



## Set LA

[Last revised: 2019.03.06](#)

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# 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)

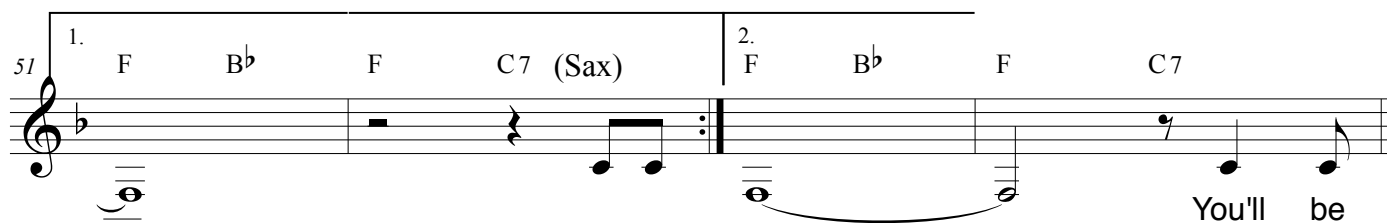
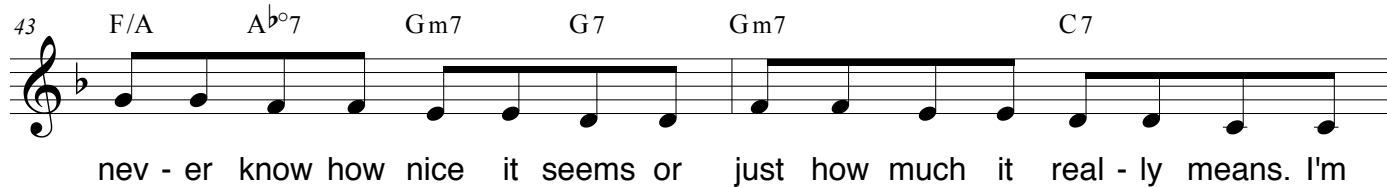
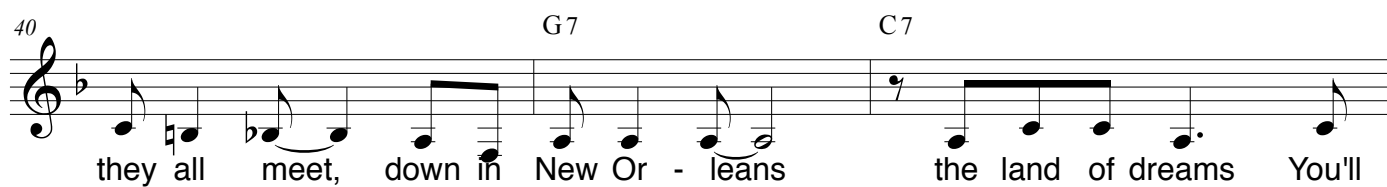
14 (Sax) (Keyboard) (Sax)

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 Bb B°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/Eb Bb/D Db°7 F/C Bbm7 3

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

72 F /A Bb B°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)

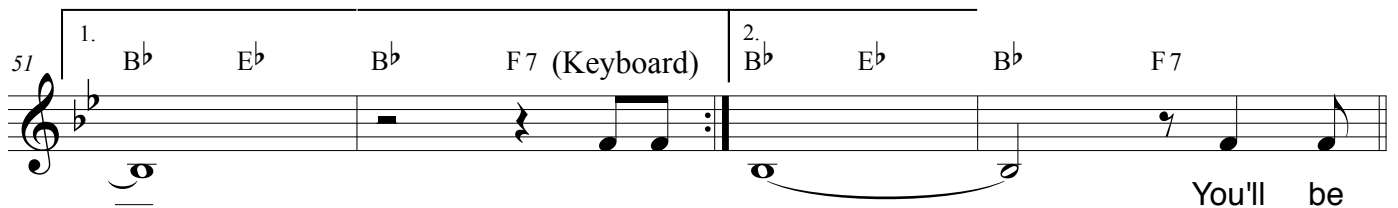
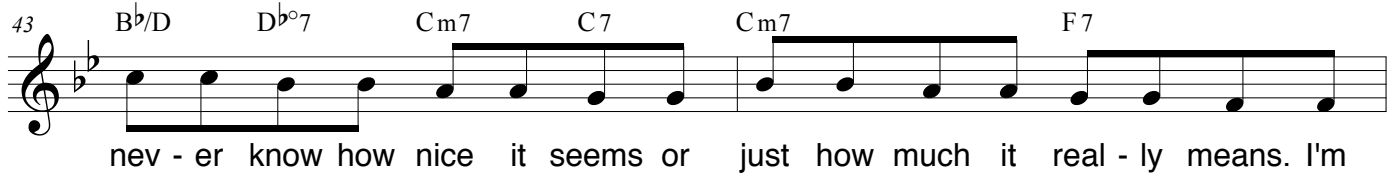
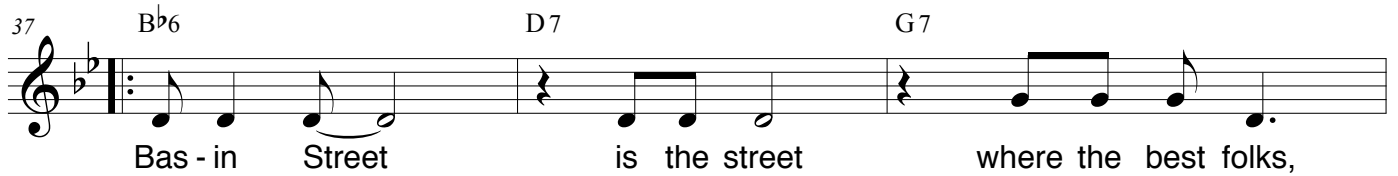
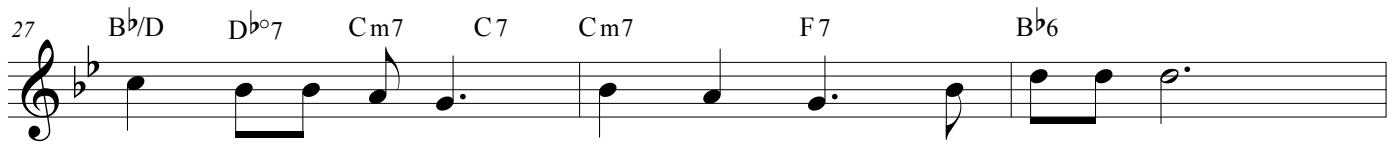
14 (Sax) (Keyboard) (Sax)

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)

# When You're Smiling

# F

(Sax)

Keyboard

Fm7 Ebmaj7 Fm7 Bb6 Bb7  
 When you're  
 5 Eb C7  
 smil - ing, \_\_\_\_\_ when you're smil - ing, \_\_\_\_\_ the whole world  
 10 Fm  
 smiles with you. \_\_\_\_\_ When you're laugh - ing, \_\_\_\_\_ when you're  
 15 Bb7 Eb  
 laugh - ing, \_\_\_\_\_ the sun comes shin - ing through. \_\_\_\_\_ But when you're  
 21 Eb7 Ab  
 cry - ing, \_\_\_\_\_ you bring on the rain, \_\_\_\_\_ so stop your  
 25 F7 Bb7  
 sigh - ing, \_\_\_\_\_ be hap - py a - gain. \_\_\_\_\_ Keep on  
 29 Eb C7  
 smil - ing, \_\_\_\_\_ 'cause when you're smil - ing, \_\_\_\_\_ the  
 33 1. Fm Bb7 Eb Bb7 (Sax)  
 whole world smiles with you. \_\_\_\_\_  
 37 2. Fm Bb7 Eb Fm7 Eb Bbsus Eb6  
 whole world \_\_\_\_\_ smiles with you. \_\_\_\_\_

# When You're Smiling

# M

Keyboard

(Keyboard)

B $\flat$ m7 A $\flat$ maj7 B $\flat$ m7 E $\flat$ 6 E $\flat$ 7  
 When you're  
 5 A $\flat$  F7  
 smil - ing, \_\_\_\_\_ when you're smil - ing, \_\_\_\_\_ the whole world  
 10 B $\flat$ m  
 smiles with you. \_\_\_\_\_ When you're laugh - ing, \_\_\_\_\_ when you're  
 15 E $\flat$ 7 A $\flat$   
 laugh - ing, \_\_\_\_\_ the sun comes shin - ing through. \_\_\_\_\_ But when you're  
 21 A $\flat$ 7 D $\flat$   
 cry - ing, \_\_\_\_\_ you bring on the rain, \_\_\_\_\_ so stop your  
 25 B $\flat$ 7 E $\flat$ 7  
 sigh - ing, \_\_\_\_\_ be hap - py a - gain. \_\_\_\_\_ Keep on  
 29 A $\flat$  F7  
 smil - ing, \_\_\_\_\_ 'cause when you're smil - ing, \_\_\_\_\_ the  
 33 1. B $\flat$ m E $\flat$ 7 A $\flat$  E $\flat$ 7 (Keyboard)  
 whole world smiles with you. \_\_\_\_\_  
 37 2. B $\flat$ m E $\flat$ 7 A $\flat$  B $\flat$ m7 A $\flat$  E $\flat$ sus A $\flat$ 6  
 whole world \_\_\_\_\_ smiles with you. \_\_\_\_\_

# All Of Me

# F

(Sax)

Keyboard

5 3 Gm7 Bb/F E7 F Am/E Bbm/Eb D7

5 Gm Gm7 C9 C7 F6 F Dm7 C7 Gm7 C7

9 F6 A7 D7  
All of me, why not take all of me? Can't you see

14 Gm7 A7  
I'm no good with - out you. Take my lips, I want to

19 Dm G7 Gm7 C7  
lose them. Take my arms, I'll nev - er use them.

25 F6 A7 D7  
Your good-bye left me with eyes that cry. How can I

30 Gm7 Bb6 Bbm6  
ev #er make it with - out you? You took the part that

35 1. Am7 D7 Gm7 C7 F D7 Gm7 C7  
once was my heart, so why not take all of me?

41 2. Gm7 C7 Am7 D7  
why not take all? why not take all? So

45 Gm7 C7 Bb6/F F  
why not take all of me?

Keyboards

1. All of me, \_\_\_\_\_ why not take all of me? \_\_\_\_\_ Can't you see \_\_\_\_\_

2. I'm no good with - out you. \_\_\_\_\_ Take my lips, \_\_\_\_\_ I want to

lose them. \_\_\_\_\_ Take my arms, \_\_\_\_\_ I'll nev - er use them.

Your good-bye \_\_\_\_\_ left me with eyes that cry. \_\_\_\_\_ How can I \_\_\_\_\_

ev - er make it with - out you? \_\_\_\_\_ You took the part that

once was my heart, so why not take all of me? \_\_\_\_\_

why not take all? why not take all? So

why not take all of me? \_\_\_\_\_

(3 Times  
Vocal 1st & 3rd)

# Way Down Yonder In New Orleans

**F**  
Keyboard

(Keyboard)  $B\flat$  (Sax)  $A7$   $G7$   $C7$   $B\flat^{\circ}7$   $F7$

(Bass)

5  $F7$   $Cm7$   $F7$   $B\flat Maj7$

Way down yon - der in New Or-leans, in the land of dream-y scenes,

9  $F7$   $Cm7$   $F7(\sharp 5)$   $B\flat$   $B^{\circ}7$

there's a gar-den of E - den, that's what I mean.\_\_\_\_

13  $F7$   $Cm7$   $F7$   $B\flat Maj7$

Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs.

17  $B\flat 7_{sus4}$  N.C.  $B\flat 7$   $E\flat 6$   $B\flat 7(\sharp 5)$   $E\flat$   $D7$   $D\flat 7$

Stop! Oh won't you give your la-dy fair\_\_\_\_\_ a lit-tle smile?

21  $C7$  N.C.  $C7$   $F7_{sus4}$   $F7$

Stop! You bet your life you'll lin-ger there\_\_\_\_\_ a lit-tle while.

25  $B\flat$   $G\flat$   $B\flat$   $G\flat$

There is hea - ven right here on earth, with those beau - ti - ful scenes,  
They've got an - gels right here on earth, wear - ing nav - y blue jeans,

29 1, 2.  $B\flat$   $B^\circ$   $C\flat$   $F$   $B\flat$   $B^\circ$

way down yon - der in New Or - leans.

33 3.  $B\flat$  (Sax)  $G\flat$  (Sax)

way down yon - der, way down you - der,

37  $E\flat$   $Maj$   $D\flat$   $C\flat$   $F$

way down yon - der, in New Or - - -

41  $B\flat$  (Sax)  $E\flat$

leans.

43  $F$   $B\flat$

(3 Times  
Vocal 1st & 3rd)

# Way Down Yonder In New Orleans

**M**  
Keyboard

(Keyboard)  $E\flat$   $D7$   $C7$   $F7$   $E\flat\circ7$   $B\flat7$

(Bass)

5  $B\flat7$   $Fm7$   $B\flat7$   $E\flat Maj7$

Way down yon - der in New Or-leans, in the land of dream-y scenes,

9  $B\flat7$   $Fm7$   $B\flat7(\#5)$   $E\flat$   $E\circ7$

there's a gar-den of E - den, that's what I mean.\_\_\_\_

13  $B\flat7$   $Fm7$   $B\flat7$   $E\flat Maj7$

Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs.

17  $E\flat7sus4$  N.C.  $E\flat7$   $A\flat6$   $E\flat7(\#5)$   $A\flat$   $G7$   $G\flat7$

Stop! Oh won't you give your la-dy fair\_\_\_\_\_ a lit-tle smile?

21  $F7$  N.C.  $F7$   $B\flat7sus4$   $B\flat7$

Stop! You bet your life you'll lin-ger there\_\_\_\_\_ a lit-tle while.

25  $E^b$   $C^m$   $E^b$   $B^7$

There is hea - ven right here on earth, with those beau - ti - ful scenes,  
They've got an - gels right here on earth, wear - ing nav - y blue jeans,

29 1, 2.  $E^b$   $E^{\circ 7}$   $F^m7$   $B^b7$   $E^b6$   $E^{\circ 7}$

way down yon - der in New Or - leans.

33 3.  $E^b$  (Keyboard)  $C^m$  (Keyboard)

way down yon - der, way down you - der,

37  $A^bMaj7$   $G^m7$   $F^m7$   $B^b7$

way down yon - der, in New Or - - -

41  $E^b6$  (Keyboard)  $A^bm7$

leans.

43  $B^b7$   $E^b6$

MALE VOCAL ONLY

## 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 $\flat$ maj B $\flat$ 7 E $\flat$  E $\flat$ m  
 work like the dev - il \_\_\_ for my pay. But that luck-y \_\_\_ 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  $B\flat m7$   $E\flat m7/G\flat$   $A\flat7$   $D\flat$   $Fm$   $G\flat$   $D\flat\circ7$

roll a-round Heav-en all day. (Keyboard)

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

12/8 feel throughout

# Blueberry Hill

# F

Keyboard

(Keyboard)

3 3 B $\flat$  C7 F B $\flat$  F N.C.

6 B $\flat$  F

thrill on Blue-ber - ry Hill, on Blue-ber - ry

10 C7 F FMaj7 F6 F7

Hill when I found you. The moon stood

14 B $\flat$  F

still on Blue-ber - ry Hill and lin-gered un -

18 C7 F B $\flat$  F B $\flat$ 6

till my dreams came true. The wind in the

22 F FMaj7 B $\flat$ 6 F FMaj7 F7 E7

will - low played love's sweet mel - o - dy, but all of those

26 A m E7 A m E7 A C7 F7

vows we made were nev - er to be. Tho' we're a -

30 B $\flat$  F

part you're part of me still for you were my

34 C7

1. F B $\flat$  F F7 2. F B $\flat$  F6

thrill on Blue-ber - ry Hill. (Sax) Hill.

12/8 feel throughout

# Blueberry Hill

# M

Keyboard

(Keyboard)

1. 3 3 3 E $\flat$  F7 3 B $\flat$  E $\flat$  B $\flat$  N.C. I found my

6 E $\flat$  B $\flat$  thrill \_\_\_\_\_ on Blue-ber - ry Hill, \_\_\_\_\_ on Blue-ber - ry

10 F7 B $\flat$  B $\flat$ Maj7 B $\flat$ 6 B $\flat$ 7 Hill \_\_\_\_\_ when I found you. \_\_\_\_\_ The moon stood

14 E $\flat$  B $\flat$  still \_\_\_\_\_ on Blue-ber - ry Hill \_\_\_\_\_ and lin-gered un -

18 F7 B $\flat$  E $\flat$  B $\flat$  E $\flat$ 6 3 till \_\_\_\_\_ my dreams came true. \_\_\_\_\_ The wind in the

22 B $\flat$  B $\flat$ Maj7 E $\flat$ 6 3 B $\flat$  B $\flat$ Maj7 B $\flat$ 7 A7 wil - low played \_\_\_\_\_ love's sweet mel - o - dy, \_\_\_\_\_ but all of those

26 Dm A7 Dm A7 D F7 B $\flat$ 7 vows we made \_\_\_\_\_ were nev - er to be. \_\_\_\_\_ Tho' we're a -

30 E $\flat$  B $\flat$  part \_\_\_\_\_ part of me still \_\_\_\_\_ for you were my

34 F7 1. B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 2. B $\flat$  E $\flat$  B $\flat$ 6 thrill \_\_\_\_\_ on Blue-ber-ry Hill. (Keyboard) Hill. \_\_\_\_\_

# Dream A Little Dream Of Me

F

Keyboard

(Sax)

C A m F M a j 7 G 7 E m 7 A m D m 7 3 G 7

5 C 6 A b 7 G 7 C 6

Stars shin - ing bright a - bove you, night breez - es seem to  
Say "night - y night" and kiss me, just hold me tight and

8 A 7 3 E m 7 (b 5) A 7 D m D m 7 D m 7 (b 5) 3 B b 9

whis - per "I love you," birds sing - ing in the syc - a - more trees,  
tell me you'll miss me, while I'm a - lone and blue as can be,

1. C M a j 7 A m 7 D m 7 G 7 2. C M a j 7 A b 7 G 7 C 6 B b m 7 E b 7

dream a lit - tle dream of me. dream a lit - tle dream of me.

15 A b 6 F m 7 3 B b m 7 3 E b 7 A b 6 F m 7 3 B b m 7 E b 7

Stars fad - ing but I lin - ger on, dear, still crav - ing your kiss.

19 A b 6 F m 7 3 B b m 7 3 E b 7 A b 6 F m 7 D m 7 G 7

I'm long - ing to lin - ger till dawn, dear, just say - ing this:

23 C 6 A b 7 G 7 C 6 A 7 3 E 7 (b 5) A 7

Sweet dream still sun - beams find you, sweet dreams that leave all wor - ries be - hind you.

27 D m D m 7 D m 7 (b 5) B b 9 C M a j 7 A b 7 G 7 C A b 7 G 7 To Coda D.S. al Coda

But in your dreams what - ev - er they be, dream a lit - tle dream of me

⊕ Coda

31 C C M a j 7 A b 7 G 7 C D m D b M a j 7 C 6

me. Yes, dream a lit - tle dream of me.

# Dream A Little Dream Of Me

# M

(Keyboard) **Keyboard**

5 **F 6** **D<sup>b</sup>7** **C7** **F 6**

Stars shin - ing bright a - bove you, night breez - es seem to  
Say "night - y night" and kiss me, just hold me tight and

8 **D7** **A m7(b5)** **D7** **G m** **G m7** **G m7(b5)** **E<sup>b</sup>9**

whis - per "I love you," birds sing - ing in the syc - a - more trees,  
tell me you'll miss me, while I'm a - lone and blue as can be,

11 1. **F Maj7** **D m7** **G m7** **C7** 2. **F Maj7** **D<sup>b</sup>7** **C7** **F 6** **E<sup>b</sup>m7** **A<sup>b</sup>7**

dream a lit - tle dream of me. dream a lit - tle dream of me.

15 **D<sup>b</sup>6** **B<sup>b</sup>m7** **E<sup>b</sup>m7** **A<sup>b</sup>7** **D<sup>b</sup>6** **B<sup>b</sup>m7** **E<sup>b</sup>m7** **A<sup>b</sup>7**

Stars fad - ing but I lin - ger on, dear, still crav - ing your kiss.

19 **D<sup>b</sup>6** **B<sup>b</sup>m7** **E<sup>b</sup>m7** **A<sup>b</sup>7** **D<sup>b</sup>6** **B<sup>b</sup>m7** **G m7** **C7**

I'm long - ing to lin - ger till dawn, dear, just say - ing this:

23 **F 6** **D<sup>b</sup>7** **C7** **F 6** **D7** **A7(b5)** **D7**

Sweet dreams till sun - beams find you, sweet dreams that leave all wor - ries be - hind you.

27 **G m** **G m7** **G m7(b5)** **E<sup>b</sup>9** **F Maj7** **D<sup>b</sup>7** **C7** **F** **D<sup>b</sup>7** **C7** **F**

But in your dreams what - ev - er they be, dream a lit - tle dream of me

**CODA**

31 **F** **F Maj7** **D<sup>b</sup>7** **C7** **F** **G m7** **G<sup>b</sup>Maj7** **F 6**

me. Yes, dream a lit - tle dream of me.

## 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

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.

## I Get Ideas

M

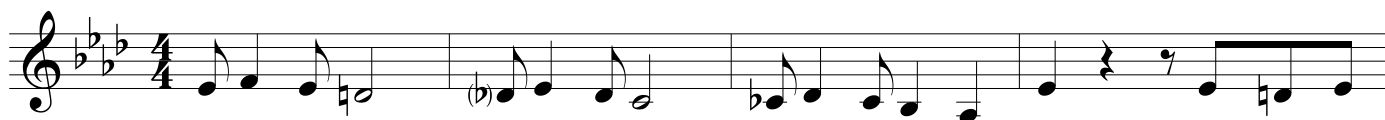
(Keyboard)

A<sup>b</sup>A<sup>b</sup>°7E<sup>b</sup>7F<sup>m</sup>

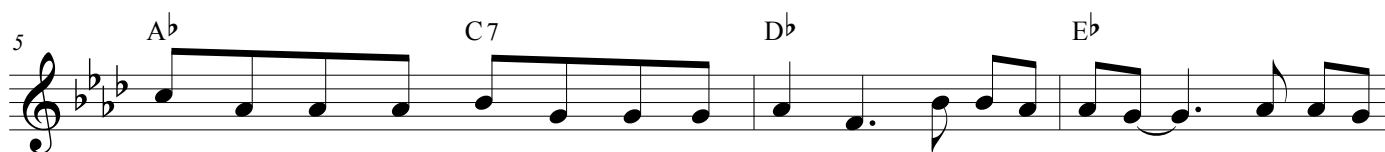
D°7

E<sup>b</sup>7

Keyboard



When we are



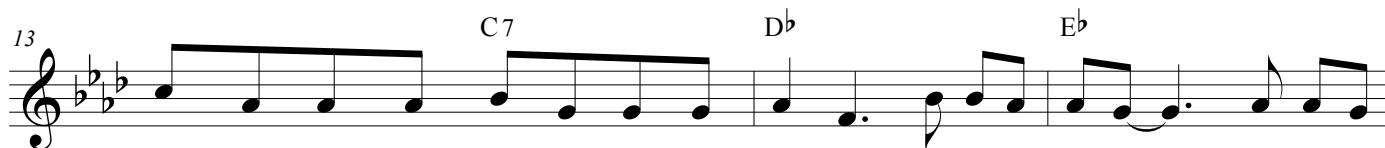
danc-ing and you're dan-ger-ous-ly near me, I get i-de-as, I get i-



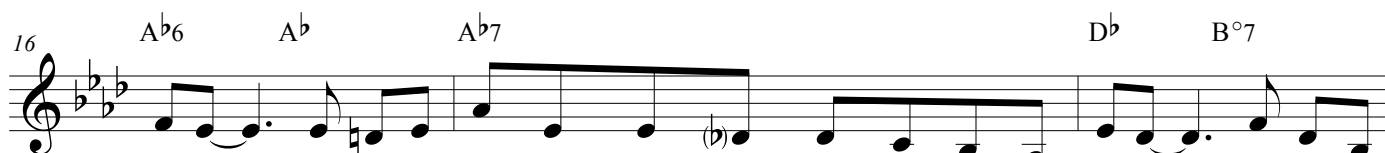
de-as. I want to hold you so much clo-ser than I dare to. I want to



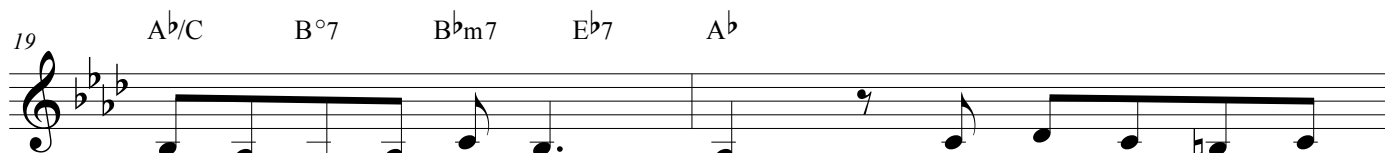
scold you 'cause I care more than I care to. And when you



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

23  $B^b m7$   $A^b$   $A^b7$   $D^b$   $D^b m$   
 say-ing that you could love me, too. For that's the whole I - de-a, it's true, the

26  $A^b$   $A^b \circ 7$   $B^b m7$   $E^b7$   $A^b$  (Keyboard)  
 love-ly i - de - a that I'm fall-ing in love with you.

29  $C7$   $Fm$   $B^b m7$   $A^b$   $A^b7$   
 When we are

33  $D^b$   $D^b m$   $A^b$   $A^b \circ 7$   $E^b m7$   $E^b7$   $A^b$   
 danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

37  $B^b$   $B^b \circ 7$   $F7$   $Gm$   $E^b7$   $F7$   
 de-as. I want to hold you so much clo-ser than I dare to. I want to

41  $B^b$   $D7$   $E^b$   $F$   
 scold you 'cause I care more than I care to. And when you

44  $B^b6$   $B^b$   $B^b/D$   $D^b \circ 7$   $Cm7$   $F7$   
 scold you 'cause I care more than I care to. And when you

47  $Cm7$   $B^b$   
 scold you 'cause I care more than I care to. And when you

49 D7 E♭ F

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

52 B♭6 B♭ B♭7 E♭ D♭°7

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

55 B♭/D D♭°7 Cm7 F7 B♭

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

57 D7 Gm

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

59 Cm7 B♭ B♭7

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

61 E♭ E♭m B♭ B♭°7 Cm7 F7

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

64 B♭ (Keyboard) B♭°7 F7 Gm F7 B♭ F B♭

you.

# Give Me A Kiss To Build A Dream On

# F

(Sax) G B $\flat$ 7 Am7 D7 Em 3 G $\circ$ 7 Am7 D7 Keyboard

5 G B $\flat$ 7

Give me a kiss to build a dream on, and my i - mag-i - na -  
 Give me a kiss be - fore you leave me, and my i - mag-i - na -

7 Am7 D7 3 Am7 D7 Am7 D7 3

- tion will thrive up - on that kiss. Sweet-heart, I ask no more than  
 - tion will feed my hun-gry heart. Leave me one thing be - fore we

10 1. Am7 D7 3 G Am7 D7

this, a kiss to build a dream on.

13 2. Am7 D7 G G7 3

part, a kiss to build a dream on. When I'm a -

16 Cm7 F7 B $\flat$ maj7 B $\flat$ 7 Cm7 3 B $\flat$ maj7

lone with my fan - cies, I'll be with you

20 Cm6 D7 Gm A7 3 D D7

weav - ing ro - man - ces, mak - ing be - lieve they're true.

24 G B $\flat$ 7 3

Give me your lips for just a mo - ment, and my i - mag-i - na -

26 Am7 D7 3 Am7 D7 Am7 D7 3

tion will make that mo-ment live. Give me what you a - lone can

2

29 Am7 D7 G Am7 D7

give, a kiss to build a dream on.

32 G B $\flat$ 7 Am7 D7 Am7 D7

(Sax)

36 Am7 D7 Am7 D7 1. G Am7 D7 2. G G7

When I'm a-

42 Cm7 F7 B $\flat$ maj7 B $\flat$ 7 Cm7 B $\flat$ maj7

lone with my fan - cies, I'll be with you

46 Cm6 D7 Gm A7 B $\flat$ m7 E $\flat$ 7

weav - ing ro - man - ces, mak - ing be - lieve they're true. So,

50 A $\flat$  B $\flat$ 7

give me your lips for just a mo - ment, and my i - mag - i - na -

52 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7

- tion will make that mo - ment live. Give me what you a - lone can

55 B $\flat$ m7 E $\flat$ 7 A $\flat$  (Sax) A $\flat$  Cm

give, a kiss to build a dream on.

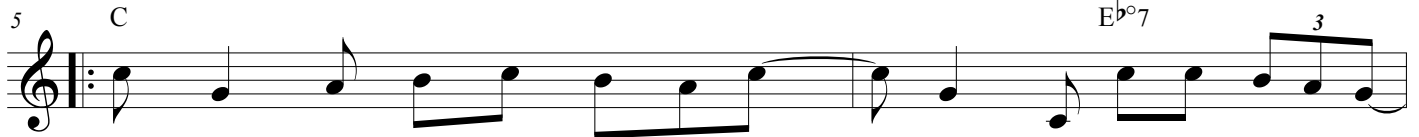
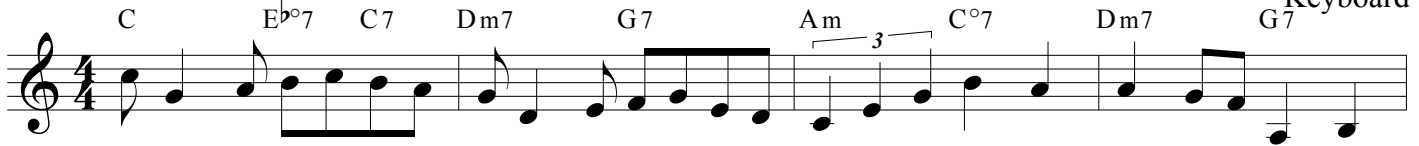
58 D $\flat$  D $\flat$  A $\flat$ /E $\flat$  B $\flat$ m E $\flat$ 7 A $\flat$ maj7

# Give Me A Kiss To Build A Dream On

# M

(Keyboard)

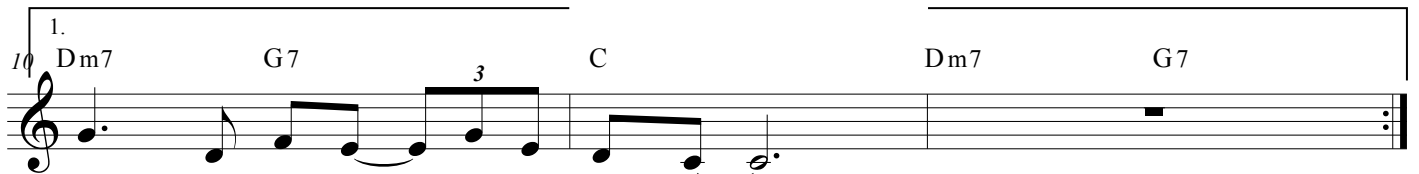
Keyboard



Give me a kiss to build a dream on, and my i - mag - i - na -  
 Give me a kiss be - fore you leave me, and my i - mag - i - na -



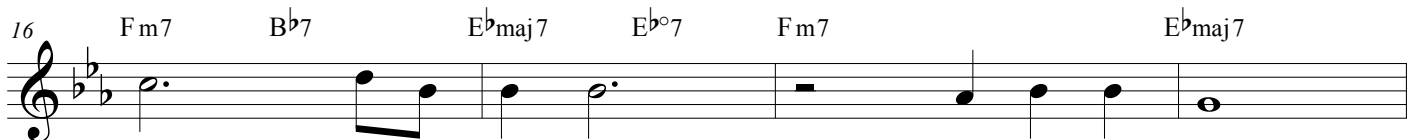
- tion will thrive up - on that kiss. Sweet-heart, I ask no more than  
 - tion will feed my hun - gry heart. Leave me one thing be - fore we



this, a kiss to build a dream on.



part, a kiss to build a dream on. When I'm a -



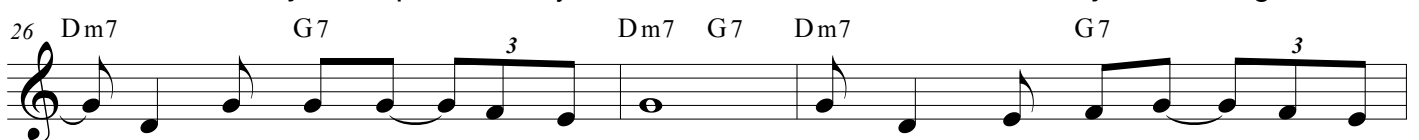
lone with my fan - cies, I'll be with you



weav - ing ro - man - ces, mak - ing be - lieve they're true.



Give me your lips for just a mo - ment, and my i - mag - i - na -



tion will make that mo - ment live. Give me what you a - lone can

2

29 Dm7 G7 C Dm7 G7

give, a kiss to \_\_\_ build a dream on. \_\_\_

32 C Eb7 Dm7 G7 Dm7 G7

(Keyboard)

36 Dm7 G7 Dm7 G7 1. C Dm7 G7 2. C C7

When I'm a-

42 Fm7 Bb7 Ebmaj7 Eb7 Fm7 Ebmaj7

lone with my fan - cies, I'll be with you

46 Fm6 G7 Cm D7 Ebm7 Ab7

weav - ing ro-man - ces, mak - ing be - lieve they're true. \_\_\_ So,

50 Db E7

give me your lips for just a mo - ment, and my i - mag-i - na -

52 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7

- tion will make that mo-ment live. Give me what you a - lone can

55 Bb7sus Ab7 D (Keyboard) Db Fm

give, a kiss to build a dream on. \_\_\_

58 Gb G7 Db/Ab Ebm Ab7 Dbmaj7

# Kiss Of Fire

# F

(Sax) Cm B♭ A♭ G Keyboard

I touch your

5 Cm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 G7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11 Cm

must sur - ren - der to your kiss of fire. Just like a

13 C7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 Fm Cm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 G7 Cm

crash - es with - out your kiss of fire. I can't re -

21 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 sire. Since first I kissed you, my heart was yours com - plete-ly. If I'm a

27 slave, then it's a slave I want to be. Don't pit - y

29 me, don't pit - y me. Give me your

32 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 mor - row. I know that I must have your kiss al - though it

37 dooms me, tho it con - sumes me, your kiss of fire.

40 sumes me, your kiss of fire, your kiss of

44 fire, your kiss of fire!

# Kiss Of Fire

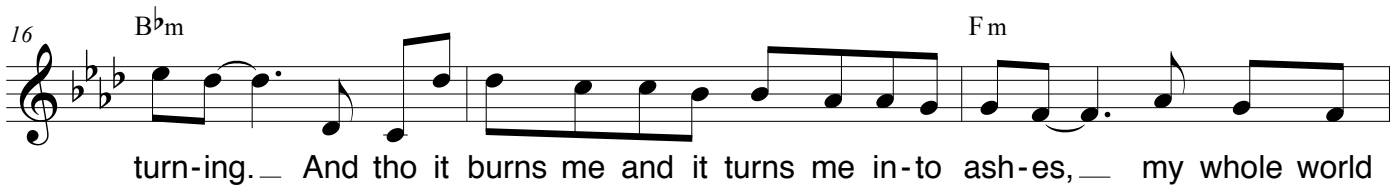
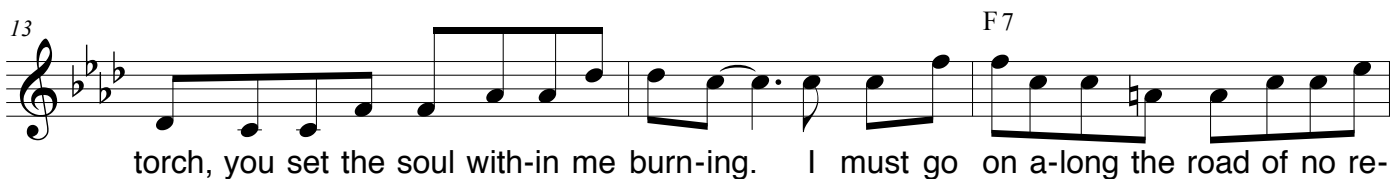
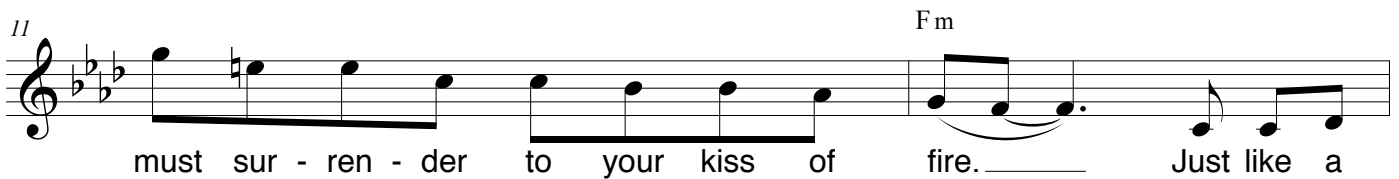
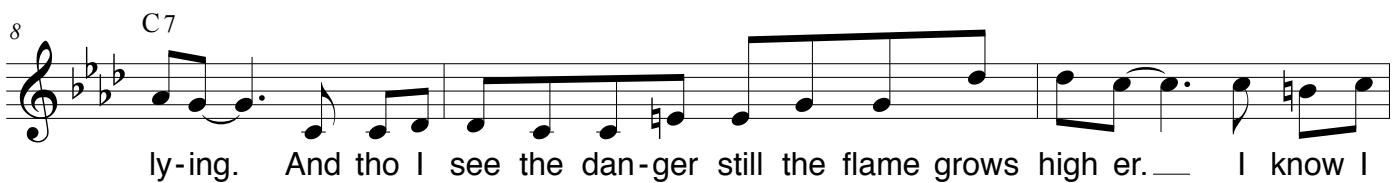
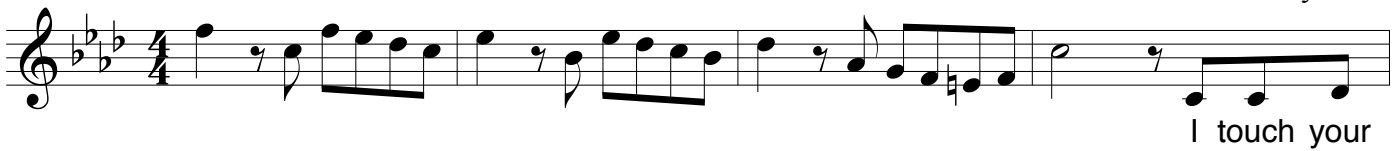
# M

(Keyboard) Fm

E $\flat$ D $\flat$ 

C

Keyboard



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

sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24  $A\flat$   $C 7$   $F m$

sire.\_\_\_\_ Since first I kissed you, my heart was yours com-plete-ly.\_\_\_\_ If I'm a

27  $D\flat 7$   $C$   $D\flat 7$

slave, then it's a slave I want to be.\_\_\_\_ Don't pit - y

29  $C 7$   $D\flat 7$   $C$

me,\_\_\_\_ don't pit - y me.\_\_\_\_ Give me your

32  $F m$   $F 7$

lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35  $B\flat m$

mor - row.\_\_\_\_ I know that I must have your kiss al - though it

37  $F m$  **To Coda**  $\oplus$   $C 7$   $F m$  **D.S. al Coda**

dooms me, tho it con - sumes me,\_\_\_\_ your kiss of fire.\_\_\_\_

**\oplus Coda**

40  $C 7$   $F m$   $C 7$

sumes me,\_\_\_\_ your kiss of fire, your kiss of

44  $F m$   $C 7$   $F m$

fire, your kiss of fire!

## MALE VOCAL

## Mack The Knife

## Keyboard

G G 6

Oh, the shark, babe, \_\_\_\_\_ has such  
shark bites \_\_\_\_\_ with its

7 A m A m7 D 9 G 6

teeth, dear, \_\_\_\_\_ and he shows them \_\_\_\_\_ pearl - y white. \_\_\_\_\_  
teeth, babe, \_\_\_\_\_ scar-let bil - lows \_\_\_\_\_ start to \_\_\_\_\_ spread. \_\_\_\_\_

12 E m E m7 A m7

\_\_\_\_\_ Just a jack - knife \_\_\_\_\_ has old Mac heath, babe, \_\_\_\_\_ and he  
\_\_\_\_\_ But fan - cy gloves, though, \_\_\_\_\_ wears old Mac heath, babe, \_\_\_\_\_ so there's

17 D 7 G 6 1. 1 E b 7 2.

keeps \_\_\_\_\_ it \_\_\_\_\_ out of sight. \_\_\_\_\_ You know. when that \_\_\_\_\_ On the  
nev - er, \_\_\_\_\_ nev - er a trace of red. \_\_\_\_\_

22 A b 6 B b m B b m 7 E b 9

side-walk \_\_\_\_\_ Sun-day morn-ing, uh, huh, \_\_\_\_\_ lies a bod-y \_\_\_\_\_

27 A b 6 F m F m 7 B b m 7

\_\_\_\_\_ just ooz-ing life. \_\_\_\_\_ And some-one's sneak-ing \_\_\_\_\_ 'round the cor-ner. \_\_\_\_\_

33 E b 7 A b 6 E 7

\_\_\_\_\_ Tell me, could that some-one \_\_\_\_\_ be Mack The Knife? \_\_\_\_\_ There's a

38 A 6 B m B m 7 E 7

tug-boat \_\_\_\_\_ down by \_\_\_\_\_ the riv-er, don't you know, \_\_\_\_\_ with \_\_\_\_\_ ce-ment bag's

43 A 6 F # m F # m 7 B m 7

\_\_\_\_\_ just a hanging on down. \_\_\_\_\_ Oh, that ce-ment is there strict-ly for the weight, dear,

49  Five-I'll get you ten, old Mack-ies back in town. You hear 'bout Louie

54  Mil-ler, \_\_\_\_\_ He dis-ap-peared, dear, \_\_\_\_\_ af - ter draw-ing out \_\_\_\_\_

59  \_\_\_\_\_ all his hard earned cash. \_\_\_\_\_ And now Mac-heath spends \_\_\_\_\_ just like a

64  sail - or. \_\_\_\_\_ Could it be our boy's done something rash? Jen-nie

70  Di ver, \_\_\_\_\_ Suk-ey Taw-dry, \_\_\_\_\_ Hel-lo Miss Lot tie Len ya \_\_\_\_\_

75  \_\_\_\_\_ Good eve-ning Luc-cy Brown. \_\_\_\_\_ Oh, the line forms \_\_\_\_\_ way on the

80  right babe, \_\_\_\_\_ now that Mack-ie's back, \_\_\_\_\_ back in town. Ah, Jen-nie

86  Di - ver, \_\_\_\_\_ look out, Suk ey Taw-dry, \_\_\_\_\_ step back Lot-tie Len-ya, \_\_\_\_\_

91  \_\_\_\_\_ move it ov - er Luc-cy Brown. \_\_\_\_\_ Oh, the line \_\_\_\_\_ forms \_\_\_\_\_ way on the

96  right, babe, \_\_\_\_\_ now that Mack - ie's \_\_\_\_\_ back in

102  town. \_\_\_\_\_ Lookout! Ol' Mack-ie is back!

# I Can't Give You Anything But Love

MALE VOCAL

Keyboard

(Keyboard)

5

9

14

20

25

30

35

41

45

I can't give you an - y - thing but love, ba - by. That's the on - ly  
thing I've plen - ty of, ba - by. Dream a - while, scheme a - while, we're sure to find  
— hap - pi - ness, and I guess all the things you've al - ways pined for.  
Gee, I'd like to see you look - ing swell, my lit - tle ba - by. Dia - mond brace - lets  
Wool - worth does - n't sell, ba - by. Till that luck - y day you know darn  
well, ba - by, I can't give you an - y thing but love  
I can't give you an - y thing I can't give you an - y thing  
I can't give you an - y thing but love.

## Calypso Beat

## High Society Calypso

Keyboard

Just  
 dig that scen - er - y float - in' by. We're now ap - proach ing New -  
 port, Rhode I We've been for - years in Var - i - et - y. But  
 Chol - ly Knick - er - bock - er, now we're go - ing to be in  
 high, high, high so - ci - , - high - so - ci - et - y. Yes, I  
 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  
 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  
 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)

# La Vie En Rose

# F

Alto Sax

(Sax)

Gm7 G°7 Fmaj7 F°7 A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>9/D D<sup>b</sup>m(maj7) C7

5 F Fmaj7

Hold me close and hold me fast, the mag - ic spell you

7 F Gm C7 Gm


cast, this is la vie en rose. — When you kiss me, heav - en

10 C7 Gm C7 D°7 Gm7 C7

sighs, and though I close my eyes, I see <sup>#</sup>la vie en rose. —

13 F Fmaj7

When you press me to your heart, I'm in a world a -

15 F6 B<sup>b</sup> B<sup>b</sup>6 B<sup>b</sup>m6 Fmaj9 **To Coda** 

part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.

19 B<sup>b</sup>6 A<sup>b</sup>°7 Gm7 B<sup>b</sup>m7(b5) C7 F

Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to

22 Fmaj7 B<sup>b</sup> Gm7 C7 F Gm7 A<sup>b</sup>m6 C9 **D.S. al Coda**

me and life will al - ways be la vie en rose.

**Coda**

25  $B\flat 6$   $A\flat 7$   $G m 7$   $B\flat m 7(\flat 5)$   $C 7$

Ev - 'ry day words seem to turn in - to love songs.

27  $A\flat$   $A\flat maj 7$   $D\flat$   $B\flat m 7$   $E\flat 7$

Give your heart and soul to me and life will al-ways be la vie en

30 (Sax)  $A\flat$   $A\flat maj 7$   $D\flat$   $B\flat m 7$   $A\flat maj 7$

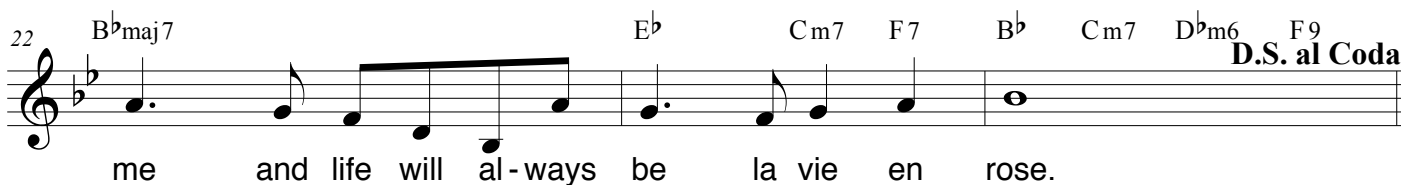
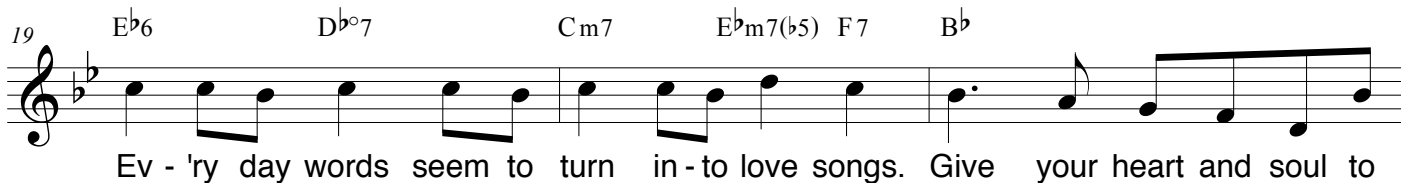
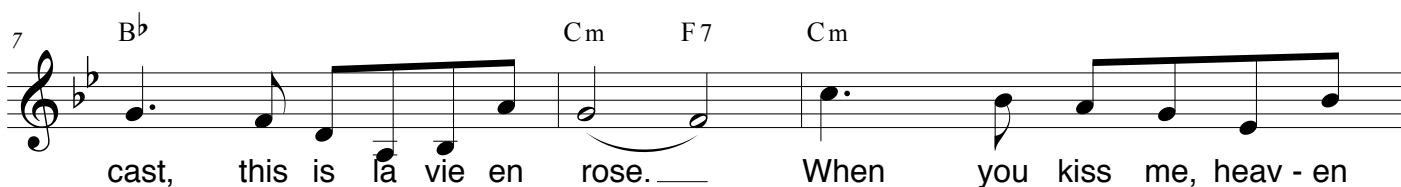
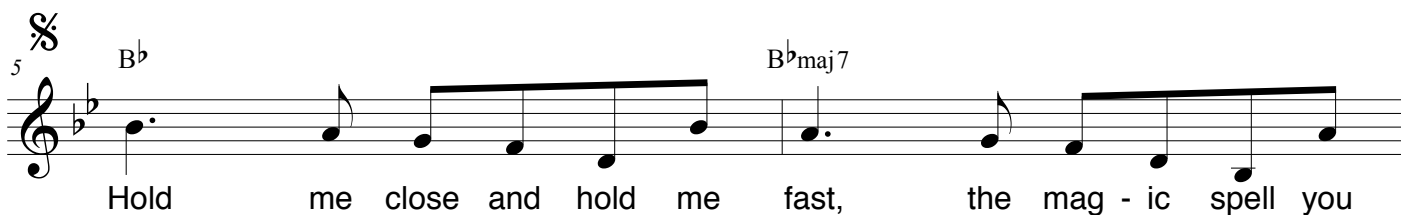
rose.

# La Vie En Rose

# M

Keyboard

(Keyboard)



**Coda**

25  $E\flat_6$   $D\flat^{\circ}7$   $Cm7$   $E\flat m7(b5)$   $F7$

Ev - 'ry day words seem to turn in - to love songs.

27  $D\flat$   $D\flat maj7$   $G\flat$   $E\flat m7$   $A\flat7$

Give your heart and soul to me and life will al-ways be la vie en

(Keyboard)

30  $D\flat$   $D\flat maj7$   $G\flat$   $E\flat m7$   $D\flat maj7$

rose.

## MALE VOCAL

3 Times - Vocal on 1st &amp; 3rd

## Hello Dolly

(Keyboard) Keyboard

Hel -

lo, Dol - ly, well, Hel - lo, Dol - ly. It's so nice to have you

back where you be-long. — You're look-ing swell, Dol - ly, we can

tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

go - in' strong. We feel the room sway-in', for the band's

play-in' one of your old fav - 'rite songs from way back when. So,

take her wrap, fel-las, find her an emp - ty lap, fel-las,

Dol - ly 'll nev - er go - a - way a - gain! — (Keyboard)

Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er go a - way,

Dol - ly 'll nev - er go a - way a - gain.

Chord symbols: C7, F7, Bb, Bb°, Cm7, F7, Bb, Gm, Bb, Bb°, Cm7, F7, Cm, Cm7, Ab, Cm7, F7, Bb, Bb°, F7, Bb, Gm, Bb, Bb7, Eb, D7, Gm, Dm, Gm, Dm7, G7, C7, F7, Bb, Bb°, Cm7, F7, C7, F7, C7, F7, C7, F7, Bb, Bb7, Eb, Gb7, Bb/F, Bb, F7, Bb.

VOCAL ONLY

## What A Wonderful World

Keyboard

12/8

F G m F G m7 C7 2

I see

3

F 6 A m7 B $\flat$ Maj7 A m7 G m7 2 F Maj7

trees of green, red ros - es, too. I see them bloom  
skies of blue and clouds of white, the bright bless - ed day,

6

E m7(b5) 2 A7(b9) D m7 D $\flat$ 7

for me and you, and I think to my - self,  
the sac - red night,

8

G m7 C7 3 1. F Maj7 F 6 G m7 C7 2

"What a won - der - ful world." I see

11

2. F 6 B $\flat$ 7 F 6

world." The

13

G m7 C7 F Maj7

col - ors of the rain - bow so pret - ty in the sky are

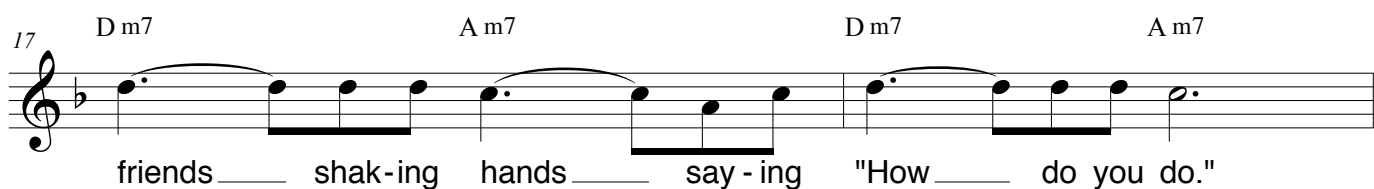
15

G m7 C7 F Maj7

al - so on the fac - es of the peo - ple pass - ing by. I see

2

17 D m7 A m7 D m7 A m7



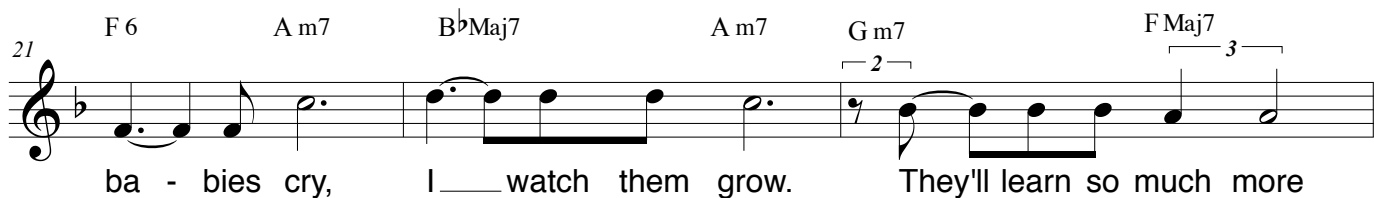
friends shak-ing hands say-ing "How do you do."

19 D m7 D7(b9) G m7 F#°7 C7



They're real-ly say-ing, "I love you." I hear

21 F 6 A m7 BbMaj7 A m7 G m7 F Maj7



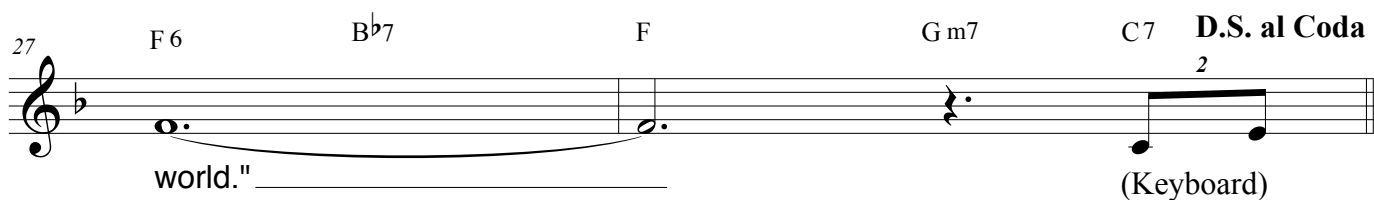
ba-bies cry, I watch them grow. They'll learn so much more

24 E m7(b5) A7(b9) D m7 Db7 G m7 C7 To Coda



than I'll ev-er know, and I think to my-self, "What a won-der-ful

27 F 6 Bb7 F G m7 C7 D.S. al Coda



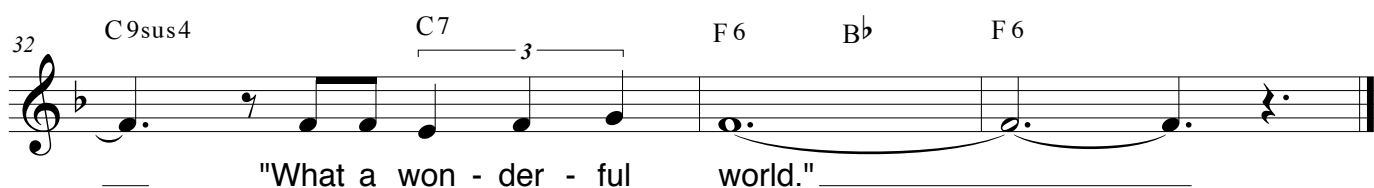
world." (Keyboard)

29 Coda A 13 A7#5 D9sus4 D7(b9) G m7



world." Yes, I think to my-self,

32 C9sus4 C7 F 6 Bb F 6



"What a won-der-ful world."

Measure 11: 1st sax;  
2nd & 3rd times vocal;  
4th sax; 5th time vocal

# When The Saints Go Marching In

# F

Sax, Bass, & Keyboard Only  
Slowly And Very Rubato) B $\flat$

Keyboard

8 B $\flat$  (Drums - At Tempo) (1st time Dixieland Instrumental) B $\flat$  E $\flat$  B $\flat$ /D F7 B $\flat$  E $\flat$

saints go march - ing in.  
come on Judg - ment Day  
sing - in' "Hal - le - lu,"

15 B $\flat$ /D F7 B $\flat$  Gm Cm7 F7 B $\flat$

Oh, when the saints go march - ing in, Oh yes, I want to  
Oh, when they come on Judg - ment Day, Lord, how I want to  
and when they're sing - in' "Hal - le - lu," Oh Lord, I want to

21 B $\flat$ /A $\flat$  E $\flat$ /G E $\flat$ m/F# B $\flat$ /F Gm Cm7 F7 B $\flat$  E $\flat$

be in that num-ber \_\_\_\_\_ when the saints go march - ing in.  
be in that num-ber \_\_\_\_\_ when they come on Judg - ment Day.  
be in that num-ber \_\_\_\_\_ when they're sing - in' "Hal - le - lu."

27 1-5 B $\flat$  6 C C F C/E G7 C F

Oh, when the And when the Lord is shak-in' hands,  
Oh, when they're  
And when they're

32 C/E G7 C Am Dm7 G7 C C7

and when the Lord is shak - in' hands, Oh yes, I want to be in that

39 F Fm C Am Dm7 G7 C F C (Dixieland To End) G7

num-ber \_\_\_\_\_ when the Lord is shak - in' hands

45 C C7 F Fm C G7(b9) Dm7 G7 C E C F C

Measure 11: 1st time sax;  
2nd & 3rd times vocal;  
4th time keyboard; 5th time vocal

# When The Saints Go Marching In

# M

Keyboard

(Sax, Bass, & Keyboard Only  
Slowly And Very Rubato)

