

Set II

Last revised: 2021.09.12

- 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).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

(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 F m7 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 F m7 B^b7 E^b B^b7 E^b

head is not in the skies. My heart does

21 A m7(b5) G 7 C m

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

25 A^b7 D^bm6 F 7 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 F m7 B^b7 E^b F m7 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

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

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

61 (Play chords exactly on beats as written - - - - -)
E^b6 N.C. E^b6 N.C. A^b7 A^b7 N.C. A^b9

65 (Play normally)
E^b Fm7 B^b7 C7

69 Fm7 B^b7 N.C. E^b6 (Sax) A^b7

73 B^b7 Fm7 B^b7 E^b6

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

A musical score for 'Ain't No Sunshine' in A minor (A m). The score includes a melodic line on a treble clef staff and a harmonic progression below it. The progression consists of chords: E^b9, B^bm7, C m, E^b, and E^b7. The score is in 4/4 time and includes lyrics in parentheses.

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

9 (Play normally) A^b A^b6 B^bm7 E^b7

sobs no sor - rows, no sighs. —

sobs no sor - rows, no sighs. _____

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

13 A♭6 N.C. A♭6 N.C. D♭7 D♭7 N.C. D♭9 N.C.

This can't be love, I get no dizzy spells my

17 (Play normally)

head is not in the skies. My heart does

head is not in the skies. My heart does

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are: 'not stand still, just hear it beat. This is too'. The score includes measure numbers 21, 22, and 23, and chord labels Dm7(b5), C7, and Fm.

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

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


sweet to be love

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

33 A♭ B♭m7 E♭7 A♭ B♭m7 E♭7

love to look in your eyes. _____ (Keyboard)

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

65 (Play normally)
 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 -

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♭ B7 Gm C7 F7 B♭ (Sax)

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

73 F7 B♭ B7 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[♭]7 E[♭] E[♭] G7 Cm F7 B[♭]7 E[♭]

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 E[♭] E[♭] 7 B[♭]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[♭] F7 B[♭]
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[♭] 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[♭] Gm Cm To Coda ♩ F7 B[♭] B[♭] 7
gets her ear and whis - pers soft and low, "Come a -
Olds - mo - bile, and then he'll

41 E[♭] C7 F7
way with me, Lu - cille, in my mer - ry Olds - mo - bile. Down the

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

2
57 E♭ C7 F7

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

65 B♭7 E♭ 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

Φ Coda

81 F7 Gm7 C7 F D7

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

87 G7 C7

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

93 F 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,

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

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

33 Θ Coda E♭ Fm7 F7

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

37 E♭ E♭ Fm7 F♯7

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

40 Gm Fm B♭7 E♭ B♭7

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

42 E♭ Fm B♭7 E♭ B♭7

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

46 E♭ Fm B♭7 E♭ B♭7

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

50 B♭7 E♭ Fm7 B♭7 E♭ B♭7 E♭

ci - et - y. (Keyboard)

Heart Of My Heart

Keyboard

(Keyboard)

1 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 read-y 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 D♭°7 C C7

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 A♭ (Keyboard)

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

76 D♭°7 A♭ B♭7 E♭ A♭

Basin Street Blues

F

(Keyboard)

3 C 3 C7 3 Gm7 3 C7 3

5 F /A 3 A[♭]7 3 G[°]7 3 F C7 (Sax)

Keyboard

5 F (Keyboard) (Sax) (Keyboard)

8 (Sax) F7/A B[♭] B[°]7 3

11 F/C C7 3 F F (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 F7/A B[♭] B[°]7 F/C C7 F

21 F6 A7 D7 G7 3 3

24 G7 D7 3 C7

2

27 F/A A[♭]7 Gm7 G7 Gm7 C7 F6

30 A7 D7

33 G7 C7 F B♭ F

37 F6 A7 D7

40 G7 C7

43 F/A A[♭]7 Gm7 G7 Gm7 C7

45 F6 A7 D7

48 G7 C7

51 1. F B♭ F C7 (Sax) 2. F B♭ F C7

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^b B^{o7} F/C C7 F C7

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

63 F 6 A 7 D 7

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

66 G 7 C 7

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

69 F F 7/E^b B^b/D D^bo7 F/C B^bm7 3

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

72 F /A B^b B^{o7} F/C C7 F

blues. (Sax)

Basin Street Blues

M

(Keyboard)

1 F 3 F7 3 Cm7 3 F7 3 Keyboard

3 B♭ /D 3 D♭7 3 C7 3 B♭ F7 (Sax)

5 B♭ (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 B♭7/D E♭ E7 3

11 B♭/F F7 3 B♭ B♭ (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 3 B♭7/D E♭ E7 B♭/F F7 B♭

21 B♭6 D7 G7 3 3

24 3 C7 3 F7

2

27 B♭/D D♭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♭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 F 7 B♭ F 7

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

63 B♭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♭ B♭7/A♭ E♭/G G♭°7 B♭/F E♭m7 3

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

72 B♭ /D E♭ E°7 B♭/F F 7 B♭

blues. (Keyboard)

Red Raven Polka

F

Keyboard

(Keyboard)

2

(Sax)

6

12

18

23

29

36

2
42 B♭ F7 B♭

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

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

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

66 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♭

88 Fm7 B°7 E♭ B°7 E♭

The musical score consists of ten staves of music. The first four staves are for piano, featuring a treble clef, a key signature of one flat, and a common time. The lyrics are: 'I love to pol - ka', 'when I'm danc - ing with my sweet - heart. I will al - ways', 'love him, and I know we'll nev - er part.', and 'We'll still be danc - ing as the years come and go. Yes, I'll keep'. The piano accompaniment includes chords such as B♭, F7, B°7, Cm7, and E♭. The fifth staff is for saxophone, with a treble clef, a key signature of one flat, and a common time. It features two endings: the first ending uses a B♭ keyboard part, and the second ending uses a B°7 keyboard part. The lyrics for this staff are 'danc - ing the Red - Rav-en Pol - ka with the sweet-heart that I love'. The sixth staff continues the piano part with E♭ and B°7 chords. The seventh staff continues the piano part with A♭ and A°7 chords. The eighth staff continues the piano part with E♭ and B°7 chords. The ninth staff continues the piano part with Fm7 and B°7 chords. The tenth staff continues the piano part with E♭ and B°7 chords.

Red Raven Polka

M
Keyboard

(Keyboard)

F C m/E^{flat} F7 B^{flat} /F /B^{flat} /F

(Sax)

6 B^{flat} F7

12 B^{flat} F7

18

1. B ^{flat}	(Keyboard)	2. B ^{flat}
F7		

(Keyboard & Bass Solo;
Bass plays top notes)

23 F F7 B^{flat} (Sax) F

(Keyboard & Bass Solo)

29 F7 B^{flat} F F7 B^{flat}

(Sax)

1. B ^{flat}	2. B ^{flat}	(Keyboard)
B ^{flat}	B ^{flat} 7	E ^{flat}
		/C
		/B ^{flat}
		/G

35 F F7 B^{flat} B^{flat} 7 E^{flat} /C /B^{flat} /G

2

42 E♭ B♭⁷ E♭ E⁷

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 A⁷ E♭ Fm7 B♭⁷

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

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

so.____

76 A♭ E♭⁷ A♭

82 D♭ D⁷ A♭

88 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
3 A M, 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 A⁷b5 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 3 C 9 G♭7 3 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 D.S. al Coda

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

Φ 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

pagine.

Blue Champagne

M Keyboard

(Keyboard)

E^{flat}maj7 Fm7 Gm7 A^{flat}7 Cm7 F9 F^{flat}7 B^{flat}7

5 E♭ E°7 Fm7 B♭7 E♭ E°7

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

8 A^bm7 B^b7 C[°]7 G m7 Fm7 E[°]7

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

A musical score for a solo voice. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal line consists of a series of eighth and sixteenth note patterns. The lyrics are: 'Now an - oth - er day is dawn - ing, still I lin - ger on.' The score includes harmonic analysis above the staff, showing chords: Fm7, A♭, F7, and B♭7. Measure numbers 11, 12, 13, and 14 are indicated on the left.

Musical score for bar 19. The key signature is B-flat major (two flats). The harmonic analysis is as follows:

- 1. E♭6 (from measure 18)
- F m7
- B♭7
- 2. E♭6 (from measure 20)
- Dm7b5
- G7

The melody consists of eighth-note patterns. Grace notes are indicated by small vertical dashes. The first measure ends with a fermata over the eighth note. The second measure ends with a double bar line and repeat dots. The third measure ends with a fermata over the eighth note. The fourth measure ends with a fermata over the eighth note.

23 C m C m(maj7) C m7 F7 E♭Maj7 B♭7

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

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

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

29 E♭Maj7 F 9 B 7 B♭7 E♭6 G♭°7

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

32 F m7 B♭7 E♭6 C m7 B 7 B♭7

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

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

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

39 ♫ Coda F m7 B♭7 G G 7 F m7 A♭m7 A♭°7

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

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

pagine.

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

F

Keyboard

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

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

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

10 1. F7 Cm7 B \flat F7 B \flat F7
baked a cake. How'd ya do, how'd ya do, how'd ya do. Had you

13 2. F7 Cm7 B \flat F7 B \flat
hired a band and spread the wel - come mat for you. Now I

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

19 B \flat Gm7 D7/F \sharp
been. But it real - ly does - n't mat - ter, grab a

21 B \flat /F C7/E Cm7/E \flat B \flat 7/F Cm7/G A \flat \circ 7 F7/A /F
chair and fill your plat - ter and dig, dig, dig right in. If I

2
24 B♭ 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 major. The third staff starts at measure 66 in B♭ major. The fourth staff starts at measure 69 in B♭ major. The fifth staff starts at measure 71 in C major. The sixth staff starts at measure 74 in C major. The seventh staff starts at measure 77 in C major. The eighth staff starts at measure 79 in G major. The lyrics are written below the staves, corresponding to the chords indicated above the notes. The score includes a 'Sax' part in the fifth staff.

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

M

Keyboard

Keyboard

E♭

E♭7

A♭

A°7

E♭

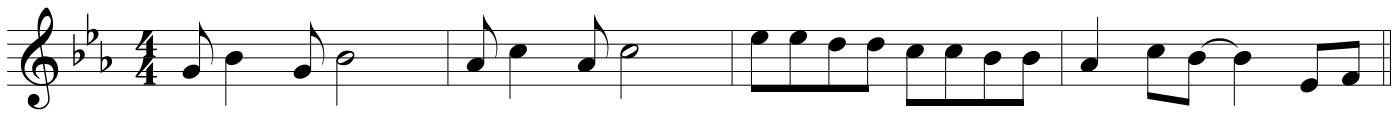
B♭7

Cm7

Gm7

Fm7

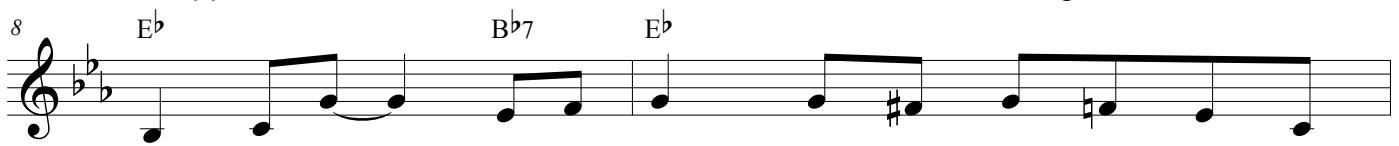
B♭7



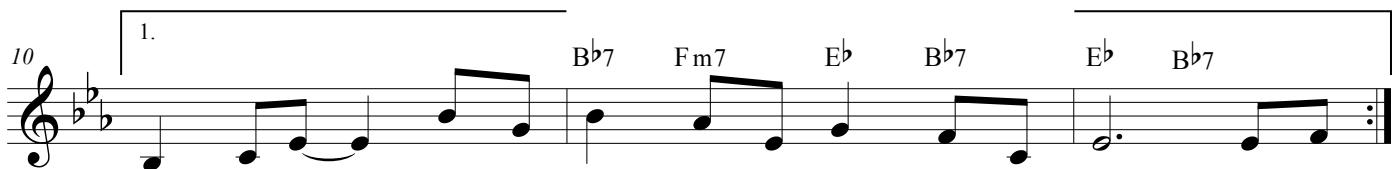
If I



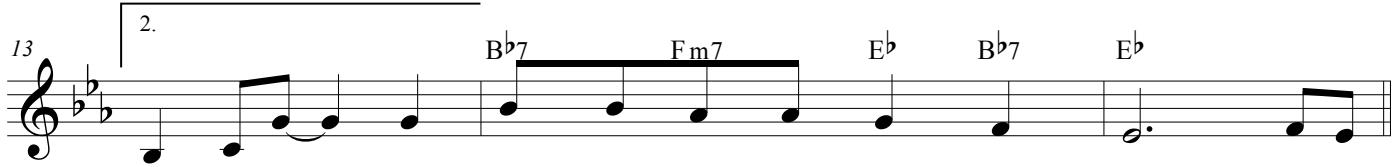
knew you were com-ing, I'd have baked a cake, baked a cake,
dropped me a let-ter, I'd have hired a band, grand-est band



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 have



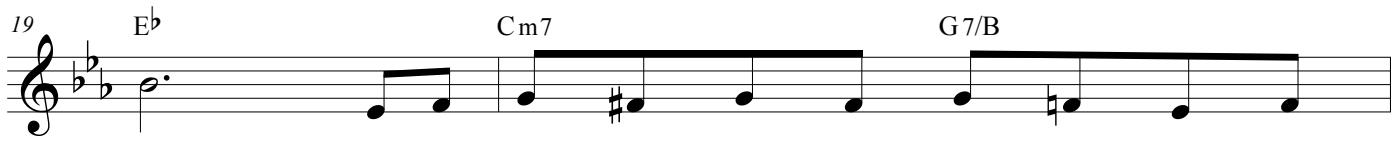
baked a cake. How'd ya do, how'd ya do, how'd ya do. Had you



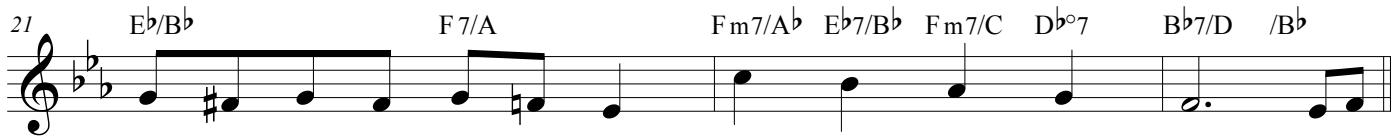
hired a band and spread the wel-come mat for you. Now I



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

Had you

46 E♭ Fm7 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

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

Buttons And Bows

F

Keyboard

(Sax)

C

F

C

F

C

F

A musical staff in 4/4 time signature. It begins with a treble clef and a '4' indicating 4/4 time. The staff consists of five horizontal lines. There are vertical bar lines dividing the staff into measures. The first measure contains four eighth notes. The second measure contains three eighth notes. The third measure contains two eighth notes. The fourth measure contains one eighth note. The fifth measure contains one eighth note. The sixth measure contains one eighth note. The seventh measure contains one eighth note. The eighth measure contains one eighth note. The ninth measure contains one eighth note. The tenth measure contains one eighth note. The eleventh measure contains one eighth note. The twelfth measure contains one eighth note. The thirteenth measure contains one eighth note. The fourteenth measure contains one eighth note. The fifteenth measure contains one eighth note. The sixteenth measure contains one eighth note. The seventeenth measure contains one eighth note. The eighteenth measure contains one eighth note. The nineteenth measure contains one eighth note. The twentieth measure contains one eighth note. The twenty-first measure contains one eighth note. The twenty-second measure contains one eighth note. The twenty-third measure contains one eighth note. The twenty-fourth measure contains one eighth note. The twenty-fifth measure contains one eighth note. The twenty-sixth measure contains one eighth note. The twenty-seventh measure contains one eighth note. The twenty-eighth measure contains one eighth note. The twenty-ninth measure contains one eighth note. The thirtieth measure contains one eighth note. The thirtieth measure contains a '2' indicating a change to 2/4 time.

7

8 C

113

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 _____

17

1. C F C F C F C C7

bows.

Don't bows.

They

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

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

45 Θ Coda C F C F
 bows. Give me

49 Dm7 G C Am7
 east-ern trim-min' where wom-en are wom-en, and high silk hose and peo-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)

F B♭ F B♭ F B♭

4 C7 F B♭ C7

7 § F

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

11 B♭ F B♭ F B♭

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

14 F B♭ F B♭ C7

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

17 1. F B♭ F B♭ 2. F B♭ F F7

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^{flat} F B^{flat} F B^{flat} F B^{flat}

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

41 F B^{flat} C7 To Coda ♪ /F /C B^{flat} D.S. C7 al Coda

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

45 ♪ Coda F B^{flat} F B^{flat}

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-tions and

57 F B^{flat} C7 F B^{flat} C7

bows, but-tions and bows, but-tions and

61 F B^{flat} F B^{flat} 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

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 rath - er."

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

15 E♭ Cm7 1. F7 B♭9 2. B♭m7 E♭9
are lone - ly, too. I'll walk a - tight. I'll
you held me A♭6 A♭m6

18 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

C7(♭9)

28 Fm7 B♭7 Gm7 C7 F7

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

31 Fm7 B♭7(♭9) To Coda E♭ Fm7 B♭7 D.S. al Coda

I'll walk a - lone.

34 ♩ Coda Cm7 A°7 Fm7 Fm7/B♭ B♭7

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

38 E♭ Cm7 Fm7 B♭7 E♭ E♭6 Fm7 E♭6

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

I'll Walk Alone

M

(Keyboard)

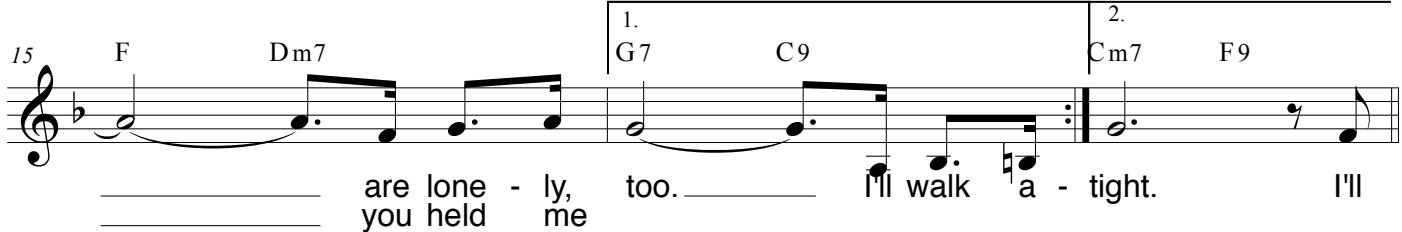
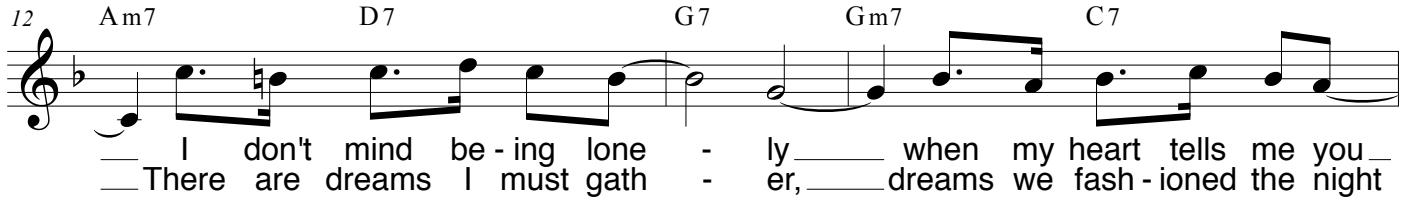
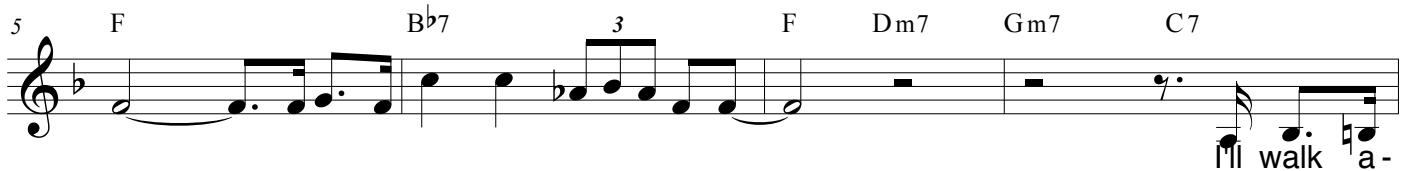
F

B^{flat}7

F

B^{flat}7

Keyboard



26 F

lone and send your love and your kiss - es to

D 7(b9)

28 G m7 C7 A m7 D7 G7

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

31 G m7 C 7(b9) To Coda \emptyset F G m7 C7 D.S. al Coda

I'll walk a - lone. I'll walk a - lone.

\emptyset Coda

34 D m7 B \circ 7 G m7 G m7/C C 7

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

38 F D m7 G m7 C7 F F6 G m7 F6

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

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

hearts and book from Fri to Mon-day. That's how the

27 B♭ B♭7 E♭ E♭7 A♭ A♭7

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

33 E♭ B♭7 1. E♭ B♭7 2. E♭ E♭7

33 nev-er ev - er let you down. They read the rose. I feel so

pick-et fence and ram-blin'

2

44 F7 B♭ B♭7 E♭ A♭


61 B♭ B♭7 E♭ E♭7 A♭

This image shows a musical score for a section of "The Star-Spangled Banner". The key signature is B-flat major (two flats), indicated by a treble clef and two flat symbols. The time signature is common time. The score consists of a single staff with six measures. Measure 1 starts with a half note on B-flat. Measure 2 starts with a half note on B-flat, followed by a quarter note on B-flat. Measure 3 starts with a quarter note on B-flat, followed by a half note on B-flat. Measure 4 starts with a half note on E-flat. Measure 5 starts with a half note on E-flat, followed by a quarter note on E-flat. Measure 6 starts with a half note on A-flat. The notes are connected by vertical stems and horizontal bar lines. The measure numbers 61, B-flat, B-flat7, E-flat, E-flat7, and A-flat are written above the staff.

A musical score for a single melodic line. The key signature is A♭ major (three flats). The time signature is 6/8. The melody consists of eighth and sixteenth notes. The lyrics "(F) I feel so" are written below the staff. The score includes labels for chords: A♭°7, E♭, B♭7, E♭, and E♭7.

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)

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'll heard him say "Hel - lo,"
Who kid - din'? On - ly me.

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

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

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)

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

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

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

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

21 Am Gm C7 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 & Plodding

Can't Get Used To Losing You

M
Keyboard

B♭ E♭ C7 F C7 E♭ B♭ E♭ C7 F C7 E♭

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 I'll get dressed heard kid - and do say "Hel - town.
Who am I - kid - and do say "Hel - town.
me.

9 Dm Cm7 G7 Cm G7

I'll find some of an - ed - av - e - nue, say. place
'cause no one else could - y - to your place

11 C7 F7 A♭7

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

13 (Regular rhythm) 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 &

Ø Coda B♭ E♭ C7 F E♭ (Regular rhythm)

Can't get used to los-ing you, no
1 2 3 4 5 & 6 &

21 Dm Cm F7 F7 N.C. 21

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

4 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♭ B♭maj B♭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 D♭ (Keyboard) 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 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♭

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 A^{m7} D⁷ D^{aug}

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[♭]7 E[♭]7

48 A[♭] B[○] B[♭]m7 E[♭]7 E[♭]aug

53 A[♭] E7 A[♭]

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

59 F7 B[♭]7 E[♭]7

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

65 A[♭] E7 A[♭] D[♭]m7 D[♭]o7 E[♭]7

bye, bye blues. Bye, bye, bye

71 A[♭]

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

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^b B⁷ F 7/C B^{b7} E^b Cm7 B^{b7}

5 E^b Fm7 E^b B^{b7}
oth - er lands I've wan - dered since we've part - ed. In

9 E^b F 7 Fm7 B^{b7}
seek the gar - den fair be - side the stream. I

13 E^b Fm7 E^b
tread each well-worn park-way wear-y heart-ed, for

17 Fm7 B^{b7} E^b A^b E^b
all I see re - calls the old sweet dreams. No

21 A^b E^b
more on earth your lov - ing smile will cheer me, no

25 B^b Cm7 F 7 B^b B^{b7}
more on earth your dear face I shall see. Yet,

29 E^b Fm7 E^b B^{b7}
mem - 'ries of the past are ev - er near me and

33 E^b Gm7 Fm7 B^{b7} E^b A^b B^{b7} E^b B^{b7}
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

1 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

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

13 A7 B[°] C
 touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, — I get i -

16 F6 F F7 B[°] Gm7(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 Em D♭°7 D7

When we are

41 G B7 C D

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

44 G6 G G/B B♭°7 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 Am7(♭5)
de - as. And af - ter we have kissed good-night and still you lin - ger, I kin - da

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

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

59 A m7 G G7
say - ing that you could love me, too. For that's the whole I -

61 C C m G G°7 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 G°7 D7 Em D7 G D G
you.

I Get Ideas

M

(Keyboard)

B[♭]B[♭]7

F7

Gm

E⁷

F7

Keyboard

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[♭]6 B[♭] B[♭]/D D[♭]7 Cm7 F7
de-as. — I want to hold you so much clo - ser than I dare to. — I want to

II Cm7 B[♭]
scold you 'cause I care more than I care to. — And when you

13 D7 E[♭] F
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, — I get i -

16 B[♭]6 B[♭] B[♭]7 E[♭] Cm7(5)
de-as. — And af - ter we have kissed good-night and still you lin-ger, I kin-da

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
 E♭ E♭m B♭ B♭°7 Fm7 F7 B♭

33 E♭ E♭m B♭ B♭°7 Fm7 F7 B♭
 C C°7 G7 A m G♭°7 G7
 When we are

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

41 C E7 F G
 de - as. I want to hold you so much clo - ser than I dare to. I want to

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

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

49 E7 F G
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

52 C6 C C7 F Dm7(♭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
C9 F7 B♭ (Sax) G7

55 C C♯7 G7
D9 G7 C G7
(Keyboard)

59 C C7 F A m7 A°7
D7 G7 G7

63 C C♯7 F A m7 A°7
D7 G7 G7

67 C C♯7 G7 G7

71 C C♯7 G7
D9 G7 C A7 (Keyboard)
Come on, sing it loud and clear. _____

79 D D⁷ 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 B⁷

way, by the way, when we

93 E7 A7

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

97 D D⁷ A7

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

101 A7/G F[#] D7 B7 G G⁷

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.