

Set BB

Last revised: 2021.06.23

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BB14-Daddy(KVD).2021.06.20.pdf

BB15-Changing Partners(KVF).2016.05.24.pdf

BB15-Changing Partners(KVM).2016.05.24.pdf

BB16-The Breeze And I(K).2014.10.24.pdf

BB17-Choo Choo Ch'Boogie(KVF).2017.09.04.pdf

BB17-Choo Choo Ch'Boogie(KVM).2017.09.04.pdf

Don't Be That Way

Keyboard

Swing Rhythm

1 Fm9 B^b13sus B^b7^b9(#5) E^b6 B^b7 (Sax)

5 E^b6 Cm Fm7 B^b7(#5) E^b6 Cm Fm7 B^b7(#5) 3

9 E^b6 Cm Fm7 B^b7(#5) 1 E^b6 Cm Fm7 B^b7

13 2 E^b6 Fm7 F[#] E^b/G D⁷ (Keyboard) G7

18 C7 F7 B^baug

23 E^b6 (Sax) Cm Fm7 B^b7(#5) E^b6 Cm Fm7 B^b7(#5) 3

27 E^b6 Cm Fm7 B^b7(#5) E^b6 Fm7 F[#] E^b/G

31 A^b (Keyboard) A^o B^bm7 E^b7

2
35 A^b6 (Sax) Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7 E^b7(#5)

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)

47 A^b6 Fm B^bm7 E^b7(#5) A^b6 B^bm7 B° 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^bm7₃ 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

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

73 F¹₆² Dm Gm7 C7 | F³₆ Gm7 C7 F6

Out Of My Dreams

F

Keyboard

(Sax)

B♭ G m7 E♭maj7 F 7

S (Sing both times)

9 B♭ B♭sus A m D 7 G m /F C 7/E E♭m6

Out of my dreams and in - to your arms \sharp long to fly.

17 B♭ B♭maj/A G m7 C 7 F C m F F 7

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

25 B♭ B♭sus A m D 7 G m /F C 7/E E♭7

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

33 B♭/D /A F °7 B °7 B♭sus B♭/F D °7 F 7

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

41 G m7 B♭/F E °7 B♭/F G m7 C m7 F 7 To Coda \emptyset

out of my dreams I'll go in - to a dream with

49 B♭ E♭ B♭ Gm C7 F F maj7

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

57 Gm7 C9 F maj7 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 F maj7

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

73 Bm7(b5) E7 E♭7 Cm6 D7 Gm B♭m6/D♭

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

81 F/C C7 F F°7 F7 D.S. al Coda

real as the white moon light-ing the blue.

Coda

87 B♭ (Sax) Cm7 E♭ F7 B♭

you.

Out Of My Dreams

M
Keyboard

(Keyboard)

E♭ C m7 A♭maj7 B♭7

9 (Sing both times)

E♭ Eb-sus Dm G7 Cm /B♭ F7/A A♭m6

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

17 E♭ E♭maj/D Cm7 F7 B♭ Fm B♭ B♭7

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

25 E♭ Eb-sus Dm G7 Cm /B♭ F7/A A♭7

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

33 E♭/G /D B♭7 E°7 Eb-sus E♭/B♭ G°7 B♭7

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

41 Cm7 E♭/B♭ A°7 E♭/B♭ Cm7 Fm7 B♭7
To Coda Ø

out of my dreams I'll go _____ in - to a dream _____ with

49 E♭ A♭ E♭ Cm F 7 B♭ B♭maj7

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

57 Cm7 F9 B♭maj7 B♭6 Cm F 7 B♭ Gm

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

65 C C7 F F7 Cm F 7 B♭ B♭maj7

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

73 Em7(b5) A7 A♭7 Fm6 G7 Cm E♭m6/G♭

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

81 B♭/F F 7 B♭ B♭°7 B♭7 D.S. al Coda

real as the white moon light-ing the blue.

87 ♩ Coda E♭ (Keyboard) Fm7 A♭ B♭7 E♭

you.

VOCAL ONLY

Tonight

Keyboard D

Latin Beat

F(add2) C 7/F F(add2) C 7/F
(F) To-

5 F(add2) G(add2)/F F(add2) G(add2)/F
night, night, to - night, it the all world be - gan to - night. I with

9 F(add2) /E Dm(add2) E m D \sharp 7
saw suns you and moons the all world o - went over the a - way. To -
To - place.

13 A \flat (add2) B \flat (add2)/A \flat A \flat (add2) D \flat 6 /C
night, night, to - night, there's the on - ly you wild to - night. What you go - ing

17 B \flat m7 /A \flat G m7(b5) C7 C7/B \flat
are, mad what you shoot - ing do, sparks what in - you to say. (M) To -
space. To -

21 D \flat /A \flat D \flat 6/A \flat G m7(b5) /A \flat G \circ 7 /A \flat
day, day, all day, I had the feel - ing a mir - a - cle would
the world was just an ad - dress, a place for me to

25 B \flat m7 A \flat o7 G /D D \flat o7
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 here you you are, and and what what was just just a a world world is is a a

33 A m G m7 To Coda Θ F maj7 B \flat maj7 C 7/B \flat (Keyboard)

star star to to - night.

37 D \flat /A \flat D \flat 6/A \flat G m7(\flat 5) /A \flat G \circ 7 /A \flat

41 B \flat m7 A \flat \circ 7 G D D \flat \circ 7

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

49 A m G m7 F maj7 B \flat maj7 C 7/B \flat D.S. al Coda

(F) Θ To -

53 F maj7 D m7 B \flat maj7 C 7

night, to -

57 F maj7 /A /G F maj7

night.

FEMALE VOCAL ONLY

The Gentleman Is A Dope

F

(Sax) Gm7 Cm7 Gm7 Cm7 Keyboard

5 Gm7 Cm7 Gm7 Cm7 D7 The

9 Gm9 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 E9 Gm A7 D7 To Coda ♀

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 F maj7₃ F6 F C

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

35 F7 B_♭ B_♭maj7 B_♭6 B_♭ E_♭₃

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 - n't know how hap - py he could be.

57 Eb E9 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
me! He'll nev - er be - long to me. (Sax) **D.S. al Coda**

Coda
67 Gm G7 C Fmaj7 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 E♭maj7 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 - n't know how hap - py he could be.

97 Eb 3 3 Eb9 Gm A7 D7

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

101 B♭ E♭ Am7 D7 G C Gm7 D7

me! He'll nev - er be - long to

105 (Sax) Gm D7

(Sax) Gm D7
me.

109 Gm Gm9

Gm Gm9

109 (Bass)

FEMALE VOCAL ONLY

The Gentleman Is A Dope

M
 Keyboard

(Sax)

Cm7 Fm7 Cm7 Fm7

5 Cm7 Fm7 Cm7 Fm7 G7

9 **S** 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 Ø

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 Bbmaj73 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^o7 G7
well as I. The

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

49 A^bmaj7 A7 B^b7 Cm G7
just a lug you'd like to hug and hold a - gainst your heart. The

53 Cm9 F9
gen - tle - man does - n't know how hap - py he could be.

57 A^b 3 A^b9 Cm D7 G7
Look at me cry - ing my eyes out as if he be longing to

61 E^b A^b Dm7 G7 C F C7(b5) G7 Cm G⁷
me! He'll nev - er be - long to me. (Sax) **D.S. al Coda**

Coda
67 Cm C7 F B^bmaj7₃ B^b6 B^b
He's some - bod - y el - se's prob - lem. She's

73 F B^b7 E^b E^bmaj7 E^b6 E^b
wel - come, wel-come to the guy. She'll nev - er un - der -

79 A^b 3 D7 D^o7 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 B7 Cm G7

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

93 Cm9 F9

gen - tle - man does - n't know ___ how hap - py he could be. ___

97 Ab 3 3 Ab9 Cm D7 G7

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

101 Eb Ab Dm7 G7 C F Cm7 G7

me! ___ He'll nev - er be - long ___ to

105 (Sax) Cm G7

(Sax) Cm G7
me.

109 Cm Cm9

Cm Cm9
(Bass) Cm

VOCAL ONLY

You'll Never Walk Alone

Keyboard

F F/C Dm Gm C7
(F) When you

5 F C B♭/D F/C
walk through a storm hold your head up high and don't be afraid of the

II C Cm Gm/B♭ E♭ B♭ Gm
dark. At the end of the storm there's a gold-en sky and the

17 E♭ Dm/F Cm/E♭ B♭/D A F7 B♭/F E°7
sweet sil-ver song of a lark. Walk on through the wind, walk

23 Dm D♭°7 F/C F7/A B♭ C7/B♭
on through the rain, though your dreams be tossed and blown. Walk

29 F/A F Aug/A B♭ G/B F/C A B♭maj7 B7(♭5)
on, walk on with hope in your heart, and you'll nev - er walk a -

35 A m/C C7/B♭ F/A A B♭ C7 F E♭7
lone. You'll nev - er walk a - lone. (M) When you

41 A♭ E♭ D♭/F A♭/E♭
 walk through a storm hold your head up high and don't be afraid of the

47 E♭ E♭m B♭m/D♭ G♭ D♭ B♭m
 dark. At the end of the storm there's a gold-en sky and the

53 G♭ Fm/A♭ E♭m/G♭ D♭/F C A♭7 D♭/A♭ G°7
 sweet sil-ver song of a lark. Walk on through the wind, walk

59 Fm E°7 A♭/E♭ A♭7/C D♭ E♭7/D♭
 on through the rain, though your dreams be tossed and blown. (Both) Walk

65 A♭/C A♭aug/C D♭ B♭/D A♭/E♭ C D♭maj7 D7(♭5)
 on, walk on with hope in your heart, and you'll nev - er walk a -

71 Cm/E♭ E♭7/D♭ (M) A♭/C C D♭ E♭7
 lone. You'll nev - er walk a -
 (F) nev - er walk a -

75 A♭ D♭ E♭7/D♭ A♭/C C D♭ E♭7
 lone. (F) You'll nev - er walk a -

79 A♭ A♭/E♭ Fm B♭m E♭7 A♭
 lone.

Prospector Polka

F

Keyboard

(Sax)

Sheet music for Saxophone and Keyboard. The key signature is B-flat major (two flats). The tempo is common time. Measures 1-5 show the beginning of the melody.

Sheet music for Saxophone and Keyboard. The key signature changes to F major at measure 6. Measures 6-12 continue the melody, ending with a partial measure.

There's a

Sheet music for Saxophone and Keyboard. The key signature changes back to B-flat major at measure 13. Measures 13-17 continue the melody, with lyrics appearing below the staff.

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

Sheet music for Saxophone and Keyboard. Measures 18-22 continue the melody, with lyrics appearing below the staff.

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

Sheet music for Saxophone and Keyboard. Measures 23-27 continue the melody, with lyrics appearing below the staff.

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

Sheet music for Saxophone and Keyboard. Measures 28-32 continue the melody, with lyrics appearing below the staff.

born in Penn - syl - van - ia but came West when just a lad to he's

Sheet music for Saxophone and Keyboard. Measures 33-37 continue the melody, with lyrics appearing below the staff.

bag of min - ing tools and a big ole long - eared mule, With If you

Sheet music for Saxophone and Keyboard. Measures 38-42 continue the melody, with lyrics appearing below the staff.

stake a claim and mine that yel - ler gold. With If you

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♭ F C7 F F7 B♭
 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♭ 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♭ F C7 F
 (Sax)

65 B♭ F Gm7 C7 F F7
 1.

69 C7 F B♭ C7 D.S. al Coda
 2.
 With his
 ♫ Coda

75 F F7 B♭ C7 F Gm7 C7
 range. He's Pete the old pros - pec - tor, champ-ion of the roll - ing

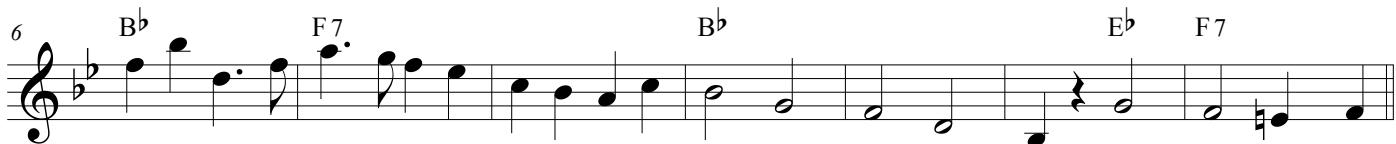
80 F (Sax) Gm7 C7 F
 range. _____

Prospector Polka

M

Keyboard

(Keyboard)



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



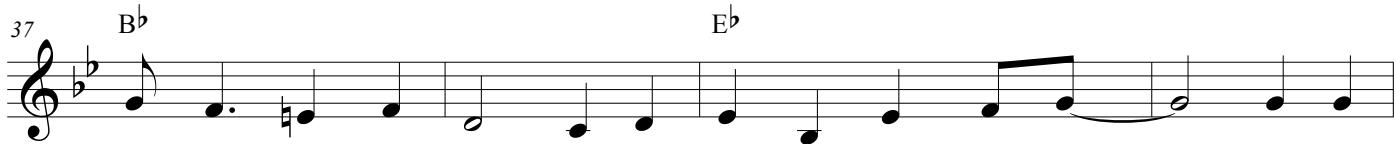
toe this way and that, keep-ing time to hap-py mus-ic all the while. He was



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 F7 B♭ B♭
 best at find - ing nug - gets, so I'm told. _____ He's
 pol - ka dan - cing champ - ion of the West. _____

45 E♭ B♭ F7 B♭ B♭
 Pete, the old pros - pec - tor, a hap - py lit - tle elf. _____ And when he hears a

50 B♭ C7 F F7 B♭
 squeeze-box play he just can't help him - self. With his pick ax for a part - ner, he

55 E♭ F7 B♭ Cm7 To Coda ♫ B♭ B♭
 dan - ces o'er the plains. He pans for gold and pol - kas up and down the rol - ling range.

61 E♭ B♭ F7 B♭
 (Keyboard)

65 E♭ B♭ Cm7 F7 B♭ B♭
 1. Cm7 F7 B♭ B♭

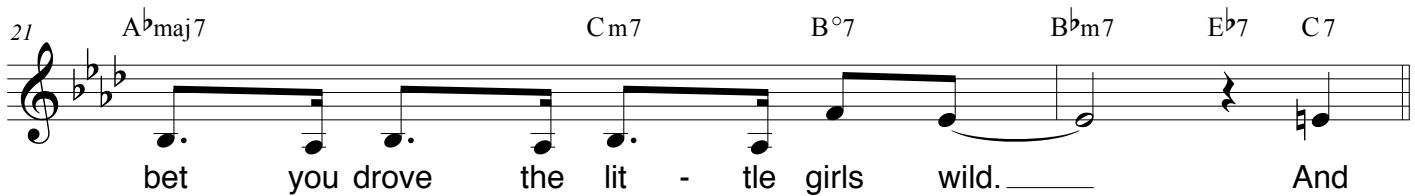
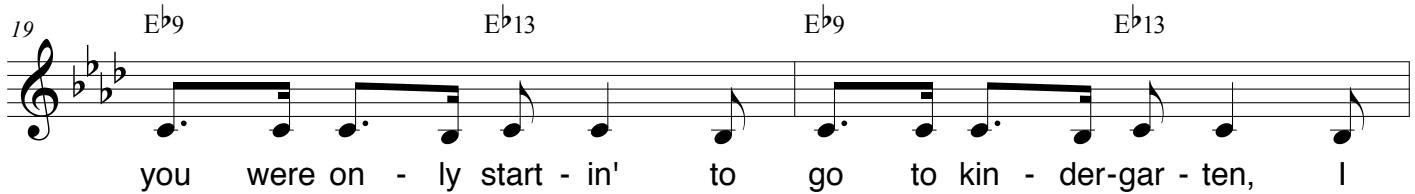
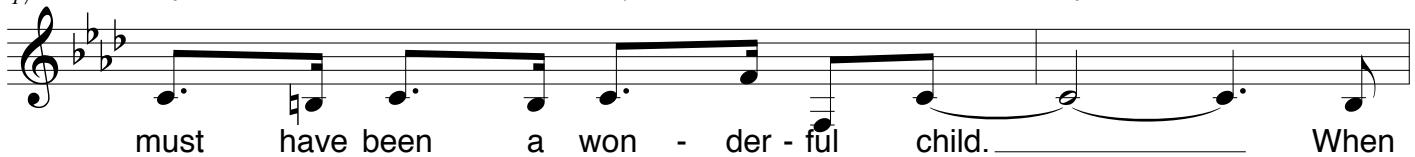
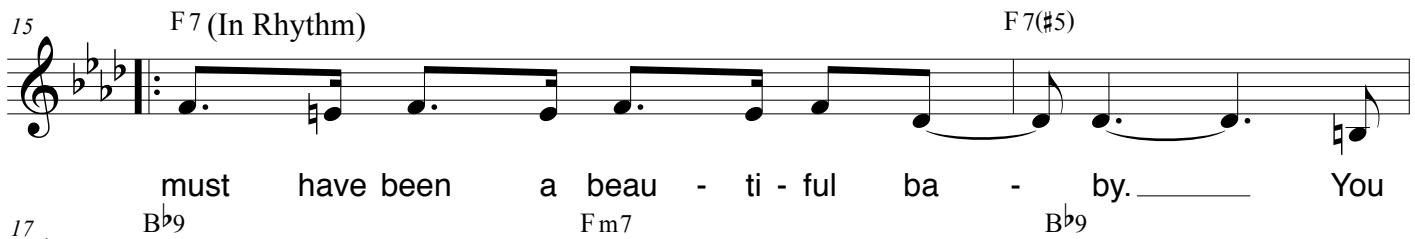
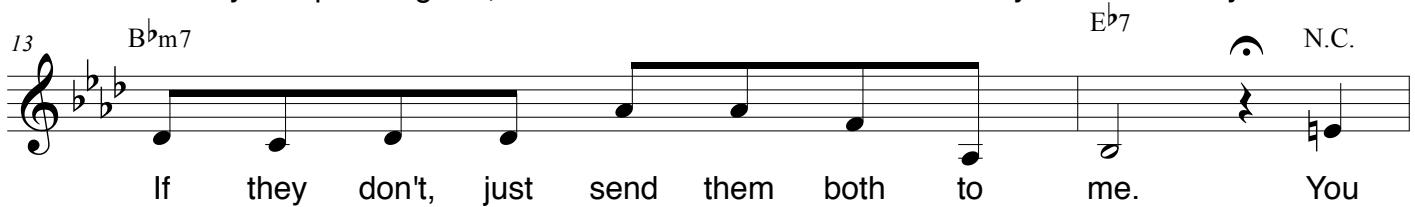
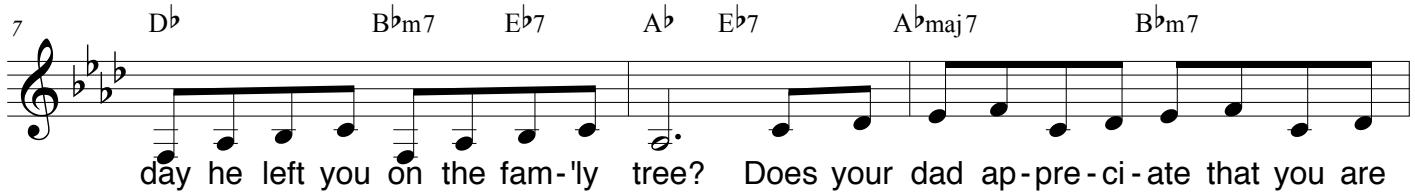
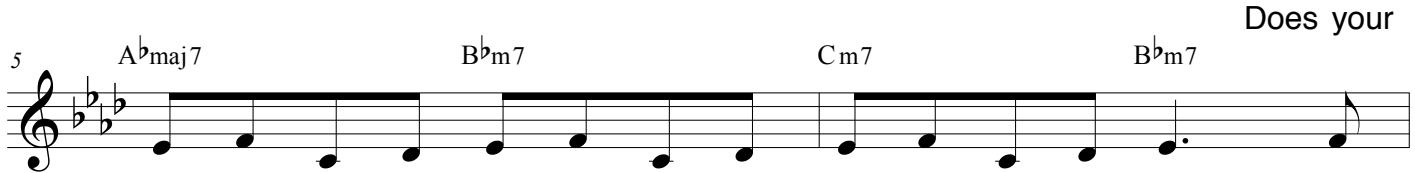
69 E♭ B♭ E♭ F7 D.S. al Coda
 With his

75 B♭ B♭ E♭ F7 B♭ Cm7 F7
 Coda range. He's Pete the old pros - pec - tor, champ - ion of the roll - ing

80 B♭ (Keyboard) Cm7 F7 B♭
 range. _____

You Must Have Been A Beautiful Baby F

(Keyboard & Bass - Freely)

A^bmaj7 Fm7 B^bm7 B^b^o7 A^b6 Cm7 B^bm7 B^b^o7 N.C. Keyboard

2

23 F 7 F 7(#5)

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

25 B⁹ Fm7 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 F 7(#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. _____

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

You Must Have Been A Beautiful Baby M

(Keyboard & Bass - Freely)

E♭maj7 Cm7 Fm7 F°7 E♭6 Gm7 Fm7 F°7 N.C.

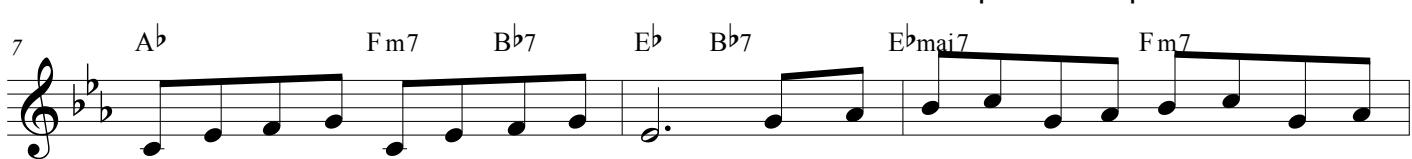
Keyboard



Does your



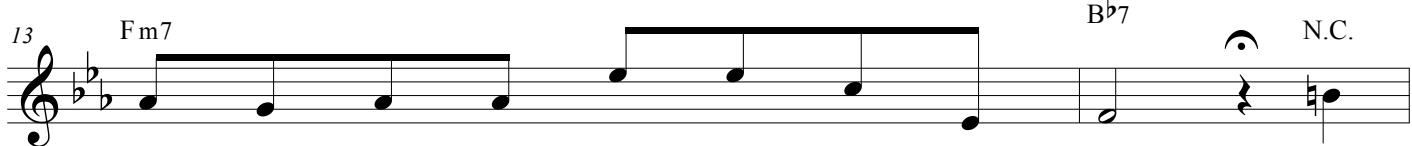
moth - er re - a - lize the stork de - liv - ered quite a prize the



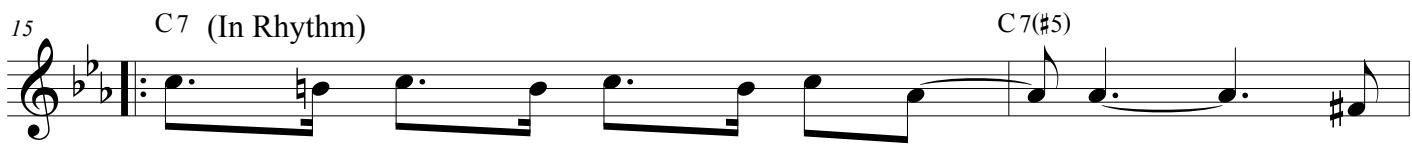
day he left you on the fam - ly tree? Does your dad ap-pre-ci-ate that you are



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



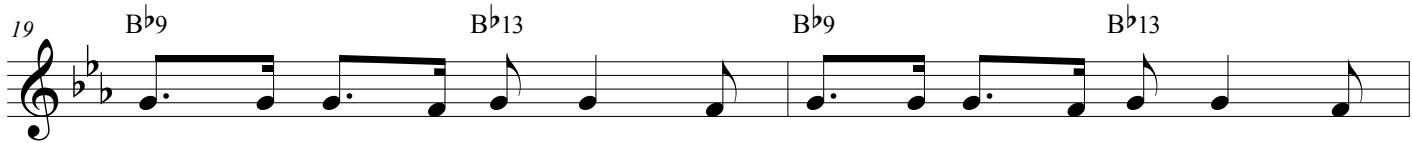
If they don't, just send them both to me. You



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 boys wild. And

2

23 C7
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♭ E♭7(#5) E♭6 E♭7(#5)
see the jud - ges' eyes when they hand - ed you the prize; you

29 E♭ F13 F♯7
must have made the neat - est bow. _____ Oh, you

31 E♭/G G7 C7(#5)
must have been a beau - ti - ful ba - by, _____ 'cause

33 1. F9 B♭9 B♭13(♭9) G7 (Keyboard)
ba - by, look at you now.

35 2. F9 B♭9 B♭13(♭9)
ba - by, _____ take a look at you now.

37 E♭ E♭7/G A♭ A°7 B♭ (Keyboard) A°7 B♭7 E♭6

Moderate Polka Tempo
Not Too Fast

Yes, We Have No Bananas

F

Keyboard

(Sax)

F B♭ C7 F

5 N.C. G7/D G7(♭5)/D♭ C7

9 F B♭ F C7 B°7 C7/B♭ 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♭ F/A E/G♯ /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♭ F C7 B°7 C7/B♭ 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-tered

25 F B♭ C7 F E♭°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♭ B♭⁷ F Dm7

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

37 E Am E7/B C7/G /C

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

41 F B♭ F F/E F/E♭ B♭/F

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

46 B♭m6 B♭ C7 F B♭ C7

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

51 F E♭⁷ D G7 C7 To Coda ♫ 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

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."

The musical score consists of ten staves of music. The first six staves are for voice, with lyrics provided for each. The vocal parts include chords such as B♭, B♭⁷, F, Dm7, E, Am, E7/B, C7/G, /C, F, B♭, F/E, F/E♭, B♭/F, B♭m6, B♭, C7, F, B♭, C7, F, E♭⁷, D, G7, C7, F, G7, C7, and G7, C7, F. The seventh staff introduces a saxophone part, labeled '(Sax)', which continues through the eighth, ninth, and tenth staves. The vocal parts end with a 'To Coda' section, indicated by a circled ♫ symbol. The coda begins with a vocal line 'na - nas, we have no ba - na - nas to - day.' followed by a piano-like accompaniment. The score concludes with a final section labeled 'D.S. al Coda'.

Moderate Polka Tempo
Not Too Fast

Yes, We Have No Bananas

M
Keyboard

(Keyboard)

B_b E_b F7 B_b

5 N.C. (In Octaves)

C7/G

C7(b5)/G_b

F7

S

B_b E_b B_b F7 E°7 F7/E_b B_b

There's a fruit store on our street,
Bus' - ness got so good with him,

B_b E_b B_b/D A/C# /A D F7/C

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."

B_b E_b B_b F7 E°7 F7/E_b B_b

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!

F C7 F F7

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-swered

B_b E_b F7 B_b A°7 G

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

C7 F7 B_b B7

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

Evergreen

F

Soft Rock Beat

Keyboard

(Sax)

1 G A m/G

5 G A/G A m/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 C maj7 Bbmaj7 F/G G7

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

37 C maj7 C6 Bm7 C maj7

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

The score consists of ten staves of musical notation for a keyboard instrument. The key signature is F major (one sharp). The time signature varies between common time (4/4) and 3/4. Chords listed above the staves include G, A m/G, A/G, A m/G, G, G/F#, Em, Bm7, Am7, F, D, D7, G, C/D, Am7, Bbmaj7, F/G, G7, C/D, G, G/F#, Em, C maj7, Bm7, C maj7, Bbmaj7, F/G, G7, C maj7, C6, Bm7, C maj7, and C maj7. The lyrics are integrated into the music, appearing below each staff. The vocal line starts with "Love, soft as an ea - sy chair. Love," and continues through various verses and choruses, ending with "You and I will make each night a first, ev-'ry -". The score also includes a section for a saxophone, indicated by "(Sax)" at the top left.

2

42 D 3 Bm7 F/G G7 Cmaj7 F#sus F#7 3 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 3
 - ing glo-ry and mid-night sun. Time we've learned to

63 Bm7 F/G 3
 sail a - bove. Time won't change the

67 Cmaj7 Eb/C G 3
 mean - ing of one love, age - less and

71 A/G Ab/G 3
 ev - er, ev - er - - -

75 G (Sax) A B
 green.

79 A Ab G

Evergreen

Soft Rock Beat

M

Keyboard

(Keyboard)

Bb

Cm/B_b

2

42 F 3 Dm7 A♭/B♭B♭7 E♭maj7 A sus A 7 3 Dm7
 day a be-gin - ning. Spir-its rise and their dance is un-re -

48 D♭ Gm7 C7 E♭/F F7
 hearsed. They'll warm and ex - cite us 'cause we have the bright-est

53 B♭maj7 A♭maj7/B♭ Cm7
 love. Two lives that shine as one, morn -

58 E♭/F B♭ B♭/A Gm
 - ing glo-ry and mid-night sun. Time we've learned to

63 Dm7 A♭/B♭ 3
 sail a - bove. Time won't change the

67 E♭maj7 G♭/E♭ B♭ 3
 mean - ing of one love, age - less and

71 C/B♭ B/B♭
 ev - er, ev - er - - -

75 B♭ (Keyboard) B C D♭
 green.

C B B♭

Easy Tempo - NOT FAST!

Secondhand Rose

F

Keyboard

Musical score for 'Secondhand Rose' for Keyboard, featuring Treble and Bass staves. The key signature is one flat (B-flat), and the time signature is common time (4/4). The music begins with a series of chords and notes, followed by a melodic line with grace notes and slurs.

(Keyboard & Bass Only - Freely)

9 B♭ F7 B♭ F7 B♭/D C♯7 Cm7

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

12 C7 F7 B♭ F7 B♭ F7

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

15 C7 Dm G C7 F7 Cm G7/B

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

18 Cm C7 F7 F aug N.C.

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

2

(Add drums - in rhythm)

21 B♭ C7 Cm7

sec-ond-hand hats, _____
sec-ond-hand shoes, _____
sec-ond hand clothes.
sec-ond-hand hose.
That's whythey
All the girls

26 F7 F7(♯5) B♭ B°7

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

31 F7 G°7 B♭

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

37 B♭ C7

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

41 B♭7 E♭

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

45 Cm Dm7(♯5) Cm Dm7(♯5) Cm G7 Cm C°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♭ E♭m B♭ E♭m C7 G°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♭ C7

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

57 Cm7 To Coda Φ F7 B♭

Sec - ond Av - e - nue.

61 B♭ (Sax) C7

B♭ (Sax)

65 Cm7 F7 B♭ G°7 F7 B♭ F7 D.S. al Coda

I'm wear - ing

Φ Coda F7 G7 Cm F7

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

74 B♭ (Sax) C7

B♭ (Sax)

78 Cm F7 B♭ Gm7 C7 F7 B♭

Cm F7 B♭ Gm7 C7 F7 B♭

Secondhand Rose

M

Keyboard

Easy Tempo - NOT FAST!

(Keyboard & Bass Only - Freely)

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

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

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

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

2

 (Add drums - in rhythm)

21 F G7 Gm7



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

26 C7 C7(5) F F#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 C7



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 F G7



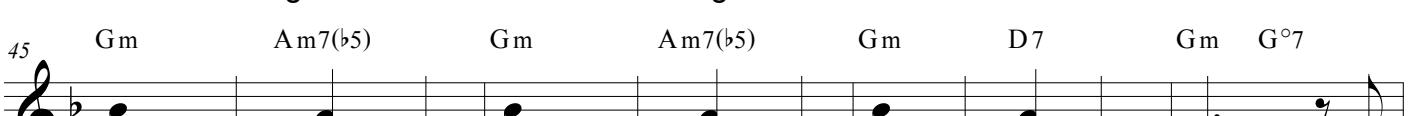
Sec - ond - hand pearls, I'm wear - ing sec - ond hand pearls.
Sec - ond - hand rings, I'm wear - ing sec - ond - hand things

41 F Bb



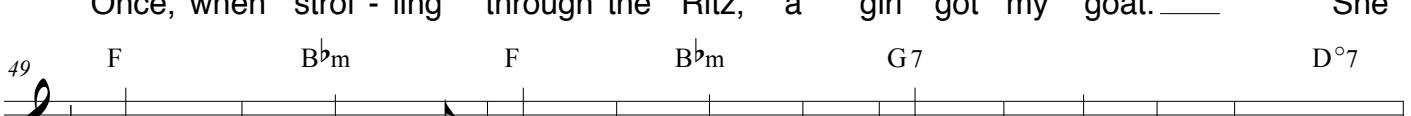
nev - er get a sin - gle thing that's new.
nev - er get what oth - er girl - ies do.

45 Gm Am7(b5) Gm Am7(b5) Gm D7 Gm G7



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 F Bbm F Bbm G7 D7



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 \oplus C7 F

Sec - ond Av - e - nue. ——————

61 F (Sax) G7

65 Gm7 C7 F D°7 C7 F C7 D.S. al Coda

I'm wear - ing

\oplus Coda 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

People

F

Keyboard

(Sax)

F F maj7 G m7 A m G m7 C7

5 F maj7 G m7 C7 F maj7 G m7/C C7

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

9 B♭6/F F maj7 E m7 A 7(♭5) A 7

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

13 D m(maj7)

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

17 F m G 7 C maj7 B °7 F m6 C/E E♭°7

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

21 D m7 G 7 B C 7/B♭ D m7 G m7 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♭6/F 3 F maj7 E m7 Cm7 F9

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

33 B♭maj7 B♭m B♭m F Cm7

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

37 B♭maj7 B°7 F/C B m7(♭5)

 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♭maj7 Gm9(♭5) F 3 Gm7

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

49 F Dm7 Gm7 C7 2 F 3 Gm7 D♭ F (Sax)

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

People

M

Keyboard

(Keyboard)

maj 7

Cm7

Dm

Cm7

F7

(Keyboard) B_b B_bmaj7 Cm7 Dm Cm7 F7

5 B♭maj7 Cm7 F7 B♭maj7 Cm7/F F7
Peo - ple, _____ peo - ple who need peo - ple, _____ are the

Musical score for 'I Wish You a Merry Christmas' showing measures 9-10. The key signature changes to B-flat major (two flats) at measure 9. The melody continues with the lyrics 'luck - i - est peo - ple _____ in the world. _____ We're'.

A musical score for voice and piano. The vocal line starts with a G major chord (G, B, D) followed by a melodic line with eighth and sixteenth notes. The lyrics are: "chil - dren _____ need-ing oth - er chil - dren, _____ and yet,". The piano accompaniment consists of simple harmonic chords.

17 Bbm C7 F maj7 E°7 Bbm6 F/A A♭7

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

21 Gm7 C7 E F7/E♭ Gm7 Cm7 F7
more like chil - dren than chil - dren. _____

2

25 B♭maj7 F7 B♭maj7 Cm7/F F7

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

29 E♭6/B♭ B♭maj7 A m7 F m7 B♭9

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

33 E♭maj7 E♭m B♭ F m7

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

37 E♭maj7 E°7 B♭/F Em7(♭5)

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

41 Gm7 Cm7 F7 B♭ B♭7

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

45 E♭maj7 Cm9(♭5) 1. B♭ Cm7

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

49 B♭ Gm7 Cm7 F7 2. B♭ Cm7 G♭ B♭ (Keyboard)

world. _____ luck-i-est peo - ple _____ in the world. _____ (Keyboard)

Pretty Baby

F

Keyboard

(Sax)

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

5 F C7 F F7 B^b

You ask me why I'm al-ways teas-ing you.

You hate to have me call you,

8 F B^b C7 F C7 F G^b7

"Pretty ba - by." I real - ly thought that I was pleas-ing you, for you're

II C/G G7 C C^o7 C7

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

14 F C7 F

ba-baby stare, your ba - by talk and ba - by walk and curly hair. Your

17 G7 C Am7 E^b7 D7 G7 C Gm C

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

2

21 C7 F F^o7

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♭ 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^o7 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♭ F

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

Pretty Baby

M
Keyboard

(Keyboard)

B♭

Cm7

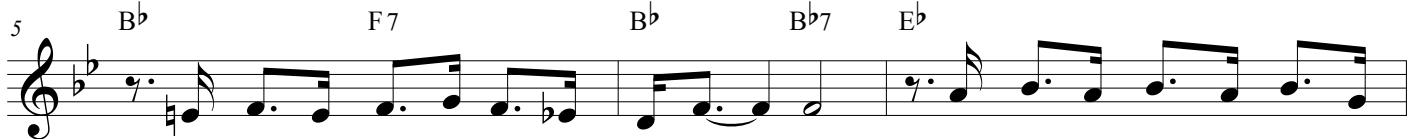
Dm

D♭7

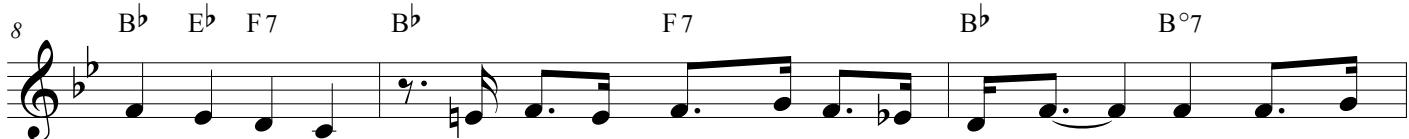
C7

F7

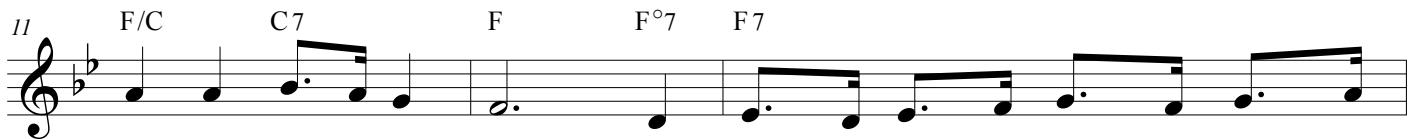
B♭ E♭ B♭ F7



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



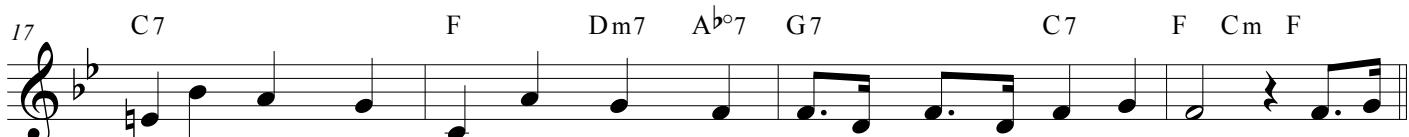
"Pret-ty ba - by." I real - ly thought that I was pleas-ing— you, for you're



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 curly hair.____ Your



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

2

21 F7 B♭

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♭ B♭7

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

30 E♭ G7 Cm7 A m7(5)

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♭ (Keyboard) 2. D

mine. Yes, I

38 G E°7 B♭ 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♭ E♭ B♭

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

You'll Never Know

F

Keyboard
F7

(Sax) B_b D m/A Gm G_b7 Cm7 Dm7 Keyboard F7

5 B_b D m/A Gm G_b7 Cm Cm7 You'll nev-er know just how much I miss you.

9 Cm Baug E_b/B_b F7 B_b/D B_bMaj 7 B_b6 B_b You'll nev-er know just how much I care.

13 B_b D m/A Gm7 B_bmaj7/F Cm And if I tried, I still could-n't hide my love for you.

17 Cm E_b Cm/G F7 Dm7 G_b7/D_b Cm C7 F7 You ought to know for have-n't I told you so a million or more times?

21 B_b D m/A Gm G_b7 Cm Cm7 You went a - way and my heart went with you.

25 Cm Baug E_b/B_b F7/E_b G7 I speak your name in my ev - 'ry prayer. If there is

29 Cm E_bm B_b D 7 Fm G7 some oth-er way to prove that I love y you, I swear I don't know how.

33 Cm Baug E_b F7 1. B_b Gm7 F7 2. B_b Cm7F7 B_b6 You'll nev-er know if you don't know now. now.

You'll Never Know

M

Keyboard

(Keyboard)

E♭ Gm/D Cm B7 Fm7 Gm7 B♭7

5 E♭ Gm/D Cm B7 Fm Fm7

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

Fm E♭ Aug A♭/E♭ B7 E♭/G E♭ Maj 7 E♭ 6 E♭

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

E♭ Gm/D Cm7 E♭ Maj 7/B7 Fm

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

Fm A♭ Fm/C B7 Gm7 B7/G♭ Fm F7 B7

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

E♭ Gm/D Cm B7 Fm Fm7

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

Fm E♭ Aug A♭/E♭ B7/A♭ C7

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

Fm A♭m E♭ G7 B♭m C7

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

Fm E♭ Aug A♭ B7 | 1. E♭ Cm7 B7 | 2. E♭ Fm B7 E♭ 6

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

Swing It

(No intro)

Daddy

Keyboard

F F/A Gm7/B^b C7 F F/A Gm7 C7
 (M) Lah dah dat, lah dah dat, dat dah dah. Lah dah dat, lah dah dat, dat dah dah.
 5 F F/A Gm7/B^b C7 Gm7 C7 F
 Lah dah dat, lah dah dat, dat dah dah. Lah dah dat, lah dah dat, dat 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 A m A °7
 larm-ing, — so they say.
 25 B^b (sustain chord) B^b G°7 (sustain chord)
 Lah dah dah dah dah dat dah dah Lah dah dah dah
 28 A°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: (F) "Hey,

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/AG m7/D C7 F E♭ D♭ C7

Dad-dy! You wan-na get the best for me, la-di - 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 B♭ F F9

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

49 G♯m7 A

Here's an a-maz - ihg 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 ♀**

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**

(F) Hey,

♀ Coda

75 N.C. F N.C. A♭7 Gm7/D C7 F

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

Changing Partners

F

Keyboard

(Sax)

F#7 Gm7 F#7 Gm7 G°7 Dm7 E♭7 C7

We were

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

Gm7 C7 B♭ C7 F C7

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

F F7/A B♭

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

F/C Gm7 C7 F

(Sax)

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

B♭ F/C Gm7 C7 F C7

Though we

F F7/A B♭

³

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

Gm7 C7 B♭ C7 F C7

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

2

33 F To Coda Θ

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

37 F/C Gm7 C7 F F7 (Sax)

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

41 B♭ B♭7/D E♭

45 Cm7 F7 E♭ F7 B♭ F7

49 B♭ B♭7/D E♭

53 B♭/F Cm7 F7 B♭ C7 D.S. al Coda

Though we

Θ Coda

57 F/C Gm7 C7 F (Sax)

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

61 B♭ F/C Gm7 C7 F

Changing Partners

M

(Keyboard)

Keyboard

B°7 Cm7 B°7 Cm7 C°7 Gm7 A♭°7 F7

We were

B♭ B♭7/D E♭

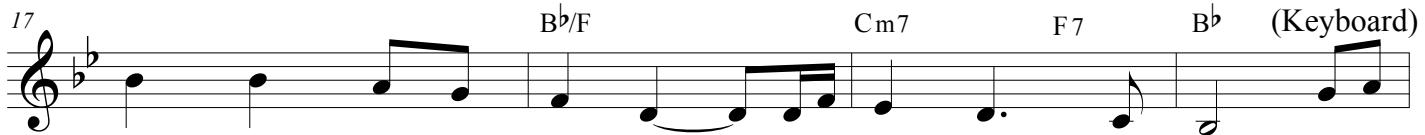
waltz-ing to - geth-er_____ to a dream - y mel - o - dy, when they

Cm7 F7 E♭ F7 B♭ F7

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

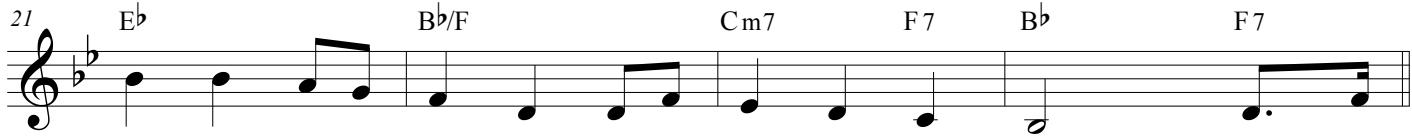
B♭ B♭7/D E♭

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



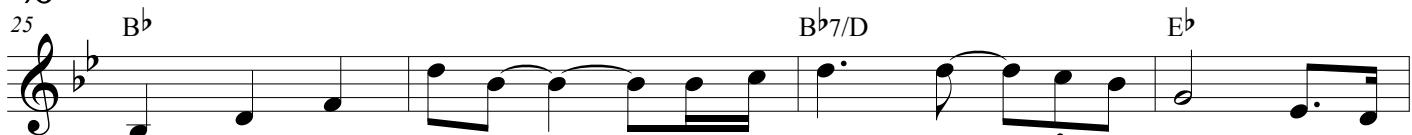
B♭/F Cm7 F7 B♭ (Keyboard)

keep on chang-ing part - ners____ till I hold you once more.____



E♭ B♭/F Cm7 F7 B♭ F7

Though we



B♭ B♭7/D E♭

danced for one mo - ment____ and too soon we____ had to part. In that



Cm7 F7 E♭ F7 B♭ F7

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

2

33 B♭

To Coda ♪

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

37 B♭/F Cm7 F7 B♭ B♭
(Keyboard)

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

41 E♭ E♭/G A♭ B♭ E♭ B♭
A♭

45 F m7 B♭ A♭ B♭ E♭ B♭
A♭

49 E♭ E♭/G A♭
A♭

53 E♭/B♭ F m7 B♭ E♭ F 7 D.S. al Coda
A♭

Though we

Φ Coda
57 B♭/F Cm7 F7 B♭ (Keyboard)
dar - ling, I will nev - er change part - ners a - gain.

61 E♭ B♭/F Cm7 F7 B♭
A♭

The Breeze And I

Keyboard

(Keyboard)

C B_b C B_b C (Sax)

7 C C aug C B_bm

12 C C C C maj7

17 C6 C B_bm C

23 (Keyboard) Dm Dm7 C maj7 Dm G7

(Sax) 29 C C aug C6 C7 F Dm G7 C A m 3

35 Dm G7 C G7 C C7 (Keyboard)

2

41 F F aug F

45 E♭ F (Sax)

49 D♭ D♭aug D♭

53 C♭ D♭

57 (Keyboard) E♭m E♭m7 D♭maj7 E♭m A♭7

63 D♭ (Sax) E♭m D♭ D♭ B♭m

69 E♭m A♭7 D♭ A♭7 D♭

75 D♭ C♭ D♭ C♭

79 D♭ A♭ D♭

Choo Choo Ch'Boogie

F

12 to the bar boogie beat

(Sax)

B \flat

Keyboard

The musical score consists of two staves of music for a 12-bar boogie beat. The top staff is for the Saxophone (B \flat) and the bottom staff is for the Keyboard. The music is in 4/4 time and includes lyrics for each 12-bar section.

Saxophone (B \flat) Part:

- Measures 1-4: Rehearsal mark 1. Key signature: B \flat . Chords: E \flat 7, B \flat .
- Measures 5-8: Chord: E \flat 9.
- Measures 9-12: Chord: F7.
- Measures 13-16: Chord: B \flat .
- Measures 17-20: Chord: B \flat 7.
- Measures 21-24: Chord: F7.
- Measures 25-28: Chord: B \flat .

Keyboard Part:

The keyboard part provides harmonic support with chords corresponding to the saxophone parts.

Lyrics:

Head - in' for the sta - tion, with a - pack on my back. I'm you
 reach your des - tin - a - tion, but a - las and a - lack,
 tired of trans - por - ta - tion in the 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 morn - ing pa - per from the top of the stack and
 and
 hear the lone - some whis - tle, see the smoke from the stack, and The
 read sit - u - a - tions from the front to the back.
 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 back to in the track, Jack! Choo
 put it right back in the rack, Jack!

2
25 E♭7 B♭

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

28 E♭7

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

31 B♭ E♭ To Coda Φ B♭

— me right back to the track, _____ Jack!

(Sax Adlib)

33 B♭ E♭7 B♭ F 7 B♭ E♭ B♭ D.S. al Coda

You

Φ Coda

45 B♭ (Sax) C 3 F 3 G 7

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 F 7

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) G7
 ——————

68 C F C
 take me right back to the track, Jack!

(Sax) Dm7 G7 C C6
 ——————

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one sharp (F#), and common time. It includes lyrics such as 'watch the train a rol - lin' when it's ball - in the jack. Well,' and 'I just love the rhy - thm of the click - i - ty clack. So,'. The bottom staff is for saxophone, indicated by '(Sax)' in parentheses, and features a treble clef, a key signature of one sharp (F#), and common time. It includes lyrics like 'take me right back to the track, Jack!' and 'take me right back to the track, Jack!'. Chords are marked above the staff, including C, G7, F7, and Dm7. Measure numbers 54 through 72 are indicated at the start of each line.

Choo Choo Ch'Boogie

M

Keyboard

12 to the bar boogie beat

(Sax)

E♭

The musical score consists of two staves of music for a keyboard instrument, with lyrics provided for each measure. The first staff begins with a treble clef, a key signature of E♭ major (two flats), and a 4/4 time signature. The second staff begins with a bass clef, a key signature of A♭ major (one flat), and a 4/4 time signature.

Measure 1: Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

Measure 5: Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

Measure 9: Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

Measure 13: Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

Measure 15: Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

Measure 17: Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

Measure 19: Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

Measure 21: Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

Measure 23: Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

Lyrics:

- Measure 1: Head - in' for the sta - tion, with a pack on my back. I'm you
- Measure 5: reach your des - tin - a - tion, but a - las and a - lack,
- Measure 9: need some com - pen - sa - tion to get back in the black.
- Measure 13: tired of trans - por - ta - tion in to the back of a hack. You
- Measure 15: love take to the morn - ing rhy - them pa - per from the click - i - ty top of the clack stack and and
- Measure 17: hear read the lone - some sit - u - whis - tle, see from the smoke front to the stack, and The
- Measure 19: pal on - a - round job that's Dem - o - crat - ic open needs a fel - lows named man with a Mac. So, So,
- Measure 21: a round that's Dem - o - crat - ic open needs a fel - lows named man with a Mac. knack. So, So,
- Measure 23: take put me it right right back back to in the track, rack, Jack! Jack! Choo

2
25 A♭7 E♭

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

28 A♭7

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

31 E♭ A♭ To Coda ♫ E♭

me right back to the track, _____ Jack!

(Keyboard adlib)

33 E♭ A♭7 E♭ B♭7 E♭ A♭ E♭ D.S. al Coda

You

♩ Coda

45 E♭ (Keyboard) F B♭ C7

track, Jack!

48 F

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

50 F7

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

52 B♭7

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

3

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 B♭7 F
 take me right back to the track, Jack! Choo

60 B♭7 F
 choo, choo choo ch'-boog - ie. Woo woo, woo

63 B♭7
 — woo ch'-boog - ie. Choo choo, choo choo ch'-boog - ie. Take

66 F B♭ F
 — me right back to the track, Jack!

(Keyboard)
 68 C7
 —

70 F 3 B♭ 3 F
 take me right back to the track, Jack!

(Keyboard)
 72 Gm7 C7 F F6