

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

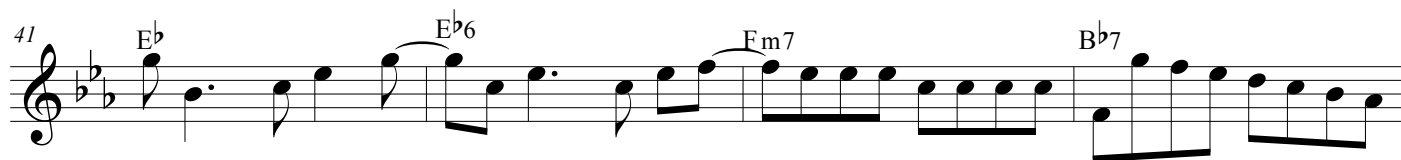
sweet to be love

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

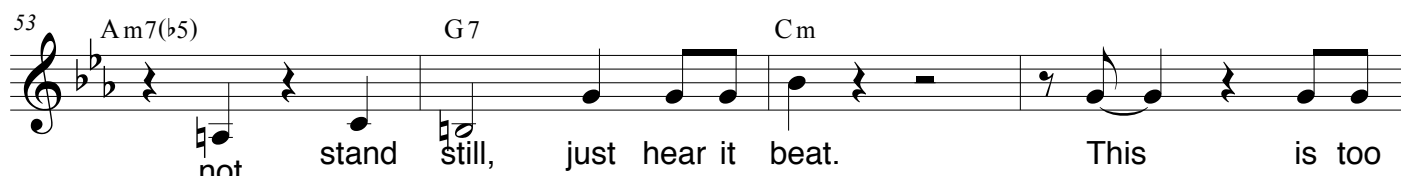
This can't be love be-cause I feel so well, but still I

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

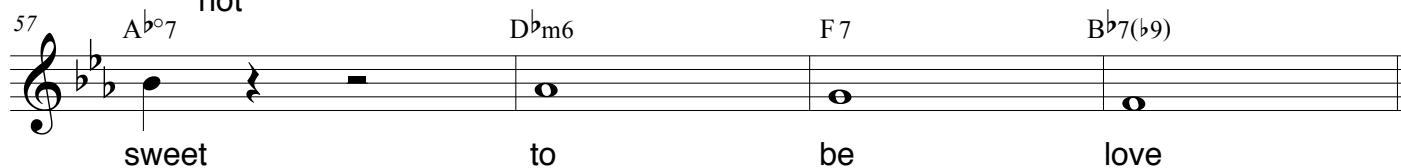
love to look in your eyes. (Sax)



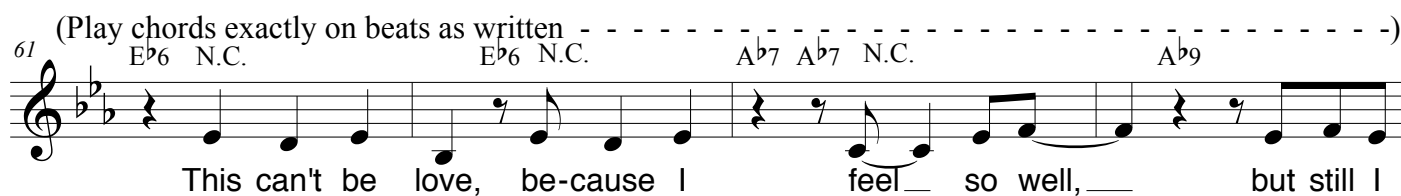
My heart does



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



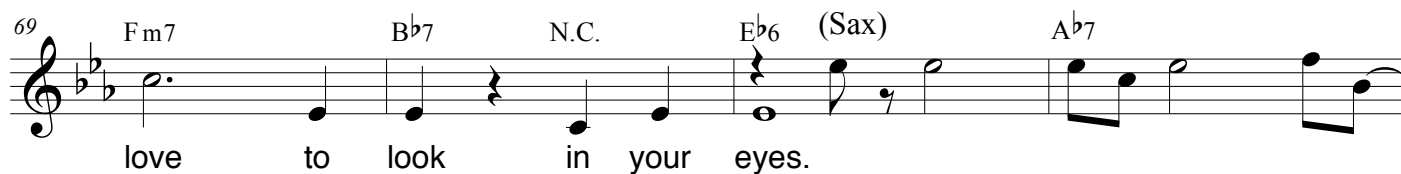
sweet to be love



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 - - - - -)



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

(Play normally)



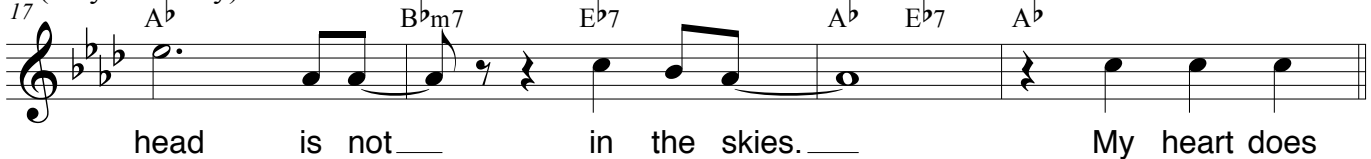
sobs no sor - rows, no sighs.

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



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

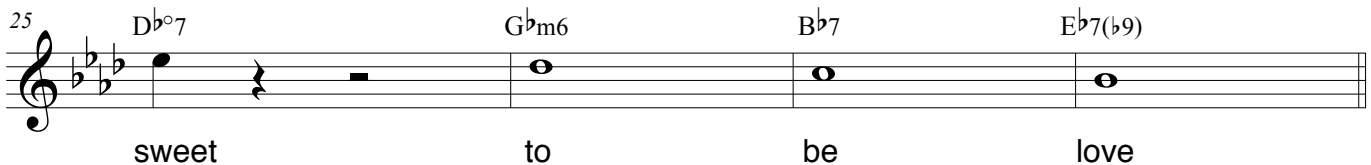
(Play normally)



head is not in the skies. 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. (Keyboard)

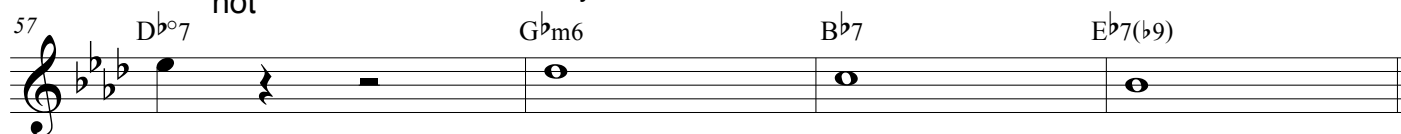
2



My heart does



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



sweet to be love



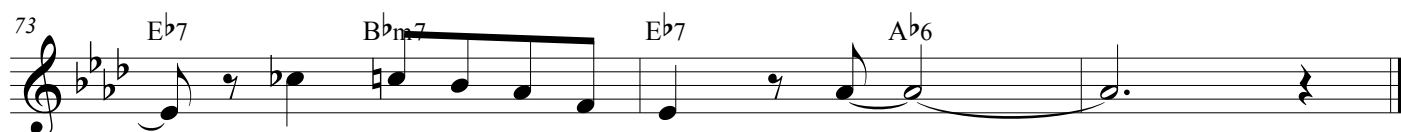
This can't be love, be-cause I feel so well, but still I



love to look in your eyes. I still



love to look in your eyes.



# 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  $\Phi$  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 bile, and whis - pers soft and low, "Come a -  
Olds - mo - bile, and then he'll

41 E $\flat$  C7 F7

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

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

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



2  
57  $E\flat$  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)



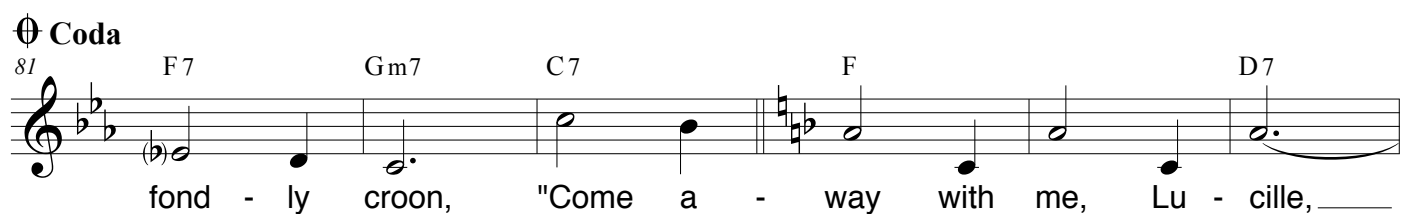
go as far as you like with me in my mer - ry Olds - mo - bile."

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



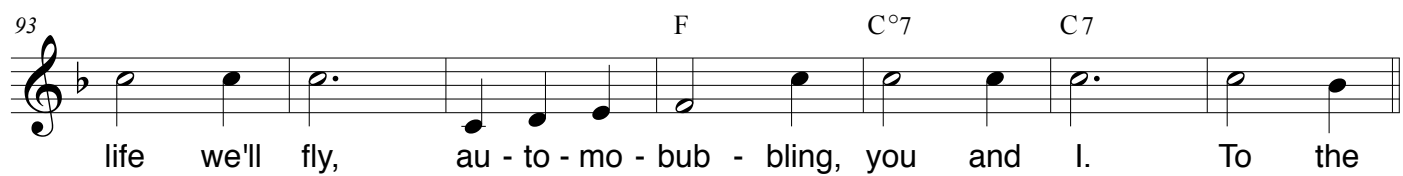
fond - ly croon, "Come a - way with me, Lu - cille,"

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



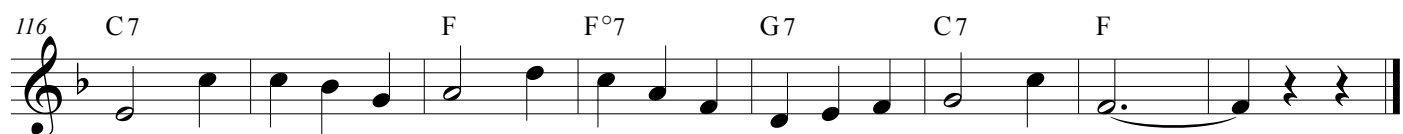
church we'll swift - ly steal, then our wed - ding bells will peal. You can

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



"

E<sup>b</sup> /G Fm7 B<sup>b</sup>7 E<sup>b</sup> /G Fm7 B<sup>b</sup>7  
 4 Just  
 5 E<sup>b</sup> Fm7 B<sup>b</sup>7  
 dig that scen - er - y float - in' by. We're now ap - proach ing New -  
 8 E<sup>b</sup> Fm7 F<sup>#</sup>7  
 port, Rhode I We've been for - years in Var - i - et - y. But  
 11 Gm Fm B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7  
 Chol - ly Knick - er - bock - er, now we're go - ing to be in  
 13 E<sup>b</sup> Fm B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7  
 high, high, high so - ci - , - high - so - ci - et - y. Yes, I  
 17 E<sup>b</sup> Fm7 B<sup>b</sup>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<sup>b</sup> Fm7 F<sup>#</sup>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<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>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)

# Heart Of My Heart

Keyboard

(Keyboard)



5 9 13 17 21 25 29 33

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

"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

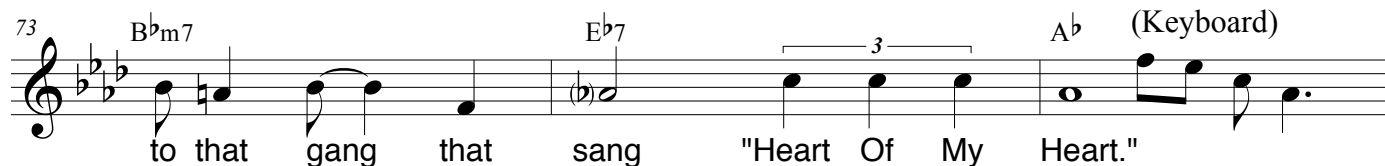
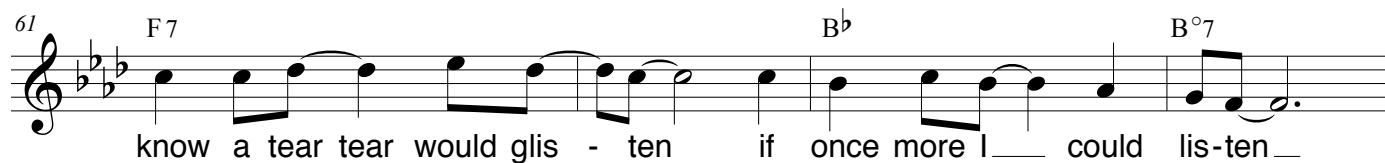
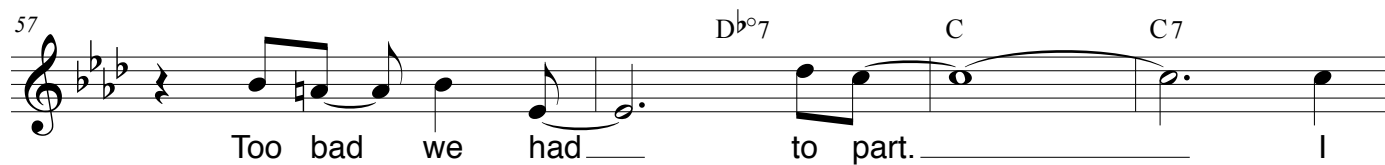
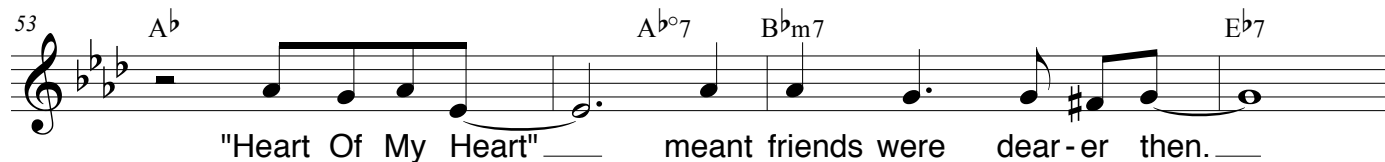
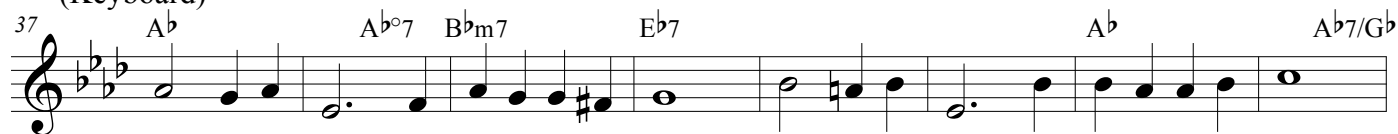
know a tear tear would glis - ten if once more I could lis-ten

to that gang that sang "Heart Of My Heart."

2014.03.23

2

(Keyboard)



# 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 F7/A B<sup>b</sup> B<sup>o</sup>7 3

11 F/C C7 3 F F (Keyboard)

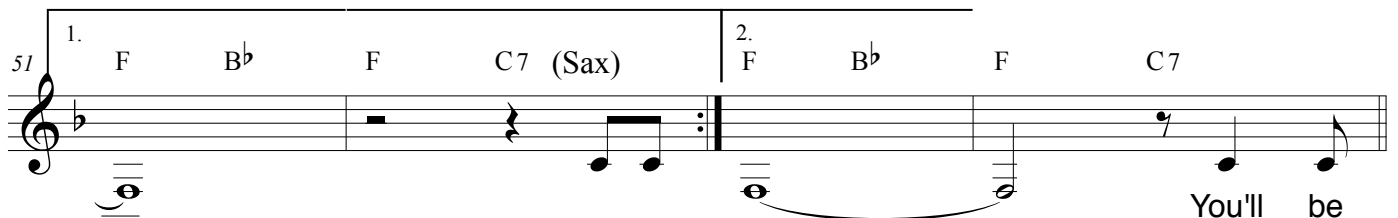
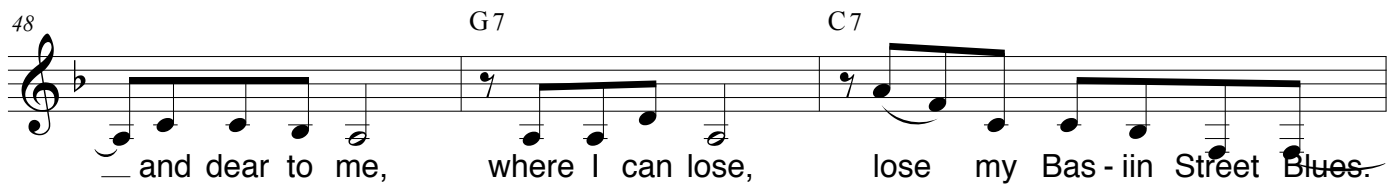
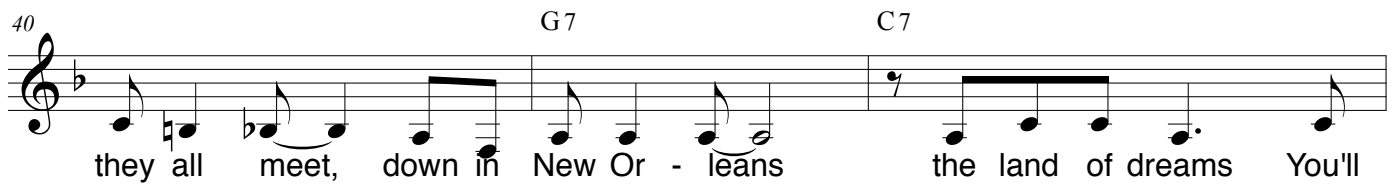
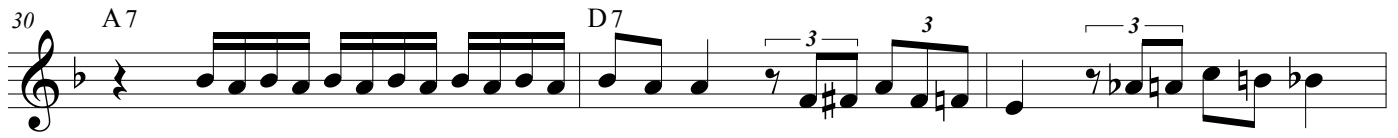
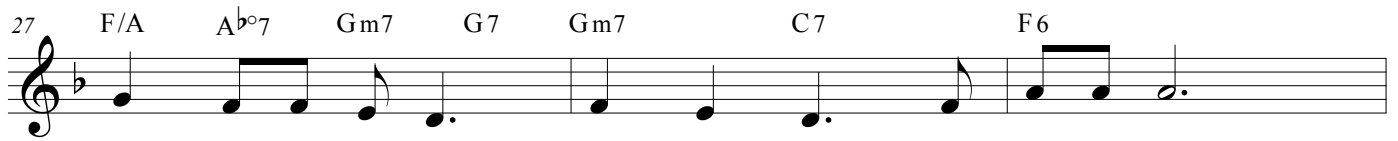
14 (Sax) (Keyboard) (Sax)

17 3 F7/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 A7 D7

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

66 G7 C7

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

69 F F 7/E $\flat$  B $\flat$ /D D $\flat$ 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 C7 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)

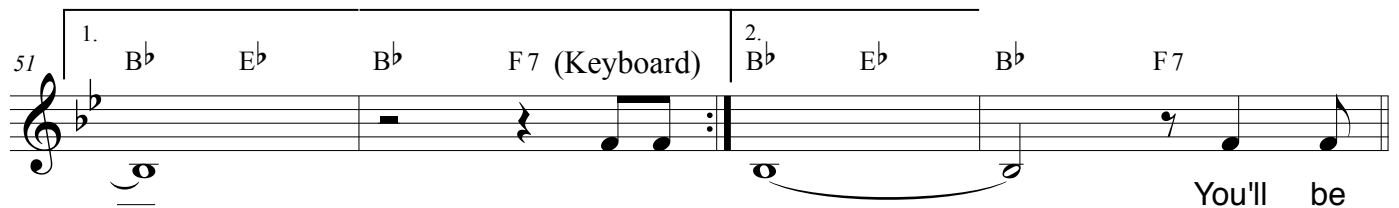
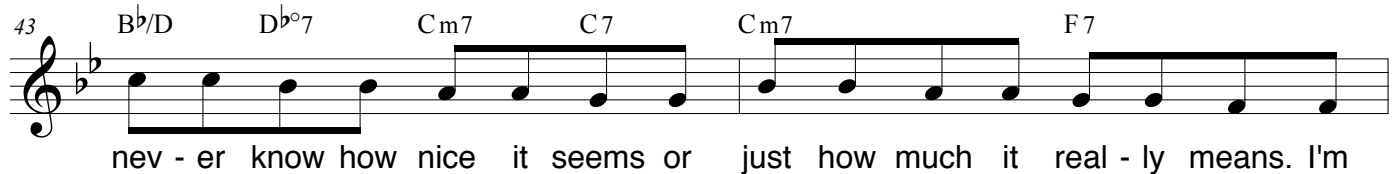
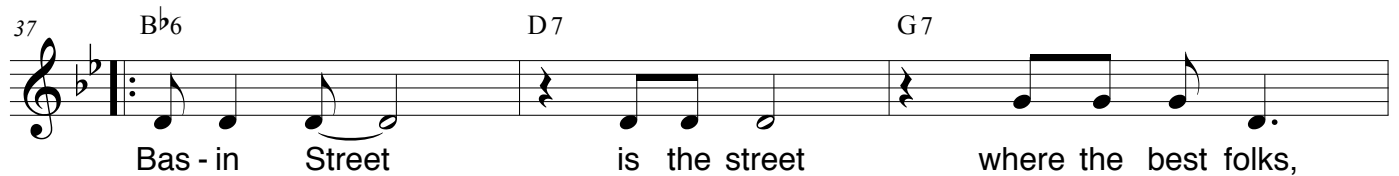
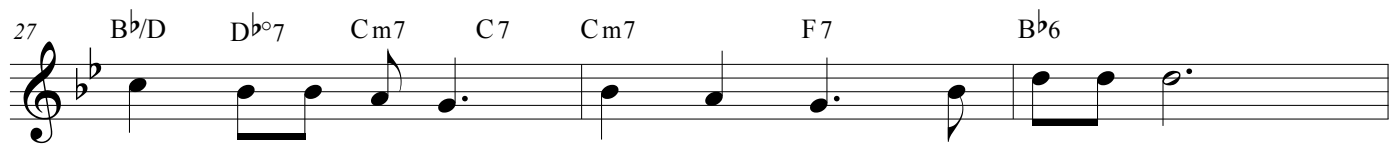
14 (Sax) (Keyboard) (Sax)

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)

# 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 B $\flat$  /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 $\flat$



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

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

# Blue Champagne

# F

Keyboard

(Sax)  $B\flat\text{maj}7$   $C\text{m}7$   $D\text{m}7$   $E\flat\circ7$   $G\text{m}7$   $C9$   $C\circ7$   $F7$

5  $B\flat$   $B\circ7$   $C\text{m}7$   $F7$   $B\flat$   $B\circ7$

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

8  $E\flat\text{m}7$   $F7$   $G\circ7$   $D\text{m}7$   $C\text{m}7$   $B\circ7$

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

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

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

13  $B\flat6$   $D\flat\circ7$   $C\text{m}7$   $F7$   $B\flat6$   $G\text{m}7$

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

16  $G\flat7$   $F7$   $B\flat\text{Maj}7$   $D\flat\circ7$   $C\text{m}7$   $F7$

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.  $B\flat6$   $C\text{m}7$   $F7$  2.  $B\flat6$   $A\text{m}7\text{b}5$   $D7$



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) D.S. al Coda

To Coda  $\Phi$  blue cham-pagne to toast the dream that was you.

$\Phi$  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  $E^b$   $E^\circ$   $Fm7$   $B^b7$   $E^b$   $E^\circ$   
3 A M, no - where else to go. It's 3 A M,

8  $A^bm7$   $B^b7$   $C^\circ$   $Gm7$   $Fm7$   $E^\circ$   
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  $E^b6$   $G^b^\circ7$   $Fm7$   $B^b7$   $E^b6$   $Cm7$   
Blue cham - pagne, pur - ple sha - dows and blue cham - pagne,  
Bub - bles rise like a foun - tain be - fore my eyes.

16  $B7$   $B^b7$   $E^bMaj7$   $G^b^\circ7$   $Fm7$   $B^b7$   
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  $E^b6$   $Fm7$   $B^b7$   $E^b6$   $Dm7b5$   $G7$

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.

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

# F

Keyboard

(Sax)  $B\flat$   $B\flat 7$   $E\flat$   $E^\circ 7$   $B\flat$   $F 7$   $Gm 7$   $Dm 7$   $Cm 7$   $F 7$

5  $B\flat$   $F 7$  If I

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

8  $B\flat$   $F 7$   $B\flat$

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

10 1.  $F 7$   $Cm 7$   $B\flat$   $F 7$   $B\flat$   $F 7$

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

13 2.  $F 7$   $Cm 7$   $B\flat$   $F 7$   $B\flat$

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  $B\flat$   $Gm 7$   $D 7/F\sharp$

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

21  $B\flat/F$   $C 7/E$   $Cm 7/E\flat$   $B\flat 7/F$   $Cm 7/G$   $A\flat^\circ 7$   $F 7/A$   $/F$

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

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  $B\flat$   $B\flat\circ 7$  Cm7 F7  $B\flat$   $B\flat\circ 7$  Cm7 F7

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

38  $B\flat$   $B\flat 7$   $E\flat$   $E\flat\circ 7$   $B\flat$  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)

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

62 Musical notation for measures 62-68 of 'The Girl on the Train'. The key signature is B-flat major (two flats). The notation is as follows:  
Measure 62: Gm7, D7/F#  
Measure 63: Bb7/F, C7/E  
Measure 64: Cm7/Eb, Bb7/F  
Measure 65: Cm7/G, Ab°7  
Measure 66: F7/A, /F  
Measure 67: (Empty)  
Measure 68: (Empty)  
The piece ends with a double bar line and the word 'If' below it.

66 F7



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


[illegible]

71

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


Cm7 B<sup>b</sup> F7 B<sup>b</sup> G7

74 C



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


75 G7



cof-fee pot,

77 C G7 C

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

79 

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.



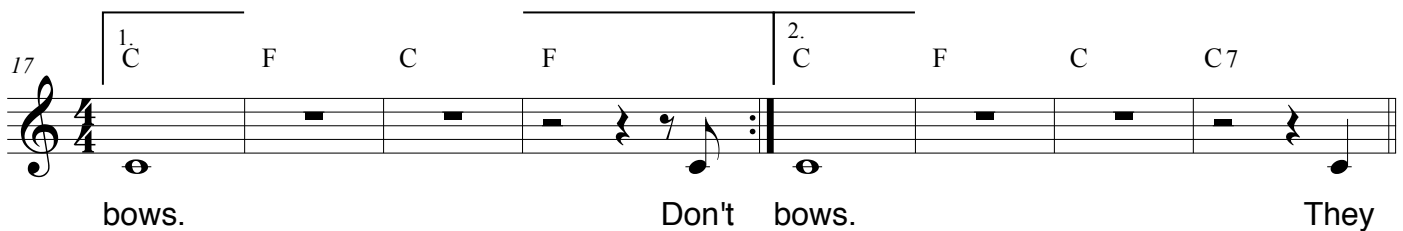
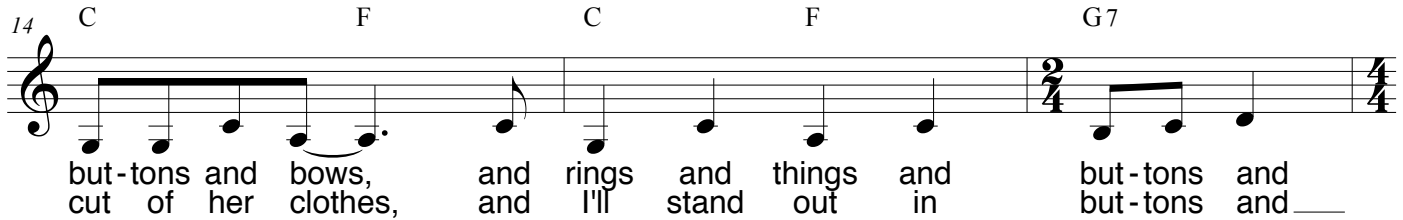
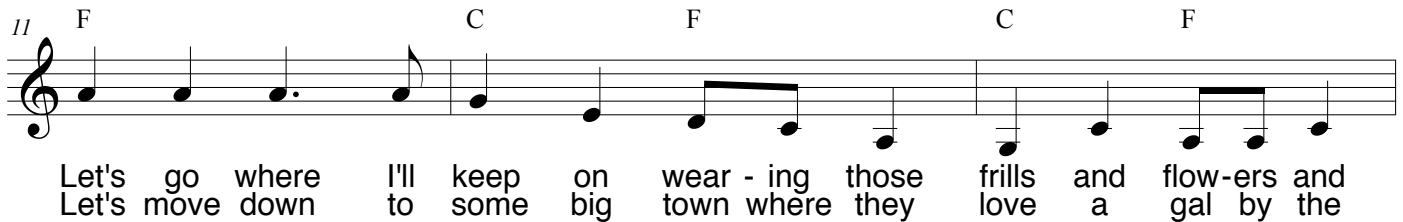
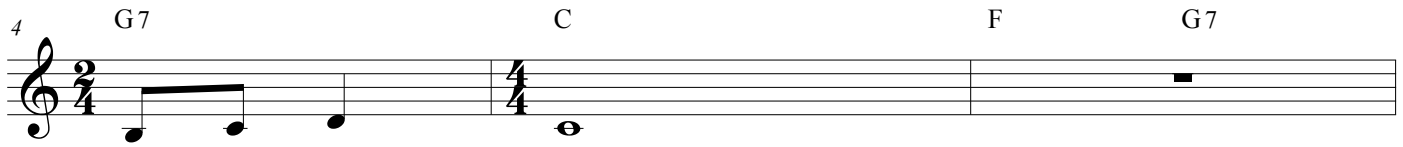
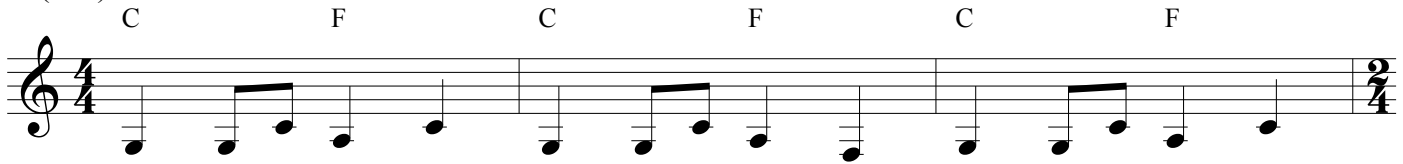


## Buttons And Bows

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  $\Theta$  /C /G F G7 D.S. al Coda  
I'm all yours in but-tons and bows.

$\Theta$  Coda  
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

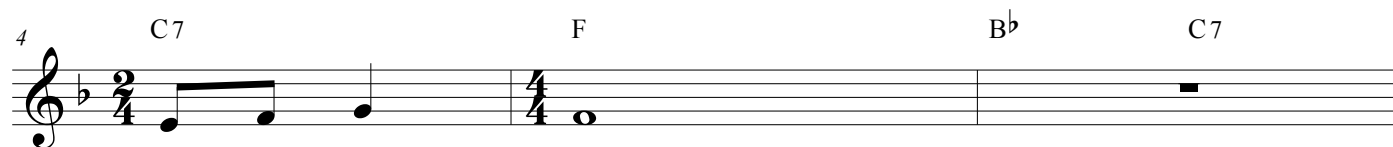
61 C F C F G7 C  
bows.

## Buttons And Bows

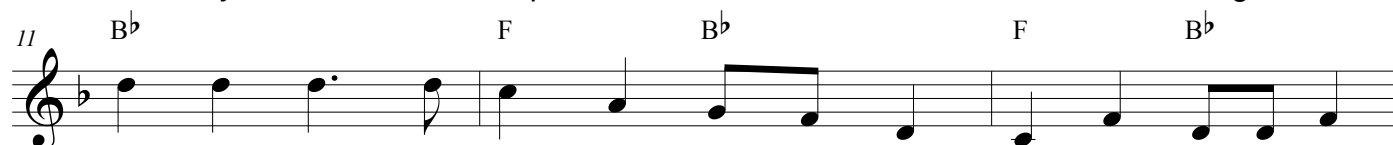
M

Keyboard

(Keyboard)



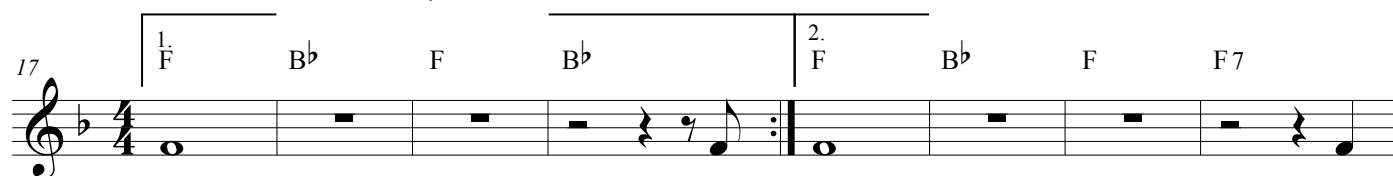
East is east, and west is west, and the wrong one I have chose.  
bur - y me in this prair - ie, take me where the ce - ment grows.



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



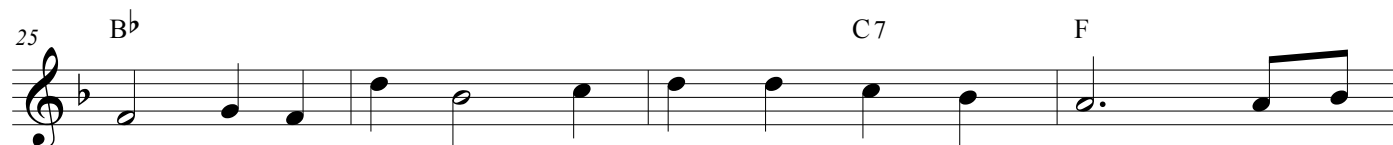
but - tons and bows, and rings and things and but - tons and  
cut of her clothes, and I'll stand out in but - tons and \_\_\_\_



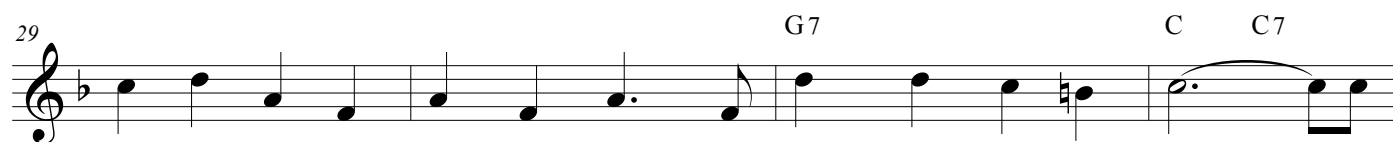
bows.

Don't bows.

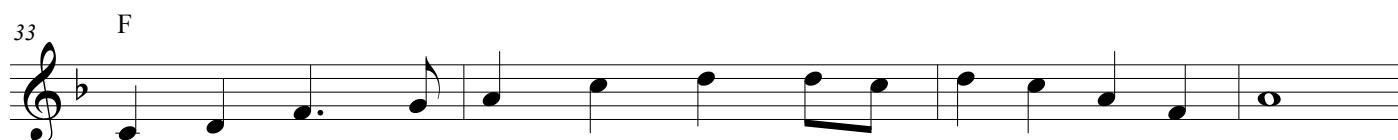
They



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



# I'll Walk Alone

**F**

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

5  $E^b$   $A^b7$  3  $E^b$   $Cm7$   $Fm7$   $B^b7$

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

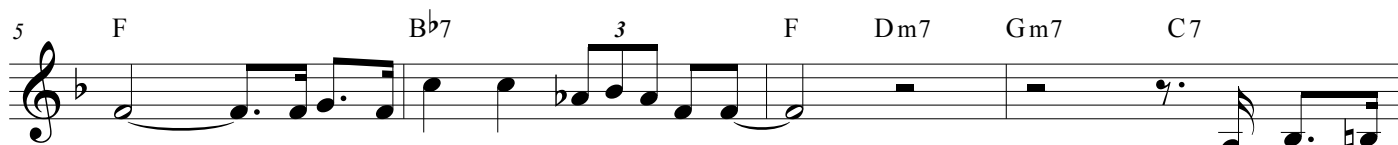
Till you come back home, I'm walk - ing a - lone. (Keyboard)

# I'll Walk Alone

M

(Keyboard)

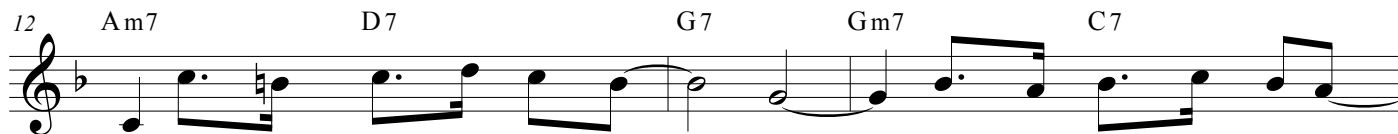
Keyboard



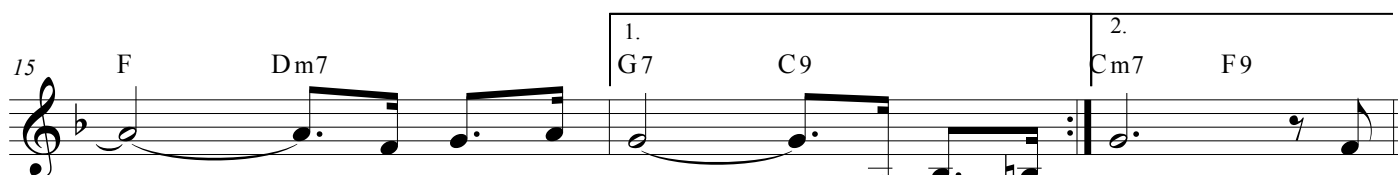
I'll walk a-



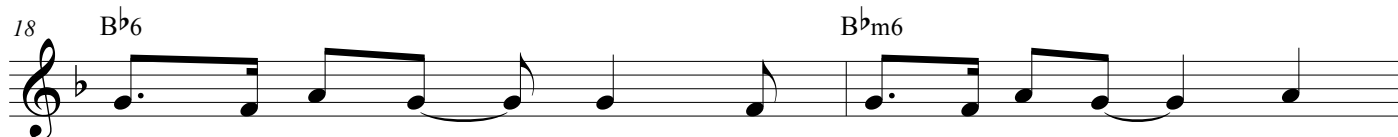
lone be - cause, to tell you the truth, I'll be lone - ly.  
lone. They'll ask me why, and I'll tell them, "I'd rath - er."



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



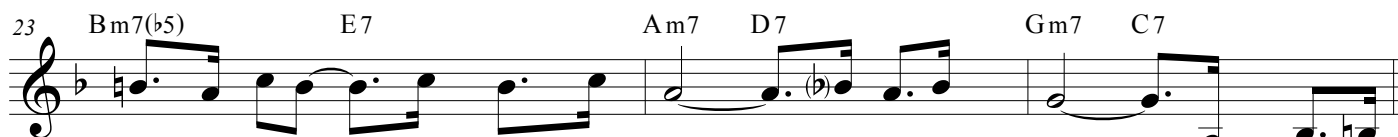
are lone - ly, too. I'll walk a - tight. I'll  
you held me



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



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



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



26 F D7(b9)



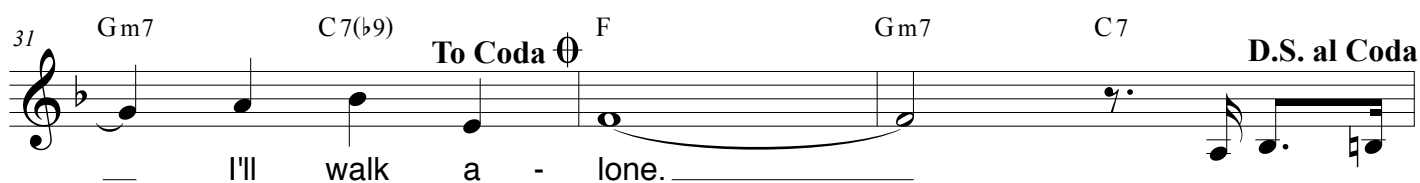
lone and send your love and your kiss - es to

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.

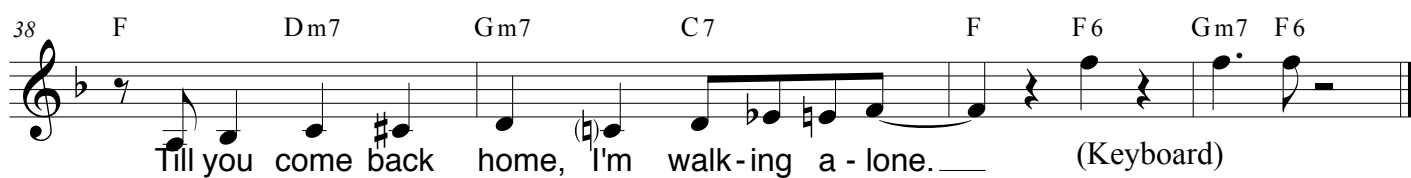
⌘ Coda

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



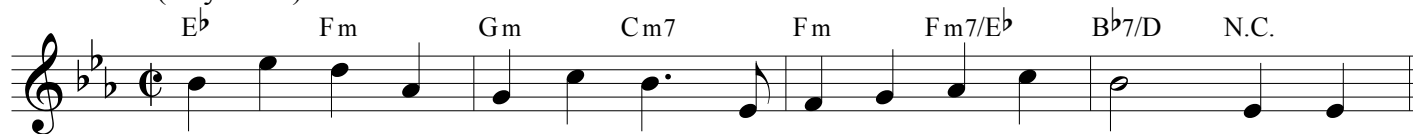
Till you come back home, I'm walk - ing a - lone. (Keyboard)

## VOCAL DUET

## Dear Hearts And Gentle People

D  
Keyboard

(Keyboard)



(F)There's a



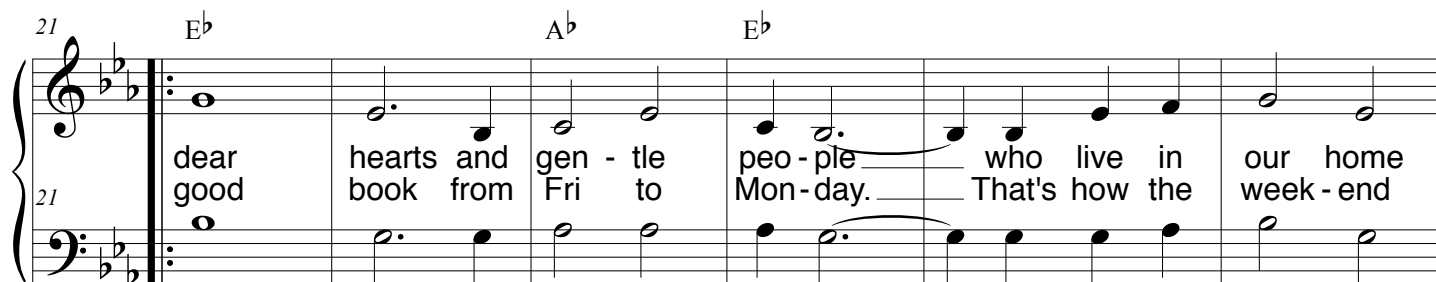
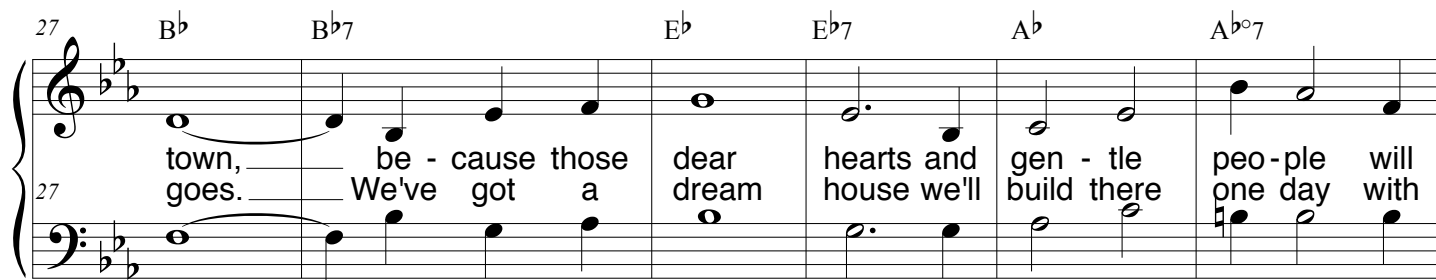
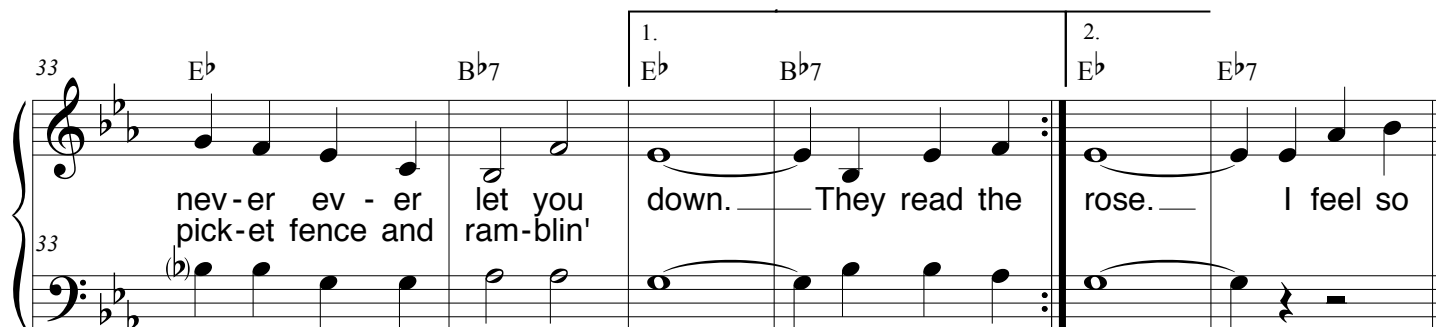
place we'd like to go, and it's up in I - da - ho where your friend-ly neigh-bors



smile and say "Hel - lo." (M)It's a pleas-ure and a treat to me - an-der down the street.



That's why we want the whole wide world to know. (Both) We love those

dear  
goodhearts  
bookand  
fromgen - tle  
Fri topeo - ple  
Mon - day.who live in  
That's how theour home  
week - endtown,  
goes.be - cause  
We've gotthose  
adear  
dreamhearts and  
house we'llgen - tle  
build therepeo - ple  
one daywill  
withnev - er  
pick-etev - er  
fence andlet you  
ram-blin'

down.

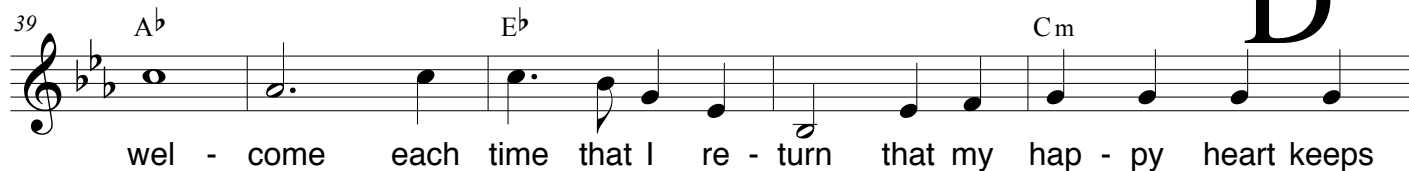
They read the

rose.

I feel so

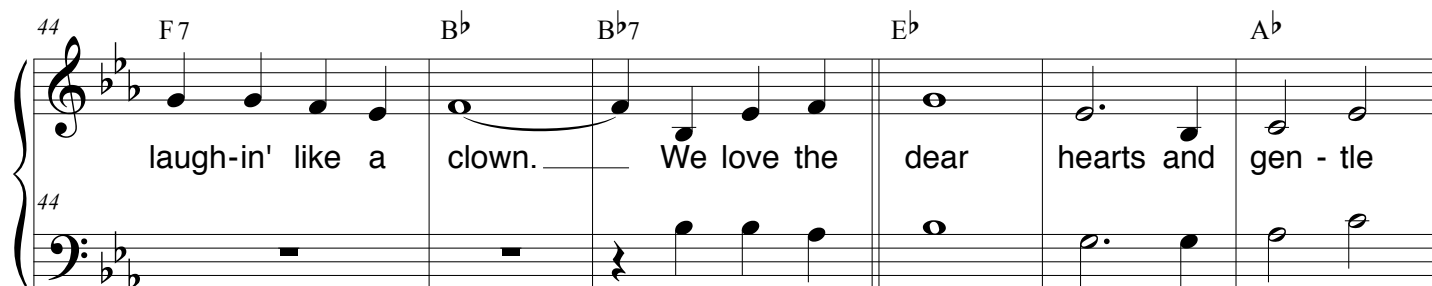
2

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



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

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



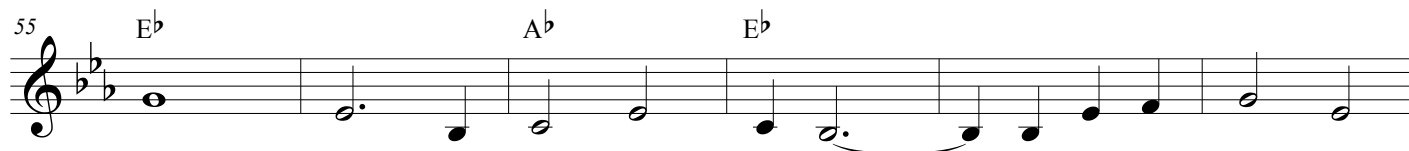
laugh-in' like a clown. We love the dear hearts and gen - tle

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

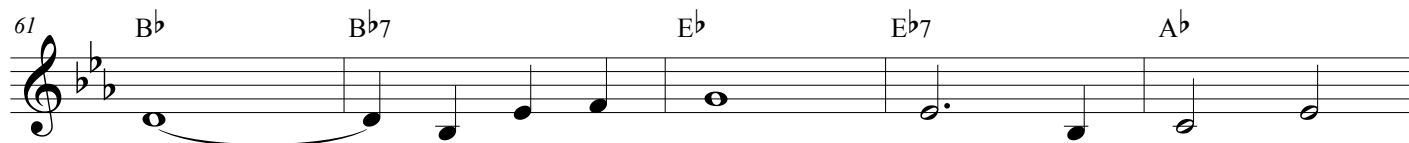


peo - ple who live and love in my home town.

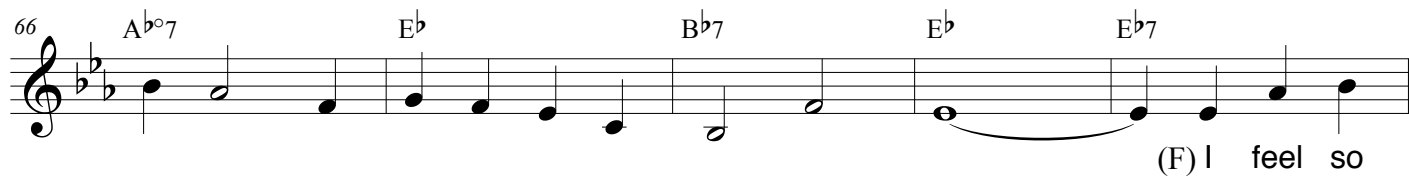
55  $E^b$   $A^b$   $E^b$



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

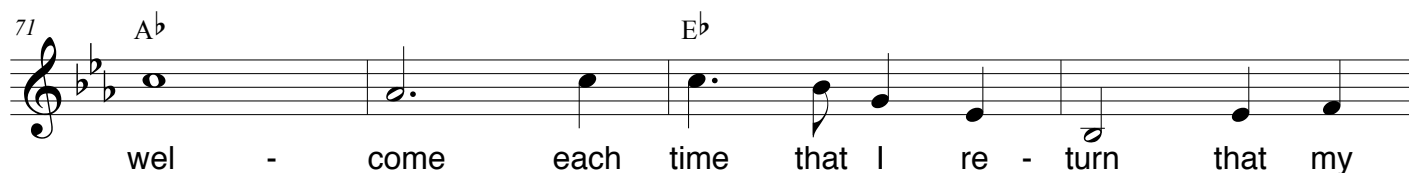


66  $A^b\circ7$   $E^b$   $B^b7$   $E^b$   $E^b7$



(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.

# Can't Get Used To Losing You

F


The piano accompaniment is written for a grand piano in 4/4 time. The right hand (treble clef) plays chords for the first four measures, with the following chord sequence: F major, Bb major, G7, and C major. The left hand (bass clef) plays a rhythmic pattern of eighth notes, with the instruction "(Bass - Play exactly as written)" and "(Continue rhythm pattern)". The notation includes a key signature of one flat (Bb) and a time signature of 4/4.

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 say "Hello,"  
Who am I kid - din'? On - ly me.

9 Am Gm7 D7 Gm D7

II

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)

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  $\Phi$  2. C7 C7 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 &

$\Phi$  Coda F B $\flat$  G7 C B $\flat$  B (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 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 af - ter I get dressed and do the town.  
Who am I I heard her say "Hel - lo," 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 To Coda**  $\Theta$  2. **D.C. al Coda**

F7 F7 N.C. F7 F7 N.C.

lov-ing you. lov-ing you.

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

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

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 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 $\flat$



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

# Bye Bye Blues

**F**

Keyboard

(Sax)

D B D°7 A7 D

5 D B♭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♭7 D B7

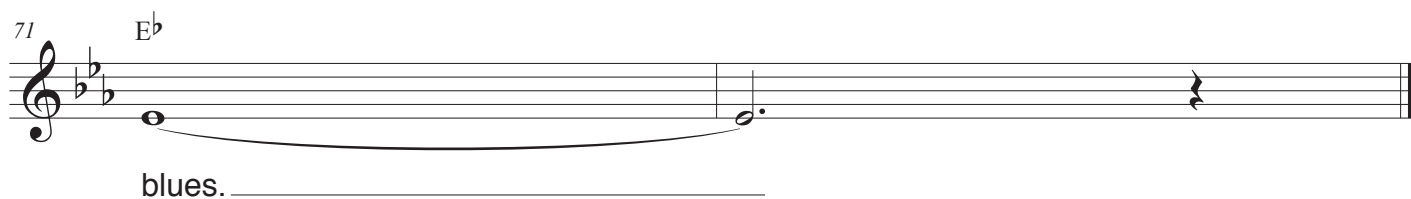
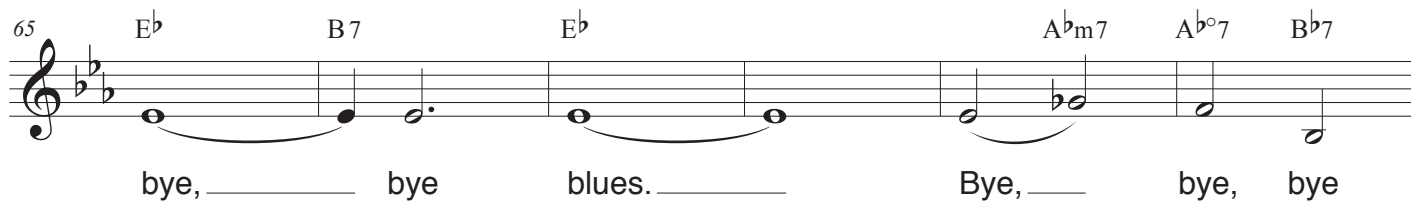
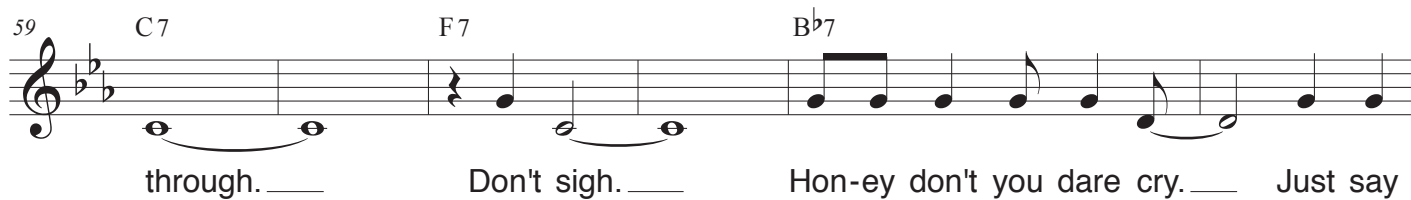
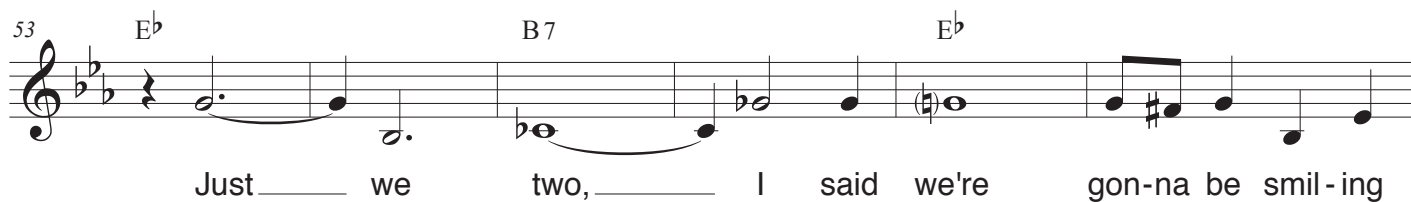
Just \_\_\_ we two \_\_\_ smil - ing through. \_\_\_\_\_

29 E7 A7 D B♭7 D B♭7

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

(Sax)

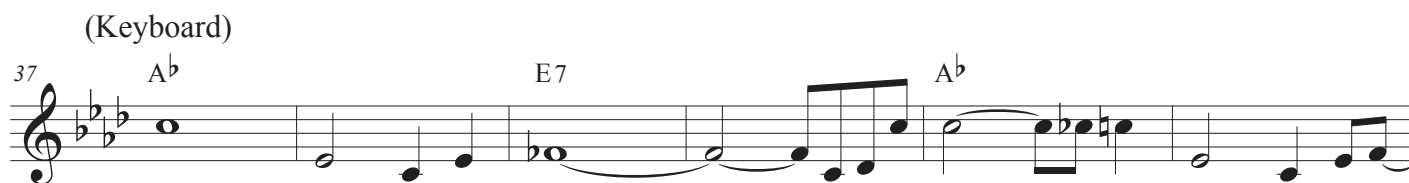
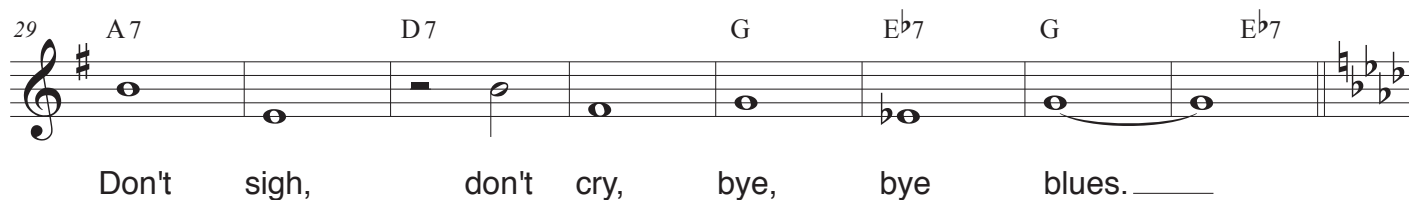
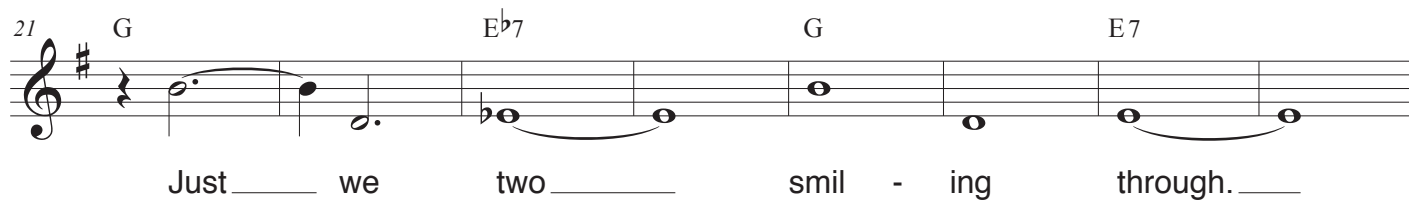
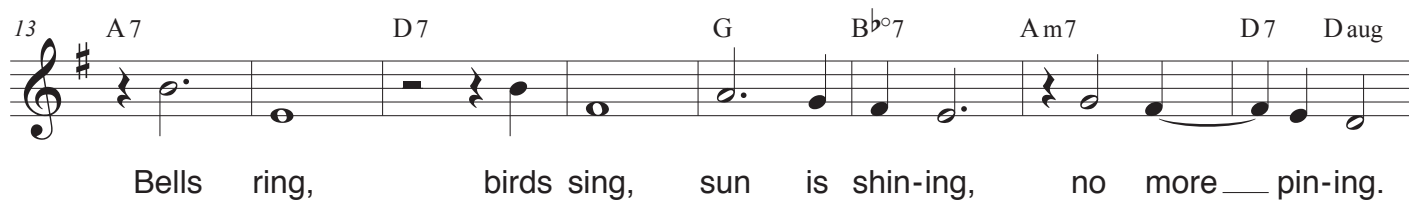
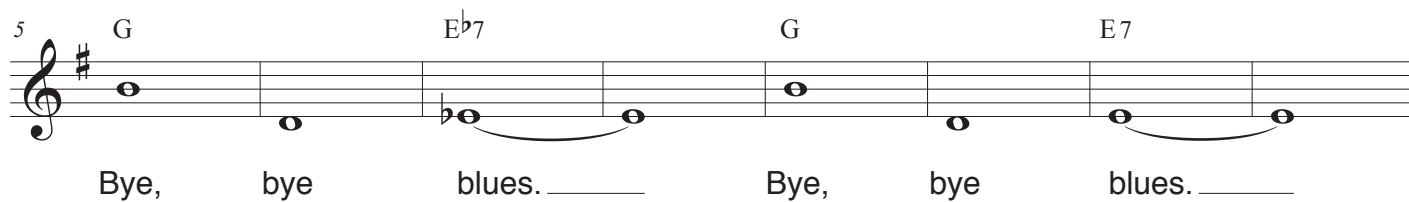
37 E♭ B7 E♭



# Bye Bye Blues

**M**

Keyboard



43 F7 B $\flat$ 7 E $\flat$ 7

48 A $\flat$  B $\circ$ 7 B $\flat$ m7 E $\flat$ 7 E $\flat$ aug

53 A $\flat$  E7 A $\flat$

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

59 F7 B $\flat$ 7 E $\flat$ 7

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

65 A $\flat$  E7 A $\flat$  D $\flat$ m7 D $\flat$  $\circ$ 7 E $\flat$ 7

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

71 A $\flat$

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

# 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>o</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." \_\_\_\_\_

## 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

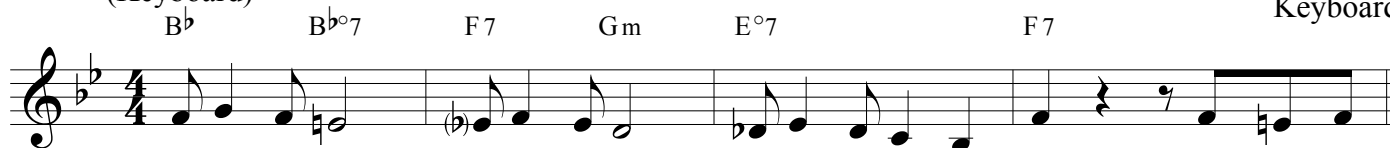
64 (Sax) you.

## I Get Ideas

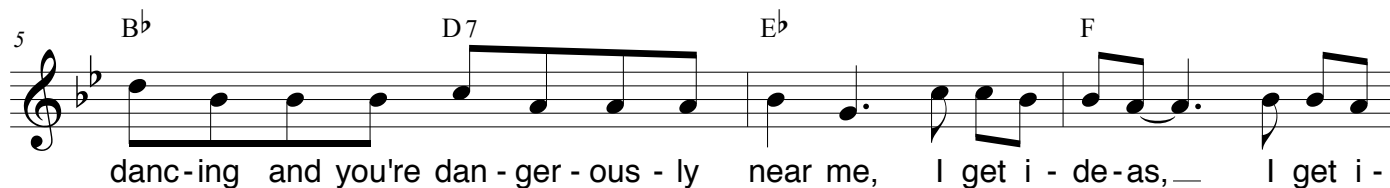
M

(Keyboard)

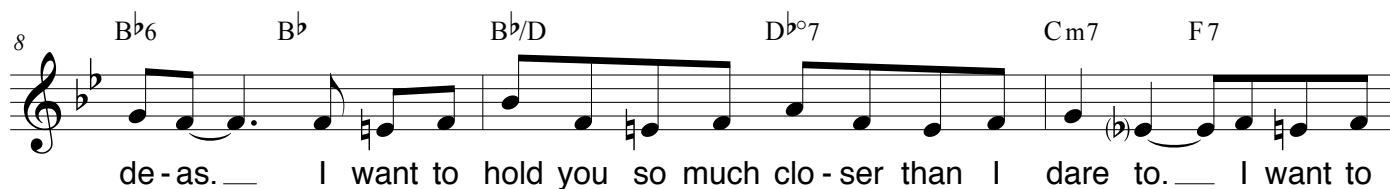
Keyboard



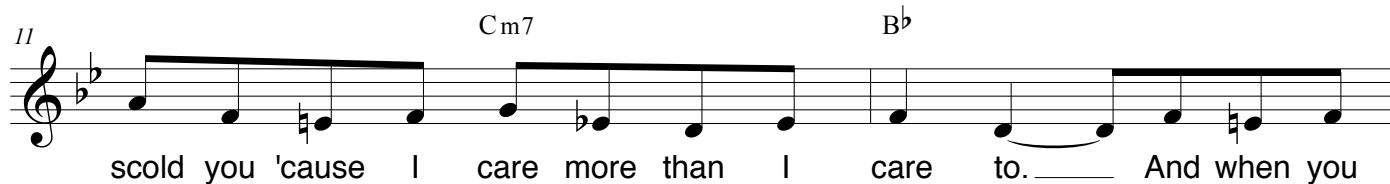
When we are



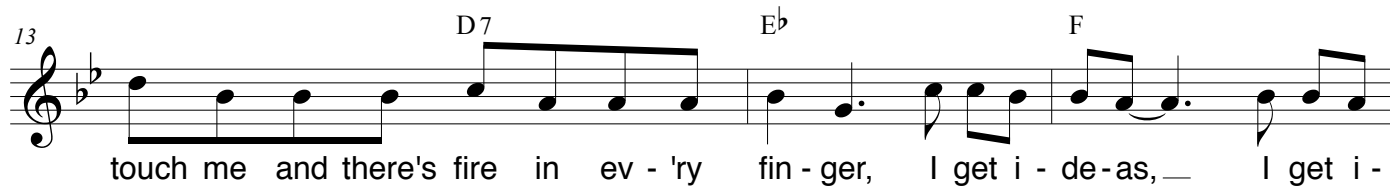
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -



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



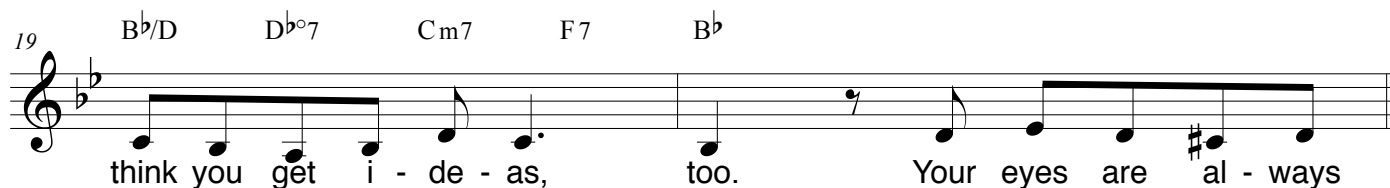
scold you 'cause I care more than I care to. And when you



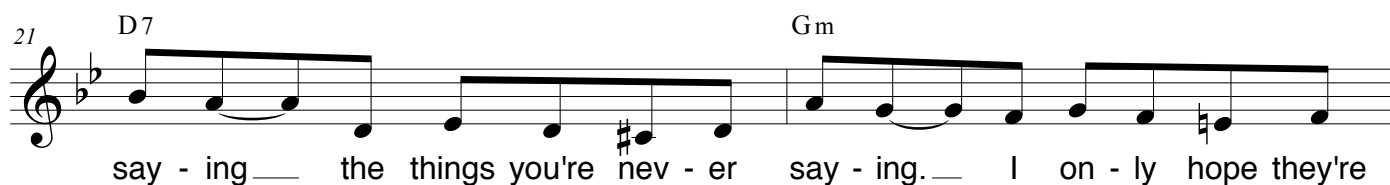
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -



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

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 $\flat$   
 When we are

37 C C°7 G7 Am G $\flat$ °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 $\flat$ °7 Dm7 G7  
 de-as.\_ I want to hold you so much clo - ser than I dare to.\_ I want to

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

49 E7 F G



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

52 C6 C C7 F Dm7(b5)



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

55 C/E 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 C°7 (Keyboard) G7 Am G7 C G C



you.



## 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. 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 musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of nine staves of music. The first staff (measures 39-42) contains the lyrics "Yes sir, that's my ba - by. No sir, don't mean may - be." The second staff (measures 43-46) contains the lyrics "Yes sir, that's my ba - by now." followed by a line. The third staff (measures 47-50) is instrumental. The fourth staff (measures 51-54) is instrumental. The fifth staff (measures 55-58) is instrumental. The sixth staff (measures 59-62) is instrumental. The seventh staff (measures 63-66) is instrumental. The eighth staff (measures 67-70) is instrumental. The ninth staff (measures 71-74) is instrumental. The tenth staff (measures 75-78) contains the lyrics "Come on, sing it loud and clear." followed by a line. Chord changes are indicated above the staff at various points: B-flat, B-flat degree 7, F7, C9, F7, B-flat, F7, B-flat, B-flat degree 7, F7, C9, F7, B-flat, G7, C, C sharp degree 7, G7, D9, G7, C, G7, C, C7, F, A minor 7, A degree 7, D7, G7, G7, C, C sharp degree 7, G7, D9, G7, C, A7. Instrumental parts are indicated by "(Keyboard)" and "(Sax)".

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

(Keyboard) 111 D D7 G Gm7 D G A7 D

now.