

Set BB

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Don't Be That Way

Keyboard

Swing Rhythm

Fm9 B \flat 13sus B \flat 7 \flat 9(#5) E \flat 6 B \flat 7 (Sax)

5 E \flat 6 Cm Fm7 B \flat 7(#5) E \flat 6 Cm Fm7 B \flat 7(#5) 3

9 E \flat 6 Cm Fm7 B \flat 7(#5) 1. E \flat 6 Cm Fm7 B \flat 7

13 2. E \flat 6 Fm7 F \sharp $^\circ$ E \flat /G D7 (Keyboard) G7

18 C7 F7 B \flat aug

23 E \flat 6 (Sax) Cm Fm7 B \flat 7(#5) E \flat 6 Cm Fm7 B \flat 7(#5) 3

27 E \flat 6 Cm Fm7 B \flat 7(#5) E \flat 6 Fm7 F \sharp $^\circ$ E \flat /G

31 A \flat (Keyboard) A $^\circ$ B \flat m7 E \flat 7

2
35

A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7 E^b7(#5)

(Sax)

39

A^b6 Fm B^bm7 E^b7(#5) A^b6

43

A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7 E^b7(#5)

(b)

47

A^b6 Fm B^bm7 E^b7(#5) A^b6 B^bm7 B^o A^b/C

51

G7 (Keyboard) C7

55

F7 B^b7 E^baug

59

(Sax) A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7 E^b7(#5)

63

A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm7 (Keyboard) C7

67

F6 (Play 3x) Dm Gm7 C7(#5) F6 Dm

(Sax)

f pp ff

70

Gm7 C7(#5) F6 Dm Gm7 C7(#5)

73

F6^{1.2.} Dm Gm7 C7 F6^{3.} Gm7 C7 F6

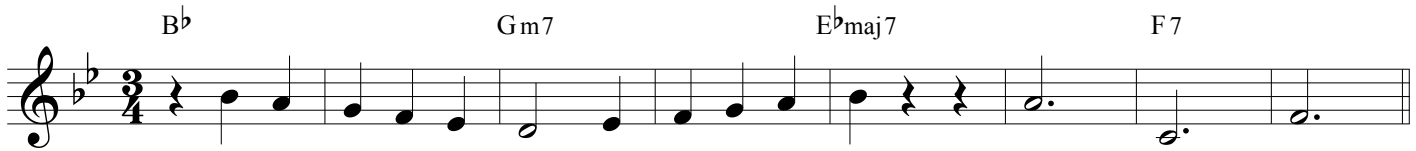
Detailed description: This is a musical score for the song 'Don't Be That Way'. It features two main parts: a saxophone (Sax) part and a keyboard part. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked '2' at the top. The score consists of 10 staves of music. The first staff (measures 35-38) is for the Saxophone, with chords A^b6, Fm, B^bm7, and E^b7(#5). The second staff (measures 39-42) continues the Saxophone part with chords A^b6, Fm, B^bm7, and E^b7(#5). The third staff (measures 43-46) continues the Saxophone part with chords A^b6, Fm, B^bm7, and E^b7(#5). The fourth staff (measures 47-50) continues the Saxophone part with chords A^b6, B^bm7, B^o, and A^b/C. The fifth staff (measures 51-54) is for the Keyboard, with chords G7 and C7. The sixth staff (measures 55-58) continues the Keyboard part with chords F7, B^b7, and E^baug. The seventh staff (measures 59-62) is for the Saxophone, with chords A^b6, Fm, B^bm7, and E^b7(#5). The eighth staff (measures 63-66) continues the Saxophone part with chords A^b6, Fm7 (Keyboard), and C7. The ninth staff (measures 67-70) continues the Saxophone part with chords F6 (Play 3x), Dm, Gm7, C7(#5), F6, and Dm. The tenth staff (measures 71-74) continues the Saxophone part with chords Gm7, C7(#5), F6, Dm, Gm7, C7(#5), and F6. The eleventh staff (measures 75-78) continues the Saxophone part with chords F6^{1.2.}, Dm, Gm7, C7, F6^{3.}, Gm7, C7, and F6. Dynamics include *f*, *pp*, and *ff*. There are also triplets and a 'Play 3x' instruction.

Out Of My Dreams

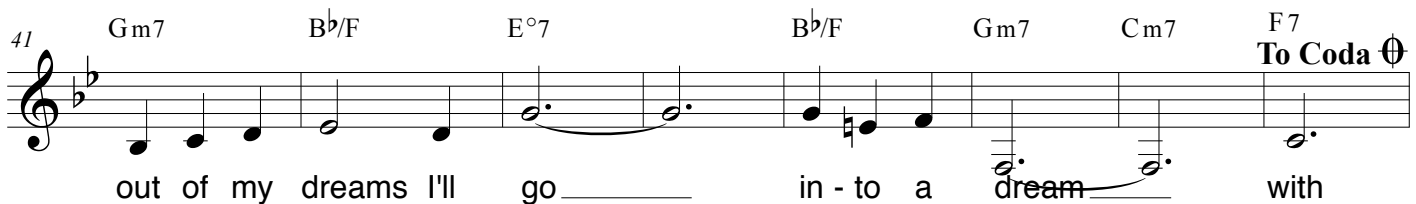
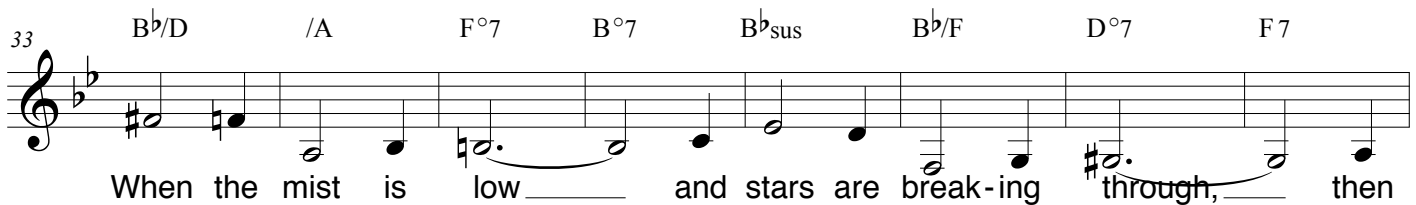
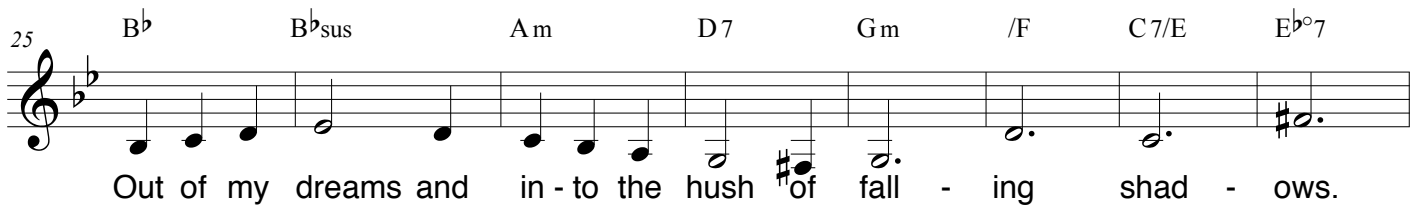
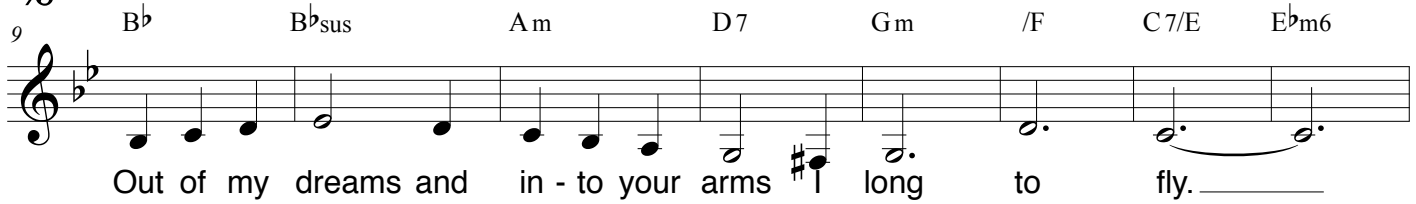
F

Keyboard

(Sax)



9 (Sing both times)



49 B^b E^b B^b Gm $C7$ F $Fmaj7$

you. _____ Won't have to make up an-y more stor - ies,

57 $Gm7$ $C9$ $Fmaj7$ $F6$ Gm $C7$ F Dm

you'll be there. _____ Think of the bright mid-sum-er night glor - ies

65 G $G7$ C $C7$ Gm $C7$ F $Fmaj7$

we can share. _____ Won't have to go on kiss-ing a day - dream,

73 $Bm7(b5)$ $E7$ E^b7 $Cm6$ $D7$ Gm B^bm6/D^b

I'll have you. _____ You'll be real, _____

81 F/C $C7$ F $F^{\circ}7$ $F^{\circ}7$ **D.S. al Coda**

real as the white moon light-ing the blue. _____

\oplus **Coda**

87 B^b (Sax) $Cm7$ E^b $F7$ B^b

you. _____

Out Of My Dreams

M

Keyboard

(Keyboard)

♯ (Sing both times)

9 E^b E^b_{sus} Dm $G7$ Cm $/B^b$ $F7/A$ $A^b m6$

Out of my dreams and in - to your arms I long to fly. _____

17 E^b E^bmaj/D Cm7 F7 B^b Fm B^b B^b7

I will come as eve - ning comes to woo a wait - ing sky.

25 E^b E^b_{sus} Dm G7 Cm /B^b F7/A A^b°7

Out of my dreams and in - to the hush of fall - ing shad - ows.

33 E^b/G /D B[°]7 E[°]7 E^b_{sus} E^b/B^b G[°]7 B^b7

When the mist is low _____ and stars are break-ing through, _____ then

41 Cm7 Eb/Bb A°7 Eb/Bb Cm7 Fm7 Bb7 **To Coda**

out of my dreams I'll go _____

49 E^b A^b E^b Cm $F7$ B^b $B^b\text{maj}7$

you. _____ Won't have to make up an-y more stor - ies,

57 $Cm7$ $F9$ $B^b\text{maj}7$ B^b6 Cm $F7$ B^b Gm

you'll be there. ____ Think of the bright mid-sum-er night glor - ies

65 C $C7$ F $F7$ Cm $F7$ B^b $B^b\text{maj}7$

we can share. ____ Won't have to go on kiss-ing a day - dream,

73 $Em7(b5)$ $A7$ A^b7 $Fm6$ $G7$ Cm E^bm6/G^b

I'll have you. ____ You'll be real, ____

81 B^b/F $F7$ B^b B^b7 B^b7 **D.S. al Coda**

real as the white moon light-ing the blue. ____

Coda (Keyboard) E^b $Fm7$ A^b B^b7 E^b

you. ____

VOCAL ONLY

Tonight

Keyboard

D

Latin Beat

F(add2) C7/F F(add2) C7/F

(F) To-

5 F(add2) G(add2)/F F(add2) G(add2)/F

night, to - night, it all be - gan to - night. I
night, to - night, the world is full of light with

9 F(add2) /E Dm(add2) Em D#7

saw you and the world went a - way. To -
suns and moons all o - ver the place. To -

13 A^b(add2) B^b(add2)/A^b A^b(add2) D^b6 /C

night, to - night, there's on - ly you to - night. What you
night, to - night, the world is wild and bright go - ing

17 B^bm7 /A^b Gm7(b5) C7 C7/B^b

are, what you do, what you say. (M) To -
mad shoot - ing sparks in - to space. To -

21 D^b/A^b D^b6/A^b Gm7(b5) /A^b G^o7 /A^b

day, all day, I had the feel - ing a mir - a - cle would
day, the world was just an ad - dress, a place for me to

25 B^bm7 A^b7 G /D D^b7

hap - pen. I know now I was right. (Both) For
live in, no bet - ter than al - right. But

29 F(add2)/C /F G(add2)/F F(add2) /E Dm(add2) Dm

here you are, and what was just a world is a
here you are, and what was just a world is a

33 Am Gm7 To Coda F maj7 Bb maj7 C7/Bb (Keyboard)

star to - night.
star to to

37 Db/Ab Db6/Ab Gm7(b5) /Ab G°7 /Ab

41 Bbm7 Ab°7 G D Db°7

45 F(add2)/C /F G(add2)/F F(add2) /E Dm(add2) Dm

49 Am Gm7 F maj7 Bb maj7 C7/Bb D.S. al Coda

(F)To -

⌘ Coda (Keyboard as in intro)

53 F maj7 Dm7 Bb maj7 C7

night, to -

57 F maj7 /A /G F maj7

night.

FEMALE VOCAL ONLY

The Gentleman Is A Dope

F

Keyboard

(Sax)

Gm7 Cm7 Gm7 Cm7

5 Gm7 Cm7 Gm7 Cm7 D7

9 $\text{\textcircled{S}}$ Gm9 The

gen-tle-man is a dope, a man of man - y faults, a
 gen-tle-man is - n't bright, he does - n't know the score. A

13 Ebmaj7 E7 F7 Gm D7

clum - sy Joe who would - n't know a rhum-ba from a waltz. The
 cake will come, he'll take a crumb and nev - er ask for more. The

17 Gm9 C9

gen - tle - man is a dope and not my cup of tea. Why
 gen - tle-man's eyes are blue but lit - tle do they see. Why

21 Eb Eb9 Gm A7 D7 To Coda $\text{\textcircled{C}}$

do I get in a dith - er? He does - n't be - long to
 am I beat-ing my brains out? He does - n't be - long to

25 1. Gm Am D7 2. Gm G7

me! The me! He's

29 C Fmaj7₃ F6 F C

some - bod - y el - se's prob - lem. She's wel - come to the

35 F7 Bb Bbmaj7 Bb6 Bb Eb₃

guy. She'll nev - er un - der - stand him. half as

2
41 A7 A°7 D7

well as I. The

45 Gm9

gen - tle - man is a dope, he is - n't ver - y smart. He's

49 Ebmaj7 E7 F7 Gm D7

just a lug you'd like to hug and hold a - gainst your heart. The

53 Gm9 C9

gen - tle - man does - nt know how hap - py he could be.

57 Eb 3 Eb9 Gm A7 D7

Look at me cry - ing my eyes out as if he be longed to

61 Bb Eb Am7 D7 G C G7(b5) D7 Gm D7 D.S. al Coda

me! He'll nev - er be - long to me. (Sax)

♩ Coda

67 Gm G7 C Fmaj7₃ F6 F

He's some - bod - y el - se's prob - lem. She's

73 C F7 Bb Bbmaj7 Bb6 Bb

wel - come, wel - come to the guy. She'll nev - er un - der -

79 Eb 3 A7 A°7 D7

stand him. half as well, well as I. The

85 *Gm9* 3
 gen - tle - man is a dope, — he is - n't ver - y smart. — He's

89 *Ebmaj7* *E7* *F7* *Gm* *D7*
 just a lug you'd like to hug and hold a - gainst your heart. The

93 *Gm9* *C9*
 gen - tle - man does - nt know — how hap - py he could be. —

97 *Eb* 3 *Eb9* *Gm* *A7* *D7*
 Look at me cry - ing my eyes out as if he be longed — to

101 *Bb* *Eb* *Am7* *D7* *G* *C* *Gm7* *D7*
 me! — He'll nev - er be - long — to

105 (Sax) *Gm* *D7*
 me. —

109 *Gm* *Gm9*
 (Bass)

FEMALE VOCAL ONLY

The Gentleman Is A Dope

M

Keyboard

(Sax)

Cm7 Fm7 Cm7 Fm7

5 Cm7 Fm7 Cm7 Fm7 G7

9 $\%$ Cm9 The

gen-tle-man is a dope, — a man of man - y faults, — a
 gen-tle-man is - n't bright, — he does - n't know the score. — A

13 Abmaj7 A7 Bb7 Cm G7

clum - sy Joe who would - n't know a rhum-ba from a waltz. The
 cake will come, he'll take a crumb and nev - er ask for more. The

17 Cm9 F9

gen-tle - man is a dope — and not my cup of tea. — Why
 gen-tle-man's eyes are blue — but lit - tle do they see. — Why

21 Ab Ab9 Cm D7 G7 To Coda \oplus

do I get in a dith - er? He does - n't be - long — to
 am I beat-ing my brains out? He does - n't be - long — to

25 1. Cm Dm G7 2. Cm C7

me! — The me! — He's

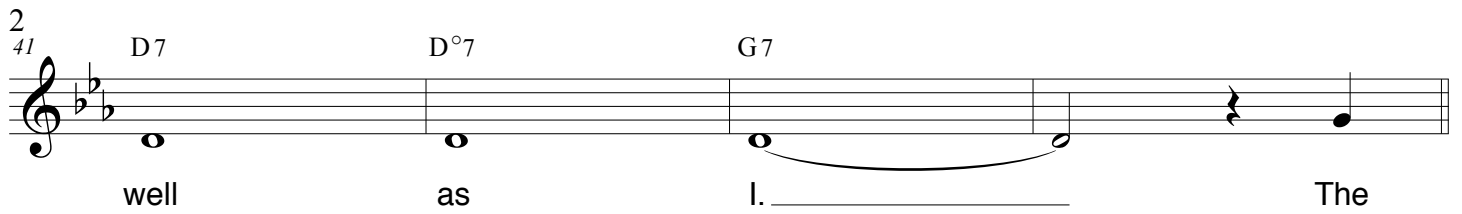
29 F Bbmaj7 Bb6 Bb F

some - bod - y el - se's prob - lem. — She's wel - come to the

35 Bb7 Eb Ebmaj7 Eb6 Eb Ab 3

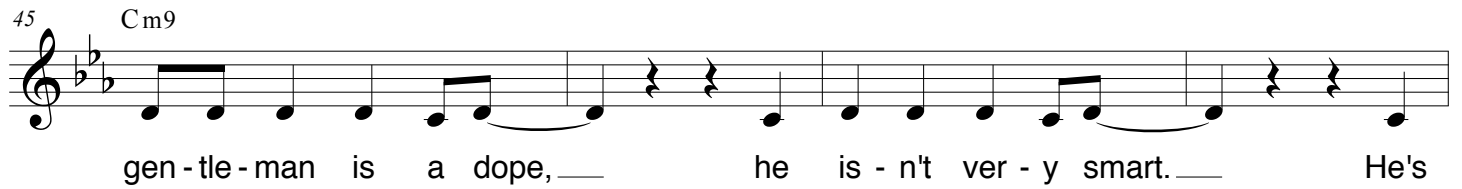
guy. — She'll nev - er un - der - stand him. — half as

2
41 D7 D°7 G7



well as I. The

45 Cm9




gen-tle-man is a dope, he is - n't ver - y smart. He's

49 Abmaj7 A7 Bb7 Cm G7



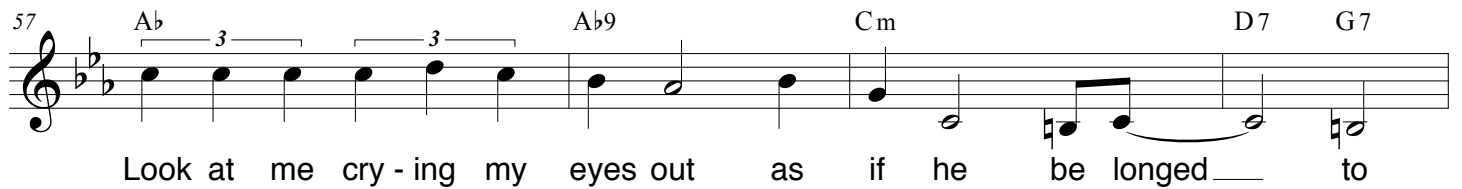
just a lug you'd like to hug and hold a - gainst your heart. The

53 Cm9 F9



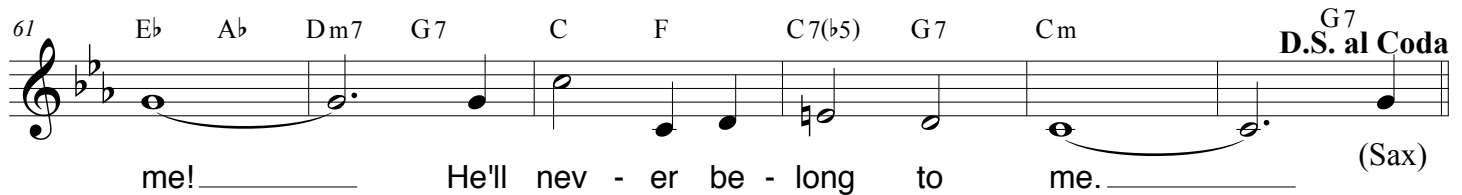
gen-tle-man does - nt know how hap - py he could be.

57 Ab 3 Ab9 Cm D7 G7



Look at me cry - ing my eyes out as if he be longed to

61 Eb Ab Dm7 G7 C F C7(b5) G7 Cm D.S. al Coda



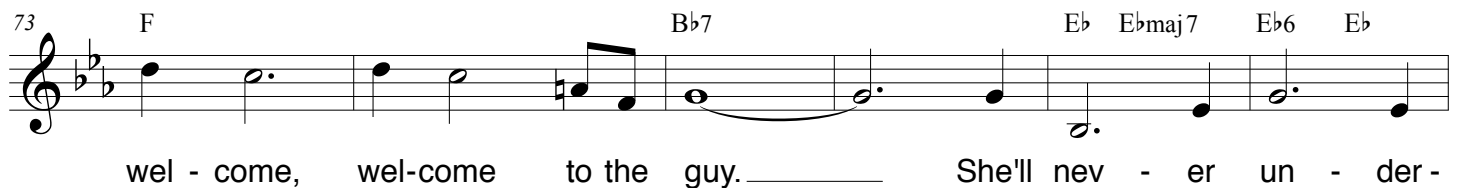
me! He'll nev - er be - long to me. (Sax)

67 Cm C7 F Bbmaj7 Bb6 Bb



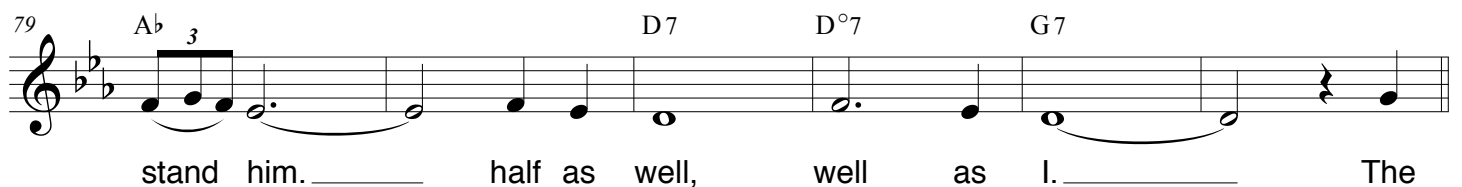
He's some - bod - y el - se's prob - lem. She's

73 F Bb7 Eb Ebmaj7 Eb6 Eb



wel - come, wel-come to the guy. She'll nev - er un - der -

79 Ab 3 D7 D°7 G7



stand him. half as well, well as I. The

85 Cm9 3
gen - tle - man is a dope, — he is - n't ver - y smart. — He's

89 Abmaj7 A7 Bb7 Cm G7
just a lug you'd like to hug and hold a - gainst your heart. The

93 Cm9 F9
gen - tle - man does - nt know — how hap - py he could be. —

97 Ab 3 Ab9 Cm D7 G7
Look at me cry - ing my eyes out as if he be longed — to

101 Eb Ab Dm7 G7 C F Cm7 G7
me! — He'll nev - er be - long — to

105 (Sax) Cm G7
me. —

109 Cm Cm9
(Bass)

VOCAL ONLY

You'll Never Walk Alone

Keyboard

4

F F/C Dm Gm C7

(F) When you

5

F C Bb/D F/C

walk through a storm hold your head up high and don't be a - fraid of the

11

C Cm Gm/Bb Eb Bb Gm

dark. At the end of the storm there's a gold - en sky and the

17

Eb Dm/F Cm/Eb Bb/D A F7 Bb/F Eo7

sweet sil-ver song of a lark. Walk on through the wind, walk

23

Dm Db°7 F/C F7/A Bb C7/Bb

on through the rain, though your dreams be tossed and blown. Walk

29

F/A F aug/A Bb G/B F/C A Bbmaj7 B7(b5)

on, walk on with hope in your heart, and you'll nev - er walk a -

35

Am/C C7/Bb F/A A Bb C7 F Eb7

lone. You'll nev - er walk a - lone. (M) When you

41 A^b E^b D^b/F A^b/E^b
 walk through a storm hold your head up high and don't be a - fraid of the

47 E^b E^b_m B^b_m/D^b G^b D^b B^b_m
 dark. _____ At the end of the storm there's a gold - en sky and the

53 G^b F_m/A^b E^b_m/G^b D^b/F C A^b7 D^b/A^b $G^{\circ}7$
 sweet sil-ver song of a lark. _____ Walk on through the wind, walk

59 F_m $E^{\circ}7$ A^b/E^b A^b7/C D^b E^b7/D^b
 on through the rain, though your dreams be tossed andblown. ____ (Both) Walk

65 A^b/C A^b_{aug}/C D^b B^b/D A^b/E^b C $D^b_{maj}7$ $D7(b5)$
 on, walk on with hope in your heart, and you'll nev - er walk a -

71 C_m/E^b E^b7/D^b (M) A^b/C C D^b E^b7
 lone. _____ You'll (F) nev - er walk a -

75 A^b D^b E^b7/D^b A^b/C C D^b E^b7
 lone. _____ (F) You'll nev - er walk a -

79 A^b A^b/E^b F_m B^b_m E^b7 A^b
 lone. _____

79

Prospector Polka

F

Keyboard

(Sax)

6

13

18

23

29

33

37

There's a

lit-tle guy I know spends all day just hunt-in' gold, — and he loves to dance the

pol - ka cow-boy style. — Snow-y beard and turned up hat, taps his

toe this way and that, — keep-ing time to hap-py mus-ic all the while. — He was

born in Penn - syl - van - ia but came West when just a lad — to
bag of min - ing tools — and a big ole long - eared mule, — he's

stake a claim and mine that yel - ler gold. — With a
off at dawn up - on his gold - en quest. — If you

shov - el and a pick and a hap - py pol - ka kick, — he's the
see him, say "Hel - lo." Pete's a fel - low you should know. — He's the

2
41 C7 F F7

best at find - ing nug - gets, so I'm told. _____ He's
pol - ka dan - cing champ - ion of the West. _____

45 B \flat F C7 F F7 B \flat

Pete, the old pros - pec - tor, a hap - py lit - tle elf. _____ And when he hears a

50 F G7 C C7 F

squeeze - box play he just can't help him - self. With his pick ax for a part - ner, he

55 B \flat C7 F Gm7 **To Coda** F F7

dan - ces o'er the plains. He pans for gold and pol - kas up and down the rol - ling range.

61 B \flat F C7 F

(Sax)

65 B \flat F 1. Gm7 C7 F F7

69 2. C7 F B \flat C7 **D.S. al Coda**

Coda

75 F F7 B \flat C7 F Gm7 C7

range. He's Pete the old pros - pec - tor, champ - ion of the roll - ing

80 F (Sax) Gm7 C7 F

range.

Prospector Polka

M

Keyboard

(Keyboard)

(Keyboard)

E \flat B \flat F7 B \flat E \flat

There's a

lit-tle guy I know spends all day just hunt-in' gold,— and he loves to dance the

Musical notation for measures 18-21. Measure 18 starts with a treble clef, key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter notes G4, A4, B-flat4, C5, followed by a half note D5 tied to measure 19. Measure 19 continues with a half note D5 tied from measure 18, followed by quarter notes E5, F5, and G5. Measure 20 begins with a double bar line, then has a whole rest, followed by quarter notes G4, A4, B-flat4, and C5. Measure 21 ends with a double bar line.

pol - ka cow-boy style. _____ Snow-y beard and turned up hat, taps his

toe this way and that, ___ keep-ing time to hap-py mus-ic all the while. ___ He was

[illegible]

born in Penn-syl - van - ia but came West when just a lad _____ to
bag of min - ing tools _____ and a big ole long-eared mule, _____ he's

33 F7 Bb F7

33 F7 Bb F7

stake a claim and mine that yel - ler gold. _____ With a
off at dawn up - on his gold - en quest. _____ If you

37 B \flat E \flat

Measures 37-40 of the musical score for 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of two flats (B \flat and E \flat). Measure 37 starts with a quarter note B \flat (B4) and a dotted quarter note G \flat (F4). Measure 38 contains a quarter note F4, a quarter note E \flat (D4), and a half note D4. Measure 39 contains a quarter note C4, a quarter note B \flat (B3), and a half note B \flat (B3). Measure 40 contains a quarter note A \flat (G3), a quarter note G \flat (F3), and a half note F3. The notes are written as follows: Measure 37: B \flat 4, G \flat 4. Measure 38: F4, E \flat 4, D4. Measure 39: C4, B \flat 4, B \flat 4. Measure 40: A \flat 4, G \flat 4, F4.

shov - el and a pick and a hap - py pol - ka kick, ____ he's the
see him, say "Hel - lo." Pete's a fel - low you should know. ____ He's the

2
41 F7 B \flat B \flat 7

best at find - ing nug - gets, so I'm told. _____ He's
pol - ka dan - cing champ - ion of the West. _____

45 E \flat B \flat F7 B \flat B \flat 7 E \flat

Pete, the old pros - pec - tor, a hap - py lit - tle elf. _____ And when he hears a

50 B \flat C7 F F7 B \flat

squeeze-box play he just can't help him - self. With his pick ax for a part - ner, he

55 E \flat F7 B \flat Cm7 **To Coda** B \flat B \flat 7

dan - ces o'er the plains. He pans for gold and pol - kas up and down the rol - ling range.

61 E \flat B \flat F7 B \flat

(Keyboard)

65 E \flat B \flat 1. Cm7 F7 B \flat B \flat 7

69 E \flat 7 B \flat E \flat F7 **D.S. al Coda**

With his

Coda

75 B \flat B \flat 7 E \flat F7 B \flat Cm7 F7

range. He's Pete the old pros - pec - tor, champ - ion of the roll - ing

80 B \flat (Keyboard) Cm7 F7 B \flat

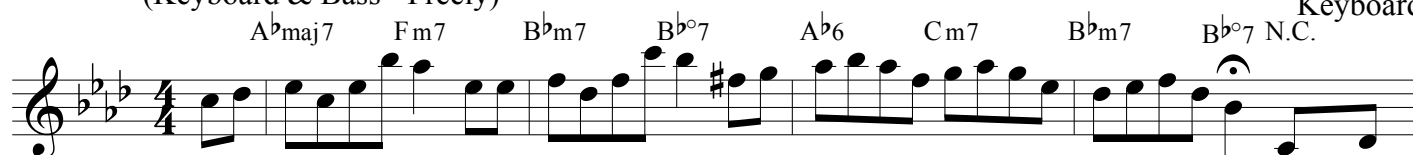
range. _____

You Must Have Been A Beautiful Baby

F

(Keyboard & Bass - Freely)

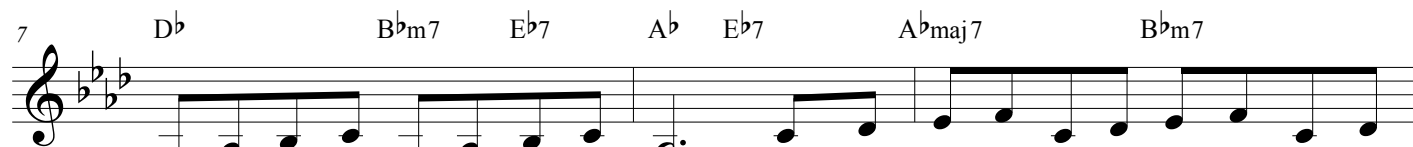
Keyboard



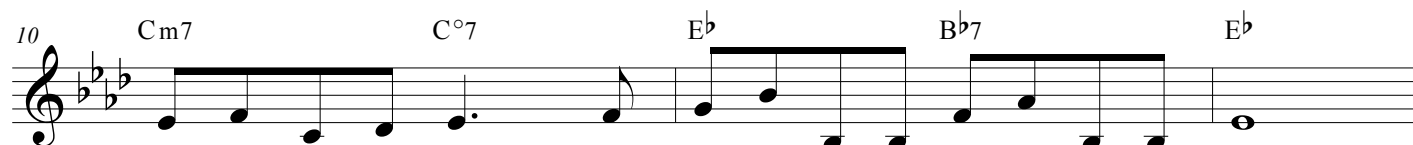
Does your



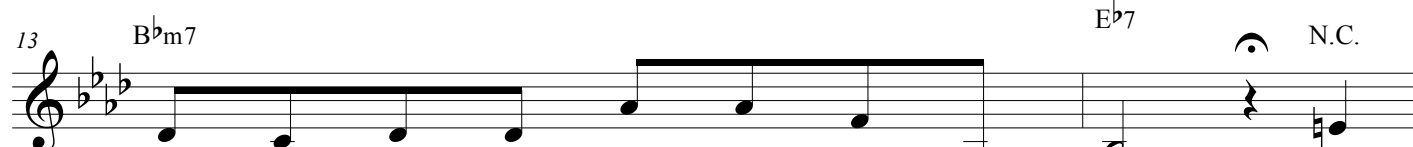
moth - er re - a - lize the stork de - liv - ered quite a prize the



day he left you on the fam-'ly tree? Does your dad ap-pre-ci-ate that you are



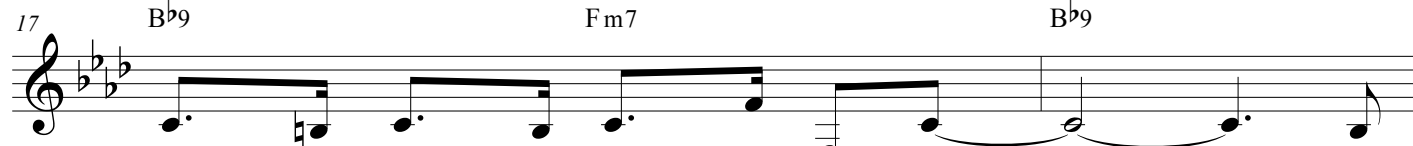
mere-ly sup - er great, the mir - a - cle of an - y cen-tur - y?



If they don't, just send them both to me. You



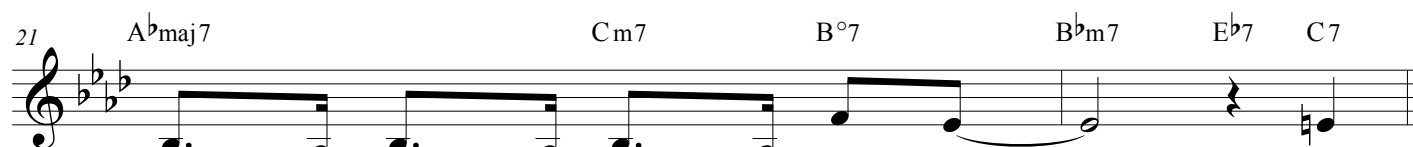
must have been a beau - ti - ful ba - by. You



must have been a won - der - ful child. When



you were on - ly start - in' to go to kin - der-gar - ten, I



bet you drove the lit - tle girls wild. And

23 F7 F7(#5)

when it came to win - ing blue rib - bons, _____ you

25 B^b9 Fm7 B^b9

must have shown the oth - er kids how. _____ I can

27 A^b A^b7(#5) A^b6 A^b7(#5)

see the jud - ges' eyes when they hand - ed you the prize; you

29 A^b B^b13 B^o7

must have made the neat - est bow. _____ Oh, you

31 A^b/C C7 F7(#5)

must have been a beau - ti - ful ba - by, _____ 'cause

33 1. B^b9 E^b9 E^b13(b9) A^b C7 (Sax)

ba - by, look at you now. _____

35 2. B^b9 E^b9 E^b13(b9)

ba - by, _____ take a look at you now. _____

37 A^b A^b7/C D^b D^o7 E^b (Sax) D^o7 E^b7 A^b6

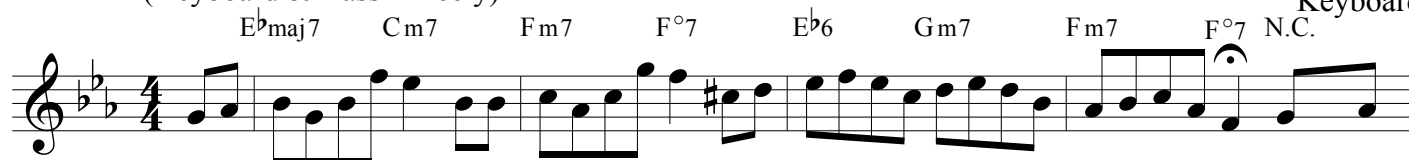
The musical score is written for a single melodic line in treble clef, key of B-flat major (three flats). It consists of seven staves of music. The first staff (measures 23-24) has a key signature change from three flats to two flats (B-flat major). The second staff (measures 25-26) returns to three flats. The third staff (measures 27-28) has a key signature change to two flats (B-flat major). The fourth staff (measures 29-30) has a key signature change to one flat (F major). The fifth staff (measures 31-32) has a key signature change to two flats (B-flat major). The sixth staff (measures 33-34) has a key signature change to one flat (F major). The seventh staff (measures 35-36) has a key signature change to two flats (B-flat major). The eighth staff (measures 37-38) has a key signature change to one flat (F major). The score includes various chords and chord progressions, as well as a saxophone solo in measures 37-38.

You Must Have Been A Beautiful Baby

M

(Keyboard & Bass - Freely)

Keyboard



23 C7 C7(#5)

when it came to win - ing blue rib - bons, _____ you

25 F9 Cm7 F9

must have shown the oth - er kids how. _____ I can

27 E^b E^b7(#5) E^b6 E^b7(#5)

see the jud - ges' eyes when they hand - ed you the prize; you

29 E^b F13 F[#]°7

must have made the neat - est bow. _____ Oh, you

31 E^b/G G7 C7(#5)

must have been a beau - ti - ful ba - by, _____ 'cause

33 1. F9 B^b9 B^b13(♭9) G7 (Keyboard)

ba - by, look at you now. _____

35 2. F9 B^b9 B^b13(♭9)

ba - by, _____ take a look at you now. _____

37 (Keyboard) E^b E^b7/G A^b A°7 B^b A°7 B^b7 E^b6

Moderate Polka Tempo
Not Too Fast

Yes, We Have No Bananas

F

Keyboard

(Sax) F B \flat C7 F

5 N.C. G7/D G7(b5)/D \flat C7

9 F B \flat F C7 B \circ 7 C7/B \flat F

There's a fruit store on our street, it's run by a Greek,
Bus' - ness got so good with him, he wrote home to say,

13 F B \flat F/A E/G \sharp /E A C7/G

and he sells good things to eat, but you should hear him speak!
"Send Pas - qual - ie, Nick and Jim. I need help right a - way."

17 F B \flat F C7 B \circ 7 C7/B \flat F

When you ask him an - y - thing, he nev - er ans - wers, "No."
When he got them in the store, there was fun, you bet!

21 C G7 C C7

He just "yes - es" you to death, and as he takes your dough he tells you
Some-one asked for "spar-row grass," and then the whole quar - tet all ans-wered

25 F B \flat C7 F E \flat \circ 7 D

"Yes, we have no ba - na - nas, we

29 G7 C7 F F7

have no ba - na - nas to - day. We've Just

2
33 $B\flat$ $B\flat^{\circ}7$ F $Dm7$

string beans and hon - ions, ca - bah-ges, and scal - lions, and
try these co - co - nuts, these wal-nuts and dough-nuts, there

37 E A^m $E7/B$ $C7/G$ /C

all sorts of fruit, and like say we've got an
ain't man - y nuts and like they. We'll sell you

41 F $B\flat$ F F/E $F/E\flat$ $B\flat/F$

old fash - ioned to - mah - to, a Long
two kinds of red her - ring, dark brown

46 $B\flat m6$ $B\flat$ $C7$ F $B\flat$ $C7$

Is - land po - tah - to. But yes, we have no ba -
and some ball - bear - ing.

51 F $E\flat^{\circ}7$ D $G7$ $C7$ **To Coda** \oplus F

na - nas, we have no ba - na - nas to - day."

57 (Sax) F $C7$ F $C7$ F $C7$ F $C7$ **D.S. al Coda**

Coda \oplus

61 F $G7$ $C7$ F

day. Yes, we have no ba - na - nas to - day. Oh, we

67 $G7$ $C7$

don't got no ba - na - nas to

71 (Sax) F N.C. C $G7$ $C7$ F

day."

Moderate Polka Tempo
Not Too Fast

2
33

$E\flat$ $E\flat^{\circ}7$ $B\flat$ $Gm7$

string beans and hon - ions, ca - bah ges, and scal - lions, and
try these co - co - nuts, these wal-nuts and dough-nuts, there

37

A Dm $A7/E$ $F7/C$ $/F$

all sorts of fruit, and say _____ we've got an
ain't man - y nuts and like they. _____ We'll sell you

41

$B\flat$ $E\flat$ $B\flat$ $B\flat/A$ $B\flat/A\flat$ $E\flat/B\flat$

old fash - ioned to - mah - to, _____ a Long
two kinds of red her - ring, _____ dark brown

46

$E\flat m6$ $E\flat$ $F7$ $B\flat$ $E\flat$ $F7$

Is - land po - tah - to. _____ But yes, we have no ba -
and some ball - bear - ing. _____

51

$B\flat$ $A\flat^{\circ}7$ G $C7$ $F7$ **To Coda** \oplus $B\flat$

na - nas, _____ we have no ba - na - nas to - day." _____

(Keyboard)

57

$B\flat$ $F7$ $B\flat$ $F7$ $B\flat$ $F7$ $B\flat$ $F7$ **D.S. al Coda**

\oplus Coda

61

$B\flat$ $C7$ $F7$ $B\flat$

day. _____ Yes, we have no ba - na - nas to - day. _____ Oh, we

67

$C7$ $F7$

don't got _____ ba - na - nas _____ to

(Keyboard)

71

$B\flat$ $N.C.$ F $C7$ $F7$ $B\flat$

day." _____

Evergreen

F

Soft Rock Beat

Keyboard

(Sax)

G Am/G

5 G A/G Am/G

Love, soft as an ea - sy chair. Love,

10 G G/F# Em

fresh as the morn - ing air. One love that is

15 Bm7 Am7 F D D7

shared by two I have found with you. like a

21 G C/D Am7

rose un - der the Ap - ril snow, I

26 C/D G G/F# Em

was al - ways cer - tain love would grow. Love, age - less and

31 Bm7 Cmaj7 Bbmaj7 F/G G7

ev - er - green, sel - dom seen by two.

37 Cmaj7 C6 Bm7 Cmaj7

You and I will make each night a first, ev - 'ry -

2

42 D Bm7 F/G G7 Cmaj7 F#sus F#7 Bm7

day — a be-gin - ning. — Spir-its rise — and their dance is un-re -

48 Bb Em7 A7 C/D D7

hearsed. They'll warm and ex-cite us 'cause we have the bright-est

53 Gmaj7 Fmaj7/G Am7

love. — Two lives that shine — as one, morn -

58 C/D G G/F# Em

- ing glo-ry and mid-night sun. — Time — we've learned to

63 Bm7 F/G

sail a - bove. Time — won't change the

67 Cmaj7 Eb/C G

mean - ing of — one love, — age - less and

71 A/G Ab/G

ev - er, — ev - er - - -

75 G (Sax) Ab A Bb

green. —

79 A Ab G

—

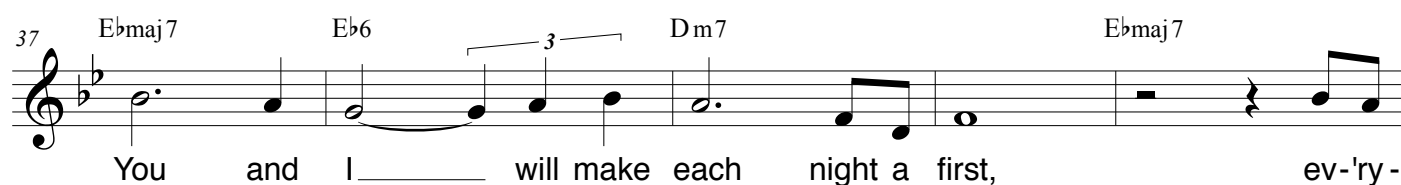
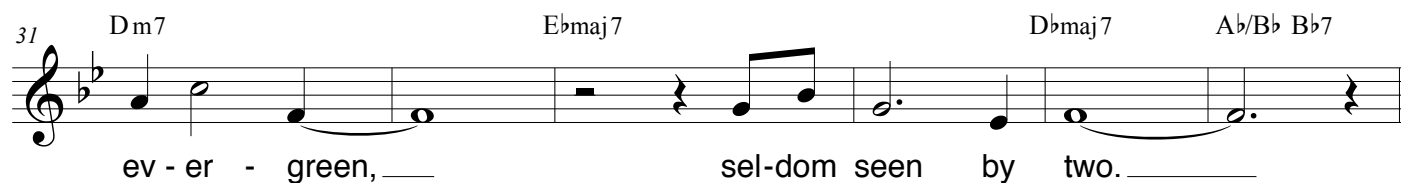
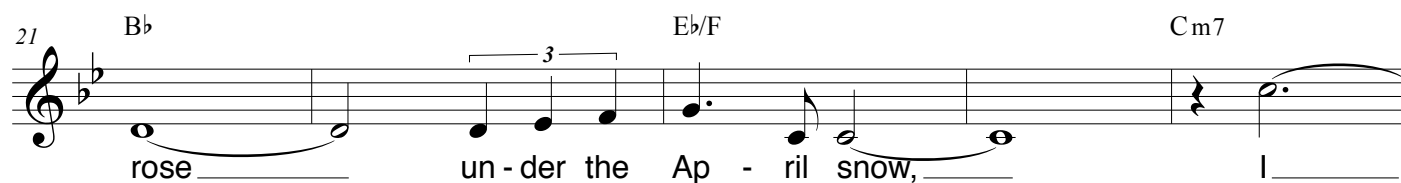
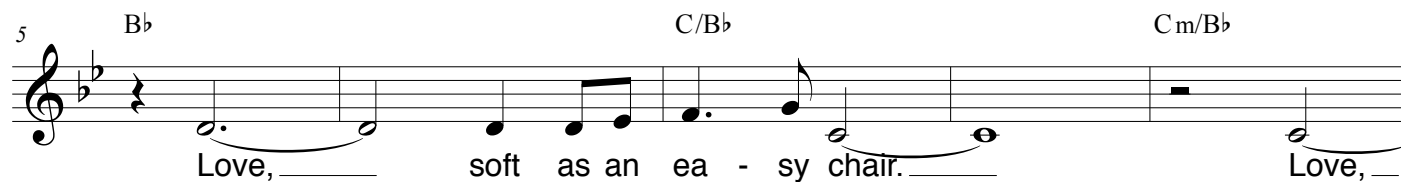
Evergreen

M

Soft Rock Beat

Keyboard

(Keyboard)



2

42 F 3 Dm7 Ab/Bb7 Ebmaj7 A sus A7 3 Dm7

day a be-gin - ning. Spir-its rise and their dance is un-re -

48 Db Gm7 C7 Eb/F F7

hearsed. They'll warm and ex - cite us 'cause we have the bright-est

53 Bbmaj7 Abmaj7/Bb Cm7

love. Two lives that shine as one, morn -

58 Eb/F Bb Bb/A Gm

- ing glo-ry and mid-night sun. Time we've learned to

63 Dm7 Ab/Bb

sail a - bove. Time won't change the

67 Ebmaj7 Gb/Eb Bb

mean - ing of one love, age - less and

71 C/Bb B/Bb

ev - er, ev - er - -

75 Bb (Keyboard) B C Db

green.

79 C B Bb

Easy Tempo - NOT FAST!

Secondhand Rose

F

Keyboard

The piano introduction consists of two systems of music. The first system (measures 1-4) features a treble clef staff with a 4/4 time signature and a key signature of two flats (Bb and Eb). The melody is composed of chords and single notes, including a half note Gb and a whole note F. The bass clef staff provides a simple accompaniment with quarter notes and rests. The second system (measures 5-8) continues the melody with more complex chordal textures and a final whole note F in the treble staff.

(Keyboard & Bass Only - Freely)

9 B^b F7 B^b F7 B^b/D C[#]7 C^m7

Fa-ther has a bus-'ness, strict-ly sec-ond hand. Ev-'ry-thing from tooth-picks

12 C7 F7 B^b F7 B^b F7

to a ba-by grand. Stuff in our a-part-ment came from fa-ther's store.

15 C7 D^m G C7 F7 C^m G7/B

Ev-'ry-thing I'm wear-ing some-one wore be-fore. It's no won-der that I feel a-

18 C^m C7 F7 F^{aug} N.C.

bused. I nev-er get a thing that ain't been used. I'm wear-ing

♩ (Add drums - in rhythm)

21 B^b C7 Cm7

sec-ond-hand hats,____ sec-ond hand clothes. That's why they
 sec-ond-hand shoes,____ sec-ond-hand hose. All the girls

26 F7 F7(#5) B^b $B^{\circ}7$

call me____ sec-ond-hand Rose.____ E-ven our pi-an-o____ in the
 hand me____ their sec-ond-hand beaus.____ E-ven my pa-jam-as____ when I

31 F7 $G^{\circ}7$ B^b

par - lor, dad - dy bought for ten cents on the dol - lar.
 don them, some-one else - 's in - i - tials____ are on them.

37 B^b C7

Sec - ond - hand pearls,____ I'm wear - ing____ sec-ond hand pearls.____ I
 Sec - ond - hand rings,____ I'm wear - ing____ sec-ond - things____ I

41 B^b7 E^b

nev - er get a sin - gle thing that's new.____
 nev - er get what oth - er girl - ies do.____

45 Cm Dm7($b5$) Cm Dm7($b5$) Cm G7 Cm $C^{\circ}7$

E - ven Jake, the plumb - er, he's the man I a - dore,____ he
 Once, when strol - ling through the Ritz, a girl got my goat.____ She

49 B^b $E^b m$ B^b $E^b m$ C7 $G^{\circ}7$

had the nerve to tell me he's been mar - ried be - fore.____
 nudged her friend and said, "Oh, look! There goes my old coat!"

53 B \flat C7

Ev - ry - one knows that I'm just sec - ond - hand Rose from

57 **To Coda** **Cm7** **F7** **Bb**

Sec - ond Av - e - nue.

This system contains the second line of music. It begins with a treble clef and a key signature of two flats (Bb and Eb). The melody consists of the following notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), Bb3 (quarter), and A3 (quarter). The lyrics 'Sec - ond Av - e - nue.' are written below the notes. Above the staff, the text 'To Coda' is written, followed by three chord symbols: Cm7, F7, and Bb. A double bar line with a repeat sign (two dots) is at the end of the system.

61 B \flat (Sax) C7

The musical notation for the saxophone part is written on a single staff. It begins with a treble clef, a key signature of two flats (B \flat and E \flat), and a common time signature (C). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The notes are: B \flat 4, A4, G4, F4, E4, D4, C4, B \flat 3, A3, G3, F3, E3, D3, C3, B \flat 2, A2, G2, F2, E2, D2, C2, B \flat 1, A1, G1, F1, E1, D1, C1, B \flat 0, A0, G0, F0, E0, D0, C0, B \flat -1, A-1, G-1, F-1, E-1, D-1, C-1, B \flat -2, A-2, G-2, F-2, E-2, D-2, C-2, B \flat -3, A-3, G-3, F-3, E-3, D-3, C-3, B \flat -4, A-4, G-4, F-4, E-4, D-4, C-4, B \flat -5, A-5, G-5, F-5, E-5, D-5, C-5, B \flat -6, A-6, G-6, F-6, E-6, D-6, C-6, B \flat -7, A-7, G-7, F-7, E-7, D-7, C-7, B \flat -8, A-8, G-8, F-8, E-8, D-8, C-8, B \flat -9, A-9, G-9, F-9, E-9, D-9, C-9, B \flat -10, A-10, G-10, F-10, E-10, D-10, C-10, B \flat -11, A-11, G-11, F-11, E-11, D-11, C-11, B \flat -12, A-12, G-12, F-12, E-12, D-12, C-12, B \flat -13, A-13, G-13, F-13, E-13, D-13, C-13, B \flat -14, A-14, G-14, F-14, E-14, D-14, C-14, B \flat -15, A-15, G-15, F-15, E-15, D-15, C-15, B \flat -16, A-16, G-16, F-16, E-16, D-16, C-16, B \flat -17, A-17, G-17, F-17, E-17, D-17, C-17, B \flat -18, A-18, G-18, F-18, E-18, D-18, C-18, B \flat -19, A-19, G-19, F-19, E-19, D-19, C-19, B \flat -20, A-20, G-20, F-20, E-20, D-20, C-20, B \flat -21, A-21, G-21, F-21, E-21, D-21, C-21, B \flat -22, A-22, G-22, F-22, E-22, D-22, C-22, B \flat -23, A-23, G-23, F-23, E-23, D-23, C-23, B \flat -24, A-24, G-24, F-24, E-24, D-24, C-24, B \flat -25, A-25, G-25, F-25, E-25, D-25, C-25, B \flat -26, A-26, G-26, F-26, E-26, D-26, C-26, B \flat -27, A-27, G-27, F-27, E-27, D-27, C-27, B \flat -28, A-28, G-28, F-28, E-28, D-28, C-28, B \flat -29, A-29, G-29, F-29, E-29, D-29, C-29, B \flat -30, A-30, G-30, F-30, E-30, D-30, C-30, B \flat -31, A-31, G-31, F-31, E-31, D-31, C-31, B \flat -32, A-32, G-32, F-32, E-32, D-32, C-32, B \flat -33, A-33, G-33, F-33, E-33, D-33, C-33, B \flat -34, A-34, G-34, F-34, E-34, D-34, C-34, B \flat -35, A-35, G-35, F-35, E-35, D-35, C-35, B \flat -36, A-36, G-36, F-36, E-36, D-36, C-36, B \flat -37, A-37, G-37, F-37, E-37, D-37, C-37, B \flat -38, A-38, G-38, F-38, E-38, D-38, C-38, B \flat -39, A-39, G-39, F-39, E-39, D-39, C-39, B \flat -40, A-40, G-40, F-40, E-40, D-40, C-40, B \flat -41, A-41, G-41, F-41, E-41, D-41, C-41, B \flat -42, A-42, G-42, F-42, E-42, D-42, C-42, B \flat -43, A-43, G-43, F-43, E-43, D-43, C-43, B \flat -44, A-44, G-44, F-44, E-44, D-44, C-44, B \flat -45, A-45, G-45, F-45, E-45, D-45, C-45, B \flat -46, A-46, G-46, F-46, E-46, D-46, C-46, B \flat -47, A-47, G-47, F-47, E-47, D-47, C-47, B \flat -48, A-48, G-48, F-48, E-48, D-48, C-48, B \flat -49, A-49, G-49, F-49, E-49, D-49, C-49, B \flat -50, A-50, G-50, F-50, E-50, D-50, C-50, B \flat -51, A-51, G-51, F-51, E-51, D-51, C-51, B \flat -52, A-52, G-52, F-52, E-52, D-52, C-52, B \flat -53, A-53, G-53, F-53, E-53, D-53, C-53, B \flat -54, A-54, G-54, F-54, E-54, D-54, C-54, B \flat -55, A-55, G-55, F-55, E-55, D-55, C-55, B \flat -56, A-56, G-56, F-56, E-56, D-56, C-56, B \flat -57, A-57, G-57, F-57, E-57, D-57, C-57, B \flat -58, A-58, G-58, F-58, E-58, D-58, C-58, B \flat -59, A-59, G-59, F-59, E-59, D-59, C-59, B \flat -60, A-60, G-60, F-60, E-60, D-60, C-60, B \flat -61, A-61, G-61, F-61, E-61, D-61, C-61, B \flat -62, A-62, G-62, F-62, E-62, D-62, C-62, B \flat -63, A-63, G-63, F-63, E-63, D-63, C-63, B \flat -64, A-64, G-64, F-64, E-64, D-64, C-64, B \flat -65, A-65, G-65, F-65, E-65, D-65, C-65, B \flat -66, A-66, G-66, F-66, E-66, D-66, C-66, B \flat -67, A-67, G-67, F-67, E-67, D-67, C-67, B \flat -68, A-68, G-68, F-68, E-68, D-68, C-68, B \flat -69, A-69, G-69, F-69, E-69, D-69, C-69, B \flat -70, A-70, G-70, F-70, E-70, D-70, C-70, B \flat -71, A-71, G-71, F-71, E-71, D-71, C-71, B \flat -72, A-72, G-72, F-72, E-72, D-72, C-72, B \flat -73, A-73, G-73, F-73, E-73, D-73, C-73, B \flat -74, A-74, G-74, F-74, E-74, D-74, C-74, B \flat -75, A-75, G-75, F-75, E-75, D-75, C-75, B \flat -76, A-76, G-76, F-76, E-76, D-76, C-76, B \flat -77, A-77, G-77, F-77, E-77, D-77, C-77, B \flat -78, A-78, G-78, F-78, E-78, D-78, C-78, B \flat -79, A-79, G-79, F-79, E-79, D-79, C-79, B \flat -80, A-80, G-80, F-80, E-80, D-80, C-80, B \flat -81, A-81, G-81, F-81, E-81, D-81, C-81, B \flat -82, A-82, G-82, F-82, E-82, D-82, C-82, B \flat -83, A-83, G-83, F-83, E-83, D-83, C-83, B \flat -84, A-84, G-84, F-84, E-84, D-84, C-84, B \flat -85, A-85, G-85, F-85, E-85, D-85, C-85, B \flat -86, A-86, G-86, F-86, E-86, D-86, C-86, B \flat -87, A-87, G-87, F-87, E-87, D-87, C-87, B \flat -88, A-88, G-88, F-88, E-88, D-88, C-88, B \flat -89, A-89, G-89, F-89, E-89, D-89, C-89, B \flat -90, A-90, G-90, F-90, E-90, D-90, C-90, B \flat -91, A-91, G-91, F-91, E-91, D-91, C-91, B \flat -92, A-92, G-92, F-92, E-92, D-92, C-92, B \flat -93, A-93, G-93, F-93, E-93, D-93, C-93, B \flat -94, A-94, G-94, F-94, E-94, D-94, C-94, B \flat -95, A-95, G-95, F-95, E-95, D-95, C-95

65 Cm7 F7 B \flat G \circ 7 F7 B \flat F7 **D.S. al Coda**

The musical notation for measures 65-70 is as follows:

- Measure 65: Treble clef, key signature of two flats (Bb, Eb). Chord Cm7. Note: G4 (quarter note).
- Measure 66: Chord F7. Note: Eb4 (quarter note).
- Measure 67: Chord Bb. Note: F4 (quarter note).
- Measure 68: Chord G°7. Notes: G4 (quarter note), Ab4 (quarter note).
- Measure 69: Chord F7. Note: G4 (quarter note).
- Measure 70: Chord Bb. Note: F4 (quarter note).

The lyrics "I'm wear - ing" are written below the staff, starting under measure 68 and continuing through measure 70.

Coda

69 F7 G7 Cm F7

Av - e - nue, _____ from Sec - ond Av - e

74 B^b (Sax) C7

The musical notation is written on a single staff in treble clef with a key signature of two flats (Bb and Eb). The tempo is marked '74'. The piece is in 4/4 time. The notation includes a variety of note values: quarter notes, eighth notes, and a half note. There are several slurs indicating phrasing. A fermata is placed over a half note in the middle of the staff. The notation ends with a double bar line. Below the staff, the word 'nue.' is written, followed by a horizontal line.

nue. _____

Secondhand Rose

M

Easy Tempo - NOT FAST!

Keyboard

The piano introduction consists of two systems of music. The first system has three measures, and the second system has four measures. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is primarily in the right hand, featuring chords and single notes, while the left hand provides a simple harmonic accompaniment with chords and moving lines.

(Keyboard & Bass Only - Freely)

This block shows the first line of the vocal melody, starting at measure 9. The notes are written on a single staff with a key signature of one flat. Above the staff, the following chords are indicated: F, C7, F, C7, F/A, G#°7, and Gm7.

Fa-ther has a bus-'ness, strict-ly sec-ond hand. Ev-'ry-thing from tooth-picks

This block shows the second line of the vocal melody, starting at measure 12. The notes are written on a single staff with a key signature of one flat. Above the staff, the following chords are indicated: G7, C7, F, C7, F, and C7.

to a ba-by grand. Stuff in our a-part-ment came from fa-ther's store.

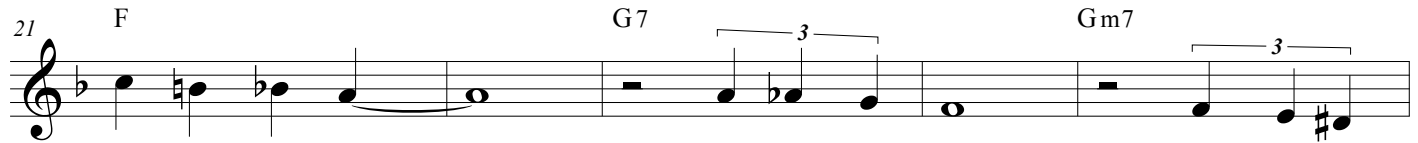
This block shows the third line of the vocal melody, starting at measure 15. The notes are written on a single staff with a key signature of one flat. Above the staff, the following chords are indicated: G7, Am, D, G7, C7, Gm, and D7/F#.

Ev-'ry-thing I'm wear-ing some-one wore be-fore. It's no won-der that I feel a-

This block shows the fourth line of the vocal melody, starting at measure 18. The notes are written on a single staff with a key signature of one flat. Above the staff, the following chords are indicated: Gm, G7, C7, Caug, and N.C. (No Chord).

bused. I nev-er get a thing that ain't been used. I'm wear-ing

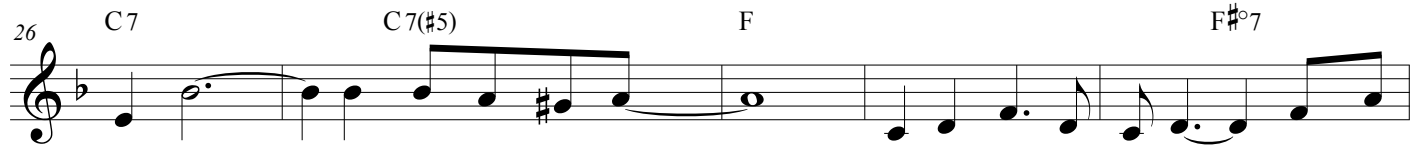
♩ (Add drums - in rhythm)



sec - ond - hand hats, ____
sec - ond - hand shoes, ____

sec - ond hand clothes.
sec - ond - hand hose.

That's why they
All the girls



call me ____ sec - ond - hand Rose. ____
hand me ____ their sec - ond - hand beaus. ____

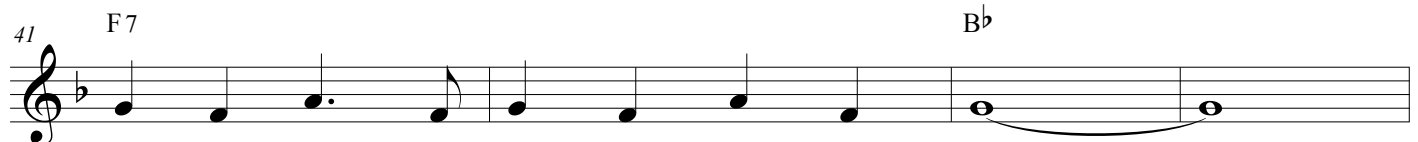
E - ven our pi - an - o ____ in the
E - ven my pa - jam - as ____ when I



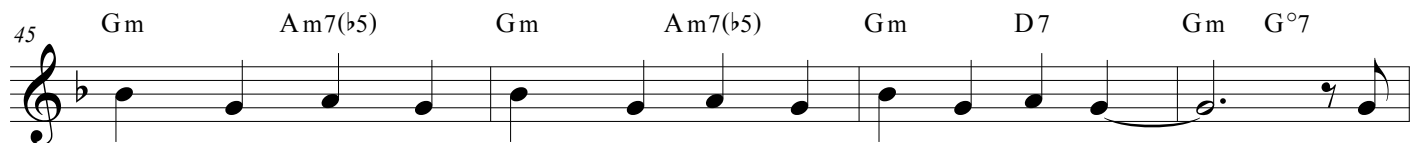
par - lor, dad - dy bought for ten cents on the dol - lar.
don - them, some - one else - 's in - i - tials ____ are on them.



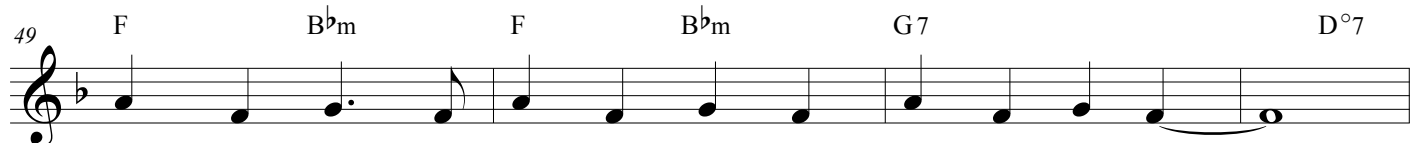
Sec - ond - hand pearls, ____ I'm wear - ing ____ sec - ond hand pearls. ____ I
Sec - ond - hand rings, ____ I'm wear - ing ____ sec - ond - hand things ____ I



nev - er get a sin - gle thing that's new. ____
nev - er get what oth - er girl - ies do. ____



E - ven Jake, the plumb - er, he's the man I a - dore, ____ he
Once, when strol - ling through the Ritz, a girl got my goat. ____ She



had the nerve to tell me he's been mar - ried be - fore. ____
nudged her friend and said, "Oh, look! There goes my old coat!"

53 F G7

Ev - ry - one knows ___ that I'm just ___ sec - ond - hand Rose ___ from

57 Gm7 To Coda C7 F

Sec - ond Av - e - nue. ___

61 F (Sax) G7

I'm wear - ing

65 Gm7 C7 F D°7 C7 F C7 D.S. al Coda

I'm wear - ing

69 C7 D7 Gm C7

Av - e - nue, ___ from Sec - ond Av - e

74 F (Sax) G7

nue. ___

78 Gm C7 F Dm7 G7 C7 F

nue. ___

People

F

Keyboard

(Sax)

F F maj7 Gm7 Am Gm7 C7

5 F maj7 Gm7 C7 F maj7 Gm7/C C7

Peo - ple, peo - ple who need peo - ple, are the

9 Bb6/F F maj7 Em7 A7(b5) A7

luck - i - est peo - ple in the world. We're

13 Dm(maj7)

chil - dren need-ing oth - er chil - dren, and yet,

17 Fm G7 Cmaj7 B°7 Fm6 C/E Eb°7

let - ting our grown - up pride hide all the need in - side, act - ing

21 Dm7 G7 B C7/Bb Dm7 Gm7 C7

more like chil - dren than chil - dren.

2

25 F maj7 C7 F maj7 Gm7/C C7

Lov - ers are ver - y spec-ial peo - ple. They're the

29 B \flat 6/F 3 F maj7 Em7 Cm7 F9

luck - i - est peo - ple in the world With one

33 B \flat maj7 B \flat m F Cm7

per - son, one ver - y spec-ial per - son, a feel - ing

37 B \flat maj7 B \circ 7 F/C Bm7(b5)

deep in your soul says you were half, now you're whole. No more

41 Dm7 3 Gm7 C7 F F7

hun-ger and thirst, but first be a per-son who needs peo-ple. Peo-ple who need

45 B \flat maj7 Gm9(b5) F 3 Gm7

peo - ple are the luck - i - est peo - ple in the

49 F Dm7 Gm7 C7 2 F 3 Gm7 D \flat F (Sax)

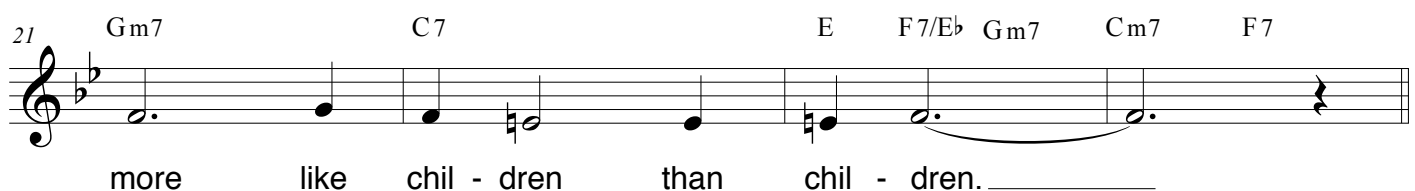
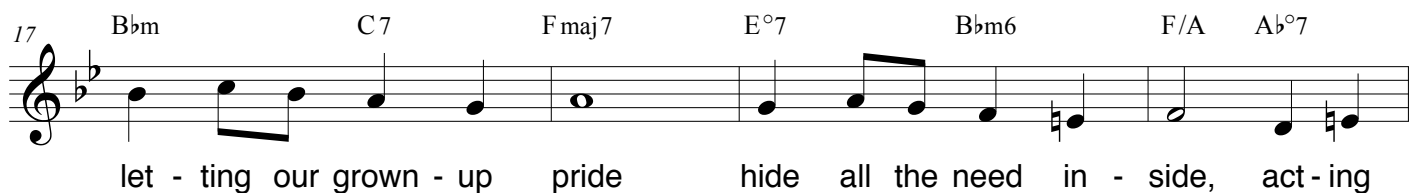
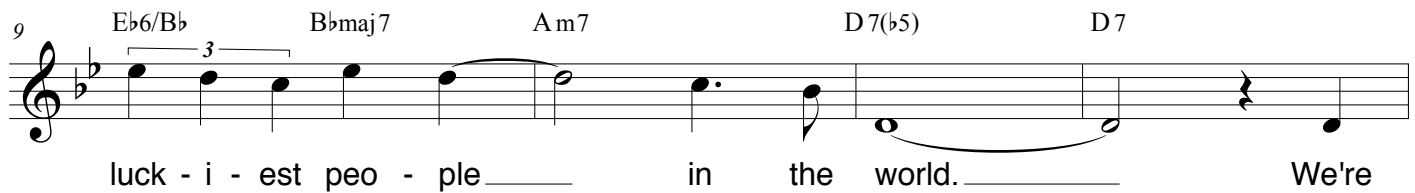
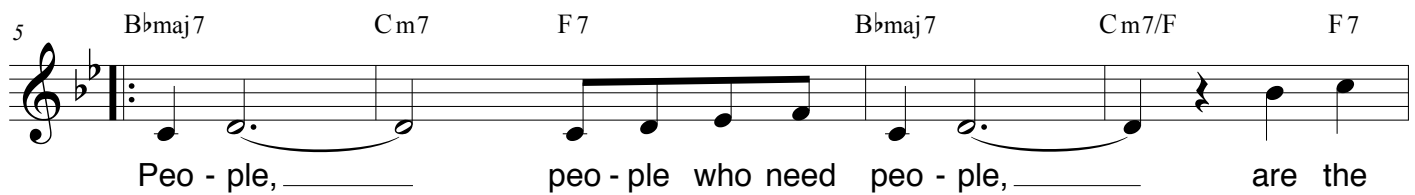
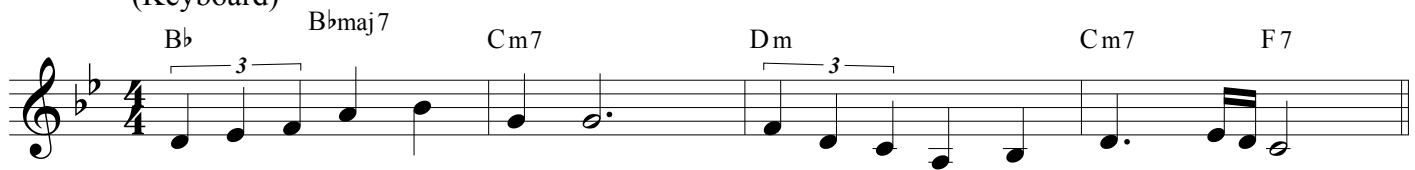
world. luck-i-est peo-ple in the world.

People

M

Keyboard

(Keyboard)



25 $B\flat$ maj7 F7 $B\flat$ maj7 Cm7/F F7

Lov - ers _____ are ver - y spec - ial peo - ple. _____ They're the

29 $E\flat 6/B\flat$ $B\flat$ maj7 Am7 Fm7 $B\flat 9$

luck - i - est peo - ple _____ in the world _____ With one

33 $E\flat$ maj7 $E\flat$ m $B\flat$ Fm7

per - son, _____ one ver - y spec - ial per - son, _____ a feel - ing

37 $E\flat$ maj7 $E^\circ 7$ $B\flat/F$ Em7(b5)

deep in your soul _____ says you were half, now you're whole. _____ No more

41 Gm7 Cm7 F7 $B\flat$ $B\flat 7$

hun - ger and thirst, but first be a per - son who needs peo - ple. _____ Peo - ple who need

45 $E\flat$ maj7 Cm9(b5) 1. $B\flat$ Cm7

peo - ple _____ are the luck - i - est peo - ple in the

49 $B\flat$ Gm7 Cm7 F7 2. $B\flat$ Cm7 $G\flat$ $B\flat$ (Keyboard)

world. _____ luck - i - est peo - ple _____ in the world. _____

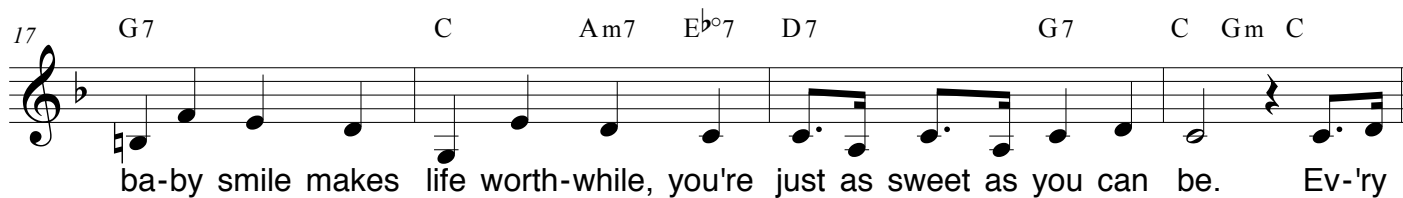
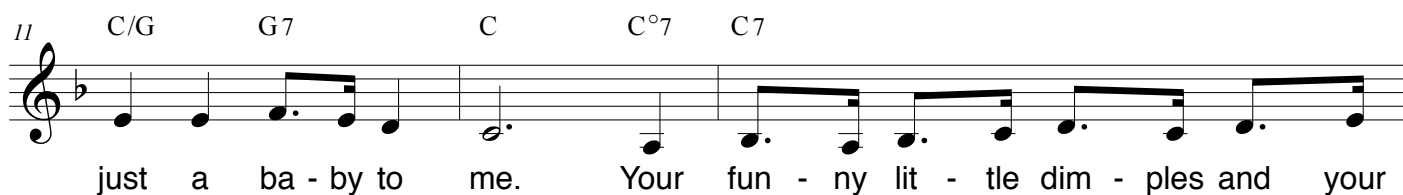
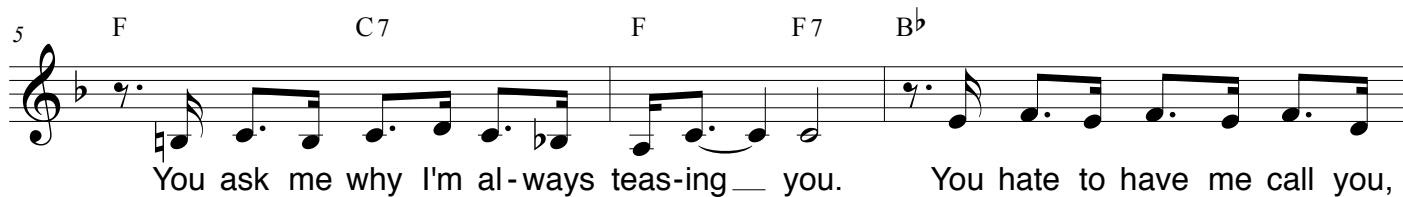
Pretty Baby

F

Keyboard

(Sax)

F Gm7 Am A^b7 G7 C7 F B^b F C7



21 C7 F F[°]7



bod - y loves a ba - by, that's why I'm in love with you, pret - ty ba - by, pret - ty

24 C7



ba - by. And I'd like to be your sis - ter, broth - er dad, and moth - er, too, pret - ty

27 F F7



ba - by, pret - ty ba - by. Won't you come and let me rock you in my

30 B^b D7 Gm7 Em7(b5)



cra - dle of love, and we'll cud - dle all the time. Oh! I

33 C7 G7 C7



want a lov - in' ba - by, and I'm sure it must you, pre - ty ba - by of

36 1. F (Sax) 2. A



mine. mine. Yes, I

38 D B[°]7 F D7 G7 C7



want a lov - in' ba - by, and I know it's you, pre - ty ba - by of,

41 G7 C7 G7 C7 F B^b F



you're my ba by, love, pre - ty ba by of mine!

Pretty Baby

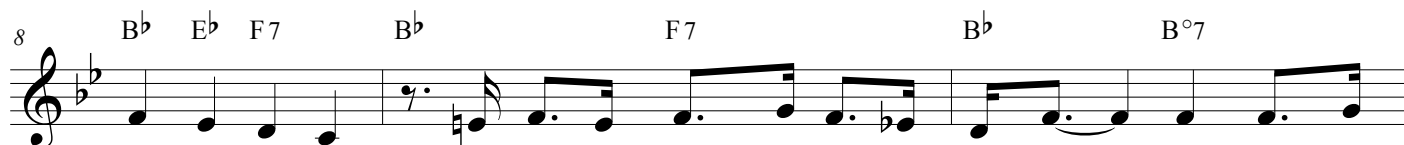
M

Keyboard

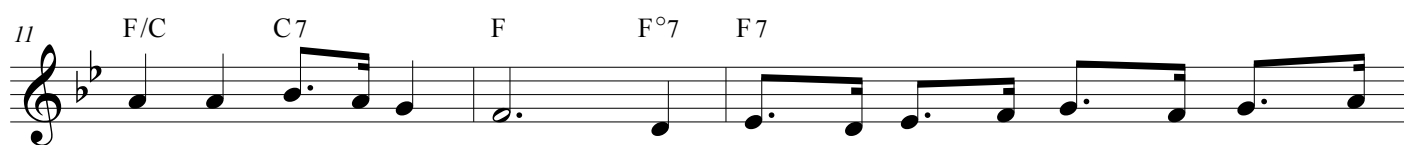
(Keyboard)



You ask me why I'm al-ways teas-ing__ you. You hate to have me call you,



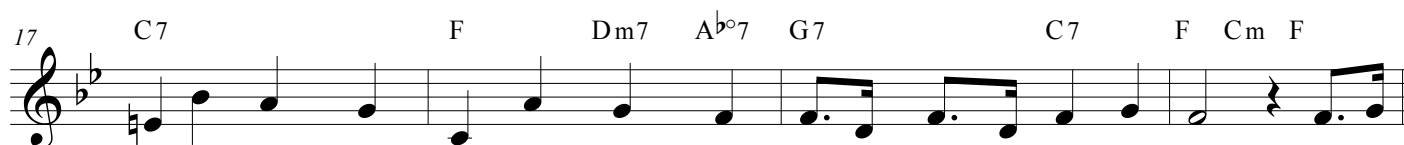
"Pret-ty ba-by." I real-ly thought that I was pleas-ing__ you, for you're



just a ba-by to me. Your fun-ny lit-tle dim-ples and your



ba-by stare,__ your ba-by talk and ba-by walk and cur-ly hair.____ Your



ba-by smile makes life worth-while, you're just as sweet as you can be. Ev-'ry

21 F7 B \flat

bod - y loves a ba - by, that's why I'm in love with you, pret - ty ba - by, pret - ty

24 F7

ba - by. And I'd like to be your sis - ter, broth - er dad, and moth - er, too, pret - ty

27 B \flat B \flat 7

ba - by, pret - ty ba - by. Won't you come and let me rock you in my

30 E \flat G7 Cm7 Am7(b5)

cra - dle of love, and we'll cud - dle all the time. ____ Oh! I

33 F7 C7 F7

want a lov - in' ba - by, and I'm sure it must you, pre - ty ba - by of

36 1. B \flat (Keyboard) 2. D

mine. ____ mine. Yes, I

38 G E \circ 7 B \flat G7 C7 F7

want a lov - in' ba - by, and I know it's you, pre - ty ba - by of,

41 C7 F7 C7 F7 B \flat E \flat B \flat

you're my ba by, love, pre - ty ba by of mine!

You'll Never Know

F

Keyboard
F7

(Sax) B \flat Dm/A Gm G \flat 7 Cm7 Dm7 F7

5 B \flat Dm/A Gm G \flat 7 Cm Cm7

You'll nev-er know just how much I miss you.

9 Cm B \flat aug Eb/B \flat F7 B \flat /D B \flat Maj 7 B \flat 6 B \flat

You'll nev-er know just how much I care.

13 B \flat Dm/A Gm7 B \flat maj 7/F Cm

And if I tried, I still could-n't hide my love for you.

17 Cm Eb Cm/G F7 Dm7 G \flat 7/D \flat Cm C7 F7

You ought to know for have-n't I told you so a million or more times?

21 B \flat Dm/A Gm G \flat 7 Cm Cm7

You went a - way and my heart went with you.

25 Cm B \flat aug Eb/B \flat F7/E \flat G7

I speak your name in my ev - 'ry prayer. If there is

29 Cm Ebm B \flat D7 Fm G7

some oth-er way to prove that I love y you, I swear I don't know how.

33 Cm B \flat aug Eb F7

1. B \flat Gm7 F7	2. B \flat Cm7 F7 B \flat 6
---------------------	---------------------------------

You'll nev-er know if you don't know now. now.

You'll Never Know

M

(Keyboard)

Keyboard

(Keyboard) Gm/D Cm B7 Fm7 Gm7 Bb7

5 You'll nev-er know just how much I miss you.

9 You'll nev-er know just how much I care.

13 And if I tried I still could-n't hide my love for you.

17 You ought to know for have-n't I told you so, a mil-lion or more times?

21 You went a - way and my heart went with you.

25 I speak your name in my ev - 'ry prayer. If there is

29 some oth-er way to prove that I love you, I swear I don't know how.

33 You'll nev-er know if you don't know now.

Chords: Eb, Gm/D, Cm, B7, Fm7, Gm7, Bb7, Fm, Eb6, Eb, Fm, Eaug, Ab/Eb, Bb7, Eb/G, EbMaj7, Eb6, Eb, Fm, Eb, Gm/D, Cm7, Ebmaj7/Bb, Fm, Fm, Fm, Fm/C, Bb7, Gm7, B7/Gb, Fm, F7, Bb7, Eb, Gm/D, Cm, B7, Fm, Fm7, Fm, Eaug, Ab/Eb, Bb7/Ab, C7, Fm, Abm, Eb, G7, Bbm, C7, Fm, Eaug, Ab, Bb7, Eb, Cm7, Bb7, Eb, FmBb7, Eb6.

D

Swing It
(No intro)

Daddy

Keyboard

1 F F/A Gm7/B \flat C7 F F/A Gm7 C7
 (Male) Lah dah dat, lah dah dat, dat dah dah. Lah dah dat, lah dah dat, dat dah dah.

5 F F/A Gm7/B \flat C7 Gm7 C7 F
 Lah dah dat, lah dah dat, dat dah dah. lah dah dah dah dah dah dah dah dah. Hey,

9 F F/A Gm7 C7 F F/A Gm7 C7
 lis-ten to my stor-y 'bout a gal named Dai-sy Mae,

13 F F/A Gm7 C7 F F/A Gm7 C7
 — la - zy Dais - y Mae. — Her dis-pos -

17 F F/A Gm7 C7 F F/A Gm7 C7
 i - tion is rath-er sweet and charm-ing, at times a -

21 F F/A Gm7 C7 F Gm7 Am A \circ 7
 larm-ing, — so they say.

25 B \flat (sustain chord) B \flat G \circ 7 (sustain chord)
 Lah dah dah dah dah dat dah dah Lah dah dah dah dah

28 A \flat \circ 7 (sustain chord)
 dat dah dah. — She had a man, tall and hand some,

30 G (in rhythm) G7 C C7
 big and strong to whom she used to sing this song (Female) "Hey,

D

2

33 F F/A Gm7/D C7 F F/A Gm7/D C7

Dad-dy! I want a dia - mond ring, brace-lets, ev-'ry - thing.

37 F F/A Gm7/D C7 F Eb Db C7

Dad-dy! You wan-na get the best for me, ah, la-di-ah. Hey,

41 F F/A Gm7/D C7 F F/A Gm7/D C7

Dad-dy! Gee, won't I look swell in sab-les, clothes with Par-is la-bels?

45 F F/A Gm7/D C7 F Bb F F9

Dad-dy! You wan-na get the best for me, Lah dah dah dah dha dah.

49 G#m7 A

Here's an a-maz-ing rev-el - a - tion with a bit of stim-u - la - tion

53 G7 C7 Gm7 C7

I'd be a great sen - sa - tion, I'd be your in-spir - a - tion!

57 F F/A Gm7/D C7 F F/A Gm7/D C7 **To Coda** \oplus

Dad-dy! I want a brand new car, champ-agne, cav-i - ar.____

61 F F/A Gm7/D C7 F N.C. (Sax)

Dad-dy! You wan-na get the best for me._____

65 F F/A Gm7/D C7 F F/A Gm7/D C7

69 C F/A Gm7/D C7

71 1. F F/A Gm7/D C7 2. F Dm7 C7 F C7 **D.S. al Coda**

(Female)Hey,

 \oplus Coda

75 N.C. F N.C. A \flat 7 Gm7/D C7 F

Dad-dy! (Sax) Dad-dy! (Sax) You wan-na get the best for me.

Changing Partners

F

Keyboard

(Sax)



We were



waltz-ing to - geth-er _____ to a dream - y mel - o - dy, when they



called out "Change part - ners," _____ and you waltzed a - way from me. Now my



arms feel so emp - ty _____ as I gaze a - round the floor. And I'll



keep on chang-ing part - ners _____ till I hold you once more. _____



Though we



danced for one mo - ment _____ and too soon we _____ had to part. In that



won - der - ful mo - ment _____ some-thing hap - pened to my heart. So I'll

33 F F7/A B \flat To Coda Φ



keep chang - ing part - ners _____ till you're in my arms, and then, oh, my

37 F/C Gm7 C7 F F7



dar - ling, I will nev - er _____ change part - ners a - gain. (Sax)

41 B \flat B \flat 7/D E \flat




45 Cm7 F7 E \flat F7 B \flat F7



49 B \flat B \flat 7/D E \flat

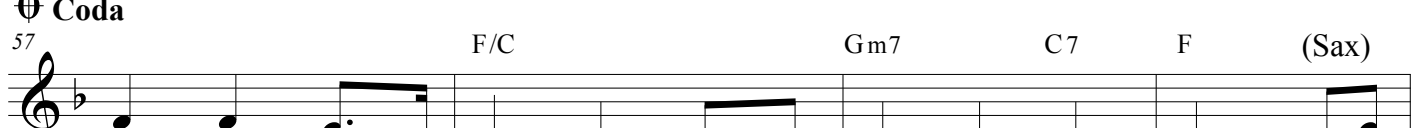


53 B \flat /F Cm7 F7 B \flat C7 D.S. al Coda



Though we

Φ Coda 57 F/C Gm7 C7 F (Sax)



dar - ling, I will nev - er change part - ners a - gain. (Sax)

61 B \flat F/C Gm7 C7 F

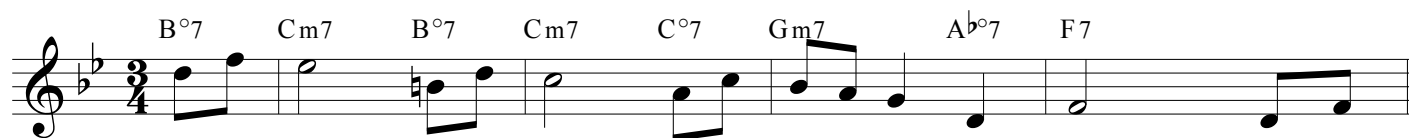


Changing Partners

M

Keyboard

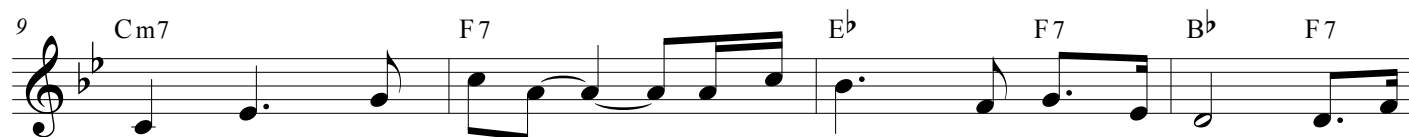
(Keyboard)



We were



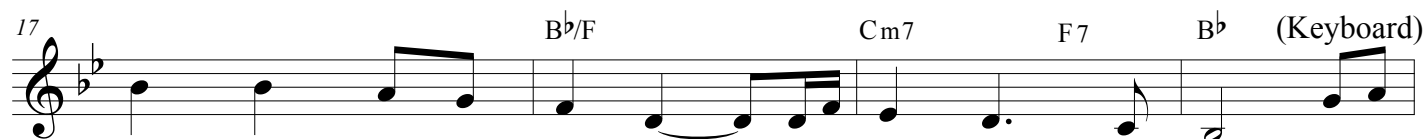
waltz-ing to - geth-er _____ to a dream - y mel - o - dy, when they



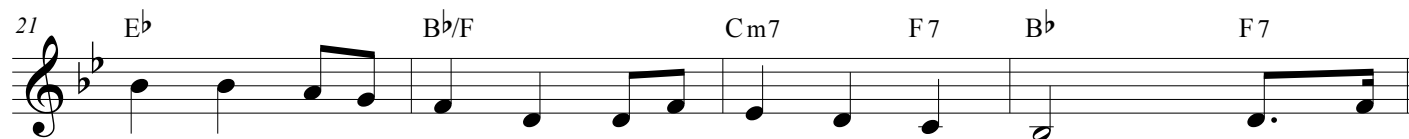
called out "Change part - ners," _____ and you waltzed a - way from me. Now my



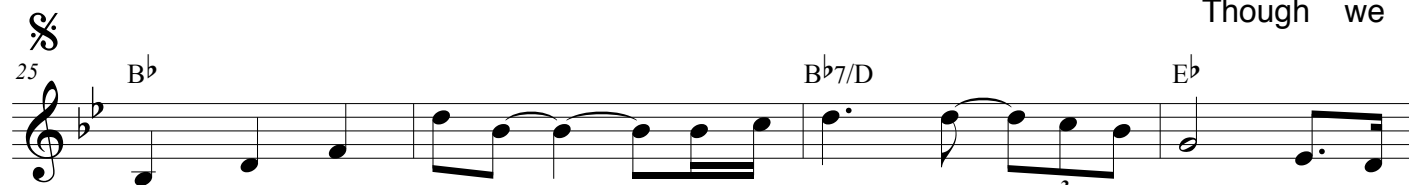
arms feel so emp - ty _____ as I gaze a - round the floor. And I'll



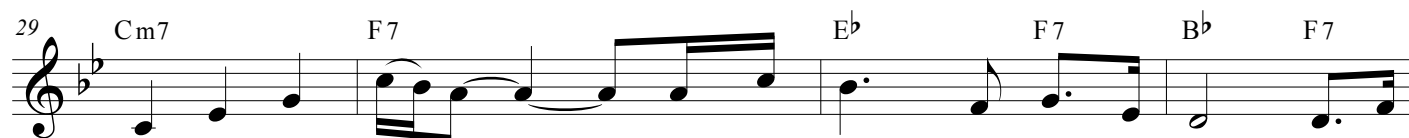
keep on chang-ing part - ners _____ till I hold you once more. _____



Though we



danced for one mo - ment _____ and too soon we _____ had to part. In that



won - der - ful mo - ment _____ some-thing hap - pened to my heart. So I'll

33 $B\flat$ $B\flat 7/D$ $E\flat$ **To Coda** Φ

keep chang - ing part - ners _____ till you're in my arms, and then, oh, my

37 $B\flat/F$ $Cm7$ $F7$ $B\flat$ $B\flat 7$

dar - ling, I will nev - er _____ change part - ners a - gain. _____ (Keyboard)

41 $E\flat$ $E\flat 7/G$ $A\flat$

45 $Fm7$ $B\flat 7$ $A\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

49 $E\flat$ $E\flat 7/G$ $A\flat$

53 $E\flat/B\flat$ $Fm7$ $B\flat 7$ $E\flat$ $F7$ **D.S. al Coda**

Though we

Φ **Coda** $B\flat/F$ $Cm7$ $F7$ $B\flat$ (Keyboard)

dar - ling, I will nev - er change part - ners a - gain. _____

61 $E\flat$ $B\flat/F$ $Cm7$ $F7$ $B\flat$

The Breeze And I

Keyboard

(Keyboard)

C B \flat C B \flat C (Sax)

7 C C aug C B \flat m

12 C C Cmaj7

17 C \flat 6 C B \flat m C

(Keyboard)

23 Dm Dm7 Cmaj7 Dm G7

(Sax)

29 C C aug C \flat 6 C7 F Dm G7 C Am

35 Dm G7 C G7 C C7 (Keyboard)

The musical score is written for 'The Breeze And I'. It consists of seven staves of music. The first staff is for the Keyboard, starting with a treble clef and a 4/4 time signature. The melody begins with a whole note C, followed by a half note B-flat, and then a quarter note C. The second staff continues the melody with a half note C, a quarter note B-flat, and a quarter note C. The third staff features a triplet of eighth notes (C, B-flat, A) followed by a half note C. The fourth staff continues with a half note C, a quarter note B-flat, and a quarter note C. The fifth staff is for the Keyboard, starting with a treble clef and a 4/4 time signature. The melody begins with a whole note D minor, followed by a half note D minor, and then a quarter note C major 7. The sixth staff continues the melody with a half note D minor, a quarter note G7, and a quarter note C. The seventh staff features a triplet of eighth notes (C, B-flat, A) followed by a half note C, and then a quarter note A minor. The eighth staff continues the melody with a half note D minor, a quarter note G7, and a quarter note C. The ninth staff features a triplet of eighth notes (C, B-flat, A) followed by a half note C, and then a quarter note C7. The score includes various chord annotations above the notes, such as C, B-flat, C, B-flat, C, C, C augmented, C, B-flat minor, C, C, C major 7, C-flat 6, C, B-flat minor, C, D minor, D minor 7, C major 7, D minor, G7, C, A minor, D minor, G7, C, and C7.

2

41 F F^{aug} F

45 E^b F (Sax)

49 D^b D^baug D^b

53 C^b D^b

57 (Keyboard) E^bm E^bm7 D^bmaj7 E^bm A^b7

63 D^b (Sax) E^bm D^b B^bm

69 E^bm A^b7 D^b A^b7 D^b

75 D^b C^b D^b C^b

79 D^b A^b D^b

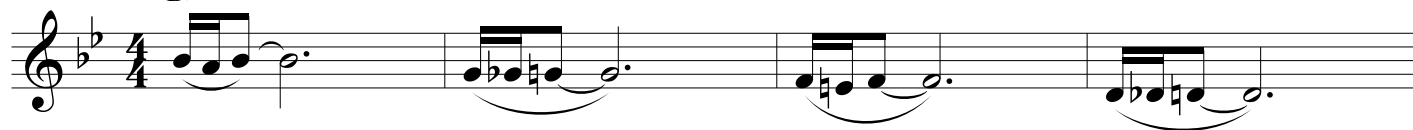
Choo Choo Ch'Boogie

F

12 to the bar boogie beat

(Sax)

Keyboard

B \flat 

5

E \flat 7B \flat

3



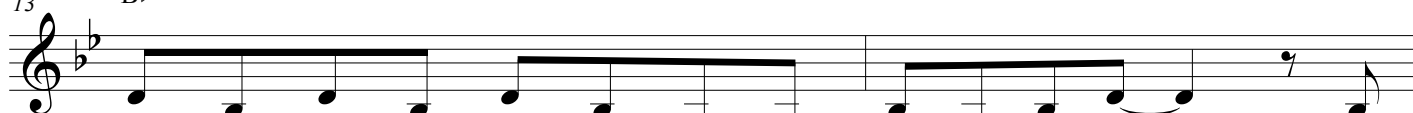
9

E \flat 9

F 7

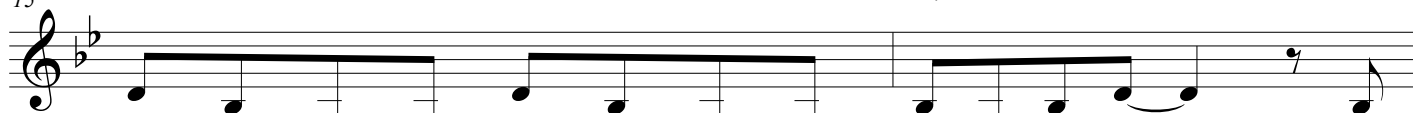
B \flat 

13

B \flat 

Head - in' for the sta - tion with a pack on my back. I'm
reach your des - tin - a - tion, but a - las and a - lack, you

15

B \flat 7

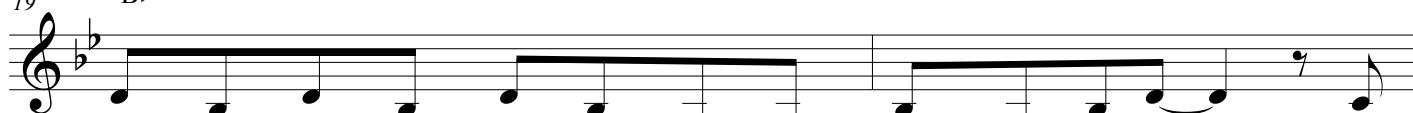
tired of trans - por - ta - tion in the get back of a hack. I
need some com - pen - sa - tion to get back in the black. You

17

E \flat 7

love to hear the rhy - thm of the click - i - ty clack and
take the morn - ing pa - per from the top of the stack and

19

B \flat 

hear the lone - some whis - tle, see the smoke from the stack, and
read the sit - u - a - tions from the front to the back. The

21

F 7



pal a - round with Dem - o - crat - ic fel - lows named Mac. So,
on - ly job that's o - pen needs a man with a knack. So,

23

B \flat E \flat 7B \flat 

take me right back to the track, Jack! Choo
put it right back in the rack, Jack!

2
25 Eb7 Bb

choo, choo choo ch'-boog-ie. Woo woo, woo

28 Eb7

woo ch'-boog-ie. Choo choo, choo choo ch'-boog-ie. Take

31 Bb Eb To Coda Bb

me right back to the track, Jack!

(Sax Adlib)

33 Bb Eb7 Bb F7 Bb Eb Bb D.S. al Coda

You

Coda

45 Bb (Sax) C 3 F 3 G7

track, Jack!

48 C


Gon - na set - tle down by the rail - road track,


50 C7


live the life of Ri - ley in a beat - en down shack so

52 F7

when I hear a whis - tle I can peak through the crack and

54 C

 watch the train a rol - lin' when it's ball - in the jack. Well,

56 G7

 I just love the rhy - thm of the click - i - ty clack. So,

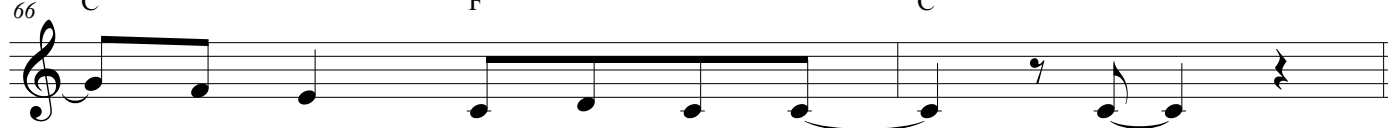
58 C F7 C

 take me right back to the track, Jack! Choo

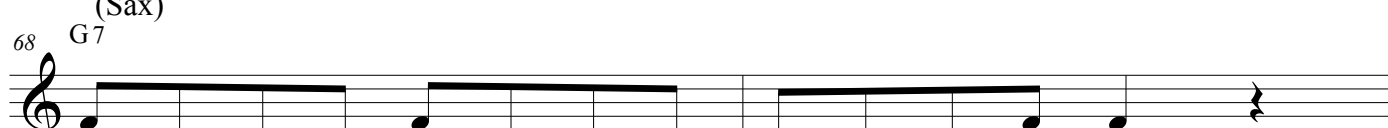
60 F7 C

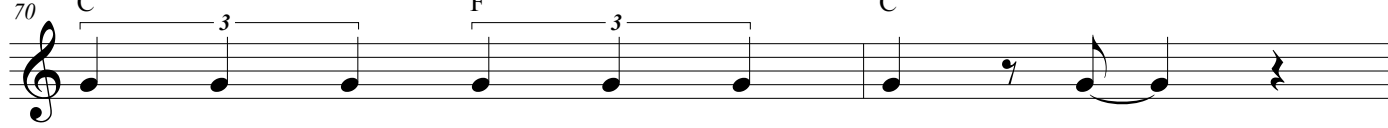
 choo, choo choo ch'-boog - ie. Woo woo, woo

63 F7

 woo ch'-boog - ie. Choo choo, choo choo ch'-boog - ie. Take

66 C F C

 me right back to the track, Jack!

(Sax)
 68 G7

 (Sax)

70 C F C

 take me right back to the track, Jack!

(Sax)
 72 Dm7 G7 C C6

 (Sax)

Choo Choo Ch'Boogie

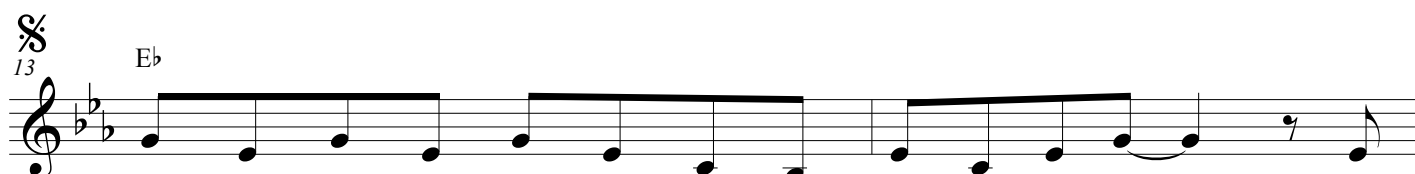
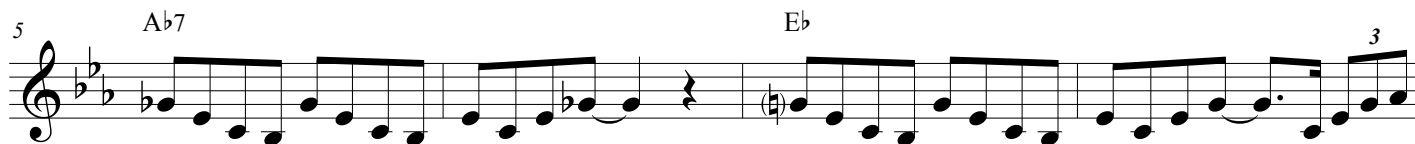
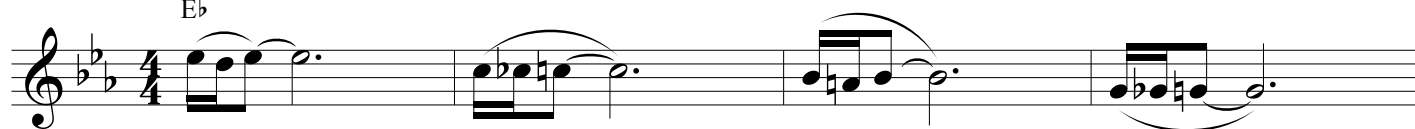
M

Keyboard

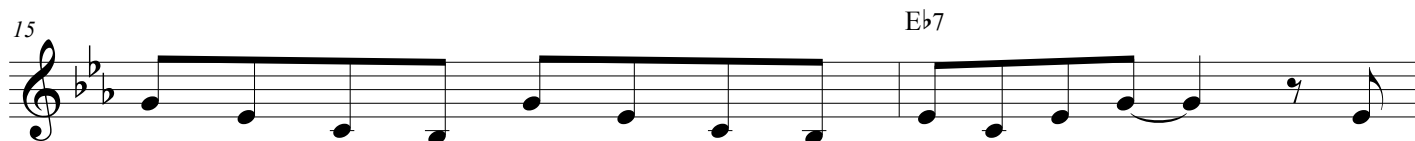
12 to the bar boogie beat

(Sax)

Eb



Head - in' for the sta - tion, with a pack on my back. I'm
reach your des - tin - a - tion, but a - las and a - lack, you



tired of trans - por - ta - tion in the get back of a hack. I
need some com - pen - sa - tion to get back in the black. You



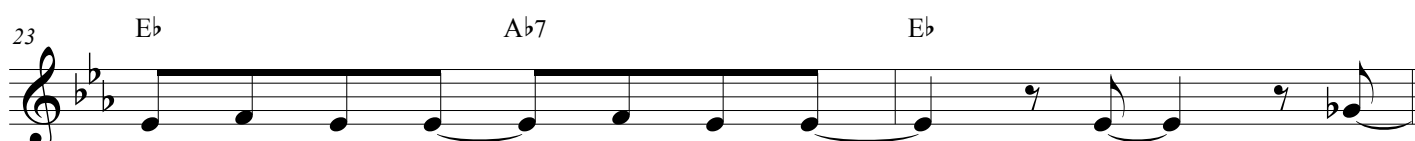
love to hear the rhy - thm of the click - i - ty clack and
take the morn - ing pa - per from the top of the stack and



hear the lone - some whis - tle, see the smoke from the stack, and
read the sit - u - a - tions from the front to the back. The



pal a - round with Dem - o - crat - ic fel - lows named Mac. So,
on - ly job that's o - pen needs a man with a knack. So,



take me right right back to the track, Jack!
put it right back in the rack, Jack! Choo

2
25 $A\flat 7$ $E\flat$

choo, choo choo ch'-boog-ie. Woo woo, woo

28 $A\flat 7$

woo ch'-boog-ie. Choo choo, choo choo ch'-boog-ie. Take

31 $E\flat$ $A\flat$ **To Coda** $E\flat$

me right back to the track, Jack!

(Keyboard adlib)

33 $E\flat$ $A\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $A\flat$ $E\flat$ **D.S. al Coda**

You

Coda

45 $E\flat$ (Keyboard) F $B\flat$ $C 7$

track, Jack!

48 F

Gon - na set - tle down by the rail-road track,

50 $F 7$

live the life of Ri - ley in a beat - en down shack so

52 $B\flat 7$

when I hear a whis - tle I can peak through the crack and

54 F
watch the train a rol - lin' when it's ball - in the jack. Well,

56 C7
I just love the rhy - thm of the click - i - ty clack. So,

58 F Bb7 F
take me right back ___ to the track, ___ Jack! Choo

60 Bb7 F
choo, ___ choo ___ choo ch'-boog-ie. Woo ___ woo, ___ woo

63 Bb7
___ woo ch'-boog-ie. Choo ___ choo, ___ choo ___ choo ch'-boog-ie. Take

66 F Bb F
___ me right back to the track, ___ Jack!

(Keyboard)
68 C7

70 F Bb F
take me right back to the track, Jack!

(Keyboard)
72 Gm7 C7 F F6