



## Set II

Last revised: 2019.02.07

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

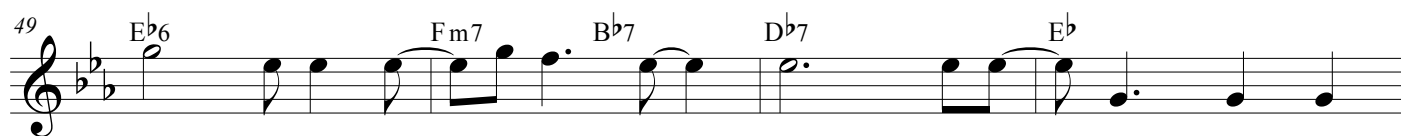
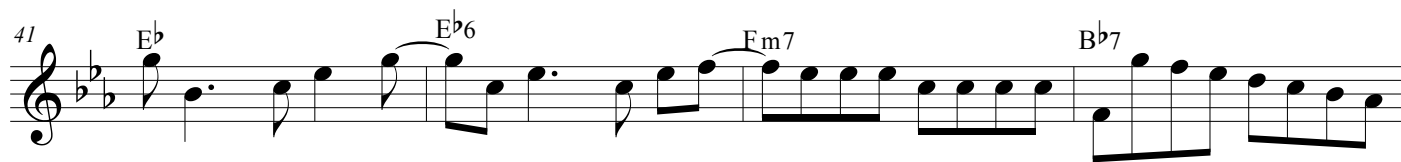
sweet to be love

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

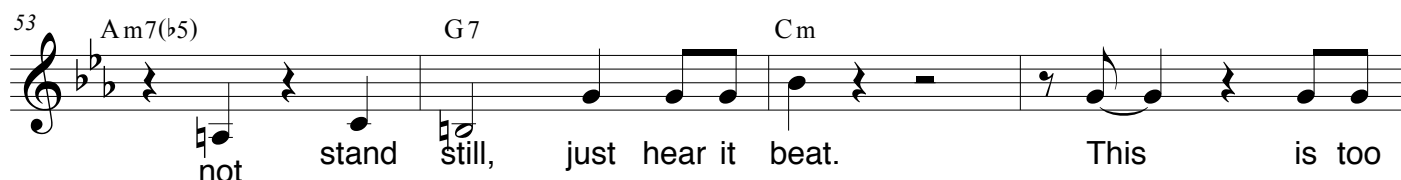
This can't be love be-cause I feel so well, but still I

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

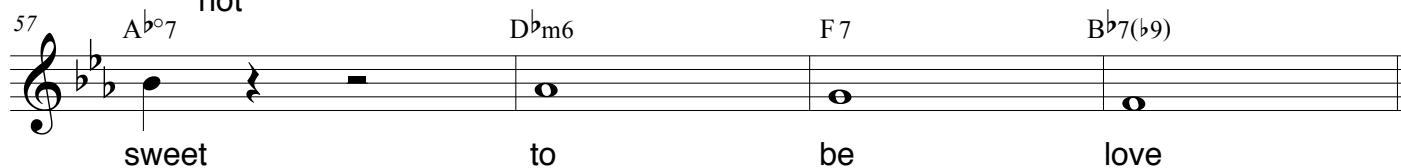
love to look in your eyes. (Sax)



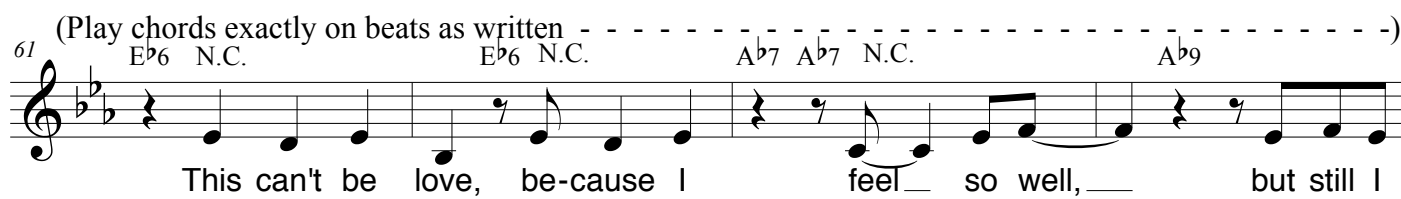
My heart does



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



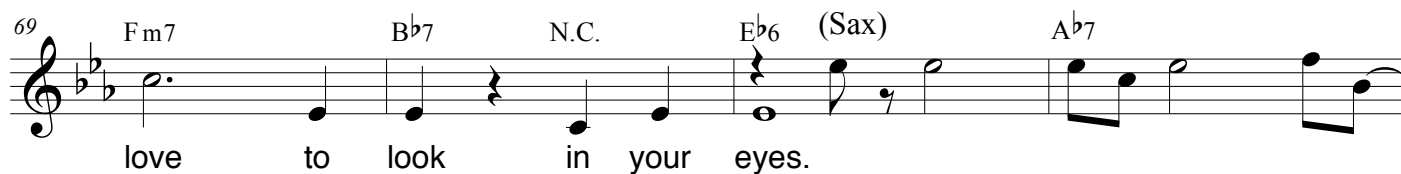
sweet to be love



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

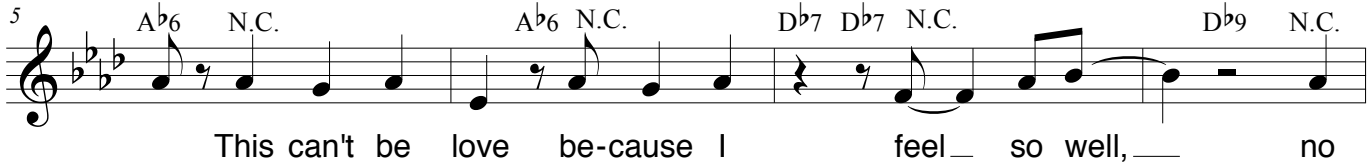
M

(Keyboard)  $A\flat_6/E\flat$

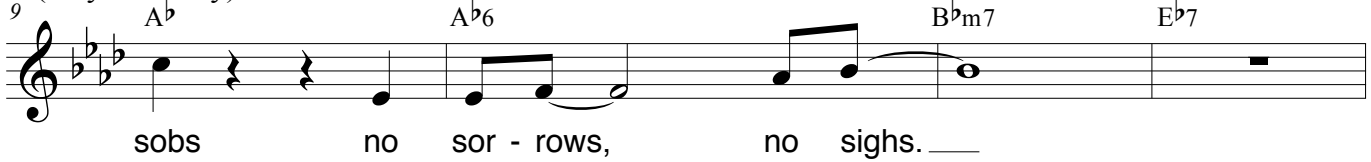
Keyboard



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



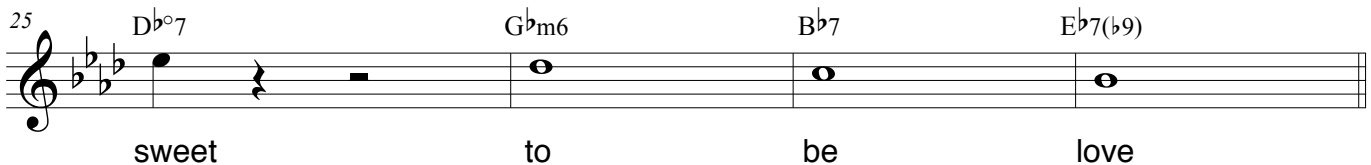
(Play normally)



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



(Play normally)



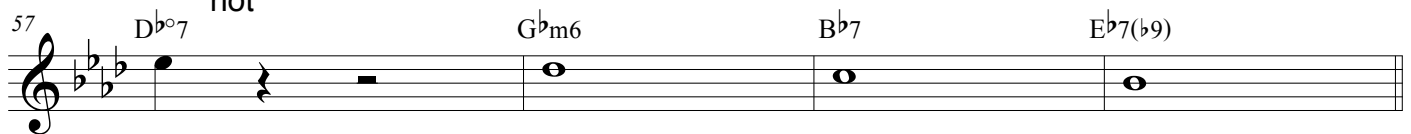
2



My heart does



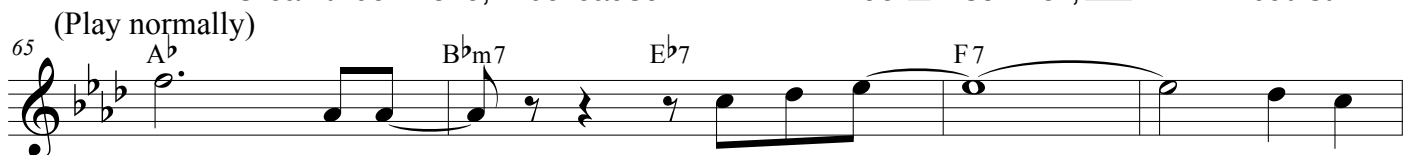
not stand still, just hear it beat. This is too



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 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."

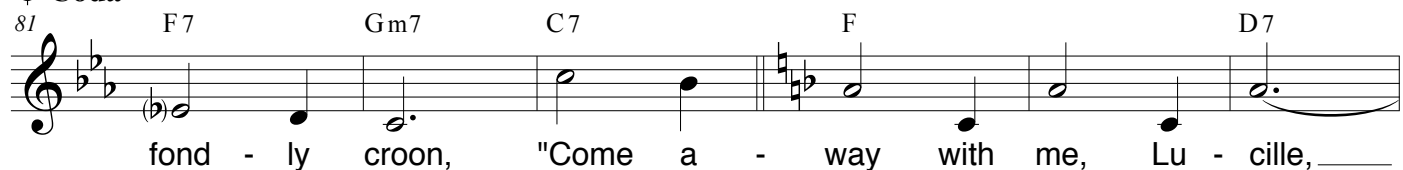
73  $B\flat 7$   $E\flat$   $E^\circ 7$  F7  $B\flat 7$   $E\flat$  D.S. al Coda



They

$\Phi$  Coda

81 F7 Gm7 C7 F D7



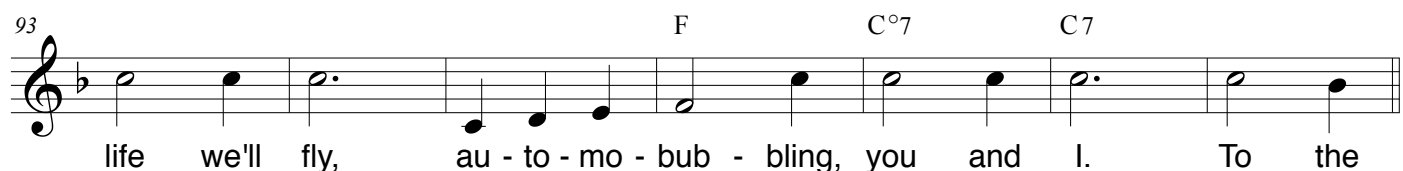
fond - ly croon, "Come a - way with me, Lu - cille,"

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



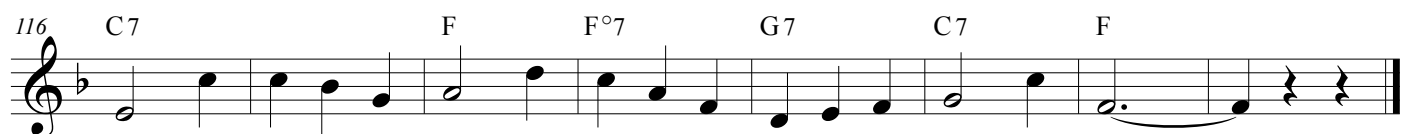
church we'll swift - ly steal, then our wed - ding bells will peal. You can

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



"

## Calypso Beat

## High Society Calypso

Keyboard

E $\flat$  /G Fm7 B $\flat$ 7 E $\flat$  /G Fm7 B $\flat$ 7  
 Just  
 5 E $\flat$  Fm7 B $\flat$ 7  
 dig that scen - er - y float - in' by. We're now ap - proach ing New -  
 8 E $\flat$  Fm7 F $\sharp$ 7  
 port, Rhode I We've been for - years in Var - i - et - y. But  
 11 Gm Fm B $\flat$ 7 E $\flat$  B $\flat$ 7  
 Chol - ly Knick - er - bock - er, now we're go - ing to be in  
 13 E $\flat$  Fm B $\flat$ 7 E $\flat$  B $\flat$ 7  
 high, high, high so - ci - , - high - so - ci - et - y. Yes, I  
 17 E $\flat$  Fm7 B $\flat$ 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 $\flat$  Fm7 F $\sharp$ 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 $\flat$ 7 E $\flat$  B $\flat$ 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 3

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

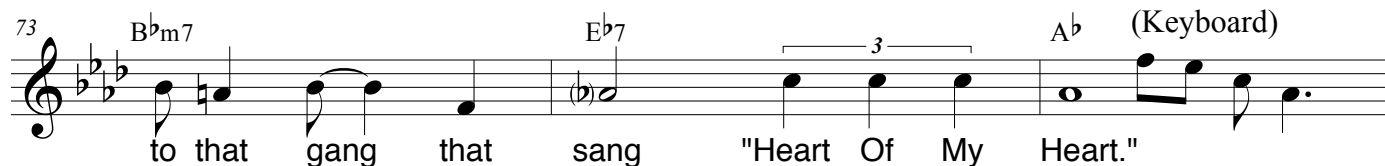
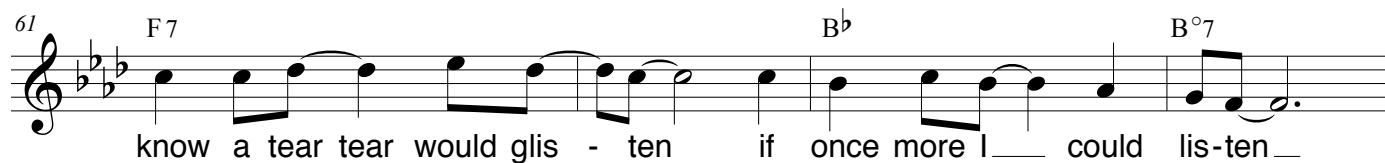
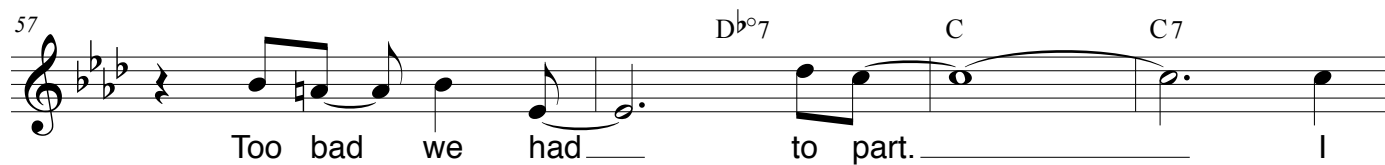
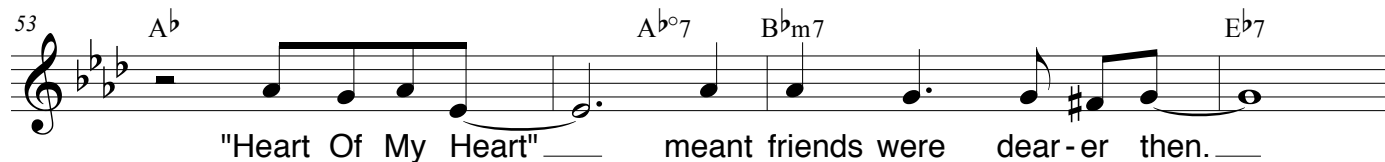
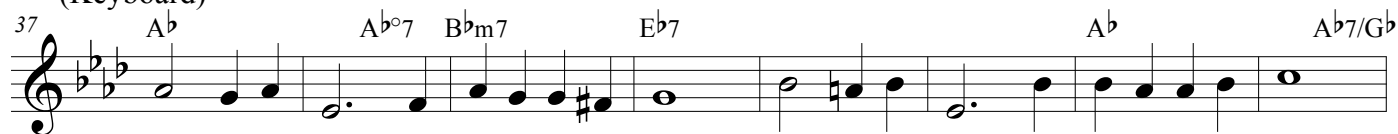
know a tear tear would glis - ten if once more I could lis-ten

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

27 F/A A<sup>b</sup>7 Gm7 G7 Gm7 C7 F6

30 A7 D7 3 3 3

33 G7 C7 F B<sup>b</sup> F

Yes,

37 F6 A7 D7

Bas - in Street is the street where the best folks,

40 G7 C7

they all meet, down in New Or - leans the land of dreams You'll

43 F/A A<sup>b</sup>7 Gm7 G7 Gm7 C7

nev - er know how nice it seems or just how much it real - ly means. I'm

45 F6 A7 D7

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

48 G7 C7

and dear to me, where I can lose, lose my Bas - iin Street Blues.

51 1. F B<sup>b</sup> F C7 (Sax) 2. F B<sup>b</sup> F C7

You'll be

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 $^{\circ}$ 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)

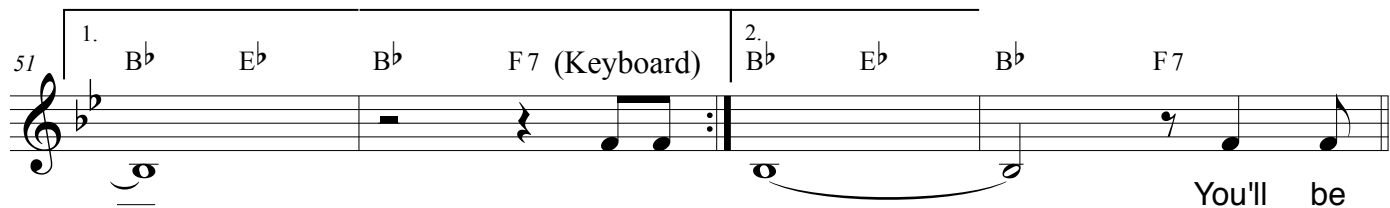
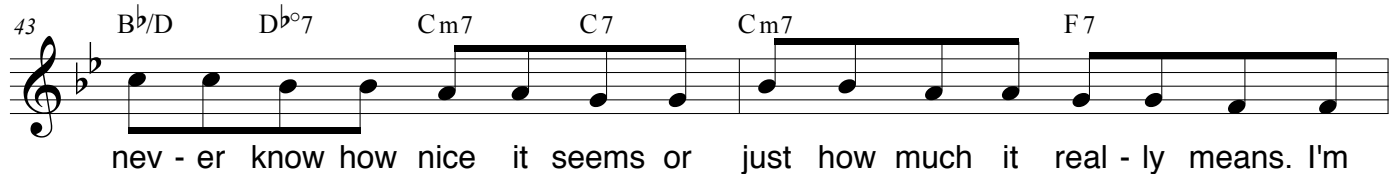
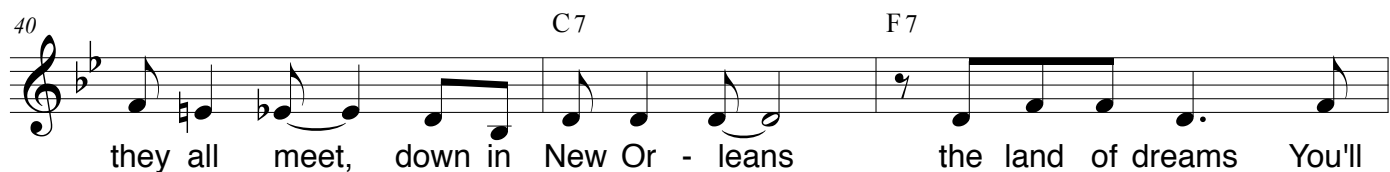
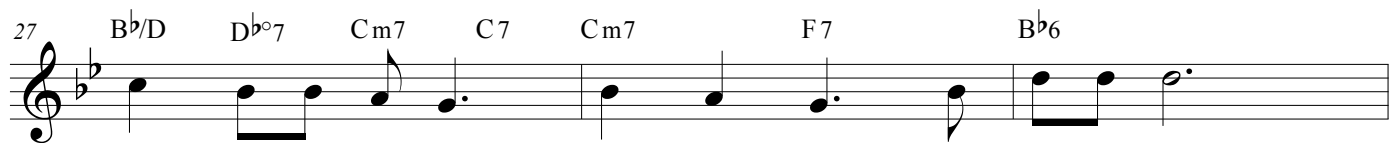
17 3 B $\flat$ 7/D E $\flat$  E $\circ$ 7 B $\flat$ /F F7 B $\flat$

21 B $\flat$ 6 D7 G7 3 3

24 C7 F7 3

The musical score is written for a single melodic line in 4/4 time, spanning 24 measures. The key signature has two flats (B-flat and E-flat). The score is divided into systems of four measures each. Chords are indicated above the staff, and instrument assignments (Keyboard, Sax) are placed above specific measures. Triplet markings (3) are used in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 25. The score ends with a double bar line after the 24th measure.

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 $\flat$

# Red Raven Polka

# M

Keyboard

(Keyboard)

F Cm/E $\flat$  F7 B $\flat$  /F /B $\flat$  /F

(Sax)

B $\flat$  F7

12 B $\flat$  F7

18 1. B $\flat$  (Keyboard) F7 2. B $\flat$

(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)

35 F F7 1. B $\flat$  2. B $\flat$  (Keyboard) B $\flat$ 7 E $\flat$  /C /B $\flat$  /G

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) **To Coda** **D.S. al Coda**

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

**⊕ 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  $E^b$   $Fm7$   $Gm7$   $A^b7$   $Cm7$   $F9$   $F^7$   $B^b7$

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

8  $A^bm7$   $B^b7$   $C^7$   $Gm7$   $Fm7$   $E^7$

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

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

16  $B7$   $B^b7$   $E^bMaj7$   $G^b7$   $Fm7$   $B^b7$

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 Gm7 D7/F# Bb7/F C7/E Cm7/Eb Bb7/F Cm7/G Ab7 F7/A /F



If |

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

74 C




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

G7

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

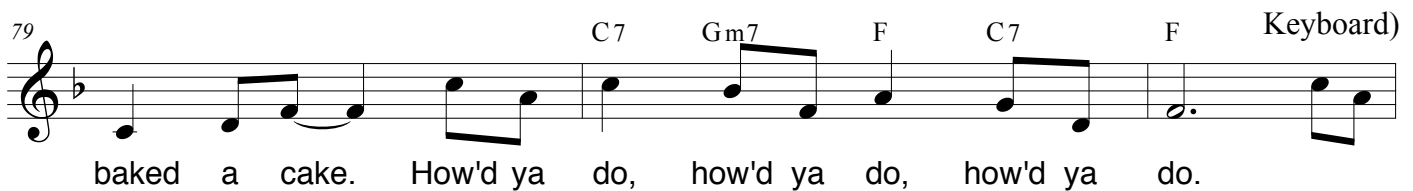
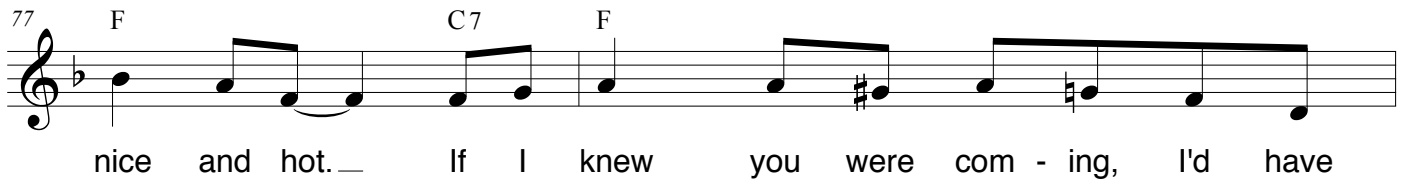
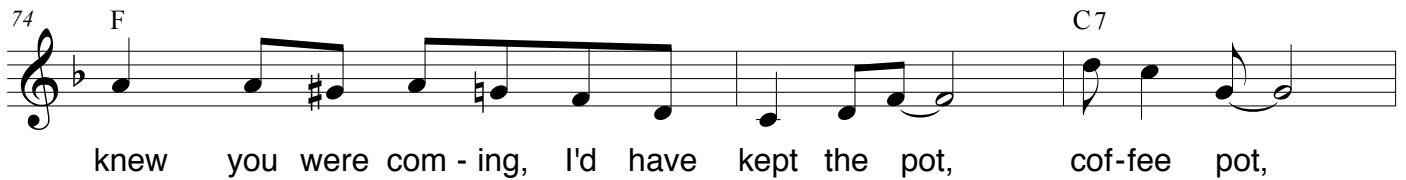
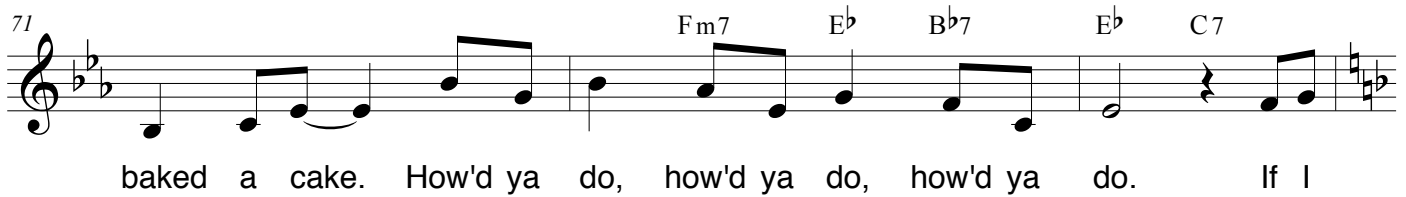
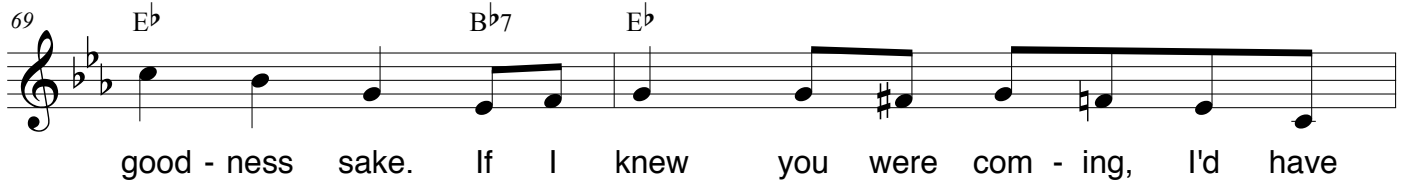
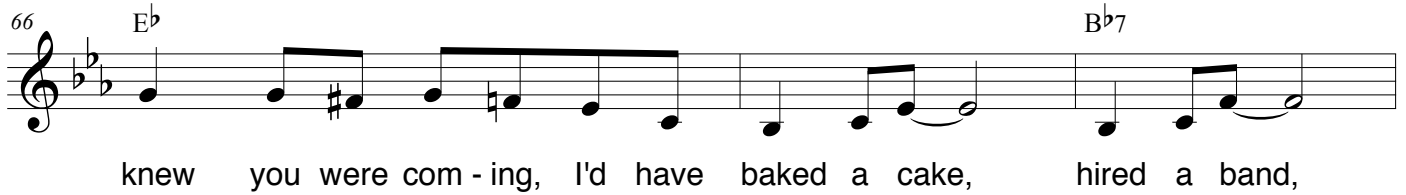
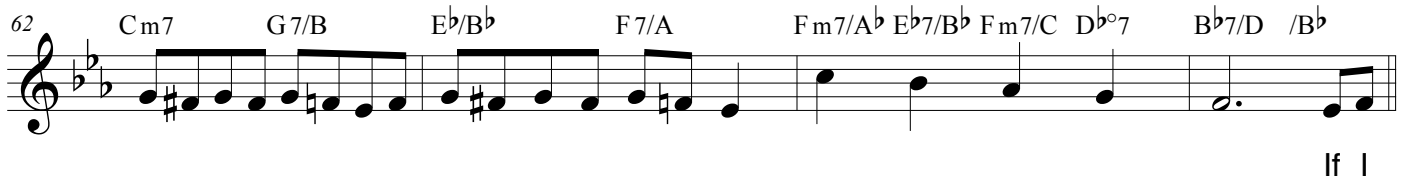
50  $E^b$   $B^b7$   $E^b$   $B^b7$

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

4/4

C F C F C F

4

G7 C F G7

7

C

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

11

F C F C F

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

C F C F G7

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 2. C F C C7

bows. Don't bows. They

25

F G7 C

love me in buck-skin or skirts that I've home - spun. But they'll

29

D7 G G7

love me long - er, strong-er where my friends don't tote a gun! My

61 C F C F G7 C

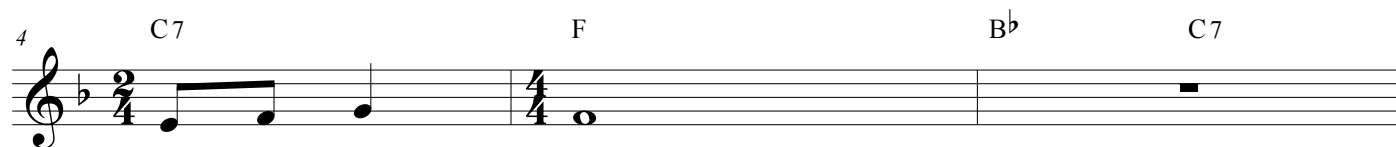
bows. \_\_\_\_\_

## Buttons And Bows

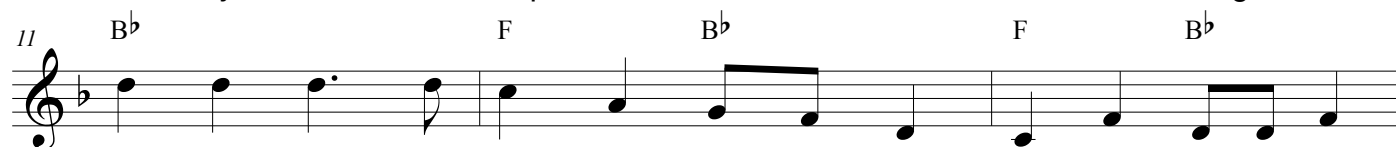
M

Keyboard

(Keyboard)



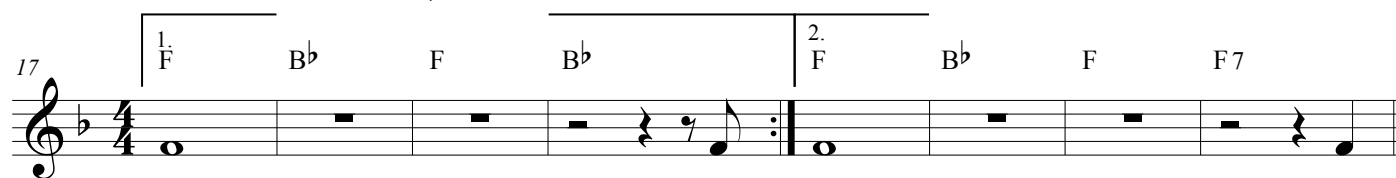
East is east, and west is west, and the wrong one I have chose.  
bur - y me in this prair - ie, take me where the ce - ment grows.



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



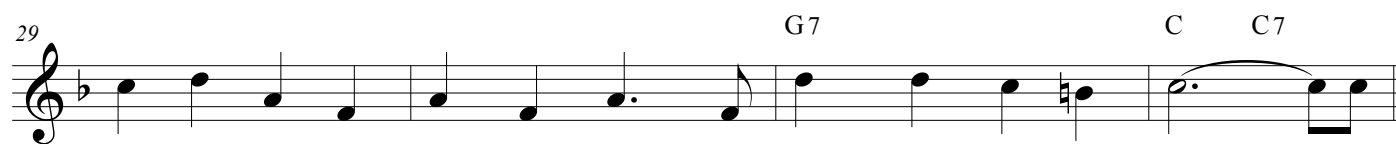
bows.

Don't bows.

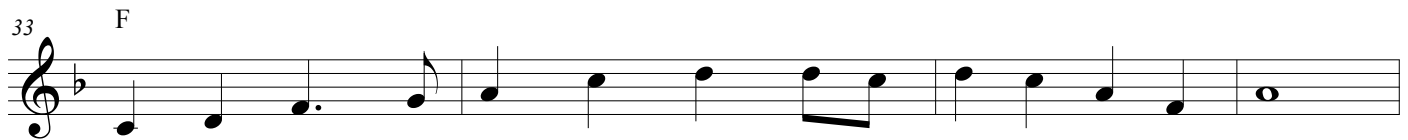
They



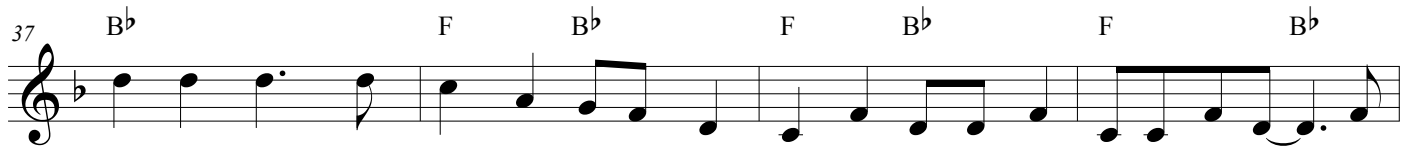
love me in buck-skin or skirts that I've home - spun. But they'll



love me long - er, strong-er where my friends don't tote a gun! My



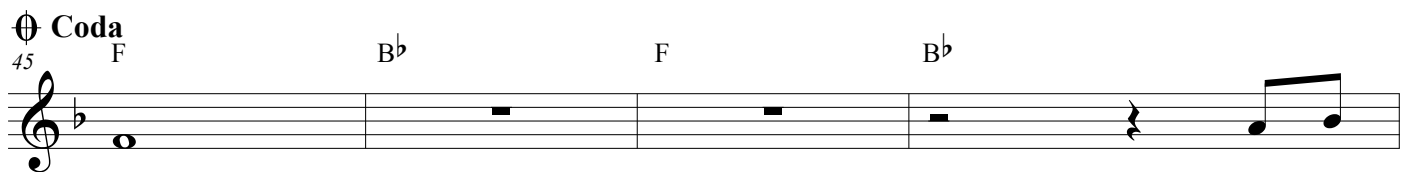
bones de-nounce the buck-board bounce and the cac-tus hurts my toes.



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

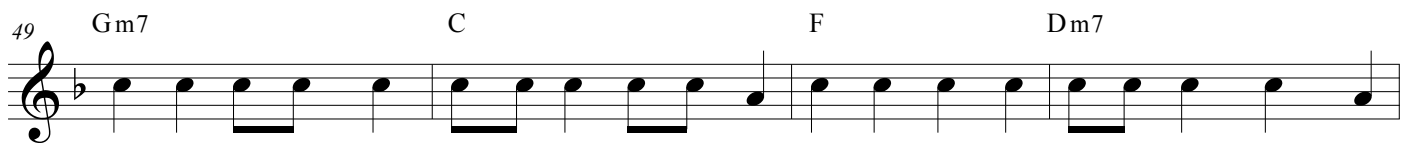


I'm all yours in but-tons and bows.

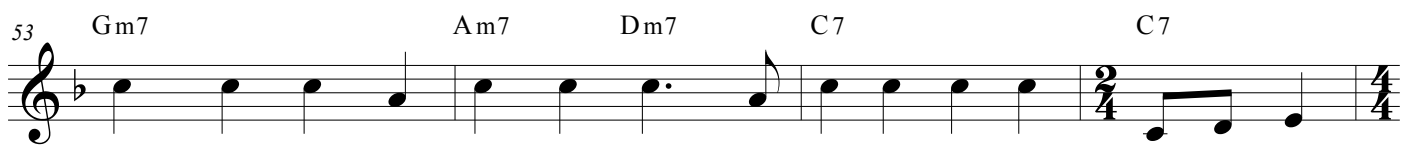


bows.

Give me



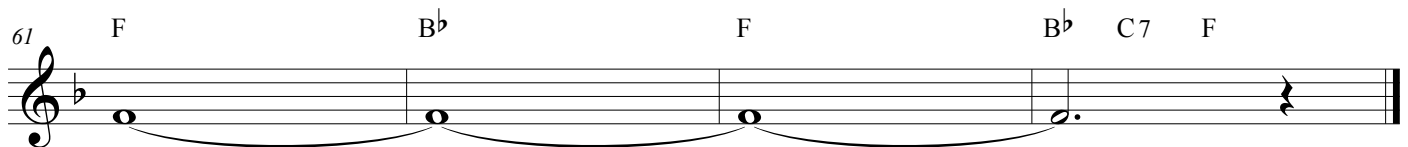
east-ern trim-min' where wom-en are wom-en, and high silk hose and peo-ple with clothes, and



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



bows, but-tons and bows, but-tons and



bows.

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

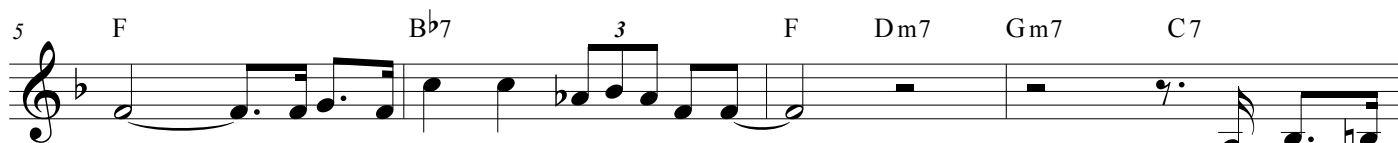
Till you come back home, I'm walk - ing a - lone. (Keyboard)

# I'll Walk Alone

M

(Keyboard)

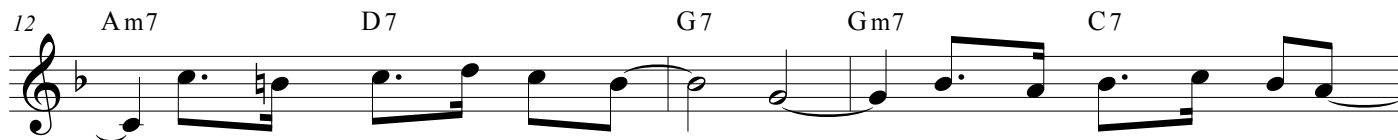
Keyboard



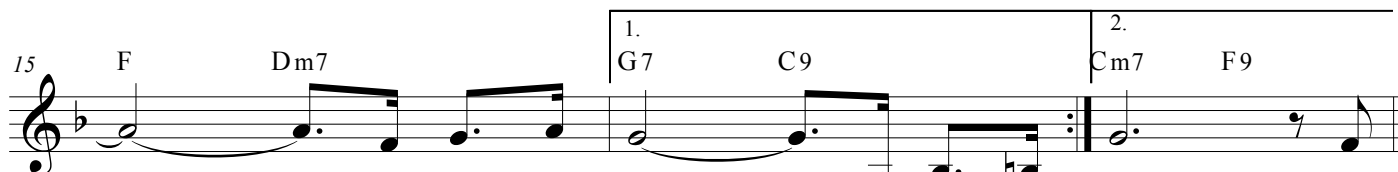
I'll walk a-



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



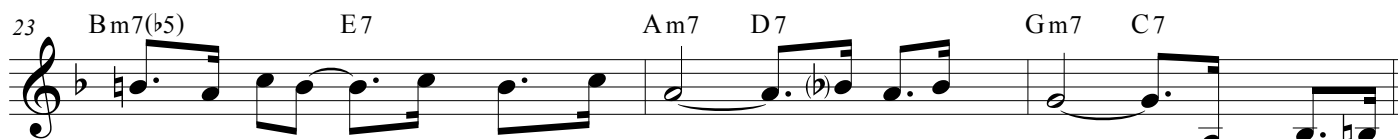
are lone - ly, too. I'll walk a - tight. I'll  
you held me



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)



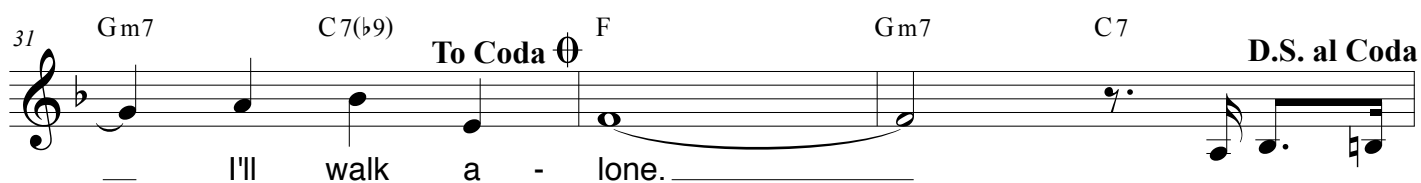
lone and send your love and your kiss - es to

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. \_

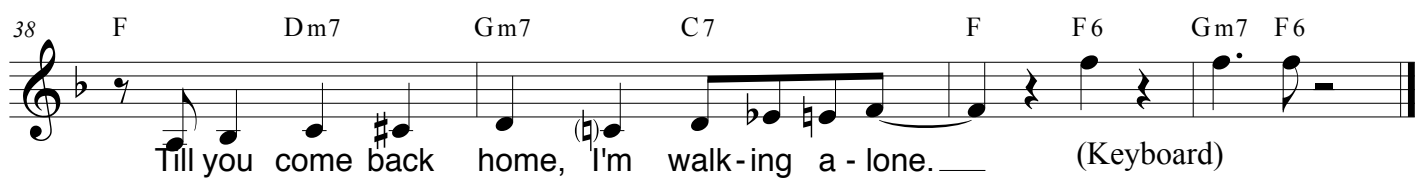
⌘ Coda

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



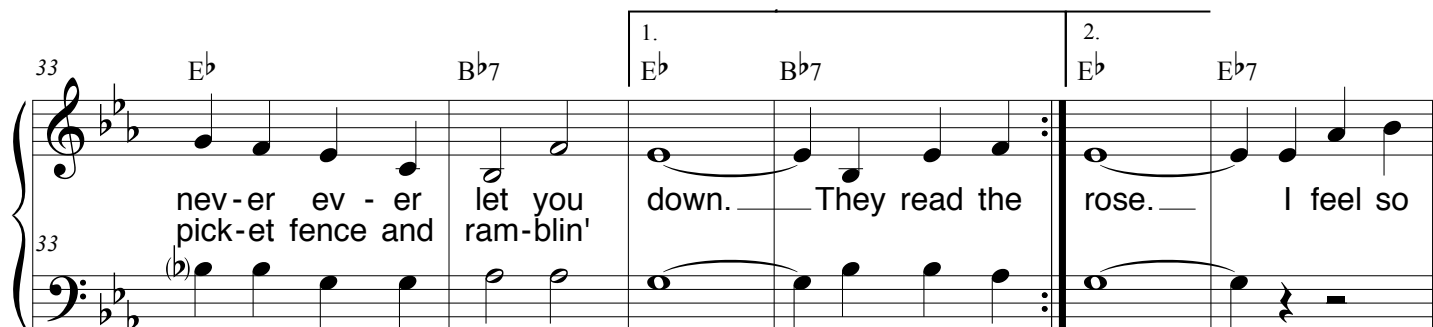
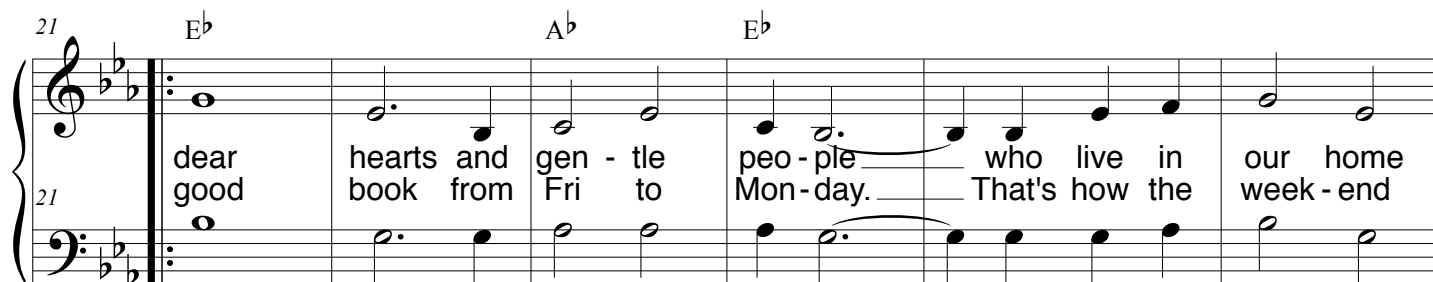
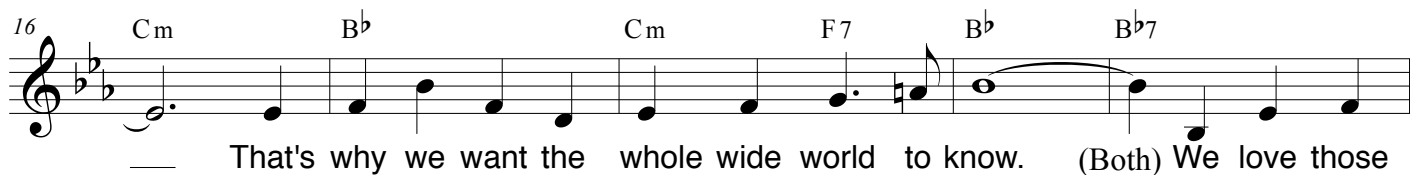
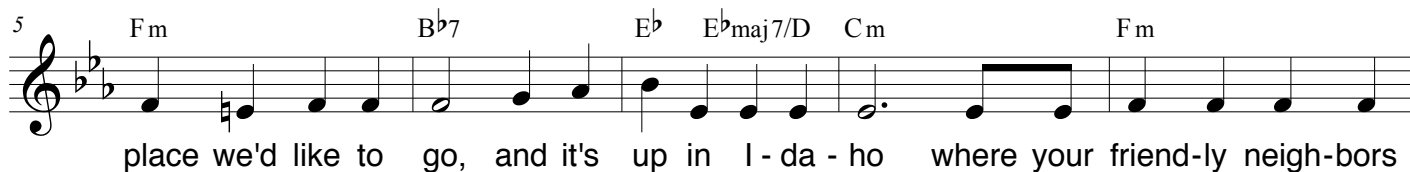
Till you come back home, I'm walk - ing a - lone. \_ (Keyboard)

## VOCAL DUET

## Dear Hearts And Gentle People

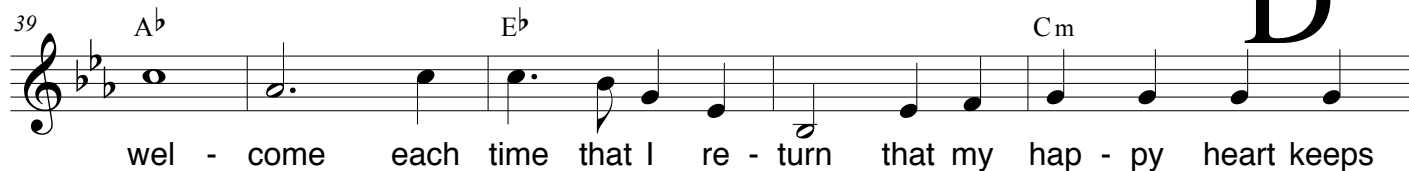
D  
Keyboard

(Keyboard)



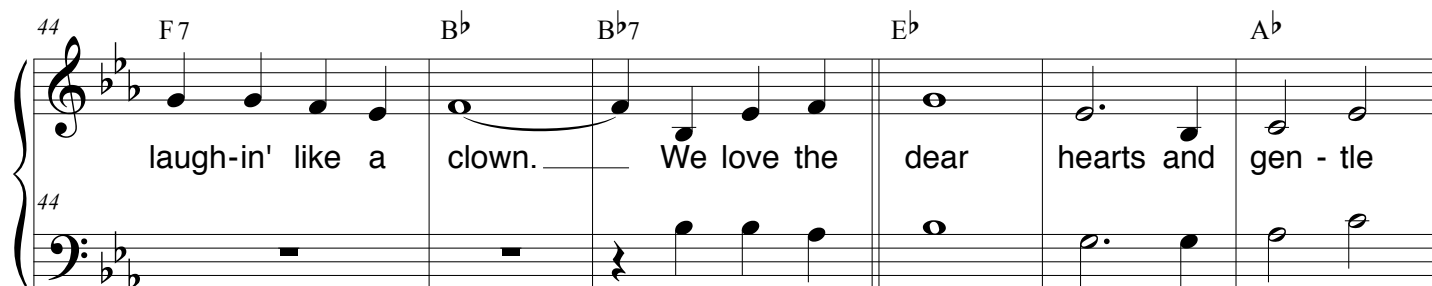
2

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



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

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



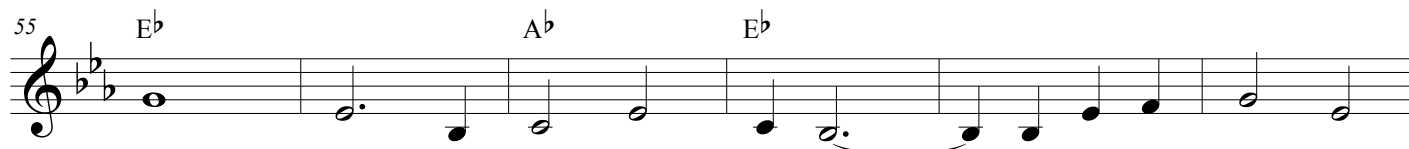
laugh-in' like a clown. We love the dear hearts and gen - tle

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

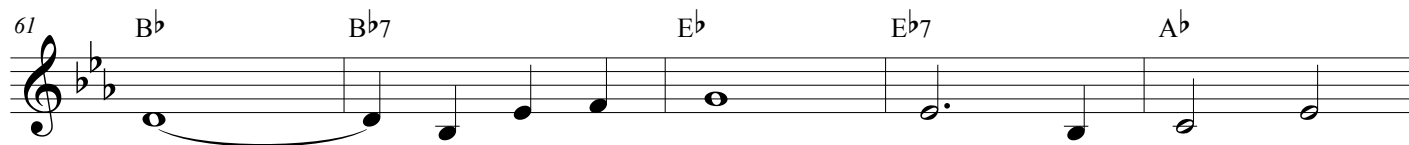


peo - ple who live and love in my home town.

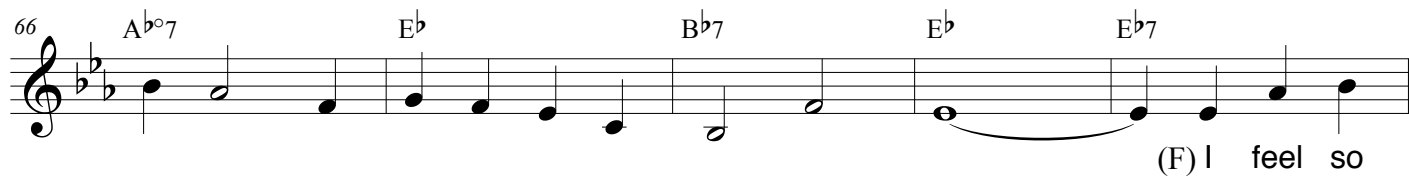
55  $E^b$   $A^b$   $E^b$



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

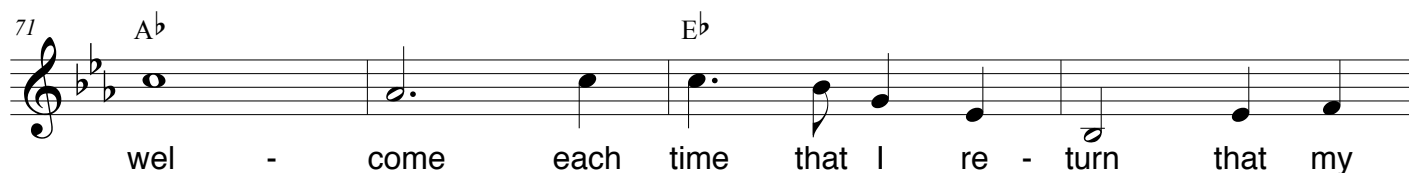


66  $A^b\circ7$   $E^b$   $B^b7$   $E^b$   $E^b7$



(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.

## VOCAL ONLY

Slow 4

Deliberate &amp; Plodding

## Can't Get Used To Losing You

F

Keyboard

F B $\flat$  G7 C G7 B $\flat$  F B $\flat$  G7 C G7 B $\flat$

(Bass - Play exactly as written)

(Continue rhythm pattern)

5 F B $\flat$  G7 C G7 B $\flat$

Guess there's no use in hang - in' round;  
 Called up some 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 af - ter I get dressed and do the town.  
 Who am I I heard him say "Hel - lo,"  
 me.

9 Am Gm7 D7 Gm D7

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

11 G7 C7 E $\flat$ 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 B $\flat$  Am Gm

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** 2. **D.C. al Coda**

C7 C7 N.C. C7 C7 N.C.

lov-ing you. lov-ing you.

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

♯ Coda F B♭ G7 C B♭ (Regular rhythm) B

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

18

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♭ G7 C G7 B♭ F B♭ G7 C G7 B♭

24

28 F B♭ G7 C G7 B♭ F

28

## 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 find 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 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<sup>°</sup>7 A7 D

5 D B<sup>b</sup>7 D B7

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

13 E7 A7 D F<sup>°</sup>7 Em7 A7 A aug

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

21 D B<sup>b</sup>7 D B7

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

29 E7 A7 D B<sup>b</sup>7 D B<sup>b</sup>7

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

(Sax)

37 E<sup>b</sup> B7 E<sup>b</sup>

43 C7 F7 B $\flat$ 7

48 E $\flat$  G $\flat$ 7 Fm7 B $\flat$ 7 B $\flat$ aug

53 E $\flat$  B7 E $\flat$

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

59 C7 F7 B $\flat$ 7

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

65 E $\flat$  B7 E $\flat$  A $\flat$ m7 A $\flat$ 7 B $\flat$ 7

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

71 E $\flat$

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

# Bye Bye Blues

**M**

Keyboard

(Keyboard)

5

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

13

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

21

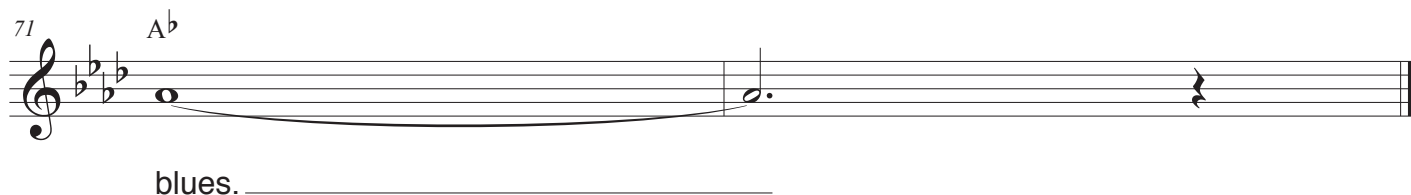
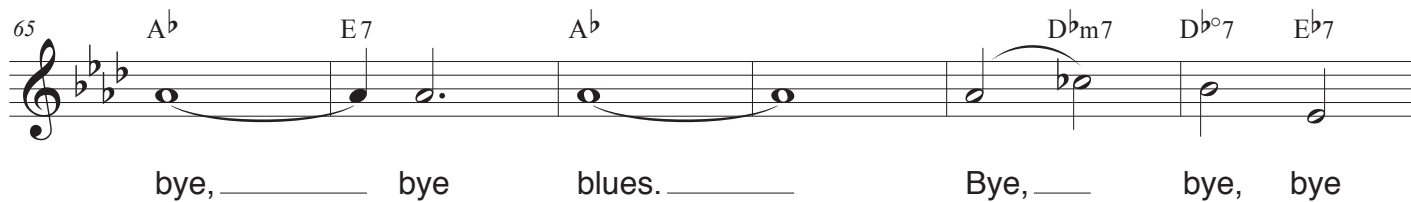
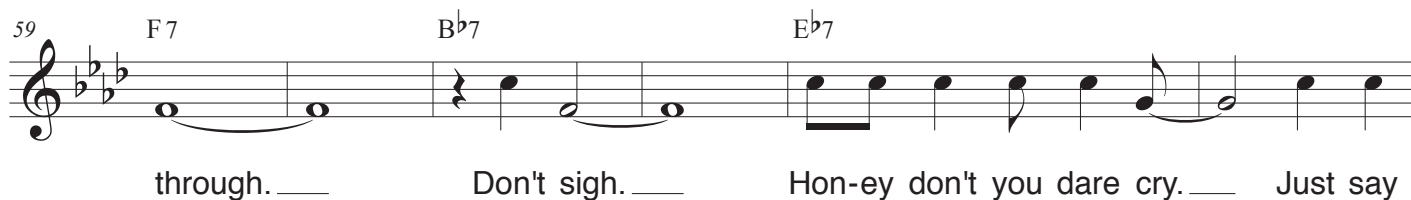
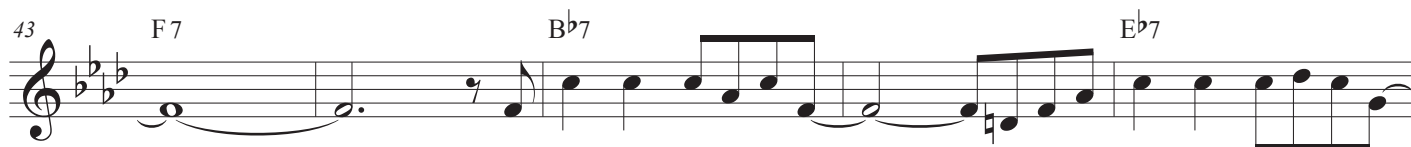
Just\_\_\_ we two\_\_\_ smil - ing through.\_\_\_\_

29

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

(Keyboard)

37



# 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

Chords: F, F<sup>°</sup>7, C7, Dm, B<sup>°</sup>7, C7

When we are

5 Chords: F, A7, B<sup>b</sup>, C

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

8 Chords: F6, F, F/A, A<sup>b</sup>7, Gm7, C7

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

11 Chords: Gm7, F

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

13 Chords: A7, B<sup>b</sup>, C

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

16 Chords: F6, F, F7, B<sup>b</sup>, A<sup>b</sup>7

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

19 Chords: F/A, A<sup>b</sup>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 Chords: Dm, Gm7

say-ing. I on-ly hope they're say-ing that you could love me,

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 $\flat$ 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 $\flat$ 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 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 B<sup>b</sup>7

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

55 G/B B<sup>b</sup>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 Am7 G G7

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

61 C Cm G G<sup>o</sup>7 Am7 D7

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

64 (Sax) G G<sup>o</sup>7 D7 Em D7 G D G

you.

## I Get Ideas

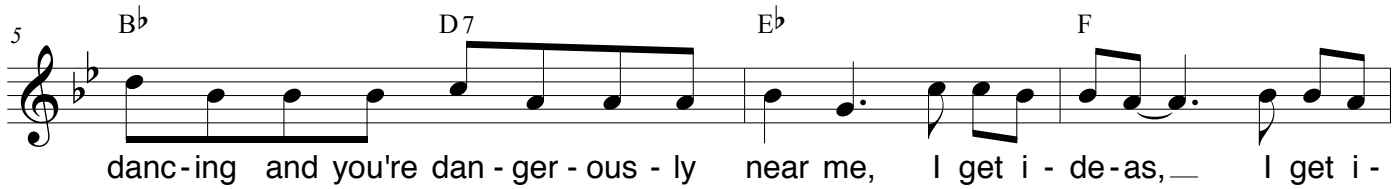
M

(Keyboard)

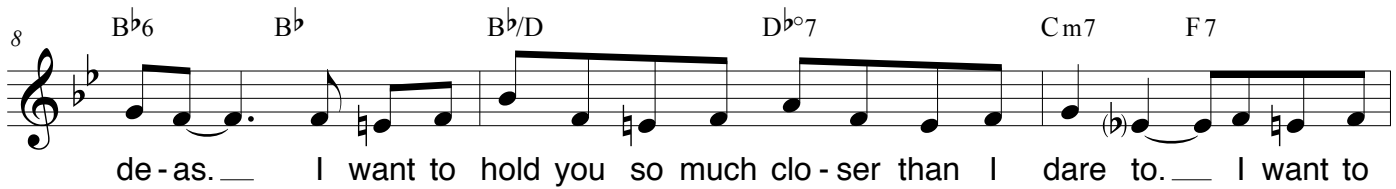
Keyboard



When we are



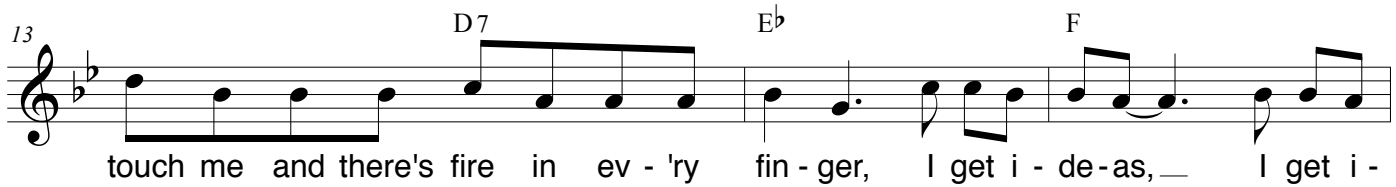
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -



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



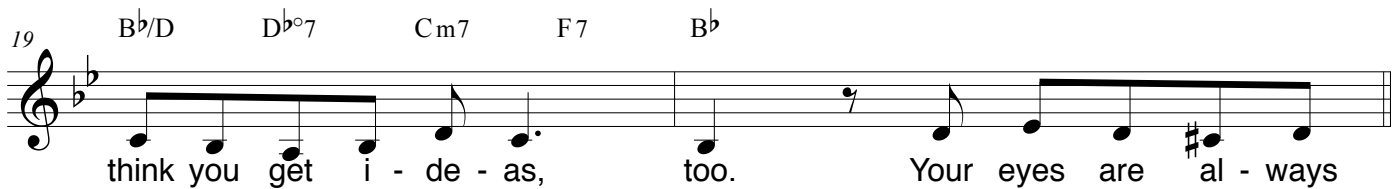
scold you 'cause I care more than I care to. And when you



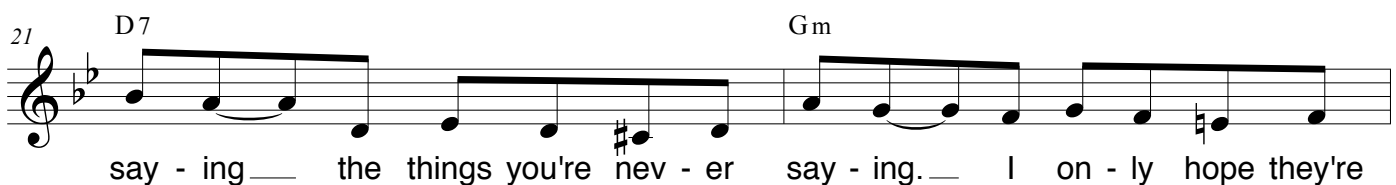
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -



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

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 Eb°7  
de - as. — And af - ter we have kissed good - night and still you lin - ger, I kin - da

55 C/E Eb°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.

Detailed description: This is a musical score for the song 'I Get Ideas'. It consists of seven staves of music, numbered 49 to 64. Each staff contains a vocal melody line and piano accompaniment. Chords are indicated above the notes. The lyrics are written below the vocal line. The key signature has one flat (Bb). The time signature is 4/4. The score ends with a double bar line on staff 64.



## 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. 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 image shows a musical score for the song 'Yes Sir, That's My Baby'. It consists of nine staves of music in B-flat major, 4/4 time. The notation includes treble clefs, key signatures with two flats, and various chord symbols above the notes. The lyrics are written below the notes, with some lines ending in a blank line for a vocal flourish. The score is divided into measures by bar lines, and some measures contain rests or specific instrumental markings like '(Sax)' and '(Keyboard)'.

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.