

I Get Ideas

F

(Sax)

Keyboard

Musical notation for measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 4/4. Chords above the staff are Eb, Eb°7, Bb7, Cm, A°7, and Bb7. The melody starts with a quarter note Bb, followed by quarter notes Eb and Bb, then a half note Eb. Measure 4 contains a whole note Eb.

When we are

Musical notation for measures 5-7. Chords above the staff are Eb, G7, Ab, and Bb. The melody continues with quarter notes Eb, G, Ab, Bb, and a dotted quarter note Bb.

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

Musical notation for measures 8-10. Chords above the staff are Eb6, Eb, Eb/G, Gb°7, Fm7, and Bb7. The melody continues with quarter notes Eb, G, Ab, Bb, and a dotted quarter note Bb.

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

Musical notation for measures 11-12. Chords above the staff are Fm7 and Eb. The melody continues with quarter notes Eb, G, Ab, Bb, and a dotted quarter note Bb.

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

Musical notation for measures 13-15. Chords above the staff are G7, Ab, and Bb. The melody continues with quarter notes Eb, G, Ab, Bb, and a dotted quarter note Bb.

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

Musical notation for measures 16-18. Chords above the staff are Eb6, Eb, Eb7, Ab, and Gb°7. The melody continues with quarter notes Eb, G, Ab, Bb, and a dotted quarter note Bb.

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

Musical notation for measures 19-20. Chords above the staff are Eb/G, Gb°7, Fm7, Bb7, and Eb. The melody continues with quarter notes Eb, G, Ab, Bb, and a dotted quarter note Bb.

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

Musical notation for measures 21-22. Chords above the staff are G7 and Cm. The melody continues with quarter notes Eb, G, Ab, Bb, and a dotted quarter note Bb.

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

23 Fm7 Eb Eb7 Ab Abm
say-ing_ that you could love me, too. For that's the whole I - de-a, it's true, the

26 Eb Eb°7 Fm7 Bb7 Eb (Sax)
love-ly i - de - a that I'm fall-ing in love with you.

29 G7 Cm Fm7 Eb Eb7
(Keyboard)
37 F F°7 C7 Dm B°7 C7
When we are

41 F A7 Bb C
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

44 F6 F F/A Ab°7 Gm7 C7
de-as. I want to hold you so much clo - ser than I dare to. I want to

47 Gm7 F
scold you 'cause I care more than I care to. And when you

49 A7 B \flat C

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

52 F6 F F7 B \flat A \flat 7

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

55 F/A A \flat 7 Gm7 C7 F

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

57 A7 Dm

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

59 Gm7 F F7

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

61 B \flat B \flat m F F $^{\circ}$ 7 Gm7 C7

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

64 (Sax) F F $^{\circ}$ 7 C7 Dm C7 F C F

you.