maj7 C m7 C m7(b5) F7 D m7 D[♭]o7

I'll nev - er

5 C m7 F[#]7 F7 B[♭]Maj7 D m7 D[♭]o7

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

9 C m7 F[#]7 F7 B[♭]6 E[♭]9 D m7 D[♭]7(b5)

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

13 C m7 F7(b9) B[♭]6 C m7 F7(#5) B[♭]Maj7 A 9

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

17 D Maj7 A 7/E D/F[#] D[♭]o C m7 F7 D m7 D[♭]o7

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

21 C m7 F[#]7 F7(b9) B[♭]Maj7 D m7 D[♭]o7

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

25 C m7 F[#]7 F7 B[♭]Maj7 B[♭]6 Fm6 E 7(b5)

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

29 E[♭]Maj7 E[♭]m7 B[♭]Maj7 G 9

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

33 C m7 F7(b9) 1. B[♭]6 B[♭]o7 F7 (Sax) D m7 D[♭]o7

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

37 2. (Sax) B[♭]6 G[♭] F7 B[♭]Maj7

you.

Baby Face

F

Keyboard

(Sax)

The musical score consists of two staves of music. The top staff is for the Saxophone (Sax) and the bottom staff is for the Keyboard. The music is in common time and includes lyrics. Chords are indicated above the staff at various points.

Saxophone (Sax) Part:

- Measures 1-4: F, F[#], G m7, C7
- Measures 5-8: F, lyrics: Ba - by face, ____ you've got the cut - est lit - tle
- Measures 9-12: C7, lyrics: ba - by face. ____ There's not an - oth - er one could
- Measures 13-16: C7, F, C m6, D7, lyrics: take your place, ____ ba - by face. ____
- Measures 17-20: G7, C7, lyrics: My poor heart____ is jump-in'; you sure have start - ed some-thin'.
- Measures 21-24: F, lyrics: Ba - by face, ____ I'm up in heav - en when I'm
- Measures 25-28: A7, E m7, A7, D m, F7, lyrics: in your fond em - brace. ____ I did - n't
- Measures 29-32: B^b, B^o7, F/C, D7, lyrics: need a shove, ____ 'cause I just fell in love____ with your
- Measures 33-36: G7, G7([#]5), C7, 1. F, F^o7, G m7, C7, 2. F, D7, lyrics: 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 D m6 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 E m G7
 in your fond em - brace. _____ I did - n't

63 C C \sharp 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) A m7 D7 G
 face. _____

The musical score consists of eight staves of music. The first seven staves are for voice, with lyrics provided below each staff. The eighth staff is for a saxophone, indicated by '(Sax)' in parentheses. Chords are written above the staff, and specific notes are highlighted with dots or stems. Measure numbers are placed at the beginning of each staff, and key signatures are indicated by sharps (#).

Baby Face

M
Keyboard

(Keyboard)

1 B♭ C m7 F7

5 B♭ you've got the cut - est lit - tle
Ba - by face, _____

9 F7 There's not an - oth - er one could
ba - by face. _____

13 F7 B♭ F m6 G 7
take your place, _____ ba - by face. _____

17 C 7 F 7
My poor heart is jump-in'; you sure have start - ed some-thin'.

21 B♭
Ba - by face, _____ I'm up in heav - en when I'm

25 D 7 A m7 D 7 G m B♭ 7
in your fond em - brace. _____ I did - n't

29 E♭ E 7 B♭/F G 7
need a shove, _____ 'cause I just fell in love _____ with your

33 C 7 C 7(♯5) F 7 1. B♭ B♭ 7 C m7 F 7 2. B♭ G 7
pret - ty ba - by face. _____

The musical score consists of eight staves of music for keyboard. The key signature is mostly B-flat major (two flats), with occasional changes to C major (no sharps or flats), F major (one sharp), and G major (one sharp). The time signature varies between common time and 2/4 time. Chords indicated include B-flat major, C major, F major, G major, B-flat minor, A minor, D major, G minor, B-flat 7th, E major, E 7th, B-flat/F major, and G 7th. The lyrics are integrated into the music, with some words underlined. Measure numbers are provided at the beginning of each staff.

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 G m6 A7

 take your place, ____ ba - by face. ____

51 D7 G7

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

55 C

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

59 E7 A m C7

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

63 F F#7 C/G A7

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

67 D7 G7

 pret - ty ____ ba - - - - by

71 C (Keyboard) D m7 G7 C

 face. ____

Mean To Me

F

Keyboard

(Sax)

B^b B^b/A^b G m7 G^bMaj7

3 B^b/F B^b°7 C m7 F7 F7(#5)

5 B^b G m7 C m7 F9 F7/E^b D m7 G m7

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

8 E^bMaj7 A^b9 D m7 G 7

Gee, hon - ey, it seems to me

10 C m7 F13 B^bMaj9 B^b6 G m7 C 7 C m9/F F7

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

13 B^b G m7 C m7 F9 F7/E^b D m7 G m7

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

16 E^bMaj7 A^b9 D m7 G m7

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

18 C m7 F13 B^bMaj9 B^b6 F m7 B^b7(b9)

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

2

21 E♭Maj7 C m7 F m7 B♭7(b9)

23 E♭6 A♭9 G7(b9) C m9 C m7

26 A♭9 G7(b9) G7 C9 E♭6/F F7♯5

29 B♭ G m7 C m7 F9 F7/E♭ D m7 G m7

32 E♭Maj7 A♭9 D m7 G m7

34 1. C m7 F7 B♭6 G m7 C m7 F7 (Sax)

37 2. C m7 C° B♭ E♭m(maj7) B♭Maj7

Mean To Me

M

Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a keyboard progression: E♭, E♭7/D♭, C m7, and B Maj7. The second staff begins at measure 3, showing chords E♭/B♭, G °7, F m7, B♭7, and B♭7(♯5), followed by the lyrics "You're". The third staff starts at measure 5, with chords E♭, C m7, F m7, B♭9, B♭7/A♭, G m7, and C m7, accompanied by the lyrics "mean to me.", "Why", "must you be", and "mean to me?". The fourth staff begins at measure 8, with chords A♭Maj7, D♭9, G m7, and C7, followed by the lyrics "Gee,", "hon - ey, it", "seems", and "to me__". The fifth staff starts at measure 10, with chords F m7, B♭13, E♭Maj9, E♭6, C m7, F7, Fm9/B♭, and B♭7, followed by the lyrics "you love to see__", "me", "cry - in'", "I", "don't know", and "why.". The sixth staff begins at measure 13, with chords E♭, C m7, F m7, B♭9, B♭7/A♭, G m7, and C m7, followed by the lyrics "I stay home", "each night.", "When you", "say", "you'll phone,", and "C m7". The seventh staff starts at measure 16, with chords A♭Maj7, D♭9, G m7, and C m7, followed by the lyrics "you", "don't, __", "and", "I'm", "left", "a - lone__". The eighth staff begins at measure 18, with chords F m7, B♭13, E♭Maj9, E♭6, B♭m7, and E♭7(♭9), followed by the lyrics "sing - in' the blues", "and", "sigh - in'", "You", "treat", and "me". Measure numbers 1, 2, 4, 6, 7, 9, and 12 are implied between the numbered staves.

2

21 A♭Maj7 F m7 B♭m7 E♭7(♭9)
 cold - - ly each day _____ of the

23 A♭6 D♭9 C7(♭9) C7 F m9 F m7
 year. You al - ways scold me

26 D♭9 C7(♭9) C7 F 9 A♭6/B♭ B♭7♯5
 when - ev er some - bod - y is near, dear.

29 E♭ C m7 F m7 B♭9 B♭7/A♭ G m7 C m7
 It must be great fun to be mean to me._

32 A♭Maj7 D♭9 G m7 C m7
 You should - n't, for can't you see what you

34 1. F m7 B♭7 E♭6 C m7 F m7 B♭7 (Keyboard)
 mean to me. _____

37 2. F m7 F° E♭ A♭m(maj7) E♭Maj7
 mean to me. _____

VOCAL DUET

You Are My Sunshine

D
Keyboard

(Keyboard)

C F G7

C N.C.

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 A m F[#] /A C/G G G7 C
 love you. Please don't take my sun - shine a - way.

37 G7 C7 F
 So let the sun - shine in. Face it with a grin. Smil-ers nev-er
 (M)

43 C G7 C G7 C7 F C
 lose, and frown-ers nev-er win. So let the sun - shine in. Face it with a

49 G7 C/G G7 C
 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
70 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
75 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

79 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
85 sun - shine in. So let the sun - shine in.

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

Secret Love

F

(Sax)

Keyboard

B^bmaj7 Cm7 F7 B^bmaj7 Cm7 F7(9) F7(9)

5 B^bmaj7 Cm7 F7 B^bmaj7 Cm7 F7(9) B^bmaj7 E^bmaj7

Once So I had a sec - ret love, star, that lived the way with -

10 Dm7 G7(9) Cm7 F7 Cm7

in dream - ers heart of - ten me. do. All just too how

14 F7 Cm7 F7 Cm7 F7 F7(9)

soon my sec - ret love be - came im - pa - tient to be with

won - der - ful you are and why I'm so in love with

19 1. B^b6 Cm7 F7(9) 2. B^b6 D7^b9(#5) Gm7 C7

free. you. Now I shout it from the

25 F maj7 F6 Fm7 B^b7 E^bmaj7

high - est hills, e - ven told the gold - en daf - fo -

30 E^bm7 A^b7 B^bmaj7 Cm7 Dm7 E^bmaj7 A^b13 G9

dils. At last, my heart's an o - pen door and

To Coda F7 F7(9) B^b6 G7 Cm7 F7 D.S. al Coda

35 Cm7

my sec - ret love's no sec - ret an - y - more.

Coda (Sax)

39 F7 F7(9)B^b B^bmaj7 Cm7 F7 B^b6

sec - ret an - y - more.

Secret Love

M

(Keyboard)

Keyboard

The musical score consists of ten staves of music. The first staff shows a keyboard part with chords E♭maj7, Fm7, B♭7, E♭maj7, Fm7, and B♭7(b9). The second staff begins with a vocal entry: "Once So I had a sec - ret love, star," followed by chords E♭maj7, Fm7, B♭7, E♭maj7, Fm7, B♭7(b9), E♭maj7, A♭maj7. The third staff continues with "that lived with - the way that" and chords Gm7, C7(b9), Fm7, B♭7, Fm7. The fourth staff has lyrics "in dream - ers heart of - ten me. do," and chords B♭7, Fm7, B♭7, Fm7. The fifth staff continues with "All just too how" and chords B♭7, B♭7, B♭7(b9). The sixth staff begins with "soon my sec - ret love be - came im - pa - tient to be with won - der - ful you are and why I'm so in love be with" and includes a choice between 1. E♭6, Fm7, B♭7(b9) or 2. E♭6, G7b9(#5), Cm7, F7. The seventh staff ends with "free. you. Now I shout it from the" and chords Fm7, B♭7(b9), E♭6, G7b9(#5), Cm7, F7. The eighth staff starts with "high - est hills, e - ven told the gold - en daf - fo - dils. At last, my heart's an o - pen door and" and chords B♭maj7, B♭6, B♭m7, E♭7, A♭maj7. The ninth staff begins with "To Coda" and continues with "my sec - ret love's no sec - ret an - y - more." and chords Fm7, B♭7, B♭7(b9), E♭6, C7, Fm7, B♭7. The tenth staff is labeled "D.S. al Coda" and concludes with "sec - ret an - y - more." and chords B♭7, B♭7(b9), E♭.

Que Sera, Sera

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 (F). The score includes lyrics and chords.

Saxophone (Sax) Part:

- Measure 1: C7 (x2), G m7, C7
- Measure 5: F, N.C. (x2), When I was
- Measure 9: F, FMaj7, F6, F (x2)
- Measure 14: F#7, G m7, C7 (x2)
- Measure 19: G m7, C7, F (x2)
- Measure 25: B♭, F (x2)
- Measure 31: C7 (x2)
- Measure 37: F, G m7, C7, F (x2)
- Measure 43: N.C. (x2)

Keyboard (F) Part:

- Measure 5: F (x2)
- Measure 9: just a lit - tle in girl, school, I asked my moth - er,
- Measure 14: just a child in school, I asked my teach - er,
- Measure 19: "What will I be? _____ Will I be pret - ty?
"What should I try? _____ Should I paint pic - tures?
- Measure 25: Will I be rich?" Here's what she said to me:
Should I sing songs?" This was her wise re - ply:
- Measure 31: "Que - se - ra, se - ra, _____ What - ev - er will be will be. _____
- Measure 37: The fu - ture's not ours to see. Que se - ra, se -
- Measure 43: When I was When I grew

2

47 F FMaj7 F6 F
 up child - ren fell in my love, own, I asked they ask my their sweet-heart, their moth - er,

52 F[#]7 G m7 C7
 "What lies a - head? _____ Will we have rain - bows
 "What will I be? _____ Will I be pret - ty?

57 G m7 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 B^b F
 ra, se - ra, _____ What - ev - er will be will

68 C7
 be. The fu - ture's not ours to see.

73 Que se - ra, se - ra. What will

78 C7 F N.C.
 be will be!" Now I have

83 2. G m C7 F G m/F F
 Que se - ra, se - ra! _____

Que Sera, Sera

M
Keyboard

(Sax) F7 C m7 F7

5 B♭ N.C.

9 B♭ B♭Maj7 B♭6 B♭ When I was

just just a lit - tle in girl, school, I asked my moth - er,
 14 B°7 C m7 F7 I asked my teach - er,

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

19 C m7 F7 B♭

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♭ B♭

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♭ C m7 F7 B♭

ra. _____ What will be will be!" _____

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

When I was When I grew

2

47 B♭ B♭Maj7 B♭6 B♭

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

52 B°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♭

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♭

ra, se - ra, _____ What - ev - er will be will

68 F7

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

73 B♭ Cm7

Que se - ra, se - ra. _____ What will

78 F7 B♭

be will be!" 1. N.C.

Now I have

83 2Cm F7 B♭ Cm/B♭ B♭

Que se - ra, se - ra!

A Guy Is A Guy

F

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

D♭ B♭m G♭ E♭m A♭ A♭7 D♭ B♭m G♭ E♭m A♭ A♭7

(Keyboard - Play 8va lower)

D♭ A♭7 E♭m7 A♭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

D♭ A♭7 D♭ A♭7/E♭ A♭7

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

E♭m7 A♭7

1. D♭ A♭7 D♭ | 2. D♭ A♭7 D♭

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

G♭ D♭ E♭m7 A♭7 D♭ D♭7

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

G♭ D♭ E♭m7 A♭7

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

2

22 D♭ A♭7 E♭m7 A♭7

walked up the stairs like a good girl should. He followed me up the stairs like I

25 D♭ A♭7 D♭ A♭7/E♭ A♭7

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

28 E♭m7 A♭7 D♭ A♭7

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

30 D♭ A7 A7 D Bm G Em A A7 D Bm G Em A A7

(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 A7 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

51 D — 3 — A7 Em7 — 3 — A7 D — 3 — A7 — 3 —

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

55 D — 3 — A7/E — 3 — A7 Em7 — 3 — A7 — 3 —

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

58 D A7 (Sax) D A7 D A7 — 3 —

ev - er he may be. So I

61 D — 3 — A7 Em7 3 — 3 — A7 — 3 —

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

64 D — 3 — A7 3 — D — 3 — A7/E — 3 — A7 — 3 —

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

67 Em7 — 3 — A7 — 3 — D — 3 — A7 — 3 —

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

69 (Sax) D F#m7 G Em /G D/A — 3 — A7 D A7 D

— That's what he did to me! —

A Guy Is A Guy

M

Keyboard

(Bass & Keyboard Intro - Shuffle Rhythm)

G Em C Am D D7 G Em C Am D D7

(Keyboard - Play 8va lower)

G D7 Am7 D7

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

G D7 G D7/A D7

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

Am7 D7 G D7 G

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

C G Am7 D7 G G7

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

C G Am7 D7 G7

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 followed me up the stairs like I

25 G D7 Am7 D7/A3 D7
 knew he would. Because a guy is a guy where-ever 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 E^b7 A^b Fm D^b B^bm E^b E^b7 A^b Fm D^b B^bm E^b E^b7
 (Bass & Keyboard)
 (Keyboard - Play 8va lower)

35 A^b E^b7 B^bm7 E^b7 A^b E^b7
 stepped to my door like a good girl should He stopped at my door like I knew he would. Because a

39 A^b E^b7/B^b E^b7 B^bm7 E^b7 A^b E^b A^b
 guy is a guy where-ever he may be. So lis - ten while I tell you what this fel - la did to me. He

43 D^b A^b B^bm7 E^b7 A^b A^b
 asked me for a good-night kiss. I said "It's still good day." I

47 D^b A^b B^bm7 E^b7
 would have told him more ex - cept his lips got in the way. So, I

51 A♭ E♭7 B♭m7 E♭7 A♭ E♭7

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

55 A♭ E♭7/B♭ E♭7 B♭m7 E♭7

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

58 A♭ E♭7 (Sax) A♭ E♭7 A♭ E♭7

ev - er he may be. So I

61 A♭ E♭7 B♭m7 E♭7

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

64 A♭ E♭7 A♭ E♭7/B♭ E♭7

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

67 B♭m7 E♭7 A♭ E♭7

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

69 (Sax) A♭ Cm7 D♭ B♭m /D♭ A♭/E♭ E♭7 A♭ E♭7 A♭

That's what he did to me! —

Once In Love With Amy

Keyboard

1 E♭ E° F m B♭7 E♭ E° F m B♭7

5 E♭ E♭maj7 E♭7 E♭6

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

7 E♭ F m7 B♭7 E♭ E°

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

10 1. F m B♭7 E♭ C m7 F m7 B♭7

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

13 2. F m B♭7 E♭ F 7 B♭ B♭7

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

16 E♭Maj7 E° F m7 B♭7 E♭Maj7 E°7

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

2

19 F m7 B^b7 E^bMaj7 E^b7 A^bMaj7 E^b/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^b 1. F 7 F m7 B^b7 2. G 7 G m7(5) C 7
set your heart a-fire to stay. way. You
moon a mil-lion hours a_____

25 F m7 B^b7 E^bMaj7 A^b7 E^bMaj7 A^b7 E^bMaj7 G m7 C 7
might the quite the fic-kle-heart-ed rov-er, so care-free and bold, who

29 F m7 B^b7 E^bMaj7 A^b7 B^bMaj7 F 7 F m7/B^b E 7(#11)
loves a girl and lat-er thinks it ov-er, then just quits cold. Ah, but

33 E^bMaj7 E^o7 F m7 B^b7 E^bMaj7 E^o7 F m7 B^b7
once in love with A-my, al-ways in love with A-my.____

37 E^bMaj7 E^b A^bMaj7 E^b/G F m7 E^b
Ev-er and ev-er, sweet-ly you'll ro-mance her. Trou-ble is the ans-ter will

40 G 7 G m7(5) C 7 F m7 G m7 C 7(#5) F 7 B^b7 E^b E^o F m7 B^b7 D.S. al Coda
be that A-my'd rath-er stay in love with me._____

CODA F 7 B^b7 E^b (Keyboard) B^b7 F m7 B^b B^b7 E^b6
love with me!_____

Oh, What You Do To Me Polka

F

Keyboard

(Keyboard)

G A m7 D7 G D7 (Sax)

9 G D7 G D7

17 G A7 D G D7

25 G D7 G D7

33 G C A m7 D7 G (Keyboard) G7

41 C G7

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

47 C G7 C

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

52 D7 G G7

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

2

57 C G7

63 C G7 C

68 F Dm7 G7 C To Coda \oplus (Keyboard)

73 D7 G A7 D7

79 G D7 G

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

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♭ Gm7 C7 F C (Keyboard)

To Coda ♩

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

73 G7 C D7 G7

79 C G7 C

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

88 ♩ Coda F N.C. (Keyboard) F7 B♭ C7

97 F7 B♭ F7 B♭

103 C7 F7 1. B♭ (Sax) 2. B♭

The Nearness Of You

F

Keyboard

Keyboard

(Sax)

B♭6 G m7 C m7 F7

B♭6 G m7 C m7 F7

It's not the

5 B♭Maj7 F m7 B♭7 E♭Maj7

pale moon that ex - cit es me, that that thrills and this de -

8 E♭7 D m7 D♭7 C m7 F7

lights me, oh oh no. It's just the near - ness of

11 1 D m7 G 7 C m7 F7 2. B♭6 E♭Maj7 B♭/D D♭7

you. It's not your you. When you're in my

15 C m7 F7

arms and feel you so

17 B♭Maj7 B♭7 F m7 B♭7 E♭Maj7

close to me, all my wild - est

20 D m7(♭5) G 7 C m7 A♭7 F7

dreams come true. need no

This musical score consists of six staves of music. The top staff is for the piano (Keyboard), showing chords B♭6, G m7, C m7, F7, B♭6, G m7, C m7, F7, and lyrics 'It's not the'. The second staff is for the bass (Sax), showing chords B♭6, G m7, C m7, F7, B♭6, G m7, C m7, F7, and lyrics 'pale moon that ex - cit es me, that that thrills and this de -'. The third staff is for the vocal part, showing chords B♭Maj7, F m7, B♭7, E♭Maj7, and lyrics 'pale sweet con - ver - sa - tion, lights me, oh oh no. It's just the near - ness of'. The fourth staff continues the vocal part with lyrics 'lights me, oh oh no. It's just the near - ness of'. The fifth staff shows a change in key signature and chords: D m7, G 7, C m7, F7, B♭6, E♭Maj7, B♭/D, D♭7, with lyrics 'you. It's not your you. When you're in my'. The sixth staff shows a return to the original key signature and chords: C m7, F7, with lyrics 'arms and feel you so'. The seventh staff shows a return to the original key signature and chords: B♭Maj7, B♭7, F m7, B♭7, E♭Maj7, with lyrics 'close to me, all my wild - est'. The eighth staff shows a return to the original key signature and chords: D m7(♭5), G 7, C m7, A♭7, F7, with lyrics 'dreams come true. need no'.

The Nearness Of You

M

Keyboard

(Keyboard)

E6

C m7

F m7

B^b7

Musical score for piano showing a melodic line and harmonic progression. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords with labels: E♭6, C m7, F m7, and B♭7. A measure number '3' is placed above the B♭7 chord.

A musical score for 'The Moonlight' featuring a single melodic line on a staff. The lyrics are: pale moon that ex - cites me, that thrills and de - sweet con - ver - sa - tion that brings this sen -. The chords are: E♭Maj7, B♭m7, E♭7, A♭Maj7. The melody consists of eighth and sixteenth notes.

8 A♭^o7 G m7 G♭7 F m7 B♭7

lights me, oh no. It's just the near - ness of
sa - tion, oh no. It's just the near - ness of

11 G m7 C7 F m7 B♭7 2. E♭6 A♭Maj7 E♭/G G♭7

you. It's not your you. When you're in my

15 F m7 B^b7
arms _____ and I feel you so

17 E♭Maj7 E♭7 B♭m7 E♭7 A♭Maj7

close to me, all my wild - est

20 G m7(b5) C7 F m7 D♭7 B♭7

dreams come true. need no

23 E♭Maj7 B♭m7 E♭7 A♭Maj7

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

26 A♭°7 G m7 G♭7 F m7 B♭7

grant me the right to hold you ev - er so

29 G m7(♭5) C7 F m7 To Coda ⊕

tight _____ and to feel in the night, _____ the

32 B♭7 E♭6 C m7 F m7 B♭7 (Keyboard) D.S. al Coda

near - ness of you. _____

⊕ Coda B° B♭7 E♭6 E Maj7 B Maj7 E♭Maj7

near - ness of you. _____

D

VOCAL DUET

Button Up Your Overcoat

Keyboard

(Keyboard)

1 E♭ C m/G F m B♭7

3 E♭ C m/G F m B♭7

5 E♭ C7 F7

(F) But-ton up your o - ver-coat when the wind is free.
 (M) But-ton up your o - ver coat when the wind is free.

9 B♭7 B♭°7 B♭7 E♭6 C m7 F m7 B♭7

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

13 E♭ C7 F7

Eat an ap - ple ev - 'ry day; get to bed by three.
 Wear your flan - nel un - der-wear when you climb a tree.

17 B♭7 B♭°7 B♭7 E♭6 B♭m7 E♭7

Take good care of your-self, you be - long to me. Steer clear of
 Take good care of your self, you be - long to me. Be care - ful

21 A^b6 E^b6

fro - zen ponds, oo oo! Perox - ide blondes, oo oo!

25 C m7 F 9 B^b7 C m7/B^b B^b7 F m7/B^b A °/B^b

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^b C7 F 7

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^b7 B^b°7 B^b7 E^b6

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

36 1. B^b7 2. E^b6 B^b7 B^b°7 B^b7

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

40 E^b6 B^b7 B^b°7 B^b7

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

44 C m7 (M) B^b7 E^b F m7 B^b7 E^b6

long to me.

Mambo Italiano**F**

Keyboard

Freely G m C m A m7 D7

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 - 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!
That's where I'm gon - na be - a No, no, no! Mam - bo It - al - i - an - o!
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!
Hey, ja - drool,
I love - a how you dance rhum - bah
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♭ C m E♭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 - al - 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

A girl went back to Na-po-li be - cause she missed the
 4 Cm A♭ A♭6
 scen-er-y. The na - tive danc-es and the charm-ing songs, but
 7 D7 G7
 wait a min - ute, some - thing's wrong 'cause now it's
 9 Cm Fm Cm
 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!
 12 Fm Cm Fm
 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.
 15 Cm
 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
 17 Cm Fm Cm
 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!
 20 Fm Cm Fm
 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.

The musical score consists of six staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics begin with "A girl went back to Na-po-li". Chords shown are Cm, Fm, Dm7, and G7. The second staff continues with "scen-er-y. The na - tive danc-es and the charm-ing songs, but" over chords Cm, A♭, and A♭6. The third staff begins with "wait a min - ute, some - thing's wrong 'cause now it's" over chords D7 and G7. The fourth staff starts with "Hey, Mam - bo!" over chords Cm, Fm, and Cm. The fifth staff begins with "Mam-bo It - al - i - an-o! Go, go, go, you mixed up Si - cil - i - an - o." over chords Fm, Cm, and Fm. The sixth staff begins with "All you cal - a - brais - ee do the mam-bo like a cra - zy with a" over chords Cm, Fm, and Cm. The seventh staff begins with "Hey, Mam - bo! Don't wan - na tar - an - tel - la. Hey, Mam - bo!" over chords Cm, Fm, and Cm. The eighth staff concludes with "No more a moz - za - rel - la. Hey, Mam - bo! Mam - bo I - tal - i - an-o!" over chords Fm, Cm, and Fm.

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 Fm

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♭ Fm A♭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 Fm C m Fm

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 Fm 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 (Keep singing) 2. C m F m7 G7 C m

an - o an - o

Tiger Rag

Keyboard

The sheet music for "Tiger Rag" is a keyboard part in B-flat major. It features ten staves of musical notation, each starting with a treble clef and a key signature of one flat. Chords are indicated above the notes, and measure numbers are provided at the beginning of each staff.

- Staff 1:** Measure 1 starts with a B-flat chord. Measures 2-4 show a sequence of chords: B-flat, F7, B-flat, B-flat, B-flat.
- Staff 2:** Measure 5 starts with an F7 chord. Measures 6-7 show a sequence: 1. B-flat, 2. B-flat, G7.
- Staff 3:** Measure 8 starts with a C7 chord. Measures 9-10 show a sequence: C7, F7, C7, F.
- Staff 4:** Measure 11 starts with a C7 chord. Measures 12-13 show a sequence: C7, F7, C7, F.
- Staff 5:** Measure 14 starts with a F7 chord. Measures 15-16 show a sequence: F7, B-flat, F7.
- Staff 6:** Measure 17 starts with a B-flat chord. Measures 18-19 show a sequence: B-flat, F7, B-flat.
- Staff 7:** Measure 20 starts with an F7 chord. Measures 21-22 show a sequence: B-flat, B-flat, B-flat7.
- Staff 8:** Measure 23 starts with an E-flat chord. Measures 24-25 show a sequence: E-flat, E-flat, E-flat.
- Staff 9:** Measure 26 starts with an E-flat chord. Measures 27-28 show a sequence: E-flat, E-flat, E-flat.
- Staff 10:** Measure 29 starts with a B-flat7 chord. Measures 30-31 show a sequence: B-flat7, B-flat7, B-flat7.
- Staff 11:** Measure 32 starts with an E-flat chord. Measures 33-34 show a sequence: E-flat, E-flat, E-flat.
- Staff 12:** Measure 35 starts with a B-flat7 chord. Measures 36-37 show a sequence: B-flat7, B-flat7, B-flat7.

2

42 B^b7 E^b

(Sax 1st time, Keyboard 2nd time)

50 A^b

54 A^b7 E^b7

58 E^b7

62 E^b7 A^b N.C. E^b7 N.C.

66 A^b

70 A^b A^b7 D^b

(Sax both times)

74 D^b D^bm6 A^b F7

78 B^b7 E^b7 1. A^b

82 2. A^b A^b/C D^b B°/D E^b E^b7 A^b