

# DON'T SIT UNDER THE APPLE TREE

(With Anyone Else But Me)

for S.A.T.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Arranged by  
ALAN BILLINGSLEY

Words and Music by  
CHARLIE TOBIAS, LEW BROWN  
and SAM STEPT

Easy Swing (♩ = ca. 92-96)

SOPRANO  
ALTO

TENOR  
BASS

PIANO

mf

mf

Easy Swing (♩ = ca. 92-96)

E<sup>b</sup>

mf

3 3 3 3 3 3 3 3

4

moth-er, I wrote my fa-ther,

Fm<sup>7</sup> Fm<sup>7</sup>(b<sup>5</sup>) B<sup>b7</sup> 3 3

\* Also available for S.S.A.B. (27440), S.S.A. (27441), and 2-part (27442).  
SoundTrax CD available (27443).  
SoundPax available (27444) - includes score and set of parts for Guitar, Bass, and Drumset.

© 1942 EMI ROBBINS CATALOG INC.

© Renewed and Assigned to CHED MUSIC CORPORATION and EMI ROBBINS CATALOG INC. in the U.S.  
and EMI ROBBINS CATALOG INC. Elsewhere Throughout the World.

Print Rights on behalf of EMI ROBBINS CATALOG INC. Administered by ALFRED MUSIC.

All Rights for CHED MUSIC CORPORATION Administered by WB MUSIC CORP.

This Arrangement © 2007 CHED MUSIC CORPORATION and EMI ROBBINS CATALOG INC.

All Rights Reserved.

To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

7

*mel.*

*mel.*

and now I'm writ - ing you, too.

E<sup>b</sup>6      B<sup>b</sup>/D    E<sup>b</sup>6    B<sup>b</sup>/D    Cm7    F7      F9

10

11

I'm sure of moth-er,

B<sup>9</sup>      B<sup>b</sup>9      E<sup>b</sup>6      B<sup>b</sup>m<sup>6</sup>/D<sup>b</sup>    C7

13

I'm sure of fa-ther. And now I wan-na be

*mel.*

Fm7      Fm7(b5)    B<sup>b</sup>7      F9

16 *mel.* **Fast swing** (♩ = ca. 176-188)

sure, ver-y, ver-y sure of you!

**Fast swing** (♩ = ca. 176-188)

*f* B<sup>b</sup> B<sup>b</sup>dim<sup>7</sup> B<sup>b</sup> B<sup>b</sup>13

19 *f* *mel.*

Don't sit un - der the ap - ple tree with an - y - one else but

*f* E<sup>b</sup>

22 *mel.*

me, an - y - one else but me, an - y - one else but

E<sup>dim</sup>7 B<sup>b</sup>7/F B<sup>b</sup>7 E<sup>b</sup>

26 *mel.* 27 *mel.*

me. No! No! No! Don't sit un-der the ap-ple tree with

*B<sup>b</sup>aug* *E<sup>b</sup>*

29 *mel.*

an-y-one else but me, still I come march-ing

*E<sup>b</sup>/D<sup>b</sup>* *C<sup>9</sup>* *F<sup>7</sup>* *A<sup>b</sup>m<sup>6</sup>* *B<sup>b</sup>7*

33 35 ("Andrews Sisters" style) *S.2 mel.* *S.1 mel.*

home. Don't go walk-in' down lov-er's lane with

*E<sup>b</sup>* *B<sup>b</sup>* *B<sup>b</sup>dim<sup>7</sup>* *B<sup>b</sup>* *E<sup>b</sup>*



37

an - y - one else but me, an - y - one else but me,

Edim7 Bb7/F Bb7

41

S.2 mel. S.1 mel. S.2 mel. 43

an - y - one else but me. No! No! No! Don't go walk - in' down

Eb Bbaug Eb

44

S.1 mel. S.2 mel.

lov - er's lane with an - y - one else but me, 'til I come

Eb/Db C9 F7

48 mel. 51

march - ing home. I'm so a - fraid that the

*f*

A<sup>b</sup>m<sup>6</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>

52

plans we made un - der - neath those moon - lit skies will

A<sup>b</sup>dim<sup>7</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup>

55 mel.

fade a way and you're bound to stray if the stars get in your eyes...

Cm F<sup>9</sup> B<sup>b</sup> Cm<sup>7</sup> D<sup>b</sup>dim<sup>7</sup> B<sup>b</sup>/D



58 *mel.* 59 *mel.*

So, Don't sit un-der the ap-ple tree with an-y-one else but

*Bb7* *Eb* *Eb/Db*

62 *mel.*

me, 'til I come march - ing home.

*C9* *F7* *Abm6* *Bb7* *Eb*

66

*Ab6/Bb* *Bb7(b9)* *F* *Bb6/C* *C7(b9)*

69

*f*  
*mel.*  
Don't sit un - der the ap - ple tree with an - y - one else but

*F*

72  
*mel.*  
me, an - y - one else but me, an - y - one else but

*F#dim7* *C7/C* *C* *F*

76 *mel.* *mel.* *mel.*  
me. No! No! Don't sit un - der the ap - ple tree with

*Caug* *F*



an - y - one else but me, *mel.* 'til I come

F/E<sup>b</sup> D<sup>9</sup> G<sup>7</sup>

march - ing home. *mel.* 85 I'm so a - fraid that the

B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> F Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

plans we made un - der - neath those moon - lit skies \_\_\_\_\_ will

Bdim<sup>7</sup> F/C C<sup>7</sup> F A<sup>7</sup>

89

*mel.*  
fade a - way and you're bound to stray if the stars get in your eyes...

Dm G<sup>9</sup> C Dm<sup>7</sup> E<sup>b</sup>dim<sup>7</sup> C/E

92 93 *mel.*  
So, don't sit un - der the ap - ple tree with

G<sup>7</sup>

95 *mel.*  
an - y-one else but me, 'til I come march - ing

F/E<sup>b</sup> D<sup>9</sup> G<sup>7</sup> B<sup>b</sup>m<sup>6</sup> C<sup>7</sup>

mel.

home. 'Til I come

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a half note G4, and then a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand. The key signature has one flat (B-flat).

F D7 G7

The second system of music shows the piano accompaniment continuing. The right hand features chords and moving lines, while the left hand maintains a rhythmic bass line. Chord labels F, D7, and G7 are placed above the right staff. The key signature remains one flat.

march - ing home.

The third system of music includes a vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, and then a half note G4. The piano accompaniment continues with a steady bass line and chordal accompaniment. The key signature has one flat.

D<sup>b9</sup> C<sup>7</sup> F<sup>6</sup> C<sup>13(11)</sup> F<sup>6</sup>

The fourth system of music shows the piano accompaniment continuing. The right hand features chords and moving lines, while the left hand maintains a rhythmic bass line. Chord labels D<sup>b9</sup>, C<sup>7</sup>, F<sup>6</sup>, C<sup>13(11)</sup>, and F<sup>6</sup> are placed above the right staff. The key signature remains one flat.

