

The Mixed Nuts

Set II

Last revised on 2019.01.01



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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 $E\flat 6$ $E\flat 6$ $Fm7$ $B\flat 7$

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 $E\flat 6$ $Fm7$ $B\flat 7$ $E\flat 6$ $B\flat 7$ $E\flat 6$

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

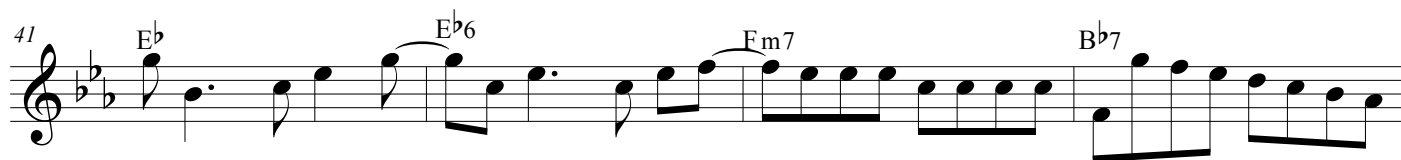
sweet to be love

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

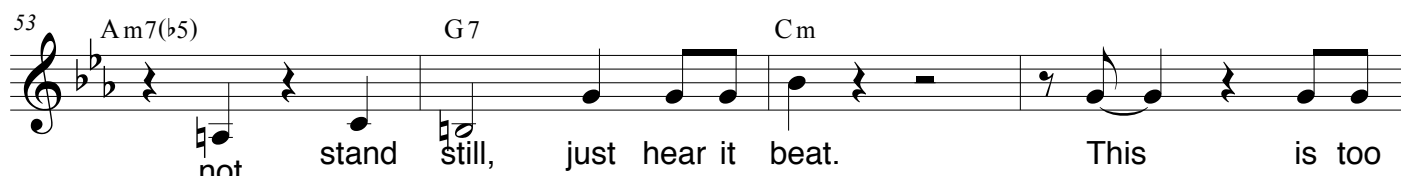
This can't be love be-cause I feel so well, but still I

33 $E\flat 6$ $Fm7$ $B\flat 7$ $E\flat 6$ $Fm7$ $B\flat 7$

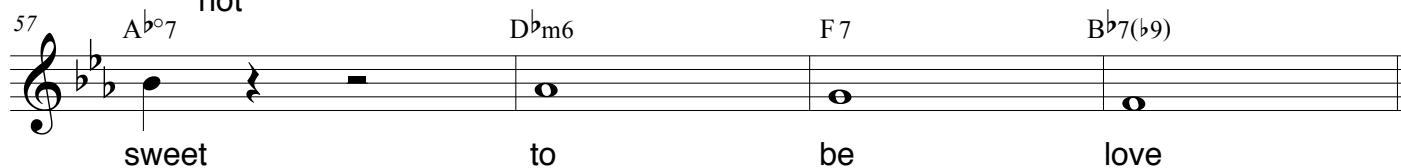
love to look in your eyes. (Sax)



My heart does



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

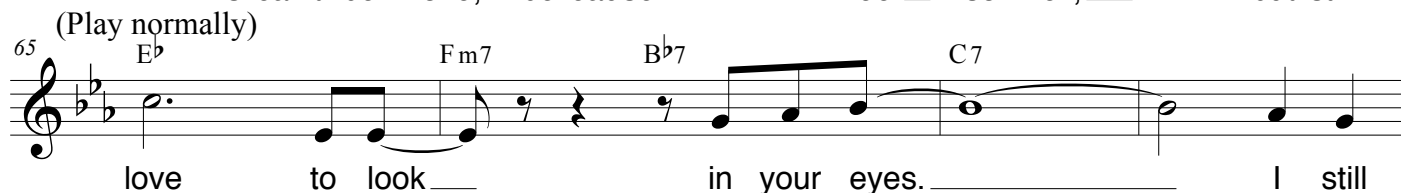


sweet to be love

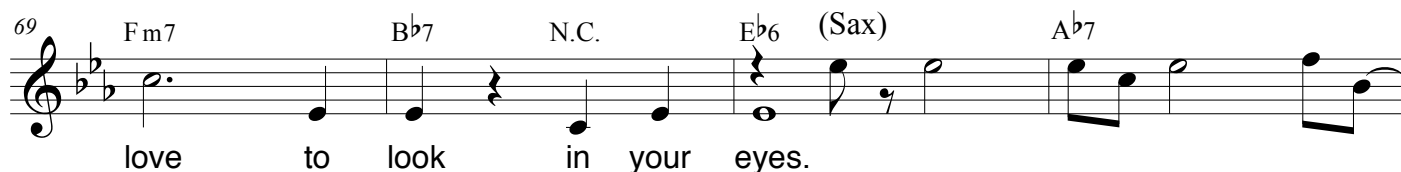
(Play chords exactly on beats as written - - - - -)



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^b_6/E^b

Keyboard

First staff of music, treble clef, 4/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes quarter notes, eighth notes, and a half note, with chord symbols E^b9, B^bm7, C m, E^b, and E^b7 written above the staff.

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

5  A \flat 6 N.C.

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

(Play normally)

9 (Play the harmony)



Ab6 Bbm7 Eb7

sobs no sor - rows, no sighs. _____

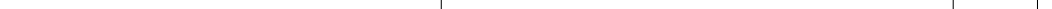
(Play chords exactly on beats as written - - - - -)

13 my one and only on earth as witness


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

(Play normally)


17 (any note) A^b B^bm7 E^b7 A^b E^b7 A^b



head is not _____ in the skies. _____ My heart does

21 

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

25  D^b7 G^bm6 B^b7 E^b7(b9)

sweet to be love

29  $A\flat_6$ N.C. $A\flat_6$ N.C. $D\flat_7$ $D\flat_7$ N.C. $D\flat_9$

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

33 

love to look in your eyes._____ (Keyboard)

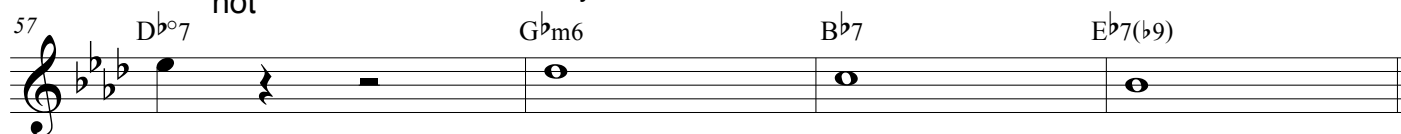
2



My heart does



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



sweet to be love



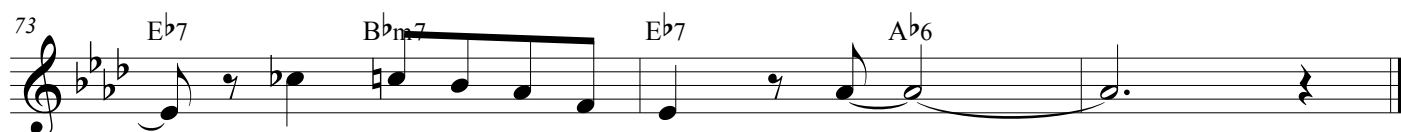
This can't be love, be-cause I feel so well, but still I



love to look in your eyes. I still



love to look in your eyes.



In My Merry Oldsmobile

F

Keyboard

(Sax F7 B \flat B \flat D7 Gm C7 F7 B \flat)

9 B \flat B \flat 7 F7 Young

John - ny Steele has an Olds - mo - bile, and he loves a dear lit - tle
love to "spark" in the dark old park as they go a - fly - ing a -

15 B \flat B \flat 7 F7

girl. _____ She is the queen of his gas mach - ine; she has _____ his
long. _____ She says she knows why the mo - tor goes, the spark - er is

22 B \flat C7 F

heart in a whirl. _____ Now when they go for a spin, you know, she
aw - ful - ly strong. _____ Each day they spoon to the en - gine's tune, their

29 C7 F C7

tries to learn the au - to. _____ So, he lets her steer while he
hon - ey - moon will hap - pen soon. _____ He'll win Lu - cille with his

35 F Dm Gm To Coda Φ 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 G \flat 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 A \flat 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 Φ 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

Φ Coda

81 F7 Gm7 C7 F D7
fond - ly croon, "Come a - way with me, Lu - cille, ____

87 G7 C7
____ in my mer - ry Olds - mo - bile. ____ Down the road of

93 F $C^\circ 7$ 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

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)

Heart Of My Heart

Keyboard

(Keyboard)

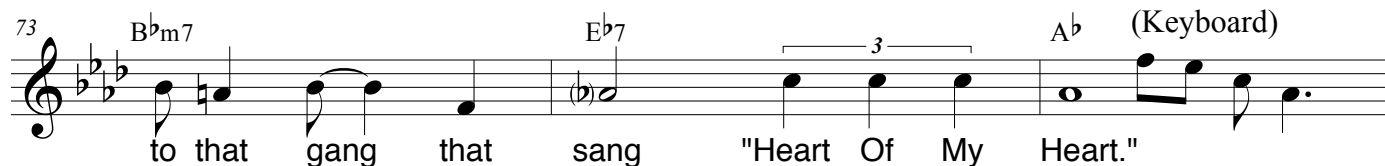
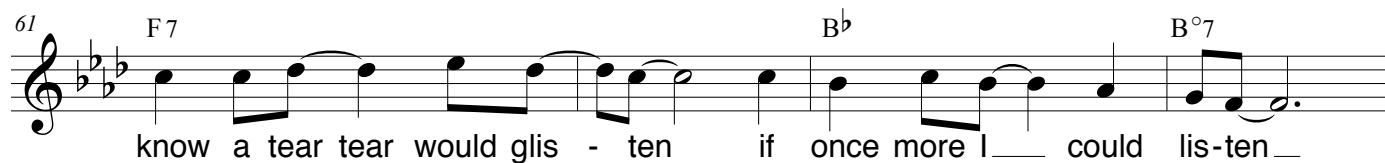
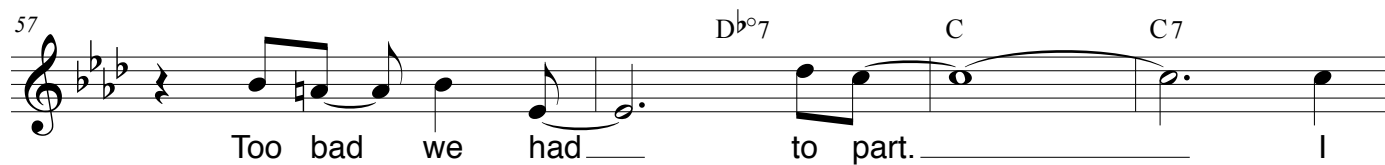
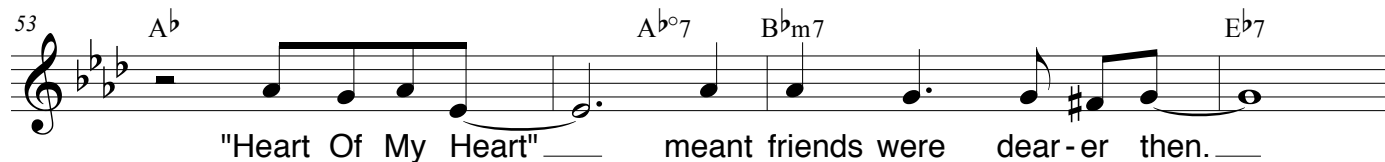
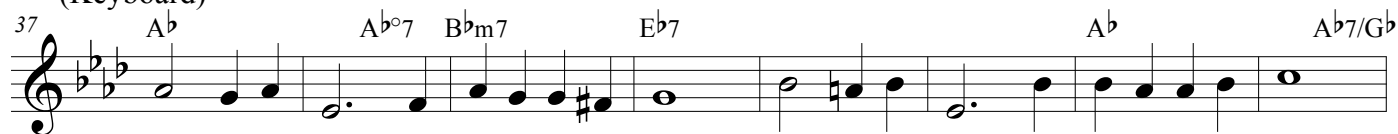


G Cmaj7 G Cmaj7
 5 G G°7 Am7 D7
 "Heart Of My Heart." How I love that mel-o - dy
 9 G G7/F
 "Heart Of My Heart" brings back fond mem-o - ries.
 13 E7 Am 3
 When we were kids on the cor-ner of the street.
 17 A7 D F°7 D7
 We were rough and read-y guys, but oh how we could har-mo-nize. to
 21 G G°7 Am7 D7
 "Heart Of My Heart" meant friends were dear - er then.
 25 C°7 B B7
 Too bad we had to part. Why I
 29 E7 A A#°7
 know a tear tear would glis - ten if once more I could lis-ten
 33 Am7 D7 G Eb7
 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^b7 3 G^o7 3 F C7 (Sax)

5 F (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 F 7/A B^b B^o7 3

11 F/C C7 3 F F (Keyboard)

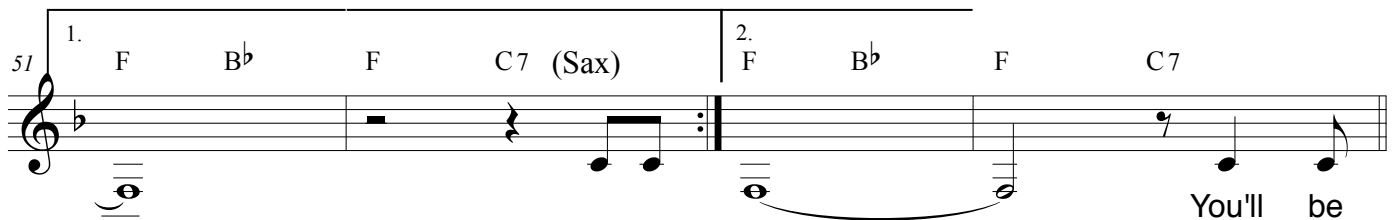
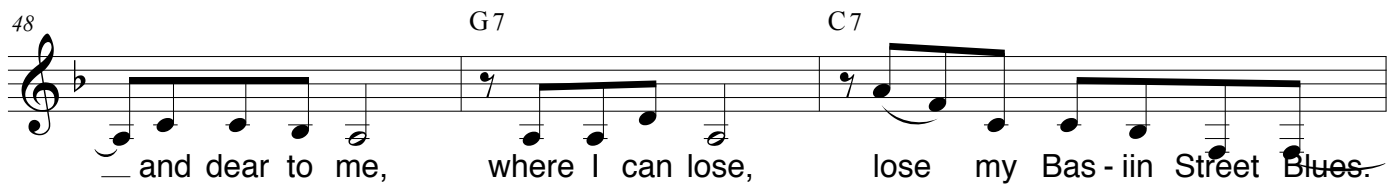
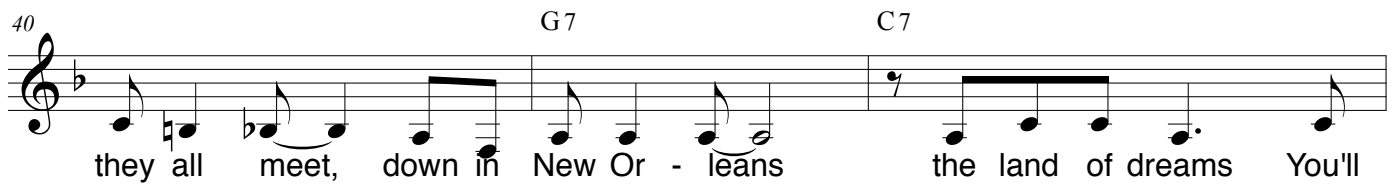
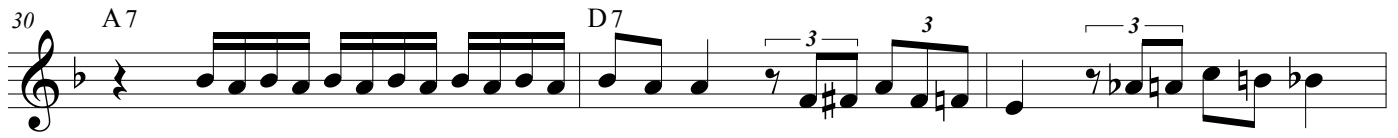
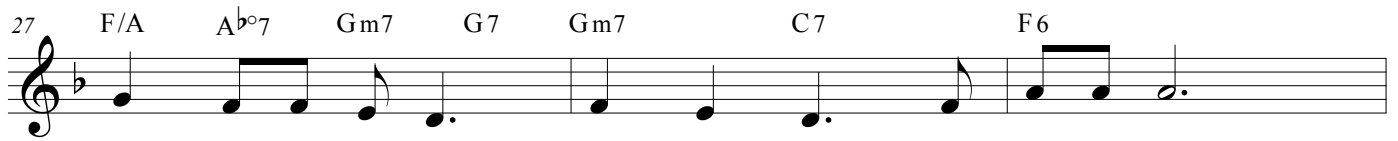
14 (Sax) (Keyboard) (Sax)

17 3 F 7/A B^b B^o7 F/C C7 F

21 F6 A7 D7 3 3

24 3 G7 3 C7

2



55 F (Sax)

glad you came with me

57 (Sax) F 7/A

down the Mis-sis-sip-pi. I'm gon-na show you what the

60 B \flat B $^{\circ}$ 7 F/C C7 F C7

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

63 F 6 A7 D7

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

66 G7 C7

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

69 F F 7/E \flat B \flat /D D \flat 7 F/C B \flat m7 3

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

72 F /A B \flat B $^{\circ}$ 7 F/C C7 F

blues. (Sax)

Basin Street Blues

M

(Keyboard)

3 F 3 F7 3 Cm7 3 F7 3 Keyboard

3 B \flat /D 3 D \flat 7 3 C \circ 7 3 B \flat F7 (Sax)

5 B \flat (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 B \flat 7/D E \flat E \circ 7 3

11 B \flat /F F7 3 B \flat B \flat (Keyboard)

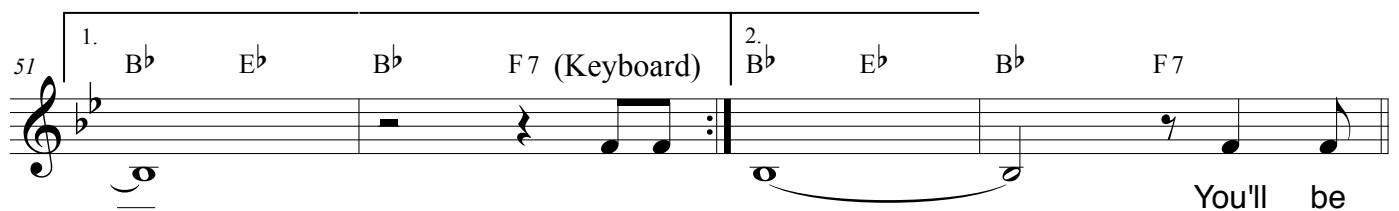
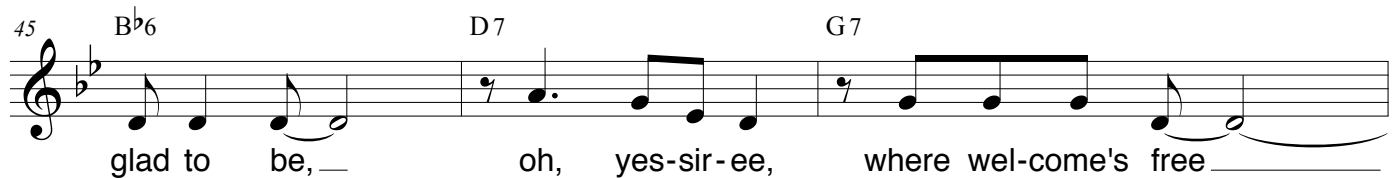
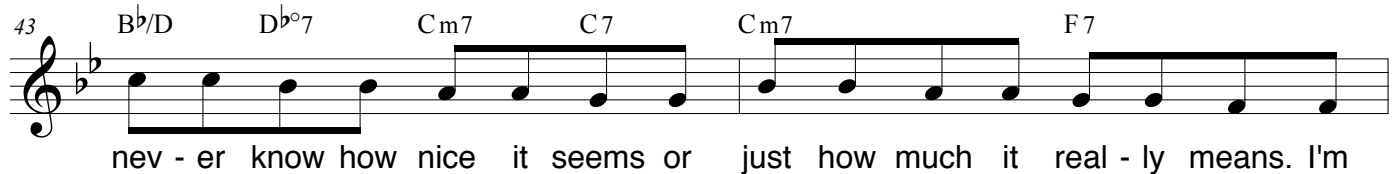
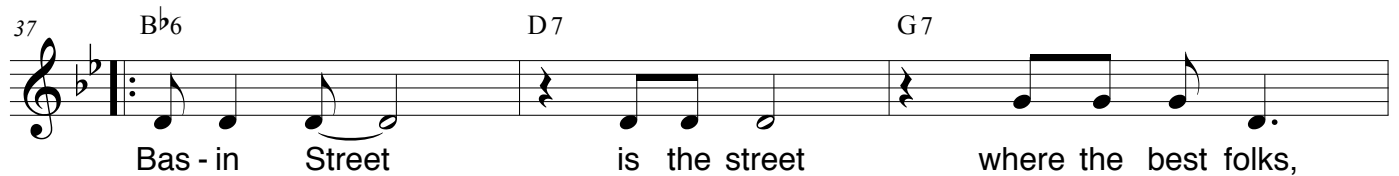
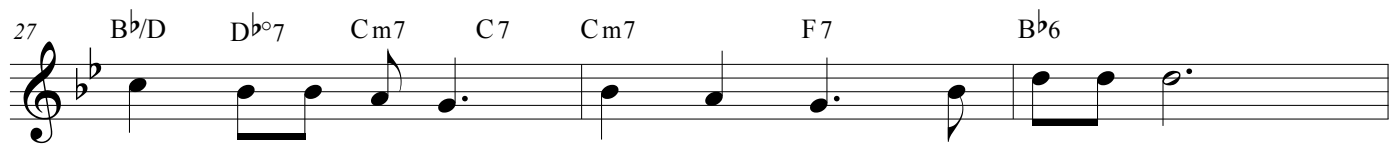
14 (Sax) (Keyboard) (Sax)

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

21 B \flat 6 D7 G7 3 3

24 C7 F7 3

2



55 $B\flat$ (Keyboard)
 glad you came with me

57 (Keyboard) $B\flat 7/D$
 down the Mis-sis-sip-pi. I'm gon-na show you what the

60 $E\flat$ $E\circ 7$ $B\flat/F$ $F 7$ $B\flat$ $F 7$
 good life means. No place can send you like New Or leans. And we'll be

63 $B\flat 6$ $D 7$ $G 7$
 glad to be oh, yes-sir-ee, where wel-come's free and it's

66 $C 7$ $F 7$
 dear to me, where we can lose, we can lose our Bas - in Street

69 $B\flat$ $B\flat 7/A\flat$ $E\flat/G$ $G\flat 7$ $B\flat/F$ $E\flat m 7$ 3
 blues. I'm talk - in' 'bout the Bas - sin Street

72 $B\flat$ $/D$ $E\flat$ $E\circ 7$ $B\flat/F$ $F 7$ $B\flat$
 blues. (Keyboard)

Red Raven Polka

F

Keyboard

(Keyboard)

C Gm/B \flat C7 F /C /F /C

(Sax)

6 F C7

12 F C7

18

1. (Keyboard) 2. F

F C7

(Keyboard & Bass Solo)

23 C C7 F (Sax)

C

(Keyboard & Bass Solo)

29 C7 F C C7 F (Sax)

C

36

1. 2. (Keyboard)

C7 F F7 B \flat /G /F /D

2
42

B \flat F7 B \flat

I love to pol - ka

46

B $^{\circ}$ 7 Cm7 F7

when I'm danc - ing with my sweet - heart. I will al - ways

52

B \flat F7 B \flat F7

love him, and I know we'll nev - er part.

58

B \flat F7 B \flat E \flat

We'll still be danc - ing as the years come and go. Yes, I'll keep

66

E $^{\circ}$ 7 B \flat Cm7 F7

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

72

1. B \flat (Keyboard) F7 2. B \flat (Sax) B \flat 7

so.

76

E \flat B \flat 7 E \flat

82

A \flat A $^{\circ}$ 7 E \flat

88

Fm7 B \flat 7 E \flat B \flat 7 E \flat



2
42

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

I love to pol - ka _____ when I'm danc - ing with my

48

$Fm7$ B^b7 E^b

sweet - heart. _____ I will al - ways love her, _____

54

B^b7 E^b B^b7 E^b B^b7

and I know we'll nev - er part. _____ We'll still be

60

E^b A^b

danc - ing _____ as the years come and go. _____ Yes, I'll keep

66

$A^\circ7$ E^b $Fm7$ B^b7

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

72

1. E^b (Keyboard) B^b7 2. E^b (Sax) E^b7

so. _____

76

A^b E^b7 A^b

82

D^b $D^\circ7$ A^b

88

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

Blue Champagne

F

Keyboard

(Sax) $B\flat$ maj7 Cm7 Dm7 $E\flat^\circ 7$ Gm7 C9 $C^\circ 7$ F7

5 $B\flat$ $B^\circ 7$ Cm7 F7 $B\flat$ $B^\circ 7$

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

8 $E\flat$ m7 F7 $G^\circ 7$ Dm7 Cm7 $B^\circ 7$

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

11 Cm7 $E\flat$ C7 F7

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

13 $B\flat 6$ $D\flat^\circ 7$ Cm7 F7 $B\flat 6$ Gm7

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

16 $G\flat 7$ F7 $B\flat$ Maj7 $D\flat^\circ 7$ Cm7 F7

with the ech-oes that still re-main, I keep a blue ren-dez-vous.
And they sud-den - ly crys-tal-ize — to form a vis - ion of you.

19 1. $B\flat 6$ Cm7 F7 2. $B\flat 6$ Am7b5 D7

23 G m G m(maj7) G m7 C7 B^bMaj7 F7

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

26 B^bMaj7 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^bMaj7 3 C 9 G^b7 3 F7 B^b6 D^b°7

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

32 C m7 F7 B^b6 G m7 G^b7 F7

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

35 B^bMaj7 D^b°7 C m7 F7 B^b6 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^bm7 E^b°7

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

44 B^b (Sax) C m7 D m7 E^b°7 C m7 B maj7 B^bmaj7

pagne.

Blue Champagne

M
Keyboard

(Keyboard)

5 E^b_{maj7} $Fm7$ $Gm7$ $A^b\circ7$ $Cm7$ $F9$ $F\circ7$ B^b7

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

8 A^bm7 B^b7 $C\circ7$ $Gm7$ $Fm7$ $E\circ7$

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

11 $Fm7$ A^b $F7$ B^b7

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

13 E^b6 $G^b\circ7$ $Fm7$ B^b7 E^b6 $Cm7$

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

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

with the ech - oes that still re - main, I keep a blue ren - dez - vous.
And they sud - den - ly crys - tal - ize to form a vis - ion of you.

19 1. E^b6 $Fm7$ B^b7 2. E^b6 $Dm7b5$ $G7$

44 (Keyboard)

The musical score for 'pagné.' is written on a single staff. It begins with a treble clef and a key signature of two flats (Bb and Eb). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: Eb (at the start), Fm7, Gm7, Ab°7, Fm7, Emaj7, and Ebmaj7. A slur covers the notes from the first Fm7 to the Ebmaj7. The piece ends with a double bar line.

pagné.

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

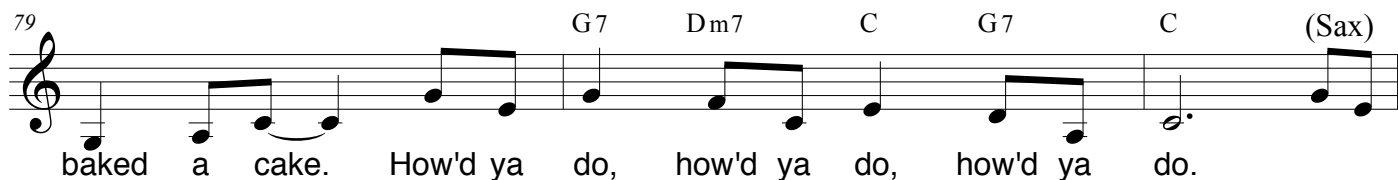
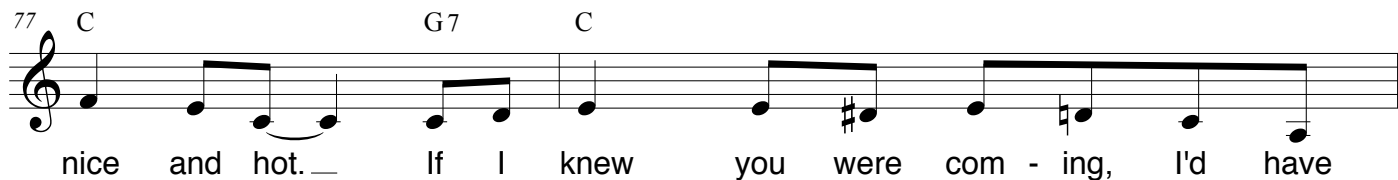
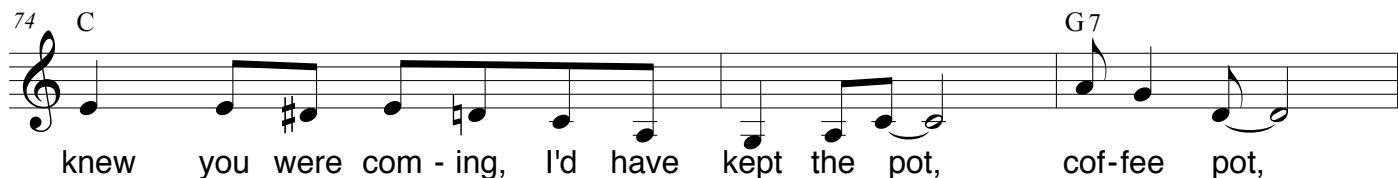
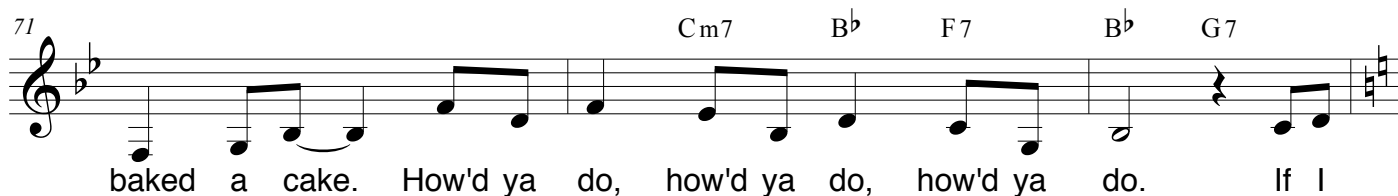
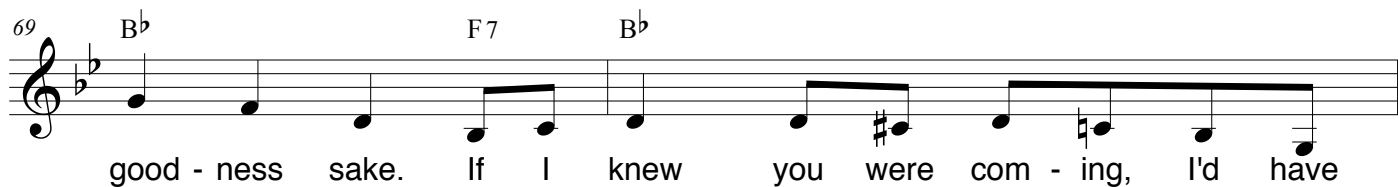
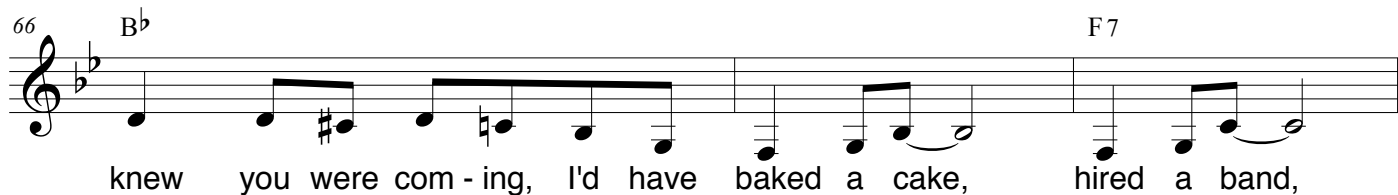
Had you

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.



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♭

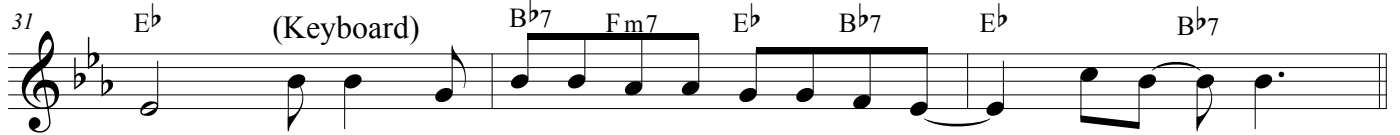
If I
 knew you were com - ing, I'd have baked a cake, baked a cake,
 dropped me a let - ter, I'd have hired a band, grand - est band
 baked a cake. If I knew you were com - ing, I'd have
 in the land. Had you dropped me a let - ter, I'd have
 1. baked a cake. How'd ya do, how'd ya do, how'd ya do. Had 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



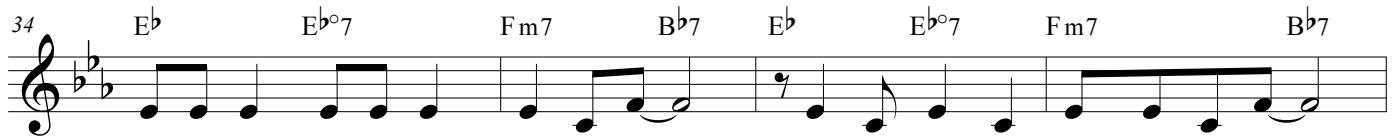
knew you were com-ing, I'd have baked a cake, hired a band, good-ness sake. If I



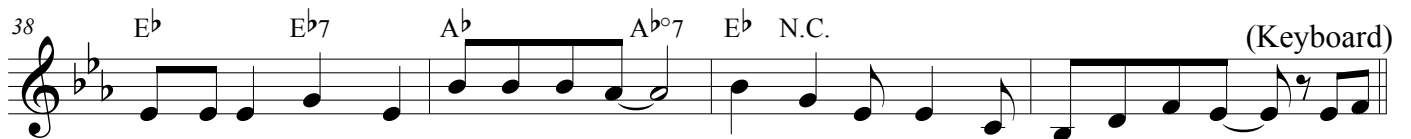
knew you were com-ing, I'd have baked a cake. How'd ya do, how'd ya do, how'd ya



do.



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



Plen-ty of cream and sug-ar and ice, nuts and rai-sens and hon-ey and spice.



Had you



dropped me a let-er, I'd have hired a band, grand-est band in the land. Had you



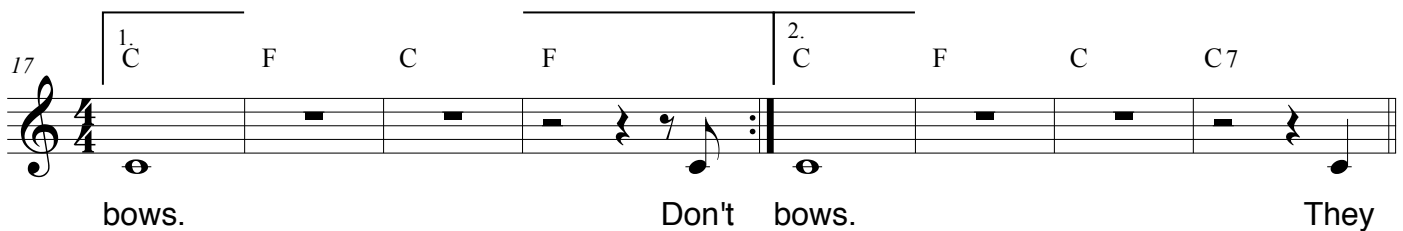
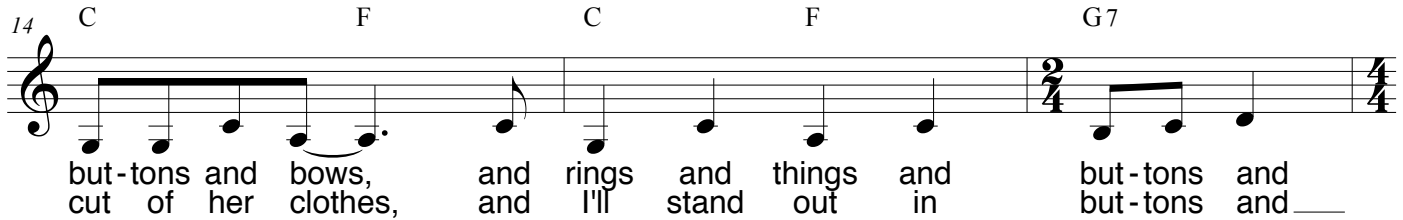
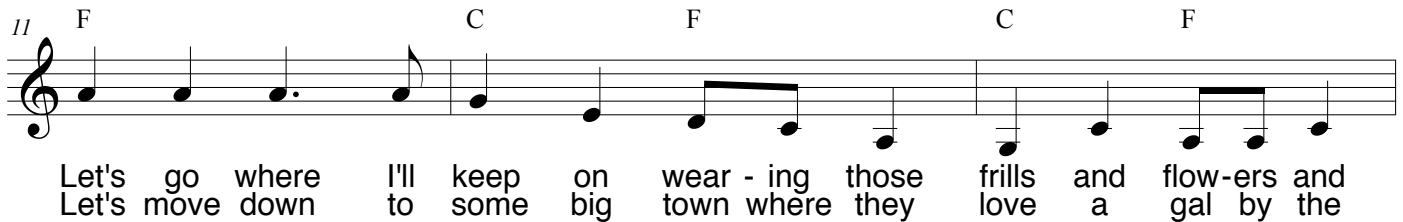
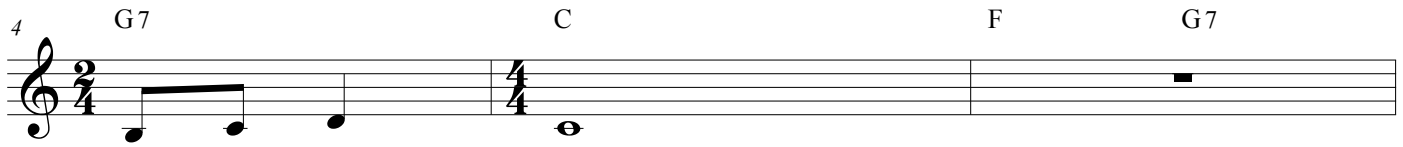
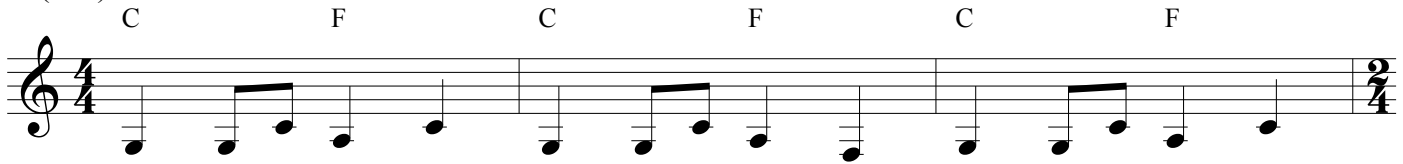
dropped me a let-er, I'd have hired a band and spread the wel-come mat for you.

Buttons And Bows

F

(Sax)

Keyboard



61 C F C F G7 C

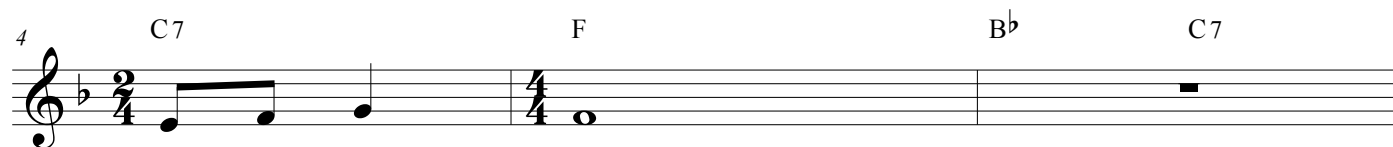
bows. _____

Buttons And Bows

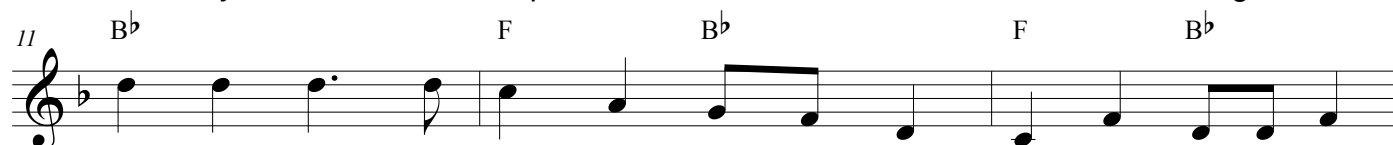
M

Keyboard

(Keyboard)

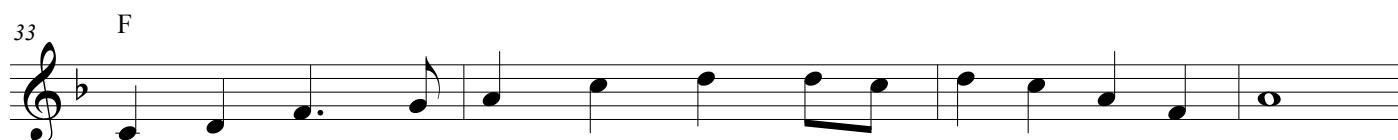


East is east, and west is west, and the wrong one I have chose.
 bur - y me in this prair - ie, take me where the ce - ment grows.



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





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.

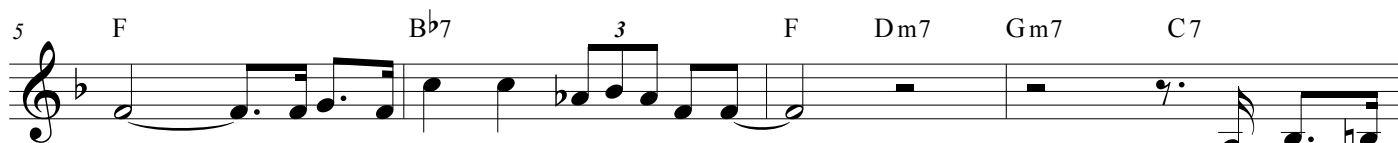
(Keyboard)

I'll Walk Alone

M

(Keyboard)

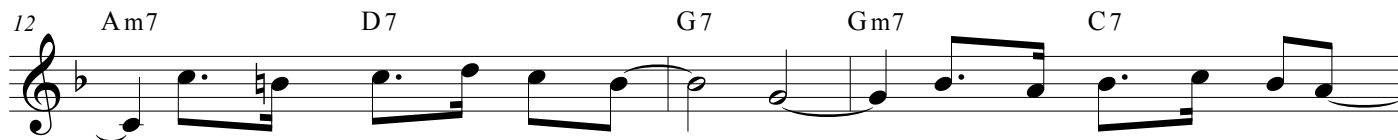
Keyboard



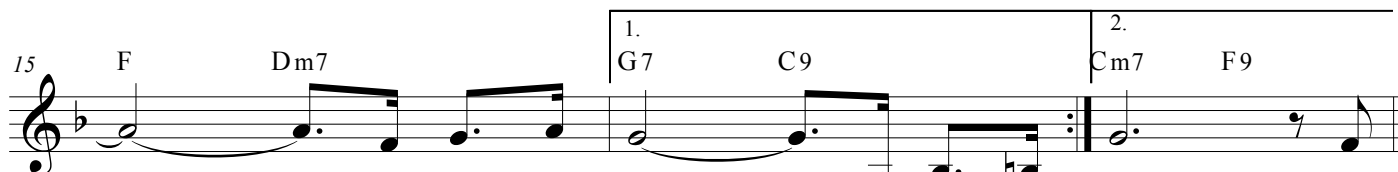
I'll walk a-



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



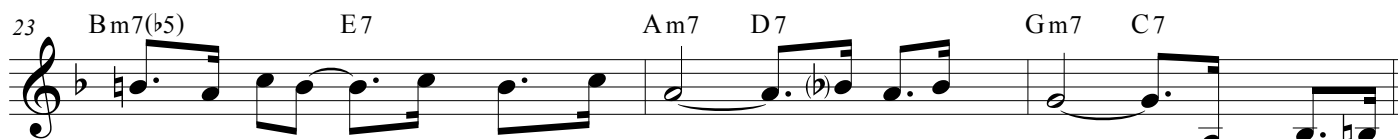
are lone - ly, too. I'll walk a - tight. I'll
you held me



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)



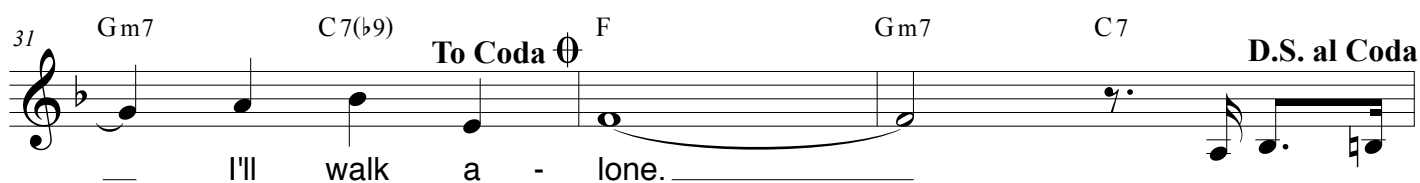
lone and send your love and your kiss - es to

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. D.S. al Coda

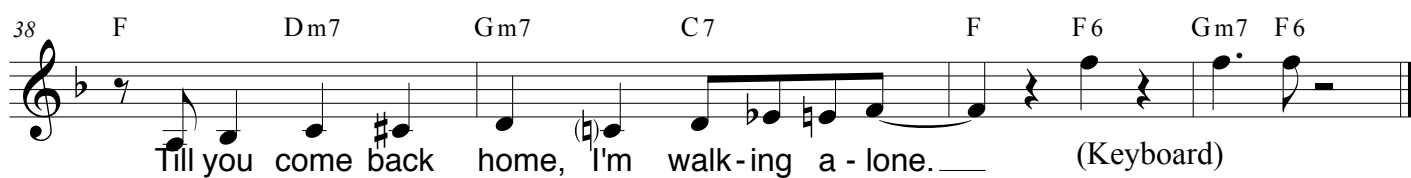
⌘ Coda

34 Dm7 B°7 Gm7 Gm7/C C7



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

38 F Dm7 Gm7 C7 F F6 Gm7 F6



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

VOCAL DUET

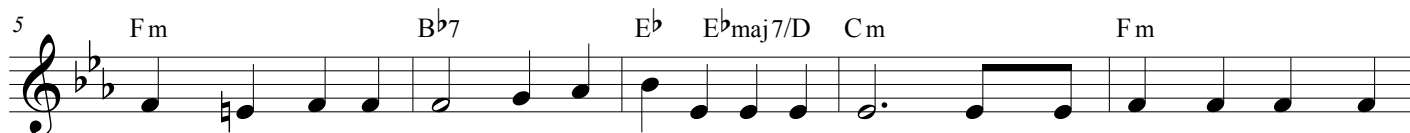
Dear Hearts And Gentle People

D
Keyboard

(Keyboard)



(F) There's a



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



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



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

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 & Plodding

Can't Get Used To Losing You

F

Keyboard

Chords: 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 guy I used to know;
I'll find some - bod - y, wait and see.

7 F B \flat G7 C G7 B \flat

guess I'll get dressed and do the town.
af - ter I heard him say "Hel - lo,"
Who am I kid - din'? On - ly 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. C7 C7 N.C. **Last Time To Coda** Φ 2. C7 C7 N.C. **D.C. al Coda**

lov-ing you. lov-ing you.

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

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

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

24

28 F B \flat G7 C G7 B \flat F

28

VOCAL ONLY

Slow 4

Deliberate & Plodding

Can't Get Used To Losing You

M

Keyboard

B \flat E \flat C7 F C7 E \flat B \flat E \flat C7 F C7 E \flat

(Bass - Play exactly as written)

(Continue rhythm pattern)

5 B \flat E \flat C7 F C7 E \flat

Guess there's no use in hang - in' round;
Called up some gal I used to know;
I'll find some - bod - y, wait and see.

7 B \flat E \flat C7 F C7 E \flat

guess af - ter I get dressed and do the town.
Who am I I heard her say "Hel - lo," me.

9 Dm Cm7 G7 Cm G7

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

11 C7 F7 A \flat 7

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

(Regular rhythm)

13 E \flat Dm Cm

(Regular rhythm)

Can't get used to los-ing you, no mat-ter what I try to do. Gon-na live my whole lifethrough

2 16 1. **Last Time To Coda** 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 &

Coda Bb Eb C7 F Eb (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 Bb Eb C7 F C7 Eb Bb Eb C7 F C7 Eb

28 Bb Eb C7 F C7 Eb Bb

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 \oplus F F7
 down that cloud with a sil - ver lin-ing lift me ___ to Par-a - dise.

29 $B\flat$ Gm $E\flat m(maj7)$

Show me that riv - er, take me a-cross and

31 $B\flat$ $E\flat$ $B\flat$ $B\flat7$ $E\flat$ $E\flat m$

wash all my troub-les a way. Like that luck-y old sun, give me

34 $B\flat$ Gm $F\sharp7$ $B\flat/F$ $E\flat$ $B\flat$ $F7$ **D.S. al Coda**

noth-in' to do but roll a-round Heav-en all day.

Coda

37 F $A\flat7$ $D\flat$ Fm $G\flat$ $D\flat$

dise. Oh, show me that riv - er and take me a - cross.

40 $B\flat m$ $A\flat7$ $D\flat$ $D\flat7$ $G\flat$ $G\flat m7$

Wash all my troub-les a - way. I know that luck-y old sun, he's got

43 $D\flat$ $B\flat m$ $A7$ $D\flat/A\flat$ $G\flat$ F

noth-ing to do but roll a-round Heav-en all day, just

46 $B\flat m7$ $E\flat m7/G\flat$ $A\flat7$ $D\flat$ Fm $G\flat$ $D\flat\circ7$ (Keyboard)

roll a-round Heav-en all day.

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

Bye Bye Blues

F

Keyboard

(Sax)

D B D°7 A7 D

5 D B^b7 D B7

Bye, bye blues. _____ Bye, bye blues. _____

13 E7 A7 D F°7 Em7 A7 A aug

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

21 D B^b7 D B7

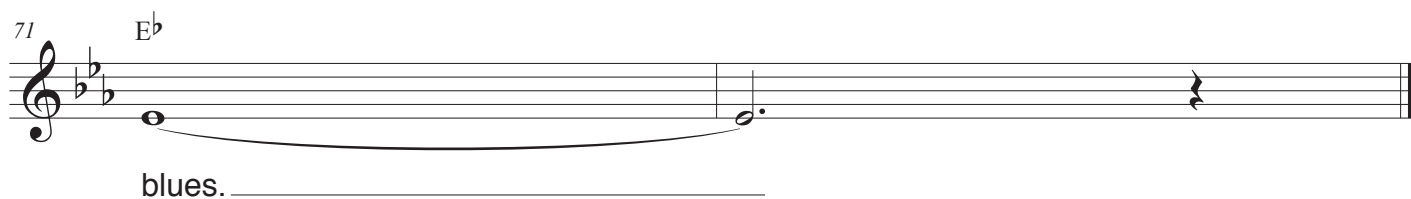
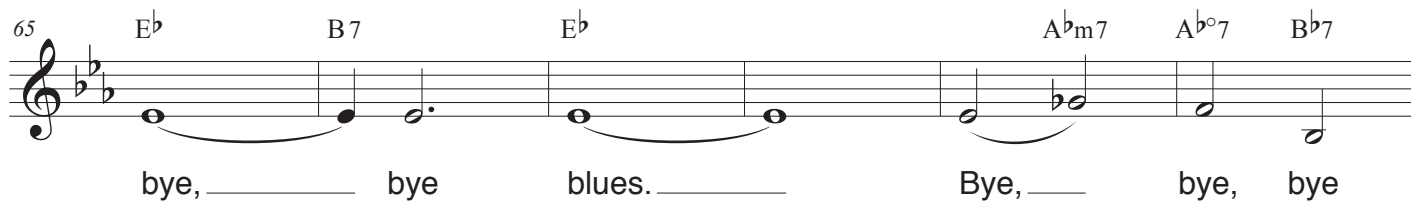
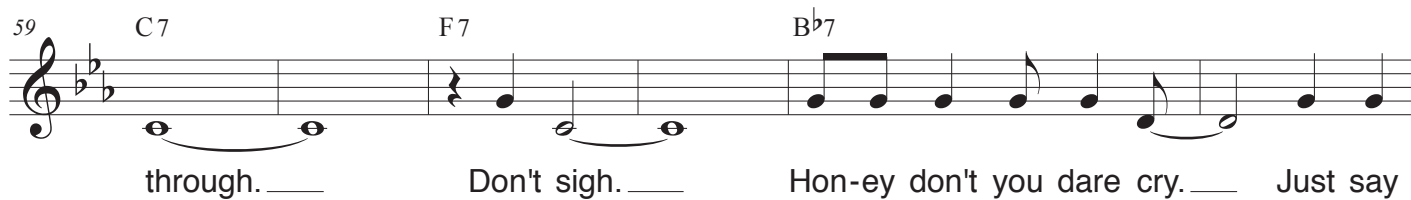
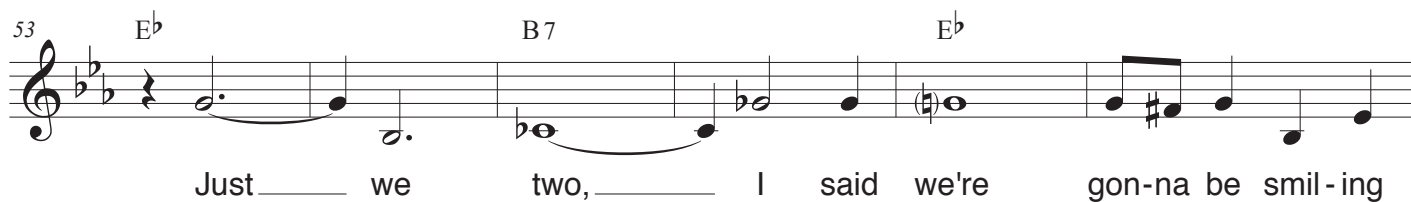
Just _____ we two _____ smil - ing through. _____

29 E7 A7 D B^b7 D B^b7

Don't sigh, don't cry, bye, bye blues. _____

(Sax)

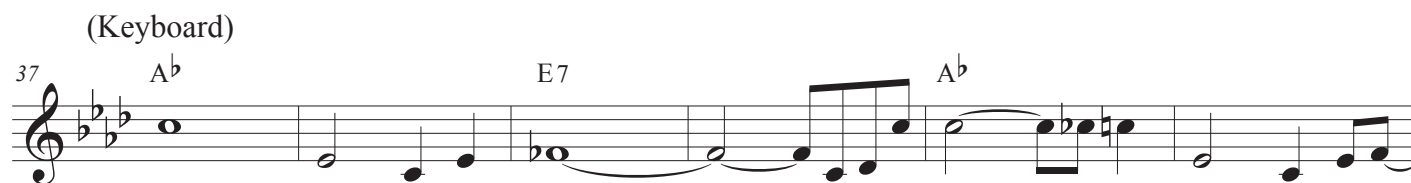
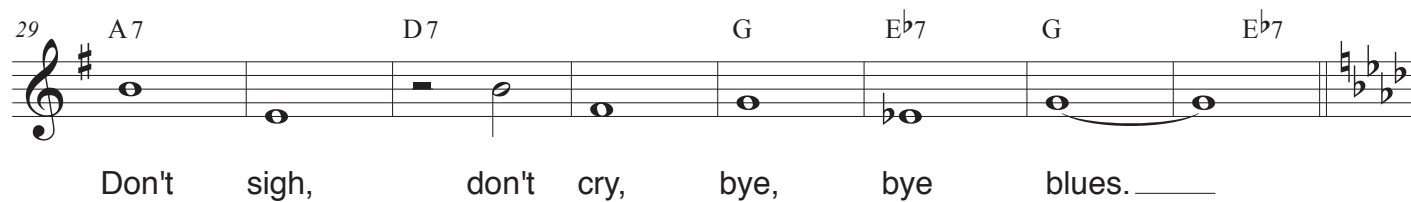
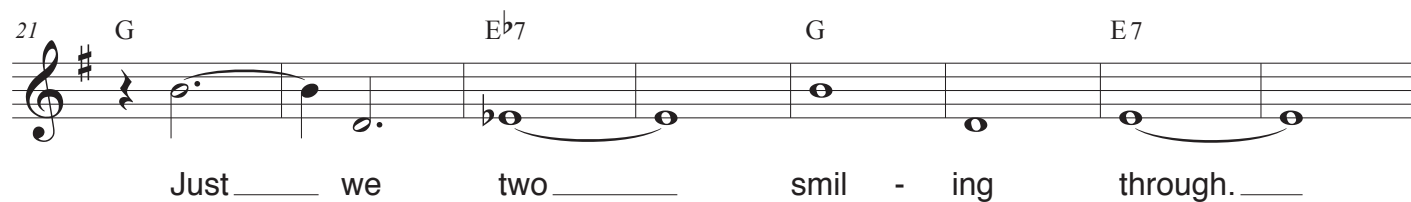
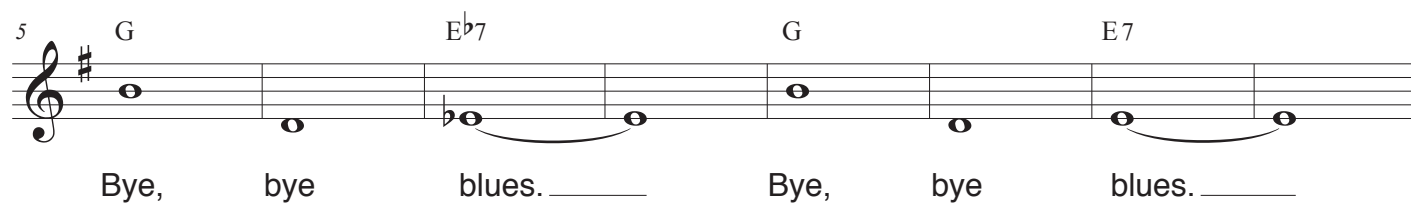
37 E^b B7 E^b



Bye Bye Blues

M

Keyboard



43 F7 B \flat 7 E \flat 7

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

53 A \flat E7 A \flat

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

59 F7 B \flat 7 E \flat 7

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

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

bye, _____ bye blues. _____ Bye, _____ bye, bye

71 A \flat

blues. _____

In The Shade Of The Old Apple Tree

F

Keyboard

(Sax)

D7(b5) C/G G#°7 D7/A G7 C Am7 G7
 In
 5 C Dm7 C G7
 oth - er lands I've wan - dered_ since we've part - ed. I
 9 C D7 Dm7 G7
 seek the gar - den fair be - side the stream. I
 13 C Dm7 C
 tread each well - worn park - way wear - y heart - ed, for
 17 Dm7 G7 C F C
 all I see re - calls the old sweet dreams. No
 21 F C
 more on earth your lov - ing smile will cheer me, no
 25 G Am7 D7 G G7
 more on earth your dear face I shall see. Yet,
 29 C Dm7 C G7
 mem - 'ries of the past are ev - er near me and
 33 C Em7 Dm7 G7 C F G7 C G7
 ling - er round the dear old ap - ple tree. In the

2

37 C G7 C
shade of the old ap-ple tree _____ where the love in your

42 G7 C G7
eyes I could see. _____ When the voice that I heard, like the

47 C D7 G G7
song of a bird, seemed to whis-per sweet mu-sic to me. _____ I could

53 C G7 C
hear the dull buzz of a bee _____ in the blos-soms as

58 G7 C G7
you said to me, _____ "With a heart that is true, I'll be

63 C7 F A^b7 C/G G[#]7 D7 G7
wait - ing for you in the shade of the old ap - ple

67 1. C C[#]7 G7 (Sax) 2. E E7
tree." _____ tree. _____ With a

71 Dm7 D[#]7 C/G G^o7 A7
heart that is true, I'll be wait - ing for you in the

75 Dm7 G7 C F C
shade of the old ap - ple tree." _____

In The Shade Of The Old Apple Tree

M

Keyboard

(Keyboard)

F 7(b5) E \flat /B \flat B $^{\circ}$ 7 F 7/C B \flat 7 E \flat Cm7 B \flat 7
 In
 5 E \flat Fm7 E \flat B \flat 7
 oth - er lands I've wan - dered since we've part - ed. I
 9 E \flat F 7 Fm7 B \flat 7
 seek the gar - den fair be - side the stream. I
 13 E \flat Fm7 E \flat
 tread each well-worn park-way wear-y heart-ed, for
 17 Fm7 B \flat 7 E \flat A \flat E \flat
 all I see re - calls the old sweet dreams. No
 21 A \flat E \flat
 more on earth your lov - ing smile will cheer me, no
 25 B \flat Cm7 F 7 B \flat B \flat 7
 more on earth your dear face I shall see. Yet,
 29 E \flat Fm7 E \flat B \flat 7
 mem - 'ries of the past are ev - er near me and
 33 E \flat Gm7 Fm7 B \flat 7 E \flat A \flat B \flat 7 E \flat B \flat 7
 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 $B^{\circ}7$ $F7$ B^b7
 wait - ing for you in the shade of the old ap - ple

67 E^b $E^{\circ}7$ B^b7 (Keyboard) G $G7$
 tree." _____ tree. _____ With a

71 $Fm7$ $F^{\#}7$ E^b/B^b B^b7 $C7$
 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[°]7, C7, Dm, B[°]7, C7

When we are

5 Chords: F, A7, B^b, 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^b7, 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^b, 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^b, A^b7

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

19 Chords: F/A, A^b7, 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^b7

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

55 G/B B^b7 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^o7 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^o7 D7 Em D7 G D G

you.

I Get Ideas

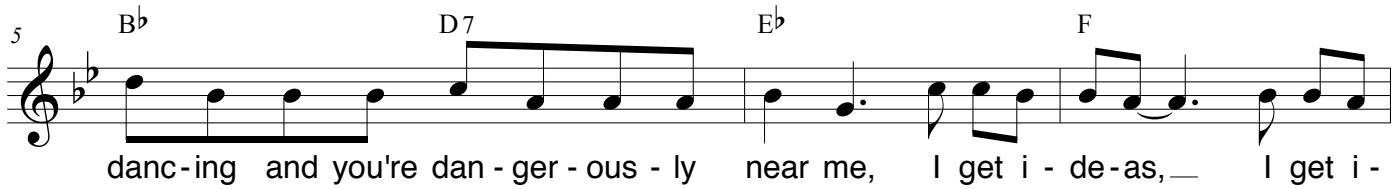
M

(Keyboard)

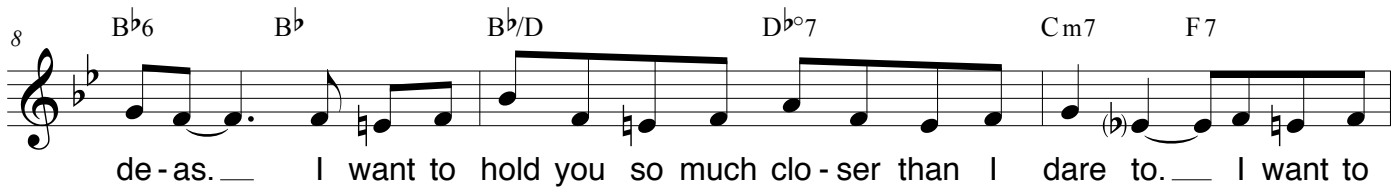
Keyboard



When we are



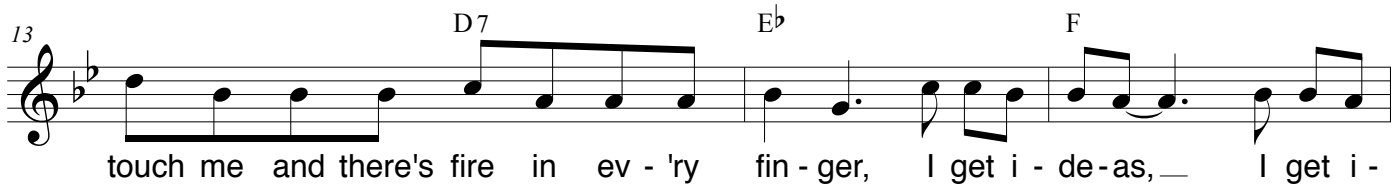
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -



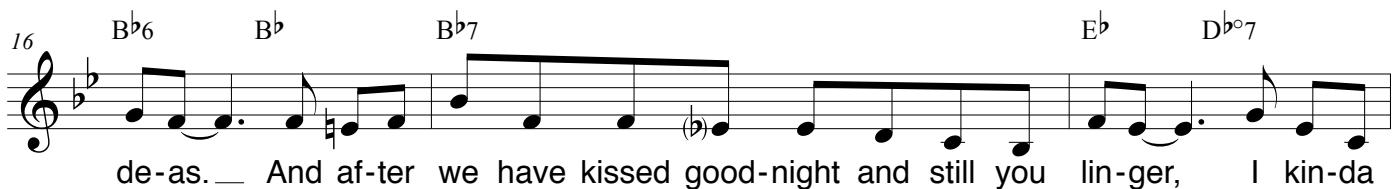
de-as. I want to hold you so much clo - ser than I dare to. I want to



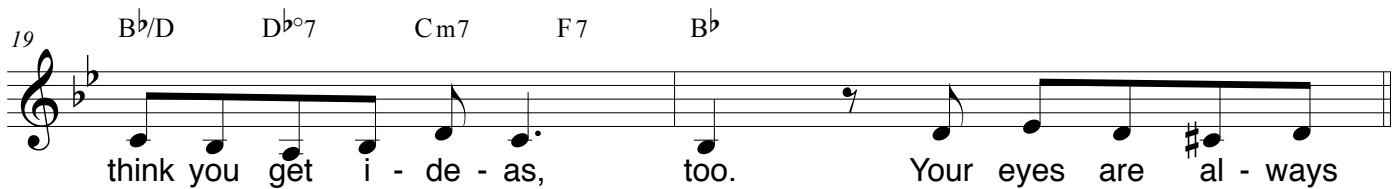
scold you 'cause I care more than I care to. And when you



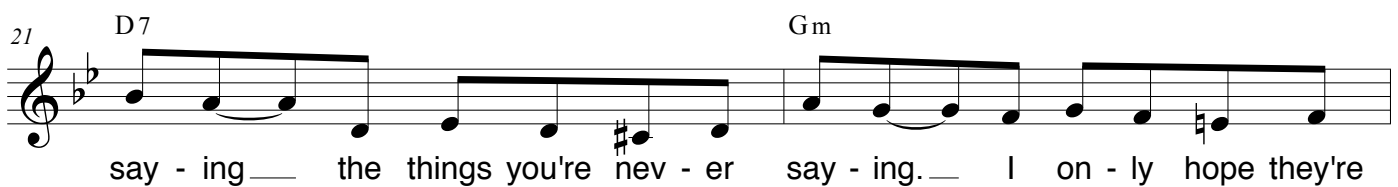
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -



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.

The musical score is written for a vocal line and piano accompaniment. The key signature has one flat (Bb), and the time signature is 4/4. The score consists of seven staves of music. The vocal line is written in a treble clef, and the piano accompaniment is written in a treble clef. Chord symbols are placed above the piano accompaniment. The lyrics are written below the vocal line. The score includes measures 49 through 64. The lyrics are: 'touch me and there's fire in ev - 'ry fin - ger, I get i - de - as, — I get i - de - as. — And af - ter we have kissed good - night and still you lin - ger, I kin - da think you get i - de - as, too. Your eyes are al - ways say - ing the things you're nev - er say - ing. — I on - ly hope they're say - ing — that you could love me, too. For that's the whole I - de - a, it's true, the love - ly i - de - a that I'm fall - ing in love with you.'

MALE VOCAL ONLY

Swing 4

Yes Sir, That's My Baby

Keyboard

(Keyboard)

B \flat Gm Cm F7 B \flat Gm Cm F7

5 B \flat F7

Who's that com-ing down the street? Who's that look-ing so pe-tite?

9 B \flat Cm7 F7

Who's that com-ing down to meet me here?

13 B \flat F7

Who's that you know who I mean? Sweet-est "Who" you've ev-er seen.

17 C7 F F7

I could tell her miles a - way from here.

21 B \flat B \circ 7 F7

Yes sir, that's my ba - by. No sir, don't mean may - be.
Yes ma'am, we've de - cid - ed. No ma'am, we won't hide it.

25 C9 F7 1. B \flat F7 2. B \flat F7

Yes sir, that's my ba - by now. now. By the
Yes ma'am, you're in - vit - ed

31 B \flat B \flat 7 E \flat Gm7 G \circ 7

way, by the way, when we

35 C7 F7

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

2
39 B^b $B^{\circ}7$ $F7$

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

43 $C9$ $F7$ B^b $F7$ (Keyboard)

Yes sir, that's my ba - by now." _____

47 B^b $B^{\circ}7$ $F7$

51 $C9$ $F7$ B^b (Sax) $G7$

55 C $C^{\#}7$ $G7$

59 $D9$ $G7$ C $G7$ (Keyboard)

63 C $C7$ F A^m7 $A^{\circ}7$

67 $D7$ $G7$ $G7$

71 C $C^{\#}7$ $G7$

75 $D9$ $G7$ C $A7$ (Keyboard)

Come on, sing it loud and clear. _____

The image shows a musical score for the song 'Yes Sir, That's My Baby'. It consists of nine staves of music in G-flat major (two flats). The notation includes treble clefs, key signatures, and various chords (B-flat, B-flat degree 7, F7, C9, F7, B-flat, G7, C, C-sharp degree 7, D9, G7, C, A7, A7 degree 7, Am7, D7). The lyrics are: 'Yes sir, that's my ba - by. No sir, don't mean may - be. Yes sir, that's my ba - by now.' and 'Come on, sing it loud and clear.' The score includes instrumental parts for Saxophone and Keyboard. The page number 2 is in the top left corner.

79 D D[♯]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[°]7

way, by the way, when we

93 E7 A7

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

97 D D[♯]7 A7

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

101 A7/G F[♯]m D7 B7 G G[♯]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.