

## Set II\_large

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# This Can't Be Love

F

(Sax) E♭6/B♭ B♭9 Fm7 Gm B♭ B♭7 Keyboard

(Play chords exactly on beats as written - - - - -)  
5 E♭6 N.C. E♭6 N.C. A♭7A♭7 N.C. A♭9 N.C.  
This can't be love be-cause I feel so well, no

(Play normally)  
9 E♭ E♭6 Fm7 B♭7  
sobs no sor - rows, no sighs.

(Play chords exactly on beats as written - - - - -)  
13 E♭6 N.C. E♭6 N.C. A♭7A♭7 N.C. A♭9 N.C.  
This can't be love, I get no diz - zy spells my

(Play normally)  
17 E♭ Fm7 B♭7 E♭ B♭7 E♭  
head is not in the skies. My heart does

21 Am7(b5) G7 Cm  
not stand still, just hear it beat. This is too

25 A♭7 D♭m6 F7 B♭7(b9)  
sweet to be love

29 E♭6 N.C. E♭6 N.C. A♭7A♭7 N.C. A♭9 N.C.  
This can't be love be-cause I feel so well, but still I

33 E♭ Fm7 B♭7 E♭ Fm7 B♭7  
love to look in your eyes. (Sax)

2

37 E♭6 A♭7

41 E♭ E♭6 Fm7 B♭7

45 E♭6 A♭7

49 E♭6 Fm7 B♭7 D♭7 E♭ My heart does

53 A m7(5) G7 Cm not stand still, just hear it beat. This is too

57 A♭7 D♭m6 F7 B♭7(9)

sweet to be love

61 (Play chords exactly on beats as written - - - - -)  
E♭6 N.C. E♭6 N.C. A♭7A♭7 N.C. A♭9

This can't be love, be-cause I feel so well, but still I

(Play normally)  
65 E♭ Fm7 B♭7 C7  
love to look in your eyes. I still

69 Fm7 B♭7 N.C. E♭6 (Sax) A♭7  
love to look in your eyes.

73 B♭7 Fm7 B♭7 E♭6

# This Can't Be Love

**M**

(Keyboard) A $\flat$ 6/E $\flat$

A $\flat$ 6/E $\flat$       Eb9      B $\flat$ m7      Cm      E $\flat$       E $\flat$ 7

(Play chords exactly on beats as written)

5      A $\flat$ 6 N.C.      A $\flat$ 6 N.C.      D $\flat$ 7 D $\flat$ 7 N.C.      D $\flat$ 9 N.C.

This can't be love be-cause I      feel so well,      no

(Play normally)

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

sobs      no sor - rows,      no sighs.     

(Play chords exactly on beats as written)

13      A $\flat$ 6 N.C.      A $\flat$ 6 N.C.      D $\flat$ 7 D $\flat$ 7 N.C.      D $\flat$ 9 N.C.

This can't be love, I get no      diz - zy spells      my

(Play normally)

17      A $\flat$       B $\flat$ m7      E $\flat$ 7      A $\flat$       E $\flat$ 7      A $\flat$

head      is not      in the skies.      My heart does

21      Dm7(b5)      C7      Fm

not      stand still, just hear it beat.      This      is too

25      D $\flat$ 7      G $\flat$ m6      B $\flat$ 7      E $\flat$ 7(b9)

sweet      to      be      love

29      A $\flat$ 6 N.C.      A $\flat$ 6 N.C.      D $\flat$ 7 D $\flat$ 7 N.C.      D $\flat$ 9

This can't be love be-cause I      feel so well,      but still I

33      A $\flat$       B $\flat$ m7      E $\flat$ 7      A $\flat$       B $\flat$ m7      E $\flat$ 7

love      to look      in your eyes.      (Keyboard)

2

37 A♭6 D♭7

41 A♭ A♭6 B♭m7 E♭7

45 A♭6 D♭7

49 A♭6 B♭m7 E♭7 G♭7 A♭ My heart does

53 Dm7(♭5) C7 Fm stand still, just hear it beat. This is too

57 D♭7 not G♭m6 B♭7 E♭7(9)

61 (Play chords exactly on beats as written - - - - -) A♭6 N.C. D♭7 D♭7 N.C. D♭9

65 (Play normally) A♭ B♭m7 E♭7 F7 This can't be love, be-cause I feel so well, but still I

69 B♭m7 E♭7 N.C. A♭6 (Keyboard) D♭7

73 E♭7 B♭m7 E♭7 A♭6

# In My Merry Oldsmobile

**F**

Keyboard

(Sax F7 B $\flat$  D7 Gm C7 F7 B $\flat$ )

John - ny Steele has an Olds - mo - bile, and he loves a dear lit - tle  
love to "spark" in the dark old park as they go a - fly - ing a -

girl. She is the queen of his gas mach - ine; she has his  
long. She says she knows why the mo - tor goes, the spark - er is

heart in a whirl. Now when they go for a spin, you know, she  
aw - ful - ly strong. Each day they spoon to the en - gine's tune, their

tries to learn the au - to. So, he lets her steer while he  
hon - ey - moon will hap - pen soon. He'll win Lu - cille with his

gets her ear and whis - pers soft and low, "Come a -  
Olds - mo - bile, and then he'll

way with me, Lu - cille, in my mer - ry Olds - mo - bile. Down the

road of life we'll fly, au - to - mo - bub - bling, you and I. To the

The musical score consists of eight staves of music for a vocal solo with piano accompaniment. The vocal part is in common time, mostly in B-flat major. Chords indicated include F7, B-flat, D7, Gm, C7, F7, B-flat, B-flat7, F7, B-flat, C7, F, C7, F, Dm, Gm, and F7. The lyrics are integrated into the vocal line, with some words underlined. The piano part provides harmonic support with various chords and fills. The score is annotated with measure numbers (15, 22, 29, 35, 41, 49) and specific performance instructions like 'Young' at the end of the first section.

2  
57 B♭ G7 C7  
 church we'll swift - ly steal, then our wed - ding bells will peal. You can  
 F7 B♭ B7 D7 Gm C7 F7 B♭ (Sax)  
 go as far as you like with me in my mer - ry Olds - mo - bile."

65 F7 B♭ B7 C7 F7 B♭ D.S. al Coda  
 They

73 Coda C7 Dm7 G7 C A7  
 fond - ly croon, "Come a - way with me, Lu - cille,  
 D7 G7  
 — in my mer - ry Olds - mo - bile. Down the road of

87 C G7 G7  
 life we'll fly, au - to - mo - bub - bling you and I. To the

93 C A7 D7  
 church we'll swift - ly steal, then our wed - ding bells will peal. You can

100 G7 C C E7 Am D7 G7 C (Sax)  
 go as far as you like with me in my mer - ry Olds - mo - bile."

116 G7 C C7 D7 G7 C

# In My Merry Oldsmobile

**M**  
Keyboard

(Keyboard)  $B\flat 7$        $E\flat$        $E\flat G7 Cm F7$        $B\flat 7$        $E\flat$

Young

John - ny Steele has an Olds - mo - bile, and he loves a dear lit - tle  
 love to "spark" in the dark old park as they go a - fly - ing a -

15      girl. \_\_\_\_\_ She is the queen of his gas mach - ine; she has his  
 long. \_\_\_\_\_ She says she knows why the mo - tor goes, the spark - er is

22      heart in a whirl. \_\_\_\_\_ Now when they go for a spin, you know, she  
 aw - ful - ly strong. \_\_\_\_\_ Each day they spoon to the en - gine's tune, their

29      tries to learn the au - to. \_\_\_\_\_ So, he lets her steer while he  
 hon - ey - moon will hap - pen soon. \_\_\_\_\_ He'll win Lu - cille with his

35       $B\flat$        $Gm$        $Cm$  To Coda  $\oplus$   $F7$        $B\flat$        $B\flat 7$   
 gets her ear and whis - pers soft and low, "Come a -  
 Olds - mo - bile, and then he'll

41       $E\flat$        $C7$        $F7$   
 way with me, Lu - cille, \_\_\_\_\_ in my mer - ry Olds - mo - bile. \_\_\_\_\_ Down the

49       $B\flat 7$        $E\flat$        $B\flat 7$        $B\flat 7$   
 road of life we'll fly, au - to - mo - bub - bling, you and I. To the

2  
57 E♭ C7 F7  
 church we'll swift - ly steal, \_\_\_ then our wed - ding bells will peal. \_\_\_ You can  
 65 B♭7 E♭ G7 Cm F7 B♭7 E♭ (Keyboard)  
 go as far as you like with me in my mer - ry Olds - mo - bile."

73 B♭7 E♭ E7 F7 B♭7 E♭ D.S. al Coda  
 They

Φ Coda  
81 F7 Gm7 C7 F D7  
 fond - ly croon, "Come a - way with me, Lu - cille, \_\_\_

87 G7 C7  
 in my mer - ry Olds - mo - bile. \_\_\_ Down the road of

93 F C7 C7  
 life we'll fly, au - to - mo - bub - bling, you and I. To the

100 F D7 G7  
 church we'll swift - ly steal, \_\_\_ then our wed - ding bells will peal. \_\_\_ You can

108 C7 F A7 Dm G7 C7 F (Keyboard)  
 go as far as you like with me in my mer - ry Olds - mo - bile."

116 C7 F F7 G7 C7 F

## MALE VOCAL

# High Society Calypso

Calypto Beat

Keyboard

E♭ /G Fm7 B♭7 E♭ /G Fm7 B♭7

5 E♭ Fm7 B♭7 Just  
dig that scen - er - y float - in' by. We're now ap - proach ing New -

8 E♭ E♭ Fm7 F♯7  
port, Rhode I We've been for - years in Var - i - et - y. But

11 Gm Fm B♭7 E♭ B♭7  
Chol - ly Knick - er - bock - er, now we're go-ing to be in

13 E♭ Fm B♭7 E♭ B♭7  
high, high, high so-ci -, - high - so - ci - et - y. Yes, I

17 E♭ Fm7 B♭7  
wan - na play for my for - mer pal. He runs the lo - cal jazz  
got the blues 'cause his for - mer wife begins to - mor - row a

20 E♭ E♭ Fm7 F♯7  
fest - i - val. His name is Dex - ter and he's good news, but  
brand new life. She start - ed late - ly a new af - fair, and

23 Gm Fm B♭7 E♭ B♭7  
somp - in' kind - a tells me that he's nurs-ing the blues in  
now the sil - ly chick is gon - na mar - ry a square in

2

25 E♭ Fm B♭7 E♭ B♭7

high, high, high so-ci-, - high-so - ci - et-y. High so-ci-et-y,

29 E♭ Fm B♭7 To Coda Φ E♭ D.S. al Coda B♭7

high, high, high so-ci-, - high-so - ci - et-y. Yes, he's

33 ♀ Coda E♭7 Fm7 F7

But broth-er Dex - ter. just trust your Satch to stop that wed - in' and

37 E♭ E♭7 Fm7 F♯7

kill that match. I'll toot my trum - pet and start the fun\_ and

40 Gm Fm B♭7 E♭ B♭7

play in such a way that she'll come back to you, son, in

42 E♭ Fm B♭7 E♭ B♭7

high, high, high so-ci-, - high-so - ci - et-y. Oh, ba - by,

46 E♭ Fm B♭7 E♭ B♭7

high, high, high so - ci, , in high \_\_\_\_\_ so -

50 B♭7 E♭ Fm7 B♭7 E♭ B♭7 E♭

ci - et - y. (Keyboard)

VOCAL ONLY

## Heart Of My Heart

Keyboard

(Keyboard)

1 G Cmaj7 G Cmaj7

5 G G<sup>o</sup>7 Am<sup>7</sup> D7  
"Heart Of My Heart." How I love that mel-o - dy

9 G G7/F  
"Heart Of My Heart" brings back fond mem-o - ries.

13 E7 Am  
When we were kids on the cor-ner of the street.

17 A7 D F<sup>o</sup>7 D7  
We were rough and ready guys, but oh how we could har-mo-nize. to

21 G G<sup>o</sup>7 Am<sup>7</sup> D7  
"Heart Of My Heart" meant friends were dear - er then.

25 C<sup>o</sup>7 B B7  
Too bad we had to part. Why I

29 E7 A A<sup>#</sup>7  
know a tear tear would glis - ten if once more I could lis-ten

33 Am<sup>7</sup> D7 G E<sup>b</sup>7  
to that gang that sang "Heart Of My Heart."

2

(Keyboard)

A♭ A♭7 B♭m7 E♭7 A♭ A♭7/G♭

F7 B♭m E♭ G♭7 E♭7

A♭ A♭7 B♭m7 E♭7  
"Heart Of My Heart" meant friends were dear-er then.

D♭7 C C7  
Too bad we had to part.

F7 B♭ B♭7  
know a tear tear would glis - ten if once more I could lis-ten

B♭m7 E♭7 A♭ A♭ G G♭ F7  
to that gang that sang "Heart Of My Heart."

B♭m7 E♭7 A♭ A♭ G G♭ F7  
to that gang that sang "Heart Of My Heart."

B♭m7 E♭7 A♭ (Keyboard)  
to that gang that sang "Heart Of My Heart."

D♭7 A♭ B♭7 E♭ A♭  
to that gang that sang "Heart Of My Heart."

# Basin Street Blues

**F**

(Keyboard)

1 C C7 Gm7 C7 Keyboard

3 F /A A♭7 G7 F C7 (Sax)

5 F (Keyboard) (Sax) (Keyboard)

8 (Sax) F7/A B♭ B7

11 F/C C7 F F (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 F7/A B♭ B7 F/C C7 F

21 F6 A7 D7

24 G7 C7

The score consists of ten staves of music. Staff 1 (top) is for the Keyboard, starting with chords C, C7, Gm7, and C7. Staff 2 follows with F, /A, A♭7, G7, F, and C7 (Sax). Staff 3 continues with F, (Keyboard), (Sax), and (Keyboard). Staff 4 has (Sax), F7/A, B♭, and B7. Staff 5 shows F/C, C7, F, and F. Staff 6 (Keyboard) starts at measure 11 with F7/A, B♭, B7, F/C, C7, and F. Staff 7 (Sax) starts at measure 14 with (Sax), (Keyboard), and (Sax). Staff 8 (Sax) continues with F7/A, B♭, B7, F/C, C7, and F. Staff 9 (Keyboard) starts at measure 21 with F6, A7, D7, and ends with G7 and C7. Staff 10 (Sax) concludes with G7 and C7.

2

27 F/A A $\flat$ 7 Gm7 G7 Gm7 C7 F6

30 A7 D7

33 G7 C7 F B $\flat$  F

37 F6 A7 D7

Bas-in Street is the street where the best folks,

40 G7 C7

they all meet, down in New Or - leans the land of dreams You'll

43 F/A A $\flat$ 7 Gm7 G7 Gm7 C7

nev - er know how nice it seems or just how much it real - ly means. I'm

45 F6 A7 D7

glad to be, oh, yes-sir-ee, where wel-come's free

48 G7 C7

and dear to me, where I can lose, lose my Bas - iin Street Blues.

51 1. F B $\flat$  F C7 (Sax) 2. F B $\flat$  F C7

You'll be

55 F (Sax)  
glad you came with me

57 (Sax) F7/A  
down the Mis-sis-sip-pi. I'm gon-na show you what the

60 B♭ B7 F/C C7 F C7  
good life means. No place can send you like New Orleans. And we'll be

63 F6 A7 D7  
glad to be oh, yes-sir-ee, where wel-come's free and it's

66 G7 C7  
dear to me, where we can lose, we can lose our Bas - in Street

69 F F7/E♭ B♭/D D♭7 F/C B♭m7  
blues. I'm talk - in' 'bout the Bas - sin Street

72 F /A B♭ B7 F/C C7 F  
blues. (Sax)

# Basin Street Blues

**M**

(Keyboard)

1 F F7 Cm7 F7 Keyboard

3 Bb /D Db7 C7 Bb F7 (Sax)

5 Bb (Keyboard) (Sax) (Keyboard)

8 (Sax) Bb7/D Eb E7

11 Bb/F F7 Bb Bb (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 Bb7/D E7 Bb/F F7 Bb

21 Bb6 D7 G7

24 C7 F7

The score consists of eight staves of musical notation. The first staff shows a piano part with chords F, F7, Cm7, and F7. The second staff shows a piano part with chords Bb, /D, Db7, and C7, and a saxophone part with chords Bb, F7. The third staff shows a piano part with chords Bb, and a saxophone part with chords Bb. The fourth staff shows a piano part with chords Bb7/D, Eb, and E7. The fifth staff shows a piano part with chords Bb/F, F7, and Bb. The sixth staff shows a piano part with chords Bb7/D, E7, Bb/F, F7, and Bb. The seventh staff shows a piano part with chords Bb6, D7, and G7. The eighth staff shows a piano part with chords C7 and F7.

2  
27 B♭/D D♭7 Cm7 C7 Cm7 F7 B♭6

30 D7 G7

33 C7 F7 B♭ E♭ B♭

37 B♭6 D7 G7

Bas - in Street is the street where the best folks,

40 C7 F7

they all meet, down in New Or - leans the land of dreams You'll

43 B♭/D D♭7 Cm7 C7 Cm7 F7

nev - er know how nice it seems or just how much it real - ly means. I'm

45 B♭6 D7 G7

glad to be, oh, yes-sir-ee, where wel-come's free

48 C7 F7

— and dear to me, where I can lose, lose my Bas - iin Street Blues.

51 1. B♭ E♭ B♭ F7 (Keyboard) 2. B♭ E♭ B♭ F7

You'll be

55 B♭

(Keyboard)

glad you came with me

57 (Keyboard) B♭7/D

down the Mis-sis-sip-pi. I'm gon-na show you what the

60 E♭ E♭7 B♭/F F7 B♭ F7

good life means. No place can send you like New Orleans. And we'll be

63 B♭6 D7 G7

glad to be oh, yes-sir-ee, where wel-come's free and it's

66 C7 F7

dear to me, where we can lose, we can lose our Bas - in Street

69 B♭ B♭7/A♭ E♭/G G♭7 B♭/F E♭m7

blues. I'm talk - in' 'bout the Bas - sin Street

72 B♭ /D E♭ E♭7 B♭/F F7 B♭

blues. (Keyboard)

# Red Raven Polka

**F**

Keyboard

(Keyboard)

(Sax)

(Keyboard & Bass Solo)

(Keyboard & Bass Solo)

2 42 B♭ F7 B♭

46 B♭7 Cm7 F7  
when I'm danc - ing with my sweet - heart. I will al - ways

52 B♭ F7 B♭ F7  
love him, and I know we'll nev - er part.

58 B♭ F7 B♭ E♭  
We'll still be danc - ing as the years come and go. Yes, I'll keep

66 E7 B♭ Cm7 F7  
danc - ing the Red - Rav-en Pol - ka with the sweet-heart that I love

72 1. B♭ (Keyboard) F7 2. B♭ (Sax) B♭7  
so.

76 E♭ B♭7 E♭

82 A♭ A♭7 E♭  
Fm7 B♭7 E♭ B♭7 E♭

# Red Raven Polka

**M**  
Keyboard

(Keyboard)

F Cm/E♭ F7 B♭ /F /B♭ /F

(Sax)

B♭ F7

12 B♭ F7

18 B♭ (Keyboard) | 2. B♭

(Keyboard & Bass Solo;  
Bass plays top notes)

23 F F7 B♭ B♭ B♭ B♭ F

29 F7 B♭ F F7 B♭ B♭ B♭ B♭

(Keyboard & Bass Solo)

35 (Sax) F F7 1. B♭ 2. B♭ B♭7 E♭ /C /B♭ /G

2 42 E♭ B♭7 E♭ E♭7

I love to pol - ka \_\_\_\_\_ when I'm danc - ing with my

48 Fm7 B♭7 E♭

sweet - heart. \_\_\_\_\_ I will al - ways love her, \_\_\_\_\_

54 B♭7 E♭ B♭7 E♭ B♭7

and I know we'll nev - er part. \_\_\_\_\_ We'll still be

60 E♭ A♭

danc - ing \_\_\_\_\_ as the years come and go. \_\_\_\_\_ Yes, I'll keep

66 A♭7 E♭ Fm7 B♭7

danc - ing the Red - Rav-en Pol - ka \_\_\_\_\_ with the sweet-heart that I love

72 1. E♭ (Keyboard) B♭7 2. E♭ (Sax) E♭7

so. \_\_\_\_\_

76 A♭ E♭7 A♭

D♭ D♭7 A♭

B♭m7 E♭7 A♭ E♭7 A♭

# Blue Champagne

F  
Keyboard

(Sax) B♭maj7 Cm7 Dm7 E♭ø7 Gm7 C9 Cø7 F7

5 B♭ Bø7 Cm7 F7 B♭ Bø7  
3 A M, no - where else to go. It's 3 A M,  
8 E♭m7 F7 Gø7 Dm7 Cm7 Bø7  
and I miss you so. Coup-les are de-part-ing, soon they'll all be gone.  
11 Cm7 E♭ C7 F7  
Now an - oth - er day is dawn - ing, still I lin - ger on.  
13 B♭6 Dø7 Cm7 F7 B♭6 Gm7  
Blue cham-pagne, pur - ple sha-dows and blue cham-pagne,  
Bub - bles rise like a foun-tain be - fore my eyes.  
16 Gø7 F7 B♭Maj7 Dø7 Cm7 F7  
with the ech-oes that still re-main, I keep a blue ren-dez-vous.  
And they sud-den - ly crys - tal-ize to form a vis - ion of you.  
19 1. B♭6 Cm7 F7 | 2. B♭6 Am7b5 D7

23 Gm Gm(maj7) Gm7 C7 B♭Maj7 F7  
 All the plans we start-ed, all the songs we sang, each lit-tle dream we

26 B♭Maj7 Am7(b5) D7 Gm Gm(maj7) Gm7 C7  
 knew seems to o - ver - take me like a boom-er - ang.

29 B♭Maj7 C9 G♭7 F7 B♭6 D♭7  
 Blue is the spar-kle, gone is the tang. It's your re - frain,

32 Cm7 F7 B♭6 Gm7 G♭7 F7  
 keeps re - turn-ing, as I re - main with all the mem'ries and

35 B♭Maj7 D♭7 Cm7 F7 B♭6 Cm7 F7  
 blue cham - pagne To Coda Φ D.S. al Coda  
 to toast the dream that was you.

39 Coda Cm7 F7 D D7 Cm7 E♭m7 E♭7  
 to toast the dream that was you. I'm blu-er than blue cham

44 B♭ (Sax) Cm7 Dm7 E♭7 Cm7 Bmaj7 Bmaj7  
 pagne.

# Blue Champagne

**M**  
Keyboard

(Keyboard) E♭maj7 Fm7 Gm7 A♭7 Cm7 F9 F7 B♭7

5 E♭ E7 Fm7 B♭7 E♭ E7  
 no - where else to go. It's 3 A M, —

8 A♭m7 B♭7 C7 Gm7 Fm7 E7  
 and I miss you so. Coup-less are de-part-ing, soon they'll all be gone.

11 Fm7 A♭ F7 B♭7  
 Now an - oth - er day is dawn - ing, still I lin - ger on.

13 E♭6 G♭7 Fm7 B♭7 E♭6 Cm7  
 Blue cham-pagne, Bub - bles rise — pur - ple sha-dows and blue cham-pagne,  
 like a foun-tain be - fore my eyes.

16 B7 B♭7 E♭maj7 G♭7 Fm7 B♭7  
 with the ech-oes that still re-main, I keep a blue ren-de-zvous.  
 And they sud-den - ly crys - tal-ize — to form a vis - ion of you.

19 1. E♭6 Fm7 B♭7 2. E♭6 Dm7b5 G7  
 — — — — — — — —

23 Cm C(maj7) Cm7 F7 EbMaj7 Bb7  
 All the plans we start-ed, all the songs we sang, each lit-tle dream we

26 EbMaj7 Dm7(b5) G7 Cm C(maj7) Cm7 F7  
 knew seems to o - ver - take me like a boom-er - ang.

29 EbMaj7 F9 B7 Bb7 Eb6 Gb7  
 Blue is the spar-kle, gone is the tang. It's your re - frain,

32 Fm7 Bb7 Eb6 Cm7 B7 Bb7  
 keeps re - turn - ing, as I re - main with all the mem'ries and

35 EbMaj7 Gb7 Fm7 Bb7 Eb6 Fm7 Bb7  
 blue cham - pagne To Coda Φ D.S. al Coda  
 to toast the dream that was you.

39 Φ Coda Fm7 Bb7 G G7 Fm7 Abm7 Ab7  
 to toast the dream that was you. I'm blu-er than blue cham

44 (Keyboard) Eb Fm7 Gm7 Ab7 Fm7 Emaj7 Ebmaj7  
 pagne.

# If I Knew You Were Coming, I'd Have Baked A Cake

**F**

(Sax) B $\flat$  B $\flat$ 7 E $\flat$  E $\circ$ 7 B $\flat$  F7 Gm $\circ$ 7 Dm $\circ$ 7 Cm $\circ$ 7 F7 Keyboard

5 B $\flat$  F7 If I  
knew you were com - ing, I'd have baked a cake, baked a cake,  
dropped me a let - ter, I'd have hired a band, grand - est band

8 B $\flat$  F7 B $\flat$   
baked a cake. If I knew you were com - ing, I'd have have  
in the land. Had you dropped me a let - ter, I'd have

10 1. F7 Cm $\circ$ 7 B $\flat$  F7 B $\flat$  F7  
baked a cake. How'd ya do, how'd ya do, how'd ya do. Had you

13 2. F7 Cm $\circ$ 7 B $\flat$  F7 B $\flat$   
hired a band and spread the wel - come mat for you. Now I

16 E $\flat$  B $\flat$  F7  
don't know where you came from 'cause I don't know where you've

19 B $\flat$  Gm $\circ$ 7 D7/F $\sharp$   
been. But it real - ly does - n't mat - ter, grab a

21 B $\flat$ /F C7/E B $\flat$ 7/F Cm $\circ$ 7/E B $\flat$ 7/G A $\flat$ 7 F7/A /F  
chair and fill your plat - ter and dig, dig, dig right in. If I

24 B♭ F7 B♭ F7  
 knew you were com-ing, I'd have baked a cake, hired a band, good-ness sake. If I

28 B♭ Cm7 B♭ F7  
 knew you were com-ing, I'd have baked a cake. How'd ya do, how'd ya do, how'd ya

31 B♭ (Sax) F7 Cm7 B♭ F7 B♭ F7  
 do.

34 B♭ B♭⁷ Cm7 F7 B♭ B♭⁷ Cm7 F7  
 Pat-a-cake, pat-a-cake, bak-er man, bake a cake as quick as you can.

38 B♭ B♭⁷ E♭ E♭⁷ B♭ N.C. (Sax)  
 Plen-ty of cream and sug-ar and ice, nuts and rai-sens and hon-ey and spice.

42 B♭ F7 B♭ F7  
 Had you

46 B♭ Cm7 B♭ F7 B♭ F7  
 Had you

50 B♭ F7 B♭ F7  
 dropped me a let-er, I'd have hired a band, grand-est band in the land. Had you

54 B♭ F7 Cm7 B♭ F7 B♭ (Sax)  
 dropped me a let-er, I'd have hired a band and spread the wel-come mat for you.

58 E♭ B♭ F7 B♭ 3

62 Gm7 D7/F♯ B♭/F C7/E Cm7/E♭ B♭7/F Cm7/G A♭7 F7/A /F If I

66 B♭ F7 knew you were com - ing, I'd have baked a cake, hired a band,

69 B♭ F7 B♭ good - ness sake. If I knew you were com - ing, I'd have

71 Cm7 B♭ F7 B♭ G7 baked a cake. How'd ya do, how'd ya do, how'd ya do. If I

74 C G7 knew you were com - ing, I'd have kept the pot, cof-fee pot,

77 C G7 C nice and hot. If I knew you were com - ing, I'd have

79 G7 Dm7 C G7 C (Sax) baked a cake. How'd ya do, how'd ya do, how'd ya do.

82 G7 Dm7 C G7 C G7 C G7 C How'd ya do, how'd ya do, how'd ya do.

# If I Knew You Were Coming, I'd Have Baked A Cake

**M**

Keyboard      E♭      E♭7      A♭      A7      E♭      B♭7      Cm7/Gm7      Fm7      B♭7      Keyboard

5      E♭      B♭7      If I  
knew you were com-ing, I'd have baked a cake, baked a cake,  
dropped me a let-ter, I'd have hired a band, grand-est band

8      E♭      B♭7      E♭  
baked a cake. If I knew you were com-ing, I'd have have  
in the land. Had you dropped me a let-ter, I'd have have

10     1.      B♭7      Fm7      E♭      B♭7      E♭      B♭7  
baked a cake. How'd ya do, how'd ya do, how'd ya do. Had you

13     2.      B♭7      Fm7      E♭      B♭7      E♭  
hired a band and spread the wel-come mat for you. Now I

16     A♭      E♭      B♭7  
don't know where you came from 'cause I don't know where you've

19     E♭      Cm7      G7/B  
been. But it real-ly does - n't mat-ter, grab a

21     E♭/B♭      F7/A      Fm7/A♭      Fm7/C      E♭7/B♭      D♭7      B♭7/D      /B♭  
chair and fill your plat-ter and dig, dig, dig right in. If I

24 E♭ B♭7 E♭ B♭7

knew you were com-ing, I'd have baked a cake, hired a band, good-ness sake. If I

28 E♭ Fm7 E♭ B♭7

knew you were com-ing, I'd have baked a cake. How'd ya do, how'd ya do, how'd ya

31 E♭ (Keyboard) B♭7 Fm7 E♭ B♭7 E♭ B♭7

do.

34 E♭ E♭7 Fm7 B♭7 E♭ E♭7 Fm7 B♭7

Pat-a-cake, pat-a-cake, bak-er man, bake a cake as quick as you can.

38 E♭ E♭7 A♭ Ab7 E♭ N.C. (Keyboard)

Plen-ty of cream and sug-ar and ice, nuts and rai-sens and hon-ey and spice.

42 E♭ B♭7 E♭ B♭7

46 E♭ Fm7 E♭ B♭7 E♭ B♭7

Had you

50 E♭ B♭7 E♭ B♭7

dropped me a let-er, I'd have hired a band, grand-est band in the land. Had you

54 E♭ B♭7 Fm7 E♭ B♭7 E♭(Keyboard)

dropped me a let-er, I'd have hired a band and spread the welcome mat for you.

58 A♭ E♭ B♭7 E♭ 3

62 Cm7 G7/B E♭/B♭ F7/A Fm7/A♭ E♭7/B♭ D♭7 B♭7/D /B♭ If I

66 E♭ B♭7

knew you were com - ing, I'd have baked a cake, hired a band,

69 E♭ B♭7 E♭

good - ness sake. If I knew you were com - ing, I'd have

71 Fm7 E♭ B♭7 E♭ C7

baked a cake. How'd ya do, how'd ya do, how'd ya do. If I

74 F C7

knew you were com - ing, I'd have kept the pot, cof-fee pot,

77 F C7 F

nice and hot. If I knew you were com - ing, I'd have

79 C7 Gm7 F C7 F Keyboard)

baked a cake. How'd ya do, how'd ya do, how'd ya do.

82 C7 Gm7 F C7 F C7 Gm7 F C7 F C7 F

How'd ya do, how'd ya do, how'd ya do.

# Buttons And Bows

F

Keyboard

(Sax) C F C F C F

**Keyboard**

4 G7 C F G7

7 % C

East is east, and west is west, and the wrong one I have chose.  
bur - y me in this prair - ie, take me where the ce - ment grows.

11 F C F C F

Let's go where I'll keep on wear - ing those frills and flow-ers and  
Let's move down to some big town where they love a gal by the

14 C F C F G7

but-tions and bows, and rings and stand things and in but-tions and  
cut of her clothes, and I'll stand out in but-tions and

17 <sup>1</sup>C F C F | <sup>2</sup>C F C C7

bows. Don't bows. They

25 F G7 C

love me in buck-skin or skirts that I've home - spun. But they'll

29 D7 G G7

love me long - er, strong-er where my friends don't tote a gun! My

2

33 C

bones de-nounce the buck-board bounce and the cac-tus hurts my toes.

37 F C F C F C F

Let's va-moose where gals keep us-ing those silks and sat-tins and lin-en that shows and

41 C F G7 To Coda ⊕ /C /G F G7 D.S. al Coda

I'm all yours in but-tons and bows.

45 ⊕ Coda C F C F

bows. Give me

49 Dm7 G C Am7

east-ern trim-min' where wom-en are wom-en, and high silk hose and peo-people with clothes, and

53 Dm7 Em7 Am7 G7 G7

French per-fume that rocks the room, and I'm all yours in but-tons and

57 C F G7 C F G7

bows, \_\_\_\_\_ but-tons and bows, \_\_\_\_\_ but-tons and

61 C F C F G7 C

bows. \_\_\_\_\_

# Buttons And Bows

M  
Keyboard

(Keyboard)

F                    B $\flat$                     F                    B $\flat$                     F                    B $\flat$

1 C7                    F                    B $\flat$                     C7

4                    F                    B $\flat$                     C7

7                    F

East is east, and west is west, and the wrong one I have chose.  
bur - y me in this prair - ie, take me where the ce - ment grows.

11 B $\flat$                     F                    B $\flat$                     F                    B $\flat$

Let's go where I'll keep on wear - ing those frills and flow-ers and  
Let's move down to some big town where they love a gal by the

14 F                    B $\flat$                     F                    B $\flat$                     C7

but-ton and bows, and rings and things and but-ton and  
cut of her clothes, and I'll stand out in but-ton and

17 1. F                    B $\flat$                     F                    B $\flat$                     2. F                    B $\flat$                     F                    F7

bows.                    Don't bows.                    They

25 B $\flat$                     C7                    F

love me in buck-skin or skirts that I've home - spun.                    But they'll

29 G7                    C                    C7

love me long - er, strong-er where my friends don't tote a gun! My

2

33 F

bones de-nounce the buck - board bounce and the cac - tus hurts my toes.

37 B♭ F B♭ F B♭ F B♭

Let's va-moose where gals keep us-ing those silks and sat-tins and lin-en that show and

41 F B♭ C7 To Coda ♫ /F /C B♭ C7 D.S. al Coda

I'm all yours in but - tons and bows.

45 ♫ Coda F B♭ F B♭

bows. Give me

49 Gm7 C F Dm7

east-ern trim-min' where wom-en are wom-en, and high silk hose and peo-ple with clothes, and

53 Gm7 A m7 Dm7 C7 C7

French per - fume that rocks the room, and I'm all yours in but-ton and

57 F B♭ C7 F B♭ C7

bows, \_\_\_\_\_ but-ton and bows, \_\_\_\_\_ but-ton and

61 F B♭ F B♭ C7 F

bows.

## I'll Walk Alone

F

(Sax) E♭ A♭7 E♭ A♭7 Keyboard

E♭ A♭7 3 E♭ Cm7 Fm7 B♭7

§ E♭ C7(b9) Fm7 B♭7 I'll walk a-

lone lone. be - cause, to tell you the truth, I'll be lone - ly.  
They'll ask me why and I'll tell them, "I'd be rath - er."

Gm7 C7 F7 Fm7 B♭7 I don't mind be - ing lone - ly when my heart tells me you  
There are dreams I must gath - er, dreams we fash - ioned the night

E♭ Cm7 1. F7 B♭9 2. Bbm7 E♭9

are lone - ly, too. I'll walk a - tight. I'll  
you held me Abm6

al - ways be near you, where - ev - er you are, each

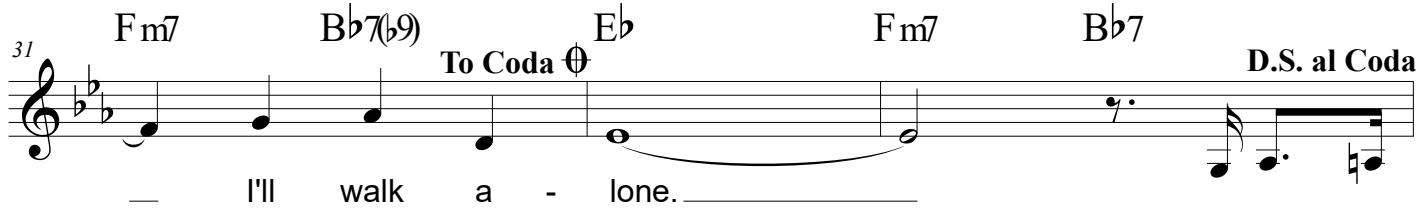
E♭maj7 Am7(b5) D7 night in ev - 'ry prayer. If you call, I'll hear you, no mat -

Am7(b5) D7 Gm7 C7 Fm7 B♭7 ter how far. Just close your eyes, and I'll be there. Please walk a-

2

26 E♭ C7(♭9)  
  
 lone and send your love and your kiss - es to

28 Fm7 B♭7 Gm7 C7 F7  
  
 guide me. Till you're walk - ing be side me,—

31 Fm7 B♭7(♭9) To Coda Φ E♭ Fm7 B♭7 D.S. al Coda  
  
 I'll walk a - lone.

34 ♀ Coda Cm7 A°7 Fm7 Fm7/B♭ B♭7  
  
 lone, won't ev - en ans - answer my phone.

38 E♭ Cm7 Fm7 B♭7 E♭ E♭6 Fm7 E♭6  
  
 Till you come back home, I'm walk-ing a - lone. (Keyboard)

# I'll Walk Alone

**M**

(Keyboard) F B $\flat$ 7 F B $\flat$ 7 Keyboard

5 F B $\flat$ 7 F Dm7 Gm7 C7  
I'll walk a-

12 Am7 D7 G7 Gm7 C7  
I don't mind be-ing lone - ly when my heart tells me you  
There are dreams I must gath - er, dreams we fash-ioned the night

15 F Dm7 G7 C9 Cm7 F9  
are lone - ly, too. I'll walk a - tight. I'll

18 B $\flat$ 6 B $\flat$ m6  
al - ways be near you, where - ev - er you are, each

20 F maj7 B m7(b5) E7  
night in ev - 'ry prayer. If you call, I'll hear you, no mat -

23 B m7(b5) E7 Am7 D7 Gm7 C7  
ter how far. Just close your eyes, and I'll be there. Please walk a-

2

26 F D7(b9)

lone and send your love and your kiss - es to

28 Gm7 C7 Am7 D7 G7

guide me. Till you're walk - ing be side me,

31 Gm7 C7(b9) To Coda Φ F Gm7 C7 D.S. al Coda

I'll walk a - lone.

Φ Coda Dm7 B°7 Gm7/C C7

lonely, won't even ans - wer my phone.

38 F Dm7 Gm7 C7 F F6 Gm7 F6

Till you come back home, I'm walk-ing a - lone. (Keyboard)

VOCAL DUET

## Dear Hearts And Gentle People

Keyboard

(Keyboard)

E♭ Fm Gm Cm7 Fm Fm7/E♭ B♭7/D N.C.

(F) There's a  
5 Fm B♭7 E♭ E♭maj7/D Cm Fm  
place we'd like to go, and it's up in I - da - ho where your friend-ly neigh-bors

10 B♭7 E♭ N.C. Fm B♭7 E♭ E♭maj7/D  
smile and say "Hel - lo." (M) It's a pleasure and a treat to me - an-der down the street.

16 Cm B♭ Cm F7 B♭ B♭7  
— That's why we want the whole wide world to know. (Both) We love those  
—

21 E♭ A♭ E♭  
21 dear good hearts and gen - tle peo - ple who live in our home week - end  
book from Fri to Mon-day. That's how the

27 B♭ B♭7 E♭ E♭7 A♭ A♭7  
27 town, be - cause those dear hearts and gen - tle peo - ple will goes. We've got a dream house we'll build there one day with

33 E♭ B♭7 1. E♭ B♭7 2. E♭ E♭7  
33 nev-er ev - er let you down. They read the rose. I feel so pick-et fence and ram-blin'

2

39 A♭ E♭ Cm

wel - come each time that I re - turn that my hap - py heart keeps

44 F7 B♭ B♭7 E♭ A♭

44 laugh-in' like a clown. We love the dear hearts and gen - tle

50 A♭ø7 E♭ B♭7 E♭ (Keyboard)

50 peo - ple who live and love in my home town.

55 E♭ A♭ E♭

E♭ A♭ E♭

61 B♭ B♭7 E♭ E♭7 A♭

B♭ B♭7 E♭ E♭7 A♭

66 A♭ø7 E♭ B♭7 E♭ E♭7 (F) I feel so

A♭ø7 E♭ B♭7 E♭ E♭7 (F) I feel so

71 A♭ E♭

wel - come each time that I re - turn that my

75 Cm F7 B♭ B♭7

75 hap - py heart keeps laugh-in' like a clown. We love the

79 E♭ A♭ A♭7 E♭ B♭7

79 dear hearts and gen - tle peo-ple who live and love in our home

85 E♭ B♭ B♭7 E♭

85 town. Home, home sweet home.

91 B♭ B♭7 E♭ B♭ B♭7 E♭

91 Home, homesweet home. home. Home, home sweet home. home.

99 B♭7 A♭ Fm7 E♭

99 Our home sweet home. home. sweet home.

## VOCAL ONLY

Slow 4

## Deliberate & Plodding

# Can't Get Used To Losing You

F

## Keyboard

Key: C

1 F B♭ G7 C G7 B♭ F B♭ G7 C G7 B♭

(Bass - Play exactly as written)

(Continue rhythm pattern)

5 F B♭ G7 C G7 B♭

Guess there's no use in hangin' round;  
Called up some guy I used to know,  
I'll find some bod - y, wait and see.

7 F B♭ G7 C G7 B♭

guess af - ter get dressed heard do say the "Hel - town.  
Who am I kid him say On - ly," me.

9 A♭m G7 D7 Gm D7

I'll couldn't find some crowd - ed av - e - nue,  
cause think no of one an - y - to say.  
place

11 G7 C7 E♭7

though it will be emp - ty with - out you.  
Since you're gone, it hap - pens ev - 'ry day.  
Guess that I am just - pens a hope-less case.

(Regular rhythm)

13 B♭ A♭m Gm

6

Can't get used to los-ing you, no mat-ter what I try to do. Gon-na live my whole life through

2  
16 1, 3. C7 C7 N.C. Last Time To Coda  $\oplus$  2. C7 C7 N.C. D.C. al Coda

lov-ing you.  
16 1 2 3 4 5 & 6 &

lov-ing you.  
1 2 3 4 5 & 6 &

$\oplus$  Coda F B $\flat$  G7 C B B $\flat$  (Regular rhythm)

18 18 Can't get used to los - ing you, no

21 Am Gm C7 N.C.

mat-ter what I try to do. Gon-na live mywholelifethrough lov-ing you.

21 1 2 3 4 5 & 6 &

24 F B $\flat$  G7 C G7 B $\flat$  F B $\flat$  G7 C G7 B $\flat$

28 F B $\flat$  G7 C G7 B $\flat$  F

NO SAX

Slow 4

Deliberate &amp; Plodding

## Can't Get Used To Losing You

**M**  
Keyboard

B♭ E♭ C7 F C7 E♭ B♭ E♭ C7 F C7 E♭

(Bass - Play exactly as written)  
(Continue rhythm pattern)

5 B♭ E♭ C7 F C7 E♭

Guess there's no use in hang - in' round;  
Called up some gal I used to know,  
I'll find some - bod - y, wait and see.

7 B♭ E♭ C7 F C7 E♭

guess af - ter get dressed and do the town.  
Who am I'll kid heard her say "Hel - lo,"  
Who - din'? On - ly me.

9 Dm Cm7 G7 Cm G7

I'll couldn't find some crowd - ed av - e - nue,  
'cause think of an - y - thing to say.  
no one else could take your place

11 C7 F7 A♭7

though it will be emp - ty with - out you.  
Since you're gone, it hap - pens ev - 'ry day.  
Guess that I am just a hope-less case.

(Regular rhythm)

13 E♭ Dm Cm

Can't get used to los-ing you, no mat-ter what I try to do. Gon-na live my whole life through

2  
16      1, 3.  
F7 F7 N.C.      Last Time  
To Coda  $\emptyset$       2.  
F7 F7 N.C.      D.C. al Coda

lov-ing you.  
1 2 3 4 5 & 6 &  
lov-ing you.  
1 2 3 4 5 & 6 &

$\emptyset$  Coda B $\flat$       E $\flat$  C7 F      E  
18      (Regular rhythm)

Can't get used to los - ing you, no

21      Dm      Cm      F7 N.C.  
mat-ter what I try to do. Gon-na live mywholelifethrough  
lov-ing you.  
1 2 3 4 5 & 6 &

B $\flat$  E $\flat$  C7 F C7 E $\flat$  B $\flat$  E $\flat$  C7 F C7 E $\flat$

B $\flat$  E $\flat$  C7 F C7 E $\flat$  B $\flat$

MALE VOCAL

## That Lucky Old Sun

Keyboard

B♭ Gm E♭ F7 B♭ Gm E♭ F7

5 B♭ Gm E♭ F7 B♭ Gm E♭ F7

Up in the morn - in', out on the job,

7 B♭ E♭ B♭ B♭maj7 E♭ E♭m

work like the dev - il for my pay. But that luck-y old sun has

10 B♭ Gm F♯7 B♭/F E♭ B♭ F7

noth-in' to do but roll a-round heav - en all day.

13 B♭ Gm E♭ F7 B♭ Gm E♭ F7

Fuss with my wom - an, toil for my kids,

15 B♭ F F7 B♭ B♭7 E♭ E♭m

sweat till I'm wrink-led and grey. But that luck-y old sun has

18 Dm Gm F♯7 B♭/F E♭ B♭ D7

noth-in' to do but roll a-round Heav-en all day. Good

21 Gm F E♭ B♭ Gm F B♭ D7

Lord, a-bove, can't you know I'm pin-in', tears all in my eyes? Send

25 Gm F E♭ Gm7 C7 To Coda ♩ F F7

down that cloud with a sil - ver lin-ing lift me to Par-a - dise.

2

29 B♭ Gm E♭m(maj7)

Show me that riv - er, take me a-cross and

31 B♭ E♭ B♭ B♭7 E♭ E♭m

wash all my troub-les a way. Like that luck-y old sun, give me

34 B♭ Gm F♯7 B♭/F E♭ B♭ D.S. al Coda F7

noth-in' to do but roll a-round Heav-en all day.

∅ Coda

37 F A♭7 D♭ Fm G♭ D♭

dise. Oh, show me that riv - er and take me a - cross.

40 B♭m A♭7 D♭ D♭7 G♭ G♭m7

Wash all my troub-les a - way. I know that luck-y old sun, he's got

43 D♭ B♭m A7 D♭/A♭ G♭ F

noth-ing to do but roll a-round Heav-en all day, just

46 B♭m7 E♭m7/G♭ A♭7 D♭ (Keyboard) Fm G♭ D♭7

roll a-round Heav-en all day.

50 D♭ E♭m7 A♭7 G♭ D♭

D♭

# Bye Bye Blues

**F**

Keyboard

(Sax)

D                    B                    D<sup>7</sup>            A7            D

5                    D                    B<sup>b7</sup>            D                    B7

Bye,                bye                blues. \_\_\_\_\_      Bye,                bye                blues. \_\_\_\_\_

13                  E7                  A7                  D                  F<sup>7</sup>                  Em7                  A7                  A+

Bells                ring,                birds                sing,                sun                is                shin-ing,                no                more                pin-ing.

21                  D                    B<sup>b7</sup>            D                    B7

Just                we                two                smil - ing                through. \_\_\_\_\_

29                  E7                  A7                  D                  B<sup>b7</sup>                  D                  B<sup>b7</sup>

Don't                sigh,                don't                cry,                bye,                bye                blues. \_\_\_\_\_

(Sax)

37                  E<sup>b</sup>                  B7                  E<sup>b</sup>

2

43 C7 F7 B♭7

48 E♭ G♭7 Fm7 B♭7 B♭+

53 E♭ B7 E♭

Just we two, I said we're gon-na be smil-ing

59 C7 F7 B♭7

through. Don't sigh. Hon-ey don't you dare cry. Just say

65 E♭ B7 E♭ A♭m7 A♭7 B7

bye, bye blues. Bye, bye, bye

71 E♭

blues.

# Bye Bye Blues

**M**

Keyboard

(Keyboard) G E G<sup>o</sup>7 D7 G

G E♭7 G E7

Bye, bye blues. \_\_\_\_\_ Bye, bye blues. \_\_\_\_\_

13 A7 D7 G B♭7 Am7 D7 D<sup>aug</sup>

Bells ring, birds sing, sun is shin-ing, no more pin-ing.

G E♭7 G E7

Just we two smil - ing through. \_\_\_\_\_

29 A7 D7 G E♭7 G E♭7

Don't sigh, don't cry, bye, bye blues. \_\_\_\_\_

(Keyboard)

37 A♭ E7 A♭

43 F7 B♭7 E♭7

A musical staff in G clef, 4/4 time, with a key signature of four flats. It shows three chords: F7 (two notes), B♭7 (three notes), and E♭7 (four notes). The notes are black on a white staff.

48 A♭ B♭7 B♭m7 E♭7 E♭aug

A musical staff in G clef, 4/4 time, with a key signature of four flats. It shows five chords: A♭ (one note), B♭7 (two notes), B♭m7 (two notes), E♭7 (one note), and E♭aug (one note). The notes are black on a white staff.

53 A♭ E7 A♭

A musical staff in G clef, 4/4 time, with a key signature of four flats. It shows three chords: A♭ (one note), E7 (two notes), and A♭ (one note). The notes are black on a white staff.

Just we two, I said we're gon-na be smil-ing

59 F7 B♭7 E♭7

A musical staff in G clef, 4/4 time, with a key signature of four flats. It shows three chords: F7 (two notes), B♭7 (two notes), and E♭7 (two notes). The notes are black on a white staff.

through. Don't sigh. Hon-ey don't you dare cry. Just say

65 A♭ E7 A♭ D♭m7 D♭7 E♭7

A musical staff in G clef, 4/4 time, with a key signature of four flats. It shows six chords: A♭ (one note), E7 (one note), A♭ (one note), D♭m7 (two notes), D♭7 (one note), and E♭7 (one note). The notes are black on a white staff.

bye, bye blues. Bye, bye, bye

71 A♭

A musical staff in G clef, 4/4 time, with a key signature of four flats. It shows one chord: A♭ (one note). The note is black on a white staff.

blues.

# In The Shade Of The Old Apple Tree

F

Keyboard

(Sax)

D7(5) C/G G<sup>#</sup>7 D7/A G7 C Am7 G7  
 In

5 C Dm7 C G7  
 oth - er lands I've wan - dered since we've part - ed. I

9 C D7 Dm7 G7  
 seek the gar - den fair be - side the stream. I

13 C Dm7 C  
 tread each well - worn park - way wear - y heart-ed, for

17 Dm7 G7 C F C  
 all I see re - calls the old sweet dreams. No

21 F C  
 more on earth your lov - ing smile will cheer me, no

25 G Am7 D7 G G7  
 more on earth your dear face I shall see. Yet,

29 C Dm7 C G7  
 mem - 'ries of the past are ev - er near me and

33 C Em7 Dm7 G7 C F G7 C G7  
 ling - er round the dear old ap - ple tree. In the

2

37 C G7 C shade of the old ap-ple tree \_\_\_\_\_ where the love in your

42 G7 C G7 eyes I could see. When the voice that I heard, like the

47 C D7 G G7 song of a bird, seemed to whis-per sweet mu-sic to me. I could

53 C G7 C hear the dull buzz of a bee \_\_\_\_\_ in the blos-soms as

58 G7 C G7 you said to me, "With a heart that is true, I'll be

63 C7 F A♭7 C/G G♯7 D7 G7 wait - ing for you in the shade of the old ap - ple

67 1. C C♯7 G7 (Sax) 2. E E7 tree. With a

71 Dm7 D♯7 C/G G7 A7 heart that is true, I'll be wait - ing for you in the

75 Dm7 G7 C F C shade of the old ap - ple tree."

# In The Shade Of The Old Apple Tree

**M**  
Keyboard

(Keyboard)

F 7(b5) E♭/B♭ B♭7 F 7/C B♭7 E♭ Cm7 B♭7  
 5 E♭ Fm7 E♭ B♭7  
 oth - er lands I've wan - dered since we've part - ed. In  
 9 E♭ F7 Fm7 B♭7  
 seek the gar - den fair be - side the stream. I  
 13 E♭ Fm7 E♭  
 tread each well-worn park-way wear-y heart-ed, for  
 17 Fm7 B♭7 E♭ A♭ E♭  
 all I see re - calls the old sweet dreams. No  
 21 A♭ E♭  
 more on earth your lov - ing smile will cheer me, no  
 25 B♭ Cm7 F7 B♭ B♭7  
 more on earth your dear face I shall see. Yet,  
 29 E♭ Fm7 E♭ B♭7  
 mem - 'ries of the past are ev - er near me and  
 33 E♭ Gm7 Fm7 B♭7 E♭ A♭ B♭7 E♭ B♭7  
 ling - er round the dear old ap - ple tree. In the

2

37 E♭ B♭7 E♭ shade of the old ap-ple tree \_\_\_\_\_ where the love in your

42 B♭7 E♭ B♭7 eyes I could see. When the voice that I heard, like the

47 E♭ F7 B♭ B♭7 song of a bird, seemed to whis-per sweet mu-sic to me. I could

53 E♭ B♭7 E♭ hear the dull buzz of a bee \_\_\_\_\_ in the blos-soms as

58 B♭7 E♭ B♭7 you said to me, "With a heart that is true, I'll be

63 E♭ A♭ B7 E♭/B♭ B♭7 F7 B♭7 wait - ing for you in the shade of the old ap - ple

67 <sup>1.</sup>E♭ E♭7 B♭7 (Keyboard) <sup>2.</sup>G G7 tree." \_\_\_\_\_ With a

71 Fm7 F♯7 E♭/B♭ B♭7 C7 heart that is true, I'll be wait - ing for you in the

75 Fm7 B♭7 E♭ A♭ E♭ shade of the old ap - ple tree." \_\_\_\_\_

## I Get Ideas

F

(Sax)

F F<sup>o7</sup> C7 Dm B<sup>o7</sup> C7

Keyboard  
When we are

5 F A7 B♭ C

danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

8 F6 F F/A A♭⁹ Gm⁷ C7

de-as. I want to hold you so much clo - ser than I dare to. I want to

11 Gm⁷ F

scold you 'cause I care more than I care to. And when you

13 A7 B♭ C

touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

16 F6 F F7 B♭ Gm⁷(b⁵)

de-as. And af - ter we have kissed good-night and still you lin - ger, I kin - da

19 F/A A♭⁹ Gm⁷ C7 F A7

think you get i-de-as, too. Your eyes are al - ways say - ing the things you're nev - er

22 Dm Gm⁷

say - ing. I on - ly hope they're say - ing that you could love me,

2

24 F F7 B♭ B♭m

too. For that's the whole I - de - a, it's true, the

26 F F7 Gm7 C7 F (Sax)

love - ly i - de - a that I'm fall-ing in love with you.

29 A7 Dm Gm7 F. F7

33 B♭ B♭m F F7 Cm7 C7 F

37 (Keyboard) G G7 D7 Em D♭7 D7

When we are

41 G B7 C D



danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

44 G6 G G/B B♭7 Am7 D7



de - as. I want to hold you so much clo - ser than I dare to. I want to

47 Am7 G



scold you 'cause I care more than I care to. And when you

49 B7 C D  
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, — I get i -

52 G6 G G7 C Am7(♭5)  
de-as. — And af-ter we have kissed good-night and still you lin-ger, — I kin-da

55 G/B B♭7 Am7 D7 G  
think you get i - de - as, too. Your eyes are al - ways

57 B7 Em  
say - ing — the things you're nev - er say - ing. — I on - ly hope they're

59 Am7 G G7  
say - ing — that you could love me, too. For that's the whole I -

61 C Cm G G7 Am7 D7  
de - a, it's true, the love-ly i - de - a that I'm fall-ing in love with

64 (Sax) G G7 D7 Em D7 G D G  
you.

# I Get Ideas

# M

(Keyboard) B $\flat$  B $\flat$ o7 F7 Gm E $\flat$ o7 F7 Keyboard

When we are

5 B $\flat$  D7 E $\flat$  F  
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

8 B $\flat$ 6 B $\flat$  B $\flat$ /D D $\flat$ o7 Cm7 F7  
de-as. I want to hold you so much clo - ser than I dare to. I want to

11 Cm7 B $\flat$   
scold you 'cause I care more than I care to. And when you

13 D7 E $\flat$  F  
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

16 B $\flat$ 6 B $\flat$  B $\flat$ 7 E $\flat$  Cm7(b5)  
de-as. And af-ter we have kissed good-night and still you lin-ger, I kin-da

19 B $\flat$ /D D $\flat$ o7 Cm7 F7 B $\flat$   
think you get i - de - as, too. Your eyes are al - ways

21 D7 Gm  
say - ing the things you're nev - er say - ing. I on - ly hope they're

2

23 Cm7 B♭ B♭7 E♭ E♭m  
say-ing\_\_ that you could love me, too. For that's the whole I - de-a, it's true, the

26 B♭ B♭7 Cm7 F7 B♭ (Keyboard)  
love-ly i - de - a that I'm fall-ing in love with you.

29 D7 Gm Cm7 B♭ B♭7

33 E♭ E♭m B♭ B♭7 Fm7 F7 B♭

37 C C7 G7 Am G♭7 G7  
When we are

41 C E7 F G  
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as,\_\_ I get i -

44 C6 C C/E E♭7 Dm7 G7  
de - as.\_\_ I want to hold you so much clo - ser than I dare to.\_\_ I want to

47 Dm7 C  
scold you 'cause I care more than I care to.\_\_\_\_ And when you

49 E7 F G

touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

52 C6 C C7 F Dm7(b5)

de-as. And af-ter we have kissed good-night and still you lin-ger, I kin-da

55 C/E Eb7 Dm7 G7 C E7

think you get i-de-as, too. Your eyes are al-ways say-ing the things you're nev-er

58 Am

say - ing. I on - ly hope they're

59 Dm7 C C7

say - ing that you could love me, too. For that's the whole I -

61 F Fm C C7 Dm7 G7

de - a, it's true, the love-ly i - de - a that I'm fall-ing in love with

64 C (Keyboard) C7 G7 Am G7 C G C

you.

MALE VOCAL ONLY

Swing 4

(Keyboard)

## Yes Sir, That's My Baby

Keyboard

B♭ Gm Cm F7 B♭ Gm Cm F7

5 B♭ F7

Who's that com-ing down the street? Who's that look-ing so pe-tite?

9 Who's that com-ing down to meet me here?

13 B♭ F7

Who's that you know who I mean? Sweet-est "Who" you've ev-er seen.

17 C7 F F7

I could tell her miles a - way from here.

21 B♭ B♭ F7

Yes sir, that's my ba - by. No sir, don't mean may - be.  
Yes ma'am, we've de - cid - ed. No ma'am, we won't hide it.

25 C9 F7 1. B♭ F7 2. B♭ F7

Yes sir, that's my ba - by now. By the  
Yes ma'am, you're in - vit - ed now.

31 B♭ B♭7 E♭ Gm7 G♭7

way, by the way, when we

35 C7 F7

reach that preach-er, I'll say, with feel - ing,

2  
39 B♭ B♭  
"Yes sir, that's my ba - by. No sir, don't mean may - be.  
43 C9 F7 B♭ F7 (Keyboard)  
Yes sir, that's my ba - by now." \_\_\_\_\_  
47 B♭ B♭  
51 C9 F7 B♭ (Sax) G7  
55 C C♯7 G7  
59 D9 G7 C G7 (Keyboard)  
63 C C7 F Am7 A7  
67 D7 G7 G7  
71 C C♯7 G7  
75 D9 G7 C A7 (Keyboard)  
Come on, sing it loud and clear. \_\_\_\_\_

79 D D<sup>#7</sup> A7 3  
 Yes sir, that's my ba - by. No sir, don't mean may - be.  
 Yes ma'am, we've de - cid - ed. No ma'am, we won't hide it.

83 E9 A7 1. D (Keyboard) A7 2. D A7  
 Yes sir, that's my ba - by now. now. By the  
 Yes ma'am, you're in - vit - ed

89 D D7 G Bm7 B<sup>7</sup>  
 way, by the way, when we

93 E7 A7  
 reach that preach-er, I'll say, with feel - ing,

97 D D<sup>#7</sup> A7  
 "Yes sir, that's my ba - by. No sir, don't mean may - be.

101 A7/G F<sup>#m</sup> D7 B7 G G<sup>#7</sup>  
 Yes sir, that's my ba - by now." She's my ba - by, yes sir!

107 D E7 Em7 A7  
 Don't mean may - be, no sir! She's my ba - by, I'm tel - ling you right

111 (Keyboard) D D<sup>#7</sup> G Gm7 D G A7 D  
 now.