

## Set II

Last revised: 2021.09.12

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# This Can't Be Love

**F**

(Sax)  $E\flat 6/B\flat$  Keyboard

(Play chords exactly on beats as written - - - - -)

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

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

(Play normally)

9  $E\flat$   $E\flat 6$   $Fm7$   $B\flat 7$

sobs no sor - rows, no sighs.

(Play chords exactly on beats as written - - - - -)

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

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

(Play normally)

17  $E\flat$   $Fm7$   $B\flat 7$   $E\flat$   $B\flat 7$   $E\flat$

head is not in the skies. My heart does

21  $A\flat m7(b5)$   $G7$   $Cm$

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

25  $A\flat 7$   $D\flat m6$   $F7$   $B\flat 7(b9)$

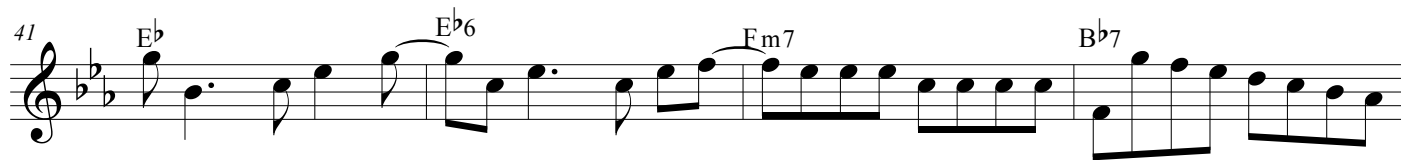
sweet to be love

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

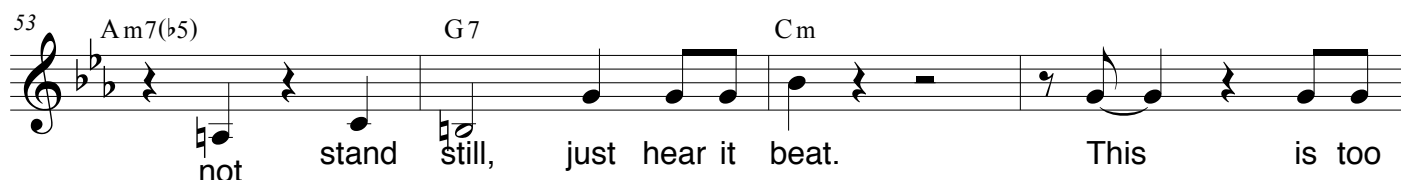
This can't be love be-cause I feel so well, but still I

33  $E\flat$   $Fm7$   $B\flat 7$   $E\flat$   $Fm7$   $B\flat 7$

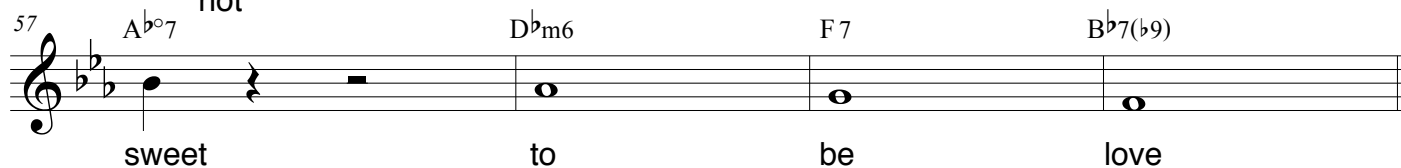
love to look in your eyes. (Sax)



My heart does



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

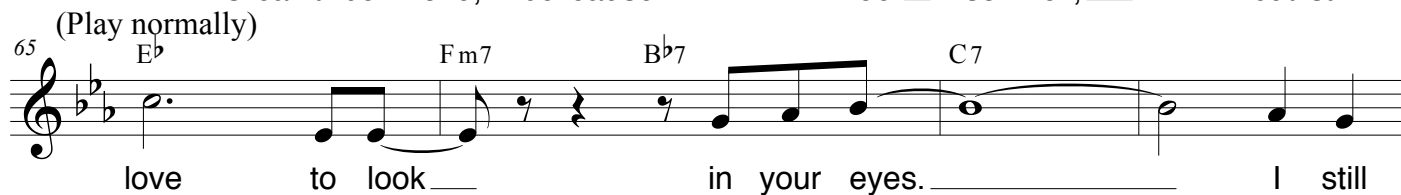


sweet to be love

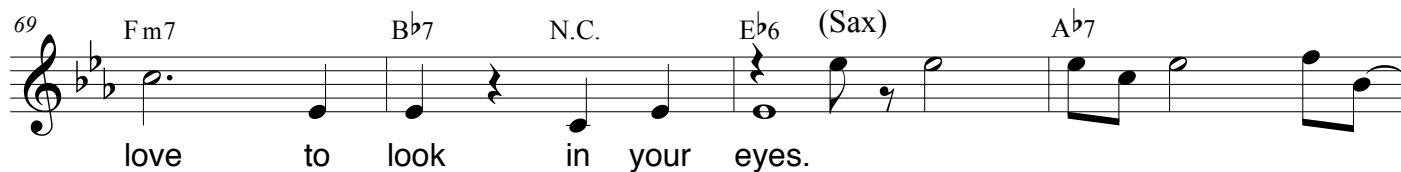
(Play chords exactly on beats as written - - - - -)



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



love to look in your eyes. I still



love to look in your eyes.



# This Can't Be Love

# M

(Keyboard)  $A\flat_6/E\flat$ 

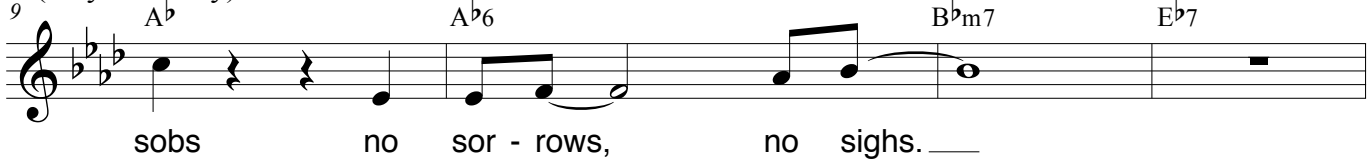
Keyboard



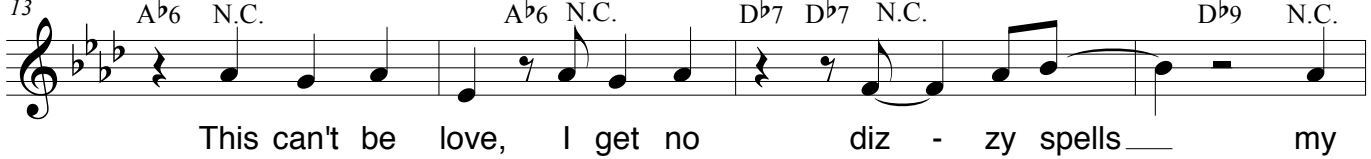
(Play chords exactly on beats as written - - - - -)



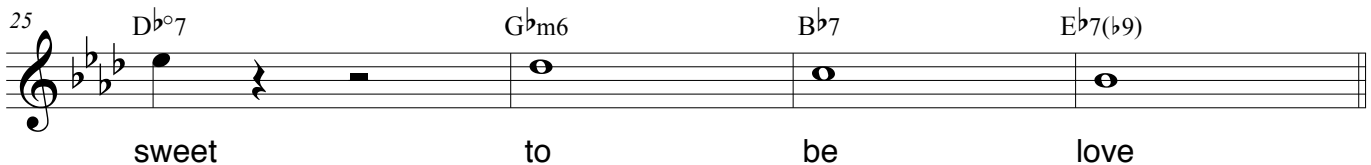
(Play normally)



(Play chords exactly on beats as written - - - - -)



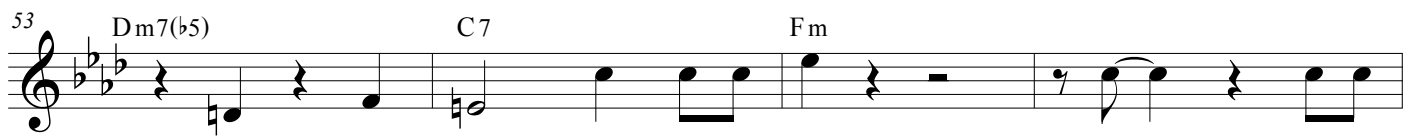
(Play normally)



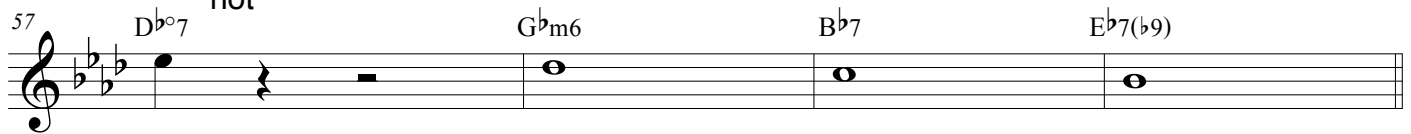
2



My heart does



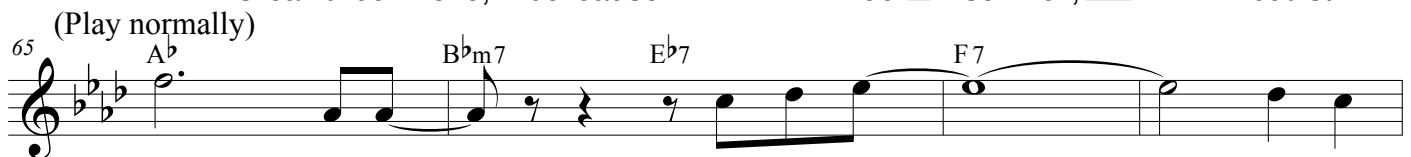
not stand still, just hear it beat. This is too



sweet to be love



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



love to look in your eyes. I still



love to look in your eyes.



Thank you very much, and good evening. We're pleased to be here this evening. We're the Mixed Nuts, and we're all set to play some great songs from the big band era that you'll no doubt remember.

Our opening selection, "This Can't Be Love" was one of the songs from the Rodgers and Hart musical "The Boys From Syracuse," recorded by Nat King Cole, Dinah Washington, and Frank Sinatra among many others.

Our next selection is a very nice waltz, written way back in 1905, about a guy, a gal, and the car they rode in.

Here's our version of "In My Merry Oldsmobile." Enjoy!

# In My Merry Oldsmobile

# F

Keyboard

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

9 B $\flat$  B $\flat$ 7 F7 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 B $\flat$  B $\flat$ 7 F7

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 B $\flat$  C7 F

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 C7 F C7

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 F Dm Gm To Coda C7 F F7

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

41 B $\flat$  G7 C7

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

49 F7 B $\flat$  F $\circ$ 7 F7

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

2  
57 **B $\flat$**  **G7** **C7**

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

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

go as far as you like with me in my mer - ry Olds - mo - bile."

73 **F7** **B $\flat$**  **B $\circ$ 7** **C7** **F7** **B $\flat$**  **D.S. al Coda**

They

**Coda**

81 **C7** **Dm7** **G7** **C** **A7**

(b) fond - ly croon, "Come a - way with me, Lu - cille, \_\_\_\_\_

87 **D7** **G7**

in my mer - ry Olds - mo - bile. Down the road of

93 **C** **G $\circ$ 7** **G7**

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

100 **C** **A7** **D7**

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

108 **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** **C $\circ$ 7** **D7** **G7** **C**

# In My Merry Oldsmobile

M

Keyboard

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

Young

9 E $\flat$  E $\flat$ 7 B $\flat$ 7

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

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 E $\flat$  F7 B $\flat$

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 F7 B $\flat$  F7

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 $\flat$  G $\flat$  C $\flat$  To Coda  $\Phi$  F7 B $\flat$  B $\flat$ 7

gets her ear and whis - pers soft and low, "Come a -  
Olds - mo - bile, and 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  $E\flat$  C7 F7  
church we'll swift - ly steal, \_\_\_\_ then our wed - ding bells will peal. \_\_\_\_ You can

65  $B\flat 7$   $E\flat$   $E\flat$  G7 Cm F7  $B\flat 7$   $E\flat$  (Keyboard)  
go as far as you like with me in my mer - ry Olds - mo - bile."

73  $B\flat 7$   $E\flat$   $E^\circ 7$  F7  $B\flat 7$   $E\flat$  D.S. al Coda  
They

$\Phi$  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  $C^\circ 7$  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 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  $F^\circ 7$  G7 C7 F  
\_\_\_\_

Thank you very much.

Our next selection is from that great movie “High Society” which starred Bing Crosby, Frank Sinatra, and Grace Kelley. This was the opening number in that movie. It has a Latin beat.

Here we go with the “High Society Calypso”

## Calypso Beat

## High Society Calypso

Keyboard

E $\flat$  /G Fm7 B $\flat$ 7 E $\flat$  /G Fm7 B $\flat$ 7  
 Just  
 5 E $\flat$  Fm7 B $\flat$ 7  
 dig that scen - er - y float - in' by. We're now ap - proach ing New -  
 8 E $\flat$  E $\flat$  Fm7 F $\sharp$ 7  
 port, Rhode I We've been for - years in Var - i - et - y. But  
 11 Gm Fm B $\flat$ 7 E $\flat$  B $\flat$ 7  
 Chol - ly Knick - er - bock - er, now we're go - ing to be in  
 13 E $\flat$  Fm B $\flat$ 7 E $\flat$  B $\flat$ 7  
 high, high, high so - ci - , - high - so - ci - et - y. Yes, I  
 17 E $\flat$  Fm7 B $\flat$ 7  
 wan - na play for my for - mer pal. He runs the lo - cal jazz  
 got the blues 'cause his for - mer wife be - gins to - mor - row a  
 20 E $\flat$  E $\flat$  Fm7 F $\sharp$ 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 $\flat$ 7 E $\flat$  B $\flat$ 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  $E^b$   $Fm$   $B^b7$   $E^b$   $B^b7$   
 high, high, high so-ci -, - high-so - ci - et-y. High so-ci-et-y,

29  $E^b$   $Fm$   $B^b7$   $E^b$   $B^b7$  **To Coda** **D.S. al Coda**  
 high, high, high so-ci -, - high-so - ci - et-y. Yes, he's

**Coda**  
 33  $E^b7$   $Fm7$   $F^{\circ}7$   
 But broth-er Dex - ter. just trust your Satch to stop that wed - in' and

37  $E^b$   $E^b7$   $Fm7$   $F^{\#}7$   
 kill that match. I'll toot my trum - pet and start the fun and

40  $Gm$   $Fm$   $B^b7$   $E^b$   $B^b7$   
 play in such a way that she'll come back to you, son, in

42  $E^b$   $Fm$   $B^b7$   $E^b$   $B^b7$   
 high, high, high so-ci -, - high-so - ci - et-y. Oh, ba-by,

46  $E^b$   $Fm$   
 high, high, high so-ci, , in high so -

50  $B^b7$   $E^b$   $Fm7$   $B^b7$   $E^b$   $B^b7$   $E^b$   
 ci - et-y. (Keyboard)

Thank you very much.

Our next selection is an upbeat song written way back in 1926 in which the singer reminisces about singing a song with a male quartet. The recording by the Four Aces reached #7 on the Billboard Charts in 1953, and it was also recorded by Don Cornell, Johnny Desmond, and Frankie Laine, among others.

Here's our version of this nice toe-tapper - "The Gang That Sang Heart Of My Heart."

# Heart Of My Heart

Keyboard

(Keyboard)

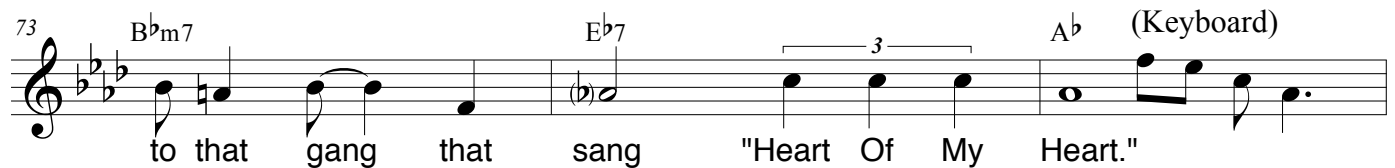
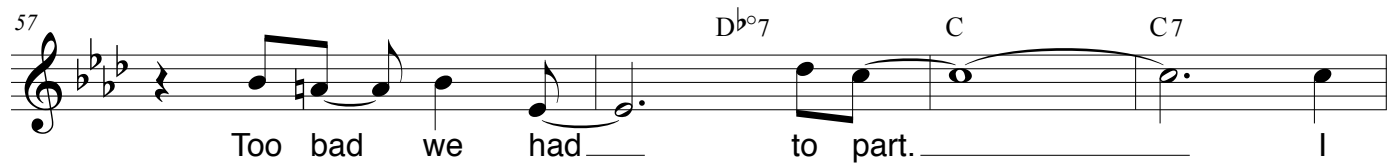
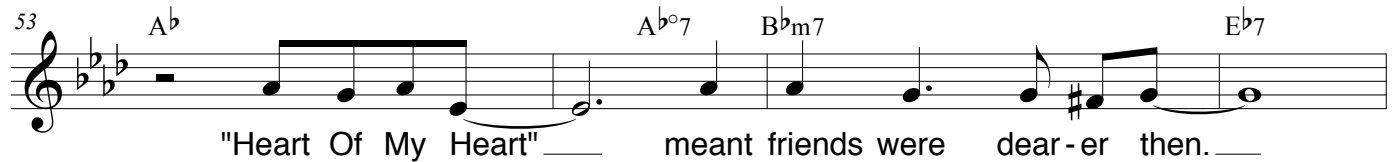
Musical score for "Heart Of My Heart" (Keyboard). The score is written in G major, 4/4 time, and consists of 33 measures. The lyrics are: "Heart Of My Heart." How I love that mel-o - dy "Heart Of My Heart" brings back fond mem-o - ries. When we were kids on the cor-ner of the street. We were rough and read-y guys, but oh how we could har-mo-nize. to "Heart Of My Heart" meant friends were dear - er then. Too bad we had to part. Why I know a tear tear would glis - ten if once more I could lis-ten to that gang that sang "Heart Of My Heart."

Chords indicated above the staff: G, Cmaj7, G, Cmaj7, G, G°7, Am7, D7, G, G7/F, E7, Am, A7, D, F°7, D7, G, G°7, Am7, D7, C°7, B, B7, E7, A, A#°7, Am7, D7, G, Eb7.

2014.03.23

2

(Keyboard)



Thank you very much.

Our next song is often performed by Dixieland bands. It was written back in 1926 and made famous in 1928 through a recording by the great Louis Armstrong. It's the story of a well-known street in New Orleans.

Here's our arrangement of the "Basin Street Blues."

# Basin Street Blues

# F

(Keyboard)

3 C 3 C7 3 Gm7 3 C7 3 Keyboard

3 F /A 3 A<sup>b</sup>7 3 G<sup>o</sup>7 3 F C7 (Sax)

5 F (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 F 7/A B<sup>b</sup> B<sup>o</sup>7 3

11 F/C C7 3 F F (Keyboard)

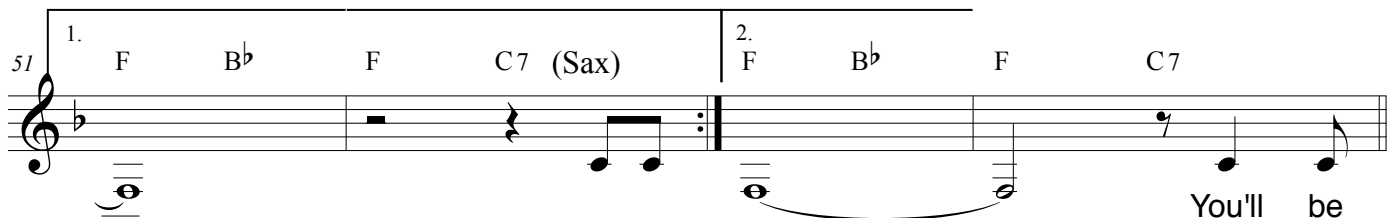
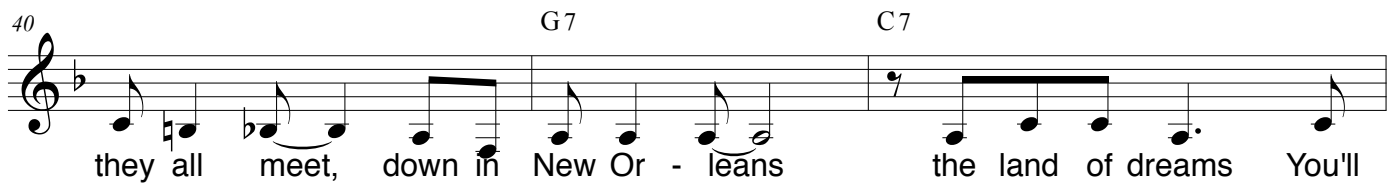
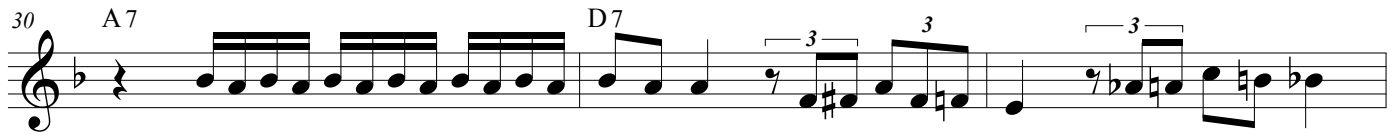
14 (Sax) (Keyboard) (Sax)

17 3 F 7/A B<sup>b</sup> B<sup>o</sup>7 F/C C7 F

21 F6 A7 D7 3 3

24 3 G7 3 C7

2



55 F (Sax)

glad you came with me

57 (Sax) F 7/A

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

60 B $\flat$  B $^{\circ}$ 7 F/C C7 F C7

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

63 F 6 A 7 D 7

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

66 G 7 C 7

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

69 F F 7/E $\flat$  B $\flat$ /D D $^{\circ}$ 7 F/C B $\flat$ m7 3

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

72 F /A B $\flat$  B $^{\circ}$ 7 F/C C 7 F

blues. (Sax)

# Basin Street Blues

# M

(Keyboard)

3 F 3 F7 3 Cm7 3 F7 3 Keyboard

3 B $\flat$  /D 3 D $\flat$ 7 3 C $\circ$ 7 3 B $\flat$  F7 (Sax)

5 B $\flat$  (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 B $\flat$ 7/D E $\flat$  E $\circ$ 7 3

11 B $\flat$ /F F7 3 B $\flat$  B $\flat$  (Keyboard)

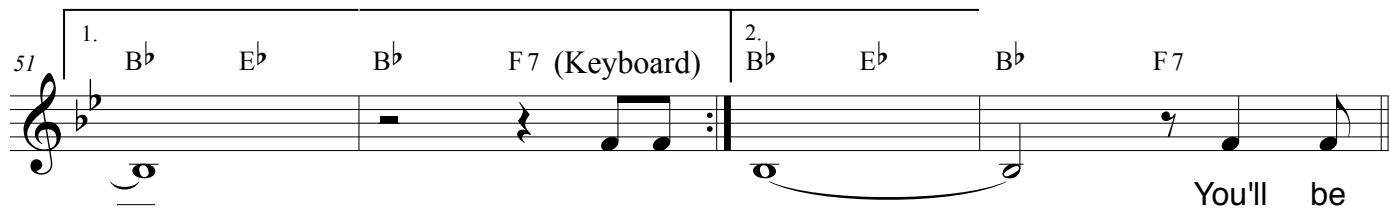
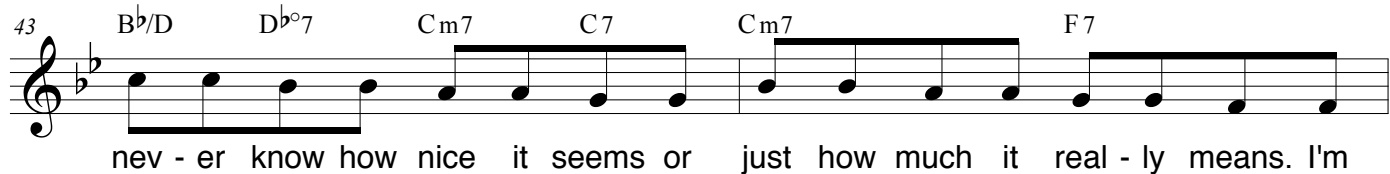
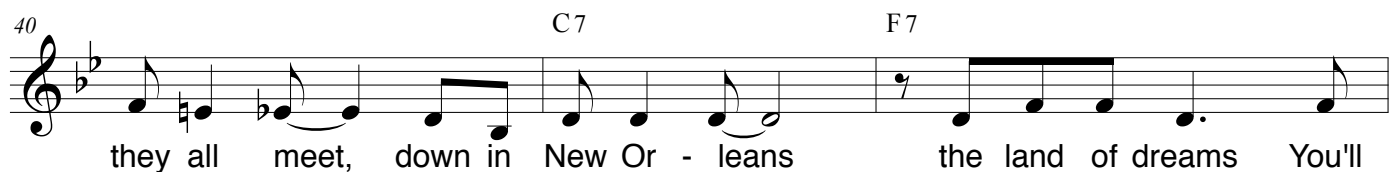
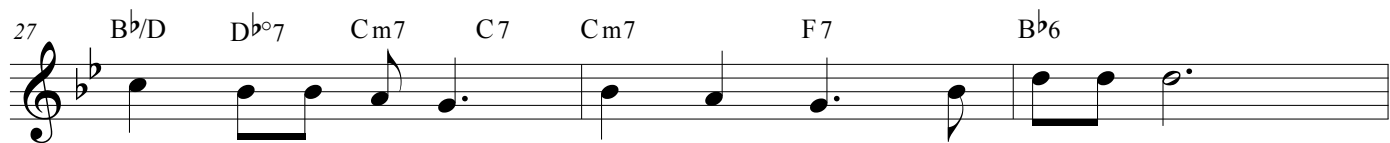
14 (Sax) (Keyboard) (Sax)

17 3 B $\flat$ 7/D E $\flat$  E $\circ$ 7 B $\flat$ /F F7 B $\flat$

21 B $\flat$ 6 D7 G7 3 3

24 C7 F7 3

2



55  $B\flat$  (Keyboard)  
 glad you came with me

57 (Keyboard)  $B\flat 7/D$   
 down the Mis-sis-sip-pi. I'm gon-na show you what the

60  $E\flat$   $E^\circ 7$   $B\flat/F$   $F 7$   $B\flat$   $F 7$   
 good life means. No place can send you like New Or leans. And we'll be

63  $B\flat 6$   $D 7$   $G 7$   
 glad to be oh, yes-sir-ee, where wel-come's free and it's

66  $C 7$   $F 7$   
 dear to me, where we can lose, we can lose our Bas - in Street

69  $B\flat$   $B\flat 7/A\flat$   $E\flat/G$   $G\flat 7$   $B\flat/F$   $E\flat m 7$  3  
 blues. I'm talk - in' 'bout the Bas - sin Street

72  $B\flat$   $/D$   $E\flat$   $E^\circ 7$   $B\flat/F$   $F 7$   $B\flat$   
 blues. (Keyboard)

Thank you.

Now, it's time we played a type of music that is near and dear to my heart.

(Do Czech schtick)

The national music of Czechoslovakia is the polka. Polkas are very well known back in Nebraska where I was born. But out here in Utah, they're not often played. So, I'm on a mission to introduce this great music to all Utahns.

So, get ready to kick up your heels as we play the "Red Raven Polka."

# Red Raven Polka

# F

Keyboard

(Keyboard)

C Gm/B $\flat$  C7 F /C /F /C

(Sax)

6 F C7

12 F C7

18

1. (Keyboard) 2. F

F C7

(Keyboard & Bass Solo)

23 C C7 F (Sax)

C

(Keyboard & Bass Solo)

29 C7 F C C7 F (Sax)

C

36

1. 2. (Keyboard)

C7 F F7 Bb /G /F /D

2  
42

B $\flat$  F7 B $\flat$

I love to pol - ka

46

B $^{\circ}$ 7 Cm7 F7

when I'm danc - ing with my sweet - heart. I will al - ways

52

B $\flat$  F7 B $\flat$  F7

love him, and I know we'll nev - er part.

58

B $\flat$  F7 B $\flat$  E $\flat$

We'll still be danc - ing as the years come and go. Yes, I'll keep

66

E $^{\circ}$ 7 B $\flat$  Cm7 F7

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

72

1. B $\flat$  (Keyboard) F7 2. B $\flat$  (Sax) B $\flat$ 7

so.

76

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

82

A $\flat$  A $^{\circ}$ 7 E $\flat$

88

Fm7 B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$

35 (Sax) F7 1. B $\flat$  2. B $\flat$  B $\flat$ 7 E $\flat$  /C /B $\flat$  /G

2  
42

$E^b$   $B^b7$   $E^b$   $E^\circ7$

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

48

$Fm7$   $B^b7$   $E^b$

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

54

$B^b7$   $E^b$   $B^b7$   $E^b$   $B^b7$

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

60

$E^b$   $A^b$

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

66

$A^\circ7$   $E^b$   $Fm7$   $B^b7$

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

72

1.  $E^b$  (Keyboard)  $B^b7$  2.  $E^b$  (Sax)  $E^b7$

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

76

$A^b$   $E^b7$   $A^b$

82

$D^b$   $D^\circ7$   $A^b$

88

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

Thank you. That type of music is really tops, in my humble opinion.

Our next song was one of Jimmy Dorsey's greatest hits back in the early 1940s. It was also been recorded by Jimmy's brother, Tommy Dorsey, the great Glenn Miller orchestra, and the Manhattan Transfer.

Please join us in having a bit of "Blue Champagne."

# Blue Champagne

# F

Keyboard

(Sax)  $B^b\text{maj}7$   $C\text{m}7$   $D\text{m}7$   $E^b\text{o}7$   $G\text{m}7$   $C9$   $C\text{o}7$   $F7$

5  $B^b$   $B\text{o}7$   $C\text{m}7$   $F7$   $B^b$   $B\text{o}7$

3 A M, — no - where else to go. It's 3 A M, —

8  $E^b\text{m}7$   $F7$   $G\text{o}7$   $D\text{m}7$   $C\text{m}7$   $B\text{o}7$

and I miss you so. Coup-les are de-part-ing, soon they'll all be gone.

11  $C\text{m}7$   $E^b$   $C7$   $F7$

Now an - oth - er day is dawn - ing, still I lin - ger on.

13  $B^b6$   $D^b\text{o}7$   $C\text{m}7$   $F7$   $B^b6$   $G\text{m}7$

Blue cham - pagne, pur - ple sha-dows and blue cham - pagne,  
Bub - bles rise — like a foun - tain be - fore my eyes.

16  $G^b7$   $F7$   $B^b\text{Maj}7$   $D^b\text{o}7$   $C\text{m}7$   $F7$

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.  $B^b6$   $C\text{m}7$   $F7$  2.  $B^b6$   $A\text{m}7\text{b}5$   $D7$

23 G m G m(maj7) G m7 C7 B<sup>b</sup>Maj7 F7

All the plans we start-ed, all the songs we sang, each lit-tle dream we

26 B<sup>b</sup>Maj7 A m7(b5) D7 G m G m(maj7) G m7 C7

knew seems to o-ver-take me like a boom-er-ang.

29 B<sup>b</sup>Maj7 3 C 9 G<sup>b</sup>7 3 F7 B<sup>b</sup>6 D<sup>b</sup>°7

Blue is the spar-kle, gone is the tang. It's your re - frain,

32 C m7 F7 B<sup>b</sup>6 G m7 G<sup>b</sup>7 F7

keeps re-turn-ing, as I re - main with all the mem-'ries and

35 B<sup>b</sup>Maj7 D<sup>b</sup>°7 C m7 F7 B<sup>b</sup>6 C m7 F7) **To Coda** **D.S. al Coda**

blue cham - pagne to toast the dream that was you.

**⊕ Coda**

39 C m7 F7 D D7 C m7 E<sup>b</sup>m7 E<sup>b</sup>°7

to toast the dream that was you. I'm blu-er than blue cham

44 B<sup>b</sup> (Sax) C m7 D m7 E<sup>b</sup>°7 C m7 B maj7 B<sup>b</sup>maj7

pagne.

# Blue Champagne

**M**  
Keyboard

(Keyboard)

5  $E^b\text{maj}7$   $Fm7$   $Gm7$   $A^b\text{maj}7$   $Cm7$   $F9$   $F^\circ7$   $B^b7$

3 A M, no - where else to go. It's 3 A M,

8  $A^b\text{m}7$   $B^b7$   $C^\circ7$   $Gm7$   $Fm7$   $E^\circ7$

and I miss you so. Coup-les are de-part-ing, soon they'll all be gone.

11  $Fm7$   $A^b$   $F7$   $B^b7$

Now an - oth - er day is dawn - ing, still I lin - ger on.

13  $E^b6$   $G^b\text{maj}7$   $Fm7$   $B^b7$   $E^b6$   $Cm7$

Blue cham-pagne, pur-ple sha-dows and blue cham-pagne,  
Bub - bles rise like a foun-tain be - fore my eyes.

16  $B7$   $B^b7$   $E^b\text{Maj}7$   $G^b\text{maj}7$   $Fm7$   $B^b7$

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.  $E^b6$   $Fm7$   $B^b7$  2.  $E^b6$   $Dm7b5$   $G7$

23 C m C m(maj7) C m7 F 7 E<sup>b</sup>Maj7 B<sup>b</sup>7  
 All the plans we start-ed, all the songs we sang, each lit-tle dream we

26 E<sup>b</sup>Maj7 D m7(b5) G 7 C m C m(maj7) C m7 F 7  
 knew seems to o-ver-take me like a boom-er-ang.

29 E<sup>b</sup>Maj7 F 9 B 7 B<sup>b</sup>7 E<sup>b</sup>6 G<sup>b</sup>°7  
 Blue is the spar-kle, gone is the tang. It's your re-frain,

32 F m7 B<sup>b</sup>7 E<sup>b</sup>6 C m7 B 7 B<sup>b</sup>7  
 keeps re-turn-ing, as I re-main with all the mem-ries and

35 E<sup>b</sup>Maj7 G<sup>b</sup>°7 F m7 B<sup>b</sup>7 E<sup>b</sup>6 F m7 B<sup>b</sup>7)  
 blue cham-pagne to toast the dream that was you. **To Coda** **D.S. al Coda**

⌘ **Coda**  
 39 F m7 B<sup>b</sup>7 G G 7 F m7 A<sup>b</sup>m7 A<sup>b</sup>°7  
 to toast the dream that was you. I'm blu-er than blue cham

44 (Keyboard) E<sup>b</sup> F m7 G m7 A<sup>b</sup>°7 F m7 E maj7 E<sup>b</sup>maj7  
 pagne.

Thank you. Thank you very much.

Here's a song written back in 1950 that became a #1 hit for Eileen Barton, and later was recorded by a whole host of artists. It's a bouncy tune with an inviting title.

Here's \_\_\_\_\_ with an invitation for you: "If I Knew You Were Coming, I'd Have Baked A Cake."

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

**F**

Keyboard

(Sax) B $\flat$  B $\flat$ 7 E $\flat$  E $\circ$ 7 B $\flat$  F7 Gm7 Dm7 Cm7 F7

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  
in the land. Had you dropped me a let - ter, I'd have

10 1. F7 Cm7 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 Cm7 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 $\flat$  Gm7 D7/F $\sharp$

been. But it real - ly does - n't mat - ter, grab a

21 B $\flat$ /F C7/E Cm7/E $\flat$  B $\flat$ 7/F Cm7/G A $\flat$  $\circ$ 7 F7/A /F

chair and fill your plat - ter and dig, dig, dig right in. If I

2  
24 B $\flat$  F7 B $\flat$  F7

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

28 B $\flat$  Cm7 B $\flat$  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 $\flat$  (Sax) F7 Cm7 B $\flat$  F7 B $\flat$  F7

do.

34 B $\flat$  B $\flat$ 7 Cm7 F7 B $\flat$  B $\flat$ 7 Cm7 F7

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

38 B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 B $\flat$  N.C. (Sax)

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

42 B $\flat$  F7 B $\flat$  F7

46 B $\flat$  Cm7 B $\flat$  F7 B $\flat$  F7

Had you

50 B $\flat$  F7 B $\flat$  F7

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

54 B $\flat$  F7 Cm7 B $\flat$  F7 B $\flat$  (Sax)

droppedme a let-er, I'd have hired a bandand spreadthe wel-come mat for you.

58  $E\flat$   $B\flat$   $F7$   $B\flat$  3

62  $Gm7$   $D7/F\sharp$   $B\flat/F$   $C7/E$   $Cm7/E\flat$   $B\flat7/F$   $Cm7/G$   $A\flat7$   $F7/A$   $/F$

66  $B\flat$   $F7$

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

69  $B\flat$   $F7$   $B\flat$

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

71  $Cm7$   $B\flat$   $F7$   $B\flat$   $G7$

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  $G7$   $Dm7$   $C$   $G7$   $C$   $G7$   $Dm7$   $C$   $G7$   $C$   $G7$   $C$

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

Keyboard

E♭ E♭7 A♭ A°7 E♭ B♭7 Cm7 Gm7 Fm7 B♭7

E♭ B♭7

E♭ B♭7 E♭

B♭7 Fm7 E♭ B♭7 E♭ B♭7

A♭ E♭ B♭7

E♭ Cm7 G7/B

E♭/B♭ F7/A Fm7/A♭ E♭7/B♭ Fm7/C D♭°7 B♭7/D /B♭

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  
 baked a cake. If I knew you were com - ing, I'd have  
 in the land. Had you dropped me a let - ter, I'd have  
 1. baked a cake. How'd ya do, how'd ya do, how'd ya do. Had you  
 2. hired a band and spread the wel - come mat for you. Now I  
 don't know where you came from 'cause I don't know where you've  
 been. But it real - ly does - n't mat - ter, grab a  
 chair and fill your plat - ter and dig, dig, dig right in. If I

24  $E^b$   $B^b7$   $E^b$   $B^b7$

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

28  $E^b$   $Fm7$   $E^b$   $B^b7$

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

31  $E^b$  (Keyboard)  $B^b7$   $Fm7$   $E^b$   $B^b7$   $E^b$   $B^b7$

do.

34  $E^b$   $E^b\circ7$   $Fm7$   $B^b7$   $E^b$   $E^b\circ7$   $Fm7$   $B^b7$

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

38  $E^b$   $E^b7$   $A^b$   $A^b\circ7$   $E^b$  N.C. (Keyboard)

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

42  $E^b$   $B^b7$   $E^b$   $B^b7$

46  $E^b$   $Fm7$   $E^b$   $B^b7$   $E^b$   $B^b7$

Had you

50  $E^b$   $B^b7$   $E^b$   $B^b7$

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

54  $E^b$   $B^b7$   $Fm7$   $E^b$   $B^b7$   $E^b$  (Keyboard)

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



Thank you. Thank you very much. How're we doing? Are you enjoying your trip down memory lane?

Each time we play for you, we like to feature the music of a great performer from the past. Let's see if you can figure out who this artist is.

She was born in Tennessee back in 1916 and passed away in 1994. Although she reached the height of her popularity during the 40s and 50s with over 80 charted hits and 40 albums, she achieved even greater success later when she hosted a series of variety programs for Chevrolet. All told, she spent four decades on American television, starring in her own music and variety shows in the 50s and 60s and hosting two talk shows in the 70s.

Any guesses? Yes, you got it - Dinah Shore.

We'll perform three songs this evening in our tribute to Dinah. Our first selection is one written in 1947, winning the Academy Award for best original song that year. Dinah recorded in 1948, and her version rose quickly to the #1 spot on the charts.

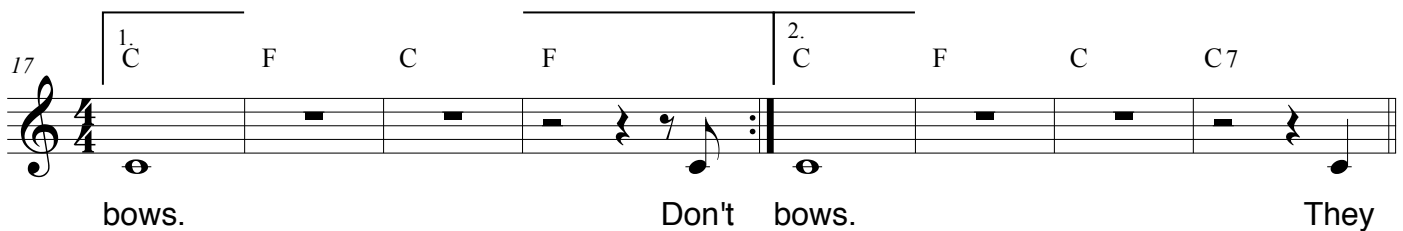
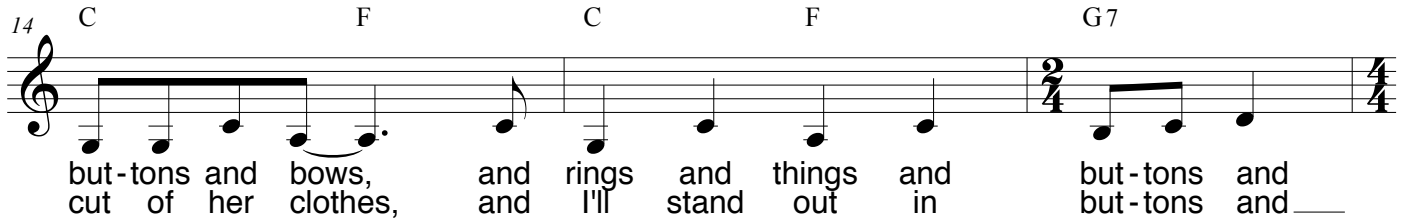
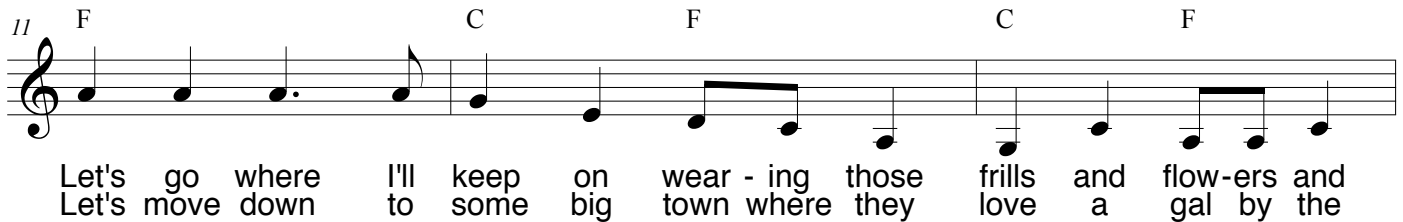
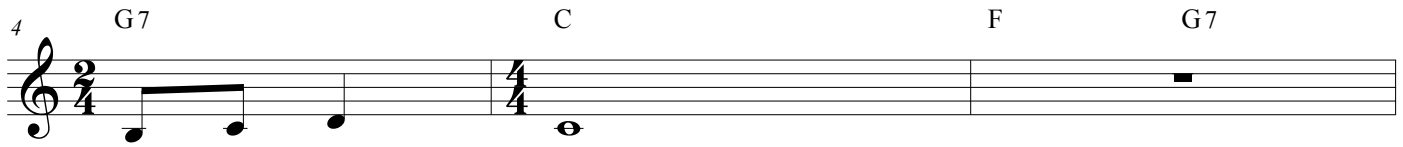
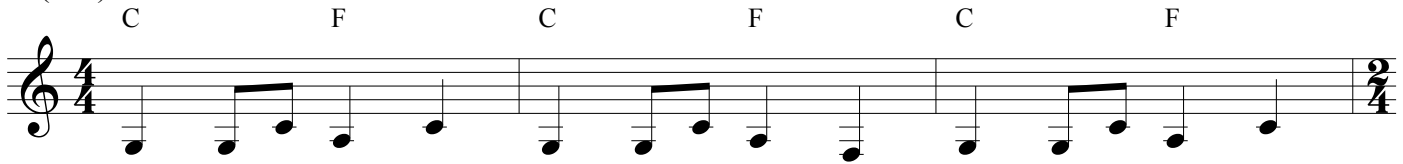
Here's \_\_\_\_\_ as our Dinah to sing about a very nice outfit which features "Buttons And Bows."

## Buttons And Bows

F

(Sax)

Keyboard



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 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-ple 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

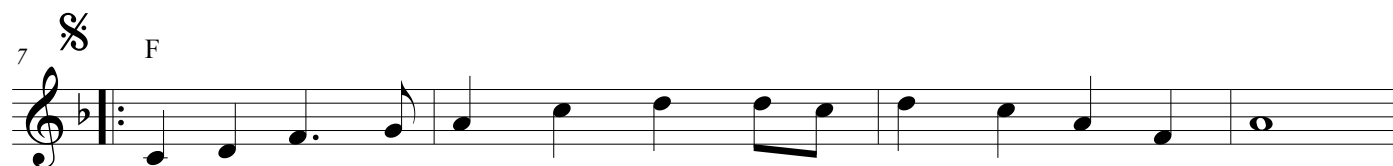
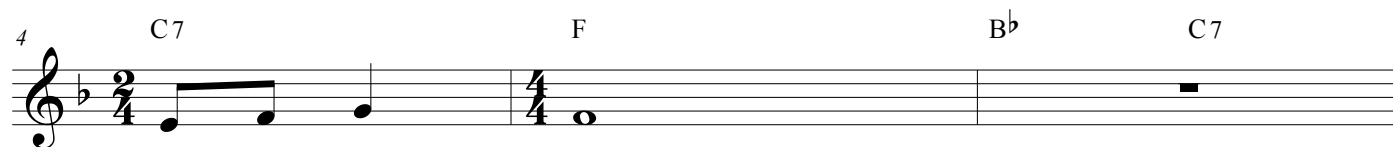
bows.

## Buttons And Bows

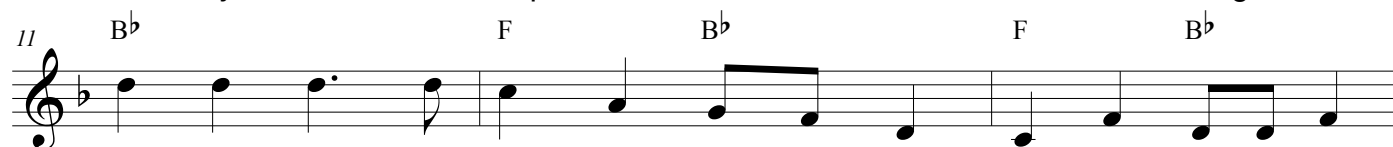
M

Keyboard

(Keyboard)



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.



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



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



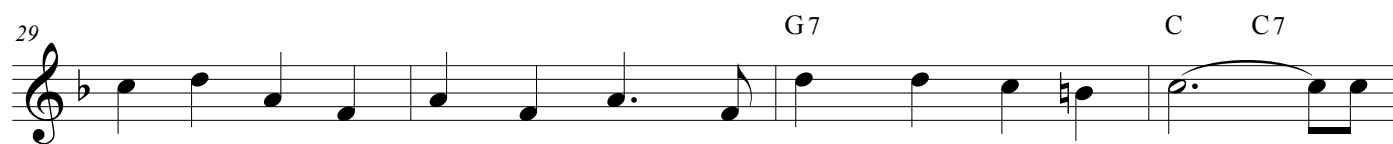
bows.

Don't bows.

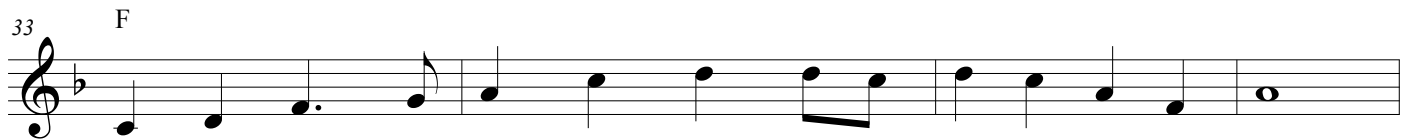
They



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



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



Thank you very much.

For our next Dinah Shore featured selection, we'll slow things up a bit with a number written back in 1944 near the close of the Second World War. It became the first #1 hit for Dinah Shore and stayed at the top of the charts for 4 weeks. It reflects the enforced separation of couples as a result of the war.

Here's our version of Dinah's beautiful ballad "I'll Walk Alone."

# I'll Walk Alone

**F**

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

5  $E^b$   $A^b7$  3  $E^b$   $Cm7$   $Fm7$   $B^b7$  I'll walk a-

9  $E^b$   $C7(b9)$   $Fm7$   $B^b7$  lone be - cause, to tell you the truth, I'll be lone - ly.  
lone. They'll ask me why, and I'll tell them, "I'd rath - er."

12  $Gm7$   $C7$   $F7$   $Fm7$   $B^b7$  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  $E^b$   $Cm7$  1.  $F7$   $B^b9$  2.  $B^bm7$   $E^b9$  are lone - ly, too. I'll walk a - tight. I'll  
you held me

18  $A^b6$   $A^bm6$  al - ways be near you, where - ev - er you are, each

20  $E^bmaj7$   $Am7(b5)$   $D7$  night in ev - 'ry prayer. If you call, I'll hear you, no mat -

23  $Am7(b5)$   $D7$   $Gm7$   $C7$   $Fm7$   $B^b7$  ter how far. Just close your eyes, and I'll be there. Please walk a-

26  $E^b$   $C7(b9)$

lone and send your love and your kiss - es to

28  $Fm7$   $B^b7$   $Gm7$   $C7$   $F7$

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

31  $Fm7$   $B^b7(b9)$   $E^b$   $Fm7$   $B^b7$  **To Coda** **D.S. al Coda**

I'll walk a - lone.

**Coda** 34  $Cm7$   $A^\circ7$   $Fm7$   $Fm7/B^b$   $B^b7$

lone, won't ev - en ans - wer my phone.

38  $E^b$   $Cm7$   $Fm7$   $B^b7$   $E^b$   $E^b6$   $Fm7$   $E^b6$

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

(Keyboard)

# I'll Walk Alone

M

(Keyboard)

Keyboard

5 F B $\flat$ 7 F B $\flat$ 7

5 F B $\flat$ 7 3 F Dm7 Gm7 C7

I'll walk a-

9 F D7(b9) Gm7 C7

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

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 1. G7 C9 2. Cm7 F9

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

18 B $\flat$ 6 B $\flat$ m6

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

20 Fmaj7 Bm7(b5) E7

night in ev - 'ry prayer. If you call, I'll hear you, no mat -

23 Bm7(b5) E7 Am7 D7 Gm7 C7

ter how far. Just close your eyes, and I'll be there. Please walk a-

26 F D7(b9)



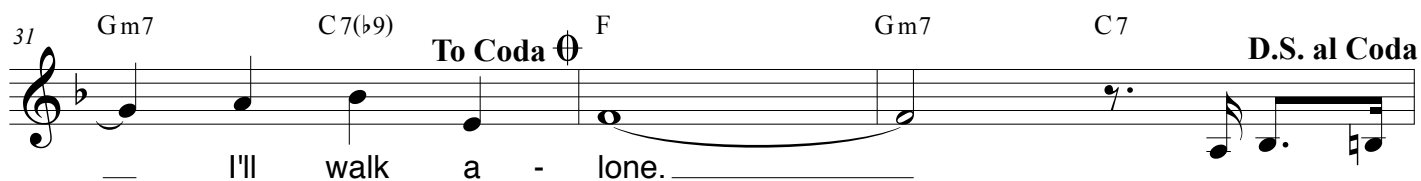
lone and send your love and your kiss - es to

28 Gm7 C7 Am7 D7 G7



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

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



I'll walk a - lone. "

⌘ Coda

34 Dm7 B°7 Gm7 Gm7/C C7



lone, won't ev - en 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)

Thank you. Thank you very much.

For our final song in tribute to Dinah Shore, we'll go to the year 1949 and a song she recorded that year that lasted 16 weeks on the Billboard chart. It's doubly appropriate because it certainly applies to all of you out there.

\_\_\_\_\_ and I will join our voices on this one we to sing our tribute to Dinah and to all of you - our "Dear Hearts And Gentle People." Enjoy!

## VOCAL DUET

## Dear Hearts And Gentle People

D  
Keyboard

(Keyboard)

E<sup>b</sup> F<sup>m</sup> G<sup>m</sup> C<sup>m</sup>7 F<sup>m</sup> F<sup>m</sup>7/E<sup>b</sup> B<sup>b</sup>7/D N.C.  
 (F) There's a  
 5 F<sup>m</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>maj7/D C<sup>m</sup> F<sup>m</sup>  
 place we'd like to go, and it's up in I - da - ho where your friend-ly neigh-bors  
 10 B<sup>b</sup>7 E<sup>b</sup> N.C. F<sup>m</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>maj7/D  
 smile and say "Hel - lo." (M) It's a pleas-ure and a treat to me - an-der down the street.  
 16 C<sup>m</sup> B<sup>b</sup> C<sup>m</sup> F7 B<sup>b</sup> B<sup>b</sup>7  
 — That's why we want the whole wide world to know. (Both) We love those  
 21 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>  
 dear good hearts and gen - tle peo - ple who live in our home  
 21 book from Fri to Mon-day. That's how the week - end  
 27 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7  
 town, be - cause those dear hearts and gen - tle peo - ple will  
 27 goes. We've got a dream house we'll build there one day with  
 33 E<sup>b</sup> B<sup>b</sup>7  
 nev - er ev - er let you down. They read the rose. I feel so  
 33 pick-et fence and ram-blin'  
 1. E<sup>b</sup> B<sup>b</sup>7 2. E<sup>b</sup> E<sup>b</sup>7

2

39  $A^b$   $E^b$   $Cm$  **D**

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

44  $F7$   $B^b$   $B^b7$   $E^b$   $A^b$

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

50  $A^b\circ7$   $E^b$   $B^b7$   $E^b$  (Keyboard)

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

55  $E^b$   $A^b$   $E^b$

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

66  $A^b\circ7$   $E^b$   $B^b7$   $E^b$   $E^b7$

(F) I feel so

71  $A^b$   $E^b$

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

# D 3

75 Cm F7 B $\flat$  B $\flat$ 7

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

79 E $\flat$  A $\flat$  A $\flat$ 7 E $\flat$  B $\flat$ 7

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

85 E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$

85 town. Home, home sweet home.

91 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$

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

99 B $\flat$ 7 A $\flat$  Fm7 E $\flat$

99 Our home sweet home home sweet home.

Thank you very much. Did you enjoy our tribute to the great Dinah Shore?

We'll slow things up with this next song made popular by the late Andy Williams back in 1963. It peaked at #2 on the charts that year. Other notables who recorded it were Julie London, Patti Page, and Bobby Darin

Here's \_\_\_\_\_ to sing this mournful lament - "Can't Get Used To Losing You."

## VOCAL ONLY

Slow 4

Deliberate &amp; Plodding

## Can't Get Used To Losing You

F

Keyboard

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

(Bass - Play exactly as written)

(Continue rhythm pattern)

5 F B $\flat$  G7 C G7 B $\flat$

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

7 F B $\flat$  G7 C G7 B $\flat$

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

9 Am Gm7 D7 Gm D7

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

11 G7 C7 E $\flat$ 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 B $\flat$  Am Gm

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. **Last Time To Coda** 2. **D.C. al Coda**

C7 C7 N.C. C7 C7 N.C.

lov-ing you. lov-ing you.

16 1 2 3 4 5 & 6 & 1 2 3 4 5 & 6 &

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

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

21 Am Gm C7 C N.C.

mat-ter what I try to do. Gon-na live my whole life through 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

## VOCAL ONLY

Slow 4

Deliberate &amp; Plodding

## Can't Get Used To Losing You

M

Keyboard

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

(Bass - Play exactly as written)

(Continue rhythm pattern)

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

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

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

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

9 Dm Cm7 G7 Cm G7

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

11 C7 F7 A $\flat$ 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 $\flat$  Dm Cm

(Regular rhythm)

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

2  
16 1, 3. **Last Time**  
F7 F7 N.C. **To Coda** 2. F7 F7 N.C. **D.C. al Coda**

lov-ing you. lov-ing you.

16 1 2 3 4 5 & 6 & 1 2 3 4 5 & 6 &

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

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

21 Dm Cm F7 F7 N.C.

mat-ter what I try to do. Gon-na live my whole life through lov-ing you.

21 1 2 3 4 5 & 6 &

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

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

Thank you very much.

We'll slow up the tempo a bit with this song written back in 1949 which extols the good fortune of the entity at the focal point of our solar system. The most notable recording was by Frankie Laine, and his recording hit #1 on the charts and stayed there for 19 weeks. Vaughn Monroe, Louis Armstrong, and Frank Sinatra also produced best-selling recordings.

Here's our version of "That Lucky Old Sun."

MALE VOCAL

## That Lucky Old Sun

Keyboard

B $\flat$  Gm E $\flat$  F7 B $\flat$  Gm E $\flat$  F7  
 5 B $\flat$  3 Gm 3 E $\flat$ m(maj7)  
 Up in the morn - in', out on the job,  
 7 B $\flat$  3 E $\flat$  3 B $\flat$ B $\flat$ majB $\flat$ 7 E $\flat$  E $\flat$ m  
 work like the dev - il \_\_\_ for my pay. But that luck-y old \_\_\_ sun has  
 10 B $\flat$  Gm F $\sharp$ 7 B $\flat$ /F E $\flat$  B $\flat$  F7  
 noth-in' to do \_\_\_ but roll a - round heav - en all day. \_\_\_  
 13 B $\flat$  3 Gm 3 E $\flat$ m(maj7)  
 Fuss with my wom - an, toil for my kids,  
 15 B $\flat$  F F7 B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m  
 sweat till I'm wrink-led and grey. But that luck-y old \_\_\_ sun has  
 18 Dm Gm F $\sharp$ 7 B $\flat$ /F E $\flat$  B $\flat$  D7  
 noth-in' to do \_\_\_ but roll a - round Heav-en all day. \_\_\_ Good  
 21 Gm F E $\flat$  B $\flat$  Gm F B $\flat$  D7  
 Lord, a-bove, can't you know I'm pin-in,' tears all in my eyes? Send  
 25 Gm F E $\flat$  Gm7 C7 To Coda  $\Phi$  F F7  
 down that cloud with a sil - ver lin-ing lift me \_\_\_ to Par-a - dise.

29  $B\flat$   $Gm$   $E\flat m(maj7)$

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

31  $B\flat$   $E\flat$   $B\flat$   $B\flat7$   $E\flat$   $E\flat m$

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

34  $B\flat$   $Gm$   $F\sharp7$   $B\flat/F$   $E\flat$   $B\flat$   $F7$  **D.S. al Coda**

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

**Coda**

37  $F$   $A\flat7$   $D\flat$   $Fm$   $G\flat$   $D\flat$

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

40  $B\flat m$   $A\flat7$   $D\flat$   $D\flat7$   $G\flat$   $G\flat m7$

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

43  $D\flat$   $B\flat m$   $A7$   $D\flat/A\flat$   $G\flat$   $F$

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

46  $B\flat m7$   $E\flat m7/G\flat$   $A\flat7$   $D\flat$   $Fm$   $G\flat$   $D\flat\circ7$  (Keyboard)

roll a-round Heav-en all day.

50  $D\flat$   $E\flat m7$   $A\flat7$   $G\flat$   $D\flat$

Thank you very much.

We'll move way back to 1930 for this next song, a jazz standard recorded by the great Les Paul and Mary Ford which lasted 5 weeks on the Billboard charts that year.

Here's our version of that classic - "Bye Bye Blues."

# Bye Bye Blues

# F

Keyboard

(Sax)

D B D°7 A7 D

5 D B<sup>b</sup>7 D B7

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

13 E7 A7 D F°7 Em7 A7 A aug

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

21 D B<sup>b</sup>7 D B7

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

29 E7 A7 D B<sup>b</sup>7 D B<sup>b</sup>7

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

(Sax)

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

43 C7 F7 B $\flat$ 7

48 E $\flat$  G $\flat$ 7 Fm7 B $\flat$ 7 B $\flat$ aug

53 E $\flat$  B7 E $\flat$

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

59 C7 F7 B $\flat$ 7

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

65 E $\flat$  B7 E $\flat$  A $\flat$ m7 A $\flat$ 7 B $\flat$ 7

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

71 E $\flat$

blues. \_\_\_\_\_

# Bye Bye Blues

**M**

Keyboard

(Keyboard)

5

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

13

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

21

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

29

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

(Keyboard)

37

43 F7 B<sup>b</sup>7 E<sup>b</sup>7

48 A<sup>b</sup> B<sup>o</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 E<sup>b</sup>aug

53 A<sup>b</sup> E7 A<sup>b</sup>

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

59 F7 B<sup>b</sup>7 E<sup>b</sup>7

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

65 A<sup>b</sup> E7 A<sup>b</sup> D<sup>b</sup>m7 D<sup>b</sup>o7 E<sup>b</sup>7

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

71 A<sup>b</sup>

blues. \_\_\_\_\_

Thank you very much.

Let's switch the mood and play a waltz. This one is from way back in 1905. It's a song about a lost love.

Here's \_\_\_\_\_ to tell us all about what life is like "In The Shade Of The Old Apple Tree."

# In The Shade Of The Old Apple Tree

# F

Keyboard

(Sax)

D7(b5) C/G G#°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<sup>b</sup>7 C/G G<sup>°</sup>7 D7 G7  
wait - ing for you in the shade of the old ap - ple

67 1. C C<sup>°</sup>7 G7 (Sax) 2. E E7  
tree." \_\_\_\_\_ tree. \_\_\_\_\_ With a

71 Dm7 D<sup>°</sup>7 C/G G<sup>°</sup>7 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) Eb/Bb B°7 F 7/C Bb7 Eb Cm7 Bb7  
 In  
 5 Eb Fm7 Eb Bb7  
 oth - er lands I've wan - dered since we've part - ed. I  
 9 Eb F 7 Fm7 Bb7  
 seek the gar - den fair be - side the stream. I  
 13 Eb Fm7 Eb  
 tread each well-worn park-way wear-y heart-ed, for  
 17 Fm7 Bb7 Eb Ab Eb  
 all I see re - calls the old sweet dreams. No  
 21 Ab Eb  
 more on earth your lov - ing smile will cheer me, no  
 25 Bb Cm7 F 7 Bb Bb7  
 more on earth your dear face I shall see. Yet,  
 29 Eb Fm7 Eb Bb7  
 mem - 'ries of the past are ev - er near me and  
 33 Eb Gm7 Fm7 Bb7 Eb Ab Bb7 Eb Bb7  
 ling - er round the dear old ap - ple tree. In the

2

37  $E^b$   $B^b7$   $E^b$   
 shade of the old ap-ple tree \_\_\_\_\_ where the love in your

42  $B^b7$   $E^b$   $B^b7$   
 eyes I could see. \_\_\_\_\_ When the voice that I heard, like the

47  $E^b$   $F7$   $B^b$   $B^b7$   
 song of a bird, seemed to whis-per sweet mu-sic to me. \_\_\_\_\_ I could

53  $E^b$   $B^b7$   $E^b$   
 hear the dull buzz of a bee \_\_\_\_\_ in the blos-soms as

58  $B^b7$   $E^b$   $B^b7$   
 you said to me, \_\_\_\_\_ "With a heart that is true, I'll be

63  $E^b7$   $A^b$   $B7$   $E^b/B^b$   $B^o7$   $F7$   $B^b7$   
 wait - ing for you in the shade of the old ap - ple

67  $E^b$   $E^o7$   $B^b7$  (Keyboard)  $G$   $G7$   
 tree." \_\_\_\_\_ tree. \_\_\_\_\_ With a

71  $Fm7$   $F^{\#o}7$   $E^b/B^b$   $B^b^o7$   $C7$   
 heart that is true, I'll be wait - ing for you in the

75  $Fm7$   $B^b7$   $E^b$   $A^b$   $E^b$   
 shade of the old ap - ple tree." \_\_\_\_\_

Thank you.

We're rapidly approaching the end of our time together. For our next to last song, we'll switch gears now and play a song with a tango beat. It began in Argentina, but it was recorded in America in 1951 by Tony Martin and later by Louis Armstrong and many others.

If you like a tango beat, you'll love this song. It's title suggests a very enticing situation - "I Get Ideas."

## I Get Ideas

**F**

(Sax)

Keyboard

When we are

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

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

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

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

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

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

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

2

24 F F7 B $\flat$  B $\flat$ m  
too. For that's the whole I - de - a, it's true, the

26 F F $^{\circ}$ 7 Gm7 C7 F (Sax)  
love - ly i - de - a that I'm fall - ing in love with you.

29 A7 Dm Gm7 F $^{\circ}$ 7 F7  
(Keyboard)  
37 G G $^{\circ}$ 7 D7 Em D $\flat$  $^{\circ}$ 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 $\flat$  $^{\circ}$ 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 touch me and there's fire in ev - 'ry fin - ger, I get i - de - as, I get i -

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

55 think you get i - de - as, too. Your eyes are al - ways

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

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

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

64 (Sax) you.

# I Get Ideas

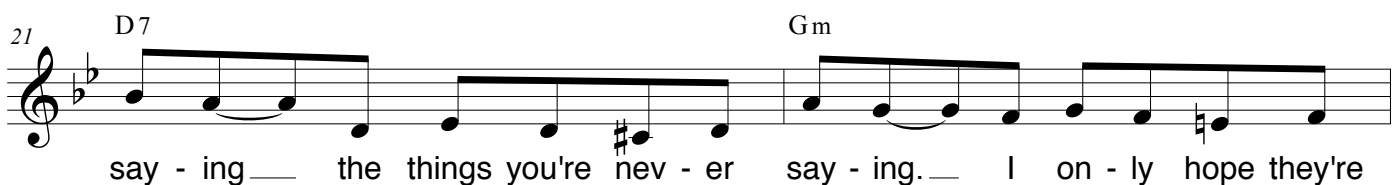
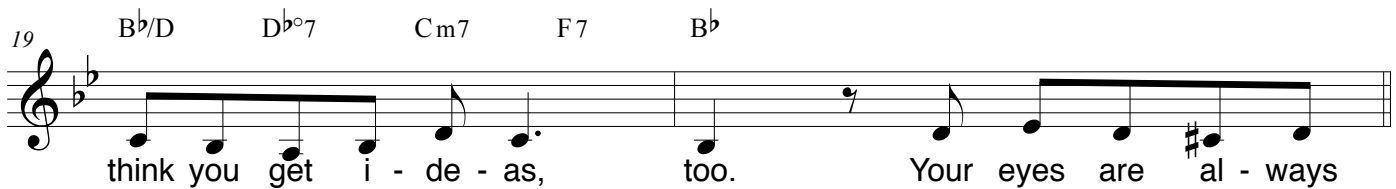
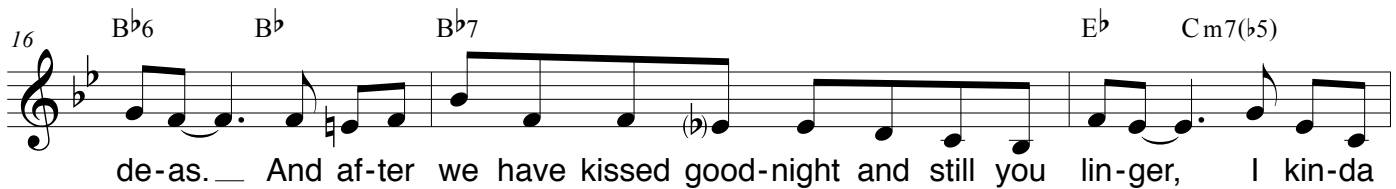
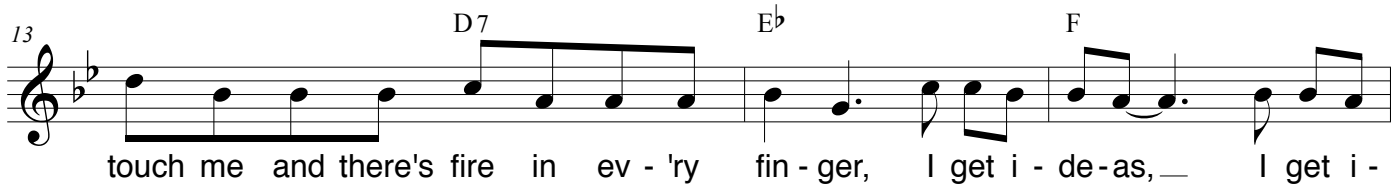
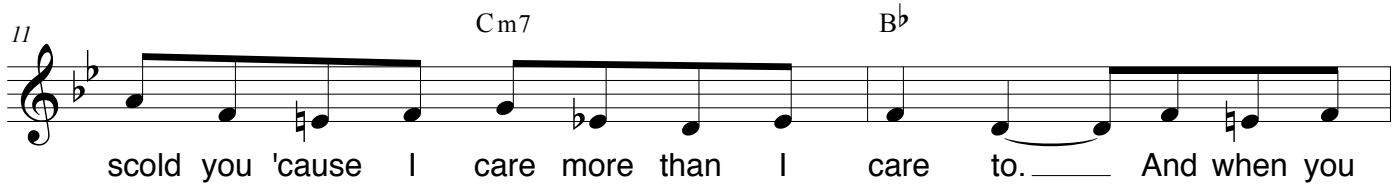
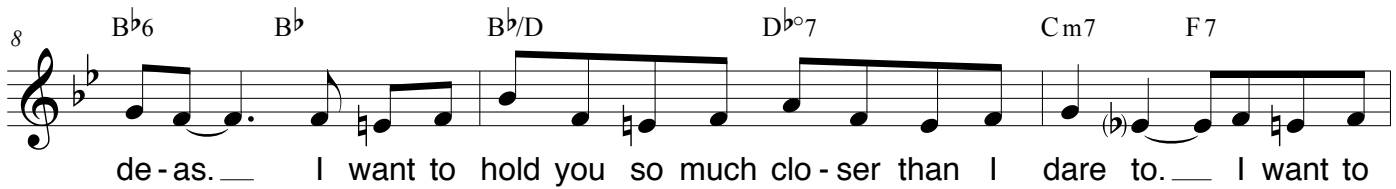
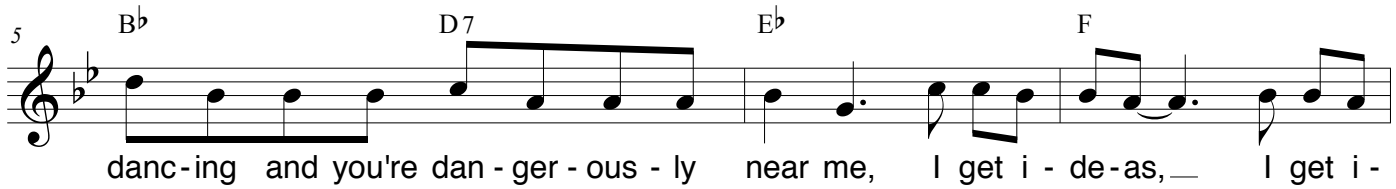
# M

(Keyboard)

Keyboard



When we are



2

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

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

29 D7 Gm Cm7 B $\flat$  B $\flat$ 7  
 When we are

33 E $\flat$  E $\flat$ m B $\flat$  B $\flat$ °7 Fm7 F7 B $\flat$   
 danc-ing and you're dan - ger - ous - ly near me, I get i - de-as,\_ I get i -

37 C C°7 G7 Am G $\flat$ °7 G7  
 de-as.\_ I want to hold you so much clo - ser than I dare to.\_ I want to

41 C E7 F G  
 scold you 'cause I care more than I care to.\_\_\_\_ And when you

44 C6 C C/E E $\flat$ °7 Dm7 G7  
 scold you 'cause I care more than I care to.\_\_\_\_ And when you

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 Eb°7 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 C°7 Dm7 G7



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

64 C C°7 (Keyboard) G7 Am G7 C G C



you.

Thank you very much.

It's been a grand evening, hasn't it. Have you all had a great time?  
We've certainly enjoyed playing for you.

For our final number this evening, we'll play our arrangement of a song written back in 1925 and made popular by the great Eddie Cantor. Later hit recordings were also produced by Ricky Nelson Frank Sinatra, and over 100 other artists.

Here's our closing song for tonight - "Yes Sir, That's My Baby."

## MALE VOCAL ONLY

Swing 4

## Yes Sir, That's My Baby

Keyboard

(Keyboard)

B $\flat$  Gm Cm F7 B $\flat$  Gm Cm F7

5 B $\flat$  F7

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

9 B $\flat$  Cm7 F7

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

13 B $\flat$  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 $\flat$  B $\circ$ 7 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 $\flat$  F7 2. B $\flat$  F7

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

31 B $\flat$  B $\flat$ 7 E $\flat$  Gm7 G $\circ$ 7

way, by the way, when we

35 C7 F7

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

2  
39  $B^b$   $B^{\circ}7$   $F7$

"Yes sir, that's my ba - by. No sir, don't mean may - be.

43  $C9$   $F7$   $B^b$   $F7$  (Keyboard)

Yes sir, that's my ba - by now." \_\_\_\_\_

47  $B^b$   $B^{\circ}7$   $F7$

51  $C9$   $F7$   $B^b$  (Sax)  $G7$

55  $C$   $C^{\#}7$   $G7$

59  $D9$   $G7$   $C$   $G7$  (Keyboard)

63  $C$   $C7$   $F$   $A^m7$   $A^{\circ}7$

67  $D7$   $G7$   $G7$

71  $C$   $C^{\#}7$   $G7$

75  $D9$   $G7$   $C$   $A7$  (Keyboard)

Come on, sing it loud and clear. \_\_\_\_\_

The image displays a musical score for the song 'Yes Sir, That's My Baby'. It consists of nine staves of music, each with a measure number at the beginning. The music is written in a single melodic line on a treble clef staff. Chord markings are placed above the staff at various points. The lyrics are written below the staff, with some lines ending in a blank line for a continuation. The score includes instrumental markings for '(Keyboard)' and '(Sax)'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'Yes sir, that's my ba - by. No sir, don't mean may - be. Yes sir, that's my ba - by now.' and 'Come on, sing it loud and clear.'.

79 D D<sup>♯</sup>7 A7

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) 2. D A7

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

89 D D7 G Bm7 B<sup>°</sup>7

way, by the way, when we

93 E7 A7

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

97 D D<sup>♯</sup>7 A7

"Yes sir, that's my ba-by. No sir, don't mean may-be.

101 A7/G F<sup>♯</sup>m D7 B7 G G<sup>♯</sup>7

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 D7 G Gm7 D G A7 D

now.