

## Set M

Last revised: 2020.10.23

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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 maj7**

**G m7**

**3** A m      G m7      C7      N.C.  
Pre-tend you're hap - py when you're

**5** F      F maj7      F 6      G m7      C7  
blue. It is - n't ver - y hard to do,

**8** G m7      C7      G m7      C7      G m7/C      C7      C7(♯5)  
and you'll find hap - pi-ness with - out an end when - ev - er you pre-

**II** F      F maj7      F 6      N.C.      F      F maj7  
tend. Re-mem - ber an - y - one can dream,

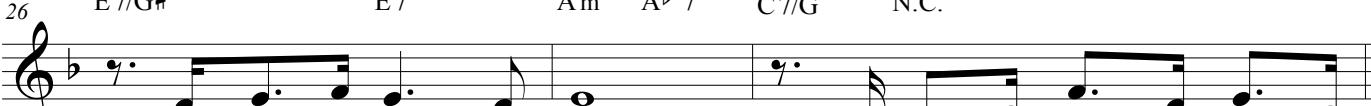
**14** F 6      G m7      C7      G m7      C7      G m7/C  
and noth - ing's bad as it may seem. The lit - tle things you have - n't

**17** C7      G m7/C      C7      C7(♯5)      F      G m7      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

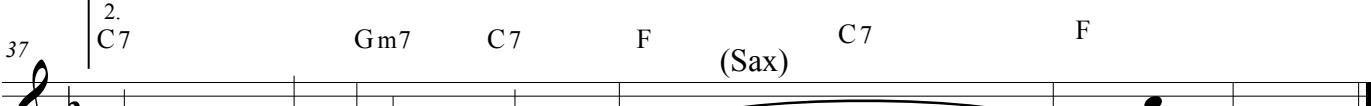
23 F/C C 7(♯5) F 6 B m7(b5) E 7 B m7/F♯  
  
 own. Just close your eyes, he'll be there.

26 E 7/G♯ E 7 A m A♭°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.

# Pretend

# M Keyboard

(Keyboard)

**B♭maj7**      **Cm7**

3      **Dm**      **Cm7**      **F7**      **N.C.**

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

5      **B♭**      **B♭maj7**      **B♭6**      **Cm7**      **F7**

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

8      **Cm7**      **F7**      **Cm7**      **F7**      **Cm7/F**      **F7**      **F7(♯5)**

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

11      **B♭**      **B♭maj7**      **B♭6**      **N.C.**      **B♭**      **B♭maj7**

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

14      **B♭6**      **Cm7**      **F7**      **Cm7**      **F7**      **Cm7/F**

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

17      **F7**      **Cm7/F**      **F7**      **F7(♯5)**      **B♭**      **Cm7**      **B♭**      **N.C.**

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 for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff, and lyrics are written below the staff. Measure numbers 21 through 37 are marked at the beginning of each staff. The score includes sections 1 and 2, with different chords and lyrics for each. The piano part features various patterns, including sustained notes, eighth-note chords, and sixteenth-note figures.

VOCAL ONLY

## Goodnight, Irene

**D**

Keyboard

(Keyboard)

E♭

E♭7

A♭

Fm7

B♭7

E♭

B♭7

Keyboard notation showing chords E♭, E♭7, A♭, Fm7, B♭7, E♭, and 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♭ 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♭

I - rene, good night. Good

66 E♭ A♭ A°7 E♭/B♭ B♭7 E♭ B♭7

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♭ 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<sup>#</sup>7  
for two. Two in love can make it, takemy heartand please don't break it.

33 D/A A7 D (Sax) B<sup>flat</sup>7  
Love was made for me and you.

37 E<sup>flat</sup> E<sup>flat</sup> maj7 Fm7 B<sup>flat</sup>7

43 E<sup>flat</sup> maj7 E<sup>flat</sup> 6 E<sup>flat</sup> B<sup>flat</sup>7 A<sup>flat</sup> maj7 A°7

The musical score consists of six staves of music. The top staff is for the Keyboard (piano), indicated by a large 'F' and 'Keyboard' text. The bottom five staves are for the Saxophone, indicated by '(Sax)' and a small 'D' at the beginning. The music is in common time (indicated by '4') and uses a key signature of two sharps (D major). The vocal part is written below the piano staff. Chords are labeled above the piano staff, and lyrics are written below the vocal staff. Measure numbers are provided on the left side of the staves.

2

49 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B 7

53 E Emaj7 F#m7 B 7  
L is for the way you look at me. O is

58 Emaj7 E6 E E7 A maj7  
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 e-ven more than an-y one that you a-dore, and

69 E Emaj7 F#m7 B 7  
love is all that I can give to you. Love is more than just a game

75 Emaj7 E6 E E7 A maj7 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

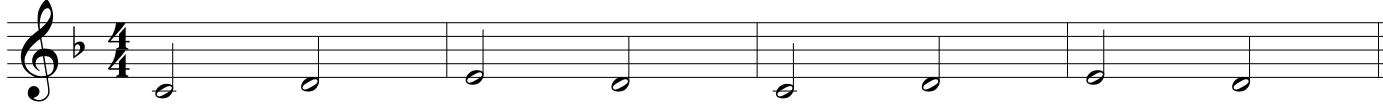
92 A A<sup>7</sup> E/B E E9

## 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 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<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> 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<sup>#</sup>7  
for two. Two in love can make it, take my heart and please don't break it.

81 G/D D 7 G E<sup>7</sup> A m7 D 7  
Love was made for me and you. Love was made for me and

87 G E<sup>7</sup> A m7 D 7 G (Keyboard)  
— you. Love was made for me and — you —

92 C C<sup>7</sup> G/D G G 9

# I'll Never Smile Again

F

Keyboard

(Sax) D m7 D<sup>♭</sup>Maj7 C m7 C m7(b5) F7 D m7 D<sup>♭</sup>o7

I'll nev - er

5 C m7 F<sup>#</sup>7 F7 B<sup>♭</sup>Maj7 D m7 D<sup>♭</sup>o7

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

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

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

13 C m7 F7(b9) B<sup>♭</sup>6 C m7 F7(#5) B<sup>♭</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>♭</sup>o C m7 F7 D m7 D<sup>♭</sup>o7

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

21 C m7 F<sup>#</sup>7 F7(b9) B<sup>♭</sup>Maj7 D m7 D<sup>♭</sup>o7

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

25 C m7 F<sup>#</sup>7 F7 B<sup>♭</sup>Maj7 B<sup>♭</sup>6 Fm6 E 7(b5)

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

29 E<sup>♭</sup>Maj7 E<sup>♭</sup>m7 B<sup>♭</sup>Maj7 G9

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

33 C m7 F7(b9) 1. B<sup>♭</sup>6 B<sup>♭</sup>o7 F7 (Sax) D m7 D<sup>♭</sup>o7

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

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

you.

# I'll Never Smile Again

**M**  
Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff starts with G m7. The second staff starts with F m7. The third staff starts with F m7. The fourth staff starts with F m7. The fifth staff starts with F m7. The sixth staff starts with G Maj7. The seventh staff starts with F m7. The eighth staff starts with A bMaj7. The ninth staff starts with F m7. The tenth staff starts with E b6.

Chords indicated in the score include:

- Staff 1: G m7, G bMaj7, F m7(3), F m7(b5), B b7, G m7, G b o7
- Staff 2: F m7, B 7, B b7, E bMaj7, G m7, G b o7
- Staff 3: F m7, B 7, B b7(3), E b6, A b9, G m7, G b7(b5)
- Staff 4: F m7, B b7(b9), E b6, F m7, B b7(5), E bMaj7, D 9
- Staff 5: G Maj7, D 7/A, G/B, G b o, F m7, B b7, G m7, G b o7
- Staff 6: F m7, B 7, B b7(9), E bMaj7
- Staff 7: F m7, B 7, B b7(3), E bMaj7, E b6, B b m6, A 7(b5)
- Staff 8: A bMaj7, A b m7, E bMaj7(3), C 9
- Staff 9: F m7, B b7(9), E b6, E b o7, B b7, G m7, G b o7
- Staff 10: E b6, B, B b7, E bMaj7

Lyrics from the score:

I'll never smile again until I smile at you. I'll never laugh again. What good would it do? For tears would fill my eyes, my heart would realize that our romance is through. I'll never love again, I'm so in love with you. I'll never thrill again to some-body new. With in my heart I know I will never start to smile again until I smile at you.

Keyboard parts are indicated in boxes:

- Staff 1: (Keyboard) G m7 G b o7
- Staff 9: 1. E b6, E b o7, B b7, (Keyboard) G m7 G b o7
- Staff 10: 2. E b6, (Keyboard) B, B b7, E bMaj7

# 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<sup>#</sup>, 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<sup>b</sup>, B<sup>o</sup>7, F/C, D7, lyrics: need a shove, \_\_\_\_ 'cause I just fell in love\_\_\_\_ with your
- Measures 33-36: G7, G7(<sup>#</sup>5), C7, 1. F, F<sup>o</sup>7, 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♭ 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♭ 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♭ Ba - by face,\_\_\_ I'm up in heav - en when I'm

25 D7 A m7 D7 G m B♭7 in your fond em - brace.\_\_\_\_ I did - n't

29 E♭ E♭7 B♭/F G7 need a shove,\_\_\_ 'cause I just fell in love\_\_\_\_ with your

33 C7 C7(♯5) F7 1. B♭ B♭7 C m7 F7 2. B♭ G7 pret - ty ba - by face.\_\_\_\_\_

The musical score consists of ten 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 dominant seventh, E-flat major, E-flat dominant seventh, B-flat/F major, G dominant seventh, C major, C major with a sharp fifth, F major, B-flat major, B-flat dominant seventh, C major, F major, B-flat major, and G major. The lyrics are integrated into the music, with some words underlined. The first staff begins with a B-flat major chord. The second staff starts with a B-flat major chord and includes the lyrics "Ba - by face,\_\_\_ you've got the cut - est lit - tle". The third staff begins with an F major chord and includes the lyrics "ba - by face.\_\_\_\_ There's not an - oth - er one could". The fourth staff begins with an F major chord and includes the lyrics "take your place,\_\_\_ ba - by face.\_\_\_\_". The fifth staff begins with a C major chord and includes the lyrics "My poor heart\_\_\_ is jump-in'; you sure have start - ed some-thin'.". The sixth staff begins with a B-flat major chord and includes the lyrics "Ba - by face,\_\_\_ I'm up in heav - en when I'm". The seventh staff begins with a D major chord and includes the lyrics "in your fond em - brace.\_\_\_\_ I did - n't". The eighth staff begins with an E-flat major chord and includes the lyrics "need a shove,\_\_\_ 'cause I just fell in love\_\_\_\_ with your". The ninth staff begins with a C major chord and includes the lyrics "pret - ty ba - by face.\_\_\_\_\_". The tenth staff begins with a B-flat major chord and includes the lyrics "B♭ B♭7 C m7 F7 B♭ G7". The score concludes with a final B-flat major chord.

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

take your place, \_\_\_\_ ba - by face. \_\_\_\_

51 D7

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

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

63 F

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

67 D7

pret - ty \_\_\_\_ ba - - - - by

71 C (Keyboard)

face. \_\_\_\_

# Mean To Me

**F**

**Keyboard**

(Sax)

B♭ B♭7/A♭ G m7 G♭Maj7

3 B♭/F B♭7 C m7 F7 F7(♯5)

5 B♭ G m7 C m7 F9 F7/E♭ D m7 G m7

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

8 E♭Maj7 A♭9 D m7 G 7

Gee, hon - ey, it seems to me

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

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

13 B♭ G m7 C m7 F9 F7/E♭ D m7 G m7

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

16 E♭Maj7 A♭9 D m7 G m7

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

18 C m7 F13 B♭Maj9 B♭6 F m7 B♭7(♭9)

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,". 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<sup>#</sup> /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<sup>#</sup> /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<sup>b</sup>maj7 Cm7 F7 B<sup>b</sup>maj7 Cm7 F7(9) F7(9)

5 B<sup>b</sup>maj7 Cm7 F7 B<sup>b</sup>maj7 Cm7 F7(9) B<sup>b</sup>maj7 E<sup>b</sup>maj7

Once So I had a sec - ret love, star, that lived 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<sup>b</sup>6 Cm7 F7(9) 2. B<sup>b</sup>6 D7<sup>b</sup>9(#5) Gm7 C7

free. you. Now I shout it from the

25 F maj7 F6 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7

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

30 E<sup>b</sup>m7 A<sup>b</sup>7 B<sup>b</sup>maj7 Cm7 Dm7 E<sup>b</sup>maj7 A<sup>b</sup>13 G9

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

To Coda F7 F7(9) B<sup>b</sup>6 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<sup>b</sup> B<sup>b</sup>maj7 Cm7 F7 B<sup>b</sup>6

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 B♭7, B♭6, B♭m7, E♭7, A♭maj7. The eighth staff begins 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, D♭13, C9. The ninth staff leads to a **To Coda** section with chords Fm7, B♭7, B♭7(b9), E♭6, C7, Fm7, B♭7. The tenth staff concludes with a **D.S. al Coda** section and lyrics "my sec - ret love's no sec - ret an - y - more." The final staff is a **Coda** section starting at measure 39 with chords B♭7, B♭7(b9), E♭, E♭maj7, Fm7, B♭7, E♭6, and lyrics "sec - ret an - y - more."

# 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: 1. N.C. When I was 2. N.C. 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<sup>#</sup>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<sup>b</sup> 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 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!

This musical score for 'Que Sera, Sera' is arranged for voice and piano. It consists of eight staves of music. The first staff starts at measure 47 in B-flat major. The second staff begins at measure 52. The third staff starts at measure 57. The fourth staff begins at measure 63. The fifth staff starts at measure 68. The sixth staff begins at measure 73. The seventh staff starts at measure 78. The eighth staff begins at measure 83. Each staff contains a melody line with black note heads and stems, and a harmonic progression indicated by Roman numerals above the staff. The lyrics are written below the notes, corresponding to the melody. The score includes several key changes and chord progressions, such as from B-flat major to C minor at the end of the piece.

# 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

(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 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

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

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

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<sup>b</sup>7 A<sup>b</sup> Fm D<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> Fm D<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>7  
 (Bass & Keyboard)  
 (Keyboard - Play 8va lower)

35 A<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7  
 stepped to my door like a good girl should He stopped at my door like I knew he would. Because a

39 A<sup>b</sup> E<sup>b</sup>7/B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>  
 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<sup>b</sup> A<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>  
 asked me for a good-night kiss. I said "It's still good day." I

47 D<sup>b</sup> A<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7  
 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<sup>b</sup>7 E<sup>b</sup>Maj7 E<sup>b</sup>7 A<sup>b</sup>Maj7 E<sup>b</sup>/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<sup>b</sup> 1. F 7 F m7 B<sup>b</sup>7 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<sup>b</sup>7 E<sup>b</sup>Maj7 A<sup>b</sup>7 E<sup>b</sup>Maj7 A<sup>b</sup>7 E<sup>b</sup>Maj7 G m7 C 7  
might the quite the fic-kle-heart-ed rov-er, so care-free and bold, who

29 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 A<sup>b</sup>7 B<sup>b</sup>Maj7 F 7 F m7/B<sup>b</sup> E 7(#11)  
loves a girl and lat-er thinks it ov-er, then just quits cold. Ah, but

33 E<sup>b</sup>Maj7 E<sup>o</sup>7 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 E<sup>o</sup>7 F m7 B<sup>b</sup>7  
once in love with A-my, al-ways in love with A-my.\_\_\_\_

37 E<sup>b</sup>Maj7 E<sup>b</sup> A<sup>b</sup>Maj7 E<sup>b</sup>/G F m7 E<sup>b</sup>  
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<sup>b</sup>7 E<sup>b</sup> E<sup>o</sup> F m7 B<sup>b</sup>7 D.S. al Coda  
be that A-my'd rath-er stay in love with me.\_\_\_\_\_

**CODA** F 7 B<sup>b</sup>7 E<sup>b</sup> (Keyboard) B<sup>b</sup>7 F m7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>6  
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 ⊕ (Keyboard) G

73 D7 G A7 D7

79 G D7 G

84 A7 D7 1. G (Sax) 2. G D.S. al Coda G7 (Keyboard)

89 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 'lights me, oh oh no. It's just the near - ness of'. The fourth staff continues the vocal part with lyrics 'you. It's not your you.' and a piano accompaniment with chords D m7, G 7, C m7, F7, B♭6, E♭Maj7, B♭/D, and D♭7. The fifth staff shows the vocal part continuing with 'When you're in my' and a piano accompaniment with chords C m7 and F7. The sixth staff shows the vocal part continuing with 'arms' and a piano accompaniment with chords B♭Maj7, B♭7, F m7, B♭7, and E♭Maj7. The final staff shows the vocal part continuing with 'close to me, all my wild - est' and a piano accompaniment with chords D m7(♭5), G 7, C m7, A♭7, and F7.

23 B♭Maj7 F m7 B♭7 E♭Maj7

26 E♭°7 D m7 D♭7 C m7 F7

29 D m7(♭5) G7 3 C m7 To Coda ⊕

32 F7 B♭6 G m7 C m7 F7 (Sax) D.S. al Coda

35 Coda F♯° F7 B♭6 B Maj7 G♭Maj7 B♭Maj7

# The Nearness Of You

# M

## Keyboard

## (Keyboard)

E6

C m7

F m7

B $\flat$ 7

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.

Musical score for "Nearness of God" with lyrics and chords:

8 A♭<sup>o</sup>7 G m7 G♭7 F m7 B♭7

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

3

Musical score for "When You're in My Arms" showing harmonic progression and lyrics. The score consists of two staves. The first staff starts with a G major 7th chord (G B D E) followed by a C major 7th chord (C E G B). The second staff begins with a F major 7th chord (F A C E). The vocal line includes the lyrics "you.", "It's not your", "you.", and "When you're in my". The harmonic progression continues with a B♭7 chord (B♭ D F A), followed by a E♭6 chord (E♭ G B♭ D), an A♭Maj7 chord (A♭ C E♭ G), an E♭/G chord, and a G♭7 chord (G♭ B♭ D F). The vocal line concludes with "in my".

15 F m7 B♭7  
arms \_\_\_\_\_ and I feel you so

17 E♭Maj7 E♭7 B♭m7 E♭7 A♭Maj7

close to me, all my wild - est

Musical score for 'Over the Rainbow' showing lyrics and chords:

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<sup>b</sup>6 E<sup>b</sup>6

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

25 C m7 F 9 B<sup>b</sup>7 C m7/B<sup>b</sup> B<sup>b</sup>7 F m7/B<sup>b</sup> A °/B<sup>b</sup>

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<sup>b</sup> 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<sup>b</sup>7 B<sup>b</sup>°7 B<sup>b</sup>7 E<sup>b</sup>6

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

36 1. B<sup>b</sup>7 2. E<sup>b</sup>6 B<sup>b</sup>7 B<sup>b</sup>°7 B<sup>b</sup>7

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

40 E<sup>b</sup>6 B<sup>b</sup>7 B<sup>b</sup>°7 B<sup>b</sup>7

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

44 C m7 (M) B<sup>b</sup>7 E<sup>b</sup> F m7 B<sup>b</sup>7 E<sup>b</sup>6

long  
(F) to me.

Latin Beat

# La Cucaracha

(Keyboard) B♭ B♭maj7/A Gm G♭aug F E♭/G F7 B♭ N.C.

(Sax) Bb  
D Major / A Minor G Major F Major E Major / B Minor

In the house, no-bod-y

wants her, and they throw her out the back door.

So she goes to find some mu - sic, and she's danc-ing on the dance floor.

She won't stay where they don't want her, there are bet-ter things to ask for. Now, the mu-sic seems to charm her as she's danc-ing on the dance floor.

La cu-ca - ra - cha, the lit - tle cock - roach,

all she want-ed was to dance. She does-n't mind that her leg is mis - sing.

She would nev - er miss the chance. (Sax)

2  
30 B♭ F7

33

36 B♭ (Keyboard)

38 B♭ F7

42

45 B♭ (Sax)

48 (Keyboard) F7 (Sax)

51 (Keyboard) B♭ (Sax)

54 A♭m F°7 A♭m F°7 G7

In the house, no - bod - y



Latin Beat

## La Cucaracha

(Keyboard) E♭ E♭maj7/D Cm B aug B♭ A♭/C B♭7 E♭ N.C.



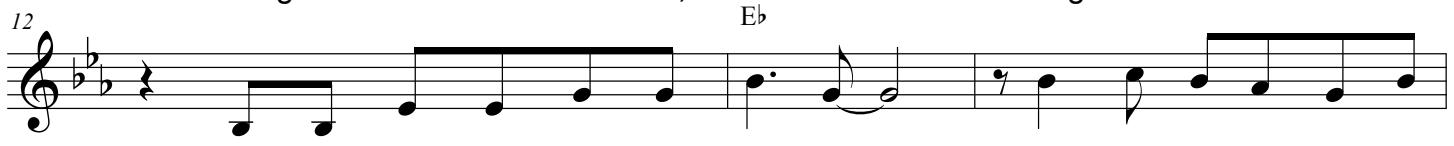
In the house, no-bod-y



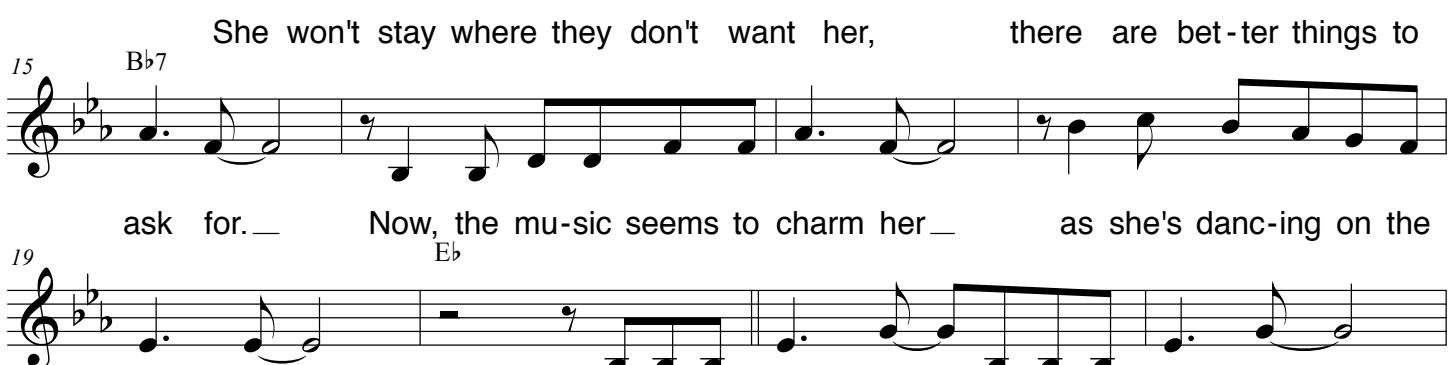
wants her, and they throw her out the back door.



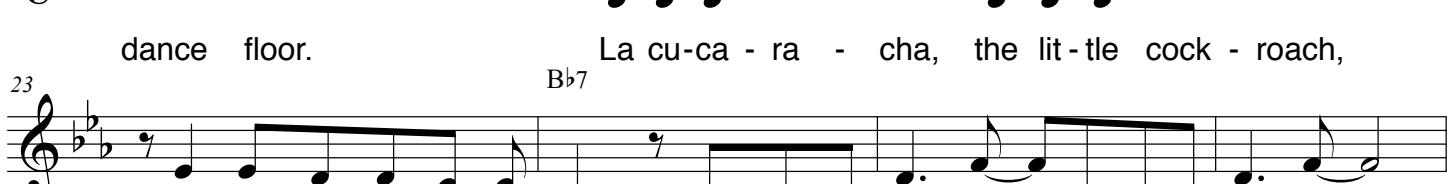
So she goes to find some mu - sic, and she's danc-ing on the dance floor.



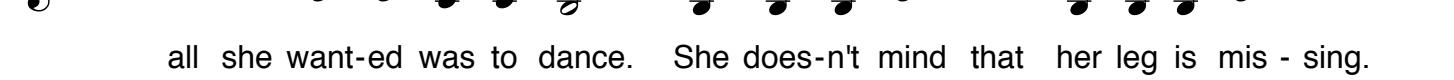
She won't stay where they don't want her, there are bet-ter things to



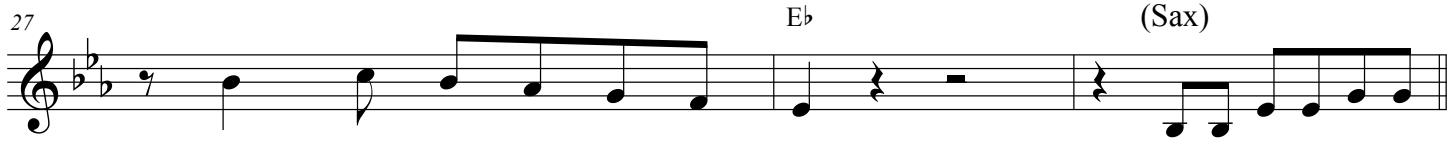
ask for. Now, the mu-sic seems to charm her as she's danc-ing on the



dance floor. La cu-ca - ra - cha, the lit - tle cock - roach,



all she want-ed was to dance. She does-n't mind that her leg is mis - sing.



(Sax)

She would nev - er miss the chance.

2  
30 E♭ B♭7

33

36 E♭ (Keyboard)

38 E♭ B♭7

42

45 E♭ (Sax)

48 (Keyboard) B♭7 (Sax)

51 (Keyboard) E♭ (Sax)

54 D♭m B♭°7 D♭m B♭°7 C7

In the house, no - bod - y

58 F C7 3  

wants her, and they throw her out the back door. So she goes to find some music,—

63 F  

and she's dancing on the dance floor. She won't stay where they don't

66 F C7  

want her, there are better things to ask for. Now, the music seems to

70 F  

charm her as she's dancing on the dance floor. La cu-ca-

74 C7 F  

ra - cha, the lit - tle cock - roach, all she want - ed was to dance. She does - n't

78 F  

mind that her leg is mis - sing. She would nev - er miss the chance,

82 C7 F  

all she want - ed was to dance. The lit - tle cock - roach, the lit - tle cock - roach,

86 F >  

all she want - ed was to dance.

# 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<sup>b</sup>7 E<sup>b</sup>

(Sax 1st time, Keyboard 2nd time)

50 A<sup>b</sup>

54 A<sup>b</sup>7 E<sup>b</sup>7

58 E<sup>b</sup>7

62 E<sup>b</sup>7 A<sup>b</sup> N.C. E<sup>b</sup>7 N.C.

66 A<sup>b</sup>

70 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>

(Sax both times)

74 D<sup>b</sup> D<sup>b</sup>m6 A<sup>b</sup> F7

78 B<sup>b</sup>7 E<sup>b</sup>7 1. A<sup>b</sup>

82 2. A<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup> B°/D E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>