

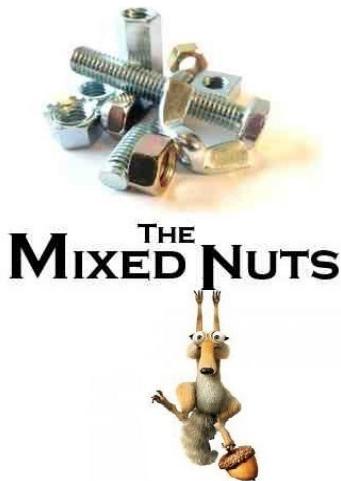


THE MIXED NUTS

Set II

Last revised: 2019.02.07

- II01-This Can't Be Love(KVF).2016.02.07.pdf
- II01-This Can't Be Love(KVM).2016.02.07.pdf
- II02-In My Merry Oldsmobile(KVF).pdf
- II02-In My Merry Oldsmobile(KVM).2017.07.04.pdf
- II03-High Society Calypso(KV).pdf
- II04-Heart Of My Heart(KV).2014.03.23.pdf
- II05-Basin Street Blues(KVF).pdf
- II05-Basin Street Blues(KVM).pdf
- II06-Red Raven Polka(KVF).2016.03.06.pdf
- II06-Red Raven Polka(KVM).2016.03.06.pdf
- II07-Blue Champagne(KVF).2016.03.06.pdf
- II07-Blue Champagne(KVM).2016.03.06.pdf
- II08-If I Knew You Were Coming, I'd Have Baked A Cake(KVF).2019.01.01.pdf
- II08-If I Knew You Were Coming, I'd Have Baked A Cake(KVM).2019.01.01.pdf
- II09-Buttons And Bows (KVF).2017.09.04.pdf
- II09-Buttons And Bows (KVM).2017.09.04.pdf
- II10-I'll Walk Alone(KVF).pdf
- II10-I'll Walk Alone(KVM).2018.03.28.pdf
- II11-Dear Hearts And Gentle People(KVD).2016.02.07.pdf
- II12-Can't Get Used To Losing You(KVF).2019.02.07.pdf**
- II12-Can't Get Used To Losing You(KVM).2019.02.07.pdf**
- II13-That Lucky Old Sun(KV).2017.08.13.pdf
- II14-Bye Bye Blues (KVF).2017.12.28.pdf
- II14-Bye Bye Blues (KVM).2017.12.28.pdf
- II15-In The Shade Of The Old Apple Tree(KVF).pdf
- II15-In The Shade Of The Old Apple Tree(KVM).pdf
- II16-I Get Ideas(KVF).2019.01.01.pdf
- II16-I Get Ideas(KVM).2019.01.01.pdf
- II17-Yes Sir, That's My Baby(KV).2017.08.13.pdf



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Last revised: 2021.09.12

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- II14-Bye Bye Blues (KVF).2017.12.28.pdf
- II14-Bye Bye Blues (KVM).2017.12.28.pdf
- II15-In The Shade Of The Old Apple Tree(KVF).pdf
- II15-In The Shade Of The Old Apple Tree(KVM).pdf
- II16-I Get Ideas(KVF).2021.09.12.pdf**
- II16-I Get Ideas(KVM).2021.09.12.pdf**
- II17-Yes Sir, That's My Baby(KV).2017.08.13.pdf

This Can't Be Love

F

(Sax) E^b6/B^b

Keyboard

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

5 E^b6 N.C. E^b6 N.C. A^b7 A^b7 N.C. A^b9 N.C.

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

(Play normally)

9 E^b E^b6 Fm7 B^b7

sobs no sor - rows, no sighs.

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

13 E^b6 N.C. E^b6 N.C. A^b7 A^b7 N.C. A^b9 N.C.

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

(Play normally)

17 E^b Fm7 B^b7 E^b B^b7 E^b

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^b7 D^bm6 F7 B^b7(b9)

sweet to be love

29 E^b6 N.C. E^b6 N.C. A^b7 A^b7 N.C. A^b9 N.C.

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

33 E^b Fm7 B^b7 E^b Fm7 B^b7

love to look in your eyes. (Sax)

37 E^b6 A^b7

41 E^b E^b6 Fm7 B^b7

45 E^b6 A^b7

49 E^b6 Fm7 B^b7 D^b7 E^b

53 A m7(b5) G7 Cm
not stand still, just hear it beat. This is too

57 A^b7 D^bm6 F7 B^b7(b9)
sweet to be love

61 (Play chords exactly on beats as written - - - - -)
E^b6 N.C. E^b6 N.C. A^b7 A^b7 N.C. A^b9
This can't be love, be-cause I feel so well, but still I

65 (Play normally)
E^b Fm7 B^b7 C7
love to look in your eyes. I still

69 Fm7 B^b7 N.C. E^b6 (Sax) A^b7
love to look in your eyes.

73 B^b7 Fm7 B^b7 E^b6

My heart does

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.

This Can't Be Love

M

(Keyboard) A^b6/E^b

Keyboard part for measures 1-4. The chords are A^b6/E^b, E^b9, B^bm7, Cm, E^b, and E^b7.

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

Keyboard part for measures 5-8. The chords are A^b6 N.C., A^b6 N.C., D^b7 D^b7 N.C., and D^b9 N.C.

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

(Play normally)

Keyboard part for measures 9-12. The chords are A^b, A^b6, B^bm7, and E^b7.

sobs no sor - rows, no sighs. —

Keyboard part for measures 13-16. The chords are A^b6 N.C., A^b6 N.C., D^b7 D^b7 N.C., and D^b9 N.C.

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

(Play normally)

Keyboard part for measures 17-20. The chords are A^b, B^bm7, E^b7, A^b, E^b7, and A^b.

head is not in the skies. — My heart does

Keyboard part for measures 21-24. The chords are Dm7(b5), C7, Fm, and D^b7.

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

Keyboard part for measures 25-28. The chords are D^b7, G^bm6, B^b7, and E^b7(b9).

sweet to be love

Keyboard part for measures 29-32. The chords are A^b6 N.C., A^b6 N.C., D^b7 D^b7 N.C., and D^b9.

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

Keyboard part for measures 33-36. The chords are A^b, B^bm7, E^b7, A^b, B^bm7, and E^b7.

love to look in your eyes. —

(Keyboard)

2

37 A^b6 D^b7

41 A^b A^b6 B^bm7 E^b7

45 A^b6 D^b7

49 A^b6 B^bm7 E^b7 G^b7 A^b My heart does

53 Dm7(b5) C7 Fm
not stand still, just hear it beat. This is too

57 D^b7 G^bm6 B^b7 E^b7(b9)
sweet to be love

61 (Play chords exactly on beats as written - - - -)
A^b6 N.C. A^b6 N.C. D^b7 D^b7 N.C. D^b9
This can't be love, be-cause I feel so well, but still I

(Play normally)
65 A^b B^bm7 E^b7 F7
love to look in your eyes. I still

69 B^bm7 E^b7 N.C. A^b6 (Keyboard) D^b7
love to look in your eyes.

73 E^b7 B^bm7 E^b7 A^b6

In My Merry Oldsmobile

F

Keyboard

(Sax) F7 B♭ B♭ D7 Gm C7 F7 B♭

9 B♭ B♭7 F7

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 -
Young

15 B♭ B♭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♭ 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♭ G7 C7

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

49 F7 B♭ F°7 F7

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

2
57 B♭ G7 C7

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

65 F7 B♭ B♭ D7 Gm C7 F7 B♭ (Sax)

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

73 F7 B♭ B°7 C7 F7 B♭ D.S. al Coda

They

Coda

81 C7 Dm7 G7 C A7

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°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 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°7 D7 G7 C

In My Merry Oldsmobile

M
Keyboard

(Keyboard) B^b7 E^b E^b G7 Cm F7 B^b7 E^b

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^b Gm Cm To Coda ♪ F7 B^b B^b7

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

41 E^b C7 F7

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

49 B^b7 E^b B^b7 B^b7

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♭ 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♭ E°7 F7 B♭7 E♭ D.S. al Coda

They

∅ 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°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°7 G7 C7 F

Calypso Beat

High Society Calypso

Keyboard

1 E♭ /G Fm7 B♭7 E♭ /G Fm7 B♭7
 Just

5 E♭ Fm7 B♭7
 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,

To Coda Θ E♭ D.S. al Coda B♭7

29 E♭ Fm B♭7 E♭ B♭7

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

Φ Coda E♭ Fm7 F°7

33 E♭ B♭7 Fm7 F°7

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

E♭ E♭7 Fm7 F♯7

kill that match. I'll toot my trum-pet and start the fun_ and

Gm Fm B♭7 E♭ B♭7

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

E♭ Fm B♭7 E♭ B♭7

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

E♭ Fm B♭7 E♭ B♭7

high, high, high so-ci-, in high so -

B♭7 E♭ Fm7 B♭7 E♭ B♭7 E♭

ci - et - y. (Keyboard)

Heart Of My Heart

Keyboard

(Keyboard)

G C maj7 G C maj7

5 G G°7 A m7 D 7
"Heart Of My Heart." How I love that mel-o - dy

9 G G 7/F
"Heart Of My Heart" brings back fond mem-o - ries.

13 E 7 A m 3
When we were kids on the cor-ner of the street.

17 A 7 D F°7 D 7
We were rough and ready guys, but oh how we could har-mo-nize. to

21 G G°7 A m7 D 7
"Heart Of My Heart" meant friends were dear - er then.

25 C°7 B B 7
Too bad we had to part. Why I

29 E 7 A A#°7
know a tear tear would glis - ten if once more I could lis-ten

33 A m7 D 7 G E♭7
to that gang that sang "Heart Of My Heart."

2

(Keyboard)

37 A♭ A♭°7 B♭m7 E♭7 A♭ A♭°7/G♭

45 F7 B♭m E♭ G♭°7 E♭7

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

57 Too bad we had to part.

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

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

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

73 B♭m7 E♭7 "Heart Of My Heart." 3 A♭ (Keyboard)
 to that gang that sang "Heart Of My Heart."

76 D♭°7 A♭ B♭7 E♭ A♭

Basin Street Blues

F

(Keyboard)

1 3 C 3 C7 3 Gm7 3 C7 3 Keyboard

3 F /A 3 A^b7 3 G^o7 3 F C7 (Sax)

5 F (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 F7/A B^b B^o7 3

11 F/C C7 3 F F (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 F7/A B^b B^o7 F/C C7 F

21 F6 A7 D7 3 3

24 3 G7 3 C7

2

27 F/A A^b7 Gm7 G7 Gm7 C7 F6

30 A7 D7

33 G7 C7 F B^b F

Yes,

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^b7 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^b F C7 (Sax) 2. F B^b F C7

You'll be

55 F (Sax)

57 (Sax) F 7/A

60 B♭ B°7 F/C C7 F C7

63 F 6 A 7 D 7

66 G 7 C 7

69 F F 7/E♭ B♭/D D♭°7 F/C B♭m7 3

72 F /A B♭ B°7 F/C C 7 F

Basin Street Blues

M

(Keyboard)

Keyboard

B^b

/D 3 D^{bo}7 3 C^o7 3 B^b F7 (Sax)

5 B^b (Keyboard) (Sax) (Keyboard)

8 (Sax) B^b7/D E^b E^o7 3

11 B^b/F F7 3 B^b B^b (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 B^b7/D E^b E^o7 B^b/F F7 B^b

21 B^b6 D7 G7 3 3

24 C7 F7

2

27 B♭/D D♭⁹/7 Cm7 C7 Cm7 F7 B♭⁶

30 D7 G7

33 C7 F7 B♭ E♭ B♭

Yes,

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♭⁹/7 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 Or-leans. 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)

1 C
2 Gm/B \flat
3 C7
4 F
5 /C
6 /F
7 /C

(Sax)

6 F
7 C7

12 F
13 C7

18 F
19 C7
20 1. (Keyboard)
21 2. F

23 C
24 C7
25 F
26 (Sax)
27 C

29 C7
30 F
31 (Keyboard & Bass Solo)
32 C
33 C7
34 F
35 (Sax)
36 C

36 C7
37 1. F
38 2. (Keyboard)
39 F7
40 B \flat
41 /G
42 /F
43 /D

2
42 B♭ F7 B♭
I love to pol - ka

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 E°7 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)

(Sax)

12 Bflat F7

18

1. Bflat	(Keyboard)	2. Bflat
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(Keyboard & Bass Solo;
Bass plays top notes)

23

(Keyboard & Bass Solo)

29

(Sax)

35

1. Bflat	2. Bflat	(Keyboard)
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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♭

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[♭]7 Gm7 C9 C[°]7 F7

5 B[♭] B[°]7 Cm7 F7 B[♭] B[°]7
no - where else to go. It's 3 A M, —

8 E[♭]m7 F7 G[°]7 Dm7 Cm7 B[°]7
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 D[♭]7 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 G[♭]7 F7 B[♭]Maj7 D[♭]7 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 G m G m(maj7) G m7 C7 B♭Maj7 F7
 All the plans we start-ed, all the songs we sang, each lit-tle dream we

26 B♭Maj7 A m7(b5) D 7 G m G m(maj7) G m7 C7
 knew seems to o - ver - take me like a boom-er - ang.

29 B♭Maj7 C 9 G♭7 F 7 B♭6 D♭°7
 Blue is the spar-kle, gone is the tang. It's your re - frain,

32 C m7 F 7 B♭6 G m7 G♭7 F 7
 keeps re - turn-ing, as I re - main with all the mem'ries and

35 B♭Maj7 D♭°7 C m7 F 7 B♭6 C m7 (F 7)
To Coda ♩ **D.S. al Coda**
 blue cham - pagne to toast the dream that was you.

♩ Coda
 39 C m7 F 7 D D 7 C m7 E♭m7 E♭°7
 to toast the dream that was you. I'm blu-er than blue cham

44 B♭ (Sax) C m7 D m7 E♭°7 C m7 B maj7 B♭maj7
 pagne.

Blue Champagne

M Keyboard

(Keyboard)

E[♭]maj7 Fm7 Gm7 A[♭]7 Cm7 F9 F[○]7 B[♭]7

A musical score for piano in G major, 4/4 time. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature changes from G major (one sharp) to F major (no sharps or flats) at measure 10. Measures 1-9 show various melodic patterns, including eighth-note chords and sixteenth-note figures. Measure 10 begins with a bass note in the left hand followed by a treble note in the right hand.

A musical score for 'Somewhere Over the Rainbow' in G major. The vocal line is shown in soprano clef with lyrics: 'no - where else to go.' The piano accompaniment consists of chords: E♭, E♭7, Fm7, B♭7, E♭, and E♭7. The piano part includes a bass line with '3' under the notes.

Musical score for 'Couples Are Departing' showing measures 8 through 12. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. The lyrics are: 'and I miss you so. Coup-les are de-part-ing, soon they'll all be gon-

Musical score for the lyrics "Now another day is dawn-ing, still I lin-ger on." The score consists of four measures. Measure 1 (F major 7) starts with a half note followed by quarter notes. Measure 2 (A♭ major) starts with a half note followed by quarter notes. Measure 3 (F major 7) starts with a half note followed by quarter notes. Measure 4 (B♭ major 7) starts with a half note followed by quarter notes.

A musical score for a solo instrument, likely a flute or recorder, featuring a treble clef and a key signature of one flat. The score consists of two staves of music with lyrics underneath. The first staff begins with a measure labeled '13' and a section sign (§). It includes chords E♭6, G♭°7, F m7, B♭7, E♭6, and C m7. The lyrics are: "Blue champagne, bubbles rise ____". The second staff continues with the same chords and lyrics: "purple shadows and like a fountain before my eyes." The music concludes with a final section sign (§).

16 B 7 B^b7 E♭Maj7 G^b7 F m7 B^b7
with the ech-oes that still re-main,
And they sud-den - ly crys-tal-ize __ I keep a blue ren-dez - vous.
to form a vis - ion of you.

Musical score for bar 19:

1. $E\flat^6$ F m7 $B\flat^7$

2. $E\flat^6$ Dm7b5 G7

The score shows a treble clef, a key signature of one flat, and a common time signature. The first measure (1.) consists of three quarter notes: the first on $E\flat$, the second on F , and the third on $B\flat$. The second measure (2.) also consists of three quarter notes: the first on $E\flat$, the second on D , and the third on G . Measures are separated by vertical bar lines. Chords are indicated above the notes. Measure 1 ends with a fermata over the $B\flat$ note. Measure 2 ends with a fermata over the G note.

23 C m C m(maj7) C m7 F7 E♭Maj7 B♭7

26 E♭Maj7 D m7(b5) G 7 C m C m(maj7) C m7 F7

29 E♭Maj7 F 9 B 7 B♭7 E♭6 G♭°7

32 F m7 B♭7 E♭6 C m7 B 7 B♭7

35 E♭Maj7 G♭°7 F m7 B♭7 E♭6 F m7 B♭7 D.S. al Coda

Φ Coda

39 F m7 B♭7 G G 7 F m7 A♭m7 A♭°7

44 (Keyboard) E♭ F m7 G m7 A♭°7 F m7 E maj7 E♭maj7

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

F

Keyboard

Keyboard

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

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

8 B \flat F 7 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 have

10 1. F 7 Cm7 B \flat F 7 B \flat F 7
baked a cake. How'd ya do, how'd ya do, how'd ya do.
Had you

13 2. F 7 Cm7 B \flat F 7 B \flat
hired a band and spread the wel-come mat for you. Now I

16 E \flat B \flat F 7
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 F 7/A /F
chair and fill your plat-ter and dig, dig, dig right in. If I

2
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♭^o7 Cm7 F7 B♭ B♭^o7 Cm7 F7
 Pat-a-cake, pat-a-cake, bak-er man, bake a cake as quick as you can.

38 B♭ B♭^o7 E♭ E♭^o7 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 welcome 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
How'd ya do, how'd ya do, how'd ya do.

The musical score consists of eight staves of music. The first staff starts at measure 58 in E♭ major. The second staff starts at measure 62 in G minor. The third staff starts at measure 66. The fourth staff starts at measure 69. The fifth staff starts at measure 71. The sixth staff starts at measure 74. The seventh staff starts at measure 77. The eighth staff starts at measure 79. Chords are indicated above the staff, and lyrics are written below the staff. Measure 79 includes a (Sax) part. Measure 82 ends with a C chord. Measures 62 through 71 contain lyrics. Measures 74 through 79 contain lyrics. Measures 82 through 85 contain lyrics.

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

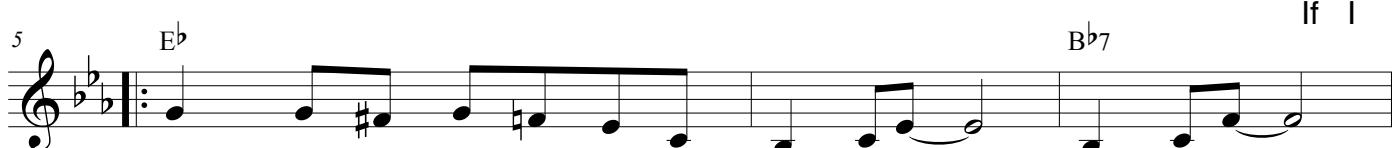
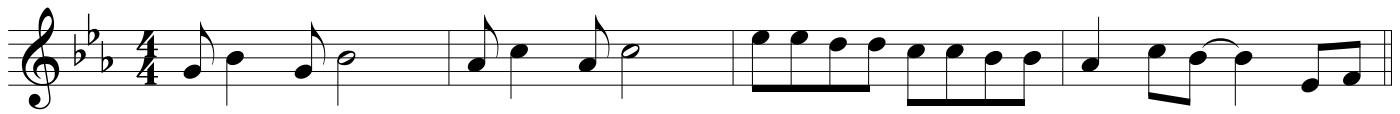
M

Keyboard

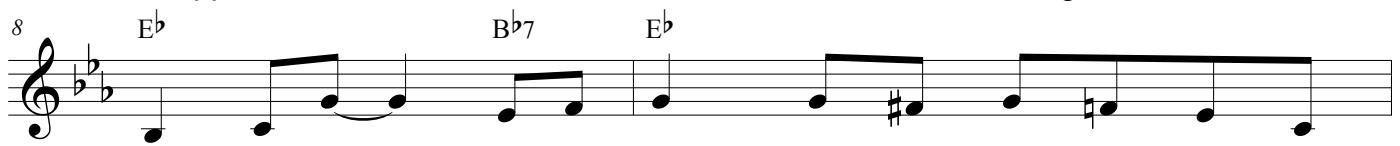
E♭ E♭7 A♭ A°7 E♭ B♭7 Cm7 Gm7 Fm7

Keyboard

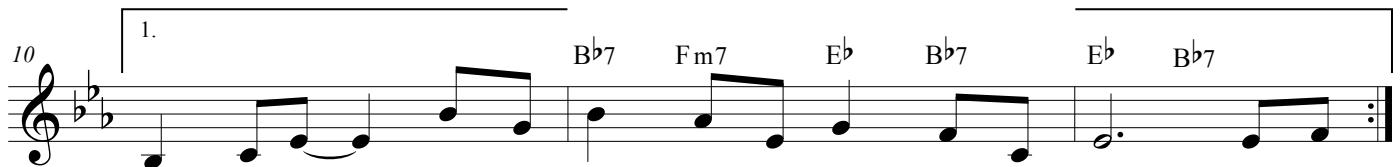
B♭7



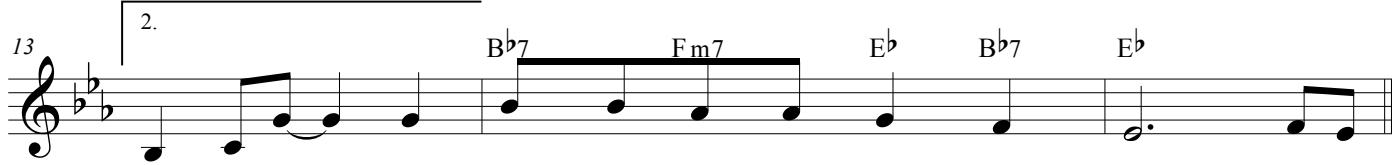
knew you were com-ing, I'd have baked a cake, baked a cake,
dropped me a let-ter, I'd have hired a band, grand-est band



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 have



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



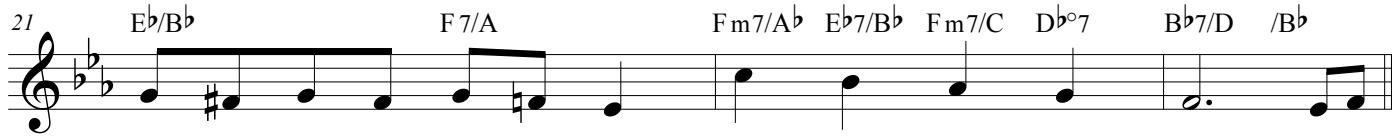
hired a band and spread the wel-come mat for you. Now I



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♭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

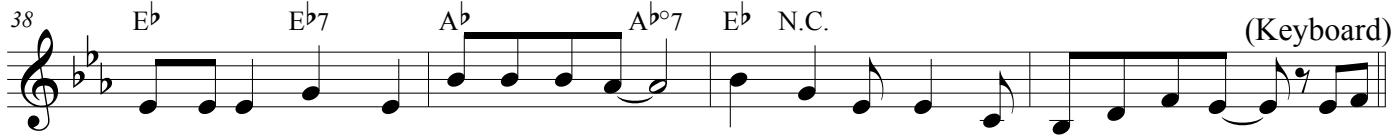
31 E♭ (Keyboard) B♭7 Fm7 E♭ B♭7 E♭ B♭7

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♭ A♭°7 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♭

62 C m7 G 7/B E♭/B♭ F 7/A F m7/A♭ E♭7/B♭ F m7/C 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 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

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

F C F C F

Let's go where I'll keep on big 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

C F C F G7

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

17 1. C

1. C F C F C C7

bows. Don't bows. They

25 F

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 Φ /C /G F G7 D.S. al Coda

 I'm all yours in but-ton and bows.
Φ Coda
 45 C F C F

 bows. Give me

49 Dm7 G C A m7

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

53 Dm7 Em7 A m7 G7 G7

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

57 C F G7 C F G7

 bows, but-ton and bows, but-ton and

61 C F C F G7 C

 bows.

Buttons And Bows



(Keyboard)

B^b F B^b F B^b

4 C7 F B♭ C7

7 F

East is east, and west is west,
Bur - y me in this prair - ie,
Take me where the wrong one grows.
I have chose.

II B♭ F B♭ F B♭

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

14 F B♭ F B♭ C7

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

17 1. F B♭ F B♭ 2. F B♭ F F

bows. Don't bows. They

25 B♭ 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 sand

41 F B♭ C7 To Coda ♪ /F /C B♭ D.S. C7 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-s and

57 F B♭ C7 F B♭ C7

bows, _____ but-ton-s and bows, _____ but-ton-s and

61 F B♭ F B♭ C7 F

bows. _____

I'll Walk Alone

F

(Sax) E♭ A♭7 E♭ A♭7 Keyboard

5 E♭ A♭7 3 E♭ Cm7 Fm7 B♭7 I'll walk a-

9 ♫ E♭ C7(b9) Fm7 B♭7 I'll walk a-

lone 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 be lone - ly.
They'll ask me why, and I'll tell them, "I'd be lone - ly.
lone. They'll ask me why, and I'll tell them, "I'd be lone - ly.
lone. They'll ask me why, and I'll tell them, "I'd be lone - ly.
lone. They'll ask me why, and I'll tell them, "I'd be lone - ly.
lone. They'll ask me why, and I'll tell them, "I'd be lone - ly.

12 Gm7 C7 F7 Fm7 B♭7 I'll walk a - rath - er." 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♭ Cm7 1. F7 B♭9 2. B♭m7 E♭9 I'll walk a - tight. I'll
are lone - ly, too. I'll walk a - tight. I'll
you held me A♭6 A♭m6 al - ways be near you, where - ev - er you are, each

20 E♭maj7 A m7(b5) D7 night in ev - 'ry prayer. If you call, I'll hear you, no mat -

23 A m7(b5) D7 Gm7 C7 Fm7 B♭7 ter how far. Just close your eyes, and I'll be there. Please walk a-

26 E♭

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(b9) To Coda ⊕ E♭ Fm7 B♭7 D.S. al Coda

I'll walk a - lone. ____

⊕ Coda 34 Cm7 A°7 Fm7 Fm7/B♭ B♭7

lone, ____ won't ev - en ans - er 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)

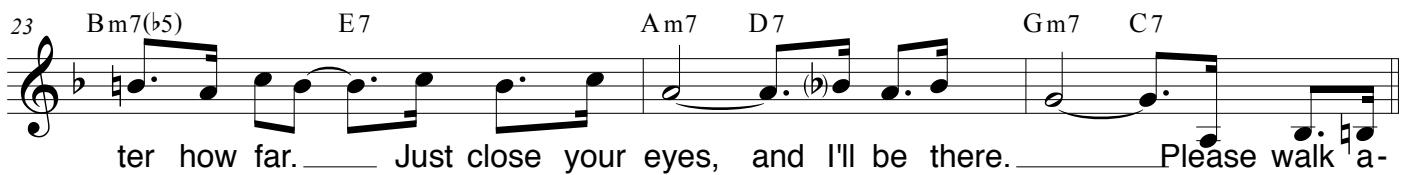
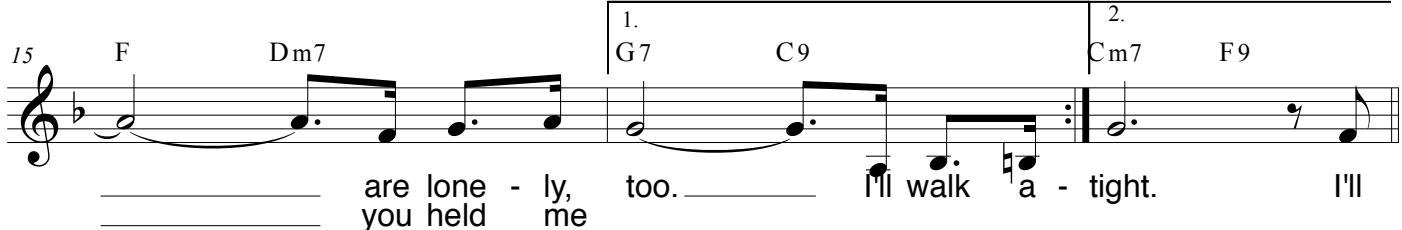
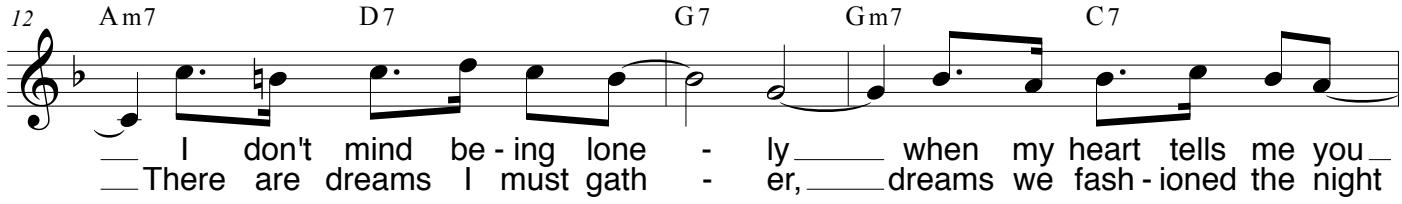
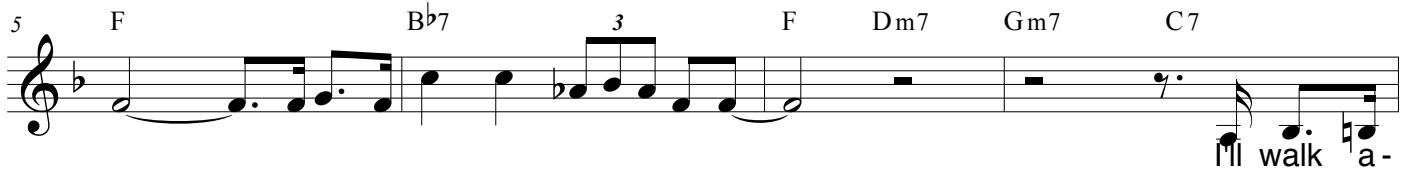
F

B^{b7}

F

B^{b7}

Keyboard



26 F

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 \emptyset F Gm7 C7 D.S. al Coda

I'll walk a - lone.

 \emptyset Coda

34 Dm7 B°7 Gm7 Gm7/C C7

lone, won't even ans - er 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

D
Keyboard

(Keyboard)

E♭ Fm Gm Cm7 Fm Fm7/E♭ B♭7/D N.C.

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

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.

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♭

dear good hearts and gen - tle peo - pie who live in our home week - end

21 hearts and book from Fri to Mon-day. That's how the town, goes. We've got a dear dream

27 B♭ B♭7 E♭ E♭7 A♭ A♭7

be - cause those dear hearts and gen - tle peo - ple will

27 town, 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

never ev - er pick - et fence and let you ram - blin'

down. They read the rose. I feel so

2

39 A♭ E♭ Cm

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

D

44 F7 B♭ B♭7 E♭ A♭

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

50 A♭°7 E♭ B♭7 E♭ (Keyboard)

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

55 E♭ A♭ E♭

61 B♭ B♭7 E♭ E♭7 A♭

66 A♭°7 E♭ B♭7 E♭ E♭7 (F) I feel so

71 A♭ E♭

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

D 3

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 sweet 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

F B♭ G7 C G7 B♭ F B♭ G7 C G7 B♭

(Bass - Play exactly as written)

(Continue rhythm pattern)

This section shows two staves. The top staff is for the keyboard, featuring a bass line in F major with chords in B-flat, G7, C, G7, B-flat, F, B-flat, G7, C, G7, and B-flat. The bottom staff is for the bass, consisting of eighth-note patterns. The key signature is one flat.

5 F B♭ G7 C G7 B♭

Guess there's no use in hangin' round;
Called up some guy in 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 and do the town.
Who am I I'll heard him say "Hel lo,"
Who kid - din'? On - ly me.

This section contains two staves of vocal music. The first staff starts with a pickup note followed by notes corresponding to the lyrics 'guess there's no use in hangin' round;'. The second staff continues with 'Called up some guy in I used to know,' and so on. The key signature remains one flat.

9 A m G m 7 D 7 G m D 7

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

This section shows two staves of vocal music. The lyrics describe a search for someone or something, mentioning 'crowd-ed' and 'avenue'. The key signature changes to A minor for the first staff and D major for the second staff.

II 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 a hope-less case.

(Regular rhythm)

This section shows two staves of vocal music. The lyrics continue the theme of loss and emptiness, mentioning 'empty' and 'hope-less'. The key signature changes to E-flat major for the second staff.

13 B♭ A m G m

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

This section shows two staves of vocal music. The lyrics express a desire to live life fully despite loss, ending with a change to common time at the end of the line.

2
16 1, 3.
C7 C7 N.C.

Last Time To Coda

2.
C7 C7 N.C.

D.C. al Coda

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

⊕ Coda

18 F B[♭] G7 C B B[♭] (Regular rhythm)

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

21 A m G m C7 C N.C.

mat-ter what I try to do. Gon-na live my whole life through lov-ing you.
1 2 3 4 5 & 6 &

24 F B[♭] G7 C G7 B[♭] F B[♭] G7 C G7 B[♭]

28 F B[♭] G7 C G7 B[♭] F

VOCAL ONLY

Slow 4

Deliberate & 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 hangin' 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 heard and do say the town.
Who am I'll kid her On "Hel lo,"
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 Ø**

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 &

Ø Coda B♭ E♭ C7 F E♭ (Regular rhythm)

18

18

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

24

B♭ E♭ C7 F C7 E♭ B♭ E♭ C7 F C7 E♭

28

B♭ E♭ C7 F C7 E♭ B♭

MALE VOCAL

That Lucky Old Sun

Keyboard

B♭ Gm E♭ F7 B♭ Gm E♭ F7

5 B♭ 3 Gm 3 E♭m(maj7)
Up in the morn - in', out on the job,

7 B♭ 3 E♭ B♭majB♭7 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♭ 3 Gm 3 E♭m(maj7)
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.

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♭ F7

D.S. al Coda

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 (Keyboard) D♭ Fm G♭ D♭7

roll a-round Heav-en all day.

50 D♭ E♭m7 A♭7 G♭ D♭

Bye Bye Blues

F

Keyboard

(Sax)

D B D°7 A7 D

5 D B♭7 D B 7

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♭7 D B 7

Just we two smil - ing through. _____

29 E7 A7 D B♭7 D B♭7

Don't sigh, don't cry, bye, bye blues. _____

(Sax)

37 E♭ B 7 E♭

43 C7 F7 B^b7

48 E^b G^b7 F m7 B^b7 B^baug

53 E^b B 7 E^b

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

59 C7 F7 B^b7

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

65 E^b B 7 E^b A^bm7 A^b7 B^b7

bye, bye blues. Bye, bye, bye

71 E^b

blues.

Bye Bye Blues

M
Keyboard

(Keyboard)

G E G⁷ D7 G

G E7 G E7

Bye, bye blues. _____ Bye, bye blues. _____

A7 D7 G B7 Am7 D7 Daug

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

G E7 G E7

Just we two smil - ing through. _____

A7 D7 G E7 G E7

Don't sigh, don't cry, bye, bye blues. _____

(Keyboard)

A^b E7 A^b

43 F7 B^b7 E^b7

48 A^b B^o7 B^bm7 E^b7 E^baug

53 A^b E7 A^b

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

59 F7 B^b7 E^b7

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

65 A^b E7 A^b D^bm7 D^bo7 E^b7

bye, bye blues. Bye, bye, bye

71 A^b

blues.

In The Shade Of The Old Apple Tree

F

Keyboard

(Sax)

D 7(b5) C/G G[#]7 D 7/A G 7 C A m7 G 7
 In

5 C Dm7 C G 7
 oth - er lands I've wan - dered since we've part - ed. I

9 C D 7 Dm7 G 7
 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 G 7 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 A m7 D 7 G G 7
 more on earth your dear face I shall see. Yet,

29 C Dm7 C G 7
 mem - 'ries of the past are ev - er near me and

33 C E m7 Dm7 G 7 C F G 7 C G 7
 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 G°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) E♭/B♭ B°7 F 7/C B♭7 E♭ Cm7 B♭7
In

5 E♭ Fm7 E♭ B♭7
oth - er lands I've wan - dered since we've part - ed. I

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

67 1. E♭ E°7 B♭7 (Keyboard) 2. 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)

Keyboard

F F^{°7} C7 Dm B^{°7} C7
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♭°7 Gm7 C7
de - as. — I want to hold you so much clo - ser than I dare to. — I want to

II 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(♭5)
de - as. — And af - ter we have kissed good-night and still you lin - ger, — I kin - da

19 F/A A♭°7 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 F°7 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 F°7 Cm7 C7 F

(Keyboard)

37 G G°7 D7 E m 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 A m7 D7

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

47 A m7 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 A m7(5)

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

55 G/B B[♭]7 A m7 D7 G

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

57 B7 E m

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

59 A m7 G G7

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

61 C Cm G G⁷ A m7 D7

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

64 (Sax) G G⁷ D 7 Em D 7 G D G

you.

I Get Ideas

(Keyboard)

B
b

B²°7

F 7

Gm

E°7

F7

Keyboard

A musical score for a single melodic line. The key signature is one flat (B-flat), and the time signature is common time (4/4). The melody consists of eighth and sixteenth notes, primarily in the soprano range. The lyrics "When we are" are written below the staff.

When we are

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

8 B^b6 B^b B^b/D D^b^o7 C m7 F7
de-as. I want to hold you so much clo-ser than I dare to. I want to

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature starts at 11/8. The melody consists of eighth notes and sixteenth notes. The lyrics are: "scold you 'cause I care more than I care to. And when you". The chords indicated are Cm7 and B-flat.

13

D7 E♭ F

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

Musical score for "As I Lay Dying" by Johannes Brahms, page 16, measures 16-17. The score is in B-flat major, common time. The vocal line continues with the lyrics "de-as. And af-ter we have kissed good-night and still you lin-ger, I kin-da". The piano accompaniment consists of harmonic chords: B-flat 6, B-flat, B-flat 7, E-flat, and C major 7 (with a flat 5th).

Musical score for "I'm Gonna Be (Alive) Tomorrow" by Bruce Springsteen. The score shows a vocal line with lyrics and chords B♭/D, D♭7, Cm7, F7, and B♭.

19

B♭/D D♭7 Cm7 F7 B♭

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 C°7 G7 A m 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(♭5)

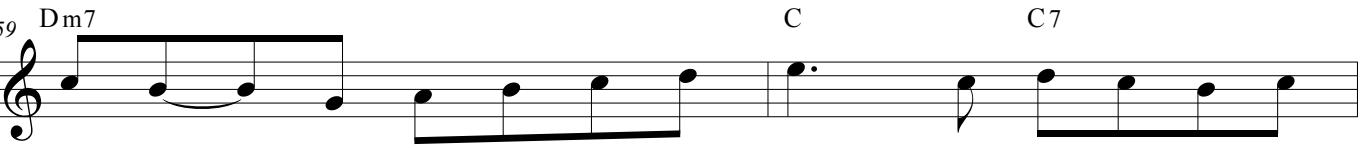
 de-as. And af-ter we have kissed good-night and still you lin-ger, I kin-da

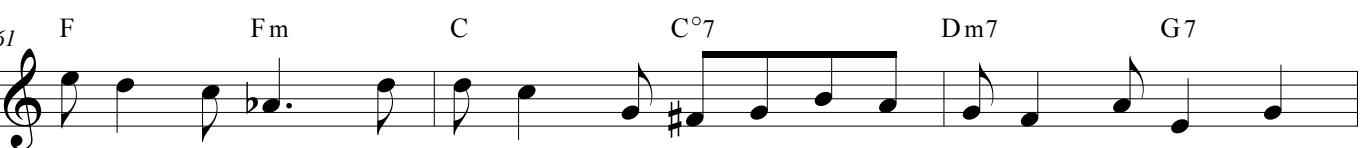
55 C/E E♭7 Dm7 G7 C E7

 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 (Keyboard) C°7 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 B♭ Cm7 F7

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°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♭ 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°7 F7
 "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°7 F7
 (Sax) G7

51 C C♯7 G7
 (Keyboard)

55 D9 G7 C G7
 (Keyboard)

59 C C7 F A m7 A°7

63 D7 G7 G7

67 C C♯7 G7
 (Keyboard)

71 D9 G7 C A7 (Keyboard)
 Come on, sing it loud and clear. _____

The musical score consists of ten staves of music. Staff 1 (Treble clef) starts at B♭ major and includes lyrics for the first two lines of the song. Staff 2 (Treble clef) continues the melody and adds a keyboard part for the third line. Staff 3 (Treble clef) introduces a saxophone part. Staff 4 (Treble clef) shows a piano part. Staff 5 (Treble clef) continues the piano part. Staff 6 (Treble clef) shows a piano part. Staff 7 (Treble clef) shows a piano part. Staff 8 (Treble clef) shows a piano part. Staff 9 (Treble clef) shows a piano part. Staff 10 (Treble clef) concludes the piece with a piano part and lyrics for the final line.

79 D D[#]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 A7 (Keyboard) 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^o7

way, by the way, when we

93 E7 A7

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

97 D D[#]7 A7

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

101 A7/G F[#]m D7 B7 G G[#]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

(Keyboard)

111 D D7 G Gm7 D G A7 D

now.